

The Dutch Masters: 'Jewish owned art is now our art,' and 'the Jews will not replace us.'



In 2018, the Dutch Restitutions Commission rejected a claim for a Wassily Kandinsky work, "Painting With Houses," which is held by the Stedelijk Museum in Amsterdam. Credit...via Mondex Corporatio

A) The Dutch love the Israelites (New York Times, July 4th 1993)

Dutch Art Show In Jerusalem

The Dutch of three and four centuries ago considered themselves the spiritual descendants of the ancient Israelites, with their national revival viewed as a product of divine intervention.

For them, Amsterdam was "the new Jerusalem"; their members of Parliament were "sons of Israel." One result was a rich body of art rooted in biblical themes, but set against contemporary backgrounds, as though Abraham, Isaac and Jacob had gone about in Dutch dress.

B) Dutch Panel for Looted Art Claims Must Change Course, Report Finds

'The Dutch' / 'their Jews' and 'their Art' / New York Times / December 7th, 2020 / <https://www.nytimes.com/2020/12/07/arts/netherlands-looted-art-report.html?searchResultPosition=3>

- Because of their penchant for Dutch Golden Age art, which they felt represented a great Germanic tradition; the Nazis looted a tremendous amount of art from the Netherlands during World War II. Works were seized and looted, or sold under a guise of legality, as Jewish art dealers were pressured to both broker art sales and sell their own stores at drastically reduced prices, under threat of deportation, or death.
- After the war, when the Allied Forces returned thousands of works of art to the Netherlands, the Dutch established the Netherlands Art Property Foundation, which returned several hundred items. However, several thousand artworks had still not been returned and were placed in the Netherlands Art Property Collection.
- At that point, he said, “the Dutch state starts to claim ownership of the returned works, whereas, after the war, the Allies handed over the works with the very clear directive that the Dutch state regard themselves as no more than custodians until the rightful owners could be found.”
- The Restitutions Committee began to increasingly weigh the state’s preference to retain art over the claimant’s evidence that the work was looted.

In 2013, when heirs of a German-Jewish refugee sought the return of the Bernardo Strozzi painting “Christ and the Samaritan Woman at the Well,” which is held by the Museum de Fundatie, the restitution panel **rejected** their request, saying, “retaining the painting is of major importance for the Museum’s collection and to the Museum’s visitors.”



Bernardo Strozzi, "Christ and the Samaritan Woman at the Well"

James Palmer, a Canadian lawyer who represents the claimants in the Kandinsky case, said that decision reflected, "the controlled and biased organization that is designed to retain artworks and other cultural artifacts and to blatantly ignore the claims of Holocaust victims."