

Recently, two of us were at dinner with our grandfather and great-grandfather, both Holocaust survivors. One of our grandfathers told us that the Nazi art-loot was the most significant art loot in history and that, to this day, some pieces of art haven't been recovered. Then we remembered we would be working on an NHD project about rights and responsibilities. We thought to ourselves, what could be a better topic than Nazi-looted art? Did the Nazis have the right to loot the art, and why did they think so? Whose responsibility is it to recover the art that the looters took? And do the victims' families have the right to receive the art or compensation?

We knew the only way we would succeed was by having an organized and effective system, and by sharing the work burden equally. Our system worked by creating a document and finding a lot of sources. We read, watched, and took notes from the source. After that, we created another document, read the notes, and summarized it by topic. One person in our group would focus primarily on building the website. Another person would focus on notetaking, and one would work on quotes, images, the annotated bibliography, and website format.

Midway through the project, we made a massive breakthrough in our research, when we discovered that a pivotal moment in Hitler's life before becoming Fuhrer was his rejection from the Vienna Academy of Fine Arts twice-which ruined his hopes to become an artist. After his rejection from the art school, he began to develop radical political views which paved his way to become the Fuhrer.

We knew that there was a strong connection between rights and responsibilities and Nazi-looted art. It is important to ask the question of, "did the Nazis have the right to loot the art, and who now has the right to the recovered art?" Is it the modern world's responsibility to recover Nazi-looted art? We learned the term, *provenance* and how critical cultural symbols are. Without proper restitution, it would be a massive moral loss to society. The connection between rights and responsibilities is apparent and evident. We believe that it is our responsibility to keep the story alive, with so many Holocaust survivors no longer with us.

After State, we immediately knew that we wanted to speak to someone intrinsically connected to the issue of art restitution. We were able to get two interviews, one with Ambassador Stuart Eizenstat, the former US ambassador to the EU, who led the creation of the Washington Principles. He provided so much historical context to our research. We also interviewed Marc Porter, chairman of Christie's Americas, and a leading figure in the world of art restitution, specifically for his expertise in this field. Those interviews were incredible in filling in gaps and clarifying so much, not to mention an honor to speak with them both! We will remember this project, and what it taught us about rights and responsibility in both history, and now.