OBJECT LESSONS: GERMAN AND AMERICAN PERSPECTIVES ON PROVENANCE RESEARCH OF THE COLONIAL AND NAZI ERAS

Saturday, October 26
10:30 a.m.-1:30 p.m.
Followed by lunch

German Historical Institute
1607 New Hampshire Avenue, NW
Washington, DC 20009

To attend: RSVP required. For information about PREP click here.

Held in conjunction with the 6th German/American Provenance Research Exchange Program (PREP) for Museum Professionals, October 20-26, 2019, organized by the Smithsonian Institution, Washington, DC., and the seven PREP partners.

Organized by the Smithsonian Institution, German Historical Institute, and the Goethe Institut, Washington, D.C.
PANEL DISCUSSION

Provenance researchers face many challenges in tracing the ownership history of art works and cultural objects, especially those with a centuries-long history. The media have focused public attention on provenance research and restitution debates concerning objects, especially paintings, that were looted during the Nazi era. What can provenance researchers of Nazi-era looted objects learn from those who study collections acquired under colonial rule, and vice versa? How do methodologies and challenges of museum professionals and researchers dealing with colonial period- and Nazi-era collections overlap? What new insights can we gain from the study of the provenance of objects of all categories, and how might these be applied to advancing scholarly discourse, public debates, and solutions regarding Nazi-era and colonial objects?

Moderator:
Irene Bald Romano, Professor of Art History, School of Art, and Professor of Anthropology, School of Anthropology, University of Arizona, and 2018 PREP participant

Panelists:
Mirjam Brusius, Research Fellow in Colonial and Global History, German Historical Institute London
Bronwyn Campbell, Provenance Manager, National Gallery of Australia
Christine Mullen Kreamer, Deputy Director and Chief Curator, National Museum of African Art, Smithsonian Institution
H. Glenn Penny, Professor of Modern European History, University of Iowa, and GHI Advisory Board Member
Hilke Thode-Arora, Head of Department, Oceania, and Provenance Research Liaison Officer, Museum Fünf Kontinente (Five Continents Museum), Munich, and 2018 PREP guest speaker

For more information about the Panel Discussion:
https://www.ghi-dc.org/events-conferences/event-history/2019/lectures/object-lessons.html?L=0

This program will be videotaped, and available at www.provenance.si.edu.

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PREP Partners
PREP Panel Discussion

Object Lessons:
German and American Perspectives on Provenance Research of the Colonial and Nazi Eras

Co-organized by the German Historical Institute Washington, Smithsonian Institution, and Goethe Institut, Washington, DC

Saturday, October 26, 2019
10:30 a.m. –13:30 p.m.
GHI Seminar Room
Lunch will follow

SPEAKER BIOS

Dr. Mirjam Brusius
Research Fellow in Colonial and Global History
German Historical Institute London
is a historian of material and visual culture with a strong interest in the history of photography, museums, collecting, archaeology and heritage. Looking at the cross-cultural circulation of objects and images between Europe and the Middle East, her current research projects embrace two interrelated themes: First, she examines how artifacts from the Islamicate world were appropriated in museums of the ‘Western world’. The second project concerns how photography was applied in the Islamicate world. Dr. Brusius participates as a panelist, commentator, and keynote speaker in public debates on colonial legacies and collecting. She holds an MA in Art History, Cultural Studies and Musicology (Humboldt-Universität zu Berlin 2007) and a doctorate in History and Philosophy of Science (University of Cambridge 2011). Dr Brusius joined the GHIL joined in 2017, having held fellowships at the University of Oxford, Harvard University, the Kunsthistorisches Institut in Florenz, and the Max Planck Institute for the History of Science.

Bronwyn Campbell
Provenance Manager
National Gallery of Australia
has worked at the National Gallery of Australia in various capacities since 2005, and during the four years prior to this, she was a curator and advisor at the National Museum in Laos. Campbell’s art-historical expertise focuses on the art of South and Southeast Asia. The author of Museum Treasures of Southeast Asia (2002), she regularly contributes to exhibition catalogues, The Asian Arts Society of Australia’s journal TAASA Review, and the National Gallery of Australia’s magazine Artonview. In 2015, she was appointed a researcher on the Gallery’s Asian Art Provenance Project, a project aiming to retrospectively examine the provenance and acquisition of all 5,000 works of art in the NGA’s Asian collection. Her portfolio has since broadened to encompass legal and ethical frameworks for collection development across all collecting areas, the first position of its type in an Australian collecting institution.
Dr. Christine Mullen Kreamer  
Deputy Director and Chief Curator  
National Museum of African Art, Smithsonian Institution  

has worked at the Museum since 2000. Her exhibitions and publications explore art and ritual, gender, African systems of knowledge, and museum practice, and they bridge the disciplines of art history, anthropology, and museum studies. In addition to research in Togo, she has worked on museum exhibition and training projects in Ghana and Vietnam. She received her Ph.D. from Indiana University. Her more recent exhibitions and co-authored publications include Conversations: African and African American Artwork in Dialogue (2014); African Cosmos: Stellar Arts (2012); Lines, Marks, and Drawings: Through the Lens of Roger Ballen (2013); Inscribing Meaning: Writing and Graphic Systems in African Art (2007); and African Vision: The Walt Disney-Tishman African Art Collection (2007). She co-curated Visionary: Viewpoints on Africa’s Arts (2017, ongoing); she is also a contributing author for an essay on connoisseurship in the 2014 edited volume Visions from the Forest: The Art of Liberia and Sierra Leone and two essays in the 2011 edited volume Representing Africa in American Art Museums (University of Washington Press, 2011). In recognition of her outstanding achievements in the fields of art history and museum practice, Christine was named the Smithsonian Institution’s 2018 Distinguished Scholar in the Humanities.

Dr. H. Glenn Penny  
Professor of Modern European History, University of Iowa  

is the author of In Humboldt’s Shadow: A Tragic History of German Ethnology (C. H. Beck, 2019), Kindred by Choice: Germans and American Indians since 1880 (UNC Press, 2013), and Objects of Culture: Ethnology and Ethnographic Museums in Imperial Germany (UNC Press, 2002). He is also the editor (together with Matti Bunzl) of Worldly Provincialism: German Anthropology in the Age of Empire (University of Michigan Press, 2003), and (with Laura Graham) Performing Indigeneity: Global Histories and Contemporary Experiences (Nebraska University Press, 2014). He is currently completing a book manuscript titled Unbinding German History, 1760s-1960s for Cambridge University Press. Kurzbiografie.

Dr. Irene Bald Romano  
Professor of Art History, School of Art and Professor of Anthropology  
Curator of Mediterranean Archaeology, Arizona State Museum  
University of Arizona, Tucson  

holds a Ph.D. in Classical Archaeology from the University of Pennsylvania and has worked in academic museums for more than 30 years in various administrative and curatorial roles. She is the author or co-author of five books, as well as numerous articles on ancient Mediterranean collections, Greek and Roman sculpture, pottery, and terracotta figurines, Greek cult practice, and marble provenance studies. With a joint appointment in art history and anthropology at the University of Arizona, she teaches courses on plundered art, cultural heritage issues, museum studies, as well as on ancient art and archaeology of the Mediterranean region. She has extensive archaeological field experience in Greece, Italy, Spain, and Turkey, and has worked with scholars from many countries on international research and museum projects.
Dr. Hilke Thode-Arora
Curator for Oceania and Provenance Research Liaison Officer
Museum Fünf Kontinente / Five Continents Museum, Munich
specializes in material culture and the history of museum collections, Pacific colonial history, interethnic relations and ethnic identities, images and stereotypes. A German social-cultural anthropologist, she was Honorary Fellow at the University of Auckland (2002-2005) and Affiliated Researcher at Victoria University in Wellington, New Zealand (2011-2013). Having done artefact-related research projects on behalf of most German ethnological museums in the past, her work included long-term fieldwork in Niue, Samoa and New Zealand in close collaboration with Niuean and Samoan communities. She curated the exhibition From Samoa with Love? Samoan Travellers in Germany, 1895-1911. Retracing the Footsteps, which contextualized the history of the Samoan collection in Munich and was based on in-depth communication with Samoan descendants. She is one of the authors of the Guidelines on Dealing with Collections from Colonial Contexts, published by the German Museums Association / Deutscher Museumsbund in 2018 and 2019.