

The Ferdinand-Möller-Stiftung was established in 1995 by Angelika Fessler-Möller (1919-2002) and Wolfgang Wittrock (born in 1947) in memory of the art dealer Ferdinand Möller (1882-1956) and his achievement in introducing and establishing expressionist art.

The capital stock of the foundation is partly made up from the profits of the sale of paintings that belonged to Möller und were restituted to his daughter: *Mädchen im Strandwald* and *Atelierecke* by Ernst Ludwig Kirchner as well as *Dom zu Halle* by Lyonel Feiniger. The foundation uses the capital gains to support research in the field of expressionism as well as on the art and cultural policies under National Socialism; it also supports the documentation of art works removed from German museums in 1937 as “degenerate.”

Members of the board of trustees are Frank Däberitz (Waltershausen), Carl-Heinz Heuer (Frankfurt a. M.), as well as Walther Stützle (Berlin). Wolfgang Wittrock is the foundation’s chairman, deputy chairman is Oskar Matzel; Tobias Teumer is the foundation’s executive director. A scholarly advisory committee, whose members were initially Eugen Blume (Berlin), Uwe M. Schneede (Hamburg), Carla Schulz-Hoffmann (Munich), and Armin Zweite (Düsseldorf), supported the foundation during its start-up phase. Today, its advisors include, among others, Stefan Frey (Bern), Ulrich Luckhardt (Hamburg), as well as Christian Herchenröder and Aurel Scheibler (both Berlin).

Since its establishment, the Ferdinand-Möller-Stiftung has successfully realized numerous projects, many of them in cooperation with Kulturstiftung der Länder, Stiftung Preußischer Kulturbesitz, the International Music & Art Foundation, the Gerda Henkel Stiftung, the Staatliche Kunstsammlungen Dresden and private sponsors, as well as the universities of Berlin, Hamburg, Dresden, and Leipzig.

From the capital gains earned at Bankhaus Metzler in Frankfurt/Main, more than 1.7 Million Euros have been used for non-profit purposes. With the aid of generous contributions from private donors, whom we would like to thank very much indeed here, other projects were realized. To extend the foundation’s work even further, additional endowments are always welcomes. Of course, donors will receive the appropriate tax documents.

The foundation can look back on numerous projects it initiated and financed:

From 27 to 29 November 1997, at Hamburger Bahnhof in Berlin the colloquium “Überbrückt” (“Bridged”) took place, hosted jointly by the Ferdinand-Möller-Stiftung and the Nationalgalerie Berlin. At the colloquium, the different attitudes of artists, art historians, writers, and museum people in terms of their positions in the art politics between 1925 and 1945 were examined and discussed. Essays by renowned scholars were published in the book *Überbrückt – Ästhetische Moderne und Nationalsozialismus* [Bridged – Ästhetic Modernism and National Socialism], edited by Eugen Blume and Dieter Scholz.

From 5 to 7 June 2005, the colloquium “Gruppe und Individuum in der Künstlergemeinschaft BRÜCKE. 100 Jahre BRÜCKE – Neueste Forschung” [Group and Individual in the Artist Community Brücke. 100 Years BRÜCKE – The Latest Research], The colloquium was organized by Birgit Dalbajewa, Konstanze Rudert, and Aya Soika, and more than 180 guests from 10 countries followed the invitation of Staatliche Kunstsammlungen Dresden (Neue Galerie) and Technische Universität Dresden (Institut für Kunst- und Musikwissenschaft) to this event, arranged by the

Ferdinand-Möller-Stiftung. The results were published in the Staatliche Kunstsammlungen's Yearbook 2005, financed by the foundation.

Several travel scholarships for research trips were granted by the foundation. Günther Gercken's research for the catalogue raisonné of Ernst Ludwig Kirchner's prints was made possible by the Ferdinand-Möller-Stiftung. One of the important concerns that the foundation has been sponsoring for years is research on art-dealing in the twentieth century. For example, the *Lexikon des deutschsprachigen Kunsthandels* by Werner J. Schweiger (Vienna) was supported by the foundation.

The publications *Entartete Kunst* (Uwe Fleckner, Christoph Zuschlag, and Andreas Hüneke), *Kunstgeschichte im Dritten Reich* (Ruth Hefrig, Olaf Peters, Barbara Schellewald), *Ernst Ludwig Kirchner – Ekstase des ersten Sehens und gestaltete Form* (Anita Beloubek-Hammer), and *Die Schule des Sehens – Ludwig Justi* (Peter Betthausen), as well as the cultural-historical city map *Die Kunststadt Berlin 1871-1945* [published in English as *The Art City Berlin 1871-1945*] (Stefan Pucks) were financed or supported by the Ferdinand-Möller-Stiftung, after Angelika Fessel-Möller had already made possible the volume *Galerie Ferdinand Möller 1917-1956* (Eberhard Roters).

The Arbeitsstelle für Provenienzrecherche/ -forschung [Centre for Provenance Research], directed by Uwe Hartmann at the Institut für Museumsforschung der Staatlichen Museen zu Berlin supports museums, libraries, archives and other public institutions that house and maintain cultural artefacts in the Federal Republic of Germany in identifying those cultural artefacts in their collections and holdings that during National Socialism were seized from their rightful owners.

The main focus of the Ferdinand-Möller-Stiftung is the research centre "Entartete Kunst" [Degenerate Art], established in 2003 at Freie Universität Berlin, which was set up by Uwe Fleckner, Christoph Zuschlag, and Andreas Hüneke. In 2007, it was associated to the department of art history at Freie Universität Berlin, under the aegis of Professor Klaus Krüger, and has built up a reputation as one of the leading institutions in this field. The research centre's publication series includes the following books: *Angriff auf die Avantgarde* and *das verfemte Meisterwerk* by Uwe Fleckner, *Das unerwünschte Erbe* by Maïke Steinkamp, *Ein Händler ‚entarteter Kunst‘ – Bernhard A. Böhmer und sein Nachlass* by Meike Hoffmann, and *Werte und Werke* by Maïke Steinkamp and Ute Haug. The scholarly examination of National Socialist art politics is going to be continued with the forthcoming volumes *Kunst am Pranger* by Andreas Hüneke, *Kunsthandel, Sammlungen und Museen im Nationalsozialismus* by Maïke Steinkamp and Ute Haug, *Kunstwerte im Wandel* by Gesa Jeuthe, *Paul Klee und die "Entartete Kunst"* by Stefan Frey and Christoph Zuschlag, and the book *Hermann Göring und sein Agent Joseph Angerer* by Andrea Hollmann and Roland März. Special thanks are due to the International Music & Art Foundation and to Walter Feilchenfeldt for their support of the series.

A database of the detailed confiscation inventory of the action "Degenerate Art", established by Andreas Hüneke, is being continuously expanded and is available online (Freie Universität Berlin's "Portal der Erinnerung") for research.

Several seminars, colloquia, and numerous lectures were held and organised by the academic staff of the research centre, Meike Hoffmann and Andreas, who also have supervised 38 final theses and doctoral dissertations of students at Freie Universität

Berlin so far. In addition to these two positions, the Ferdinand-Möller-Stiftung also finances one research assistant (currently Susanne Köller) as well as two student assistants. The Gerda Henkel Stiftung, as well as private donors, have supported this in previous years. A dissertation project on Ferdinand Möller by Katrin Engelhardt receives support from the foundation. The research centre "Entartete Kunst" is also contributing to the supporting programme to the exhibition "Moderne Zeiten", curated by Udo Kittelmann and Dieter Scholz, by organizing a lecture series at Neue Nationalgalerie Berlin, which started in September 2010.

Will Grohmann was one of the most renowned art historians and critics of the last century. At the instigation of and with financial support from the Ferdinand-Möller-Stiftung, his life achievement is currently being researched by Konstanze Ridert (Kupferstichkabinett Dresden). Thus, a remarkably fascinating, delicate, and extensive network of the art avant-garde from 1905 to 1965 is traced and made visible for the first time. This research will culminate in an exhibition at Staatliche Kunstsammlungen Dresden (Kunsthalle im Lipsiusbau) and Staatsgalerie Stuttgart, with the participation of the Dresden museums Kupferstichkabinett (Bernhard Maaz) and Galerie Neuer Meister (Ulrich Bischoff). Students at the universities of Dresden (Professor Gilbert Lupfer) and Leipzig (Professor Martin Schieder) are also actively participating in this project: a happy integration of museum work and academic teaching.

The Ferdinand-Möller-Archive, which Angelika Fessler-Möller donated to the artists' archives at Berlinische Galerie, headed by Ralf Burmeister, is being processed there. The scholarly in-depth processing and editing of the archive by Wolfgang Schöddert, which started in 2008, is one of the first long-term projects supported by the Arbeitsstelle Provenienzforschung/ -forschung [Centre for Provenance Research]. The way this is done sets new standards in this field, making a great deal of material accessible that will be of great use to museums in Germany and abroad.

The Ferdinand-Möller-Stiftung is financing Maike Steinkamp's project "Rezeption des Expressionismus von der Weimarer Republik bis zur Nachkriegszeit" [The Reception of Expressionism from the Weimar Republic to the Post-War-Era]. An edition of texts and documents with comments is planned. Here, too, several seminars and lectures supplement the research work.

Maria and Ferdinand Möller's former country house on Teetzensee in Zermützel near Neuruppin, built in 1937/38 by Hans Scharoun, is available to the foundation for conferences, scholarly symposia on art history, and seminars. Artists and art historians can concentrate on their work without any distractions there. Guests there have included Valeska Grisebach, Thomas Brussig, Jürgen Harten, the government of the city of Hamburg, and the Kulturstiftung der Länder [Cultural Foundation of the German Federal States]. The house, meticulously restored and financed by Wolfgang Wittrock and Oskar Matzel, is introduced in *Hans Scharoun – Haus Möller* by Ilka und Andreas Ruby, published by the Ferdinand-Möller-Stiftung.

The Ferdinand-Möller-Stiftung is about to enter its 16th year, and in the future it plans to focus on supporting the Forschungsstelle "Entartete Kunst" – the Research Centre "Degenerate Art" – at Freie Universität Berlin and the projects connected to it. The work of recent years has clearly shown the need for further objective scholarly research of and engagement with the National Socialist cultural policies and its consequences, to fill in the many gaps that still exist. This dark chapter, often avoided,

needs to be further illuminated, so that the works of art, whose history needs to be researched, understood, and taught, can shine all the more brightly.