



**EUROVISION – MUSEUMS EXHIBITING EUROPE (EMEE)**

**EUROPEAN PERSPECTIVES  
ON MUSEUM OBJECTS**

SELECTED EXAMPLES ON THE  
CHANGE OF PERSPECTIVE

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CHANGE OF PERSPECTIVE

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SUSANNE SCHILLING, CINZIA ANGELINI, GÜNTHER FRIESINGER, SUSANNE POPP (EDS)



EuroVision  
**Museums  
Exhibiting  
Europe**

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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.

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## INTRODUCTION

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### THE EXEMPLARY UNITS

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 21<sup>st</sup> century.

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

The following pages present ten of 33 Exemplary Units for the practical implementation of the basic ideas of the interdisciplinary project EuroVision – Museums Exhibiting Europe (EMEE) (2012-2016), funded by the Culture Programme of the European Union. It is coordinated by the Chair of History Didactics at the University of Augsburg (Germany), Susanne Popp (project management: Susanne Schilling), and realized with three European museum partners (the Bulgarian National History Museum in Sofia, the National Museum of Archaeology in Lisbon/ Portugal, the National Museum of Contemporary History in Ljubljana/ Slovenia) and four further partners with different key competences relevant to museums: University Paris-Est Créteil (France), University Roma Tre (Italy), the art association monochrom in Vienna (Austria), and ATELIER BRÜCKNER in Stuttgart (Germany).

#### THE BASIC IDEAS OF EMEE

The main idea of the project is to raise the awareness of the – often undetected, overlooked, or neglected – European dimension of the local, regional, and national cultural heritage preserved by history museums on site (1). At the same time it strives to promote the understanding of the almost insoluble interconnectedness of local, regional, national, and European dimensions of historical meaning that can be found in many of the museum objects on site, which to date are

presented unilaterally as testimonials of local, regional, or national history (2). Therefore the motto of EMEE is: One Object – Many Visions – EuroVision.

The project is to open up rich sources of inspiration for museum experts to approach the multilayered meaning of the heritage on site by re-interpreting local museum objects from trans-regional and intercultural European perspectives as well as by innovative mediating methods in order to meet the challenges of today's audiences. To discover and show new and surprising European perspectives in familiar objects does not only mean to reflect them within a broader context of European and sometimes even global history. Equally, it demands new means of the presentation of the objects, inspiring performances and events in the museums, and a large range of possibilities for the participation of the visitors including the social web.

### **THE CHANGE OF PERSPECTIVE AS A KEY TO A EUROPEAN UNDERSTANDING OF LOCAL MUSEUM OBJECTS**

The development of a European understanding of the local, regional, and national cultural heritage on site requires a threefold Change of Perspective (COP) according to the EMEE concept:

#### — Change of Perspective I: EUROPEAN RE-INTERPRETATION OF OBJECTS

The re-interpretation of museum objects is to reveal the multidimensional nature of historical meaning of museum objects: As if they were looking through a range of different lenses, visitors should be invited to discover that one and the same object can be perceived in local or regional or national or European perspective and thereby can change its meanings. This Change of Perspective works as a 'school of perception' that enables visitors to reveal European dimensions of meaning in museum objects where they did not see them before and to understand the deeply rooted affiliation between local, regional, and national history in Europe and European history.

#### — Change of Perspective II: CHANGE OF PERSPECTIVE BETWEEN MUSEUM EXPERTS AND VISITORS

The museums put strategies to the test that enrich its traditional prerogative of historical interpretation with new cultural and social perspectives expressed and contributed by the visitors. The individual steps range from the activating presentation of the objects to staging synaesthetical exhibitions and accompanying cultural programmes (that attract also so-called 'non-visitors') and allow the visitors as participants to incorporate their cultural identity, historical experiences, personal expectations and individual abilities into the work of the museum.

#### — Change of Perspective III: INTERNATIONAL COOPERATION

The Change of Perspective on museum objects is supported by establishing international and interdisciplinary networks (like the EMEE networks) in order to overcome the narrowness of unilateral (local, regional, national) perspectives.

### **THE EMEE TOOLKITS**

The EMEE partners developed five Toolkits in order to support the approach to the concept of the Change of Perspective and to assist its implementation into practice. The Toolkits are available on the EMEE website (EMEE - Museums Exhibiting Europe, 2015, <http://www.museums-exhibiting-europe.de/toolkit-manuals-activity-8/>). Additionally,

this website presents COP-workshops and study modules related to the Toolkits for further training of (prospective) museum experts (URL: <http://www.museums-exhibiting-europe.de/emee-workshop/>).

- EMEE TOOLKIT 1: Making Europe visible. Re-Interpretation of museum objects and topics.
- EMEE TOOLKIT 2: Integrating multicultural Europe. Museums as Social Arenas.
- EMEE TOOLKIT 3: Bridging the gap. Activation, participation and role modification.
- EMEE TOOLKIT 4: Synaesthetic translation of perspectives. Scenography – a Sketchbook.
- EMEE TOOLKIT 5: Social Web and Interaction. Social media technologies for European national and regional museums.

### **THE EXEMPLARY UNITS: A GUIDE TO WORK WITH THE CHANGE OF PERSPECTIVE-TOOLKITS**

The goal of the EMEE project is to uncover the implicit and often hidden European dimension of local

museum objects and to visualize the intertwined character of local, regional, national, European, and trans-European layers of historical meanings of museum objects. This approach requires the practice of the Change of Perspective in all areas covered by the five EMEE Toolkits. Furthermore, it demands the combination and linking of these five facets. As an illustration of the practical implementation of the work with the Toolkits the EMEE partners developed so called Exemplary Units to test the concept of Change of Perspective on single museum objects (or object groups).

After the selection of appropriate objects they started with detailed research on the (trans-)European dimension of the chosen example of the local cultural heritage in order 'to make Europe' visible in the object (Toolkit 1). Doing this they followed a scheme developed by EMEE and asked the following questions:

1. The object as 'migrant': What about European, or transregional, or cross-cultural dimensions in the story of 'migration' of the object itself from the place of origin to its current place in the museum?

2. The background of the making of the object: What about European, or transregional, or cross-cultural dimensions in the history of the creation of the object?
3. Cultural transfer by means of trans-regional networks: What about European, or trans-regional, or cross-cultural networks of cultural transfer and exchange related to the origin and distribution of the object?
4. Culture-spanning contexts: What about the relation of the object to culture-spanning contexts with European, or trans-regional, or cross-cultural ranges?
5. Cultural encounters as theme of the object: What about cultural encounters within Europe or between Europe and the world being represented by the topic of the object?
6. Aspects of the perception of the self and the other: What about images of the self and the other being represented by the object?
7. The object as (cultural) icon: Can the object be regarded as a representation of a very typical or even idolized idea of European self-perception?
8. 'Object-narration': Is there a story (a narration) related to the object that has an implicit or explicit European, or transregional, or cross-cultural dimension?

In a second step the partners enriched the re-interpretation of the object by relating it to ideas of integrating a multicultural audience and of developing the museum as a Social Arena (Toolkit 2) as well as by



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## THE BELL BEAKER AFFAIR

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### ONE OBJECT, MANY QUESTIONS

appropriate concepts for the activation and participation of the visitors (Toolkit 3). These concepts were combined with ideas of synaesthetic translations and scenographic staging in order to underline the Change of Perspective (Toolkit 4). Finally, content-related proposals on the development of concepts of social web and media-supported interaction were added (Toolkit 5).

Of course it is impossible to apply all aspects of EMEE Change of Perspective to a single museum object. But the Exemplary Units collected in this volume show that there are more options than meet the eye at first glance. To demonstrate this experience is the main purpose of these ten Exemplary Units.

The selection of the Exemplary Units collected in this volume followed three criteria: Firstly, all partners should contribute at least one unit with the exception of the scenographic expert (ATELIER BRÜCKNER) who contributed to all units. With regard to this first criterion museum objects are represented from early history until contemporary history. Secondly, the collection of Exemplary Units should represent all of the eight approaches of EMEE-re-interpretation of objects (see above).

Finally, it seemed to be useful to provide a wide range of very different objects in order to inspire the various history museums on site. Therefore the ten selected examples, presented in chronological order, include objects and topics from the Chalcolithic Period, from Early Modern Times and from modern history up to the present day. Among the chosen objects not only items from Europe but also items originating from other continents are taken into account, because many European museums own and exhibit objects from outside Europe.

#### *The EMEE coordination team*

Susanne Schilling, Christina Speer,  
Jutta Schumann, Oliver Mayer-Simmet,  
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#### **SCENOGRAPHIC EXHIBITION CONCEPTS (TOOLKIT 4)**

UWE R. BRÜCKNER: Sketches  
LINDA GRECI: Concept description  
**ATELIER BRÜCKNER, GERMANY**



### ABSTRACT

The Bell Beaker ceramic vessel type portrays a cultural phenomenon named after it that spread throughout Central and Western Europe in the middle of the 3<sup>rd</sup> millennium BCE<sup>1</sup>. However this phenomenon is still not fully understood. Although found in settlements it is mainly characterized in burial contexts by the set of recurrent artefacts such as the decorated Bell Beaker vessel associated with other types of ceramic decorated vessels, as well as stone Wrist Guards, bone buttons, and metal (copper and gold) and other stone adornments. Metal weapons such as the Palmela point and daggers are also frequent.

This phenomenon reveals cultural traits of our distant European origins, and was adopted by different communities throughout Europe. It seems to reflect the existence of trans-European contact networks that made possible the spread of this 'fashion' with particular artefacts. It furthermore seems to be related with a change of burial practices.

Research about the Bell Beaker phenomenon highlights its adoption thanks to population movements and intensification of trading networks. As for other fashion phenomena, the reasons for its adoption/ utilization might have varied through time and region. Although not quite clear, the Bell Beaker phenomenon reflects a pan-European model, adopted by different regional and cultural groups that invest time, and assets to have that set of particular artefacts, such as the Beaker vessel.

<sup>1</sup> Before the Common Era.

Figure 1: Bell beaker vase  
Source: Museu Nacional de Arqueologia/ Direção-Geral do Património Cultural  
Photo: José Pessoa, Direção-Geral do Património Cultural/ Arquivo de Documentação Fotográfica (DGPC/ADF)

## Message

Through time humanity has demonstrated a desire to be accompanied by objects in death and burial. In addition to an affective value, some of these objects had a symbolic meaning for the afterlife and the living. The Bell Beaker phenomenon presents the interesting situation that around five thousand years ago, during the 3<sup>rd</sup> millennium BCE, one specific artefact was adopted by different communities in the region that we today consider to be Europe, used for its symbolic meaning in life and death, and later becoming an important burial good for certain individuals.

The spread of the Bell Beaker phenomenon is a vast and complex subject, which has parallels to the present day. The Bell Beaker vase was an artefact recorded around Europe, alone or associated with a set of other material objects, becoming the first pan-European cultural phenomenon. 'Bell Beaker spread over western and central Europe (in the history of the Continent a structure of comparable size has been only the contemporary European Union)' (Czebreszuk et al: 2014 cit. N.N. 2015). This cultural phenomenon of undeniable success reflects a trend that appears to be very successful over the

centuries in vast areas of Europe, and still raises many questions: who used it and why?

The Bell Beaker phenomenon can be considered a more or less popular fashion, accepted in various areas of the European territory. Despite some time lags it was adopted and adapted according to local traditions. As in current day cultural phenomena, this phenomenon reminds us of how new cultural integration occurs when extending beyond borders: incoming novelties, such as Bell Beakers, are balanced with the desire to safeguard the local cultural heritage.

## DESCRIPTION OF THE OBJECT

As the name Bell Beaker vase seems to indicate, this artefact presents a bell shape, although inverted. Its S-shaped contour, smoothly proportionated, ends with a flat base, or sometimes concave, reminding us that possibly the vases were set on flat furniture and not on sandy soil.

The surface of this pot presents an incised decoration: horizontal bands filled with patterns of oblique lines and/ or zigzag bands, repeated over

the entire surface of the piece, alternating with rows of open spaces. It is the standard type of vessels within the Bell Beaker set. There were other types of vessels with similar decoration, but impressed decoration is the most common decorative technology in the Bell Beaker style.

The Bell Beaker vase is accompanied by a series of elements that constitute the Bell Beaker set: daggers, arrowheads, stone Wrist Guards, bone buttons, decorative objects in stone, gold or ivory. The Bell Beaker phenomenon seems to have spread throughout the Atlantic European region: from the Iberian Peninsula to Hungary and Denmark, from the British Isles to North Africa, covering parts of the Mediterranean coast. Although beakers occur in settlements and tombs found in the Iberian Peninsula, in other European regions they seem to be more frequent in burials. The presence of a Beaker set may have been an indicator of social status: chiefs, warriors, priests, travelers, etc. as today, prestige goods reinforcing social status in the afterlife. 'Grave goods are the results of two different cultural aspects: religion, or in a wider sense, ideology, and social behaviour. Besides sexual division and differentiation by age, social rank can also be reflected by graves' (Kunst 2001: 86).

## Previous and present allocation in contexts of exhibition

This object was found in the archaeological site of Casal do Pardo (Setúbal – Lisbon Peninsula), excavated possibly in 1866 and in 1876/1878.

This object was on display in the Museu Nacional de Arqueologia (MNA) permanent exhibition *Portugal - das Origens à Época Romana/ Portugal - from its Origins to the Roman Era* (16 October 1986 to 21 December 1993), exhibited in showcase 10 – *Between the 4th and 2th millennia B.C., the communities in the Portuguese Estremadura*, under the specific topic *Copper Age - The central Portuguese seaboard*, with other Bell Beaker artefacts related with the rich and populated sites around Lisbon during the Copper Age or Chalcolithic.

It was part of *LUSA: A Matriz Portuguesa/ LUSA: the Portuguese Matrix* (October 2007 to April 2008) presented in Brazil (Rio de Janeiro and Brasília) as an object representative of the Chalcolithic and the ‘Bell Beaker culture’.

It was displayed in the temporary exhibition *Vaso Campaniforme. A Europa do 3.º milénio antes de Cristo/ Bell Beaker vase. Europe of the 3rd millennium BC* at the MNA (May 2009 to October 2009), where the theme was dedicated to the Bell Beaker period.

**Condition of the object** Good

**Inv.-No.** 984.670.54

**Origin of the object**

Archaeological excavations – Casal do Pardo, Palmela (Setúbal, Lisbon Peninsula).

**Era**

Late Chalcolithic – 3<sup>rd</sup> Millennium B.C./ 2500-2000 BCE.

**Object type**

Ceramic. Collected in a necropolis context – Gruta do Casal do Pardo/ Quinta do Anjo, Palmela, Setúbal, along with a burial collection with similar characteristics (Bell Beaker set).

**Weight** 318 g

**Dimension**

Height: 102 mm; thickness: 59 mm; diameter: 119 mm.

**Holder/ Lender/ Collection**

Museu Nacional de Arqueologia (MNA)

**Conservation Requirements**

No specific environmental conditions are required for the conservation of the piece.

**Presentation Requirements**

Showcase. There should be special care in its display and lighting, due to the decoration that covers the entire piece bowl.

**SECONDARY OBJECTS**

**Archer’s Wrist Guard** (Tojal de Vila Chã, Carenque)

— CONSERVATION REQUIREMENTS

No specific environmental conditions are required for the conservation of the piece.

— DIMENSION: Length: 77 mm; width: 25 mm; thickness: 8 mm.

**Copper Palmela point** (S. Martinho de Sintra)

— CONSERVATION REQUIREMENTS

No specific environmental conditions are required for the conservation of the piece.



Figure 2 (Left): Archer’s wrist guard,  
Source: Museu Nacional de Arqueologia/ Direção-Geral do Património Cultural  
Photo: Paulo Alves, Museu Nacional de Arqueologia/ Direção-Geral do Património Cultural

Figure 3 (Right): Cooper Palmela point  
Source: Museu Nacional de Arqueologia/ Direção-Geral do Património Cultural  
Photo: Paulo Alves, Museu Nacional de Arqueologia/ Direção-Geral do Património Cultural

— DIMENSION: Length: 102 mm; width: 29 mm; thickness: 32 mm.

### Description

The Archer's Wrist Guard is a rectangular plate, in amphibolite, with two holes. It was used to protect the archer from the friction of the bowstring at the time of shooting and the difference in size and morphology of the Archer's Wrist Guards may be related to the size of the arc. Apparently it is only occurring associated with male individuals.

The copper Palmela point with a triangular body, flat section and long, quadrangular section base, is a specific type of arrowhead that also can be used as a javelin or small spear.

### Reason for ensembling

Archer's Wrist Guards and Palmela points are two elements that are typically related to the Bell Beaker set which can be found over wide areas of the European continent. As burial furniture the presence of, for instance, stone Wrist Guards, made of a non-perishable material and associated with a particular decedent, can be understood as a desire for symbolic subsistence of this element in afterlife

and an individualization element, personalized – adapted – to the arm of those who used it.

The function of Palmela points has generated some discussion, being interpreted either as tips of a lance, javelin or arrow, or as exclusive elements of prestige. They seem to be related to single burials, in a clear indication of individualization. These two elements of the Bell Beaker set also reveal a new society with defensive cautions and the presence of elements associated not only to hunting but also war activities.

## CHANGE OF PERSPECTIVE (COP): 'ONE OBJECT – MANY VISIONS – EUROVISION'

### SPATIAL FRAMEWORK

#### 1. Kind of museum the module is related to

A national, transnational or thematic exhibition/ museum.

#### 2. Planned relation/ connection to the permanent exhibition

*The Bell Beaker affair – One Object, Many Questions* makes the thematic of fashion and the European networks a subject of discussion.

#### 3. Embedding in a larger context

This idea can be used in a context that includes the importance of the different points of contact between different European areas and the importance of the adaptations of a fashionable item. This module can be related with the globalization of this cultural phenomena (Bell Beaker culture).

#### 4. Criteria of selection related to EMEE

The object was chosen according to the criteria of the Toolkits/ COP's.

#### 5. Further use

The module can be used in thematic or travelling exhibitions.

## TOOLKIT 1: MAKING EUROPE VISIBLE

### 1. The object as 'migrant'

This object comes from the archaeological site Casal do Pardo (Setúbal – Lisbon Peninsula), probably excavated in 1866 and with an intervention in 1876/1878. Some of the objects from this site were exhibited in Paris, at the *Anthropological Exhibition of Paris* in 1878 and it's possible that this Bell Beaker vase was part of the object selection. It is unknown whether this object was integrated in the museum collections after the death of one of the investigators of this archaeological site (J. Marques da Costa) in 1933 or whether it belonged to the collection of the Duke of Palmela, who donated a small group of objects during the first half of the 20<sup>th</sup> century.

It was exhibited on MNA's permanent exhibition between 1986 and 1993. It furthermore represented the Copper Age and the Bell Beaker culture in the exhibition presented in Brazil (2007-2008), and was one of the objects displayed in a thematic temporary exhibition (at MNA) in 2009.

### 2. The background of the circumstances of the making of the object

The manufacturing conditions of this object are unknown. Nevertheless, due to its characteristics, it may have been manufactured in the Lisbon Peninsula, the area with the biggest concentration of Bell Beaker ceramics in all European territory (Kunst, 2005: 219). It is possible that this container has been manufactured with the specific purpose of funeral furniture and eventually some kind of ritual related to the burial.

The changes that took place during the 3<sup>rd</sup> millennium BCE, such as metallurgical development (copper) and agricultural development, created and promoted a complex system of exchanges that led to the cultural assimilation of different communities. As a result of these different contacts and the creation of stable elites that established regional and supra-regional alliances, societies became more complex and new symbols of power were created.

### 3. Cultural transfer by means of trans-regional networks

The Bell Beaker vase is a representative example of a phenomenon considered as the first pan-European model – characteristic vases associated with a coherent set of artefacts – whose dispersion covers a wide area of Europe: The dispersion areas of the archaeological sites can be found between the Iberian Peninsula, Hungary and Denmark, from the British Isles to the north of Africa and part of the Mediterranean coast. These imported models imply the existence of trans-regional communication networks and the existence of structured manufacture networks related with a trans-regional network of trade routes, as indicated by the presence of objects in gold, copper and ivory.

Precise itineraries of communication of this epoch are unknown. However, the rivers and the sea have always been privileged roads, so surely they would have been used. With the consolidation of the sea navigation across trade routes that are still not entirely clear, the phenomenon – or the Bell Beaker culture – spread to other areas and the most common object is the Bell Beaker vase with maritime style decoration. The concentration of Bell Beakers in the Lower Rhine region seems to be connected with river navigation.

Like all fashions and status symbols the Bell Beaker model is adopted by communities that have an interest and/ or economic power to do so, while other nearby communities cannot. In some cases, namely individual burials, the presence of Bell Beakers among the funerary artefacts may be associated with the presence of travelers. The Bell Beaker phenomenon dissemination is still subject of many

studies and theories and its migration history is important to highlight the migration of the symbolic and cultural thinking that led to the dissemination of this object. The example of the Amesbury Archer (also known as 'The King of Stonehenge') clearly shows the movement of people across Europe and the importance of the Bell Beaker vase as prestige symbol (Wessex Archaeology 2015a).

#### **4. Culture-spanning contexts**

The model that characterizes the Bell Beaker phenomenon was disseminated over vast areas of Europe during the late 3<sup>rd</sup> millennium BCE. The phenomenon is distinguished not only by innovative ceramic forms (such as the Bell Beaker vase) and an original decoration, but also by a set of artefacts such as the Archer's Wrist Guard or metal artefacts in copper or gold.

The standardization of burial patterns reveals the deep perception of a phenomenon – a fashion – that becomes, paradoxically, an element of differentiation. It is not possible to dissociate the subject from its particular context: as different types of burials, that vary depending on the different European regions, seem to show that despite following

a model an adaptation to local traditions has been made. These different forms of burials may also reflect other factors such as social status, or group (in the case of collective inhumations), which is not directly related to social hierarchy (chiefs or warriors) or gender but with to other values, such as individualization from holding specific knowledge (as metallurgists).

#### **5. Cultural encounters as theme of the object**

This approach is not relevant for this object.

#### **6. Aspects of the perception of the self and the other**

This approach is not relevant for this object.

#### **7. The object as icon**

This object is one of the most representative artefacts (because of its shape, decoration and craftsmanship) of the Bell Beaker period. It is presented as an example of the European network due to the transmission of a ceramic model whose predominant type is a small vase shaped as an inverted bell.

The very typical and particular shape of this object has become an icon, associated with a cultural phenomenon that symbolizes the first European trans-regional networks. This fashion defines a very concrete chronological period – the 3<sup>rd</sup> millennium BCE (2500/ 2000 B.C.) – when in some regions of Europe communities adopted a coherent artefact package, possibly related with symbolic or ritual reasons, in which the central object was a vase with a characteristic shape and decoration.

#### **8. 'Object-narration'**

Through the shape and decoration of these vases, related with the burial Bell Beaker set, the history of new cultural contexts can be narrated. Bell Beaker vessels were found in the beaker grave of the Boscombe Bowmen (at Boscombe Down near Stonehenge) where analyses revealed that their origin was in Wales and they moved near to Stonehenge later in their life (Wessex Archaeology 2015b). Also in this area (Stonehenge), the study of the burial remains of the Amesbury Archer has revealed his continental origin (probably Switzerland, Austria or Germany) and the grave's location (near the monument of Stonehenge) and the variety of objects lead to the conclusion that this person might have been an important figure in the community or even a pilgrim (Wessex Archaeology 2015a).

## EUROPEAN RE-INTERPRETATION OF THE OBJECT: IDEAS OF MEDIATION

### Maps and graphic supports

Maps and graphic supports will be an important help for visitors to understand the Bell Beaker phenomenon.

A European map can represent their dispersion, located according to their origin, regional forms, diffusion and the museums – in Europe and around the world – that retain these vases in their collections. These maps allow to develop hypothesis and to compare, through museum websites, the European different/ similar ways of displaying vases, objects, associating timelines, as well as recreations by sketch, video, graves molding, etc. This is a possible introduction, using Bell Beaker vases, to make Europe visible through multiperspectivity, visions and re-interpretations.

Also a 'traveler map' can be displayed. Based on scientific results a map with the locations where 'travelers', like the Amesbury Archer, were identified can be presented. Places of origin and death, of 'travelers' can be marked as well as the passing

through or stay locals. Based on these data visitors could understand the cultural networks.

In order to show that the object belongs to a precise context, it would be important to have a representation of a burial with the distribution of the Bell Beaker set.

## TOOLKIT 2 AND 3: INTEGRATING MULTICULTURAL EUROPE/ MUSEUM AS SOCIAL ARENA AND BRIDGING-THE-GAP

### User generated content/ Participatory elements

According to the theme of the module, the object is presented in relation with other Bell Beaker objects focusing on a pan-European perspective: a fashion that crossed Europe 5000 years ago. Visitors are invited to bridge the past and the present and discuss what actual phenomena can be compared (tattoos, fashion symbols or objects, death rituals).

A selection of burial furniture from different European areas in the same period, highlighting differences and similarities of burial furniture, allows visitors to tackle archaeological interpretation and questions.

A re-interpretation of Europe can be discussed – what is the territory, which were the dividing lines, what do they have in common, what local traditions are still maintained and the importance of this – as well as what kind of fashion is adopted by different sectors of the society and why. These themes can be the starting points to involve archaeologists, sociologists, psychologists and representatives of migrants in a discussion about the theme. This discussion should be complemented with some end products on the results, such as videos, written texts or questions to be discussed by new visitors.



### **Searching and discovering (hands on, minds on)**

Visitors are invited to discover some of the phases of the archaeological process: visiting archaeological sites, museum collections and different activities in the inventory and the conservation and restoration laboratory. This activity will be accompanied by an explanation by different technicians about the constitution of some European museum collections.

After an explanation of the Bell Beaker phenomenon, visitors are invited to build a puzzle with vessels from different European origins. Beaker teams can be created according to different European areas to find the particularities and similarities of the beaker phenomenon. Visitors can also be invited to dispose the burial furniture of a beaker period inhumation. Visitors can be invited to bring a fashion object explaining why it is important, or challenged to find an object that, in their opinion, represents a pan-European perspective.

### **Accompanying programme**

The concepts can be developed in lectures and conferences adapted to the different target groups, and with a practical component (a visit to an archaeolo-

gical site). To understand the Bell Beaker phenomenon, different points of view, scientific and artistic, are related them to present times. Thus, visitors can relate the importance of death rituals, in the past and today or the importance held by prestigious objects in different societies and cultures, bridging the Bell Beaker with the objects that are status symbols/ symbols of power nowadays. The globalization of this cultural phenomenon also allows discussions about the concepts of globalization, the meaning of Europe, the importance of cultural diversity and the phenomena of dissemination of people, products and ideas, making analogies with the present.

### **Workshops**

All workshop proposals will be based on the similarities and differences in the vases in various European museums, with the questions: How to define a European cultural identity for this period? Is it even possible and how? Are there similar ceramics and settings in other regions and cultures?

— Storytelling workshops about the excavations, discoveries or collections of private collectors that could be based on novels, comic books and

movies about archaeology, archaeological adventures and legal or illegal trading of archaeological objects. These books, comics, science and fiction movies extracts might also be available for visitors, for example in a reading room and computer consultation room at the end of the exhibition;

- Workshop based on the example of current funeral rites where visitors are invited to think about funeral rites (Why do we dress the dead? Why do we bury people with or without their jewellery? Why do we use flowers?) and the question of the social economic and political hierarchy in death;
- Workshop based on some extracts of report stories of archaeological excavations where the visitors can imagine the life of the individual buried with Bell Beaker vases, carried out in the form of stories, clichés and sketches, comics or cartoons, video, or shared in a blog – more or less inspired by collective tributes or obituary – life episodes of the buried person;
- Workshop on pottery, conducted by a potter who will explain the techniques used in modeling, decoration and baking. The techniques of Bell Beaker vases can be compared (form, decor, use, etc.) with traditional or industrial pottery brought by visitors, either domestic or migrants. This workshop can be an opportunity to make contact and share ideas and techniques with local associations that offer ceramic workshops to children and residents.

## TOOLKIT 4: SYNAESTHETIC TRANSLATION OF PERSPECTIVES

CONCEPT DESCRIPTION Linda Greci SKETCHES Uwe R. Brückner

How can a scenographic concept put the cultural phenomenon of the Bell Beaker vases on stage, as a pan-European object and practice, adopted by different regional and cultural groups, and as a model to reflect the existence of trans-European contact networks? The following scenographic concepts show different approaches towards the Bell Beaker (from a low budget version to a full-scale, higher budget proposal).

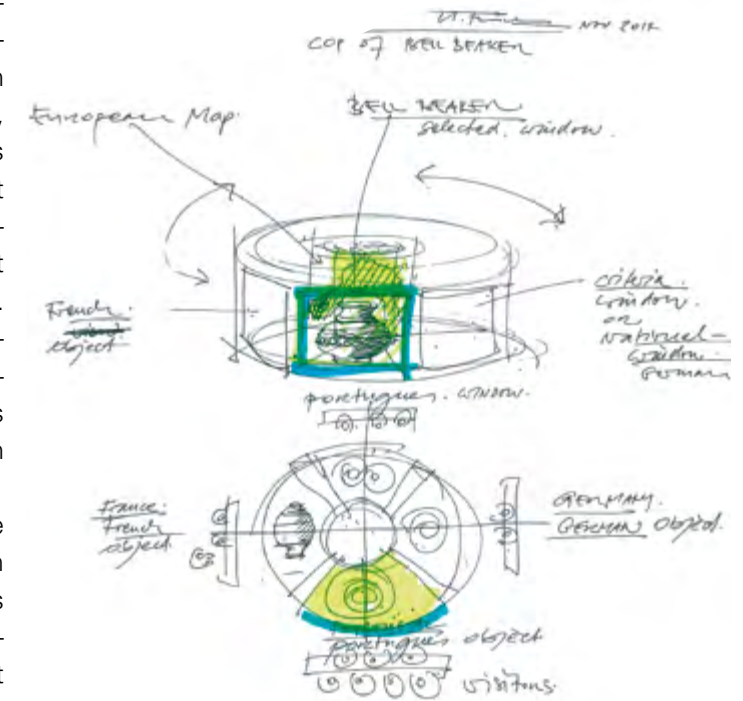
**Four windows – four perspectives.** The Portuguese Bell Beaker is exhibited juxtaposed and in comparison to three other Bell Beakers of different national origins (e.g. French, German, Italian). Visitors can walk around and explore the objects and the Bell Beaker phenomenon through four different showcase windows. Depending on which window they are looking through, they can experience another perspective revealing regional and European aspects: 1. Shape and decoration, 2. Distribution and migration of object, 3. Migration of symbolic and cultural thinking, 4. Craftsmanship and adaptations to local traditions. The objects are rotating in the showcase, so that visitors can explore them through every of the four windows and thus experience four different perspectives of the

object. At the same time it generates an analytic, scientific view on the Bell Beakers, which are presented metaphorically under a scientific magnifying glass to detect and investigate them in detail. Visitors can focus on single objects with regional and European imprints, meanings and individual stories. The installation allows multiple readings and illustrates the exchange of ideas and objects across large areas of Europe, representing a kind of product accepted by different populations that carry out local adaptations. *Sketch 1*

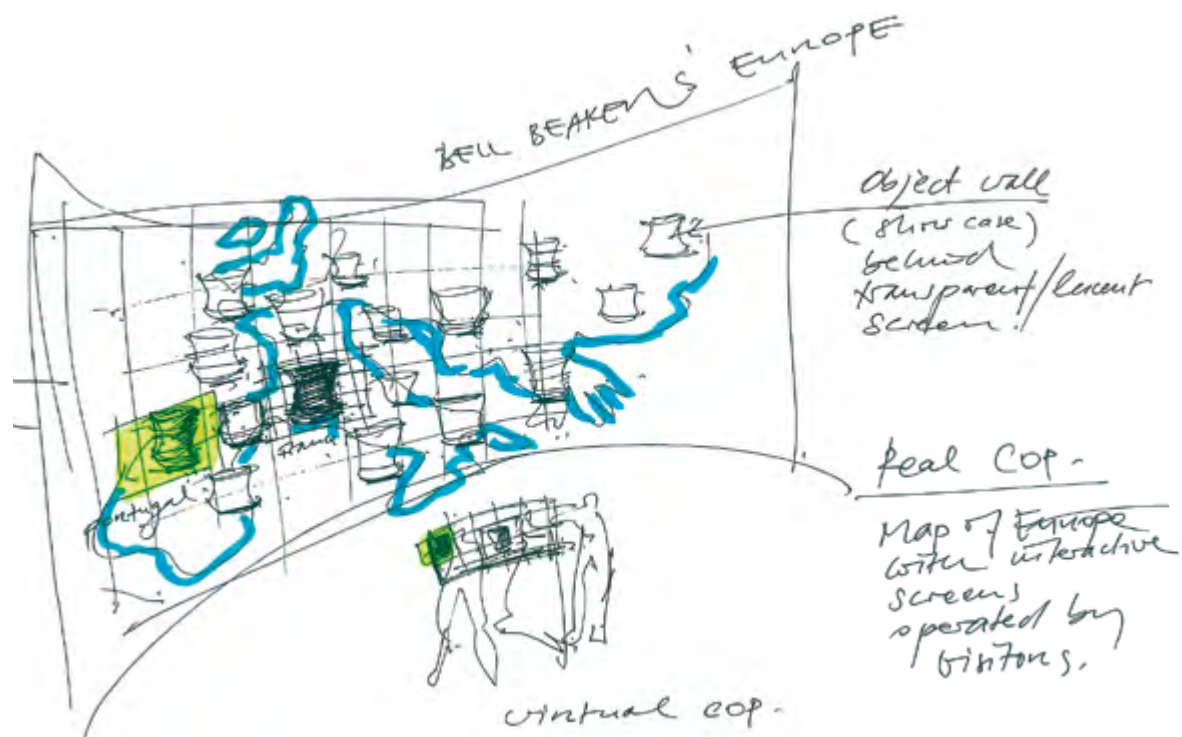
**Bell Beaker World.** Another showcase-oriented setting displays the Bell Beaker in a larger European context and in comparison to other Bell Beakers – with the similarities they share as well as the differences. They are positioned in a wall-sized showcase, offering (analogically) first and foremost an impressive, holistic picture of the Bell Beaker as a European object representing a trans-regional phenomenon. A sliding monitor with a transparent screen and integrated lenses can be moved over the glass panel of the showcase to depict a certain Bell Beaker. The interface is triggered by the digital system, offering detailed information on demand and presenting different aspects and

perspectives of the object, like shape, decoration and craftsmanship, regional specifics of different kinds, distribution, trading routes, production sites, adaptations to local traditions, different usage, archaeological excavation spots etc. Simultaneous projections onto the backside of the translucent showcase (or attached backlit graphics) can be activated to show the selected object in different contexts, synchronised with a light-choreography. This setting allows both, an object-oriented approach, where the object and its physical characteristics are given a sort of aura (in neutral mode) as well as a European context-oriented approach (in dynamic, interactive mode). *Sketch 2*

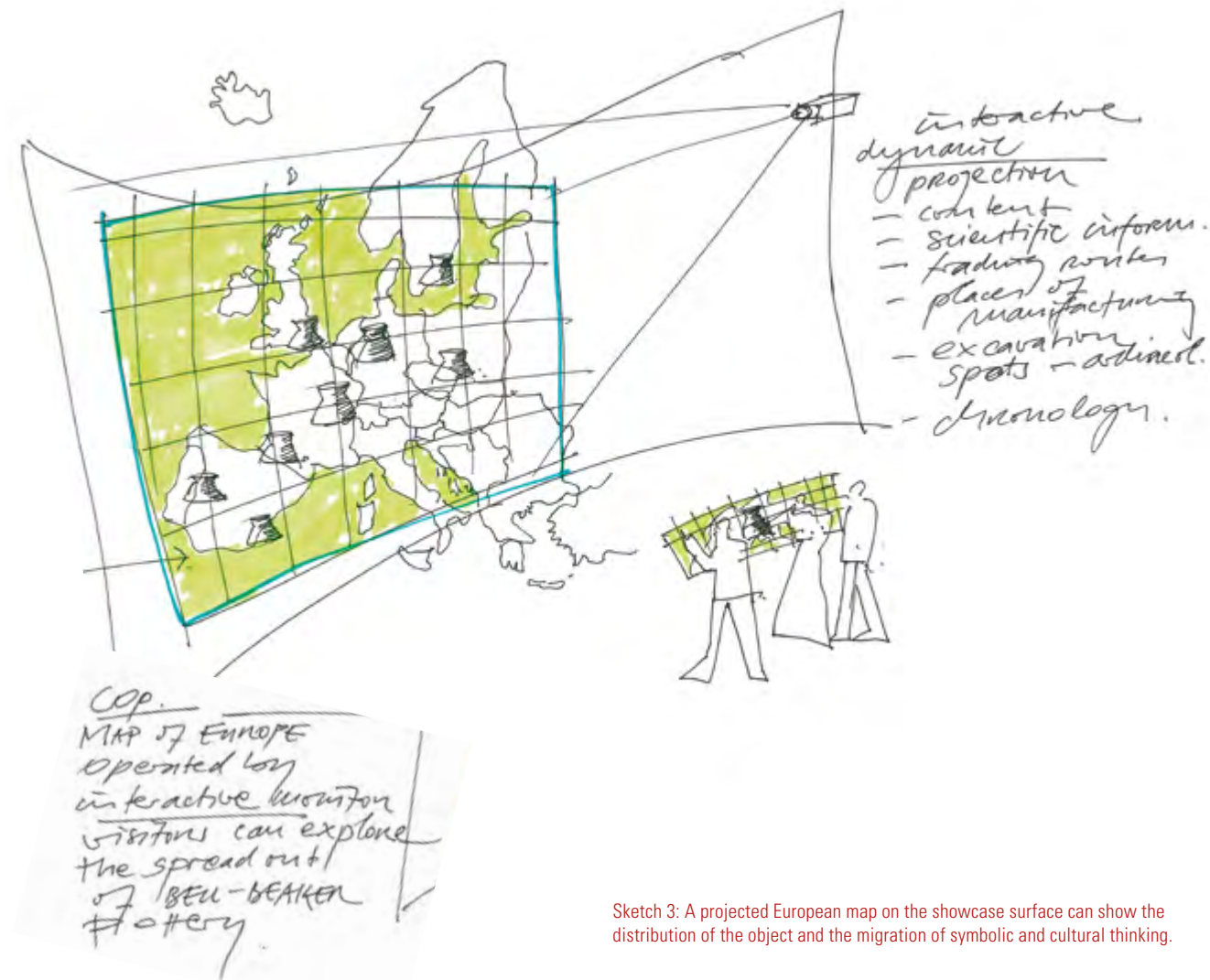
To emphasise the European dimension of the appearance and spread of the Bell Beaker vase on a larger scale, and to holistically embed the visitors in its era, the showcase setting could be complemented with an interactive projectable translucent screen, occupying the whole surface of the showcase and showing a projected European map presenting the different regions and origins of the Bell Beakers, their spread and distribution, as well as the migration of symbolic and cultural thinking all over Europe. *Sketch 3*



Sketch 1: Analytic showcase installation; four different showcase windows representing four different perspectives of four rotating objects.



Sketch 2: Showcase oriented setting with interactive monitor, offering detailed information on demand and different perspectives of the objects.



Sketch 3: A projected European map on the showcase surface can show the distribution of the object and the migration of symbolic and cultural thinking.

## TOOLKIT 5: SOCIAL WEB

An interactive map (with photos, images and descriptions) allows museum visitors and online visitors to start to explore Bell Beakers around Europe.

Through a quiz or a discover game (based on maps and images) with several levels online visitors can get information about the beaker period. Those who would like to share the outcome can use social networks like Facebook, Twitter, YouTube, Google+, Vine, etc.

With an interactive mobile game (app) where the scenario is an archaeological site, users dig up broken fragments of (i.e.) three different vases. The objective of this '3D puzzle' is to put together each vase. When finished, the users will get information about the material, period, country, etc. about these objects.

The Bell Beaker vase was established to honor the human as an individual. Nowadays, people expect more, they want to be remembered for what they have done in life (the memory keeps them alive). Challenge users to create online image galleries of their vases and start discussions on

Facebook and/ or Twitter on the subject: 'In your opinion, what is the greatest honor after death?'

Under the theme 'What is your fashion object?' visitors are invited to share in a gallery (like Flickr or Pinterest) some objects that represent important fashion symbols, mainly European. What would they like to be a future fashion symbol and why?

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## ENCOUNTERS ON SCREEN

### NAMBAN, CULTURAL CONTACTS WITH EUROPEANS SEEN FROM A NON-EUROPEAN PERSPECTIVE

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#### SCENOGRAPHIC EXHIBITION CONCEPTS (TOOLKIT 4)

UWE R. BRÜCKNER: Sketches  
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### ABSTRACT

The arrival of three Portuguese merchants on the island of Tanegashima in 1543 was the first known direct contact between Japanese and Europeans. During the following centuries, merchants and Jesuit missionaries particularly of Portuguese and Spanish origin arrived. Among them was the founding father of the Jesuit mission Francisco de Xavier (St Francis Xavier, 1506-1552). He arrived in 1549 in order to trade with or to missionize the Japanese population, but – unlike other cases – he did not arrive to conquer the territory. Soon Franciscan monks followed. However, as of 1600 the trading activities were increasingly passed on to Dutch and English merchants. The exotic appearance of the European newcomers, their unfamiliar clothes and their behaviour, which the Japanese regarded as uncultivated, as well as the Southern location of the highly frequented travel routes from Macao in China to Japan resulted in the name namban-jin (Chinese/Japanese for ‘barbarians from the South’). The derived word namban was generally used for everything connected to the ‘namban-jin’ in arts and crafts and especially for all items that emerged from the contact between the Japanese and the European culture.

### Message

The focus of this Exemplary Unit illustrating the Change of Perspective lies on presenting different museum objects whose theme is the encounter between cultures. The chosen Namban folding screen, which

Figure 1: Six panel Namban screen  
Photo: © Hugo Maertens/BNP Paribas/Museu do Oriente, Inv. FO/0633

shows the yearly arrival of European merchants and soldiers in Japan and dates back to the early Edo period (1615-1868), and both 'secondary objects' shall be compared with each other. The secondary objects are the *Arrival of Columbus in America* by Theodor de Bry (1594) and a copper engraving (unknown artist) showing a Japanese delegation at a papal audience (around 1615). It shall be examined which images the presenters construct of themselves and of the 'others'. Despite the use of certain stereotypes it shall also be examined whether the different depictions show hierarchies between the cultures (e.g. the European presentation of the Japanese delegation) or not.

In times of great mobility, the encounter between cultures has become part of the daily life of many people. Not always is this encounter without tension. Accordingly, the topic 'cultural encounters past and present' is of great importance for the re-interpretation of local, regional and national museum objects. It can encourage museum visitors to reflect on their own attitude towards cultural diversity and Eurocentric ways of thinking and to strive for an intercultural encounter 'on equal terms'.

## DESCRIPTION OF NAMBAN

The object considered is a six panel Namban folding screen consisting of a wooden frame covered with paper. The folding screen measures 176 x 381 cm and was made in the early Edo period (from 1615), thus a short time after the first appearance of Namban folding screens between 1580 and 1590.

The scene roughly divides into four parts each of which covers approx. one fourth of the size. The quarter at the top left is dominated by a three-masted black ship with roughly 20 people with different skin colour dressed in colourful cloths on board. All light-skinned people are seated on deck and all of them wear hats. In contrast, none of the dark-skinned people wear hats and some of them are depicted with bare chests.

In the quarter at the top right there are three houses, surrounded by trees and bushes. From the two houses in the front merely the gables of the hip roof can be seen. Inside the third house, there is a man dressed in a black habit. Accordingly, the houses may be a group of sacred buildings. Three further people are standing at the balustrade.

On the left side, a group of people is depicted moving from the boat's landing stage towards the middle of the screen. The group is led by several men dressed in black. According to their capes, badges of honour and swords they are soldiers or courtly noblemen. They are accompanied by several dark-skinned servants (presumably slaves) carrying sun shades, respectively different goods. Furthermore, there are two men with Asian-looking facial features carrying shields.

A second smaller group of people is approaching from a property on the right side, which is limited by a fence. The group consists of two Jesuits dressed in black, a dark-skinned servant carrying a sun shade as well as several Asians in wide robes. The latter are carrying black sticks, presumably Japanese long swords. One of the men also has a fan, another rosary beads.

In the middle, one of the men dressed in black and one Jesuit meet. The former raises his hat and points towards the group behind him. The Jesuit priest raises his hand as a greeting.

### Previous and present allocation in contexts of exhibitions

Since 1999, the Namban folding screen has been in the possession of the Fundação Oriente, which purchased the screen in an auction. The object is now in the Museu do oriente in Lisbon, Portugal. In spring 2012, the object featured in an exhibition on the topic *The Portuguese in Modern Age Japan*. The screen was also one of the three objects with which the magazine *Asian Art* promoted the exhibition.<sup>1</sup>

<sup>1</sup> Find the website of Asian Art here: <http://www.asianartnewspaper.com/article/namban-commissions-portuguese-modern-age-japan>

A section of the Namban screen was more-over used to advertise the series of lectures *O século dos nanbanjin. A presença portuguesa no Japão (1543-1640)* held in spring 2015.<sup>2</sup>

**Inv.-No.** FO/0633

**Origin of the object** Japan

**Era** early Edo period (from 1615)

**Kind of object**

Wood (frame), paper, ink, pigments and gold leaf

**Dimension** 1760 x 3810 mm

**Holder** Fundação Oriente

**SECONDARY OBJECTS**

**The arrival of Columbus**

— DIMENSION: 150 x 180 mm

**Papal audience for Hasekura Tsunenaga**

— DIMENSION: 223 x 158 mm

**Description**

The first secondary object, the copper engraving titled *The Arrival of Columbus in America* by Theodor de Bry (1528-1598) was published in the fourth volume of the 14 volume work *Travels to Western India* in 1594. The engraving shows Columbus – according to the description – on a small headland accompanied by two armed soldiers. Facing the group, there are several men merely dressed with loin cloths and apparently members of one of the indigenous communities living on the American continent. They offer Columbus different goods. Further in the back on the left three armed men are erecting a cross. In the background, there are three ships one of which is already close to the shore. People are brought from ship to shore in a dinghy.

Five armed soldiers are already waiting on shore. Several naked people, who are gesticulating fervently, flee from the newcomers.

The second object is a copper etching by an unknown artist. It depicts the Japanese delegation led by the samurai Hasekura Tsunenaga (1571-1622) at the audience with Pope Paul V (1552-1621) in 1615. The etching itself must have been made shortly after this audience, because it was already published in the report about Hasekura's journey *Historia del regno di Voxu* (Scipione Amati, biographical data unknown) in the same year.

It shows the Japanese delegation kneeling before the Pope. The Pope is sitting on an elevated throne under a canopy and is handed a written piece of paper by one of the men, who is a Franciscan monk based on the habit and tonsure.<sup>3</sup> Behind both envoys, there are two further people. Presumably, they are servants/ slaves travelling with the envoys based on the fact that one of them keeps the envoy's coat hem off the ground. The other one is dark-skinned and carries – just like one of the envoys – a sticklike weapon in his hand, presumably a sword. A large crowd of people is observing the encounter. Based on their clothes and their hair styles, the people are mostly Franciscan monks as well as church dignitaries and noblemen. In the foreground of the picture, there are three armed soldiers who seem to be talking to each other. In contrast to the actual event, a large amount of sailing ships can be seen on a rough sea in the background. On the right side of the image, there is a group of people standing on the shore presumably waiting for ships to arrive.

2 To take a look at the programme of the series of lectures and see the picture, click here: <http://www.agendalx.pt/evento/o-seculo-dos-nanbanjin-presenca-portuguesa-no-japao-1543-1640>

3 The piece of paper is presumably the letter which was written to Paul V on behalf of Date Masamunes (1567-1636), the daimyo of Sendai, and aimed at deepening the trade relations with Japan and expanding the missionary work on Japanese ground.



- 4 The groups of people meet in the middle of the picture. The Europeans are coming from the left, the local inhabitants from the right. In both depicted scenes the dinghy is lowered into the water and the newcomers arrive by ship.
- 5 However, it is known from other sources that this exchange of goods was in no way as one-sided as shown in the illustration. Apparently, the artists of the Namban screen as well as Theodor de Bry chose a form of illustration in which 'the others' brought the goods.

### Reason for ensembling

Like the Namban screen, the copper engraving by Theodor de Bry also addresses the theme of encounters between a European and a non-European culture. The copper engraving, however, does so from a European perspective. Nevertheless, a general similarity is apparent in the structure of both images.<sup>4</sup> Like the illustration of the Namban screen, the encounter depicted on the copper engraving by de Bry also features economic as well as religious aspects. Therefore, both illustrations of cultural encounters can be differentiated according to these two aspects.

This ensemble focuses on the cultural encounter as a starting point for further cultural transfer. It is important to note, however, that the *Arrival of Columbus* shows the first encounter between the cultures in the year 1492. The Namban folding screen, on the other hand, shows an encounter which was repeated yearly. The erection of the cross in de Bry's work marks the beginning of the missionary work. The Namban folding screen, in contrast, shows an already advanced stage of missionary work. The two illustrations also differ with regard to the economic aspect. On the Namban folding screen the Portuguese primarily carry trade goods. On the copper engraving the Indians present the arriving Spaniards with gifts.<sup>5</sup>

The formation of this ensemble furthermore lends itself well to the aspect of the perception of the self and the other. Whereas the Japanese artist depicts the members of his own culture and the members of the European culture as equals on the Namban folding

screen, de Bry points out a hierarchy in the cultural development of both groups by contrasting the Europeans, who are dressed and armed, with the Indians, who are merely wearing loin cloths. Presenting the European culture as superior to other peoples may be regarded as typical for that time the engraving was created. This may be especially due to the fact that the majority of the works known today were made by European artists. The Namban folding screen, however, is one of the few objects created back then that depict the cultural encounter with Europeans from the view of local people. This difference shall also be emphasised by the choice of the secondary objects.

The theme 'encounter' is also an essential aspect of the illustration on the second assembling object. However, in contrast to de Bry's copper engraving, the hierarchy between the people in this illustration cannot be attributed to their culture, but to the allocation of different roles. Therefore, the Pope as the head of the Catholic Church is depicted in a raised position and the Christian Japanese envoys, which moreover approach the Pope with a request, are kneeling. When considering the facial features of the people, it becomes apparent that basically no differences are made between Europeans and Asians – unlike in the illustration on the Namban folding screen. Merely the pinned-up hair of the envoy in the front may allude to his Japanese origin. In this mutual Christian context, a cultural encounter is merely implied in the information about the participants attending the audience. When compared with the Namban folding screen, conclusions can be drawn regarding the importance of travels and the role of the travellers



Figure 2: Theodor de Bry: The Arrival of Columbus 1492 (1594), in: Benzoni, Girolamo; Bry, Theodor de [Hrsg.] *America* (Band 4): *Neuwe und gründtliche Historien von dem nidergängischen Indien, so von Christophoro Columbo im Jar 1492 erstlich erfun-*  
den  
Photo: Universitätsbibliothek Heidelberg / A 6135  
A Folio RES: 4.2-8/ 174



Figure 3: Papal audience for Hasekura Tsunenaga  
Photo: taken from: Scipione Amati: *Historia del regno di Voxu* (without page number)

themselves. Whereas the people depicted on the folding screen cannot be clearly identified, the copper etching illustrates – according to the accompanying text by Scipione Amati – the encounter between Paul V and Hasekura Tsunenaga. The fact that also the names of the participants in this encounter are known may be regarded as a consequence of the different degrees of importance attributed to Europeans and Japanese: The European trade ship brought merchants to Japan once a year. In contrast, the group led by Hasekura was only the second – and for many years the last – Japanese delegation travelling to Europe. Choosing this secondary object shall not only illustrate the different degrees of importance attributed to the encounters on Japanese and European ground. It shall moreover primarily emphasise that these encounters were not always initiated one-sidedly by the Europeans.

## CHANGE OF PERSPECTIVE (COP): 'ONE OBJECT – MANY VISIONS – EUROVISION'

### SPATIAL FRAMEWORK

#### 1. Kind of museum the module is related to

The concept is developed for city museums (multi-branch museum).

#### 2. Planned relation/ connection to the permanent exhibition

The module can be embedded in an exhibition as well as being shown separately.

#### 3. Embedding in a larger context

The module is thought to be part of a small museum exhibition series called *Europe in the museum*, which presents a new object/ object group every six month (with accompanying program).

#### 4. Selection criteria related to EMEE

The exhibited object is chosen according to the criteria provided in Toolkit 1 (Making Europe visible in local objects).

#### 5. Further use

The module can be used in a travelling exhibition. It could also be possible to use parts of the module additional to the exhibition in rooms which are furnished in the Japanese style.

## TOOLKIT 1: MAKING EUROPE VISIBLE

### 1. The object as 'migrant'

Today, the folding screen which was produced in Japan is exhibited in the *Museu do oriente* in Lisbon. Even though the exact 'process of migration' cannot be reconstructed for this object, statements about the migration of folding screens in general can nonetheless be made based on the screen's functionality.

In the Japanese tradition, folding screens, which originally came from China, were used as draught shields as early as the 7<sup>th</sup> century. In the following centuries, folding screens grew more and more popular. Consequently, they were not only used in their original function but also for purely decorative purposes and were primarily made for the Japanese market. Even though several folding screens reached Europe as gifts from Japanese people, folding screens were not commissioned. It can be assumed that the 'migration process' of the chosen object is similar.

### 2. The background circumstances of the making of the object

As of 1543, the arrival of Europeans sparked great interest in the 'barbarians from the South' among the Japanese population. Accordingly, the demand for depictions illustrating the newcomers was high. The Namban folding screens originating from this time can almost all be ascribed to the Kanō school which played a crucial part in shaping the Japanese image of the foreign Europeans. The object dealt with in this Exemplary Unit, however, is a later version, which merely imitates the works of the Kanō school. It is exceptional that the object consists of merely one folding screen since folding screens were usually designed as pairs. It is no longer clear whether the second screen was possibly lost or destroyed or whether it was never created when imitating the original folding screens of the Kanō school.

With only few later exceptions, almost all Namban folding screens deal with the same image theme: the *Arrival of the Europeans*. They show the large, black ship on which the Europeans travelled to Japan from Macao once a year, a group of

merchants, missionaries, soldiers as well as servants and sailors, who are approached by Japanese and sometimes by already settled Jesuits, as well as the goods they carry. Most of the time, the so-called Namban temple, a Christian church, is also illustrated and often depicted as part of a mission station led by Jesuits.

The object at hand belongs to a category of folding screens which are crafted according to the traditional Japanese technique and which depict the 'Namban-jin', their clothes, posture and habits, but also the encounter with the local population. The second and back then significantly larger category includes commissioned work with predominantly religious themes. The lively mission work of the Jesuits led to a high demand of paintings (e.g. to decorate churches), which could no longer be met by European imports. Accordingly, artists instructed by the Jesuits imitated the European style.<sup>6</sup>

### 3. Cultural transfer by means of trans-regional networks

The expansion of the trade network, which already reached from Europe to China, by the route Macao – Nagasaki, laid the foundation for the encounter between the European and the Japanese culture. In general, two cultural meeting points can be determined – the missionary work of the Jesuits in the religious field and the trade of goods in the economic field. Both aspects clearly had influenced the Japanese culture.<sup>7</sup>

The Namban folding screen relates to both fields. However, the encounter relating to the religious aspect has preceded the scene of

6 Only few works of this category are left due to the prosecution of Christians, which started in the early 17<sup>th</sup> century, and the concomitant destruction of paintings with Christian motifs.

7 Even though the churches and mission stations were often built in the Japanese style to facilitate the missionary work, the Christian language of symbols was nonetheless used in Japanese paintings. Especially the symbol of the cross was used for decorative purposes, for instance, on traditional tea utensils. Moreover, the type of items that were produced changed. Items which were exported to Europe were particularly created without references to the Japanese tradition. In addition, the influences of the Christian religion on the traditions of the Japanese population can be pointed out. Both Christian and non-Christian warriors prayed to Catholic saints during battle. In this way, the saints gained a position which was as important as the position of the traditional Japanese gods. Saints were also called upon in seafaring to bring favourable winds, good sea currents or rain. Even though the majority of the Christian shaped art items were destroyed during the time of Christian persecution the named customs continued to exist. Documents of this are preserved in writing.

arrival and is therefore merely visible in its consequences (e.g. in the buildings of the mission station), whereas the offering of different goods is shown as present event.

On the other hand, the arrival of the 'barbarians of the South' and their culture provided a completely new picture motif. Regarding the Namban folding screen dealt with in this Exemplary Unit, this second aspect is of great importance. It has to be noted, however, that the Namban folding screen not only illustrates how the Japanese culture was changed by that further picture motif. The picture motif itself may also involve a cultural transfer which had already occurred. This also applies to the chosen object here. Focusing on the right side, it becomes clear that the country which the newcomers reached had already been shaped by the European culture, mainly in religious regard: The only buildings depicted belong to a mission station of the Jesuits. A Jesuit priest welcomes the guests whereas the Japanese rather stay in the background. The Jesuits, in turn, had reverted to the already existing network of travel routes for their missionary journey and in this way changed the

network. In conclusion, the Namban folding screen implies a twofold understanding of cultural transfer.

#### 4. Culture-spanning contexts

The publication of Marco Polo's (ca. 1254-1324) work *Il Milione* (1298/ 99) spurred the European population's interest in Japan, which was further enhanced by merchants' reports about this foreign country. The demand for objects of Japanese origin was high – as was their price. Only wealthy people were able to afford them. Accordingly, the fashion for Japanese items, which was often mixed with the fashion for Asian and Chinese items and is therefore partially also included in the term 'Chinoiserie'<sup>8</sup>, first started at the courts and houses of the nobility. In order to meet the demand for Japanese art works European merchants stimulated the production of export items in Japanese style. Especially the Japanese lacquer ware has to be mentioned here since the production technique was still unknown in Europe. Therefore, the Europeans had to rely on imported goods from Japan.

#### 5. Cultural encounters as theme of the object

The image theme of the chosen object lends itself well to focusing on this category. It has to be noted, however, that the depicted encounter is not a specific event, but rather the yearly arrival of the 'black ship' without indicting the time frame or referencing a specific travel group. According to their clothes, the newcomers are soldiers and merchants as well as servants or slaves who bring different kinds of goods. Further travellers and the ship's crew are on the ship. On the right side, Jesuit priests and some Japanese leave the enclosure to approach the visitors. The other three people remain at the fence. This evokes the impression of reservation when greeting the strangers or probably even fear of the foreigners. In contrast, the Jesuit priest leading the group seems to warmly welcome the newcomers. He lifts his hand to greet the soldier who leads the travel group approaching from the left side of the image. The soldier answers by lifting his hat and pointing behind him so as to introduce his travel companions to the Jesuit priest.

The different cultures are emphasised not only by the different clothes, but above all by the exaggerated facial features. The Europeans, for instance, all have a prominent chin, a pointed nose and oval eyes. In contrast, the artist has painted the faces of the Japanese round, their chins and noses hardly protrude, and the eyes as merely lines. All servants and the ship's crew are dark-skinned and often have very broad noses. Therefore, the people depicted are not to be regarded as individuals belonging to a culture but rather as cultural types.

<sup>8</sup> A detailed description of the fashion for Chinese items can be found in the chapter 'Made in Europe - Made in Cina', p. 67ff.

In addition, the depicted dark-skinned slaves refer to a previous encounter between Europeans and Africans in which – other than in this depiction – the two cultures did not face each other as equals. Instead, the encounter was characterised by the Europeans' superiority over the Africans and has to be seen as a consequence of Europe's striving for expansion, which resulted in many encounters with foreign cultures across the world.

#### **6. Aspects of the perception of the self and the other**

Contrary to the image theme *Arrival of the Europeans* not all persons depicted on the left side of the image are of European origin. Instead, a heterogeneous group is shown. In addition to European soldiers also slaves – presumably of African origin – and one person with Asian facial features belong to the group. The group on the right side of the image is also not homogeneous. It includes men in Japanese clothes and Jesuit priests who are either of European origin themselves or have at least converted to an originally European religion. When considering the perception of the self and the other it therefore has to be taken into account that the

terms 'the Japanese' and 'the Europeans' are not accurate when used to refer to the two groups. Moreover, it can be ascertained that the groups – even though they are both armed – approach each other peacefully. The positions and gestures of the individual figures do not suggest a possible hierarchy. At least from a Japanese point of view, both cultures encounter each other as equals. It is, however, questionable whether the presumed stereotypes, such as the prominent chin and the size of the Europeans, are indeed stereotypes or whether the Japanese artist has merely emphasised the in his eyes outstanding features.

#### **7. The object as icon**

Since the arrival of the Europeans in Japan is not firmly embedded in the European collective memory the object cannot be understood as an icon of the European culture of remembrance.

#### **8. 'Object-narration'**

Nothing is known about the existence of a narration that is possibly connected to the Namban screen dealt with here. Accordingly, the object does not fit this category.

#### EUROPEAN RE-INTERPRETATION OF THE OBJECT: IDEAS OF MEDIATION

- The visitors try to match the figures from the Namban folding screen or from the secondary objects with their continent/ country of origin on a world map. Subsequently, they search for the figures considered on the object. The allocation is corrected if necessary.
- Map of Europe showing the locations of Namban folding screens (e.g. Museu do oriente, Lisbon; Museu Nacional de Arte Antiga, Lisbon; Museu Nacional de Soares dos Reis, Porto).
- World map showing the expansion of the Portuguese Empire and the slave routes at the end of the 16<sup>th</sup> century.
- The visitors discuss the influences the Japanese culture had on Europe after the 16<sup>th</sup> century and the influences it still has today (Japanese restaurants, running sushi, anime, manga, Ukiyo-e prints etc.)
- With the help of contemporary texts the Europeans' view on Japan back then can be contrasted with the Japanese's view on Europe. For the European perspective e.g. the report *Geschichte*

*und Beschreibung von Japan* (translation by the authors: History and description of Japan) by Engelbert Kaempfer (1651-716), available in German online (scan and transcription). From page 97 onwards the Japanese are described with regard to their language, religion etc. As the following excerpt shows, autonomy is an essential characteristic for the Japanese people: 'Und so muss man also die Japaner nach ihrer Wurzel und erstem Ursprunge für eine selbstständige Nation halten, welche den Sinesern in Absicht ihres Herkommens nichts verdankt. Freilich haben die Japaner ihre Sittenlehre, Künste und Wissenschaften von den Sinesern<sup>9</sup>, wie die Römer von den Griechen bekommen; allein nie nahmen sie weder von dieser noch irgend einer andern Nation einen Überwinder oder Beherrscher an.' (Kaempfer 1777: 111)

(translation by the authors: Therefore, in accordance with their root and first origin, the Japanese must be taken for an independent nation which owes nothing to the Chinese concerning the intention of their origin. Of course, the Japanese got their ethics, arts and sciences from

the Chinese, likewise the Romans got from the Greek; but they never accepted any conqueror or dominator whether from this nor from any other nation. Translation by the author)

Contrasting texts: A citation out of the book *The Christian century in Japan* by C. R. Boxer can be used (see A.2), from *Il Milione* by Marco Polo or the texts by Francisco de Xavier.

- Music: The influence of Western/ European music on Japanese music after the opening of Japan can be addressed. In this context it may be pointed out that the Japanese national anthem Kimi Ga Yo was influenced by European musicians. This can be set against the so-called Japonism in the European art of the 19<sup>th</sup> and 20<sup>th</sup> century. In 2007/ 2008 there was an exhibition on the subject *Paris im Japanfieber* (translation by the authors: Paris in Japan fever) in the Horst-Janssen-Museum in Oldenburg, Germany. The influence of Japan on the art scene of Paris in the 19<sup>th</sup> century was shown by means of about 100 works of different artists (e.g. Edgar Degas, Edouard Manet, Henri de Toulouse-Lautrec). A similar influence can be shown in music, for example in the works of Claude Debussy, Igor

Strawinsky or John Cage. Examples for the influence of the Japanese culture on European art and vice versa can be also found in architecture, literature, movie, cartoons, comics and manga.

<sup>9</sup> That means the Chinese people.

## TOOLKIT 2 AND 3: INTEGRATING MULTICULTURAL EUROPE/ MUSEUM AS SOCIAL ARENA AND BRIDGING-THE-GAP

### User generated content/ Participatory elements

— Interactive maps displaying the colonial empires and the seaways existing at the end of the 16<sup>th</sup> century, which include the trade and slave routes as well as the seaways from the secondary objects (journey of Columbus, journey of the delegation led by Hasekura Tsunenaga).

### Searching and discovering (hands on, minds on)

— ‘Different countries have different customs’: cultural encounters may cause irritation on part of those involved. The fact that this also happened when the Europeans arrived is illustrated by the following account, which describes the newcomers from a Japanese perspective:

‘They eat with their fingers instead of chopsticks. They show their feelings without any self-control. They cannot understand the meaning of written characters.’ (Boxer 1951: 29)

The visitors reflect whether they themselves have experienced such a ‘peculiar’ cultural encounter

(e.g. during holidays, on business trips etc.). Especially visitors with migration background may tell the group in how far and in what form they still practice customs from their home country. They may also talk about whether they have experienced positive or negative reactions to their traditions or whether they may have indeed taken on customs from the country of immigration. It is also interesting to collect and present current opinions of non-Europeans about Europe.

— Discussions on different topics can be offered such as:

- Experts on intercultural competences talk about their work. Focusing on Japan would be desirable.
- A Japanese-German couple can talk about their cultural differences. It is also thinkable to start two blogs each showing one viewing direction.

### Accompanying programme

— Workshops:

- Visitors are introduced to the etiquette of Japanese culture. This workshop can be organised by the local Japanese community.<sup>10</sup>

- Visitors can be introduced to greeting rituals from different cultures. They can also try them themselves. The different greeting rituals are displayed on a screen. The visitors try to match the rituals with the corresponding culture the rituals are from.
- First encounter: (Asian) immigrants talk about the experiences they have made during the first few days after having arrived on the European continent/ in their new home country and which networks they might have found. Based on this, the visitors are invited to suggest how cultural encounters can be improved so that they become positive experiences for those involved. The use of social media is thinkable.
- An expert on Japan gives his opinion: How would the Japanese culture have developed if Japan had not been isolated?
- Cultural operators talk about the traces of Asian-European cultural encounters that can be found locally.

<sup>10</sup> Rautenstrauch-Joest-Museum could serve as an example for this programme item as it offers both an installation and workshops on the topic greeting rituals.

## TOOLKIT 4: SYNAESTHETIC TRANSLATION OF PERSPECTIVES

CONCEPT DESCRIPTION Linda Greci SKETCHES Uwe R. Brückner

The scenographic concept translates the main message of this unit – the encounter between European cultures and non-European cultures – into a three-dimensional experience, presenting the Namban folding screen (painted from a Japanese perspective) as the key object of the setting. The ensemble is complimented by two secondary objects (painted from a European perspective): the copper engraving titled *The Arrival of Columbus in America* and a copper etching, showing a Japanese delegation at a papal audience. The concept is to stage these objects in a comparative representation, considering the main theme 'encounter between cultures' as well as three general meeting points: 1. Hierarchies between Europeans and non-Europeans (social field), 2. Missionary work of the Jesuits (religious field), 3. Trade of goods (economic field).

**Exploration of original and virtual Namban folding screen.** The original Namban folding screen is staged full size. Light spots are focused on it, navigated by the visitors through an interactive monitor, which offers a 'virtual Namban screen' (animated scan of the original) to explore trans-continental contents, groups of persons or individual figures of different national origins, depicted situations and va-

rious details with symbolic and European meanings pointing out the transcontinental dimension of the Namban screen.

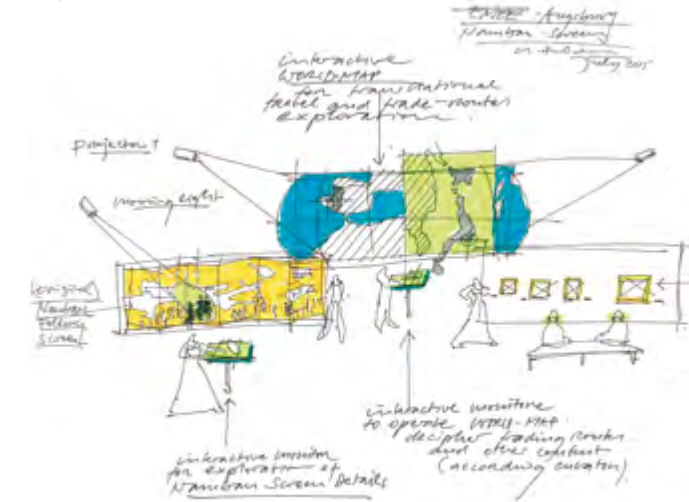
The secondary objects accompanying the Namban screen hung on the opposite wall. To experience the contrast between different depictions of cultural encounters from a European or non-European perspective, the visitors may listen to audioplays integrated in a bench, mentioning the background stories and interpretations of the objects according to the three meeting points. Behind the object installation an interactive world map provides the opportunity to show e.g. the expansion of the Portuguese Empire, the slave routes at the end of the 16<sup>th</sup> century and the locations of Namban folding screens in Europe. This setting starts from the original object and leads to its European perspective. **Sketch 1**

**Changing dimension and medium.** Visitors entering the exhibition space are introduced to larger than life depictions of figures and other details picked out from the Namban screen and printed on translucent, floor-to-ceiling banners. On their backsides they offer explanatory texts and interpretations. Visitors meander through the banners leading them towards the original Namban folding screen

(with interactive monitor, like in option 1), which contextualises the various larger than life figures and details to a holistic image – thus generating an immersive perspective, making the European dimension of the Namban visible.

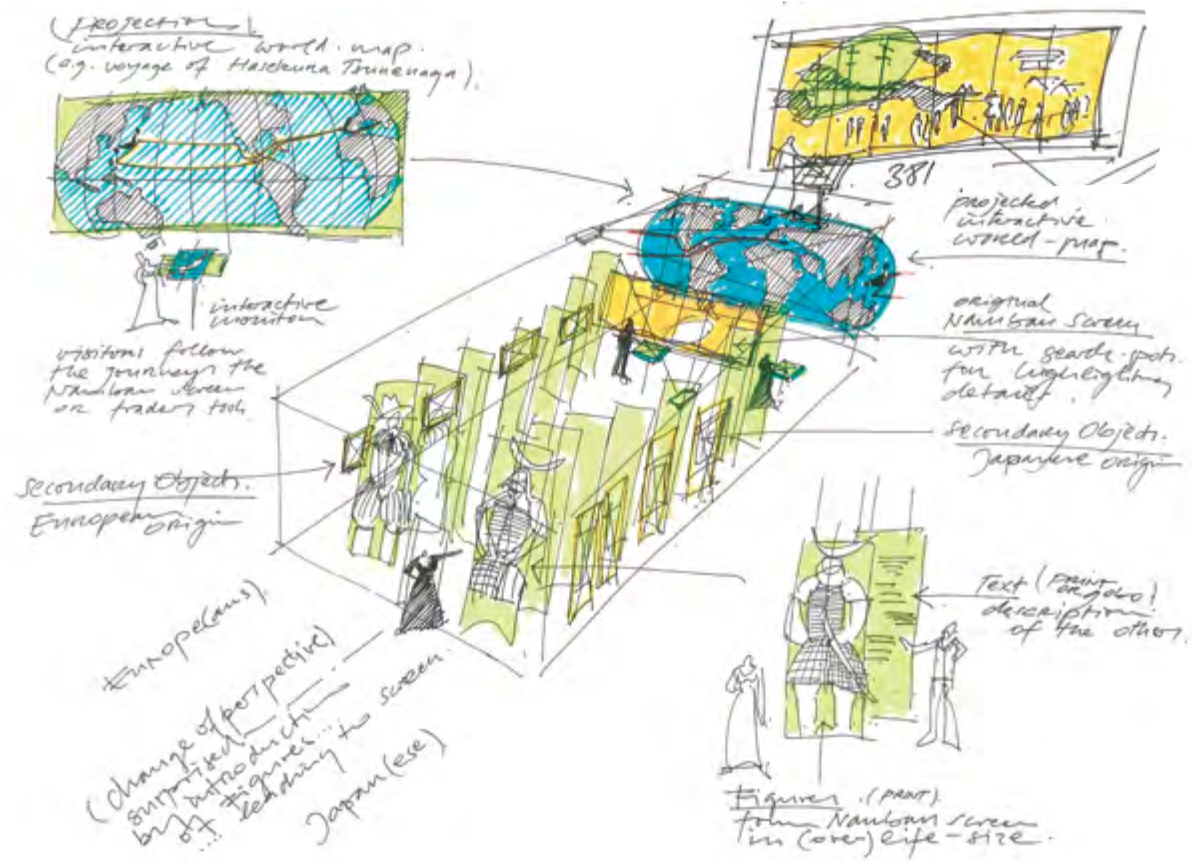
The banners are flanked by the two selected objects and possibly supplemented by more reference objects: on the one side (wall) objects made from a European perspective, like the painting of Columbus' arrival, on the other side objects of Japanese origin. Furthermore the Japanese view on Europe could be contrasted with the European view on Japan not only by objects, but also by reports, art, music or literature like e.g. the texts of Engelbert Kaempfer, C.R. Boxer, Marco Polo etc. These references are presented as authentic objects and audioplays on the two opposite walls. The contrast is underlined by space forming graphics. At the end of the parcours there is an interactive world map which shows different historic contexts (see option 1) and presents the Namban folding screen as a product of mutual exchange and relations. This setting starts from separated, single elements which gradually reveal the complete Namban. **Sketch 2**

A variation of the setting could be to stage the Namban folding screen and the world map back to back as the core pieces in the centre of the space. Metaphorically the visitors are invited to look 'behind the screen' and to explore the backside stories and the unknown potentials of the re-interpretation of the Namban as a trans-continental object. **Sketch 3**

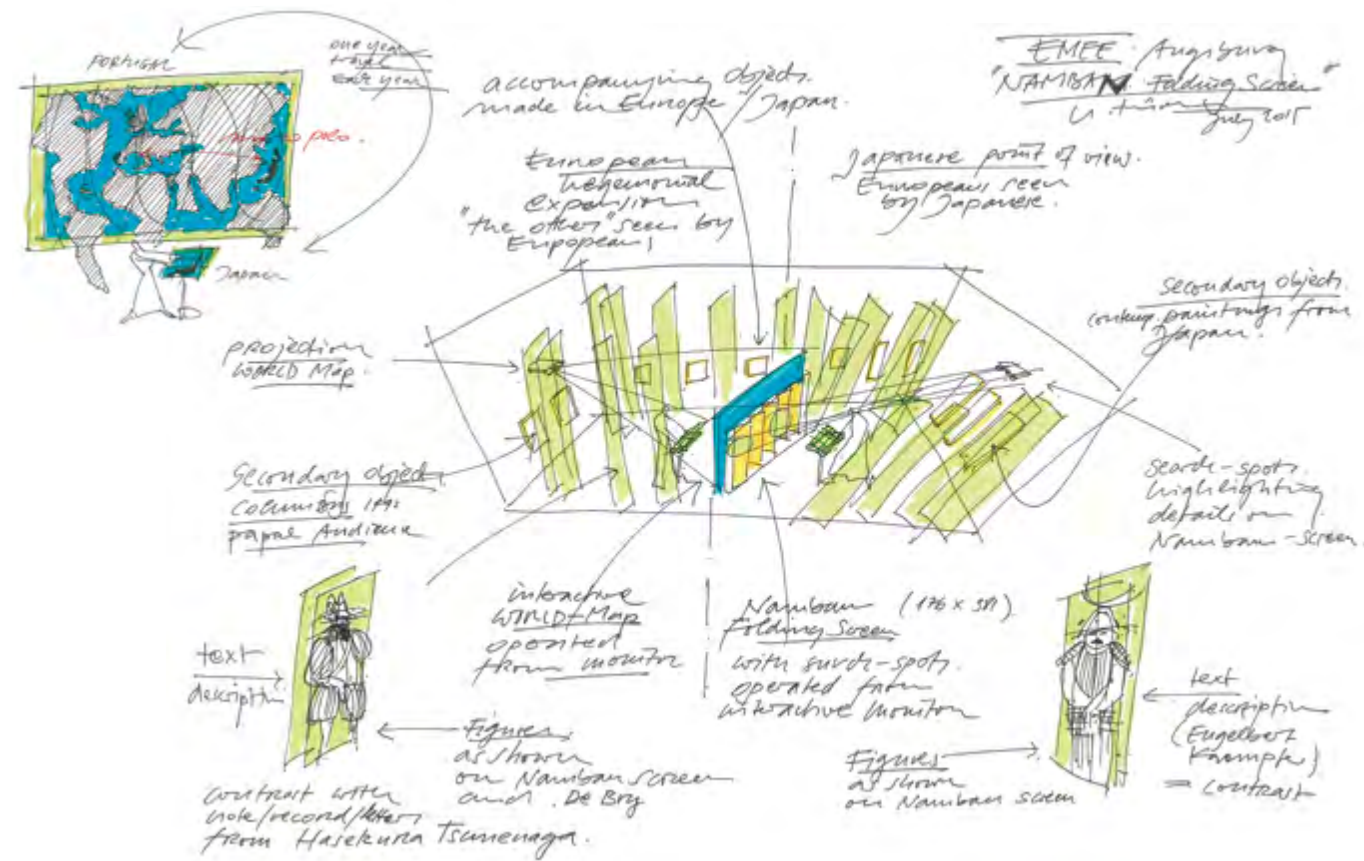


Sketch 1: Exploration of original and virtual Namban folding screen. With secondary objects on the opposite wall and a European map in the background.





Sketch 2: Visitors approach the separated figures of the Namban folding screen – Europeans and non-Europeans, residents and arriving groups – printed on banners in larger than life while walking towards the original exhibit. The Namban and the world map can be explored by an interactive monitor.



Sketch 3: The setting offers a unique perspective featuring the centrally displayed Namban screen back to back to a virtual, interactive world-map. The secondary objects on two opposite walls contrast the Japanese view on Europe and the European view on Japan, underlined by a graphical solution.

## TOOLKIT V: SOCIAL WEB

- Visitors can use an internet platform to comment on the topic A 'cultural encounter that taught me a lot about myself'.
- The museum can provide a picture gallery on the topic 'Japonism' (Klimt, van Gogh, Monet, Klee).
- Visitors can post pictures, images and short texts on the museum's homepage (or Facebook page) which in their opinion illustrate Japanese influences on Europe, e.g. Japanese restaurants, Japanese style tattoos, Tamagotchi, etc.)
- What do non-Europeans think about Europe? They could use Twitter to tell their opinion, especially on current developments in Europe. The most interesting comments can be shown on the museum's website by the use of storify. Relations to non-Europeans could for instance be produced via museums in other continents, student exchange programs of universities or local ethnic groups.
- Guests with a non-European background can report about their first encounter with Europe. For this either a blog or an interactive map also showing the location they are talking about can

be used. The offer can be opened for other people later on. Images and photos on the subject 'arrivals' (e.g. arrivals by boat, airplane, etc.) can be collected. These photos can also be linked with the interactive map.

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# MADE IN EUROPE – MADE IN CHINA

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## **SCENOGRAPHIC EXHIBITION CONCEPTS (TOOLKIT 4)**

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### ABSTRACT

This Exemplary Unit focuses on an example of Chinese style porcelain produced in Meissen in 1730 and painted in Augsburg according to certain pattern sheets mixing Chinese and European characteristics. The Chinoiserie shows in a very special way the European image of China in the 17<sup>th</sup> and 18<sup>th</sup> century as well as the European self-perception while constructing the image of the other. At the same time the Chinoiserie is an example for the trans-continental (global) cultural transfer and labour division in early modern times as well as for the cultural and artistic adaptations and transformations brought about by the global trade networks.

### Message

The guiding ideas for the design of the module are:

- to illustrate the European impact on local museum objects
- to make Europe and its relation to China visible in those local objects
- to highlight the role of Augsburg craftsmen as local agents of the cross-cultural transfer and trans-regional adaptation processes between Europe and China in the early modern times by using additional objects: pattern sheet and 'Chine de commande' (Chinese export porcelain)
- to show that copying designs or luxury goods has predecessors in history and is not a phenomenon of our times.

Figure 1: Tea bowl and saucer:  
Photo: © Kunstsammlungen und Museen Augsburg, photo: Lenz Mayer

## DESCRIPTION OF THE OBJECT GROUP

The chosen object consists of two parts: a so-called 'Koppchen' (tea cup or bowl) with a saucer. In the centre of the saucer and the well of the tea bowl scenes are shown that match the use of the dish: probably a tea ceremony. Within the golden frame of the cartouches in front of a floral background a group of five people (saucer) resp. a pair of two people (bowl) are depicted. They can be identified as Chinese or at least looking like Chinese people due to their long gowns, beards, flat hats and sunshades; they were assumed to be dressed according to the European style. The cartouche on the saucer is framed with an ornament with three grotesques, two on the top and a further one at the bottom. The rim of the saucer and the inner rim of the bowl are decorated with a golden-laced ornament. At the top of the cartouche of the saucer a flower basket, framed by two colourful birds, is situated.

Particularly the outer line of the decorating frame points towards Augsburg as production site, since the arrowhead-and-pint-décor is not Chinese but a typical Augsburg décor; it is sometimes described as giving the impression of bird's tracks.

The porcelain was produced in Meissen around 1730 before it came to Augsburg to be painted, but not by order of the Meissen manufacture. According to the museum management it can be assumed due to the painting's high quality and the ostentatious monogram E.W. (Elisabeth Aufenwerth, after her marriage 'Wald') that the object was not part of a set but a single-unit production. It is unknown which specific pattern sheets were used for this object.

### Previous and present allocation in contexts of exhibitions

The cup and saucer are currently presented at the Maximilianmuseum Augsburg (city museum). They are a part of the permanent exhibition where the importance of Augsburg craftsmanship in the 17<sup>th</sup> and 18<sup>th</sup> century is shown. The object is presented as testimony of the highly developed Augsburg craftsmanship, which took part in the trend of Chinoiserie and connected this with forms of décor typical for the city of Augsburg. In the current presentation, the object is embedded in local references and represents an example for a special style, the Chinoiserie.

Looking at the object from a European and trans-regional point of view, it not only points to extended trans-national networks of contact and trade, which form the background of European porcelain production and painting, but also to a variety of interpretations of the 'Chinese' porcelain painting in Europe.

**Condition of the object group** good condition, no damages

**Inv.-No.** 7625/7626

**Origin of the object group** Meissen, Augsburg, ca. 1730

**Era** 18<sup>th</sup> century

**Kind of object group** Porcelain

### Dimension

Diameter bowl: 78 mm

Diameter saucer: 124 mm

### Holder/ Lender/ Collection

Maximilianmuseum Augsburg (city museum)

### Conservation Requirements

Tea bowl and saucer

Humidity: max. 55% relative humidity, constant

Temperature: 18-22°C, constant

Illumination: max. 1000 lux

### Presentation Requirements

Pattern sheet has to be framed, can be used differently as a copy.

## SECONDARY OBJECTS

### Pattern sheet used by porcelain painters as a template

#### — CONSERVATION REQUIREMENTS

Humidity: 45-50% relative humidity, constant

Temperature: 18-22°C, constant

Illumination: max. 50 lux, no daylight

#### — DIMENSION

Length pattern sheet: approx. 235 mm

Width pattern sheet: approx. 355 mm



### Porcelain teapot painted in China

#### — CONSERVATION REQUIREMENTS

Humidity: 45-50% relative humidity, constant

Temperature: 18-22°C, constant

Illumination: max. 50 lux, no daylight

### Description

The pattern sheet is a vertical format copper engraving (print on paper) that shows three different dish forms with painting patterns. Additionally, there are four differently shaped areas also showing chinoise décors. The scenes illustrate e.g. people riding on

exotic animals, people on the hunt and a tea ceremony. They are combined with strapwork, which was a popular European pattern in the 18<sup>th</sup> century.

The white porcelain teapot shows the crucifixion of Christ. The figures Mary and John standing below the cross appear to be typical Chinese people. Also the depiction of crucified Jesus differs from the common European design. It is a so-called chine de commande, porcelain that was produced and painted in China for the European market. Although the figures were modelled after European illustrations, they were interpreted in a different way by the Chinese producers. Accordingly, it lends itself well to explaining visitors how strange the Chinoiserie – due to the Augsburg/ European producers' own interpretation – may seem to Chinese people and how much it deviates from original Chinese porcelain décor (cf. Schumann/ Popp 2014: 38).

### Reason for ensembling

The Chinoiserie is supposed to be exhibited together with the pattern sheet and the Chinese teapot, as both show significant trans-regional and cross-cultural connections. The pattern sheet originates from Augsburg, which was the centre for publishing Chinese-like pattern books and thus influenced porcelain painters all over Europe. These sheets were inspired by travelling journals, woodcuts and real Chinese porcelain. The Chinese teapot originates from China, but has a Christian motif, the crucifixion of Christ.

Figure 2: Pattern sheet, copperplate engraving, Elias Baeck, Augsburg around 1720-1730, Staatliche Kunstsammlungen Dresden, Inv. Nr. B 1156, 2 XVI-II, S 59 © Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, Foto Herbert Boswank

Figure 3: Anonymous - Chine de commande, © Rijksmuseum, Amsterdam



# CHANGE OF PERSPECTIVE (COP): 'ONE OBJECT – MANY VISIONS – EUROVISION'

## SPATIAL FRAMEWORK

### 1. Kind of museum the module is related to

The concept is developed for a city museum (multi-genre museum).

### 2. Planned relation/ connection to the permanent exhibition

'Made in Europe – Made in China' presents Chinoiserie (and potentially objects used modern everyday life) in the form of a module, which can be shown as an insular module in the permanent exhibition but which works independently so that it can also be shown in other public spaces such as the foyer of the museum.

### 3. Embedding in a larger context

The idea is thought to be part of a small museum exhibition series called *Europe in the museum*, which presents a different object/ object group every six months (with accompanying programme).

### 4. Selection criteria related to EMEE

The exhibited objects are chosen according to the criteria provided in Toolkit 1 (Making Europe visible in local objects).

### 5. Further use

The module can be used in a travelling exhibition.

## TOOLKIT 1: MAKING EUROPE VISIBLE

### 1. The object as 'migrant'

The object, as far as we know, did not travel within the whole of Europe but between different regions in Germany. The Chinoiserie was produced in Meissen after 1710. The unpainted or provisionally painted so-called white ware was bought by so-called Augsburg 'Hausmaler' and brought to Augsburg.<sup>1</sup> The museum purchased the object in 1927 at the art trade in Stuttgart (auction Fleischhauer, 27<sup>th</sup> April 1927).

### 2. The background of the circumstances of the making of the object

The object highlights trans-regional contexts through the connections between the Saxon porcelain manufacture and the Augsburg 'Hausmaler'. Moreover, it points to the later on very important European-Chinese processes of encounter and exchange in early modern times. The desire to produce 'Chinese' porcelain in Europe arose from the European enthusiasm for high-quality Chinese porcelain, which was imported to Europe in the 17<sup>th</sup> century. The search for the secret of the porcelain production came to a successful end: in 1710 Meissen was the first porcelain manufacture to take on production in Europe. The porcelain painting pattern sheets or books that were used can be seen as excellent proof of a 'Chinese-European' cultural transfer. The patterns for porcelain decoration made in Europe were modelled

<sup>1</sup> 'Hausmaler' is a term from the late 17<sup>th</sup> and first half of the 18<sup>th</sup> century in Germany that describes porcelain painters who were not under contract at a manufacture and who at the same time often worked as goldsmith, copper engraver or enamel painter.

after imported Chinese porcelain, illustrations in European travelling journals and also Chinese printed graphics. It becomes clear that the pattern sheets tried to imitate the Chinese style, which, at the same time, was interpreted from a European point of view and adapted to the taste of European customers.

### **3. Cultural transfer by means of trans-regional networks**

The pattern books/ pattern sheets that were mainly printed in Augsburg, the European centre of book and map production in the 18<sup>th</sup> century, are an excellent document not only of cross-cultural transfer based on transcontinental networks but also of cross-cultural transfer in Europe: many different kinds of porcelain painting in 'Chinese' style developed in Europe.

The 'Chine de commande' products open another view on trans-regional and cross-cultural networks. Before the beginning of the European porcelain production in the 18<sup>th</sup> century, European orders were often placed at Chinese workshops. These orders contained specific instructions and typical European themes for the painting, such as

family coats of arms. Also Christian motifs are well-known examples, for instance, the crucifixion or the resurrection of Jesus Christ (cf. Figure 3).

In this context, it is important to note that these hybrid Europeanised porcelain objects did not merely find their way into the Chinese culture, but that the cultural exchange was not one-sided. China was very interested in fine mechanical products from Europe, clocks, for example, which were admired because of the artistry and craftsmanship.

### **4. Culture-spanning contexts**

Basically, the style of Chinoiserie was a culture-spanning phenomenon in Europe; it appeared mainly in England, Italy, France and the German territories.

Besides chinoise porcelain décor, which was the beginning, it found its expression in 'interior designs, furniture [...] textiles, and garden design that represents fanciful European interpretations of Chinese style.' (Encyclopaedia Britannica (2014) *Chinoiserie*) Popular motifs were adventurous landscapes with high mountains and waters as well as buildings and people in Chinese/ Asian style. Depictions of dragons were also common (cf. Encyclopaedia Britannica [2014] *Chinoiserie* and Wikipedia

*Chinoiserie*). The Chinoiserie illustrates the ideas the Europeans had about the Chinese in the 18<sup>th</sup> century rather than the Chinese culture in general.

Explanations for this enthusiasm can be found in the field of history of mentality of early modern Europe and in the beginning of Enlightenment when the reception of China played an important role. The interest in China was not only brought about by the enthusiasm for exotic issues. It is of great significance to the European history of mind that the Europeans believed to perceive a very high ethical level in the Chinese society although – from the European point of view – it was based on secular and pagan foundations. This alleged contradiction of a non-Christian yet highly developed society deeply unsettled the traditional European assumption that societies could only develop a superior moral system if based on the Christian revealed religion.

### **5. Cultural encounters as theme of the object**

This approach is not relevant for the object because no textual or pictorial scenes of a cultural encounter are shown.

### **6. Aspects of the perception of the self and the other**

In an indirect way, the chosen object reflects the European view on the other culture. On the one hand, it shows that the culture perceived as foreign and exotic was regarded as culturally high-ranking and partly even as culturally superior: one strove to acquire parts of the other culture through imitation.



But the object – especially due to its typical local Augsburg décor – bears witness to an increased European self-esteem, which was due to the European expansion, the far-reaching trade connections and not least due to the fact that the Europeans finally succeeded in producing porcelain and to exquisitely adorn it with the resources of the local craftsmanship. Although the Chinese culture was admired, one self was perceived as at least equally ranking.

### 7. The object as icon

This category is not relevant for the object.

### 8. 'Object-narration'

This approach is not relevant for the object because it was not evidently present at a historical event and therefore was no 'witness' of such a cultural encounter.

## EUROPEAN RE-INTERPRETATION OF THE OBJECT: IDEAS OF MEDIATION

### Maps

- The history of the origin of porcelain/ chinoiserie and its way into the local museum (starting at the point of knowing about Chinese porcelain, travelling journals, production of pattern sheets, 'invention' of porcelain in Europe, shipping the material to Augsburg, painting, route to selling points).
- A European map of Chinese style dish decors produced in Europe (each country/ region shaded with its typical décor) in the 18<sup>th</sup> century showing the dissemination of Chinese patterns all across Europe and the different adaptations in different regions.
- A world map with trade connections and ships (Batavia): illustrating the trade routes of porcelain; highlighting points of cultural contacts, showing cultural transfer/ adaption, especially the adaption of European décor in China and conversely.

### Illustrate transformation processes by using superimposing projections

- Projections of Chinese-hybrid resp. European-hybrid décors. Their origin is briefly explained. The results of cultural exchange are manifested in the individual objects and their décor:
  - a) European depiction of a crucifixion scene turned into a Chinese version (plate);
  - b) A misunderstanding of the blue onion pattern: Chinese motifs like the pomegranate are misinterpreted as onions and become part of the German porcelain décor, which is then regarded as typical German or Dutch;
  - c) The genuine Chinese motif of the tea ceremony is combined with genuine Augsburg décor.

### Contrasting (including contemporary relevance)

- A world map showing today's consuming habits could illustrate the luxury goods that travel around the world to get to today's customers (tea and coffee or branded luxury goods).
- Comparison with paintings from the time showing the use of Chinoiserie (tableware, collector's item, prestigious object).
- Video: a Chinese explains what he regards as original Chinese and what Chinoiserie/ interpreted by Europeans is. Be careful to give clear explanations so the visitors can understand the differences and the circumstances that brought them about.

- Music: Hybrid music (Chinese-European) playing in the background (e.g. Sa Dingding<sup>2</sup>), Chinese inspired 18<sup>th</sup> century classical music from Europe, European inspired 18<sup>th</sup> century music from China and similar pop music, Turandot-like (princess of China).
- Literature/ Movies:
  - Land des Lächelns (German Operette 1923, screen adaptation, e.g. Deppe/ Ode, 1952);
  - Jim Knopf und Lukas der Lokomotivführer (Michael Ende, 1960): trip to China/ Mandala, 'Chinese' names (Ping Pong, Princess Li Si, Pi Pa Po etc.)

#### **Illustrate the full extent of Chinoiserie**

- Show the different realizations of Chinoiserie in the 18<sup>th</sup> century (including Chinese rooms in court residences, garden designs, pagodas, furniture, artworks etc.), the common motifs ('Chinese' landscapes, buildings, people, etc.) and the distribution all across Europe.
- Highlight the enthusiasm for China as a consequence of the European expansion and the newly gained self-confidence and emphasise that the motifs are the Europeans' own interpretations.

Also explain that Chinoiserie shows the ideas Europeans had about the Chinese in the 18<sup>th</sup> century rather than the Chinese culture in general.

#### **Scenographic/ synaesthetic possibilities of implementation:**

- Use the pattern sheet and the teapot mentioned above as assembling objects.
- Memory cards: different motifs, different forms of designs rooms, gardens, etc.), quotes on the enthusiasm for China in the 18<sup>th</sup> century, etc. The cards can, for example, be used in an interactive tour (cf. Schumann/ Popp 2014: 39f).

## **TOOLKIT 2 AND 3: INTEGRATING MULTICULTURAL EUROPE/ MUSEUM AS SOCIAL ARENA AND BRIDGING-THE-GAP**

### **User generated content/ Participatory elements**

- User generated exhibition: everybody can hand in objects (or photos; possibly in a digital form: opens up the possibility to comment on the pictures) that represent one of the given topics. Different strands are possible and should be provided separately: contemporary status symbols, pirate copies, human rights/ labour conditions.
- User generated exhibition: everybody can hand in pieces of porcelain (or photos) that seem to represent European/ trans-regional references (the porcelain travelled, it may originate from China, it is painted or formed in a Chinoise style etc.). Visitors can also add 'traditional' ceramic or porcelain objects to the exhibition that they brought back from trips or from their country of origin. Finally, draw up maps on screens that can be displayed to show the respective places of origin and purchase.

### **Searching and discovering (hands on, minds on)**

- Minds on station: porcelain décor pieces and patterns (e.g. blue onion, crucifixion, Chinoise scenes, Delft blue etc.). The visitor is invited to classify them; do they look Chinese, Dutch, German or at least European etc.? The solution provides the origin of the

<sup>2</sup> Sa Dingding is a singer-songwriter from China composing hybrid music. Examples can be found on YouTube, e.g. [https://www.youtube.com/watch?v=CsAgauHFv\\_M](https://www.youtube.com/watch?v=CsAgauHFv_M).

particular décor and explains the new types and forms that have emerged through cultural adaptation.

- When entering the module, the visitors receive small cards that show e.g. a German, Dutch or French depiction of Christ's crucifixion. They look for comparable objects in the module and come across the Chinese plate. This is also possible with a pattern sheet or images from Chinese furniture from early modern times, with contemporary blue and white porcelain or even cards with a pirate copy product, so the visitor has to find the connection between this and the copying of Chinese luxury goods in early modern times.
- Hands on station: different objects that are either brand-name products or imitations. The visitors are invited to assign the objects to one of these two categories and to explain the reasons for their decision, e.g. particular hallmarks of the original or the copy.

### **Accompanying programme**

- The local Chinese community, provided it exists in the area the module is shown, is invited to visit and to give feedback on the module. After a short training, people from the community work as guides for visitors and explain the Chinoiserie from their point of view.
- Conferences/ public discussions/ workshops on different topics for different audiences (young people, people with migration background and people with special needs):
  - a) Imitation of design/ pirate copies (How to deal with cheap imports from China/ stolen designs? Why does copying take place: due to the own benefit or the appreciation for the skills of others? Does technological progress support copying and reproducing, e.g. 3D printers?)
  - b) Labour conditions (Are the working conditions in which many products we consume on a daily basis are produced acceptable?)
  - c) Status symbols (What kind of status symbol is popular now? What do we use/ need them for?)

d) Power flip (Which nation is considered to be the leading country regarding topics as technology, economy, living standard, human rights etc. and how did that change in the course of time?)

- Laboratory: working with copies of the original. By touching, blind/ visually impaired visitors could perceive the special shapes and size of the object and its decoration and compare it with other objects.
- Create a kind of workshop where every participant gets a white plate and sort of puzzle pieces showing parts of porcelain décor. The participants are invited to combine the pieces in a way they think is typically Dutch, Chinese or other. Then take a picture of the results. The images can be uploaded on Facebook or shown on a media station in the module.
- Cooperation with local theatre: presenting Turandot as theatre piece (Gozzi 1762/ Schiller 1802/ Brecht 1969) or opera (Puccini 1926). Discussion about the matter's origin (1001 days, Persian fairy tale) and its adaptation to early modern and modern times in theatre as well as in opera. Work out the Chinese references. (Could also be implemented by watching a recorded version of a performance.)

## TOOLKIT 4: SYNAESTHETIC TRANSLATION OF PERSPECTIVES

CONCEPT DESCRIPTION Linda Greci SKETCHES Uwe R. Brückner

The Chinoiserie – a Chinese style porcelain produced in Meissen and painted in Augsburg blending Chinese and European characteristics – is the focused highlight object of the scenographic setting. The object itself illustrates the European image of China as well as the European self-perception while constructing the image of the other. The scenography aims to show the trans-continental (global) cultural transfer and labour division in the early modern times, as well as the cultural and artistic adaptations and transformations between Europe and China caused by (historical) global trade networks.

**Virtual de-construction.** The Chinoiserie can be displayed in a showcase-oriented setting, like a kind of 'archive wall' or 'Wunderkammer', in context with other secondary reference objects. To allow a different access and new perspective on the object and its background narratives, visitors can individually retrieve information; a movable, interactive monitor in front of the showcase functions like a virtual window to hidden worlds, zooming into the details to reveal the European dimensions. It also works as an instrument to de-construct the Chinoiserie virtually in its single elements and multiple layers of meanings. This way the elements and

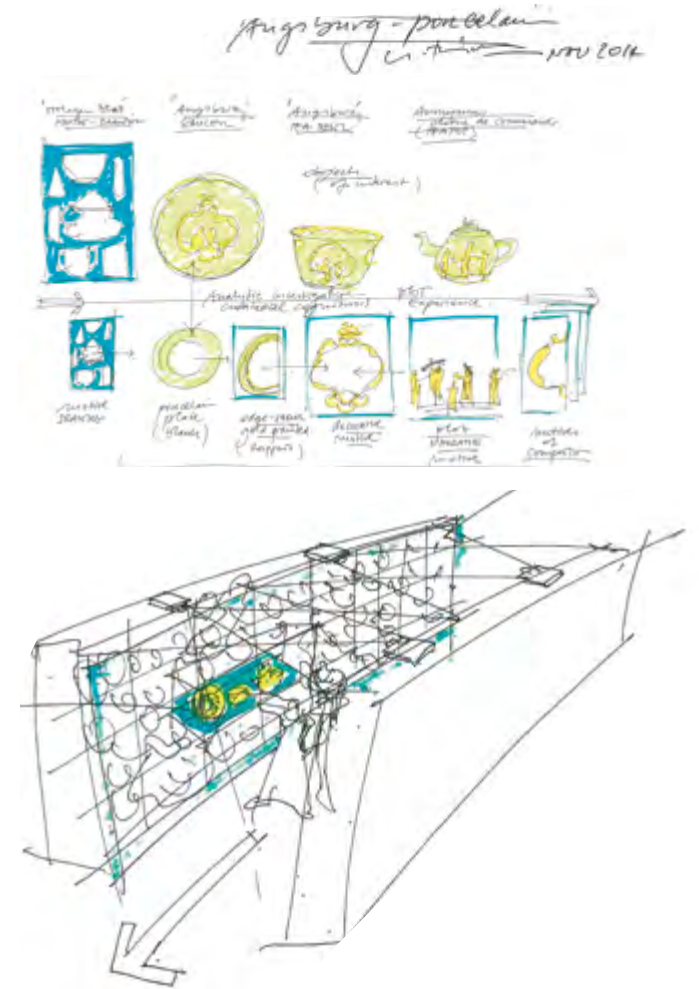
the corresponding different regional aspects can be experienced parallelly supported by activated projections or attached backlit graphics in the object's background. Finally, the single elements and narratives of the object can be re-constructed to a holistic depiction expressing a transcontinental perspective in particular. *Sketch 1 and 2*

**Spatial exploration of Chinoiserie.** A linear setting for a rectangular exhibition space with a straight, either geographical or analytic staging of selected objects illustrates the complex topic of Chinoiserie. The highlight object (Chinoiserie) is presented in the spatial central axis; the series is continued with secondary reference objects like the pattern sheet used as template, porcelain produced in Meissen as raw and not painted material, the porcelain teapot or other objects expressing a cultural transfer from Europe to China, or from China to Europe. The objects are placed in single showcases, installed one after another. Visitors can meander through the stringed showcases which are equipped with an information on demand system, inviting them to immerse physically and virtually into the objects' complex regional, national and European dimensions. The objects' different

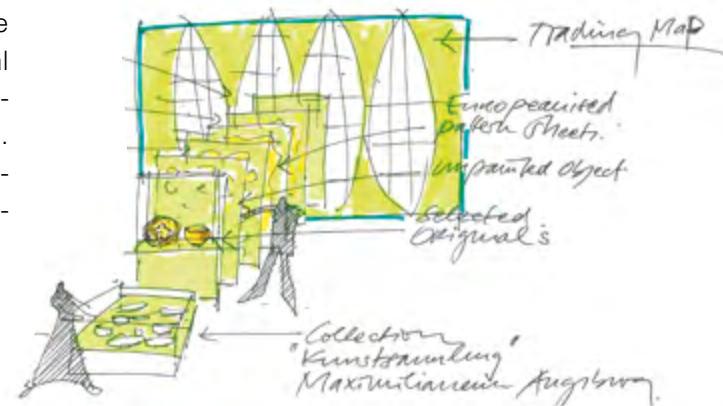
layers of meaning are projected onto transparent panels or attached as backlit graphics inside the showcase to put the object in a trans-regional context offering a new, surprising interpretation. *Sketch 3*

The linear setting of the Chinoiserie is flanked on the left and the right side by a series of contextualising objects. Visitors meander through the setting in free flow and experience the topic of Chinoiserie step by step. They finally explore a more global perspective enhanced by the criteria of trans-cultural transfer between Europe and China. At the end of the course visitors approach a projected world-map with an interactive monitor as operation panel, which illustrates the global trade networks, migration routes and trans-regional adaptation processes of goods related to both Europe and China. It provokes a different, new perception of objects as migrants and ambassadors of different cultures and bundles again the European perspective of the Chinoiserie. *Sketch 4*

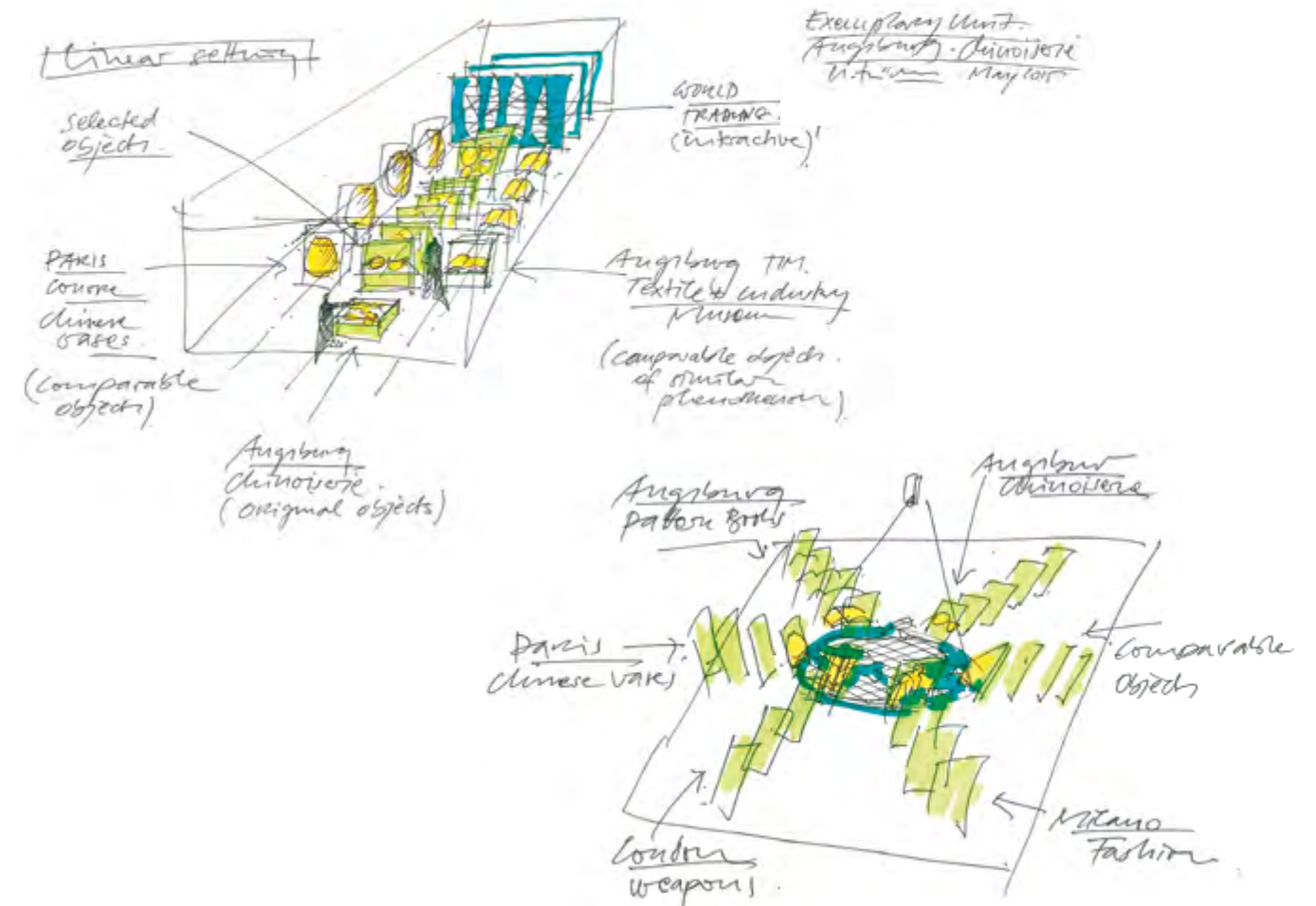
*Sketch 1 and 2: Showcase oriented setting with information on demand to de-construct the Chinoiserie revealing its European dimension.*



A similar effect could be achieved with a circular setting for a round or square exhibition space. The space is dominated by a concentric arrangement of objects and is characterised by a walkable, (interactive, if affordable) world map on the floor. The Chinoiserie could be placed on the map at the spot pointing out towards Augsburg. The contextualising objects, which also express a cultural transfer between Europe and China, could be placed on the map at the local spot or at the map's edge. The concentric setting is arranged from more regional (centre) to more global aspects and is possibly organised according to categories to show objects (e.g. porcelain, vases, costumes etc.) in different regional, historical, political, economical or scientific contexts, thus offering diverse perspectives. **Sketch 5**



Sketch 3: Chinoiserie as the key object followed by a series of secondary reference objects, illustrating its different layers of meaning and expressing the object's European dimension. In the background a projected, interactive world map shows the global trade networks and trans-cultural transfer processes.



Sketch 4 and 5: Linear setting for a rectangular exhibition space or circular setting for a round or square space with a concentric arrangement of objects. Chinoiserie in a series with reference objects, contextualised and flanked by objects witness to trans-cultural transfers between Europe and China.

**TOOLKIT 5: SOCIAL WEB**

- Create an online user-generated exhibition with regard to the user-generated content (cf. p. 81).
- Create an online game where users can design their own pieces of porcelain according to provided patterns. Give them the possibility to explain their designs, to publish the results and to comment on the results of other users. In cooperation with a local firm or an online shop you can perhaps even offer the possibility to order the designed pieces. Also a competition is imaginable. The winning objects could be exhibited in the museum.
- Accompany the exhibition and programme with regular posts on the platforms you are using. Invite the users to leave comments and do reply to them.

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## EUROPE'S PERCEPTION OF ITSELF AND OF OTHERS

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MEISSNER ALLEGORIES OF THE CONTINENTS  
FROM THE COLLECTION OF THE  
HABERSTOCK FOUNDATION

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### **SCENOGRAPHIC EXHIBITION CONCEPTS (TOOLKIT 4)**

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### ABSTRACT

The example of a porcelain representation of the allegories of the continents, which was produced in Meissen according to the model of the carver Friedrich Elias Meyer (1723-1785) in the middle of the 18<sup>th</sup> century, serves to illustrate Europe's early modern self-conception as a culture and 'leading power' far superior to the other continents. The stereotypical self-perception of Europe corresponds with likewise stereotypical characteristics assigned to the three 'other' continents and their cultures, which can be classified according to their added attributes as Asia, Africa and America. This Exemplary Unit aims at illustrating how an iconographic register, which spread across Europe by means of the reference book *Iconologia* (1593) by Cesare Ripa (1555-1622), developed both due to the European heritage partly dating back to the Greek and Roman antiquity on the one hand and due to early modern travel reports on the other hand (this especially applies to America) as well as how this register was incorporated in allegorical depictions, which were especially popular during the Baroque and Rococo era. In this context, the Exemplary Unit takes a closer look at various cultural transfer processes relevant to Europe.

Figure 1: caption Continent group Europe and America, Inv. No. 12559  
Source: Kunstsammlungen und Museen Augsburg, Sammlung Haberstock  
Photo: Andreas Brücklmair

Figure 2: caption Continent group Africa and Asia, Inv. No. 12560  
Source: Kunstsammlungen und Museen Augsburg, Sammlung Haberstock  
Photo: Andreas Brücklmair



### Message

In addition to the art historical classification of the object, the aim of this Exemplary Unit is to illustrate the European perspectives of this object and to demonstrate possibilities how to realise them within the museum context. The main focus especially lies on the idea of superiority and the global claim to leadership during the early modern 18<sup>th</sup> century. Accordingly, the figure of Europe is particularly highlighted in the then common allegorical group representation – and encourages today's on-lookers to think about the associations and symbols that are connected to the (nowadays) five continents in everyday communication as well as in the mass media in Europe and elsewhere. Based on the ranks within the figure groups, Europe's current perception of the self and the other can be considered, which encourages visitors to critically question their own attitude and also to change their perspectives. This also includes considerations about the very concept of the continents, which is of European origin and shaped by the European conception of the world.

So as to initiate the understanding of the development of the early modern perception of the self and of others, it may be useful to consult (illustrated) travel reports of the epoch. With this in mind the travel report by Hans Staden (1525-1576) and the reference book *Iconologia* by Cesare function as secondary objects.

### DESCRIPTION OF THE OBJECT GROUP

The considered object made of Meissner porcelain consists of two parts, which are 24.5 and 22 cm high respectively and which show a pair of putti on a round socket with a rocaille frame. The added attributes identify the four figures as allegories of the continents. Europe, who holds the imperial orb and a sceptre and who has an ornamented helmet lying at her feet, looks down on America, who slightly bends backwards. Sitting on a black crocodile, America carries a bow and arrows as well as a feather headdress and looks up towards Europe's imperial orb. Asia, carrying a half-moon and incense burners and next to whom there lies a turban, to some extent embraces black-coloured Africa sitting on a

lying lion and whose head is covered with an elephant's head. Africa looks towards the red coral in her hand; Asia also turns her head towards it.

### Previous and present allocation in contexts of exhibitions

Since 1983 the object has been in the possession of the *Karl and Magdalene Haberstock Foundation Augsburg* and has been stored at the *Maximilian Museum Augsburg*. It is not a constant exhibit of a permanent collection.

### Condition of the object group

Some few broken parts (arrow and bow of the America allegory, plumes of feathers on the turban of the Asia allegory), several glued joints (arm of the America allegory, head of the crocodile, coral branch of the Africa allegory)

**Inv.-No.** 12559/ 12560

**Origin of the object group** Meissen, mid 18<sup>th</sup> century

**Era** Rococo

### Kind of object group

Two pairs of figures made of painted porcelain

### Proportions

Height of the continent group  
Europe and America: 245 mm

Height of the continent group  
Africa and Asia: 220 mm

### Holder/ Lender/ Collection

Karl and Magdalene Haberstock Foundation,  
Augsburg

## SECONDARY OBJECTS

### Ensemble object 1

#### STORAGE REQUIREMENTS

Humidity: 55% relative humidity, constant  
Temperature: 18-22°C, constant  
Illumination: 50 lux, no daylight

### Ensemble object 2

#### STORAGE REQUIREMENTS

Humidity: 55% relative humidity, constant  
Temperature: 18-22°C, constant  
Illumination: 50 lux, no daylight



### Description

The chosen secondary objects are firstly a woodcarving from the book *Wahrhaftige Historia und Beschreibungen einer Landschaft der wilden, nackten, grimmigen Menschenfresser, in der Neuen Welt America gelegen* (translation by the authors: True story and description of a landscape with wild, naked, ferocious cannibals situated in the new world America) by Hans Staden (1525-1576). The book published in 1557 is considered to be the first authentic report about Brazil. It is about Staden's two journeys to South America during which he spent, among others, several months as a captive of the Tupinambá Indians.

The chosen picture shows one of more than 50 woodcarvings illustrating the first edition. It can

be assumed that these carvings were created with Staden's contribution or at least based on his templates and therefore adequately depict the general reality as experienced by him.

A passage from *Iconologia* by Cesare Ripa (1555-1622) can serve as a further secondary object. The reference book, which was first published in Rome in 1593, lists abstract terms in alphabetical order together with their corresponding allegories or personifications and describes their attributes in detail. Thereby, Ripa refers to literature from the antiquity, the bible and also to contemporary reports indicating the sources of every statement. The chosen passage with the keyword 'mundo' is dedicated to the 'world' and its classification into the four then known continents Europe, Asia, Africa and America. The third edition, which was also published in Rome in 1603, for the first time contained 151 woodcarvings, including one for each part of the world. The allegory of America taken from the 1611 print edition (Padua) is shown as an example.

### Reason for ensembling

When prepared appropriately for museums, the ensemble consisting of the Meissner allegories and Staden's travel report offers the visitors the possibility to develop a deeper understanding of how the allegorical depictions regarding Europe's early modern images of itself and of others developed. Adding the corresponding passages from Staden's travel report allows the European feeling of superiority to be conveyed by means of a further medium (e.g. the assumed superiority of

Figure 3: Caption from: Hans Staden: 'Wahrhaftige Historia und Beschreibung einer Landschaft der wilden, nackten, grimmigen Menschenfresser, in der Neuen Welt America gelegen', first print: Marburg 1557.

Figure 4: Caption America, from: Cesare Ripa: *Iconologia* (1611)

the Christian European Staden due to which he can escape all dangers arising from the indigenous population). It may serve as a representative of the entire travel literature back in early modern times, which in addition to and in combination with traditions and the oral transmission of experiences forms the foundation of the European image of the other continents.

In addition, especially the woodcarving illustrated above is particularly suited for a comparison with the Meissner allegory of America since it can be demonstrated how distinctive objects of the indigenous population – such as feather headdress as well as bow and arrow – were taken up as attributes for the respective allegory due to little prior knowledge about the newly discovered continent.

The dissemination of the *Iconologia* forms the starting point from which the visitor may understand the allegorisation of abstract terms as a pan-European phenomenon, especially with regard to the construction of the image of the self and the other.

Especially the third, illustrated edition gained European-wide influence, which continued until the middle of the 18<sup>th</sup> century. The *Iconologia* became

an important reference book for artists and their commissioners. Through art works based on Ripas book this iconic knowledge spread across large parts of Europe. The formation of the ensemble shows the visitor an art historic development to which the allegories of the continents have to be ascribed. The canonisation of the allegories through Ripas' work was decisive: the consistency in using the attributes led to a fundamentally improved readability of the allegorical signs.

The aim of the corresponding preparation for the use in museums should be to emphasise the historicity of the allegories and thereby also the similarities and differences between the various depictions of allegories.

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## CHANGE OF PERSPECTIVE (COP): 'ONE OBJECT – MANY VISIONS – EUROVISION'

### SPATIAL FRAMEWORK

#### 1. Kind of museum the module is related to

The concept is developed for city museums (multi-genre building).

#### 2. Planned relation/ connection to the permanent exhibition

The module can be shown as insular module in the permanent exhibition or in other public spaces, because it works independently.

#### 3. Embedding in a larger context

The idea is thought to be part of a small museum exhibition series called *Europe in the museum*, which presents another object/ object group every six month (with accompanying program).

#### 4. Selection criteria related to EMEE

The exhibited object is chosen according to the criteria provided in Toolkit 1 (Making Europe visible in local objects).

#### 5. Further use

The module can be used in a travelling exhibition. Additionally, parts of the module may also be used as a complement to the exhibition in rooms with according allegorical ceiling paintings.

## TOOLKIT 1: MAKING EUROPE VISIBLE

### 1. The object as 'migrant'

This approach to making a European level visible in the object seems irrelevant since only little is known about the object's history of origin.

Due to the blue crossed swords mark Meissen can be determined as the place of origin. Our object is ascribed to the artist Friedrich Elias Meyer (1723-1785) due to its Rococo style. The location of the object until the 20<sup>th</sup> century is unknown. Presumably, the object came into the possession of the art dealer Karl Haberstock (1878-1956) and his wife Magdalene (1892-1983) between 1919 and 1925.<sup>1</sup> After her husband's death Magdalene Haberstock founded the *Karl and Magdalene Haberstock Foundation*. It is administered by the city of Augsburg, the birthplace of Karl Haberstock. After Magdalene Haberstock's death the foundation received the object in 1983.

### 2. The background circumstances of the making of the object

This approach to making a European level visible in the object or the object context also seems irrele-

vant, since the artist Friedrich Elias Meyer was only trained in several German cities.

### 3. Cultural transfer by means of trans-regional networks

The approach of the trans-regional network may first be applied to the material used. Porcelain was not mass-produced in Europe until the beginning of the 18<sup>th</sup> century when Europe was able to compete with the much admired and very popular Chinese original, which reached Europe via the trade routes.

Trans-regional networks can also be determined on the level of content. The ideas about other continents and cultures emerged primarily based on early modern travel reports – in addition to the traditions – and the concomitant engravings. The European interest in the foreign and the exotic led to a widespread dissemination of these publications, but especially also to the application of this knowledge by artists.

### 4. Culture-spanning contexts

Already in antiquity some few personified depictions of Europe, Asia and Africa existed whereby Asia and Africa were not understood as continents

but rather as Roman provinces. The discovery of America and the concomitant amplification of the European conception of the world as well as the European rulers' emerging claim to power on other continents led to the increase of importance of the depiction of the continents in the entire European art world. The newly found quadrinity of the continents was especially suited for the design of rooms and was therefore widely used.

Additionally, Meyer's depictions emphasise the transition from the Baroque to the Rococo era (cf. e.g. the rocaille, the slender figures, the graceful posture of the arms). At the end of the 16<sup>th</sup> century, Baroque developed in Italy from where it spread – initially via Catholic countries – across the whole of Europe. Thereby, it was always subject to regionally different stylistic developments. Rococo, however, spread from courtly France across Europe. Changing the allegories of the continents and replacing the female figures by putti (from the Italian putto = little boy) is attributed to the Baroque era.

### 5. Cultural encounters as theme of the object

Since the depicted figures are allegories, their relation to each other also has to be understood in the figurative sense; the object, therefore, does not depict cultural contacts.

### 6. Aspects of the perception of the self and the other

The attributes the figures carry particularly illustrate the European view of the four continents then known. It is only Europe who

<sup>1</sup> Karl Haberstock's role during the time of National Socialism is controversial. In this specific case, however, his politically inculpatory business practices may be largely excluded.

carries ruling insignia. She presents the imperial orb with the Christian cross to retreating America, who is positioned below Europe. The superior self-conception of Europe becomes apparent here as do the worldwide claim to leadership and the missionary endeavours – an attitude that gains its significance based on the European expansion and the ‘discovery’ of the American continent. The sceptre, which Europe carries in her right hand, stands for the superiority over the own continent, the helmet lying at her feet refers to Europe’s military dominance and the floral cloth symbolises the continent’s fertility.

Asia, which was considered as being of almost equal rank to Europe, carries a thurible and a half-moon as attributes in her hand. The former refers to the Middle East as origin of incense, to the role Asia played as European trade partner and also to the origin of the Christian religion in the Asian regions. At the time of the origin of the object, the meaning of the lying half-moon was generally understood as a sign of the Orient. The sceptre again signifies the dominance over the own continent. The turban was, in addition to the hood and the floral wreath, one of the allegorical headpieces of Asia

but illustrated Asia as shaped by Islam. The ribbon girding the figure’s body is set with gemstones, which symbolised the abundance of the continent.

In contrast to Europe and Asia – Africa and America, sitting on a lion and a crocodile, appear as wild and exotic. This impression is emphasised by the elephant skin and feathers. The elephant euvia on Africa’s head is a highly distinctive feature that originates from a headpiece of Alexander the Great and was first used as attribute for the city of Alexandria and later became a symbol for the entire African continent. The red coral branch that Africa holds in her hand has since antiquity symbolised the idea of Africa’s abundance of natural resources. In Madonna depictions, the coral symbolised protection against diseases and bad ghosts. Coral necklaces were worn by children as protection and are also seen in depictions of infant Jesus. Consequently, the coral also became a symbol for childish and under-age characteristics. At the feet of the allegory of Africa lies a quiver with arrows. Bow and arrows are typical for the allegories of Africa and symbolise a natural and little developed state of civilisation.

America wears a loincloth and a crown made of colourful feathers. She holds a bow and arrow in her hand; there is a quiver with further colourfully feathered arrows at her feet. All these attributes can be linked to the European idea of the American continent shaped by travel reports (cf. secondary objects, travel report Hans Staden). The belt belonging to the loincloth is set with gemstones, as is the hair circlet of the feather crown. Initially, gemstones were typical attributes of the abundance of the Asian continent before the discovery of the riches of America led to the use of this attribute in addition to gold and treasure chests in the iconology of the ‘new world’.

It is unusual that the allegorical animal figures horse and camel are missing for Europe and Asia, which may presumably be due to the object composition.

The hierarchical order of the figures here originates from antiquity. Plinius, for instance, emphasised the superior position of Europe and characterised Africa with the range of wild animals living there, e.g. crocodiles and elephants. The conception of (the province of) Asia as a cultural region almost equal to Europe also stems from antiquity.

## **7. The object as icon**

The object does not fit this category since it is neither particularly popular as a Rococo artwork nor as a porcelain art object nor as an allegory of the continents.

## 8. 'Object-narration'

This approach to making the object's European dimensions of meaning visible is not relevant since there are no possible narrations connected to the object that are known.

### EUROPEAN RE-INTERPRETATION OF THE OBJECT: IDEAS OF MEDIATION

- The allegorical inventory of an early modern travel report illustration or description could be compared with the corresponding allegorical figure (possibly markings on a worksheet).
- Early modern allegories of the continents from other representations (e.g. (ceiling) paintings) could be additionally exhibited.
- Living pictures: several people could re-enact the posture of the figures and describe their associations regarding the hierarchy in particular.
- Copies of the attributes stored in boxes could be guessed merely by feeling them; describing adjectives could be found for the respective attributes. This activity is in particular suited for blind/ visually impaired people. Working with

this target group, copies of the entire porcelain objects may possibly be used.

- Schematic drawings of the continent putti with freely chosen attributes could be further developed to modern allegories and then be commented upon (also possible for Australia).
- Schematic drawings of the continent putti could be redesigned so that the history of European colonialism becomes visible; this could be commented upon.
- Europe's leading role as proclaimed in the object could be questioned through counter examples.
- The familiar Mercator map of the world could be contrasted with other (e.g. sinocentric) perspectives and thereby the Eurocentrism also of the geographic conception of the world could be explored (e.g. also *Stuart McArthur Universal Corrective Map of the World* with Australia in the centre); cf. Gerhard Mercator (1512-1594).
- The question about other allegories of the continents from other parts of the world could be raised.
- Connect the exhibition with different associated issues such as historical maps, travel stories, novels, prints, art, which supported the

development of the European idea and the concept of continents in early modern and also modern times.

- Integrating music: Africa: Henry Purcell's opera *Dido and Aeneas* (1688; Dido was the queen of Karthago, a north-African city, Aeneas the prince of Troja).
- America: Indigenous baroque music: natives from Bolivia composed own baroque works after the Jesuits' left the country, 17<sup>th</sup> and 18<sup>th</sup> century.
- Asia: e.g. music *alla turca* (e.g. W.A. Mozart 1784).
- Europe: baroque music in general (e.g. Antonio Vivaldi *Four Seasons* 1725).
- Modern music mixing typical elements from different continents (instruments, rhythm, melodies, languages etc.).

## TOOLKIT 2 AND 3: INTEGRATING MULTICULTURAL EUROPE/ MUSEUM AS SOCIAL ARENA AND BRIDGING-THE-GAP

### User generated content/ Participatory elements

- Invite the visitors to bring along expressive pictures relating to each continent that in their opinion are an incorrect or also derogative stereotyping; encourage the visitors to open a discussion based on this.
- Invite different local groups originating from the four continents (maybe in cooperation with certain institutions) who independently describe the features that are in their eyes characteristic for the continents – including their own. In a meeting, the participants are confronted with the results of the different groups. The subsequent discussion should be well moderated. Based on the stereotypes that are discovered in the discussion, an exhibition on this topic could be planned in cooperation with all groups.
- Ask visitors with a postcolonial background to reflect on the role of these allegories of the continents.

- Encourage the visitors to reflect on the fundamentally European shaped concept of the continents based on the schematic drawings in the book by Lewis/ Wigen *Myth of Continent* and to consider other divisions/ classifications of the world relevant today (e.g. religious, linguistic or social similarities and differences; migration flows, capital flows, energy consumption etc.).

### Searching and discovering (hands on, minds on)

- Provide selected attributes of typical representations of allegories, which the visitors align and photograph in a sort of mood board; pay particular attention to addressing as many senses as possible (e.g. Asia: spices, tea, silk, carpet, porcelain).

### Accompanying programme

- Invite the visitors to discuss the different perceptions of their continent: Do they understand Europe rather in a political or a geographical sense?
- Invite the visitors to discuss different topics:
  - Stereotypes of the different continental ethnicities: Where did they encounter them?

Can stereotypes be regarded as funny? If yes, in what situation? It is possible to lead this discussion on an online platform like twitter and to collect the most important posts in order to include them in the exhibition.

- Eurocentrism/ asiacentrism
  - Centres of economic power
  - Occidentalism/ orientalism
  - Symbols or gestures of power
- Workshop with migrants or asylum seekers: How do they interpret the figurines? How do they perceive the continents through the allegories? Subsequently, a discussion can follow: How do they themselves see the continents? Why did they come to Europe? How would they depict the European continent and their native country in a collage-like way?

## TOOLKIT 4: SYNAESTHETIC TRANSLATION OF PERSPECTIVES

CONCEPT DESCRIPTION Linda Greci SKETCHES Uwe R. Brückner

The scenographic concept for the two painted porcelain figures – representing allegories of the four continents: Europe and America (fig. 1), Africa and Asia (fig. 2) – tries to spotlight Europe's stereotypical self-perception as a superior, leading power in early modern times as well as its perception of the other continents. The attributes and symbols added to the four allegories reflect an iconographic register, spread by the reference book *Iconologia* by Cesare Ripa and linked to travel reports of the epoch (secondary objects). [Sketch 1](#)

**Dance of images.** The concept could be based on the idea of the image of Europe's self-perception with its ambivalent connotation between representation and imagination. To realise the curators' proposal of projected ceiling paintings, a choreographed 'dance of images' nurtured by the travel reports (representing the European perception of the other continents as inferior) and complemented by animated allegoric representations from *Iconologia* could be projected on the ceiling. Lying in deck chairs on a raised platform in association to a ship's deck, the visitors listen to travel stories with headphones and experience Europe's self-perception and its image of the others. The plot and

the storytelling can be developed in various chapters according to the curators' intention. To provoke a Change of Perspective the other continents' image and perception of Europe could flow in one of these chapters. The two Meissner allegories are showcased in a prominent and dialogical spatial situation. The centrally arranged showcases present the porcelain figures on slowly turning turntables which have an integrated light-source to throw the figures' shadows, wandering in slow motion along the walls. To remind the visitors of the shady side of European imperialism and colonialism the dramatic, choreographed lighting on the key objects could be perceived as a metaphoric projection of meaning, contrasting with their innocent rococo aesthetics. Along the wall and behind a look-through fabric screen, a huge object archive referring to a 'Wunderkammer' (cabinet of curiosities) with discovered, bought, traded and stolen objects from other continents mirroring the oppressive colonial realities. The play with light and shadow along the walls reveals the Corpus Delicti of Europe's imperialism and stands in hard contrast to the allegoric images projected on the ceiling and presenting a European perspective. [Sketch 2](#)

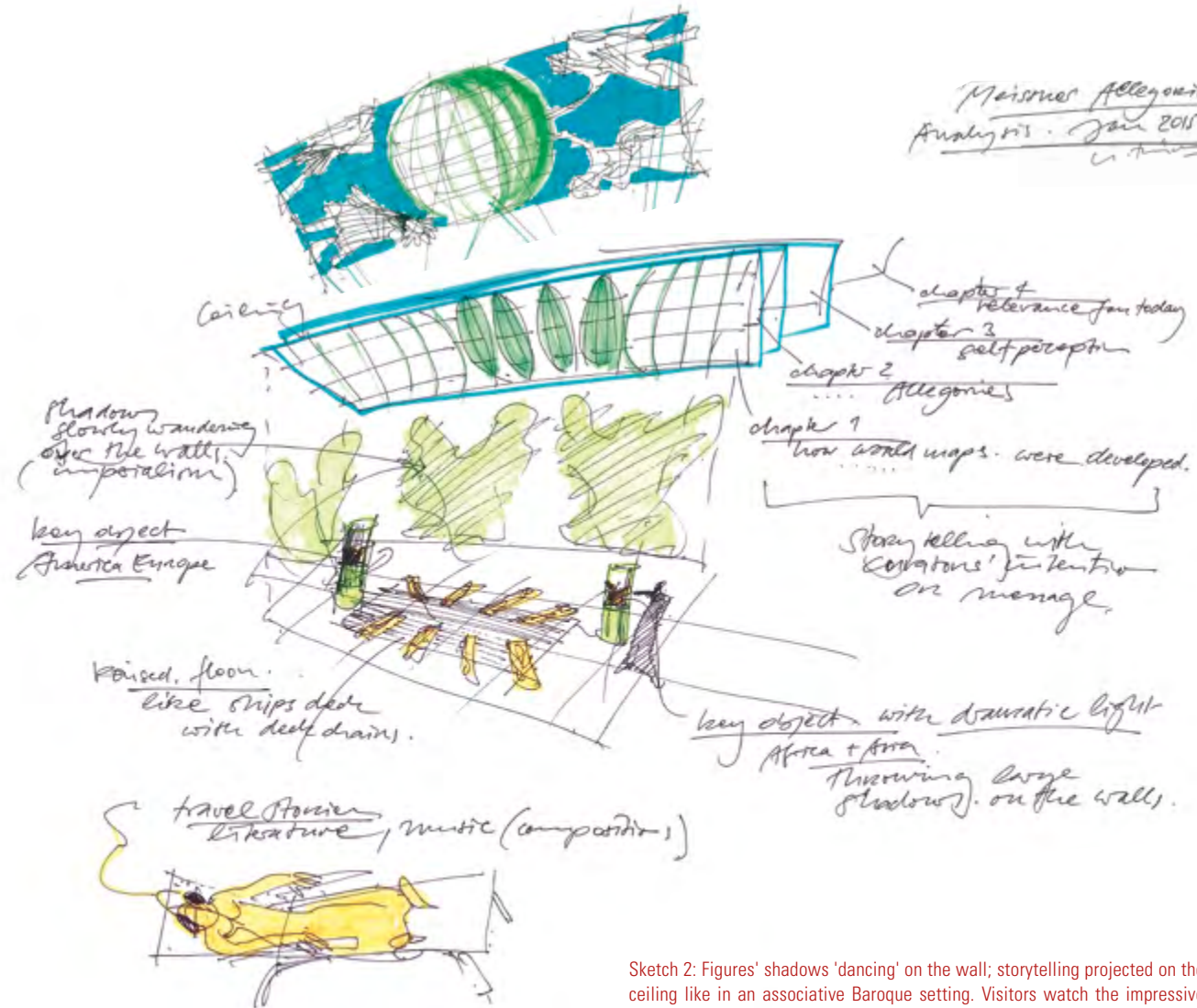
**'Wunderkammer' setting.** This room-filling installation can be reduced to or combined with a lower budget chamber version. The two allegories are set in scene in a dialogic situation in front of the showcase of the object archive, which serve also as a huge transparent screen for projections navigated by interactive, holographic touchscreens integrated in the two showcases of the allegories. The monitor allows visitors to individually demand the specific contents and reveals the meanings and interpretations of the figures and their attributes, for example of the sceptre (Europe) or the half-moon (Asia). The projections digitally transform the small figures into life-size appearances and highlight their attributes, which are symbols, that need to be decoded. Visitors can immerse into the symbolic worlds, experience new perspectives and stereotypes incorporated in the allegories and detect Europe's self-perception and its image of the other continents. Furthermore the projections can highlight the various transcontinental reference objects presented in the archive wall and reveal their migration stories and European dimensions. [Sketch 3](#)



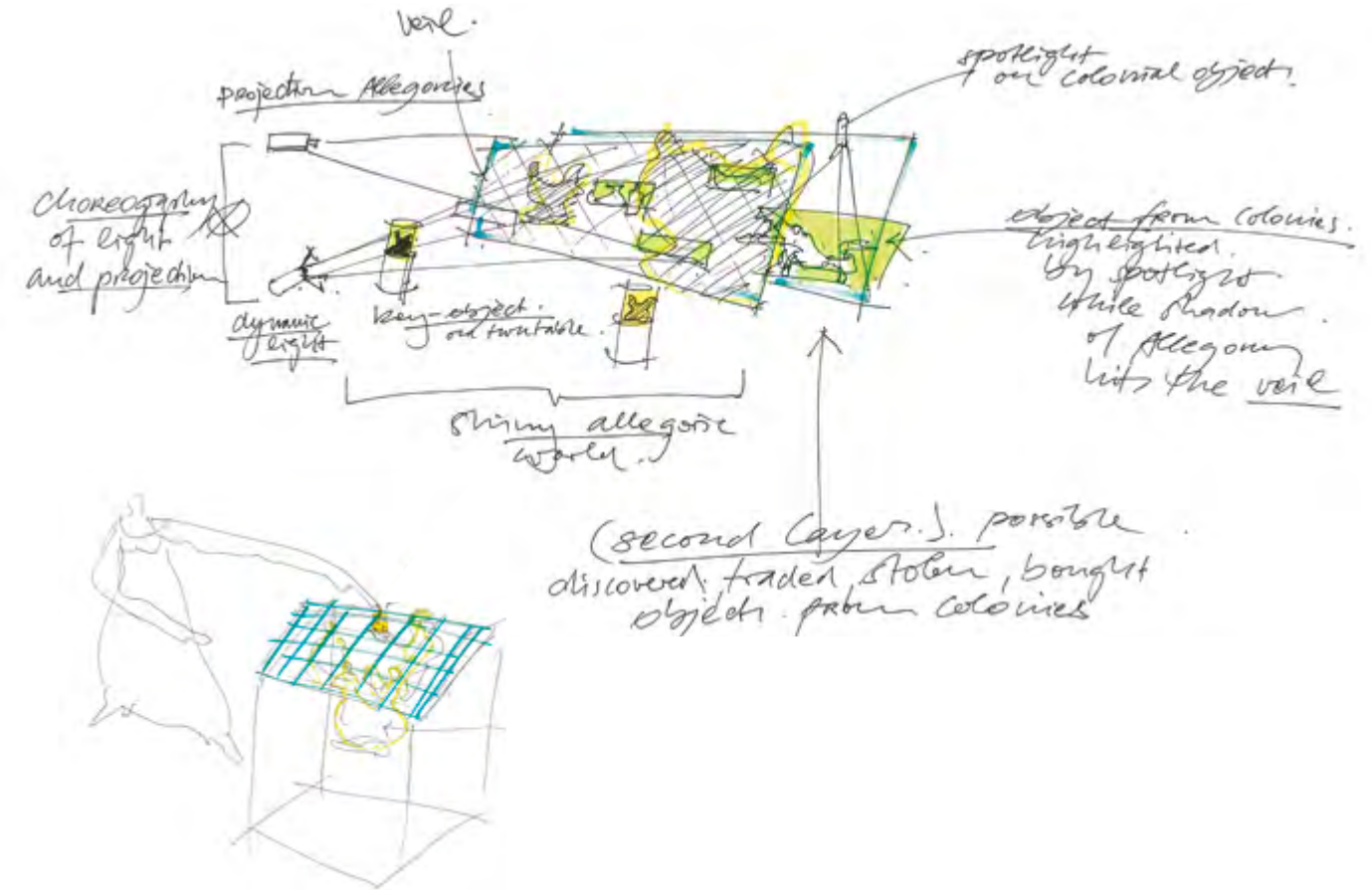
Sketch 1: Porcelain figures on slowly rotating turntables, throwing life-size shadows on the walls and the object archive mirroring European colonialism.



Maissner Allegories:  
Analysis - Jan 2015



Sketch 2: Figures' shadows 'dancing' on the wall; storytelling projected on the ceiling like in an associative Baroque setting. Visitors watch the impressive installation lying in deckchairs and listen to stories with headphones.



Sketch 3: Allegories in showcases with integrated holographic touchscreen positioned in a dialogical situation. A wall-size showcase contains secondary reference objects, which can be highlighted and detected through an interactive monitor.

## TOOLKIT 5: SOCIAL WEB

- Encourage the visitors to look for any kind of allegories in the non-museum context (paintings, fountains, etc.), to take a picture, share it online on the museum's homepage and to comment on their photographs or on those of others. This can be combined with a contest in order to increase the number of participants.
  - Invite the visitors to take part in a simple anonymous survey on what they perceive to be European. By presenting the results online (e.g. on Facebook) the participants have the possibility to check the quotes of other visitors.
  - Collect pictures of contemporary symbols representing the continents, but also symbols of fertility, symbols of wealth, symbols of power, ... in relation to the allegories. Pinterest could be a good place to open this collection to the public.
  - Share examples the European image of the others and the non-European image of the Europeans online (literature, artistic, architectural and games images, music, comics, cartoons and movie extracts).
- Create an online exhibition showing images of different continents that can be found on product packages and advertising.

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# EUROPE IN A BALLOON

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## **SCENOGRAPHIC EXHIBITION CONCEPTS (TOOLKIT 4)**

UWE R. BRÜCKNER: Sketches  
LINDA GRECI: Concept description  
**ATELIER BRÜCKNER, GERMANY**



### ABSTRACT

This Exemplary Unit is centred on a model kept in the Deutsches Technikmuseum in Berlin.

The flying machines designed and constructed at the end of the 18<sup>th</sup> century by Etienne de Montgolfier (1745-1799) and his brother Joseph de Montgolfier (1740-1810), Jacques-Alexandre-César Charles (1746-1843) and Marie-Noël Robert (1760-1820) aroused considerable enthusiasm and generated a great many utopian projects in the literature and the arts. They also gave rise to a major new fashion in France, and more especially in England, known as balloomania.

A vast amount of scientific and technical research took place prior to the invention of these machines. The successful development of the hot-air balloon, a machine propelled by brazier-heated air, required careful research into the very concept of heat. This research was undertaken both in France, by Antoine Laurent de Lavoisier (1743-1794), and in England, by Joseph Black (1728-1799). Similarly, the invention of the charlière, or gas balloon, a machine propelled by lighter-than-air gas fed into a balloon attached to a basket, required research into gas, which was known as pneumatic chemistry. This research was conducted in France by Lavoisier and in England by Black and other chemists, such as Henry Cavendish (1731-1810) and Joseph Priestley (1733-1804). Many balloons were constructed, first in France, then in England, and these were later flown in several

Figure 1: Model built in the 1990s, after an etching by Balthasar Anton Dunker. Source: Deutsches Technikmuseum in Berlin Photo: Arnaud Mayrargue

European countries, including Germany, Italy, Spain, the Netherlands, Switzerland and Poland.

Far from being an exclusively French invention, pioneered by the Montgolfier brothers Charles and Robert, the balloon therefore had more complex origins, reaching well beyond France's borders. Subsequent developments were only made possible by collaboration and competition not only in France, but also in England, and later in other countries, too. These interconnections will be explored further in the following unit, where we will also suggest Changes of Perspective.

### Message

The aim of this Exemplary Unit is to show that balloon flight in the Enlightenment constituted an important event in European history, from both a scientific and a technological point of view. This Exemplary Unit will focus on the notion that the construction of balloons represented a scientific and technical achievement that was only made possible by the existence of comprehensive networks for exchanging knowledge within Europe.

The unit will also show how this invention galvanized the public, with balloon events attrac-

ting huge crowds. It aroused powerful sentiments in each individual country, and united populations around a single great project. It therefore took on a utopian dimension, juxtaposing the mythical aspect of balloons (the dream of flying embodied by Icarus) with the utopian dream of conquering the air and creating new worlds.

Finally, it will demonstrate the major impact on fashion and the arts, for many countries witnessed a veritable balloon craze, leading to the creation of art objects illustrating this invention. This Exemplary Unit suggests Changes of Perspective in:

- the presentation and contextualization of balloons in museums, emphasizing communication and European knowledge exchange networks, and showing that this was the first time that the lighter-than-air concept had been applied to human transportation in Europe, although sky lanterns had already been used in other parts of the world (e.g. China and later Brazil);
- the way the public relates to these objects, particularly people who rarely visit museums.

We will look into the possibility of creating a Change of Perspective for objects held in science and technology museums, whereby their history and context

are also taken into account, along with their influence on ideas, the arts, utopian visions and fashion.

### DESCRIPTION OF THE HOT-AIR BALLOON MODEL

The chosen object is a 3D model of a hot-air balloon. It measures approximately 1040 mm in diameter and 2200 mm in height, and is made from plastic, wood and fabric. It was constructed in the 1990s by Werner Zorn, a model-maker from Berlin, and was made especially for the exhibition. This 3D model is based not on a real balloon, but on an 18<sup>th</sup>-century engraving by the Swiss artist Balthasar-Anton Dunker (1746-1807) called Postal Air Balloon.<sup>1</sup> Dunker wanted to illustrate an imaginary trip by postal hot-air balloon to China or Japan in the year 2440. He took Louis-Sébastien Mercier's (1740-1814) novel *L'An 2440, Rêve s'il n'en fut jamais* as his inspiration, which is often regarded as the first futuristic novel and was published in 1770.<sup>2</sup> Adopting a utopian standpoint, Mercier describes the world that Enlightenment philosophers yearned for, where the nobility is replaced by a society free of inherited wealth and privilege. After being asleep for seven centuries, the main protagonist wakes up and is introduced to a world of wisdom and reason by a guide. One of the chapters in the second volume of the fourth edition, which came out in 1784, is devoted to the hot-air balloon, which had recently been invented by the Montgolfier brothers. In it, Mercier describes both the craft and its passengers

1 A picture of the engraving can be found here: <http://imaginaryinstruments.org/postalair-balloon/>.

2 A digital copy of the novel can be found here: <http://gallica.bnf.fr/ark:/12148/bpt6k6571684d>.



(birdmen), who conquer 'entire regions of the atmosphere and float upon this invisible ocean, with the eagle beneath their feet' (Mercier 1786: 299).

The lower part of this object features tiny models of a telescope on the left, and a 'canon to awaken the people of the towns who have agreed to hear the serenades' on the right. Elsewhere, there is a model of a complete town with church, hospital and a 'big shop for combustible material' – the fuel needed for the balloon to fly. All these models symbolise at the same time new scientific instruments and a new utopian world.

#### **Previous and present allocation in exhibition contexts**

The object can be viewed in the *Deutsches Technikmuseum* in Berlin, a museum that covers a broad spectrum of ancient and more recent technology, and highlights the various historical connections between culture and everyday life. It is exhibited in the section devoted to space, called *From Ballooning to the Berlin Airlift*, which illustrates the history of German aviation (it is subtitled *200 years of German aviation history*). This section features not only objects that are lighter than air, but also some

that are heavier, and traces the development of knowledge and technology in this field. The items on display are either genuine artefacts, full or reduced-scale models of real objects, or more imaginative objects relating to the conquest of the skies. The presented object belongs to the latter category, and forms part of a descriptive and chronological presentation of flying objects. The exhibition's purpose is to highlight the advances in science and technology over the past two centuries, and to remind people that flying is one of humanity's most ancient utopian dreams, which became a reality thanks to the invention of increasingly sophisticated machines.

#### **Condition of the object**

Good condition, no damage

#### **Origin of the object**

Deutsches Technikmuseum, Berlin

**Era** 20<sup>th</sup> century

#### **Dimensions**

1040 x 2200 mm (diameter x height)

#### **Holder/ Lender/ Collection**

Deutsches Technikmuseum, Berlin

### **SECONDARY OBJECTS**

#### **Postal hot-air balloon bound for China, in the year 2400**

- DIMENSIONS: 419 mm (length) x 2940 mm (diameter)
- DESCRIPTION: This etching, with watercolour highlights, comes from the Edmond de Rothschild collection. It was produced in 1784, a year after the first hot-air balloon flight, inspiring many utopian visions. The *Postal Hot-Air Balloon* is one of 1,784 pictures of the air-mail vehicle of the future. The number 2440 just below the crown refers to the future utopian society described in Louis-Sébastien Mercier's novel *L'An 2440, Rêve s'il n'en fut jamais* (though no such balloon appears in the novel). The etching is an example of the vehicles that were imagined at that time, such as flying boats that would provide a pleasurable experience for every passenger pro bono publico, but also serve to wage war. The 3D model that has been chosen was based on one such engraving. At the bottom of the etching, there is a great deal of interesting information about the objects it depicts (a 'large public telescope', a 'canon to awaken the people of the towns who have agreed to hear the serenades', and an organ 'to play serenades') and about the utopian world they represent a technologically new world in touch with people's imaginations.



Figure 2a : Postal hot-air balloon bound for China, in the year 2400, 1784.  
Source: © RMN-Grand Palais  
Photo: T. Le Mage

### Hot-air balloon chair

- DIMENSIONS: 460 mm (length) x 430 mm (width) x 910 mm (height)
- KIND OF OBJECT: Carved and painted beech; trim; drugget.
- STAMP: On the cross behind the seat, punch: 'J.B.B.DEMAY' and figure carved in a medallion on the case: 'L.D.C.'
- DESCRIPTION: This Louis XVI chair is one of a pair and was made around 1785 by the Parisian cabinet maker Jean-Baptiste Demay. It was fashionable to represent hot-air balloons on all sorts of objects around the time of the first spectacular flights by the Montgolfier brothers, Charles and Robert. It features reeding in the lower part, knotwork, and a beaded medallion with initials (presumably those of the client) in the upper third, all very finely carved.

This pair of chairs was acquired by the balloonist and photographer Nadar in 1897 and is part of the air buoyancy Nadar collection in the *Carnavalet museum* in Paris.

### Reason for ensembling

These objects illustrate the population's expectations and the development of public imagination triggered by the invention of hot-air balloons at the end of the 18<sup>th</sup> century:

- First object: 3D-model based on an etching by the Swiss artist Dunker. There is a great deal of interesting information at the bottom of the etching that is not represented on the chosen object. They therefore complement each other. The content of the engraving (e.g. 'organ to play serenades', symbolizing the union of technology and utopia) reflects the emergence of the utopian thought that was to flourish in the 19<sup>th</sup> century.
- Second object: this chair, the back of which depicts a hot-air balloon, symbolises a whole set of fashionable objects. It highlights the importance of this invention in the arts, the vogue that ensued and the importance of the Enlightenment's utopia.

These two objects also serve as proof of the ties between science and the public at the end of the 18<sup>th</sup> century. This relationship was hugely influenced by the positive approach to science and

progress advocated by Enlightenment philosophers such as Jean-Jacques Rousseau (1712-1778), whose observations of birds' movements led him to wonder why humanity was banned from the skies and whether it would be possible to create machines that allowed men to fly (Rousseau [1742], *Le Nouveau Dédale*).



Figure 2b : J.B. Demay. Chaise à la montgolfière. Paris, musée Carnavalet, 1785.  
Photo: © Rémi Briant/ Musée. Carnavalet/ Roger-Viollet

# CHANGE OF PERSPECTIVE (COP): 'ONE OBJECT – MANY VISIONS – EUROVISION'

## SPATIAL FRAMEWORK

### 1. The kind of museum the module relates to

The module is designed for a science, history of science or aerospace museum that has objects related to balloons. It would also be suitable in an art gallery featuring hot-air balloon objects.

### 2. Intended relationship/ connection to the permanent exhibition

Several modes of interaction and connections could be considered, depending on the place and the audience. The thing they all have in common is the need to stress the European dimension, as well as the need to attract new visitors. We could therefore envisage presenting the object from a new perspective, and while it is by no means compulsory, it might also be desirable to modify the other objects presented in this exhibition.

### 3. Integration into a larger context

This object could serve as the centrepiece of an exhibition on the theme of *Europe in a Balloon*, portrayed as a vector for European knowledge. Several

events could be designed around it, based on other key objects such as genuine artefacts, engravings, models, laboratory utensils, and materials allowing members of the public to perform experiments, take part in different workshops, and so on.

### 4. Criteria of selection related to EMEE

The selection criteria for choosing are provided given in order of priority, based on their relation to the Toolkits 1 and 3, and the way they exemplify all the three main aspects, namely: technology, utopia and balloomania.

### 5. Further use

This ensemble, constituting a single coherent module, could be made available to different audiences, particularly non-museum-goers. We believe that the Change of Perspective we are advocating would generate interest, motivation and curiosity among people who do not usually go to museums. It would also be possible to set the module up outside museums.

## TOOLKIT 1: MAKING EUROPE VISIBLE

### 1. The object as 'migrant'

Because the chosen object is a model, this criterion cannot be fulfilled. However, its presence can be justified by the fact that it symbolises a specific period in the development of the conquest of the skies, as well as the conquest of new regions. This was remarkable not only because of its impact on science and technology, but also because of its influence in other areas, such as the arts, literature and fashion an influence that could be felt throughout Europe (e.g. balloomania in England).

### 2. The background of the circumstances of the making of the object

The history of science is punctuated by the testing of balloons, with more or less utopian constructions of flying machines. After Leonardo da Vinci (1452-1519) and his famous machines came the Italian Jesuit Francesco Lana de Terzi (1631-1687), who devised a lighter-than-air flying machine in 1670. In 1709, a Portuguese monk called Bartholomew Lawrence Gusman offered to build the king a flying machine in the manner of birds. This utopian dimension led to a great enthusiasm for such flying objects, especially in the arts, literature and fashion (e.g. balloomania in England).

The model can therefore be viewed from several different standpoints. We can consider the object that it represents (i.e. a balloon),



whose creation, production and development were only made possible by the brilliance of the Montgolfier brothers. This is also the case for the balloons filled with lighter gas, known as balloon gas, which probably would not have seen the light of day without the two Frenchmen. However, if we examine all the knowledge that was needed to create these machines, on a conceptual level, as well as on a technical one, it soon becomes obvious that hot-air balloons owe their existence to the work of many other experts, be they French, English, or of other nationalities, and this changes our perception of these inventions. On a conceptual level, the Montgolfier brothers must have been aware of the advances made by Lavoisier in France and Black in Great Britain. A few years before their first flight (1783), these two men were able to define the concept of heat, which is what allows hot-air balloons to leave the ground. Charles and Robert also needed to understand the advances in gas chemistry, and in particular the discovery and production of hydrogen in 1766 by the English scientist Henry Cavendish and the work by Joseph Priestley, for their machine to fly. The first flight would not have been very impressive without Latex, which is needed

to make the outside of the balloon waterproof and which was first discovered in South America by the Spanish-Italian originating Christopher Columbus (1451-1507) in 1492, then forgotten and only rediscovered nearly two centuries later by Charles Marie de La Condamine (1701-1774), with the help of the chemist Pierre Joseph Macquer (1718-1784).

On a technical level, hot-air balloons are the combination of several categories of knowledge, with very different regional – and particularly European – origins (French, British, German, Swiss, etc.). This means that its invention was the result of pre-existing networks that allowed these ideas, technologies and knowledge to circulate, through learned journals, letters and travellers' accounts. From this point of view, hot-air balloons combine and symbolise knowledge from the whole of Europe.

### 3. Cultural transfer by means of transregional networks

This object was chosen for its potential to highlight the importance of the ideas and knowledge that were circulating around Europe during the Enlightenment, at the time of the development of

lighter-than-air flying objects such as hot-air balloons and gas balloons. This means that transregional networks, primarily between England and France, were responsible for the invention represented by the chosen object.

Learned journals played a key role in circulating and exchanging these ideas and this knowledge, especially between France and England. The *Philosophical Transactions* of the *Royal Society of London*,<sup>3</sup> for instance, allowed French experts to keep up to date with the very latest discoveries of their English colleagues. Likewise, the *Journal des Sçavans*<sup>4</sup> kept the English informed of the work conducted across the Channel by eminent scientists such as Macquer in chemistry, and Lavoisier in physics and chemistry.

Another way of exchanging ideas was through institutions such as the *Royal Academy of Sciences* in Paris<sup>5</sup>, the *Royal Society* in London<sup>6</sup>, the *Academy of Sciences* in Turin<sup>7</sup>, the *Academy of Sciences* in Berlin<sup>8</sup>, and the *Academy of Sciences* in St Petersburg<sup>9</sup>. Lastly, exchanges between researchers and their own travels helped this knowledge to spread. Lavoisier was a foreign member of the English *Royal Society*, and Black a foreign associate member of the French *Academy of Sciences*.

The invention of hot-air balloons in France also spurred the creation of new transregional networks at the end of the 18<sup>th</sup> century. The advances that were made allowed people to dream about flying machines and imagine ways of piloting them, ultimately leading to the creation of the airship in the mid-19<sup>th</sup> century. Hot-air balloons not only

3 Digital copies of the journal can be found here: <http://rstl.royalsocietypublishing.org/>.

4 Digital copies of the journal can be found in the Bibliothèque National France: <http://gallica.bnf.fr/>.

5 The online presence of the Royal Academy of Sciences can be found here: <http://www.academie-sciences.fr/fr/>.

6 The online presence of the Royal Society in London can be found here: <https://royalsociety.org/about-us/history/>.

7 The online presence of the Academy of Sciences in Turin can be found here: <http://www.biodiversitylibrary.org/bibliography/11451/#/summary>.

8 The online presence of the Academy of Sciences can be found here: <http://bibliothek.bbaw.de/>.

9 The online presence of the Academy of Sciences in St Petersburg can be found here: <http://eulerarchive.maa.org/historica/places/stpetersburg.html>.

symbolized exchanges, they also made them physically possible, by allowing people to move around, travel, make conquests, and visit other populations and new regions, notably in England, Belgium, the Netherlands, Germany.

Nevertheless, there was also a very real element of competition, and in their letters, it was not unusual to find experts complaining to their colleagues abroad about their lack of response to their research and demanding that their discoveries be given priority. Such behaviour could sometimes be construed as scornful. Black often accused La-voisier of ignoring his research, and this explains why English newspapers mocked the Montgolfier brothers' invention for so long.

When we take a closer look at the chosen object, the consequences of these exchanges start to become apparent, as the technologies and concepts clearly came not only from France, but also from Great Britain. After their invention, hot-air balloons would be developed in many other European countries, too, including Italy, Spain, Portugal, Germany and even countries further afield.

#### 4. Culture-spanning contexts

Being able to fly is one of humanity's oldest desires and utopias, and after the rise of the Enlightenment philosophers<sup>10</sup>, many people – not just scholars, but ordinary citizens, too – started to wonder whether this dream might just come true.

Before hot-air balloons were invented, this idea was present not only in science, but also in literature and the arts. Early plans for flying machines had drawn an analogy with bird flight. As a consequence, in the literary field, many authors, such as Rousseau, had asked, 'what privilege can birds have to exclude us from their trip, when fish admit us to theirs' (Rousseau [1742], *Le Nouveau Dédale*, Mercure de France). After the invention of balloons, the aerial utopian dimension emerged in literature. The newspaper's editor trumpeted, 'Suddenly the superb machine takes a sublime flight, soars through the air [...]. This fortuitous but faithful emblem of the destinies of the Republic strikes all viewers.' (Journal des débats et lois du corps législatif, vol.103). Joseph Lakanal (1762-1845) added, 'Montgolfier drew a way through the air, like the Argonauts made their way through the water [...] the first ship that was launched prepared the discovery

of the New World [...] the balloon was to serve our days of freedom, and be a famous battle in the main instrument of victory.' (Lakanal 1838: 104). This utopia could also be found in the highly politicized theatre genre so. The aerial adventure was indeed 'a very important element of the utopian representation of revolutionary politics.' (Turner 2010: 39-43).

After hot-air balloons had been invented, the theme emerged once again in fashion and the arts, first in France, then in England as well as in other countries. Authors described both real and imaginary travels triggering an abundant artistic production, exemplified by the balloomania in England (Verne 1851).

Despite this sort of shared culture, hostility persisted, with hot-air balloons generating competition over their mode of production, and even potential conflict in the military sphere.

#### 5. Cultural encounters as theme of the object

This approach is not relevant to these selected objects.

#### 6. Aspects of the perception of the self and the other

This approach is not relevant to these selected objects.

#### 7. The object as icon

The chosen object itself cannot stand as an icon for the European culture of memory. But the conquest of the airspace in general was very important for all European countries, turning the newly invented

<sup>10</sup> See also: Keyword Flying in Diderot, D. and le Rond d'Alembert, J. (eds) , *Encyclopédie, ou dictionnaire raisonné des sciences, des arts et des métiers, etc.*, University of Chicago: ART-FL Encyclopédie Project (Spring 2013 Edition), Robert Morrissey (ed), <http://encyclopedie.uchicago.edu/>

alloon into an icon. It was Icarus' ancient dream of being able to fly come true. It generated such enthusiasm that it inexorably spread throughout Europe, in technology, literature, fashion and the arts.

### 8. 'Object-narration'

This approach is not relevant to these selected objects.

#### EUROPEAN RE-INTERPRETATION OF THE OBJECT: IDEAS OF MEDIATION

##### Maps

Zoomable maps illustrating the different phases in the development of the hot-air balloon could be used to remind visitors of the history of its invention:

- MAP I: the exchange of concepts and technologies between France and England; the travels of Benjamin Franklin (1706-1790) and Ami Argand (1750-1803) that convinced the English of the importance of the balloon's invention, and the spreading of this invention to other fields, in the shape of art objects, fashion fabrics and literary fiction (Categories 2 and 4);

- MAP II: early research and the first experiments conducted in the Annonay region of France by papermakers Etienne and Joseph Montgolfier;
- MAP III: the first flights around Paris and elsewhere in France;
- MAP IV: the gradual spread of the invention throughout Europe: Germany, Italy, Spain, the Netherlands, Switzerland and Poland (Categories 3, 7 and 8);
- MAP IV': the difficult crossing of the Channel (Categories 3 and 7);
- MAP IV'': increasingly frequent flights by Jean-Pierre Blanchard (1753-1809) and others in different European countries (Frankfurt, The Hague, Ghent, Basel, Poland), and later in the United States (Categories 3 and 8).
- MAP IV''': a map showing the development of balloon flights during the 19<sup>th</sup> century, the contributions and exchanges with other European countries (Germany, England), particularly on the subject of the machines' gradual motorization.

Change of Perspective: this presentation should show that the invention and development of hot-air balloons were made possible by scientific research undertaken in several European countries during

the Age of Enlightenment. This research, heavily reliant on communication and exchange, then spread to other fields in Europe. As mentioned previously, it concerned not only science and technology, but also the decorative arts (i.e. fashion) and utopian literature. The existence of close connections between different countries led to the production of all manner of hot-air balloon-related objects.

##### IN FASHION:

- Paper fans featuring pictures of hot-air balloons (a reminder that the Montgolfier brothers were papermakers), hot-air balloon packs of cards in Germany, ombre (ancient trick-taking game) packs in France, games for children;
- Aristocratic objects: embroideries, Jouy-print fabric for upholstered armchairs and bed curtains, various boxes, bird cages, walking-stick handles (so-called 'Pilâtre de Rozier' style), hot-air balloon-style chairs;
- Earthenware and porcelain items aimed not just at wealthy clients, but also at ordinary people. The patterns on some objects, such as decorated plates, were used as revolutionary propaganda;
- Objects reflecting the aristocracy's interest in balloon ascents and the scientific and technical aspects. Artefacts such as hot-air balloon style clocks, illustrated the harmony between aesthetics and advances in science and technology;
- Clothing: the example of puffed sleeves.

Science, often embodied by balloons, occupied a central place in fictional and utopian literature, as exemplified by the descriptions in Mercier's *Tableau de Paris*, Fulgence Marion's *Les Ballons et les Voyages Aériens*, articles in the *Memoirs of the Republic of Letters*<sup>11</sup> and the *Political Paper of Brussels*, published in the Austrian part of the Netherlands (which roughly corresponds to present-day Belgium), Edgar Allan Poe's (1809-1849) *Extraordinary Tales*, and Jacques-Henri Bernardin de Saint-Pierre's (1737-1814) *Harmonies*. As for poetry, there are many references in the 1780s volumes of the periodical *l'Almanach des Muses*.

### The trans-regional, multi-perspective view on the object

Several activities could be used to highlight the possibility of a presentation with a COP:

- Exchanges (oral, written, online, etc.) with visitors to find out what they know about the desire to fly;
- Pros and cons of trips in hot-air balloons mentioned in utopian and fictional literature:
  - Book: *Five Weeks in a Balloon* by Jules Verne

- Film: *Five Weeks in a Balloon*, based on Jules Verne's novel (1962, Irwin Allen);
- Comparison between old and more recent balloons: What are the similarities? What are the differences? Hot-air balloons versus gas balloons;
- Role play: the visitor is the inventor (Category 2):
  - Workshop on gas (*In Cavendish, Priestley and Lavoisier's workshops*)
  - Workshop on heat (*Hot air rises*) in relation to the research by Black and Lavoisier
  - Paper and rubber workshops: for rubber, we can highlight the exchanges related to the discovery of rubber in Central America and the ensuing research in Europe, first by Macquer in France (stabilization), then by Dunlop and Goodyear in England (vulcanizing process)
  - Workshop on hot-air balloon production and operation (the Annonay papermakers)
  - Writing workshop: correspondence between German, Portuguese and Italian writers on the flight of hot-air balloons, each defending his views through a work of fiction
  - Clothing workshop (ballooning fashion).

In addition to the maps described above, partnerships could be established with other museums and a network could be set up between different locations, inside and outside museums, based on the theme of hot-air balloons: *Musée des Arts et Métiers (Museum of Arts and Crafts)* and *Carnavalet Museum* in Paris, *British Library* and *Science Museum* in London, *Deutsches Technikmuseum* in Berlin. This network could be both physical, with visitors moving from one museum to another during trips abroad, more or less following the historical journey of this invention through Europe, and virtual, through the use of interactive displays referring to the other areas.

### IN FRANCE:

- At the *Museum of Arts and Crafts*, visitors will be able to see a reconstruction of Lavoisier's laboratory (cf. Figure 3), examine the question of heat, and learn about the discovery and production of gas.
- At the *Aerospace Museum* (Le Bourget), visitors will be able to enjoy the collections exhibited in the first balloon room.<sup>12</sup> These include models of balloons and baskets, as well as fashionable and utopian objects, including engravings, paintings, art objects, furniture, and fabric, all featuring illustrations of balloons (cf. Figure 4). Those lighter and heavier than air could be compared.
- At the *Carnavalet Museum*, visitors will be able to observe just how far the early balloonists' achievements stirred public enthusiasm in France under Louis XIV's reign. For several months,

<sup>11</sup> See Vol. 23, 1783, in particular.

<sup>12</sup> Find the online presence of the Aerospace Museum here: [http://aama.museeairespace.fr/amismuseeair/pages/la\\_salle\\_des\\_ballons.html](http://aama.museeairespace.fr/amismuseeair/pages/la_salle_des_ballons.html).

Figure 3 : Lavoisier's laboratory  
 Source: © Musée des Arts et Métiers – NAM, Paris  
 Photo: Michèle Favareille



chairs, hairstyles, chandeliers, dresses, buttons, and every other conceivable item were in the hot-air balloon style. This trend also influenced the patterns on everyday earthenware items such as this plate (cf. Figure 5).

#### IN GREAT BRITAIN:

— The *Science Museum* in London has an exhibition space called 'Flight'.<sup>13</sup> Several of the exhibits illustrate the military use of hot-air balloons (Battle of Fleurus),<sup>14</sup> as well as the extent of balloonomania (cf. Figure 6).<sup>15</sup>

#### IN GERMANY:

— As in the Paris *Aerospace Museum* (Le Bourget) and the *Science Museum* in London, it would be interesting to compare lighter- versus heavier-than-air objects at the *Deutsches Technikmuseum* in Berlin.

13 Find more information here: [http://www.sciencemuseum.org.uk/visitmuseum\\_OLD/galleries/flight.aspx](http://www.sciencemuseum.org.uk/visitmuseum_OLD/galleries/flight.aspx).  
 14 Find more information here: [http://www.sciencemuseum.org.uk/objects/penn-gaskell\\_collection/1946-125.aspx?keywords=balloon](http://www.sciencemuseum.org.uk/objects/penn-gaskell_collection/1946-125.aspx?keywords=balloon).  
 15 Find more information here: [http://www.sciencemuseum.org.uk/objects/penn-gaskell\\_collection/1946-161.aspx](http://www.sciencemuseum.org.uk/objects/penn-gaskell_collection/1946-161.aspx).



Figure 4: Clock featuring the Charles and Robert balloon and the barrels of gas needed to fill it. Dimensions: 460 mm (length) x 430 mm (width) x 910 mm (height)  
 Clock made from silver-plated copper, painted wood and gilt bronze representing the balloon designed by Jacques Alexandre César Charles and Marie-Noël Robert just before the flight of 1 December 1783. This clock is a rarity, as it faithfully depicts the mundane stage of inflating the balloon with hydrogen gas generated in barrels.  
 Late 18th century.  
 Source: Aerospace Museum, Le Bourget, France.  
 Photo: ©Musée de l'Air et de l'Espace/ Inv. DAB 1789.



Figure 5 : Balloon-style plate, Nevers, circa 1783  
 Fire-clay earthenware, polychrome, 22.5 cm diameter  
 Assiette au ballon: Faïence nivernaise. Paris, musée Carnavalet.  
 Photo: © Musée Carnavalet / Roger-Viollet



Figure 6: Painting on a snuff-box lid depicting the world's first military observation balloon. The Entreprenant was used by the French Republican Army to observe the combined Austrian and Dutch forces at Maubeuge on 26 June 1794. This was the first battle to be won through control of the air. The balloon was piloted by scientist Captain Charles Coutelle.  
 Source: © Science Museum, London.  
 Photo: Photo no.: 10304337. Photo: Science Museum/Science & Society Picture Library. Date taken: 20 October 2003 13:47.

## TOOLKITS 2 AND 3: INTEGRATING MULTICULTURAL EUROPE/ MUSEUM AS SOCIAL ARENA AND BRIDGING THE GAP

### User-generated content/ Participatory elements

Strategies need to be developed to attract both visitors and non-visitors. Collaboration should first start with a specific group of non-visitors based in the vicinity of the museum and start working on long term collaboration.

Visitors and non-visitors could be asked about how people travel today in Europe, and invited to bring relevant documents along (tickets, photos, books, newspapers).

- Children and teenagers
  - Ask them how people used to travel a long time ago and how they might do so in the future. Have they seen any fictional films about it? Could they describe one and tell the story?
  - Ask them how The Little Prince in the book by Antoine de Saint Exupéry travelled.
  - Ask them how Samuel Ferguson, the hero of *Five Weeks in a Balloon* by Jules Verne, travelled.

- Everyone
  - Ask them how modern-day inventors Bertrand Picard and André Borschberg dreamed up *Solar Impulse*<sup>16</sup> and travelled with it. Why is it important for the future?
  - Use an interactive online out of the museum: everyone adds content (photos, texts, movies) connected with the development of balloons. Then non-visitors might be motivated to come to the museum and see original objects.
  - Construct models of balloons; write a newspaper article about the first flight.
- Migrants
  - Recent migrants they could be asked how they travelled from other countries. Ask them to bring along photos of their home country;
  - The children and grandchildren of migrants could find out from their parents and grandparents how, why and when they came. Was it the same for those who came from Europe as it was for those from other continents? What means of transport did they use to travel from these countries? If they do not know, they can use their imagination.

Have they visited the country where their parents or grandparents were born? Did they use the same means of transport as them? Have they heard of sky (Kongming) lanterns (China, Brazil)?

### Searching and discovering (hands on, minds on)

Visitors could carry out a few experiments themselves in workshops:

- Minds on
  - Children and teenagers: by defining the concept of heat using historical texts (e.g. newspapers)
- Hands on
  - Children: by making hot-air balloons out of paper
  - Teenagers: by experimenting with and producing hydrogen gas using the same simple equipment as Cavendish and Charles, and finally, by attempting to 'replicate' their experiments from manuscripts and newspapers of the day, taking account of the materials the experts had to hand.

This will give visitors better insight into how hot-air balloons and gas balloons work, and will bring them face to face with the difficulties that their inventors encountered. It will allow them to relive the discovery process, understand the methods behind it and see how it resulted from the knowledge that was circulating around Europe at that time.

<sup>16</sup> Find some short films on this topic here: <http://info.solarimpulse.com/en/multimedia/educational-material/#.VgkEZ30TaV5>.

- Especially for non-visitors (e.g. adult migrants): the same preparatory activities could be offered via organizations for migrants and pursued at the museum.
- These activities could be supplemented by a joint project on the learned journals (or summarized contents) that were used by inventors to exchange information and knowledge prior to the invention of hot-air and gas balloons: the *Philosophical Transactions of the Royal Society of London*<sup>17</sup> and the *Journal des Scavans*<sup>18</sup>. A map of interactions with these summarized contents could be made.
- The articles in these journals could also be used to shed light onto French people's enthusiasm and the balloomania that swept through England.

### **Accompanying programme**

Different points of view will be aired to help people understand the importance of this invention, not only from a scientific and technological point of view, but also in terms of the consequences for the arts, culture and utopian visions. To this end, other places will be called upon, as well as other media

(writings, engravings, paintings, and fictional stories and films) illustrating different social aspects of this European discovery, with all its ambivalences: attraction to a utopian future, the fears relating to it, technological change and its consequences for the army and navy. Experts could also be invited to give lectures, roundtable discussion about the position of scientist today organized, books with utopian content discussed.

17 Digital copies of the journal can be found here: <http://rstl.royalsocietypublishing.org/>.

18 Digital copies of the journal can be found in the Bibliothèque National France: <http://gallica.bnf.fr/>.



## TOOLKIT 4: SYNAESTHETIC TRANSLATION OF PERSPECTIVES

CONCEPT DESCRIPTION Linda Greci SKETCHES Uwe R. Brückner

The hot-air balloon serves as an example to illustrate how the exchange between experts from different European countries leads to great inventions and discoveries. The example makes the so-called French invention an object of national pride, which was based on knowledge combined from several research fields made in many European countries, visible in versatile ways. The object should be seen and staged in the area of conflict between a symbol of power and national superiority on the one hand, and an icon for cooperation and invention crossing national borders on the other. The unifying dream of flying and the general enthusiasm about the invention of the hot-air balloon finds its reflection not just in science but also in literature, art and design, leading to a pan-European fashion and even a proper balloomania in Great Britain. Through the staging of the hot-air balloon and the accompanying secondary objects these messages should be expressed and made perceivable for the visitors.

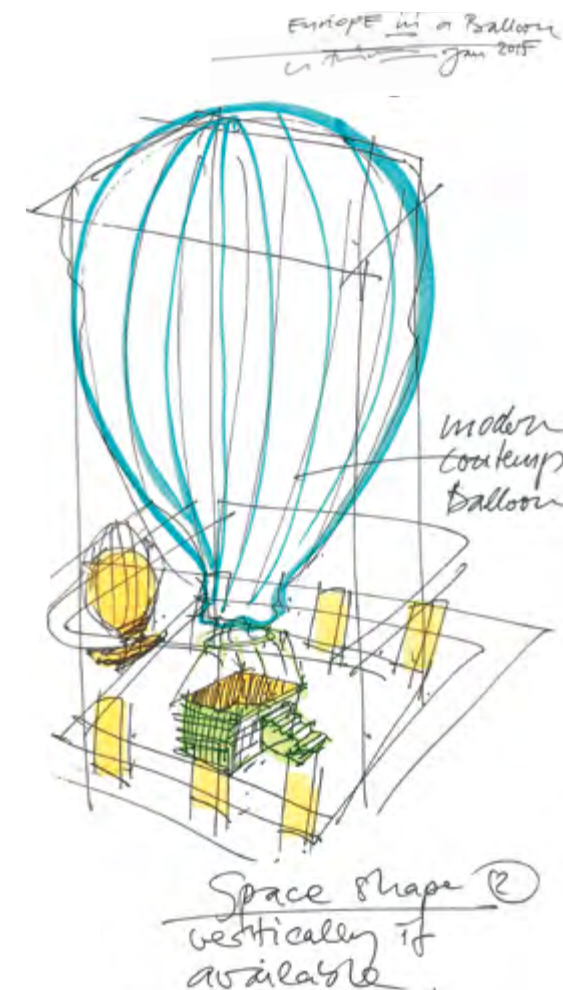
**Carrier of European knowledge.** The scenographic concept was inspired by the narrative thread of the *Scientists Dialogue*, which referred to the European knowledge exchange networks – newspapers, journals, institutes, interviews, perso-

nal contacts and exchange between (travelling) experts and researchers of different national origins. Visitors can access an authentic balloon basket and listen to various statements of scientists, engineers and pioneers from different European countries via headphones in different European languages. Standing in the balloon basket, the visitors in the role of balloonists can then observe the moving floor or ceiling projections illustrating a flight over Europe. The maps could illustrate the different phases in the development of the hot-air balloon to remind visitors of the history of its trans-regional invention.

Interactive touchscreen monitors (with information on demand), installed at the top edge of the balloon basket, offer secondary, informative material like photos, films, interviews, texts, audio-plays etc. about the hot-air balloon and other reference objects. The balloon basket becomes symbolically a carrier and container of European knowledge and therefore the emblem of the curators' main message. In its spatial surrounding, secondary objects like furniture, clothing, etc. are displayed in order to make the European dimension of the balloon fashion exploratory. *Sketch 1 und 2*

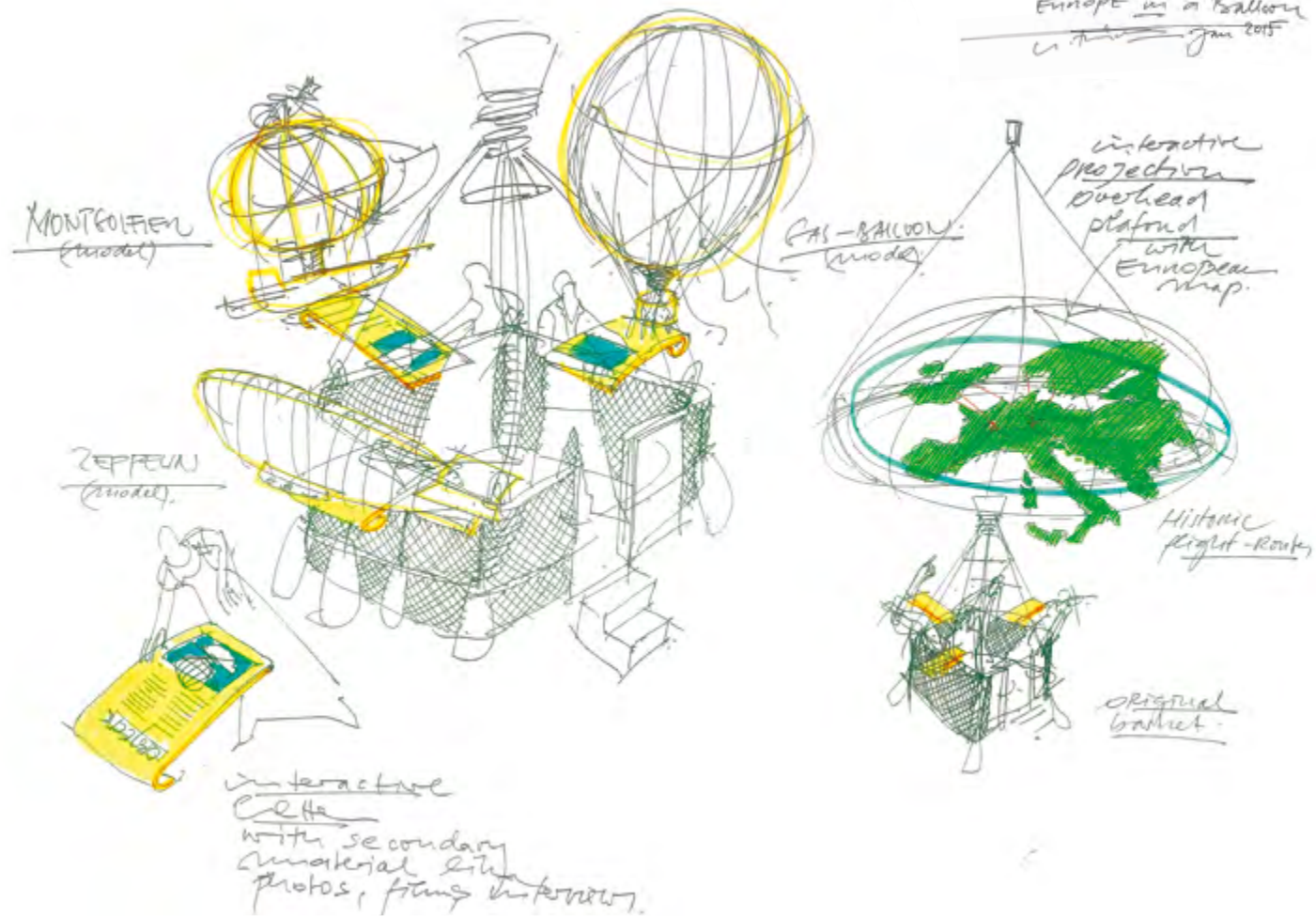
### Balloon membrane transforming space.

The installation of the balloon basket as a small, low budget version, could be extended to a space-filling exhibition setting. The hot-air balloon's membrane could dominate the spatial setting and covers the entire interior surface of the museum space, keeping its shape through constant external ventilation (air pressure). The space seems to breathe and creates a light, airy atmosphere. The museum's space has a transformative potential for a contextualised staging of the objects and a dialogue with the venue. The key object, *Dunker Model*, is staged in the middle axis, in the focal point of the accessible balloon basket, and is flanked by the reference objects (like the chair, the clock or the balloon illustrations). The various scientific, design and art objects influenced by the dream of flying could be exhibited according to the curators' intention and the size of the space. Optionally, an outline shape of Europe is projected (or printed on a carpet) indicating historic venues of Europe that played a role in the hot-air balloon's history. *Sketch 3*

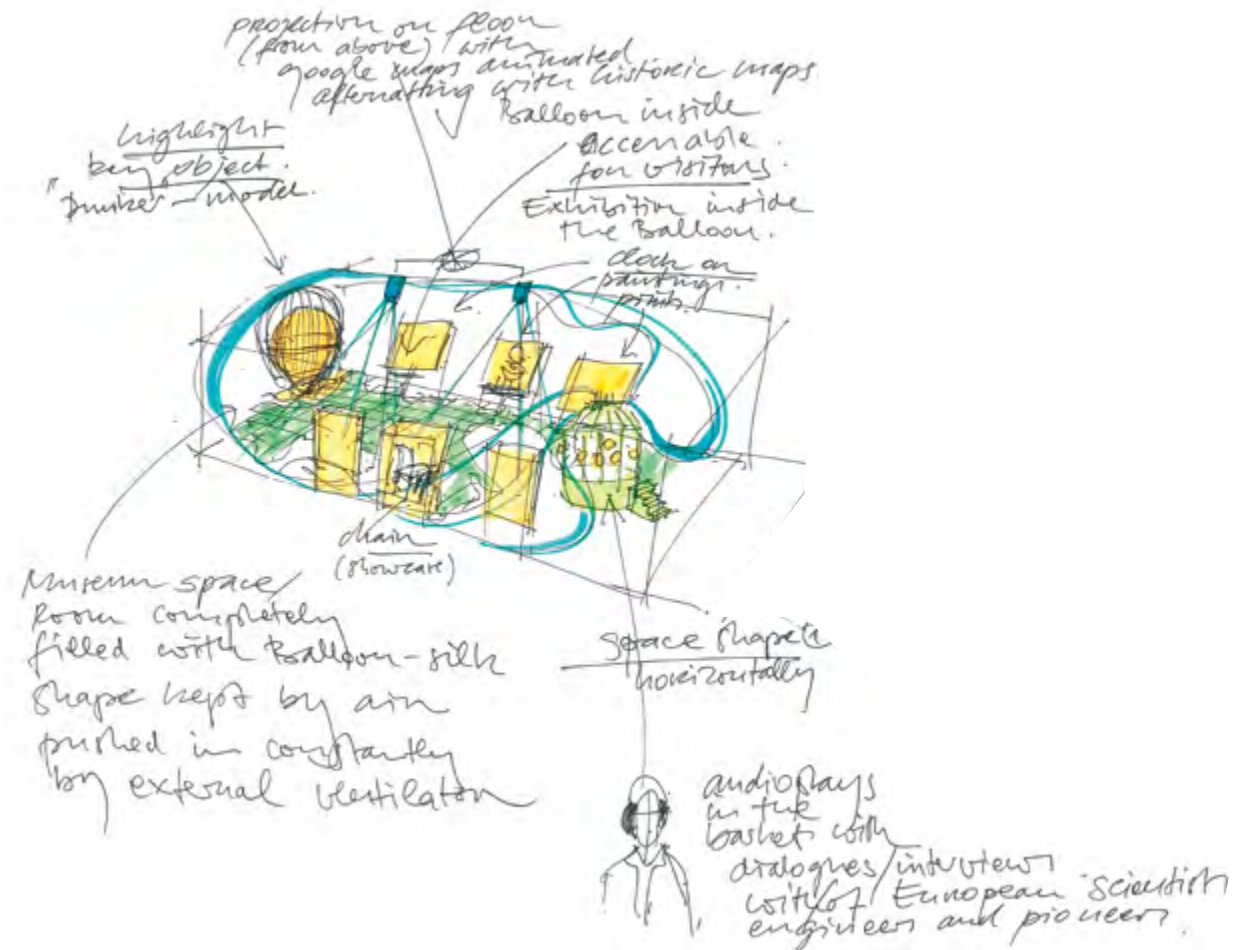


Sketch 1: Accessible balloon basket with objects hovering closely outside of it. Audioplays with sound provided by loudspeakers positioned over head tell the history of the trans-regional hot-air balloon invention and the ensuing fashion.





Sketch 2: Accessible balloon basket with audioplays and interactive touch-screen monitors introducing the visitors to the invention of the hot-air balloon, to secondary reference objects and the balloon fashion. The monitors are connected with an interactive European map projected on the ceiling or the floor.



Sketch 3: A balloon membrane covers the entire exhibition space. In the middle axis of the balloon basket the Dunker Model is highlighted; and the reference objects illustrating the dream of flying flank the exhibition space. A European map with historic venues could be projected or printed on the floor.

**TOOLKIT 5: SOCIAL WEB**

From a collaborative perspective, visitors could be encouraged to create their own wikis on themes surrounding hot-air balloon flights, on a website dedicated to the subject. Links to other museums could be inserted. There could be a comparative study of the objects, and European wikis could be set up. Other visitors could then improve these wikis, and they could be made accessible to others, potentially through suggestions aimed at non-visitors.

A QR code could be used to link the object to a Facebook page, for example, suggesting complementary activities and providing additional explanations.

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# TIME 'N' RHYTHM

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## **SCENOGRAPHIC EXHIBITION CONCEPTS (TOOLKIT 4)**

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### ABSTRACT

This Exemplary Unit focuses on the measurement of time when playing music. The object from which the reflection is initiated is Maelzel's metronome, an object that derives its name from the German inventor Johann Nepomuk Maelzel (1772-1838). This invention in itself had already widespread European roots, since the first approach to a metronome was Galileo's pendulum, followed by a second attempt by a Dutch inventor, Dietrich Nikolaus Winkel (1777-1826), and then Maelzel. The object in this Exemplary Unit is a Maelzel's metronome made by a French instrument maker, Albert Marloye (1795-1874), in the 19<sup>th</sup> century, but belonging to the *Museum of Computation Tools* in Pisa since 1880. Therefore the metronome is an originally European device that ultimately spread all over the world along with the fortune of European classical music during the 19<sup>th</sup> and the 20<sup>th</sup> century.

Even if the main object cannot be identified as a musical and rhythmic instrument, it has been associated with a painting by Renoir showing a girl playing castanets and an invented device to beat time by the Futurist Italian artist Giacomo Balla (1871-1958). What they have in common is that they beat time, but in different ways: a mechanical tool (metronome), a device played by human hands (castanets) and a wooden object with an onomatopoeic name, *ciac-ciac*. These two rhythmic instruments were not

Figure 1: Maelzel's Metronome  
 Source: image provided directly by the Museum of Computation Tools in Pisa. It can be found at the following address: [http://www.fondazionegalileogalilei.it/museo/collezioni/strumenti\\_scientifici/acustica/schede\\_acustica/metron\\_maelzel.html](http://www.fondazionegalileogalilei.it/museo/collezioni/strumenti_scientifici/acustica/schede_acustica/metron_maelzel.html)

chosen as terms of a comparison, but as elements of contrast with the metronome, that actually became a proper musical instrument only in one famous occasion: György Ligeti's *Poème Symphonique for 100 metronomes* (1962).

By means of these three objects, this module intends to:

- show how from a single object it is possible to focus on the development of time-measuring tools across Europe;
- focus on different tools to beat time in music (different structure and style, same and/or different functions);
- highlight how the same object is used in music by composers from several countries, thus overcoming cultural barriers;
- show the interest in mechanical devices characterizing the beginning of the 19<sup>th</sup> century.

### Message

This Exemplary Unit invites visitors to think of the ways of beating time in music across continents and along the centuries: it can be kept mechanically, or by using simple things; it can be objectively perceived, or subjectively felt; it can have a variety

of representations in arts. This diffusion across art, culture and historical periods is a proof of the importance of the need, felt by all human beings, to keep control of time and, through it, of life.

### DESCRIPTION OF THE OBJECT

A metronome is an object that can be easily found in museums, and therefore appropriately used to implement the Change of Perspective in different contexts. The one chosen here is Maelzel's metronome and belongs to the *Museum of Computation Tools* in Pisa (Tuscany, Italy). A metronome is any device that produces regular, metrical ticks (beats, clicks) – settable in beats per minute (BPM). These ticks represent a fixed, regular aural pulse; some metronomes also include synchronized visual motion (e.g. pendulum-swing). Johann Maelzel patented the metronome in 1815 as a tool for musicians, under the title 'Instrument/ Machine for the Improvement of all Musical Performance, called Metronome' (Underwood 1818: 7).

Maelzel's metronome produces a clicking sound from a pendulum with an adjustable period

of swing. The one in the picture is based on a toothed wheel and presents an ivory scale from which it is possible to establish the swings per minute. The pendulum swings back and forth in tempo, while a mechanism inside the metronome produces a clicking sound with each oscillation. The mechanical metronome does not need a battery to work; the time it takes to stop ticking depends on the degree of manually superposed force and the angle of the pendulum at the start, the set tempo (if it is adjustable) and the design of the model.

Our object shows scratches on the wooden box, due to the removal of an old inventory number. The counterweight is not original, but a new one in brass, reconstructed during the restoration, when also the deepest scratches were smoothed. The object was then polished without erasing its original colour and the red colour of the number 331.

Metronomes may be used by musicians when practicing in order to maintain a constant tempo; by adjusting the metronome, varying tempi can be easily followed. Even in pieces that do not require a strictly constant tempo, a metronome 'marking' is sometimes given by the composer to give an indication of the general tempo found in the score at the beginning of a piece or movement thereof.

Tempo is almost always measured in beats per minute (BPM); metronomes can be set to variable tempi, usually ranging from 40 to 208 BPM; another marking denoting metronome tempi is M.M. (or MM), or Maelzel's Metronome. The notation M.M. is often followed by a numeric value indicating the tempo, as in M.M. = 60.





The metronome is used by musicians to help keep a steady tempo as they play, or to work on issues of irregular timing, or to help internalize a clear sense of timing and tempo. The metronome is also often used by composers as a standard tempo reference, to indicate the intended tempo for the piece.

#### Previous and present allocation in contexts of exhibition

Maelzel's metronome is permanently exhibited in the *Museum of Computation Tools* in Pisa (Tuscany, Italy), in the section named *Strumenti scientifici – Acustica* (Scientific devices – Acoustics), and it is present in the inventory since 1880. It is supposed to give an example of a computation tool using acoustics to control tempo in music. It is shown among other ancient tools dealing with acoustics but not necessarily with music.

**Condition of the object** Restored

#### Origin of the object

France: Albert Marloye (1795-1874)

**Era** 19<sup>th</sup> century

#### Kind of object

Wood, brass, steel, lead, ivory

**Dimension** 108 x 108 x 225 mm

#### Holder/ Lender/ Collection

Museum of Computation Tools (Pisa, Italy).  
Found in the inventory since 1880.

## SECONDARY OBJECTS

#### Dancing Girl with Castanets

by Pierre-Auguste Renoir  
©The National Gallery, London  
MATERIAL: Oil on canvas  
DIMENSION: 155 x 64.8 cm

#### Ciac-ciac (1915)

musical instrument by Giacomo Balla  
(Museo Nazionale degli Strumenti Musicali, Roma)

#### Description

The painting is oil on canvas by Pierre Auguste Renoir (1841-1919) showing a girl wearing an exotic dress in blue veil and decorated with flowers. The girl is dancing and keeps her rhythm by playing castanets. She has dark/ black hair tied back with a red flower, similar to a Spanish flamenco dancer.

Figure 2: Dancing Girl with Castanets  
Source: The painting belongs to the National Gallery in London, <http://www.nationalgallery.org.uk/paintings/pierre-auguste-renoir-dancing-girl-with-castanets>

Figure 3: Ciac-ciac - Giacomo Balla  
Source: The instrument belongs to the National Museum of Musical Instruments in Rome  
Photo: By courtesy of Polo Museale del Lazio



The ciac-ciac is a wooden object made by Giacomo Balla, an Italian representative of Futurism. The object is decorated with blue and red stripes and its name sounds like an onomatopoeia, i.e. the object takes its name from the sound/ noise it makes.

#### **Reason for ensembling**

Unless for one single case (see the 'Abstract' section), the metronome is not to be mistaken with a musical instrument. It is a device used to measure time and to help musicians keep it. On the contrary, our secondary objects are indeed rhythmic instruments, used to play music and accompany other instruments. These objects have been chosen mainly to highlight this contrast, rather than to make a comparison. A contrast played on the fine line of time keeping. The painting has been chosen because of the castanets, old percussion instruments with an undefined tone mainly used in popular dances. Castanets can have a double use: those kept in one hand (usually the left one) can be bigger and used to accompany the music, while those kept in the right hand can be smaller and used to simply keep the rhythm (Fedele,

UTET 1970: XIII, 75). They are known as typically Spanish (though the painter is from France), but adaptations can be found in different countries and cultures (e.g. cymbals in Oriental dance).

The ciac-ciac is in itself a re-interpretation of an object: the author provocatively put together two pieces of wood that, if beaten, make the sound 'ciac'. The repeated ciac-ciac of the name is like the repeated beat of the metronome or of the castanets (or drums, or cymbals and so on). Even though the outcome is similar – the sound of both the metronome and the ciac-ciac is very essential – their function is indeed different.

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## CHANGE OF PERSPECTIVE (COP): 'ONE OBJECT – MANY VISIONS – EUROVISION'

### **SPATIAL FRAMEWORK**

#### **1. Kind of museum the module is related to**

Museum of Musical Instruments, Museum of Popular Arts and Traditions.

#### **2. Planned relation/ connection to the permanent exhibition**

In both kinds of museums, *Time 'n' rhythm* can be either a temporary exhibition on its own, or a module developing a peculiar aspect of the permanent collection.

#### **3. Embedding in a larger context**

Starting from time as a general theme, this module might be included in a larger series representing different aspects/ interpretation of time (e.g.: mechanical measurement of time, objective/ subjective perception of time, representation of time in art, literature etc.).

#### **4. Criteria of selection related to EMEE**

The objects have been chosen considering Toolkits 1, 2 and 3 and the trans-regional and cross-cultural interpretations those objects may inspire.

#### **5. Further use** See p. 152 above.



## TOOLKIT 1: MAKING EUROPE VISIBLE – APPLICATION OF THE CRITERIA OF TOOLKIT 1 ON THE CHOSEN OBJECT

### 1. The object as a ‘migrant’

The object is attributed to the French Albert Marloye (1795-1874), especially known for contributing to creating and improving acoustics instruments. The object is present in the museum collection in Italy since 1880 and it has the following label: METRONOME DE MAELZEL/ BREVETÉ - LA FRANCE – ANGLETERRE – BAVIERE – AUTRICHE ET AUX ETATS UNIS/, whereas on the mechanical part another label says FURLY/ R.DE LA FIDELITÉ/ 2/ A PARIS/.

### 2. The background of the circumstances of the making of the object

The first idea of a pendulum was Galileo Galilei’s one: his studies about the pendulum date back to the late 16<sup>th</sup> and early 17<sup>th</sup> centuries. In 1696, Etienne Loulié first successfully used an adjustable pendulum in the construction of the first mechanical metronome; however, his design did not produce any sound and did not include an escape-

ment with which to keep the pendulum in motion (Franz Manufacturing Company, Inc., 2015). The more familiar mechanical musical chronometer was invented by Dietrich Nikolaus Winkel in Amsterdam in 1814 (cf. Ayrton 1830: 17 f). Johann Maelzel, incorporating Winkel’s ideas, added a scale, called it metronome and started manufacturing the metronome under his own name in 1816: ‘Maelzel’s Metronome’. The diffusion of the object throughout Europe was due to the need of musicians and composers to maintain a constant tempo and to have a standard tempo reference to indicate the intended tempo for the piece. Indeed, the word ‘metronome’ is Greek in origin: ‘metron’ (measure) and ‘nomos’ (regulating, law), and first appeared in English in 1815.

The Maelzel’s Metronome chosen for this unit was produced by Albert Marloye in his workshop in Paris, where he lived and worked for some time as an instrument-maker. He published three catalogues, in 1840, 1845 and 1851, in which he not only illustrated his products, but also described their use and function. He withdrew from activity in 1855 (cf. Giatti/ Miniati 2001).

A metronome was produced by Maelzel for his friend Ludwig van Beethoven, who had for a long time considered the traditional tempo indications as insufficient. This special metronome was named ‘Panharmonicum’ and Beethoven composed a special piece for it, *Wellington’s Victory*. He then went on publishing metronome markings for some of his most popular works, including his nine symphonies.<sup>1</sup>

### 3. Cultural transfer by means of trans-regional networks

The original Maelzel’s Metronome was indeed invented by Maelzel, a German inventor, who in turn developed and perfected an idea from a Dutch inventor, Winkel. Therefore many cultural influences are at the bases of the production of the first metronome, which was then reproduced in different contexts. Our object is a French one. The diffusion of metronomes across European countries and cultures was linked to the diffusion of classical music. An original example was *L’heure espagnole* by the French composer Maurice Ravel, who used three metronomes at different speeds for the opening of this opera. Another example is the ‘second movement’ of the *Symphony No. 8* composed by Ludwig van Beethoven in 1812 that seems to be an affectionate parody of the metronome that Beethoven dedicated to his friend Johann Maelzel, and furthermore the rhythmic parody of Joseph Haydn’s *Clock Symphony* (cf. Brown (2002: 517).

Classical music, so typical for Western countries, is highly appreciated and reproduced also in the Eastern world. Countries in Sou-

<sup>1</sup> Find more information here: <http://thebeethovenproject.com/how-fast-shall-we-play/>.

th-Eastern Asia, after years of isolation within their own traditions, opened to Western classical music especially after World War II, with the result of having two approaches: some Asian musicians totally embraced Western style and techniques, others opted for a mixture of Western and Eastern traditions. Following the example of some of the largest Asian countries (e.g. Japan and China), neighbouring countries started to break down the barriers towards European classical music: for example, in Taiwan, Korea, Vietnam musicians can be found that combine local and European elements (Percorsi Musicali: 2015).

#### 4. Culture-spanning contexts

This approach is not relevant for the chosen object.

#### 5. Cultural encounters as theme of the object

Although the object does not show any cultural encounters, the metronome in itself can be considered as a field of encounter for music produced by different composers in different countries and times since it does not change either in shape or in function.

#### 6. Aspects of the perception of the self and the other

This approach is not relevant for the chosen object.

#### 7. The object as an icon

The metronome in general is a symbol of the development, throughout Europe, of devices for time measurement, made more specific because in combination with acoustics. However, the chosen object in itself cannot stand as a symbol.

#### 8. Object narration

This approach is not relevant for the chosen object.

#### EUROPEAN RE-INTERPRETATION OF THE OBJECT: IDEAS OF MEDIATION

- A video could show the making of the object, from Galileo's development of the pendulum through the first metronome.
- The same steps could be shown on a map illustrating how the first idea and its further developments took place in different European countries.

- Another video could focus on the first usage of a metronome in music and on the use of metronomes in different situations (e.g. when learning to play piano).
- In parallel, the origin and use of castanets should be shown, together with their sound and that of the *ciac-ciac* and compared with the beat of the metronome.

#### Scenographic/ synaesthetic possibilities of implementation

Visitors should be given the opportunity to listen to music and understand the difference it makes when there is a time-keeping tool (for example with Beethoven's second movement of *Symphonie N° 8*, mentioned above). Then, always through listening, they should be invited to appreciate differences and similarities in beating time between sophisticated mechanic tools like the metronome and castanets, or even 'invented' objects as the *ciac-ciac* (maybe listening to the *Esempio sonoro del ciac-ciac futurista* by Giacomo Balla, in the CD *Archivi Sonori del Futurismo – Vol. 2 – I Suoni e i Rumori: Documenti Sonori del Futurismo Italiano*).

Change of Perspective: this happens through reflecting on how many different kinds of devices can be used to measure time in music, some trans-regional, as the metronome (even the pocket metronome held by the Hungarian composer Béla Bartók), some linked to a given culture, as the castanets, some with no explicit local or cultural musical roots, as the *ciac-ciac*; some based on a mechanism, some played by human hands.

## TOOLKIT 2 AND 3: INTEGRATING MULTICULTURAL EUROPE/ MUSEUMS AS SOCIAL ARENA AND BRIDGING THE GAP

- Different degrees of participation can be envisaged here, depending on the categories of public. Activities can be planned with a different length in time and therefore with diverse aims. Occasional visitors can be involved in touching the instruments and making them beat, in order to experience first-hand both the castanets and the ciac-ciac, compare them with the metronome, and then they could be asked to share their impressions.
- In the case of groups (e.g. school groups), more structured activities could be planned: they may be asked to bring any kind of personal object they think that could be used to beat time, or make a research and then report the results to the group (e.g. how faraway populations beat their time when they play music, now and in the past). The discussion could also be initiated some days before visiting the exhibition via social media.
- For those who are willing to dedicate some of their spare time to the exhibition, short courses on the rudiments of music could be organized, concluded by a final event with a performance where several time-beating tools are used at the same time.
- For children and family groups there might be laboratories where the mysteries of sound and acoustics are experienced.
- In cooperation with local communities, immigrants might be invited to participate in group activities, tell their experiences, bring objects and explain the typical usages in their country of origin. If involved in the final event, this may also become a multi-cultural music event (for example, enriched with some kind of dancing where time is beaten by means of shoes/ heels knocking on the floor). The event could be recorded and a) uploaded on the museum website, on YouTube, Facebook and other social media; b) copied on CD/ DVD to be given to the participants.
- György Ligeti's *Poème Symphonique for 100 metronomes* is the only occasion in which the metronome was used as a musical instrument.

This symphony can therefore be used for music projects in the museum. An activity can be designed for students of primary schools. In this activity the different functions of time keeping could be introduced through the metamorphosis of this relatively recent technical device – the metronome – into a proper musical instrument. At school, the teachers could introduce the musical experiments of the 20<sup>th</sup> century, reflecting about the change in European music through the requalification of the metronome made by Ligeti, and also making comparisons with other non-European musical styles. The museum may organize a performance of the symphony for public audiences, and also collect a number of metronomes for the students to make their own symphony.

## TOOLKIT 4: SYNAESTHETIC TRANSLATION OF PERSPECTIVES

CONCEPT DESCRIPTION Linda Greci SKETCHES Uwe R. Brückner

The staging of the metronome as key object focuses on the measurement of time when playing music, on how to keep time and to which extent rhythmic objects were used by composers, musicians and performers – an interesting scenographic challenge to make the hidden power of the objects perceivable. The scenographic concept emphasises the significant contrast between the metronome as a rhythmic measurement tool and a musical, rhythmic instrument. The metronomes could be both accompanist and master of the rhythm. Like other music instruments, they look nice, promising to sound, but stay dumb, unless they move, strike, sound or broadcast the beat, initiate a rhythm or acoustic vibrations. In any case they provoke a deep necessity to sound synaesthetically. *Sketch 1*

### Rhythm of original and virtual metronome.

Before entering the exhibition space visitors are subtly introduced to the theme *Time 'n' rhythm* – by the oil painting *Dancing Girl with Castanets* by Pierre-Auguste Renoir or by a European map projected on a heavy portal-curtain which works as a screen showing among other aspects the spread of the metronome across Europe (during the 19<sup>th</sup> cen-

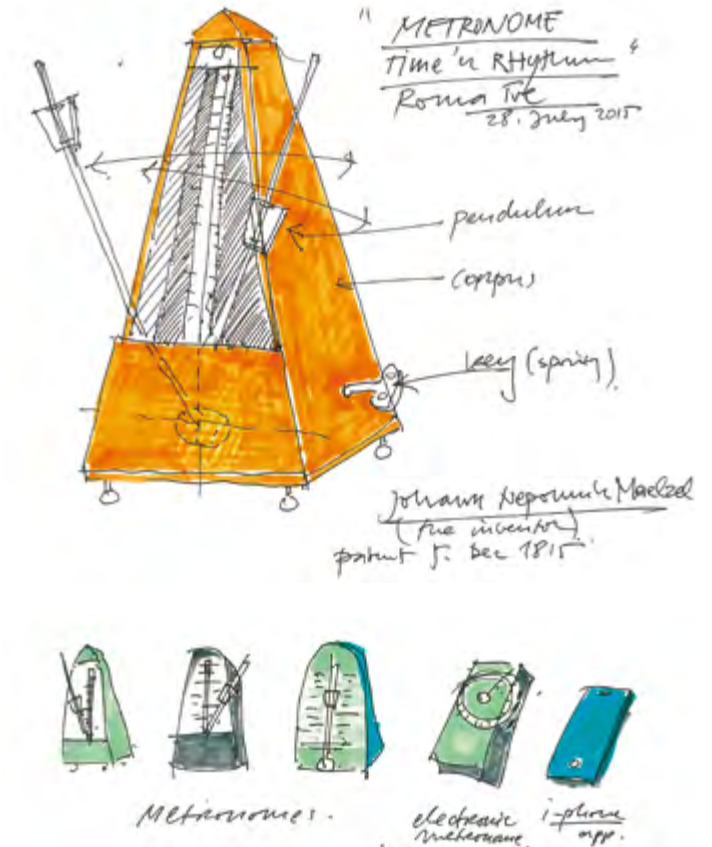
tury) and the places which played a major, transnational role for its invention. *Sketch 2*

In the spatial centre a mechanical (electric) piano is staged possibly with a European map projected from above. It is flanked by the original Maelzel's metronome in a showcase and a smart phone with metronome-app, which allows to trigger different speeds by sliding the weight on the pendulum. This virtual metronome is synchronised with the mechanical piano, which plays different compositions based on the tempi shown on the pendulum: Presto, Allegro, Moderato, Andante, Adagio, Larghetto, Largo. *Sketch 3*

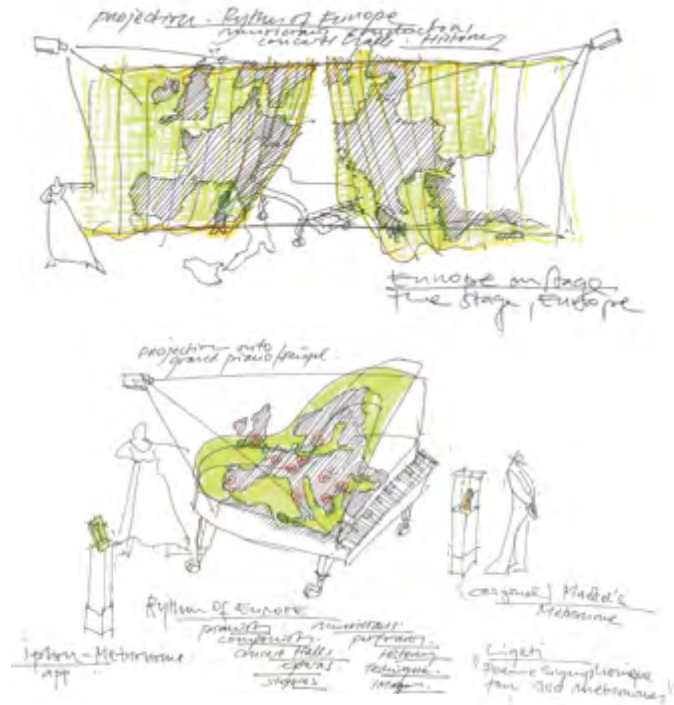
**Seven chambers of time and rhythm.** The setting gesture reminds visitors of a large stage that is built by the surrounding curtain with light-beams attracting the visitors' curiosity to penetrate through slits to the seven theme chambers – representing the seven main tempi. Inside the chambers various metronomes and time-measuring tools like Galileo's pendulum or Winkel's musical chronometer, and rhythmic instruments like the *ciac-ciac* are displayed in showcases that work like amplifying corpuses for the imaginable beats. The intention of

the seven chambers is to show the contrast between the objects and their different usage, the development of different time-measuring tools across Europe and to make visitors think about the different ways of keeping time to music.

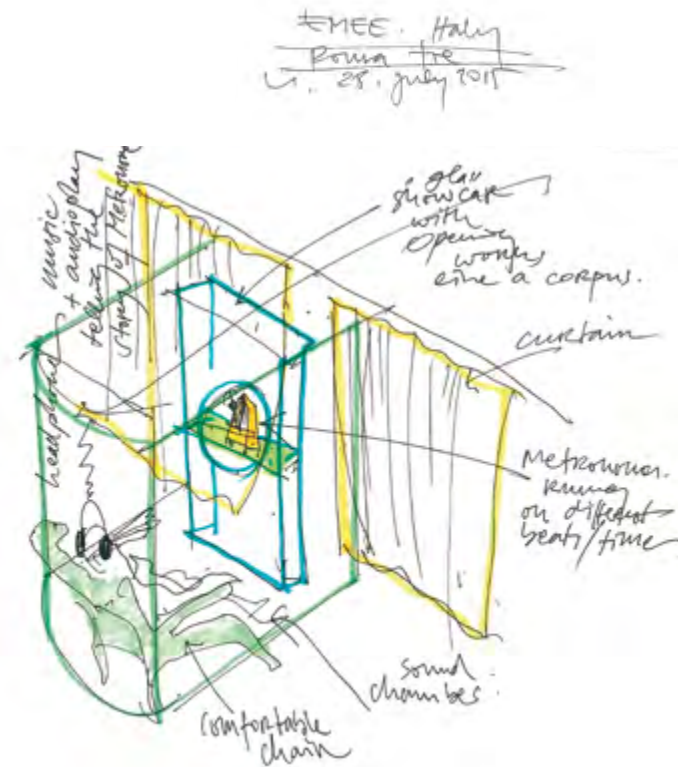
The chambers are equipped with headphones, which allow the visitors an individual experience and undisturbed enjoyment of classical music pieces not only of Western countries (e.g. *Wellington's Victory* and the nine symphonies by Beethoven, *L'heure espagnole* by Ravel, the *Poème Symphonique for 100 Metronomes* by Ligeti) but also of Eastern countries (Japan, China, Korea etc.). The music pieces are related to the showcased objects and the seven specific tempi. Visitors can rest on historic chairs from the same period as the music offerings creating an authentic, relaxed atmosphere. They can experience that the diffusion of metronomes across Europe was linked to the diffusion of classical music, and that Western classical music was reproduced in the Eastern world (especially after World War II) combining local and European elements. The synaesthetic setting takes visitors on a journey into the European cosmos of time and rhythm. *Sketch 4 and 5*



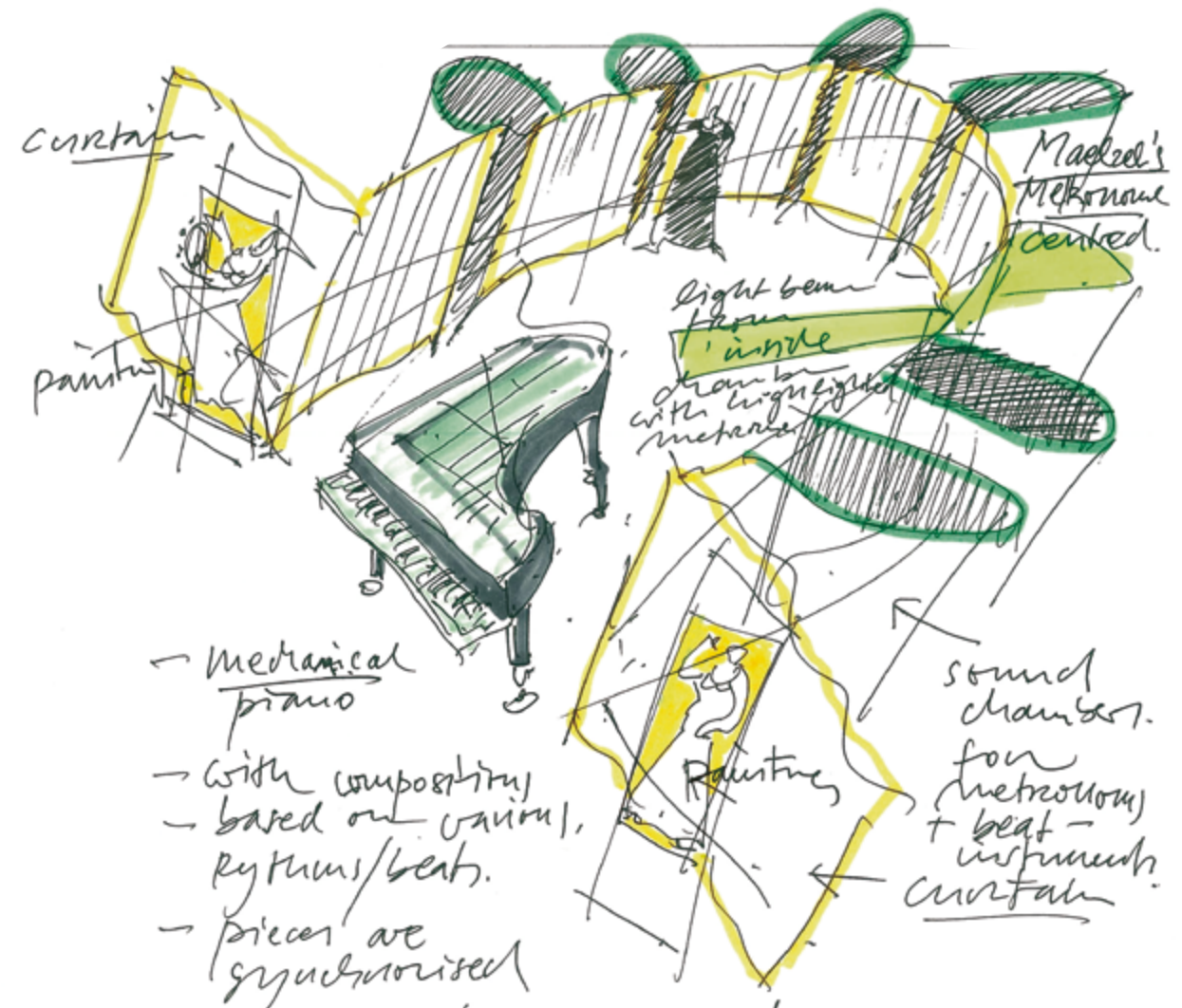
Sketch 1: Original Maelzel's metronome as key object in context with other time measuring tools to keep the rhythm in music.



Sketch 2: A portal curtain with a projected European map (or the oil painting by Renoir) invites visitors to explore the synaesthetic setting.  
 Sketch 3: The electric piano with projected European map stands in the centre flanked by the Maelzel's metronome and a smart phone with metronome-app.



Sketch 4 and 5: The central installation is surrounded by seven theme chambers. They represent one of the seven tempi and are equipped with headphones. Visitors can experience and listen to the presented metronomes, rhythmic instruments and music pieces - going on a European journey of time and rhythm.



- Mechanical piano
- With composition based on various rhythms/beats.
- pieces are synchronised
- Sound chambers for metronome + beat-instruments.

**TOOLKIT 5: SOCIAL WEB**

Different approaches could be organized via social web:

- in cooperation with schools, music classes could be shared on social media;
- in a school blog, teaching material can be offered and pupils can be invited to write blog posts about their music experience and upload images; other people could comment on their postings. Pupils' experiences could be shared with families and friends;
- music lessons for beginners could be given via Skype;
- people might be invited to learn how to play an instrument by using a simulator on their personal computer;
- a Facebook group can be created with the intent to share and cultivate people's passion for music.

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# THE MYSTERIES OF TRANSITION

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PILGRIMAGE, TRANSFORMATION AND CHANGE

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## **SCENOGRAPHIC EXHIBITION CONCEPTS (TOOLKIT 4)**

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### ABSTRACT

This Exemplary Unit is focused on the different transitions and transformations which the presented object embodies. The object fits in the European collective memory as an example of far reaching processes of appropriation and transformation of cultural goods beyond territorial, religious and cultural boundaries. Significant objects can be important for various cultures, and their transcultural migration in history is connected mainly with cult, trade, gift exchange and war. A new cultural environment can sometimes be the reason for a valuable object to change its form and function. The suggested main object of this Exemplary Unit and its history, along with the ensemble object, reveal a sequence of transformations and outline the main contexts related to them.

The objects are used in water rites and purification ceremonies existing in the majority of religions and cults. In this particular case, both objects are Christian ritual goblets for holy water, but they have also been through series of transformations: the main object was initially a valuable (secular) Japanese bowl transferred as a gift across several different cultural and religious environments and through a conversion of its initial function transformed into a Christian ritual object that was later acquired as war booty. The ensemble object – a vessel called *Baptistery of Saint Louis* (circa 1320-1340) – shows another migrational transformation: it was made by a Mamluk craftsman in Syria or Egypt and used for baptism ceremonies of French kings.

Figure 1: Water sanctification phial, 1819, from the Holy Virgin Kosinitza's Monastery (Northern Greece)

Photo: © National Museum of History, photo



### Message

The message of this Exemplary Unit is focused on a variety of transitions a valuable cultural object has been through, starting from its function and initial use, going through its history – change of function, change of owners based on trade or exchange of gifts, war booty and other circumstances. It reminds us that the European culture is not something confined to its own self but has taken and incorporated different influences and objects.

The guiding ideas of the module design are to highlight the European and global relevance of the chosen object in connection with the idea of transformation encompassing different aspects:

- a. Migration of the object as gift exchange, war booty, looting or robbery, etc. and finally into museums
- b. Transformation of the object itself regarding its functions
- c. The symbolical meaning of the object related to religious rites and mysteries of holy water

The migration and change of owners is an essential part of an object's story. This Exemplary Unit manifests the main paths of such change existing since ancient times: the institution of gift exchange (cf. Mauss 1990), trade, commissioning, war booty and looting.

A gift stands for inner social, inter-state and inter-cultural relations and is always dynamic because it is always circulating (cf. Godelier 1999).

Objects plundered by conquering armies are known as war trophies, spoils of war or spolia (in art history) (cf. Brenk 1995: 52-56).

Such phenomena exist even today (e.g. the *National Museum of Iraq* in Bagdad, looted during and after the 2003 invasion of Iraq)<sup>1</sup>, as well as numerous disputes on the return of cultural assets to their places of origin (for example the claim to return the Elgin marbles to Greece) (BBC: 2015).<sup>2</sup>

### THE FUNCTIONAL TRANSFORMATION OF THE OBJECT ITSELF:

From a Japanese porcelain bowl – an object of a distant culture – it was transformed into a Christian ritual object. As an exotic object, the Japanese bowl was given as a precious gift in remembrance of a pilgrimage to the Holy Lands and that was the basis for its transformation into a ritual object.

Ritual water vessels are developed in many cultures in connection with the great importance of water. Water is one of the universal symbols of purity and cleansing and the most all-encompassing means of healing cults (cf. Bachelard 1994). It is conceived as the source of life in many myths and religions; it delimits cultural territory and the universe and represents the primordial element as well (cf. Jones 2004: 9700). The belief in spiritual cleansing puts water in the centre of religious rituals. That is why we find water myths and rituals in nearly all religions and confessions, in the rites of passage, as these notions have been always important for people and societies, securing important transitions (cf. Eliade 1996: 188-215).

1 Find more information on the Iraq Museum here: <http://www.theiraqmuseum.com/pages/about-the-museum/>  
Unesco has called for an emergency meeting of the UN Security Council to discuss how to protect Iraq's cultural heritage.

2 There are some examples of successful returns of looted cultural assets, including the Lydian Hoard (cf. Waxman, 2009) or objects from the so-called Lydian treasure (Waxman, 2009) returned to Turkey in 1993 and the voluntary return by the Paul Getty Museum, Los Angeles of a 12th-century illuminated Byzantine New Testament to the Holy Monastery of Dionysiou on Mount Athos in Greece (Waxman, 2009). A good example is the Agreement Creating Framework for Cultural Cooperation signed between the J. Paul Getty Trust and the Hellenic Republic Ministry of Culture 2011. ([http://news.getty.edu/article\\_display.cfm?article\\_id=5590](http://news.getty.edu/article_display.cfm?article_id=5590)).

## DESCRIPTION OF THE OBJECT

### **Water sanctification phial, 1819, from the Holy Virgin Kosinitza's Monastery in Northern Greece** (cf. Rousseva 2009: 175-176).

The vessel consists of two parts: the inner part is a Japanese porcelain bowl; the outside part is gilded silver lining. The inner part is of richly decorated white Japanese porcelain; red flowers with gilded lines are painted on the bottom; a band of red flowers is on the inside rim. Three large oval ornamented openings are cut into the silver lining; red flowers painted on the porcelain can be seen through the openings; between the larger openings there are smaller ones, through which golden stars and moons can be seen on a dark blue background. Floral ornaments are engraved on the upper part of the silver lining.

Inscription on the silver lining bottom periphery in Greek: 'In the time of Abbot Constantius hieromonk from Krushevo village'.

Inscription in the middle of the silver lining: 'This phial belongs to the honorable monastery of Kosifinitza; it was made in 1819'.

The object used to be part of the inventory of the *Monastery of the Holy Virgin Theotokos* (or Kosinitza as is its more popular name), situated in the northern foothills of the Pangeon Mountains, around 35 km from the town of Kavala, believed to have been founded in the 10<sup>th</sup> century (Agathangelos of Magnesia, Bishop of Drama: 1916).

For further information about the object's transformation see below, 'The object as "migrant"'.

### **Previous and present allocation in exhibition contexts**

The object is on display in the permanent exhibition of the *National Museum of History*, Bulgaria, as part of the theme of church applied arts in the Late Middle Ages; anyhow, it can be exhibited separately. It is not exhibited to reveal its trans-regional meanings.

### **Condition of the object**

good condition, no damages

**Inv.-No.** 29281

**Origin of the object** Greece

**Era** 19<sup>th</sup> century

**Kind of object** Silver, gilded, Japanese porcelain

**Dimension** Diameter: 345 cm; height: 28,9 cm.

**Holder/ Lender/ Collection** National Museum of History, Sofia

### **Conservation Requirements**

HUMIDITY: 30% relative humidity, constant

TEMPERATURE: 18-22°C, constant

ILLUMINATION: max. 50 lux, no daylight

### **Presentation Requirements**

To be exhibited in a horizontal position in a case.



Figure 2: Baptistery of Saint Louis,  
circa 1320-1340  
Photo: © bpk/ RMN - Grand Palais/ Franck Raux

## SECONDARY OBJECTS

### Baptistery of Saint Louis

Vessel, circa 1320-1340 (Qantara Mediterranean Heritage 2015)  
Musée du Louvre, Department of Islamic Art, Inventory number:  
L.P. 16

#### — CONSERVATION REQUIREMENTS:

Humidity: 30% relative humidity, constant  
Temperature: 18-22°C, constant  
Illumination: max. 50 lux, no daylight

#### — DIMENSION:

Height: 22,2 cm ; diameter: 50,4 cm

MATERIAL: Hammered brass, gold, silver, and  
niello inlay

#### — DESCRIPTION:

Vessel called 'Baptistery of Saint Louis', late 13<sup>th</sup> – early 14<sup>th</sup> century<sup>3</sup>

- Musée du Louvre, Department of Islamic Art
- Inventory number: L.P. 16

This object known as the *Baptistère de Saint-Louis* was made in Mamluk Syria or Egypt in the first half of the fourteenth century.<sup>4</sup> It is richly decorated with engraved scenes.

- On the outer surface: four panels, interspersed with roundels: two scenes with Mamluk emirs of the sultan's closest circle holding the instruments of their offices (mace, axe, bow,

sword) and the master of the wardrobe, at the head of each group, a young Mamluk paying homage to the horseman in the roundel; two other scenes with huntsmen and officers of the chamber (falconer, cupbearer and taster).

- On the inner surface: two hunting scenes and two battle scenes separated by four roundels. Two are with a monarch on a throne, his secretary with a writing case and the master of arms with a sword; the other two are filled with escutcheons bearing the coat of arms of France. All of them on the background of a tracery of twigs with leaves and edged with friezes of animals or fantastic creatures.
- On the bottom: a ring of aquatic animals.
- On the outer and inner rims: above each scene a small lily in a roundel, total of eight blazons that were added after the completion of the decor (Rice 1951: 16-17, 26, 27).

'The blazons [...] have also inspired many questions. The fleur-de-lis in a roundel resembles the heraldic lily of the Qalā'ūns. These emblems are superimposed on blazons that are still discernible and are unknown in Islamic lands. Under a lily, a lion rampant similar to that of the Lusignans [...] can be made out; under another is a key motif. It is as though this luxurious work, yet which has no dedication, had been intended for the Lusignans of Cyprus or another Christian lord, then for the Qalā'ūn family. Other evidence shows that, from the beginning, there was an open option on the intended recipients: on the inside surface, the arms of France, welded

3 More information can be found here:  
<http://www.louvre.fr/oeuvre-notices/bassin-dit-baptistere-de-saint-louis>;  
[http://cartelfr.louvre.fr/cartelfr/visite?srv=car\\_not\\_frame&idNotice=34449](http://cartelfr.louvre.fr/cartelfr/visite?srv=car_not_frame&idNotice=34449) ;  
[http://www.qantara-med.org/qantara4/public/show\\_document.php?do\\_id=1393](http://www.qantara-med.org/qantara4/public/show_document.php?do_id=1393).  
Makariou (1999: 113–32); Allan (1996: 9–208); Longpérier (1866: 291-295);

4 There are various hypotheses leading their authors to a different dating and original location of the Baptistery. Cf. Rice (1951: 16-17, 26, 27); Knauer (1984: 173-182); Behrens-Abouseif (1988-89: 3-9).

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## CHANGE OF PERSPECTIVE (COP): 'ONE OBJECT – MANY VISIONS – EUROVISION'

on in the nineteenth century, were placed on extant escutcheons, but left blank by the brazier. Similarly, on the Mamluk basin inscribed with the name of Hugues de Lusignan, on which various areas were left in reserve for an inscription in French and the arms of Jerusalem.' (Qantara Mediterranean Heritage, 2015).

Eight engraved inscriptions; the main one says: 'The work of Master Muhammad Ibn al-Zain, may it be forgiven him.' (Amal al-mu'allim Muhammad ibn al-Zainghufira lahu [translated by the author], cf. Atil 1981: 76; Makariou 1999: 59).

The object was part of the treasure of the *Sainte-Chapelle of Château de Vincennes*, transferred to the Louvre by decree of Prince-President Louis-Napoléon in 1852. Its last ritual use was the baptism of the Prince Imperial, Napoléon-Eugène, at *Notre-Dame de Paris* in 1856.

— REASON FOR ENSEMBLING: The reason to ensemble this object is to present the different aspects of the idea of transition encompassing the importance of transcultural migration of objects in history connected mainly with cult, trade, gift-exchange and war. Christian water rites represent one of the transitional ways con-

nected with both objects – one of them serving in Orthodox, the other in Catholic baptism rites. The aspect of the change of function of a ritual object is underlined mainly through the main object. The cross-cultural migration can be seen in both objects: they are produced by craftsmen from different cultural contexts: in the case of the main object partly (e.g. the Japanese bowl), whereas the *Baptistry of Saint-Louis* is made by a Mamluk craftsman for a Christian commissioner (cf. Ward 1999: 113-32). The 'migration' as war booty from World War I is connected with the main objects' history.

Other aspects of object circulation – trade and gift exchange – could also be added through appropriate objects (with suitable inscriptions).

### SPATIAL FRAMEWORK

#### 1. Kind of museum the module is related to

The concept is related to history museums. The main object at hand is on display in the permanent exhibition of the *National Museum of History, Sofia*.

#### 2. Planned relation/ connection to the permanent exhibition

It is related to a specific theme of the European and universal ritual objects connected to religions and myths as well as to the theme of inter-cultural contacts.

#### 3. Embedding in a larger context

It can be part of a general exhibition, for example *Myth and Art, Ritual and Art* or *Contacts* and as such, it can be exhibited separately.

#### 4. Criteria of selection related to EMEE

The object was selected corresponding to Toolkit 1 (Making Europe Visible), representing also the importance of non-European cultures for Europe.

5. Further use The object can be used in a travelling exhibition.

## TOOLKIT 1: MAKING EUROPE VISIBLE

### 1. The object as 'migrant'

The biography of the main object reveals a story of numerous 'migrations' through different territorial, religious and cultural systems. Originally, part of the object was produced as a secular object in Japan, via trade or gift exchange it came to Islamic Egypt, where it was once again subject of gift exchange in connection with pilgrimage to Jerusalem and Sinai and then transferred to Greece. In the context of Orthodox art, the object went through a physical change: its function was changed to a Christian ritual object and silver lining was added. Later, it was donated to a Greek monastery. In World War I, the object changed its owner again and as war booty became property of Bulgaria as part of the Special Fund of the National Museum of Archaeology. In the early 1990s, the object became property of the National Museum of History, Sofia (NMH).

The life story of Abbot Constantius<sup>5</sup> that was published by Agathangelos, Bishop of Drama, tells a very intriguing story that elucidates the origin of this vessel. Abbot Constantius visited Jerusalem

and Sinai. On that journey, the satrap of Egypt gave him as a present two secular Japanese porcelain bowls along with other gifts and an Arabian horse. Constantius commissioned a silver lining on the porcelain bowls, that way turning them into Christian water sanctification phials, and gave them as a present to the Kosinitza Monastery (Agathangelos of Magnesia, Bishop of Drama: 1916).

During World War I, the object together with other artifacts was brought to Bulgaria, by a detachment of scholars, headed by the then Director of the National Museum Prof. Bogdan Filov<sup>6</sup>. The objects belonged to the so-called Special Fund of NMH containing objects from Northern Greece, Ohrid District and Serbia. After World War I, under the Peace Treaty of Neuilly (1919)<sup>7</sup>, the objects had to be returned – the water sanctification phial was supposed to be given back to Greece. However, the Prime Minister Alexander Stamboliyski (1919-1923) refused to return it. Initially, the objects in this collection constituted the Special Fund of the National Museum. At a later moment, the Fund was split between different museums and institutions. NMH received most of the church utensils, church fabrics

and some of the icons. Most of this NMH collection was restored in the 1990s; the most representative objects are included in the NMH exhibition.

The secondary object, the so-called *Baptistry of Saint Louis*, demonstrates one more story of migration, even if its whereabouts are not yet revealed in detail.<sup>8</sup> The basin made by Ibn al-Zain is one of the luxury objects produced in Islamic lands, but commissioned (or purchased, or received as a gift etc.) by a European, i.e. a Christian monarch. It entered the collections of the kings of France and served as a sacred water font for the baptism of Louis XIII, celebrated in 1601, in the chapel of the Château de Vincennes.<sup>9</sup>

### 2. The background of making of the object

The way the object is made indicates trans-regional aspects: it is not only made of different materials – porcelain and gilded silver – but also represents completely different technologies, i.e. porcelain production and decoration, as well as metal work like silver cast, gilding, poinçon etc. Technologically and stylistically, this object represents the traditions of Edo-Japan porcelain production well as the Orthodox silver work traditions of the Balkans.

### 3. Cultural transfer by means of trans-regional networks

The object was shaped in the conditions of cultural exchange and cultural adaptation existing in the local production on the Balkans; foreign decoration patterns or crafting techniques were transferred into

5 Abbot of the Holy Virgin Kosinitza's Monastery 1806-1821.

6 A prominent Bulgarian archaeologist with important contributions to the archeology and history of ancient and medieval Bulgarian art, and a politician, Prime Minister of Bulgaria (1940-1943) and regent of the infant king Simeon II (1943-1944), largely responsible for the involvement of the Kingdom of Bulgaria in World War II on the side of Nazi Germany.

7 Find more information here: <http://www.britannica.com/EBchecked/topic/410481/Treaty-of-Neuilly>.

8 See 'Amal al-mu'allim Muhammad ibn al-Zain ghufira lahu', cf. Atil (1981: 76); Makariou (1999: 59) and Ward (1999: 113-132).

9 The basin used to belong to the treasury of the Sainte-Chapelle of Château de Vincennes, built in the reign of Charles VI (1380–1422). It is possible that the basin became part of the treasury under his reign. See footnote 10 in Qantara, Mediterranean Heritage, 2015).

the production process. The object can certainly be defined as a cultural hybrid.

#### 4. Culture-spanning contexts

Water rituals are known in different religions.

Water plays an important role in Buddhism. Through its clear, calm way water reflects all the way of meditation until the very attainment of Nirvana.

Also in Hinduism, water is very important. Purity is a key concept in it: water purifies, washes guilt and pollution away. A dip in the holy river Ganges is an important life goal for many Hindus.

In Islam, water is referred to as an ancient symbol of life and as life-giving elixir. It stands for creation, security, purity, healing and as a connection to the divine. Muslims pray five times a day and for every prayer they wash their face, hands, arms and feet according to certain rules. At every mosque there are fountains with running water for ritual ablution.

In Judaism, water plays an important role as well. It devoured the pursuers, as the Red Sea collapsed behind Moses; it saved the Jews' life in the form of the well of Miriam, accompanying them in the desert. As a reminder of their sojourn in the

desert, the believing Jews celebrate Sukkot, with the water pouring ceremony performed in the Temple – a ritual dedicated to water. The Torah states that in certain situations people get physically and mentally clean. This is done, for example, in a mikvah, or a bath for spiritual purification (cf. Lawrence 2006: 159).

Furthermore, an important role is assigned to water in Shintoism. Near the gate of every shrine there is a tsukubai – a stone basin of water used by worshipers to cleanse their mouths and hands before entering the inner precincts of the shrine (cf. Littleton 2002).

There are sources telling about water rituals also in the pre-Columbian cultures (for example, the Mayan society (cf. Lucero (2006))).

Water has a special place in Christianity (cf. Rivard 2011): it has a significant role in the story of creation. By baptism, water is powerful to mankind, and finally, it marks God's blessing. The use of holy water in Christian churches began in the 2<sup>nd</sup> century AD. The tradition is connected with the baptism of Jesus Christ in the River Jordan, as well as with the traditions from the Old Testament. Holy water is believed to have the power to heal, and in the Ortho-

dox Christianity it can be drunk for healing purposes. Water is sanctified usually for health and happiness at happy occasions (blessing a house, a company etc., in army barracks, hospitals, social institutions, at childbirth etc.) as well as at funerals – for the health of the departed's relatives and friends. The rite consists of saying prayers for help, asking God for health, prosperity and success, after which the priest sprinkles holy water in the room and on the heads of everybody in the room. In the Christian religion, water symbolizes washing off sins.

The main object can be attributed to a common, trans-regional European art style and a specific cultural practice related to Christian art in Southeast Europe. The upper part of the object is conceived as heaven which is marked by stars and the moon depicted there, and the lower part is decorated with geometrical elements and represents the earth. As a vessel and a receptacle of God's grace, blessing of water in this bowl is close to the symbolic meaning of the Eucharistic chalice. The round base of the cup stands for the circle of the Church on earth, whereas the round bowl symbolizes the Church of heaven. Seen as a whole, it is a symbol of the Mother of God as a pure vessel of God's grace (cf. Zheltov (2005) (Russ.); Paper (2005: 2 *The cosmic couple: mother earth and father sky*)).

Further, the ensemble object can be seen in connection to culture-spanning contexts. The pictorial text decorating the *Baptistère de Saint-Louis* could be interpreted as a Neoplatonic message in the same way as another object from the same collection of the Louvre – the Lusignan basin – features astrological decoration in keeping

with its royal recipient (cf. Makariou [2012]; Qantara, Mediterranean Heritage, *Baptistery of Saint Louis*. The whole composition of the decoration, from the central ring to the outer surface, is designed geometrically clear, and a spiral construction is implied around the central point being induced by a ring of fish. This ring, associated with the swastika in the centre, has had its tradition in the Middle East since antiquity as a sign for solar energy. In Muslim culture, it appeared as a representation of the Fountain of Life guarded by Elias and al-Khidr.<sup>10</sup> It is this representation of cosmic importance that has been used for a ritual vessel for the Christian rite of baptism (cf. Qantara, Mediterranean Heritage, *Baptistery of Saint Louis*).

### 5. Cultural encounters as theme of the object

There is no direct cultural encounter in the sense of EMEE Toolkit 1 depicted on the objects. Therefore, this category can in this case only be seen in a figurative meaning.

The objects at hand represent very valuable ritual objects used in rites of passage. They both embody a cultural encounter: the water sanctification phial having in its core a Japanese porcelain

bowl – an exotic valuable object, which is embedded in silver and gilded, and the Baptistère de Saint-Louis, being itself an exotic valuable object made of brass decorated with gold, silver, and a niello inlay. Ritual objects used in ancient mysteries can include some elements which are perceived as foreign to a certain culture because mystic gods themselves would usually come from outside, they were aliens to the culture (cf. Cole 1984).

### 6. Aspects of the perception of the self and the other

This approach is not quite relevant for the object.

### 7. The object as icon

This approach is not quite relevant for the object.

### 8. 'Object-narration'

The water sanctification phial witnessed World War I. Its story shows interesting issues caused by the war: being looted and not given back, though it was determined to be given back to Greece. This story connects the object to many other European museum objects which show similar narratives.

## EUROPEAN RE-INTERPRETATION OF THE OBJECT: IDEAS OF MEDIATION

The main focus groups for mediation are young adults, children, and people with special needs. The main theme can be the migration of objects and transformation of objects regarding their functions in different religions/ cultures. Subsequently, religious and ethnic tolerance can be taken into consideration as well.

A map could illustrate the route of the chosen main object and give short explanations, why it travelled and what the changes in form and function were.

### Scenographic/ synaesthetic possibilities of implementation

The migration of the object from one culture and confession to another can be the main focus of the scenographic methods. They can furthermore be implemented through using and combining decoration elements from different religions and confessions in connection with holy water as a cleansing power.

The musical milieu can be determined by pieces such as *The Sea of Bronze* of Charles Gounod's *Queen of Sheba* or the slower *Un poco piu moderato*, with the quote from John 4:14 in Franz Liszt's *Water Games at Villa d'Este*. Christian church music – Orthodox as well as Catholic – can alternate with, for example, Simaro Lutumba's *Eau bénite* (Holy water, refrain: 'Kende basukola yo maboko eh/ Epayi ya sango na eau bénite oh mama'/ (translation: Go and wash your

<sup>10</sup> The theme of the 'Fountain of Life' guarded by Elias and al-Khidr is Qur'anic: sura 18, The Cave. Also treated by Nezāmi in the 'Eskandar-na-meh'; it was the subject of many Timurid and Safavid miniatures in the fifteenth and sixteenth centuries. Ibid, Qantara, Mediterranean Heritage, 'Baptistery of Saint Louis'.

hands/ By a priest with holy water), or in rap style 'Booba Illegal'. Water rituals can be performed.

### Creating contexts in the museum

- Integrating the module into the museum and inviting the visitor to explore it.
- The module could be a starting point for a museum visit in the *National Church Museum* in Sofia; it could be shown in another museum as well.

## TOOLKIT 2 AND 3: INTEGRATING MULTICULTURAL EUROPE/ MUSEUM AS SOCIAL ARENA AND BRIDGING-THE-GAP

### User generated content/ Participatory elements

Visitors are invited to bring objects or pictures of objects from other parts of the world that to their conviction changed their form/ function in Europe (old and modern ones), with a short description (name, original usage, new usage). This can open interesting points of view and bases for discussions.

The question of the mystery of holy water can be used to start talking about religion in general and its role in contemporary society. Using the theme of the sacrament of holy water, a discussion 'Can sins be washed' as well as 'Migrating objects – migrating ideas' can be started with groups of non-visitor young adults. There can be a special space in the museum for their user generated content – for an exhibition which they could prepare on the theme or as a meeting point and creative space where they can design and prepare videos or animation, for example. These could later be used on social media or as a virtual access to the museum.

### Searching and discovering (hands on, minds on)

A play with a puzzle-like object – a cultural hybrid – can be offered with the idea to 'read out' the different composing elements of it and compose a possible story of migration. In order to convey the different steps of the main object, a decomposable copy can be used.

The exhibition should offer a possibility for non-visitors – children and adults with physical disabilities – to touch objects used in religious rites. The phial is very interesting exactly because it is made of so many different pieces and originates from many places. Interesting minds on activities could be organized around the idea of a hybrid object meant to combine different cultural traditions.

### Accompanying program

Discussions with experts about different topics related to the Exemplary Unit:

- Migrated objects from the user generated content
- Water rites in different religions
- Rituals that migrated through different religions etc.

Accompanying programs for children and adults with physical disabilities or learning difficulties who are not familiar with the essence of religions and their mysteries. A demonstration of different religious water rites for children and adults with physical disabilities or learning difficulties in a Christian church as well as other temples or buildings of other religions; after that, at a meeting in the museum, the mentor can explain the role of water not only in the Christian religion, but in the ceremonies and rites of all religions (as a universal element).

A meeting with immigrant non-visitors, under the motto 'To be able to understand ourselves better, we should learn to know the other'. The participants in the meeting will be encouraged to share stories about water-related rites and traditional practices in their countries, which will help to know the culture of 'the other' as well as to see in them similar ideas.

Furthermore, radio and TV stations can be involved in museums' questions, thus advertising the exhibition. The highlight on the project website regarding the exhibition theme can give the start of sharing comments on the modern aspects of tolerance and intolerance.



## TOOLKIT 4: SYNAESTHETIC TRANSLATION OF PERSPECTIVES

CONCEPT DESCRIPTION Linda Greci SKETCHES Uwe R. Brückner

The scenographic staging of the object – a water sanctification phial – focuses on the migration of the object from one culture, region and confession to another, the object's changing owners, its functional and formal transformations as well as the conversions of symbolic meanings related to religious rites of holy water. The different scenographic proposals aim at making Europe visible, which includes also the role non-European cultures have played.

**Showcase with holographic screen.** The different elements (and multiple layers of meaning) of the object can be virtually separated in order to reveal its surprising details and background stories. The Japanese porcelain bowl (the inner part of the vessel) and the embracing gilded silver lining (the outside part) as well as the patterns and texts written on it can be 3D scanned piece by piece. (A lower budget version could be to offer hand or digital drawings.) The object is placed in a showcase on a slowly rotating turntable explorable from different perspectives. From two sides the vessel can be experienced as an authentic object with an aura-like character (auratic view). The front-side of the showcase which houses a transparent holographic screen offers a scientific view or virtual overlay

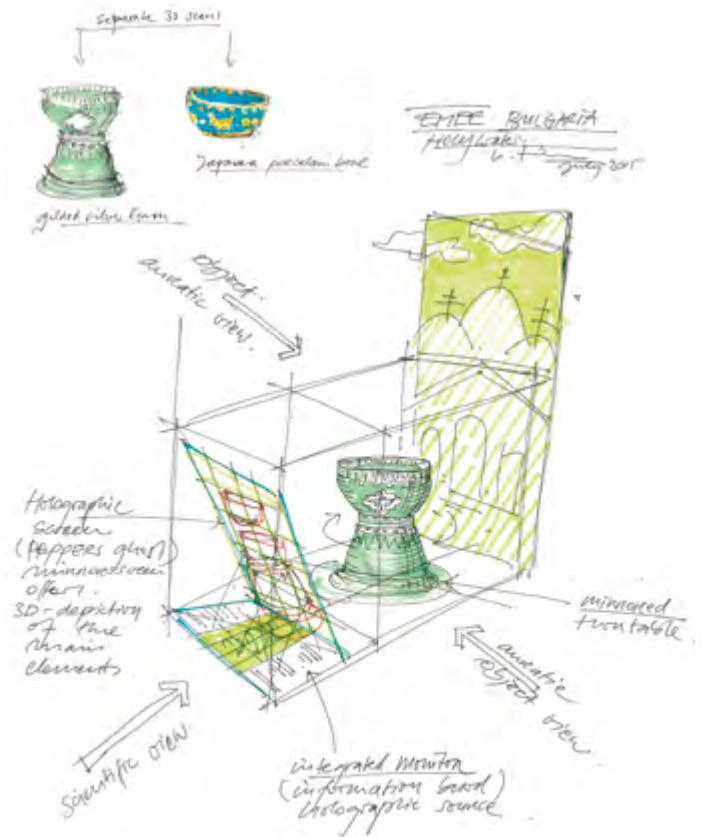
and allows visitors to interact with the objects' 3D scans. They can explore the different layers and details showing the formal transformation processes or even the changes in its function and its different ritual usages. A retrievable back-lit print in the back of the showcase helps to relocate the object in its former and present locations, e.g. where it was originated, manufactured or hosted (Egypt, Japan, Northern Greece, Bulgaria). **Sketch 1**

**Combination of showcase modules.** Objects with similar and comparable characteristics, like the Vessel of Baptistry of Saint Louis can be displayed in the same thematic area, in the same kind of *modular showcase* (the basic version will not have a holographic screen). The single modular showcases can be added to a larger context installation to illustrate the global dimension. The backdrops of the showcases can be either back-lit prints, frameless monitors or rear projections. An additional option is to combine the single backdrops forming a panoramic screen with an auto- or interactive European map (with migration routes). **Sketch 2**

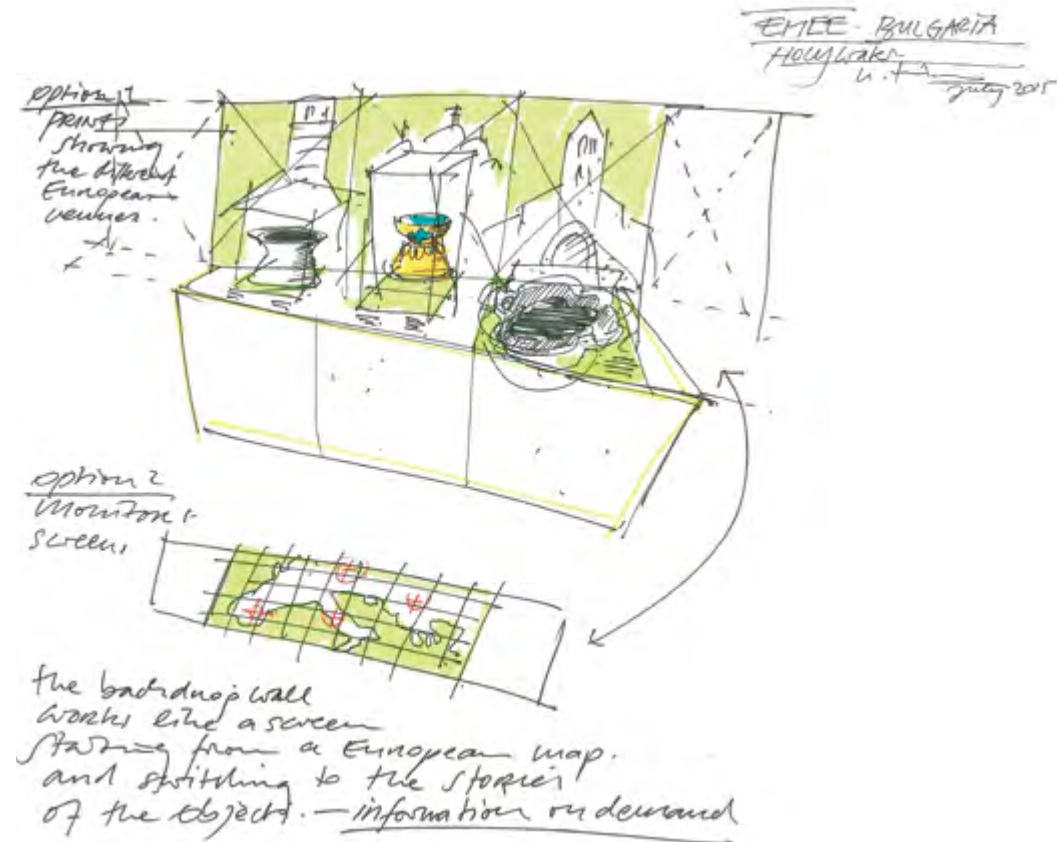
**Spatial staging of vessels.** The installation meets visitors by showing a projected (or printed) European map showing images of objects starting

to virtually travel over the map, resting somewhere with no didactic indication. Visitors can enter the world of holy water vessels through narrow slits in a penetrable cylindrical screen. A space in semi-darkness, with spiritual background music playing, presents the objects in modular show cases with integrated lighting (as described in option 1). They are positioned in a semi-circle to show three perspectives of holy water vessels. **Sketch 3**

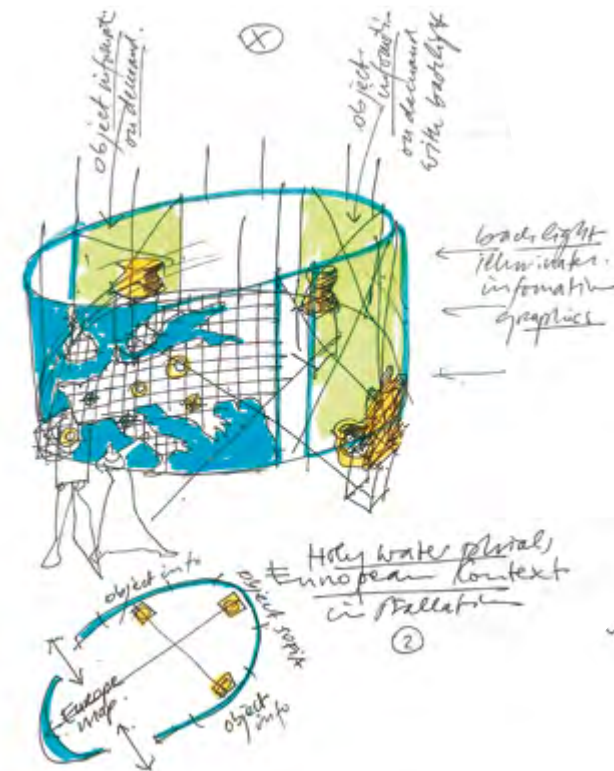
**Synaesthetic setting of water rituals.** This approach focuses on the topic of holy water representing water rituals in different religions, emphasizing the significant role in Christianity. The access to the space can be a real or projected water-screen which stops automatically when the visitors penetrate it. On the backside there is a printed or projected European map. Liturgic music or voices create a spiritual atmosphere. The vessels are positioned according to Christian motives adopted from churches or temples (cross, pentagon, octagon, circle) with slim, scarf-like carpets connecting the objects. Illustrating texts printed on fabrics lead the visitors from the central crossing of the carpets to the objects as if they were wandering over tomb slabs. Thus scenography can provoke a COP. **Sketch 4**



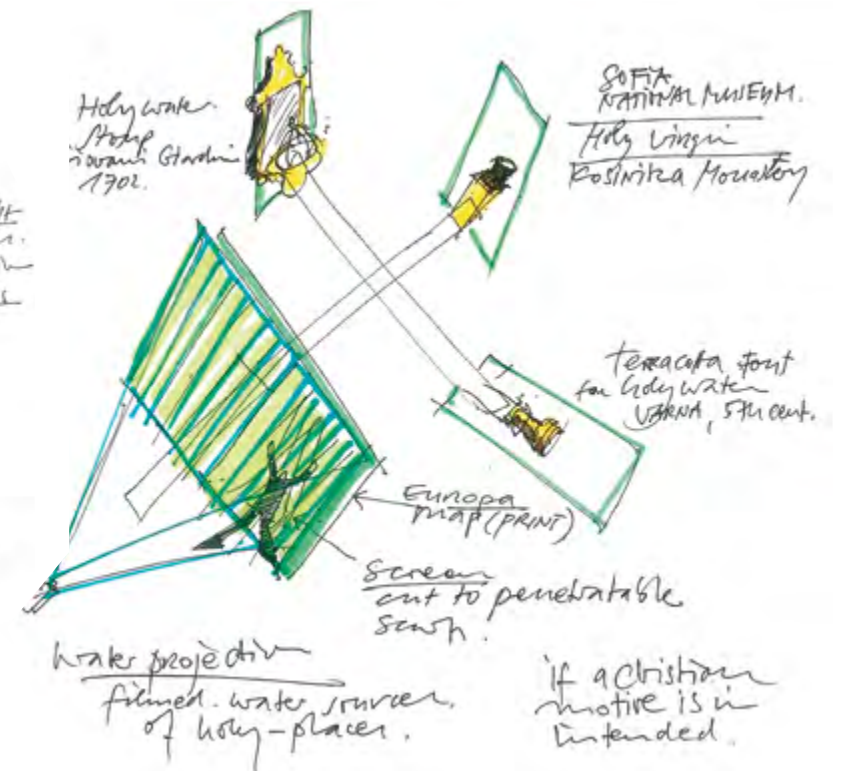
Sketch 1: Stand-alone showcase with a turntable console, integrated LED lighting and holographic screen. The integrated interactive monitor with 3D software shows scans of separate components, depictions and descriptions of the vessel. Changing the position, it can be explored as an authentic object.



Sketch 2: An interactive, holographic showcase which presents the key object in combination with several other showcases of an analogue basic version presenting the secondary objects. They are positioned in front of a printed backdrop or a panoramic screen that could be operated separately.



Sketch 3: A cylindrical screen with a printed or projected European map penetrable through narrow slits introduces the topic to the visitors. The space is in semi-darkness atmosphere presenting three holy water vessels in modular showcases with an analogue or holographic screen and integrated light sources.



Sketch 4: Visitors enter the setting through a real or projected water-screen. The spatial setting is characterised by slim carpets with printed texts, spotlight on carpet-crossing, analogue or interactive showcases with integrated, dynamic LED-lighting (when visitors approach) and liturgic music or (choir) voices.

**TOOLKIT 5: SOCIAL WEB**

The user generated content (pictures of objects from other parts of the world that have changed their form/ function in Europe) can be developed further on the museum homepage. By giving the visitors the chance to comment, interesting discussions can take place, but they should be followed by the museum staff.

People from different regions and different religions can be invited to tell their story on the web. The topic could for instance be 'Difficulties to practice my religion in Europe'. This could also be used in the exhibition.

Later on, the visitors on site and the users on the web can be encouraged to add stories to show the variety. Those can be shared and discussed online.

Pin boards with images of holy water ritual devices from different confessions can be collected online via Pinterest and linked to the museum's website.

Facebook and Twitter can be used to share materials and information. Videos of different rituals

can be put on YouTube. This will also advertise the exhibition and its accompanying program.

Some additional information in the form of a large quantity of comparable objects that came to Europe from different cultures and were transformed or converted in their usage can be put on the web through QR-Codes. These materials can add examples to the accompanying program when put on exhibition signs. It will be probably good to put together stories about water-related rites and traditional practices in different countries on a website/ blog. This can also be combined with an online game: periodically post pictures of objects from other parts of the world that have changed their function or appearance in Europe (or vice versa!). Use also modern objects the people might know. Let people guess, what it originally was and what it is now used for. The right answer wins a prize.

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# THE DANCE OF DEATH

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## **SCENOGRAPHIC EXHIBITION CONCEPTS (TOOLKIT 4)**

UWE R. BRÜCKNER: Sketches

LINDA GRECI: Concept description

**ATELIER BRÜCKNER, GERMANY**





### ABSTRACT

Tarocchi cards have been played across Europe since the 15<sup>th</sup> century. In 1945, Boris Kobe (1905-1981), at the time a prisoner at the Allach concentration camp, used a traditional set of cards as a medium to depict what he had seen in his time at the concentration camp. These cards tell about the life in the concentration camps, which through the artist's eyes looked like a game between life and death. The depicted story is in the domain of the one and only true king – the King of Clubs – death. The characters on the cards are, similar to those from the medieval depiction of the *danse macabre*, dancing to the rhythm of death, regardless of their social or economic status, and not their ethnicity. Like in the frescos, such as the *Oratorio dei Disciplini* frescos in Clusone (Italy) or for example the later Holbein's woodcuts (Holbein, 1892), death does not differentiate among the depicted characters – rich or poor, coming from the East or West, they are all holding hands with death in the *danse macabre* (Encyclopaedia Britannica, 2015).

### Message

War is a game, a game with lives. Lives as figurines on the board, and the real players sitting safely in their chairs.

Figure 1: King and Queen of Clubs  
 Source: National Museum of Contemporary  
 History, Slovenia  
 Photo: Sašo Kovačič

This object tells a story through the medium of Austrian tarock playing cards, a game where players try to take as many characters 'safely home' as possible. The game as a medium suits nicely the message the artist depicted on the cards: the game between life and death. These cards sympathise with the *memento mori* motif that has been present in the European consciousness since the 14<sup>th</sup> century, and gained form in artistic iconography in the 15<sup>th</sup> century. The *danse macabre* has been present in European history through many forms and through many times and it still engages artistic endeavours.

Even though the original *danse macabre* engages the depicted personas in their final hour and death, the concentration camp tarock cards end on a positive note – the war finished and life and human solidarity triumphed over all the horrors in the end.

## DESCRIPTION OF THE OBJECT GROUP

The deck of concentration camp tarock cards consists of 54 individual cards/ drawings. The cards retain the traditional Austrian set of 22 trump cards

and 32 colour cards. However, the size proportion is changed, as each card is 9 cm high and 6 cm wide and not as narrow as tarock cards traditionally are. The technique is ink and colour pastel – the material that was found at the camp.

The deck was drawn by the artist and architect Boris Kobe in 1945 at the Allach concentration camp after the liberation of Allach. In the replica card set (Kobe 1995). Durjava says that the trump set depicts the story of life in the camp. The first eleven trumps show themes such as (personal) hygiene or feeding, some of the cards have a bitter comic feel of the conflicts, while the other half, from trump 12 to 22, reflects the violence the prisoners felt, the cruel and inhumane treatment (Durjava 1995).

The trumps represent three phases of camp life (Burger, 2012) as the artist experienced them on his own skin. Following this, we can also follow his movement through the three concentration camps – the first eleven trumps depict Dachau and entering the camp; the next seven speak of Überlingen, then three speak of the end of his imprisonment at the Allach concentration camp, while the number XXII stands out on its own.

An interesting twist to this pack of cards is that the ten of Spades and the ten of Clubs are depicted as an Ace instead of a 10, which makes the game impossible to play accurately. This intentional flaw tells us that these tarock cards were not merely a game, but a medium, that told a story with a deeper meaning.

## Previous and present allocation in the context of an exhibition

The original pack of cards is currently in the depots at the *National museum of Contemporary History* of Slovenia. The replicas are displayed in the permanent exhibition called *Slovenians in the 20<sup>th</sup> century*, in World War II gallery, which covers the period between 1941 and 1945. The concentration camp tarock cards are in a case with other pieces of cultural production, which were made in the period of World War II, be it in the partisan bases such as theatre marionettes or as the tarock cards from the concentration camp in Allach. The objects present the spark of human creativity even in the darkest times that a human being can be faced with.

A 'panel exhibition' is also available, which has been presented in various countries across Europe (Italy, Germany, Slovenia, and Belgium). The cards are enlarged on the panels, which makes it possible to observe the detail in the drawings, with a short description at the bottom of the panel.

In January and February 2015, the original set of cards was in the MNZS exhibition *Kobe's Tarock: Stories of the Concentration Camp* in *National Museum of Contemporary History*.

The intention was to set the ground for the upcoming EMEE EuroVision Lab. and to present the object in a new, multi-layered way – the way it has not been presented until now, in cooperation with the concentration camp survivors.

#### Condition of the object group

Very good/ Museum's art collection

#### Inv.-No.

MNZS-R-1111 – MNZS-R-1139,  
MNZS-R-1300 – MNZS-R-1324

#### Origin of the object group

Allach concentration camp, Germany

Era May 1945

**Kind of object group** Paper; ink and colour pastels

#### Weight

Replica (with the box): 128 g  
Replica (cards only): 100 g

#### Dimensions

Card size: 90 mm x 590 mm  
54 cards form a full tarock pack.

#### Holder/ Lender/ Collection

National Museum of Contemporary History  
(Slovenia)

#### Conservation Requirements

Stable conditions required.  
Humidity: 35%-45%, constant  
Temperature: 10°-24°C, constant  
Illumination: 55 lux; UV limit 75 µW/l

#### Presentation Requirements

The original set of cards must be protected from being touched.

## SECONDARY OBJECTS

### Hans Holbein the Younger's series Dance of Death

- CONSERVATION REQUIREMENTS  
Humidity: 50%  
Temperature: 18%-24%  
Illumination: 50 lux
- DIMENSION: depends on the size of the printed copy.

### Copy of danza macabra from Clusone

- CONSERVATION REQUIREMENTS  
Humidity: 50%  
Temperature: 18°- 24°C  
Illumination: 50 lux
- DIMENSION: depends on the size of the printed copy.

#### Description

- Copies of Holbein's woodcut prints (Library of the University Illinois, 2007) hold similarities with Kobe's tarock not only in the medium but in the motifs as well.
- The fresco of Danza macabra from Clusone portrays the Triumph of Death, the opposite of the optimistic ending of the concentration camp tarock.



Figure 2: Hans Holbein the Younger, *The Rich Man*, a woodcut (Germany)  
Photo: ©Trustees of the British Museum





Figure 3: Danza macabra from Clusone (Italy)  
Source: Paolo da Reggio–commonswiki, Wikimedia Commons, licensed under Creative Commons-Lizenz by-sa-2.0-de

### Reason for ensembling

The *danse macabre* is deeply rooted and wide spread in European culture and still inspires artists six centuries after the first depictions. The concentration camp tarock also carries the heritage of this artistic genre. The connection between Kobe's tarock and the Dance of Death is visible in the King of Clubs, where the King is depicted as Death with a sand clock in its hands. The clock is a typical *memento mori* motif, which keeps reminding the observers of their mortality. The motif was also widely used by Holbein in his woodcuts (Harbison, 2015), where Death is interacting with the depicted personas. With his woodcuts, Holbein is an (early) modern history propagator of the genre (Pollefeys, 2014). The cradle of the genre was late-medieval France, when the medium for the depiction of these allegories were frescos. An example of a late medieval depiction of the Dance of Death is the fresco from Oratorio dei Disciplini in Clusone (Italy), where Death is still leading the living to the final judgement. However, the medieval allegory of the Dance of Death is known extensively across Europe.

## CHANGE OF PERSPECTIVE (COP): 'ONE OBJECT – MANY VISIONS – EUROVISION'

### SPATIAL FRAMEWORK

#### 1. The kind of museum the module is related to

The concept has been developed for the EMEE EuroVision Lab., but can be used in any regional or national museum.

#### 2. Planned relation/ connection to the permanent exhibition

The exhibit is designed in the form of a module, which can be shown as an insular module in the permanent exhibition but it can work independently from it, so that it can also be shown in other public spaces, such as the foyer of the museum.

#### 3. Embedding in a larger context

The motif presents one of the fundamental European iconographies and could be entwined in the local knowledge and memory as a travelling object.

#### 4. Criteria of the selection related to EMEE

The exhibited objects have been chosen according to the criteria provided in Toolkit 1 (Making Europe visible in local objects).

#### 5. Further use

The module can be used in a travelling exhibition.

## TOOLKIT 1: MAKING EUROPE VISIBLE

### 1. The object as 'migrant'

The cards were drawn in May 1945 at the Allach concentration camp in Germany. The Slovene artist and architect Boris Kobe drew the cards after the liberation of the concentration camp, when the prisoners were waiting for their return home. The cards migrated from Germany to what is now known as Slovenia with the artist after the war. Even though the cards themselves, being a unique and treasured artefact, have not travelled with exhibitions; a panel exhibition, with enlarged pictures of the cards, their description and interpretation, has travelled through many European countries such as Belgium, Germany, Italy and Slovenia (Jež, 2011; 2012; 2013; KZ-Gedenkstätte Dachau, 2007).

### 2. The background of the circumstances of the making of the object

Boris Kobe graduated in architectural engineering in 1929 in Ljubljana. He continued his studies in Paris, where he studied painting between 1930 and 1931. Besides Vienna, Paris was one of the centres

where Slovene artists travelled to study or for study visits.

He returned to Ljubljana, where he worked as a freelance artist and started lecturing at the Faculty for Architecture, where he became a City architect of Ljubljana in 1938.

In the beginning of 1945, Kobe was arrested (he fought on the side of the Liberation front against the occupation) and was imprisoned in the labour workshops in Ljubljana. In February 1945 he was transported to the Dachau concentration camp and later relocated to Überlingen (March) and finally to Allach (April) where he stayed until the liberation. The horrors he witnessed on this path were imprinted in him and he had to leave the imprint of these memories in pieces of art – the cards. The material needed to produce the cards (paper, ink, pastels) was obtained from the concentration camp warehouses.

Replicas of the cards were printed in Austria by Piatnik und Soehne, Vienna. Judging by their distribution in social media, Kobe's tarock is very popular in the USA (University of Minnesota, 2009).

### 3. Cultural transfer by means of trans-regional networks

This approach is not relevant for the object, as the object has not been subjected to cultural adaptation, or been sold through specific trade routes or has played a particular role in trans-regional networks.

### 4. Culture-spanning contexts

Both, the motif and the medium of this work of art have a very long European history. The Dance of Death (as an art form) originates from the 15<sup>th</sup> century and tells a story that Kobe witnessed on a daily basis – that death is inevitable (Vignjevič, 2013). The iconography and the messages it carried stayed deeply rooted in European society and the trend, even though with variations, continued for centuries. In Kobe's Tarock it did not matter who the concentration camp prisoners were before they got to the camp or what roles they played at the camp, death was taking one after the other.

The medium of the art work is the tarock cards, which originate from the tarocchi cards. Tarocchi cards appeared in Italy in the 15<sup>th</sup> century and over the centuries this card game travelled across Europe, gaining new designs and new names. The Austrian tarock is one of many international derivations.

### 5. Cultural encounters as the theme of the object

The concentration camp tarock cards show the encounters of people from all over Europe, from different social or economic classes. Who they were before does not matter, the only clue that they may have

come from the East or the West is the way they wear their hats and in their features. Nor did it matter what social role they played in the concentration camp, Death was dancing around them no matter what their status was.

The cards show people of various nationalities who were imprisoned in Allach and Dachau – the Slavic nations, Italian, French, even some German. Even though the aggression took place among the prisoners themselves, the real aggressor is not visible – it is only portrayed by a hand with a gun, a leg kicking one of the prisoners or an attacking dog. Anton Jež who was also imprisoned with Boris Kobe, recounts that the ‘real players’ are not portrayed on the cards, as they were playing with them – with the people on the cards (Jež, 2010). On the trump XX an African-American soldier is depicted; for many prisoners it was the first encounter with a man of African origin. Even though Kobe had not left a written statement who these personas were, Anton Jež recognised some of them from the drawings, who belonged to different nationalities.

Kobe’s tarock however, can stand for this category only in a figurative sense, as the cultural encounters took place in the concentration camp and

were depicted on the cards; the deck later on had no cultural encounters per se.

#### **6. Aspects of the perception of the self and others**

Trump XX depicts an African-American soldier who helped organising the camp after the liberation. He is drawn in military boots and trousers and a sleeveless vest in deep green. In comparison to ‘the self’, drawn as the liberated prisoners on the card, the soldier is muscular and well built, standing in a relaxed position. An observer can see the profile of his face as he gestures towards the pile of old shoes. The soldier has an air of a confident and authoritative man, yet his gesture has a certain tenderness and kindness in it. The citizenship of the soldier matters in the sense of being ‘the other’, one of the liberators, bringing freedom and a new rhythm to the life in the camp, and bringing smiles to the faces of the prisoners.

#### **7. The object as an icon**

This approach is not relevant for the object itself, but the message the object portrays is.

#### **8. ‘Object-narration’**

The object expresses a certain moment in European history to which many different present day countries were subjected. These lands and the citizens of these lands witnessed or even experienced some of the greatest horrors of the past century, leaving a mark on the land and the generations after. The cards speak of this moment in history and portray the life in the concentration camps at that time. They show that all prisoners, no matter their origin, were reduced to the minimum a human being can be. Yet, in this sameness, the viewer can still observe the characteristic expressions of some of the individuals, who found their place in the colour set of tarock cards.

Following the three phases of camp life, as represented on the trumps, offers an insight into the entire cycle of living in the camps. It tells a story, where humans are the greatest enemy of a human: *Homo Homini Lupus*.

However, the three most important trumps, the so-called Trull, have a different content. The strongest trump, called Skys, is represented as a man with a hammer, who will settle the accounts with his jailers. What is more, there are two different personas on each side of the Skys, one representing a man coming from the East while the other side of the card represents a man coming from the West. As such, the entire Europe is depicted in the Skys. The second strongest trump, called Mond, shows a triumphal depiction of the liberation of the camp. Trump 1, called Pagat, represents a boy (young man), who

is removing his prisoners clothing and changing into tattered civilian clothes.

The colour set presents the Kings and Queens of the concentration camp; the Knights are represented by the vicious Kapos of the camp, who rode over the other inmates. At the bottom of this hierarchy is the 'Fante' with symbols of hard or humble tasks. These cards, portraying the hierarchy of the concentration camp prisoners, are the most expressive, the gluttonous King of Spades, and the cruelty of the capos, who took pleasure in tormenting other prisoners or the compassionate Fante of Hearts, taking care of the sick and dying inmates.

The artist finishes the set with a positive note however: with the liberation of the concentration camp and the victory of the East-West solidarity over the true king – Death, presented in the Skys.

#### EUROPEAN RE-INTERPRETATION OF THE OBJECT: IDEAS OF MEDIATION

The full pack of cards is displayed; there is a dim light above them, making them all visible but not in detail. Then there is a 'moving light' which puts into focus one of the important cards, then shines on another and another, telling the routine of life and the story of the people there (the story of the relationship with capos, the camp guards, the liberators and the African-American soldier, the liberation of the camp, the cruelty, the personas – different stories could have a different colour of light).

The mediation approach should stress the 'Dance of Death' topic. In this regard, different European depictions of Death could be included, varying from depictions, to music, to stories such as fairy tales and sagas. An interesting layer would also express how dealing with death varies throughout the European continent.

## TOOLKIT 2 AND 3: INTEGRATING MULTICULTURAL EUROPE/ MUSEUM AS A SOCIAL ARENA AND BRIDGING-THE-GAP

### User generated content/ Participatory elements

In the exhibition, a booth is provided for the visitors who want to leave a recorded message of their thoughts, experiences, and views on life in difficult situations. Visitors are also invited to tell stories of overcoming difficult life situations and how they managed to do it; what were the triggers, what gave them strength and kept them going. With their approval, these recordings could become part of the exhibition.

### Searching and discovering (hands on, minds on)

The replica pack of cards could be used for handling and observing the details of the drawings.

A lab for young visitor groups to handle the card replicas (hands on and minds on lab).

In the first part of the lab the youngsters are introduced to the Kobe's tarock cards, the imagery and the difference from the usual pack. The youngsters can try to play the cards, which will reveal that it is not possible to play them, that the set is not correct and has intentional flaws. Which leads to the conclusion that the cards were not meant to be played but were a very simple yet well thought out medium. The stories on the cards are looked into; which stories the participants find, what stories they can create, what the stories

remind them off. They are guided through the process in which they learn about Kobe's story, the story of the cards, and the general stories of the prisoners from almost the entire Europe and about the tradition of *danse macabre* and the tarocchi game in Europe. The last part of the lab is creative, where youngsters using the same medium (tarock cards) can express their own stories.

#### **Accompanying programme**

If there is time, a longer project could be presented with groups who are facing or have faced war or persecution. Participants familiarise themselves with Kobe's story and the moderators help them to build a bridge between Kobe's story and the individual experiences of the participants. Through workshops using different media in art (not only depictive crafts but writing, dancing, singing or composing music or sounds can be used as therapeutic methods) the participants can experiment with expressing their own experiences.

- Conferences/ public discussions/ workshops under different topics:
  - Human rights/ imprisonment

- Power flip (which nation is considered to have the lead regarding topics regarding what is right and what is wrong, what is acceptable and commendable, human rights etc. and how it changed in the past and in the present?)

Invite an expert on World War II who will lead a presentation on how these art pieces changed the mentality across the world. Visitors are invited to bring their own pieces to show the expert.

- Games night: a short introduction on the presented tarock cards and the game as a media, then a leisure evening with board games
- Make your own game – presenting Kobe's tarock cards not as a game but tarock as a medium to present a meaning and a story. A lecture by a (indie board) game developer and a session on making your own games.

## TOOLKIT 4: SYNAESTHETIC TRANSLATION OF PERSPECTIVES

CONCEPT DESCRIPTION Linda Greci SKETCHES Uwe R. Brückner

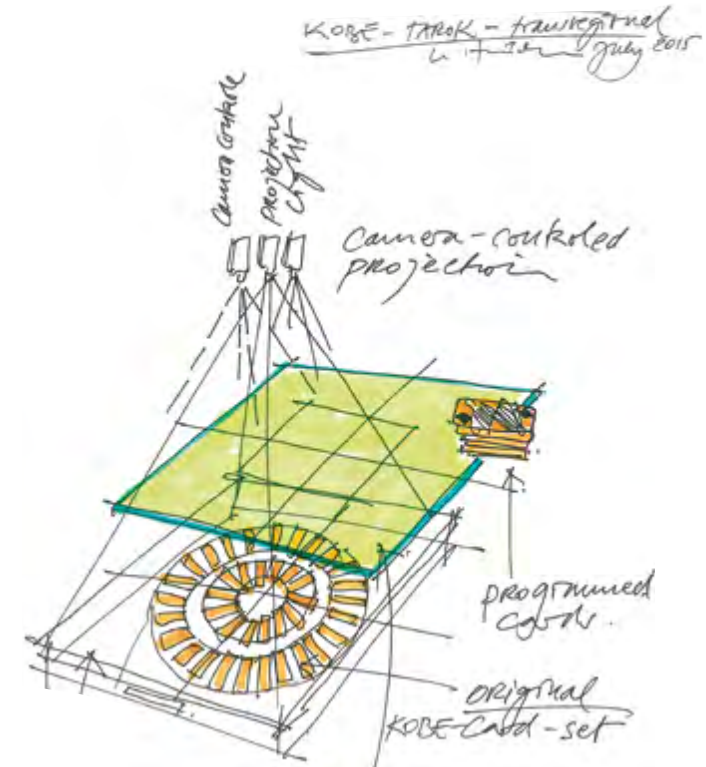
Inspired by the depiction of the *Danse Macabre* the tarock card deck of Boris Kobe illustrates the life in the concentration camp and expresses the horror of the daily dance with the death. To make the cards 'speak' the scenographic proposal plays with emotions and active involvement by letting visitors play cards and revealing the unbearable moments. Mistakes intentionally integrated in the card deck makes the game impossible to play accurately and reveals that the cards were not merely a game, but a medium to tell a story with a deeper meaning. The modular concept is based on three scenographic design proposals.

**Interactive card table.** The centre piece of the scenographic setting is the tarock card deck presented in a showcase table with an interactive table glass on top. The transparent mode of the table allows an authentic experience of the cards. By touching the glass the table turns opaque and the programmed cards which can be interactively selected, activated and placed 'on the table' tell their hidden stories of life and death in the camps. Visitors can reveal the symbolic details and the iconography of the drawings, secondary objects with dance with the death references (Hans Holbein's

depiction, *Danza Macabra* in Clusone, *Basler Totentanz* etc.) and historic film footage that is projected synchronously on the table surface. By placing the visitors in the cynical 'game with lives' the setting allows them to be in the position of a player and exposes them to the prisoners' minimum chance of survival. This module can easily travel and be integrated in existing exhibitions. [Sketch 1](#)

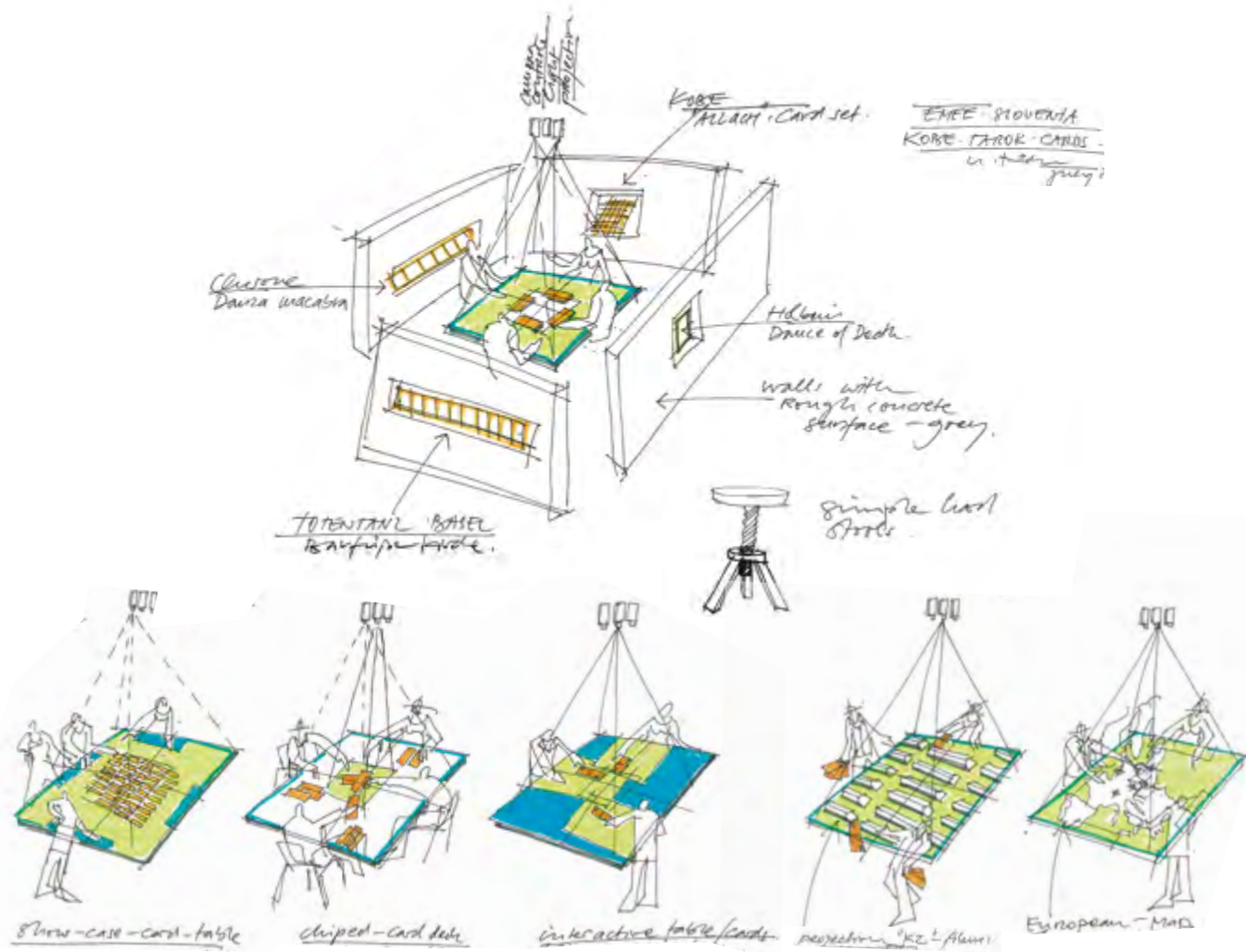
**Spatial context installation.** Emphasising the aspect of 'dance with the death' the scenographic setting could provide a space built by walls, either permanent or mobile. Originals, facsimiles or large prints of European depictions of death, also related to music, fairy tales and sagas (as audioplays) could be presented on the surrounding walls. They create a physical and synaesthetic context in which the cards are embedded. The interactive card table as described in proposal one is positioned in the spatial centre and invites the visitors to reveal the stories told by Boris Kobe's cards. Additional card-tables could host other card decks (like similar ones used during the Vietnam and Iraq Wars) to make a link to other contemporary war situations. [Sketch 2](#)

**Three approaches towards 'The Dance of Death'.** A holistic staging of Kobe's tarock cards provide a combination of the proposals described before and a new one. Three scenographic approaches create a memorable experience which enhances the power of the cards beyond their physical presence. The first approach is focused on secondary objects related to the *Danse Macabre* theme which shows the European transition of this motif and explains the overall context. The objects are placed in showcases at the outside of the space walls including Kobe's card deck as the highlight object. Entering the exhibition space, the second approach focuses the attention to the motion pictures projected on translucent screen-walls showing mysterious larger than life tarock card figures played in slow-motion and images of concentration camps passing by like vague memories. The intent is to conjure up an endless nightmare while the visitors are 'playing' and revealing Kobe's stories on the interactive card table (third approach). This setting shows the potentials of scenography as a tool to provoke a Change of Perspective with lasting memory. [Sketch 3](#)

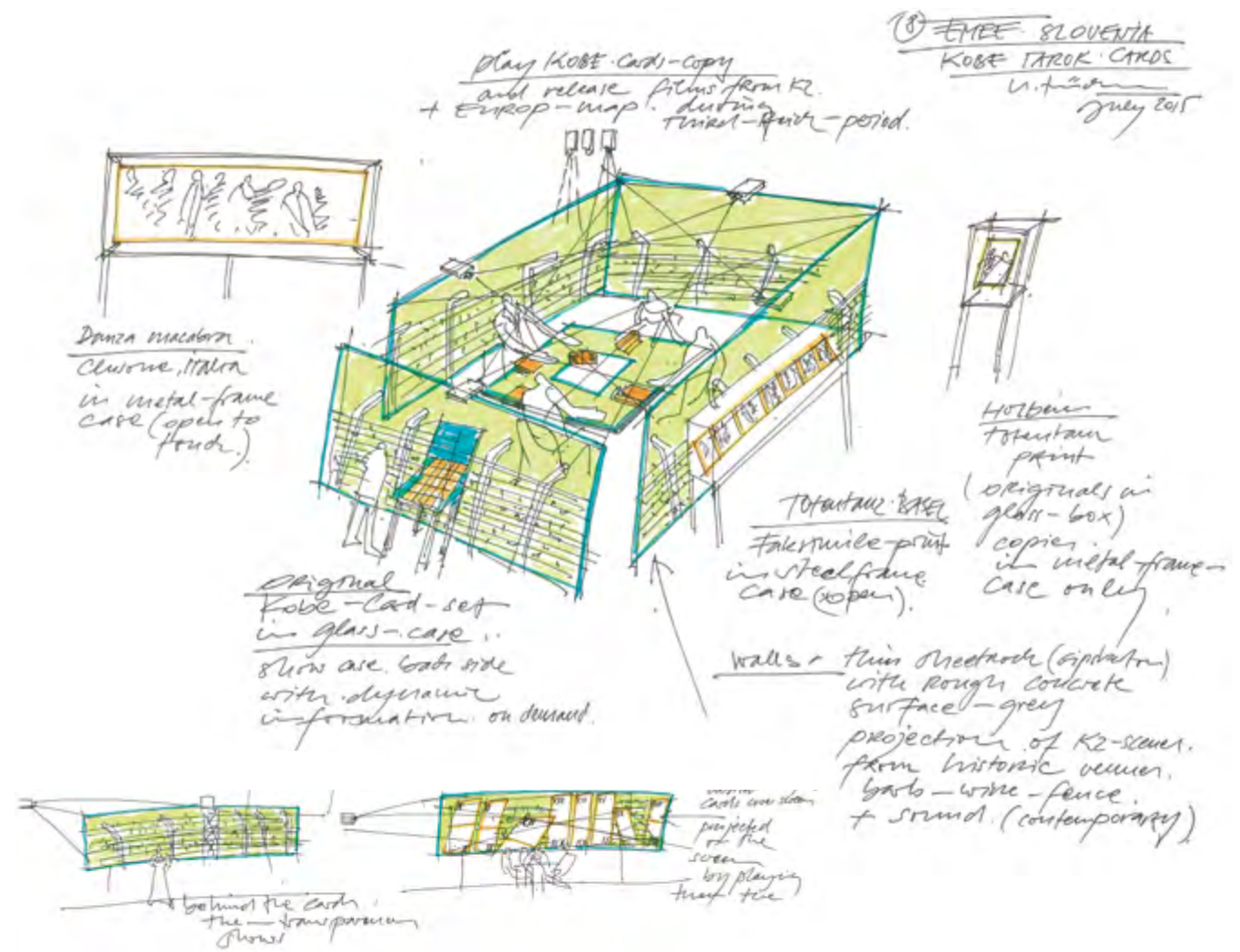


Sketch 1: Interactive showcase table hosting Kobe's Tarock cards, with private glass – transparent to experience the authentic cards and opaque to play the programmed cards revealing the stories behind. The animated cards are synchronised with camera controlled projections offering secondary material.





Sketch 2: Spatial context installation putting the interactive card table in scene.



Sketch 3: Three scenographic approaches towards The Dance of Death.

## TOOLKIT 5: SOCIAL WEB

A campaign before the opening of the exhibition is prepared to familiarise the internet public with the topic. Blog posts and videos regarding the individual cards are being presented continuously. This material is used to appear on Facebook, Twitter, Instagram and Pinterest. After the exhibition opening the topic changes and becomes more orientated to current problems – human rights, local/ regional problems, European situations ...

Social web (Pinterest, Instagram, Facebook etc.) users could be invited to participate by posting depictions of death, *danse macabre*, or a similar topic under a certain hashtag to add to a virtual collection and maybe even an exhibition.

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# JUST A WHEEL AWAY

## BRIDGING BORDERS

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### SCENOGRAPHIC EXHIBITION CONCEPTS (TOOLKIT 4)

UWE R. BRÜCKNER: Sketches  
LINDA GRECI: Concept description  
ATELIER BRÜCKNER, GERMANY



### ABSTRACT

At the time when the Fiat 600 was the new runabout, Europe was divided by the Iron Curtain. The Western Bloc followed capitalist ideals while the communist and socialist spirit was present in the Eastern Bloc. At the time when the tension between the blocs was the highest, this little car in a way succeeded in bridging the gap between the divided Europe.

The Fiat 600 is presumably the first family car that became an icon of the economic expansion and modernisation, not only in Europe but even in the South American continent. This small peoples' car entered the lives of the working class and changed them. It represented modernisation, the economic boom and connected to it economic migration. The car entered everyday life and gave freedom of movement; be it for daily journeys to work, a weekly escape to the seaside for a holiday or even longer periods of time and space when workers migrated abroad to large industrial centres. Many migrated abroad and found better jobs which allowed them to purchase consumer goods they could not have dreamed of even a few decades before. The baby boom, suburban boom and economic boom were walking hand in hand, and the working classes were able to fuel all the three. The Fiat 600 is an object which connects all these stories together. Even if the Fiat 600 does not have the same iconic value in every European country, it can still carry us back to the past, to the time of the

Figure 1: The Fiat 600 – Zastava 600  
Photo: Miloš Ješe, Livada, Slovenia, 1998

first car, the first independent transportation, and the first holidays.

### **Message**

At the time of the Fiat 600, a wide gap existed in Europe. The Eastern and Western blocs were divided by the Iron Curtain, making any interaction difficult. The Western bloc had seen economic progress, while the Eastern bloc was facing stagnation and deeper crises with every decade. Yet the needs and desires of consumers in eastern Europe were similar and the politicians responded to these needs. The Fiat 600 model was so desirable that the East bought the licence for its production or even copied it. It became a part of the Eastern as well as the Western bloc, bridging the differences and the Iron Curtain.

The Fiat 600 is a symbol of the economic boom in Italy, but with the spreading of the licence in some other European countries this model of car represents similar things in different parts of Europe, even the world. Taking in consideration the idea of 'a car', this machine represented the time itself: cars of this time were economical and affordable to the masses; they were produced for many

passengers (families), they helped to travel the distances from the countryside to the industrial centres where the economic boom was taking place. Industry was on the rise and the demand for labour was high, people were moving not only from the rural areas to urban/ industrial centres but also to foreign countries; firstly from the South to the North, and even from the East to the West (in 1968 West Germany signed a bilateral recruitment agreement with Yugoslavia) (Moch, 2003: 177).

These people were making bridges between their homelands and their new residences as they were going back to visit their families for holidays, and returning to their new homes.

### **DESCRIPTION OF THE OBJECT**

The Fiat 600 has an 'all-rear' layout design. The position of the (four-cylinder 633cc) engine is in the rear of the car, which meant a revolutionary solution for Fiat in saving space inside this runabout – making it comfortable for four passengers. The other such novelty was 'an efficient heating system which used the air from the radiator cooling fan to

demist the windscreen and heat the interior' (Fiat Chrysler Automobiles, 2005). Then there were the four independent wheels, which held the road better even at higher speed, coil springs and telescopic hydraulic dampers, which made driving comfortable, even on uneven roads, and in 1956, winding windows replaced sliding windows, etc.

It is painted green, which is the closest to the original green colour as when it was sold.

### **Previous and present allocation in contexts of exhibition**

The car is privately owned and since it was bought and renovated by Mr Ješe, it has been present at many classic car shows, salons and rallies in Slovenia, Croatia, Italy, Austria and Hungary. In 1999, the car received an award for the Best-restored car at the Slovenia classic marathon.

**Condition of the object** Very good (restored)

**Origin of the object** Turin, Italy; purchased in Kragujevac (Serbia)

**Era** 1957

**Weight** 585.000 g

### Dimensions

3215 mm long  
1380 mm wide  
1405 mm high

### Holder/ Lender/ Collection

Miloš Ješe, president of the Codelli Classic and Sports Car Club (Slovenia)

### Conservation Requirements

Humidity: 40%-65% rh, with no more than 5% fluctuation within an hour  
Temperature: 18°-25°C  
Illumination: 50-250 lux

### Presentation Requirements

The car needs to be properly protected from the weather conditions and others.

## SECONDARY OBJECTS

### Photos and promotional material from different parts of Europe

(Originals should not be used outside! Instead scans, prints, copies etc.)

#### — CONSERVATION REQUIREMENTS:

Humidity: max relative humidity is 45%-50%  
Temperature: max 18°C  
Illumination: max 50 lux

### Photo of cars parked in Ljubljana in 1966

(all the cars are Fičo)

#### — CONSERVATION REQUIREMENTS:

Humidity: 40%-60% rh, with fluctuations of no more than 5% within one hour  
Temperature: 18°-25°C  
Illumination: 50-250 lux

### Photo of Zaporozec 965

(Запорожець (ук.)) - (ZAZ 965)

#### — CONSERVATION REQUIREMENTS

Humidity: 40%-60% rh, with fluctuations of no more than 5% within one hour  
Temperature: 18°-25°C  
Illumination: 50-250 lux

### Description

The presented photos show that the Fiat 600 was spread from West to East. Various photographic material along with posters depicting the era of the Fiat 600 in Eastern and Western Europe, everyday life, society, stories of migration and economic migration, work, Fiat 600 production lines, queues to pick up the car from the factory, etc. could be used as an ensemble.

As the Fiat 600 does not hold the same connotation in every European country, a car of the same era with a similar meaning to society at that time as the Fiat 600 had, could be used as a wonderful secondary object (for example the Beetle, Trabant etc.).

The provided material for the ensemble shows that the item, which belonged to the west, reached over the Iron Curtain and also established itself in the everyday life of people on the eastern side of the Bloc.

Figure 3 shows a line of parked cars in Ljubljana in 1966. At the time, Ljubljana was in the Socialist Federal Republic of Yugoslavia, one of the Non-Aligned Movement countries in the Cold War. As this photo shows, the Fiat 600 (Zastava 600) was the most common if not even the only car that could be seen on the streets.

Figure 4 depicts the ZAZ 965, which is incredibly similar to the Fiat 600. The ZAZ 965 was produced in Ukraine without a licence from Fiat. The car does not have the same shape but the resemblance is uncanny. The ZAZ 965 also got a nickname due to its specific shape and was called Hunchback. This model of car shows how pleasing the



Figure 2: Fičo's 'birthplace' - Zastava factory, which got the licence to produce the cars from Fiat.  
Source: National Museum of Contemporary History, Slovenia  
Photo: Marjan Ciglič, 1960



Figure 3: Parked cars on the photo are all Fičo model (Fiat 600 and its variations in Zastava production). Photo was taken in Ljubljana in 1966  
Source: National Museum of Contemporary History, Slovenia  
Photo: Edi Selhaus



Figure 4: ZAZ-965AE (export trim) 1968, fabricated in ZAZ or Zaporizhia Automobile Building Plant, photographed in Verkehrsmuseum in Dresden (2008)  
Photo: Wikimedia Commons, author: Brams, Wikimedia Commons, licensed under Creative Commons-Lizenz by-sa-2.0-de

Fiat 600 model was to the eye of the consumers at that time, which led to copying the shape of the car.

### Reason for the ensemble

The whole ensemble helps to illustrate the unique role of the Fiat 600 during the time of the Iron Curtain. It shows that the car was not only produced and sold in the Western bloc, but that it reached over the border and nested itself deeply into the memory of the generation in the Eastern Bloc (Siegelbaum, 2011). It depicts the homogeneous car offer in the East, while the western part of Europe was well known for its highly developed car industry. A transition from West to East is reflected not only in the Fiat 600 manual but even more in the photo of the ZAZ 965, a copy of the Fiat 600 that was made in the Soviet Union. The Fiat 600 and Fičo are still popular today, as there are many fan clubs around Europe and the world dedicated to this car (Pavšič 2015).

## CHANGE OF PERSPECTIVE (COP): 'ONE OBJECT – MANY VISIONS – EUROVISION'

### SPATIAL FRAMEWORK

#### 1. The type of museum the module is related to

This module can come useful for technical museums, history museums, ethnological museums, and even for the house of European history. In countries where the Fiat 600 was produced and common, it can also be presented in local museums.

#### 2. Planned relation/ connection to the permanent exhibition

Depending on the museum, it can be connected to the permanent exhibition but in general, it could stand as an independent unit.

#### 3. Embedding in a larger context

As the chosen object falls into the time, which brought mobility to a vast number of people in Europe, the Fiat 600 opens topics about the bridging of the iron curtain, the economic boom, migration and connecting those stories into one web.

#### 4. Criteria of the selection related to the EMEE

Criteria from Toolkit 1 were used for choosing the specific object.

#### 5. Further use

The setting of stories could travel around and collect stories about the cars that shaped the time of the economic expansion from different places.

## TOOLKIT 1: MAKING EUROPE VISIBLE

### 1. The object as 'migrant'

As Miloš Ješe (25 March 1954) recounts, the car has a story of migration itself, as it travelled from Turin to today's Serbia where the manufacturing plant was still being built at the time, to Slovenia where it was first sold. The first owner used it mostly for business, so the car stayed within the borders of Yugoslavia.

The first owner of the Fiat 600 – Zastava 600 chosen as the main object of this module, was doctor Lesnika from Mozirje (in today's Slovenia). He bought the car from the car company Crvena Zastava in 1957. In that time, Zastava was still buying cars from Italy and selling them as their production. Zastava had the licence for it but did not manufacture it yet, and in the user manual both names are written: in the beginning the Fiat 600, and later on the Zastava 600. A commercial saying went '600 cubic cm, 600 kg and 600,000 liras'<sup>1</sup> which describes the Fiat 600 in its power, weight and price in a playful way.

In 1980, Mr Miloš Ješe bought the car from the Lesnika family and moved it to Ljubljana (Slovenia)

where he renovated it. After the renovation, the real migration started for this Fiat 600 - Zastava 600, as it started to attend international classic car meetings, rallies and competitions (rallies for classic cars). The car migrated to the bordering countries of Slovenia – Hungary, Austria, and Croatia and mostly to Italy. When Mr Ješe gave the Fičo to his son for his graduation from secondary school, the boy continued with the same passion and the car kept on moving around the bordering countries of Slovenia.

### 2. The background of the circumstances of the making of the object

The Italian car company Fiat started producing the Fiat 600 model in 1955 and ended the production in 1969. This model of car became an icon of the Italian economic boom (Wikipedia, *Miracolo economico italiano* and Raistoria, 2005). Yet the economic expansion was not taking place at this time only in Italy. It was happening in various places around Europe and worldwide. Europe, which was divided into two blocs, was in fact connected if not in other ways, in an economic sense, and the Fiat 600 was a testimony to it.

SEAT started producing the Fiat 600 on the 27 May 1957 as the SEAT 600. After 1970, when the production of the Fiat 600 was terminated in Italy, Spain continued with the development and production of the derivatives of the said model: 600E, which became the most exported version of the Fiat 600 model to Latin America (Mexico, Colombia and even Argentina, which also produced the said model). The last version – the 600L was produced between 1972 and 1973 in the industrial zone of Barcelona in Zona Franca. In 1973, the variations of the Fiat 600 went out of production in the SEAT factories (Bobbitt, 2014).

In West Germany in Heilbronn, the car manufacturer NSU-Fiat obtained a licence for the Fiat car models production. In 1957, the brand name changed to Neckar (Keyword Neckar (car), 2015) which sold two derivations of the Fiat 600; the Neckar Jegst 600, and the Fiat 600D model as the Neckar Jegst 770 (Keyword Fiat 600, 2015), produced between 1960 and 1969 (Bobbitt, 2014), when the production of this car finally stopped.

As Miloš Ješe, the president of Codelli Classic & Sports Car Club, reported, in the beginning these cars were imported from Italy and sold in Yugoslavia as Fiat cars, while in 1958 Zastava started replacing the Fiat emblems with their own (Ješe, 2014). The production started in 1960 with the model 600D, while the 'true Fičo' is considered as the model 750, produced from 1962, which was a derivation of the original Fiat 600 as the car was slightly bigger.

In 1980, Miloš Ješe bought the car from the Lesnika family and moved it to Ljubljana where he had restored it. The car was in a very

<sup>1</sup> 590,000 liras would be equivalent to ca EUR 6,700 today (Wikipedia, Fiat 600). Ferdinand Tominšek (12.05.1941) remembers buying a Zastava 750 in 1967 for around 750,000 din. At the time he was working as a supervisor in the Montana quarry in Zaloška gorica. The saving time to buy the Fičo was 3 years for Mr Tominšek, his salary being ca 57,000 din at the time. Because he paid with cash he was able to drive home in his new car the same day.



bad shape at the time and Ješe went looking for parts at the meetings in former Yugoslavian countries and mostly in Italy. Nowadays, the car, which was made in Italy, has some parts, which were produced later by Zastava and thus forms a kind of an industrial hybrid.

### **3. Cultural transfer by means of trans-regional networks**

The most noticeable 'adaptation' of the Fiat 600 can be seen in the Soviet car ZAZ 965, however, even the Spanish SEAT and the Yugoslavian Crvena Zastava made adaptations and further developed the car. Zastava had been developing this model into the 1980s, almost 20 years more than the original factory – Fiat stopped the production of the Fiat 600 and its variations in 1969. Spain's production kept going until 1973 and they also introduced their own version. Spanish cars were also sold to the Eastern bloc (Poland) and to the neutral Finland.

The Fiat 600 served as an inspiration to the Soviet Union. The derivation models were named the ZAZ 965 and ZAZ 965A, which visually copied the Fiat 600. The Swiss motor magazine 'Automobil Revue' writes that 'VW + Fiat 600 = Saporoschet-

jez', and gave it a nickname 'Volksfiatowitsch', which is a play on words with the brand names and the Slavic surname ending (N.N. 1960). The ZAZ 965 was sold not only in the Eastern bloc but also to Finland (Praust n.d.), Belgium and Austria (N.N. 1960).

Fiat co-financed the manufacture of the Crvena Zastava automobile industry in Kragujevac in 1962, the factory that was designed according to the model of the Italian Mirafiori in Turin. This factory was not only important because it produced the first people's car in the territory, but because it demonstrated that there was a cooperation between the divided Western and Eastern Europe – an economic, political and even cultural cooperation and exchange (Le Normand, 2011: 97-99).

### **4. Culture-spanning contexts**

A car as an idea represents mobility, and in the time of the Baby Boom generation and the increasing economic production, it can stand as a symbol of the European economic migration, as a reflection of a certain period, when a car was no longer only a pleasure or a hobby. A bigger car that could accommodate more than two people was needed (as Fiat 600's predecessor 500 – Topolino did), a family car

(Yugoslavia - Virtual Museum, 2005) for four people, which would be available to the average citizen. The Fiat 600 was the one – an affordable family car, for 590,000 lire (equivalent of around 6,700€ today) and low petrol consumption. This small car represented a turning point in the 'motorisation for the masses' (Brovinsky 2014: 73), and the model soon found its way into Europe, and even the world.

The migration, however, did not happen only in the Western bloc, where the needs of industry were luring people from the rural areas to the industrial centres and from South to North. It also reached over the iron curtain (in the 1950s and 60s Germany signed bilateral recruitment agreements with Italy, Greece, Turkey, Portugal and Yugoslavia; but this was not the only case as other northern European countries were exercising similar agreements) (Moch, 2013: 177). 'Guest workers' were economically strong enough to buy themselves goods, that were of higher quality or even unreachable in their homelands, and brought them back on their holidays or visits to their families as gifts. Cars are one such commodity which made a distinction between the workers who worked abroad – they would drive new and usually more expensive cars than their fellow citizens could afford.

### **5. Cultural encounters as a theme of the object**

The object does not have any written or iconic presentation of cultural encounters.

## 6. Aspects of the perception of the self and others

The object does not portray aspects of the perception of self and others.

## 7. The object as an icon

The impact on society by this car was so strong that people formed fan clubs dedicated especially to this model. They organised motor shows, various competitions and rallies dedicated to them. There are fan clubs all over Europe and even in South America (Argentina, Chile, Colombia, Mexico, Uruguay) and discussions or photos of this car can be found all over the social media.

This car is a testimony of the European modernisation. It speaks of the modernisation after World War II – how Europe was changing economically, demographically and how connected it was even though divided into two parts. Foremost, the Fiat 600 was a symbol for the economic boom in Italy, but with the spreading of the licence in some other European countries, this model of car represented similar things in different parts of Europe.

For the next three countries this car was an icon ‘par excellence’:

- Fiat 600 presents the most famous Fiat of all time and it is an icon for the miracolo economico ‘italiano’ (Italian economic miracle) in Italy.
- For the Spanish town Fuengirola, the SEAT 600 had such a meaning that the town inaugurated a first Spanish monument to the SEAT 600 in 2008 (N.N., 20 minutos, 2008). The first national holidaymakers came to town in these cars in the 60s, and Fuengirola citizens identified a symbolic connection with the development and prosperity of the town with the SEAT 600 (YouTube, Memoranda, 2013).
- In Slovenia (and other former Yugoslav countries) almost everyone who is older than 35 has personal memories connected to this car – a car, which enabled them to travel to their families in other countries, took them to the seaside for holidays, or to the Saturday ball. ‘Today, this car evokes strong emotions, and represents one of the main objects of the so called “Yugo-nostalgia”’, says Marko Miljković, author of a soon-to-be-released book *Automobile is Freedom*, in an interview (Abram 2014).

Even though the Fiat 600 was not an icon in every European country, we can say that a car had a strong iconic impact on the era. Different cars can be related to it as an icon of the economic boom and the re-establishment after World War II across different European countries. Such car icons are the Volkswagen Type 1<sup>2</sup> (Käfer or Beetle in English naming) in West Germany, or the Trabant in East Germany, and if we take into account that the ZAZ 965 was not licensed but copied and remodelled, the ZAZ 965 can be seen as an icon of a people’s runabout in the Soviet Union.

## 8. ‘Object-narration’

The object does not portray aspects of the perception of self and others.

EUROPEAN RE-INTERPRETATION OF THE OBJECT:  
IDEAS OF MEDIATION

### Maps

For the mediation of the trans-regional perspective interactive maps showing:

- where the production plants of the Fiat 600 (and its variations) stood
- the wave of expansion of the Fiat 600 licence of production
- where the car was sold
- where the fan clubs can be found today

2 The predecessor of the VW Käfer was the KdF-automobile.



- ‘open layer’ to which visitors could mark the routes they took with their first car, upload photos of the Fičos/ Fiat 600, see entries of other visitors
- expansions of the car industry in general at the time of the Cold War and the density of the population owning a car in different European countries

A car could be displayed as either the central piece or a side story of a permanent exhibition.

For reasons of conservation it would be ideal that the car is exhibited inside the museum. The object being an icon should have a central position; however, the space should be slightly veiled to allow ‘a safe spot’ for the visitor to interact with the object and the hands-on material (items from the 60s that the visitors could pack in the car, taking selfies and recording testimonies) freely. The car would be a ‘time capsule’ with which the visitors could interact, and in an ideal situation, a simulator which would take the ‘driver and the passengers’ on the streets of the 60s.

However, the Fiat 600 is a rather large object (3215 mm long, 1380 mm wide and 1405 mm

high) and it might be hard to fit it in a museum. In that case an interpretation of a 60s garage could be constructed and placed in front of the museum. Some of the garage sides should be see-through and the doors open. In the evening the doors would close to keep the car safe, yet the car would still be visible from the outside due to the light inside the garage and the transparent windows. In this way the object would still be at the visitor’s disposal even if the museum was closed.

For easier illustration of the mediation idea, please read forward for the suggestion explanations and sketches from the ATELIER BRÜCKNER Toolkit 4.

## **TOOLKIT 2 AND 3: INTEGRATING MULTICULTURAL EUROPE/ MUSEUM AS A SOCIAL ARENA AND BRIDGING-THE-GAP**

### **User generated content/ Participatory elements**

In general, in Slovenia, everyone over 35-40 years has some personal memory of the Fičos and the user generated content should be based on this. A collection of these memories could be put together as a collage of photos, texts, statements, video and audio material. The content generated by the users should be widely accessible via social media.

The Fičo car can be used as the place where visitors can record their memories on audio or videos (being inside the car, which would provoke feelings and memories, while in a safe space separated from the outside). Themes could be anything from:

- memories of their first car purchase and funny stories and adventures
- the meaning of the car as a commodity of the generation of economic expansion
- ordering the car, waiting for it and finally going to Kragujevac to pick it up
- the economic migration to other European countries
- travelling with a car in the past and today (what could be packed, how long did people stay on the road etc.)

This could be expanded later on also to the other similar stories around Europe, concerning the same thing – the purchase of the first car (in the 60s e.g.), etc.

Also, the same activity could be used in the countries where some other car model was the icon of its time, using that car as the central piece.

The Fiat 600 is a wonderful storyteller-object that opens topics of various migrations (holidays, travelling, schooling abroad, economic migrations etc.). In connection with associations and organisations working with the storytellers (holiday-goers, travellers, economic migrants etc.) the museum could host storytelling evenings.

Collecting testimonies of today's migration by the young – be it for educational, travelling or economic reasons.

The map of Europe in the exhibition is where the visitors can draw their travels with their Fiat 600 or their first car; mark their favourite place where they were with the car, etc.

#### **Searching and discovering (hands on, minds on)**

— What is it? Visitors would be given various products and would be invited to guess what the

objects were and to which side of the bloc they belonged.

- City vistas of Europe. Identifying photos of the city vistas (streets, historic buildings etc.) from the past compared to today's situation in Europe.
- The time machine or learning traffic regulation for kids: this would be presented as a simulator.
- Assembly line: using robots to construct your own Fičo souvenir.
- Let's pack up! or What can I put in Fičo? Various items from the 60s would be at the visitors' disposal to handle and pack for a holiday. What do you need for the holiday and how many things can you put in the tiny Fičo?

#### **Accompanying programme**

- Talk or live podcasting on the topic of the use of petrol and the lack of ecological awareness from the period.
- Drop-in: Goofy time snapshot using a suggested hashtag.
- Get involved with Fičo fan clubs; attend their salons and invite them to be hosted at the museum.

- Have photo shooting sessions with classic cars and props from the 50s, 60s, 70s and 80s: police car, getting ready for the family holiday, first aid car etc.

## TOOLKIT 4: SYNAESTHETIC TRANSLATION OF PERSPECTIVES

CONCEPT DESCRIPTION Linda Greci SKETCHES Uwe R. Brückner

The Fiat 600 (Zastava 600) which can be found all over Europe stands representative for the economic boom and the everyday consumption of the working class, as well as the cooperation between the former Eastern and Western parts of Europe.

**Multiplying mirror box.** To make the object's European dimension tangible for visitors, the Fiat 600 is staged in a mirror box (referring to a garage). The installation can be realised either inside the museum as a small, lower budget version or in front of the museum as a bigger installation with various combined mirror boxes each presenting another national Fiat model. In the mirror box the vehicle is multiplied virtually in its appearance to symbolise that it is not just a single object but an object of mass-production that can be found all over Europe. It is positioned in the centre of the box, in front of a big screen. The car – originally a moving, mobile and dynamic object – becomes a static artefact in an inoperative position when it is placed in an exhibition or installation. The projections of historic images and movies help to re-contextualise the car into its authentic time and position in the society, to thus give back its dynamic character and to transform it into a sophisticated storyteller. The

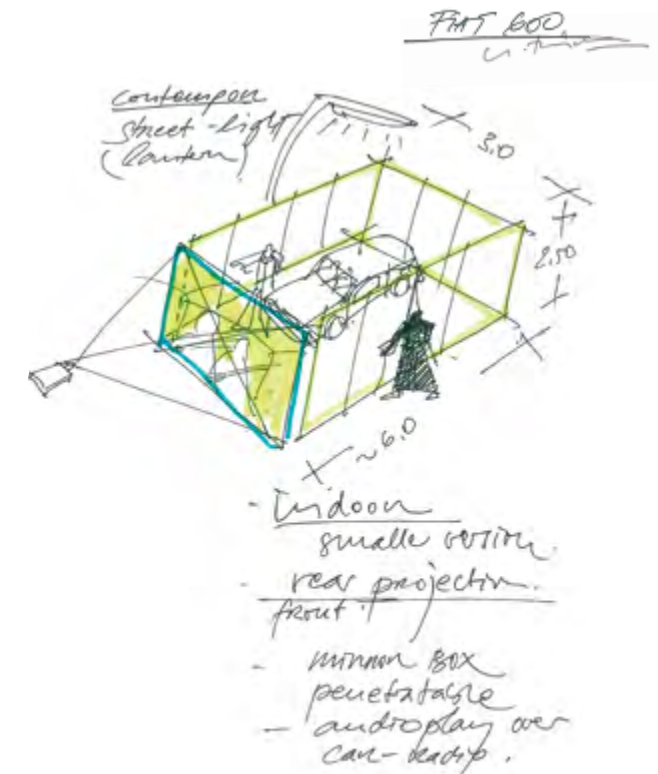
installation becomes highly attractive, when the visitors are allowed to access the car, to sit in it and feel its spirit. Inside the car, the radio could offer original audio-material and interviews with people of different European origins telling about their Fiat experiences and adventures. Thereby visitors can go on a journey through different countries, times and personal stories – collecting pieces of the idea of the Fiat 600 and gaining an overall European picture. With this authentic setting, an emotional and touching Change of Perspective could be achieved.

Sketch 1 and 2

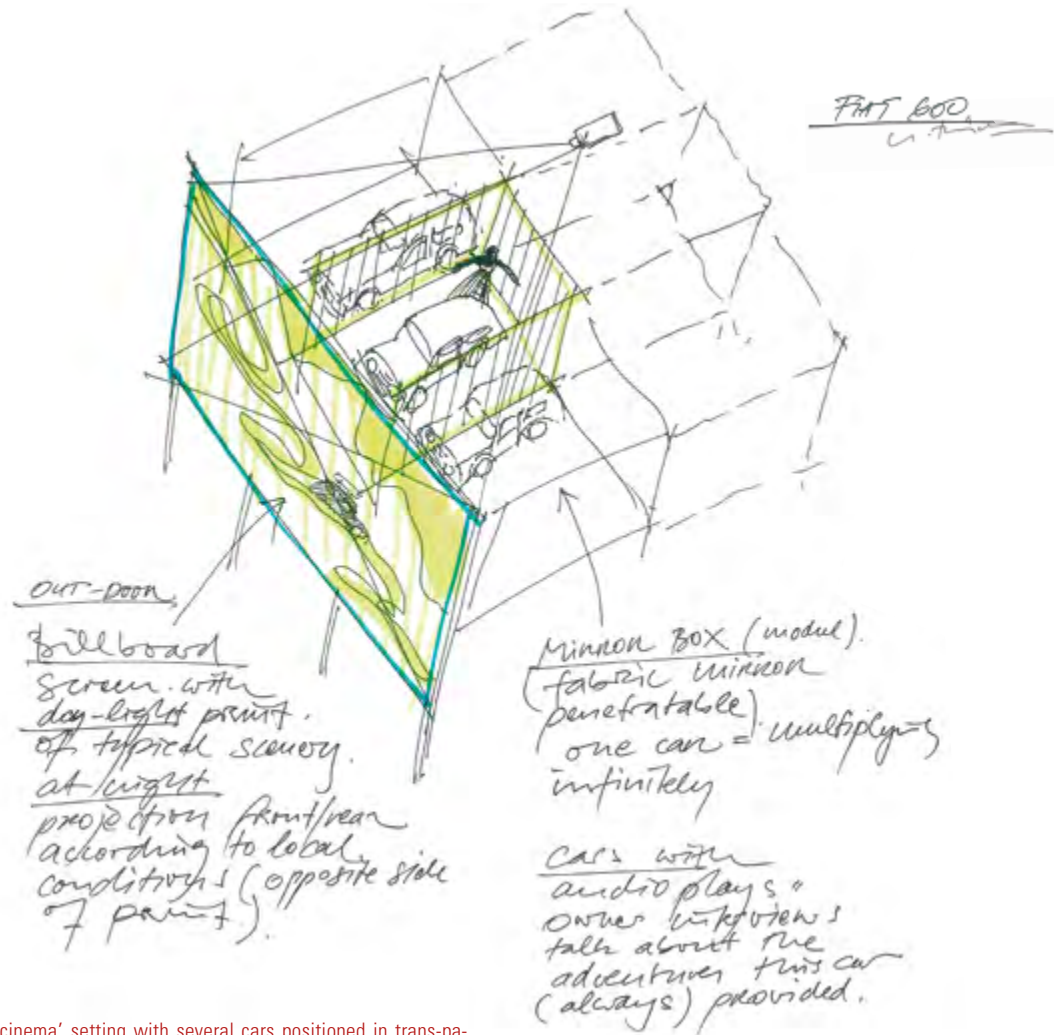
**Drive-in museum.** This scenographic concept aims to show the object in a larger European context and presents the selected Fiat 600 as a key object next to other Fiats from different European countries, forming a 'European Fiat fleet' with original number-plates. The setting shows that connections and relations in everyday life beyond the Iron Curtain between Eastern and Western Europe existed (in contrast to the political situation). For the optimal effect of this installation, it would be nice to have as many Fiat models as possible – at least three or four Fiats from both sides of the Iron Curtain – but also other similar iconic cars of that time,

like Trabants or VW Käfer. They are placed in front of the museum, in a driving direction to the museum's entrance. The façade of the building serves as a screen for projections of historic images and documentary films, inviting people to the 'drive-in museum'. It would be very appealing if the visitors can take a seat in the cars, watch the projections and listen to audioplays that are installed in the interior. In every car visitors can listen to interviews and various individual stories told by Fiat owners – each from another national perspective, connected to the national origin of the Fiat model. Sketch 3

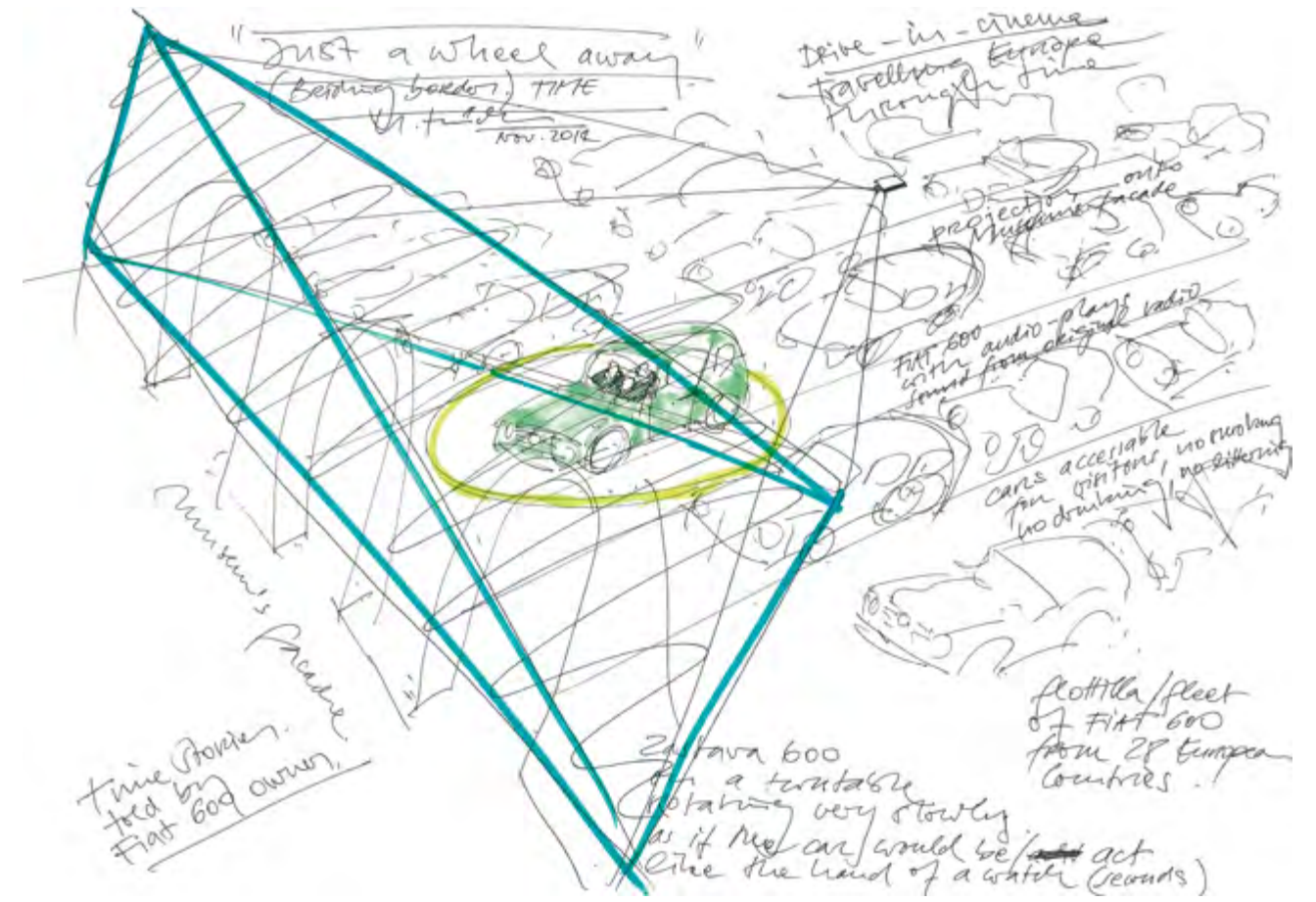
If the installation is developed as a travelling exhibition, the key object presented in a *central position* should be the 'national Fiat model' of the respective country where the installation is shown – in this case the Slovenian Fiat model Zastava 600.



Sketch 1: Fiat positioned in a reflecting, multiplying mirror box with wall-size projections showing historic images and movies. Visitors are welcome to take a seat in the car and listen to the radio which offers authentic audio-material like statements of Fiat owners telling about their experiences (indoor version).



Sketch 2: 'Drive-in cinema' setting with several cars positioned in transparent mirror-boxes (spy-mirror glass). Projection screen is on a billboard-like construction. Original loudspeakers in the interior of the cars providing audio-plays and interviews (outdoor version).



Sketch 3: 'Drive-in Museum'. The museum's façade functions as the screen. A collaborating local radio could care for the broadcasting of the museum's event and publish an invitation for Fiat owners all over Europe to come with their cars of the same time to join the drive-in museum (outdoor version).

## TOOLKIT 5: SOCIAL WEB

- The Fiat 600 is an established content on the internet and social media, making Storify very useful for this object from the beginning of the action.
- The physical visitors to the museums would be encouraged to take selfies with the Fičo and the available hands-on material to make goofy photos and to share them. The material would be displayed in the museum and visitors could see photos of others, which might also convince the viewers to take a photo themselves.
- Events that took place would be presented via events on Facebook and other networks the museum uses.
- The visitors are also invited to record their memories and stories (see Ideas for Mediation), which could be shared on the museum YouTube channel if the visitor decided so.

The younger generations, which do not have a personal connection or memory of the first mass-produced cars, would be involved in object observation and exploration. Children would be invited to interact with the car, describe what they were doing,

how they felt about the object and compare it with a car, which they find modern (as the Fiat 600 was in the 60s). The inspiration for this activity is the *Kids react!* films on YouTube<sup>3</sup>.

A story about Fičo would be written for the medium.com platform (BMW USA, 2014), which could be a good base for further social media use and spreading. A gif animation such as the one on this article would be interesting for the Fičo-fan community as for the general public. A car related article from medium.com<sup>4</sup>.

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## WHAT IS THE POINT(ING)? INNOVATION THROUGH REPRODUCTION.

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### THE GESTURE OF INDICATION IN EUROPE.

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#### SCENOGRAPHIC EXHIBITION CONCEPTS

##### (TOOLKIT 4)

UWE R. BRÜCKNER: Sketches

LINDA GRECI: Concept description

ATELIER BRÜCKNER, GERMANY





### ABSTRACT

This Exemplary Unit deals with two topics: First the gesture of pointing itself in European art history and second the reproduction of European artworks by Chinese copy painters for the Western mass market. Both of the topics are illustrated by the so-called *Zeigerpointer* (a German-English word-mix tautology) depicted in a series of twelve oil paintings, which were commissioned by monochrom and painted by Chinese copy painters. In contrast to the European view, in the Chinese tradition copying is a form of mastery of learning. The templates for the oil paintings were local newspapers clippings showing crime scenes in which the witness was shown pointing to a place where the incident took place to underline the evidence of occurrences. Such photographs can often be found in local newspapers as visual proof of the written words.

Pointing to formerly existing or virtual objects assigns meaning. Paintings and sculptures showing people pointing, for example in Leonardo da Vinci's (1513-16) depiction of St. John the Baptist pointing to heaven or Napoleon pointing the way in *Bonaparte Crossing the Alps at the St. Bernard Pass* by Jacques-Louis David (1800-1801), can be found very often throughout European art history from Christian iconography to the present. Pointing itself is a gesture intended to direct and change the common perspective of where the recipient should focus his/ her attention and to make the absent visible and believable. In this Exemplary Unit the gesture itself will be used to

Figure 1: Image 10: The railway station tobacconist Andrea Fröschl (31) at the scene of the accident: 'The man was in flames and rolling on the floor, screaming'  
Photo: © monochrom

convey stories of pointing that are relevant for connecting and engaging the visitor with the topics of the exhibition.

### Message

Pointing is a visual topos that is mainly depicted in European art. The gesture can be seen as an autochthon-European contribution to art history. Besides the thematic aspects in the gesture of the central motive of the *Zeigerpointer*, metaphorical aspects also exist: Europe gave templates to China – in industry, in science, and especially in art – and these were reproduced and sent back to Western markets.

The guiding ideas in designing this Exemplary Unit are summarized below:

- The gesture of pointing in the *Zeigerpointer* as a gesture that is mainly found in European artworks,
- How innovations are transported through reproduction in China,
- Possibilities for activating and encouraging the participation of the visitors as well as the broader public online.

### DESCRIPTION OF THE OBJECT/ OBJECT GROUP

The series of oil paintings consists of twelve 1.4 x 1m single paintings commissioned by monochrom and made in China. Each painting shows one person pointing at something that isn't there anymore. The source of these artworks is newspaper articles. The template for all the paintings is a newspaper image and caption.

The *Zeigerpointer* is a widespread form of representation used by the print media in Europe. A *Zeigerpointer* is defined as an image (in the scope of printed media reporting) of crime scenes, locations of accidents, and other locations in which some event happened that can no longer be seen because the event itself is already over and no traces are visible (either because none were produced or because they were removed when restoring the status quo). Because in these cases there is nothing to take a picture of, the witnesses are asked to point to the spot where it happened. The reported event may not be visible through any other means than the pointing at the spot where it happened.

The painted *Zeigerpointers* take day-to-day media events out of their context of trivial and pure consumer usage. The crystallization as an isolated and perceptible image through the change of medium reshapes it into an artistically designed artefact in order to contemplate it (critically), savour it (aesthetically) and contextualise it (as a strategy of representation).

### The title of the series of the twelve oil paintings is 'The Wonderful World of Absence'

- Image 1: 'The "ombudsman" Viktor Zenz has solved the problems of lighting at Alleeweg. Now, the Freedom Party of Gössendorf wants to shut him down'
- Image 2: 'Christian Karl at the spot where he rescued the two women'
- Image 3: 'Martin Sticher in front of his neighbour's house: "Inside it's all full of junk"'
- Image 4: 'The scene of the accident: "Here, the Serb got caught in the game fence"'
- Image 5: 'At this spot the missing corporal was dragged under the debris and driftwood by the current according to the police'
- Image 6: 'Mathilde Weimann shows the spot where the safe was and where now a hole gapes'
- Image 7: 'This barrel was used by the homeless person as a sleeping berth'







- Image 8: 'Dramatic scenes at a playground in Hallein (Salzburg): Two young men fired upon 15 children. Alexander (12) shows the balcony where the shots were fired from. Policeman Josef Walcher secured the weapon'
- Image 9: 'Ingrid Zingrosch, manager of Hotel Kummer: "We are a first-class hotel. The punks who always hang around beneath this tree cause problems and harass our guests. If we complain, they terrorize us. They even apply for legal demonstrations with loud music."'
- Image 10: 'The railway station tobacconist Andrea Fröschl (31) at the scene of the accident: "'The man was in flames and rolling on the floor screaming.'"
- Image 11: 'Eyewitness Mario M. shows the spot where his friend was caught by the Alfa'
- Image 12: 'A schoolboy shows the spot where the firecracker exploded'

**Previous and present allocation in the contexts of exhibitions.**

The paintings have been shown in solo exhibitions with no other topic than the art itself.

THE WONDERFUL WORLD OF ABSENCE -  
 MONOCHROM'S ZEIGERPOINTER  
 Aksioma | Project Space  
 Komenskega 18, Ljubljana  
 6-22 July 2011

**Condition of the object group**

good condition, no damages

**Origin of the object group**

Vienna (Austria) - painted in Dafen, Shenzhen (China)

**Kind of object group** Oil on canvas**Weight** 1000 g per painting**Dimension** 1400 x 1000 x 20 mm**Holder/ lender/ collection** © monochrom**Conservation requirements**

Dry space, keep away from direct sunlight

**Presentation requirements** Wall/ flat surface**SECONDARY OBJECTS****The original newspaper clipping of every painting**

— DESCRIPTION: The newspaper clippings of the photographs and the caption served as templates for the paintings. The poor quality and the typical appearance of the newsprint technique are present in every clipping.

— REASON FOR ENSEMBLING: The reason for ensembling is to show the transformation from the printed original which is already a reproduction, to the painted original. The steps it took from the real incident to the staging of the press photographer to the printing process of the newspaper to the very analogue step of reproducing it in oil painting can be illustrated by combining the two images. The topic of the techniques of reproduction could be told through the ensembling of the two objects, references to Gutenberg's invention of moveable type for printing and reproduction or the invention of photography and the earliest known surviving photograph made in a camera, taken by Joseph Nicéphore Niépce in 1826 or 1827 in Le Gras in the Burgundy region

of France. These are all European inventions which have been adopted in Asian culture.

The term copy painter becomes clear through the juxtaposition of the two objects. Regardless of the quality of the template the resulting painting has no signs of re-interpretation by the painter; it is more or less just a transformation to a different medium and the next level of loss of information.

Museums could search for *Zeigerpointers* in their local newspapers and exhibit them next to the unit.

**A reproduction of the painting 'Portrait of Philip V of Spain' by Jean Ranc, 1723**

— DESCRIPTION: This is a portrait of Philip V (1683-1746), the grandson of Louis XIV (1638-1715) of France, the first Bourbon King of Spain. In this case we chose a reproduction of the original painting to reiterate the connection to the topic of reproduction.

— REASON FOR ENSEMBLING: These images show the gesture of indication, pointing with the index finger, which was often seen in portraits of the aristocracy. In combination with the contemporary version of the *Zeigerpointer* it would open up historical points of relevance. This object can be replaced by any other European art historical depiction of a person pointing.



Figure 2: Newspaper snippet as template for Image 10: The railway station tobacconist Andrea Fröschl (31) at the scene of the accident: 'The man was in flames and rolling on the floor, screaming' Photo: © mediabox.at/ Schwarzl/ Newspaper unknown



Figure 3: Portrait of Philip V of Spain by Jean Ranc, 1723; 144 x 115 cm Photo: Public domain

# CHANGE OF PERSPECTIVE (COP): 'ONE OBJECT – MANY VISIONS – EUROVISION'

## SPATIAL FRAMEWORK

### 1. Kind of museum the module is related to

The concept is developed for a museum of fine arts.

### 2. Planned relation/ connection to the permanent exhibition

*Zeigerpointer* can be related to the existing collection by finding resemblances in motifs or forms of production.

### 3. Embedding in a larger context

It could be part of an exhibition called European Iconography or The Art of Reproduction.

### 4. Criteria of selection related to EMEE

In case of the *Zeigerpointer* the European dimension is not visible in the first place but can be found in various aspects of the object. It is a good starting point and eye-catcher for a lot of micro stories and a depiction of the Change of Perspective in itself.

### 5. Further use

It can be used in a travelling exhibition and as an online database for modern *Zeigerpointers* but also as collection of artworks containing the gesture of indication.

## TOOLKIT 1: MAKING EUROPE VISIBLE

### 1. The object as 'migrant' or the work as a migrant

Twelve selected photographs were sent to Dafen (China) in 2011 to be transformed into oil paintings. The twelve paintings on canvas were sent back to Vienna in 2011 and put on a stretcher frame. The finished artworks were brought to Ljubljana (Slovenia) to be hung in the Aksioma Art Gallery from 6 July to 22 July. The paintings are now back in Vienna since 2011. So the object itself has already travelled a lot for its short life period.

### 2. The circumstances behind the making of the object

The template on which the artwork is based was taken by a press photographer and printed in the newspaper. *monochrom* has been collecting such images for several years online. At first these were taken from Austrian print media only, later international findings from Slovenia, Germany, Serbia and the UK were also submitted and presented online (after diligently ascertaining their validity). They can be found here [www.monochrom.at/zeigerpointer](http://www.monochrom.at/zeigerpointer).

The *Zeigerpointer* appears with an especially high frequency in such publications as the magazines and booklets that are distributed free of charge in the semi-urban and rural fringes of the media landscape, local media and notice sheets that report on local events.

The often poor image quality does not strive for the aesthetics of so-called glossy magazines, but rather reproduces the cheap and

poorly produced quality which is characteristic of a considerable percentage of regional print media. The commissioned reproduction of the selected newspaper images took place in Dafen, an artist village in the suburbs of Shenzhen (China). Since 1989 Dafen is well known as the capital of artwork reproduction. 60% of world's reproduced oil paintings have their origins in Shenzhen. Only an estimated 5% are original artworks by artists who work in this area. They reproduce mostly European masterpieces like paintings by Van Gogh, Dali, Rembrandt and Monet for the Western market. In contrast to the European view, in the Chinese tradition copying is a form of mastery of learning by imitation<sup>1</sup>. In China not only paintings are copied but also technology or whole cities. The painters who are employed by entrepreneurs in Dafen are professional copy painters and graduates from Chinese art academies and are trying to earn a living. The small paint shops where they work often get production requests from Western wholesalers for thousands of copies of the desired artwork.

### 3. Cultural transfer by means of trans-regional networks

In recent decades industrial production in Europe has shifted more and more to outsourcing the process of production to Asia, especially China due to the low cost of labour. The conception and design work stays where the companies have their headquarters. This dominance of the conceptual over the realisation can also be found on the art market as with *Zeigerpointer*, where the origins lie in Europe but production was commissioned in China. This does not just involve concept art but also more traditional fields like painting. It is not necessarily important to make the artwork with one's own hands but be responsible for the master plan. Through the outsourcing of labour not only is production-oriented know-how transferred but also the knowledge on processes and the laws of the game diffuse. In this way the markets play with the same cards, and standards become uniform. In this system of economic competition it is possible for China to play a more competent and aggressive role in Western markets. The artist Ai Weiwei, for example, uses artistic strategies which are distinctly influenced by Western art history. These strategies like

provocation, re-contextualisation and breaking taboos are already historicised and art historically categorised in our culture. The technique of provocation no longer works in the European art scene, but this technique does still work in China and is also exploitable in Western markets. The introduction in these markets encourages European producers to be more innovative and engage in fruitful competition in the industry as well as in the art market.

### 4. Culture-spanning contexts

The common occurrence of the act of pointing in Christian art has its origin in the *Ecce Homo* of the Passion narratives (see the Isenheim Altarpiece by Niclaus of Hagenauer and Matthias Grünewald, 1512-1516). John the Baptist is pointing to the maltreated body of Christ on the cross. The body is shown to the community and in this way a higher truth is revealed: The stigmata and the Arma Christi call upon viewers to practice meditation on the Passion; it is an instructive message that also seeks to connect with the viewer. John the Baptist is a witness and not a protagonist like the viewer of the altarpiece. This is indicated by the relation of pointing and testifying (religious truth) like in many depictions of saints and angels. This liturgical symbol also infiltrates secular spheres of art: World rulers point at symbols or instruments of power, at objects that symbolise their power: scenery, maps, fortresses, flags, and insignia. In this case, the pointing references an order that is to be respected – or a vision, for which the personalised power demands fellowship.

<sup>1</sup> Find more information here: National Palace Museum, [http://www.npm.gov.tw/exh96/representing/intro\\_en.html](http://www.npm.gov.tw/exh96/representing/intro_en.html)

Around 1917, this escalates to the next level on which the power in the picture points to the viewer himself, like in the U.S. Army recruiting advertisement – I want You for U.S. Army by illustrator James Montgomery Flagg.

In the European history of art, the gesture of indication – the raising of the hand of a protagonist in a picture, the extending of the forefinger in the direction of an object in the portrayed scenery, often while looking the viewer directly in the eye – is a gesture which creates a specific communicative quality in visual storytelling: This gesture breaks with the role of the audience as a distant, hidden entity outside the picture itself. The picture seems to open a personal dialogue. It confronts the viewer with an imperative, demanding to acknowledge what is shown, to accept its meaning, and draws the viewer directly into the depicted events.

We recognise this dramaturgical means of dialogue between medium and audience from the history of theatre – it is the history of the ‘fourth wall’ – this invisible wall in front of the proscenium, that separates the actors from the audience – or doesn’t.

In any case, the act of pointing is an element of drama – it has a somewhat vulgar tradition and is not very polite in other cultures.

#### **5. Cultural encounters as the theme of the object**

This category is not relevant for the object.

#### **6. Aspects of the perception of the self and the other**

This category is not relevant for the object.

#### **7. The object as an icon**

This category is not relevant for the object.

#### **8. ‘Object-narration’**

The depicted people, however, do not only point to crime scenes and places of accidents, but rather also point at the medial principle of representation and reproduction itself.

## EUROPEAN RE-INTERPRETATION OF THE OBJECT: IDEAS OF MEDIATION

### **Maps**

- A map of Europe where the origins of the collected artworks are visualised and the artworks can be accessed.
- A map of Europe where the database of the origins of the newspaper clippings from the collected *Zeigerpointers* are visualised.
- A map could show the old and new capitals of mass reproduction of oil paintings and the changing traces of the customers.
- A map of Europe that shows the history of media reproduction in Europe. Gutenberg’s invention of the moveable type for printing and reproduction or the invention of photography and the earliest known surviving photograph made in a camera, taken by Joseph Nicéphore Niépce in 1827 in Le Gras, in the Burgundy region of France.

The maps could be anywhere in size from a digital touchscreen to a projection on a wall or the floor. The right way to illustrate the topics in order to emphasize the Change of Perspective would be an interactive map where the visitor can move in time or in the grade of detail.

### **Augmented reality**

With the use of his/ her smartphone in combination with a provided application the visitor can examine the different steps of production of the paintings.

The application lets the viewer use the phone like a magnifying glass to examine a second layer of the painting, which is the printed original newspaper clipping behind every single painting. With this scenographic intervention the Change of Perspective and the differences through reproduction become visible. For every painting several layers of additional three dimensional overlays are possible. If more of the oil paintings are used in the exhibition, then every painting has different-looking layers but in the same style as described here:

1. The newspaper clipping which was the template for the painting.
2. Layer: the scene that took place right where the protagonist is pointing.
3. Layer: the Chinese painter in front of the painting while painting it.

#### **Gamification elements**

— A MULTIMEDIA-KIOSK WITH A 3D CAMERA: A multimedia-kiosk could be installed next to the paintings where with a 3D camera the visitors could get involved and play around. The visitor points in a direction and the 3D camera tracks and computes his/ her gesture and finds mat-

ching artworks in that direction. In this playful way the visitors could engage with the museum content or with objects of the culture heritage of Europe.

- A PLAY TABLE FOR CHILDREN: Especially for the younger visitors a digital multitouch table could be installed where the children have to find out which of the two objects they see is the original and which is the reproduction. The next level, for those who can read, a collection of artworks with the pointing gesture has to be matched with the subtitles of the images. It could be a mix through the European art history.

## **TOOLKIT 2 AND 3: INTEGRATING MULTICULTURAL EUROPE/ THE MUSEUM AS A SOCIAL ARENA AND BRIDGING THE GAP**

### **User-generated content/ Participatory elements**

- Part of the exhibition could be to reverse-engineer the stories of the *Zeigerpointers* and to let the visitors write the stories down and display them next to the oil paintings. The visitor-generated stories can be added to the database and accessed online, where they can be commented on, shared or liked. As already mentioned in the first section – a digital multitouch table could be installed where the children have to find out which of the two objects they see is the original and which is the reproduction. In a very playful way they get engaged in the museum's content and have some learning experiences.
- Start a process of endless reproduction (reproduce the reproduction). Visitors can reproduce an image that a visitor before him/ her has drawn. It is like the game pass the message where the first person whispers a word into the ear of the next participant and this word will travel and transform itself until it reaches the last player. The transformation of the image cannot be seen at the exhibition, but all the visual transformations can be viewed online.
- The visitors will have an area where they can produce *Zeigerpointer* snapshots with the use of various props. A short caption must be added to the images, and then they can be accessed by other visitors at the exhibition and shared via social media.

### Searching and discovering (hands on, minds on)

- The visitors of the exhibition can contribute to the *European Newspaper*. There could be workshops with people with migrational background who can tell their stories in the shape of a *Zeigerpointer* to focus on events they encountered on their routes or things they are missing from their former homes. With visitor-created articles in combination with European *Zeigerpointers* a multicultural co-created virtual newspaper can be filled with content. The idea is to combine the collection of European artworks with news-like announcements, making them available virtually during the exhibition and in a printed version after the exhibition.
- Invite art students to have on-site reproduction sessions with the visitors and reproduce newspaper images in oil or reproduce the oil paintings of other visitors. The outcomes could also be part of the module itself. It would give the visitor a more personal connection to the exhibition.
- Let the visitors collect and reflect on ideas on the cultural transfer between China and Western culture.

### Accompanying program

- Lectures by behavioural researchers on gesture interpretation
- A symposium on the reproduction culture in China
- A special program for school kids could be developed where they are invited to share their ideas of Europe in the form of *Zeigerpointers* – kids would be asked to take a *Zeigerpointer* photo at home or on the street where they point at something that is European to them.
- Twelve well-known examples of European artworks showing the gesture of indication could be developed into a theatre play that condenses the various meanings of the gesture and different eras of the artworks into a funny performative evening event. This would especially engage non-visitors and lower their fear threshold of entering a museum space.
- Every week one of the painted *Zeigerpointers* could go on tour outside the city to engage new audiences with museum topics and promote the exhibition. This could be realised with a small bus where a temporary exhibition is set up.



## TOOLKIT 4: SYNAESTHETIC TRANSLATION OF PERSPECTIVES

CONCEPT DESCRIPTION Linda Greci SKETCHES Uwe R. Brückner

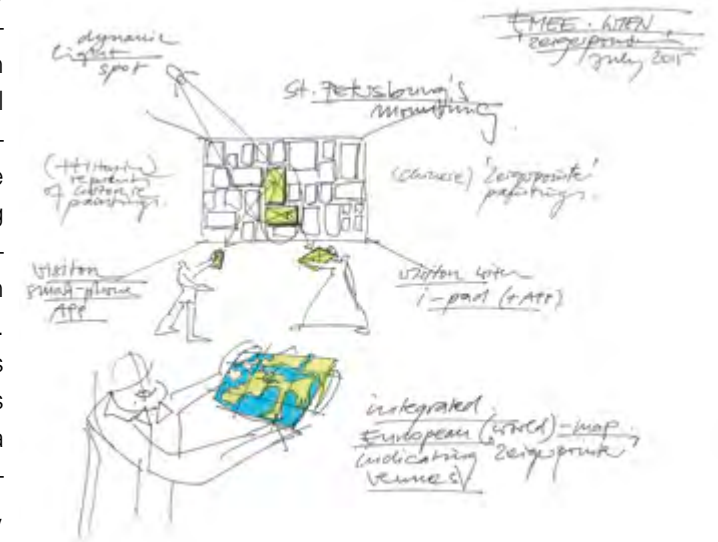
The scenographic setting for the *Zeigerpointer* is based on two narrative threads: the gesture of pointing in European art history and the reproduction of European artworks by Chinese copy painters. The staging of the Chinese reproductions of *Zeigerpointer* newspaper-clippings intends to make the absent visible by unrolling the hidden plots, historic contexts and inherent messages. To raise historical points of relevance of the *Zeigerpointer* paintings they are presented in context with reproductions of historical paintings with pointing figures e.g. the Portrait of Philip V of Spain.

**The augmented reproduction.** Chinese paintings and reproductions of historical paintings could be displayed according to the *Petersburg hanging* (salon hanging) – filling an entire wall. A stationary interactive monitor and a free smart-phone app can virtually reveal the *Zeigerpointers'* making-of, but also their context and interpretation from a trans-continental perspective. It also offers an interactive European map showing the origins of the artworks and newspaper clippings, new and old capital cities of oil painting mass production and the history of media reproduction in Europe. [Sketch 1](#)

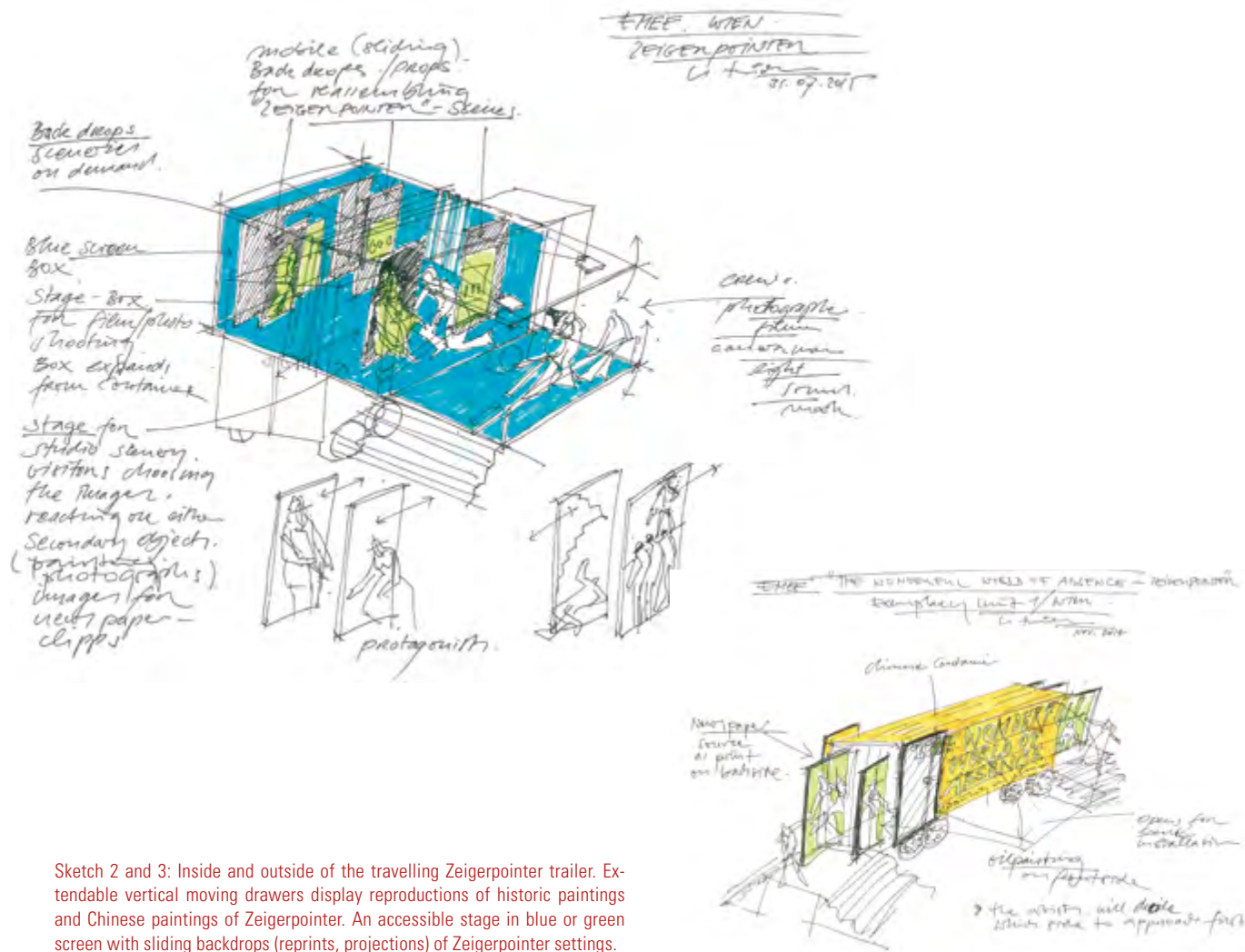
**Travelling Zeigerpointer trailer.** The *Zeigerpointer* installation could travel on a truck through Europe. The visitors are invited to explore the outdoor street setting by using extendable vertical moving drawers presenting the Chinese paintings of *Zeigerpointer* on one side of the trailer and the reproductions of historic depictions on the other. Furthermore, on the backside of the Chinese paintings the visitors see the original printed newspaper clippings which served as the European template referring to the topic of reproduction. Whereas on the backside of the historical paintings different European stories of pointing are shown.

In regular intervals (every hour) the trailer opens to an accessible stage. Visitors get the chance to pose in settings which feature the newspaper clippings, in historic environments of paintings or in actual pictures taken from the internet. A digital camera operated by a local videographer could capture the scenes – creating a new reproduction of the reproduction. The trailer can not only travel to different European cities but also to the venues where 'it' happened – putting the Chinese reproductions of the *Zeigerpointer* newspaper-clippings back in their authentic context. [Sketch 2 and 3](#)

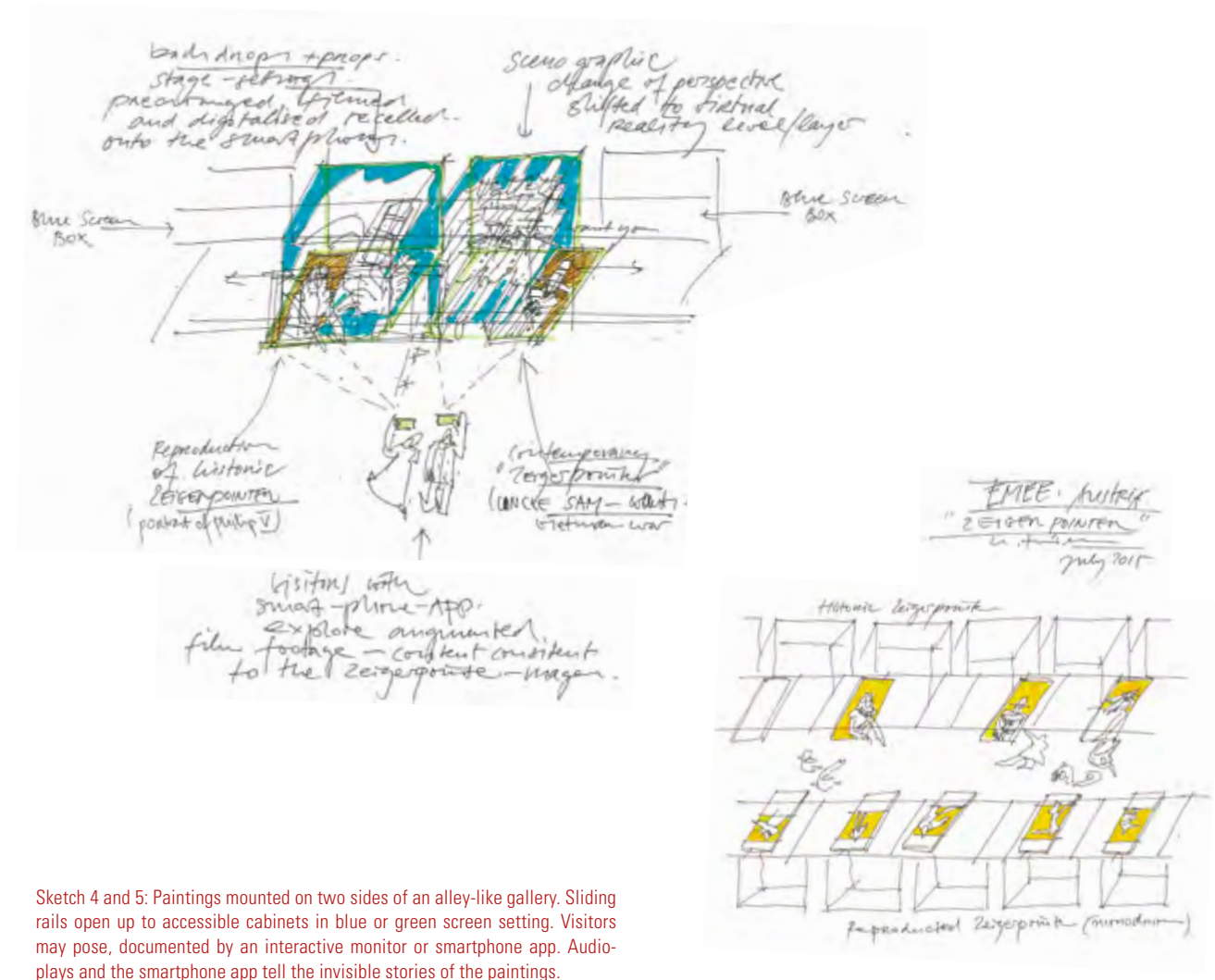
**The gallery of reproduction.** A cabinet-setting that is based on physical depth (cabinets), staggered content (backdrops) and interactive visitors' involvement (posing) is counteracting the truth in the authenticity of reproduction. In a traditional corridor-like gallery the reproduced historical paintings are staged on one side of the corridor and the Chinese paintings on the opposite. Every painting is mounted on a sliding rail opening up to a (thematic) cabinet which is staged in blue or green screen with furniture and backdrops from the same period. Inside the cabinets of the Chinese paintings visitors can experience the invisible stories by audioplays (reports, newspaper clippings, interviews). With a smartphone app which provides an augmented reality they can examine the paintings' several layers, like the newspaper clippings, the (crime) scene that took place, the Chinese reproduction process etc. Whereas in the cabinets of the historic paintings the audioplays (literature, poems, music etc.) and the smartphone app lead into the cosmos of the gesture of pointing in European art history. Visitors may pose in the blue or green screen box and take snapshots becoming a new witness of a new reproduced reproduction. [Sketch 4 and 5](#)



Sketch 1: Petersburg hanging (salon hanging). Reproduced historic paintings and Chinese paintings of Zeigerpointer newspaper clippings framed and scattered over an exhibition wall. Stationary interactive monitor and/ or a free app for visitors' smartphones to explore virtually the making of and the hidden stories.



Sketch 2 and 3: Inside and outside of the travelling Zeigerpointer trailer. Extendable vertical moving drawers display reproductions of historic paintings and Chinese paintings of Zeigerpointer. An accessible stage in blue or green screen with sliding backdrops (reprints, projections) of Zeigerpointer settings.



Sketch 4 and 5: Paintings mounted on two sides of an alley-like gallery. Sliding rails open up to accessible cabinets in blue or green screen setting. Visitors may pose, documented by an interactive monitor or smartphone app. Audio-plays and the smartphone app tell the invisible stories of the paintings.

**TOOLKIT 5: SOCIAL WEB**

The existing database of newspaper *Zeigerpointers* can be promoted to receive more submissions to the growing collection, especially from countries which are underrepresented at the moment. This action could be easily done via social media channels.

Instagram will be used to collect the visitor's *Zeigerpointers* produced at the exhibition. On Pinterest curated boards will be offered to gather all findings on 'pointing' in art history and on 'Chinese reproductions of European artworks'.

Use Twitter and Facebook to give the basic information and spread the news on the exhibition and the accompanying program.

We will use Google+ hangouts to share live online talks by specialists on the field of art reproduction, art history and on the interpretation of gestures. All talks and videos will be collected on Youtube.

The use of the hashtag #zeigerpointer on all social media channels will be the tool to connect the variety of visual content (newspaper clippings,

oil paintings, historic artworks, visitor generated images, *Zeigerpointer* reproductions, etc. ...) and to flesh out and spread the term.

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