

– SECTION 07 –
MISSING LINKS: OBJECT MANIPULATIONS IN (POST)COLONIAL CONTEXT

The aim of this section is to place the debates on the restitution of colonial looted art, which have been in progress for a good ten years, against the broader backdrop of post-colonial *thing theory* and viewer-response criticism and relate them to the current concepts of *global art* and *world art history*. It is about taking a new and differentiated look at the historical and current participants, the wishes and categories in the forced transculturalisation of artefacts and art terms, collecting and presentation styles. In the colonial context the usual forms of decontextualisation and recontextualisation of mobile objects and their permanent reinterpretation in historical cycles of reception adopt a particular character of force, which implicitly entails a destruction of indigenous cultures. The section asks, firstly, about differing forms of material, medial and imaginary appropriation of extra-European objects in the context of colonial power structures and, secondly, about the consequences of their loss for the formerly colonised societies. The contradiction between, on the one hand, the policy of total

mobilisation of objects as practised by European museums and, on the other hand, the restrictions which the mobility of the subjects of their countries of origin are subject to draws attention to neo-colonial tendencies in cultural globalisation and questions the function of *Museums of World Cultures*. Ultimately it is about postcolonial strategies beyond national identity policies, as they are being developed at the present time, above all by artists, but also by academics, curators and a critical museum public. The section is divided up into the following subjects:

- Looting, loss and restitution
- Beyond restitution: theoretical approaches and postcolonial thing-theory
- Imaginary looting and symbolic appropriation
- Subjects as objects
- Postcolonial interventions

ADANDÉ, Joseph (Benin)

CV

Joseph Codjovi Etienne Adandé holds a Doctorat de Troisième from the Université de Paris I Panthéon Sorbonne where he studied under the guidance of late Jean Laude. He is currently lecturer in art history in the Université d'Abomey Calavi, R. of Benin.

He wrote some articles on art history from the African perspective and thinks that the discipline is excellent in helping to decode the mental background of both creators and consumers. He is interested in slavery and its arts as well as what is happening in contemporary African arts. He contributed to the life of museums in his country and is eager in pushing younger colleagues to art criticism. His Doctorat d'Etat under accomplishment is on humour in traditional and contemporary African arts.

Publications

SCHMIDT-LINSEHOFF, Viktoria (Germany)

CV

Dr. phil., Professor Emerita of art history at the University of Trier/Germany, board member of the „Center for Postcolonial and Gender Studies“ (Trier), of which she was founding director in 2003. Curator of exhibitions, conferences, research-projects and publications concerning gender and cultural difference, memory of slavery and globalisation in visual culture and art history. Her last book „Aesthetik der Differenz. Postkoloniale Perspektiven vom 16.-17. Jh.“ (Marburg 2011) is obliged to the methodological concept of case studies.

She is author of the film „La cour“ (2012, directed by D. Reifarth), a documentary about the esthetics of the artist group „laboratoire Agit-Art“ in Sénégal.

Publications

ULZ, Melanie (Germany)

CV

Melanie Ulz is junior professor of Art History at the University of Osnabrück. From 2000 to 2003 she was a research fellow in the graduate program „Identity and Difference“ at the University of Trier, where she earned her PhD with a thesis on the construction of masculinity and ethnic difference in Napoleonic history-paintings of the Egypt campaign. From 2005 to 2007 she was a post-doctoral research fellow in the graduate program „Slavery – Serfdom – Forced Labour“ also at the University of Trier. 2008 she was a research assistant at the collaborative research centre (SFB 427) „Media and Cultural Communication“ at the University of Cologne. Her research interests cover the field of gender and postcolonial studies from the 18th to the 21st centuries.

Publications

- Melanie Ulz: Auf dem Schlachtfeld des Empire. Männlichkeitskonzepte in der Bildproduktion zu Napoleons Ägyptenfeldzug. Marburg 2008.
- Slavery in Art and Literature. Approaches to Trauma, Memory and Visuality. Ed. by Birgit Haehnel/Melanie Ulz. Berlin 2010.

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Monday, 16th July 2012 – Part I

Tuesday, 17th July 2012 – Part II

09.00-09.30 Introduction by the chairmen ADANDÉ, Joseph (Benin), SCHMIDT-LINSENHOFF, Viktoria (Germany) and ULZ, Melanie (Germany)

09.00-09.30 Introduction

A – LOOTING, LOSS AND RESTITUTION

09.30-10.00 MÜLLER, Bernhard (France)
Le dilemme de la restitution et le paradoxe de la présence par l'absence

09.30-10.00 TRAUTH, Nina (Germany)
Zwischen Anmut und Abscheu: Die "Türkenbeute" im barocken Bildnis

10.00-10.30 THOMAS, Greg. M. (China)
Regrouping: Displays of Loot from YuanMingyuan

10.00-10.30 BAADER, Hannah (Germany)
Imaging the Other in 18th Century Dresden

10.30-11.00 Coffee Break

10.30-11.00 Coffee Break

11.00-11.30 HOUÉNOUDÉ, Didiér (Benin)
Objets de musée et enseignement de l'histoire de l'art au Bénin. Teaching Art History in Benin through a "Museographic" Corpus

11.00-11.30 MATTOS, Claudia (Brazil)
"An Archive written in clay": Emilio Goeldi and the Construction of Brazilian Indian Past

11.30-12.00 EISENHOFER, Stefan (Germany)
"Who's Afraid of Restitution?" – Akteure und Arenen bei der Debatte um die Rückführung afrikanischer Kulturgüter aus westlichen Museen

D – SUBJECTS AS OBJECTS

11.30-12.00 MITTER, Partha (UK)
Science, Race and the Objectification of Sara Baartman

12.00-12.30 OGBECHIE, Sylvester (USA)
The Benin Corpus as Private Property: Redefining the Economic Value of African Cultural Patrimony in Western Museums

12.00-12.30 THODE-ARORA, Hilke (Germany)
Samoans on Exhibit in Germany: a Study of Self- and Outsiders' Representations of Samoanness

12.30-14.00 Lunch Break

12.30-14.00 Lunch Break

B – BEYOND RESTITUTION: THEORETICAL APPROACHES, POSTCOLONIAL THING-THEORY

14.00-14.30 PAUL, Barbara (Germany)
Who or What Is Actually the Object? Non-heteronormative Desire and Power in the Context of Art and Colonialism

14.00-14.30 LEEB, Susanne (Germany)
Dekolonialisierung Ethnologischer Museen im Zeitalter der Globalisierung

E – POSTCOLONIAL INTERVENTIONS

14.30-15.00 GENGE, Gabriele (Germany)
Fetish and Fetishism: Transcultural Specifications for an Aesthetics of the Formless

14.30-15.00 ADEDIRAN, Nath Mayo (Nigeria)
Spoils: Viewing Others – The Views of Others

15.00-15.30 KRAVAGNA, Christian (Austria)
Beyond Restitution: Recapture as Artistic Strategy

15.00-15.30 CHANDLER, Lisa (Australia)
The Reclaimed Object: Transformations of Museum Artefacts by Indigenous Australian Artists

15.30-16.00 Coffee Break

15.30-16.00 Coffee Break

C – IMAGINARY LOOTING AND SYMBOLIC APPROPRIATION

16.00-16.30 FALSER, Michael (Germany)
Substituting Angkor Wat @ 1900. Plaster Casts and the Politics of Cultural Appropriation for the Museum Collections in Paris and Berlin

16.00-16.30 BAUMGARTEN, Jens (Brazil)
"Body and Soul" – a Travelling Altar between Olinda, Brazil, and New York

16.30-17.00 TROELENBERG, Eva Maria (Germany)
Behind the Facade: Mshatta in Berlin

16.30-17.00 COSKUN, Dorothea (Germany)
Gegen die Dominanz des Sehnsinnes anschreiben – Plädoyer für eine synästhetische Präsentation indigener Objekte

17.00-17.30 Discussion

17.00-18.00 Final Discussion

MÜLLER, Bernard (France)**Restitution as a mode of social reconstruction and reappropriation of the past**

The colonial past is currently re-emerging in the relations between former colonies and the countries which colonised them. In the past fifteen years there has been an increasing number of initiatives in favour of an acknowledgement, on behalf of present-day European states, of the ravages wrought by their modern colonial expansion. Slavery, the conquest of colonies, colonial administration, etc., are again at the forefront of a debate which aims at putting the colonial past “on trial”, and eventually at making some kinds of amends. This context has given rise to several requests for restitution of objects that were seized and taken away during the colonial period of conquest. This is a worldwide phenomenon, and it appears to be gaining pace. We will also look at other instances, in different colonial contexts, in which an object from the national heritage of a country is considered as having been wrongfully taken away, in other geographical areas and at other periods of time, in order to introduce a comparative perspective. Our aim is to make a contribution to this debate, by deliberately putting the issue on both an artistic and a scientific, aesthetic and analytical level. We aim at showing exactly how the history of war trophies can help us to understand the current relations between present-day Western societies and their former colonies. What traces did these events leave in the collective imagination? And what part can intellectuals, scholars, artists and sculptors play in reviving this memory? And what, finally, should be the role of the many museums in which these kinds of objects are kept?

*(french)***CV**

Bernard Müller is a social anthropologist (PhD 2000, EHESS, Paris). He is a member of IRIS, an interdisciplinary research laboratory in social sciences and he is in charge of an academic seminar at the Ecole des Hautes Etudes en Sciences Sociales (Paris, France). His research fields mainly deal with performance: theatre, happening or other live performances. Since 2002, he coordinates a group of researchers investigating relevant cases of spoils of war, considered as pieces of history. We will focus on present day narratives relating the colonial events, linked to context of collection of these objects. Beyond his research projects, he conceives various cultural activities, conferences, multimedia programs and coordinates a non-profit organization: CURIO is a non profit organization whose goal is to diffuse and to decompartmentalize knowledge.

Publications

- Bernard Müller: L'imaginaire de la conquête coloniale à l'œuvre, de l'événement historique à sa restitution artistique. In: *Suffering In Arts*. Ed. by R. Hadj-Moussa/M. Nijhawan. Duke University, Canada (forthcoming).
- Bernard Müller: Pour une anthropologie des pratiques spectaculaires: le moment du spectacle, le temps de l'événement et le temps de l'enquête. In: *Repertório Teatro & Dança*, 12, 2009, no. 12.
- Bernard Müller: A qui appartient l'Histoire?. In: *L'Humanité*, 7, 2009.
- Bernard Müller: Le primitif au centre. In: *Eurotopics*, 8, 2008, no. 10 (article dans revue en ligne).
- Bernard Müller: Faut-il restituer les butins des expéditions coloniales? In: *Le Monde Diplomatique*, juillet 2007 (German edition: *Koloniale Beutekunst - Wohin gehört Montezumas Federkrone?* In: *Le Monde Diplomatique Deutsche Ausgabe*, 7, 2007).

Contact
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THOMAS, Greg M. (China)**Regrouping: Displays of Loot from Yuanmingyuan**

Objects have tangible histories recorded in material traces. When displaced and re-contextualized, they generate new histories both for themselves and for other objects around them. Simultaneously, these tangible histories also spark intangible memories and imagined meanings for the individuals, institutions, and nations that use and display them. This paper traces this process of complex, collective meaning creation using the example of objects looted from China's Yuanmingyuan palace in 1860 and removed to France and England. Methodologically, it emphasizes how meaning varies from one agent to another (soldiers, monarchs, critics, and collectors each interpreting looted objects differently); how specific display contexts enact these highly contested meanings; and how such meanings have changed from the imperialist era of the Opium War through the collapse of French and Chinese monarchies to today's globalized art market. The paper begins with a brief review of the looting by French and British forces, a kind of sacrificial slaughter of the Chinese emperor's grandest palace complex that fetishized cultural objects as simultaneously divine and debased. It then demonstrates how different displays of looted objects in France and England radically re-interpreted objects in different and often contradictory ways, alternately exotic and familiar. A final section traces Chinese reactions to the looting and subsequent razing of the entire palace, whose absence is still used to symbolize national humiliation under China's old empire. Recent examples of digital reconstruction of the palace and repatriation of certain objects are presented to illustrate the ironies of historical memory in today's globalized culture.

*(english)***CV**

Associate Professor, The University of Hong Kong, Dept. of Fine Arts, from 2001; Assistant Professor, The University of Hong Kong, Dept. of Fine Arts, 1999-2001; Assistant Professor, Purdue University, Dept. of Visual & Performing Arts, 1995-1999; PhD Harvard University, 1995; M.A. Harvard University, 1989; B.A. Washington University (St. Louis), 1984; Research specialties: 19th-century French painting; artistic interactions between Europe and China; representations of childhood and the family; the history of landscape; ecology and art

Publications

- Greg M. Thomas: *Impressionist Children: Childhood, Family, and Modern Identity in French Art*. Yale University Press, 2010.
- Wuming (No Name) *Painting Catalogue*, 13 vols. Ed. by Aihe Wang/Greg M. Thomas et al. Hong Kong 2009.
- Greg M. Thomas: Yuanming Yuan/Versailles: Intercultural Interactions between Chinese and European Palace Cultures. In: *Art History*, 32, 2009, no. 1, pp. 115-143.
- Greg M. Thomas: "Dust and Filth and Every Kind of Picturesque and Interesting Thing:" Isabella Gardner's Aesthetic Response to China. In: *Journeys East: Isabella Stewart Gardner and Asia*. Exh.cat. Isabella Stewart Gardner Museum. Boston. 2009, pp. 422-431.
- Greg M. Thomas: The Looting of Yuanming Yuan and the Translation of Chinese Art in Europe. In: *Nineteenth-Century Art Worldwide*, 7, 2008, no. 2 [URL: <http://19thc-artworldwide.org>].

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HOUÉNOUÉ, Didier (Benin)
Teaching Art History in Benin with a “Museographic” Corpus

From 1892 to the fall of King Behanzin, General Alfred Dodds sent his throne as well as other court art objects to the Trocadéro Museum of Ethnography.

In 2006 Benin celebrated the centenary of the death of King Béhanzin; and for this occasion an exhibition was organized by the Zinsou Foundation in partnership with the Quai Branly Museum, heir to the collections of Trocadéro.

For this exhibition the Quai Branly Museum lent Benin “trophies of colonization”, including the throne of the king of Abomey.

The Abomey Museum of History, housed in the former palace of the Kings of Danhomè, was linked to an additional travelling exhibition organized by the Zinsou Foundation. The objects displayed during this travelling exhibition were predominantly the iconographic material, texts and reproductions of objects in the Quai Branly Museum. The objects themselves and the throne were never moved nor exhibited in the Abomey Museum from where they were, however, taken more than one century earlier.

We can imagine the pain and the anger of the inhabitants of Abomey who would have hoped for an exhibition of these objects and the throne especially in the museum palace.

This experience also shows the problem of the objects of the material culture of people which are exhibited in Western museums, and have no possibility of being studied in their own country.

It is difficult today for a Beninese art historian to rebuild the art history of his country, when certain major objects of his culture are almost inaccessible, when the know-how (*savoir-faire*) which enabled these objects to be created have disappeared today. Such a situation endangers the teaching of art history in Beninese universities.

The purpose of my paper is to relate the experience of an art historian living in the Republic of Benin, the difficulty of building the history of his own people through objects which can only be seen in western museums and the relation Beninese people have to these “trophées de colonisation”.

(french)

CV

Didier Marcel Houénoué from the Republic of Benin studied Art History and Archaeology at the National University of Benin. He received his PhD at the University of Trier (Germany) from 2003 to 2007 thanks to a scholarship from the German Academic Exchange Service (DAAD). He is now assistant and teaches Art History at the University of Abomey-Calavi in Benin. He also manages the House of Heritage and Tourism of Porto-Novo (the capital city of the Republic of Benin).

Publications

- Didier Houénoué: L'art contemporain de l'Afrique dans le prisme du questionnement identitaire. 2009 [URL: www.africavenir.org/publications/e-dossiers/revisions/didier-houenoude.html].
- Didier Houénoué: Monuments and Locations of Memory in Senegal and Benin. In: Slavery in Art and Literature. Approaches to Trauma, Memory and Visuality. Ed. by B. Haehnel/M. Ulz. Berlin 2009, pp. 243-254.
- Didier Houénoué: Les plasticiens béninois: survivance de la thématique vodun? In: Africa e Mediterraneo, vol. 67: Tourisme et héritage: le cas du Bénin. Bologne 2009, pp. 57-60.
- D. Houénoué/K. Schankweiler/W. Schmidt/V. Schmidt-Linsenhoff: Foyer des arts. Über die Dak'Art 2006. In: Texte zur Kunst, 63, 2006.

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EISENHOFER, Stefan (Germany)
“Who’s Afraid of Repatriation?” – Protagonists and Arenas in the Debate over the Repatriation of African Cultural Property from Western Museums

It appears to be simple at first glance: On the one side there are museums and collectors of the Western world that do possess African cultural assets and artworks and who are not willing to give them back. On the other side there are the people in Africa and in the African diaspora who urgently want to have their works repatriated and are eager to work against the “plundering of Africa’s past” and to stress their identity.

A closer look at the Western as well as the African actors and arenas however, shows basic questions of restitution to be much more complex.

Who is claiming? Who is benefiting from claims and repatriation? Who is fighting these claims?

Questions like these often lead to areas of conflict, frequently neglected in discussions concerning repatriation. Antagonists of repatriation are not restricted to the Western world – even in Africa the objects being claimed are constantly involved in discourses on threats to the nation state, the strengthening of kings or local rulers, regional power and identities, social progress or of “truth claims” from religious perspectives.

(german)

CV

Dr. Stefan Eisenhofer, ethnologist and historian, has been Chief curator of the Africa department of the State Museum of Ethnology Munich since 2001. He co-founded the “Ethnologischer Salon” and the “EthnoFilmFest Munich” as well as the concert series “Urban African Sounds” and “African Grooves”. He teaches at the Institute of Religious Studies as well as at the Institute of Ethnology, both Ludwig-Maximilians-University Munich. He has curated numerous exhibitions, including “Tracing the Rainbow – Arts and Life in Southern Africa” (2001), “Genocide Monument” (2004) and “Black Gods in Exile” (2006).

Publications

- Stefan Eisenhofer: Die Dekolonisierung der Blicke. In: afrikapost 4, 2007, pp. 60-61.
- Stefan Eisenhofer: African Art. London 2001.
- Stefan Eisenhofer: Blutfetisch, Identitätssymbol oder Weltkunst? Einhundert Jahre Bewertung der “Alterthümer” aus dem Reich Benin (Nigeria). in: (Hrsg.). “Neger” im Louvre – Texte zu Kunstethnologie und moderner Kunst. Ed. by Wolfgang Till/Margrit Prussat Amsterdam. Dresden 2001. pp. 351-371.
- Stefan Eisenhofer: Höfische Elfenbeinschnitzerei im Reich Benin – Kontinuität oder Kontinuitätspostulat? München 1993.

Contact

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OGBECHIE, Sylvester Okwunodu (USA)**The Benin Corpus as Private Property: Redefining the Economic Value of African Cultural Patrimony in Western Museums**

This paper uses the corpus of artworks looted from Benin by the British in 1897 to redefine the economic value of African art in Western museums. Current debates about ownership of African Cultural patrimony that pit Western museums with significant holdings of African art against claims for repatriation of these artworks to their countries of origin does not highlight their value as fungible commodities whose relocation to the West appropriated African economic resources. The economic underpinning of cultural patrimony debates needs to be foregrounded here, since calls for the repatriation of looted African cultural patrimony in Western museums is seen, rightly or wrongly, as a demand for a transfer of wealth and financial equity from the West to Africa. However, the Benin corpus was private property, paid for by Benin kings who secured the raw materials for making these artworks from Europe through sustained expenditure of national resources. The relocation of African artworks and cultural patrimony to the West was therefore an act of economic transfer that left many African peoples and their descendants impoverished. We have become accustomed to discussing African artworks solely in terms of culture within the African context while disregarding their increased economic value within the global art market. Reading the Benin corpus as private property provides a new basis for engaging these artworks and reframes the issue in terms of the economics of cultural patrimony.

*(english)***CV**

Sylvester Okwunodu Ogbecchie (PhD Northwestern University) is Associate Professor of Global African Art History and Visual Culture at the University of California Santa Barbara. Author of *Ben Enwonwu: The Making of an African Modernist* (University of Rochester Press, 2008: winner of the 2009 Herskovits Prize of the African Studies Association for best scholarly publication in African studies), and *Making History: The Femi Akinsanya African Art Collection* (Milan: 5 Continents Editions, 2011), Ogbecchie is the director of *Achron Knowledge Systems*, and founder and editor of *Critical Interventions: Journal of African Art History and Visual Culture*. He was the 2010 Getty Consortium Professor and served as guest editor for a *History of Photography* special issue on African Photography. His research is widely published and he has lectured and consulted on African and African Diaspora arts for major museums in the USA, Europe, Africa and Asia.

Publications

- Sylvester Okwunodu Ogbecchie: *Making History: The Femi Akinsanya African Art Collection*. Milan 2011.
- Sylvester Okwunodu Ogbecchie: *The Curator as Culture Broker: A Critique of the Curatorial Regime of Okwui Enwezor in Contemporary African Art*. In: *Art South Africa*, 9, 2010, no. 1, pp. 34-37.
- Sylvester Okwunodu Ogbecchie: *Ei Anatsui's Intercultural Aesthetics and the Representation of Africa in Global Culture*. In: *Art & Cultures: Africa in the Works of Ei Anatsui*. Exh.catalog National Museum of Ethnology, Osaka. Osaka 2010. pp. 32-43.
- Sylvester Okwunodu Ogbecchie: *From Masks to Metal Cloth: Artists of the Nsukka School and the Problem of Ethnicity*. In: *Critical Interventions*, 3, 2009, no. 4, pp. 133-146.
- Sylvester Okwunodu Ogbecchie: *Ben Enwonwu: The Making of an African Modernist*. Rochester, NY 2008 (Winner, 2009 Melville J. Herskovits Award of the African Studies Association).

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PAUL, Barbara (Germany)**Who or What Is Actually the Object? Non-heteronormative Desire and Power in the Context of Art and Colonialism**

In the context of art and colonialism, the question of the object must be posed in a modified manner. Nowadays, interest centers on contextualizations and possible readings alongside the artwork "as such". Artistic works that deal with colonialism, post- and neo-colonialism repeatedly reinforce this approach, since they themselves operate with a wealth of materials and strategies that refer to other objects, theories, and concepts of collection, exhibition, and staging. These displacements, intersections, and infiltrations of meaning are particularly interesting, so that I shall direct my attention to the tactics of power and exploitation surrounding the complex of looted art.

Postcolonial Studies has successfully challenged the dichotomy between colonized and colonizers and is working to arrive at a more subtle and differentiated approach to this fraught relationship. The question of desire as a means of exercising power and violence plays a central role here. Non-heteronormative desire has been insufficiently studied thus far. It is, however, addressed in the field of tension of the "visible and sayable" (Foucault) in contemporary art, for example by Isaac Julien, Peggy Buth, Renate Lorenz & Pauline Boudry. What role does the fascination of the "Other", the "Alien", the "Savage" and/or the "Cultivated" play here, but also fetishization and projection? To what extent are processes of subjection in connection with homosexuality/homoeroticism/homosociality problematized? How is shame dealt with in the arenas of masculinity and colonialism? What perspectives do transculturality and Queer Theory formulate?

*(english)***CV**

Barbara Paul is Professor of Art History/Modernity and Gender at Carl von Ossietzky University Oldenburg/Germany. 2003-08 Professor of Art History and Art Theory/Gender Studies at the University of Art Linz/Austria, and before at the universities of Saarbrücken, Trier, Marburg and Berlin/FU. Areas of research: Art, art theory and the art world, 18th-21st century; the history and theory of art history; Gender, Postcolonial and Queer Studies.

Publications

- Barbara Paul: *XXY oder: Die Kunst, Theorien zu durchque(e)ren*. In: *Sehen – Macht – Wissen. ReSaVair. Bilder im Spannungsfeld von Kultur, Politik und Erinnerung*. Ed. by Angelika Bartl/Josch Hoenes/Patricia Mühr/Kea Wienand. Bielefeld 2011, pp. 187-204.
- Barbara Paul: *Nach dem Kanon ist vor dem Kanon? Aktuelle queer-feministische Debatten in Kunst und Wissenschaft* In: *FKW. Zeitschrift für Geschlechterforschung und visuelle Kultur*, 48: "Kanonese?", 2009, pp. 14-25.
- *Mehr(wert) queer. Visuelle Kultur, Kunst und Gender-Politiken/Queer Added (Value)*. *Visual Culture, Art, and Gender Politics*. Ed. by Barbara Paul/Johanna Schaffer. Bielefeld 2009.
- Barbara Paul: *FormatWechsel. Kunst, populäre Medien und Gender-Politiken/FormatChange. Art, Popular Media and Gender Politics*. Wien 2008.
- Barbara Paul: *Schöne heile Welt(ordnung). Zum Umgang der Kunstgeschichte in der frühen Bundesrepublik Deutschland mit außereuropäischer Gegenwartskunst*. In: *Kunst der Welt oder Weltkunst? Die Kunst in der Globalisierungsdebatte (= Loccumer Protokolle, 21, 2002)*. Ed. by Detlef Hoffmann. Rehberg-Loccum 2003, pp. 27-60.

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GENGE, Gabriele (Germany)**Fetish and Fetishism: Transcultural Specifications for an Aesthetics of the Formless**

When looted art is being discussed, then the concept of the fetish appears to immediately evoke the form of intellectual appropriation which for a long time had determined the discourse crystallizing around an imaginary Africa: the 19th century seemingly invented a primitive counterpart, one whose artifacts were unresponsive to aesthetic categories. Upon closer inspection however, the changing and meanwhile well-researched history of the fetish shows that this concept is by no means the result of a unilateral ascription but needs to be conceived as the outcome of a debate on the aesthetic of the non-representational object, the so-called “formless”, which since the early travelogues involves both West African as well as European interpretations of non-figurative artifacts. At first this discourse was transfixed on idolatry. In the 19th century however, a methodological vocabulary becomes established in art history and aesthetic studies that, based on ethnography and psychology, took the culturally different object, the conventional fetishist interpretations, as its starting point.

The lecture will present the forgotten history of an African-European “aesthetic of the formless”, but also its political activation in the context of European and pan-African models of identity. Here the exoticist cult of the Dogon fostered by French Surrealism will play a role as will the later pan-African approach of Léopold Sédar Senghor, who sought to curb the influence of the aesthetic precepts of fetishism by emphasizing the image as a medium of Modernism. If current artistic projects are increasingly calling on participatory and installative media to draw attention to the transculturality of modern media concepts, then this occurs – and this is to be shown lastly – by also referring to a (pre-) colonial history of aesthetic experience, one that a “global” art history needs to explore.

*(english)***CV**

Study of Art History, History and Psychology at the LMU München. Dissertation 1996 on French History Painting in the 19th century (publ. 2000). 1997-2005 research assistant at the Heinrich-Heine-Universität Düsseldorf. 2003-2004 DFG Fellow in Paris, 2005 Habilitation (publ. 2009: Artefakt Fetisch Skulptur). 2008: Heisenberg Fellow, since 2009 professor at the Institut für Kunst und Kunstwissenschaft of the Universität Duisburg-Essen, chairholder of Art History and Science of Art. Research focus: the interdisciplinary discourse on the human body and gender in modernism, the medial interlacing of Art and forms of knowledge and recognition in Cultural Geography and Ethnography/Ethnology, and the debates on post colonial art and the possibilities of “global” art between modernism and present.

Publications

- Gabriele Genge: Kulturen hinter dem Schleier. In: Verschleierungstaktiken. Phänomene eingeschränkter Sichtbarkeit, Täuschung und Tarnung in Natur und Kultur. Ed. by S. Sielke/A.-R. Meyer. Frankfurt 2011.
- Gabriele Genge: Die Grand Tour der reisenden Objekte: Performative Strategien in der afrikanischen Gegenwartskunst. In: Topologien des Reisens. Tourismus Imagination Migration. Ed. by A. Karentzos/A.-E. Kittner/J. Reuter. Trier 2010, pp. 168-177. [URL: http://ubt.opus.hbz-nrw.de/volltexte/2010/565/pdf/Topologien_des_Reisens.pdf]
- Gabriele Genge: Artefakt Fetisch Skulptur. Aristide Maillol und die Beschreibung des Fremden in der Moderne. München 2009.
- Gabriele Genge: Von der Statue zum ethnographischen Objekt. Aspekte zur französischen Skulptur im 19. Jahrhundert. In: Kanonisierung, Regelverstoß und Pluralität in der Kunst des 19. Jahrhunderts. Ed. by S. Gröh/E. Kepetzis/S. Lieb. Frankfurt a.M. 2007, pp. 56-71.
- Gabriele Genge: William Hogarth's Blacks. Die Vermittlung “fremder” Zeitlichkeit in seinen narrativen Bildzyklen. In: Das achtzehnte Jahrhundert, 30, 2006, no. 2, pp. 221-237.

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KRAVAGNA, Christian (Austria)**Beyond Restitution: Recapture as an Artistic Strategy**

This paper deals – beyond the model of restitution – with anticolonial and postcolonial recapture of African (Art) objects that have been robbed and stored in the course and context of European colonialism and related museum collecting policies. These artefacts are open to numerous and diverse aesthetic, cultural and political projections. They are focal points of struggles about history, remembrance and identity. Whereas the claim for restitution of such objects concerns the material substrates (of a culture, a history, a concept of identity), artistic and popular cultural strategies of re-appropriation often orient their approach on the “symbolic” forms of appropriating such objects and their histories in the contexts of specific politics of empowerment. One significant difference can be seen in the fact that claims of restitution in the common use of the term tend to construct a relation between stolen objects and their ethnically or nationally defined legitimate “owners”, whereas artistic and popular cultural practices frequently question such constructions of community and ownership. In the context of these critical perspectives regarding identity it may even be conceivable that African (Art) objects have their more adequate critical place in Western institutions than in their regions of origin. Such an attitude could be based on the fact of migratory societies where the “home” of cultural products has to be fundamentally reconsidered. This paper analyses some cinematic examples of recapturing the expropriated, from Senegalese film maker Ousmane Sembene to more recent music videos in the context of African migration in order to address some distinctive shifts within postcolonial perspectives on the object and the “own”.

*(english)***CV**

Christian Kravagna is an art historian, critic and curator. Since 2006 he has been Professor of Postcolonial Studies at the Academy of Fine Arts in Vienna. Kravagna has curated exhibitions including Living Across: Spaces of Migration, Academy of Fine Arts Vienna 2010; Planetary Consciousness, Kunstraum der Leuphana Universität Lüneburg 2008; Migration: Globalisation of Cultural Space and Time, Max Mueller Bhavan, New Delhi 2003 (with Amit Mukhopadhyay) and Routes: Imaging travel and migration, Grazer Kunstverein 2002. He has organized conferences on International Art: Global Aesthetics or Culture of Difference? MUMOK, Vienna 2006; Abstract Space – Concrete Media, MUMOK, Vienna 2011 (with Sabeth Buchmann) and African Art Histories, Akademie der bildenden Künste Wien 2008. Since 2005 he has been curator (with Hedwig Saxenhuber) at the Kunstraum Lakeside in Klagenfurt, a center for contemporary art and theory. Editor of the books Privileg Blick. Kritik der visuellen Kultur, Berlin 1997; Agenda. Perspektiven kritischer Kunst, Vienna/Bozen 2000; The Museum as Arena: Artists on Institutional Critique, Cologne 2001; Routes: Imaging travel and migration, Frankfurt 2007.

Publications

- Christian Kravagna: Adolf Loos and the Colonial Imaginary. In: The Colonial Modern: Aesthetics of the Past – Rebellions for the Future. Ed. by Tom Avermaete/Serhat Karakayali/Marion von Osten. London 2010.
- Christian Kravagna Im Schatten großer Mangobäume. Kunsterziehung und transkulturelle Moderne im Kontext der indischen Unabhängigkeitsbewegung. In: Das Erziehungsbild: Zur visuellen Kultur des Pädagogischen. Tom Holert/Marion von Osten. Wien 2010.
- Christian Kravagna Konserven des Kolonialismus: Die Welt im Museum. In: Das Unbehagen im Museum: Postkoloniale Museologien. Ed. by schnittpunkt/Belinda Kazeem/Charlotte Martinz-Turek/Nora Sternfeld. Wien 2009.

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FALSER, Michael (Germany)

Substituting Angkor Wat @ 1900. Plaster Casts and the Politics of Cultural Appropriation for the Museum Collections in Paris and Berlin

Spoils of war and past colonial occupation are today of central interest in art history in order to understand transcultural flows of art objects. This paper tries to add a slightly different aspect to the topic: Whereas stories of stolen cultural objects and the discussion of their restitution regularly produce nationalistic and polemic headlines in world-wide newspapers, a related practice of colonial appropriation slowly moves into the focus of art historical research: the technique of plaster casting in colonial power constellations. This technique made it not only possible to acquire single unobtainable original objects (in our case Asian colonies) as copies for European museum collections – even large-scale architectural surfaces up to entire, supposedly “immobile” monuments were appropriated (“translated”) with an often systematic duplication of their representative parts and re-assembled in museums and world or colonial exhibitions in the European metropolises. The project “Heritage as a Transcultural Concept” at the Chair of Global Art History at the University of Heidelberg investigated the Cambodian temple of Angkor Wat in its history from an object of colonial archaeology to a contemporary global icon (www.asia-europe.uni-heidelberg.de/en/research/d-historicities-heritage/d12.html). For this conference we will conceptualize the very moment around 1900 when French colonial missions under Louis Delaporte (for his Musée Khmer in Campiègne and later in the Trocadéro Palace in Paris) as well as German initiatives from the Ethnology Museum (Völkerkundemuseum) in Berlin tried to “acquire” and display this giant temple in their collections. The results of this massive act of an architectural translation between Asia and Europe ranged from exact copies of temple facades to entire hybrid building collages. Forgotten for decades, these objects are now on their way to being re-discovered as unique transcultural products of a long-gone colonial enterprise.

(english)

CV

Michael Falser studied architecture and art history in Vienna and Paris. He wrote his PhD thesis on “The Political History of Historic Preservation in Germany” at the Berlin University of Technology. After practical experience as a preservation architect in San Francisco and consultant at the Austrian UNESCO-Commission, he worked at the Institute of Building Research and Conservation at the Swiss Federal Institute of Technology in Zurich and at the Art History Department at the Ludwig-Maximilians-Universität in Munich. Since 2009 he has been a research fellow at the Chair of Global Art History within the Cluster of Excellence “Asia and Europe in a Global Context” at the University of Heidelberg. His research focuses on “heritage” as a trans-cultural concept with the case study of Angkor Wat in Cambodia ([URL: www.asia-europe.uni-heidelberg.de/en/people/person/persdetail/falser.html]).

Publications

- Michael Falser: From Colonial Map to Visitor's Parcours – Tourist Guides and the Spatiotemporal Making of the Archaeological Park of Angkor. In: “Archaeologising” Angkor? Heritage between Local Social Practice and Global Virtual Reality. Workshop Proceedings. Ed. by M. Falser/M. Juneja. (forthcoming 2012).
- Michael Falser: Krishna and the Plaster Cast – Translating the Cambodian temple of Angkor Wat in the French-colonial Period. In: Transcultural Studies (forthcoming 2011) [URL: <http://archiv.ub.uni-heidelberg.de/ojs/index.php/transcultural/index>].
- Michael Falser: Die Buddhas von Bamiyan, performativer Ikonoklasmus und das “Image” von Kulturerbe. In: Kultur und Terror: Zeitschrift für Kulturwissenschaft, 1, 2010, pp. 82-93.
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- Michael Falser: Zwischen Identität und Authentizität. Zur politischen Geschichte der Denkmalpflege in Deutschland. Dresden 2008.

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TROELENBERG, Eva-Maria (Germany)

Behind the Facade: Mshatta in Berlin

In December 1903, the ornamented facade of the early Islamic desert castle of Mshatta was transferred from the Jordanian steppe to Berlin. Starting in 1904, it was on display on the Museum Island, as the centrepiece of the new “Persian-Islamic” department, the first institution of its kind in Europe.

Of course the cross-cultural migration of this object and its presentation in the museum are closely related to the political agenda of Prussia, as it sought to expand its influence. But the façade came to Berlin as a “present” from the Ottoman Sultan to the German Emperor. Historical sources reveal that this diplomatic “gift” was accompanied by particular expectations from the German as well as the Ottoman side. Mshatta was the object of two corresponding agendas – which certainly do not exclude imperial or nationalist quarrels over privileges of interpretation.

The very first discussions about the acquisition of Mshatta show that such an object never exists in a vacuum – as much as the aesthetic atmosphere of the modern museum may suggest it.

Mshatta's further reception history is strongly interwoven with specific cultural narratives and political contexts: From National Socialist museology to war destruction, reconstruction and GDR post-war politics up to the present discussion now evolving around the musealisation of non-European art in Berlin: the case study of Mshatta can shed significant light on the qualities of cross-cultural processes of appropriation and reception in the museum.

(english)

CV

Eva-Maria Troelenberg (Dr. 2010, LMU Munich) is conducting the Max Planck Research Group “Objects in the Contact Zone: The Cross-cultural Lives of Things” at the Kunsthistorisches Institut in Florence. Her research project Keystones of Islamic Art – Mshatta in Berlin is also associated with the scholars-in-residence programme “Connecting Art Histories in the Museum”, a cooperation of the Staatliche Museen zu Berlin and the KHI. Main fields of interest include Orientalism, history of scholarship on the arts of Islam and the epistemics of transcultural reception processes in art and art history. She was academic consultant and catalogue author for the exhibition The Future of Tradition: the Tradition of Future in Haus der Kunst in Munich (2010).

Publications

- Eva-Maria Troelenberg: Eine Ausstellung wird besichtigt: Die Münchner “Ausstellung von Meisterwerken muhammedanischer Kunst” 1910 in kultur- und wissenschaftsgeschichtlicher Perspektive. Frankfurt a.M. et al. 2011.
- Eva-Maria Troelenberg/Avionam Shalem: Au-delà de la grammaire et de la taxinomie: quelques réflexions sur l'expérience cognitive et la fonction de l'ornement dans les arts de l'Islam. In: Perspective, 1, 2010-2011, pp. 57-76.
- Eva-Maria Troelenberg: Beyond Stasis – on how to read historical Objects. In: The Future of Tradition – The Tradition of Future. Ed. by Chris Dercon/Leon Krempel/Avinoam Shalem. Exh.cat. Haus der Kunst. Munich 2010.

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TRAUTH, Nina (Germany)

From Charming to Abominable: The Annexation of Oriental Attire in Baroque Portraiture

The lecture highlights the so-called Turkish trophies and their re-coding and reuse in Europe. It consists of weapons, carpets and clothes which were traditionally given to subordinates by oriental sovereigns. Worn by travelers such as, for example, the merchant Jean-Baptiste Tavernier (1605-1689), who received a golden caftan from the Persian shah as a sign of honor, these garments become an indicator of political trade relations and travel experience of their wearers. Therefore, Tavernier, who was ennobled by Louis XIV of France, explicitly chose to wear these clothes for a portrait painted by Nicolas de Largillière about 1679. Also, Oriental garments were frequently kept and displayed in Turkish chambers, saddle rooms or cabinets of curiosities at the different courts where they kept the costumes for festivities and celebrations.

Another group of caftans was transported in exotic furniture as special gifts. For example, Amalia of Solms (1602-1675), wife of Frederick Henry, Prince of Orange, was presented with five Japanese cabinets which contained one "Japansche rock" (Japanese kimono) each, when she visited the East India House in Amsterdam in 1659.

Taking into account their function as gifts or as loot, these textiles and their transformation in the paintings are analyzed. From a colonial historical perspective, the circulation of these objects indicates how foreign attire enhanced the status of the European wearers by turning the original owners, the others who lost their property either voluntarily or involuntarily, into a textile skin and projection screen of European identity.

(german)

CV

Nina Trauth studied art history, literature and classical archaeology at the Universities of Karlsruhe, Heidelberg, Vienna, Basel, and Trier. From 2000-2003 she was a graduate student in the doctorate programme Identity and Difference. Gender Constructions and Interculturality (18th-20th centuries) at Trier University. In 2005 she was awarded her doctorate from Trier University, with the subject Maske und Person. Orientalismus im Porträt des Barock (Masks and People. Orientalism in Baroque portraiture). After a Junior Research Fellowship as an Assistant Curator at the Staatliche Kunsthalle Karlsruhe, since 2009 Nina has been a Curator of the ARMUT – Perspektiven in Kunst und Gesellschaft (Poverty – Perspectives in Art and Society) exhibition of the Sonderforschungsbereich 600 Fremdheit und Armut (Collaborative Research Centre 600 "Strangers and Poor People") at Trier University. In winter term 2011/12, Trauth held a visiting professorship for Postcolonial and Gender Studies in Art History at the University of Trier and, concurrently, a Postdoctoral Research Fellow at the endowed professorship for Fashion and Aesthetics (Technische Universität Darmstadt).

Publications

- Nina Trauth: Fantasies of the Harem in European Portraiture of the Baroque Period. In: Seraglios and Harems in Theatre. Ed. By M. Hüttler/H.E. Weidinger (forthcoming 2012).
- ARMUT – Perspektiven in Kunst und Gesellschaft. Ed. by L. Clemens/N. Trauth/H. Uerlings. Exh.cat. Stadtmuseum Simeonstift Trier/Rheinisches Landesmuseum Trier/Museum der Brotkultur Ulm. Darmstadt 2011.
- Nina Trauth: Maske und Person: Orientalismus im Porträt des Barock. Berlin 2009.
- Nina Trauth: Mit den Augen der Maler betrachtet: Künstlerreisen in den Orient von Gentile Bellini bis zum Ägypten-Feldzug Napoleons. In: Auf der Suche nach dem Orient: Von Bellini bis Klee. Exh.cat. Zentrum Paul Klee, Bern. Ostfildern 2009, pp. 42-59 (also published in French).
- Nina Trauth: Madame de Pompadour als Türkin? Maskeraden zur kulturellen und geschlechtlichen Selbstdarstellung im orientalisierenden Porträt des Barock. In: Weiße Blicke: Geschlechtermythen des Kolonialismus. Ed. by V. Schmidt-Linsenhoff/K. Hölz/H. Uerlings. Marburg 2004, pp. 75-96.

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BAADER, Hannah (Germany)

Imagining India in 18th Century Dresden

A large-scale table centrepiece with a multitude of figures was made between 1701 and 1708 by the Dresden goldsmith Johann Melchior Dinglinger. This work, executed with the finest materials and the greatest possible artistic skill, was an enactment of an imagined birthday celebration for the Great Moghul Aureng-Teib at the court of Delhi. This paper will examine this presentation of another court culture at the Saxon court as a mirror relationship. On the one hand, this will allow questions to be asked about the dynamics of the Familiar and the Foreign for the philosophy of the Dresden collection (as, for example, the Turkish chamber) but will point beyond this concrete context. The very fact that one is not dealing here, in a narrow sense, with looted art but rather with an example of early excessive orientalism, which takes as its subject the theme of material expenditure, allows for an examination of the concept of spolia as well as for a critical assessment of how the incorporation of material as well as imaginary dimensions took place. With the specific object as a point of departure, questions can be asked as to the relationship between object, museum and the rooms of the imagination.

(english)

CV

Since Sept. 2007, Hannah Baader has been head of a MPI Minerva Research Group (W2) at the Art History Institute in Florence (Italy), Max Planck Institute, entitled "Art and the Cultivation of Nature"; since Sept. 2009 she has been co-director of the Research program "Art, Space, Mobility in Early Ages of Globalization. The Mediterranean, Central Asia and the Indian Subcontinent 400-1650", KHI Florence/The Getty Foundation (together with Avinoam Shalem and Gerhard Wolf). She was a postdoctoral Research Fellow at the Max-Planck Institut for the History of Science, Berlin, Germany and worked at the Bibliotheca Hertziana, Rome and at the Free University of Berlin.

Publications

- Hannah Baader: Gischt. Zu einer Geschichte des Meeres. In: Das Meer, der Tausch und die Grenzen der Repräsentation. Ed. by Hannah Baader/ Gerhard Wolf. Berlin/Zürich 2010, pp. 15-40.
- Hannah Baader: Horizont und Welle, In: Linea I. Grafie di Immagini tra Quattrocento e Cinquecento. Ed. by Marzia Faietti/Gerhard Wolf. Venedig 2008, pp. 211-226.
- Hannah Baader: Sündenfall und Wissenschaft. Zur Verschriftlichung künstlerischer Techniken durch Cennino Cennini, in: Fantasie und Handwerk. Cennino Cennini und die Tradition der toskanischen Malerei von Giotto bis Lorenzo Monaco. Ed. by Wolf-Dietrich Lühr/Stefan Weppelmann. Exh.cat. Staatliche Museen zu Berlin, Gemäldegalerie. München 2008, pp. 121-135.
- Hannah Baader: Frühneuzeitliche Magie als Theorie der Ansteckung und die Kraft der Imagination. In: Ansteckung. Zur Körperlichkeit eines ästhetischen Prinzip. Ed. by Miriam Schaub et al. München 2005, pp. 133-153.

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MATTOS, Claudia (Brazil)**“An Archive Written in Clay”: Emilio Goeldi and the Construction of the Brazilian Indian Past**

In 1894 the Suisse zoologist Emilio Augusto Goeldi (1859-1917) became the director of the Pará Museum for Natural History and Ethnology. Among his aims as director was the development of a new “scientific” Indian Archeology that would overcome the “embryonic vision” about the aboriginal cultures of Brazil, formed through the “simple accumulation of fragments, under the domain of blind chance.” (Goeldi, 1895) In 1895 Goeldi organized his first expedition to the coast of northern Amapá, which was followed by three others, with the aim of raising material for a “scientific approach” to the past. Besides collecting a great amount of artifacts, Goeldi created, with the help of photographers and printers, a series of 10 plates that organized this material visually. With this procedure, Goeldi also proposed a new method of obtaining information about Indian culture through the formal analysis of real objects, such as potteries and idols, something uncommon for Brazil in the period. At the same time, through an essentially Eurocentric description, analysis and interpretation of Indian artifacts, Goeldi developed a specific narrative about Indian past in Brazil that helped to reaffirm State policies; this created a split between a (glorious) Indian past, and the (decayed) condition of contemporaneous aboriginal populations. The present paper proposes a detailed analysis of the visual methods applied by Goeldi in his investigations on Archeology during the period of his administration of the Pará Museum, as well as of his narratives regarding the Brazilian aboriginal past, published in articles of the same period. Finally, the paper will analyze Goeldi’s relation to Government, pointing to his (unconscious or conscious) compliance with State policy.

*(english)***CV**

Dr. Claudia Mattos is professor for the History of Art at the Campinas State University (Unicamp) – São Paulo, Brazil, since 2002. PhD at the Art History Institute at the Free University of Berlin (from 1992 to 1996). Pos-Doc at the Courtauld Institute in London (2000-2001). Publishes on Brazilian 19th and 20th Century Art, and European 18th Century Art. At the moment she is one of the four leading researchers of the project: “Plus Ultra: cultural transfer between Europe and Latin-America”, which is financed by the São Paulo State Research Foundation (Fapesp). Present research interest: The representation of the conflict between nature and civilization in Brazilian painting of the 19th century (in a post-colonial perspective). Published books: Goethe e Hackert: Sobre a Pintura de Paisagem (Ateliê Editorial, 2008), Lasar Segall. Expressionismo e Judaísmo (Perspectiva, 2000), O Brado do Ipiranga (EDUSP, 1999), Entre Quadros e Esculturas. Wesley Duke Lee e os fundadores da Escola Brasil: (Discurso Editorial, 1997), Lasar Segall (EDUSP, 1996).

Publications

- Claudia Valladão de Mattos: Comentários sobre a pintura de paisagem e os desdobramentos da crítica ambiental no século XIX, na França e no Brasil. In: Paisagem Desdobramentos e Perspectivas Contemporâneas, 1, 2010, pp. 91-104.
- Claudia Valladão de Mattos: Cora e Alice: reflexões sobre o encontro entre o selvagem e o civilizado em uma obra perdida de Felix Émile Taunay. In: O selvagem e o civilizado nas artes, fotografia e literatura do Brasil. Campinas 2010, pp. 23-38.
- Claudia Valladão de Mattos: Durer e a Antiguidade Italiana: reflexões sobre as relações entre Warburg e Winckelmann. In: Renascimento Italiano: Ensaio e Traduções, vol. 1. Ed. by Maria Berbara. Rio de Janeiro 2010, pp. 251-267.
- Claudia Valladão de Mattos: “Independência ou Morte!” de Pedro Américo: reflexões sobre a construção do imaginário da Independência no Brasil do século XIX. In: Arte Americana e Independência. Nuevas Iconografías, 1, 2010, pp. 93-101.
- Claudia Valladão de Mattos: O Rembrandt de Svetlana Alpers e a nova história da arte (introduction to the Brazilian edition). In: O Projeto Rembrandt. O ateliê e o mercado, vol. 1. São Paulo 2010, pp. 9-16.

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MITTER, Partha (UK)**Science, Race and the Objectification of Sara Baartman**

My paper will consider the emergence of scientific objectivity during the Enlightenment that impacted on the study of humankind, giving rise to “scientific” racism and the modern concept of race, including its visual representation. The foundations were laid in scientific works that sought to establish objectively the difference between Europeans and Africans. A striking case of the use of a human subject as an object for display and scientific experiment was a young South African Khoikhoi woman, Saartjie Baartman. Named the “Hottentot Venus” and displayed as an object of curiosity in Europe in the early years of the 19th century, she became one of the celebrated objects of the western “gaze”. Her “steatopygia” reflected a morbid fascination with African sexuality. Baartman became the subject of scientific enquiry by the naturalist Georges Cuvier, who concluded that she was the quintessential African woman, on the lowest rung of the evolutionary ladder. After her death her brain and the genitals were put in bottles and displayed at the Musée de l’Homme in Paris as late as 1974. She became a famous case of the repatriation of colonial acquisitions when South Africa demanded that her remains be returned home, which was contested by the Musée de l’Homme on grounds of legitimate scientific study. Sara Baartman belonged to an era when scientists constructed the pathology of Otherness by drawing parallels between the racially deviant and the socially deviant, investing an aura of objectivity to racial prejudice, a prejudice that remains.

*(english)***CV**

Hon. D.Lit. (Courtauld Institute, London University); Fellow of the Royal Society of Arts; Emeritus Professor Art History, University of Sussex; Member, Wolfson College, Oxford; Honorary Fellow, Victoria & Albert Museum, London. Previous positions and honours include Fellow of Clare Hall, Cambridge; Radhakrishnan Lecturer, All Souls College, Oxford; Research Reader, British Academy; Mellon Fellow, Institute for Advanced Study, Princeton; Member, Getty Research Institute, Los Angeles, California; Fellow, Clark Art Institute, Williamstown, Massachusetts; Senior Fellow, CASVA, National Gallery of Art, Washington DC. Member of the Advisory Board for the exhibition, The Third Mind, Guggenheim Museum, New York.

Publications

- Partha Mitter: Decentering Modernism: Art History and Avant-Garde Art from the Periphery. In: Art Bulletin, 90, 2008, no.1, pp. 531-574 (pages refer to my lead essay, four responses and my concluding reply).
- Partha Mitter: The Triumph of Modernism: India’s Artists and the Avant-Garde – 1922-1947. Chicago 2007.
- Partha Mitter: Indian Art. Oxford 2002.
- Partha Mitter: Art and Nationalism in Colonial India 1850-1922: Occidental Orientations. Cambridge University Press, 1994.
- Partha Mitter: Much Maligned Monsters: History of European Reactions to Indian Art. Oxford 1977 (Chicago 1992).

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THODE-ARORA, Hilke (Germany)
Samoans on Exhibit in Germany: A Study of Self- and Outsiders’ Representations of Samoanness

West-Samoa was under German colonial rule from 1899 till WW I. In the late 19th and early 20th century, a number of Samoans travelled to Germany with show troupes put on display for paying audiences. The German impresarios of these ethnic shows also dealt in Samoan artefacts, and large parts of the Samoa collections in the Munich State Museum of Ethnology were purchased from them.

At the same time, a substantial number of high-ranking Samoan dignitaries came to Germany with these ethnic shows. They were received by the emperor and members of the Bavarian royal family and exchanged valuables with them – a central aspect in Samoan culture, as the exchange of valuables creates or validates important relationships. Several of these gifts, from the Samoan and from the German side, can still be identified and found in German museum collections – the Munich collection among them – or as heirlooms in Samoan families.

The paper introduces an ongoing research project which aims at reconstructing and contextualising the representations of Samoanness in these encounters and in these transfers of objects, as used and strategically manipulated by Samoan and German actors. An important focus of this research project is on the Samoan perspectives: Samoan sources written one hundred years ago, oral traditions as well as family narratives and heirlooms, referring to the ethnic show travels to Germany and to the transfer of artefacts, are identified, analysed and compared with archival sources in Germany, New Zealand and Samoa.

(english)

CV

Hilke Thode-Arora is Fritz Thyssen Fellow at the Munich State Museum of Ethnology. Her current research project in association with the Victoria University of Wellington, New Zealand, is on late 19th/early 20th-century Samoan travellers who came to Germany with ethnic shows. Having studied social and cultural anthropology at the University of Hamburg, her specialization lies with interethnic relations and ethnic identities, images and stereotypes, material culture and history of museum collections. She has published widely on ethnic shows and is the author of *Für fünfzig Pfennig um die Welt. Die Hagenbeck’schen Völkerschauen (Around the world for fifty pence. The Hagenbeck ethnic shows) (Campus: Frankfurt, 1989)*. Her PhD thesis is a critical analysis of the theoretical and methodological foundations of research on interethnic marriages. Having published widely on Polynesian material culture, her most recent project has been a three-year ethnological fieldwork research in New Zealand and Niue on female migrants from the Polynesian island of Niue.

Publications

- Hilke Thode-Arora: *Weavers of Men and Women. Niuean weaving and its social implications*. Berlin 2009.
- Hilke Thode-Arora: *Tapa and Tiki. Die Polynesian-Sammlung des Rautenstrauch-Joest-Museums [= Tapa and Tiki. The Polynesian Collection of the Rautenstrauch-Joest-Museum]*. Cologne 2001.
- Hilke Thode-Arora: *Interethnische Ehen. Theoretische und methodische Grundlagen ihrer Erforschung [= Interethnic Marriages: Theoretical and Empirical Foundations of Research]*. Hamburg/Berlin 1999.
- Hilke Thode-Arora: *Für fünfzig Pfennig um die Welt. Die Hagenbeck’schen Völkerschauen [= Around the World for fifty Pence. The Hagenbeck Ethnic Shows]*. Frankfurt/New York 1989.

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LEEB, Susanne (Germany)
Agency or Display: Museums of World Cultures in Question

This paper starts with the observation of a gap: If we look at Museums of World Cultures in Europe and the politics of the Schengen countries towards the producers and countries of origin of the objects on display in and around the Global South, we note a significant discrepancy: between the rhetorics of unlimited openness towards the world on the side of the museums and the massive restrictions on the side of politics. The paper asks whether there is a connection, and how to conceptualize it.

Though it might be rather difficult to draw a direct connection between the ways museums are set up and the political framework of the Schengen countries, one could think about the different attitudes, relations, and approaches maintained by Museums of World Cultures or the so-called Museums of Ethnology. It is remarkable that such museums are hardly a field of political agency, whereas, for example, the Cité nationale de l’histoire de l’immigration in Paris has become the site of political struggle by occupations of the Sans Papiers. Due to that lack of agency, there are multiple questions to be raised in relation to the function of these museums and their cultural role: For whom are these museums? Which perspective is cultivated within them, which story told, and what exactly do we find on display there (knowledge, remnants, aesthetic objects, historical documents, disposability)?

Since the “reasons” for founding these museums have become obsolete (the task of collecting dying cultures, advertisement of the colonial enterprise, exhibiting the wealth of a national state), they tend to follow universalizing narrations on global art (e.g. recent attempts at a renewed Global Art History). But exactly this general understanding also opens a new path: it connects the objects on display to contemporary art – to art dealing with the politics of the Schengen countries (among many others Omer Fast) or with the role of Museums of World Cultures (like Peggy Buth or Willem de Roij), or to art dealing with colonial image production (like the exhibition *Principio Potosí* Madrid, Berlin, La Paz). What happens when these histories meet? Which agency do the artworks imply or challenge? Could they serve as models for a reconfiguration of the museums?

(german)

CV

Susanne Leeb studied art history and philosophy at the University of Cologne and was a long-term member of the editorial board of the art journal *“Texte zur Kunst”*. Currently she is a post-doctoral researcher at the Collaborative Research Center “Aesthetic experience and the Dissolution of artistic limits” at the Free University of Berlin with a project on abstraction and criticism of Modernity in Contemporary Art. In 2007 she finished her PhD on the “The Art of the Others. Anthropological and Biological Figures in Art History and Art Theory 1850-1950” at the European University Viadrina in Frankfurt an der Oder. She is also co-editor of the book series “PoLyPen – Critique of Art Criticism” with the publisher b_books, Berlin.

Publications

- Susanne Leeb: *Der Unort von Karten und das Nirgendwo der Kunst. Drei Weisen der Entortung*. In: *KartenWissen*. Ed. by S. Günzel/L. Novack (forthcoming).
- *Materialität der Diagramme in der Kunst des 20. und 21. Jahrhunderts*. Ed. by S. Leeb. Berlin 2012.
- Susanne Leeb: “... the world was becoming numerical”. *Informational Graphics and Art in Dierk Schmidt*. In: Dierk Schmidt, *The Division of the Earth. Tableaux on the Legal Synopses of the Berlin Africa Conference*. Ed. by L. Arndt et al. Köln 2010, pp. 112-121.
- Susanne Leeb: *Abstraction as World Language*. In: *Art of the two Germanies*. Ed. by S. Barron/S. Eckmann. Exh.cat. Los Angeles. Los Angeles 2009, p. 118-133.
- Susanne Leeb: *Form zwischen Ästhetik und Künstlerischer Praxis*. Berlin 2009.

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ADEDIRAN, Nath Mayo (Nigeria)
Objects, View and Museum Politics in Nigeria

Several objects from Nigeria are listed under the Red List of the International Council of Museums (ICOM). Many of these objects had been the product of plunder, as in the case of the Benin Kingdom, gifts (suspect), adventurers' collections (Leo Forbenius) and the largesse of colonialization. These occurrences have been viewed and reviewed by various authors and contributors on the issue of restitution to suggest their bias and demonstrate the type of lenses, filters and windows. This presentation looks at the global view and definition of museum objects by museum directors and curators on the much discussed universality of objects and raises new questions and thoughts. Restitution and the attendant queries on the four-fold issues of African Museums - namely conservation, conservators, security and corruption - will be addressed by this presentation as well. Pertinent questions to be raised include what is left to be studied by the keepers of this African art? How long do these objects stay in storage and showcases? Are they aesthetic arts or functional art? Furthermore, in their interpretation, these objects are required for the development of their culture, cultural industry, alleviation of poverty and re-inventing their histories to forge ahead.

Along the same lines is the issue of illicit trafficking of cultural property, which should be seen as carrying cultural identity and ambassadors with credentials that represent the achievement of people.

The paper concludes with suggestions based on the new thinking and responses to those often discussed questions of the past. It opens a new vista to collaborative partnership in caring for and sharing the common good of the world of arts.

(english)

CV

Nath Mayo Adediran (Mr.) immediate past Director of Nigerian Museums (2006-August 2011; retired after 35 years of mandatory service) was curator of the Nigerian National Museums of Lagos (1978-1980; 1983-1986; and 1991-1993), Osogbo (1987-1989), Kano, Katsina (1990-1991), and Calabar (1993-2006). Developed several exhibitions and co-curated the Nigeria at 50 National Cultural and Historic Exhibition among others. Studied Botany at the University of Ibadan and Lagos and trained at the University of Manchester Museum (now Manchester Museum), National Museum of Wales, Cardiff and intern at the Horniman Museum, Forest Hill, London. Secretary of the Natural History Committee of ICOM (NATHIST) 2003-2006; Vice President of the International Council of African Museums (AFRICOM, since 2006).

Publications

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CHANDLER, Lisa (Australia)
The Reclaimed Object: Transformations of Museum Artefacts by Indigenous Australian Artists

Indigenous Australian artist Judy Watson's Museum Piece 2008, etched into the glass walls of the Musée du Quai Branly, Paris, represents a visual reclamation of Aboriginal cultural objects which were acquired for colonial museum collections. Watson is one of a number of prominent Indigenous Australian artists including Vernon Ah Kee, Fiona Foley, Brooke Andrew and others, whose practice includes an engagement with museum objects as a means of reconnecting with cultural heritage, and way of critiquing colonial appropriations, classifications and power relations in the treatment of Indigenous people, knowledge and culture. The enforced removal of many Indigenous Australians from traditional lands in the 19th and 20th centuries, and their subsequent relocation into government reserves resulted in substantial disruptions to long held cultural practices. At the same time, Indigenous culture was being fragmented, reified and represented by objects in disparate museum collections. Consequently artists such as Watson have been interrogating colonial practices by mining museum archives and drawing on oral histories in order to reconnect with cultural knowledge through their work. This paper examines ways in which Watson and others have addressed cultural loss through forms of artistic repatriation. It considers the journey of Aboriginal cultural objects from their originating context into museums, and the subsequent decolonisation and transformation of such objects through creative interventions by Indigenous Australian artists.

(english)

CV

Dr Lisa Chandler is a Senior Lecturer in Art and Design at the University of the Sunshine Coast, Australia and was the foundation director and curator of the University Gallery. She has curated exhibitions of Indigenous Australian art such as My Country, The Art of Balgo, Utopia Art and My Country Two as well as many other contemporary art exhibitions. She has written numerous exhibition catalogue essays and published articles in journals including Museum and Society, International Journal of the Inclusive Museum, Artlink: Contemporary Art Quarterly, Social Alternatives, and International Journal of Learning. In 2009 she was awarded the Sunshine Coast Council Creative Award for contributions to cultural industries. In 2010 she was the recipient of an Australian Learning and Teaching Council national citation for outstanding contributions to student learning.

Publications

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BAUMGARTEN, Jens (Brazil)
“Body and Soul” – A Travelling Altar between Olinda, Brazil, and New York

On the occasion of the Guggenheim exhibition “Body and Soul” in 2001 on Brazilian Baroque and Modernist art the main altar of the Benedictine Church from Olinda in Pernambuco was transferred to New York as one of the highlights of the show. The transfer to the Guggenheim must not only be understood as one station of a typical tour of today’s famous exhibition; it also contextualized the efforts of the Guggenheim to establish a museum in Rio de Janeiro. In a review for the Artforum International Magazine Adriano Pedrosa harshly criticized the intentions: “It is in this context – uptown art capitalism meets third-world arrivisme – that the Guggenheim exhibition must be understood. Blockbusters come and go, but the fragmentary, perverse image of Brazil disseminated in this exhibition will take time to redress.” It is not the purpose of the paper to describe the procedure of lending and restoration as a form of violent robbery. But it is interesting that, beside the art critics, there was also a critical reception by different groups and agents in the art scene who complained about the missing sacred object. The paper intends to analyze the different underlying discourses of this exhibition in New York and its predecessor in São Paulo, as well the perception of the local communities. A central aspect describes not only the curatorial and scenic concept, but also understands the different approaches and appropriations of the central object, the Benedictine altar, as a cult object, as inter(national) patrimony, and an object of monetary and entertainment value.

(english)

CV

Jens Baumgarten, born 1967, studied Art History and History in Hamburg and Florence. After post-doctorate fellowships in Dresden, Germany, Mexico-City and Campinas, Brazil he became Professor of Art History at the History Department of the Federal University of São Paulo (Universidade Federal de São Paulo), where he later established one of the first autonomous departments of Art History in Brazil. In 2010 he was visiting scholar at the Getty Research Institute. He is a member of the Brazilian Committee of Art History (CBHA). He specializes in early modern art history of Latin America and Europe as well as in the historiography of art, visual culture and its theoretical and methodological contexts. Author of “Image, confession, and power” (in German, 2004) and several articles, he is preparing a book on “Visual systems in Colonial Brazil” and “São Paulo as a Neo-Baroque City”.

Publications

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COSKUN, Dorothea (Germany)
Against the Dominance of the Visual – A Plea for an Inclusion of all the Senses in the Presentation of Indigenous Objects

Indigenous objects tend to be re-interpreted predominantly through the visual medium in Western museums. This approach is based upon a colonial hierarchy of the senses, which tied the visual as a medium of gaining knowledge to the intellect. All other senses were bound to people who were supposed to be driven by their bodily desires. It will be shown how objects and their original cultures are once more colonized by the scrutiny of curators and viewers. The usual way of museal presentation ignores the fact that indigenous objects are embedded in a local and traditional system of the senses, in which the visual very often is marginal as compared to the tactile or acoustical. Lately, indigenous activists have been protesting vehemently against this ocular centrism and the ignorance of other ways to interpret an object. Objects embody specific sensual experiences and have to be understood through bodily sensations. This contradicts the common perception that objects can be read like texts or decoded like signs. This paper introduces alternative presentation strategies that try to break the dominance of the visual. Exemplary of this is the concept of the Canadian Museum of Civilization in Ottawa, which has not only modified their exhibition style under the pressure of indigenous groups, but also frequently opens their showcases for ritual handlings of the objects. Through the accessibility of the items, the museum is transformed into a social space. In short: since the interpretation of objects requires them to be embedded in a culturally defined system of the senses, this paper will discuss the possibilities and prospects of a sensual turn within the object-based discipline of art history.

(german)

CV

1998-2004 Study of art history, classical archaeology and anthropology, University of Trier, Germany; 2004 Master Degree, Thesis Girodet’s portrait of a boy presenting his drawing – symbol of a children’s protest against educational systems; 2004-2006 Coordinator of the doctorate program Identity and Difference. Gender Construction und Interculturality, 18.-21. Century, University of Trier; 2007 (together with Prof. Dr. Schmidt-Linsenhoff) Chair of the Section Wandering objects – the meaning of the mobility of things, Conference “Topologies of Travel”, Centre for Postcolonial and Gender Studies (CePoG), University of Trier; 2007 Paper on Conference “Dinge im zeitlichen und kulturellen Transfer”, Institute for Art History, Florence; 2007-2008 Committee Member of Centre for Postcolonial and Gender Studies, University of Trier; 2011 Submission of PhD planned: Europe and her sisters – Jan van Kessel’s allegories of the continents between cultural scaling and equalisation.

Publications

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