

INTERNATIONAL CONFERENCE JULY 15-17, 2019
Rautenstrauch-Joest-Museum
Cäcilienstraße 29-33
50667 Cologne

Colonial and Postcolonial
Encounters

Museum Collections in Motion

A cooperation of
University of Cologne,
Bremen University
the Rautenstrauch-Joest-Museum Cologne
and <http://boasblogs.org/>

Convenors:
Anna Brus (U Siegen and UoC)
Larissa Förster (German Lost Art Foundation)
Michi Knecht (U Bremen /WoC Worlds of Contradiction)
Ulrike Lindner (UoC/Global South Studies Center)
Nanette Snoep (RJM Cologne)
Martin Zillinger (UoC/Global South Studies Center)

— Detailed Program

— About the Conference

Convenors:

*Anna Brus, Larissa Förster,
Michi Knecht, Ulrike Lindner,
Nanette Snoep, Martin Zillinger*

Museum Collections in Motion: Colonial and Postcolonial Encounters

The growing public awareness of colonial violence and historical injustice has put ethnographic collections into the spotlight of social and political debates. Museums are increasingly confronted with the challenge to decolonize their exhibition practices and examine their collection history for looted art, colonial entanglements, and systematic exclusions. The recent initiative of French President Macron to explore the modalities for restituting African objects from French collections has opened a new chapter in the debate on restitution and repatriation. While its actual implementation remains to be seen, the report by Felwine Sarr and Bénédicte Savoy has set a world-wide agenda for decolonizing museum collections and academic research in the coming years.

In order to envision alternative futures for these collections and new forms of co-operation, this conference brings together activists, curators, experts, young researchers and scholars from around the world. Over three days we will re-visit museum collections and the debates and practices that have evolved around them, discuss ongoing work in the *longue durée* of colonial and postcolonial encounters and bring views from the Global North and South into intensive dialogue.

— Conference Program

| Monday, July 15

9:00	Opening of Registration
09:30-10:00	Introduction by the Organizers
10:00-12:00	Panel: Looting, Trading, Brokering, Collecting, Locating Agency and Desires <i>Chair: Ulrike Lindner (Cologne)</i> Speakers: Rebekka Habermas (Göttingen) Nicholas Thomas (Cambridge) Peter Pels (Leiden) Discussant: David Anderson (Warwick) <i>Lunch Break</i>
13:30-15:30	Panel: Transforming Objects. Rethinking Things and Humans at and between Different Locales <i>Chair: Martin Zillinger (Cologne)</i> Speakers: Erhard Schüttpelz (Siegen) Paola Ivanov (Berlin) Bernard Müller (Paris) Discussant: Helen Verran (Australia's Northern Territories)
16:00-17:00	Opening Keynote: Zoë S. Strother (New York): Listening
17:30-20:30	Breakout-Sessions: Departures (For registered participants only) (1) Tracing Colonial Pasts, Opening Postcolonial Spaces (2) New Ventures into Restitution, Exchange and Cooperation (3) Politics, Infrastructures, and Publics of Future Collaborations (participants see page 50)
20:30	Optional: Refreshments & Snacks

10:00-12:00 **Panel: Conflicts, Controversies and Iconoclasm: Contested Objects**

Chair: Anna Brus (Siegen)

Speakers: Regina Höfer (Berlin)
Bettina Brockmeyer (Erlangen) / Holger Stoecker (Berlin)
Tobias Wendl (Berlin)

Discussant: Ciraj Rassool (Cape Town)

Lunch Break

13:00-13:30 **Optional: Guided Tour NOISY IMAGES (Lucia Halder), 1st floor**

13:30-15:30 **Panel: New Museum Practices in an Entangled World**

Chair: Aurora Rodonò (Cologne)

Speakers: E.H. Malick Ndiaye (Dakar),
Felix Sattler (Berlin), Nelson Abiti (Kampala)

Discussant: Nanette Snoep (Cologne)

16:00-18:00 **Open Forum: On the Ethics and Politics of Return and New Forms of Cooperation**

Chair: Michi Knecht (Bremen)

Speakers: Amber Aranui (Wellington)
Thomas Laely (Zürich) / Nelson Abiti (Kampala)
Julia Binter (Berlin) / Cynthia Schimming (Windhoek)

Discussant: Verena Rodatus (Berlin)

18:30-19:30 **Evening Keynote: Felwine Sarr (Saint-Louis): Restitution of African Artifacts: The Next Step, a New Relational Ethic**

20:00 **Conference Dinner**

09:30-10:30 **Morning Keynote: Helen Verran (Australia's Northern Territory): The Polity and the Ethnographic Museum: Where's the Rub?**

Moderation:
Souad Zeineddine (Cologne/Johannesburg)

10:45-12:45 **Panel: Redressing Historical Injustices: Museums and the Challenges of Past and Present Laws and Ethics**

Chair: Jonas Bens (Berlin)

Speakers:
Folarin Shyllon (Ibadan)
Alexandra Kemmerer (Heidelberg/Berlin)
Larissa Förster (Berlin)

Discussant: Fatima Kastner (Cologne)

Lunch Break

14:00-15:30 **PANEL DISCUSSION: Locating the Museum – Colonial Collections and their Publics**

With:
Patrick Bahners (Frankfurter Allgemeine Zeitung)
Christian Kopp (Berlin Postkolonial)
Bebero Lehmann (Black History Month Cologne)
Nanette Snoep (Rautenstrauch-Joest Museum Cologne)

Moderation: Mohamed Amjahid (DIE ZEIT)

— Keynotes

« Opening Keynote: Listening »

In November 2018, a report commissioned by President Emmanuel Macron of France recommended the repatriation of African cultural heritage acquired during the colonial era, ca.1885-1960, from French national collections to African nation states unless there was verifiable proof of consent for the transfer of ownership. My core project today is to inquire who might be the stakeholders – in Africa – for the collections recommended for repatriation. Mary Jo Arnoldi (Curator of African Ethnology, Smithsonian National Museum of Natural History) succinctly summarizes the key constituencies to be the secular state and its representatives; the original owners for the objects in question (or co-religionists speaking for the original owners); Christian and/or Muslim fundamentalists; and contemporary artists. This paper will address the second and third constituencies whose perspectives have not often been acknowledged. It asks: what has been the impact of religious change over the course of the 20th century including the impact of mass iconoclastic movements and what has been the reception of the political and religious icons in question in the public sphere since 1960? Is the history of 85 years of museum building on the continent a guide or an impediment to change?

The paper draws inspiration from the thirty year history of the Native American Graves Protection and Repatriation Act (NAGPRA) in the United States to explore what might result from listening to the varied responses of stakeholders when asked: "what is important to you?"



ZOË S. STROTHER
(Columbia University,
New York)

Monday, July 15
16:00 - 17:00
VHS hall



FELWINE SARR
(University Gaston
Berger, Saint-Louis)

« Evening Keynote: Restitution of
African Artefacts: The Next Step, a
New Relational Ethic »

Felwine Sarr is a Senegalese scholar and writer born in 1972 in Niodior, in the Saloum Islands. He attends high school in Senegal before studying Economics at the University of Orleans where he obtains a doctorate in Economics in 2006. Full professor and aggregation holder, he teaches at the University Gaston Berger of Saint-Louis since 2007. His lectures and academic researches focus on economic policies, development economy, econometrics, epistemology and history of religious ideas. In 2010, he is awarded the prize Abdoulaye Fadiga for research in Economics. In 2011, he becomes dean of the Economics and Management faculty of the University Gaston Berger of Saint-Louis, and head of the new faculty of Civilizations, Religions, Arts and Communication (CRAC) of the same university.

Tuesday, July 16
18:30 - 19:30
VHS hall



HELEN VERRAN
(Charles Darwin University,
Australia's Northern
Territories)

« Morning Keynote: The Polity and
the Ethnographic Museum: Where's
the Rub? »

The Polity and The Ethnographic Museum: Where's the Rub? The question in my title misquotes Shakespeare. While the character Hamlet seeks pause, since 'the rub', the unexpected rough patch he intuits as lurking in his plans is likely to throw them off course. In asking "Where's the rub?" I seek to hone in, to amplify and expand possibility for interruption, and the emergence of divergent disconcerting happenings. I propose that ethnographic museums are capable of generating unexpected turbulence in a polity. I value that capacity to interrupt and generate disconcertment and seek to better understand it as an epistemo-cultural force.

Wednesday, July 17
9:30 - 10:30
VHS hall

— Panel Discussion

« Panel Discussion: Locating the Museum – Colonial Collections and their Publics »

Moderation:

Mohamed Amjahid (DIE ZEIT)

With:

Patrick Bahners (Frankfurter Allgemeine Zeitung)

Christian Kopp (Berlin Postkolonial)

Bebero Lehmann (Black History Month Cologne)

Nanette Snoep (Rautenstrauch-Joest Museum, Cologne)

Museum collections and the colonial trade networks and scientific institutions, which generated, framed and shaped them, are part of a violent history, which is shared by all countries in Europe and which continues to haunt societies worldwide. The controversies that have evolved around them take place and spread transnationally, but at the same time they have specific local trajectories. It is due to postcolonial activists at different locales that the injustice of colonialism has not been forgotten and its long shadow in today's societies can be addressed. While wounds of colonial violence are far from healed, recent initiatives working towards *mutual memories* and the possibility to *remembering globally* have not gained shape yet, and arguments about the past and present of conviviality in heterogenous societies continue to evolve in and around museum spaces. This panel inquires the role of ethnological museums in the struggle for different forms and formats of memorizing the colonial past and imagining a different future – locally and across borders.

Wednesday, July 17
14:00 - 15:30
VHS hall

— Panels

Panel 1

Looting, Trading, Brokering, Collecting. Locating Agency and Desires

Monday, July 15
10.00-12.00
Forum VHS

Panel 1: Looting, Trading, Brokering, Collecting. Locating Agency and Desires

Chair:

Ulrike Lindner (University of Cologne)

Speakers:

Rebekka Habermas (Georg-August-University, Göttingen)

Nicholas Thomas (Museum of Archaeology and Anthropology, Cambridge) and **Peter Pels** (Leiden University)

Discussant:

David Anderson (University of Warwick)

How to deal with colonial objects and how to address questions of restitution – these debates have reached a global public during the last years and have roused sharp controversy. The first panel emphasizes that the debate should not be limited to the demand for restitution for looted objects but should engage with the in many respects brutal and violent entangled history of these objects that connects the Global North and South. The discussions should include the people who produced and used the objects in Asia, Oceania, Africa and the Americas as well as the actors who robbed, bought or traded them and possibly exhibited them in the Global North. The panel should also address the desires that were and are connected with such objects - be it in local practices or in collections and museums. Furthermore, the panel will try to look at the looting, trading and brokering of colonial objects as a common endeavour of European imperial powers and will highlight the role of the indigenous population, of middlemen and non- European traders in these processes.

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10:00 - 12:00
Forum VHS

— Panel 1

Rebekka Habermas (Georg-August-University, Göttingen)

Collecting in colonial times and the afterlife of salvage paradigm

The paper focuses on the question who collected, how and why in Africa and Oceania in German colonies, and how we should deal with the still powerful afterlife of the salvage paradigm.

Nicholas Thomas (Museum of Archaeology and Anthropology, Cambridge)

Modernity's heritage

During the nineteenth and twentieth centuries, artists across Oceania invented new genres and created art on an unprecedented scale, in response to colonial contact, commerce and violence. Some major European museum collections, assumed to be made up of the 'traditional' material culture of the peoples concerned, in fact represent remarkable expressions of the novel, cross-cultural dynamics of the period. Locating and characterizing 'agency and desires' across the heterogeneous Pacific milieu of the time is a historically speculative and challenging exercise, but closer attention (necessarily on the part of research groups involving Islander experts, curators and artists) to the powerful art works found across European museums could stimulate fresh understandings of history, art practice and the formation of collections. This presentation asks what potentialities the collections from the period now possess and how those potentialities could be realised.

Peter Pels (Leiden University)

"Zwart ben ik, maar schoon". Reflections on Art, Religion, and 20th-Century Decolonization at the Afrika Museum, Berg en Dal

In the late 1950s and early 1960s, the Afrika Museum in Berg en Dal (Netherlands) was set up as a mission museum by the Holy Ghost Fathers. Despite its fire-and-brimstone preaching founder, it was soon transformed into a celebration of African art that was supposed to make present to the Dutch audience a genuinely African vital force, at least according to its most vocal curator/priest in the early 1960s. This presentation uses these transformations in the early history of the Museum – before it became a national institution that has largely buried its missionary past – to reflect on the relationship between art, religion and magic and its limits and potential in the early days of African decolonization. I argue that this Catholic subaltern position in the Netherlands allows us to better understand the humanist museum ideology that was hegemonic since the 19th century, and help to open up and evaluate alternative museum practices of turning art into religion and vice versa.

Panel 2
Transforming Objects. Rethinking
Things and Humans at and
between Different Locales

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13.30-15.30
Forum VHS

Panel 2:
**Transforming Objects. Rethinking Things and
Humans at and between Different Locales**

Chair:

Martin Zillinger (University of Cologne)

Speakers:

Erhard Schüttpelz (University of Siegen)

Paola Ivanov (Ethnologisches Museum, Staatliche Museen zu Berlin)

Bernhard Müller (École des Hautes Études en Sciences Sociales, Paris /
Institute for Interdisciplinary Research on Social Issues, Paris)

Discussant:

Helen Verran (Charles Darwin University, Australia's Northern Territories)

In the transaction of culture that established the colonial order of things, objects and art forms were abstracted from the social practices of which they formed a part. The violent history of their circulation, preservation and representation has called up different legal and economic registers, normative claims and emotional investments in time. The cultural and economic value of and the meanings attached to these objects continue to change as these objects travel through time and space, and continue to form new alliances, forms of co-operation and regimes of exclusion. Also, institutional arrangements and competing cultural politics advance particular readings of the artefacts and foster material and procedural boundaries around them. In more recent debates the fate of things and the fate of humans have become inextricably intertwined, as part of the violent colonial

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— Panel 2

history, of current boundary regimes and as yardstick for conviviality in postmigrant-societies. But the objects elude claims of ownership, cultural attributions and moral demands. It seems that –despite all efforts otherwise –the objects of colonial-era collections retain their transformative potential and keep transforming. This panel traces the agency ascribed to these objects and the emotional and political affordances they inhibit in past, present and future transformations.

Erhard Schüttpelz (University of Siegen)

„Restitution and the Loss of Agency“

Theories of agency play a prominent role both in anthropological theories of art and in debates about the restitution of artefacts acquired under colonial circumstances. A formerly radical but by now highly popular position identifies colonial times as being in a state of war, the transactions leading to any acquisition of artefacts from non-Europeans as looting or theft; and the ownership of artefacts in public collections as a highly questionable preparation for returning them to their societies in processes of nation-building. This juridico-political claim finds support in politico-aesthetic narratives of "loss", especially in narratives of a "loss of soul" or "loss of self" or the "loss of agency" of objects that can only be regained after restitution or by returning to the artefact's source, or by being ritually resuscitated or ritually used. Even members of German parliament have begun to assert such a "loss of soul" by African objects in European collections; and the "memories" of a "trauma" of "loss" that have to be acknowledged by restitution. What are the sources of this narrative or this "cosmology" of a "loss of soul"? The talk will try to give a possible answer, and finds an early but still popular version in the film "Les statues meurent aussi", directed by Alain Resnais and Chris Marker, informed by the Présence Africaine group, and with their recommendation partly based on Placide

Tempels ("La philosophie bantoue"). It will be interesting to discuss this seminal trajectory and some further trajectories of this narrative of loss, memory and restitution.

Paola Ivanov (Ethnologisches Museum, Staatliche Museen zu Berlin)

Contested property: The affective and emotional grounding of normative conflicts around ethnographic collections

Current conflicts around ethnographic collections centre at first sight on political and legal issues of property. Property is mostly conceived along a universalizing, capitalist definition stemming from Roman law, namely as *usus* (use of a thing), *fructus* (use of the products of a thing) and *abusus* (consumption/destruction of a thing). In this contribution it is argued that these conflicts on property may be better understood as processes that evolve in the context of differing affective dynamics and emotion repertoires connected to differing concepts of property. In mediated discourses, which contribute to the formation of meaning in public, emotional bodily metaphors evoke blood gouting from museum's objects. Sentiments of justice connected to colonial violence and anti-colonial resistance are evident in debates on the "deprivation" and "expropriation" as well as on the "liberation" of the objects. These affectively and emotionally charged controversies transform concepts of property and notions of advocacy that strive around ethnographic collections and which have been constitutive to the (post)colonial museum. This contribution asks which concepts of property and which affective and emotional relationships between humans and things dominate, and which are marginalized in past and current discussions. Is the current discourse on ethnographic collections, as it can be discerned in (European) media, politics, and museums, really suitable for recovering suppressed epistemologies and for establishing less asymmetrical relationships? Or is the violence of colonialism, as it is increasingly projected onto ethnographic objects and exclusively refined to museum spaces, both repressed and exorcised?

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Bernhard Müller (Institute for Interdisciplinary Research on Social Issues (IRIS) / EHESS, Paris)

Towards a “new relational ethics”? Ethnographic museums under the test of radical democracy

This presentation will discuss the key notion of “relational ethics” advocated by Felwine Sarr and Bénédicte Savoy in the “report on the restitution of African cultural heritage” commissioned by the President of the French Republic after his famous speech in Ouagadougou and published in November 2018. In the controversy unleashed since its publication, this relational dimension seems strangely evacuated. This attitude, which is more concerned with the preservation of institutions than with their transformation by democratic means, makes it impossible to grasp the complexity of the issues that crystallize around the restitution of property stolen in Africa during colonial times. It makes it difficult to highlight the variety of modes of attachment to these objects. Above all, it blocks the implementation of unprecedented micropolitical solutions to consider this common future, which the authors of this report and those who adhere to it promote. Museums, as well as universities, are aware of their responsibility and do not fail to take certain initiatives, but they seem paralyzed and unable to respond to the challenge they face, despite the undisputed goodwill of their participants. The reasons for this paralysis are numerous and are part of the history of the functioning of modern institutions whose crisis affects all European societies. The discussion will develop in the light of cases addressed in the program “Museum on the Couch - Creative and Reflective Explorations in Ethnographic Collections”.

Panel 3 — Conflicts, Controversies and Iconoclasm: Contested Objects

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10.00-12.00
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Panel 3: Conflicts, Controversies and Iconoclasm: Contested Objects

Chair:

Anna Brus (University of Siegen)

Speakers:

Regina Höfer (Kunsthistorisches Institut in Florenz - Max-Planck-Institut/ Museum of Asian Art, National Museums, Berlin)

Bettina Brockmeyer (Friedrich-Alexander-University, Erlangen-Nürnberg) / **Holger Stoecker** (Humboldt University Berlin, Berlin Medical History Museum of the Charité-University Hospital Berlin)

Tobias Wendl (Freie Universität Berlin)

Discussant:

Ciraj Rassool (University of the Western Cape, Cape Town)

This panel explores the entangled history of objects in colonial and post-colonial contexts. On the one hand, the panel traces the colonial violence against people and things as it is enclosed in and continues to emanate from contemporary ethnographic collections. How can we read collections and archives against the grain to shed light on the conflicts that surround them? On the other hand, the panel will discuss modernist purification work incited by materialities and enacted on things. Which forms of inclusion and exclusion can be discerned in practices of collecting, classifying and destruction -and what forms of epistemic violence has been played out all along? To what extent are colonial attributions reflected in or contrary to the identity formation of postcolonial states? What forms of iconoclastic movements can be found locally during colonial times and today, supported by colonial mission or religious renewal movements? What are the impli-

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cations of religious change for the perception of former cult figures as "art"? Which aesthetic, political, moral, nationalist or group-related discourses are connected with the demand for restitution and articulated in the selection of objects that are reclaimed?

Regina Höfer (Kunsthistorisches Institut in Florenz - Max-Planck-Institut/ Museum of Asian Art, National Museums, Berlin)

"Bringing home our Gods": Nationalistic and Populistic Dangers in Debates about Heritage Restitution in India

This talk would like to reflect on a relatively new and pressing aspect of museum and heritage politics in India: the demand of return of Indian heritage. Spread in museums and private collections all over the world, mostly non-resident Indians are increasingly asking for Indian antiquities to "return home". Lost through various circumstances like plunder or insufficient protection laws mainly during the colonial period numerous treasures were forcibly extracted. In the context of imperial archive building in the 19th century the British set up a system of classification of Indian heritage and defined what was valuable and should be preserved in both Indian museums and back home. In this wake the oldest museum of India, the Indian Museum in Kolkata was founded in 1814 and modelled after the British Museum in London along the category of National or Imperial Museum. Until today the illicit trafficking of antiquities remains a problem and a small but growing number of Indian activists as represented by the India Pride Project is pressuring museums to return objects. Recently two sculptures were repatriated from the Metropolitan in New York. It is however interesting to note that only certain objects representing the glorious Buddhist or Hindu past are reclaimed. In this light, the lecture analyses the motivations of this restitution agenda and the related growing national awareness for such topics in the political atmosphere of the ruling BJP party and Hindu nationalism

Bettina Brockmeyer (Friedrich-Alexander-University, Erlangen-Nürnberg) and **Holger Stoecker** (Humboldt University Berlin, Berlin Medical History Museum of the Charité-University Hospital Berlin)

Colonial violence in collections: the case of chief Mkwawa

In our input we discuss the history of the skull of Chief Mkwawa (1855-1898) and of the network of anthropological collections in Berlin around 1900. The collections reflect colonial violence in many ways: Human Remains were acquired in contexts of injustice, transmitted, investigated, objectified and de-individualised; they became objects of museum collections, of racial research and politics. Chief Mkwawa has a famous history of resistance against German colonization in East Africa. He led the Hehe people in their fight against the occupation of the Iringa region until 1898, when he shot himself rather than surrendering. The Germans in Iringa took his skull as a political trophy and presumably sent it to Germany. In 1900 the pathologist Rudolf Virchow in Berlin presented the alleged skull of Mkwawa as an anthropological item. However, research has not fully discovered the trajectory of the skull up to the present. The skull came to symbolize the cruelty and inability of German colonialism; it's restitution to the Hehe people was a claim in the Treaty of Versailles in 1919/20. In 1954 the British governor of Tanganyika meant to have found the skull in the Übersee-Museum (Bremen) and restituted it to a Mausoleum close to Iringa. The restitution should bolster British colonial rule –by exhibiting a symbol of colonial violence.

Tobias Wendt (Freie Universität Berlin)

The Dynamics of Destroying and Preserving: Iconoclastic Movements in mid-20th Century Africa

Iconoclasm—targeting political as well as religious imagery—are well-documented phenomena throughout modern African history. The erasure of monuments, the destruction of architecture, the smashing, burning or drowning of images and works of art have occurred in multiple and various ways. At the same time such violent acts of cleansing and renewal have triggered complementary efforts of preserving, of musealizing and heritage creation—as if they were flip sides of the same coin. My talk will tackle this nexus of destroying and preserving by discussing two case studies from West and Central Africa: the Massa anti-witchcraft movement which swept across the French Sudan (Ivory Coast, Mali, Burkina Faso) in the

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1950s and resulted in the destruction of many sacred sites with thousands of sculptures and masks. Some of them were subsequently salvaged by European clergymen and art dealers and infused into the international art circuit. The second case study is dedicated to the Croix Koma movement in the newly independent Republic of Congo of the 1960s. Its founder, the catechist Victor Malanda, created his own exhibition space with a public and permanent display of 'pagan objects'. His collection, intended as determent and break with the past, was later transferred into the custodianship of the Congolese state and converted into a regional museum (Nkankata Musée Croix Koma). My analysis draws on Dario Gamboni's 'The Destruction of Art' (1997) and Bruno Latour's 'Iconoclash' (2002) as well as on more recent case studies dedicated to specific iconoclastic movements in African colonial and postcolonial contexts (Zoe Strother 2016, Ramon Sarró 2008, Peter Probst 2013).

Panel 4
New Museum Practices in an
Entangled World

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Panel 4:
New Museum Practices in an Entangled World

Chair:

Aurora Rodonò (University of Cologne)

Speakers:

E.H. Malick Ndiaye (Université Cheikh Anta Diop de Dakar)

Felix Sattler (Tieranatomisches Theater; Humboldt University of Berlin)

Nelson Adebo Abiti (Uganda Museum, Kampala; University of Western Cape, Cape Town)

Discussant:

Nanette Snoep (Rautenstrauch-Joest Museum, Cologne)

For more than 30 years, collected objects from Africa, Asia, the Americas, and the Pacific held in European institutions have haunted curators, researchers, activists, artists, museum visitors and last but not least the original owners – both in and outside Europe. Despite many exhibitions, museum renovations, publications, and numerous initiatives, the phantom limbs still feel pains. Is this unease equally generated in Cologne, Paris, Dakar, Hanoi or in Cape Town, or are there local specificities? This panel explores the decentering of archives, collections and museums in regard to the current debates on restitution and the questioning of ownership and the general crisis of the so-called ethnographic museums. What is the future of this kind of museums and do they have a future? What does decentering of museum practices mean for different actors from the Global South? What will have to be changed in museums in order to develop new

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curatorial practices and to rethink the collection? In how far are ethnographic museums caught up in their disciplinarity and to what extent do they risk to reproduce its inherited colonial frameworks? Has Macron's declaration on restitution had a real impact on curatorial practices over the past two years?

E.H. Malick Ndiaye (Université Cheikh Anta Diop de Dakar)

Theodore Monod Museum of African ArtIFAN / Dakar Cheikh Anta Diop University

The Theodore Monod Museum of African Art is an university-museum under the rule of IFAN / Ch. A. Diop. Its history is linked to the French colonial administration which established a multidisciplinary scientific research institute for the study of black peoples called IFAN (French Institute of Black Africa) created in 1936. In 1938, IFAN began to function with the appointment of Theodore Monod as General Secretary. After independence, IFAN became a research institute of the Cheikh Anta Diop University of Dakar. However, with the accession of Senegal to the Independence, the offices of IFAN moved to the University and the entire building was devoted to the museum, which collections reflects the cultural diversity of Africa. Several exhibitions are regularly organized with a policy focused on schools, artists and the rest of the society. The local audiences who visit the museum come for contemporary art and not for the ethnographic works. That's why we have opted for a presentation that maintains a constant dialogue between Heritage and Creation. This strategy contains many points, which consist to:

- Display collection with contemporary artworks to renew the reading of traditional objects and to conquer new audiences.
- Invite artists whose fields of research are close to the collections to interact with objects.
- Organize Workshops with artists who play the role of mediator between heritage, creation and communities.

Felix Sattler (Tieranatomisches Theater; Humboldt University of Berlin)

From Third Mission to Third Space The Dead, as far as I can remember At the Tieranatomisches Theater

In 2017, the German performance ensemble Flinn Works approached me to propose a project for the Tieranatomisches Theater –Exhibition Research Space (TA T) at the Humboldt-Universität zu Berlin, which I run as a curator. Flinn Works were collaborating with London-based curator Sarita Lydia Mamseri and Tanzanian visual artist Amani Abeid. The group was working on a video installation on the "Life, Death and Thereafter" of Mangi Meli, Chief of the Chagga community at the turn of the century, a resistance fighter who eventually became a victim of colonial violence. Starting from this initiative, we invited other groups concerned with human remains in museums, the restitution of skull collections, public representation of descendants of formerly colonised people and biographies of Black anti-colonial resistance at the university and beyond. From November 2018 to January 2019, the exhibition **The Dead, as far as I can remember** brought these voices and positions together at the TA T. The four chapters of the exhibition were independently curated and linked not by an authoritative narrative but rather by a subcutaneous network of common interests and various agencies. To me, this project was beneficial in that I could evaluate and change my role as a curator-as-author to become a curator-as-translator and host. In my talk, I would like to question, if not challenge established concepts of intervention, engagement and participation in museums in order to promote the idea of the Third Space (Bhabha), i.e. the potentials and challenges of an open and collaborative curatorial process.

Nelson Adebo Abiti (Uganda National Museum, Kampala)

Tribal Displays: Colonial Repositories and Community Reconciliation

The practices of new museology have recently raised debates involving public forums and dialogues. However, these transformation processes have sought to rethink museums practices in remaking persons and remaking society. The practice of displaying ethnic groups in the museum builds on the debates of decolonising museums especially of those having ethnographic artefacts. Having spent some period in the work of ethnography, I point out

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— Panel 4

that the characteristics of several ethnographic collections in the Uganda National Museum relate to the stories associated of creating tribal groups as well as governing those tribes in order to legitimise the colonial rule. In this paper I would argue that museum work in Uganda was founded by the British colonial governance in 1908 and this played a major role in defining some of the concepts of tribe in Uganda as mentioned, 'peopling'.

By 2010, the Uganda National Museum sought to change its curatorial practice by enabling processes of mediating the dead, forgiveness and social remembering after the decades of civil wars that destroyed human life and livelihood of communities in Uganda. However, this new museology still encounters the ethnographic project of colonialism that displays ethnic artefacts at the Uganda National Museum. The question that this paper seeks to address is to ask how the idea of new museology in a contested history of violence uses the space of the museum galleries to rebuild society from the experiences of war trauma.

Open Forum: — On the Ethics and Politics of Return and New Forms of Cooperation

Tuesday, July 16
16.00-18.00
Forum VHS

Open Forum: On the Ethics and Politics of Return and New Forms of Cooperation

Chair:

Michi Knecht (University of Bremen)

Speakers:

Amber Aranui (Museum of New Zealand Te Papa Tongarewa, Wellington)

Thomas Laely (Ethnographic Museum at the University of Zurich) / **Nelson Adebo Abiti** (Uganda Museum, Kampala / University of Western Cape, Cape Town)

Julia Binter (Ethnologisches Museum, Berlin) / Cynthia Schimming (Museums Association Namibia, Windhoek)

Discussant:

Verena Rodatus (Freie Universität Berlin)

Rethinking the ethics and politics of return, restitution and repatriation of ethnographic objects and new forms of collaboration around their entangled histories necessarily entails an „ambiguous struggling through and with colonial pasts“ in imagining, accounting for and making “different futures“ (Helen Verran 2002:738). This Open Forum presents, listens to and discusses recent experiments and experiences with collaboration and the restitution of cultural objects and human remains. It gives voice to curators and researchers immersed, some of them since many years, in opening up museums in New Zealand, Switzerland, Uganda, Namibia and Germany. The narratives and dialogues emerging from these experiences rethink difference and sameness in new ways and push forward towards new perspectives and questions. Their focus is not only and often not even primarily on objects,

Tuesday, July 16
16.00-18.00
Forum VHS

Open Forum

but on relations and voice as well as on the importance of acknowledging trauma and violence. Underlining the necessity of institutional, infrastructural and legal change, this Open Forum asks: In what ways are long-term commitment and the building of collaborative and just infrastructures necessary preconditions for serious change? Why is it necessary to position the histories and futures of ethnographic objects within the context of contemporary regimes of migration and exclusion? What is the political in emerging new museum practices?

Amber Aranui (Museum of New Zealand Te Papa Tongarewa, Wellington)

The ethics of repatriation and working collaboratively in Aotearoa New Zealand

Amber's presentation will look at the ethics of collecting human remains in Aotearoa New Zealand, and how this has, and still is, affecting many Māori today. This discussion will lead into why New Zealand is so invested in repatriation, both internationally and domestically, and how as a result New Zealand museums are beginning to work more collaboratively together to return all human remains held in their collections.

Thomas Laely (Ethnographic Museum at the University of Zurich) and **Nelson Adebo Abiti** (Uganda Museum, Kampala / University of Western Cape, Cape Town)

«Decolonisation? Collaboration! Towards a renewed concept of museum in Europe and Africa»

This contribution explores ways of working with museum collections beyond keeping them safely stored away, occasionally exhibiting smaller parts, or returning them to museum institutions in their originating societies. If 'decolonisation' means not only raising questions of ownership and restitution of cultural heritage but includes opening up museums, admitting the interests of external stakeholders, as well as rethinking the

structures and the concept of the ethnological museum, this applies particularly when museums in the 'North' and 'South' collaborate. Collaborative work between museums in Africa and Europe opens ways to newly conceive and utilise objects and the museum venues. Museums-to-be do not focus on ethnographic objects only, but take up issues important to the originating communities of its collections, giving more weight to cooperation and communication, developing new relationships and conceiving the museum as a narrative space. Rather than property owned and securely stored away, ethnographic collections can be seen and treated as objects in motion and relational entities. The objects must be recontextualised also addressing historical violations and broken links. Ultimately there is the vision of the museum as an openly accessible archive, an interactively useable data base and hub between objects, its keepers, originators and researchers. –This model in mind, we will scrutinise from Swiss as well as Ugandan points of view the case of a tripartite long-term collaboration between museums in Uganda and Switzerland following an approach of reciprocal ethnographic research striving for partnership despite structural inequalities.

Julia Binter (Ethnologisches Museum Berlin) / Cynthia Schimming (Museums Association Namibia, Windhoek)

Addressing Colonial Pasts, Envisioning Creative Futures: Collaboratively Researching Objects from Namibia at the Ethnologisches Museum Berlin

How does researching objects from colonial contexts collaboratively look and feel? How can we begin to address deeply traumatic experiences in the past and to envision decolonial futures? Cynthia Schimming and Julia Binter will discuss these questions with regard to their collaborative research project into the historical collections from Namibia at the Ethnologisches Museum Berlin (EM). As the first of several research partners from Namibia and as a renowned fashion researcher and designer, Cynthia is studying the colonial collections at the EM from a historical and from an artistic perspective. Julia is facilitating the research and coordinating the project, which consists of collaborative provenance research and exploring the future potential of the collections. Together, they will give insights into their initial expectations as well as the practical challenges with reactivating historical objects and rethinking them for the future.

Panel 5: Redressing Historical Injustices: Museums and the Challenges of Past and Present Laws and Ethics

Wednesday, July 17
10:45-12.45
Forum VHS

Panel 5: Redressing Historical Injustices: Museums and the Challenges of Past and Present Laws and Ethics

Chair:

Jonas Bens (Freie Universität Berlin)

Speakers:

Folarin Shyllon (University of Ibadan, Nigeria)

Alexandra Kemmerer (Max Planck Institute for Comparative Law and International Law, Heidelberg)

Larissa Förster (German Lost Art Foundation Berlin)

Discussant:

Fatima Kastner (Academy of Media Arts Cologne (KHM))

While, in the current debate, there is increasing consensus on the need for returns of illegitimately acquired objects to their countries of origin, there is also contestation over whether returns should be framed not only ethically (e.g. in museum ethics), but also legally. USA's NAGPRA has proven successful in this regard; attempts have been made to use public international law to press for returns; recent suggestions for new legal instruments range from amending national law to creating 'Washington Principles for colonialism'. In particular, the three 'position papers' on collections of colonial origin published in Germany, France and the Netherlands over the past 12 months, have navigated the terrain differently. At the same time, there is not only a long history of protest against the removal of objects, but also of demands for their return, both of which reveal the role of legal and ethical traditions beyond our own frameworks. The panel aims at scrutinising the role of ethics and law in the field of return, restitution and repatriation, linking museum practices to broader debates on redressing past historical injustices. Its main questions are: How can we historicise and decenter the norms we are currently working and thinking with and address the blank spaces in our perception of past

and present norms? How can new norms and practices be developed and negotiated? How can we understand the historical trajectory of the debate on restitution itself?

Folarin Shyllon (University of Ibadan, Nigeria)

Benin Bronzes: Something grave happened and imperial rule of law is sustaining it

In 1897 a great tragedy befell the kingdom of Benin when a British punitive expedition looted the treasury of treasures in the royal palace and carried to the United Kingdom artefacts including those of great spirituality to the Bini people. They are now collectively referred to as the Benin Bronzes. Benin kingdom is now part of Nigeria and since Independence in 1960 Nigeria and also the Benin Royal Court have been anxious for the return of iconic and spiritual ones among the plundered cultural objects. The efforts have until recently been unsuccessful. President Emmanuel Macron of France in his Ouagadougou declaration has given momentum to the issue of restitution. Various arguments have been used to dismiss the requests. They include: public international law at the time permitted the seizure and preserving the status of universal museums in the various European countries where they are now. These ignore the concepts of what is right and wrong, and the need for ethics based repatriation. The paper examines the issues both legal and ethical, and argues that only insistence on imperial rule of law can sustain the long standing refusal to contemplate restitution, and that repatriation is an ethical and moral imperative.

Alexandra Kemmerer (Max Planck Institute for Comparative Law and International Law, Heidelberg)

The Belated Reception. Colonialism, Decolonization and Postcoloniality in German Law and Legal Scholarship

Post(Colonialism) comes in late. The debate about colonial provenances and the return/restitution/circulation of objects confronts German legal academia with long neglected questions about coloniality, decolonialization

and postcoloniality. From a perspective of reflexive legal scholarship, I shall explore why and how these continuities are being addressed (only) today - and whether there were indeed no earlier approaches to a critical examination of (post)colonial path dependencies. In German legal academia, interest in the law of the Global South and in the constitutional law(s) of emerging "Third World" states after 1945 was largely shaped by epistemic/political Cold War power constellations, and by leading academic institutions (and funding organizations) of the Great Powers. Their geopolitical focal points and research questions often turned out to be more neocolonial than decolonial. German colonial history remained largely ignored, continuities (and discontinuities) in legal structures, dogmatic figures, concepts, theorems, jurisprudential discourses and in professional biographies that could be traced back to German colonial law and its jurisprudence remained in the dark. With the end of the Cold War, lawyers' scholarly interest in the Global South quickly waned. Only today, three decades later, the ice of colonial trajectories is breaking in German legal scholarship and practice. It is a debate that is forced upon "us" by "others". And it offers the possibility of a new global conversation, transforming not only museums and collections, but also core areas of German law and its scholarship.

Larissa Förster (German Lost Art Foundation Berlin)

Whoever's Right: Remarks on the Debate about Provenance and Return From the Perspective of Social and Cultural Anthropology

In the debate about colonial provenances and the return/restitution of objects from German museums to formerly colonized countries the role of law is currently discussed with much intensity. Many complain about the lack of legal instruments to place returns on a juridically solid basis. Much is thus written about colonial legal orders, about the early and more recent development of international law, about hard vs. soft law, about German public and private law, earlier and today. Criteria are sought in order to define whether and when we are dealing with problematic contexts of acquisition, or even with "contexts of injustice", whether these should be justiciable, and when a museum item must therefore be returned. From the viewpoint of social and cultural anthropology, however, one gap in the debate is conspicuous: hardly anyone asks – much less investigates precisely – what legal ideas and what sense of justice prevailed in the societies colonized by the German Empire in, for example, 1884, 1904, or 1915. The paper proposes to historicize, decentralize, and thereby decolonize our way of looking at legal foundations and legal practices. A version of the paper can be found here: <https://blog.uni-koeln.de/gssc-humboldt/en/whoevers-right/>

— Break-Out Sessions

Break-Out Session 1 — Working Through Colonial Pasts, Opening Postcolonial Spaces

Break-Out Session 1: Working Through Colonial Pasts, Opening Postcolonial Spaces

Chair:

Anna Brus (University of Siegen) / **Martin Zillinger** (University of Cologne)

Discussants:

Stefanie Michels (University of Hamburg) / **Ciraj Rassool** (University of the Western Cape, Cape Town)

1st ROUND:
Monday, July 15
17.30 - 18.20
DANCE STUDIO

Mary Mbwe (University of the Western Cape, Cape Town)

Moto Moto Museum *chisungu* Collection: Colonial and Post-Colonial Encounters

This presentation is part of an ongoing doctoral research project that seeks to understand the epistemic continuities and complex transactions in the representations of cultural objects and practices, collected in the colonial period, in the Moto Moto Museum of Northern Zambia in a post-colonial context. The *chisungu* female initiation photographs and objects were respectively collected by the anthropologist Audrey Richards and the missionary ethnographer Jean Jacques Corbeil in 1931 and in the 1950s respectively, in anthropological researches that sought to salvage an assumed disappearing ageless Bemba culture that was seen to be threatened by European colonialism and 'modernity'. I demonstrate that there are epistemic continuities from colonial meanings of the *chisungu* (as ageless, traditional, tribal) in contemporary *chisungu* exhibitions in the Moto Moto Museum resulting from the ways in which colonial ethnographic collections and studies were re-inserted in re-makings of societies in the post-colonial, which perpetuated tribal models, and re-imaging of women's place in

society. This has resulted in bounded representations of objects and practices that are in fact dynamic and changing. On the other hand, other processes in the museum's public programmes reflect the dynamic ways in which the *chisungu* collection is mobilized with the involvement of community members, for sustainable development and livelihoods, towards addressing social issues such as HIV/AIDS and gender violence. These experiences point to the complex and multi-faceted encounters between the colonial and post-colonial in ethnographic displays and museum practices in post-colonial Africa.

Erica P. Jones (Fowler Museum, UCLA, Los Angeles)

Community Museums in the Grassfields: Palace Histories, Foreign Visitors, and Local Responses

Memory, history, and heritage, are three subjective concepts that are revised and reinterpreted with the passage of time, and yet they all have a patina of a timeless fixity. National museums across the African continent necessarily confront the issue of how to construct narratives that interweave these concepts from the pieces of many disparate cultural groups, resulting in an obligatory flattening of a complex range of experiences. As a counterpoint to this trend, a group of community museums, built in the last twenty years in the Cameroon Grassfields, offers a particularly insightful case study of local museums, each intended to promote the memory, history, and heritage of a single kingdom. While these museums may appear to solve many of the conceptual quandaries faced by national museums due to their hyper-local nature, the museums of the Grassfields face a different set of challenges. These hurdles, which range from the logistical to the cultural, raise questions about the long-term viability of small, rural museums and the potential impact these institutions have on local arts engagement. Museums of the Grassfields are undoubtedly important spaces for reckoning with, and reframing, the colonial past. They are also sites of postcolonial

heritage production, where those in power are able to create the narratives of the past in order to map the future. Key inquiries remain: who do these museums and their narratives serve, how have the local communities responded to the museums, and has the construction of these museums led to a shift in the way the local communities engage with their artistic traditions.

2nd ROUND:
Monday, July 15
18.30-19.20
DANCE ROOM

Juliana Ribeiro da Silva Bevilacqua (University of Campinas, São Paulo)

The "African collection" of the Dundo Museum: colonialism and the discourse of "restitution"

The Company of Diamond of Angola (Diamang) was founded in 1917 and occupied a wide area of North and South Lunda, north-eastern region of Angola. In addition to its initiatives focused on the exploitation of diamonds, this enterprise created the Dundo Museum in 1936. The Museum was dedicated "to the peoples of Lunda and its history" and its main goal was to collect and preserve objects related to the peoples who inhabited its exploration area, mainly *cokwe* and *lunda* peoples. The idea was a clear attempt to avoid the destruction or extinction of the works still available in the villages as a consequence of the colonial actions. The Museum's increasingly ambitious aims and its growing visibility abroad through its internationalization over the years contributed to the creation, during the 1940s, of a new policy regarding the acquisition of African artworks in Europe. This collection wasn't necessarily connected to the peoples of the Lunda region and was gathered in a special exhibition room named "Africa". This initiative was presented as the "first initiative of the Overseas history" and also as a way to "restitute to Africa" its material heritage. This paper aims to present some of the Dundo Museum's strategies related to the creation of this collection, as well as to discuss some of the main interests regarding the discourse of "restitution" involving this Diamond Company and its Museum, both great symbols of Portuguese colonialism in Africa.

Ndozo Awono (University of Hamburg)

Museum and Colonialism. Provenance and Interpretations of the Cameroon-Collection in the Übersee-Museum Bremen

During the last two years, my research has focused on inventory-taking as well as archival and field research in Cameroon. Over 2,000 objects from the former German colony have been recorded in the inventories of the Übersee-Museum Bremen. Among these, I was able to discover the location of 160 objects within the museum storage facilities. Primary sources in both Germany and Cameroon enabled a considerable improvement to previously recorded inventories. During my field research, I also established that many objects in the Übersee-Museum had been falsely identified and labeled. Research on the museum's Cameroon-Collection illuminated its general history as well as its previous constellation of collectors. I have been able to identify some 80 individuals and institutions who were either directly or indirectly associated with the Cameroon-Collection. The most salient among these actors are former members of the German colonial forces, traders and merchants. While most German soldiers and officials acquired objects in the colony, traders and merchants acquired objects through intermediaries. Analysis of inventories has revealed that almost all ethnic groups from Cameroon are present in the Übersee-Museum. The contexts in which these objects were confiscated were often directly linked to military and academic expeditions. According to contemporary sources, only a small percentage were acquired in the form of gifts or purchases. However, multiple institutions and highly mobile object biographies represent considerable difficulty for my research and analysis. This and other things will be further discussed during my talk.

3rd ROUND:
Monday, July 15
19.30-20.20
DANCE ROOM

Lucia Halder (Rautenstrauch-Joest Museum) and **Antje van Wichelen** (Labo BXL / Greyzone Zebra, Brussels)

NOISY IMAGES – Opening up a Photo-Collection to a Contemporary Artist

Can a photograph be noisy? Yes it can! Belgian artist Antje Van Wichelen and curator Lucia Halder talk about their work with images from colonial archives and the exhibition NOISY IMAGES at the Rautenstrauch-Joest Museum – Cultures of the World. Van Wichelen, Artist in Residence of the Artist meets Archive-Program by Internationale Photoszene Cologne, gets to the bottom of how images, created within colonial systems, construct clichés that are effective to this day, and attempts to query and rupture these clichés using visual means. Together, Halder and Van Wichelen roam the inventories of the Rautenstrauch-Joest-Museums' photographic archive and talk about decolonizing approaches to colonial imagery.

Richard Tsogang Fossi (Museum am Rothenbaum, Hamburg)

Eugen Zintgraff's Encounter with Art Treasures of the Forest and Grassland People of Cameroon

Most of the time we researchers question the origin of art treasures that exist from the colonial context, but we scarcely bother about the ones that have disappeared, because they have been voluntarily destroyed by the colonizers. Eugen Zintgraff's ambivalent attitude towards art treasures of the regions he 'searched' between 1886 and 1889 showcases the destruction of some of these in the early years of German colonization of Cameroon. His diary, in which he describes his encounter with the ethnologically worthy art and cult patrimony of the Bakundu and the Banyang on his way to the grasslands and the North of the colony, helps us trace back the ways parts of these art treasures either were destroyed, or were taken away from their owners. These ways may include in his case burning, 'recycling' or transformation of jewels into bullets, bribery and theft or looting. Diaries then also appear as valuable material in researching and understanding the art treasures networks at that time and today.

Break-Out Session 2 — New Ventures into Restitution, Exchange and Cooperation

Break-Out Session 2: New Ventures into Restitution, Exchange and Cooperation

Chair:

Larissa Förster (German Lost Art Foundation) / **Ulrike Lindner**
(University of Cologne)

Discussants:

David Anderson (University of Warwick) / **E.H. Malick Ndiaye**
(Université Cheikh Anta Diop de Dakar)

1st ROUND:

Monday, July 15

17.30-18.20

*THE WORLD IN A SHOWCASE:
MUSEUM (YAMSSPEICHER)*

Christoph Rippe (Linden-Museum Stuttgart)

A Contamination of Provenance? The Relevance of Extended Materialities in Restitution Processes

Processes of restitution involving "ethnological" collections are currently debated according to ethical, historical, and political viewpoints. Material dimensions of to-be-restituted objects often merely serve to determine absolute provenance and have a low visibility in the current European media debate. The extended materiality and biography of museum objects may amongst other things include descriptive labels, histories of treatment with pesticides, histories of being photographed, histories of valuation, as well as the very material basis for the reconstruction of provenance: their inscription into accession registers. While this may initially appear as a contamination of pure provenance, reassembling seemingly peripheral dimensions of materiality around objects can provide a clearer perspective on possible pitfalls in restitution processes.

Occasionally, the museum economy requires objects to go through a process of monetarisation. In the case of sensitive collections, however,

it appears inappropriate to attach a monetary value. The common knowledge that collections have been treated with pesticides until a few decades ago makes collections even more sensitive. Eventually, the inscriptions of ethnicity, donor, and mode of transaction on labels and objects mark them as inherent products of colonial circulation. Monetary value, pesticide contamination, and colonial inscriptions may thus complicate the re-circulation in form of restitution, and even the visits of stakeholders. It is therefore essential for all partners to negotiate the extended object materialities, as well as an object's entire biography, even beyond the crucial work of provenance research. I hope to illustrate this with recent experiences at the Linden-Museum Stuttgart.

Munyaradzi Elton Sagiya (University of Zimbabwe)

The uncertain future for the Great Zimbabwe bird in South Africa: a curator's perspective

It is almost four decades since Zimbabwe attained independence but one of the eight known soapstone-curved birds from Great Zimbabwe archaeological site has remained in South Africa. The Zimbabwe birds, as they are affectionately known, are one of the most valued and (mis)used artefacts in both colonial and postcolonial Zimbabwe. In this presentation, I explore and examine the uncertain future for the Zimbabwe bird number two, that was taken in 1890 from Great Zimbabwe and sold to Cecil John Rhodes, remaining at Groote Schuur museum in South Africa to this day. Here I argue that in the absence of the political will between South Africa and Zimbabwe, the sporadic public and individualistic lobbying for the return of this bird will not reap positive results. It seems the Zimbabwean government, that has been facing political and economic turmoil over more than two decades do not wish to spoil the current good bi-lateral relations by seriously engaging in talks on the repatriation of the soapstone-curved bird and many other archaeological objects that have remained in South Africa. As a result, the fate of this first Zimbabwe bird to be removed from Great Zimbabwe remains obscure.

2nd ROUND:
Monday, July 15
18.30-19.20
THE WORLD IN A SHOWCASE:
MUSEUM (YAMSSPEICHER)

Goodman Gwasira (University of Namibia)

Confronting a past that hurts: Ethnographic collections in Owela Museum, Windhoek, Namibia

The Owela Museum in the heart of Namibia's capital city, Windhoek is a miniature representation of the colonial order and colonial processes that Namibia went through. Formally reserved for displays of animals and indigenous ethnic groups in a dioramic technique, there were some efforts to repackage the Owela Museum as a museum of Namibian cultures. Some exhibits such as the San diorama were physically relocated within the same building and reinterpreted. Unfortunately, in the process of repackaging the museum to avoid offensive presentations of ethnic groups it appears that the museum has worked to reassert some forms of coloniality. This case is not unique to Namibia, most African countries faced the same predicament at independence and had to address the curse of colonial ethnography, some in more radical ways such as the Iziko Museums (South African Museum) in Cape Town. This presentation raises questions concerning the dilemma of working with colonial ethnography in a country that experienced multiple colonialisms and that is at the same time very cautious not to offend or leave other groups out in the process of nation building. I argue that decolonising ethnographic collections cannot be done in isolation, it has to be done in collaboration with the people who were alienated by colonialism for it to be emancipatory.

Yann le Gall (Universität Potsdam)

Remembering the Dismembered: a (web)site of memory for colonial violence

As a PhD thesis on postcolonial memory during and after the repatriation of human remains to African communities and countries, *Remembering the Dismembered* also aspires to enact knowledge expatriation by reaching out beyond the sphere of academia to new

media and audiences. Developed inductively from my experience as a member of Berlin Postkolonial e.V. and in collaboration with Mnyaka Sururu Mboro, the project investigates the memory of colonial violence through different cases of repatriation: Mtwá Mkwawa, leader of the Wahehe; Xhosa King Hintsa; Herero and Nama ancestors; Sarah Baartman and Khoi leader Dawid Stuurman. It went through several phases of self-questioning regarding voice, authority, authorship, and the ethics and politics of academic activism. As a result, I decided to strive for polyphony and transparency in the process of ethnographic research. Integrating QR codes and interventions from a number of contributors giving their perspective on colonial violence and repatriation, the manuscript redirects its reader to a website where some stories are told via audio recordings. As the Internet reshapes the meaning of words such as "navigation," the website also challenges the concept of a monograph. It draws vectors between print and digital media, between English, Swahili and isiXhosa, but also from Songea (TZA) to Swakopmund (NAM). With its soundtrack and dissonances, *Remembering the Dismembered* is a curatorial call for the recognition of ancestors, anti-colonial resistance, and current neocolonial injustices.

2nd ROUND:
 Monday, July 15
 19.30-20.20
 THE WORLD IN A SHOWCASE:
 MUSEUM (YAMSSPEICHER)

Oliver Lueb (Rautenstrauch-Joest Museum)

The absence of community-members – challenges in working with spatio-temporally (too) far away collections

In contrast to those in France, England and Japan, Pacific collections of ethnological museums in Germany differ in their approach: Although large parts of the Southwest Pacific (especially in 'Micronesia' and

'Melanesia') were German colonies for the period around 1885-1919 and thus also Germans living in the Pacific -these historical 'connections' have largely not resulted in any lasting relationships until today. Only very few Germans had emigrated to Pacific Islands or vice versa barely any Pacific Islanders to Germany. So it is not surprising that there are not any Pacific "communities" in Germany; political representatives of today's Pacific nation states in Germany? Absent. As a result, contacts in the Pacific have not (yet) been institutionalised and can only be found on an individual level in a few rare cases. As a rule, exchanges or even approaches for collaborations take place via so-called diaspora communities in Pacific hubs such as Auckland, Brisbane or Honolulu. What does this mean for the members of the 'originator societies', for the Pacific islanders in their own countries? Does an interaction once again 'only' take place with elites (academics and artists) of urban centers? How do representatives of diasporas relate to those of their home islands? How can things and people approach each other more quickly and directly?

Gabriel Schimmeroth (Museum am Rothenbaum, Hamburg)

Five months Zwischenraum – A Space Between

In my short presentation I will give an overview of the first five months of *Zwischenraum – A Space Between* and give examples of exhibition experiments, workshops, and the main challenges of creating a space which should give room for interaction, new forms of displaying collections, and provide a genuine sojourn quality. In the room we aim to make our work and research process transparent, and reshape our daily routine and museum practice. I will talk about conflicts, challenges and opportunities, which came up in the last months. I want to discuss how the space is a tool for the internal self-reflexive process of repositioning, while also attempting to enthuse a very dynamic audience for the journey towards a vision for a new Museum am Rothenbaum.

Break-Out Session 3 — Politics, Infrastructures, and Publics of Future Collaborations

Break-Out Session 3: Politics, Infrastructures, and Publics of Future Collaborations

Chair:

Michi Knecht (University of Bremen) / **Nanette Snoep** (Rautenstrauch-Joest Museum, Cologne)

Discussants:

Katharina Schramm (University of Bayreuth)

*1st ROUND:
Monday, July 15
17.30-18.20
LIVING SPACES – WAYS OF
LIVING (SALONTISCH)*

Kiran Kumar (Berlin Centre for Advanced Studies in Arts and Science)

Archipelago Archives Exhibit #0: About Archipelago Archives

Drawing on a collaboration with cultural anthropologist Stephanie Kiwi Menrath, this presentation by artist-researcher Kiran Kumar will focus on his ongoing, long-term artistic research project 'Archipelago Archives' that departs from Menrath's work on imaginary ethnography. 'Archipelago Archives' is an emancipatory gesture of (re)imagining dances danced on an imaginary archipelago somewhere in the Indian Ocean. By studying practices of Hatha yoga, ritual dance and music in South and South-East Asia, the archives offer artistic counterproposals to dominant Eurocentric understandings of being human in the world. In the wake of mounting questions of ecology, feminism and decoloniality in our present moment of modernity, the archives are an urgent investigation of both historically pre-modern and contemporary non-modern cultures. The project is realised through a series of Studies which are critical, conceptual and aesthetic inquiries unfolding between studio-work and field-work, and often in collaboration with artists, scientists, philosophers, scholars and other interlocutors. The project is shared through a series of Exhibits which are conceived as a growing collec-

tion of transdisciplinary essays that take the form of writing, performance, drawing, installation or video works. These essays are deliberately epistolary in form, addressed as open letters to dead people, and in so doing, consciously co-opt an idiosyncratic, heterogeneous ancestry of inquiry. Through a perspective of looking-at-from-within, this paper, circuitously titled 'Archipelago Archives Exhibit #0: About Archipelago Archives' will describe the interconnected and iterative methods of investigation and publication inherent to this artistic research project.

Wandile Goozen Kasibe (University of Cape Town)

Investigating the Colonial Crime Scene

My paper investigates the sociological pathology of race and power relations in the institutionalization of colonial and apartheid rule, which has been entrenched through museological institutions in South Africa and elsewhere in the world. It uncovers the centrality of museums in the construction of racist ideology, the perpetuation of colonial reasoning and its continuities today. The presentation draws our attention to the fact that the museological institution was complicit and colluded in the perpetuation of colonial "crimes against humanity", thereby rendering its own institutionality a colonial "crime scene" that requires rigorous "de-colonial" investigation in the "post-colonial" era. The paper poses the question: what would caring mean if one rejected the colonial frame of gazing upon culture, collecting for the process of creating ethnic identity and embraced the idea of the human remains, sacred objects and body casts collections that are in museums as evidence for colonial crimes. Could this way of thinking fundamentally change the way we conceive museums and their collections today?

Turning first to the practices of 'scientific enquiry' and the South African Museum's 'Bushmen Diorama' public exhibition informed by notions of social Darwinism, I look into the three narratives of the African 'Diaspora Dead': Saartjie Baartman, the "Hottentot Venus", who

was exhibited in Europe as a "specimen" for scientific study (1810-1815); 2) Ota Benga, the "Congolese Pygmy", who was displayed with an orangutan at the Bronx Zoo (1906) and labelled "the Missing Link" and the EL Negro, EL Negro of Banyoles, "object 1004", whose body was exhumed and grave desecrated by Jules Pierre Verreaux (1807-1873) and his brother Jean Baptiste Édouard Verreaux (1810-1868) in 1830/31 in Botswana for race 'science'. I also reflect on my visit to the United States (USA) where I was presented with the Human remains of South Africans who were shipped out of South Africa to be studied in the US for race "science".

Despite the public evidence on the role museums have played in the processes of racialization, through museum displays, promoting eugenics and what Stephen Jay Gould calls the "sins of science" in the colonial matrices of power; there seems to be a lack of sociological engagement and public outcry with the museum which is difficult to understand. Therefore, at the very "heart" of its investigation, the paper poses the question: can the collection of historical wrongs in museums be used to raise awareness of past injustice and to support the teaching of human rights in contemporary times?

2nd ROUND:
Monday, July 15
18.30-19.20
LIVING SPACES – WAYS OF
LIVING (SALONTISCH)

Philip Schorch (Ludwig Maximilian University of Munich)

Collaborative Ethnography in the Doing

While books have been written on how to do collaborative ethnography, one can hardly detect examples that lift the collaborative approach to the level of co-writing. James Clifford's pondering "on ethnographic authority" and his suggestion of an "alternate textual strategy" that "accords to collaborators, not merely the status of independent enunciators, but that of writers" still mostly remains "a utopia of plural authorship." This session addresses the anthropological potential, indeed necessity, as well as the limits of such polyphonic and utopian work, which lie at the heart of the forthcoming co-authored monograph *Refocusing Ethnographic Museums through Oceanic Lenses* (University of Hawai'i Press). Drawing on a

collaborative ethnographic investigation of Indigenous museum practices in three Pacific museums located at the corners of the so-called Polynesian triangle – Bernice Pauahi Bishop Museum, Hawai'i, Museum of New Zealand Te Papa Tongarewa, and Museo Antropológico Padre Sebastián Englert, Rapa Nui (Easter Island) – I zoom in on three collaborative moments and processes of significance for the co-constitution of ethnographic knowledge: co-collecting, co-interpreting, and co-articulating.

Paul Tichmann (Iziko Museums of South Africa, Cape Town)

Challenges of rewriting the Khomani San/Bushman archive at Iziko Museums

After many years of discussion and deliberation the controversial Ethnographic Gallery at Iziko South African Museum was finally de-installed on 15 September 2017. The response to the decision elicited an interesting and conflicting range of responses. Several members of the public, including Khoisan descendants, complained about the closure, while a number of Khoisan chiefs and Khoisan descendants commented that the closure was overdue. A retired historian from the University of Cape Town argued that it was a 'grave mistake' to close the diorama as it could be used 'to show the history of what colonialism did to the hunters and herder of the Cape', a group of doctoral students closed the Ethnographic Gallery space off with tape and put up a label declaring the space to be "A Colonial Crime scene".

Beyond the task of closing problematic exhibitions lies the greater challenge of rewriting the San/Bushman archives. The Iziko Museums' collections relating to the San/Bushmen communities were collected under conditions of colonialism and apartheid and carry concealed narratives of brutality, dispossession, dislocation and racism. Iziko Museum's Collections and Digitisation department has engaged in a process with some of the leadership of the Khomani San/Bushmen leadership, to bring indigenous knowledge and narra-

tives to the collections. A few questions loom large in this exploratory project. How do we deal with the notion of San/Bushman identity in a way that moves away from 'colonial classifications' given that we are dealing with identities shaped by colonialism? How do we ensure that items of material culture of a community do not come to represent the culture of a community? How do we acknowledge the narrative of violence and dispossession as part of the archive of the San/Bushman collections without denying the agency and resilience of communities? How will the re-writing of the San/Bushman archive impact on the descendant community located thousands of miles from the Iziko Museums, in the under-resourced Kalahari?

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Mnyaka Suru Mboro (Berlin Postkolonial e.V./ No Humboldt 21!)

„They want to mock us, don't they?“ – Six years of campaigning against the Humboldt Forum

It was in June 2013 when the Humboldt Forum's foundation-stone was laid that more than 80 transnational NGO protested publicly against what was praised as Germany's *grand projet* at the beginning of the 21st century. Our campaign No Humboldt 21! demanded a moratorium and a broad public debate on the deeply euro-centric plan to present cultural objects acquired under colonial circumstances into the reconstructed palace of Prussian slavers and of German emperors responsible for the Berlin Conference 1884/85 and first genocide of the 20th century 1904-08. Though the persons in charge of the reconstruction were only recently willing to change the schedule we are happy to see that the discussion we wished for has indeed reached a scale we hardly dreamed of.

Sabrina Moura (University of Campinas, São Paulo)

“We are Tupinambá and want the cloak back!” restitution claims and the place of Indigenous art in the Brazilian art canon

In 2000, the *Mostra do Redescobrimento*, inspired by Mario Pedrosa’s 1978 *Museu das Origens* project, marked the celebrations of the 500th anniversary of the Portuguese “discovery” of Brazil. Directed by Nelson Aguilar, it presented a sequence of separate units dedicated to Indigenous, Afro-Brazilian, baroque, folk, modern and contemporary art, among others, in an exhibition area of 60 thousand square meters at the Ibirapuera Park (São Paulo).

The highlight of the indigenous unit was a Tupinambá feather cloak with an extraordinary transatlantic trajectory. Taken from Brazil to the Netherlands by Maurice of Nassau in 1664, and eventually integrated into the collection of the Nationalmuseet in Copenhagen, the cloak raised unexpected claims by an indigenous group of Olivença (Bahia) who visited the show: “We are Tupinambá and want the cloak back!” Largely portrayed by local newspapers as an ordinary *fait-divers*, this episode points to the multiple political implications that underlie the appropriations, temporalities, and semantic layers of objects in an exhibition setting.

This presentation analyzes these claims *vis-à-vis* the restitution agenda that emerged in the last few years. How do they challenge the canonical view of non-legitimized forms of art in Brazilian museums? Can they interfere in new policies for collection building and strategies of display? In addition, what are the political implications of Indigenous restitution claims in a global context?

ORIENTATION AND TRAVEL GUIDE

Emergency numbers:

Annette Steffny: +49 (0) 15771976355

Anna Krämer: +49 (0) 1631639016

TRANSPORTATION

In Cologne, you can easily reach everywhere by tram and public transportation.

For your comfort, we chose hotels that are easily reachable by foot from the conference venue – enjoy a summyerly walk through Cologne!

VENUE OF THE CONFERENCE DINNER (TUESDAY NIGHT)

Jonny Turista

Mauritiussteinweg 74, 50676 Köln

Contact: +49 (0) 221 2407055

DIRECTIONS TO THE CHELSEA HOTEL

Hotel Chelsea (Close to Rudolfplatz)
Jülicher Straße 1/Ecke Lindenstraße
50674 Köln

Contact: +49 (0) 221 207150

The Chelsea Hotel is situated in the Belgian Quarter in the center of Cologne, next to Rudolfplatz. It is easily accessible via public transportation.

Bus, tram, metro stop Rudolfplatz (6 minutes on foot)

Tram numbers 1, 7

Metro numbers: 12, 15

Bus numbers 136, 146

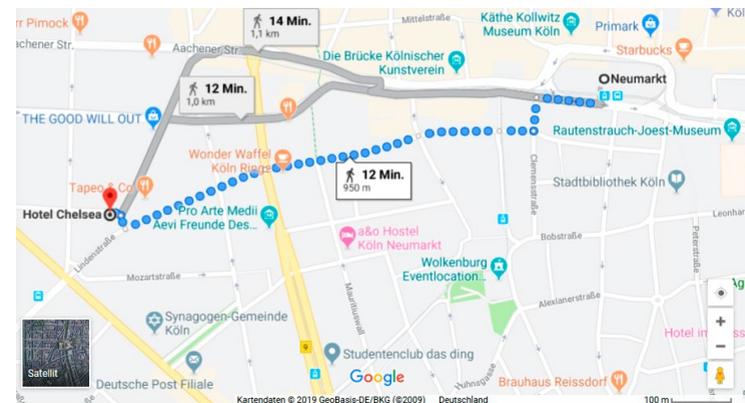


From Cologne/Bonn Airport: Locate the railway station on the first sublevel of the airport. From there you can take the commuter trains (S-Bahn) **S13** (headed towards Troisdorf) and **S19** (headed towards Düren Bf). After approx. 20 minutes, you arrive at Hansaring, the first station after Cologne Central Station. Change to metro number 15 (headed towards Ubierring) located on the sublevel and leave the metro at Rudolfplatz. From there, it is a 6-minute walk to the hotel as shown in the map below.

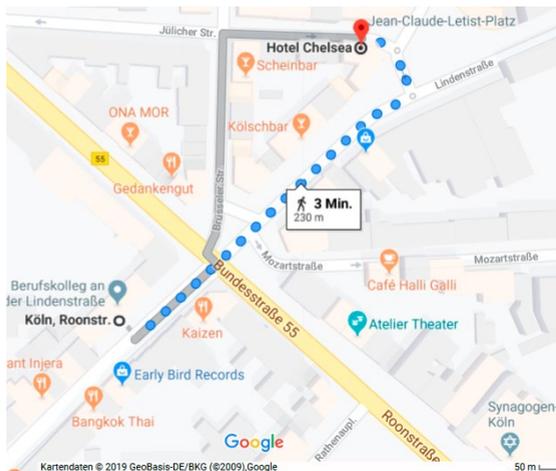
Google Maps Rudolfplatz, Köln nach Hotel Chelsea Zu Fuß 450 m, 6 Min.



From Cologne Central Station: Locate the metro station on the first sublevel. From there, choose metro number **16** (headed towards Sürth) or number **18** (headed towards Bonn Hbf) to Neumarkt. From there, it is a 12-minute walk as shown in the map below.



From Neumarkt, you can also take bus number **136** (headed towards Hohenlind) or **146** (headed towards Deckstein) to Roonstraße and walk 3 minutes to the Chelsea Hotel as shown below.



DIRECTIONS TO THE XII APOSTEL HOTEL ALBERGO

Hotel Albergo XII Apostel (close to Heumarkt)
Heumarkt 68-72
50667 Köln

Contact: +40 (0)221 250 851 97

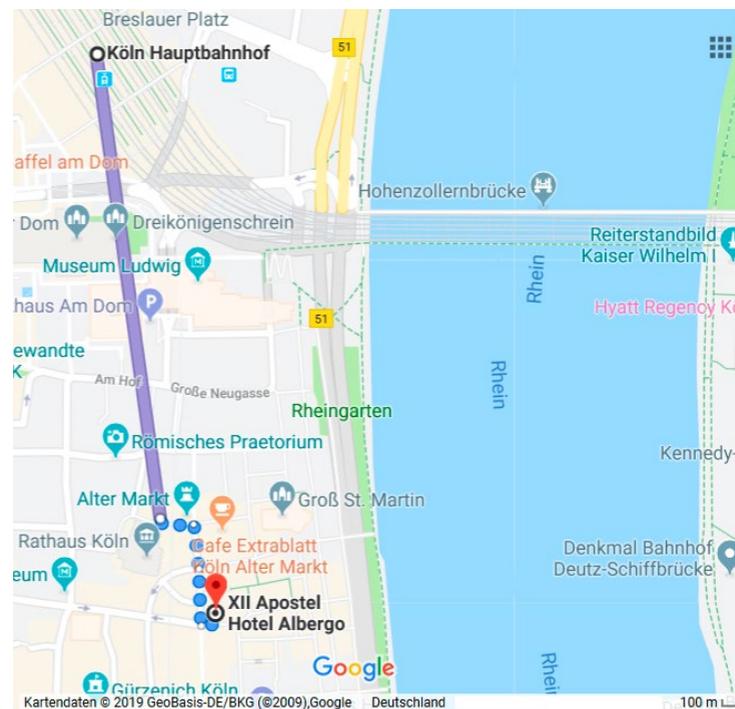
The Hotel Albergo XII Apostel is situated in the historic city center of Cologne, next to Heumarkt. It is easily accessible via public transportation.

Tram, bus, metro stop Heumarkt (2 minute on foot), metro stop Rathaus (1 minute on foot)
 Tram numbers 1, 7, 9 (Heumarkt)
 Metro number 5 (Heumarkt, Rathaus)
 Bus numbers 106, 132, 133 (Heumarkt)



From Cologne/Bonn Airport: Locate the railway station on the first sublevel of the airport. From there you can take the commuter trains (S-Bahn) **S13** (headed towards Troisdorf) and **S19** (headed towards Düren Bf). After approx. 15 minutes, you arrive at Cologne Central Station (Köln Hauptbahnhof). Locate the metro station on the first sublevel and take metro number 5 (headed towards Heumarkt) to Köln Rathaus. From there, it is a 1-minute walk to the hotel as shown in the map below.

From Cologne Central Station: Locate the metro station on the first sublevel and take metro number 5 (headed towards Heumarkt) to Köln Rathaus. From there, it is a 1-minute walk to the hotel as shown in the map below.



DIRECTIONS TO THE RAUTHENSTRAUCH-JOEST MUSEUM – CULTURES OF THE WORLD

Rautenstrauch-Joest Museum - Cultures of the world
Cäcilienstraße 29-33
50667 Köln

Contact: +49 0221 / 221 - 313 56

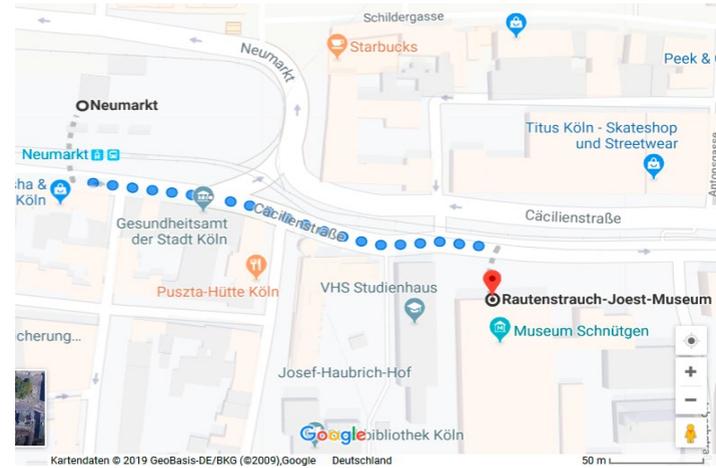


The museum is located in the heart of Cologne and is easily accessible with public transportation or on foot.

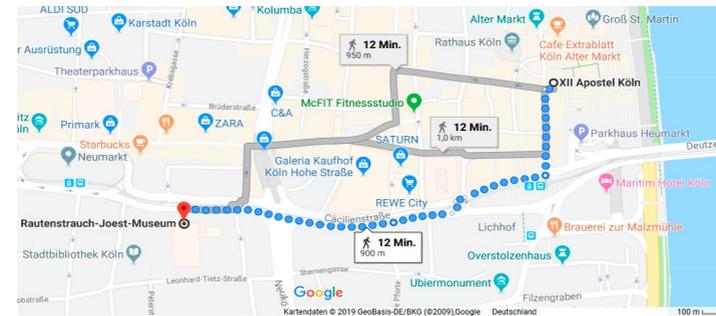
Bus, tram, metro stop Neumarkt (2 minutes on foot)
 Tram numbers 1,7,9
 Metro numbers 3, 4, 16, 18
 Bus numbers 136, 146

From Cologne/Bonn Airport: Locate the railway station on the first sublevel of the airport. From there you can take the commuter trains (S-Bahn) **S13** (headed towards Troisdorf) and **S19** (headed towards Düren Bf). After approx. 15 minutes, you arrive at Cologne Central Station (Köln Hauptbahnhof). Locate the metro station on the first sublevel and take metro number **16** (headed towards Sürth) or number **18** (headed towards Bonn Hbf) to Neumarkt. From there, walk 2 minutes to the museum as shown in the map below.

From Cologne Central Station: Locate the metro station on the first sublevel. From there, choose metro number **16** (headed towards Sürth) or number **18** (headed towards Bonn Hbf) to Neumarkt. From there, walk 2 minutes to the museum as shown in the map below.

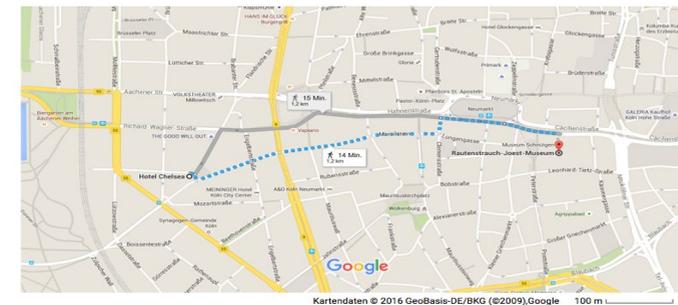


From the Chelsea Hotel it is a 14-minutes walk as shown in the map below.



From the Hotel Alberg XII Apostel it is a 12-minutes walk as shown in the map below.

Google Maps Hotel Chelsea, Köln nach Rautenstrauch-Joest-Museum Zu Fuß 1,2 km, 14 Min.



In case you get lost or have any questions, don't hesitate and call one of us. We are looking forward to seeing you at the Rautenstrauch-Joest Museum soon!

— Picture © Anja Nitz

Anja Nitz works towards establishing a "MuseumUniversity" that fosters new forms of co-operation and exchange on the theory and practice of anthropological collections between the Global North and the Global South.



— In Cooperation with



Museumsgesellschaft
RJM



Rautenstrauch-Joest-Museum
Kulturen der Welt



GLOBAL SOUTH
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COLOGNE



Auswärtiges Amt



Universität Bremen



WORLDS OF CONTRADICTION



UNIVERSITÄT
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Deutsches Zentrum
Kulturgutverluste



CULTURES
AND SOCIETIES
IN TRANSITION