June 21-23, 2015 / Symposium
Herrenhausen Palace, Hanover
Museum of Cultures, Wereldmuseum, Världskulturmuseet, ... what else? – Positioning Ethnological Museums in the 21st Century
PROGRAM

SUNDAY, JUNE 21, 2015

2:30 P.M. WELCOME AND KEYNOTES

WELCOME ADDRESS
Wilhelm Krull General Secretary, VolkswagenStiftung

INTRODUCTION
Wiebke Ahrndt Übersee-Museum Bremen and Deutscher Museumsbund e.V., Berlin

KEYNOTES
From “Völkerkundemuseum” to the Humboldt-Forum:
Changes in Perceptions, Concepts and Strategies
Hermann Parzinger Stiftung Preußischer Kulturbesitz, Berlin

Inside Out, Upside Down, and Back to Front:
Ethnographic Museums and the New Humanities
Anthony Shelton Museum of Anthropology, Vancouver

followed by a Panel Discussion
Chair: Wilhelm Krull VolkswagenStiftung

4:30 Coffee Break

5:00 SESSION 1: SPOTLIGHTS
Chair: Adelheid Wessler VolkswagenStiftung

Young Scientists talk about their research on ethnographic collections
followed by a poster session with drinks

7:00 Dinner with DINNER SPEECH
Chair: Wilhelm Krull VolkswagenStiftung

From Paris to Berlin and back:
15 Years Debate on what could be a 21st Century Museum of World Cultures
Nanette Jacomijn Snoep Staatliche Kunstsammlungen Dresden / Staatliche Ethnographische Sammlungen Sachsen
MONDAY, JUNE 22, 2015
9:00 A.M. SESSION 2: HISTORY OF MUSEUM COLLECTIONS / PROVENANCE RESEARCH
Chair: Albert Gouaffo University of Dschang, Cameroon

STATEMENTS
From Samoa with Love? Colonial Power Plays, Commodities and State Presents – Contextualising the Samoan collection in the Museum Fünf Kontinente, Munich
Hilke Thode-Agora Museum Fünf Kontinente, Munich

Illuminating Ethnographic Borderlands: Modeling Collection Histories from German New Guinea, ca. 1870-1914
Rainer Buschmann California State University, Camarillo

From Gifts of Love to the Museum auf der Hardt: Placing an Ethnographic Collection in the Context of Mission History
Christoph Schwab Archiv- und Museumsstiftung VEM Wuppertal

followed by a Panel Discussion

10:30 Coffee Break

11:00 SESSION 2 CONTINUED
Chair: Albert Gouaffo University of Dschang, Cameroon

From Curiosa to World Culture: And What Comes Next?
Adriana Muñoz Värskulturmuséeet, Göteborg

Non-European Art between Artists, Art Dealers and Private Collectors in the first half of the 20th Century: Provenance Research at the Museum Rietberg Zürich
Esther Tisa Francini Museum Rietberg, Zurich

followed by a Panel Discussion

11:45 INTERJECTION
Joshua Kwesi Aikins Berlin

12:30 Lunch
2:00 P.M.  SESSION 3: THE SPECIAL CASE OF “RESTITUTION”, LEGAL ASPECTS AND OTHERS  Chair: Christraud Geary Museum of Fine Arts, Boston

OVERVIEW
Restitution of Ethnological Objects: Legal Obligation or Moral Dilemma?  Sophie Lenski University of Konstanz

STATEMENTS
The History of Collections, Provenance Research and Restitution  Larissa Förster Morphomata Center for Advanced Studies, University of Cologne

Return of Archaeological Objects: Exploring the Machu Picchu Case  María Julia Ochoa Jiménez Institut für Archäologie und Kulturanthropologie, University of Bonn

Return and Dialogue. Two Sets of Experiences from Vienna.  Barbara Plankensteiner Weltmuseum Wien

followed by a Panel Discussion

3:45  Coffee Break

4:15  SESSION 4: COOPERATION/NETWORKING/KNOWLEDGE TRANSFER  Chair: Emmanuel Kasarhérou Musée du Quai Branly, Paris

STATEMENTS
Participation in Anthropological Museum’s Research: The Example of Apalai-Wayana and Tiroyó  Beatrix Hoffmann and Karoline Noack Department for the Anthropology of the Americas, University of Bonn

The Africa Accessioned Project  Limba Mupetami Museum Association of Namibia (MAN), Windhoek, Namibia  Clara Himmelheber Rautenstrauch-Joest-Museum, Cologne

The Museum as Maloca? A Cooperation Project with Indigenous Partners.  Michael Kraus Department for the Anthropology of the Americas, University of Bonn

Discussing, sharing, showing? Aspects of (secret) knowledge  Indra Lopez Velasco Department of the South Seas and Australia, Humboldt Forum and Ethnologisches Museum Berlin

followed by a Panel Discussion

6:30  Dinner
**Tuesday, June 23, 2015**

**9:00 A.M.**  
**Session 5: Exhibitions**  
**Chair:** Nanette Jacomijn Snoep  
Staatliche Kunstsammlungen Dresden / Staatliche Ethnographische Sammlungen Sachsen

**Overview and Statement**  
*Renaming Ethnographic Museums. Implications and Strategies for the Presentation of the Collections: The Example of the Humboldt-Forum at Berlin*  
Viola König  
Ethnologisches Museum Berlin

**Statements**

*The Renovation of the Royal Museum for Central Africa in Belgium*  
Guido Gryseels  
Musée Royale de l’Afrique Central, Tervuren

*Renovation Plans and Conceptual Foundations for the Weltmuseum Wien*  
Barbara Plankensteiner  
Weltmuseum Wien

*The First Steps of the New MEG*  
Mauricio Estrada Munoz  
Musée d’Ethnographie de Genève

followed by a Panel Discussion

**10:45**  
**Coffee Break**

**11:15**  
**Future Prospects of Ethnological Museums**  
**Chair:** Wilhelm Krull  
VolkswagenStiftung

**Wrap-Up / Impulse**  
Sharon Macdonald  
York

**Closing Plenary Discussion**  
Wiebke Ahrndt  
Bremen/Berlin

Christraud Geary  
Boston

Emmanuel Kasarhérou  
Paris

Sharon Macdonald  
York

Anthony Shelton  
Vancouver

**1:00 P.M.**  
**Lunch**

**2:00**  
**End of Symposium**
SPEAKERS

WIEBKE AHRNDT
studied in ethnology and anthropology of the Americas in Göttingen and Bonn. In 1996, she completed her PhD in anthropology of the Americas. From late 1999 to early 2002 she was Head of Department at the America Museum der Kulturen Basel. Since March 2002, she is Director of the Übersee Museum Bremen. In October 2006, she was awarded an honorary professorship at the Department of Cultural Studies at the University of Bremen. Since May 2010, Wiebke Arndt is a Member of the Board and since May 2011 Vice President of the German Museum Federation.

JOSHUA KWESI AIKINS
is a research fellow and a doctoral student at the Bielefeld Graduate School on history and sociology. He studied political sciences at the Free University Berlin and at the University of Ghana. His research focuses on the interaction of Western and indigenous political systems in Ghana, development policy from a postcolonial perspective, cultural and political representation of the African Diaspora, coloniality and politics of remembrance in Germany as well as critical studies on “being a white person”. He combines scientific and civil society issues of empowerment and participation both in a German and a Ghanaian context. In Ghana he did so as an Associate Researcher of the Ghana Constitution Review Commission (2010-2011) as well as scientific lead of Ghana Vote Compass, the first Ghanaian Voter Application Advice for the elections in 2012. In Germany he is working as a trainer and lecturer in the field of political education with a focus on de-colonialism of public space, human rights-based anti-racism work and empowerment.

RAINER F. BUSCHMANN
is Professor of History at the California State University Channel Islands (CI). His training in anthropology awoke a passion for oceanic settings that took him to Hawaii (where he obtained his M.A. in anthropology and his Ph.D. in history), and lastly the California Channel Islands. He has formerly taught at Hawaii Pacific University and Purdue University. At CI, he was a founding faculty member of the history program contributing to a curriculum that actively emphasizes world history. His publications explore European perceptions of the Pacific Ocean in an attempt to recover this body of water’s global history. His most current monograph is Iberian Visions of the Pacific Ocean, 1507-1899 (2014). He is section editor for world history at the History Compass and co-edits a new publication series entitled Studies in Pacific Worlds issued by the University of Nebraska Press. His new research topics include a textbook on the Pacific Ocean in global perspective and a co-written monograph on Portugal and the Pacific between the years of 1511 and 1999.
LARISSA FÖRSTER

is a research associate at the Center for Advanced Studies Morphomata at the University of Cologne and spokesperson of the Working Group on Museums of the German Anthropological Association. Her PhD is on the memory of colonialism in Namibia and she co-curated the exhibition „Namibia – Germany: a shared/divided history. Resistance, violence, memory“ (Cologne and Berlin, 2004/05). In her current research she links issues of postcolonial memorialisation practices in Africa to a critical study of the history of European museum collections by looking at why, when and how human remains from European museum collections are (or are not) repatriated to postcolonial nation states. Most recently she (co-)edited the volumes „Transforming Knowledge Orders: Museums, Collections and Exhibitions“ (Paderborn, 2013) and „Afropolis. City, Media, Art“ (Johannesburg, 2012).

MAURICIO ESTRADA MUÑOZ

is Head of Publics at the Museum of Ethnography, City of Geneva, and is in charge to develop along with his team outreach and educational programs that foster understanding and dialogue between audiences of all kinds. Until 2013 Mauricio contributed to the development and the implementation of Studio 13/16, Centre Pompidou’s teen gallery, and served as curator. Prior to museums, Mauricio worked as researcher in the field of social psychology. He holds a degree in psychology from the University of Geneva and obtained an M.S in Communication for Cultural Heritage from the University of Lugano with honors.

CHRISTRAUD GEARY

is Teel Senior Curator Emerita of African and Oceanic Art of the Museum of Fine Arts, Boston (MFA, Boston), and an independent scholar. Previously, she served as curator of the Eliot Elisofon Photographic Archives of the National Museum of African Art, Smithsonian Institution, Washington, DC. A cultural anthropologist with a doctorate from the University of Frankfurt am Main, Geary conducted several years of research in the Cameroon Grassfields about arts and history of the region, and witnessed the illegal exodus of objects and the impact of the art market first hand. In 1977, she documented the collection of the Bamum Palace Museum in Foumban, an impetus for her subsequent explorations of the fraught history of Cameroon collections in European and North American ethnology and art museums. While at the MFA, Boston, she was involved in provenance research concerning the donations of objects in private collections, and the restitution of several works as a result of these investigations.
ALBERT GOUAFFO

is Professor at the University of Dschang in Cameroon, where he teaches German literature and culture as well as intercultural communication (Germany - France - Africa). He did his PhD (1997) and his post-doctoral degree (2006) at the University of Saarland, Saarbrücken. His research interests are: German literature and cultural history of the German Kaiserreich and colonial history as well as migration experiences and collective memory of the African Diaspora in Germany. Recent publications include: Wissens- und Kulturtransfer im kolonialen Kontext: Das Beispiel Kamerun-Deutschland (1884-1919), Würzburg, 2007; Hans-Jürgen Lüsebrink and Lutz Götze (eds.): Discourse topographiques et en Afrique et de contructions identitaires en Afrique et en Europe, Würzburg, 2012; Dion, Robert / Fendler, Ute / Vatter, Christopher (eds.): Interkulturelle Kommunikation in der frankophonen Welt. Festschrift zum 60. Geburtstag von Hans-Jürgen Lüsebrink, Sankt Ingbert, 2012.

GUIDO GRYSEELS

is Director General of the Royal Museum for Central Africa in Tervuren, Belgium. This federal scientific institute is the most important reference center in the world for Central Africa, and has collaborative research, training and educational programs in more than 20 African countries. The RMCA has scientific expertise in the fields of earth, biological and social sciences. The museum holds the largest and richest collections in the world with respect to Central Africa and is well known for its exhibitions and educational activities. It is currently closed for major renovation and will re-open in 2017. From 1987 to 2001, he worked as Principal Agricultural Research Officer at the FAO Headquarters in Rome and from 1978 to 1987 he was a scientist at the International Livestock Centre for Africa (now ILRI) in Addis Ababa. Guido Gryseels is a national of Belgium, has a PhD in agricultural economics from the University of Wageningen (Netherlands), and has graduate and postgraduate degrees from the University of Leuven (Belgium) and the University of New England (Australia).

CLARA HIMMELHEBER

Is Head of African Collections, Rautenstrauch-Joest Museum – Cultures of the World, Cologne, and a lecturer for Museum Anthropology at the University of Hamburg. She worked in the Africa department at the Museum of Anthropology Hamburg as a scientific assistant and has lectured at the Cologne Business School as well as at the Institute of Anthropology, University of Cologne. She completed her PhD in African Studies in 2001 and wrote her thesis on „The Regalia of the Kabaka of Buganda: A Biography of Things“. She undertook field research in Uganda as part of the Volkswagen Foundation initiative “Us and the Others“. She did her M.A. in Anthropology on “Female potters in eastern Caprivi/Namibia: anthropological case study of a local craft”.
**Beatrix Hoffmann**

studied anthropology of the Americas, Ethnology and Protestant Theology in Berlin and San Diego, USA. She finished her PhD in 2009 with a thesis on the history of the ethnographic collections of the Ethnological Museum Berlin. Afterwards she worked at the Ibero-American-Institute Berlin, SPK and at the University of Potsdam. With a DAAD-scholarship in 2012 she studies ethnographical collections of the Tiriyó in Belém and São Paulo/Brazil and in Basel/Switzerland. In May 2015 she started to work as researcher in the research-project „Man-thing-entanglements in indigenous societies: intra- and transcultural processes of object-based knowledge sharing in the Guianas“ at the University Bonn, Department for Anthropology of the Americas, investigating the meaning of material culture of the Apalai-Wayana and the Tiriyó as a means of knowledge transfer and as reflector of cultural transformation. This research project is funded by the German Ministry of Education and Research (BMBF).

**Emmanuel Kasarhérou**

Returning to New Caledonia after studying History and Archaeology in Paris, Emmanuel Kasarhérou was appointed director of the Museum of New Caledonia in 1985, a museum devoted to the Kanak culture, the indigenous culture of New Caledonia, and the South Pacific cultures. In 1994 he joined the team of the Agency for the Development of Kanak Culture, as cultural director in charge of the of the Tjibaou cultural centre project. Designed by Renzo Piano, the Tjibaou cultural centre opened in 1998. From 2006 to 2011 he was general manager of this new institution operating on the field of contemporary and performing arts from the Pacific, as well as the research and the collecting of tangible and intangible indigenous heritage. On 2011, he joined the Quai Branly Museum where he organized the exhibition “Kanak“ in 2013. He is today, senior curator and deputy director of the heritage and collections department.

**Viola König**

is director of the Ethnological Museum, Prussian Heritage Foundation, in Berlin since 2001. Prior to that, she was director of the Übersee-Museum Bremen, director of the Department of Ethnology at the State Museum of Lower Saxony in Hanover, and curator at the ethnographic museums of Cologne and Hamburg. Viola König is Honorary Professor for Cultural Sciences at the University of Bremen and for Pre-Columbian Studies and Cultural Anthropology at the Free University Berlin. König studied Pre-Columbian Studies, Cultural Anthropology and Prehistory. She has published widely on Mesoamerica and Northwestern America. Her research interests and scientific focus are on Mesoamerican iconography and writing systems as well as on the ethnography and material culture of the Pacific Northwest Coast of America. Since 2001 she has been in charge of the exhibition concept for the future Humboldt-Forum in Berlin. She is one of three directors of Humboldt Lab Dahlem. Currently, she is represented with two research projects in the German cluster of excellence “The Formation and Transformation of Space and Knowledge in Ancient Civilizations”.

MICHAELE KRAUS

is lecturer at the Department for the Anthropology of the Americas at the University of Bonn. He studied ethnology, comparative religious studies and sociology at the universities of Tübingen, Guadalajara and Marburg. In 2004, he received his PhD in ethnology for his work “Bildungsbürger im Urwald. Die deutsche ethnologische Amazonienforschung (1884-1929)”. As a research assistant, he worked at the University of Marburg and the Ethnologisches Museum in Berlin. He has also curated exhibitions for various museums (e.g. “Novos Mundos - Neue Welten. Portugal und das Zeitalter der Entdeckungen” at Deutsches Historisches Museum, Berlin, 2007 and “WeltWissen. 300 Jahre Wissenschaften in Berlin” at Martin-Gropius-Bau, Berlin, 2010). He has carried out ethnographic fieldwork among the Guaraní (Gran Chaco, Bolivia) and Tukano (Upper Rio Negro, Brazil/Colombia). His research focusses on indigenous Cultures of Amazonia, Visual Anthropology, the History of Anthropology, Museum Studies and Curatorial Practices, and Material Culture Studies.

WILHELM KRULL

has been running the Volkswagen Foundation since 1996. Besides his professional activities in science policy as well as in the promotion and funding of research, he was and still is a member of numerous national, foreign, and international committees. At present he is the Chairman of the Board of the Foundation Georg-August-Universität Göttingen, a member of the Scientific Advisory Commission of the State of Lower Saxony and of the Board of Regents of several Max Planck Institutes. In 2012 he was appointed a member of the Academia Europaea and the Research, Innovation, and Enterprise Council of the Prime Minister of Singapore.

SOPHIE LENSKI

studied law in Berlin (Humboldt University), Rome and Paris and has been a researcher at the Humboldt University Berlin from 2005 to 2006. After her PhD in law at the Humboldt University Berlin, she did her legal traineeship in Berlin (at the Prussian Cultural Heritage Foundation), in Venice and Paris from 2005 to 2007. From 2007 to 2012 she has been a senior lecturer in Public Law at the University Bayreuth and the Ludwig Maximilians University of Munich. In her habilitation at the Ludwig Maximilians University Munich she dealt with “The Public Law of Culture. Tangible and Intangible Cultural Heritage between Protection, Promotion and Valorisation”. Since 2012 she is a professor for Public Law, Media and Art Law.

INDRA LOPEZ VELASCO

studied ethnology, political sciences and art history at the University of Munich und the University of Trier. Her research has focused on environmental migration, perceptions of climate and environmental change as well as migration studies. During her studies she undertook work experience at the Musée du Louvre, Paris, and at the Rachel Carson Center for Environment and Society, Munich. She also served as an advisor for people without residential status or health insurance. Currently Indra Lopez Velasco is working in the department of the South Seas and Australia and for the Humboldt Forum in the Ethnologisches Museum Berlin.
SHARON MACDONALD

Sharon Macdonald is Anniversary Professor of Cultural Anthropology at the University of York, UK. She is author and editor of books including The Politics of Display, Behind the Scenes at the Science Museum, Exhibition Experiments, Companion to Museum Studies, Difficult Heritage, and Memorylands, and, with Helen Rees Leahy, is managing editor of the soon-to-be-published four-volume International Handbooks in Museum Studies (July 2015). In October, she will be taking up an Alexander von Humboldt Professorship as Professor of Social Anthropology (with emphasis on Cultural Heritage and Museum Studies) in the Institute of European Ethnology, Humboldt University, Berlin. Her Professorship is also supported by the Berlin Museum of Natural History and the Stiftung Preussischer Kulturbesitz. During her Alexander von Humboldt Professorship, Sharon Macdonald will establish the Centre for Anthropological Research on Museums and Heritage (CARMaH) and direct the research programme ‘Making Differences in Berlin: Transforming Museums and Heritage in the 21st Century’.

ADRIANA MUÑOZ

is curator for the Collections at the National Museums of World Culture. She studied history in Argentina and archaeology in Sweden. Since 1998 she has been working as curator and in charge of a number of exhibitions at the Etnografiska Museet in Gothenburg as well as at the Museum of World Culture. She has been exploring how categories have been constructed in Ethnographic museums in relationship to the Colonial period. She has been working with possibilities of de-colonial practices in museums. Adriana has been working for ICOM with problems around the illegal import/export of archaeological plundered objects from Latin America.

LIMBA MUPETAMI

is a media practitioner by profession with a particular interest in the representation of the diverse cultural heritage of Namibia and in challenging prejudice in society. She is a member of MAN and worked with Jeremy Silvester on the “Old Location Project”, to retrieve information from the archives that can be used in the new City of Windhoek Museum which is currently being developed. She worked through the “compensation files” to create a database of a community that were forcefully removed from the centre of Windhoek in order to create a virtual reconstruction of the destroyed community. She completed an internship at Walvis Bay Museum. There, she worked closely with the curator and created a database which gives information on the archaeological exhibits, mineral collection and natural history displays on the Namib Desert and the Atlantic Coast in the museum. She worked on the “Africa Accessioned” project. She is particularly interested in the underlying concept of the project – that museum collections can be used to create channels of international dialogue and potential collaboration between communities.
Karoline Noack

is a professor for anthropology of the Americas and ethnology at the University of Bonn since 2009. She studied ethnology and history at the Humboldt-University Berlin, the University of Rostock and the University of Leipzig. She received her PhD in anthropology of the Americas in 1996 and her post-graduate degree in cultural anthropology / anthropology of the Americas in 2010 at Free University Berlin. She was a visiting scholar at the National University of Trujillo in Peru and at the Universidad Privada Antenor Orrego, Trujillo. She was a lecturer at the Latin American Institute of the Free University and at the Institute of European Ethnology at the Humboldt University of Berlin. She chairs the Society of Ethnography. Her fields of interests include: Andean countries, especially Peru and Bolivia, Mexico in a transnational context, transculturation processes in a historical perspective and their transcontinental relations, urban anthropology, gender studies, visual anthropology, continuities and discontinuities of iconography, relations of text and image, photography, material culture, and the museum as an archive of knowledge.

María Julia Ochoa Jiménez

studied law at Universidad de los Andes in Merida, Venezuela. She continued her studies at the Universidad de Navarra, Pamplona, Spain as a fellow of the Agencia Española de Cooperación Internacional and of the Fundación Carolina (2003). She has been working at the Institut für Völkerrecht und Europarecht at the University of Göttingen from 2008 to 2009. The title of her PhD is "Der Schutz materieller Kulturgüter in Lateinamerika: universelles, regionales und nationales Recht. Eine Untersuchung mit besonderer Berücksichtigung indigener Kulturgüter." From 2011 to 2014 she taught at the Universidad Militar Nueva Granada and the Universidad Antonio Nariño, Bogota, Colombia and was a visiting scholar at the Department for Anthropology of the Americas at the University of Bonn as a fellow of the Deutscher Akademischen Austauschdienst (2014-2015).

Hermann Parzinger

has been President of the Stiftung Preussischer Kulturbesitz (Prussian Cultural Heritage Foundation) since 2008. From 1990 he worked at the Deutsches Archäologisches Institut (German Archaeological Institute, DAI) and has been its president from 2003 to 2008. Today he directs several excavation and research projects and publishes regularly. He has received numerous national and international prizes. Parzinger studied pre- and early history (prehistoric archaeology), provincial Roman archaeology and medieval history in Munich, Saarbrücken and Ljubljana. He was the Founding Director of the Eurasia Department of the DAI and has directed numerous excavations and archaeological research projects in Siberia, Kazakhstan, Uzbekistan, Tajikistan and Iran. In 1998 he was awarded the Leibniz Prize of the Deutsche Forschungsgemeinschaft (German Research Foundation, DFG), in 2009, he received the Order of Friendship by the President of the Russian Federation Dmitry Medvedev and in 2012, he accepted into the Order Pour le mérite for the Sciences and Arts.
**BARBARA PLANKENSTEINER**

Barbara Plankensteiner is Deputy Director and Chief Curator at the Weltmuseum Wien where she also is in charge of the Subsaharan Africa collections. She is lecturer at the Institute of Social and Cultural Anthropology at Vienna University. Research and publications on African material culture and arts, history of anthropology and collections, museum anthropology.  

Her most well-known international exhibitions are Benin—Kings and Rituals: Court Arts from Nigeria where she was lead curator and editor of the accompanying handbook, and African Lace. A History of Trade, Creativity and Fashion in Nigeria that she co-curated and for which she co-edited the accompanying catalogue.  

Currently, she is project leader of SWICH Sharing a World of Inclusion, Creativity and Heritage. Ethnography, Museums of World Culture and New Citizenship in Europe, a large cooperation project of ten European museums funded by the Creative Europe programme of the EC.

---

**CHRISTOPH SCHWAB**

is a Curator at the Museum auf der Hardt, Archives- and Museum Foundation of UEM, Wuppertal, since 2010. In 2012 he received a certificate in museum management from Free University Berlin. From 2009 to 2010, he was a research associate at the Archives- and Museum Foundation of UEM, Wuppertal. From 2003 to 2009 he worked in the sector of development cooperation, disease control and awareness, Cologne, Germany and Sudan, Malteser International as well as the United Evangelical Mission. During his studies of geography at the Universities of Bonn and Giessen, he undertook field research in Tanzania, Ethiopia and the Philippines.

---

**ANTHONY ALAN SHELTON**

is Director of the Museum of Anthropology and Professor of Anthropology at the University of British Columbia. Dr. Shelton specializes in critical museology and heritage studies, the anthropology of art and aesthetics, and Latin American and European visual cultures. He has over 150 publications including Art, Anthropology and Aesthetics (with J. Coote. 1992) and Heaven, Hell and Somewhere In-Between. Portuguese Popular Art and Culture (2015), and is currently working on a volume on critical museology.
NANETTE JACOMIJN SNOEP

is the new director of the State Ethnographic Collections of Saxony (SES). She has been chief curator of the historical collection of the Musée du Quai Branly in Paris, which opened in 2006 as France’s national museum for non-European art. She had been involved since 1999 in the building of this museum, which extends the classical anthropological approach to the artistic interpretation of objects and to interdisciplinary research activities. In 2005 she was named head of its Historical Department, where she was responsible for the care and restoration as well as the digital inventory-taking of this collection and its move into the now world-famous museum by Jean Nouvel. Snoep studied anthropology and cultural management in Paris. Teaching positions at the University Paris West Nanterre La Défense and the École du Louvre followed. She has authored numerous scientific publications. One of her special areas of interest is non-European contemporary art.

HILKE THODE-ARORA

is a social and cultural anthropologist specialised on Oceania. Having done research projects on behalf of most German ethnological museums, her specialization lies in material culture and the history of museum collections, interethnic relations and ethnic identities as well as images and stereotypes. From 2002 to 2005, while doing her fieldwork on Niuean weaving under the auspices of the Ethnological Museum in Berlin, she held an Honorary Fellowship at the University of Auckland, New Zealand. She currently is a Research Fellow at the Five Continents Museum in Munich. Based on a three-year research project funded by the Fritz Thyssen Foundation, she curated the exhibition “From Samoa with Love? Samoan Travellers in Germany. Retracing the Footsteps”, which contextualized the history of the Samoan collection in Munich and was based on in-depth communication with Samoan descendants.

ESTHER TISA FRANCINI

studied history, French literature and Eastern European history in Zurich and Paris. Since 1998, she specialized in history of the art market, art collections and museums, first as part of a project on “looted art” for the “Independent Commission of Experts Switzerland World War II” (1998-2001) and for the “Independent Commission of Historians Liechtenstein World War II” (2002-2005). Thanks to a grant from the National Science Foundation of Switzerland she was the part of “1920-1950: German collections in Switzerland: backgrounds, areas of conflict and consequences for the art market and research in museums”. Since 2008 she has been a researcher at the Museum Rietberg Zurich, the only museum in Switzerland for non-European art and is head of the department “archives and provenance research”. Since 2001 she is a member of the working group on provenance research. She has published extensively on looted art, provenance research, museums and the history of art dealing.
ADELHEID WESSLER

is a member of the Volkswagen Foundation’s funding team "Persons and Structures". She is in charge of ancient and non-European languages and cultures and (European) ethnology. She is responsible for the initiative "Research in Museums / Forschung in Museen - collection-based research projects at museums". She studied ethnology, sociology and political science in Bonn and Cologne and did her PhD on “Representations of the self and the other in the (de)colonization process of Namibia”. She worked in Bolivia and Namibia and participated in various (international) exhibition projects. Before joining the Volkswagen Foundation, she held posts at the State Museum of Lower Saxony in Hanover and at the University of Cologne.
TRAVEL GRANTEES

AGNES ALJAS  University of Tartu, Tartu, Estonia

PARTICIPATORY INFLUENCES TO ESTONIAN NATIONAL MUSEUM COLLECTIONS

In the presentation I will follow the idea of the museum being transformed through participatory opportunities and how these ideas are used and are transforming museum exhibitions, museum collections and communities around the museum. By participation I mean the manner, in which museums are sharing some functions, power and responsibilities with the public who, in turn, contributes personal contexts to activities or content of the museum. My case studies are coming from Estonian National Museum (ENM), which carries several meanings and thus obligations. On the one hand National means state owned and the ERM is the primary and most representative museum of the Estonian state and nation. On the other hand, the Estonian name for the museum can be translated as meaning a museum of the Estonian people, encompassing the different ethnic groups who live in Estonia and also the ethnographic nature of the museum. Museum also holds vast Finno-Ugric peoples collections, where the tradition of collecting has been starting in 1920s. All these meanings come together in the complex set of expectations with the new museum building opening in 2016 with 2 permanent exhibitions. Estonian exhibition is reinventing of the Estonian people in the 21st century and Finno-Ugric exhibition is offering new interpretations of their cultural heritage. The museum activities, both permanent exhibition planning and concepts are organized by using participatory ideas. ENM has launched over 30 interventions, which have been planned so that participants’ personal experiences on their everyday life could be related to museum activities and existing collections, which could result in a rethinking of the collections and peoples relationship with the museum. I will analyze 10 of these interventions, which were aimed at different audience groups, have different designs and different impact on collections. The analyze will answer to questions: What motivates people to participate in the reinterpretation of existing collections and contributing new content to museums, and how are museums, collections and participants influenced by the interventions.

CHRISTOPH BALZAR  University of Bonn, Germany

STRATEGIES FOR SENSITIVE OBJECTS IN ETHNOGRAPHIC MUSEUMS

Ethnographic museum collections contain many non-European objects that are considered sacred by their source communities. ICOM refers to them as sensitive objects, a collective term that comprises such heterogeneous phenomena like (1) embodiments or icons of higher or lower powers or entities, (2) religious or magical artifacts and (3) human remains. Mainly due to their often controversial colonial provenance, the objects occasionally form the center of heated debates. Dignitaries of their source communities and the respective museums may become entangled in conflicts about appropriate care, interpretation and even repatriation. Over the last decade, institutions particularly from postcolonial areas such as North America, Australia and New Zealand have demonstrated that willingness for cooperation with the traditional owners of their sensitive object collections is more than a matter of political correctness; it can lead to an increased
understanding of the collections and the contemporaneity of their source communities (Gaskell). A key factor for such successes proves to be the direct geographical and social proximity between an institution and its sensitive object collections’ traditional owners (Batty). For museums in the centers of the former colonial empires of Europe (i.e. Germany) nonetheless, consultation with their collections’ source communities abroad proves to be much more difficult due to the often enormous geographical distance. Since many such institutions already acknowledge that parts of their collections fall under the category of sensitive objects as per ICOMs’ expression, they also consequently admit that the traditional system of the secular museum may not necessarily be the right “keeping place” for things that are sacred. So what can and should those institutions do with such problematic objects specifically if dignitaries of their source communities have not yet been identified or are even untraceable? This research focuses on German ethnographic museums in order to study possible strategies and to create an open dialogue for future learning.

MARIO BULETIC  Ethnographic Museum of Istria

ETHNOGRAPHIC MUSEUMS, COLLECTIONS AND CULTURE REPRESENTATION IN ISTRIAN TERRITORY: MUSEUM PRACTICE AND ANTHROPOLOGICAL PERSPECTIVES OF COMMUNITIES’ EVERYDAY LIFE REPRESENTATION

How to represent a particular group of people, social practice or cultural phenomenon is a problem that both ethnology and museum studies have in common. Question of representation in museums, or how meaning is created through classification and display of objects, recalls the problem of curatorial or ethnographic authority. Further, dealing with collections and objects is supposed to address questions relative to material culture studies. In that direction, reflections on the meaning that people attribute to things and recent theories on „stuff” are indispensable points of departure when considering the material world and practice of the everyday life that ethnographic museums tend to represent and anthropology writes about. The main objective of the research project is to analyze critically different approaches present in the field of museum practice with ethnographic background in Istrian region. It includes: past and present forms of representation; problem(s) of ethnographic and ideological authorities in such representations; present, past and future of collecting and museums’ collections; impact that museum work can have on the daily life processes; questions regarding participative and inclusive strategies within museum activities.

The research will be conducted both on analytical and practical level. The aim is not just to analyze different museum ethnographic collections, past and present temporary and permanent exhibitions, everyday curatorial work and practice in Istria from the outside. As an insider, the idea is to propose answers to research questions in the form of results coming from the concrete practical work as a museum curator and ethnographer. Delimiting the area of research and focusing it to the experiences of Istrian region in Croatia, would give us the opportunity to actualize contemporary cultural and social issues by using the tools of social studies, in particular of anthropology in context of museological practical achievements. Furthermore, the results of this work can be relevant and generalized in the same museological field, where new challenging and relevant issues can arise.
NJABULO CHIPANGURA National Museums and Monuments of Zimbabwe/ University of Witwatersrand, Mutare, Zimbabwe

THE VISUAL GAZE OF ETHNOGRAPHIC COLLECTIONS AT MUTARE MUSEUM

In this paper, I will examine Mutare Museums’ history of taking a colonial approach to collecting and argue for the inclusion of communities in museum activities in a post-colonial milieu. I will explore the display of ethnographic objects in the Beit Gallery: A display gallery at this museum was influenced by the traditional view that visitor interaction with museum objects should go no further than visual observation. The museum’s quest to connect with visitors emerged out of the realization that collections in Beit Gallery have remained stagnant since the museum was established in 1964. The museum is thus seeking to engage a more diverse range of visitors and move towards collaborative projects and activities that will be designed through dialogical and inclusive methods. While I acknowledge that the museum’s collections were shaped by colonialism in a way that resulted in the marginalization of certain communities, I will argue that these collections can be reconfigured to convey new meanings. Ethnographic collections are exhibited in the Beit Gallery in a manner that conforms to the traditional practice of presenting objects exclusively for the visual gaze. The artefacts are displayed on the floor in an almost derogatory way, presenting the objects as if they were strange and exotic, and devoid of any social and historical significance. Yet, this type of scenography does not do justice to the social biography of the collection, which cannot be understood in terms of a single unchanging identity, but rather, by tracing the succession of meanings attached to the objects as they move through space and time. The post-independence museum therefore has a responsibility to renew these ethnographic exhibits, yet Mutare Museum’s collections have remained unchanged for some time, leaving the collections representing indigenous societies frozen in a kind of timeless past. However, late last year Mutare Museum embarked on an ongoing exercise of re-organizing the ethnographic exhibitions in the Beit Gallery to make it more interactive and relevant to the museum public in a post-colonial set up.

ALISON CLARK Museum of Archaeology and Anthropology, University of Cambridge, United Kingdom

ALL THE WORLD FOR SALE: NATURE AND CULTURE AND THE DAVIS COLLECTION AT GERRARD AND SONS

Gerrard and Sons was set up by Edward Gerrard in 1850 and run by his sons and brother as a taxidermists and furriers, remaining a family firm until its closure in 1967. Edward Gerrard had set up the firm whilst employed in the zoology department at the British Museum, continuing to work at the British Museum and hiring his son to run the new business. At the turn of the nineteenth century the disciplinary divisions that are in place today between anthropology and zoology did not exist and the collections sold by the Gerrard and Sons sales room reflected this. Whilst Gerrard and Sons predominately sold zoology specimens they also sold selected ethnography collections. Examples of one of these collections are the objects collected by Admiral Davis during the cruise of the H.M.S Royalist 1890-1893. The objects within the Davis collection which today are categorized as ethnographic, are largely made up of objects made from animal parts.
This project explores the development of ethnography as distinct from zoology, as well as looking collecting practices at that time, considering how publications such as “Hints to Travelers” informed this collecting. Focusing on collections from the Pacific and using the Davis collection as a case study, the project will also discuss the collaborative networks this collection was a part of, how the movement of these objects across museums in Europe and the Pacific relied on these relations, and consider how these networks were a product of the close links between anthropology and zoology during the late nineteenth to earlier twentieth centuries.

**CORDELIA FREWEN** University of British Columbia, Vancouver, Canada

**COLLECTING CULTURE:**
**MUSEUM ARTIFACTS, HERITAGE POLITICS, AND NARRATIVES OF NATIONAL IDENTITY**

My research examines hegemonic narratives of Honduran national identity embedded in national and international material culture collections and collecting practices since the mid-19th century. This is a diachronic, multi-sited project that is driven by two primary concerns: first, to study the intersections and relationships between specific museum collections, collecting practices, tourism, and cultural heritage policy in Honduras; and second, to examine official narratives of national identity through the paradigm of “mayanization” through the lens of critical museum anthropology. Mayanization encompasses a wide range of practices that emphasize and promote the ancient Maya civilization to the detriment of other indigenous groups (both ancient and contemporary) in Honduras. Despite being located on the geographical and cultural periphery of the Mesoamerican civilization of the Maya, the states’ investment - financial, time, money, manpower - has centered on the Maya Site of Copán and the legacy of the ancient Maya in Honduras in an extremely disproportionate scope. I thus ask: In what ways have museums, through collecting practices, impacted how the Honduran state developed its cultural heritage policy? To what extent has mayanization affected levels of institutionalization of processes of collecting practices, tourism, and cultural heritage policy in different historical periods? To what extent is the shifting discourse on national identity (from indo-hispanic mestizaje to mayanization to multiculturalism) reflected in material culture practices and collections? My research will engage these questions of mayanization within museum collections and cultural heritage policy. Ultimately, my interests lie in how these state-sanctioned historical processes and discourses about national identity can be studied through the collection and dissemination of material culture and how they were presented on a national and international stage. Furthermore, this research is driven by an underlying interest in how these narratives and practices, extending from the 1930s to the present, impact contemporary indigenous populations.
**REGINA HÖFER** Department of Asian and Islamic Art History, University of Bonn, Germany

**AN IMPERIAL COLLECTION OF COLONIAL INDIA IN VIENNA - 19TH CENTURY VISIONS BETWEEN EMPIRE AND EXHIBITION**

In my project, I research the South Asian collection of Franz Ferdinand of Austria-Este in the Museum of Ethnology in Vienna. During his world tour in 1892/93 he visited South Asia and brought back amounts of all kinds of artefacts. The archduke claims quite self-confident in his travel diary: „Nebstbei mache ich eine sehr reichhaltige ethnologische Sammlung, indem ich bei allen Stämmen und Völkern das ethnografische Material samme.“ For the most part the collection consists of ethnographical objects of everyday life, but also important historical photographs, souvenirs, weapons, botanical and zoological objects. This collection has been on display in Vienna shortly after the grand tour and received much attention. Together with the world tour diary and other archive material, the collection sheds light on 19th century practices of collecting and reception of foreign cultures—shifting between the poles of colonial British, monastic Austrian and princely Indian priorities.

**CAROLINE MCHOME** The Ministry of Natural Resources and Tourism, Dar es Salaam, Tanzania

**SHARING OF HERITAGE BENEFITS OF CULTURAL OBJECTS BEYOND BORDERS**

The major aim of museums displaying cultural objects is for those objects to be seen giving impression on the culture of the community where those objects were made. To this regard proper or right information on those objects is very essential. Many museums still harbor a number of objects non-displayed due to different reasons including lack of enough space, no longer being interested in those objects, objects not known to the present staff and even the entire management of museum as they are kept in boxes since they arrived and some boxes have never been opened. There is a need for museums to venture in the new project to be named OPEN BOXES PROJECT which will enable museums to know what is actually in those boxes and share with others thus giving room for sharing heritage benefits of cultural objects, the benefits denied for years. For getting the right information, we need to engage people from the community where those objects came from as labels in many cases can still be found on those boxes.

**DIANA E. MARSH** University of British Columbia, Vancouver, Canada

**THE IMPACTS OF DIGITIZED ETHNOGRAPHIC COLLECTIONS: POSITIONING MUSEUM COLLECTIONS IN THE DIGITAL AGE**

Digitization is now a key mission across museums. As museums move from the model of singular curatorial voice to those recognizing plurality and collaboration, digitization has become an agent of democratization and decolonization. For institutions with ethnographic holdings, websites and online collections databases are vital spaces theorized as “contact zones”, “relational spaces for cultural encounter”, “indigenous access” or “returns” (Clifford 1997; Larson, et al. 2007; Hennessy, et al. 2013). It is often through digital projects that ethnological museums are
“critically appraising” (as the call for papers suggests) their histories and relationships with indigenous peoples. Digitization projects are also considered a primary way for museums to remain relevant in the 21st century. However there is little research on what happens to digital surrogates when they are put online, and even less on what the overall impacts of ethnographic digitization projects are. This paper describes research undertaken by a collaborative team at the Smithsonian and University of Maryland that analyzed how eight institutions assess or understand the impacts of current ethnographic digitization projects. Four of these institutions are connected with the Smithsonian Institution: the National Museum of Natural History, the National Anthropological Archives, the Center for Folklife and Cultural Heritage and the National Museum of the American Indian. The other four participating institutions are the American Museum of Natural History, the Harvard University’s Peabody Museum of Archaeology and Ethnology, the University of Pennsylvania’s Museum of Archaeology and Anthropology, and the American Philosophical Society. Storytelling emerged as the most salient means of conveying impacts. In my paper I describe the categories and qualities of impact stories we heard. I conclude with a discussion of the implications of our findings for future ethnological museum practice.

EMMA MARTIN  University of Manchester / National Museums Liverpool, United Kingdom

COLLECTING DILEMMAS: WHAT TO COLLECT, WHO TO COLLECT WITH AND HOW TO REPRESENT TIBET IN THE 21ST CENTURY?

Tibet is many things to many people. It is a place that continues to be understood as a mythical, traditional world, inhabited by spiritual, happy people: the Dalai Lama epitomizing this view. To Tibetans-in-exile it has become a longed-for homeland, and a focus for political and environmental campaigns. To China, it is a part of the motherland, somewhere ripe for development and tourism, with a culture that is destined to be incorporated into the Chinese mainstream. In the museum context Tibet as Clare Harris notes, continues to be, “timeless”, so it is “nameless” (Harris 1999: 17). Tibet may well be timeless in museum representations, but more than this it is resolutely situated in a distinctly pre 1959 paradigm. To paraphrase Donald Lopez Jr, Tibet has become a prisoner of Shangri-la. How can a museum like National Museums Liverpool, which has one of the most significant collections of Tibetan material culture in Europe and North America rethink this museological prison? Taking a newly conceived collecting programme entitled, ‘Tibetan Realities: Life and Art in the 21st Century’ as its starting point, this presentation and poster will offer the following questions for consideration. Where should a museum collect from when a country no longer exists? Who from the many competing and conflicting parties should the museum collect with or from? Furthermore, is authenticity still a valid marker for the commissioning and collecting process. What should be collected in order to reflect the cultural and political changes Tibet has witnessed, processed and undergone over the last 50 years? Is it time to collect beyond the ethnographic? Do the terms art and ethnography have a place in the 21st century and should we instead be locating collections in a -third space-?
This anthropological study investigates the relevance of digital repatriation for South Asian stakeholders. I examine how source communities access and circulate digitalized ethnological photographic material from pre-Independence India. The aim is to contribute a new understanding of ways in which visual knowledge is transmitted, and impacts on processes of knowledge creation and sharing between indigenous (Adivasi) and anthropological communities. Should digital visual repatriation projects be acknowledged primarily for their democratic effects or are ethnographic presumptions too entrenched to be affected by processes of recirculation? The project studies how selected museums as holding institutions and specific source communities in India are brought together through new forms of archival knowledge transfer. Foregrounding the concept of digital dialogues, the study examines how re-circulated images get entangled with dominant knowledge claims, and how emerging forms of knowledge are negotiated or visualized in post-ethnographic moments. Does digitalization turn archival sharing into a common practice?

In a historical perspective, the project “Böser Wilder, friedlicher Wilder. Wie Museen das Bild anderer Kulturen prägen” takes a closer look how the objects collected and presented in ethnological museums have been reflections of the culture of the collector more than the culture that created the object. The ethnologists of the colonial era had based their collecting practices on the preconceived notions of what these cultures were supposed to be: “Naturvölker”, people free from the burdens of civilisation. Anything that did not quite fit this ideal was either not collected, nor purchased or presented, a habit that early ethnologists also practiced when helping to legitimize the “Völkerschauen” by teaching people what rituals to perform and purchasing “traditional” objects for them to use. Furthermore, ethnology museums heavily relied on and favoured the collecting practices of the military since they could confiscate objects that were not meant to be sold to tourists or dealers. This in turn resulted in an abundance of weapons, especially from Africa, which the ethnologists interpreted as signs of the primitive warrior-like nature of the colonised. In the case of Samoa, the political policy of the colony was that Samoans should remain “Naturvölker” and were actively discouraged from turning their sacred mats into a commodity. Intrinsically linked with this colonial atmosphere, these mats and other exotic objects were favoured as collectors’ items from this region, resulting in ethnological presentations of Samoans as peaceful “Naturvölker”. Diverging collecting and interpretation practices such as these both reinforced and created the popular image of noble and ignoble savages within German culture of the 18th century. Understanding how external influences affect the way objects are presented and interpreted in the past can better help to understand the reasons why ethnological museums are presented the way they are today and how they should be presented in the future.
PHILIPP SCHORCH University of Munich, Germany

REPOSITIONING ETHNOLOGICAL MUSEUMS THROUGH PACIFIC LENSES

Since the 18th century, the academic discipline of ethnology has emerged through scientific exploration and colonial expansion beyond Europe, as well as the establishment of ethnological collections and museums in Europe. Ethnological objects thus influenced academic and public understandings of other cultural-geographic spaces. The often resulting Eurocentric projection of ethnological imaginations has come under severe pressure. Postcolonial renegotiations in former European colonies, such as many South Pacific nations, have caused dramatic changes to anthropological practices through indigenous curatorial practices. Ethnological objects in European museums, however, remain largely disconnected from the cultural environments of their indigenous producers and the indigenous sources of ethnological knowledge. This paper introduces the project ‘Assembling the Transpacific: indigenous Curatorial Practices, Material Cultures and Source Communities’, which was awarded a Marie Curie Fellowship from the European Commission and addresses this deficit through a multi-sited, collaborative ethnographic investigation of contemporary indigenous curatorial practices in two South Pacific museums located in Polynesia (Museum of New Zealand Te Papa Tongarewa and Museo Rapa Nui, Easter Island, Chile). The project generates historically informed, ethnographic insights into the figure of the curator as an agent of indigenous knowledge production and community engagement across the Pacific. In doing so, the project presents indigenous perspectives that reframe the ethnological curatorship of Pacific collections in, and the production of public understandings through, ethnological museums in Europe. The author has a track record of successful collaborations with indigenous scholars and is currently conducting a study of the Bishop Museum Hawaii, which is also located in Polynesia. The project advances a cross-cultural anthropology overcoming scientific Eurocentrism, and provides ethnological museums in Europe with a roadmap for renegotiating the curation of indigenous objects and managing its moral, legal and political ramifications.

VALERIIA SEMENOVA Museum of Anthropology and Ethnography, St. Petersburg, Russia

THE ETHIOPIAN ETHNOLOGICAL COLLECTIONS IN ST. PETERSBURG: DETERMINED BY THE SOVIET UNION SCIENTIFIC TRADITION

The Museum of Anthropology and Ethnography, the oldest museum of Russia, was founded by the emperor Peter the Great in 1714. It includes extensive collections of items reflecting the indigenous culture and traditions of different peoples that inhabited our world. Currently the African part of the collections runs to thirteen thousand objects, among them the Ethiopian block totals around four thousand items. In 1935, because of Italian war and Abyssinia’s subsequent occupation, the Abyssinian exhibition was held in our museum. The head of the Department of Africa, Dmitriy Olderogge, published a short guide of this exhibition. It is notable that the main place in this project was occupied by Ethiopian traditional painting which depicts the Emperor family, dignitaries and some historical events. But at the same time a fine collection of religious paintings kept at the Museum was exhibited as well. In his guide Dmitriy Olderogge had to write about the social role of the monasteries and about the social structure in feudal Ethiopia. The ethnographic method of exhibiting was based on the Marxist-socialistic view of world history.
The new exposition of 1964, also curated by Olderogge, presented the cultures of Africa as a part of worldwide history of material culture. The genre had to position itself in relation to science. Despite of some dogmatic character of Soviet Union ethnography science the staff of the Department of Africa could elaborate its own view of Africa which allows showing African cultures as civilizations based on archaic foundations.

**ANNE SPLETTSTÖSSER** DFG-Research Group on Cultural Property, University of Göttingen

**CONTESTED COLLECTIONS. DIVERGING CLAIMS ON CAMEROONIAN – GERMAN HERITAGE**

Reflecting the increase in return and restitution claims aimed at museums in the global north in my research I focus on two things appropriated during German colonial times in ‘Cameroon’. As part of the Interdisciplinary DFG Reserach Group on Cultural Property as a social and cultural anthropologist I follow the biographies of these two contested things being claimed back from Berlin und Munich ethnological museums by individuals (traditional authorities) from Cameroon. Besides struggles over rights in the process of these claims entangled histories, conflicting ontologies and diverging understandings of things become visible.

**MARITES TAURO** National Museum of the Philippines, Manila, Philippines

**REPRESENTATION, RECONCEPTUALIZATION AND RECONTEXTUALIZATION OF THE NATIONAL ETHNOGRAPHIC COLLECTION OF THE PHILIPPINES FROM EARLY 20TH CENTURY TO PRESENT**

This paper is an overview of the ethnographic collection of the National Museum of the Philippines collected from the early 20th century to present. It presents the different types of ethnographic collection of the NM, the represented ethnolinguistic groups in the Philippines, the localities where the objects were collected, the collectors, year collected, and their present locations. It will focus on the on-going representation, reconceptualization and recontextualization of the exhibitions at the Museum of the Filipino People (to be named National Museum of Anthropology) in Manila and Regional Museums in the country. It will also include the past and on-going collaborative works with universities, national and local government agencies and units, heritage foundations and private collectors in the country and institutions in Southeast Asia, Asia, US, Europe and Australia in the study and exhibition of material culture.
THE ORGANIZING TEAM

Please contact us if you have any questions!

From right to left:
Adelheid Wessler
Linda Delkeskamp
Andrea Oechtering
Anorthe Kremers

fim@volkswagenstiftung.de
THE VOLKSWAGEN FOUNDATION

The Volkswagen Foundation is an independent foundation incorporated under private law with registered office in Hanover. Its overall funding volume of around 150 million euros per year makes it Germany’s largest private research funding foundation. The Volkswagen Foundation supports the humanities and social sciences as well as science and technology in higher education and research. The Foundation develops its own funding initiatives with a focus on pioneering future-oriented fields of research. It perceives a special mission in providing support for junior researchers and fostering cooperation between researchers across the borders of disciplines, cultures, and national states.

DEUTSCHER MUSEUMSBUND

Founded in 1917, the German Museums Association is the national organization for all museums and museum professionals. It represents art museums as well as museums of history, cultural history and natural history, museums of technology as well as those on specific topics. The association is also the central contact point for those engaged in Germany’s diverse museum landscape. The German Museums Association is responsible for the establishment and maintenance of the core content, personnel, and finances for museums; advises its members and public authorities furthermore institutions and organizations about museum-related themes; collaborates with regional, national and international museum organizations, associations and foundations; prepares position statements and papers about current topics; stimulates discussion about questions unique to museums via conferences, workshops, etc.; develops and coordinates exemplary and sustainable projects and initiates surveys and research projects.

IMPRINT

VolkswagenStiftung
Kastanienallee 35
30519 Hannover
fim@volkswagenstiftung.de

Contents are subject to change
June 2015