

INTERNATIONAL CONFERENCE
NOVEMBER 20–22, 2024

CHALLENGES AND OPPORTUNITIES
IN DEALING WITH
CULTURAL HERITAGE IN MUSEUMS

KUNSTHAUS ZÜRICH
Wednesday, 20 November
12.00–19.15
followed by an aperitif until 21.00

MUSEUM RIETBERG
Thursday, 21 November
9.00–19.00

SWISS NATIONAL MUSEUM
Friday, 22 November
9.00–16.00
followed by an aperitif until 17.30

SENSITIVE, PROBLEMATIC, CONTESTED?
CHALLENGES AND OPPORTUNITIES IN DEALING WITH
CULTURAL HERITAGE IN MUSEUMS

The handling of cultural heritage in museums has become the focus of heated public discussions in recent years. At the centre of the debate is a critical examination of collection histories and object biographies, as well as a critical review of traditional institutional and museum practices. This entanglement of issues takes centre stage at the international conference held in Zurich, jointly organised by the Kunsthau Zürich with its focus on fine art from the Middle Ages to Modern and Contemporary, the Swiss National Museum which specialises in cultural history and the Museum Rietberg with its collections of arts from Africa, Asia, Oceania and the Americas. The three museums have been examining their engagement with objects, testimonies and stories that are considered “sensitive, problematic or contested” in their exhibitions and collection research.

The Kunsthaus Zürich, a museum that started out as “an artists’ house”, is home to one of the biggest transhistorical art collections in Switzerland, ranging from medieval over Modern to Contemporary works. In being both a picture palace as well as a centre of curiosity the Kunsthaus collects, preserves, researches, exhibits and mediates art with a keen eye for societal challenges and with the desire to include multiple perspectives, apparent contradictions and with a new drive to face historical dilemmas.

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DAY ONE
WEDNESDAY, NOVEMBER 20, 2024

WELCOME

Corine Mauch Mayor of Zurich

INTRODUCTION

Annette Bhagwati Museum Rietberg
Ann Demeester Kunsthaus Zürich
Denise Tonella Swiss National Museum

INPUT

Carine Bachmann Director Federal Office of Culture

DESCRIPTION

Museums are undergoing transformative shifts as they critically reassess their histories, curatorial practices, and how they exhibit contested cultural heritage. The conversation revolves around collaborative curation, the role of Contemporary art, and formats of communication with the goal of decolonising collections and addressing provenance complexities. How do museums navigate ethical dilemmas, engage communities, and build sustainable futures?

MODERATION

SANDRA GIANFREDA (KUNSTHAUS ZÜRICH)
Four case studies of 15 minutes each
followed by a discussion and Q&A session

CONFERENCE
KUNSTHAUS ZÜRICH, 13.00–14.00, NOVEMBER 20
INTRODUCTION

PANEL I
KUNSTHAUS ZÜRICH, 14.00–16.00, NOVEMBER 20
CURATING

BEYOND THE PROJECT LOGIC

The Kunsthalle Bremen is privately supported by the Kunstverein in Bremen, which was founded in 1823, and holds a diverse collection of artworks spanning eight centuries. As a vital part of the cultural landscape, the museum not only sees itself as an exhibition venue, but also as a place to encounter and explore current issues and developments. Through the extensive historical collections and an active exhibition and event programme, the past and present as well as Bremen and the world are brought together in a productive dialogue.

Since 2016, the museum has been in a process of critical self-reflection, diversification and opening up, supported by various third-party funded projects. In addition to a variety of measures in the areas of audience, staff and programme, the projects touched on the museum's fundamental attitude and self-image. Many of them dealt directly or indirectly with the collection of the Kunsthalle Bremen, which represents the core of the institution's identity. The different perspectives of access made various gaps, Eurocentric narratives and exclusions visible, which have been of particular interest for us since 2023 – also regarding the sustainability of the opening projects – in the context of evaluation and internal workshops on collection conception and expansion. How can the opening and diversification of museums be separated from project logic? How can it, based on working with the collection and acquisition policy, be holistically and sustainably inscribed into the collection and DNA of an institution?

EVA FISCHER-HAUSDORF

KUNSTHALLE BREMEN

Dr. Eva Fischer-Hausdorf is curator for Modern and Contemporary art at the Kunsthalle Bremen. After studying art history and classical archaeology in Cologne and Berlin, she was awarded a doctorate at Freie Universität Berlin in 2009. From 2009 to 2011, she was assistant curator and since 2012 curator at the Bucerius Kunst Forum in Hamburg. In 2011–2012 she held a fellowship at the Dahlem Humanities Centre in Berlin and was lecturer at the University of Hamburg from 2011 to 2013. Since 2014, she is responsible for the collection and exhibition programme of Modern and Contemporary art at the Kunsthalle Bremen. In addition to numerous special exhibitions, she co-developed the collection exhibition *REMIX*, which is on display since 2020 and takes a radical new look at the collection of the Kunsthalle Bremen.

JENNIFER J. SMAILES

KUNSTHALLE BREMEN

Jennifer J. Smiles is a curator and researcher based in Bremen. She studied cultural and curatorial studies in Hildesheim, Warsaw and Leipzig. After stops at MOCA Cleveland, OH, and at Museum für Neue Kunst, Freiburg, she took over the role of co-director of KVHBF – Kunstverein Harburger Bahnhof in Hamburg (2016–2018). Between 2018 and 2023, Jennifer Smiles was research associate for cultural diversity at the Kunsthalle Bremen and was giving shape and accompanying a thorough institutional change progress aiming at creating a more accessible, diverse and self-critical institution. Since June 2024 she is working as a research associate at Hochschule Luzern.

HE TIKITIKI TANGATA TE WAEWAE WHAI AKE, HE

TIKITIKI URU MA TE RANGA PUTIKI

A HUMAN GIRDLE MAY BE PURSED ON FOOT BUT A

HAIR ORNAMENT IS GATHERED BY THE COMB

Gifted Aboriginal Art, 1976–2011, was a landmark exhibition held at Te Papa in 2013, that charted an Indigenous art history and Indigenous future using a First Nations ontology. The exhibition brought to light a group of under researched and under recognised artworks that had been held by Te Papa for almost four decades. It honoured the legacy of some early Indigenous Australian arts leaders, their foresight and vision emphasising their use of diplomatic means to create an international platform or contemporary Indigenous Australian art and First Nations connections and networks to overcome racism and marginalisation.

The whakatauki or Māori proverb used as the title of this paper, is a customary phrase that speaks of high achievement. It is used as a metaphor for the curation of *Gifted Aboriginal Art, 1976–2011*, a cross-cultural exhibition that employed a First Nations methodology for its development and followed First Nations values. The exhibition re-established the significance of a nation-to-nation cultural gift, long dormant in Te Papa's collections, and ensured that the dissemination of knowledge of the collection was anchored by tikanga Māori, endorsed from an Indigenous Australian perspective and carried a First Nations sensibility.

Gifted Aboriginal Art, 1976–2011 amalgamated past and present and built for the future, not only through its influence as an exhibition, but also in ensuring the "re-discovery" of the Indigenous Australia art works held at Te Papa, the basis of the *Gifted* show, provided a platform for expanding and acquiring contemporary Indigenous Australian art for the Te Papa art collection.

MEGAN TAMATI-QUENNELL

TE PAPA TONGAREWA MUSEUM OF NEW ZEALAND

Megan Tamati-Quennell is a leading art curator and writer in the field of modern and contemporary Māori and First Nations art. Based in Aotearoa New Zealand, she has a 34-year curatorial practice in this field and has held leading curatorial positions at Te Papa and the Govett Brewster Art Gallery. Megan is currently working internationally, co-curating *Emily Karaka: Ka Awatea, A New Dawn for the Sharjah Art Foundation*, September 7 to December 1, 2024 and co-curating to carry, the Sharjah Biennial 16, February 6 to June 15, 2025. She is a PhD candidate at Monash University, Melbourne, Australia focusing on modern and contemporary Māori art and Māori/First Nations art curatorial praxis. Megan is of Te Ātiawa, Ngati Mutunga and Ngāi Tahu Māori descent.

THE MUSEUM OF CIVILIZATIONS OF ROME: CHALLENGES AND CRITICAL ISSUES IN THE PROCESS OF REINTERPRETING SENSITIVE COLLECTIONS
The Museum of Civilizations of Rome is first and foremost a museum “of museums” and “about museums”. The Museum constitutes the tangible testimony and legacy of a series of cultural institutions from which it has welcomed collections that have been collected mostly since the second half of the nineteenth century – from prehistory to paleontology, from non-European arts and cultures to evidence of Italian colonial history, folk art and traditions – that it began consolidating in the 1950s.

Since Autumn 2022, the Museum of Civilizations has been implementing a program based on a progressive radical revision process that is opening a new chapter in its history and questioning its institutional history and ideology, starting from its methods of research and education, and extending to the methods of communication and the approaches that inform the renovation of the permanent rooms. In the context of this process of re-framing the collections, the contribution proposes to reflect from a theoretical perspective on critical and problematic issues related to participatory practices initiated on some sensitive objects connected to two sections of the Museum: the collections of the former Colonial Museum of Rome and the collections of American arts and cultures.

FRANCESCA M. ANZELMO

MUSEUM OF CIVILIZATIONS, ROME

Francesca M. Anzelmo (PhD in Memory and Conservation of Cultural Heritage) is curator of the archaeological and ethnographic collections from North, Central and South America at the Museum of Civilizations in Rome. Her research interests from cross-cultural interaction through visual art and material culture to museology in a postcolonial perspective, as well as the issues of repair protocols and restitution of cultural property taken during periods of colonial expansion.

ROSA ANNA DI LELLA

MUSEUM OF CIVILIZATIONS, ROME

Rosa Anna Di Lella is a cultural anthropologist with a specialisation in Museum Studies and North Africa collections. After graduating in Cultural Anthropology, she obtained a Level II Master’s degree in the Ideation and Management of Cultural Events. She has collaborated with several institutions in participatory museography projects, including the European projects *READ-ME – Network of Ethnographic Museums and Diaspora Associations* (2008–2012) and *SWICH – Sharing a World of Inclusion, Creativity and Heritage* (2019–2023). At the Museum of Civilizations, she is curator of the collections of the former Colonial Museum of Rome and responsible for the Educational Department. Her interests focus on processes of mediation of contested and sensitive heritage, collaborative practices and provenance research.

DEFUSING DIFFICULT HERITAGE: CURATING MEMORIES OF CONFLICT IN COLOMBIAN MUSEUMS

Among the contradictions driving identity politics in modern Latin America, the deployment of colonial categories and institutions in decolonial struggles is perhaps one of the most striking. As technologies of memory emerging in the eighteenth century, archaeology and museums have long helped shape the development of national and regional identities. Difficult heritage emanates from the necessity of caring and keeping safe memories of pain fraught with danger, such as those emanating from colonisation, and armed conflicts. This paper address difficult heritage in museums through the contrast between the circulation of material objects and bodies emerging from centuries-old processes of appropriation and that of stories and memories about recent violence and “disappearances”. Museums for Peace is a research and creation initiative that stepped into the battles for memory in Colombia in the shadows of the 2016 peace accord, in a field tensed by the official narrative of a National Museum of Memory, part of a transitional justice mechanism, on the one hand, and community-based museums of memory, on the other hand. As tools developed by victims to deal with the trauma caused by massive crime community-based museums of memory have become mechanisms to raise local voices and demand rights to memory, justice, and peace. The challenges raised by the different practices of memory and the musealisation of difficult knowledge, as well as the ensuing fragilisation of the museum sector as a whole, have failed to overshadow the importance of museums as spaces for the radicalisation of democracy. The healing power of perspectives that emphasise big themes and difficult knowledge, including deep historical time, the rise of social difference and inequality, and broad comparisons of violent interaction and the commemoration of death, is highlighted.

ALEXANDER HERRERA W.

UNIVERSIDAD DE LOS ANDES, BOGOTÁ

Prof. Alexander Herrera teaches Prehispanic Archaeology, Art History and Museology at Universidad de los Andes, Colombia. His research interests address how social identities map out in landscapes and material culture in the Andes; indigenous technology as historically contingent socio-material enchainment of skills; the archaeology and anthropology of music, and museums’ contribution to peace building. Museums for Peace is a recent project that combines research and artistic creativity to foster dialogues about difficult heritage with local communities across academic disciplines.

A FUTURE FOR THE PAST – THE BÜHRLE COLLECTION:
ART, CONTEXT, WAR AND CONFLICT

The collection of the Foundation E.G. Bührle contains many unique works of great art-historical value. At the same time, it is controversial because of its genesis. The current exhibition proposes a new approach to the collection and its history, which are inextricably bound up with Zurich and the Kunsthaus, with the victims of NS terror and Switzerland's role in the Second World War. The engagement with that history is an ongoing process.

EXHIBITION
KUNSTHAUS ZÜRICH, 16.30 – 18.00, NOVEMBER 20
TOURS

GUIDED TOURS FOR CONFERENCE GUESTS BY THE
CURATORIAL TEAM

Ann Demeester, Philippe Büttner
Joachim Sieber, Ioana Jimborean
Sibyl Kraft, Kim Stengl
Franziska Lentzsch, Alia Slater

TUMRAP SUSILANING GĒNDHING WINOR
LAGUNING LĒLAGON

Are recorded voices, music, and sound cultures stored in museums and archives in Europe just in exile, waiting for their return to their communities? Sound and media scholar Jonathan Sterne (2003) calls sound media resonant tombs where the voices of the dead reside. meLê yamomo (2021) argues that sound archives are cemeteries of deceased sounds – removed from the communities that keep them alive through collective memory. Can we reanimate them by reconnecting them with source communities? In doing so, can the archive speak back? In this performance lecture, meLê engages historical sound documents and recordings from Southeast Asia “in exile” in archives in Berlin and Amsterdam in a conversation, and asks the sound archives to speak back. Together with friends and colleagues, meLê will listen to the poem recitation of a Malay soldier who fought in the First World War and imprisoned in a German war camp, to a Javanese dancer touring Europe in the 1920s singing a twelfth century Panji tale, and to the musical historical account of Sri Sultan Hamengku Buwana VIII's journey to Rotterdam written in the historical scrolls in the Royal Court of Jogjakarta.

LECTURE
KUNSTHAUS ZÜRICH, 18.15 – 19.15, NOVEMBER 20
PERFORMANCE

MELÊ YAMOMO

UNIVERSITY OF AMSTERDAM

meLê yamomo is Assistant Professor of Sound and Performance Studies and Artistic Research, at the University of Amsterdam, and author of *Sounding Modernities* (Palgrave Macmillan, 2018). He is co-principal investigator of the project *Re:Sound* and was the project leader and PI of the projects *Decolonizing Southeast Asian Archives (DeCoSEAS)*, and *Sonic Entanglements*. meLê is the winner of the Open Ear Award composer's prize, and recipient of the 2020 KNAW Early Career Awardee by the Netherlands Royal Academy of Arts and Sciences. He is also currently a member of the Amsterdam Young Academy and is a resident artist at Theater Ballhaus Naunynstrasse. In his works as artist-scholar, meLê engages the topics of sonic migrations, queer aesthetics, and post/de-colonial acoustemologies.

MUSEUM RIETBERG

The Museum Rietberg is one of the largest art museums in Switzerland, with a focus on the Traditional and Contemporary arts in Asia, Africa, the Americas and Oceania and their diasporas. Most of its works are on public display, in the permanent collections and the open storage. In addition to four to five temporary exhibitions per year, activities include live art events, conferences, international co-operations and a rich education and outreach program.

DESCRIPTION

Questions of representation and responsibility arise when including sensitive cultural materials in museum collections. What, why and how do we acquire, preserve and make accessible objects? New practices and standards must be developed regarding inventory processes, documentation and display.

MODERATION

HELEN BIERI THOMSON (SWISS NATIONAL MUSEUM)

Four case studies of 15 minutes each followed by a discussion and Q&A session

DAY
THURSDAY, NOVEMBER 21, 2024
TWO

PANEL II
MUSEUM RIETBERG, 9.00 – 11.00, NOVEMBER 21
COLLECTING

THE CURT VON FRANÇOIS STATUE, THE REMOVAL AND THE RE-CONTEXTUALISATION OF A STATUE IN A CONTEMPORARY MUSEUM, THE WINDHOEK CITY MUSEUM, WINDHOEK, NAMIBIA

As custodians of cultural memory, museums are faced with various challenges and one of them is to interpret and exhibit contentious historical narratives, whilst at the same time, maintaining ethical, political and social sensitivities.

This paper follows the story and the process regarding the removal of the Curt von François statue in Windhoek, Namibia and its placement in a contemporary museum, the Windhoek City Museum. It examines how the museum deals with the process, including the protest, the petition and eventual removal of the Curt von François statue which was then stored, recontextualised and made available to the public in the Windhoek City Museum. The statue, which was erected in 1965 outside the Windhoek municipality new headquarters at the former Kaiser Street, now Independence Avenue, the main street in the capital city, was removed on the November 25, 2022 after a petition was handed over to the Municipality of Windhoek. The paper further explores the integration of a colonial statue and past narratives into a contemporary museum in a young democracy, as well as the role of evolving and modern museums as platforms of memory, education and social discourse. It also tries to create an understanding of how a controversial statue remains an attraction for local and overseas visitors, offering enlightenment concerning the country and Windhoek's dark colonial history and tourism.

AARON HAUFIKU NAMBADI

WINDHOEK CITY MUSEUM, WINDHOEK

With a Master's degree in Visual and Public History, Aaron Haufiku Nambadi has worked with the Ministry of Education, Arts and Culture in Namibia for five years, and at the National Archives of Namibia for four. He is currently heading the Windhoek City Museum for the Municipality of Windhoek, researching, documenting and making accessible the social history of the City of Windhoek. He co-authored a chapter in the book *Resistance on the banks of the Kavango river* re-viewing resistance in Namibian history and has presented papers at various international conferences.

THE CHALLENGE OF RECEIVING DONATIONS OF NON-EUROPEAN OBJECTS TODAY: THE CURATOR'S JOURNEY THROUGH PRACTICAL, ETHICAL, LEGAL AND ECONOMIC DILEMMAS

In recent years, the Museum of Cultures (Mudec) in Milan has received offers of donations of objects from Asia, Africa and the Pacific. The donors, usually heirs, have no particular interest or personal attachment to the unwanted objects they have inherited. They ask the museum to find the right way to manage this sensitive heritage. A number of case studies will be presented to draw attention to the increasing number of offers received by the museum, which are rising precisely because of the growing perception of non-European material as "dangerous". Faced with the dilemma between conservation and legality, Mudec staff are drafting a vademecum to deal with such situations, through extensive consultation between various professionals: community stakeholders, museologists, lawyers and object specialists. The aim is to arrive at a standardised procedure that will allow a more transparent process for accepting or rejecting a donation to be adopted at national level.

SARA CHIESA

MUSEUM OF CULTURES OF MILAN (MUDEC)

Sara Chiesa, art historian, holds a PhD in Design for Cultural Heritage (2016) with a thesis on the enhancement of intangible cultural heritage in the Museum of Cultures. She has been working for the Ethnographic Collection of the City of Milan since 2012 and in charge of the *African Collection of Mudec* from 2023. She is part of the team managing the cultural relations of diaspora and international communities in Milan, through the Mudec programme *Milano Città Mondo*. Her main research interests include: decolonial museology and the reinterpretation of ethnographic objects through participatory projects.

CAROLINA ORSINI

MUSEUM OF CULTURES OF MILAN (MUDEC)

Carolina Orsini, archaeologist, holds an MA in Archaeology from the Scuola Normale Superiore di Pisa and a PhD in Anthropology from the University of Bologna (2005) with a thesis on the archaeology of the Sierra de Ancash (Peru). Since 2003 she is the senior curator of the archaeological and ethnographic collections of Mudec, in Milan. Since 1998 she has been directing fieldwork in Peru and Argentina. Her main research interests include: archaeology of the Central Andes, postcolonial museology, globalisation through objects, provenance research and the reparation and restitution of ethnographic heritage.

QUESTIONING THE INVENTORY PROCESS IN A
WESTERN INSTITUTION: THE CASE OF A COLLECTION
FROM A "CONTACT ZONE"

There are challenges when integrating a collection from a "contact zone" into a Western institution. The collection under scrutiny here is conserved at the Royal Library of Belgium (KBR) and composed of 204 coloured drawings realised between 1926 and 1936 by several Congolese makers. These drawings were commissioned and paid by several colonial agents during the Belgian colonisation. The corpus depicts the daily life of indigenous people during the 1920s and 1930s and reveals the agency of their makers. This agency is visible not only in their use of "foreign" material (paper, watercolours), but also in their indigenous treatment of various historical, social, cultural, and religious topics. A novel methodology is required to bring out the complexity and specificity of this corpus in the database that was not designed for these works. When considering the European reception of the coloured drawings during the interwar period, it becomes clear that the expectations and conceptual frameworks of the European publics limit rather than enriches our understanding of the drawings. Examples demonstrate that the problem is not the origin of the objects but the theoretical framework on which the database was built. These drawings should be viewed as sensitive objects which represent the indigenous daily life under the Belgian colonisation, and their inventory should show their complexity and include several, possibly conflicting, perspectives to reconstitute the particularity of their context of creation and their context of exhibition.

OPHÉLIE LALOY
ROYAL LIBRARY OF BELGIUM (KBR)

As part of a Belgian federal research project intitled *CONGOLINES. Inscribing lines, weaving threads. Congolese colonial paintings as images and objects*, Ophélie Laloy is currently assistant researcher at KBR and a PhD candidate in art history at the Vrije Universiteit Brussel (VUB). She worked as a museologist assistant on the exhibition *Congo Arts Works: Popular Painting* (BOZAR, 2016–2017) created by the RMCA. She has a Master's degree in Expography-Museography from Artois University (Arras, France) and is a graduate of the École des Beaux-Arts (Tourcoing, France).

ANTI-RACIST DOCUMENTATION IN GLAM INSTITUTIONS
– INSIGHTS INTO THE PRODUCTION OF A
PRACTICE-ORIENTED HANDBOOK FOR MUSEUM STAFF
Ongoing efforts to decolonise Western heritage institutions have brought their collection and documentation practices under critical scrutiny, with databases – often repositories of biased knowledge – becoming a focal point. Many GLAM institutions (Galleries, Libraries, Archives, Museums) are working to address issues like racist labels, colonial terminology, and Eurocentric keyword catalogues. In response, several Swiss institutions formed the working group *Critical Documentation Practice* to explore anti-discriminatory approaches to revising databases. Since April 2023, they have been developing a practice-oriented handbook to share their insights. This presentation highlights the development process, along with the challenges and opportunities faced.

MICHÈLE DICK
FOTOSTIFTUNG SCHWEIZ

Michèle Dick is a research curator at the Fotostiftung Schweiz. With a background in social and visual anthropology, specializing in photography, she is particularly interested in (politics of) representation of museum objects and how certain (hegemonial) knowledge systems control the documentation and historiography of these objects – both within museums and archives and beyond. In her doctoral research, she also examined how anthropological ideas are filed in photographic archives.

CÉLINE FLORENCE HUG
SWISS NATIONAL MUSEUM

Working in various projects of the Swiss National Museum that deal with the digital representation of collection objects Céline Florence Hug faces the entire spectrum of sensitivities that are required. In her professional career, she has focused on questions of digital storytelling in history education. She holds a Master's degree in History Didactics and Public History from the Lucerne University of Teacher Education.

DESCRIPTION

New methods and approaches to researching and accessing museum collections are changing how institutions engage with complex legacies and shifting perspectives. There is an effort to rethink the role of collectors, integrate digital tools, and foster collaborative research practices to address challenges around accessibility, ethics, interpretation and the representation of knowledge.

MODERATION

MATTES LAMMERT (UNIVERSITY OF ZURICH)

Three case studies of 15 minutes each followed by a discussion and Q&A session

PANEL III MUSEUM RIETBERG, 11.30 – 13.00, NOVEMBER 21 RESEARCH

COLLECTOR RESEARCH AS DECOLONIAL AFFECT HISTORY – THE CASE OF GERMAN ANTHROPOLOGIST WILHELM JOEST

Collection histories centred around collectors have gone out of fashion in recent years. Critics argue that they privilege the figure of the collector – often a White man – over the multifaceted histories of the artefacts and their creators. This is especially true in the context of colonialism, where the collecting process was often more akin to theft than appreciation. I agree with these critiques, and yet I would refrain from abandoning collector-centred approaches altogether. Rather, I propose a radical rethinking of the study of collectors, moving from a preoccupation with the self-proclaimed “grand vision” of the collector towards the often less visible affective dimension of collecting. Such an approach promises to be particularly fruitful for collections from colonial contexts or other circumstances marked by violence and stark power imbalances. As scholars such as Ann Stoler have long argued, empire was an affective structure that functioned by shaping the desires of colonisers and colonised alike, organising their love, longing, and disgust along racial lines, and policing the presence of any unwarranted emotion. Collecting, I argue, was inevitably part of these many affective interactions and should not be mistaken for the purely “rational” enterprise collectors have often made it out to be. Using German anthropologist and collector Wilhelm Joest’s diaries and personal archive, I will show how he created his imperial identity as a “Forschungsreisender”, or travelling scholar, through the objects he collected.

CARL DEUSSEN

UNIVERSITY OF AMSTERDAM

Carl Deussen studied Liberal Arts at the University of Freiburg and Museum Studies at the University of Amsterdam. He is currently working on his PhD entitled *The Affects of Imperial Collecting* at the Amsterdam School of Historical Studies. His research focuses on the politics of affect in imperial anthropology and decolonisation processes in the contemporary ethnographic museum.

DIGITAL TOOLS FOR PROMOTING COLLABORATION AND MULTI-PERSPECTIVITY OF AN ETHNOGRAPHIC COLLECTION: A PILOT PROJECT FROM THE MUSEUM DER KULTUREN BASEL (MKB) & DIGITALES SCHAUDEPOT
In collaboration with Museum der Kulturen Basel (MKB), Digitales Schaudapot is developing a digital platform that meets both the standards for open science as well as contemporary ethics and expertise for dealing with colonial heritage in European museums.

The days of European/Eurocentric interpretative sovereignty of global cultural heritage are over but still multi-perspectivity of meaning in cultural heritage is only making slow progress. Digital technologies can contribute to achieving this goal.

Between 1910 and 1912, the ethnographer Felix Speiser travelled to the various islands of Vanuatu and returned with over 3000 objects and 1500 glass plate photographs that today are preserved at MKB. The project is developing best practices that make the holdings accessible in accordance with FAIR standards. However, a second step is needed to achieve the goal: museums must cede sovereignty of interpretation. The platform can provide that with using TK labels with which communities of origin can determine the visibility, interpretation and (re-)use of digital collections. This goes beyond the usual comment functions and truly shifts interpretative authority from the museum to the communities of origin. This is less a question of replacing one interpretation with another, but of creating the space for a relational-ethical dialogue in the first place.

LUCAS BURKART
UNIVERSITY OF BASEL

Dr. Lucas Burkart has been Professor of Medieval and Renaissance History at the University of Basel since 2012. His research interests encompass social, cultural and economic history, and the history of visual and material culture. More recently, he has been intensively involved in digital historical research and communication; among other things, he is responsible for the Digitales Schaudapot.

BEATRICE VOIROL
MUSEUM DER KULTUREN BASEL (MKB)

Dr. Beatrice Voirol has been curator for *Oceania* at the MKB since 2013. She is involved in various collaborative projects with communities in the Pacific, teaches at the Department of Anthropology at the University of Basel and researches the provenance of MKB collections.

ACCESSING MUSEUM COLLECTIONS IN CONTEMPORARY PAKISTAN – HERITAGE, COLONIAL PAST, AND CENSORSHIP

History is a divisive thing in contemporary Pakistan, particularly with regards to the tangible and intangible heritage in Pakistan's handful of national museums and public exhibitions. Looking at how the country engages with its 5000-year-old history through four case studies – Pakistan's presentation at the World Expo in 2021, and three national museums curated by The Citizens Archive of Pakistan's (CAP) – the paper outlines challenges in access to heritage in museums and public spaces. The paper also outlines the relationship that these spaces have with ideas of nationalism in the context of the post-colonial nation-state and censorship arising from contemporary notions of national identity.

Pakistan's award-winning Pavillion at the World Expo in 2021, in Dubai, UAE, was a public-private partnership that used Contemporary art as a medium to narrate the story of the land that is present-day Pakistan. CAP is a not-for-profit organisation based in Pakistan that builds, maintains, and curates from one of the most robust digital archives on South Asian history. Through an accessible approach to archive management and the use of oral histories to both inform the curatorial vision and garner public ownership of multifaceted heritage in South Asian museums, CAP is one of the few entities in recent times that has been able to curate museums within the country in partnership with the government, establishing a structure that aims to be sustainable and appeal to Pakistan's largest demographic: the over 65% of its population that is under the age of 30.

NOOR AHMED
THE CITIZENS ARCHIVE OF PAKISTAN (CAP)

Noor Ahmed is a writer, curator and head of CAP. She is Project Director/Lead Curator of the *Digital Curation of Lahore and Taxila Museums*, a project being executed by CAP in partnership with World Bank and Government of Punjab. Previously Noor was part of the team curating the Pakistan Pavilion at Dubai Expo 2020, which won a silver award amongst 192 countries at the World Expo. Her writings on Contemporary art and culture appear in international and local publications.

IN DIALOGUE WITH BENIN – ART, COLONIALISM
AND RESTITUTION

In 1897, the British army plundered thousands of ceremonial items and objects of prestige from the palace of Benin City. The looted objects were sold and also found their way into Swiss museums through the art market. In the context of the Benin Initiative Switzerland, the Museum Rietberg has researched the provenance of the works from Benin in its collections, in collaboration with historians, art scholars and artists from Nigeria and the diaspora. The exhibition is one of the outcomes of this collaborative endeavor. It explores the cultural and art historical significance of the works, traces the history and complex relations between Benin and Europe, and raises questions regarding the present and future of collections from the colonial era.

EXHIBITION
MUSEUM RIETBERG, 13.00–15.00, NOVEMBER 21
TOURS

GUIDED TOURS FOR CONFERENCE GUESTS BY THE
CURATORIAL TEAM
Michaela Oberhofer
Esther Tisa Francini

WORLD CAFÉ

MUSEUM RIETBERG, 15.00–16.30, NOVEMBER 21

The *World Café* is a format that facilitates the exchange of knowledge, the development of new ideas and collaborative dialogue. The participants discuss in groups, sitting/standing around tables, and addressing prepared questions. The participants change tables several times. In this way, the subsequent discussions are enriched by contributions from previous discussions, ideas combined with others and new things can emerge.

EIGHT STATIONS OF 20 MINUTES EACH
GROUPS OF 10 TO 15 PEOPLE

TABLE 1 SOPHIA FLORINETH, ANDREA RICHTER
KUNSTHAUS ZÜRICH

Should sensitive/problematic/contested cultural heritage be displayed, and if so, how?

TABLE 2 FLORIANE MORIN
MUSÉE D'ETHNOGRAPHIE DE GENÈVE

Polyphony, authorship: should museums relinquish their sovereignty of interpretation?

TABLE 3 GOLDA HA-EIROS
NATIONAL MUSEUM OF NAMIBIA

What is the meaning of restitution?

TABLE 4 DAMIAN CHRISTINGER
MUSEUM RIETBERG

How has educational outreach work changed in light of the current discussions on sensitive cultural heritage?

TABLE 5 ANNA SZÖKE
ETHNOLOGICAL MUSEUM, BERLIN

Which new structures do museums need?

TABLE 6 SONJA ENZ
SIBYLLE LICHTENSTEIGER
JANE SCHINDLER
STAPFERHAUS, LENZBURG

What makes a good discussion about sensitive topics?

TABLE 7 STEPHANIE MÜLLER
SEVERIN THALMANN
THOMAS ZAUGG
PROJEKT PATER MARTIN SCHMID, BAAR

Can – and should – exhibitions be centered around a problematic person such as a missionary?

TABLE 8 MARINA AMSTAD
SWISS NATIONAL MUSEUM

Using the example of the colonial exhibition at the National Museum in Zurich, how should objects with racist and discriminatory content be dealt with?

DESCRIPTION

Provenance research has become a vital tool in confronting historical injustices within museum collections. The histories of objects and people and their significance today demand careful consideration from institutions in how they present, return, or manage such collections. Transparency and accountability are some of the guiding principles of museums trying to grapple with these challenges.

MODERATION

ESTHER TISA FRANCONI (MUSEUM RIETBERG)
Four case studies of 15 minutes each followed by a discussion and Q&A session

PANEL IV MUSEUM RIETBERG, 17.00–19.00, NOVEMBER 21 PROVENANCES

PROBLEMATIC PROVENANCES:

ONLINE AND IN THE GALLERIES

The falsification of not only ownership histories, but the supporting documentation to back those histories up, has for years posed a significant risk to participants in the antiquities trade. Unlike a painting, whose provenance reliably starts at the time of its creation, we rarely know when an antiquity was unearthed, and its collecting history began. False stories and false paperwork are easy to generate and market, making it possible, if not likely, that collectors and museums end up with recently-looted archaeological objects.

In this talk, I will discuss three antiquities in the collection of the Museum of Fine Arts (MFA), Boston, which have been discovered to show signs of falsified provenance, in all three cases suggesting that they were recently looted. When such discoveries are made, what is a museum to do? We cannot simply hide the objects away, and it would be unethical to return them to their donors or put them back on the market. In each instance, the country of modern discovery has not been determined, so we do not know which nation's cultural ministries to contact. Indeed, there are no perfect solutions in these situations.

Traditionally, no collecting institution would wish to publicly disclose that it is holding illicit artifacts. At the MFA, however, we felt that we could not display these antiquities as normal. Instead, the museum has drawn attention to the objects online and in our galleries. The more we collectively learn about the illicit trade, the better we can navigate its pitfalls and, together, disincentivise future looting.

VICTORIA REED

MUSEUM OF FINE ARTS (MFA), BOSTON

Victoria Reed has been conducting provenance research at the MFA since 2003. She is responsible for the research and documentation of the ownership history of the MFA's encyclopedic collection, and in this role has overseen the resolution of numerous restitution claims. She has lectured and published extensively on provenance research, museum ethics, and art restitution. Reed earned her BA in liberal arts at Sarah Lawrence College and her MA and PhD in art history at Rutgers University.

CURATING SECOND WORLD WAR PROVENANCES

This presentation deals with the question how to tell the personal family histories that are connected to provenance research focusing on the looting of art during the Nazi regime. How do you tell the story of the looting of Jewish cultural property within a museum that, in the case of the Rijksmuseum, contributed to that infrastructure of looting. And how do you tell these stories in a museum that represents a group that was a victim of that looting, in case of the Jewish Museum?

This question will be answered by looking at two case-studies: The presentation *A Fragile Past* (on the collection of restituted Meissen porcelain from the Oppenheimer family) in the Gallery of Honour at the Rijksmuseum and the exhibition *Beroofd (Looted)* in the Jewish Museum and National Holocaust Museum in Amsterdam. I will discuss the use of ego documents to transport emotion, the contact with the heirs and the curatorial choices. I will also look to the future: the Rijksmuseum will make an exhibition in November 2025 in all the print rooms in the permanent collection that tell stories of looting and restitution. This exhibition will also show who these protagonists were before the war, with the focus on the stories of many women.

MARA LAGERWEIJ

RIJKSMUSEUM AMSTERDAM

Mara Lagerweij holds a master's degree in the research master Art Studies at the University of Amsterdam. Since 2012, she has conducted provenance research at the Rijksmuseum. For the last four years she has worked as a guest curator with the Jewish Museum and the National Shoah Museum as part of the exhibition and publication *Looted* that was on show until October 27, 2024. The focus of her work is on the changing meaning of objects in different cultural and political contexts and on telling personal family histories within the walls of the museum.

THE GURLITT CHALLENGE – ESTABLISHING

PROVENANCE RESEARCH AT THE KUNSTMUSEUM BERN
The acceptance of the legacy of Cornelius Gurlitt (1932–2014) by the Kunstmuseum Bern in 2014 marked the beginning of an in-depth examination of historically burdened art holdings. Together with the Federal Republic of Germany and the Free State of Bavaria, the museum assumed the historic responsibilities for the estate, consisting of artworks that had belonged to art dealer Hildebrand Gurlitt.

Around 1600 works suspected of being Nazi-looted art led to several years of international research. This included the *Schwabing Art Fund* task force (2013–2015) and the projects *Gurlitt Provenance Research* (2016–2017) and *Reviews, Documentation and Event-Related Research on the Gurlitt Art Fund* (2018), commissioned by the German Federal Government.

With the "Agreement on Gurlitt estate 2014", the museum committed itself to provenance research and established a corresponding department in 2017 – the first at a Swiss museum.

The Gurlitt Collection places not only a scholarly but also a moral responsibility on the Kunstmuseum Bern that requires a sensitive and professional approach. This development has permanently changed the way the museum works. It has become clear, for example, that interdisciplinary collaboration within the museum is essential for reconstructing the complex histories of the artworks. The intensive study of provenance led to a differentiated classification system, which is now also applied to works in the museum's collection. Through exhibitions and the publication of research findings, the aim is to raise awareness of the topic and sharpen historical consciousness in dealing with Nazi-looted art.

KATHARINA OTTERBACH

KUNSTMUSEUM BERN

Katharina Otterbach, M.A., is an art historian with an academic background in art history, history and German studies, which she acquired at the universities of Munich, Zurich and Berlin. In addition, she completed a degree in museum and exhibition studies at the University of Bern, where she focused intensively on questions of provenance research and its communication in a museum context. Since 2019, she has been working at the Kunstmuseum Bern in the department for provenance research, with a particular focus on documenting and researching the Gurlitt collection.

TRACING LOOT FROM THE BOXER WAR: ON THE WAY
TO A COOPERATIVE SINO-GERMAN PROVENANCE
RESEARCH PRACTICE

Between 1900 and 1901, extensive looting took place in Beijing and Northern China in the frame of the *Boxer War*. More than eight nations were involved in this brutal colonial war, and thousands of looted objects were sold or gifted to museums worldwide in the following months and years. Until today, they are in circulation on the art market. A Sino-German research initiative is researching the holdings of seven German museums since 2021 and aims to foster the global understanding of this colonial legacy in international collections. This paper presents the genesis of the project, its goals and challenges as well as future steps envisioned after the first initial years.

CHRISTINE HOWALD

STAATLICHE MUSEEN ZU BERLIN (ZENTRALARCHIV)

Christine Howald is an international expert in Asian art provenance research. As deputy director of the Zentralarchiv (Central Archive) she co-leads the provenance research team at the Staatliche Museen zu Berlin. She has published widely and is coeditor of two issues of the *Journal for Art Market Studies on Asian Art* (2018 and 2020) as well as the publication *em//power//relations. A booklet on postcolonial provenance research* (2022). Amongst others, she currently runs the research project *Traces of the Boxer War in German Museum Collections*, a cooperative project of seven German museums together with the Palace Museum Peking and heads a global research and network initiative on Provenance and Asian Art with the National Museum of Asian Art (Smithsonian Institution).

SWISS NATIONAL MUSEUM

The Swiss National Museum is Switzerland's most visited museum of cultural history and presents history from the earliest times to the present day, exploring the country's historical complexity and cultural variety. In addition to six permanent exhibitions, the museum presents various temporary exhibitions each year, which are accompanied by discussions, talks, readings and workshops.

DAY
FRIDAY, NOVEMBER 22, 2024
THREE

COLONIAL – SWITZERLAND'S GLOBAL ENTANGLEMENTS

In what ways was Switzerland involved in colonialism? Since the sixteenth century, Swiss society has been increasingly integrated into a global network. By trading in colonial goods, exploiting slave labour, serving as mercenaries in European armies and in other ways, Swiss citizens and companies were involved in the colonial system. Based on the latest research and illustrated with objects, artworks, photographs and documents, the exhibition at the National Museum in Zurich presents the first comprehensive overview of Switzerland's colonial entanglements and their continuities in contemporary social structures.

EXHIBITION
SWISS NATIONAL MUSEUM, 09.00 – 10.30, NOVEMBER 22
TOURS

GUIDED TOURS FOR CONFERENCE GUESTS BY THE

CURATORIAL TEAM

Marina Amstad
Marilyn Umurungi
Pascale Meyer
Raphael Schwere

DESCRIPTION

The role of collections and exhibitions as sites of interrogation and negotiation is central to contemporary museum practice. How can museums recontextualise outdated displays and address the colonial narratives often embedded within them? How can difficult histories be told by including affected communities and engaging experts, and without causing hurt or alienation? And what can an artistic perspective contribute where there is no collection?

PANEL V
SWISS NATIONAL MUSEUM, 11.00 – 13.00, NOVEMBER 22
MODES OF DISPLAY

MODERATION

MARILYN UMURUNGI (SWISS NATIONAL MUSEUM)
Four case studies of 15 minutes each
followed by a discussion and Q&A session

COLLECTING, INTERPRETING, AND MEDIATING THE MATERIAL HERITAGE OF IRELAND'S INSTITUTIONAL SYSTEMS AT THE NATIONAL MUSEUM OF IRELAND
Representing the stories of Ireland at the National Museum of Ireland (NMI) includes careful consideration and interpretation of painful moments in our shared history, mindful of its continued impact and relevance amongst communities today. One such sensitive and underrepresented history is that of Ireland's institutional systems, including Magdalene Laundries, Mother and Baby Institutions, County Homes, Industrial Schools, and Reformatory Schools. In recent years, curator Brenda Malone has utilised updated contemporary collecting policies to increase the representation of the institutions in the collections and has included institutional histories in the upcoming permanent exhibition of twentieth century Irish history.

PhD scholar Donna Rose was able to increase the number of objects in the collection, build relationships with survivors of the institutions, and include their oral histories in the collection. Her research methodology is centred in activist research through critically engaging with museum practice and with survivors' knowledge and experiences. She will also consider the challenges and opportunities this work has produced, and how ongoing work at the NMI symbolises the changes in structures, practices and identity within the organisation. This research ultimately aims to identify opportunities for further understanding for state, educational, and cultural institutions to refer to when charting a course for collections, artifacts, and buildings which have a traumatic past, particularly relating to the histories of institutional abuse in Ireland.

DONNA ROSE

NATIONAL MUSEUM OF IRELAND, DUBLIN

Donna Rose is an Inclusive Histories Curator at the NMI and an Irish Research Council PhD scholar based at University College Dublin and the National College of Art and Design. Much of her work is focused on representing the sensitive history and impact of Ireland's institutional systems in survivor-centred ways in Irish museums. These institutions include Magdalene Laundries, Mother and Baby Institutions, Reformatory Schools, and Industrial Schools.

BRENDA MALONE

NATIONAL MUSEUM OF IRELAND, DUBLIN

Brenda Malone is Curator of Military History, Contemporary Irish History, Arms and Armour, Flags, Banners and Transport collections at the NMI. Her areas of interest include the idea of "nationhood", the collection of difficult histories, and how contemporary history can become the vehicle through which the NMI can collect important material reflecting modern Irish society.

A NEW LOOK AT POPULAR HISTORICAL DIORAMAS: HISTORY, IDYLL, ILLUSION

The popular historical dioramas of the Natural History Museum Bern, such as *Animals of Africa* and *Animals of Switzerland*, are over 80 years old. In 2022, the classic display cases received a much-needed refreshment and contextualisation of their content: since then, contemporary multimedia information, texts and original objects have put the historical snapshots in perspective and made their historical and colonial dimension visible. The most important aspect we dealt with was the Collection from Colonial Context, *Animals of Africa*.

We were one of the first museums of natural history in Switzerland to take the dioramas out of their zoological-geographical context and present them from a different angle. An important aim of our update was to pick up our audience with visualised, easily understandable new take home messages about the colonial context, such as:

A large proportion of the "animals of Africa" originate from Kenya and/or Uganda, which was occupied by Great Britain at the time. The big game hunter Bernard von Wattenwyl and his daughter Vivienne shot the animals between 1923 and 1924 on a hunting trip to these countries and had the skins and bones brought to Bern. They and other contributors benefited from colonial structures such as mission stations, military facilities, transport route and political networks. An important factor was the exploitation of the knowledge and labour of the local population, who were oppressed by the occupiers' brutal and unjust regimes.

DORA STRAHM

NATURAL HISTORY MUSEUM, BERN

Dora Strahm works at the intersection of science and visual design as an exhibition curator at the Natural History Museum in Bern. Since 1998, she has been responsible for the conceptualisation, curation, and realisation of over 20 permanent and special exhibitions. Her work transforms complex topics into immersive "stories in space" for the public, utilizing unique objects, multimedia, and scenography. She holds an MSc and a CAS in science journalism.

DILEMMAS OF LOOTED ART: INSIGHTS FROM THE
LOOT-10 STORIES EXHIBITION AT THE MAURITSHUIS
AND THE HUMBOLDT FORUM

The ongoing debate surrounding the display, reproduction and narration of stories about looted art has prompted museums worldwide to reconsider their practices. The *Loot-10 Stories* exhibition at the Mauritshuis and the Humboldt Forum challenges these practices and offers a glimpse into a potential future beyond restitution. With a focus on ten case studies spanning Napoleonic, colonial, and Second World War looted art, and utilizing three different presentation methods – artists installations, video/documentary and Virtual Reality experiences – the exhibition aims to provoke dialogue and contemplation on the challenges faced by museums in dealing with sensitive and contested cultural artifacts.

While the phenomenon of looted art is of all times, each case is unique. Therefore, there is no one-size-fits-all solution for addressing looted art and it is imperative to think beyond conventional parameters to accurately represent their histories and significance.

In the presentation I will touch upon the collaborative process of object selection, the incorporation of new storytelling technologies, and the challenges of addressing ethical dilemmas for a broader audience. The artifacts, selected by different museums from their own collections relevant to the exhibition, serve to underscore the shared histories of Germany and the Netherlands within broader geopolitical contexts and reflect our aligned policies regarding looted art, provenance research, and restitution processes.

SHEILA REDA
MAURITSHUIS, THE HAGUE

As a Junior Curator at the Mauritshuis, Sheila Reda co-curated two recent exhibitions. In her lecture she will focus on *Loot – 10 Stories*, for which she contributed to research, concept development, and textual content. The exhibition first opened in The Hague and is now on view at the Humboldt Forum in Berlin until January 2025. Formally trained as an art historian, Sheila has held positions at several Dutch museums and served in advisory roles in the field of Diversity and Inclusion.

DISPLACED AND DISPLAYED

The presentation examines the role of The Palestinian Museum of Natural History and Humankind (PMNHH) as a speculative and radical meta-institution that interrogates how museums shape narratives and construct identities. Utilizing principles of mimicry and parody, the PMNHH critiques established forms of knowledge production, highlighting how institutions often perpetuate colonial legacies.

The PMNHH serves as a critical response to the limitations of traditional museums, which frequently represent singular, dominant narratives that erase or marginalise the experiences of oppressed communities. The museum is designed as a space for critical engagement with the complex realities of Palestinian identity, displacement, dispossession, and history. By subverting traditional museum practices, which are often rooted in colonial frameworks, it challenges the standard methods of display and curation.

Far from being a static repository of artifacts, the PMNHH operates as an evolving institution, taking on various forms and iterations. It is intended to provoke thoughtful dialogue about the intricacies of cultural memory, identity, and resistance within the Palestinian context. The museum's very existence is a response to the historical absence of a formal Palestinian national museum – an absence that symbolises the ongoing struggle for self-determination and cultural recognition. Through this speculative institution, the PMNHH addresses both the lack of physical spaces to display Palestinian history and the pressing need for a platform that explores alternative narratives.

The PMNHH embodies the complexity of representing a nation without a defined state, using art to reclaim agency and identity in the face of erasure. By employing methods of recontextualisation and embracing the concept of absence, the museum critiques colonial narratives and invites audiences to rethink the boundaries of representation and display in cultural institutions. Through participatory projects and installations that blur the line between fact and fiction, it fosters a deeper dialogue about Palestinian identity, urging viewers to confront colonial legacies and the ongoing struggles for self-determination.

Ultimately, this presentation argues for the transformative potential of art and speculative institutions in reshaping inclusive narratives that acknowledge and honor diverse histories and experiences. It challenges the conventional roles of museums, advocating for institutions that are not merely preservers of the past but also active participants in the formation of future cultural identities.

KHALIL RABAH

Khalil Rabah (born 1961, Palestine) studied Fine Arts and architecture at the University of Texas and is internationally recognised for his interdisciplinary work encompassing installations, sculpture, painting, and performance that explores the intersections of history, identity, and geography. His artwork has been exhibited globally and is part of major collections, including MACRO in Rome, The British Museum in London, and The Guggenheim in Abu Dhabi, Centre Pompidou in Paris, Metropolitan Museum of Art in New York, Sharjah Art foundation, UAE, among others. Rabah is the founder of the Palestinian Museum of Natural History and Humankind, and is the artistic director of the *Riwaq Biennale*, Palestine.

WORLD CAFÉ
Short presentations of the findings of Thursday's
World Café

GRAPHIC RECORDING
Conference illustrations by Sylvie Müller

CLOSING REMARKS
Annette Bhagwati Museum Rietberg
Ann Demeester Kunsthaus Zürich
Denise Tonella Swiss National Museum

CONFERENCE
SWISS NATIONAL MUSEUM, 14.30–16.00, NOVEMBER 22
WRAP-UP

PROGRAMME AND ORGANISATION

Kunsthaus Zürich
Ann Demeester Director
Joachim Sieber Head of provenance research
Ioana Jimborean Research associate
Kim Stengl Conference coordinator
Lena Huber Art direction
Severin Weber Graphic design

Swiss National Museum
Denise Tonella Director
Heidi Amrein Chief curator

Museum Rietberg
Annette Bhagwati Director
Esther Tisa Francini Head of provenance research
and archive

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