



Apysí design by Jakundá Asurini

Exhibiting Concepts Experiencing Meanings

**Current and future curatorial
challenges**

15-17 May 2014

an international symposium at the

**Sainsbury Research Unit
University of East Anglia
Norwich**

Programme and Abstracts

Celebrating the 25th anniversary of the Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas, this symposium brings together curators from within and beyond those regions to discuss the intellectual and other challenges presented by exhibition making. The symposium provides an opportunity to assess current practice in anthropological, archaeological and art-historical exhibitions and to consider future directions.

UNIVERSITY OF EAST ANGLIA · NORWICH



Sainsbury Research Unit
for the Arts of Africa,
Oceania & the Americas

UEA University of
East Anglia

WELCOME

Steven Hooper

Director, Sainsbury Research Unit, symposium co-convenor

Hosting a symposium that engages with issues of representation and display of the arts of Africa, Oceania and the Americas is an appropriate way to celebrate the 25th anniversary of the founding of the Sainsbury Research Unit. Sir Robert and Lady Sainsbury, whose collection on display in the Sainsbury Centre inspired the establishment of the SRU, always took a close interest in the presentation of works of art, and were keen that young people should have opportunities to see and experience the finest skills achieved by people from all over the world. However, exhibition-making is not a straightforward task, with many, sometimes conflicting, issues demanding to be addressed in the 'contact zones' that are exhibitions. My colleagues and I, and especially Aristoteles Barcelos Neto, who has taken the intellectual lead as co-convenor, hope that this symposium will help us all think in positive ways about the range of important issues that are of concern for responsible exhibition makers, both professionals and students alike.

INTRODUCTION

Aristoteles Barcelos Neto

Lecturer, Sainsbury Research Unit, symposium co-convenor

The last 25 years has seen the opening of several new museums – and significant extensions in old ones – dedicated to the display of the arts of Africa, Oceania and the Americas. These initiatives have promoted an intensification of curatorial projects worldwide, scaling up possibilities and experiences. During this same period, material culture studies have been boosted with new theoretical approaches, many of them interdisciplinary, and by sophisticated and innovative ethnographies, which have made a direct impact on curatorial projects. Also, new themes and new modes of exhibiting emerged from such projects. Some exhibitions were successful at giving a sense of a micro-cosmos or at proposing conceptual relations through the display of certain sets of artworks and other objects. Combinations, comparisons, chronological revisions,

political controversies and unexpected interpretations have all become more and more familiar in the curatorial and exhibition business. Following these lines, we can also note that curators have gained an important role in mediating social relations between people and things and in setting contexts for the (re)creation of symbolic meanings.

Exhibitions involve person-object-person relations in a controlled spatio-temporal context. Recent modes of display have helped create new symbolic meanings in exhibitions, not just because of their intrinsic relational nature, but also because of shifting conceptual frontiers. Some curatorial and museological practices today challenge long-established anthropological and archaeological concepts. These practices, in turn, are challenged by 'native' concepts, many of them objectified through theoretical analysis. But how can concepts such as *ashe*, *mana* and *pacha*, theological abstractions such as grace and *echad*, and inter-semiotic relations such as songs woven in baskets be made visible? No less problematic is the display of objects with little or no provenance information. How can these obscure objects be made relational in an exhibition setting? We expect this symposium to be an opportunity to discuss these and other related topics of past, present and future curatorial practices.



Norman Foster's Sainsbury Centre for Visual Arts with Henry Moore's *Reclining Figure* of 1956-62 in the foreground (photo: Andy Crouch)

Summary programme of sessions and speakers

Thursday 15 May 2014

- 10.30 Registration: Thomas Paine Lecture Theatre lobby, UEA
11.15 Welcome – Steven Hooper (SRU)
11.20 Introductory remarks – Aristoteles Barcelos Neto (SRU)

PART ONE: CURATING EXHIBITIONS ACROSS THE REGIONS

Session 1 Exhibition projects on/in the three regions (chair: Steven Hooper)

- 11.30 Polly Nooter Roberts (UCLA/LACMA)
Curatorial turns in exhibiting Africa: Reflexivity, re-creation, and relevance
- 12.05 Emmanuel Kasarhérou (Quai Branly, Paris/New Caledonia)
The exhibition 'Kanak, L'art est une parole': from inside to outside and return
- 12.40 Joe Horse Capture (NMAI, Washington DC)
Native American exhibitions: Where are the Indians?
- 13.15 Lunch

Session 2 Curating South American archaeology (chair: George Lau)

- 14.30 Colin McEwan (Dumbarton Oaks, Washington DC)
Displaying the Pre-Columbian Americas: Whose concepts? Whose meanings?
- 15.00 Steve Bourget (Musée d'Ethnographie, Geneva)
A Moche king in Geneva: exhibiting ancient Andean research
- 15.30 George Lau (SRU, discussant)
- 16.00 Tea/coffee break

Session 3 Curating Oceanic arts and history (chair: Steven Hooper)

- 16.30 Adrienne Kaeppler (NMNH, Washington DC)
Cook, tabu, and encounters: Giving voices to historical objects
- 17.00 Noelle Kahanu (University of Hawai'i at Manoa, Honolulu)
Kū a Mo'ō: The curator as guardian of portals and passageways
- 17.30 Steven Hooper (SRU, discussant)
- 18.00 Close [SCVA Galleries open until 19.00]
- 18.45 Drinks, then buffet supper at 19.30 (SCVA)

Friday 16 May 2014

Session 4 Curating African arts and history

(chair: Anne Haour)

- 09.30 Kiprop Lagat (National Museums of Kenya, Nairobi)
Issues and challenges in exhibiting cultures: an experience from Kenya
- 10.00 Atta Kwami (Artist/curator, UK/Ghana)
Ghanaian displays for museums, and other places
- 10.30 Anne Haour (SRU, discussant)
- 11.00 Tea/coffee break

PART TWO: CONCEPTS, EXPERIENCES AND MEANINGS

Session 5 Concepts in and through objects: curatorial challenges

(chair: Chris Wingfield)

- 11.30 Aristoteles Barcelos Neto (SRU)
Curating Amerindian perspectivism and multinaturalism: Wauja concepts in museum exhibitions
- 12.00 Sandy Heslop & Joanne Clarke (ART, UEA)
Basketry, pottery and the origins of decoration: Morphology and its discontents
- 12.30 Chris Wingfield (MAA, Cambridge, discussant)
- 13.00 Lunch

Session 6 Experiencing exhibitions 'at home' and abroad

(chair: Christian Kaufmann)

- 14.10 Gaye Sculthorpe (British Museum)
Exhibiting Indigenous Australia at home and abroad
- 14.40 Karen Jacobs (SRU)
A place of encounter: Museum collections, programmes and audiences
- 15.10 Christian Kaufmann (SRU/Basel, discussant)
- 15.40 Tea/coffee break

Session 7 Creating meanings and interpretations

(chair: Anita Herle)

- 16.10 Allen Roberts (UCLA)
'A Saint in the City': the exhibition as Imagorium

- 16.40 Karen Kramer (Peabody Essex Museum, Salem)
Shapeshifting: Inviting change through exhibiting Native American art
- 17.10 Anita Herle (MAA, Cambridge, discussant)
- 17.40 Close [SCVA galleries open until 18.30]
- 18.30 Drinks reception; performance by Rosanna Raymond
- 19.30 SRU 25th Anniversary dinner (SCVA)

Saturday 17 May 2014

Session 8 Pacific Exhibitions: pasts, present, future

(chair: Fiona Savage)

- 09.30 Sean Mallon (Museum of New Zealand Te Papa Tongarewa)
Exhibiting the Pacific: reconfiguring art, artifacts and ethnography
- 10.00 Steven Hooper (SRU)
Continuities, connections and conundrums in curating Pacific art exhibitions
- 10.30 Fiona Savage (SRU, discussant)
- 11.00 Tea/coffee break

Session 9 Curating permanent exhibitions in Europe

(chair: Steve Bourget)

- 11.30 Philippe Peltier (Musée du quai Branly, Paris)
The Labyrinthine Journey
- 12.00 Markus Schindlbeck (Berlin Museum)
Ethnographic Displays in Castles and Museums: the long path of the Berlin collections
- 12.30 Steve Bourget (Musée d'Ethnographie, Geneva, discussant)
- 13.00 Lunch

Session 10 Plenary: reflections on emerging themes, exhibitions and the future

- 14.00 John Mack (SRU, convenor)
- 14.10 Panel: Polly Nooter Roberts, Emmanuel Kasarhérou, Joe Horse Capture
- 14.30 General discussion
- 15.15 Close and disperse

SCVA Galleries open until 17.00



The glazed passageway in the Crescent Wing extension at the Sainsbury Centre



View inside the SRU's Robert Sainsbury Library in the Sainsbury Centre

Programme of session papers and abstracts

PART ONE: CURATING EXHIBITIONS ACROSS THE REGIONS

SESSION 1: EXHIBITION PROJECTS ON/IN THE THREE REGIONS

(chair: Steven Hooper)

11.30 Mary (Polly) Nooter Roberts (UCLA/LACMA)

Curatorial turns in exhibiting Africa: Reflexivity, re-creation, and relevance

African arts foster knowledge and self-questioning, both among original producers, users, and connoisseurs, and in Western museum contexts. Beginning in the 1980s, a series of reflexive exhibitions questioned the role of museums in shaping perceptions of African arts. Since the 1990s, certain exhibitions have emphasized cultural encounters, first voices, and the constantly transforming nature of traditional arts. Nowadays, Africans are working locally to create spaces of display and education about their own pasts and for their own purposes. African and other scholars are bringing greater transparency to cultural and historical transactions underlying the presence and paradoxes of traditional arts in museum settings. Tradition-based African art exhibitions can find new relevance through collaborative consideration of issues such as cultural patrimony, heritage tourism, histories of colonialism, relationships to contemporary and diasporic experience, theories of performance, and roles of contemporary museums. To ensure the dynamism of exhibitionary approaches to tradition-based arts, academics and museum curators must question what historical arts mean to contemporary identities-in-the-making, and how research can engage new and ever-changing forms of cultural expression and philosophical reflection.

12.05 Emmanuel Kasarhérou (Musée du quai Branly, Paris/New Caledonia)

The exhibition 'Kanak, L'art est une parole': from inside to outside and return

The exhibition focusing on New Caledonia, 'Kanak, L'art est une parole', was shown in La Galerie Jardin at the Musée du quai Branly in Paris from October 2013 to January 2014. It then opened at the Tjibaou Cultural Centre in Noumea in April and is still on show there. This presentation will share the curator's experience of organising and adapting the exhibition at both venues, inside and outside the region concerned. It will also review how an exhibition of this kind can present important cultural practices and sometimes uncomfortable histories.

12.40 Joe Horse Capture (NMAI, Washington DC)

Native American exhibitions: Where are the Indians?

Presenting the works and ideas of “non-Western” cultures in a museum has been riddled with successes and frustrations since museums have existed. This presentation will provide an overview of Native-themed exhibitions at the Minneapolis Institute of Arts and the National Museum of the American Indian, Smithsonian Institution, in the hope of providing some insight into the issues of identity, curatorial control, and content. People from the cultures being portrayed in exhibitions are entering the museum field, and the dynamic of how they are presented is shifting.

SESSION 2: CURATING SOUTH AMERICAN ARCHAEOLOGY

(chair: George Lau)

14.30 Colin McEwan (Dumbarton Oaks, Washington DC)

Displaying the Pre-Columbian Americas: Whose concepts? Whose meanings?

Museum exhibitions conventionally aspire to communicate some of the outcomes of academic field and collections research and endeavour to make this available for broader public consumption. Likewise, convention normally dictates that objects are arranged so as to help explain and illustrate a narrative framework that is intended to be accessible and intelligible to specialists and non-specialists alike. This invites comparison with the way that western linear narratives often govern how traditional art exhibitions are hung. I interrogate the assumptions underpinning such unilineal narratives and explore how multiple narratives can be deployed even within the constraints of the traditional exhibition format. I pose questions about the different curatorial perspectives that have been adopted in curating and exhibiting the Americas over the years, drawing mostly on case studies offered by Museum of Mankind/British Museum exhibitions. As increasingly commercially driven demands impinge on exhibition display and interpretation, I ask whether curatorial capacity for originality and invention can do justice to both Native American perspectival ontologies and to the anthropological sciences. Whose concepts and whose meanings are we presenting?

15.00 Steve Bourget (Musée d’Ethnographie, Geneva)

A Moche king in Geneva: Exhibiting ancient Andean research

In 2008, my research team and I unearthed the burial of a Moche ruler at Huaca el Pueblo, a ceremonial centre in the Zaña Valley. He had been placed in a large chamber along with the bodies of three other individuals and more than

180 metallic objects and ceramics. The presentation of this remarkable context, and the research it has generated, will be made in a few months' time to mark the reopening of the Museum in Ethnography in Geneva. This paper aims to discuss the difficulties of translating scientific research into an exhibition project, but also the opportunities of presenting such research to a wider audience.



A view of a Hawaiian feathered cloak and other Polynesian items in *Pacific Encounters: art and divinity in Polynesia 1760-1860* at the Sainsbury Centre for Visual Arts, UEA (photo: Andy Crouch)

SESSION 3: CURATING OCEANIC ARTS AND HISTORY

(chair: Steven Hooper)

16.30 Adrienne Kaepler (NMNH, Washington DC)

Cook, tabu, and encounters: giving voices to historical objects

Research on material culture in the Kingdom of Tonga for my PhD at the University of Hawai'i was the beginning of decades of research in museum collections. During 1½ years in the field, Tongans were quite active in making barkcloth, mats, and traditional houses, but most of my mentors did not know about the art and artifacts that had been collected during the two centuries since Europeans and Americans had visited and obtained important objects

which were no longer made. I promised to try to locate objects that had been collected by the earliest visitors, starting with Captain James Cook and others they had read about. My plan was to find these early objects and photograph them so that they could add their knowledge to these pieces. I then began working at Bishop Museum and was given three months to carry out this project in England and the rest of Europe. I found, however, that this was not as easy as I thought it was going to be. Early Tongan materials were hopelessly mixed with other Polynesian materials, many simply provenanced to "Otaheite". Much of this material was thought (often incorrectly) to be from the Cook voyages and it took me several trips and several years to attempt to sort it out. Only after nearly eight years, I thought I knew enough to organize the exhibition, *Artificial Curiosities: Being an Exposition of Native Manufactures Collected on the Three Voyages of Captain Cook, RN* (1978). This was an important exhibition for Hawaiians and other Pacific Islanders as it was the first time that they had seen objects made by their ancestors in a venue that many of them had access to and/or a book to read about them. They wanted to know more. Since the 1970s many more exhibitions focused on Pacific materials have taken place, many emphasizing Cook or other early collectors and collections such as those made by Christian missionaries, on the concepts of *mana* and *tabu*, and on various kinds of encounters. My paper will review a few of the many Pacific exhibits of the past fifty years, most of them outside of the Pacific, and how they have been received by Pacific Islanders who have given voice to many of the historical objects.

17.00 Noelle Kahanu (Bishop Museum/University of Hawai'i, Honolulu)

Kū a Mo'ō: The curator as guardian of portals and passageways

This past 21 September, with the grand re-opening of the Pacific Hall, Bishop Museum brought to a close an 8-year \$24 million dollar renovation project. Beginning with the Hawaiian Hall, which reopened in 2009, and continuing with the Pacific Hall, it has been a momentous undertaking, not only to transform the physical environment but to engage in a fundamental interpretative shift towards a native perspective. Figuratively, it was the *mo'ō* who guided this process, an ancient deity who took lizard form. Fierce guardians, they were embodied in the consultation efforts with Hawaiian leaders, scholars, artists and practitioners and in the desire by staff to be authentic, to evoke ancient voices in a modern context, to transport visitors to a native place governed by the moon. But can such an analogy offer insights into Oceanic undertakings thousands of miles away? Kahanu will offer several suggestions, based on her 15 years of work at Bishop Museum.

SESSION 4: CURATING AFRICAN ARTS AND HISTORY

(chair: Anne Haour)

09.30 Kiprop Lagat (National Museums of Kenya, Nairobi)

Issues and challenges in exhibiting cultures: an experience from Kenya

This presentation focuses on curatorial practices drawn from recent experiences in exhibition development at the National Museums of Kenya, a semi-autonomous government agency responsible for heritage management. Exhibitions, as forms of cultural production and representation, should, as much as possible, incorporate stakeholders' interests, especially of the source and target communities to elicit their support. Against this premise, this presentation starts with a discussion of the issues considered and those generated by *Hazina: traditions, trade and transitions in eastern Africa*, an exhibition developed using collections of the British Museum that travelled to Nairobi in 2006. It then considers the development of the new galleries of the Nairobi National Museum that opened in 2008 with funding support from the European Union. It finally discusses some of the emerging socio-political, economic and ecological challenges in Kenya and the possible role that NMK will have to play.



View of the Living Area gallery at the Sainsbury Centre (photo: Jessica Hallyborne)

10.00 Atta Kwami (Artist/curator, UK/Ghana)

Ghanaian displays for museums, and other places

The paper examines the transformations in exhibition displays within the National Museum of Ghana, Accra (GMMB) since the 1970s. It questions how much has been learned from roadside displays and market/street art workshop designs. It also includes the author's experience with the display of a single object at the Smithsonian Institution National Museum of African Art, Washington, DC (1994-1995); Oriel Mostyn Gallery, Llandudno, Wales; and the Lowry, Salford (2002); the setting up of the KNUST Museum in Kumasi (2003-2005); and ARTZUID International Sculpture Route, Amsterdam, 2011 and 2013.

PART TWO: CONCEPTS, EXPERIENCES AND MEANINGS

SESSION 5: CONCEPTS IN AND THROUGH OBJECTS: CURATORIAL CHALLENGES (chair: Chris Wingfield)

11.30 Aristoteles Barcelos Neto (SRU)

Curating Amerindian perspectivism and multinaturalism: Wauja concepts in museum exhibitions

In 1996, my colleagues Eduardo Viveiros de Castro and Tania Stolze Lima set a new theoretical framework for Amerindian studies, which later became an intellectual field on its own and contributed to the ontological turn in anthropology. It was clear from the beginning that visual arts would have a major role to play in this new field. The first museum exhibitions to reflect this turn opened in 2003 and 2004 around the Wauja concept of *apapaatai*. This paper revisits these exhibitions, in the light of a recent curatorial work presented by Philippe Descola in the exhibition 'La Fabrique des Images' at the Musée du quai Branly, and discusses two other concepts – *wĩtsixuki* and *kanupá* – although they are much more difficult to make visible than *apapaatai*. On this later concept I produced and directed an ethnographic film in 2007, which will also be discussed as part of different curatorial strategies.

12.00 Sandy Heslop & Joanne Clarke (ART, UEA)

Basketry, pottery and the origins of decoration: morphology and its discontents

One of the aims of the project 'Basketry and Beyond' and the exhibition 'Basketry: making human nature' was to explore the relationships between woven forms and the development of surface pattern. This paper revisits the fate of Gottfried Semper's so-called *Bekleidungstheorie* (1860) which included

his view that decoration of a geometrical kind was derived from weaving. While archaeologists have been broadly supportive of morphology as a way of understanding forms, it has been regarded with deep suspicion by art historians. To writers such as Ernst Gombrich and Sigfried Giedion it appeared as a doctrine of constraint and could be associated with repression. This was not congenial to a liberal humanist discipline seeking to enhance the perceived value of the arts and harness them against the rise of totalitarianism. However, as this paper shows, excavations in Japan and the Levant continue to unearth very early ceramic material that demonstrates the impact of basketry on the decorative repertoire. Potters (and basket-makers) were constantly devising new forms, textures, techniques and new combinations of motifs based on an inherited vocabulary of pattern that (like any other) was as liberating as it was deterministic.

SESSION 6: EXPERIENCING EXHIBITIONS 'AT HOME' AND ABROAD

(chair: Christian Kaufmann)

14.10 Gaye Sculthorpe (British Museum)

Exhibiting Indigenous Australia at home and abroad

In 2015, the British Museum will present a major temporary exhibition in London on Indigenous Australia. Many of the objects will then travel to Australia to a related exhibition at the National Museum of Australia in Canberra. The return of objects to their place of origin, most for the first time since collection, will raise complex issues about representation, ownership, repatriation and community engagement. This paper will explore the community and international engagements behind the linked exhibitions and consider how colonial legacies as well as contemporary social and political issues affect exhibition-making and audiences in both locations.

14.40 Karen Jacobs (SRU)

A place of encounter: Museum collections, programmes and audiences

This paper will focus on two exhibitions in order to explore curatorial issues involved when organising exhibitions 'at home' and 'abroad'. The exhibition *Papua Lives! Meet the Kamoro* (14 February- 31 August 2003) at the National Museum of Ethnology in Leiden was the result of a research project focusing on Kamoro woodcarving, which also involved recent collecting of Kamoro art. The exhibition *'Art and the Body: exploring the role of clothing in Fiji'*, currently on display at the Fiji Museum in Suva, Fiji, is one of the outcomes of the Fijian Art Project, funded by the UK-based Arts and Humanities Research Council

(www.fijianart.sru.uea.ac.uk). Both exhibitions were accompanied by events – an auction in the framework of the Kamoro exhibition, and a workshop entitled *Fabricating Fashion?* in the framework of the Fiji exhibition – that put the exhibition in a different spotlight, teasing out issues of representation and the politics of display, community engagement and the contemporary relevance of museum collections.

SESSION 7: CREATING MEANINGS AND INTERPRETATIONS

(chair: Anita Herle)

16.10 Allen Roberts (UCLA)

‘A Saint in the City’: the exhibition as Imagorium

In 2003, a major exhibition called ‘A Saint in the City: Sufi Arts of Urban Senegal’, funded by the US National Endowment for the Humanities, opened at the UCLA Fowler Museum and then travelled to five other US museums through 2008. A particular visual environment within the walk-through proved the heart and soul of the exhibition: a prayer room was meticulously reconstructed after that of a Senegalese holy man. Paintings were commissioned from the artist whose devotional works grace the Senegalese sanctum, and objects purchased in Dakar were similar to the man’s possessions. Polly Nooter Roberts and I dubbed the room an ‘Imagorium’ because of its wall-to-wall portraits of Senegalese Sufi saints that conveyed *baraka*, or God’s blessings, via its pictures-as-portals to divinity. Senegalese visiting the exhibition took to praying in the room, as did others without any particular knowledge of mystical Islam who nonetheless felt something special—a sort of aura, one must say. A UCLA-based Buddhist group came to meditate within the Imagorium more than twenty times, for example, as did a Lakota shaman with a New Age practice in Southern California. How this active place of blessing was created by curators working with Los-Angeles-based Senegalese Sufis, and how it was found efficacious by visitors of varied backgrounds will be the subject of my presentation.

16.40 Karen Kramer (Peabody Essex Museum, Salem)

Shapeshifting: Inviting change through exhibiting Native American art

Many museums are inviting changes in the perception and appreciation of Native American art and culture through exhibitions, eschewing many standard practices in presentation and interpretation. Among the various approaches have been organizing community-curated exhibitions, bringing in multiple voices through audio tours and labels, collaborating with community groups,

and introducing technology and interactive spaces within galleries. Since 1995, the Peabody Essex Museum has experimented with exhibition research and implementation strategies to work with Native community representatives, and engage audiences in the final product. This paper explores various methods – and their successes and pitfalls – the Peabody Essex Museum has employed over the past 20 years of exhibiting Native American art and culture. I will draw particular attention to the recent acclaimed exhibition *Shapeshifting: Transformations in Native American Art*, which involved formative audience evaluation, working with a number of advisors, interweaving historic and contemporary Native American art from various regions, and using new media, for the end goal of inciting and inviting an increased understanding of Native American art.

SESSION 8: PACIFIC EXHIBITIONS: PASTS, PRESENT, FUTURE

(chair: Fiona Savage)

09.30 Sean Mallon (Museum of New Zealand Te Papa Tongarewa)

Exhibiting the Pacific: reconfiguring art, artifacts and ethnography

At the Museum of New Zealand Te Papa Tongarewa, indigenous peoples are more involved in the interpretation of their cultures than ever before. Pacific Islanders, once considered exotic foreigners, have become part of the nation the museum represents and part of the curatorial staff responsible for Pacific Cultures collections. These circumstances have created a range of challenges and opportunities. These relate to how we present collections, what we collect and whose voice or voices are presented or heard in our displays. Based on recent examples from Te Papa, my presentation examines the significance of art, artifacts and ethnography in representing Pacific Cultures in the post-colonial museum.

10.00 Steven Hooper (SRU)

Continuities, connections and conundrums in curating Pacific art exhibitions

This paper reviews issues that arose in curating the exhibition *Pacific Encounters: art and divinity in Polynesia 1760-1860* (SCVA, Norwich, 2006; Musée du quai Branly, Paris, 2008), and that are currently under consideration in relation to the forthcoming exhibition *The Arts of Fiji* in Bonn, Geneva and Norwich (2015-17). The relationship of the present to the past, with its sometimes contested and uncomfortable histories, is complex. In the case of the *Arts of Fiji*, an exhibition that will feature historical as well as contemporary material, pre-Christian objects, now deemed problematic by many Fijians, will be shown

alongside contemporary objects such as canoes and bark cloths, which, though having important cosmological meanings in the past, can now be interpreted as valuable heritage and framed in the context of outer island development.

SESSION 9: CURATING PERMANENT EXHIBITIONS IN EUROPE

(chair: Steve Bourget)

11.30 Philippe Peltier (Quai Branly, Paris)

The Labyrinthine Journey

At the time of its opening, the Musée du quai Branly was in the spotlight of the press. Many reviews have been published on the building, the collections and the expectations of the public. Seven years after the opening, periodic surveys of visitors to the collection and the exhibition raise unexpected questions about the place and the role of the museum. The collection's permanent exhibition space is perceived not so much as a place to learn as a place to travel and discover in a labyrinthine journey.

12.00 Markus Schindlbeck (Berlin Museum)

Ethnographic Displays in Castles and Museums: The long path of the Berlin collections

As with many collections of ethnographic artefacts, the history of the Berlin collection of Pacific objects and its presentation is full of ups and downs, of knowns and unknowns, and of unsolved mysteries. As part of the collection is moving back again to a partially reconstructed castle, this paper presents some aspects which were decisive in the former displays. Thus the permanent exhibitions of 1926, of the 1950s and of 1970 will be recapitulated. The exhibitions will be explained in a wider context of the Berlin museum situation in the Twenties and in the Seventies of the 20th century. A central theme will be the ongoing expansion of art museums encroaching on the ethnographic collections, as will be explained in detail with the plans for the Humboldt-Forum to be situated in the old and new Prussian Castle.

Biographies of presenters and discussants

Aristoteles Barcelos Neto

Lecturer in the Arts and Anthropology of the Americas at the Sainsbury Research Unit, University of East Anglia, and former research fellow at the Collège de France, Paris. He was awarded the CNPq/ANPOCS prize for best PhD dissertation in the Social Sciences. From 1998 to 2005 he created Amazonian ethnographic collections for museums in France, Portugal, Germany and Brazil, and in 2004-5 he produced and directed the show *La Danse des Grands Masques Amazoniens* for the Festival International de Radio France. After this period he became involved in the production and direction of six ethnographic films in South America, which have been viewed in more than 100 countries worldwide. His publications include the books: *A Arte dos Sonhos: Uma Iconografia Ameríndia* (Lisbon, 2002), *Visiting the Wauja Indians: Masks and Other Living Objects from an Amazonian Collection* (Lisbon, 2004) and *Apapaatai* (São Paulo, 2008).

Steve Bourget

Curator for the Americas and director of research at the Museum of Ethnography in Geneva (MEG). He also fulfils a part-time position in the Laboratory of Prehistoric Archaeology and Anthropology at the University of Geneva. Prior to this position, he was associate professor in the department of Art and Art History at the University of Texas (Austin) where he received tenure in 2005. In the last few years, Bourget has published six books (two of these presently under contract) and thirty-seven articles relating largely to Moche archaeology and visual culture.

Anne Haour

Reader in the Arts of Archaeology of Africa at the SRU, her focus is on the 'medieval' archaeology of West Africa, in particular the Sahel, the band of land south of the Sahara. Vast and powerful 'empires' are described in historical records of the period as controlling the land – but little is known of them in archaeological terms. In 2011 she began a five-year research project funded by the European Research Council, 'Crossroads of Empires: Archaeology, Material Culture and Sociopolitical Relationships in West Africa', focussing on the archaeology of the Niger River Valley at the Bénin/Niger border. She has recently published *Outsiders and Strangers: an Archaeology of Liminality in West Africa* (2013).

Anita Herle

Anita Herle is Senior Curator for World Anthropology at the Museum of Archaeology and Anthropology in Cambridge, with particular responsibility for the Pacific and the Americas. She has regional interests in the Torres Strait, Vanuatu, Fiji and Canada. Her research topics include museum anthropology, the early history of British anthropology, art and aesthetics, and visual histories. She coordinates the MPhil in Social Anthropology and Museums and teaches in museology, the anthropology of art and visual media. She was lead curator (with Mark Elliott and Rebecca Empson) for 'Assembling Bodies: Art, Science and Imagination', part of the Leverhulme-funded project on Changing Beliefs of the Human Body (2005-2009) and a co-investigator on the AHRC funded Fijian Art research project (2011-2014).

T. A. (Sandy) Heslop

Sandy Heslop studied art history at the Courtauld Institute of Art in London, focusing on European art of the 15th century and subsequently on Romanesque art and architecture. He was appointed to a lectureship at UEA in 1976 and after the opening of the Sainsbury Centre for Visual Arts began to use the African, Oceanic and indigenous American material in the Sainsbury Collection to teach undergraduates, which led to a developing interest in art as a global phenomenon. He has published widely on medieval art, and directed various research projects including the AHRC-funded 'Basketry and Beyond' with colleagues in SRU, curating the exhibition 'Basketry: making human nature' at the Sainsbury Centre in 2011. He was Slade Professor of Fine Art at Cambridge in 1997-8 and in 2008 chaired the RAE panel for History of Art, Architecture and Design. He is currently Professor of Visual Arts at UEA.

Steven Hooper

Director of the SRU since 1988 and Professor of Visual Arts, he worked at the British Museum before postgraduate study at the Department of Social Anthropology at Cambridge, leading to a PhD, *A Study of Valuables in the Chieftdom of Lau, Fiji* (1982), having conducted over two years of fieldwork in Fiji. He has published catalogues of his grandfather's ethnological collection (1976) and of the Sainsbury Collection (1997) and more recently has directed AHRC-funded research projects focusing on Polynesian and Fijian art, leading to the exhibition and book *Pacific Encounters: art and divinity in Polynesia 1760-1860* (2006) and current work on an exhibition and book on Fijian art. Among his interests are the history of collections and person-objects relations, especially the role of relics in religion, the subject of a recent theoretical article 'A Cross-cultural Theory of Relics' (2014). He is President of the Pacific Arts Association.

Joe Horse Capture

Associate Curator in the Department of Collections Research and Documentation at the National Museum of the American Indian-Smithsonian Institution, and is a member of the A'aninin (Gros Ventre) tribe located in north-central Montana. Prior to working at NMAI, Horse Capture was the Associate Curator of Native American Art at the Minneapolis Institute of Arts for 15 years. He has published numerous times in the field of Plains Indian art, and has consulted with numerous museums across the United States.

Karen Jacobs

Lecturer in the Arts of the Pacific at the Sainsbury Research Unit. Concentrating on the Pacific, her research interests include the history of collections, missionary heritage, clothing, and contemporary art. She has worked on several research projects, focusing on the Kamoro region in West Papua (National Museum of Ethnology, 2000-03), on Polynesian Visual Arts (Arts and Humanities Research Council [AHRC], 2003-06), the Arts of Fiji (AHRC, 2011-14), and the material heritage of British missions in Africa and the Pacific (AHRC, 2012-13). Exhibition projects include *Papua Lives? Meet the Kamoro* (Leiden National Museum of Ethnology, 2003), *Pacific Encounters: Art and Divinity in Polynesia 1760-1860* (Sainsbury Centre for Visual Arts, 2006; Musée du quai Branly, 2008), *Art and the Body: Exploring the role of clothing in Fiji* (Fiji Museum, current). Her research on the Kamoro region in West Papua culminated in the book *Collecting Kamoro* (2012).

Adrienne Kaepler

Anthropologist and curator of Oceanic Ethnology at the National Museum of Natural History at the Smithsonian Institution in Washington, DC. Kaepler's research focuses on Oceanic arts (especially those of Tonga and Hawaii) in socio-political context. Since 2005, she has been President of the International Council on Traditional Music. Her publications include *James Cook and the Exploration of the Pacific* (with Robert Fleck, 2009); *Poetry in Motion: Studies in Tongan Dance* (1993) and *The Pacific Arts of Polynesia and Micronesia* (2008).

Noelle Kahanu

Noelle Kahanu was born, raised, and educated in Honolulu, Hawai'i. Following graduation from the William Richardson School of Law (1992), she served as Counsel to the US Senate Committee on Indian Affairs for 5 years, where she worked on issues affecting Native Americans, including Hawaiians. She worked for the Office of Hawaiian Affairs and the Native Hawaiian Education Council before joining Bishop Museum (1998) where she has served as cultural inventory specialist, project manager, and Director of Community Affairs.

Noelle has overseen the annual Native Hawaiian Arts Market, and has developed over 20 exhibitions incorporating the works of more than 100 native artists. She was instrumental in the 2010 landmark exhibition, *E Ku Ana Ka Paia*, an international gathering of the last three Ku temple images in the world. In March of this year, Noelle joined the American Studies Department of the University of Hawai'i at Manoa as a Public Humanities/Hawaiian program specialist.

Emmanuel Kasarhérou

Trained in archaeology and in anthropology, Emmanuel Kasarhérou became director of the Museum of New Caledonia in Noumea in 1985, and then cultural director of Tjibaou Centre in 1996, and general manager in 2006, where he curated many exhibitions. He is currently assistant to the director of the heritage collections at the Musée du quai Branly in Paris.



Lake Titicaca canoe, 1980s, Peru/Bolivia. British Museum. Exhibited in 2011 at the Sainsbury Centre for Visual Arts alongside material from many parts of the world in the exhibition *Basketry: Making Human Nature*.

Christian Kaufmann

PhD in Ethnology (Cultural Anthropology) 1969, field research in Papua New Guinea 1966-1967, 1972-1973, 1983, as well as in Vanuatu 1983, 1991, 1993; From 1970 to 2005 he was curator at the Museum der Kulturen in Basel,

responsible for the Oceania department. He initiated and coordinated an international exhibition on the arts of Vanuatu (co-editor with Joël Bonnemaïson, Kirk Huffman, and Darell Tryon of *Vanuatu. Océanie. Arts des îles de cendre et de corail/Arts of Vanuatu*, 1996). Most recently he co-edited with Oliver Wick *Nukuoro. Sculptures from Micronesia* (2013). Christian Kaufmann is participating in the preparation of an exhibition on Sepik art for 2015 in Berlin, Paris and Zurich. At the University of Basel he taught courses on museum anthropology and art; at the SRU he also taught on Melanesian art. He is a founding member of the Pacific Arts Association. In 2007 he spent time as an A. Mellon Fellow in Art History at The Metropolitan Museum of Art in New York. Currently he is Chairman of the Scientific Board at the Museo delle culture, Lugano.

Karen Kramer

Curator of Native American Art and Culture at PEM, where she has worked since 2002. In 2012, she curated *Shapeshifting: Transformations in Native American Art* and was general editor and essay contributor to its companion publication. Karen's longstanding commitment to innovative museum exhibition and interpretation has led her to many interesting projects over the past 20 years, including two inaugural exhibitions with the Smithsonian National Museum of the American Indian, and additional exhibitions at PEM: *Raven's Many Gifts: Northwest Coast Native Art; Intersections, Native American Art in a New Light*, and *Body Politics: Maori Tattoo Today*. She is curating *Native Fashion Now*, a traveling exhibition celebrating contemporary Native fashion from the 1950s to today. Currently serving as Past-President, Karen has been on the board of directors for the Native American Art Studies Association since 2003. She earned her MA in Anthropology from George Washington University in 2000.

Kiprop Lagat

Currently Director of the National Museums of Kenya and a PhD student at the Sainsbury Research Unit. His thesis is 'The Nairobi Memorial Park as a Site of Memory', focussing on the 1998 Nairobi US embassy bombing. Lagat aims to uncover the issues behind the memorial park's development and function and to explore how it inheres memories that are both personal and collective.

Atta Kwami

Atta Kwami is a painter, printmaker, independent art historian and curator whose work explores the dynamism, rhythmic structures and the power of improvisation in African visual practices. He trained and taught in Kumasi, Ghana and the UK. He has worked in major collections including the National

Museums of Ghana and Kenya; the National Museum of African Art, Washington, DC; The Metropolitan Museum of Art, New York, and The British Museum. He was a Visiting Fellow at the Cambridge/Africa Collaborative Research Programme on Art and Museums in Africa, 2012-13.

George Lau

Reader in the arts and archaeology of the Americas, especially of South America and the Central Andes, at the Sainsbury Research Unit. He has led archaeological fieldwork and collection studies in different regions of Peru and Europe. Focusing on Amerindian societies (particularly their art, ritual, economy and cosmology), his investigations examine the ways that people enmesh local social life and material things in regional processes of complexity and change. He has written extensively on death practices, warfare, architecture, ancient language, and the rich chiefly imagery (pottery, stone carving and textiles). His research has been funded by: National Science Foundation, Wenner-Gren, The British Academy and National Geographic. His publications include the books: *Ancient Alterity in the Andes: A Recognition of Others* (2013), *Ancient Community and Economy at Chinchawas* (2010) and *Andean Expressions: Art & Archaeology of the Recuay Culture* (2011). He is also one of the founding editors for the journal *World Art*.

Sean Mallon

Sean Mallon is Senior Curator of Pacific Cultures at the Museum of New Zealand Te Papa Tongarewa, where he has worked in various roles since 1992. He is the author or lead editor of several books including *Tatau: Samoan tattoo, New Zealand art, global culture* (2010) and *Tangata o le Moana: the story of New Zealand and the people of the Pacific* (2012). He was co-author of *Art in Oceania: A new history* (2012). His exhibitions include *Paperskin: the art of tapa cloth* (with Maud Page) (2009); *Tangata o le Moana* (2007), *Voyagers: discovering the Pacific and Tatau/Tattoo* (2002).

John Mack

Professor of World Art Studies at the University of East Anglia and Chairman of the Sainsbury Institute for Art. He joined UEA from the British Museum where he was Keeper of the Museum of Mankind and later Senior Keeper of the BM. He has travelled extensively in Africa, with longer-term fieldwork in eastern Africa and the western Indian Ocean. Among his many publications are *Madagascar, Island of the Ancestors* (1986), *Emil Torday and the Art of the Congo* (1990), *Museum of the Mind* (2003), *The Art of Small Things* (2007) and *The Sea: a Cultural History* (2011). His exhibition experience includes work on the BM's Sainsbury African Gallery. He is a past-President of the British

Institute in eastern Africa and a Fellow of the British Academy. He is currently working on a new project on aspects of the relationship between art and death in sub-Saharan Africa.

Colin McEwan

Director of Pre-Columbian Studies at Dumbarton Oaks Research Library and Collection, Washington DC. He specialises in the art and archaeology of the Pre-Columbian Americas and has carried out fieldwork in diverse settings ranging from the Peruvian Highlands, Upper Amazon, coastal Ecuador and Patagonia. From 1979-1991 he directed the Agua Blanca Archaeological Project focused on a major Manteño settlement in the Machalilla National Park, coastal Ecuador. He was formerly Head of the Americas Section at the British Museum, London where he authored or co-edited exhibition publications including *Ancient Mexico* in the British Museum (1994); 'Unknown Amazon: Culture in Nature in Ancient Brazil' (2001), 'Turquoise Mosaics from Mexico' (2006), 'El Caribe Pre-Colombino' (2008); 'Ancient American Art in Detail' (2009) and 'Moctezuma: Aztec Ruler' (2009). He is particularly interested in reconstructing and interpreting the roles that objects play in prehistoric cultural landscapes.

Mary (Polly) Nooter Roberts

Professor in UCLA's Department of World Arts and Cultures/Dance and Consulting Curator of African Art at the Los Angeles County Museum of Art. She holds an MA and PhD in Art History from Columbia University, and served as Senior Curator at the Museum for African Art until 1994 and as Deputy Director and Chief Curator of UCLA's Fowler Museum until 2008. Roberts is the author and curator of thematic books and exhibitions that explore the philosophical underpinnings of African visual arts and expressive cultures and theories of exhibiting. Together with Allen F. Roberts, she produced the award-winning works *Memory: Luba Art and the Making of History* (1996) and *A Saint in the City: Sufi Arts of Urban Senegal* (2003). In 2007, she was decorated by the Republic of France as a Knight of the Order of Arts and Letters for her promotion of francophone African artists.

Philippe Peltier

Senior Curator at the Musée du quai Branly in Paris. He has curated, co-curated and participated in many exhibitions, among which are 'Primitivism in 20th century art' at the Museum of Modern Art in New-York in 1984, 'Partage d'Exotisme', Fifth Lyon Biennale of Contemporary Art in 2000, 'Altar' at the Museum Kunst Palast in Düsseldorf in 2001, 'Gauguin, l'atelier des Tropiques' at the Grand Palais de Paris and Museum of Fine Art in Boston in 2003, 'New

Ireland – Art of the South Pacific’ at the Musée du quai Branly, the Art Museum in Saint-Louis and the Museum für Völkerkunde in Berlin in 2007. An anthropologist and art historian, he did field research in the Sepik River region in the 1980s and 1990s and in New Ireland in 2001.

Allen F. Roberts

Professor of World Arts and Cultures at UCLA. He taught at Albion College and the Universities of Michigan and Iowa before joining UCLA in 1999. Dr Roberts’ PhD in Anthropology from the University of Chicago (1980) was based upon 45 months of dissertation research among Tabwa people. His major publications include *Animals in African Art: From the Familiar to the Marvelous* (1994), and with Mary (Polly) Nooter Roberts, *Memory: Luba Art and the Making of History* (1996) and *A Saint in the City: Sufi Arts of Urban Senegal* (2003). All of these books accompanied major traveling exhibitions funded by the US National Endowment for the Humanities. Dr Roberts has published in many scholarly journals and collected volumes, and his monograph, *A Dance of Assassins: Performing Early Colonial Hegemony in the Congo* (2013), has just won the US African Studies Association’s Arnold Rubin Outstanding Publication Award.

Fiona Savage

Fiona gained her undergraduate degree in Archaeology, Anthropology and Art History from UEA in 2006 and an MA degree in the Arts of Africa, Oceania and the Americas (2008) and a doctoral degree (2011) from the Sainsbury Research Unit. The unique interdisciplinary approach to the study of non-western arts and cultures and the practical skills that she learned during this period were constantly used by her in her previous role as Curator for West African Collections at the British Museum. In October 2013 Fiona returned to the SRU as the 25th Anniversary Post-Doctoral Fellow and is currently engaged in two research projects; one in collaboration with the Department of Africa, Oceania and the Americas at the British Museum, which will result in the publication of an online research catalogue entitled *African Goldweights* (forthcoming 2014) and the other project will culminate in the publication of a monograph entitled *Golden Illusions: the Asante and Thomas E. Bowdich* (forthcoming 2016).

Markus Schindlbeck

Head of the Oceania and Australia department in the Ethnological Museum in Berlin, Schindlbeck is the curator of the permanent ‘Südsee’ exhibition held there from 2004. Since 2011 he has been President of the Berlin Society for Anthropology, Ethnology and Prehistory. His publications include *Von Kokos zu Plastik: Südseekulturen im Wandel* (1993) and *Expeditionen in der Südsee* (2006).

Gaye Sculthorpe

Curator and Section Head, Oceania at the British Museum since March 2013. Immediately prior to this appointment, she worked in Australia as a Member of the National Native Title Tribunal where she mediated native title agreements between Indigenous groups, governments and industries. Gaye worked at Museum Victoria in Melbourne for over 20 years where she was Head of the Indigenous Cultures Department and was responsible for the team that developed the opening exhibitions for Bunjilaka, the Aboriginal Centre at Museum Victoria in 2000. After leaving Museum Victoria as a staff member, she was subsequently appointed a trustee, a position she held for over six years. Amongst other responsibilities, she is currently curating an exhibition on Indigenous Australia that will open at the British Museum in April 2015.

Chris Wingfield

Co-Investigator of the AHRC-funded networking project, 'Who Cares? The Material Heritage of British Missions in Africa and the Pacific, and its Future'. He received his PhD from Oxford on the history of the London Missionary Society museum and its collections in April 2012. Wingfield is also an Honorary Research Associate at the Pitt Rivers Museum, where he worked from 2006-2009 on 'The Other Within' project.



The Sainsbury Research Unit graduate student study area on the east mezzanine of the Sainsbury Centre (photo: Andy Crouch)

Sainsbury Research Unit

The Sainsbury Research Unit (SRU) is based in the Sainsbury Centre for Visual Arts at the University of East Anglia. It is an international centre for the study of the arts of Africa, the Pacific region and the Americas, offering tuition and supervision for MA and PhD degrees. It also has a programme of visiting research fellowships. The SRU has a specialist library and dedicated study area, and also awards scholarships. SRU research and teaching combine anthropological, art-historical, archaeological and museological approaches.

The SRU is part of the School of Art History and World Art Studies and is a member of the Sainsbury Institute for Art (sifa.uea.ac.uk). It makes full use of the Robert and Lisa Sainsbury Collection, on display in adjacent galleries, which is renowned for its works of art from the Americas, Africa, Asia and the Pacific, as well as for its antiquities and modern works by Picasso, Moore, Giacometti and Bacon.

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