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International Conference

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**Historical Enquiries into the
Displacement of Cultural Assets**

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05. - 07. December 2019

Introduction

— Bénédicte Savoy —

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The introductory lecture will be held in German. A printed English translation will be available.

Biography

Bénédicte Savoy is the Chair of Modern Art History at the Technische Universität Berlin. Since 2016, she has also held an additional professorship at the Collège de France in Paris as the Chair of Cultural History of Artistic Heritage in Europe, 18th – 20th Century. In 2018 she published jointly with Prof. Felwine Sarr the report “Restituer le patrimoine Africain”, commissioned by French president Emmanuel Macron. Bénédicte Savoy studied art history, German literature and history in Paris and Berlin and obtained her doctorate under the supervision of Michel Espagne with a thesis on French art spoliation in Germany during the Napoleonic occupation. She has received numerous awards, both for her research work and her academic teaching. In 2016, she was awarded the Gottfried Wilhelm Leibniz Prize by the Deutsche Forschungsgemeinschaft. She has published widely on topics related to her three main fields of research: art spoliation and looted art in a global context, transnational museum history and cultural transfer in Europe.

I. Translocations: Methods, Challenges and Research Structures

Section I is chaired by: Christine Howald (Berlin)
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Biography

Dr Christine Howald is an historian with a research focus on East Asian Art translocations, provenance and art market studies. From 2007 to 2010 she was deputy director of the Academic Evaluation Center (German Embassy, Beijing) and, until 2013, visiting scholar at Tsinghua University in Beijing, China. In 2014, she joined the team of Bénédicte Savoy at Technische Universität where she established the research unit “TEAA - Tracing East Asian Art”. Since November, Christine has been responsible for provenance research in the Asian collections at Staatliche Museen zu Berlin. She has published on the art market for Yuanmingyuan loot in Paris and London in the 1860s, amongst other subjects, and is co-editor of the volume *Acquiring Cultures. Histories of World Art on Western Markets* (De Gruyter, 2018) and the issue on “Asian Art: Markets, Provenance, History” in the *Journal for Art Market Studies* (3/2018).

Christine is an associated researcher of the translocations cluster.

Locating Object Biographies Through Translocated Files

— Emma Hagström Molin —
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Over the last decades, researchers within the humanities have paid ever-increasing attention to objects and their histories. This “turn to things” caused a somewhat mainstream breakthrough for object biographies, which Neil MacGregor’s *A History of the World in 100 Objects* (2010) can be said to illustrate. But what can an object-biographical approach truly bring to an academic study? With this objective as my point of departure, my paper sets out to locate object biography within historiography, as well as to highlight some of its analytical possibilities through an analysis of translocated records in the Swedish national archives. As a method commonly used within anthropology, archaeology, and art history, object biography is far from new. But depending on how or whether the study is theoretically situated, the approach can have very different analytical consequences. Seen in the theoretical light of the material turn, which I argue should be separated from an empirically defined turn to things, a biographical approach enables us to question object boundaries and stability. In this sense, object biography becomes a powerful historicising tool, which I will exemplify through the Mitau files. Created by the Livonian Knights in the middle ages, the records were confiscated by Gustavus Adolphus during his campaign in Livonia in 1621 and thus came to Sweden as spoils of war. In the Swedish national archives, the files were classified and first kept together. During the centuries that followed they spread out, some parts assimilated, others were alienated, documents disappeared, and then resurfaced again. Being visible as well as invisible in inventories and catalogues, the transformations of the Mitau files can be used to de-stabilise the studied object itself, as this biography to some extent concludes with challenging the neatness of telling history through things.

Biography

Emma Hagström Molin holds a postdoc funded by the Swedish research council, through which she is associated with the chair for the history of science at the Humboldt University in Berlin and the department for history of science and ideas at Uppsala University in Sweden. Her current project explores the material conditions for historical research in nineteenth-century Europe – including the emergence of provenance research in archives and libraries – mainly through the lens of Moravian historian Beda Dudík’s transnational work.

Hagström Molin earned her PhD in history of ideas in June 2015. Her doctoral thesis explores the fate of seventeenth-century war booty, taken by Swedish regents and field marshals during their respective military campaigns in Central and Eastern Europe. The thesis is currently in the process of being translated to English, and is to be published in Brill’s series *Library of the Written Word*.

**Questions of Ownership and Translocation:
European Concepts versus South American Native Regimes**

— Andrea Scholz and Thiago da Costa Oliveira —

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Ownership is a primary focus of the contemporary debate on the provenance of ethnographic collections. However, it is frequently not at stake to explore whether or not Western and non-Western stakeholders share Western concepts.

This paper aims to address this subject through Amerindian criticism of Westerns concepts of ownership. This criticism is extrapolated from a reading of ethnographies conducted among Lowland South American native peoples, as well as from our own ethnographical experience with such populations. With this approach we offer an important regional dimension to the critical voices that increasingly call for a differentiated analysis of ownership and translocation. We argue that the debate on provenance and displacement of objects cannot be adequately addressed unless we shift our attention to local regimes of ownership and property. These regimes operate historically and in the present time in the very places where the actual museums' objects came from.

Our focus is both conceptual and ethnographical. On the one hand, we describe three ideal types of native South American ownership regimes: the 'patrimonial' – in which you own what you inherit –; the 'generative' one – in which what you own and inherit is the result of a capacity of creating something that you never accumulate –; and the 'appropriative' one – in which what you own and inherit is what you have taken elsewhere. These regimes are depicted, respectively, on the basis of examples taken from the Upper Rio Negro regional system, the Tupi-Guarani and the Jê speaking peoples in Brazil.

On the other hand, we use these ideal types of native conceptions of ownership to help understand indigenous reactions during their visits to museum archives, as we observed them amongst other occasions during recent efforts to open the Berlin Ethnological Museum to native South American populations. The South American collections in German ethnographic museums were assembled between the middle of the 19th and the second quarter of the 20th centuries – that is, in a historically 'postcolonial' period in Brazil. However, it was also the time of so-called 'internal colonialism', when the Brazilian Crown and, after the advent of the Republic, the Brazilian State, subjected native peoples to persecutory regimes. Due to this historical process many of these objects no longer exist in their original settings. Finding them on museums shelves evokes emotions and reactions connected to their disappearance from their places of origin. Modeling ownership regimes helps to understand these reactions and other meanings of the translocations which occurred in the projects related to German museums, questioning, at the same time, the universality of the Westerns conceptions of property, ownership and heritage. At the end, we highlight some theoretical and practical consequences of our analysis to the desired decolonization of museums practices.

Biography

ANDREA SCHOLZ is a postdoctoral fellow at the Ethnological Museum of Berlin. In her current project, she focuses on and practices collaborative research between the museum and representatives from indigenous universities and organizations in Brazil, Colombia, and Venezuela. After receiving her doctorate in anthropology from the University of Bonn, she worked as a scientific assistant at the Ethnological Museum Berlin and at the Humboldt Lab Dahlem. Her research interests include the material culture of the Amazon, museum research and practice, knowledge systems, collaborative methodologies, and legal anthropology.

THIAGO DA COSTA OLIVEIRA is a postdoctoral researcher at the Ethnological Museum and the Botanical Garden and Botanical Museum in Berlin. His research focuses on objects regime of South American lowland people. Also a photographer, a documentary filmmaker, and museum curator and project manager, he relies on fieldwork experience in distinct ethnographic contexts by participating in cultural and research projects developed at Negro and Xingu rivers in Brazil, among Arawakan, Tukanoan, Jê, Tupi and Carib speaking people.

**Researching Objects = Researching Emotions?
Lessons Learnt in the HERA Project TransCultAA**
— Christian Fuhrmeister and Donata Levi —
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In the framework of the transnational and transdisciplinary project www.transcultaa.eu, we encountered various processes of translocation and dispossession. Objects – ranging from books to watches, furniture to paintings, etc. – were collected, coveted, inherited, sold, looted, and displaced, often against the will of the owner. As historians, we research, document and analyze these processes, and in doing so, we can identify objects from private collections e.g. in municipal museums or in state collections. For us, this is essentially (only) a process of gathering and disseminating information: We are uncovering narratives and traces of the past that are intricately linked to objects.

This very history that is inscribed into the objects, however, may receive a rather different response on behalf of individuals and families; the trajectories are perceived differently. For them, the objects often also possess a private, much more emotional dimension. The paper will try to explore these intangible and invisible entities of objects: Which approaches and methodologies help us to adequately understand this personal, private function and role of objects? Shall we differentiate between private and collective or national relevance or value? To which extent do we need to expand our field of investigation and consider the history of emotions, of memory and remembrance, in order to fully cope with these entities?

Essentially, the “mechanics of dispossession” unfolded in rather violent ways, leaving scars, empty rooms, empty houses, and devastated cities, resulting in destruction, loss, absence and fragmentation. On behalf of the victims, coming to terms with these processes inevitably includes strong feelings: Absence – and presence – of objects trigger larger narratives. Since confrontation with objects may also take the form of embracing or negating traumatic experiences, we like to argue for the inclusion of broader psychological perspectives into provenance and translocation research.

Biography

Donata Levi, Professoressa per Museologia e critica artistica e del restauro at Università di Udine, Dipartimento di studi umanistici e del patrimonio culturale
CV: <https://www.uniud.it/it/ateneo-uniud/ateneo-uniud-organizzazione/dipartimenti/dium/dipartimento/personale-e-collaboratori/cv/CV%20Donata%20Levi>

Christian Fuhrmeister, permanent staff member Zentralinstitut für Kunstgeschichte and PD at LMU Munich
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**Displaced African Objects:
A Challenging Paradox for Knowledge Production**

— Romuald Tchibozo —
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The displacement, particularly of African art, in official museums accentuated an old situation generated by the establishment of the curiosity cabinet whose expression already isolated these pieces from the majority of humanity. The efforts of official museums to develop successive representation strategies based on the evolution of opinion, but also on that of science, are not only going to perpetuate this situation, but also to produce another paradox, detrimental to better learning about these objects. The first indication of this fact is the place created within the arts of the world from Europe, which determines criteria of importance and of the interest that is granted to them or required by the politics that govern these institutions. In museums, departments were created – some more important than others – to affirm the will to hierarchize the origin of these pieces. The second piece of evidence is the rhythm of an object's cycle in the permanent exhibitions of these institutions. Finally, it must be taken into consideration that African objects often emerged from one place of relative invisibility, due to some of their original functions, only to arrive in another, that is museum storage rooms. How can we analyze this complex situation in the light of the enormous investment made in acquiring them? How can we address the challenge for knowledge production? This transdisciplinary study intends to interrogate for what purpose these objects are retained, invisible, in storage in the context of the Western museum collections.

Biography

Romuald Tchibozo acquired his PhD in 2003 at the Humboldt University of Berlin. He is currently Professor of Art History and Deputy Director of the Institut National des Métiers d'Art, d'Archéologie et de la Culture (INMAAC) at the University of Abomey-Calavi. In 2013-14, Tchibozo was a fellow in the Art Histories and Aesthetic Practices program, an initiative of the Max Planck Institute at the Forum for Transregional Studies in Berlin. In 2017, he was fellow of the Caa's Getty International Program. Recently he was a fellow of Dahlem Humanities Center as Visiting Researcher at Freie Universität of Berlin. His research focuses on African modern and contemporary art in the former German Democratic Republic, African artefacts in German museums, contemporary art in Benin, and heritage issues, such as the Yoruba Gèlèdè Society. He organized this year's African Art Historians' workshop in Berlin.

II. Translocations and the Production of Knowledge

Section II is chaired by: Mareike Vennen (Berlin)
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Biography

Dr Mareike Vennen is a cultural studies scholar. She is currently working at the Department of Cultural History and Theory at Humboldt University of Berlin as part of the research project “Animals as Objects”, funded by the Federal Ministry of Education and Research. She gained her PhD at Bauhaus University of Weimar and worked as a postdoctoral fellow at Technische Universität Berlin. For her dissertation on the cultural history of aquariums in the nineteenth century, she received the Opus Primum Price for the best early-career research publication in 2018 from VolkswagenStiftung. Her work focuses on museum studies, the history of natural history and practices of collecting and knowledge production.

Translocations, German Ethnology and Colonialism

— H el ene Ivanoff —

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Taking Germany as example, this presentation will analyse the knowledge production of European ethnology and its protagonists in the late 19th and early 20th century in order to assess their responsibility in the so-called “translocations”. The relationship between science and politics will be studied, especially its interactions with the colonial project.

First, it’s essential to briefly sum up how ethnology was born in Europe, bearing in mind the national differences in each European country and focussing on the specificities of German anthropology, that is to say its theories, institutions and collections.

The concept “translocation” and the specific meaning of cultural transfer it conveys will then be discussed. On one hand, the responsibility of the early ethnologists in translocations from colonies, mainly from Africa to Europe, will be highlighted. On the other hand, German ethnologists spread knowledge about so-called “primitive societies” in a colonial context. Finally, the implication of German ethnologists in the colonial project and their contribution to or disagreement with colonial propaganda will be assessed through some examples. According to most of them, traditional cultures were doomed to disappear because of European colonization, which was often criticized for these reasons.

Biography

H el ene Ivanoff is agr eg ee in History and holds a PhD in History and Civilizations (EHESS, Paris). She is a postdoctoral research fellow at the Frobenius-Institute of Goethe-University, Frankfurt (Research Project ANR/DFG Anthropos). She is working on a transnational or “entangled” history of anthropology in France and Germany, particularly on the relationships between scientists in both countries in the twentieth century, and in the practices and creation of new collections and concepts.

Her research interests are centered on interactions between art, ethnology and prehistory, especially on the perception and appropriation of non-Western artefacts by European artists, on cultural transfers between France, Germany and their colonies in the twentieth century, and on the emergence of an African modern art market.

With Jean-Louis Georget and Richard Kuba, she published *Kulturkreise. Leo Frobenius (1873-1938) und seine Zeit* (Berlin: Reimer, 2016) and with Denise Vernerey-Laplace *Les artistes et leurs galeries. Paris-Berlin (1900-1950)* (Rouen/Le Havre: PURH, 2019). She curated many exhibitions on prehistoric art with the rock art pictures from the Frobenius’ collection (Martin-Gropius-Bau, Berlin, 2016; Theodore Monod Museum, Dakar, 2017...).

**Colonial Translocations: From British India to Berlin:
The Collection of L.A. Waddell**
— Regina Höfer —
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The lecture investigates how art and cultural artefacts were acquired and distributed in colonial British India and the ways in which these have reached Western collections.

In the 19th century, and in the context of imperial archive-building, the British set up a classification system for Indian heritage to define what was valuable and should be preserved both in Indian museums and in Britain. For example, this led to the founding of India's oldest museum, the Indian Museum in Kolkata, in 1814 which was modelled after the British Museum in London in accordance with the concept of a National or Imperial Museum.

By focusing on a case study of one of the most important protagonists, L. A. Waddell (1854- 1938), the entangled infrastructure of archaeologists, collectors, British officials, dealers, museums and other colonial institutions will be exemplified. As an Indian Army surgeon, amateur researcher and archaeologist stationed in British India, Waddell had first-hand access to local culture and countless opportunities to obtain artefacts. Today, besides major British museums, three Berlin institutions house his collection: the Asian Art Museum, the Museum of Ethnology and the State Library. It will be shown that Waddell acquired artefacts in several ways which were typical for the colonial period: First, he collected by order of the colonial empire and furnished museums, second, as an amateur scholar he excavated ancient sites himself and built up a private collection. Third, Waddell took part in several military operations inside and outside the British Empire. Examples include the Third Anglo-Burmese War (1886-87), the 1903-04 British invasion of Tibet and the Boxer Rebellion in Beijing (1900-01). Studying this important protagonist will thus be crucial in mapping and understanding the entangled landscape of art connoisseurship, collecting and trade in colonial South Asia that enabled countless translocations.

Biography

Dr. des. Regina Höfer is an art historian specialising in Tibetan and South Asian art and a curator. She holds a Research Fellowship from Kunsthistorisches Institut in Florenz - Max-Planck-Institut and is lecturer and an associated academic at the Central Asian Seminar, Institute for Asian and African Studies at Humboldt University in Berlin and an associated academic at the Department of Asian and Islamic Art History, University of Bonn. Before, she worked there and at the Institute of the History of Art, University of Vienna, as an assistant professor. She was assistant curator at the Asian Art Museum, Berlin, and curated several exhibitions.

Her PhD-thesis *A Habsburg Trophy Hunt: The South Asian Collection of Franz Ferdinand of Austria-Este between Colonial World View, Art and Souvenir* is the first investigation of a colonial South Asian collection and reflects her research interest in colonial South Asian art as well as in collecting practices.

**The Russian State Museums Reserve and the Museum Network:
A Socialist Way to Manage Museum and Private Collections**

— Maria Silina —
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The 1917 Russian Revolution meant nationalization of all private property in the country. In the first years, more than 100,000 objects were inventoried in Moscow and Petrograd alone, turning 550 aristocratic and Imperial estates and 1,000 monasteries into State property. The State Museums Acquisitions Reserve was formed in 1921 to store these treasures and to provide a basis for their further distribution. Another initiative of the Bolsheviks was a creation of the State Museum Network that sought to rationally organize and recreate museums and to spread them over the vast country in a consistent way.

Indeed, already by 1928, 805 museums had been created, compared to 180 in 1914, giving Soviet Russia the second largest number of such institutions of any country in the world. In fact, the centralized nature of both the Reserve and the Museum Network sought to homogenize and thus normalize the traumatic actions of nationalization and massive displacements entailed in depriving owners of their artworks and collections. The scientific ideal of precise taxonomy, as well as positivist ideals of rationally functioning and perfectly described nomenclature of the Museum Network were very attractive to almost all museum workers regardless of their political affiliation.

At the same time, the large-scale displacement of cultural treasures during the 1920s and the 1930s had created a special ambiguity in the functioning of museums, calling into question their role as untouchable containers of authenticity and resulting in decades-long tensions between Soviet museums.

In this talk, I will scrutinize the concept of the State Museum Network and the Reserve and the ways they both shaped museological work in Soviet Russia, a topic that is underrecognized by scholarship. This will include activities such as creating period rooms in former Imperial palaces, and the museums' relationships with former private owners of the dispersed collections.

Biography

Maria Silina is an Adjunct Professor at the Université du Québec à Montréal at the Department of History of Art. She is the author of *History and Ideology: Architectural Sculpture of the 1920-1930s in the USSR* (2014). Her current book project is titled *Art History on Display: Soviet Museology Between Two Wars (1920s-1930s)*. She also works on a project *Beyond the White Cube: Debates on Art Museums in Europe and North America, 1890s-1940s* that will be submitted in 2020 for the Canadian Social Sciences and Humanities Research Council's grant. Most recently, she organized a panel at the Universities Art Association of Canada on *Museums and Celebrity Culture: Historical and Critical Perspectives*, in collaboration with Prof. Lynda Jessup (Queen's University, Canada).

III. Translocation / Transformation of Object Meaning and Status

Section III is chaired by: Robert Skwirbli (Berlin)
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Biography

Dr Robert Skwirbli studied history, art history, and political and communication sciences in Berlin and Rome. In his research, he focuses on the history of museums and art collections, political representation and social art history of the 18th and 19th centuries. Since 2015, he has been a research assistant at Technische Universität Berlin, where he is associated to the research clusters Transnational History of Museums and the Centre for Art Market Studies. His PhD (published in 2017) analyses the reception of and the market for Italian Renaissance paintings in Germany, especially in Berlin, between 1797 and 1830, with aspects such as cultural policy, the art trade, and personal networks in post-revolutionary Europe.

Within the translocations cluster he is responsible for the text anthology. His project is The formation of 'our heritage' – defining, exploiting and protecting cultural assets in 18th-19th century Europe.

Translocations of Jewish Ceremonial Objects (Judaica) after 1945

— Anna-Carolin Augustin —
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“Since the war, we have set ourselves the task of collecting the remains of Jewish culture in Europe,” stated Mordechai Narkiss, director of the Bezalel Museum in Jerusalem in 1949, as he searched for the remains of the largely-destroyed material culture of European Judaism in post-war Europe on behalf of the organization for Jewish Cultural Reconstruction (JCR). Thousands of orphaned Jewish ceremonial objects found by the Allies were transferred by the JCR to Israel, the USA and numerous other countries. But many Jewish ceremonial objects also remained undiscovered in German museum depots, in attics, or in private households.

The extensive destruction of Jewish ceremonial objects prompted a growing demand for these objects on the international antiques market. The wave of Holocaust remembrance at the end of the 1970s and the resulting interest in conveying Jewish history, above all by means of authentic objects, led to a (re)construction of Judaica collections in many places. This again caused processes of translocation, which were often accompanied by changes in the meaning and status of the objects.

In my paper I would like to discuss the intertwined object biographies and migration paths of Jewish ceremonial objects, as well as their changing symbolic attributions of meaning and functions after 1945. In particular, I would like to take a look at the central actors of this field, their different motives, relationships and networks after 1945.

Biography

Anna-Carolin Augustin joined the GHI as a research fellow in April 2019. Her main fields of interest are modern German-Jewish history and culture with an emphasis on women’s and gender history, as well as Jewish material culture. From 2011-2014, she was a fellow at the Walther Rathenau Graduiertenkolleg at the Moses Mendelssohn Center for European Jewish Studies (MMZ). She received her PhD in modern history from the Universität Potsdam in 2016. Since 2017 she has devoted herself to provenance research in the field of Judaica. Her first monograph, *Berliner Kunstmatronage. Sammlerinnen und Förderinnen bildender Kunst um 1900*, was published in 2018 (Wallstein Publishing House). In her current research project, she examines the entangled object biographies and migration paths of Jewish ceremonial objects, as well as their changing attributions of meaning and functions after 1945 in a transnational, historical study.

**Looted Bells: Church Bells in the Great
Mosque of Fez**

— Isabelle Dolezalek —

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When Al-Mansur conquered Santiago de Compostela in 997 AD, he ordered that all bells be removed from the cathedral and carried to Córdoba. Here, they were transformed into lamps for the Great Mosque. The loss of the church bells was still deeply rooted in collective memory, when, in turn, Ferdinand III of Castile conquered Córdoba in 1236 AD. Ferdinand had the bells brought back to Santiago – allegedly on the backs of Muslim prisoners. Church bells were prized booty also in other conflicts on the Iberian Peninsula. Following the example of Al-Mansur, the looting of bells had seemingly developed into a veritable ritual of war. What remains of this ritual are scattered written sources and a small group of looted church bells, preserved to this day in Morocco.

This paper focuses on the Iberian church bells (now bell-lamps) of the Qarawiyyin-Mosque in Fez. Drawing on medieval Latin, Castilian and Arabic sources, I propose to firstly examine the looting and translocation of the bells within the legal context of territorial and religious conflicts on the Iberian Peninsula. The second part of the paper will turn to the physical traces of transformation left on the bells, to highlight the material and symbolic processes of appropriation occasioned by the bells' translocation.

Biography

Isabelle Dolezalek works as a junior professor for medieval art history at the University of Greifswald (since 10/2019) and is an associated member of the research cluster "Translocations". A major focus of her research lies in the arts of the medieval Mediterranean, transcultural interactions and in the circulation and reception of objects across cultural boundaries.

**Rachid ben Mohammed's Flag from Stanley Falls (1893):
Emblem, Loot, Trophy and Decorative Object?**

— Martin Hullebroeck —
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After what is known as the Battle of the Falls (1893), the captain of the Force Publique Nicolas Tobbacq retrieved a flag from the renegade former Swahili-Arab governor Rachid ben Mohammed—now insurgent—and brought it back to Belgium. Although the Congo Free State took part in various International Exhibitions and used this episode among other events to depict its “civilizing” endorsement and the treachery of its former constrained allies, the flag and other items looted by Tobbacq were publicly exhibited for the first time at the 1910 Exposition Universelle de Bruxelles, in the Belgian Army department. It then remained in what would become the actual Royal Museum of Army and Military History. Since the 1920s and the installation of the museum in its present day location, the museography of the “historical gallery” underwent only minor changes. Today, one may raise several questions such as: what meaning can we construct from those artefacts and display? Are those artefacts silent? Have they been silenced? Did this object have connected lives with other institutions, objects and people? Do objects need to speak? Did this flag with Arabic magical scriptures resist its integration into a trophy display? Can we use this resistance?

Shorter abstract

In 1893, the captain of the Force Publique Nicolas Tobbacq brought back to Belgium—among other artefacts—a flag he had retrieved from the Battle of the Falls in Congo, where he fought against the renegade former Swahili-Arab governor Rachid ben Mohammed. This flag covered with Arabic magical scriptures was publicly exhibited for the first time at the 1910 Exposition Universelle de Bruxelles, in the Belgian Army department. It then remained in what would become the “historical gallery” of the Royal Museum of Army and Military History whose museography underwent only minor changes since the 1920s. While the flag is wrapped in a textual silence one may ask what meaning we can construct from those artefacts and display? Are those objects really silent? Do they need to speak, and did this flag resist its integration into a trophy display?

Biography

After graduating in philosophy from Université libre de Bruxelles and history and politics of museums and cultural heritage from Université Paris 1 Panthéon-Sorbonne, Martin Hullebroeck started a PhD in both disciplines and universities in 2016. He compares the ways in which French, Belgian and Dutch former colonial and army museums reorganized their departments for the colonization's history during the 21st century. He complements his historical research by working on othering, differentiating, reflexivity and post-ethnological practices and brings insights from relational ontology to the representation debates.

IV. The Space Left Behind – Strategies for Dealing with Loss and Absence

Section IV is chaired by: Merten Lagatz (Berlin)
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Biography

Merten Lagatz studied theatre studies, German literature, and art history with a focus on museum history. His research interests include the postwar history and theory of architecture, queer practices, and conceptual and discourse history. From 2014 to 2017, he worked as a student assistant at the Department of Modern Art History, Technische Universität Berlin, where he assisted in the organization of various project seminars and conferences and the editorial supervision of publications. He is translocations' Project Coordinator and oversees the cluster's research on image sources.

Islands without History? Consequences of the Relocation of Danish Colonial Archives to the US and Denmark for the Memory of Slavery and Slave Emancipation

— Jan Hüsgen —

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The U.S. Virgin Islands formed the Danish colonies in the Caribbean until their transfer to the US in 1917. A plantation economy based on slave labour had developed on the three islands since the 17th century. The sale of the territory to the US marked the end of Danish colonial rule.

At that time, the local archives of the three islands contained extensive court and police records as well as other administrative records which not only represent an important demographic source but are also an essential part of the cultural heritage. As early as 1921, holdings were transported to the Rigsarkivet in Copenhagen, and in the 1930s further records were sent to the National Archives in Washington, DC. The local Afro-Caribbean population thus lost access to these archives.

Since the 1990s, political groups in the U.S. Virgin Islands have increasingly demanded that the Danish state recognise the historical injustice of slavery and offer compensation. An essential point in the disputes are the different perspectives on the memory of slavery.

The contribution focuses on the extent to which the absence of the archive influences the memory of slavery and slave emancipation. What consequences does the lack of access to the sources have for the emergence of local traditions of remembrance, and what efforts are there on the Danish, US and Afro-Caribbean sides to facilitate access to the holdings?

Biography

Jan Hüsgen studied history and political sciences in Hanover, where he completed his PhD in 2014 with a thesis on slavery in the Moravian mission. He then worked as a postdoctoral fellow in a research project on German colonial history in the Volta region in Ghana. After completing a traineeship at the Dresden State Art Collections he has been working as a research associate in the Department of Research and Scientific Cooperation until 2018. Since 2019 he is research consultant for the Department of Cultural Goods and Collections from Colonial Contexts at the German Lost Art Foundation in Berlin.

**First Steps towards Restitution:
Creating and Curating the Lesotho National Museum**

— Qanita Lilla —
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The National Museum of Lesotho (LNM) has been in development since 2000 and is due to open in 2020. With an anticipated number of 10 000 objects spanning natural history, local knowledge and art, it will be the newest museum of its kind in the region. The anticipated collections of the LNM are potentially rich but include objects that are dispersed and reside in several collections, both public and private, in various parts of the world, as well as objects that are currently being identified, researched and conserved. A large portion of the envisaged collection at the Lesotho National Museum (LMN) is translocated. Ever since the start of the colonial period, a wide variety of objects have been moved out of the country, some forcibly. These objects include the collection held by the British Museum, consisting of material belonging to King Moshoeshoe I from the 1850s and the Lesotho *Massospondylus* dinosaur skeleton, currently being restored at the Muséum National d'Histoire Naturelle in Paris. Thus, the LMN project relies on the return of a considerable quantity of cultural assets, many of which might be subject to legal restitution or repatriation processes. Alongside these processes sits the need to investigate the objects' journeys and their biographies. The various phases of research, of finding and selecting the objects for display and negotiating their restitution or loan are filled with uncertainty, experimentation but also with excitement. The struggle to assemble collections for a new museum in Lesotho is subject to a unique set of dynamics, including the very short time frame. This paper will explore these dynamics as well as the processes of creating collections that are based on objects that reside elsewhere.

Biography

Qanita Lilla is a researcher and museum professional with a PhD in Visual Arts from Stellenbosch University, South Africa (2018). Her research interests lie in examining representation and exclusion inside and outside the art museum. She is also interested in looking at the omission of black women's voices from the official canon of art. Qanita is currently a writer and researcher for a heritage consultancy in Cape Town tasked with designing and implementing the permanent exhibitions of the National Museum of Lesotho. For that project she is researching issues around provenance and the restitution of the Lesotho objects which are currently dispersed around the world. She is also a guest lecturer in Art History at the University of Cape Town where is involved in teaching the course 'Decolonising art museums.' This course employs decolonial thinking to explore the colonial violence embedded within South African art museums. It looks to uncover and make sense of a deeply racialised and exclusionary South African art world.

**“Translocations” on Display:
Central Asian Cave Murals in Museums**

— Ji Young Park —
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During the late 19th and early 20th centuries, many explorers from Europe, Japan and the US went on archeological expeditions to Central Asia in order to discover lost Silk Road treasures. Figures such as Sven Hedin, Sir Aurel Stein, Albert von Lecoq, Paul Pelliot, Nikolai Przhevalsky, Otani Kozui and Langdon Warner rushed to investigate and research the historic sites of the Xinjiang area, China’s westernmost region, taking with them a multitude of objects like ancient manuscripts, woodslips, mural paintings, silk paintings, sculptures, coins, seals and mummies, which are now housed and exhibited in different libraries and museums around the world.

For China, this series of Westerner’s archeological expeditions in the Chinese Turkistan area is considered a notable example of cultural heritage loss experienced in the last century, caused by Western powers. China accuses these explorers of being “foreign devils” who emptied out the caves in this area and broke their murals into pieces, dispersing them in a good many places outside of China.

In this talk, I will discuss the display of mural paintings from this region, in particular, the way the Kizil and Bezeklik caves are reproduced in museum space. Many museums present not only genuine mural pieces from a cave, but also full-scale replicas of their contents. What message are such replicas expected to deliver? Since the original murals in Xinjiang were mostly ripped off and scattered, what exactly do these museums’ cave replicas copy? Does such a replica reflect historical facts?

A comparative study of Central Asian art museographic discourse around the cave display in Ryukoku museum in Japan, Turpan Museum and M Woods Museum in China provides a good example for discussing how the “translocational” nature of a Xinjiang cave is inscribed in its representation.

Biography

Ji Young PARK is Research Associate in the Translocations cluster at Technische Universität Berlin. She studies Art history and Museology, especially Asian art historical knowledge communication in museum spaces. Her research interests center around museum exhibitions of foreign cultures with objects displaced due to a global imbalance in power, and their reception in society. She is currently conducting a museographical discourse analysis of the Otani Collection exhibition at the National Museum of Korea in Seoul. She published «Exposition et Musée national de Corée: Entre le discours institutionnel et la médiation culturelle» in *Les Mondes de la Médiation Culturelle* in 2016.

V. Legal Perspectives, Developments and Frameworks

Section V is chaired by: Meike Hopp (Berlin)
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Biography

Professor Meike Hopp studied art history, archaeology and theatre studies in Munich. In 2008 she was awarded the Heinrich-Wölfflin-Prize of the Ludwigs-Maximilians-Universität in Munich. She received her PhD in 2012 for her thesis *Kunsthandel im Nationalsozialismus: Adolf Weinmüller in München und Wien* (Cologne: Böhlau 2012). From 2009 she worked as Research Specialist at the Zentralinstitut für Kunstgeschichte (ZI) in Munich, leading several projects within the field of provenance research, Nazi-looted and plundered art, and art market studies. She taught courses on provenance research at universities in Munich, Paderborn, Berne and Zurich. Her latest research and database project at the ZI Munich investigated “Traders, collectors and museums: the art dealer Julius Böhler in Munich, Lucerne, Berlin and New York 1903-1994”. In 2018 she received a research fellowship of the Excellence Cluster TOPOI on the networks of the German Antiquities Trade between 1914 and 1949. Since November 2018 she has been Chairwoman of the international research association Arbeitskreis Provenienzforschung e.V. Since November 2019 she is Professor for Digital Provenance Research at Technische Universität in Berlin.

**„The German reputation would be seriously damaged.“
Berlin Museums, German Diplomacy and the Ottoman Antiquity Law**

— Sebastian Willert —
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In the late 19th century the German Empire strengthened its economic, military and cultural activity in the Ottoman Empire. Thus, Berlin became a key global player within the international scramble for objects. Simultaneously the directors of the Müze-i Hümayun (Imperial Museum), Osman Hamdi Bey (1842–1910) and later Halil Edhem Eldem (1861–1938), established protectionist campaigns against Western access to antique sites and the exodus of cultural assets to European and American Museums.

The protectionist measures reached their temporary climax in 1906 with the ratification of the Ottoman Antiquities Law. The German-Ottoman relationship on the archaeological level was moulded by two paradoxically perspectives: On the one hand, archaeologists enjoyed close scientific exchange. On the other hand, the ultimate goals were contested between Ottoman efforts to protect antiquities and German aims to translocate objects to Berlin. Conflicts simmered over issues such as the sovereignty over cultural assets, the dispossession and translocation of antiquities and the appropriation and acquisition of artefacts.

With the help of the 1906 Antiquity Law, the Ottoman Museum directors tried to minimize the influence of foreign archaeologists and finally, to ban the export of antique objects. Yet, the Berlin Museums still aimed at acquiring objects and pursued different strategies to circumvent the protectionist measures. For this purpose, Berlin did not only inaugurate the German Consul Julius Harry Löytved-Hardegg into clandestine museum service, but also tried to prevent the implementation of the Antiquity Law by establishing an international alliance against the protectionist Ottoman measures.

In the context of the Berlin Museum's striving for the acquisition and translocation of antiquities, the paper focusses on different measures undertaken to prevent the realisation of protectionist Ottoman measures. Furthermore, it aims to analyse strategies directed from Berlin to circumvent the Ottoman legal framework in order to assert the Berlin Museum interests.

Biography

Sebastian Willert is member of the Research Cluster Translocations. Historical Enquiries into the Displacement of Cultural Assets at the Technical University Berlin, Department of Modern Art History since September 2017. In November 2017 he became Doctoral Fellow at the Excellence Cluster topoi and participates in the PhD-program Ancient Object(s) and Visual Studies (AOViS) at the Berlin Graduate School of Ancient Studies (BerGSAS) with the thesis "Cultural Imperialism versus Protectionism? On the Role of Antiquities as a matter of conflict within the German-Ottoman Art Policy between 1890 and 1918".

Stolen Ships, Maritime Law, and Eurasian Object Movements around 1600

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This paper examines the connections between circulations of Asian material culture, privateering, and the development of international maritime law in the early seventeenth century. Around 1600, privateering – that is, state-sanctioned piracy – was an altogether common practice. The intensified European maritime expansion into Asia that characterised this period led to a dramatic increase in such activities that had profound material and theoretical consequences. People on ships as seafarers, passengers, or as human cargo were randomly abandoned at sea or confiscated as spoils; goods and objects were seized and taken to the victor's home country, where they continued their circulation as merchandise or gifts. Contemporaneously, jurists like the Dutch Hugo Grotius or the Portuguese Serafim de Freitas developed discourses about the legitimacy of these practices. While their legal writings are familiar to maritime and legal historians, they have not been studied by historians of art and material culture. Art history, in turn, has mostly overlooked the often problematic ways in which Asian objects reached Europe at the beginning of the colonial period. My paper, drawn from a major research project on the subject, will address how the movement of Asian art objects and maritime law impacted one another. Through examples of specific ships, I will examine how Asian objects reaching Europe as booty were understood upon arrival, and how the confiscation of Asian objects at sea shaped legal thinking at the time.

Biography

Elsje van Kessel works on the viewing, use and display of early modern art. She completed her Ph.D. at Leiden University, the Netherlands (2011), and is the author of *The Lives of Paintings: Presence, Agency and Likeness in Venetian Art of the Sixteenth Century* (De Gruyter, 2017). She has published articles in *Art History*, *Studiolo*, *Renaissance Studies* and *Journal of the History of Collections*. She has received numerous fellowships, grants and awards, including from the Leverhulme Trust, the Centre Allemand d'Histoire de l'Art, the Gladys Kriebel Delmas Foundation, and the Fundação Calouste Gulbenkian. Elsje's current major research project examines the circulation of art objects within the Portuguese maritime empire at the turn of the seventeenth century, in particular as a result of piracy and privateering.

**When Politics Bypass Their Own Heritage Laws:
From Latin America to Paris and from Paris to Latin America (1920s–1930s)**

— Élodie Vaudry and Léa Saint-Raymond —
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In the 1920s and 1930s Latin American countries successively enacted heritage laws, such as Peru in 1922, Chile in 1925, Mexico in 1930 and 1934, and Colombia in 1933. While these laws were openly aimed at protecting heritage, particularly monuments and Pre-Columbian objects, they were unofficially used as a tool to strengthen new nationalist governments. How effective were these laws? In some cases, politicians took advantage of their position as official emissaries to bypass such legislation and sell pre-Columbian objects on the Parisian art market. For example, Mrs. Tinoco, the wife of Federico Tinoco Granados, the former President of Costa Rica, sold dozens of Costa Rican pieces in Paris in 1929 and 1930. Alberto José Pani, Mexico’s plenipotentiary minister in France, did the same in 1930 and 1932 for Mexican objects, as well as Désiré Pector, Consul of Nicaragua in Paris.

A continuation of our first paper on the market for pre-Columbian objects in Paris (“A New ‘Eldorado’: The French Market for Pre-Columbian Artefacts in the Interwar Period”), this presentation will seek to analyze how official Latin American emissaries both created and circumvented the legal framework. Paradoxically, this duplicitous activity, which forms the basis for an obvious case of translocations, was also an opportunity for these same politicians to purchase Pre-Columbian objects—which had been stolen and placed on the Paris art market prior to legislation—and therefore to enrich national collections in museums of their country of origin.

Biography

Léa Saint-Raymond (École Normale Supérieure of Paris (Department of Mathematics and Applications) received her Ph. D. in art history in 2018, from the Université Paris Nanterre, focusing on the establishment of new markets at Parisian art auctions from the 1830s through 1939. She is currently a graduate fellow at Ecole Normale Supérieure of Paris (Department of Mathematics and Applications). In 2019, she was Bénédicte Savoy’s research assistant at the Collège de France. In 2016, she worked as a guest scholar at the Getty Research Institute, Los Angeles, in the program “Art Dealers and the Making of the American Market (1885-1930)”. Her research combines economics, art history and digital humanities. In particular, she co-founded GeoMAP, “Géographie du marché de l’art parisien”, a georeferenced repository of Parisian art dealers, from 1815 through 1955 (<https://paris-art-market.huma-num.fr>), opening access to her Ph. D. dataset on Harvard Dataverse (<https://dataverse.harvard.edu/dataverse/harvard?q=saint-raymond>).

Elodie Vaudry (National Autonomous University of Mexico) is a lecturer in contemporary art history (section 22) from the National Council of Universities. and she just completed a graduate fellowship at the Institute of Aesthetic Research at the National Autonomous University of Mexico (UNAM). She received her Ph. D. in art history in 2016 from the University Paris-Nanterre under the direction of Rémi Labrusse. She received an award from the Institute of the Americas in Paris for her doctoral thesis which was published at the University Presses of Rennes in France in 2019. Her research focus is on the presence and uses of pre-Columbian art in France, pre-Hispanic motifs, cultural diplomacy and primitivism in Latin America. Academic events she organized included a symposium about the “Idiosincrasia del indigenismo en América Latina” in the UNAM in November 2018. She also edited issue 12 of the journal *Artelogie* on “L’indigénisme diasporique” which was published in September 2018.

**Translocations of Objects from Africa to Germany (1884-1919):
Today's Perspective on their Enablement and Justification**

— Sheila Heidt —

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What enabled translocations of objects from Africa to Germany during the German colonial rule?
What legal framework justified acquisitions under duress and violent acquisitions?

This presentation aims to present the historical context of said translocations, focusing on the development of the legal system established in the German African colonies. By doing so, the progression of oppression within the colonies and the exclusion and discrimination of the local population can be traced by way of legal enactment, showing that the translocations of objects from Africa to Germany during specific periods of time must at least be considered problematic. During these time periods most objects did not pass from one hand to another voluntarily or in a context of equal trade. Above all, punitive expeditions allowed for the taking of war booty. The foregone atmosphere of oppression of such expeditions as well as the situation following them makes changes in ownership during these times often seem questionable.

In light of the described historical context, how should translocations during the German colonial rule be handled today? The current legal instruments protecting cultural heritage or making restitutions possible do not consider the circumstances of former colonial rule in Africa and therefore do not apply to cases of translocations during this time.

The possibilities of putting an end to this situation and thus allowing a debate of historical events as well as their acknowledgement are numerous. The final part of this presentation will therefore name some possibilities, putting them up for discussion.

Biography

Sheila Heidt grew up in several African countries. She studied law and art history at the University of Trier. She wrote her master's thesis on the art dealer Karl Haberstock. Her dissertation in art studies deals with provenance research on African objects of colonial contexts. As a lawyer she handles questions related to restitutions according to the "Handreichung", copyright, media and art law, museum affairs, inventory and documentation of art collections as well as licensing rights. As a research fellow at the University of Bonn she is part of the "Restatement of Restitution Rules" research project. She is a member of the Arbeitskreis für Provenienzforschung e.V. and author of the practitioner's guide "Restitutionsbegehren bei NS-Raubkunst" (ISBN 978-3-428-55027-2), published in 2017 with Duncker & Humblot.