



EUROVISION – MUSEUMS EXHIBITING EUROPE (EMEE)

MAKING EUROPE VISIBLE

RE-INTERPRETATION OF
MUSEUM OBJECTS AND TOPICS

A MANUAL BY

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TOOLKIT N°1 MAKING EUROPE VISIBLE

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The International Council of Museums' (ICOM) definition of 'museum', which is held throughout the world, obliges museums to act in the service of society. Besides its mandate to preserve the material and immaterial cultural heritage, this, above all, includes the historical and cultural mediacy of the past.

In contrast to other educational institutions, museums are uniquely characterized by processing and promoting information, knowledge as well as insight through historical, cultural and natural-history objects and collections. Especially since the objects, in addition to their material value, become sign bearers through interpretation and presentation, they have potential for far-reaching meaning. They are supposed to help stimulate discussion, allow the evaluation of historical and societal developments and reflect important topics of the past on a higher level of abstraction. Ultimately, the museums and therewith also cultural policy want to achieve the strengthening of identities in this way and improve the people's understanding of the present so as to be able to shape the future.

Museums today want to work inclusively in order to reach a broad audience; they want to be a forum for societal dialogues so as to meet different experiences and perspectives; they want to be places of enlightenment and reconciliation. Their work is supposed to have sustainable effects and thereby embed societal values among the population.

However, do museums manage to reach people in a technologically and socially rapidly changing world? Are the exhibition topics, exhibition designs and ways of mediacy on offer already everywhere developed in a way which brings about the desired success?

Museums and their staff seek the dialogue among each other – in our increasingly globalised world also internationally; they need support, suggestions, and exchange.

Thankfully, the European Union provides programmes for the international dialogue of museums and universities so that applications can be developed that are meant to help the cultural institutions to be able to carry out their societal task.

The project 'EuroVision – Museums Exhibiting Europe' is a milestone in this development; the Toolkits are of valuable assistance on the way to meet the challenges of educational policy in the 21st century.

Prof. Dr. Hans-Martin Hinz, Berlin
President of the International Council of Museums (ICOM)

This manual was developed in the scope of the internationally oriented project EuroVision – Museums Exhibiting Europe (EMEE). The project, which runs for four years and is funded by the Culture Programme of the European Union, was initiated by the Chair of History Didactics of Augsburg University. It is implemented by eight interdisciplinary project partners from seven European countries.¹ The aim of the project is to advance the modernization of museums by re-interpreting museum objects and topics from a trans-regional European perspective as well as by innovative mediating approaches. Thereby, especially national and regional museums shall be encouraged to try out new ideas and concepts through which a timely orientation of the institution ‘museum’ in today’s intercultural, heterogeneous society can be furthered.

1. Project members: Augsburg University, Germany (Coordinator); ATELIER BRÜCKNER, Germany; National Museum of History, Bulgaria; University Paris-Est Créteil, France; Roma Tre University, Italy; National Museum of Archaeology, Portugal; National Museum of Contemporary History, Slovenia; Kunstverein monochrom, Austria.

THE CONCEPT OF CHANGE OF PERSPECTIVE

The basic concept of the EMEE project exists of three aspired Changes of Perspectives (also see the detailed definition Change of Perspective, p. 36): the first Change of Perspective refers to the new interpretation of museum objects from a trans-regional European perspective. Objects shall no longer be presented in one-dimensional contexts of meaning, but perceived in a differentiated way through multi-perspectively conveying several levels of meaning that are demonstrated in a parallel way. The second Change of Perspective re-

fers to a change in the relation between museum experts and visitors. In reflecting on the museum's traditional role as scientifically interpreting authority and in inviting visitors to participate by means of different approaches old patterns of thought can be overcome and new, contemporary forms of museum work can be developed. From a trans-regional European perspective this can, for instance, mean that visitors with a migration background can contribute their view on objects. By expanding the scope of interpretation the objects can at the same time become more interesting to a wider circle of visitors. The suggested activities in line with the 'bridging-the-gap' approach (bridge cultural and social divides) can thus also contribute to audience development. The third Change of Perspective aspires the broadening of the view by internationalization: only in an internationally comparative perspective new, changed interpretations of objects become possible. Moreover, establishing international networks facilitates cooperation between museums of different countries.

THE FIVE EMEE TOOLKITS

So as to process the concept Change of Perspective for practical implementation, especially the first and the second Change of Perspective, five so-called EMEE Toolkits were developed in the scope of the project. These application-oriented manuals aim at mediating between theory and practice and offer all interested museums instructions for innovative and creative concepts by which the modernization and internationalization of museum work can be advanced. The five manuals thereby thematically focus on different topics as the following overview shows:

TOOLKIT 1: MAKING EUROPE VISIBLE

- The Toolkit deals with the re-interpretation of objects showing ways to re-interpret collections with a trans-regional and multi-perspective approach.

TOOLKIT 2: INTEGRATING MULTICULTURAL EUROPE (SOCIAL ARENA)

- The Toolkit provides an idea of the museum as a public, non-commercial space that offers possibilities for people to meet, to discuss and to get in touch with the cultural heritage.
- It shows how these enhanced functions of museums can be used for presenting and discussing trans-regional and European topics especially regarding current issues and present-day problems. In that way, it contributes to integrating multicultural Europe.

TOOLKIT 3: BRIDGING-THE-GAP (ACTIVATION, PARTICIPATION AND ROLE MODIFICATION)

- The Toolkit deals with the development of different levels of the participation and activation of the visitor (for example hands-on, minds-on, user-generated exhibitions, guided tours conceptualized in the form of a dialogue, participation of different focus groups in the museum work, etc.).
- It develops programmes to encourage non-visitor groups to get to know the museum's world.
- It provides best practice examples with a focus on trans-regional/European topics.

TOOLKIT 4: SYNAESTHETIC TRANSLATION OF PERSPECTIVES. SCENOGRAPHY – A SKETCHBOOK

- The Toolkit is about scenography and its potential for a synaesthetic translation of perspectives.
- The first part introduces the basic parameters and tools of Scenography as well as some strategies of staging museum objects.
- The second part is more practical in nature. It presents scenographic design concepts for staging trans-regional museum objects in a European context. They are visualized by sketches and show how to apply the parameters, tools and strategies to generate a Change of Perspective.

TOOLKIT 5: SOCIAL WEB AND INTERACTION

- The Toolkit shows that the social web can be used not only for public relations but also for interaction (museum with visitors, museum with non-visitors, visitors among themselves, museum with other institutions).
- With this Toolkit, visitors and other interested persons will be given a possibility to get involved with the museum's topics, to discuss, to ex-

change ideas, to reflect on exhibitions, etc.

- It offers ideas how to integrate the possibilities of web 2.0 in exhibitions in order to promote more visitor participation.

The EMEE Toolkits also present best practice examples for the various topics and therefore partially refer to the preceding Mapping Process, which was carried out in the first phase of the project.² In future project steps the ideas and concepts of the EMEE Toolkits will be tested by practical implementation in various formats such as workshops and practice modules which will be accompanied by an evaluation process. Moreover, so-called Exemplary Units, which will be published on the EMEE website in the further course of the project, provide additional suggestions for the implementation of the contents of the five EMEE Toolkits.

The EMEE Team

2. EMEE – Museums Exhibiting Europe. Mapping Process, <http://www.museums-exhibiting-europe.de/mappingprocess/>, Accessed 20 December 2015.

This manual 'Making Europe visible' (EMEE Toolkit 1) predominantly focuses on the first of the three Changes of Perspectives of the EMEE concept: by re-interpreting museum objects and topics the trans-regional European perspective shall gain access to national and regional museums. The trans-regional multi-perspective approach is thereby especially important, meaning previous (national or local) interpretational approaches to the objects shall not be negated by the new additional level of meaning, but presented in a parallel way. In an indirect way, the approach also serves to illustrate the visitors that meanings presented in museums are not based on 'objective knowledge', but constructed from specific perspectives. In this way, the re-interpretation of the objects guides training the own perception and reflecting on the own patterns of the construction of meaning, because several, also opposing levels of meaning are presented together.

The EMEE Toolkit 1 is structured in the following way: the *first* chapter introduces the topic in a basic way by means of some practical preliminary remarks, by locating the approach of re-interpretation of museum objects within the current museum discourse as well as by introducing definitions. References to further literature regarding the 'Europeanization' of museums can be found at the end of the chapter. The *second* chapter is the core part of this manual: various approaches to re-interpreting objects from a trans-regional European perspective are illustrated and substantiated by tangible object examples. The *third* chapter offers an overview of different object groups, which mostly

WHO IS THE MANUAL FOR?

lend themselves well to the presentation of the European perspective. In the *fourth* chapter ideas of mediacy are introduced with which the multi-perspective view on objects can be prepared for the visitors in an appealing way, or which give instructions how to include the visitors in the re-interpretation of objects. In the concluding remarks in chapter *five* a concise conclusion is drawn and further steps of the EMEE-project are briefly explained.

Museums can implement the approach of re-interpretation of objects presented here without much effort based on their own collection inventory – no new purchases or laborious loans are required. Merely time should be available to look through the own collection from a trans-regional European perspective and therewith create new, perhaps also surprising contexts for well-known objects.

This manual is primarily intended for members of museum staff who are interested in discovering more levels of meaning in relation to objects by re-interpreting items in their collection. The aim is to render the trans-regional European perspective on objects apparent. In particular, curators, custodians as well as staff engaged with mediation and display are addressed. Essentially, this manual consists of two parts, which pertain to the respective fields of action in museums. The first part refers to the collection and deals with the process of identifying objects that can be suitable to demonstrate trans-regional perspectives. The second part is concerned with mediation and provides suggestions how a multi-perspective approach to objects or groups of objects can be conveyed in exhibitions or by means of special visitor programmes. Both areas may, however, overlap when, for instance, groups of pupils are invited to work with the objects in archives or depots.

This manual at hand was especially developed for members of staff in historical, historio-cultural and ethnological museums as well as regional museums. But also staff members of other museums are addressed and invited to try out and apply approaches suitable for their museum.

Moreover, this manual can provide new topical suggestions for scenographers since the design of the exhibition can be a vital means to depict multi-perspective interpretations. In addition to this manual the EMEE Toolkit 4, which explicitly deals with scenography, lends itself well as complementary reading.

BASIC CONDITIONS FOR THE SUCCESSFUL REALIZATION

For current students, who will shape the future museum work, this manual provides vital suggestions. Students of culture and arts education as well as museology are particularly addressed as are students of the classic subjects history, archaeology, arts history, ethnology etc. Likewise, interested people with a background in education and further training in the field of museums may consider themselves addressed.

Not least is the manual also directed at volunteers in museums, who want to support the development of museum work. Similarly, friends of museums and dedicated individual visitors are addressed who want to start an active dialogue with 'their' local museum and the objects exhibited there and who want to get involved in re-interpreting objects.

The implementation of the approaches suggested in this manual requires the general openness of all participants in the museum. The application of trans-regional or multi-perspective approaches often means no less than the substantial questioning of the scope of interpretation used so far, which may shake the (often for many years unquestioned) interpretative culture in a museum. In addition, the multi-perspective method of object interpretation makes it apparent for the visitors that there is not the one valid interpretation of an object, but that there are, according to the point of view, several dimensions of meaningful contexts in which the object may be 'read'. Lastly, the suggested involvement of visitors and focus groups in the interpretation of objects results in the outside voices becoming more important. This means that the museum opens up towards the inside as well as the outside by questioning itself and by entering into the equal dialogue with everyday experts therewith relinquishing its previous sovereignty over the interpretation of objects and meanings.

The implementation of the research and mediation approaches suggested in the following chapters is of little meaning without the genuine interest in the co-construction of meaning by visitors as well as in new interpretations of collection items from a European point of view. It goes without saying that the implementation of new approaches may work best if the trans-regional approach is declared a 'management issue', meaning that the idea is put forward by the museum directors. It may hardly be possible for a single research assistant to bring about fundamental changes within the working culture

PLACING THE TOPIC WITHIN THE CURRENT MUSEUM DISCOURSE

against the will of resisting directors. However, it does not suffice that the museum directors generally endorse the project 're-interpretation' without providing the necessary time and possibly material resources.

The new interpretation of the collection or of merely individual objects will require additional time because of the research that has to be conducted. Additional time and financial resources will also be required in the area of mediation due to training on the subject and possible medial realization.

Not every museum will be able to handle the re-interpretation of objects as well as the mediation on a big scale. The manual at hand therefore suggests various 'degrees of intervention' so that the implementation can also be effective and successful within a smaller scale. The approaches suggested here are in any case worthwhile to engage with, because in the light of 'Europeanization' and modernization of museums each museum is invoked to not only be a window to the past, but also a place where important questions of the present can be debated (cf. also EMEE Toolkit 2: *Integrating multicultural Europe (Social Arena)*). The discourse about the

meaning of objects may be a way for museums to steadily open up to a multi-cultural society.

It would go beyond the scope of this manual, which is aimed at a practical implementation, to present a theoretical in-depth analysis of the current state of the recent museum debates. The following passages are, therefore, limited to briefly locating the EMEE project as well as the EMEE Toolkit 1 - *Making Europe visible. Re-interpretation of museum objects and topics* within the current museum discourse. The aim of this localization is to illustrate the initial conditions, current developments, and problems relating to the thematic complex of the 'Europeanization' of museums.

EUROPE IN MUSEUMS

Presenting and discussing the topic 'Europe' in museums and exhibitions is approached in very different ways (cf. Kaelble 2008; Kaiser, Krankenhagen and Poehls 2012; Kreis (ed) 2008; Pomian 2008). Some newly founded institutions featuring an explicit European orientation ascertain that the topic is given increasing importance: The *Museum europäischer Kulturen*³ in Berlin, founded in 1999 and emerged from two different ethnological collections, for instance, deals with the 'lifeworlds' throughout Europe from the 18th century to the present, whereby an emphasis is especially placed on cultural contacts. The *Musée des civilisations de l'Europe et de la Méditerranée (MuCEM)*⁴ in Marseille, France, which was opened in 2013, can also be traced back to a previously existing collection. It focuses on the Mediterranean

3. Website: <http://www.smb.museum/en/museums-and-institutions/museum-europaeischer-kulturen/home.html>, accessed 20 December 2015

4. <http://www.mucem.org>, accessed 20 December 2015

region, which is why also non-European countries bordering on the Mediterranean Sea are included. The presentation of the topic is designed in an interdisciplinary⁵ and intercultural way; the museum is more wide-ranged with regard to the time frame concerned – it reaches from the Neolithic to the present. In autumn 2015, presumably, the *House of European History*⁶ shall be opened in Brussels, which wants to primarily deal with the 20th century paying particular attention to the European unification process, but also to address topical questions. Initiator of the museum is the European Parliament; this makes the underlying political task apparent which is to increase awareness for the EU among the citizens by means of a museum project.

The topic Europe is also dealt with in special and travelling exhibitions, such as in the exhibition *It's our history* of the *Musée de l'Europe*, which was shown in Brussels in 2007/ 2008 and the country-specific version in Wrocław in 2009. The exhibition was devoted to the European history of the last 50 years, whereby special emphasis was placed on the development of the European Union, which was interpreted as a success.⁷ The special exhibition 'The idea of Europe. Proposals for

everlasting peace', which was shown in the *German Historical Museum* in Berlin in 2003, addressed the European history of the last 2500 years, whereby present-day Europe was also presented as positive endpoint of a long development.⁸ Both exhibitions created master narratives regarding the interpretation of the European history, which can be critically questioned – for instance, whether the European unification process can really only be interpreted as a one-dimensional line of development or whether this process has brought advantages for all groups of population.

Based on these tangible implementations, the question primarily debated in the current museum discourse is whether the newly founded museums described above, but also individual exhibitions can come close to contributing to the formation of a European identity for the citizens of the European Union (cf. Grigoleit 2005; Macdonald 2003; Mazé 2008) – analogous to the foundation of new national states in the 19th century, which presented a master narrative in national museums and therewith gave themselves an identity based on the founding myth (cf. Kaiser, Krankenhagen and Poehls 2012: 16; Amundsen, Aronsson and Knell (eds) 2011;

Aronsson 2008; Ostow (ed) 2008). The *House of European History* in Brussels seems – as far as this can be assessed prior to the opening – to be in line with this tradition. It will thus be particularly exciting to see the objects which are presented there and whether a new European master narrative will be fostered and disseminated there.

Even if the newly emerging *House of European History* will function later on as an 'identity factory'⁹, its scope in relation to the entire continent is very limited. Furthermore, it has to be questioned whether a European identity can be centrally discussed at all or whether the already existing national and also regional museums can rather contribute to the cultural identity of Europe without thereby losing their self.¹⁰ The EMEE project pursues the decentralised approach and wants to stimulate national and regional museums to turn to European topics. Thereby, regional and national aspects are not to be replaced by European aspects, but it is rather suggested to supplement the already existing views by European perspectives (cf. Popp 2014). This shall especially happen by the re-interpretation of objects: by investigating trans-regional European references, the European level of meaning of an object can be presented in addition to the national or regional levels of meaning so that it becomes possible for the visitors to change perspectives (see also the definition of the EMEE guiding concept Change of Perspective/ see definition 'trans-regional'). This approach shall also contribute to enabling a controversial discussion about the 'Europeanization' of museums – thereby productively questioning the slogan of the EU 'unity in diversity'.

5. 'Today the museum's disciplinary scope has been extended to include all the social sciences: anthropology, political science, sociology, history, archaeology and art history all come together at the crossroads of methods and approaches.' Source: <http://www.mucem.org/en/mucem/museum-europe-and-mediterranean>, accessed 20 December 2015.

6. Website: <http://www.europarl.europa.eu/visiting/en/visits/historyhouse.html>, accessed 20 December 2015.

7. Cf. the evaluation of the exhibition in the EMEE Mapping Process: http://www.museums-exhibiting-europe.de/wp-content/uploads/2014/02/EMEE_Mapping-Process_P1_It%E2%80%99s-our-history.pdf, accessed 20 December 2015.

8. Cf. the evaluation of the exhibition in the EMEE Mapping Process: http://www.museums-exhibiting-europe.de/wp-content/uploads/2014/02/EMEE_Mapping-Process_P1_Ewiger-Frieden.pdf, accessed 20 December 2015.

9. For this expression cf. Korff (1993).

10. Cf. the international project 'EuNaMus', in particular the online publication 'National Museums Making Histories in a Diverse Europe' (EuNaMus Report no 7), available at <http://liu.diva-portal.org/smash/get/diva2:573632/FULLTEXT01.pdf>, accessed 20 December 2015.

RE-INTERPRETATION AND MULTI-PERSPECTIVE PRESENTATION

In exhibitions, museum items are mostly presented in a one-dimensional way, especially if they serve as proof for a master narrative. The EMEE project wants to prompt museums to present objects in a multi-perspective way, whereby the trans-regional European perspective merely poses one of several layers of meaning. In a short excursus the basic thesis of this manual shall be made understandable, namely that the European level of meaning of objects – based on documented facts – must be actively constructed.

Before items reach the museum they have already undergone a selection process – they are regarded as worthy of preservation. At the moment in which the items are added to the collection of a museum they experience a change of meaning: they are taken from the ‘utilitarian arrangements of life’ (Korff 2010:26)¹¹, i.e. they are de-contextualized to be transferred into the context of the museum. For this process Krzysztof Pomian coined the term ‘Semiophor’ (sign bearer) (cf. Korff 2010: 26f). According to his theory, museum objects have

a semiotic and a material ‘level of communication’ (Thiemeyer 2012: 53)¹² – on the one hand, they are material artefacts whose aesthetic quality or appearance is only experienceable by perception, on the other hand, they have meaning in the scope of our cultural memory – they are ‘objects without practical value (use), which only have symbolic significance’ (Thiemeyer 2012: 53).¹³

If museum objects are presented in an exhibition they are re-contextualized by curators, for example, their initial context of use is explained or they serve as proof for a scientific thesis, which is illustrated in the exhibition.

In all these processes – the selection as ‘worthy of preservation’ from a huge range of cultural artefacts, the transition into the context of the museum as well as the re-contextualization of the object in an exhibition – meaning is constructed with regard to the object, even though this does not always occur deliberately. According to Otto Lauffer the object does not carry meaning within itself: ‘objects merely show, apart from that they are mute’ (in Hahn 2005: 138).¹⁴ This implies that the material side, the feature of appearance of the object is indeed experienceable, but without corresponding

cultural knowledge the observer cannot capture the levels of meaning of an object. Only placing the object in a cultural context can generate a specific meaning: ‘The context transports the message, not the isolated object, which is why no meanings that are permanently fixed within the object can exist’ (Hahn 2005: 139).¹⁵

In this way it becomes clear that it cannot be about tracing ‘European’ objects, because there are no objects that per se ‘carry European meaning’. This manual rather encourages looking at objects from different angles – for example asking whether an object ‘migrated’ within Europe – and in this way finding new approaches to a trans-regional European level of meaning of objects (see chapter 2). This additional level of meaning, which (based on documented facts) is also a constructed level of meaning just as those previously existing ones, e.g. national or regional levels of meaning, shall enable the visitors to approach an object from different perspectives and to be able to shape their own opinions. Placing an object in multi-perspective contexts of meaning can open up new, unexpected approaches for visitors from different ethnic or educational backgrounds, whereby the range of identification possibilities is broadened.

It is important to emphasize at this point that Europe has been shaped by so many cultural influences so that it will never be possible to capture and convey all facets of an object. However, when bearing in mind this cultural diversity it may perhaps be easier to deliberately search for new approaches to an object. Realizing that the complexity of the cultural backgrounds is not to be captured in its entirety

11. Translated from German to English by the authors.

12. Translated from German to English by the authors.

13. Translated from German to English by the authors.

14. Translated from German to English by the authors.

15. With a reference to Korff; translated from German to English by the authors.

may alleviate the concern of overlooking one level of meaning with the multi-perspective approach. Alternative approaches can, however, broaden the range of perspectives: sometimes it may be more conducive to the mediacy of an exhibition topic to ask the object questions instead of presenting the interpretations provided.

MUSEUM AS SOCIAL ARENA/ PARTICIPATORY PROCESSES

Since the 1990s the role of the museum in society has been re-interpreted in a fundamental way. Based on Britain's example the question was posed whether the museum ought to address additional groups of population other than merely the well educated elite in order to be politically legitimized as an institution. In this way, a development was put in motion which aimed at outwardly opening up the museum – on the one hand, by new methods of mediacy, which, amongst others, also pursue participatory approaches (cf. Simon 2010; Gesser et al. (ed) 2012), on the other hand, by a new definition of the function of the museum. Ideally, museums

could be a place where the members of today's heterogeneous society meet in a public location to encounter each other and to exchange views about current topics and present-day problems. Stimulated by exhibition topics and series of events, which not only span bridges to the cultural heritage, but especially to the present, new strata of visitors shall be reached and the museum shall become a place of exchange and (self-)reflexion, where in the end democratic processes take place. Not only does the museum as Social Arena (cf. Janes 2009; Knell, MacLeod and Watson (eds) 2009; Sandell (ed) 2002)¹⁶ in this way open up outwardly in a passive way, but it can also become an active initiator by deliberately stimulating discourses or starting participatory processes, which question the social fabric.

Participation – i.e. the involvement of visitors and non-visitors in exhibition projects or, for example in the practice of collecting – can happen in manifold ways. Especially ways to include visitors or certain focus groups¹⁷ in the re-interpretation of objects and exhibitions are briefly addressed here. Thus, inviting certain focus groups to interpret museum objects from their point of view and to include

these interpretational approaches in the exhibition lends itself well to preparing an exhibition. Similarly, visitors may be asked about their personal interpretation of objects during a guided tour or during a workshop. This form of co-construction of meaning invites focus groups and visitors to actively participate and gives the people involved the feeling that their view of the items is valued. In return, the museum puts its position into perspective and abandons its classic attitude that its interpretation of an object is the only correct interpretation.

The illusion that museums possess objective knowledge can, in general, be addressed by making the construction of meaning apparent: thus, it would be an example of communication as equals between museum and visitors if a curator for his exhibition project would reveal the reasons why he chose the exhibition topic addressed, how the narration of the exhibition is to be explained and why he chose those objects and not others. In this way, it would become apparent to the visitors of an exhibition from which perspective an exhibition is conceptualized and they could, on the one hand, better understand the implementation, and on the other hand, more easily question it critically. To some extent, this is also a multi-perspective approach: by getting to know the perspective of the curator visitors can compare their own view with the curator's perspective – and in this way find out about differences and correspondences.

16. Also interesting in that context: Oldenburg (1999); Oldenburg (2000).

17. Focus groups were for example involved in the development of the exhibition *New accessions - Migration stories in Berlin collections* (Friedrichshain-Kreuzberg-Museum, Berlin/ Germany, 2011). Cf. Gerbich 2012 and the evaluation of the exhibition in the EMEE Mapping Process: http://www.museums-exhibiting-europe.de/wp-content/uploads/2014/02/EMEE_Mapping-Process_P1_New-accessions-Migration-stories.pdf, accessed 20 December 2015.

Museums are often afraid of overstraining the visitors with such background information or also with ambiguous, counterintuitive multi-perspective approaches. This is understandable, because many visitors request accessible exhibition concepts. However, not least because of social media¹⁸ habits of use are changing – especially younger people are used to not only passively ‘consume’, but to be able to engage and to comment on events. If museums want to be up-to-date institutions that not only are not shut off from democratic processes, but indeed initiate these processes, then there is no alternative other than to present the own work in a more transparent way, illustrate different interpretational possibilities, and invite the society to participate. In how far this is a productive and outwardly plausible process depends entirely on the attitude of the museum personnel.

The intended repositioning of museums within society can also be questioned critically based on the already made and published experiences. For example, it is often the case that invitations to engage in participatory processes are again rather accepted by better educated people whereas other social groups are more difficult to reach (cf. Gerbich

2012: 264). Especially qualified people are required here who are able to span bridges across social divides. Furthermore, managing participatory projects is very time- and personnel-intensive for which the museums are not well enough equipped financially (cf. Gerbich 2012: 265). Members of staff additionally have to be trained in new rather social competences in order to be able to moderate such processes. These are only some of the many questions and issues that arise. It is also necessary for the participatory democratic approaches that society as a whole is prepared to get involved and financially provide for the processes aimed at in an adequate way. Further development will show whether society as well as the museums are able to successfully master these new challenges.

IDEAS FOR MEDIACY

So as to address new groups of visitors the EMEE project also thinks about how to convey the exhibition contents in an appealing way so that access barriers are lowered. For this purpose, it suggests a bouquet of opportunities – some of which have al-

ready been in use for some time, such as the method of ‘storytelling’ or including activating elements such as hands-on exhibits. It should by now be agreed upon the fact that exciting stories, being active or playful, creative approaches enhance the interest in a topic. Also scenography, the deliberate design of exhibition rooms to transport exhibition contents in a sensual, emotional way, is, by now, well known as mediating approach. There are manifold possibilities for implementation reaching from small installations to staged room settings.

The participatory approach mentioned above, which requests people from outside the museum to participate, was rather tested in flagship projects (at least in Germany). Not only can interested participants, but also the museum itself profit from this approach in being able to learn from other experts and therewith advance the self-reflexion of the institution. Furthermore, during the past years, new mediating approaches have emerged with the internet and thereby especially with the possibilities offered by social networks, due to which possibly new visitor groups may be addressed.

In chapter 4 of this manual a whole range of mediating approaches is presented, which can be implemented according to the topic of the content as well as time and financial resources, so as to convey the trans-regional European, multi-perspective view on objects to the visitors.¹⁹ By the topics chosen as well as the mediating approaches pursued the visitors can be further integrated and access barriers lowered, whereby the aimed at role modification of the museums in relation to their visitors can be enhanced. Furthermore,

18. Cf. also EMEE Toolkit 5: *Social Web and Interaction*.

19. Moreover, the EMEE Toolkits 2-5 offer additional information on mediating approaches, which are only briefly sketched out in this manual.

these approaches may contribute to ‘audience development’ (cf. Hooper-Greenhill 1994; Mandel 2013; Sandell and Dodd 1998).

It is important to emphasize that it has to be considered on a case-to-case basis which mediating approach is suitable for which topic and objects – and of course for what focus group. If, for example, the scenographic design gains the upper hand then the individual object may be pushed into the background. If an exhibition focuses too much on objects then it may be too boring for many visitors; in this case, important cultural contexts necessary to locate the object do not become apparent. Narratives created in line with storytelling could become too dominant and in this way cover up the actually desired multi-dimensionality. Especially if a museum is inexperienced in relation to the implementation of certain mediating approaches then some of the suggestions can at first be tested in smaller interventions and the visitors' reactions can be collected by means of an evaluation. With increasing experience, also disputatious, risky – and therewith discussion-stimulating – approaches are imaginable.

The EMEE project tries to offer new approaches for the institutional change of museums by encouraging ‘Europeanization’, by innovative ideas of mediation and participatory approaches as well as the role modification (cf. Knell, MacLeod and Watson (eds) 2009; Watson 2009) in the relation between museum and visitor. In order to illustrate the overall context all aspects of the project, which are explained in detail in the five individual EMEE Toolkits, were briefly illustrated in the preceding part. This manual EMEE Toolkit 1 especially focuses on approaches to re-interpreting objects in a trans-regional perspective, whereby, amongst others, new topics for an intercultural audience can be made accessible.

‘EUROPEANIZATION’

Regarding museum work, the EMEE project understands the term ‘Europeanization’ as:

1. the ‘Europeanization’ of objects and museum presentations.

The European dimension of the collection/ exhibition inventory is made visible by suitable objects and topics, whereby the multi-layered meanings reaching from local to regional and national to European and global shall be made experienceable.

2. the implementation of the EU guiding principles for the development of museums in Europe.

In accordance with the EU regulations on cultural heritage the ‘Europeanization’ of museums further includes the following aspects:

ACTIVATING THE VISITORS

By means of innovative mediating approaches the visitors are invited to engage with exhibition topics and objects in a playful, inquiring and exploring or creative way.

See EMEE Toolkit 3: Bridging-the-gap (activation, participation and role modification).

ACTIVE CITIZENSHIP

In fully keeping with the principles of democracy, active citizenship shall also be enhanced with regard to museum work – be it with regard to the choice and the interpretation of the objects, the discourse on an exhibition topic or the curatorial concept of an exhibition. The collection practices may also be critically questioned and newly aligned by ‘external voices’.

See EMEE Toolkit 3: Bridging-the-gap (activation, participation and role modification) as well as EMEE Toolkit 2: Integrating multicultural Europe (Social Arena).

ROLE MODIFICATION BETWEEN MUSEUM EXPERTS AND VISITORS

In including the citizens in the museum work, ideally, a role modification occurs: not only do the citizens learn from the museum, but also the museum learns from the citizens. Thereby, it is all about a certain attitude of the museum, which can be reflected in large-scale as well as

small-scale formats: already guided tours in dialogue form, where the visitors' opinions and suggestions for interpretation are asked for and taken seriously, can lead to a different awareness in the interaction between institution and society.

See EMEE Toolkit 3: Bridging-the-gap (activation, participation and role modification).

MUSEUMS AS SOCIAL ARENA

Museums can show their social relevance in opening up to current debates and the problems of present times and provide them with a platform by means of exhibitions and events. The multi-cultural society shall be invited to use the museum as a non-commercial meeting point to dwell, discuss and for entertaining purposes as well as to encounter its cultural heritage.

See EMEE Toolkit 2: Integrating multicultural Europe (Social Arena).

INTERNATIONALIZATION

The perspectives of different countries on one topic or object can only be worked out in an international comparison, whereby European or even non-European references become apparent. Besides the internationalization on the level of content, also an internationalization of the museum practices is addressed, which can happen by means of cooperation of European museums in relation to the exchange of information, professional discourses, ideas for mediacy and object loans.

CHANGE OF PERSPECTIVE (COP)

The Change of Perspective (COP) is the underlying concept of the EMEE project. The project wants to contribute to the modernization of museums by a multiple Change of Perspective (Change of Perspective = COP 1, COP 2 and COP 3). Thereby, the initiators of the project assume that the further development of museums is possible especially under the following prerequisites:

1. Particularly against the backdrop that nowadays a great number of European citizens have a migration background and that museums shall be made accessible to people of all levels of education, re-thinking and changing the perspective – with regard to the objects presented in the collections – is necessary: The aim of the EMEE project is to no longer present objects in a one-dimensional way within *one* established line of interpretation and within the frame of common horizons. Rather, its aim is to stimulate to see objects in their multi-layered meaning in order to provide for the heterogeneity of tomorrow's visitors (COP 1). In particular, the previously often one-dimensional

classification of objects in one-sided regional or national contexts is intended to be disrupted. Accordingly, the project aims at re-interpreting collections with regard to their trans-regional and European contexts. This contextualization, which is to be researched, shall, however, not replace previous interpretations, but instead be presented parallel to the previously common interpretations; thereby, regional, national, trans-regional and global views shall be opened up. The ambiguous presentation of museum objects is implicitly connected to the issue of communicating these multi-faceted contents and levels to the visitor. Within the scope of this project – particularly supported by scenography –, ideas shall be developed to implement multiperspectivity by synaesthetic elements.

2. Museums can encourage the visitor to assume a more active role in the museum (COP 2). The museum has to try to at least partly give up its, in comparison with the audience, prerogative of interpretation regarding a collection and to allow impulses from outside. Such a strong involvement of visitors shall in the long run result

in more interest in and acceptance of museums by an increasing number of visitors. The visitor's participation can vary to different degrees. Also a guided tour based on the dialogue with the visitor allows the visitor to play a more active part in the museum; hands-on elements or inquiry-based visits broaden the spectrum. But above all, it is about integrating everyday issues in the realms of the museum in order to help to establish the museum as a place for discussion and active participation for citizens (museum as a Social Arena) and to enable participation regarding the arrangement of exhibition contents and museum representations. Thus, in this case, the COP refers to a stronger involvement and a more active participation of the visitor in the exhibition activities.

3. Museum work has to become more international in order to gain further insights into new – especially trans-regional – issues, topics, methods and means of representation. The Change of Perspective means in this case overcoming regional and national borders towards European and global perspectives (COP 3).

TRANS-REGIONAL

The trans-regional approach shall stimulate a conscious 'change of consideration and analytical perspectives' (Popp and Schumann 2014:109).²⁰ The objects in a museum are often one-dimensionally put into a local or national context. The trans-regional European approach shall lead to an expansion of the view without neglecting the local or national level. Thereby, Europe can be understood as 'Europe of the regions' as well as an overarching entity. In this way, topics and objects can be examined for their local, regional, national and European levels of meaning. Moreover, it is possible to relate these levels to each other – whereby the trans-regional European level not necessarily implies the entire continent, but, for instance, the cultural exchange between two European regions by trade relations could be addressed and illustrate the influences they had on a specific object. It may be reasonable for many topics to also include the global level so as to make cultural influences from other continents apparent or also to question the role of Europe in world history with all its after-effects until

the present-day. This also takes into consideration today's 'globalized' reality.

MULTI-PERSPECTIVE

The multi-perspective approach to an object implies that it is not only presented one-dimensionally in line with the most apparent meaning, but it shall be made possible to perceive the object as an extremely faceted cultural item to which a variety of different meanings can be ascribed.

The term multiperspectivity has its roots in History Didactics and thus primordially refers to the work with historical sources, i.e. predominantly texts and pictures (cf. Sauer 2007; Pandel 2013). In contrast to the approach of personalization, in which history is told from the perspective of a historically important person, e.g. an emperor or a president, a more complex picture shall arise with the multi-perspective approach by means of looking at different perspectives of historically involved people or groups. Therefore, the sources are examined for the 'site-specificities' ('Standortgebundenheit') (Sauer 2007: 81) of the author, meaning questions are asked regarding his sociological, religious/ confessional, economic, political, ideological or ethnic background (and possibly also the gender) (cf. Pandel 2013: 350) to find out from which perspective he portrayed an event. In having several historical perspectives on an event next to each other it becomes clear that 'the one valid interpretation of history' does not exist, but that often already the contemporaries differed on the interpretation of the events.

²⁰. Translated from German to English by the authors.

LITERATURE AND LINKS PROVIDING AN INTRODUCTION TO THE TOPIC 'MAKING EUROPE VISIBLE'

PUBLICATIONS

Multiperspectivity in a wider sense means the interpretation of history from different current perspectives.²¹ When looking at different contemporary interpretations of historical events it becomes clear that history is always a construct: 'Interpretations of the past depend on the present situation in general as well as on the standpoint of those examining and evaluating' (Sauer 2007: 83).²²

Both those aspects, which are rooted in History Didactics, are supplemented by a somewhat different Change of Perspective presented in this manual: also the trans-regional approach (cf. definition 'trans-regional') – i.e. emphasizing local, regional, national, European and global references – results in multiple perspectives on an object. (Ideas for investigating trans-regional multi-perspective approaches are illustrated in chapter 2.)

In summary, it can be noted that looking at museum objects from multi-perspective viewpoints in the end stands for a more open approach to the interpretation of objects: several layers of meaning, also opposing ones, shall be made apparent simultaneously.

GÖSSWALD, U. (ed) (2010), *Reflecting Europe in its Museum Objects*, Berlin: ICOM Europe.

KAISER, W., KRANKENHAGEN, S., POEHL, K. (2014), *Exhibiting Europe in Museums: Transnational Networks, Collections, Narratives, and Representations*, New York/ Oxford: Berghahn Books.

KREIS, G. (ed) (2008) 'Europa als Museumsobjekt', *Basler Schriften zur europäischen Integration*, 85.

SCHUMANN, J. AND POPP, S. (2014) 'Change of Perspective. A local museum object in trans-regional and cross-cultural perspectives' in Emma Nardi, Cinzia Angelini and Stephanie Wintzerith (eds) *Change of Perspective. (New) ideas for presenting museum objects*, ICOM Education, 25, 33-43, Rome. Rome: Edizioni Nuova Cultura.

GRIGOLEIT, A. (2005) 'Europa im Museum. Zur sozialen Konstruktion transnationaler Identität', in Peter-Ulrich Merz-Benz and Gerhard Wagner (eds) *Kultur in Zeiten der Globalisierung. Neue Aspekte einer soziologischen Kategorie*, 163-84, Frankfurt am Main: Humanities Online.

MACDONALD, S. J. (2003) 'Museums, National, Postnational and Transcultural Identities', *Museum and Society*, 1 (1), 1-16.

OSTOW, R. (ed) (2008), *(Re)-Visualizing National History. Museums and National Identities in Europe in the New Millenium*, Toronto: University of Toronto Press.

AMUNDSEN, A, ARONSSON, P., KNELL, S. (eds) (2011), *National Museums. New Studies from Around the World*, London: Routledge.

21. This is also termed 'controversy' in History Didactics even though the different opinions thereby not necessarily have to be controversial.

22. Translated from German to English by the authors.

RELATED PROJECTS AND DATABASES

EUNAMUS PROJECT (EUROPEAN NATIONAL MUSEUMS)

- <http://www.ep.liu.se/eunamus/>
- Download of publications:
- <http://www.ep.liu.se/eunamus/outcomes.html>

MELA PROJECT (EUROPEAN MUSEUMS IN AN AGE OF MIGRATIONS)

- <http://www.mela-project.eu/>
- Download of publications:
- <http://www.mela-project.eu/contents/the-mela-books-series>

EUROPEANA DATABASE

- <http://www.europeana.eu/>
- Europeana virtual exhibitions:
- <http://exhibitions.europeana.eu/>

WAYS TO RE-INTERPRETATION: THE CHOICE OF OBJECTS

The second chapter of this manual is fully dedicated to object research. The most practical approach seemed to be developing different search directions for the research, which are termed 'categories' in the following. The eight main categories²³ developed here offer various approaches which are supposed to facilitate the identification of objects with trans-regional European references, because some of the trans-regional or transcultural aspects are not always obvious. Just by engaging with the categories new perspectives on the own collection may arise.

When applied to a specific object the categories may overlap repeatedly, meaning one object can indeed belong to several categories at the same time. Occasionally, it may be useful to run the object through all categories in order to find out which references may exist besides the ones already apparent. Thereby, the categories are not to be understood as clearly distinguished fixed classes to which the objects should be allocated, but they rather serve as practical tools for a multi-perspective approach to the objects. They are an auxiliary means which is supposed to facilitate the research into trans-regional references.

Identifying trans-regional European references is the first step towards being able to present objects from multiple perspectives (on the presentation see chapter 4). The aim is to show the visitor several meanings of one object – reaching from the local significance to meanings in more expanded connections on an international and European level. At the same time, the aspect of the construction of

OVERVIEW OF THE CATEGORIES

- The object as 'migrant'
- The background circumstances of the making of the object
- Cultural transfer by means of trans-regional networks
- Culture-spanning contexts
- Cultural encounters as theme of the object
- Aspects of the perception of the self and the other
- The object as icon
- 'Object-narration'

23. The categories are mainly based on the text by Popp and Schumann (2014) but were adapted for the manual (some shortened, some expanded).

THE OBJECT AS 'MIGRANT'

meaning is supposed to become apparent – in this way, it can indeed be possible that, for instance, the local categorization is questioned and no longer seen as unambiguous if the object is placed within new contexts.

It has already been indicated in the first chapter, but it cannot be emphasized often enough: In order to implement this form of object identification the 'object biographies' of a collection either have to be already well established – or sufficient time is required to be able to research and categorize the objects within the new European context.

Also, in the context of this manual it is important to have a wide understanding of the notion of 'object'. It implies all 'museum things', not only three-dimensional artefacts, but also, for example, paintings and graphics as well as texts. Some of the categories can also be applied to 'half-material' or immaterial cultural heritage such as typefaces or musical pieces.

The individual categories are introduced in the following by means of specific questions so as to ensure a good overview. Thereby, it has to be taken into consideration that the questions cannot

capture all aspects of a category, but primarily serve as basic orientation and practical application. A survey text subsequently explains the basic idea of each category, which may inspire associations and ideas with regard to the own collection. The categories are all illustrated by means of several concrete object examples.

THE QUESTION REGARDING THE PROVENIENCE AND THE HISTORY OF THE RECEPTION OF THE OBJECT

Is the object a 'migrant'? The question regarding the origin of the object provides the first starting point to uncover trans-regional European references. This is based on the prerequisite that the 'object biography' is already known or its essential features can at least be reconstructed. In this way, it can be determined, for example, whether the object was produced at a location other than the city or village in which the museum is situated.

In a second step, the entire 'life story' of the object before it reached the museum can be examined. The physical migration movements of the object are particularly interesting. Where was the object crafted, where was it used or stored, did it often change its owner? Was it distributed via familiar trade routes? Did it witness migrations (such as pilgrimages, refugee movements, immigration)? Not only does the mere change of location play an important role, but also the respective context. In this way, potential changes of perspectives on an object may perhaps already be detected in the object biography. Was the object used in a different way after the change of location? Was it thematically re-interpreted? Was it physically changed?

Also the transfer of the object into the context of the museum can include trans-regional references – if, for instance, a collector bequeathed their collection to a faraway museum or if the museum acquired new objects from exhibitions or auctions abroad.

QUESTIONS

(1) Does the 'biography' of the object feature a history of migration? Was the owner or the location changed?

(2) Under which circumstances did the object 'migrate' from its original place of use to the museum?

(3) Why can the object be found in this particular museum?

(4) Was the object presented in travelling exhibitions and possibly exhibited in varying contexts? Did it experience new interpretations?

(5) If the object is currently exhibited: what is the current situation of presentation? Is the (possible) history of migration considered in the exhibition?

Perhaps it is known why especially this object can be found in this particular museum – and why possibly considerable distances were accepted for the transfer.

Finally, also the ‘museum biography’ of the object may reveal trans-regional starting points. The following exemplary questions serve to explore the museum contexts of the object: Did the object belong to other collections before and was it sold resulting in a change of location? Was the object already exhibited in different travelling exhibitions, which also toured internationally?²⁴ In which thematic context was the object placed by the respective organisers of the exhibition? Did it experience new interpretations? Did the object cause special reactions with the visitors in other exhibition venues?

If an object has already been examined with regard to its history of migration it can additionally be very fascinating to see how the object is currently presented in a permanent or special exhibition (provided the object is currently exhibited). Is the topic of migration considered in the presentation? Which objects surround the examined object? Are there any references to their biographies?

Even if the object is not currently exhibited parallels within the collection can be researched. Do similar objects exist in the collection, which have travelled the same roads? These examinations may serve as the foundation for new mediating approaches.

EXAMPLE 1: AKAN DRUM

The Akan Drum²⁵ has had a very particular migration history that has led it across different continents. It is one of the objects that were selected for the BBC radio series *A History of the World in 100 Objects* from the holdings of the British Museum (cf. MacGregor 2011: 643-647) – and for good reason, as will be seen. The first known chapter of the drum’s migration history is about the Irish physician Sir Hans Sloane, who was a collector of many kinds of things. He bought it in Virginia in North America around 1730, classified it as an American Indian instrument, and added it to his collection. When Sloane died, a large part of his estate – a wide-ranging collection of fossils, antiques from around the world, scientific instruments, stuffed animals, etc. – formed the basis for the British Museum, which was founded in 1753. The drum was one of the many items in the collection.

This early intercontinental migration history alone would already have been impressive. However, the migration history of the drum came to be rewritten when in 1906 a conservator of the museum suspected that the drum actually must have come from West Africa. Subsequent scientific studies confirmed this assumption. The body of the drum as well as its other parts (buttons and cords) were made from deciduous trees and plants native to West Africa, and it turned out that the drum came from the area of the Akan peoples. Thus, the drum was placed in a completely new context: It could now be regarded as a witness to one of the ‘largest forced migration

AKAN DRUM

Place of origin: West Africa

Date: Early 18th century

Material: Wood, plant fibres, animal skin

Museum: British Museum, London, United Kingdom

24. Cf. In the object data base of the British Museum in London also special exhibitions are listed in which the object was presented. One example is the object ‘Akan Drum’ – the exhibition history of the object can be found under the heading ‘exhibition history’ (see link in the following footnote).

25. http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=537921&partId=1&searchText=Akan+Drum&page=1, accessed 20 December 2015.



movements of all time' (MacGregor 2011: 643)²⁶, since in all likelihood it arrived with a transport of slaves from Africa to North America. What led Sloane to believe the drum was an Indian instrument cannot be clearly reconstructed. What is documented, however, is that after some time slaves in North America were forbidden to use drums because one was afraid they might use them to communicate and possibly spark off uprisings. Maybe the drum has therefore been confiscated and thus arrived in different contexts.

From today's perspective there is indeed a link to Native Americans, however, in that the covering of the drum is made of a type of leather that is probably of North American origin. This could indicate that the slaves had traded with the Native Americans in order to be able to re-string the drum. If this assumption was correct, it would mean that the drum had not only been shaped by several continents in terms of its biography but also regarding its materiality – and the drum would bear witness to an exchange between the enslaved Africans and the Native Americans.

Looking at the impressive migration history of the Akan drum it becomes apparent that it has not only travelled physically – for much longer distances than previously assumed – but that it has also gone through a surprising reinterpretation and thus a kind of 'meaning migration experience'. Ever since, the drum can in fact stand as a symbol for the Atlantic triangular trade between Europe, Africa and North America that was conducted from the late 17th until the early 19th century. While the European traders raked in wealth, this intercontinen-

26. Translated from German to English by the authors.

Fig. 1: Asante-style drum, West Africa, c. 1740
Source: © The Trustees of the British Museum

tal trade had disastrous consequences for the enslaved and abducted Africans.

NOTES ON THE DIFFERENT LEVELS OF MEANING:

The drum provides numerous points of contact for mediating trans-regional aspects in a multi-perspective view. In this context it is highly recommended to read the text by Neil MacGregor on the Akan drum from the series *A History of the World in 100 Objects*, which has also been published as a book. For this short text already approaches the object via different approaches:

- (1) At the beginning MacGregor briefly refers to the importance of music for the slaves in America, in which drums played a major role. He mentions the now familiar genres blues and jazz, which have evolved from this musical tradition, and thus draws an arc to today's everyday life and popular culture.
- (2) The drum is introduced directly as an African-American instrument and presented as a kind of key to the understanding of a particular historical

event: 'The instrument [...] helps us to reconstruct the history of one of the largest forced migration movements of all time, at least partially' (MacGregor 2011: 643).²⁷ – This announcement creates suspense since it fuels the expectation that based on one simple object a complex set of facts will be unfolded.

- (3) MacGregor describes the 'biography' of the drum – which in itself includes the Change of Perspective of having been mistaken for an Indian object while in fact being of African origin. Later, he also briefly discusses its supposed original use in Africa.
- (4) The shipping and the lives of slaves in North America is described by reference to the drums accompanying them ('slave dance' to the rhythm of the drum on the ship; on the plantations, then later the ban on drums because they were assessed as potential means of communication for rebellious slaves).
- (5) Based on the leather covering of the drum, which is probably of North American origin,

MacGregor touches upon the hardly known contact between the slaves of African descent and the North American natives.

- (6) Finally, MacGregor builds a bridge to the repository of the drum, today's cosmopolitan London. Many of the ancestors of the people living there were involved in one way or another in the slave trade. A person tells her story – Bonnie Greer, who lives in London and who has both African-American as well as Indian roots. She draws a parallel between her story and the story of the drum.

27. Translated from German to English by the authors.

APPROACHES TO THE OBJECT BY MEANS OF THE CATEGORIES:

MAIN CATEGORY

- The drum has its own history of migration.
 - > *category 2.1, The object as 'migrant'*

OTHER CATEGORIES

- The drum as a (possible) 'witness' of a hardly documented cultural exchange.
 - > *category 2.3, Cultural transfer by means of trans-regional networks and category 2.8, 'Object-narration'*
- The drum as a symbol of a relevant historical process.
 - > *category 2.7, The object as icon*

OTHER APPROACHES TO THE OBJECT

The drum as:

- the forerunner of a phenomenon (popular music) that we are familiar with today.
 - > *contemporary relevance/ relatedness to the surrounding world*
- initially incorrectly categorized artefact.
 - > *former level of meaning*
- an everyday object for a specific group in a particular historical period.
 - > *everyday historical relevance*
- a starting point for the reference to the history (foundation of *British Museum*, colonial history) and to the current social reality in the city in which it is stored.
 - > *local reference/ reference to the present*

EXAMPLE 2: ICE GLASS GOBLET WITH CASE

Throughout history, state gifts or diplomatic gifts were used on different occasions and with various intentions: to ensure the goodwill of influential persons, for example or to show one's appreciation of already received kindness. Gifts were not only used on the highest, but also on all other levels for diplomatic purposes, which is why many of these objects can be found today not only in national, but also in regional museums and due to their special 'object biography' can be interpreted as 'migrants'.

Objects which were passed on as diplomatic gifts often have a very complex 'history of migration'. The pieces of art, which were intended to have a splendid effect, were made of valuable materials such as precious metal and gemstones, which in many cases first had to be supplied from other regions. Especially with gifts for high-ranking persons the material value was very important and, with precious metal for example, could easily be reconstructed by means of the weight.²⁸ The objects furthermore had to meet high quality demands in their workmanship, which is why the elaborately manufactured pieces were not necessarily commissioned for local production, but were – especially for the highest ranks of power – ordered in the European art centres of the time.²⁹ Further trans-regional European references result from the act of giving itself, since diplomatic gifts were either brought as a present by travellers or delivered by an embassy, or the recipient was travelling himself and was presented with a gift, which he then brought back home. Not least, also the passing

ICE GLASS GOBLET WITH CASE

Manufacturer: Georg Schwanhardt, the Elder (approx. 1601 – 1667)

Place of origin: Nuremberg, Germany

Date: 1647

Material: Glass (blown), gilded silver, silver painted with varnish

Museum: Collection of Skokloster Castle, Sweden

28. However, in contrast to gifts made of other material these pieces of art particularly ran the risk of being melted down and being used in a different way due to their material value (cf. Seelig 2008: 95f).

29. The custom of ordering state gifts in the European art centres still has effects today. Accordingly, the worldwide biggest collection of gold and silver smith works from Augsburg can be found in the armoury of the Kremlin in Moscow, since 'Augsburg silver works' were readily used in European diplomatic circles; for example, Danish or Swedish sovereigns commissioned silver works and brought them to Russia as a gift in recognition of hospitality (cf. Emmendorffer and Trepesch 2008).



on of the object from the possession of the recipient to a museum collection can be an interesting aspect of the 'migration history'.

In the 17th century, not only emperors, kings and counts practiced the diplomatic custom of giving or receiving, but also free imperial cities such as Nuremberg participated in this 'interplay of powers' (Timann 2002: 217).³⁰ In the case of the city of Nuremberg the diplomatic gifts, which the city council presented to important persons, are comparatively well documented in gift books, which are still preserved today. Besides very expensive silver works, often in form of goblets and filled with coins, which were, for instance, presented at the first visit of a king, also relatively inexpensive gifts are listed there, which were intended for visitors of lower rank.

The object presented here is such a gift, an ice glass goblet with case.³¹ The goblet was handed over to the Swedish warlord Carl Gustav Wrangel as a gift in 1648, who resided in Nuremberg with his troops. It is due to the material that this object was relatively cheap, since in terms of craftsmanship the object is a quality product. It was manufactured by the notable glass engraver Georg Schwanhardt the Elder. Schwanhardt, born in Nuremberg, learned the 'art of cutting crystal and glass' (Schürer 2007: 785)³² in Prague, which then was the most important centre of art. He later returned to his hometown, where he refined the technique by, amongst others, further developing the tools used; moreover, he passed on his knowledge. For some decades Nuremberg became the most important European centre for the art of cutting glass especially due to his work.

30. Translated from German to English by the authors.

31. 'In order to produce ice glass the still warm glass bulb was rinsed with cold water. Thereby, the outer surface burst and formed irregular cracks whereas the hot interior layer of the bulb remained intact. The sharp edges of the cracks merged through a second reheating, the craquelé pattern, however, remained preserved.' (Spiegel 2009: 17, translated from German to English by the authors.)

32. Translated from German to English by the authors.

Fig. 2: Ice Glass Goblet with Case
Source: © Skokloster Castle, Sweden
Photo: Jens Mohr.

Accordingly, the goblet is artfully crafted.³³ It consists of an urn-shaped goblet vessel with a corrugated stand and a rounded, flattened base whose edge is decorated with gold-plated silver. The cup is designed with a craquelé pattern; additionally, 'WILLKOMM IHR HERREN' ('WE WELCOME YOU, GENTLEMEN') is engraved in capital letters in the top rim of the glass. The lower rim of the lid of the goblet is refined with an elaborate, open ornament made of gold-plated silver; towards the top it is tapered to a semi-oval curvature with a silver figure on it. The figure is painted with varnish and represents a nobleman dressed in clothes typical of that time, armed with a sword, and holding his hat, which he has taken off as an act of greeting. The function of the object is therefore visually obvious – the goblet was made to welcome important people.

However, there are two reasons which suggest that the goblet was not particularly made for Carl Gustav Wrangel. Firstly, the goblet was presented to the Swedish warlord one year after its completion, which indicates that the Nuremberg city council could have bought the object for their stock.³⁴ Secondly, the inscription on the glass is in

German and not in Swedish. Carl Gustav Wrangel nevertheless seems to have liked the goblet: After the end of the Thirty Years' War he returned to his homeland – presumably carrying the valuable glass vessel with him – and later began to build a castle, the Skokloster Slott.³⁵ Today, the ice glass goblet is to be found in the collection of exactly this castle.

APPROACHES TO THE OBJECT BY MEANS OF THE CATEGORIES:

MAIN CATEGORY

- The object reached Sweden in its function as a diplomatic gift from Nuremberg (today's Germany).
> *category 2.1, The object as 'migrant'*

OTHER CATEGORIES

- The producer of the object, the glass cutter and merchant Georg Schwanhardt the Elder, was born in Nuremberg and as a young man spent some time in Prague, where he was trained in the craft of glass cutting. Later he returned to

Nuremberg. Accordingly, also the producer has a trans-regional European background.

> *category 2.2, The background circumstances of the making of the object*

- The object was produced with regard to (even though not explicitly for this) diplomatic encounters as the greeting man on the lid as well as the inscription 'WILLKOMM IHR HERREN' ('WE WELCOME YOU, GENTLEMEN') show.

> *category 2.5, Cultural encounters as theme of the object*

33. On the object description see the entry in the object data base of the Skokloster Slott: <http://emuseumplus.lsh.se/eMuseumPlus?service=ExternalInterface&module=literature&objectId=93665&viewType=detailView>, accessed 20 December 2015.

34. The 'gift book' of the city of Nuremberg also shows that the city council temporarily stocked up on silver work to be used if required (cf. Timann 2012: 219). This ice glass goblet may have been a similar case.

35. Cf. <http://skoklostersslott.se/sv/utforska/slottet-samlingarna>, accessed 20 December 2015.

THE BACKGROUND CIRCUMSTANCES OF THE MAKING OF THE OBJECT

THE QUESTION REGARDING THE CIRCUMSTANCES OF THE OBJECT'S CREATION

Can the object's production history provide information about trans-regional references? Even if the object is still in the city/ village where it was made it is nevertheless possible that the producer was of foreign origin or, for instance, working as a travelling craftsman. Especially foreign artists were often commissioned to locally produce a work of art using their own working method. If trans-regional European references can be found in the biography of the producer then it can be asked whether trans-regional aspects can also be found in the object (an art style typical for other regions, 'unfamiliar' decoration, new crafting techniques)?

Possibly, the producer came from the same place where the object was crafted, but had travelled before and gained new impressions, which found their way into the object. Are there any indications for this?

The question about production networks may also be fruitful: especially when it comes to highly specialized (technical) products, often

several producers worked together. In this case it might be useful to examine how the network developed, who was involved, where the raw material came from, where the individual parts were manufactured and where all parts were put together to the final product.

EXAMPLE 1: THE WRESTLERS

Adriaen de Vries, one of the most important European bronze sculptors of his day, produced a body of work that was shaped by his stays in various European countries. De Vries was Dutch; he was born in 1545 or 1556 in The Hague and probably trained as a goldsmith during his youth. Like many Central and North European artists of his time he was drawn to Italy for the prospect of finding affluent employers there and being able to study the art of the ancient world and the great Italian masters (cf. Scholten 2000: 21). It is not known exactly when de Vries arrived in Italy but from about 1581 he worked for several years in Giovanni Bologna's sculpture workshop in Florence – one of the largest and most advanced of its kind in all of Europe. There he worked as a metal sculptor; as an assistant he was entrusted with the task of casting of Bologna's sculptures, and probably he was also artistically involved in larger projects.

As a result, he was already an experienced sculptor when he went to Milan in 1586 to enter the service of Pompeo Leoni. There he collaborated as chief assistant on a major bronze sculpture

QUESTIONS

(1) Even if the object was manufactured at the same place where it can still be found today its circumstances of production can nevertheless exhibit trans-regional aspects. For instance, the producer may have come from a different region or have gained new impressions by travelling. Can trans-regional references be found in the producer's biography?

(2) The collaboration of different producers in the production of one object may contain trans-regional connections – who was involved in the production and which stage of production was carried out in which location? Where did the raw material come from?



project and thereby acquired the ability to create monumental works. His first stand-alone job led de Vries to Turin two years later, where as ducal court sculptor he would come to contribute to giving Turin its character of a princely residence (cf. Scholten 2000: 23).³⁶ In a diplomatic gesture in 1589 he was 'lent', initially for a year, to Emperor Rudolf II in Prague. He stayed until 1594, however, on the art-loving emperor's request. During that time the imperial court was one of the 'most outstanding cultural sites in Europe' (Scholten 2000: 25)³⁷, employing artists and artisans including painters, sculptors, tapestry weavers and clockmakers from all over the continent (cf. Cavalli-Björkman 2000: 47).

Following his first stay in Prague de Vries travelled to Italy once more. There is evidence for him staying in Rome for a longer period, at least, where he studied the most significant sculptures of the ancient world – an experience that would come to shape his later body of work significantly (cf. Scholten 2000: 26). In Rome he finally received a calling from Augsburg, to where he travelled in 1596 in order to work on groups of figures for two monumental fountains. These fountains elevated the city's reputation and at the same time contributed to de Vries' fame as an artist. While still at work in Augsburg de Vries was once more called into the service of the emperor, who now appointed him as court sculptor. Around 1602 de Vries took up this 'highly regarded position' (Scholten 2000: 29).³⁸ Until Rudolf II's death in 1612 he remained in his service and mainly created sculptures for the imperial art chamber ('Kunstammer'). The succeeding emperor resided

THE WRESTLERS

Artist: Adriaen de Vries (born in 1545 or 1556 in The Hague, died in 1626 in Prague)

Place of origin: Prague

Date: 1625

Material: Bronze

Museum: National museum, Stockholm, Sweden

36. It is not known whether de Vries even created any works during his short stay in Turin (18 months).

37. Translated from German to English by the authors.

38. Translated from German to English by the authors.

Fig. 3: Adriaen de Vries, *The Wrestlers*
Photo: © Nationalmuseum, Stockholm.

in Vienna; de Vries stayed in Prague, however, and had to rely on new commissioners. Being a leading European bronze sculptor (cf. Scholten 2000: 36), he was steadily working on jobs, which made the last fifteen years of his life very productive. The most important commissioners during that time were King Christian IV of Denmark, Duke Ernst of Holstein-Schaumburg and Albrecht von Wallenstein, the highest field commander of the imperial and Catholic armies in the Thirty Years' War. The latter had had a palace built in Prague, the so-called Wallensteinpalais. De Vries, in his final years before his death, produced several bronze sculptures for the garden there, which in part were brought to completion by his assistants.

One of the sculptures is called *The Wrestlers*, showing two bare men in a wrestling match. Most likely the sculpture, which shows an exciting moment in the still undecided match, was inspired by an ancient wrestlers marble group that had been discovered in Rome in 1583 (cf. Scholten 2000: 300). But not only the motive, even the style in which de Vries created the work can be attributed to influences from Italy: In Venetian painting of the day there were tendencies toward a sketchy and

impasto manner of painting that probably served as a model for de Vries' freer way of modelling in his later years.³⁹ This rather loose surface design, which by way of example shows in the rough shaping of the feet, adds to the sculpture's aliveness – and therefore contrasts with the precise and clearly defined modelling that de Vries used for his early work (cf. Scholten 2000: 37).⁴⁰

The sculpture was placed in the Wallenstein Garden in Prague in 1625, one year before de Vries' death. However, it was to stay there only until 1648 when the Swedes overran Prague and carried off a vast amount of art treasures both from the imperial Kunstkammer and the Wallensteinpalais – among them numerous bronze sculptures by de Vries. That is why today the most extensive collection of sculptures is located in Sweden. *The Wrestlers* is one of those sculptures.⁴¹

APPROACHES TO THE OBJECT BY MEANS OF THE CATEGORIES

MAIN CATEGORY

- De Vries' impressive biography as an artist allows conclusions regarding the fact that his works were influenced by his different places of creative production, particularly his stays in Italy.
 - > *category 2.2, The background circumstances of the making of the object*

OTHER CATEGORIES

- 'The Wrestlers' was taken from Prague to Sweden.
 - > *category 2.1, The object as 'migrant'*
- Adriaen de Vries' works can be stylistically associated with Mannerism (early work) and Early Baroque (late work).
 - > *category 2.4, Culture-spanning contexts*
- The object was a 'witness' to a cultural encounter characterised by war, as well as an art haul.
 - > *category 2.8, 'Object narration'*

39. The transfer of the loose, sketchy surface modulation was possible because de Vries used wax to mould his models. By making the mould via lost-wax casting the surface structure remained intact in bronze, too (cf. Diemer 1999: 249).

40. The difference between early and late work becomes quite noticeable when comparing *The Wrestlers* with the sculpture *Psyche, carried by Cupids*, which was developed between 1590 and 1592 during the first stay in Prague. The sculpture can be found in the database of the national museum in Stockholm: <http://emp-web-22.zetcom.ch/eMuseumPlus?service=ExternalInterface&module=collection&objectId=26733&viewType=detailView>, accessed 20 December 2015.

41. 'The museum contains the world's largest collection of Adriaen de Vries' work', cf. <http://www.kungahuset.se/royalcourt/royalpalaces/drottningholmpalace/museumdevries.4.396160511584257f2180002855.html>, accessed 20 December 2015. Today most of the sculptures reside in the Museum de Vries, which is located on the grounds of Drottningholm Palace near Stockholm, and which belongs to the Swedish National Museum, cf. <http://www.nationalmuseum.se/sv/english-startpage/Visit-the-museum/NM-runtom-i-Sverige/Museum-de-Vries/>, accessed 20 December 2015.

EXAMPLE 2: AIRPORT IN AMSTERDAM (SCHIPHOL)

Max Beckmann's painting *Airport in Amsterdam (Schiphol)* was painted during the artist's 10 years exile in the Netherlands. Beckmann went there with his wife in 1937 to escape from Nazi suppression. Prior to the emigration, there was an increasing vilification of the artist in Germany: newspapers were full of Nazi propaganda against Beckmann's art; in April 1933, Beckmann was fired as a professor of the Städel School in Frankfurt; Beckmann's works were shown in the exhibition *Degenerate 'Art'* in Munich and thus stigmatized by the Nazi regime as a despicable art. On the day of the exhibition opening, Beckmann left Germany together with his wife.

The couple first settled in Amsterdam where the sister of Beckmann's wife had lived. Actually, staying in the Netherlands was supposed to be merely a temporary solution; already in 1936 Beckmann tried for an emigration to the United States. But also from the Netherlands, he did not receive a permanent entry permit to the USA. In the first years, Beckman could feel relatively free in Amster-

dam; he enjoyed the buzz of the nightlife, undertook journeys, and had a second home in Paris. In 1938, he travelled to London to visit the exhibition *Twentieth Century German Art*. They showed exactly those pieces of art that were considered as 'degenerate' in Germany at that time, including five paintings by Beckmann – certainly an empowering experience. In general, Beckmann was highly regarded abroad, especially in the United States, where his paintings still were bought. Amsterdam, however, was challenging for Beckmann in terms of art. Although the Netherlands were neutral, also there nationalistic tendencies increased, which resulted in a recollection of 17th century Dutch art and little attention was paid to modern art.

In 1940, German troops invaded the Netherlands, which made the situation for the Beckmanns worse. Beckmann burnt his diaries to not endanger himself and his acquaintances. He hid his paintings as confiscation was not unlikely and he feared conscription to military service. Beckmann's status in Amsterdam was difficult: he neither belonged to the native population nor to the occupiers with whom he shared nationality.

It is difficult to tell to which extent Beckmann's work from his time of exile was actually influenced by the environments in Amsterdam – particularly because his imagery often appears encrypted to the viewer. However, it can be assumed that the numerous figurative paintings of that time were inspired by the impressions he gained on the streets of Amsterdam (cf. von Bormann 2007: 121). Only few paintings and graphics show concrete references to the environments; amongst those is the painting *Airport in Amsterdam (Schiphol)* which Beckman painted in 1945. For Beckmann, the airport was not a place to symbolise travelling – although he did travel a lot he never set foot on an airplane (cf. Zeiller 2007: 240). However, he did spend some time at Amsterdam's airport during the time the Allies dropped food there which also he relied on.

The painting, which is difficult to grasp for the viewer, illustrates the destruction of the airport caused by the Allies' bombing and the German occupier's blasting (cf. Zeiller 2007: 240). The ravages of the outside world is echoed in the torn, rough form language of the painting; only with difficulty single shapes can be identified as demolished hangars or propeller parts. The colours seem exaggerated; the red in the centre of the painting almost seems like streaks of blood, which could be understood as a symbol for the demolishing of urban infrastructure by the war. The deep red sunset could also be a symbol for the decay of civilization, for hopelessness – at the same time the painting shows the width of the Dutch countryside in the background.

AIRPORT IN AMSTERDAM (SCHIPHOL)

Artist: Max Beckmann (1884 Leipzig, Germany – 1950 New York, USA)

Date: 1945

Place of origin: Amsterdam, Netherlands

Material: Oil on canvas

Museum: Kunsthalle Bremen, Germany

To take a look at the painting, please use the link to the database of Kunsthalle Bremen:

<http://www.kunsthalle-bremen.de/sammlung/online-katalog/>

Please insert 'Max Beckmann Schiphol' to find the online presentation of the painting.

The painting, testimony of the exile as well as the Second World War, now belongs to the *Kunsthalle Bremen*. During the artist's lifetime, only a single painting of Beckmann was purchased by a Dutch museum. Despite the difficult relation to the city of Amsterdam, in which Beckmann resided involuntarily, the ten years of exile had been a very productive time: 'His work renewed itself time and again during this period instead of stagnating or even stopping, which was the case of some other exiled artists' (von Bormann 2007: 121).⁴²

Beckmann's exile in Amsterdam ended when he was appointed lecturer in the United States in 1947. In 1948, he could finally leave his flat in Amsterdam behind to emigrate to the U.S. with his wife. In the Netherlands, Beckmann's work did not gain attention until after his death, on the occasion of a retrospective exhibition at the *Stedelijk Museum* in 1951/52.

APPROACHES TO THE OBJECT BY MEANS OF THE CATEGORIES

MAIN CATEGORY

- The painting is influenced by the artist's experience of migration.
 - > *category 2.2, The background circumstances of the making of the object*

OTHER CATEGORIES

- The painting *Airport in Amsterdam (Schiphol)* migrated (at least) from its place of origin in Amsterdam to its present owner, Kunsthalle Bremen, and was shown as part of the exhibition *Max Beckmann – Exile in Amsterdam* in Amsterdam as well as Munich.⁴³
 - > *category 2.1, The object as 'migrant'*
- Beckmann's art can be classified as expressionistic.
 - > *category 2.4, Culture-spanning contexts*

OTHER APPROACHES TO THE OBJECT

- After the invasion of the Netherlands by German troops, Beckmann was in situation of sharing the nationality of the occupiers but did not feel

like he belonged neither to them nor to the native population. This might be mirrored in the painting, as Beckmann was aware that his fellow countrymen partly were to blame for the destruction of the airport.

> *contemporary relevance: difficulty of generating an identity; question of what home is*

42. Translated from German to English by the authors.

43. The exhibition *Max Beckmann – Exile in Amsterdam* was shown in Amsterdam's Van Gogh Museum as well as the Pinakothek der Moderne in Munich in 2007/2008. Provided by a number of lenders, the works produced during the exile once again returned to their place of origin. Afterwards, the paintings and graphics were shown in Munich, where 70 years earlier Beckmann's art was stigmatized as 'degenerate'.

CULTURAL TRANSFER BY MEANS OF TRANS-REGIONAL NETWORKS

THE QUESTION REGARDING CULTURAL EX- CHANGE PROCESSES

Which cultural influences shaped the object? In the first two categories, trans-regional European networks already play an indirect part when asking about the migration history of the object or the (commercial) connections of the producer. Nevertheless, trans-regional networks should have their own category, because they were able to additionally exert great influence. Moreover, this changes the point of view – it expands the horizon, since one no longer looks at merely one object, but sometimes close connections can become apparent which span several continents – and which then were manifested in one object.

The trans-regional networks were able to exert important influences on the creation of the product as well as on the contemporary distribution and reception of the object. By means of cultural exchange and adaptation processes sometimes even hybrid combinations were created, if, for instance, patterns from foreign countries were used to decorate familiar local products (see the example of the chinoiserie). Already at an early

stage, specific trade routes were used for an active exchange of products, which often also helped spreading the knowledge about new crafting techniques.

Trans-regional networks, moreover, made it possible that people who never travelled themselves nonetheless intensively participated in, for instance, artistic, political, literary or natural scientific discourses (by readings or correspondences) or learned about new techniques and new knowledge of any kind from other travellers. An exemplary question hereto may be: was the producer or client influenced by trans-regional aspects, which lead to the object being produced in this specific way?

Besides researching possible cultural adaptation and transfer processes it may be a good starting point to ask questions about the relevance of the own region for trans-regional networks: Is or was the village/ city known for specific crafting techniques or certain products? Was the product possibly distributed from this location to faraway regions?

This category is ideal for examining the objects in their various layers of meaning reaching from local to regional to national to European and eventually also to global. If both local as well as European meanings can be attributed to an object in the collection then this object is a very good starting point for mediating approaches.

QUESTIONS:

- (1) Was the object shaped by cultural exchange and cultural adaptation in being locally produced, but in its production process supplemented by passed on, foreign patterns or crafting techniques? Does the object appear to be a cultural hybrid?
- (2) Was the object sold via specific trade routes and was it shaped thereby or was knowledge distributed in this way?
- (3) Did the region in which the museum is located play a particular part in trans-regional networks? Can this knowledge be used for the interpretation of the object?



EXAMPLE 1: LORD MAYOR'S STATE COACH

The annual procession of the Lord Mayor of the City of London originated in the Middle Ages leading from the City to the Palace of Westminster, to pledge loyalty to the monarch. For a long time, the procession was carried out on ships, later on horseback.⁴⁴ From 1711, after the Lord Mayor had fallen off his horse and broke his leg, the procession used carriages. Initially, this carriage was hired for this special occasion until in 1757 the banker Sir Charles Asgill could convince the city council members to order a carriage to be manufactured specifically for the purpose of the procession.

As the carriage was mainly used for representative purposes, it was richly endowed. Many artists and craftsmen were involved in its production. The architect and sculptor Sir Robert Taylor had designed the coach. It was constructed in Joseph Berry's workshop in London; however, the construction was of 'Berlin style' (cf. Gößwald (ed) 2010: 48f). The coach was decorated in French Rococo style. The painting of the panels is attributed to the Italian artist Giovanni Cipriani, who had come from Rome to London two years earlier. Therefore, the coach can in fact be considered as a shared European work of art.

The city fathers of London also commissioned the decorative design of the carriage which was supposed to demonstrate confidence of political power not only by the splendour but also by the features shown: the importance of the trade port as well as colonial ambitions were represented for example by tritons, mythical sea

LORD MAYOR'S STATE COACH

Place of origin: London, Great Britain

Date: 1757

Material: Wood, leather, paint, wool

Museum: Museum of London, London, United Kingdom

44. Cf. Museum of London (2015).

Fig. 4: Lord Mayor's State Coach

Photo: Tony Hisgett, Birmingham.

creatures; moreover, one of the paintings shows exotic objects and animals such as elephant tusks and lions. The then-known four continents were represented by cherubs. The global aspirations of the city are therefore perfectly understandable in the decorative elements of the coach.

APPROACHES TO THE OBJECT BY MEANS OF THE CATEGORIES

MAIN CATEGORY

— The coach as a European piece of art, in which the knowledge of engineering and styles of art of that time mingle – know-how from Great Britain, France, Italy and Germany was combined.
> *category 2.3, Cultural transfer by means of trans-regional networks*

OTHER CATEGORIES

— Migration biography of the painter Giovanni Cipriani, one of the producers.
> *category 2.2, The background circumstances of the making of the object*

— London as former centre of world trade – and how its pride is manifested in allegories in the coach's decoration (especially the allegories of the four continents).
> *category 2.6, Aspects of the perception of the self and the other*

OTHER APPROACHES TO THE OBJECT

— The original coach is still used today for the annual Lord Mayor's Show, an event frequented by many international visitors – it would be worthwhile to research e.g. if there are any contemporary accounts of this event and descriptions of the coach (photos/texts in the internet). Moreover, a comparison of international media coverage about the show could allow an access to the coach and open up European perspectives (e.g. tabloids).
> *contemporary relevance*

EXAMPLE 2: CHINOISERIE: 'KOPPCHEN' (DRINKING BOWL) AND SAUCER

Since the early 18th century, there was a great fascination for Chinese culture in Europe. Reports of a 'civilized people' (cf. Leibniz in Frenkel and Niewiera 2014: 205) at the other end of the world, on a par with Europe, were met with astonishment in the 16th and 17th centuries; Asian products imported by maritime trade were admired. Europeans especially fancied Chinese porcelain; they were fascinated by the exotic material. For a long time, Europeans tried in vain to track down the composition of porcelain to be able to produce it in Europe. Hence, the imported porcelain was in great demand, many royal houses had representative collections (cf. Hantschmann 2009: 314).

The enthusiasm for China also had an impact on European crafts: they began to produce so-called chinoiserie – products manufactured in Europe mimicking the Chinese style. In the production of chinoiserie, artisans relied on sample books containing drawings of models. These Asian-style patterns were created according to illustrated reports of travellers to China, whereby realistic and fantastic elements were mixed up. Especially with the beginning of the serial production of porcelain in Meissen in 1710 (for the first time porcelain was successfully produced there in 1708) as well as the chinoiserie decoration of the pieces, the Chinese style became widespread as it had now become accessible to the middle class.

CHINOISERIE: 'KOPPCHEN' (DRINKING BOWL) AND SAUCER

Place of origin: Meissen (porcelain), Augsburg (painting); Germany

Date: Around 1730

Painting: Probably by Elisabeth Aufenwerth, after designs by Martin Engelbrecht

Material: Porcelain, color painted and gilded

Museum: Maximilianmuseum in Augsburg, Germany



Examples of such Chinese-style decorated porcelain products are two objects from the collection of the Maximilianmuseum in Augsburg, a 'Koppchen' (a small handleless drinking bowl in Asiatic style) and a matching saucer. They were produced in Meißen and afterwards painted in Augsburg, which was then one of the artistic centres in Germany at the time, with highly specialized artisans who had produced for customers all over Europe. Around 1730, those two pieces were presumably painted by Elisabeth Aufenwerth who worked as a 'Hausmaler'⁴⁵ in Augsburg. The decoration is based on a design by Martin Engelbrecht, who was one of the most productive engravers and a publisher of chinoiserie sample books (cf. Ulrichs 2009: 296).

The painting shows several Chinese looking people who apparently perform rituals – maybe a tea ceremony. The depicted scene is embellished by floral ornaments. Besides the frame around the picture there are also golden ornaments on the outer edges of the drinking bowl and the plate, which rather conform to the European tradition (Asian ornaments were not recorded in the travelogues and therefore were made according to the own taste). Not only the ornaments but also the colouring and the way people are depicted (missing applications on garments, shadowy faces) are influences by the European perspective (cf. Frenkel and Niewiera 2014: 197).

Both the objects are therefore results of an early global cultural exchange which lead to diverse and unconventional forms of adaptation and to hybridization. The examples of the drinking bowl and the saucer show that Europeans copied techniques of production as

45. A porcelain painter who worked at his home.

Fig. 5: Drinking bowl and saucer, Inv. No. 7625 and 7626
Source: © Kunstsammlungen und Museen Augsburg
Photo: Andreas Brücklmair.

well as aesthetic forms of expression from Asia and finally adapted them in their own craft production. Moreover, these objects are ideal to present the different trans-regional levels from local (Augsburg crafts) to global (Europeans travelling to China bring impressions from the foreign country back to Europe where they were eagerly received) like in a zoom. The knowledge about these exchange processes can stimulate reflection upon the present day view on products 'Made in China'. At the same time, the objects offer starting points to trace the distribution of Asian influence in Europe: Via the maritime nations, information about products from Asia reached central Europe; later, chinoiserie products were sold from the artistic centres in central Europe to interested people all over Europe.

APPROACHES TO THE OBJECT BY MEANS OF THE CATEGORIES

MAIN CATEGORY

— The object was shaped by trans-regional networks in two ways: firstly, porcelain is a Chinese invention that was copied in Europe; secondly,

the decor can be traced back to Chinese origins, it was, however, combined with European elements, which is why the object represents a mixture of both cultures.

> *category 2.3, Cultural transfer by means of trans-regional networks*

OTHER CATEGORIES

— The drinking bowl and the saucer were produced in Meißen, Saxony and painted in Augsburg, Bavaria (today both cities are in Germany, back then they were in different countries).

> *category 2.1, The object as 'migrant'*

— The production process of the drinking bowl and the saucer – production of porcelain in Meißen, Saxony and painting by highly specialized artisans in Augsburg, Bavaria – are evidence of early trans-regional networks of production, especially for luxury goods that had to meet high quality standards.

> *category 2.2, The background circumstances of the making of the object*

— The Chinese style was common in large parts of Europe.

> *category 2.4, Culture-spanning contexts*

OTHER APPROACHES TO THE OBJECT

Local – global level:

- Local level: Augsburg used to be one of the most important craft centres in Germany, new styles were picked up quickly and realized partly with new techniques. Thus, also chinoiserie played an important role here. Augsburg – together with Nuremberg – was the leading producer of template sheets (cf. Werkstätter 2009: 303 and Ulrichs 2009: 293).
- National level (present-day Germany): Manufacturing/ processing of the products in different locations, each highly specialized, despite fairly large distances.
- European level: the template books from south-east Germany (especially Augsburg, Nuremberg), whose patterns go back to travelogues from European travellers to China, were used by artisans all over Europe (cf. Ulrichs 2009: 293).
- Global level: The manufacturing of chinoiserie products would not have been possible without the reports from European travellers to China. Also European production of porcelain can be traced back to Chinese origins.

Contemporary relevance:

- While today the term ‘Made in China’ is associated with low quality products – often even copies of European brand products – Chinese products were highly regarded in former times. The Europeans copied the technique of porcelain production and adapted forms of expressions from Chinese crafts for the design of own products.
- Time and again, Europeans looked about other culture areas and created trends such as Chinoiserie or Japonism. Which non-European civilizations influence us today? What inspires us?

THE QUESTION REGARDING TRANS-REGIONAL EUROPEAN CONNECTIONS

Can the object be assigned to a greater connection? Objects can also be researched with regard to their possible categorization as part of a culture spanning connection – regardless of their origin and their producer. In this way, a regionally crafted product can be assigned to a general style of art (e.g. Impressionism), a certain cultural practice (e.g. Christian rites), an epoch in the history of ideas (e.g. Enlightenment) or an epoch in the history of mentality (e.g. public opinion on the eve of the First World War). It can be very insightful to examine how the region/ the place participated in general historical phenomena especially so as to, in comparison, draw conclusions for the manifestations of local features. In order to compare objects of, for example, the same art style, but from different places of origin, it is useful to use online data bases for research.

Possibly interesting conclusions can be drawn from comparing the own object collection to other collections with the same topic: Are there, for example, objects or groups of objects which do not exist in the own collection? Can this ‘lack’ perhaps lead to trans-regional background information?

QUESTIONS:

- (1) Can the object be assigned to a general, trans-regional European style of art, a specific cultural practice, or an epoch of the history of ideas or mentality? If this is the case, what part does the object play in the context of this connection? Which references can be established between the local and the European level?
- (2) Does the comparison with other collections or data bases on the same topic point to references in the own collection?

EXAMPLES OF ONLINE DATA BASES:

- Europeana
<http://europeana.eu/>
- British Museum, London
http://www.britishmuseum.org/research/collection_online/search.aspx
- Louvre, Paris
<http://www.louvre.fr/en/moteur-de-recherche-oeuvres?tab=3#tabs>
- German Historical Museum, Berlin
<http://www.dhm.de/datenbank/dhm.php?seite=10&lang=en>



EXAMPLE 1: CROSS-CULTURAL CONTEXT: ART NOUVEAU

Art Nouveau is a great example for a style of art which spread all over Europe (cf. Dewiel 2002, Sembach 1993, Mathieu 2004).⁴⁶ It originates from England, where in the mid-19th century the Pre-Raphaelites and the Arts and Crafts movement turned to crafts as a response to their unease with the inferior goods from industrial mass production. The own demand to not only create art but to possibly remodel all aspects of life in the new style – in the sense of a holistic aesthetic concept – was derived from that and shaped the Art Nouveau.

Besides being inspired by organic forms of nature, which can be seen in diverse floral motifs, also the study of Japanese art had a great impact on that newly emerging style of art. While Chinese art had already been known in Europe in the 17th and 18th centuries and adapted by European crafts, Japanese art did not get increased attention until the mid-19th century, after the end of Japan's isolation. Two particular exhibitions in London in 1854 and 1862 were decisive for that development, which were the first European exhibitions of Japanese art. As a result, a great number of Japanese works of art were imported into Europe in the second half of the 19th century, at the same time the new form language entered the work of European artists and artisans what also shaped the Art Nouveau, which had its climax at the turn of the 19th to the 20th century.

Art Nouveau spread not only as a result of private exchange of artists but also through regional arts and crafts exhibitions and not

DESK (WITH ARMCHAIR)

Designer: Henry van de Velde (1863-1957)
 Place of origin: Brussels
 Date: 1898/ 99
 Material: Oak, gold bronze, copper, leather
 Museum and photo: © Germanisches Nationalmuseum, Nürnberg.

ARMCHAIR WITH A RECLINING BACK

Designer: Josef Hoffmann (1870-1956)
 Place of origin: Vienna
 Date: Around 1908
 Material: Bent beechwood, turned wood, plywood, brass
 Museum: Vitra Design Museum, Weil am Rhein.

46. The online exhibition Art Nouveau by Europeana can be found here: <http://exhibitions.europeana.eu/exhibits/show/art-nouveau-en> (accessed 20 December 2015); more information on Josef Hoffmann's chair can be found here: <http://www.design-museum.de/de/sammlung/100-masterpieces/detailseiten/sitzmaschine-josefhoffmann.html> (accessed 20 December 2015). The Europeana exhibition Art Nouveau is also reviewed in the EMEE mapping process which can be found here: http://www.museums-exhibiting-europe.de/wp-content/uploads/2014/02/EMEE_Mapping-Process_P1_Europeana-Exhibition-Art-Nouveau.pdf (accessed 20 December 2015).



least through world fairs which were popular at the time of the turn of the century. Not only did the style develop diverse characteristics in different countries, it also had different names. In Germany it was named 'Jugendstil' after the arts and crafts magazine 'Die Jugend', in France and Belgium it was called 'Art Nouveau', in the English language area 'Modern Style', in Italy 'Style Liberty', in Austria 'Secessionstil' and in Spain 'Stile Modernista'. The artists often worked in different countries, which enabled an active international exchange. The Moravian graphic artist and painter Alfons Maria Mucha for example worked in Paris and other cities and later even in the U.S. The Belgian architect and designer Henry van de Velde worked among others in Paris and later in Weimar, where he was co-founder of the Deutscher Werkbund and thus a pioneer of the Bauhaus; and the Austrian architect, designer and graphic artist Joseph Maria Olbrich worked in Darmstadt after his time in Vienna.

Two objects that are presented in the virtual exhibition *Art Nouveau* of the European online database Europeana illustrate the regional differences of this style of art. The objects can be classified as representing two branches: while the style in Belgium, France and Germany was characterized by a rather organic, curvilinear expression, the centres Glasgow and Vienna tended to a geometric form language. Henry van de Velde's desk from 1898/ 99 originated from Brussels and can be classified as the first branch; despite its massiveness it appears curved, elegant and light in itself. Van de Velde's form language was strongly influenced by the study of the Pre-Raph-

Fig. 6.: Source: © Vitra Design Museum, Weil am Rhein
Photo: Thomas Dix.

aelites to William Morris and the Arts and Crafts movement. His desk, of which four specimen were made, has a clear design despite its organic, slightly playful lines, but it does not lose itself in decorative floral elements, as it was common for many other products of the time. 'Everything is ornamental and functional at the same time', (1992: 26)⁴⁷ says Klaus Jürgen Sembach about this desk.

The same could be said about Josef Hoffmann's armchair, although it has a completely different form language. Hoffmann, whose works were characterized by a floral style before 1900, more and more developed a style with geometric ornaments, which was particularly inspired by the study of works of the Glasgow artist Charles Rennie Mackintosh. The armchair, which had been produced industrially in Vienna roughly between 1905 and 1916, also has a clear but at the same time a playful expression. It uses forms that also serve the construction of the armchair (apart from the ornament on the back and the side parts) – the balls under the arm rests for example are used for support while on the back side they enable adjustment. The armchair, which in its design had to meet the requirements of mass production, has itself a

machine-like aesthetic – therefore it later got to be known under the name 'sitting machine'.

APPROACHES TO THE OBJECTS BY MEANS OF THE CATEGORIES

MAIN CATEGORY

Cross-cultural context of a style of art, locally different characteristics.

> *category 2.4, Culture-spanning contexts*

OTHER CATEGORIES

— The single objects can each be found in different museums, which speaks for their international importance. Both objects are part of the collection of the *Musée d'Orsay* in Paris. Additionally, Hoffmann's armchair can be found in the *Museum für Kunst und Gewerbe* Hamburg as well as in the *Vitra Design Museum* (Weil am Rhein). Another specimen of Van de Velde's desk is also in the *Germanisches Nationalmuseum* in Nuremberg.
> *category 2.1, The object as 'migrant'*

- Migration of Art Nouveau Artists.
> *category 2.2, The background circumstances of the making of the object*
- Japanese influence, which had an impact on all of Europe.
> *category 2.3, Cultural transfer by means of trans-regional networks*

OTHER APPROACHES TO THE OBJECTS

- Delineation from the mass production of the advancing industrialization.
> *contemporary relevance: DIY [Do It Yourself] and craft is currently being modern, new sales channel Internet*
- Art Nouveau artists as the first 'furniture designers' in the modern sense – the designer is known, international dissemination of furniture, from short-runs to mass production.
> *contemporary relevance: faceless mass production vs. furniture design with high demands; internationalization of trends*

47. Translated from German to English by the authors.



EXAMPLE 2: CROSS-CULTURAL CONTEXT: ANTI-NUCLEAR MOVEMENT OF THE 1970S

Since the 1970s, citizen movements for various topics have developed, where committed people expressed resentment against their countries' governmental policies. One of these grassroots movements was the anti-nuclear movement (cf. Rucht 2008). After Great Britain, France, Germany and other countries had launched nuclear programmes in the 1950s and 1960s, protests started to rise in the 1970s when people became aware of the potential danger of this kind of energy generation. In the beginning, there were local initiatives protesting against planned construction projects of nuclear power plants. However, people realized soon that local protests could impede local constructions in some cases but that the potential danger would persist when the power plant was instead built in another region nearby. Therefore, loosely organized groups formed national networks; in some cases even international associations were formed, especially in border regions. Besides the aim to impede the civil use of nuclear power or to abolish it, in the following centuries the movement also turned against the military use of nuclear power – overlapping with the peace movement.

There were also protests in Denmark. In 1974 the Organisationen til Oplysning om Atomkraft (OOA; Organization for the information about nuclear power) was founded. In the following year, activist Anne Lund in collaboration with Søren Lisberg designed a logo for

BADGE 'NUCLEAR POWER? - NO THANKS'

Designers: Anne Lund and Søren Lisberg

The design's place of origin: Denmark
(Original language: Danish)

Copyright holder of the logo: Organisationen til Oplysning om Atomkraft (OOA)

Date: Design 1975, production 1991

Production: Felix-Fechenbach-Kooperative

Material: Cardboard, plastic, tinplate

Museum: German Historical Museum, Berlin, Germany

Fig.7: Badge 'ATOMKRAFT? NEIN DANKE'

Source: © Deutsches Historisches Museum Berlin.

the movement which shows a smiling sun and the words 'ATOMKRAFT? NEJ TAK' (Nuclear Power? No Thanks). The intention was to design a friendly and open-minded icon that – with the question and the polite yet firm response – promotes dialogue.⁴⁸ Moreover, the sun refers to alternative ways of power generation. The logo made its first appearance as badges at a May Day rally in Aarhus, Denmark's second city – and immediately had enthusiastic buyers.

The 'smiling sun' became popular exceptionally quickly; soon anti-nuclear groups in other countries asked to use the logo. It became widespread, translations into 40 national and also regional languages are evidence for that. In recent times, the nuclear disaster of Fukushima (Japan 2011) gave a new impetus for the global anti-nuclear movement; as a result, the logo is now translated into 50 languages.

Already in 1977, the Danish activists have had the logo trademark protected so it cannot be misused for commercial or opposing political purposes. Since 2004, it has become a protected trademark in the EU as well as in the U.S. and Switzerland. Organisations which want to sell products with the

'smiling sun' have to pay licence fees to the OOA foundation – the returns go to the international anti-nuclear movement.

The sign has had a great importance in several European countries in contemporary history; this is proven by the fact that many big museums have added the logo to their collections as badges or posters, such as the *British Museum* in London⁴⁹ (English version) in 1984, the *German Historical Museum* in Berlin⁵⁰ (German, Russian and Japanese versions) from 1990 on, and the *National Museum of Denmark* in Copenhagen in 2003, which shows the original drawing by Anne Lund.⁵¹ Looking at it from a trans-regional context, it becomes clear the symbol was initially designed for local and national purposes and spread – translated in other languages – all over Europe and finally even over the globe to become an internationally recognizable symbol for the protest. Until today, the 'smiling sun' is the best-known symbol for the anti-nuclear movement. The fact that local initiatives could feel like being part of a big international movement by using the symbol certainly helped to increase the popularity of the logo, besides its positive image and the high level of recognition.

APPROACHES TO THE OBJECT BY MEANS OF THE CATEGORIES

MAIN CATEGORY

- The anti-nuclear power logo is a symbol for the political influence of the international anti-nuclear movement.
> *category 2.4, Culture-spanning contexts*

OTHER CATEGORIES

- At least for Western Europe, the anti-nuclear power logo stands for a symbol for the raising voice of the 'normal' citizen who intervenes and is the initiator of grassroots politics.
> *category 2.7, The object as icon*

OTHER APPROACHES TO THE OBJECT

Further perspectives:

From local to global:

- (1) the remarkable dissemination of the non-commercial logo, Europe-wide and finally global, is an indication for the fact that many people were/ are aware of the potential danger of nuclear power and want(ed) to demonstrate their stance against the use of nuclear power with a badge or a sticker.

48. Cf. Smiling Sun (2015).

49. The badge belonging to the collection of the British Museum can be found via the collection search on the website <http://www.britishmuseum.org/research.aspx> using the museum number of the object (1984,0641.1).

50. The Japanese and Russian version of the badge belonging to the collection of the German Historical Museum can be found via the collection search on the website <http://dhm.de/datenbank/dhm> using the museum number of the object (1990/1754 for the Japanese version, A 95/24 for the Russian version).

51. Cf. Smiling Sun (2014).

CULTURAL ENCOUNTERS AS THE THEME OF THE OBJECT

- (2) Various national museums added the badge to their collections as a crucial object for the history of their respective countries. Thus, the same logo in different languages represents different histories of protest in each country.

Contemporary relevance:

- The question ‘Nuclear power – yes or no?’ is still relevant today – and so is the anti-nuclear movement. Even young people have heard about Fukushima, which can provide an access to the topic.

THE QUESTION REGARDING THE OBJECT'S DIMENSION OF CONTENT

Does the object depict trans-regional facts or does it describe them in texts? Trans-regional aspects can be contained in statements on the object, either in textual or pictorial form. Typical themes are cultural encounters, such as trade contacts. But also armed conflicts captured in pictures or texts provide access to trans-regional references. Further topics may be temporary or long-term migration – such as refugee movements due to war, labour migration, and emigration. Additional starting points are provided by the topic travelling and tourism – either for study purposes, recreation, research, health improvement or in form of pilgrimages.

The following questions help with interpreting the depicted cultural encounters: Why was the illustration/ description of the cultural encounter created? Why was specifically this moment or scene of the cultural encounter captured – was a particular message intended to be conveyed? Is the encounter of representatives of different cultures portrayed as an encounter between equals or are hierarchies recognizable? Is more known about the ‘foreign’ culture today so that mistakes/ misinterpretations in past cultural perceptions can be emphasized? Was the object used in a particular way after its manufacturing – for example, was it used for official representational purposes or was it a very personal souvenir?

QUESTIONS

(1) Do the iconic or verbal (i.e. written) statements of the object address trans-regional aspects in form of cultural encounters?

(2) How can the presentation of the cultural encounter be interpreted and what is its purpose?

This category provides the approach with good links to the visitors' lifeworld. The visitors' positive cultural encounters and experiences of foreignness – gained through travel and/ or migration – can be addressed.

EXAMPLE: THE NAMBAN SCREEN

The Namban screen is a good example for an object that illustrates an encounter between representatives of different civilizations (cf. Gößwald (ed) 2010: 44, Curvelo 2007: 275ff).⁵² It was manufactured in Japan during the Edo period, between 1615 und 1857. Already in the 16th century, the Portuguese were present in Asia, where they traded but also tried to missionate the native population.

Namban art mirrors the study of an exotic different culture from the Japanese view. The 'Namban-jin' ('barbarians of the South') soon became a very popular subject for the main schools of Japanese painting, which mainly worked for the rich and powerful. The screens were made of wood covered with painted paper.

The painting on the screen of the Lisbon Orient Museum's collection shows an encounter between the Portuguese and the Japanese, motivated by trade interests. On the golden ground coat two parallel scenes are depicted: In the background there is a big black ship – the merchant ship well known to the Japanese – from Macao, a city in China, which had been used as a trading post by the Portuguese. The ship is being prepared to anchor. Finally, the goods are brought to the coast and the delegation of Portuguese and there supposedly African servants and slaves bring gifts to the local rulers. (This was to secure influence as the Dutch threatened Portugal's trade contact at that time). However, the delegation is not only welcomed by the natives but also by Jesuit priests who were already based there

THE NAMBAN SCREEN

Place of origin: Japan

Date: Edo period (between 1615 and 1857)

Material: Wood (frame), paper, pigments and gold leaf

Museum: Museu do Oriente, Lissabon, Portugal

52. More information can also be found here: <http://masterpieces.asemus.museum/masterpiece/detail.nhn?objectId=11906> (accessed 20 December 2015) and the Mapping Process of the EMEE project: http://www.museums-exhibiting-europe.de/wp-content/uploads/2014/02/EMEE_Mapping-Process_P1_Reflecting-Europe.pdf (accessed 20 December 2015).



back then. The building in the background is a Jesuit church which had been constructed in adaption to the Japanese style. Thus, global trade contacts as well as Christian mission and with that the partial cultural assimilation of Europeans are an issue here.

The style of Namban art was also used for the decoration of other items such as chests, cases and boxes. These were partially produced specifically for export to the European market. The objects were often manufactured in adaptation of the European form language (e.g. small boxes and cases), which were then painted in typical Japanese style. The painting depicted single persons or small groups of people or they were inspired by the flora and fauna.

Fig. 8: Namban Screen
Source: © BNP Paribas/Museu do Oriente
Photo: Hugo Maertens.

APPROACHES TO THE OBJECT BY MEANS OF THE CATEGORIES

MAIN CATEGORY

- A cross-cultural encounter on the basis of trade relations between the Portuguese and the Japanese is shown.
> *category 2.5, Cultural encounters as theme of the object*

OTHER CATEGORIES

- The screen was manufactured in Japan and is now in Portugal.
> *category 2.1, The object as 'migrant'*
- The adaption of cultural influences by trade routes.
> *category 2.3, Cultural transfer by means of trans-regional networks*

ASPECTS OF THE PERCEPTION OF THE SELF AND THE OTHER

- Comparison of self-perception and perception of the other: interesting in-depth research questions would be for instance: how did the Portuguese depict themselves in paintings at the time? How are the Portuguese depicted in the Namban screen? What are the similarities, what are the differences?

> *category 2.6, Aspects of the perception of the self and the other*

OTHER APPROACHES TO THE OBJECT

- Taking the export of Christianity as a starting point, one could ask which originally foreign religions can be found in Europe today and what their churches/ temples look like: foreign or European?

> *Contemporary relevance*

THE QUESTION REGARDING THE DEPICTION OF THE SELF AND THE OTHER IN THE OBJECT

Can conclusions be drawn from the depiction on the object regarding the self-perception of a civilization or does it indicate how the civilization was perceived from the outside? This category also deals with the content of the object, but with a focus on how the own civilization or foreign civilizations are depicted in texts or pictures. How are neighbouring or foreign peoples portrayed or described?

The question about the self and foreign image is especially interesting if also comparisons between European and Non-European civilizations are depicted or illustrated. How do the Europeans present themselves – especially as opposed to the native inhabitants of other continents? As of the second half of the 16th century, after America had been discovered and other continents were further explored, allegories of the continents were very popular in Europe, which, for example, ideally allow the examination of the self-presentation in contrast to the depiction of the then known other three continents (cf. object example 1).

Moreover, other objects depicting the view of other continents on Europe are also very interesting. Especially during the era of colonization there were many cultural encounters, which were artistically processed by the natives. This foreign perspective on Europe or the Europeans makes the Change of Perspective possible – the foreign view on the past European civilization. The comparison of both sides

QUESTIONS:

- (1) What kind of image of the own or the foreign civilization does the object portray?
- (2) Does the object enable a 'foreign perspective' on the own civilization so as to expand the limited own perspective by means of an exterior view?
- (3) In how far do self and foreign image differ?
- (4) Did the object function as an illustration of faraway, possibly 'exotic' civilizations?

may be especially exciting: in how far do the perception of the self and the perception of the foreign differ from each other?

Besides the presentation of cultural encounters an object can also function as illustration or description of the 'foreign', meaning faraway 'exotic' civilizations (also exotic flora and fauna). Thereby, it is interesting to explore whether the knowledge about the 'foreign' is of a rather mystical nature, based on solid evidence or whether it is perhaps a mixture of both. Also, conducting research into the motivations of why the 'foreign' is depicted in this way may be illuminating, since it usually reflects both the image of the self as well as the image of the 'foreign' civilization, for instance, if it was experienced as threatening or enriching.

On the basis of this category, it is useful to address the century-long tradition of the Eurocentric world view. Clichés about the people from other continents can provide starting points to question how much present-day Europeans are still tied up in old patterns of thought.

EXAMPLE 1: ALLEGORIES OF THE CONTINENTS (CONTINENT GROUPS EUROPE AND AMERICA, AFRICA AND ASIA)

The discovery of the 'New World' in 1492 shook the foundations of the previous world view held by the Europeans according to which the earth was divided into the three hitherto known continents Europe, Asia and Africa. A new continent, which was explored by and by, had to be added to the old world view. Accordingly, it is not surprising that the from then on four known continents soon found their way into the world of art – as of the middle of the 16th century allegories of the continents were very popular motifs. Initially, personifications of the four continents spread primarily through prints (cf. Petz 2014: 175). Later the topic was readily used – due to the number of four continents – for the artistic decoration of four-sided rooms. An especially high density of such architecture-related presentations of the continents can be seen in monasteries and residences in Southern Germany (cf. Oy-Marra 2012: 26). However, the topic also found its way into many other forms of handicraft such as, for example, sculpture or reverse glass painting.

In accordance with Europe's self-image the personifications of the continents were for the most part not depicted as equal, but as standing in a hierarchical relation to each other. In almost all implementations of the motif Europe occupies a pre-eminent position whereas Asia ranks second and Africa and America share the lowest rank. This hierarchy is expressed in manifold ways: in some depictions

CONTINENT GROUPS EUROPE AND AMERICA, AFRICA AND ASIA

Design: Probably by Friedrich Elias Meyer (approx. 1723-1785)

Place of origin: Meißen, Saxony (today Germany)

Date: The middle of the 18th century

Material: Porcelain, painted

Institution: Haberstock Foundation/Schaezlerpalais, Augsburg, Germany



it is expressed by the kind of clothing – Europe is most of the time fully dressed, Asia merely partially whereas Africa and America are almost naked. The gradation can often be understood through the weapons given to the personifications. Whereas Europe, for instance, carries a sword America carries weaker weapons such as bow and arrow. The illustrations of the continents are often presented with animals at their side, which also indicate a ranking order. Accordingly, Europe and Asia are mostly depicted with horses or camels – both domesticated animals, which are supposed to refer to civilizing achievements. In contrast, wild animals such as elephants, lions, monkeys or parrots are added to the personifications of Africa and America, which emphasize the ‘uncivilized’ character of both continents while at the same time providing the European observer of the Baroque period with exciting exoticism.

The fact that Europe mostly occupies a prominent position becomes additionally apparent through special attributes. Accordingly, the figure of Europe often carries insignia of power and a cornucopia, which can be interpreted as a symbol for wealth and abundance. Moreover, attributes indicating an advanced state of scientific knowledge and exceptional artistic skills can often be found. The fact that Asia ranks second is shown by high-quality commodities such as incense pointing out the wealth of the continent. Furthermore, also added devices attest a similarly high state of development. Most of the time, the personifications of Africa and America do not carry any artefacts which refer to scientific or artistic achievements.

Continent group Africa and Asia, Inv. No. 12560
© Kunstsammlungen und Museen Augsburg,
Sammlung Haberstock, photo: Andreas Brücklmair.



Attributes such as gemstones or strings of pearls show that both continents were interesting for trade.

In most presentations of the continents the different parts of the world are symbolized by female figures. The objects illustrated here, i.e. two painted groups of figures from the Meissen porcelain manufactory, present the continents in form of putti whereby Europe and America as well as Africa and Asia are juxtaposed against one another.⁵³ But even in this belittling presentation of the theme the European self-conception of its supremacy in the world is apparent: The boy symbolizing Europe holds the insignia of power, the imperial orb and sceptre, in his hands, additionally, a helmet lies at his feet. 'America' – a boy kneeling on a crocodile, dressed with a feather apron as well as a feather crown – is situated lower than 'Europe' and, obviously full of amazement and admiration, glances at the presented imperial orb, which can be understood as 'Europe's' claim to world power. His reclined posture lets him appear in great reverence to 'Europe'.

Whereas 'Europe' and 'America' do not touch each other, 'Asia' and 'Africa' loosely embrace each other apparently absorbed in a game. 'Asia' with a frankincense burner in one hand and a golden half-moon in the other hand appears superior to the 'savage' continents 'Africa' and 'America' also in this depiction due to these attributes of trade and religion. 'Africa', a black boy wearing a hat, which looks like an elephant's head, is sitting astride on a lion and offers his counterpart a coral branch, which has a playful effect. However, in

53. On the description of the sculptures cf. Keßler (2008: 232).

Continent group Europe and America,
Inv. No. 12559
© Kunstsammlungen und Museen Augsburg,
Sammlung Haberstock, photo: Andreas Brücklmair.

their game 'Asia' and 'Africa' do not look at each other, but slightly upwards, which suggests that these two continents could also glance at the imperial orb if both groups were to be positioned accordingly.

Regarding the allegories of the continents of the 17th and 18th century it can, in summary, be said: 'They express a seemingly unshakable sense of superiority of the European's towards the other continents [...]' (Oy-Marra 2012: 26).⁵⁴

APPROACHES TO THE OBJECT BY MEANS OF THE CATEGORIES

MAIN CATEGORY

- On the basis of the depiction of the contents Europe's self-image can be understood as well as the view on the other continents.
 - > *category 2.6, Aspects of the perception of the self and the other*

OTHER CATEGORIES

- The art of porcelain making originates from China.
 - > *category 2.3, Cultural transfer by means of trans-regional networks*
- The groups of figures can be associated with the artistic style of the late Baroque/ Rococo period.
 - > *category 2.4, Culture-spanning contexts*

54. Translated from German to English by the authors.



C-092415



C-092421



C-092419



C-092417

EXAMPLE 2: PORTRAITS OF THE FOUR 'INDIAN KINGS'

In the year 1710, four Native American leaders of the Haudenosaunee (self-designation of the so-called Iroquois) travelled to London on a diplomatic mission.⁵⁵ The reason for the trip was Great Britain's unsuccessful attempt to occupy French Canada the year before. British commanders led by Peter Schuyler now planned to occupy the territory again. Seeking strategic alliances, they brought the four Native American leaders, whose territories bordered on the French colonies, to London. During the audience, the so-called 'Indian Kings' offered their support to Queen Anne in the struggle for French Canada. In return, they hoped that more English missionaries would be sent to their own populated territories in order to spread Protestantism and thereby reducing the strong influence of Jesuit priests.

On the occasion of the visit, Queen Anne commissioned the Dutch painter John Verelst to make portraits of the delegation. As the four 'Indian Kings' soon became popular among the British society, Jean Simon created mezzotints after these paintings which also displayed the names of the patriarchs. This enables the identification of the portrayed men today.

All four portraits have in common to show the patriarchs in full-length. The depicted persons wear red cloaks with golden braids which they supposedly received from Queen Anne – as well as some European garments they were equipped with. Each of the men is shown with an animal which symbolizes their affiliation to a clan.

PORTRAITS OF THE FOUR 'INDIAN KINGS'

Titles:

(1) Tejonihokarawa (baptized Hendrick). Named Tee Yee Neen Ho Ga Row, Emperor of the Six Nations, Library and Archives Canada, C-092415

(2) Etowaucum (baptized Nicholas). Named Etow Oh Koam, King of the River Nation, Library and Archives Canada, C-092421

(3) Sagayenkwaron (baptized Brant). Named Sa Ga Yeath Qua Pieth Tow, King of the Maquas (Mohawk), Library and Archives Canada, C-092419

(4) Onigoheriago (baptized John). Named Ho Nee Yeath Taw No Row, King of the Generethgarich, Library and Archives Canada, C-092417

Artist: John Verelst (ca. 1648-1734)

Place of origin: London, Great Britain

Date: 1710

Material: Oil on canvas

Institution: Library and Archives Canada

55. For the portraits cf. Pratt (2013: 43ff and 144) and http://face2face.si.edu/my_weblog/2009/01/closing-exhibition-four-indian-kings.html (accessed 20 December 2015).

Interestingly, the 'Emperor of the Six Nations', apparently higher in the hierarchy, wears more European garments than the other patriarchs. Besides the red cloak, he wears a black frock coat, knickerbockers, silk stockings and buckled shoes. While the other 'kings' present their weapons, he holds a Wampum belt in his right hand. In the culture of the Haudenosaunee, these beadwork belts were used in order to commemorate important events such as peace treaties. In this case the belt was probably used as a memory of the audience and as a symbol for the alliance with Great Britain.

The other three portraits show the patriarchs wearing European shirts, which are held together by belts with Native American patterns. Their legs are naked and they wear moccasins; moreover, all of them are depicted with elaborate tattoos, the most striking is the portrait of Sa Ga Yeath Qua Pieth Tow, which shows his naked upper body with a tattooed chest. Additionally, their hairstyles and earrings clearly indicate the patriarchs' Native American descent.

The four 'Indian Kings' are portrayed in the traditional style of European royal portraits. Their posture as well as the accessory of the red cloak

plus the presentation of the weapons or the Wampum belt – as if they were typical European insignia of authority – show parallels to royal portraits of that time. Supposedly this depiction was meant to show the appreciation of the patriarchs, which were treated as 'kings'. In comparison to portraits of European rulers of that time it is however notable that the backgrounds are not richly decorated interiors but instead the wild nature, which probably is intended to show that the Indians descent from 'indigenous people'. Thereby the portraits show an unusual contrast between a typical European pose and a natural setting. However, the portraits also explicitly show elements of their Native American culture – for instance hairstyles, earrings, tattoos, etc. Thus, the paintings oscillate between the (supposed) intention to depict the 'Indian Kings' as powerful men by European imagery but at the same time to illustrate the exoticism that appears remarkable for the European viewer.

In her article 'Iroquois Portrayed: Images of The Haudenosaunee from Three Centuries', Stephanie Pratt (2013) stresses that every portrait made by Europeans inevitably shows a European view of Native American culture which is prone to manipu-

lation and makes it impossible to concentrate on the individual identity of the person depicted. For the present-day viewer, the paintings offer the possibility to understand the European view on Native American culture at the time – a view which was not neutral but directed by colonial interests. At the same time they offer the possibility to reflect upon European image culture because they show the specific characteristics of the depiction of rulers in European portraits.

APPROACHES TO THE OBJECTS BY MEANS OF THE CATEGORIES

MAIN CATEGORY

- The paintings enable a reflection upon the European view on Native American culture in the early 18th century.
 - > *category 2.6, Aspects of the perception of the self and the other*

OTHER CATEGORIES

- The paintings were made in London and had been shown at the Kensington Palace for a long time; since 1977 they have been in the Library and Archives of Canada. Moreover, they have been sent to exhibitions several times, for example to the exhibition *On the trails of the Iroquois* in Bonn and Berlin (Germany) in 2013.
 - > *category 2.1, The object as 'migrant'*
- The artist himself had an intercultural background, he originally was from the Netherlands. Nevertheless, he stood in the tradition

of European portraiture, thus this aspect should not be overestimated.

> *category 2.2, The background circumstances of the making of the object*

THE QUESTION ABOUT THE ICONIC POTENTIAL OF THE OBJECT

Which objects can stand for important European developments? This question is supposed to encourage examining the own collection for objects which can symbolize far-reaching cultural developments in Europe. For example, a church bell or a specific clock may be an icon for how the methods of precise time measurement spread across the whole of Europe, which made the later industrialization with its synchronized work flow possible. Thereby, however, not only any random time measurement object should be used, but only those that a special status can be assigned to due to their object biography (e.g. clocks from the local factory, station clock, etc.).

If an object is shortlisted, then it has to be instantly asked whether the symbol can actually stand for Europe as a whole or merely for several regions of Europe. For example, the Latin script is for many countries something genuinely European and may be an icon for the expansion of the literate culture in Europe. When taking a closer look, however, it becomes apparent that the icon would exclude countries such as Greece or Bulgaria, which use a different script. But also those objects which were initially chosen as an icon may be useful for mediating – by means of their example presumed and factual European commonalities as well as differences can be addressed.

An example for a Europe-wide icon is the compass without which the history of European seafaring would have turned out

QUESTIONS

(1) Can the object be attributed to an important European wide/ global development, e.g. the spread of precise time measurement? Was the object so significant for this development that it can stand as its symbol?

(2) Can the object really function as icon for developments in the whole of Europe or does a closer look reveal that the trend or the object was irrelevant for certain regions or countries?

differently. Already in ancient times, it was known both in the Mediterranean area as well as in China that magnetite (a magnetic mineral) can attract metal. The Chinese, however, also found out very early that the direction could be determined with this tool; supposedly, they would have been able to invent the magnetic compass in the 1st century after Christ or even earlier (cf. Aczel 2005: 85f). But irrefutable evidence for the compass in China was only found for the year 1040 (cf. Aczel 2005: 88 and 126). Until today it cannot be clearly said whether the compass in Europe was invented without influences of the Chinese compass or whether the knowledge of the technology was spread via the trade routes from China to Europe. Nevertheless, the first written mention of the compass in Europe dates back to 1187. In the 13th century, the seafaring nations in the Mediterranean area equipped their ships with this new technology. The advantage was that the ships could now be navigated even through cloudy weather when neither the sun nor the stars were visible for orientation. Between 1295 and 1302 the compass was 'perfected' in Amalfi in Italy where the compass received its familiar form still used today. The use of the compass did not only

bring economic success to nations such as the city state of Venice, which were now able to make their journeys also in winter and thereby intensify their sea trade thanks to the navigation tool for cloudy weather (cf. Aczel 2005: 110). The increasingly refined nautical compass also allowed navigating through unfamiliar territories. Accordingly, the compass was an extremely important prerequisite for the expansion of the European seafaring (e.g. the discovery of America, the seaway to India) – and can therefore stand as an icon for a chapter in the history of Europe.

EXAMPLE: THE GUTENBERG BIBLE

ICON FOR THE EUROPEAN-WIDE DISSEMINATION OF MOVABLE-TYPE PRINTING – 'THE LAYING OF THE FOUNDATION' FOR THE KNOWLEDGE SOCIETY

In autumn 1454, after a long period of preparation Johannes Gutenberg completed his most significant printed work, a Bible in the Latin language. It took him and his at least 20 assistants several years to print a run of roughly 180 copies (cf. Güntner and Janzin 1995: 111). This venture was presumably preceded by many years of tedious attempts to find a method how to multiply books quicker than copying them by hand. Indeed, the so-called woodblock printing technique was already known whereby pictures and texts carved in wood were rubbed off onto paper. However, the production of the printing plates was extremely laborious and only small runs were possible, since the printing plates wore out quickly.

The origins of Gutenberg's revolutionary innovation of the printing trade lie in the dark due to poor sources; it is unknown whether his ideas were inspired.⁵⁷ The only thing we know today is: his decisive invention was printing with movable types made of metal. The types were serially produced and could be put together to ever new texts. Besides several other auxiliary tools and instruments, Gutenberg furthermore developed the composition of the printing ink and the construction of the printing press. It is remarkable that these

GUTENBERG BIBLE

Designation of the exemplar: Shuckburgh Exemplar (named after the former owner Sir George Shuckburgh)⁵⁶

Typesetting and printing: Johannes Gutenberg, Mainz

Coloured, handwritten initials and red display typeface: Middle Rhine workshop

Date: Completion by 1454

Material and technique: Letterpress printing, handwriting and drawing on paper

Museum: Gutenberg-Museum, Mainz, Germany

56. Source of the object specifications: information provided by the Gutenberg Museum, Mainz (accessed 20 December 2015).

57. It may be possible that the knowledge of individually cast metal types, which were already used in Korea in the 13th century, arrived in Europe via the Silk Route and inspired Gutenberg. Nevertheless, the development and the serial production of types as well as the printing process would still be Gutenberg's invention. (cf. Güntner and Janzin 1995: 115).



58. For an overview of the locations visit <http://www.gutenberg-museum.de/116.0.html?&L=1%27%60%28> (accessed 20 December 2015).

59. Before the introduction of paper one had to rely on parchment, which was produced from animal skin and which was expensive. A small amount of existing copies of Gutenberg's Bible were made of parchment and a larger amount was made of paper. Gutenberg's paper copies were printed on paper produced in Italy as research based on the watermarks was able to determine. Italy was one of the first European countries to apply the knowledge of paper production, which derived from China. (cf. Güntner and Janzin 1995: 94ff).

Fig. 9: Gutenberg Bible, Shuckburgh Exemplar Source: © Gutenberg-Museum, Mainz.

inventions were already highly evolved so that they were hardly altered until the beginning of the 19th century (cf. Güntner and Janzin 1995: 111). The first Bible printed, which found numerous buyers, with its balanced typeface testifies to the perfection which Gutenberg had already reached in this new crafting trade. Merely the coloured book decoration (initials, display typeface) was manually added by illuminators after printing.

Gutenberg's Bible, of which 49 copies still exist today (cf. Füssel 1999: 17),⁵⁸ even though partially incomplete, can function as an icon for the European-wide dissemination of movable-type printing – and therefore also as icon for the ‘foundation’ of our present knowledge society, since Gutenberg's invention made it possible for the first time to create exactly identical reproductions of a text in large runs. In this way, the production of books was rapidly accelerated, which, as a consequence, resulted in the fact that books could be purchased much cheaper – already in the 1470s books were only one fifth of the previous price (cf. Güntner and Janzin 1995: 100). An additional prerequisite for this development, however, was the increasing dissemination of paper production in Europe. Without having the material almost available in abundance the printing trade could not have been expanded to later mass production.⁵⁹

Movable-type printing quickly spread from Mainz across Europe. After a legal dispute with his investors Gutenberg himself presumably no longer had the means to operate on a large scale; but many of his former assistants carried on the knowledge. The skills

reached the great cities of Europe via the existing trade routes – initially passed on by German printers who established new workshops and locally handed on their knowledge. Until the year 1500 print workshops were already set up in 255 places – 62 printing locations were situated in the German-speaking area, 80 in the area of today's Italy, 45 in France, 24 in Spain and 14 in the region of today's Netherlands. Also in Switzerland, in Belgium, Portugal, England, Sweden, Denmark, Poland as well as in Bohemia and Moravia first print workshops already existed (cf. Güntner and Janzin 1995: 119). Since running a print workshop initially posed a high financial risk it was important to have plenty affluent clients and buyers. In this way, the early spreading of numerous print workshops in Italy can be explained. Publishers and printers encountered far more favourable conditions for their undertakings there than in the German society, which was still predominantly medieval (cf. Steinberg 1961: 67). Trading, banking and seaport cities, which Italy had plenty, were attractive locations.

The early letterpress printing, on the one hand, ensured a lively international exchange of knowledge, since most of the books were initially

printed in the Latin language and could thus be understood by scholars across Europe. On the other hand, due to the expanded readership – groups of buyers who could read, but not understand Latin were now able to afford books – the need for books in the respective national language increased (cf. Steinberg 1961: 118f). Often the Bible or other religious texts were the first to be translated and published in the respective national or regional language.⁶⁰ In all probability, some of the regional languages were only able to survive until today, because they were already manifested in printed works, such as the Welsh, the Basque, the Catalan language as well as the languages in the Baltic region and the Balkans (cf. Steinberg 1961: 124ff). Moreover, the dissemination of printing solidified the formation of national languages in increasingly standardizing the languages and freeing them from dialects. Efforts to introduce previously non-existent spelling rules were also made (cf. Steinberg 1961: 131f).

The highlighted view on the early effects of Gutenberg's inventions shows that Europe was well connected during the Renaissance period where by new technologies such as the art of printing

and the production of paper spread extremely fast given the circumstances at that time.

APPROACHES TO THE OBJECT BY MEANS OF THE CATEGORIES

MAIN CATEGORY

- The Gutenberg Bible can stand as a symbol for the European-wide dissemination of movable-type printing.
> *category 2.7, The object as icon*

OTHER CATEGORIES

- Originating in Mainz, the Bibles found many buyers. Nowadays, the still preserved copies are to be found in many places in Europe as well as in the USA and Japan. The Shuckburgh Exemplar named here as an example was bought in the USA in 1978 and transferred to the Gutenberg-Museum, Mainz.⁶¹
> *category 2.1, The object as 'migrant'*
- Gutenberg had travelled before producing the Bible. Amongst others, he resided in Strasbourg where he possibly already started his first printing experiments. With regard to the required resources it is known that the paper used for the paper copies of the Gutenberg Bible originated from Italy.
> *category 2.2, The background circumstances of the making of the object*

60. The first printed translation of the Bible in German was published in 1466, in Italian in 1471 (cf. Steinberg 1961: 120f).

61. Source: Information provided by the Gutenberg-Museum, Mainz (accessed 20 December 2015).

'OBJECT-NARRATION'

— Without the knowledge of paper production, which originated from China and reached Europe in the 12th century, such a large run of Gutenberg's Bible would probably not have existed, since solely the much more expensive parchment would have had to be used for printing – and in its further development printing would not have been able to spread so quickly due to the lack of material which could be used for printing. Possibly, reports from Korea, where books were already produced with individual metal types by rubbing them off on paper, initiated Gutenberg's developments. The knowledge of paper production and printing later spread across the whole of Europe via the established trade routes.

> *Category 2.3, Cultural transfer by means of trans-regional networks*

OTHER APPROACHES TO THE OBJECT

— The revolution of the printing trade at that time, which led to the mass-replication of textual information, invites reflexions about today's digital revolution, which once again rapidly accelerated the process of multiplying and publishing information in every media format (picture, text, film,

audio). The Gutenberg Bible of the Göttingen University library available in digital form online can serve as a starting point for such debates.⁶²

> *Contemporary relevance*

THE OBJECT AS 'WITNESS' OF TRANS-REGIONAL EUROPEAN EVENTS

Can the story of a cultural encounter be told by the object? There are objects which have neither travelled far nor depict trans-regional circumstances on a thematic level; nevertheless, they can be very illuminating for a multi-perspective trans-regional object presentation. This includes objects that, like 'witnesses', were part of a special event or cultural encounter and thus 'can tell the story'. It therefore has to be an object that was evidently present at a historical event; a substitute in shape of a similar object should not be chosen. It is important that the event which is to be illustrated by means of the object is sufficiently documented so that from this information one or more stories can be weaved that relate to the object and illuminate trans-regional processes.

This category is easily implemented for mediating purposes. For an exhibition, the various perspectives of the people involved in the event can be examined and then presented in form of several, indeed also emotional, narratives whereby the authentic object serves as their common point of reference. It is also possible to understand the approach of 'object narration' literally and to recount the event from the point of view of the 'neutral' object, which can be particularly exciting for children.

62. The digital Gutenberg Bible can be found here: <http://www.gutenbergdigital.de/gudi/start.htm> (accessed 20 December 2015).

QUESTIONS

- (1) Did the object 'witness' a cultural encounter?
- (2) Which stories – based on the evidenced facts – can be told about the historical event and the object?



EXAMPLE: MOKICK ZÜNDAPP SPORT COMBINETTE – PRESENT FOR THE MILLIONTH ‘GASTARBEITER’ (GUEST WORKER) IN GERMANY

Since 1955, West Germany had recruited foreign workers since the economic boom of the post-war period caused a higher demand of labour than what could be recruited in the own country. In most cases, the workers got jobs which many Germans did not want to carry out anymore as they were rather unattractive regarding payment and working conditions. Originally, migrant workers from Italy, Spain, Greece, Portugal, Turkey and other countries were supposed to stay for a few years only – therefore the term ‘Gastarbeiter’ (guest workers) soon became popular.

For the arrival of the millionth ‘Gastarbeiter’ in Germany in September 1964, the Bundesvereinigung der Deutschen Arbeitgeberverbände (BDA, in English: Confederation of German Employers’ Associations) organized a festive reception. A Portuguese migrant had already been selected from a list, to whom the honour of a special welcome should be given. Immediately after arrival of the two special trains that had brought new workers from the Iberian Peninsula to Cologne-Deutz, speakers called for the name of Armando Rodrigues de Sá. He first did not react, instead he sought protection among his colleagues – he thought that he should be sent back to Portugal. However, his colleagues urged him forward, and with the help of an interpreter the initially scared Armando Rodrigues de Sá finally started

MOKICK ZÜNDAPP SPORT COMBINETTE

Manufacturer: Zündapp, Munich

Date: 1964

Material: Metal, synthetic material, rubber

Institution: Haus der Geschichte der
Bundesrepublik Deutschland, Bonn

Fig. 10: Mokick Zündapp Sport Combinette
Source: © Haus der Geschichte, Bonn
Photo: Axel Thünker.

to understand the situation. He received a bouquet of flowers and a Mokick (motorcycle) of the brand Zündapp Sport Combinette from the BDA. After the ceremony with welcoming speeches, songs and a flurry of flashbulbs, Armando Rodrigues de Sá travelled together with his gift to Stuttgart-Degerloch to a construction company where he continued to work for years to come. The welcome ceremony was a big media event in Germany and for the first time media showed the recruitment of foreign workers not only as a rather abstract economic phenomenon but also the 'human side of European labour migration' (Didczuneit and Sowade 2004: 10).⁶³

Today, the Mokick is presented as part of the permanent exhibition of the Haus der Geschichte der Bundesrepublik Deutschland (House of history of the Federal Republic of Germany), together with a photo of Armando Rodrigues de Sá at the welcoming ceremony with the Mokick and the bouquet. During the preparations of an exhibition for the 50th anniversary of the Federal Republic in Berlin 1999, the makers succeeded in finding Armando Rodrigues de Sá's family in Portugal. The family still had the Mokick which could be acquired by Haus der Geschichte. Moreover, the family told the life

story of Germany's millionth 'Gastarbeiter': Armando Rodrigues de Sá brought the Mokick to Portugal already on his first visit back home. After an accident at work, he returned to Portugal for good in 1970. With the money earned in Germany, the family could buy a house in Portugal; however, it turned out that Armando Rodrigues de Sá had a gastric tumour and the family needed all their savings for the medical treatment. He was not aware that he actually could have claimed sick pay, nobody had told him during his time in Germany. He died in 1979 at the age of just 53 years.

Within the commemorative culture of the Federal Republic of Germany, the welcoming of the millionth 'Gastarbeiter' still has a great significance – the time-consuming search for the Mokick and its presentation within the permanent exhibition of the *Haus der Geschichte* is a proof for that. The brochure about this special object says: 'This significant exhibit is a symbol for the rapid economic growth in the Federal Republic of Germany and the role of foreign workers in this success story' (Didczuneit and Sowade 2004: 46).⁶⁴

APPROACHES TO THE OBJECT BY MEANS OF THE CATEGORIES

MAIN CATEGORY

- The object was a 'witness' of a significant cultural encounter, therefore the historical event can be illustrated by a narration which refers to the object.
> *category 2.8, 'Object narration'*

OTHER CATEGORIES

- In this case also the object had migrated as Armando Rodrigues de Sá took the Mokick to Portugal from where it had to be brought back to Germany for the exhibition at the *Haus der Geschichte* in Bonn.
> *category 2.1, The object as 'migrant'*
- Not the object itself but the photo showing the historic event represents a cultural encounter. At the *Haus der Geschichte in Bonn*, the Mokick and the photo are presented together.
> *category 2.5, Cultural encounters as theme of the object*

OTHER APPROACHES TO THE OBJECT

- The topic of labour migration within Europe is still relevant even if under different circumstances today. One could address personal (migration) experiences of visitors or compare the situation then (bilateral agreements with set limits) and now (free movement of workers within the European Union).
> *Contemporary relevance*

63. Translated from German to English by the authors.

64. Translated from German to English by the authors.



PROMISING OBJECT GROUPS FOR TRANS-REGIONAL REFERENCES. A SELECTION

The following overview introduces some object groups which are available in many museums and are virtually predestined to illustrate the trans-regional European levels of meaning. The selection outlined is merely to be understood as a suggestion; naturally, references can also be found for many other objects and object groups which are not listed here.

Fig. 11: Master of the Landsberg Nativity 'Geburt Christi' (Birth of Christ); Photo: Bayerische Staatsgemäldesammlungen – Staatsgalerie in der Katharinenkirche Augsburg (Inv. Nr. L 1024).

MAPS

By means of maps which illustrate the same region, but date back to different times the shifting of boundaries, for instance, can be explained and thereby the change of regional identities addressed.

HISTORICAL OBJECTS FROM RELIGIOUS HISTORY

Between the 15th and 17th century, scenes from Christian mythology – such as the birth of Christ in Bethlehem – were often put into local contexts so that, for instance, a painting indeed illustrated the birth of Christ, but the scene was embedded in a Southern German landscape and supplemented by elements typical for the region.

With such objects it can be shown how the biblical mythology circulating throughout Europe was reflected in local presentation.

HISTORICAL PRINT PRODUCTS

Print products such as books, newspapers, magazines, posters and postcards can be examined for various trans-regional references: where does the information provided come from (e.g. news from other countries)? Where was it printed and to which group of buyers was it distributed? Where did the technical printing equipment (e.g. lead types) and the paper come from? As already mentioned in chapter 2.7 in relation to the example of the Gutenberg Bible, especially books in Latin language circulated in Europe very early. Also the Change of Perspective between the stylistically influential printing centres of European commercial cities and small print workshops in the periphery can be illuminating with regard to interactions.

COINS

Also regarding coins the question may be interesting where the raw material, i.e. the metal, came from. Moreover, the following questions may possibly provide starting points for trans-regional European references: where was the coin minted and where is it today? What is depicted on the coin? Which depicting convention, possibly in its tendency disseminated throughout Europe, does it follow? In which regions was the coin accepted as means of payment?

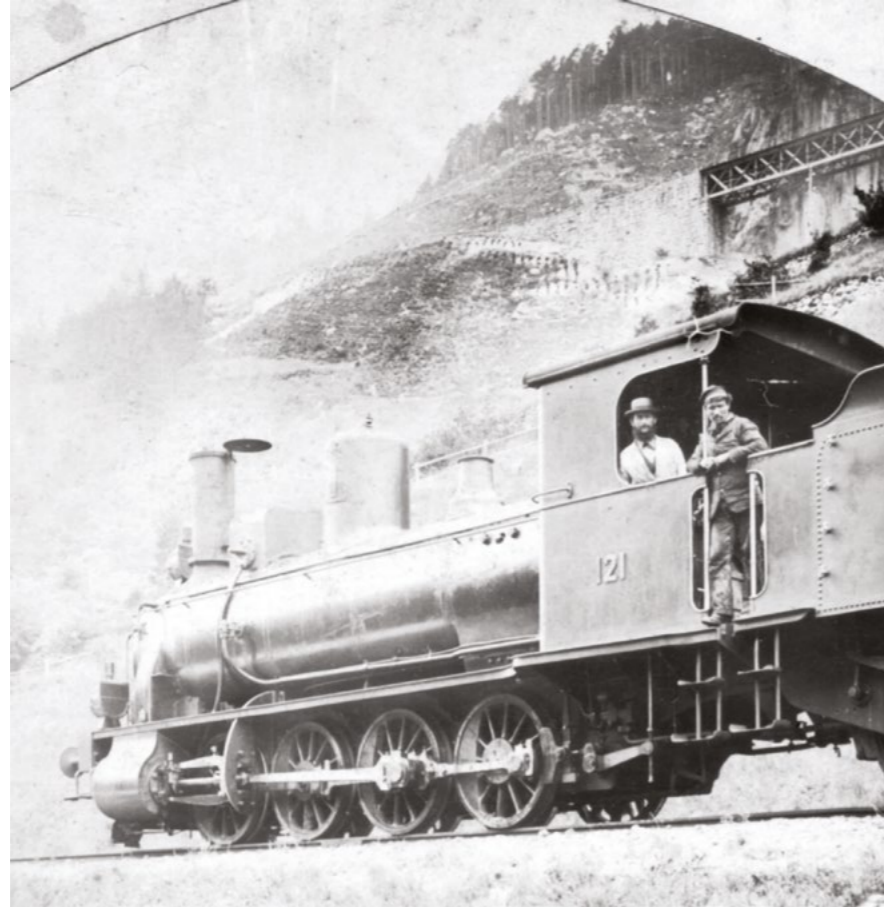
TRAVEL AND TOURISM

Objects referring to travel experiences, reflecting on travels or aiming at encouraging travels also pose starting points for trans-regional European references. Pilgrimages and educational journeys as well as recreational holidays and adventure travels, research trips and discoveries can be addressed. Corresponding objects thereby may be a scallop referring to pilgrimages; sketch books of a travelling artist; travel and research reports about differ-

ent countries; tourism brochures, which mostly outline cliché-ridden pictures of other countries; travel souvenirs, etc. Travel experiences within Europe as well as projections onto other countries of Europe can be illustrated by such objects and in this way references between the local (perspective of the traveller) and the European (perception of foreign countries) can be established.

TESTIMONIES OF THE CONSTRUCTION OF LOCAL/ NATIONAL IDENTITY

There is a group of objects which cannot be clearly defined in terms of its kind and which, at first glance, seems to represent merely local, regional or national features, but gains trans-regional European references in international comparison. In this way, general tendencies become apparent which were previously merely seen in their local manifestation. One example would be 19th century folk costumes, which obviously seem to express regional or national belonging. When comparing different European folk costumes with each other it is striking that costumes at that time were used in many European countries in the scope of 'nation building' either to express identity-creating national affiliation or to cultivate an attitude of protest against national unification processes in turning towards the regional. The same applies to national allegories such as 'Germania' or 'Marianne': considered separately, such depictions seem to express national identity;



in comparison to several European national allegories the characteristics and patterns of representation are very similar to each other. As a further example picture postcards from World War I can be mentioned: to arouse enthusiasm among the population for the war the nation's superiority was conjured and hatred against the enemies was fuelled on these postcards. A comparison of the postcards of several countries can illustrate that it was a trans-regional European phenomenon.

Fig. 12: Gotthard Railway D 4/4 121, built by Maffei, Munich, in 1883, Factory No 1306, near Wassen, lower level;
Photo: anonymous photographer.

TRANSPORTATION AND COMMUNICATION TECHNOLOGY

Objects from this area almost call for the development of trans-regional European perspectives: in this case, it is especially interesting to ask which technologies connected the different regions of Europe, why these locations were connected and which effects the introduction of a new technology had on the respective region, e.g. being connected to the train or telegraph network.

HANDCRAFT

Many handcrafted products were traditionally produced in certain regions in Europe and then distributed within Europe via trade routes.



Similarly, handcraft techniques of a region often spread across Europe in this way. Venetian glass (Murano) can be named as an example here.

HIGHLY SPECIALIZED TECHNICAL DEVICES

For the production of highly specialized technical devices such as, for instance, watches or animated figures, excellently trained artisans or craftsmen as well as high-quality raw materials were required. Therefore, trans-regional networks for cooperation were created to be able to deliver high-quality products. Questions regarding this object group may be: Where did the raw material come from? What craftsmen were involved in the production? Was the European market served from one regional arts craft centre? What were the distribution routes? As example, an object from the Maximilianmuseum in Augsburg, Germany, can be mentioned here: a *Turkish clock* designed to impress and created in Augsburg by specialized craftsmen was to be distributed on the Turkish market, which can be recognized from the Turkish face of the clock. The clock decorated with valuable materials combines European and Turkish style elements whereby it becomes the product of trans-regional European exchange processes.

Fig. 13: Artistic table clock - 'Türkenuhr' (Turks' clock), unknown Augsburg 'Silberkistler' (clock cabinet)/ David Buschmann (1626-1701) (clockwork), Augsburg, around 1670
Source:© Kunstsammlungen und Museen Augsburg, permanent loan of the Prinzfonds Augsburg
Photo: Andreas Brücklmair

TRANSFER OF FOOD AND SEMI-LUXURIES

Regional every-day culture was sometimes shaped by the introduction of new agricultural crops (e.g. potatoes) as well as by the import of certain foods and semi-luxuries (e.g. cocoa, coffee, tobacco) to Europe. Some questions which can be used to develop trans-regional European references may be, for instance: Who brought the new agricultural crop to the region? How was its use integrated into every-day life in comparison to other regions? Was it locally processed in a specific way? Regarding the import of foods and semi-luxuries it is interesting to ask whether historical reports exist about first experiences with the new foods and when the first kind of a local 'colonial goods store' was established. In general, it is interesting to ask which objects can serve to reflect cultural adaptations – were, for instance, new agricultural tools developed for growing new plants? Or did new or changed forms of consumer goods emerge after importing previously unknown semi-luxuries?

WAYS TO MEDIATION: THE TRANS-REGIONAL, MULTI-PERSPECTIVE VIEW ON THE OBJECTS

In order to convey the re-interpretation of objects in a European context to the visitor, it would be best to combine the approaches of the five EMEE Toolkits. This chapter primarily shows approaches to mediation which aim for communicating contents out of chapter 2 of the manual at hand (Toolkit 1) to the visitors – thus to show the trans-regional European Change of Perspective on the objects; however, to some extent approaches from the subject areas of the other Toolkits are consulted. Chapter 4 outlines possible solutions which shall be understood as thought-provoking impulses from which every museum can gain inspiration and adapt it to their own purposes. Proposals range from small additions to existing exhibitions and media add-ons to newly designed exhibition spaces; this offers a range to choose from, depending on financial and time resources.

It is of course possible to apply several suggestions at the same time. Some of the proposed approaches overlap anyway, as in the following brief classification the media- and content-related dimensions cannot be clearly separated. Some suggestions point to directions which other EMEE Toolkits discuss more intensively; there are references to the corresponding Toolkit at the relevant points of the text.

As the re-interpretation of local objects in a European context is still not very common, there are only few best-practice examples that could be presented here to demonstrate the mediating approaches. However, many good examples of implementation can be taken from common mediation practice in order to show trans-regional European

OVERVIEW

- Additional information about the object
- New ways through the museum
- Contextualization of the object
- Entertainment, participation and social events
- Activating the visitors
- Mise-en-scene
- Web and Social Media

perspectives, which is why some of these examples are presented here as stimulating ideas.

At few points, the explanation directly refers to the objects presented in chapter 2 in order to link the content level to the mediation level using concrete examples. These are, however, in most cases considerations which have not yet been implemented this way.

ADDITIONAL INFORMATION ABOUT THE OBJECT

This subchapter points out approaches of mediation with a low level of intervention, which means they are rather classic methods which do not involve a major change to the exhibition and which are also not very innovative. However, they shall be mentioned as they are in most cases a very inexpensive way of conveying trans-regional European contents.

OVERVIEW

- Little text panel
- Info sheet in the exhibition room
- Media station

LITTLE TEXT PANEL

The easiest and cheapest way of an intervention to an existing exhibition is to attach little panels with texts next to the objects. Besides the usual object labels, which specify information about the object such as origin, period or material, additional labels can give brief information about the trans-regional European references that the object offers. This is a good way of communicating relatively easy topics as more complex subjects can hardly be presented with short texts. It makes sense to mark the text labels in a specific way to catch the visitor's eye (e.g. by a specific colour contrasting the regular object labels or with a symbol).

INFO SHEET IN THE EXHIBITION ROOM

A more detailed variation that is also easy to realise is an info sheet made available close to the object. With a front and a back side it offers 2 pages for texts and it is more convenient to read than a text panel. The info sheet can be read at the museum or a take-away version can be offered, which the visitors often appreciate as a special service. In that case it makes sense to add a picture of the object to the description.

If the info sheet has not only the purpose of providing information, adding activating elements is possible (see 4.5, activation of visitors, 'ask questions and give instructions'). The info sheet can also provide a link to the museum's website if there is more detailed information to be found (e.g. comparisons to other objects) or invite people to take part in web 2.0 activities (see 4.7, web and social media).

OBJECT RELATED MEDIA STATION

If the trans-regional European background of one or more objects is particularly expressive, contents can be communicated by means of a media station placed near the object. Especially for rather complex topics it makes sense to illustrate the various levels of meaning of an object in a film, either by factual information, by using artistic implementation or e.g. by interviews with a number of experts who take different perspectives on the object.

Another possibility is a multimedia information terminal where the visitor can independently retrieve additional information about trans-regional European references of the object via touch screens with texts, images, videos, animations, interactive graphics as well as sounds or music.

Most of the approaches presented here have a low level of intervention; however, specifically briefed staff (guided tours, workshops) is necessary. Only the 'themed track' situates the trans-regional European context clearly visible within the exhibition space.

OVERVIEW

- Guided tours
- Workshops
- Exhibition tour
- Themed track

GUIDED TOURS

The trans-regional European perspective can be communicated with rather low effort (at least regarding required material). This method is suitable for existing exhibitions which shall not be extended by visible interventions like info sheets and installations. Depending on how many objects of the exhibition can be put into a European context, a little extra information about the objects significant for the theme can be added to the regular guided tour; alternatively, a completely new tour through the exhibition can be created, which primarily focuses on the trans-regional European context. A guided tour with the slogan 'Re-consider [add title/ theme]' can help to arouse new interest for an existing permanent exhibition. Thereby it is important to not present the objects isolated from each other and the exhibition theme but rather to create a network of meaningful references to create a coherent story.

In order to attract new visitor groups, a guided tour should be based on dialogue instead of monologue. Visitors should be actively involved in the guided tour: they can be asked about their opinion/

knowledge about the topics discussed and involved in the interpretation of the objects (cf. Toolkit 3: *Bridging-the-gap (activation, participation and role modification)*). In this dialogue the guide can often learn from the visitors and profit himself from new perspectives on the objects e.g. by visitors with migrant backgrounds as well as by suggestions on the interpretation by (self-taught) specialists in a specific field or by everyday experts. If one makes the effort to collect the visitor's personal approaches to the objects or to consider their interpretations, the tour can unite very different, multi-perspective interpretations over the time and become more multifaceted.

WORKSHOP IDEA 1

FINDING ONE'S OWN ACCESS TO OBJECTS

Another possibility is to combine a guided tour with a workshop by which visitors themselves can actively discover trans-regional European references of (pre-selected) objects in small

groups. For this purpose, relevant sources of information (e.g. historical texts, academic articles about the topic or a simplified summary of the information) need to be provided, which are crucial to gain an access to the various levels of meaning of the objects. The guide can also discuss with the visitors if they think the exhibition's presentation and interpretation is good or what they would change. Visitors could be asked which objects from the depot they would like to present in an exhibition if the trans-regional European perspective shall be the focus in addition to other perspectives.

WORKSHOP IDEA 2

DEDUCTIVE APPROACH ⁶⁵

Another idea for a workshop is somewhat easier and also suitable for younger visitors: after a dialogue-based guided tour with a trans-regional European focus on the respective theme, the visitors are asked to each choose one object of the exhibition which in their opinion can be a representative for the discussed topic (e.g. a compass as a navigation instrument for seafaring

as prerequisite for the 'Age of Discovery', a suitcase for migration). Afterwards, everyone presents their respective objects and explains their choice – which can stimulate a general discussion about the topic.

EXHIBITION TOUR: MAKING EUROPE VISIBLE

As an alternative to a guided tour or a workshop the visitors can be invited to get acquainted with selected objects of an existing exhibition on their own. Very different media can be used to guide the visitors to the selected objects of the exhibition and to provide additional information about the object as well as the trans-regional European context. The easiest way is a booklet made available at the ticket office or the entrance to the exhibition. An audio guide tour or the development of a smartphone app or the like require higher expenses in terms of media. An eye-catching symbol pointing out the trans-regional European dimension, attached near the object, facilitates the search for the respective objects. Incorporating additional activating elements is a good extension to the exhibition tour (see 4.5, activation of visitors, 'ask questions and give instructions').

⁶⁵. For this approach, cf. also Popp and Schumann (2014: 114).

CONTEXTUALIZATION OF THE OBJECT

EUROPE-THEMED TRACK

If a new permanent exhibition is planned or if there is enough space in the existing exhibition, an easily recognizable 'trans-regional European track' through the exhibition can be integrated as a clearly set off 'intervention'. It is worth considering if this 'track' through the exhibition should be addressed to a specific focus group – for example to children, teenagers, visitors with migration backgrounds or visitors with special needs (such as blind people or wheelchair users). Depending on the focus group, the 'track' should stand out by specific colours or shapes different from the general design of the exhibition. With this 'track' one can e.g. explicitly put one object per exhibition room in a trans-regional European context; info texts, games, questions or instructions can provide access to the object/ the topic (see 4.5, activation of visitors).

Example (not related to the topic Europe): Historical Museum Frankfurt am Main, Germany, permanent exhibition 'Sammler und Stifter': The museum has a 'kid's track' through the exhibition set off by distinctive colours. It complements the exhibition for the focus group children

by providing child-friendly approaches to the exhibition's theme. This is special as children immediately feel welcome in this exhibition room as the effort was made to create special offers for them.

In placing the object within new connections other than the pure museum context impressive pictures can arise, which illustrate the trans-regional European perspective. In this way, a high degree of intervention can be reached, especially if the contextualization is combined with a certain way of mise-en-scene (see 4.6, mise-en-scene). The contextualization of the object should rather be seen as a temporary solution.

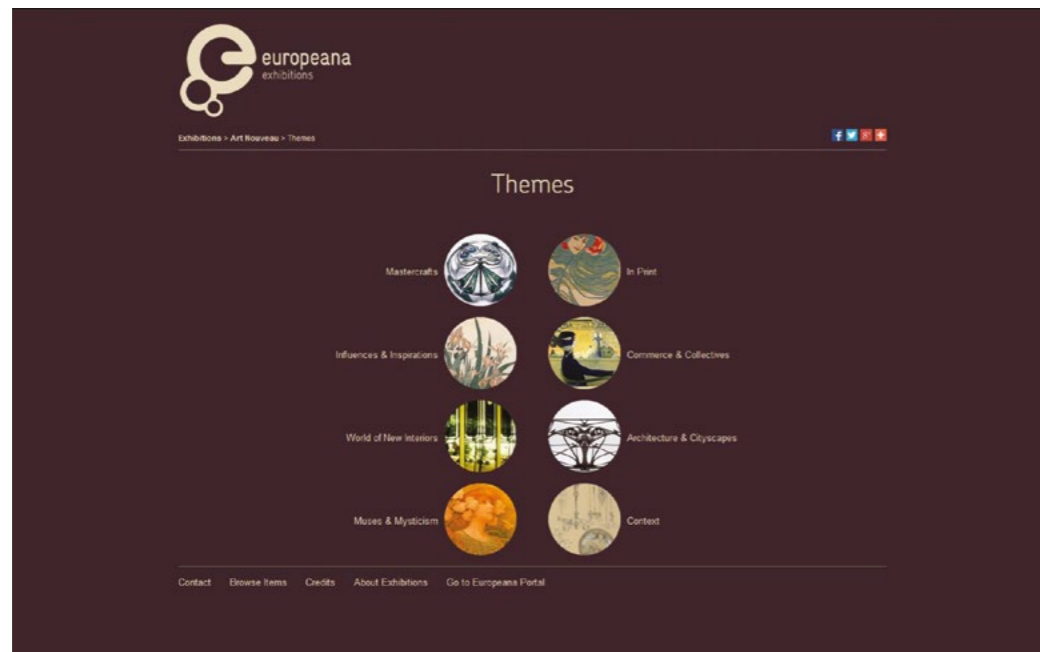
CREATING NEW COMBINATIONS OR CONTRASTS

In supplementing a museum object with one or several other objects informative combinations and contrasts can arise for the visitor. Depending on the topic, everyday objects used today, (modern) art or objects which date back to a different epoch or have a different place of origin are suitable for this. Especially between very different objects interesting tensions can arise (old-new, precious object-item of daily use, here-there, etc.), which can be productively used for mediating the content.

Example: For instance, the 'Chinoiserie' (see object example from chapter 2) may be compared to present-day products which imitate European brand-name products, but are 'Made in China'. With the help of explanations, the unusual juxtaposition of the objects illustrates that some hundred years ago it was the Europeans who imitated Chinese quality products.

Overview

- Creating new combinations/ contrasts
- Enabling comparisons



ENABLING COMPARISONS

With this approach, the respective object shall be placed in a wider context by presenting it with similar objects from other countries. 'Similar objects' means objects which fulfil the same function as the initial object or exhibit aesthetic similarities in their form or decoration. By means of comparison commonalities and differences shall be made apparent, which again makes it easier for the visitor to take on the trans-regional European perspective. The objects used for the comparison do not necessarily have to be exhibited in natura. Often the presentation can be well realized by pictures, reproductions, models, holograms or with multi-media applications. It may possibly also be useful to provide digital data for comparison not only in info-terminals accessible on demand in the exhibition, but to present it in a carefully curated online exhibition. Possibly, partner museums may be found for this, which are interested in a joint exhibition in a virtual space.

Example: As best practice example, which also thematically matches the EMEE project, the virtual exhibition 'Art Nouveau' of the online database Europeana may be mentioned here. An evaluation of this virtual exhibition regarding the EMEE objectives can be found in the Mapping Process of the project.

Fig. 14: Screenshot of the starting page of the virtual exhibition 'Art Nouveau'.

LINKS

<http://exhibitions.europeana.eu/exhibits/show/art-nouveau-en/art-nouveau-themes>

http://www.museums-exhibiting-europe.de/wp-content/uploads/2014/02/EMEE_Mapping-Process_P1_Europeana-Exhibition-Art-Nouveau.pdf

ENTERTAINMENT, PARTICIPATION AND SOCIAL EVENTS

The mediating approaches named here serve to arouse the interest of the visitors for a trans-regional European topic in a stimulating and enjoyable way. The degree of intervention thereby varies extremely. Whereas creating references to the lifeworld and the method of storytelling can, on the one hand, be realized by small interventions in the exhibition, they can, on the other hand, also be used for the underlying dramaturgy of an exhibition. The participation of the visitors not necessarily has to be reflected in an exhibition; however, participative offers are most of the time very personnel-intensive in their implementation.

ESTABLISHING REFERENCES TO THE PRESENT-DAY LIFEWORLD OF THE VISITORS

This mediating approach is a matter of creating a meaningful relation between the present-day lifeworld of the visitors and the historical object or topic (present-day and everyday-life reference). This method is especially suitable if a new special exhibition is planned, because by the choice of the exhibition topic current social discourses or issues

can be easily addressed. But this approach is also suitable for smaller interventions in an exhibition or for guided tours. One example, which can be easily implemented, is the idea that historical and present-day facts are comparatively presented in an object, whereby new perspectives and new relations to topics can emerge.

Example 1: The object 'Akan Drum' (see chapter 2) is placed in a present-day lifeworld context by MacGregor by means of establishing a connection to the present-day location of the drum, namely the multicultural city of London.

Example 2: As further example, the circumstances of past and present labour migration in Europe can be compared in relation to the object 'Mokick' (see chapter 2) (bilateral agreements with clear restrictions vs. freedom of movement for workers within the European Union) to emphasize the liberties which have emerged on the labour market.

STORYTELLING

People love stories – a good story is also always entertaining. Moreover, it is always easier to understand and memorize the information conveyed by the story due to the emotions which are aroused as well as due to meaningful connections. When using storytelling in the museum different approaches are discernable:

1. Mediacy of proven facts by authentic or fictional stories: If the trans-regional European background of an object is mediated by means of an exciting narration then often the contents reach more visitors in comparison to passing on the information in form of a non-fictional text. Indeed, fictional elements are also deployed. In this way, it can be useful to invent a figure that lived during the time in which the object was created. Based on historical sources, the figure reports – as witness, so to speak – about the circumstances at the time and the object. In this case, it is important that the narration is not entirely fictional, but backed up by the sources available.⁶⁶

It is a further method to conduct research into real biographies of the time concerned and by means of the biographies and possibly also by means of objects which were important in the life of these people to tell stories about a trans-regional European topic. If it is a current topic or a topic which has present-day effects then, of course, people who have something to do with the topic can be approached and asked to tell their story as a representative of a certain perspective for the exhibition.

OVERVIEW

- Establishing lifeworld references
- Storytelling
- Including external voices/ objects
- Pop Up Museum

66. The method of storytelling has already been mentioned in chapter 2.8., 'object narration'. However, the special case was discussed there in which the object itself was the 'witness' of a cultural encounter and from its 'own perspective', so to speak, was able to 'report' about the event. The category served to detect otherwise undiscovered trans-regional European approaches. Chapter 4, in general, deals with how the trans-regional European perspectives on objects of all categories can be best processed. 'Storytelling' is thereby merely understood as a broad method for passing on information, but also for entertaining purposes.



There are many ways of implementation; just to mention two: an audio or video station can be installed next to an object where the story can be listened to or watched or the story can be illustrated by a large comic on the wall.

Example 1: In the exhibition 'It's our history' of the Musée de l'Europe in Brussels, Belgium, 27 citizens of the European Union accompanied the visitors through the exhibition as digital figures. An evaluation of the exhibition in relation to the EMEE objectives can be found in the Mapping Process of the project.

LINKS

http://www.museums-exhibiting-europe.de/wp-content/uploads/2014/02/EMEE_Mapping-Process_P1_It%E2%80%99s-our-history.pdf

<http://www.expo-europe.be/content/view/12/31/lang,de/>

<http://www.expo-europe.be/content/view/39/65/lang,de/> (picture of the 27 citizens)

Example 2: As a further example the permanent exhibition of the German Emigration Centre in Bremerhaven, Germany, can be mentioned. The topic of emigration comes to life through historical biographies from different times: the visitor follows one of the biographies through the exhibition by gaining information on the life of the emigrants via RFID card at certain media stations.

LINK

<http://www.dah-bremerhaven.de/english.php>

2. Representatives of certain focus groups or visitors can be asked to tell stories about a certain object as co-constructors of meaning. This can either be encouraged as preparation for an exhibition (also see 'including external voices/ objects'), or also during workshops, which are carried out in the scope of the supporting programme of an exhibition. Thereby, the visitors are asked to engage with an object and to implement their object story, if appropriate, also in an artistic way. This variant of storytelling is less about conveying historical facts,

Fig. 15: RFID card media station
Source: © Deutsches Auswandererhaus
Photo: Stefan Volk

but rather about presenting personal associations with an object. The new interpretations of the object, which often deviate from the perspective of the museum, can enable multi-perspectivity; trans-regional European references in this case become apparent through the visitors' contributions.

INCLUDING EXTERNAL VOICES/ OBJECTS

This method can be applied to the preparation of exhibitions as well as to mediating formats used later – in any case, this mediating approach serves to open up the museum and to provide room for alternative object selection criteria as well as other interpretational approaches (see also EMEE Toolkit 2: *Integrating multicultural Europe (Social Arena)*).

An easy variant is to invite the visitors to comment on a topic or an object of the exhibition (implementation: scratchpads for notes, post-its, paper next to the objects, digital comments etc.). Besides the experience of being allowed to contribute to the topic, the comments made by other visitors are also exciting, which is why they should mostly remain accessible.⁶⁷ Moreover, in preparation of an exhibition the public or certain focus

groups can be asked to hand in objects on a certain topic and explain why the object was chosen. If a certain focus group is invited to choose objects from the depot for a trans-regional European exhibition topic and probably to supplement it with own objects, then also the collection is newly interpreted in a multi-perspective way. If the objects, which are chosen from the depot or provided by external lenders, are presented in the context of an exhibition, then the medially documented statements on the reasons for the choice of the object (possibly in form of text boards, booklets, video or audio formats) by means of personal stories offer exciting starting points for the visitors (see 'Storytelling'). Events where experts on a topic or representatives of certain focus groups come to word can also open up new perspectives.

Example 1: Friedrichshain-Kreuzberg-Museum Berlin (FHXB Museum), special exhibition 'New accessions – Migration stories in Berlin collections' (2011). For the exhibition, different focus groups were asked to comment on a choice of objects from the collections of several museums under the aspect of migration. The objects from the museum collections were supplemented by objects

handed in by immigrants. This choice of objects was explained respectively by means of video statements, whereby the object was put into the context of the exhibition. Moreover, also the visitors were able to comment on the objects in the exhibition.

Example 2 and 3: The participative approach to ask people to hand in objects was also used for the exhibition 'Typical Landsberg' (New City Museum Landsberg am Lech, Germany, 2012/ 2013) and the exhibition 'A Matter of Faith' (Stapferhaus Lenzburg, Switzerland, 2008).

LINKS

http://www.museums-exhibiting-europe.de/wp-content/uploads/2014/02/EMEE_Mapping-Process_P1_Typically-Landsberg.pdf

http://www.museums-exhibiting-europe.de/wp-content/uploads/2014/02/EMEE_Mapping-Process_P1_Stapferhaus-Lenzburg.pdf

POP UP MUSEUM

A Pop Up Museum is a social event – either a certain focus group or the wider public is invited to bring along own objects on a topic or on a question. The Pop Up Museum can, basically, take place everywhere, but it is useful to choose a place matching the topic or the targeted focus group (e.g. a bar for a younger audience; an arboretum for the topic 'growth'). Usually, the event lasts for several hours in which visitors can bring along their objects, exhibit them and talk about the stories surrounding the objects. This mediating approach, on the one hand, offers the possibility to address visitor groups which are difficult to reach; on the other hand, both museum experts as well as the visitors can experience multi-perspective approaches in line with the trans-regional European topic by means of the range of objects carried along.

LINKS

<http://popupmuseum.org/>

<http://popupmuseum.org/pop-up-museum-how-to-kit/>

67. An eye should be kept on the comments so that no forum is offered for insulting or racist statements.

LINKS

http://www.museums-exhibiting-europe.de/wp-content/uploads/2014/02/EMEE_Mapping-Process_P1_New-accessions-Migration-stories.pdf

<http://www.fhxb-museum.de/index.php?id=230>

In the following, mediating approaches are illustrated which aim at pulling the visitors out of their mere receptive stand. They are an offer to allow oneself to be stimulated to think, play or experiment. The degree of intervention varies extremely – the methods presented here can, depending on the intended effect, be implemented by small leaflets as well as by large spatial installations. With regard to the topic of visitor activation, the EMEE Toolkit 3: *Bridging-the-gap (activation, participation and role modification)* shall be referred to at this point.

ASK QUESTIONS AND GIVE INSTRUCTIONS

It may have a huge effect to directly and indirectly address the visitor with questions. In this way, a topic can be introduced or also deepened by factual, sometimes provocative questions. So as to motivate the visitors to engage with a question it should exhibit a reference to the lifeworld to which the visitors can relate. The questions thereby can inspire assessing one's own attitude or the dialogue with other visitors.

Similarly, this also applies to instructions. They also reach from factual to provocative ideas, which partially disrupt the usual behaviour in a museum (which is why it has to be understood that not all visitors would want to join in with such approaches). This approach is about the visitors experiencing themselves as active. For instance, visitors may be invited to thoroughly look at an object of their choice for three minutes so as to dedicate themselves to the various interculturally shaped details of an object. Or they may be encouraged to leave notes with comments (e.g. 'like it'/ 'don't like it') on the floor in front of an object of their choice – which can encourage exchange amongst visitors as well as serve as a starting point for discussions in guided tours. A more open approach, especially for guided tours, would be to distribute notes with question and exclamation marks, which the participants can place on the objects. Based on the notes, personal observations are shared (exclamation marks) or questions discussed (question mark). Moreover, it may be useful regarding some objects to instruct looking at them from three different perspectives – firstly lying on the floor, secondly sitting on a chair,

thirdly standing on a ladder. A further idea would be to stimulate communication amongst the visitors.

These mediating approaches are, for instance, implemented by writing down the questions and instructions on a leaflet, on the wall or on the floor of an exhibition room, or, of course, merely by having members of staff give the instructions. But also certain presentations/ installations have the potential to instruct people to behave in a certain way.

Example 1 (without trans-regional European reference): Exhibition 'A Matter of Faith' in Stapferhaus Lenzburg, Switzerland (2008): the topic started off with two doors; even before entering the exhibition the visitors had to decide whether to use the door with the inscription 'entrance believers' or 'entrance infidels'. By this installation, which contained a question, the visitors were forced to take a decision and therewith make a statement – at the same time, the visitors were stimulated to reflect and discuss this question.

OVERVIEW

- Ask questions and give instructions
- Offer playful approaches

LINKS

http://www.museums-exhibiting-europe.de/wp-content/uploads/2014/02/EMEE_Mapping-Process_P1_Stapferhaus-Lenzburg.pdf

<http://www.stapferhaus.ch/stapferhaus/projektarchiv/archiv-ausstellungen/glaubenssache-lenzburg/>



Fig. 16: Believing or Disbelieving
Source: © Stapferhaus Lenzburg, photo: zvg.



*Example 2 (without trans-regional European reference):
Humboldt Lab Dahlem, Berlin, Germany, test stage 1, 'pre-show', (2013): an intervention titled 'Identities on Display' took place as part of the 'Probühne 1' (test stage 1) in the entrance area of the Dahlem Museums. The visitors were asked to hang their coats, jackets and bags into the display cabinets set up in the foyer, instead of handing them in at the cloakroom as usual. Since the visitors saw their own things as well as those of the other visitors exhibited in the display cabinets and temporarily revalued as exhibition items, a Change of Perspective took place. The visitors were thereby indirectly requested to reflect on their own identity, which was conveyed by the items presented. Similarly, the installation gave food for thoughts about why some items are stored in display cabinets and other items are not.*

Fig. 17: Humboldt Lab Dahlem, test stage 1, project 'pre-show', Holzer Kobler Architekturen, Karin Sander
Photo: Jens Ziehe.



OFFER PLAYFUL APPROACHES

By means of playful approaches it may be made possible for the visitors to experience in an inquiring and exploring way an exciting and entertaining approach to a topic or object by means of riddles or instructions for creative processes. The implementation is possible in form of small and large interventions: many variants are possible reaching from instructive leaflets (e.g. for a rally through the museum) to huge game and experimenting areas in the exhibition room.

Example 1: Regarding the object 'Chinoiserie' (see chapter 2) manifold patterns from pattern books may be provided in digital form, which visitors can then creatively put together to new patterns on the screen for a tea bowl or a plate. The finished creation is in the end printed for the visitors together with supplementing additional information, which explains the origin of the patterns.

Example 2: Regarding the object 'Anti-nuclear power badge' (see chapter 2) quotes from European heads of government may be collected (indicating the year) and the visitors have to guess which statement was made by which of the named politicians. Subsequently, the respective background circumstances of the quote may be explained. The implementation may be possible in digital form, but, for instance, also by flaps or drawers behind or in which the right answer as well as short background information can be found. By this riddle the own assumptions are examined; moreover,

Fig. 18: Exhibition modul inside the Humboldt-Box Berlin, language documentation in West-Ambrym, Humboldt-Universität zu Berlin and the Centre for General Linguistics 2013 (Humboldt-Universität zu Berlin)
Photo: Matthias Heyde

internationally different perspectives of one and the same topic – in this case the use of nuclear power – become apparent to the visitors.

Example 3 (without trans-regional European reference): In the Humboldt Box in Berlin, Germany, the exhibitions as well as the research areas which will be featured in the Humboldt Forum in the future are exemplarily represented by selected objects and installations. Amongst others, the sand drawings of the pacific state Vanuatu are addressed here, which were recognized as masterpieces of the oral and immaterial human heritage by the UNESCO. One exhibition installation invites the visitors to try out such sand drawings themselves: a short film shows how a child draws a 'breadfruit' and subsequently the visitors can try to draw this complex geometric figure into the fine sand in a kind of mini-sandpit.

MISE-EN-SCENE

By means of an object or even of an entire room specifically deployed in a mise-en-scene it can be achieved to let the visitors understand different standpoints on an object or topic in accordance with the multi-perspective approach. Indeed, mise-en-scenes can be selectively included in the exhibition regarding one single object, but most of the time it is a clear interference with the exhibition room – especially, of course, with the mise-en-scene requiring the entire room and through which the visitors have to move. The various possibilities of mise-en-scene are at this point merely briefly outlined and particularly focus on conveying the Change of Perspective on an object or topic. Further information and inspiration on this mediating approach can be found in EMEE Toolkit 4: *Synaesthetic translation of perspectives*.

PARTIAL MISE-EN-SCENE

This form of mise-en-scene focuses on an object which is creatively to be put into a new setting or to be arranged in a new way with other objects. The creative intervention thereby serves to create a certain context for an object through which visitors may gain an easier access to the trans-regional European references. In the following, some proposals for different variants are listed, which are to be understood as suggestions, i.e. in the implementation process they have to be adjusted to the respective context whereby, naturally, different ideas can be combined with each other.

OVERVIEW

- Partial mise-en-scene
- Overall spatial mise-en-scene

LIGHT

By means of the contrast between diffused ambient light and the accentuated spotlight on the object or even only an object detail the views of the visitors and therewith also their attention can be guided. By pressing a button, changing lights can, moreover, allow for different perspectives on the object (by means of accentuating different details, shadow effects, coloured light, moving light patterns etc.). Of course, it thereby has to be examined if the conservational conditions of the object allow such an approach.

Example: The portraits of the four 'Indian Kings' (see chapter 2) may be put on the wall next to a classic portrait of a European ruler. With precise lighting the typical European features of the paintings may be emphasized so that the parallels become apparent (e.g. the presentation of insignia of authority).

SHOWCASES

Showcases not necessarily allow for much scope to be employed in an experimental way. They are, however, suitable to create contrasts. For instance, an intended irritation can be achieved if object and showcase do not seem to match.

Example: The 'Anti-nuclear power badge' (see chapter 2), an object of rather little value, may be presented in a noble showcase lined with red velvet so as to refer to the strong symbolical power of the logo.

SCRIPTURE AS DESIGN ELEMENT

This implies writing in the exhibition room, which is primarily put into scene as a design element, but not necessarily as bearer of factual information (such as object or room texts). Quotes, which are written on the wall in huge letters, can, for instance, function as a supplement for the presentation of an object if a completely contrary statement or a provocative opinion is conveyed. Scripture can, however, be very freely employed as design element, such as to contrast different statements with each other.



Example (without trans-regional European reference): For the exhibition 'Liebe.komm' ('love.come') in the Museum for Communication Frankfurt (2003) the ATELIER BRÜCKNER, Stuttgart (partner of the EMEE project) has designed an exhibition room in which two levels of writings overlapped one another. With the help of 'rose-coloured spectacles' the visitors could make out hidden texts about love, which were underneath the red-dish writing. The Change of Perspective consisted in the

staged depiction of 'being in love' – only those who had the 'rose-coloured spectacles' on were able to read the quotes about love; at the same time the surroundings could only be perceived in a blurred way when wearing the glasses.

...ein machen.« Sie hatten nicht bemerkt, daß sie schon eine ganze Zeit beobachtet wurden Désirée wollte sich in den Sattel schwingen, als eine Männerstimme »Halt« rief. Marcus fuhr herum. »Großpapa«, rief er aus. »Du kannst doch nicht erlauben, daß dieses zarte Ding dieser ungebärdigen Hengst an die Kandare nimmt«, sagte der Baron. »Ich werde schon mit Joll fertig«, sagte Désirée, und Marcus lernt es auch noch.« Dann verstummte sie. »Was hast du gesagt, Marcus?« »Das ist mein Großvater, Max Emanuel Baron –« »Spar dir den Schmarren«, sagte der alte Herr. »Ich bin ein Privatmann, falls du das vergessen haben solltest.« Désirée strich sich eine vorwitzige Haarsträhne aus dem Gesicht. »Marcus macht sich nicht schlecht. Joll ist wirklich schwierig«, sagte sie schüchtern, »und Marcus ist anscheinend in guten Händen«, sagte der Baron. »Ich wollte mich nicht davon überzeugen.« »Ich bin mündig«, sagte Marcus trotz. »Ihr braucht mich nicht mehr zu bevorzugen.« »Es ist doch nett, wenn dein Großpapa sich kümmert«, sagte Désirée. »Papa wird das gefallen.« Sie machte einen Knicks. »Ich bin Désirée Mayring.« »Und ich bin der Großpapa«, sagte der Baron. Marcus war sprachlos. Dann kam ihm ein Gedanke, und er tauchte einen langen Blick mit seinem Großvater. »Ich sage dir drinnen Bescheid, daß Sie da sind«, sagte Désirée schnell. Und schon flitzte sie davon. »Sich bezaubernd wie ihre Mutter«, sagte der Baron. »Du kennst Simone?« fragte der Junge. »Ich hatte die Ehre. Gut, daß du dich nicht verraten hast, Junge. Wir werden die Familienverhältnisse jetzt mal klären.« »Ist Maximilian zu feige dazu?« fragte Marcus aufässig. »Er ist beschäftigt«, erwiderte der Baron. »Du hast schon eine komische Familie großgezogen, wenn mir die Bemerkung gestattet ist«, sagte Marcus. »Bleibe ein bisschen da hier, dann wirst du auch normal.« »Das ist ein Wort«, sagte der Ältere, »werden sie mich aufnehmen?« »Mit Geld ist hier nichts zu machen«, sagte Marcus. »Dann brauchst du dich nicht erst anzufangen. Unc wehe, wenn du Désirée wen bist.« »Dummkop, ich möchte dich doch nur, daß sie mich auch eir bißchen lieb hat und ihren Namen nicht, und daß ich nicht...« »Sie ist so irrsinnig normal. So was findet man so selten.« »Du bist ein Dummkopf, du redest, kommt man klai mit ihr. Sie ist genau wie ihre Mutter, alles vertragen, sie glaubt alle ihre Hoffnungen.« »Habe ich richtig verstanden?« fragte er atemlos. »Simone ist anbetungswürdig«, wiederholte der Baron. »Ich will damit nicht sagen, daß mein Sohr ihrer würdig ist, aber er kann es ja werden. Aber ihre Tochter ist ihrer bestimmt würdig.« »Aber jetzt kommt der Hausher, Großpapa. Nun bin ich gespannt, wie ihr euch zusammenrauft.« »Das überlaß mal mir«, sagte der Baron Salonfähig war Julius Mayring nicht. In Arbeitshoser und Gummistiefeln kam er aus dem Stall. Mit einem so vornehmen Besu i hatte er ja ..

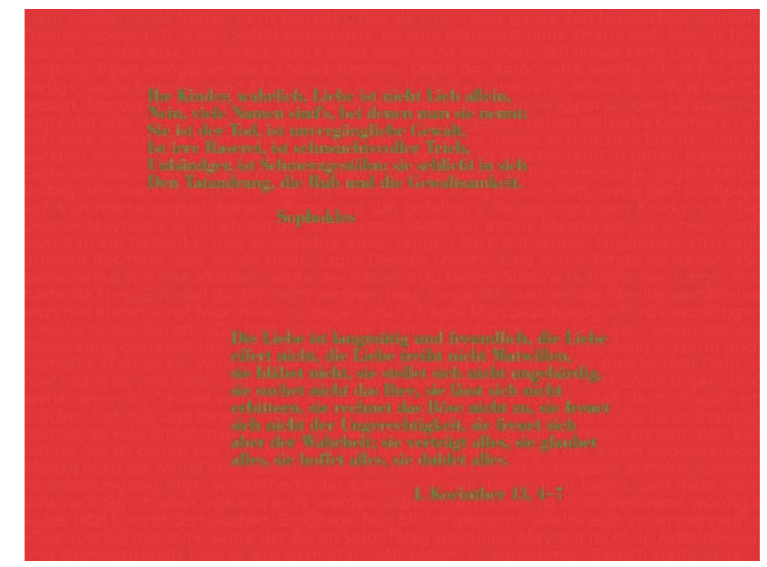


Fig. 19: Exhibition 'Liebe.komm', Museum for Communication Frankfurt 2003 Source: © ATELIER BRÜCKNER.

Figure 20 and 21 (Both images on this page): Source: © ATELIER BRÜCKNER.



MEDIA INSTALLATIONS

The use of media can have a greater effect by means of artistic implementation. For instance, the same content of a film may be shown on three screens whereby every screen, however, reflects a slightly different angle of the camera. Also by changing music or acoustic installations different perspectives on an object become presentable; music and sound may also be used to create a contrast to the objects exhibited. The idea of showing different pictures with projectors in the background of the object is also an idea which can be used with many objects whereby the object is always placed into new contexts.

Example 1: In the permanent exhibition of the Staatliche Textil- und Industriemuseum Augsburg (tim) the conflict between the manufactory owner Johann Heinrich Schüle and the Augsburg weavers is staged in the cabinet 'Schüle and the weavers' rebellion'. Since Schüle increasingly received his raw material (the cotton fabric) from India the local weavers feared for their income, which is why they called attention to their situation in rebellions. In the cabinet juxtaposed in opposition are on the one hand the portraits of the entrepreneur Schüle as well as Kaiser Joseph II., who sponsored Schüle, as well as on the other hand silhouettes of people, which are made up of the names of rebellious Augsburg weavers. Also the valuable fabrics from the calico printing and the tools of the Augsburg weavers are contrasted. Lastly, a sound installation with the 'voices of the labourers' makes the rebellion also acoustically traceable. In this way, two perspectives meet in the same exhibition room.

Fig. 22: Cabinet 'Schüle and the weavers' rebellion'
Source: © Staatliches Textil- und Industriemuseum Augsburg.



Example 2: Especially for objects featuring a 'history of migration', changing background projections can make the trans-regional European references apparent. Regarding the object 'Akan Drum' (see chapter 2) an immediate access to the history of the object could be created by illustrated pictures/ re-enacted film scenes of its 'biographic' situation – Akan tribe in West Africa, crossing the sea on a slave ship, plantation in North America, trading contact of Africans with the North American natives, Sir Hans Sloane purchasing the drum, exhibition in the British Museum, street scenes of present-day London.

Fig. 23: Triscenorama of the antagonists Earl Ladislaus von Haag (1505-1566) and Duke Albrecht V. von Bayern (1528-1579), both paintings by Hans Mielich (1555 and 1557)
Source: © Bayerische Schlösserverwaltung

INSTALLATIONS

So as to put into scene a Change of Perspective it is sometimes useful to engage with the exhibition room by unusual interventions or larger installations. In this way, it may be possible to cover an object with panels and only allow peeks through some holes. Mirrors can remember the visitor of their own perspective; transparent and semi-transparent materials allow views or shadowy impressions, but no real approach to the object. Unusual frames can establish new relations, also between several objects. In order to illustrate two angles on a topic, rotatable elements can be constructed, which present two different standpoints on their front and back side. Lenticular images allow combining two different perspectives in one picture. By items such as a telescope, a magnifying glass or a microscope a thematic



zooming in and out (from the local to the global level) may be symbolized. Moreover, the perspective of the visitors on the object can be influenced by installations, when, for instance, they can only reach the object by using stairs to look at it.

Example 1 (without reference to the trans-regional European context): in the presentation in Castle Prunn in Altmühlthal (Southern Germany) there is a trisceneorama with two portraits of rulers facing each other. If the installation is looked at from the right or the left, either the one or the other portrait is seen; if it is viewed straight ahead, both pictures are seen (through the slats angled at 90 degrees) nested within one another. In this simple way it can also be illustrated that the point of view from which things are looked at always plays an important part. (For the picture: see p. 168)

Example 2: (without reference to the trans-regional European context): the exhibition 'A Matter of Faith', Stapferhaus Lenzburg, Switzerland (2008): in the part of the exhibition 'Religious controversy', in which religious conflicts were addressed, the visitors moved across a glass floor, which allowed for views into the depths whereby an unstable stand was supposed to be resembled.

Fig. 24: Religious controversy
Source: © Stapferhaus Lenzburg
Photo: zvg.

LINKS

http://www.museums-exhibiting-europe.de/wp-content/uploads/2014/02/EMEE_Mapping-Process_P1_Stapferhaus-Lenzburg.pdf

<http://www.stapferhaus.ch/stapferhaus/projektarchiv/archiv-ausstellungen/glaubenssache-lenzburg/>



Example 3: (without reference to the trans-regional European context): in the Museum for Communication in Berlin, Germany, the exhibition 'Out of control? Life in a monitored world' was shown in 2014. A long shelf, which showed the exhibition objects, ran right across the exhibition room. The high and long shelf provided several passages for the visitors to change sides. Standing on the one side of the shelf, the visitor took on the monitoring perspective, standing on the other side the visitor took on the perspective of the observed. In this way, the same objects (e.g. monitoring devices) could be seen from two contrasting perspectives.

LINK
<http://www.mfk-berlin.de/kategorie/aktuell/>



Figure 25 and 26: Exhibition 'Out of control? Life in a monitored world', Museum for Communication Berlin 2014
 Source: © Museumsstiftung Post und Telekommunikation/ Museum für Kommunikation Berlin, Photos: Stefan Wieland



OVERALL SPATIAL MISE-EN-SCENE

This most elaborate form of intervention lends itself well to conveying a trans-regional European topic which is difficult to access via objects, e.g. because it is very abstract, because no objects exist or because the objects are not available. Especially when it comes to designing the entire exhibition room, the stylistic device of mise-en-scene offers the possibility to bring a topic closer to the visitors by sensual and emotional approaches. The inclusion of the visitor in the mise-en-scene is a further enhancement – for instance, when the shadows of the visitors are employed as design element.

But also for the Change of Perspectives on the object the method can be used: new perspectives on the object may, for instance, be achieved if one and the same object can be looked at from different locations and the object is inserted into different background scenarios.

Example: The exhibition 'Turmoil! Times of unrest 1840 to 2010' in the Volkskunde-Museum Schleswig, Germany, (2010) featured an installation with batons hanging from the ceiling on the one side and cobble stones on the other side, which symbolized the perspectives of the police and the rioters respectively. The visitors were free to position themselves either on the one or the other side in order to test both perspectives.

Fig. 27: Exhibition 'Krawall! Unruhige Zeiten 1840-2010' (Riot! Times of unrest 1840-2010), Volkskunde Museums Schleswig 2010
Source: © Stiftung Schleswig-Holsteinische Landesmuseen

Also the channels of the internet can be used to introduce trans-regional European topics and objects as well as to invite those interested to participate. Thereby, the degree of intervention extremely varies depending on whether merely additional information is published on the museum website or whether the activities within the virtual space have a later influence on the presentation of topics and objects in the exhibition room. In general, it has to be taken into account that web content always has to be considered within the entire communication of the museum – the nicest virtual exhibition remains ineffective if no one knows about it; similarly, participative online content has to be promoted on several channels and later refer back to the museum so that it is not left without a connection to the real museum space. At this point, merely a few possible approaches are touched upon; detailed information on the topic can be found in the EMEE Toolkit 5: *Social Web and Interaction*.

MUSEUM WEBSITE

If trans-regional European background information on different objects has already been prepared for the exhibition room, then pictures of the objects and the already written texts can also be published on the website of the museum. In this way, a second communication channel can be used with little additional effort. For the presentation online the text should also be kept short and precise. So as to open up the online presentation for two-way communication, a commentary function can be added with which the website visitors can communicate their associations with the objects. If specific objects with their trans-regional European references are to be highlighted, then they can be emphasized as 'object of the day/ week/ month' and a link to the object presentation can be placed on the main page of the museum's website.

VIRTUAL COLLECTION/ VIRTUAL EXHIBITION

As already mentioned in chapter 4.3, Contextualization of the object, 'enabling comparisons', virtual exhibitions offer the possibility to bring objects from different museum collections into a permanent dialogue with each other. It is often a good approach to firstly create an online database on a topic, in which the objects and their object data as well as a short summary of their 'history' are individually presented. On the project website, exhibitions can be curated on certain aspects of an overarching topic based on this object inventory (which can, of course, be permanently supplemented), which are presented online (and perhaps also as real touring exhibitions in several countries). Moreover, it would be possible to invite the users to comment on the objects or the exhibition. A further idea is to instruct the users to choose roughly five objects from the database and put them together in a mini exhibition whereby the choice and the combination of the objects can be explained with short texts.

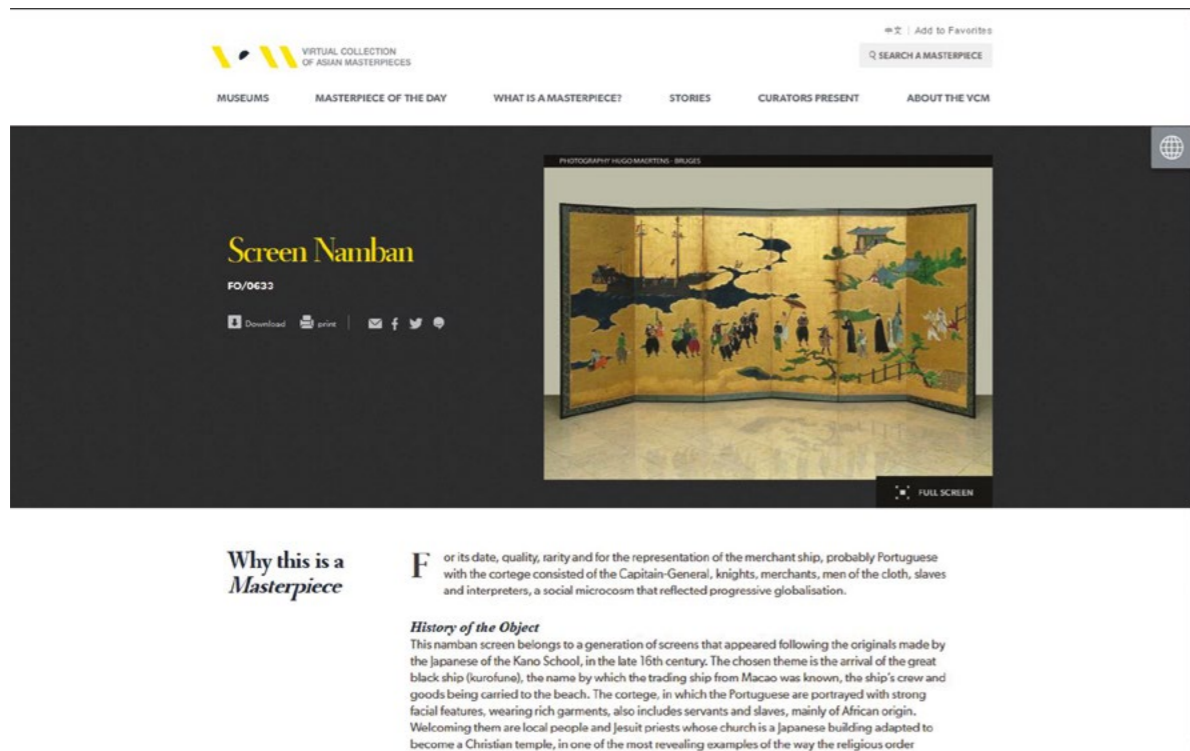
Example 1: The online exhibition 'Art Nouveau' of the European museum database Europeana already mentioned in chapter 4.3 puts together objects from international collections on the overarching topic 'Art Nouveau'. An evaluation of the exhibition in relation to the EMEE objectives can be found in the Mapping Process of the project.

OVERVIEW

- Museum website
- Virtual collection/ virtual exhibition
- Social media

LINKS

- <http://exhibitions.europeana.eu/exhibits/show/art-nouveau-en/art-nouveau-themes>
- http://www.museums-exhibiting-europe.de/wp-content/uploads/2014/02/EMEE_Mapping-Process_P1_Europeana-Exhibition-Art-Nouveau.pdf



Example 2 (matching the trans-regional context, reaching beyond Europe): The 'Asia-Europe Museum Network – ASEMUS' pursues the objective to link the Asian collections of Asian as well as European museums. In the 'Virtual Collection of Asian Masterpieces – VCM' Asian objects from many museums of the world are presented in a shared database with their object data as well as short explanations as to why they were categorised as masterpieces – this also includes the object 'Namban Screen' (see chapter 2 of this manual). The main page, moreover, refers to the 'masterpiece of the day'. Under the keyword 'stories' exhibition topics are addressed, which are partially also implemented by means of real exhibition presentations. Lastly, statements by curators from different countries can be watched in form of videos ('curators present').

LINKS

<http://asemus.museum/> (ASEMUS network)
<http://masterpieces.asemus.museum/index.nhn> (VCM database main page, including references to the 'object of the day') <http://masterpieces.asemus.museum/masterpiece/detail.nhn?objectId=11906> (presentation of the object 'Namban Screen')
<http://masterpieces.asemus.museum/stories/list.nhn> (presentation of exhibition topics)
<http://masterpieces.asemus.museum/present/list.nhn> (statements of curators)

SOCIAL MEDIA: DISCUSSION, USER GENERATED CONTENT, CO-CURATING

Social networks are deployable in manifold ways for the exchange about trans-regional European topics: blog entries of the museums on certain topics or objects may be commented by users, whereby completely new interpretational approaches can be generated. Likewise, discussions on certain topics can be encouraged on Facebook, which show the range of different opinions. Museum databases with commentary function on the objects can also invite to share knowledge, assumptions or associations with objects.

Fig. 28: Screenshot of the website 'Virtual Collection of Asian Masterpieces' (Object: Namban Screen).

Similarly, the users can be encouraged via social media platforms to create content themselves and share it with other users – for instance, in taking and uploading pictures on a certain topic or of a certain object. Such user generated content may possibly also be used for an exhibition after the legal issues have been clarified.

Social media can also encourage those interested to take part in the preparation of an exhibition to varying degrees. A simple version would be, for instance, to let the web community vote for the most exiting objects from a range of different objects with a ‘background of migration’. The ‘object biographies’ of the objects chosen are then extensively dealt with in an exhibition.

Encouraging participation may, however, have greater effects, if, for instance, users are chosen to contribute to the exhibition concept as co-curators, whereby the curatorial process gains a multi-perspective character. (Of course, co-curators can be searched for in other ways – by addressing clubs or local groups. However, it is often easier to find co-curators via social media, i.e. amongst ‘Facebook friends’, because they are already intrinsically interested in the museum.)

Example (without trans-regional European reference): Exhibition ‘Like it!’ (2013/2014), Essl Museum close to Vienna, Austria: Via Facebook those works were voted for online which were later to be seen in the exhibition. Furthermore, Facebook friends were invited to contribute to the exhibition concept:

‘A group of guest curators was selected among the applications that were submitted in response to an announcement on facebook. During the course of a two-day workshop at the Essl Museum, a curatorial concept has been developed. The group has decided on the presentation of the 30 most liked works [...].’⁶⁸

LINK

http://www.essl.museum/en/exhibitions/exhibition?article_id=1374242651922&event_id=1374242652223

68. Quoted from: Essl Museum, 2014.

In this manual, the re-interpretation of museum objects from a trans-regional European perspective was examined and eight different approaches were illustrated, which enable the access to the objects from different points of view. The approach of new-interpretation shall stimulate the Change of Perspective on the objects and consequently lead to broadening the range of meaning. It is the aim of the manual to inspire museum employees to discover the museum collection anew from a trans-regional European perspective. In this way, new topics can be found in the own inventory for small, experimental interventions in the presentation as well as large special exhibitions.

Moreover, first mediating approaches were suggested, which can make the newly obtained trans-regional European references visible, because demonstrating various levels of meaning of an object in the scope of exhibition presentations as well as other mediating formats is most of the time still very uncommon for museums. And special mediating ideas are also necessary if the visitors are not to be confronted with incredibly long explanatory texts or soliloquizing tour guides. At this stage, it shall again be mentioned that the EMEE Toolkit 1 does not stand for itself, but is to be regarded in connection with the EMEE Toolkits 2-5, which further develop the various aspects of mediacy and communication with the visitors – reaching from participatory elements to scenography to web 2.0.

Besides the five Toolkits, also five concepts for workshops, which are tailored to the contents of the manuals, can be found on the website of the EMEE project. People interested can download

them for free and use them for further educational purposes. In the further course of the EMEE project additional so-called Exemplary Units will be published on the website. These example modules, which are developed in detail, offer further instructions and ideas how the objects can be interpreted according to the categories and how the trans-regional European references can be conveyed in an innovative way.

The five EMEE Toolkits as an entity shall contribute to a new, modern way of exhibition and museum work by offering valuable suggestions for practical use. Since the EMEE project also is of an experimental nature and regards itself as 'learning', the project team would be very much interested in receiving feedback from museums that are implementing the suggestions from the EMEE Toolkits or that already have implemented similar ideas.

The team would very much appreciate receiving documentary material such as photos and videos as well as feedback on the experiences with the practical implementation. Upon consultation, the example projects may also be published on the EMEE website.

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EMEE WEBSITE

[*www.museums-exhibiting-europe.eu*](http://www.museums-exhibiting-europe.eu)

FACEBOOK AND TWITTER

[*#EMEEurovision*](#)

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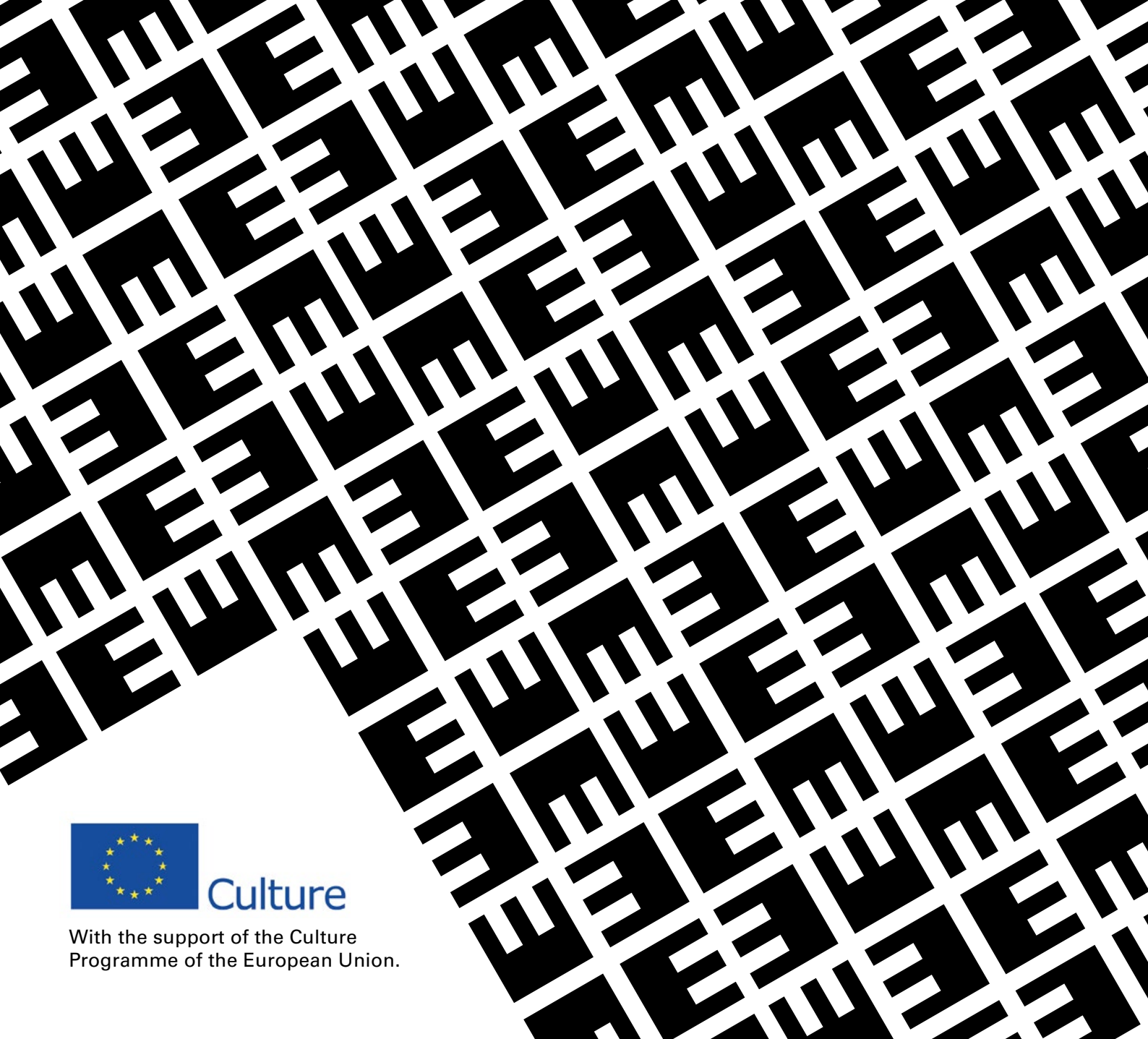
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