

ExpoTime!

The
international
magazine
for museum
professionals

Double issue April / May 2024



90 pages, 154 links, 3 videos, 2 audios, 214 quoted institutions

		The Publisher's intro
3	Christian Mueller-Straten Full speed ahead to AI dictatorship	
		Inconvenient cultural heritage
5-12	Michael Stanic The untold story of Munich's old and abandoned airport	
		Starting new relations
13-19	Utz Anhalt How to exhibit hidden and obvious colonialism: the examples in Hanover and Tervuren	
20-23	Team of Amsterdam Museum, the Museum of the City of New York, and Lenape representatives Manahatáanung or New Amsterdam? The Indigenous Story Behind New York	
		From the newsdesk
25-30	New Museums	
31-35	Museum news	
36-38	Repair your network	
39-43	Symposia, conferences and fairs	
84-86	More news from the dark side	
		New exhibitions
44-50	Anette Rein „Klangquellen. Everything is Music!“ Ethnological context treated with musicological terms <i>Museum der Weltkulturen</i> , Frankfurt/M., Germany, until September 1, 2024	
51-55	Florence Roth Twelve thousand items – The beginnings of the European collection. The importance of provenance research and how to exhibit it. Until April 27, 2025 at <i>Museum der Kulturen</i> Basel	
56-58	Kai Artinger Loot – 10 stories/Kunst als Beute. 10 Geschichten. Humboldt Forum, Berlin, until January 26, 2025	
59-62	Team of <i>Weltmuseum</i>, Vienna (Un)Known Artists of the Amazon. Until April 21, 2025	
		Selections from discussion lists
63-67	This time: “Displaying large weavings/rugs” and “Damaged clock dial and what to do?”	
		State of the art of conservation-restoration
69-77	Paul Kisner; Abbie Vandivere; Marie Mundigler; Sabrina Meloni Gallery tone: The preference for tinted varnishes in the <i>Mauritshuis</i> and their discontinuation	
		The dark side
80-83	Henry Keazor Art and Forgery. Learning the truth from the fake. An exhibition at <i>Kurpfälzisches Museum</i> Heidelberg. Until June 30, 2024	
87	Letters to the editor	
89	Contributors and imprint	

Front cover: Lucky charm, Cologne, Germany, 1936, plastic, cotton yarn, 6.5cm × 5cm, InvNo. VI 11998
© *Museum der Kulturen Basel*. Photo: Omar Lemke 2023

Anette Rein

„Klangquellen. Everything is Music!“

Ethnological context treated with musicological terms

Museum der Weltkulturen, Frankfurt/M., Germany
until September 1, 2024



Due to space limitations, *Museum der Weltkulturen* in Frankfurt/Main only shows temporary exhibitions. The focus of the exhibition is the relationship between environment, sound, people and music. How soundscapes of every place, every culture and every time shape our listening habits and which meanings are attributed to sounds, sound alignments and music are examined in the exhibition by using examples mostly from Southeast Asia and Oceania; however, objects from other areas are also on display, such as the jingle dress from North America and objects from Africa, Asia, South America and Europe.

Exhibitions on tones and sounds are relatively rare. Former exhibitions approached the topic like an encyclopedic instrument study. Vanessa von Gliszczynski, one of the curators, therefore said: Exhibitions on ethnological instruments „only ever say something about a group or culture – but I’m much more interested in how people deal with sound in general and how sound might become something like music at some point. I use the concept of „music“ critical, because „music“ as a term is a very Western concept.“ In this exhibition, an unusual change of perspective takes place by placing sounds as exhibits at the center of the presentation for the first time. 170 exhibits are no longer just meant to be viewed, some of them can also be heard.

The focus of the exhibition is to encourage visitors to explore their own „musical“ taste by getting to know different and mostly unfamiliar sounds from their own contexts and those of others. It’s primarily about non-Western sound creations supplemented with examples from Europe.

The boundaries between sound and music are consciously dissolved. In all cultures, sounds are associated with different meanings and linked into different sound alignments. The term “music”, which is essentially influenced by European traditions, is also just a form of sound alignment. In many cultures, terms such as “music” or “sound” do not exist, but they are used throughout the exhibition. The curator therefore points out a strange phenomenon: „A good example of the difference between European perception of music and its classification in other cultures is the play of *dúndùns*, drums from Nigeria. ¹ Many listeners from Europe say that this is music because it is played with a musical instrument. The absurd thing is that drumming on the *dúndùns* is not perceived as music, but as language. This is one of the examples that breaks down the concept of music. Not everything we hear as music from our European perspective is also perceived as music elsewhere. Conversely, certain sounds sometimes have great meaning in other cultures, but we would not classify them as music. People here, to put it disrespectfully, only hear it as splashing or gurgling but a culturally important meaning. We want to tell our visitors: open your ears, all sounds are important, regardless of whether they are categorized as music or not.“



Yoruba *dúndùns* talking drum ensemble (from Lagbaja.com).
A sound example can be heard in the MPIEA room
as part of the research project.



Snail shells from New Guinea and Seram, Indonesia.
Photo: Wolfgang Günzel, 2022

The audio guide with its 24 sound and video examples, which is included in the entrance fee, is a central element of the exhibition and truly indispensable here. Visitors are invited to an acoustic tour (“Soundwalk”), in which sounds as immaterial exhibits play the decisive role of the presentation. Care was taken not to overload the visitors acoustically: „Of course we couldn’t do four audio examples in each room. This was only possible in the first large room with the horizontal slot drum. One has to be very careful to avoid overlapping of the infrared signals that corresponded to the exhibits.

For the exhibition and the accompanying program, the *Museum der Weltkulturen* worked with numerous local, national and international partners: The Max Planck Institute for Empirical Aesthetics presents its study “Music or not?” (“Is that music?”) in the exhibition. It examines how sounds are perceived and how differently one interprets sounds as music or not. Unfortunately, the presented results are without details of the research framework and biographical contexts of the interviewees. The result is therefore neither verifiable nor comprehensible. Students from the Institute for Musicology at the Goethe University in Frankfurt/Main curated a room as part of a course and presented their approach to the topic of sound sources, which included, among other things: about stereotypes, colonialism and processes of appropriation. ² Using the soundscape of weaving from Indonesia, recorded by Alexander Sebastianus Hartanto, a Javanese weaving artist, it is conveyed that until some time ago the sounds of weaving in Indonesia were strongly symbolically charged. In eastern Indonesia, for example, they expressed a girl’s marriageability. Using the example of the pan flute, a “sound cliché” is questioned. It is made clear that pan

flute music should not always be associated with the well-known piece “*El Condor Pasa*”, which is often perceived as muzak. Instead, it emphasizes that panpipes are more versatile and are not played exclusively in South America.

The exhibition was curated by the museum’s musicologist and Southeast Asia curator, Vanessa von Gliszczynski, Matthias Claudius Hofmann (Oceanian curator) and the project assistant Jan Philipp Kluck. However, the team did not want to deal with this topic under classic ethnological questions such as “sound and music in ritual” or to concentrate on specific instruments, as was previously the case, but instead wanted to expand the concept of music in the direction of sound.

For the exhibition, the team put together three groups of naturafacts and artefacts whose use is shown as a cultural practice: 1. Objects that are also understood as musical instruments in the societies of origin, 2. Objects from nature that have been made through processing (inserting a hole) so that they can be used to produce sounds (e.g. snails) in communication and 3. everyday items and processes that produce noise like the hitting of bark.

With the exception of four loans from Frankfurt’s Historical Museum (a chewing gum vending machine) or from the “Conserve the Sound” project by the private company CHUN+DERKSEN GbR ³, all instruments came from the museum collection. In addition, objects were purchased for the exhibition – such as the *angklung* Orchestra of the workshops; the *morin khuur* (Mongolia) and three *kadedek* mouth organs from Borneo ⁴, as well as the *goaßeln* (Bavaria). ⁵ As a gift, the museum received a *sasando*, a harp-like tube zither native to Rote Island of East



Exhibition view with a slit drum, Chambri-Sangriman, Middle Sepik, north-east New Guinea, Melanesia. Wood. Collected by Eike Haberland and Meinhard Schuster during the Sepik exhibition, 1961. Photo: Anette Rein. Between the windows: Man playing the ritual slit drum in an latmul man’s house, Japanaut, Middle Sepik. Photo: Hermann Schlenker, 1973-1974

Nusa Tenggara, Indonesia, from the Indonesian Embassy and a second one from musicians from Rote after their concert at the exhibition in November 2023. The intention was to show objects in the exhibition that can also be tried out in workshops.

An important term in the exhibition concept is “soundscape”⁶, a term that was developed in the late 1960s by the sound researcher R. Murray Schafer. In the exhibition, the museum expanded Schafer’s approach by presenting some examples of material culture such as the bark beater tool, which serves as a material sound medium and can be a characteristic part of the soundscape as the local environmental noise.

A main theme of the ethnological exhibition is material culture, but, at the same time, the academic division into material and immaterial culture is problematized with good reason. It’s about the resources that people use to make instruments or everyday objects that, with their sounds, become part of the soundscape. Depending on the material, timbres and musical forms are determined.

Objects from everyday life are consciously changed, either to produce special “sound effects” or, as in the jingle dress dance⁷, to reinforce the rhythm. In “Sound References and Onomatopoeia” reference is made to the respective environment with the horse-head violin (*morin khuur*) and with the sounds of the mythical crocodile (water drums) in the initiation ritual for men.”⁸ Using examples of historical soundscapes that CHUN+DERKSEN GbR had collected, the exhibition organizers also show historical European everyday sounds⁹ such as rotary dial telephones or mechanical typewriters.

The path to the upper floor leads along the stairwell, under „bullroarers“ hanging from the ceiling. They always have a religious or spiritual aspect, because „bullroarers“ involve an imitation of the voices of ancestral spirits or gods.

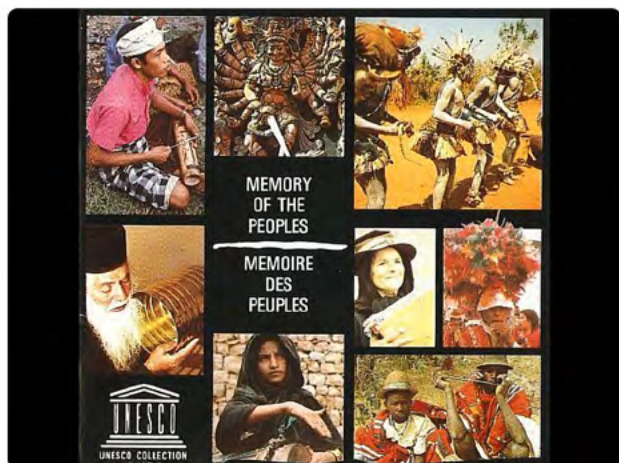
Through the collaboration with the Goethe Institute in Jakarta, it was possible to acquire the already mentioned *kadedek* mouth organs and present them in the exhibition together with their traditional and contemporary context. Indonesia is the regional focus on the first



Exhibition view *Weltkulturen* Museum, Frankfurt/M. with a *morin khuur*, Ulanbataar, Mongolia. Wood, nylon strings. Purchased from the online shop Uuguul, February 2023. Photo: Wolfgang Günzel. Listen to an example here: <https://folkways.si.edu/baterdene/the-gallop-of-jonon-khar/central-asia-islamica-world/music/track/smithsonian>



Exhibition view „Klangquellen. Everything is Music!“, Weltkulturen Museum, Frankfurt/M.
Photo: Wolfgang Günzel



Soundfile Memory of the Peoples – Aije (Brasil)
19.10.2012, 1:45 (min.) (19.4.2024)

Parts of the soundfile can be heard in the exhibition as a sound example of „bullroarers“.

floor, with music from sound minorities made with the *kadedek* (produced and played by Pak Bunau from Engkurai, West Kalimantan) juxtaposed with that from ethnic majorities such as the Javanese *gamelan* orchestra and the Sundanese *angklung*. While the music by Pak Bunau is hardly recognized at the national level and is going extinct with him, playing the *gamelan* has been declared national music by the Indonesian government.¹⁰

Another theme of the exhibition, the association of background knowledge with environmental sounds, is something we are also familiar with here in Europe: it is about changing behavior in the face of danger. A good example is the car horn.

In the exhibition, a video is shown with the use of the shark rattle. The people of New Ireland understand that there is a certain sound that attracts sharks. To achieve hunting success, they try to imitate this sound using the shark rattle. This connection between sound and knowledge runs through the entire exhibition.

The exhibition also asks how sounds shape “our” auditory perception. In general, the exhibition is not intended as evidence, but as food for thought: „The water drums from New Guinea produce a sound that comes from the immediate environment – namely from the river with its crocodiles. With this sound element, the next generation is shaped during the initiation for future to associate the bubbling of water with the mythical crocodile.¹¹ The horse-head violin is also an example of how one tries to deal with the surroundings through music: „We would like to use the exhibition to encourage people to think about which environmental noise and music influence us so much that we develop our evaluation criteria on them.“

Anyway, the curators are concerned with what people do with sound and the diverse motivations behind it. The gumboot dance of Zimbabwe for example „emerged from a (secret) language of forced laborers. This resulted in a hand clapping language that has now been transformed

into a folkloristic music genre. The original cause for this performance no longer exists, but there is still a subtle reference to the former employment relationships.“

In many cultures, the origin of music is not seen in humans, but as a gift or theft from gods or other spiritual beings,¹² which is why sounds are used as transient media in religious contexts. Religion and sound are not the main theme of the exhibition, but the isolated sound. Religion does appear in the exhibition, but only marginally. Gliszczynski says: „Of course, many actions also have a religious dimension – such as the catch of sharks. This goes back to totemic ideas, because the shark is a kind of totem animal of this group. Therefore, a shark has to appear to the hunter in a dream before he is allowed to catch the shark. We take reference to a crocodile initiation rite in New Guinea, to the ancestors to the „bullroarers“ and the large slit drum... In the Indonesian *gamelan*, it’s less about the fact that it’s basically set in spiritual time every time it’s performed. For me, it’s about how this sound is used in nation building. Our focus is what people do with sound.“



Ladrang Babar Layar Laras Pelog. 24:25 Min (19.4.2024)
(not shown in the exhibition)

Criticism

Due to the focus on the museum’s collection, the scope of the exhibition is narrow and topics such as the human body as a sound source and resonance body as well as aspects of European music history or the intercultural transfer of sounds and musical styles are not treated¹³ or visualized. However, there is still no documentation of voices from other cultures relating to the Western concept of „music“, which limits the exhibition to a descriptive approach from a European academic point of view.

Examples of the main thesis “Everything is sound” are the bark beaters from Indonesia and the Pacific region together with the rice pounders *alo sore* from Indonesia. Both categorized as objects from everyday life. The bark cloth production belongs to men working alone – as can be seen on a photo. They create a sound that can be heard beyond the village boundaries and, through its specific rhythm, conveys information to people familiar with the work process on the stage of production.¹⁴ In contrast to this, the sound of the rice pounders is created by six women standing together in groups pounding the rice, while singing in pairs. The exhibition lacks any analytical gender aspect. Furthermore, the role of



Anette Rein and Vanessa v. Gliszczynski, together with a slit drum from Ambrym, Vanuatu, Melanesia. Wood. Purchased from Arthur Speyer, (III), 1979. Collection Weltkulturen Museum. Photo: Julia Rajkovic-Kamara



Six women sing in pairs and beat rice pounders rhythmically against stones. Lamaholot, Boru Kédang, Flores, Indonesia. Photo: Dana Rappoport, 2007

female musicians plays only a subordinate role in the exhibition (except in Indonesian orchestras and in European examples). The hours of the joint rhythmic rice pounding group, while singing in pairs, are not seen as a collective creative activity of women in the flow, but rather as a technical everyday phenomenon.

Even though I discovered through an exhibition visit that my taste in music is not exclusively typically “European”, the experience made me even more curious about how other cultures judge music or sounds from “us”. I recommend the „Soundwalk“ as a special experience to devote yourself to known and unknown sonic languages and thereby gain a deeper understanding of sound diversity and complexity.

The Indonesian community from the Rhine-Main area as well as the Consulate General of the Republic of Indonesia are participating in the accompanying program: Gamelan and Angklung workshops will be offered as part of the exhibition and there will be an Indonesian summer festival with lots of music on July 13, 2024.

Notes

- 1 Dúndúns are not shown in the exhibition.
- 2 The topic of appropriation processes does not play a

role in the rest of the exhibition. A poster “Traditional Musical Instruments of Indonesia”, which also shows an “accordion” from South Sumatra, is shown without further comments.

- 3 For the work of Daniel Chun and Jan Derksen from Essen and Hamburg see <https://www.conservethesound.de/>
- 4 cp. Kadedek Mouth Organ in Melawi, West Kalimantan 2017, <https://www.youtube.com/watch?v=YHRzo7-4c84> (3:41 min) and Kadedek Dance (1:28 min) <https://www.auralarchipelago.com/auralarchipelago/kadedek> (17.3.2024)
- 5 cp. *Kreuther Goaßlschnalzer* at the *Schnalzertreffen* 2023 (3:39) with accordion, not in the exhibition, https://www.youtube.com/watch?v=WZcn__HwmPg (March 20, 2024)
- 6 The term „soundscape“ refers to the entirety of a „sounding environment“ and is used primarily in modern music.
- 7 cp. P: Jeff Ferguson (2019) Arlee Ironwoman Jingle Special (44:38 min), <https://www.youtube.com/watch?v=Yh-qCFWRROYQ> (17.3.2024), Episode 13 2019 Arlee PowWow Ironwoman Jingle Dress, Old Style Round Bustle & Davianna Madera; https://www.youtube.com/watch?v=J-vmKno_ie2A (March 17, 2024. At the exhibition, a video sequence from it is shown as a sound example.
- 8 Interview with Vanessa v. Gliszczynski, March 6, 2024

- 9 Idem, cp. Christian Conradi in conversation with Massimo Maio: Typewriter, telephone and co. Sounds that disappear. Deutschlandfunk November 10, 2022 <https://www.deutschlandfunkkultur.de/sounds-die-verschwinden-100.html> (March 17, 2024), (9:51 min.) Conradi, Christian: Dying sounds. An acoustic history of technology (feature) November 10, 2022, 24:21 min. <https://www.deutschlandfunkkultur.de/sounds-die-verschwinden-100.html> (March 17, 2024)
- 10 <https://www.weltkulturenmuseum.de/de/veranstaltungen/> (March 21, 2024)
- 11 "The hourglass-shaped water drums are only played in pairs and only during initiation. Behind a fence - hidden from the view of the uninitiated - two men sit at a waterhole or on the river bank and take turns pushing the drums into the water. A gurgling noise is made that announces the arrival of the primordial crocodile and thus the devouring of the initiates by the world creator. The playing of the water drums can continue throughout the night." (transl. object text in the exhibition)
- 12 see Reck 1992, p. 7f. This also explains that in many cultures the production of instruments is accompanied by rituals and playing can also be linked to age, gender and ancestry. Hearing sounds can also be subject to taboos. (transl. by the author)
- 13 With the exception of Gerhard Müller-Hornbach's listening room.
- 14 Aragon 1990, p. 33-48

References

- Aragon, Lorraine V.: Barkcloth Production in Central Sulawesi. A Vanishing Textile Technology in Outer Island Indonesia. In: Expedition, vol. 32, March 1990, issue 1, p 33-48
- Heinen, Christina: „Kaluli Soundscape“? *Das klangökologische Konzept nach Murray Schafer und Steven Felds ethnographische Studien in Neuguinea*. Master of Arts paper, Cologne University, 2005 <https://www.hausarbeiten.de/document/198959#summary-details> (2.4.2024)
- Hentschel, Frank: *Über Wertung, Kanon und Musikwissenschaft*. In: *Der Kanon der Musik. Theorie und Geschichte. Ein Handbuch*. Ed.: Klaus Piteschmann; Melanie Wald-Fuhrmann. Munich 2013 https://musikwissenschaft.phil-fak.uni-koeln.de/sites/muwi/user_upload/Hentschel_2013.pdf 12.3.2024
- Museum der Weltkulturen: *Mit den Ohren sehen / Seing with your ears*. In: *Weltkulturen News Klang voll*, 9/2024, p. 16-17
- Reck, David: *Musik der Welt*. Nördlingen 1992

- Rein, Anette: *Aufhören im Museum. Der Ton macht die Ausstellung. Rückblick auf die DMB-Tagung im Museum für Kommunikation, Nürnberg*. In: MUSEUM AKTUELL 294/2024, p. 22-24. https://www.bundesverband-ethnologie.de/kunde/assoc/15/files/Rein_2004_Aufhoren.pdf (18.3.2024)
- idem: *Das Deutsche Museum in Nürnberg informiert über unser aller Zukunftsperspektiven. Marion Grether im Gespräch mit Anette Rein*. In: MUSEUM AKTUELL, 293/2023, p. 18-22. https://www.bundesverband-ethnologie.de/kunde/assoc/15/files/Rein_2023_Zukunft_aktiv_gestalten_1.pdf (19.3.2024)
- Gliszczynski, Vanessa v.: The cultural meaning of sounds. In: *Weltkulturen News Klang voll*, 9/2024, p. 8-10
- Zorn, Magdalena: R. Murray Schafer, The Soundscape. Our sonic environment and the Tuning of the World. *musicon kontrovers*. Blog of FID *Musikwissenschaft*, 06/2022 <https://kontrovers.musiconn.de/2022/06/03/relekturen-r-murray-schafer/> (19.3.2024)

AHLBORN

Data loggers
Sensoren
Messsoftware
Kalibrierdienste



Was immer Sie zeigen...

miniClima schafft **perfekte Bedingungen** für Ihre Schaustücke!

Neu: Ohne Wasser!
EBCeasy

Serie EBC
Humidity Control
www.miniclimate.com

Contributors of the issue:

Dr. Utz Anhalt MA

Historian and political scientist. 2000 MA, 2007 PhD thesis. Journalist and lecturer for TV and press, in museums and universities. Research in Venezuela, Eastern Africa, India, Iran, and on American Indians in USA/Mexico.

okualla@gmx.de

Dr. Kai Artinger

Art and cultural historian, author and publicist. Master's degree in management of cultural and non-profit organizations, currently provenance researcher at the Kunstmuseum Stuttgart. Curator of numerous exhibitions, editor of exhibition catalogues and books, and organizer of cultural events.

Reginenstr. 18, 70597 Stuttgart, Germany

k.artinger@gmx.de, <http://www.kaiartinger.de/>

Prof. Dr. Henry Keazor

Heidelberg University

ZEGK – Institut für Europäische Kunstgeschichte
Seminarstraße 4, 69117 Heidelberg, Germany

T. 06221-54 2353

Fax 06221-54 3382

h.keazor@zegk.uni-heidelberg.de

Paul Kisner MA

Paintings Conservator

paulleonard@live.nl

Sabrina Meloni MA

Paintings Conservator and Researcher

Mauritshuis

Plein 29, 2501 CM The Hague, The Netherlands

s.meloni@mauritshuis.nl

Dr. Christian Mueller-Straten

Art Historian (LMU Munich), publisher and publicist, specialized in museum documentation and fake detection

Kunzweg 23, 81243 Munich, Germany

verlagcms@t-online.de, <https://www.museum-aktuell.de/>

Marie Mundigler MA

Art historian

marie.mundigler@gmx.at

Dr. Anette Rein

Ethnologist, journalist, cert. writing coach, president of the German association of freelance ethnologists, former member of the boards of ICOM Germany and ICME.

Specialised in science moderation, theories of museum mediation, scenography.

Schifferstr. 68, 60594 Frankfurt/M., Germany

T. +49 (0)170 27 58 231

vorstand@bundesverband-ethnologie.de

<https://www.bundesverband-ethnologie.de/webvisitenkarte/15>

Florence Roth MA

Co-Kuratorin Abteilung Europa

Museum der Kulturen Basel

Münsterplatz 20, 4051 Basel, Switzerland

T. +41 61 266 56 00

florence.roth@bs.ch, www.mkb.ch

Dr. Michael Stanic

Art historian (LMU Munich), specializing in architecture and museum

Rugendas-Straße 4, 86153 Augsburg, Germany

T. +49 (0)1627363899

dr.michael.stanic@gmail.com

Abbie Vandivere PhD

Mauritshuis

Plein 29, 2501 CM The Hague, The Netherlands

a.vandivere@mauritshuis.nl

Imprint and contacts:

Verlag Dr. C. Mueller-Straten

Kunzweg 23, 81243 Munich, Germany

T. 0049-(0)89 839 690 – 43

<https://www.museum-aktuell.de/>

Editor in charge: Dr. Adelheid Straten

For placing your articles, offer us your contribs

via verlagcms@t-online.de

or call us, 0049-(0)89 839 690 – 43

CEO: Dr. Christian Mueller-Straten

Ads: If you want your name, activities and solutions

spread globally to at least 200,000 to 300,000

recipients worldwide, go to https://www.museum-aktuell.de/Anzeigen_Advertisements

For global players wishing to reach museum

specialists worldwide, please contact

Kultur-Promotion Mark Häcker

Mozartring 15, 85598 Vaterstetten/Baldham, Germany

kultur.promotion@gmail.com

Mobile 0049-(0)1590 169 650 5

We unshorten abridged URLs for security reasons.

Thanks to all museum teams providing us with their previews which, in most case, are the results of teamwork between museum management, curators and press department.