

## Hang it in the Louvre (2025) Background Guide

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November 2025

**This committee will be a NO TECHNOLOGY committee. This means delegates may not use electronic devices such as phones, laptops, and tablets during committee sessions for purposes including but not limited to directive writing, research, and accessing notes. Any exceptions to this rule can be made at the Chair’s discretion, but will likely not be exercised. Please print out, write down, or obtain paper copies of any materials you’d like to use throughout the conference. A legal note pad will be provided to all delegates for note/directive writing purposes.**

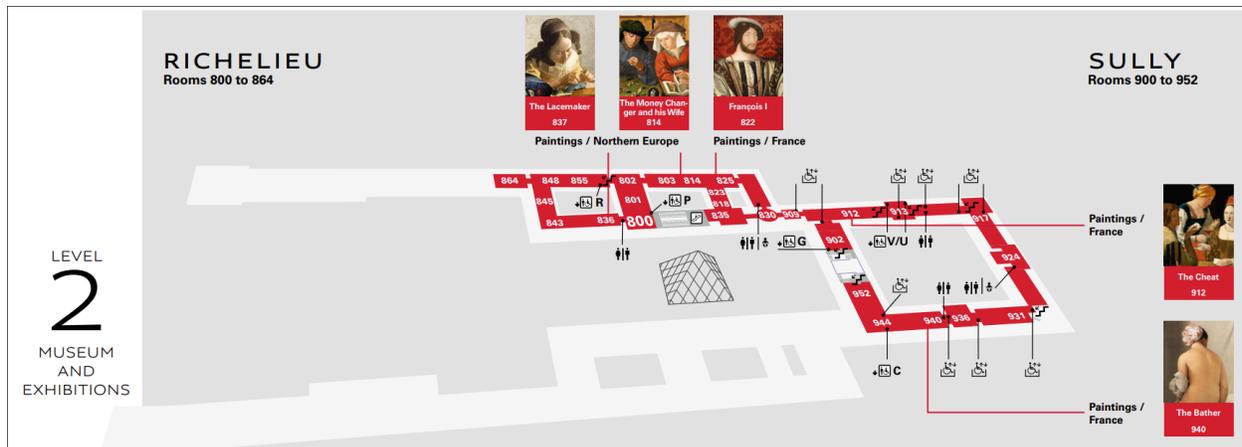
### Committee Structure / Mechanics

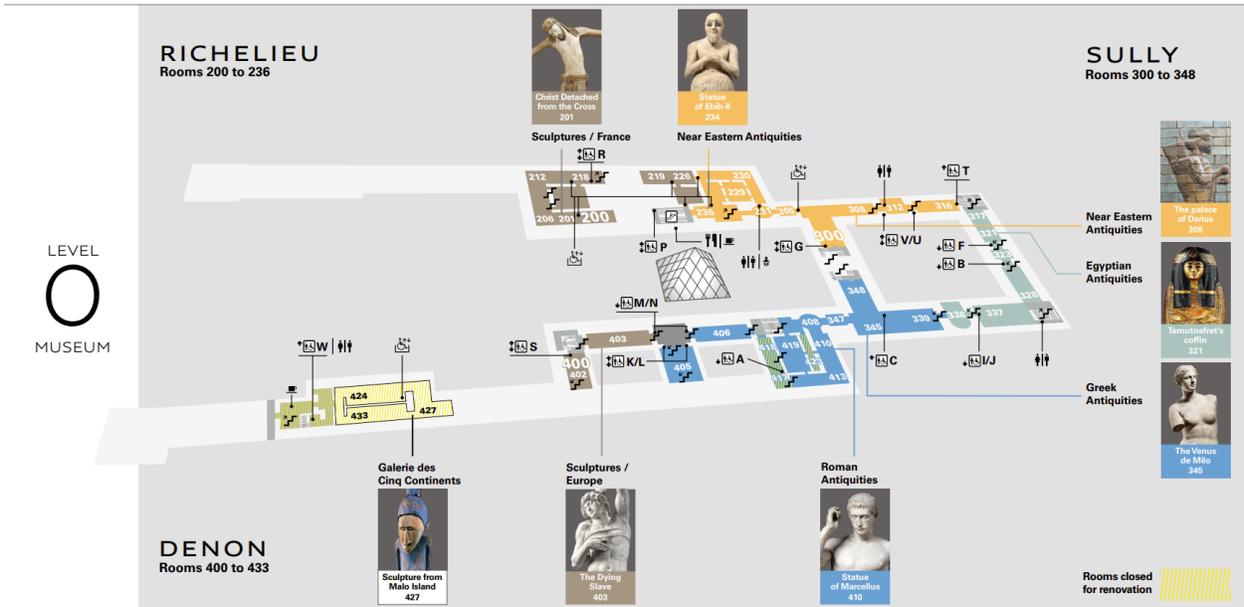
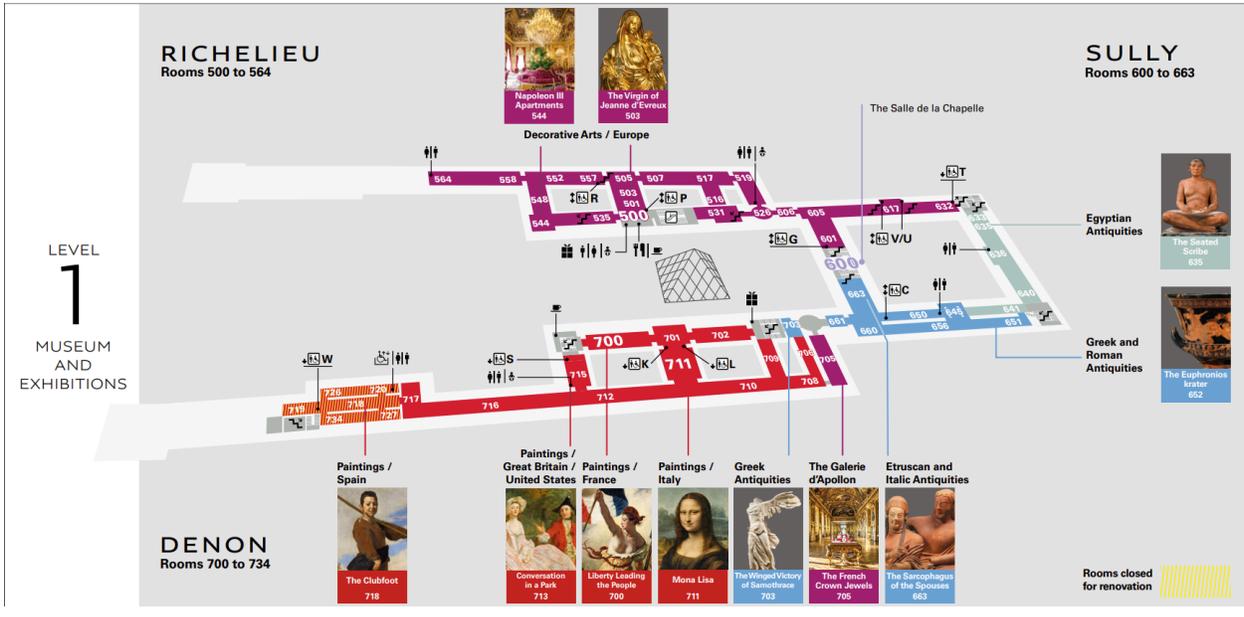
This committee will be run as a crisis committee. Crisis committees are run with a front-room/back-room structure. Front room mechanics operate with formal and unstructured debates, and directive cycles. Back room mechanics involve delegates writing “crisis” notes to associates of their choice in order to influence the committee from behind the scenes. These backroom “arcs” will be revealed periodically and help to move the committee forward.

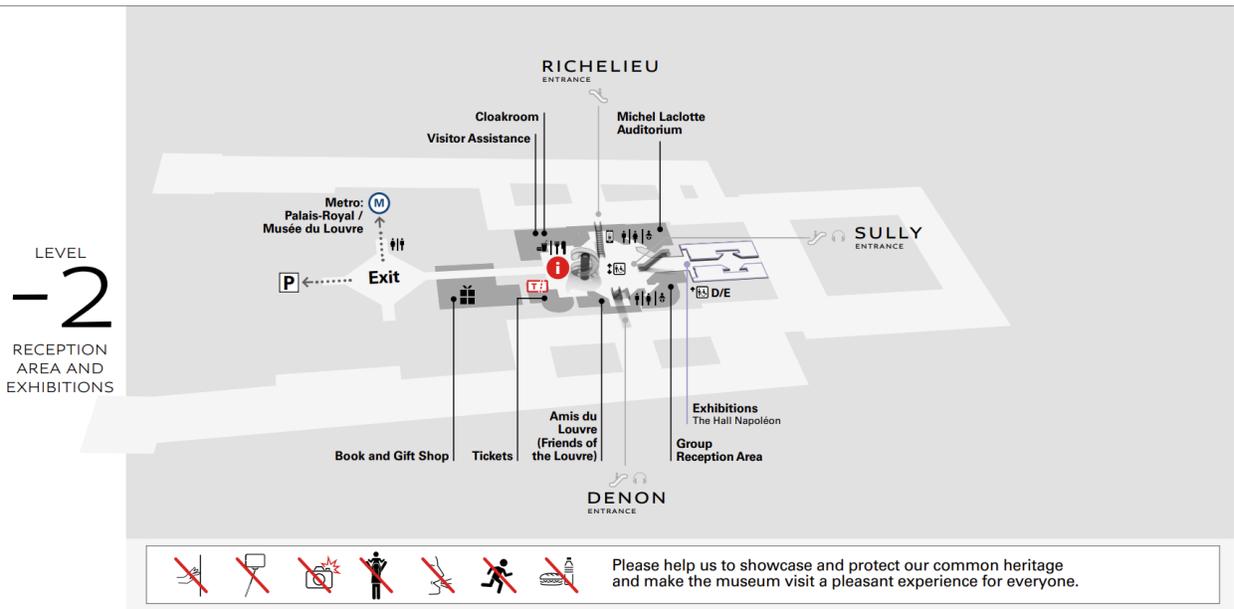
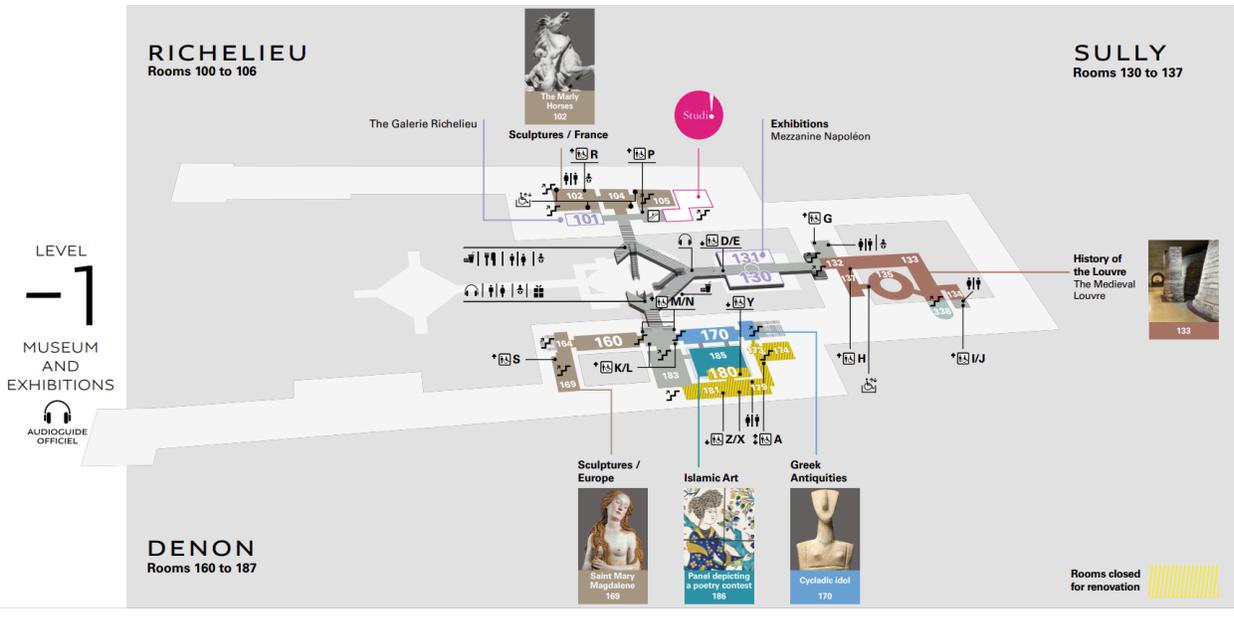
This committee takes place on October 19, 2025 at 10:00 AM, Paris time. This is approximately 30 minutes after the beginning of the 2025 Louvre heist.

### *Navigating the Louvre*

The Louvre is a complex museum, with five floors, each with various works of art, entrances, stairwells, elevators, and other infrastructure that is crucial to navigating the museum. The Galerie d’Apollon, where the French Crown Jewels reside, is on Level 1, Room 705. While minute knowledge of the Louvre’s geography is not necessary for doing well in this committee, we have attached maps of the Louvre (dated September 2025) below for your reference, and they will be provided to you in committee.







Committee Background

*Heists at the Louvre: A History*

The first documented theft at the Louvre paved the way for one of its most famous art pieces to gain stardom: Leonardo Da Vinci’s *Mona Lisa*. Prior to this, the Mona Lisa was not widely known outside the art world. Leonardo Da Vinci painted it in 1507 before it was purchased by King Francis I, making it French royal property and being stored at the Louvre, as well as briefly residing in Napoleon Bonaparte’s room. It took until the 1860s for art critics to appreciate the painting for its worth.

On the 21st of August, 1911, the painting was stolen from its holding in the Louvre by former museum worker Vincenzo Peruggia. The primary reason he decided to steal the painting was to return it to Italy in the hopes of restoring the nation's pride. The methods he used to achieve this were, however, extremely convoluted.

This prideful and ambitious heist began the night before when Peruggia, along with the two other men, made their way to the Louvre, specifically the Salon Carré where the painting was housed. Instead of stealing it at that moment, the three men decided to stay overnight at the Louvre in a closet. Once the morning dawned, they lifted the 200 pounds of painting and protection and covered the painting itself with a blanket.

Peruggia encountered a hitch in his plans when he attempted to exit the Salon Carré via a stairwell to the courtyard. He had to physically place the Mona Lisa down before trying to pry open the doorknob, but not running into a plumber. Rather than attempting to apprehend him, the plumber mistook Peruggia to be a museum worker trapped overnight, and helped open the door. With that, the beloved painting was his.

It took more than a day for the Louvre staff to realize that their painting had been stolen. People assumed that the painting was removed for the sake of cleaning, which was conducted routinely. It wasn't until a visiting artist specifically requested for the Mona Lisa, that they realized something was terribly amiss. When the staff were inevitably unable to find it, they called security, as well as the police and started searching for it. The only clue they found was the glass casing lying at the stairwell. With that, they publicly announced the disappearance of the Mona Lisa.

At that point in time, the announcement caused a media frenzy. The French were concerned that American millionaires were trying to purchase such paintings. At one point, tycoon J.P. Morgan was suspected of commissioning the crime. With geopolitical tensions escalating between France and Germany, the Kaiser was also suspected of causing the heist. The first concrete lead came from poet Guillaume Apollinaire, who had once called for the Louvre to be burnt down in order to advance more modern forms of art. Apollinaire was arrested in September, 1911 due to his alleged involvement in the theft of two ancient statuettes by his secretary. During his interrogation, he implicated artist and close friend Pablo Picasso, claiming that Picasso had purchased the statuettes in order to be used as subjects for a new painting. Ultimately, both were acquitted due to a lack of evidence.

Peruggia was questioned twice, but the police never considered him a serious suspect, due to his lack of affiliation with the Louvre and status as a former employee. He desired to sell the painting in Italy, but waited 2 years for the news to pass. Finally, in December, 1913, he attempted to sell the painting by contacting Alfredo Geri, an art dealer in Florence. Peruggia

explicitly stated that he had stolen the painting and desired to repatriate it in Italy. Geri conferred with Giovanni Poggio, director of the Uffizi Gallery, before inviting Peruggia to Florence with the painting. Under the pretext of discussing the price of the painting, Poggio and Geri met at Peruggia's hotel room to first authenticate the painting. Once done, they falsely agreed to purchase it, but instead reported Peruggia to the authorities, where he was promptly arrested.

In his testimony, Peruggia made a passionate argument about how he was trying to return the Mona Lisa where it belonged, claiming that it was plundered by the French during the Napoleonic era. As mentioned before however, this was not the case and that Da Vinci himself had delivered the painting to the French emperor. While this did not help with Peruggia's credibility, his impassioned argument gained him a legion of admirers. He eventually pleaded guilty and served 8 months out of a one year imprisonment. The Mona Lisa returned to the Louvre where almost 120,000 people went to see it in the 48 hours after. Peruggia was eventually forgotten, but the Mona Lisa rose to a new level of fame, becoming the first icon of art.

Since Peruggia's heist in 1911, minor heists have occurred but the only successful one to come out was the heist of Jean Baptiste-Camille Corot's *Le Chemin de Sevres*. Originally painted in the 1850s, the Louvre acquired it in 1902. Unlike the Mona Lisa, *Le Chemin de Sevres* was much smaller in size measuring approximately 18 by 26 inches. On May 3 1998, the painting was cut from its frame in broad daylight. The number of perpetrators are unknown, but they removed the pegs that the painting was attached to and made away with the painting. This time, when the staff discovered that the painting was gone, they immediately put the Louvre in lockdown, frisking all the passengers and dusting the area for prints. The painting was never recovered. No heists occurred after that, until today.

The Crown Jewels heist started at 9:30 AM, 30 minutes after the museum opened up for visitors. Two thieves entered the Louvre from the side of the Seine river carrying tools and dressed in construction vests in order to blend in. They also wore balaclavas in order to conceal their faces. To enter the museum, they used a furniture lift to get to a first-storey balcony. From there, they used a disc cutter to access Apollo's Galley, where the Crown Jewels were stored in 2 glass cases. This triggered the security alarms, summoning security. The thieves threatened to use their power tools, thus holding security hostage while opening the cases to take the nine pieces of jewellery. The two thieves exited the museum using the same furniture lift to the balcony, they met with two other members who were waiting on motor scooters. In order to cover their tracks, they attempted to set fire to the basket of the furniture lift. Their escape was not entirely successful, as they dropped the Crown of Empress Eugene in the process. The scooters drove near the banks of the Seine on the Boulevard Periphique before taking the A6 autoroute south. All in all, the heist took about 8 minutes, with the thieves spending only 4 minutes inside the Louvre.

### *Prevention and Protection of Art*

After Corot's painting was stolen, then director of the Louvre Pierre Rosenberg warned that the museum's security infrastructure was "fragile". However, it was Laurence De Cars who started investigating issues with the Louvre, inviting the police to conduct a security audit of the museum. Recommendations were made to bolster security in the museum, but those measures were only starting to be implemented during the heist, as stated by culture minister Rachida Dati.

A majority of the Louvre's security is dependent on the number of staff serving at the museum, which in recent years has been cut resulting in security being undermined in wake of the rising number of Louvre visitors. A union source to France24 stated that out of 2000 workposts, almost 200 people were cut. In June of this year, museum staff staged a brief walkout to protest the understaffing issues that hindered them from carrying out their duties effectively.

A plan to modernise the security equipment has been in place since 2018 but its implementation has been slow to happen, with technical work expected only to start next year and full implementation by 2032. In a direct contrast to the protests of the staff, an audit conducted prior to the heist suggested that the outdated security systems had more to do with ease of access for the thieves as opposed to a lack of staff. The expected cost of security modernisation was placed at 83 million euros out of which only 3 million was spent between 2018-2024. The museum reported that 134 cameras had been installed as extras or to replace the old cameras in the museum.

Of the existing cameras however, they did not do an adequate job in spotting the thieves as they did not cover the entirety of the museum. When testifying in front of the French Senate, Laurence des Cars said that the only camera installed outside the Apollo Gallery faced west and did not cover the window that the thieves used to escape. On top of that, a member who worked at the museum stated that the password to the security system was simply "Louvre".

The aforementioned audit of the security system yielded one more important conclusion: reduce costs in the acquisition of art to save on museum room/renovation projects which involves revamping the security systems. The Louvre retrospectively regretted the lack of foresight on the consequences from the COVID-19 pandemic and the 2024 Paris Olympics.

### Current Issues

#### *Finding the Jewels*

In addition to the inherent monetary value, the French crown jewels are extremely important to French national pride. To save face, the French government wants the jewels recovered immediately with minimal damage. Due to the fact that the pieces are highly recognizable, it is

highly likely that the thieves will melt them down to sell the gold, silver, and individual gemstones. The destruction of the jewels would be a national tragedy, and the chance of that happening goes up with every second the jewels are missing. Delegates must work quickly to catch the thieves and save the jewels.

### *Preventing Future Thefts*

When looking at the existing gaps in the security system, Mr Dati puts it down to 4 failings: underestimating the amount of risk, under-equipment of security, ill-suited governance of the Louvre and finally obsolete protocol. There are not enough security cameras to observe what happens in the Louvre. Maintenance budget cuts have been recognized by several workers and French union groups, and with notable budget cuts for the Museum's security, the committee must determine the extent of the museum's vulnerabilities. Not only is this heist a PR disaster, but it leaves the floor open for future heists. From complex security systems, additional security staff, and perimeter control, the committee must work tirelessly to resolve the weaknesses that any future heist-goers might try to invade. Especially with a lot of secrets being revealed, action needs to be taken immediately before the next Peruggia comes to steal the Mona Lisa.

### *Pursuing Justice*

Finding the jewels and preventing future heists are good starts, but the French people (and the rest of the world) will not have closure until those responsible for this heist are held accountable for their actions. It is up to the committee to find everyone responsible, from the thieves themselves to those who helped them, and ensure they are punished in accordance with French law. However, delegates must weigh priorities. Should the thieves receive the maximum sentence no matter what? Should their sentence be reduced in exchange for testimony against their co-conspirators? In exchange for the jewels? In addition, public opinion must be considered. As is always the case, some members of the public would prefer the jewels be returned no matter what. Others want the criminals to be punished. Delegates, especially those in more public facing positions, should consider those opinions when deciding how to charge and punish the thieves.

### [Character Profiles](#)

#### ***Laurence des Cars, Director of the Louvre Museum***

The first woman appointed to be Director of the Louvre in its 228-year history, Madame des Cars was appointed by President Macron in 2021 (Admin, 2025). Due to the demands of the museum security teams, she has kept a cap of 30,000 daily visitors, less than were able to visit pre-Covid (Admin, 2025). Due to this still large number of visitors, she was instrumental in implementing construction of a new underground entrance, to be completed by 2031 (Admin, 2025). Before becoming Director, she studied Art History at the prestigious Ecole du Louvre, led development

of the Louvre Abu Dhabi, and was president of the Musée d'Orsay for 4 years (Lauter, 2021). She is known as an expert in 19th-century art, and an inspiring leader in contemporary art (Lauter, 2021).

### ***Pierre Rosenberg, Honorary President of the Louvre***

After gaining a Law degree at the Lycée Charlemagne in Paris and also going to the École du Louvre, Rosenberg joined the Department of Paintings at the Louvre in 1962 (CRASSH, 2021). From there, he began a 40-year career with the museum, only leaving in 2001 after being Chief Executive of the Louvre for 7 years (CRASSH, 2021). A renowned and beloved art historian and academic, he has also acted as a Professor at Princeton and Cambridge and has written over 200 articles in many journals (CRASSH, 2021). Elected as a member of the French Academy in 1995, he has remained an influential presence at the Louvre (CRASSH, 2021).

### ***Dominique Buffin, Head of Security at the Louvre***

Hired by Director des Cars in September of 2024, Buffin has an education from the École Nationale Supérieure des Officiers de Police, and has been a Security advisor for the Ministry of Culture since 2013 (Buffin, 2025). She has also served as an officer with the National Police since 2001, and knows elementary German and Spanish as well as fluent English (Buffin, 2025). She was the first woman chosen for the Head of Security role, and faced a tough day early on in her tenure.

### ***Philippe Jost, Senior Civil Servant***

After studying at the prestigious Polytechnic School and the Louvre School, Jost spent most of his career as an engineer with the Ministry of Defense. However, in 2019, he witnessed the fire at Notre Dame Cathedral, and was a founding member of the Rebuild Notre Dame initiative. After his friend and colleague General Georgelin died tragically, Jost took control of the Rebuilding organization until the Notre Dame was restored in 2024. Now, as an engineer with military ties, he may become just as useful in the fate of the Louvre...

### ***Laurent Nuñez, Minister of the Interior***

A dedicated and respected public servant, Nuñez graduated from the École Nationale d'Administration, and first joined the Ministry of the Interior in 1999 as an administrator (Editors, 2025). He was appointed a regional Prefect of Police from 2015-2017, before becoming General Director of the General Directorate for Internal Security in 2017 and focusing on counterterrorism efforts (Editors, 2025). In 2022, he was appointed the Paris Police Prefect, and his skills were tested with the 2024 Olympic games, where his pragmatism and methodical approach saw success and acclaim (Editors, 2025). Now, as the new Minister of the Interior appointed by Prime Minister Lecornu, he has a strong reputation to uphold, and access to a treasure trove of police secrets and contacts (Editors, 2025).

### ***Rachida Dati, Minister of Culture***

A career politician, Minister Dati received a Master's degree in Economics from the University of Burgundy and a law degree from Pantheon-Assas University, and after a brief job in London, she became a legal auditor in 1999 at the Bobigny Tribunal de Grande Instance (*Rachida Dati*, 2019). In the early 2000s, she developed a key political ally in French President Nicolas Sarkozy, and was appointed Minister of Justice after his victory in 2007 (*Rachida Dati*, 2019). In 2009 she was elected to the European Parliament, and later joined the Paris City Council (*Rachida Dati*, 2019). Due to all her previous experience, she was already a political force by the time she was chosen by Prime Minister Attal as Minister of Culture, despite being charged with corruption in 2021 in a major scandal (*Rachida Dati*, 2019) (Monde, 2024). It remains to be seen how this political force of nature will respond to the crisis at the Louvre.

### ***Laurent Lafon, Chair of the Senate's Committee on Culture***

Laurent Lafon has served as Chair of the Senate's Committee on Culture since 2020, after initially winning a Senate seat to represent Val-de-Marne in 2017 (Lafon, 2025). He is also a rapporteur who has reported on meetings of the Metropole du Grand Paris since 2016, and is in the administration of Radio France while also being a member of the Commission des Finances at Paris Est Marne & Bois (Lafon, 2025). From 1986-1989 he studied Economics and Finance at Sciences Po in Paris (Lafon, 2025). As an influential member of the French Senate, Lafon's impact could be major.

### ***Isabelle Rauch, Chair of the Cultural and Education Affairs Committee, French National Assembly***

Isabelle Rauch has a very colorful resume, having been a medical salesperson, to working for an agricultural company, to winding up as a member of the French National Assembly. Rauch studied at the ICN school of business, and holds a specialized advanced degree in marketing. Rauch has been a member of the French delegation to the Parliamentary Assembly of the Council of Europe, and she serves on the Committee on Equality and Non-Discrimination. Additionally, she is also a current member of the French delegation to the Franco-German Parliamentary Assembly. Rauch's political expertise will help the committee steer through the political implications of this heist, alongside her keen marketing expertise (Wikipedia).

### ***François Villeroy de Galhau, Governor of the Bank of France***

Starting in the General Inspectorate of Finances, this engineer with a degree from the École Polytechnique worked for the public sector before becoming the advisor to the finance minister. Since then, he served as the Director of the Cabinet, and Minister of the Economy, finances, and industry. In 2015, the former president Hollande became the Governor of the Bank of France, and has served in that capacity since then. He worked to transform the French economy by

transferring billions of euros into the French economy, and feels passionately about the Bank's efforts to be environmentally sustainable. The Louvre moved several priceless artifacts to an ultra-secure vault in the Bank of France, making Francouis an important voice in this committee (Banque de France).

### ***Laure Beccuau, Public Prosecutor of Paris***

The first woman to head the Paris Public Prosecutor's office, Laure Beccuau is an exceptional magistrate and a force to be reckoned with. She obtained her training from the French National School of the Judiciary and has worked as a prosecutor since 1986. She's been involved in several high profile cases, such as the arrest of Pavel Duvol, the CEO of telegram in relation to trafficking and exploitative materials shared on the app. She coordinates with several local and international law enforcement agencies to pursue justice for victims of several cases. As head of the prosecutor's office, this lucrative heist will ensure that she spends her holiday season leading the investigation (HENI).

### ***Patrice Faure, Paris Police Prefect***

There is no doubt that the Paris Police Chief, Patrice Faure, will play an undeniable role in this committee's response to the heist. A sharp academic, Faure gained a masters degree in Mathematics and History, and worked his way up the military ranks. He later joined the DGSE, France's foreign intelligence agency, working as the Chief of Staff for the organization, and spent 18 subsequent years working for the private sector. A trusted member of the French military and DGSE, he transitioned to working for the French police, working as the Prefect to French Guiana to combat drug trafficking. He was named Chief of Staff to French president Macron in 2024, and appointed Paris Police Prefect for his decades of experience. Faure's sources in the police, military, and President's office makes him the ideal civil servant to be included in this complex committee (Linkedin).

### ***Ségoène Le Stradic, New York Times***

Juggling the French and NYC timezones, Le stradic is a NYT journalist covering anything and everything French. He works closely with reporters who are based in France, covering major events and issues related to the nation. With a degree in international relations and history from Columbia and the London School of Economics, Le Stradic is a figurehead representing the international news stratosphere when it comes to the heist. His coverage of the day-long Louvre Strike and the overall heist has been widely read by all of the New York's times readers, so the committee should use his press leverage-and oversight of the NYT french division-to their utmost advantage (The New York Times).

### ***Roxana Azimi, Le Monde***

A celebrated Art Journalist known best for her work in Le Monde, Roxana has a longstanding career in one of the premier newspapers in the nation. Roxana has over 17 years of experience in art journalism, and also serves as the editorial advisor for *L'Hebdo du Quotidien de l'Art*. Her

writing expertise focuses on contemporary art, and she is the author of two renowned books on the subject. She works tirelessly for Le Monde's Africa edition, investigating both the French and African art markets, portraits, and new exhibits. Le Monde is known for breaking several prominent sensational stories, so Azimi's work is sure to be at the forefront of this exciting story. Her several years of experience will give the committee key insight in how to work the press-and save face in this catastrophe (Le Monde).

***Jean-Luc Bardet, Regional Director France, Agence-France Presse***

Jean-Luc Barden is best known for his role as Regional Director France at the Agence-France Presse. With a degree in Political science from the University of France, he worked as a journalist at AFP for 11 years before moving up in the food chain. He worked in Washington in 1992, covering the Presidential election, before returning to France and working to cover the office of the Prime Minister. He has co-authored a novel on the 2002 French presidential election, and is no stranger to the political and bureaucratic field in France. As the director of one of the world's largest news agencies, and covering a vast global network, Bardet is an expert in regional politics and bureaucracy and can provide his expertise to the committee (Agence-France Presse).

***Christian Galani, CGT Representative***

Galani is a dedicated member of the CGT union, one of the five national trade union centers. and representatives of the countless members who were involved in the recent Louvre strike. His work involves advocating for the workers, providing union support and protecting their interests alongside the visitors of the museum. He is a prominent voice in mentioning the recent staff and security budget cuts, and represents a fresh voice from the CGT in the committee. Galani is also concerned with the recent controversy surrounding ticket price hikes for visitors outside of the European union.

***Alexis Fritche, General Secretary, CFDT-Culture***

Alexis Fritche has served as the General Secretary of CFDT-Culture, a French trade union center. Some of his previous roles include auditing the Cycle des Hautes Études de la Culture (cycle of advanced studies and culture) at the Ministry of Culture and serving as a dialogue social specialist. Additionally, he has experience organizing training at the National Heritage Institute. An expert in the public sector, Fritche holds key information and represents both dedicated workers of the Louvre and the avid visitors of the beloved museum. With a strike of around 400 workers on Monday, Fritche works within the CFDT to advocate for increased security, better working conditions, and for the safety concerns raised by Louvre workers to be heard by national players.

### ***Elise Muller, National Secretary of Sud Culture***

Elise Muller is the national secretary of Solidaires Unitaires Démocratiques, a French group of unions protecting the rights of the workers. Mueller is outspoken about the rights of union workers, and is concerned about potential neglectful and dangerous working conditions. Additionally, the recent security cuts in the last few years made by the Louvre have been on her and the SUD's radar. Several reports about unsafe galleries and parts of the museum have led to temporary closings in the time following the heist, and she is worried about the misappropriation of funds in the museum budget. Elise is passionate about the workers of the Museum, and her bold voice will play an integral role in the committee.

### ***Alexander Böcker, Owner of Böcker***

Alexander Böcker is the CEO of the German furniture lift company, the very same lift used by the thieves in this extraordinary heist. This third-generation owner was thrust into the spotlight after finding out that his lift was used in the heist, and the company has created several tongue-in-cheek ads highlighting the scenario. He leads a team of over 620 employees, and his company is focused primarily on the product manufacturing and its safety (oops, they forgot to keep in mind the Louvre has multiple floors accessible by Crane). A clever business leader and extraordinary marketer, perhaps his insider knowledge on cranes can lead the committee straight to the perpetrators.

### ***Olivier Prévost, President and CEO of Yamaha Motor Europe***

To the world's surprise-and delight-the thieves' getaway vehicles were none other than two Yamaha TMax scooters. A leading motor manufacturer in the field, and one now entangled in this heist, Olivier Prévost's role as President and CEO will come in very handy. Prévost started out his career at YME in 1994, and has been with the company for over 30+ years. He served in various roles and divisions, even spending some time in the Japan Headquarters, and eventually took on the CEO role after serving as the Vice-President. His understanding of YME's internal organization, sales strategies, and implementation methods make him a sharp and witty addition to this committee.

### ***Bill Anderson, Managing Partner, Art Guard***

Bill Anderson is the co-founder and managing partner of Art Guard, a company most notable for their security solutions for high-value assets (particularly art). Art Guard uses MAP sensor technology, a patented security measure used by museums worldwide. Bill has over 35+ years of experience leading the company, navigating the art and technology space in both museums and in private collection settings. Bill was also previously president of the Atlantic Monthly, also serving as the publisher. Bill often advocates for a multi-layered approach to protecting valuable art, and as a leading player in the game, the stakes for his company in these heists are extremely high.

### ***Lucas Philippe, INTERPOL Executive Committee Member***

Lucas Philippe is a French policeman currently serving as the Delegate for Europe within the INTERPOL Executive Committee, a position he has held since November 2024 (INTERPOL, 2025). He began his career in 1995 as a Lieutenant in the Paris Police Department's Judicial Directorate, before leaving Paris to pursue post graduate degree in criminal policy and joining the French Judicial Police in 2004 (INTERPOL, 2025). In 2013, he was appointed as an internal security attaché at the French embassy in Singapore, before moving to the French embassy in Libya in 2017 (INTERPOL, 2025). In these positions, he cooperated closely with local authorities on key police issues like transnational criminals (smugglers, traffickers), terrorism, and border control. After returning to France, he was appointed as the Senior International Relations Advisor to the Director of the Judicial Police, advising on cooperation with foreign and multinational law enforcement agencies, including INTERPOL. This experience made him a perfect candidate for INTERPOL, and he joined the organization in 2024, originally as an international affairs advisor, and then as the Delegate for Europe, giving him a large degree of authority over INTERPOL's investigations, including the crisis at the Louvre.

### ***Didier Rykner, Art Historian and Blogger***

This self appointed "heritage sheriff" and respected art historian has made waves in the French Art scene. This former agronomist found himself in the spotlight in 2007, criticizing the Louvre's plan to open a satellite museum in Abu Dhabi, and saying that their museums are not for sale. Rykner runs an online art magazine called La Tribune de l'art (The Art Tribune), garnering thousands of readers. This historian's unique combination of history, art knowledge, and journalism, has given him a voice in the BBC, New York Times, and several other notable journals. His painstaking work aims to preserve France's historical and architectural marvels, and he loathes the commercialization of many of the sites, shifting away from art and tradition to capitalistic ideals. In 2021, he led a 13 part investigation showing the environmental damage done to Chateau de la Barben to turn it into a theme park. He's also known for having an extensive network of museum sources, revealing behind-the-scenes decisions before a museum can even begin to announce them. His strong opinions on the Louvre in particular, could play a big role in this committee (Bennet).

### ***Arthur Brand, Art Crime Investigator***

This famous Dutch national's brand (no pun intended) in stolen art recovery will make it no surprise why he's placed on the scene. Arthur Brand is known for recovering over 200+ stolen pieces of work, from Hitler's horses, to works by Dali and Picasso. Described as the Art world's Indiana Jones, his interest in art recovery began during his time as an exchange student in Spain, where he recovered 3 lost roman coins. This detective isn't afraid to get his hands painted dirty, with his story of infiltrating the Neo-Nazi and former KGB underground led to the retrieval of Hitler's Horses. This eccentric and talented investigator has unique insights into both the

recovery of the art, but also the nature of the theft itself, so use his expertise carefully (Wikipedia).

### ***Mari-Claudia Jiménez, Art Lawyer, Withers***

Mari-Claudia Jiménez is no stranger to the legal art industry, as a trusted advisor and world renowned advocate for galleries, museums, and auction houses. Mari-Claudia spent her summers at Williams college interning at several art museums, and has dedicated her life since then as her clients navigate through the art market. Mari-Claudia served as Chairman, President, Americas and Head of Global Business Development of Sotheby's for almost a decade, and made several notable deals and contributions in her roles. Her most notable sales include the 922 million dollar Maclowe collection, as well as her curation of Mr. and Mrs. Frank Sinatra's private collection. She leads Withers Art as a partner and global co-head of the art law practice. Most notable of all, Jiménez is known for success in the infamous return of Nazi looted art, and is an expert in misappropriation of art in Cuba. Her expertise in this entangled, elite art landscape will make her a necessary and valuable asset when it comes to this crisis (Withers Worldwide).

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