Museums and Innovations

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Edited by

Zvjezdana Antos, Annette B. Fromm
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We dedicate this book to Dr. Daniel W. Papuga, ICME President (2004-2007), so knowledgeable and endlessly kind, who died 18 May 2015. This volume will stand as a lasting memorial of that most cosmopolitan man we are proud to have called friend.

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INTRODUCTION

ZVJEZDANA ANTOS, ANNETTE B. FROMM AND VIV GOLDING

The authors of *Museums and Innovations* explore innovative ways of presenting cultural heritage primarily in ethnographic and social history museums through recent permanent, temporary, and mobile exhibitions. From the vantage point of their work in museums of different sizes, their goals are to prompt critical debate about new ways of thinking and working in museums with regard to how we might work collaboratively for a more equitable future. Another reference point throughout concerns the "difficult" histories rooted in colonialism.

Essential political issues related to power and the strong influences of the museum are addressed in each section, especially with regards to the presentation of particular cultures and communities. Individual authors argue that collections need to be constantly interpreted and reinterpreted in order to extend knowledge about the collected objects, the originating communities of makers and users from which they emerge, and, most importantly their biographies of travel to museums. It is often taken for granted that the museum is defined by its collections, but the authors contend that a contemporary museum should not simply offer its visitors elements of the past. They believe that one of the most important questions museums face today is how to promote contemporary relevance and prompt new meaning making with objects.

Ethnographic and social history museums have been at the forefront of exploring new methods to attract visitors' reflections of the past, the present, and the future in ways that Sharon Macdonald (2013) terms "past presencing" (Macdonald 2003). This term, it seems, points to the complex role of museography today which explores who we are as human beings, where we came from, and how we might work together to promote social justice and human rights at local and global levels. In short, *Museums and Innovations* examines how museums can positively impact global society. Implied are more difficult tasks than simply displaying the functions of

objects and how they were made according to the rationale of the traditional ethnographic museum.

Questions raised by some of the authors herein concern new ways to present the complexity of identities; by doing so, they give intercultural and transcultural contexts to the collections with which they work and show the dynamism and changes in society. They ask to what extent, if any, it is the new museum's role to influence communities and government, to act as agents of social justice, and help address social needs. The authors observe that museums have been challenged by the need to modernise collections and displays, as well as to "turn" towards their audiences. They note that the quality and sustainability of a visit has become increasingly important. Visitors' understandings of the museum as a place of dialogue are paramount in the twenty-first century. Museums are a place where individuals will consider diverse questions and gain new knowledge(s) of themselves and "others." The changing understandings and subtle distinctions, and the difference between memory and heritage specifically where community memory has become importantly defined by the intangible heritage are recognized here.

In other words, museums are no longer widely presented as local; rather, they acknowledge a wish to connect and present their collections and their communities in association with new political trends. Individual authors agree that museums have to be provocative. They have to play an active role in society and they react naturally to global events by staging exhibitions and organising various public programmes and wide-ranging dialogues to serve diverse community needs.

The chapters in *Museums and Innovations* evolved from discussions at the 2014 Annual Conference of the International Committee for Museums of Ethnography (ICME), an International Committee of the International Council of Museums (ICOM). The conference of the same name was held in Zagreb, Croatia. Sixteen presentations from internationally respected practitioners (curators) and academics that address aspects of the theme in thought-provoking and challenging ways were selected for inclusion in this volume.

The chapters of *Museums and Innovations* are divided into six sections to guide readers through terrain that is familiar to anthropologists and is becoming more accessible to a wider museum readership. Edenheiser opens Part One with "Exploring Identity and Community," discussing new approaches towards displaying ethnographic objects in Germany. Her argument is to place ethnographic collections into their historic, colonial past and use their problematic history as a major thesis for permanent exhibits. Recent exhibitions at the World Cultures Collection at the Reiss-

Engelhorn-Museen (REM) in Mannheim and the Staatliche Kunstsammlungen Dresden (SKD) are examined. These two museums have tackled current interpretive practice issues by reinterpreting and reframing well-known artefacts which illuminate specific national dealings with colonial history, the position of museum ethnology in public debates, interconnections with art history, and the cooperation with "source communities" in the context of the ethnographic museum.

Quinn analyses the role museums in Ireland and the United Kingdom have in promoting intercultural dialogue between ethnically and socially diverse communities in order to address topics associated with social justice. She views this approach as a paradigm in which culture, heritage, and the meaning of objects can be renegotiated by diverse cultural groups, leading to greater cross-cultural identification, a sense of belonging, and social inclusion. Quinn draws upon working examples and theoretical discourse to explore how the integration of intercultural dialogue into the core function of the museum can enable the development of more socially inclusive museums.

The role of the small museum in a small, stigmatised community is addressed by Vella and Cutajar. Local residents as well as an active tourist population form the audience of the Bir Mula Heritage in Bormla, Malta. In the process of reinvigorating the museum's public programmes, the authors expose much of the intricate history of the historic house. Input from community members contributed to the development of new interpretive material. The authors explore which practices help to empower residents living in the area while building positive self-identity at the same time. The activities of Bir Mula Heritage Museum

Bir Mula Heritage are shown to be capable of providing and facilitating inclusive museum pedagogy; practices at the museum aided in the amelioration of the community's identity among the residents and outsiders.

Perić's contribution is a case study of the ongoing project, initiated in 2006 by multimedia artist Vladimir Perić at the Museum of Childhood in Belgrade. The author illustrates how the museum's extensive collection of objects, mostly sourced from flea markets, can be studied and defined from the perspective of various disciplines including anthropology, ethnology, and social history. The collection's relationship with contemporary art, however, brings about an unconventional fusion of academic and artistic approaches in which the curator and collector/artist challenge, innovate, and complement each other's practice. This chapter explores how the artistic contextualisation of heritage and memory objects provokes new engagements in the (re)construction of past narratives and

identity.

The authors in Part Two, "Communicating Heritage and Intangibility," present case studies of community-based museums in Serbia, Croatia, and Italy, documenting and presenting the heritage of three very distinct museums and communities attempting to innovatively strengthen identity. The Open Air Museum (OAM) "Old Village" in Sirogojno, Serbia, as described by Krstović, began a radical transformation beginning in 2010. Located on Mt. Zlatibor, a rapidly developing tourist area, the museum changed its institutional philosophy to preserve the local cultural heritage. Through the development of exhibits described in Chapter Five, the overall "sense of place" has been improved and critical attitudes about the ongoing processes of change were facilitated.

Awareness of engagement with the management of intangible cultural heritage is a relatively recent development as part of the daily functions of many of the national, regional, and local museums in Croatia. The Istrian Ethnographic Museum Centre for Intangible Culture (IEMCIC) has led the way in highlighting this phenomenon and has produced some innovative and practical safeguarding measures for the region. Buletić writes about two examples recently implemented by the centre. The first concerns education workshops with local high school students, a group frequently excluded from other museum education programmes. Young people were introduced to research and documentation activities then created an exhibit and publication with the information they gathered. Research, documentation, public performance, and participative engagement with the local community led to the second case study, which continues to protect intangible cultural heritage associated with St Martin's Day celebrations. The annual programmes on the feast day associated with wine-making draw upon family-owned wineries rather than larger producers to ensure local involvement. A number of participatory activities aimed at recalling a repertoire of traditions and passing them to the next generation create a festive atmosphere and a multi-sensory experience.

The origins of the Lucca Museum of the Risorgimento can be traced back to just after the end of World War I. Because of the inevitable growth of the collections, the museum was forced to open in a new space with renovated exhibits. Between 2010 and 2013, new exhibits were designed specifically, keeping in mind conservation standards, universal accessibility, and storytelling using twenty-first century technology. Tranfaglia and Giostrella address the new approaches to the exhibition of historical and ethnological artefacts using multimedia technology as a means to communicate to new audiences.

Objects in the Valencian Museum of Ethnology are associated with rural farming activity and everyday life. Experience gathered from visitors' opinions during the almost thirty years of the museum's lifetime made it clear that the institution was generally considered as a space of "Valencian identity" or "nostalgia," in other words, "how simple and happy life was." Segui starts Part Three, "Transformations," with a description of efforts to change the museum into a dynamic, socially active place and what still remains to be accomplished. In Chapter Eight, he presents another perspective of challenges to introduce a new museography and emphasise the heritage value of the museum's collection.

Oleszkiewicz writes about the transformations of exhibits at the Seweryn Udziela Ethnographic Museum in Kraków, Poland, which enable visitors to enter into a dialogue about the past and confront the present. "The Re-newal" of the museum's permanent exhibition, "Polish Folk Culture," used new methods to show and interpret spring rituals and refocuses the exhibits on chronology to create a multi-layered story. One layer was designed to affect visitors' aesthetic senses and draw them into the experience of spring renewal. Other layers provided information and the expansion of knowledge. The second case study, "Passages and Returns," was a temporary exhibition constructed from memories and talks drawn from over forty stories elicited from museum staff and others. It provided an open-ended narration which enabled visitors to discover, experience, and reflect upon their own experiences. The varied viewpoints and associations expressed in the stories allowed the museum to illuminate the hidden life of objects and the people behind them. In both examples, Oleszkiewicz shows how the museum strove to learn whether ethnographic collections contribute to life today or whether they are simply petrified as silent witnesses forever.

The Helsinki City Museum has faced the challenge of relevance that is common to many other city, historical, or any kind of museum, for that matter. Harju documents the planning and writing process for the Museum's four-year (2014-18) Exhibition Policy, which focuses on exhibitions. Rather than list the next five years' exhibits, the plan's goal was to develop general guidelines to create a consistent and interesting exhibition programme. This chapter in Part Four, "Participation and Social Justice," emphasises the contributions of stakeholders from the entire museum staff to the formulation of the new practices instituted by the exhibition policy of the Helsinki City Museum.

The everyday activities of museums increasingly have more to do with visitor inclusivity and audience participation in the interpretation of

cultural heritage. Creating public spaces for audience participation has become their task, thus offering museum staff the opportunity to better understand visitor experiences, interests, and expectations while giving the visitor an opportunity to participate in the life of the museum. In Chapter Eleven, using data collected from participant interventions at the Estonian National Museum (ENM), Aljas asks which conditions are necessary for museum audiences to participate as mediators of cultural heritage. Several different participatory practices in museum exhibition halls and online environments are analysed from the perspective of how they relate to the museum's collections.

Media, both screen-based and interactive, have been used in science and technology exhibitions for a long time; more recently, they are also becoming fixtures in social and cultural history museum presentations. Media are considered to appeal to audiences with new (preferred) ways of accessing information about the present and past. They also help museums to compete with a range of other audio-visual attractions. In addition, some commentators argue that they can help "democratise" museum presentation by de-emphasising the authority of collection specialists, as they create spaces for plural or alternative interpretations of objects and ideas, and even facilitate meta-level reflection on the nature of presentation. Masson starts with the latter argument to explore some of the challenges posed to exhibition practice, focusing on a recent presentation by the Amsterdam Museum (formerly the Amsterdam Historical Museum) to show how the use of media may at times appear to complicate the realisation of post-modern ideals. In doing so, she argues that this friction is caused not by the use of AV media as such, but rather, on the one hand, by concurrent pressure on the museum to propose a coherent identity for a city and its inhabitants, and on the other by the assumptions it makes about how visitors wish to be addressed and what they can(not)/will (not) do or invest during their visit.

The limited levels of cultural participation by the migrants to Moscow and their unwillingness to participate in the cultural life in their newly adopted city are the focus of the first chapter in Part Five "Developing New Practices." Grinko and Shevtsova report upon their research, which exposes this conclusion as a negative myth. The "School of Russian Language" regularly takes migrant students to different age-appropriate museums in Moscow as part of the educational process. The authors' analysis of the children's attitudes about the city's museums they visit contradicts the official versions of their cultural participation. Their data shows that child migrants, and occasionally their parents, enjoy museum visits because they provide, in part, a cheap leisure activity. The authors

propose that their research could be useful for museums in other cities that want to increase the cultural access of established and recent migrant populations.

In Chapter Fourteen, Wild and an Haack argue that effective exhibition space need not be restricted to the "safety" of the four walls of a museum building, reflecting upon the essential aspects of creating and undertaking mobile exhibitions in public/semi-public spaces. Their discussion is illustrated by two examples. The Museum of European Cultures, Berlin, used a nine-seat microbus and a small bus stop shelter to house a travelling exhibition about the culture, politics, and day-to-day life in the Republic of Moldova. The MOLDOVAmobil introduced passers-by to a country that is mostly unknown in Western Europe with videos, audio stations, slide shows, and booklets. In the temporary exhibit "Fearful Visions-Visionary Ideas," 20 young Europeans were given the opportunity to express their own visions for a common future as Europeans. Among the questions posed by the authors through these two provocative exo-museum projects was: How can a museum act and interact outdoors, leaving the "safety" of the museum building behind?

The two final chapters that close *Museums and Innovations* address "New Voices and (Re)interpretation." Van der Zee mines the collections of the recently embattled Ethnographic Collections of Ghent University to explore the role played by the museum's founder, Prof. Frans Olbrechts, in the study of world arts. She focuses on Olbrechts' approach to ethnographic objects and the concept of "primitive" to translate them into an actual approach towards our non-Western material. In the face of recent efforts by museum curators and anthropologists to start a dialogue with source communities, the author argues that Olbrechts' contextual approach towards the aesthetic object, although developed 60 years ago, remains relevant today. Indeed, his views are currently being reassessed by the Ethnographic Collections of Ghent University.

Icke-Schwalbe addresses the current trend to challenge everything about academic sciences, especially the questioning of the theoretical frameworks and practices developed in middle Europe during the nineteenth and early twentieth centuries. She acknowledges that academic rigour and debates/contentions are welcomed as a necessary part of dialogue and practice. Ideology and science benefit from critical examination and the analysis of new knowledge and discoveries which enable a shared understanding and agreement with regards to terms, names, and subjects. This final chapter contributes to the long-standing discussion of whether the name of the International Committee for Museums of Ethnography (ICME) should be changed and why. ICME's

internal discussion is yet another example of current discussions in the world of ethnographic museums and academia which shows a crisis in the understanding of the terms “museum” and “ethnography.”

As editors and authors, we offer these chapters as models which illustratively inform about practices and innovative approaches to the presentation of cultural heritage particularly in ethnographic and social history museums. ICME, under whose sponsorship the chapters in the book were initially presented, was created in 1946 as “an international platform and network for museums of people and culture …” (ICME n.d.).

In symphony with the activities of ICME members, represented here is a fair mix of discussions about museums which emphasise the interpretation and display of peoples living outside of Europe in European museums. Other papers address the research, documentation, and representation of traditional and contemporary cultures in Europe within the original scope of ICME. Of significance is the critical approach to issues relating to contemporary life and current issues in museology-at-large expressed by all of the authors. This volume is by no means presented as the final word on innovation; we hope it will serve to encourage more critical and creative praxis from international museum professionals and concerned members of the academy.

PART ONE

EXPLORING IDENTITY AND COMMUNITY

CHAPTER ONE

ENTANGLEMENTS: COLONIAL HISTORY, ART, AND "ETHNOGRAPHIC OBJECTS"— EXAMPLES FROM GERMAN MUSEUMS

IRIS EDENHEISER

Same, Same or Different? Recent Developments in Ethnographic Museums in Germany

During the past decade, several ethnographic museums in the German-speaking countries have been redesigned and reopened or will do so in the near future. The most famous and widely discussed is the Humboldt-Forum, presently one of the largest and best-funded by the German state cultural projects. This museum, due to open in 2019, brings the collections of the Ethnologisches Museum, one of the richest ethnographic collections worldwide, into the heart of the capital opposite the Museum Island.[1] As part of the project planning, a series of experimental temporary exhibition modules, many with an artistic leaning, has been created to test new forms of presenting ethnographic objects (Humboldt-Forum 2015). The permanent exhibition halls, however, will continue to reflect the traditional regional organisation of the collections. This same principle was followed by the Grassi Museum für Völkerkunde zu Leipzig, which re-opened its regional galleries between 2006 and 2009.

The overall general tendency to invite artists and designers to work with ethnographic collections has also been the leading principle of Clémentine Deliss, former director of the Frankfurter Weltkulturen Museum, who offered challenging perspectives of "the ethnographic museum" re-framing the institution as a "post-ethnographic museum" (Deliss 2012; Deliss and Mutumba 2014). The Rautenstrauch-Joest-Museum-Kulturen der Welt in Cologne re-opened its permanent exhibit very successfully in 2010 and was named European Museum of the Year

in 2012. For the permanent display, this museum has followed its own special exhibition approach since the 1980s, concentrating on thematic rather than regional galleries. Grand human themes such as “rituals,” “living spaces,” “religion,” “death and afterlife,” and so forth, are presented with a strong focus on a visually overwhelming scenography (Engelhard and Schneider 2010). In Switzerland, the Museum der Kulturen Basel caused a public debate when it re-opened in 2011, making contemporary anthropological concepts like “agency,” “knowledge,” and “enactment” the leading threads of the exhibition and singularising objects in a “white-cube”-setting, thus creating a strong resemblance to presentational modes in art museums (Museum der Kulturen Basel 2011; Hauser-Schäublin 2012). The Völkerkundemuseum der Universität Zürich, which was refurbished in 2014, returned to the roots, so-to-speak, of the ethnographic analysis of material culture and focused on the skills that go into the production and the use of objects (Flitsch 2014; Flitsch et al. 2014).

These recent developments have brought new attention to ethnographic collections in the German public perception. The scope of this chapter does not allow for a broad overview of all of these highly diverse approaches to exhibitions with so-called ethnographic objects. Instead, I will focus on two personal curatorial projects, one past and one future exhibition, which address two main themes of these current debates and which have also addressed the underlying goals of the 2014 conference of the International Committee for Museums of Ethnography. In the first part, drawing on the example of the World Cultures Collections at the Reiss-Engelhorn-Museen in Mannheim, I argue for a historicisation of ethnographic collections, especially with regard to their colonial past. To date, none of the museums mentioned above has turned towards the problematic history of ethnographic collections as a major theme of their permanent exhibits with the exception of Frankfurt, which in a special exhibition project gave voice to artistic rather than academically-grounded historical interpretations of the collections. In the second part, I reverse the dominant tendency of inviting art and artists into ethnographic museums and instead talk about the anthropologising and politicising of art works and art exhibits.

Historicisation of Ethnographic Collections

The colonial past of ethnographic collections has only recently come into focus as part of a rising academic and public awareness of Germany’s colonial history in general (Conrad 2012; Conrad and Osterhammel 2004;

Speitkamp 2005), as academic and popular dealings with the Nazi regime and World War II have strongly dominated German historical discourse. Germany was a so-called late colonial power and is now reappraising its colonial past. In the public debate surrounding ethnographic museums, which was ignited primarily by the above-mentioned plans for the Humboldt-Forum, the critical post/de-colonial position of questioning the legitimacy of acquisition and representation politics in colonial contexts during the formative phase of ethnographic museums and beyond, and, therefore, their *raison d'être*, has become a strong voice (Bose 2013; Kaschuba 2014; Kohl 2014; No Humboldt21! 2013). These critiques have been uttered largely by external actors; they were rarely developed from inside ethnographic museums. The Weltkulturen Museum in Frankfurt is a recent exception (Deliss and Mutumba 2014). Arguing that it is time to deal with these issues from inside the institution, the World Cultures Collection at the Reiss-Engelhorn-Museen (REM) in Mannheim, is currently planning to bring the collections back into public awareness through a new presentation, after almost a decade of closure. In the process, the aim will be a thorough analysis of the collections' histories with a focus on stories of colonial entanglements stored in the objects and the archives associated with them. This reframing adheres to scientifically grounded historical research rather than artistic research and practices that have been applied elsewhere with wakening and trail-blazing effects.[2] In some instances, however, the latter were pursued in an almost unconscious gesture of delegation of responsibilities, as if art *per definitionem* would be more unbiased and its grasp on "ethnographic objects," *a priori*, more legitimate (Leeb 2013, 55).

The Mannheim World Cultures' object and photography collections and archive are steeped in colonial entanglements on various levels. They speak of provincial actors from Mannheim and its surroundings that were involved in global colonial politics and trade; Theodor Bumiller, a Lieutenant of the *Kaiserliche Schutztruppe* in Deutsch-Ostafrika (German East Africa) and a local celebrity in Mannheim is one example. He wrote the official diaries[3] of several military expeditions in Deutsch-Ostafrika, which are now in the archive of the World Cultures Collections at the REM together with a dozen photographs in which Bumiller staged himself in colonial master poses. Furthermore, he also brought home a vast collection of East African objects, which were later successively donated to the museum by him and his widow, Emilie Bumiller-Lanz.[4] One of these objects, a large and plain ivory tooth with no carving (IV Af 3040), illustrates another aspect of colonialism of which the collections speak: the agency of local indigenous actors in the colonies and their diverse

strategies of dealing with European powers and their representatives. The ivory tooth was a gift, which Bumiller received from the hands of Tippu Tip, a powerful Madagascar-born ivory and slave trader who built himself a vast trade monopoly throughout East Africa. In the wake of colonial wars, suppression, and the destruction of traditional social institutions and authorities, he stepped into local power vacuums and became one of the most influential and wealthiest actors in East African colonial society (Hahner-Herzog 1990). Precious gifts, such as ivory, communicated great wealth and power, while at the same time assured the goodwill of the beneficiary towards the giver in future economic and political relationships.

The collection also includes a diverse range of material from the expedition of Franz and Pauline Thorbecke into the Bamender Grassfields in Cameroon, then Deutsch-Westafrika, in 1912–13. Included in the collection are water colours by Pauline Thorbecke showing King Njoya of Bamum and the Queen Mother Niapundunke among other members of the court, as well as a great number (around 1,300) of objects such as the helmet mask *tu nkum mpelet* (IV Af 4888) from the treasury of the King. Njoya followed what can be called an appeasement politic with the German colonial powers. By accepting their authority and submitting to new trade rules, he hoped to establish a peaceful relationship that would leave the social, political, and religious worlds in Bamum somewhat undisturbed by the more violent upheavals of colonial intrusion (Geary 1994; Oberhofer 2009).

Other ways of resisting the German colonial power were practiced in Namibia, then German South-West Africa The military reaction by German troops to the Herero and Nama uprising lead to the genocide of these two ethnic groups, leaving thousands dead (Kößler and Melber 2004; Zimmerer and Zeller 2004).[5] The Mannheim collection houses a seal imprint of Samuel Maharero and a letter by Jacob Morenga, leaders of the Herero and Nama during the uprising, as well as many objects of Herero material culture which entered the collection through the hands of Germans who held military offices during the wars between 1904 and 1908.

In addition to telling stories from the former German colonies, collections and exhibitions reveal German colonial entanglements and networks beyond the boundaries of the country's own oversea territories, such as the involvement in the suppression of the Boxer Uprising/ Yihetuan Movement in China between 1899 and 1901, which is told with objects acquired from the imperial palaces in Beijing and other places.

Last but not least, self-reflection of collection and exhibition strategies in Mannheim can be inaugurated. For example, the documentation of the colonial exhibit in 1937 illustrates how exhibitions supported colonial purposes. By "mining the collection" (Wilson 1994) and tracing stories of colonial situations which are attached to these objects and their biographies, a consequential historicisation of an ethnographic collection is pursued. Objects are no longer used as mere representatives of extra-European, monadic cultures with clear-cut boundaries and frozen in time.

Anthropologising the Art Exhibit

In 2010, the Staatliche Ethnographische Sammlungen Sachsen (SES, Stately Ethnographic Collections of Saxony, Germany) became part of the Staatliche Kunstsammlungen Dresden (SKD) with the aim of forming close interconnections between the art and ethnographic collections. One of the first major projects which resulted from this fusion was a cooperative project with the Vatican Museums about the so-called "Indian Museum" of the Dresden-born, neo-classically influenced sculptor Ferdinand Pettrich (1798–1872). In the 1830s, Pettrich lived and worked in Washington, DC and Philadelphia creating 33 plaster-cast images of Native Americans who had come as delegates to the capital to negotiate treaties for land and peace.[6] These works, owned today by the Vatican Museums, were shown at the Albertinum in Dresden, an art museum which houses modern and contemporary art as well as a famous sculpture collection. The exhibit was called "Tecumseh, Keokuk, Black Hawk: Portrayals of Native Americans in Times of Treaties and Removal."[7] In naming it this way, a statement was made that the artist's subjects, and less the artist himself, were the focus of the exhibit.

Pettrich's depictions of Native diplomats were interpreted as late neo-classically influenced, naturalised, and exoticised versions of Roman Emperors. To show these works without commentary as one would usually do in the "white-cube"-setting of the art museum seemed out of place for this subject. We wanted to visualise the political context during which Pettrich created his works and also integrate Native voices with those events. In 1830, the Indian Removal Act had just been passed by Congress. It was determined that Native Americans living east of the Mississippi River were not to be part of the US-American Nation and that they had to move west of the river. The Cherokee Trail of Tears was one of the results of the forced resettlements. Pettrich's work itself hardly talks about these upheavals in Native lives, and when it does he does not give the causes. The art-works themselves do not transmit the political context.

Thus, a variety of strategies were deployed to provide visitors with contextual material.

At the exhibition entrance, the stage was set by putting the text of the Indian Removal Act next to a drawing book by Pettrich, showing an antiquised Native fighting a sea monster. The two perspectives on the art works, looking at artistic strategies of antiquisation and exotification, **and** the political realities were thus introduced at the same time. The sculptures were presented in the main hall in a highly aesthetic way. One could have easily given in to an aestheticised, exoticised perception of the works. Along the walls, however, quotes by some of the Native Americans who Pettrich portrayed and also Euro-American politicians and artists were installed, like a leitmotif, referring to the political context. In this way, the life-changing and threatening situation for Native Americans at the time was clearly shown. In addition, throughout the exhibit, object labels for the individual sculptures conferred information about the actual person portrayed and much less about art-historical issues.

In Pettrich's lifetime, the individual bust was one of the most prestigious personal objects of bourgeois and noble men alike, indicating a certain position in society and personal accomplishments. To parallel this meaning with Native art and visual culture, we chose objects from the same time and the respective tribes which communicated similar achievements, such as high social position, power, and prestige inside Native society. They were objects that would also be inherited in the family, as busts in European contexts were handed down. Native objects in the exhibit included a buffalo robe with the achievements of the bearer, a so-called war shirt, and a bear-claw necklace.

The most famous work in the exhibit was "Dying Tecumseh."[8] The Shawnee Tecumseh was one of the most influential politicians, military leaders, and visionaries in Native American-Euro-American history. He tried to achieve his dream of a pan-indigenous confederation in opposition to the United States government by military means. Tecumseh died in the British-American War in 1813 (Sugden 1998). Pettrich portrayed him as the dying hero who had fought bravely but whose cause failed.[9] To integrate a contemporary Native and at the same time more hopeful perspective on him, parts of the film "Tecumseh's Vision"[10] were shown in a separate media room. The film featured Shawnee and other Native American scholars speaking about the meaning of Tecumseh to their identities as Native Americans today.

Black Hawk was another Chief who Pettrich portrayed. His life-memories which were dictated to an interpreter (Black Hawk 1833) are today understood to be the first written autobiography by an American

indigenous individual. Like the film about Tecumseh, an audio station in a separate black box room was installed, where the voice of an actor reading Black Hawk's experiences while travelling to the east, to Washington, was heard, directly contextualising Pettrich's visual depiction.

Last but not least, the contemporary work *Ghost in the machine*, a plaster cast of Myron's antique Athena tied to a refrigerator by Jimmie Durham,[11] was positioned at the exit of the show. Pettrich's representations of Native Americans with their neo-classical influence are deeply rooted in European art history, strongly leaning on the classical age; Durham's installation took on these European foundations with a very ironic twist.

Through the course of the preceding text, I have looked at entanglements in two ways. Both "ethnographic objects" and art-works are deeply entangled in colonial grand histories and personal encounters, which can be worked out by historicising ethnological collections and by anthropologising (and also historicising) art and their display. But what also becomes entangled during the process of researching and exhibiting these objects are the disciplinary perspectives from which we look at the items in question. By collaborating with colleagues from other disciplines, we can tell different and, at best, richer and deeper stories about the objects themselves, their new lives in differing contexts, and their makers and users.

Notes

[1] The Museum für Asiatische Kunst currently shares the museum complex with the Ethnologisches Museum and the Museum Europäischer Kulturen in Berlin-Dahlem and will also be part of the presentations in the Humboldt-Forum.

[2] Compare artistic interventions in ethnographic museum settings, critical of allochronic, ahistorical, authorless, culturalising and ethnofying (re)presentations of objects, people, and cultures, and without indigenous or other minority self-representation, e.g. James Luna's performance *The Artifact Piece* (1986) in the San Diego Museum of Man or Fred Wilson's installation *Mining the Museum* (1992) in the Maryland Historical Society.

[3] "Expedition nach Mpwapwa" (1889); "Expedition nach dem Kilima Ndscharo" (1891); "v. Wissmann'sche Seeen-Expedition I, II" (1893–94).

[4] The museum documentation is not clear on the total number of objects from Bumiller: 1,064 can be attributed to him with fair certainty.

[5] The estimates of the victims of the genocide vary greatly as there are no precise numbers for either the pre-war Herero and Nama population or the losses during and in the aftermath of the war (Zimmerer 2004: Fn. 16, p. 245).

[6] See the exhibition catalogue (Edenheiser and Nielsen 2013) for further information about the artist, his body of work, and the circumstances of their creation as well as basic information on the individuals portrayed.
[7] The exhibit was co-curated by the art historian Astrid Nielsen, curator at the Skulpturensammlung (SKD), and the author, then curator for The Americas at the Staatliche Ethnographische Sammlungen Sachsen (SKD).
[8] For the exhibit, the plaster version was on loan from the Vatican Museums. The Smithsonian American Art Museum houses a marble version of this work.
[9] The model lurking behind the image of the Native leader is the classical "Dying Gaul" of the Capitoline Museums in Rome.
[10] "Tecumseh's Vision" is part 3 of the television series *We Shall Remain* (USA 2009).
[11] Jimmie Durham is a Cherokee-born artist; he is not officially enrolled in a federally recognised Native American tribe (König 2012, 126).

CHAPTER TWO

INTERCULTURAL MUSEUM PRACTICE: AN ANALYSIS OF THE BELONGING PROJECT IN NORTHERN IRELAND

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Museums have striven to address their changing role in society in recent years. In the wake of changing migratory patterns, accepted notions of why the museum exists and what and who it represents are now being renegotiated. New stories, experiences, and peoples present a challenge to exclusive and dominant national narratives and cultural memory. At the same time, museums now consider their impact on social change and social justice as an ethical imperative; embedded within this change of emphasis is the potential contribution museums can make to the needs of interculturalism.

This chapter explores the potential of new museological practices as a means of engendering social change and addressing social justice issues within society by challenging visitors to renegotiate existing perspectives of different cultural communities through an intercultural paradigm. Intercultural museum practice signals a movement away from older forms of diversity representation and multicultural approaches to represent diverse cultural communities. Instead, interculturalism represents a move towards a paradigm of practice which is dialogical in nature and challenges those involved to think beyond simplistic cultural representation. Intercultural museum practice is focused on the end goal of achieving cross-cultural understanding and identification between and amongst different cultural communities. In order to interrogate intercultural engagement, this chapter examines an example of best practice that addresses issues of racism and social justice through the creation of a platform for intercultural dialogue, engagement, and self-reflection.

The Adoption of Interculturalism

The expansion of Europe and lifting of border controls, as well as the social and economic mobility of different national groups have resulted in a stark rise in migration on a previously unheard-of scale. Changing country demographics produce and reproduce a rich tapestry of people, cultures, communities, and practices. Cultural diversity has increasingly become the primary descriptor for the societies in which we live, so much so that UNESCO has termed cultural diversity the "common heritage of humanity" (UNESCO Universal Declaration on Cultural Diversity 2011). Cultural diversity is not solely composed of patterns of different cultural groups living side by side; it also involves the inter-diversity that exists within cultural communities. This growth in migration has led to the formation of "super-diverse" (Vertovec 2006, 1) societies, a term which encompasses the heightened levels of migration and settlement of migrant communities and the "diversification of diversity" (Ibid.) within multicultural societies. Such variables as country of origin, language, patterns of residential distribution and segregation, differing forms of inequality, and recognition of cultural and religious identity are included in this paradigm (Alibhai-Brown 2000), as well as a diversity of practices, belief systems, and behavioural norms.

Multiculturalism was adopted across Europe as a means of rejecting monocultural models of ethno-cultural management and abandoning value systems that promote processes of assimilation of minority cultural groups into the dominant national culture. Multiculturalism has become a civic and legal framework in which cultural diversity is celebrated and minority cultures are assured protection, freedom of cultural expression, and freedom from discriminatory practices. It also provides the additional provision of "cultural accommodations" to ensure equality of representation and redress for discrimination (Joppke 2003, 4). Multiculturalism, however, has been widely criticised for its focus on difference as a basis for the celebration of diverse cultures and the inability of the model to explore cultures beyond superficial aspects such as food, art, and traditional practices (Alibhai-Brown 2000), leading to a lack of understanding of the diversity within cultural communities and the points of similarity between cultural groups. In particular, this inability of symbolic multiculturalism (Barrett 2003, 12) to delve deeper than the surface features of culture to explore illiberal cultural practices (Kymlicka 2012, 4) and shared histories has further reinforced the idea of cultural communities as incompatible and inextricably different. This has led to diverse cultural communities living segregated or parallel lives (Cantle

2001), with little or no contact between them, and perceptions of different cultures based upon stereotypical images. At a political level, Angela Merkel points to the "failure of multiculturalism" (Weaver 2010) to create a peaceful, cohesive society where people of different cultural backgrounds live side-by-side, while David Cameron argued in Parliament that the nature of multiculturalism has threatened the collective national identity of Britain.

The concept of interculturalism has been referred to since the 1980s, particularly in French and Dutch responses to multiculturalism (James 2008, 2). As a model of ethno-cultural management, interculturalism promotes intercultural dialogue and interaction as a means of creating social cohesion and identification between cultural communities. Meer and Modood (2011, 177) refer to interculturalism as:

> […] something greater than co-existence, in that Interculturalism is allegedly more geared towards interaction and dialogue than multiculturalism. Second that Interculturalism is conceived as something less "groupist" and more yielding of synthesis than multiculturalism. Third that Interculturalism is something more committed to a stronger sense of the whole, in terms of such things as societal cohesion and national citizenship. Finally, that where multiculturalism may be illiberal and relativistic, Interculturalism is more likely to lead to criticism of illiberal cultural practices [as part of the process of intercultural dialogue].

At a European level, intercultural dialogue as a means of promoting social cohesion and tolerance was first identified at the Third Summit of the Head of State and Government in 2005. The Faro Declaration on the Council of Europe's Strategy for Developing Intercultural Dialogue (2005) (Council of Europe 2008, 8) situated intercultural dialogue as a viable political and civic means of promoting peaceful co habitation and intercultural understanding among and between different cultural communities (Council of Europe 2005). Similarly, intercultural dialogue was identified as a primary objective in the Agenda for Culture in a Globalising World (2007) as a "main instrument of peace and conflict prevention" (Council of Europe 2007), while the findings of the Report of the Group of Eminent Persons of the Council of Europe (2010) (Council of Europe 2010) pointed to an increasing threat to social cohesion and civil liberties of diverse communities across Europe.

These policies and reports provided the basis for the development of the Council of Europe's White Paper on Intercultural Dialogue (2008), which was developed as a "conceptual framework and guide for policy makers and practitioners" (Council of Europe 2008) with regards to the nature and potential of intercultural dialogue and how it can be