

Abstracts & CVs

WORKING ON THINGS

On the Social, Political, and Economic History of Collected Objects

Monday, 21st November, 2016

Welcome Address

Ina Heumann, PAN – Perspektiven auf Natur, Museum für Naturkunde Berlin

CV Ina Heumann, together with Anita Hermannstädter, heads the humanities department PAN – Perspektiven auf Natur at the Museum für Naturkunde. She studied history, philosophy and ethnology. She was a researcher at the Institut für Zeitgeschichte, Universität Wien, a fellow of the IFK International Research Center for Cultural Studies in Vienna, and held scholarships at Columbia University, New York, the Max Planck Institute for the History of Science in Berlin, Oregon State University and the Akademie Schloss Solitude in Stuttgart. Her research focuses on the history and theory of popular science, science communication, and economies of natural history collections. She is currently working on the history of duplicates in natural history. Her book „Gegenstücke. Populäres Wissen im transatlantischen Vergleich (1948-1984)“ was recently published by Böhlau.

Holger Stoecker, Humboldt-Universität zu Berlin

CV Holger Stoecker studied history at the Humboldt University at Berlin, where he obtained his Ph.D. in 2006 with a dissertation on African Studies in Berlin. From 2007 to 2010 he was a member of the Department of African Studies at the Humboldt University, and from 2010 to 2013 a member of the Charité Human Remains Project at Charité – Universitätsmedizin Berlin. Since 2015 he is a member of the Dinosaurs in Berlin research team. He has published on African-German History of Science, Missions, and Colonialism as well as on anthropological collecting and collections in colonial contexts. Together with Marco Tamborini and Mareike Vennen, he is a researcher in the project “Dinosaurs in Berlin”, in which he is based at the Humboldt University’s Institute of Asian and African Studies.

Marco Tamborini, Museum für Naturkunde Berlin

CV Marco Tamborini holds a PhD in History and Philosophy of Science from the Ruprecht-Karls-Universität, Heidelberg (awarded 2015). He is currently a postdoctoral fellow at PAN - Perspectives on Nature, Museum für Naturkunde Berlin, Leibniz Institute for Evolution and Biodiversity Science. His research focuses on the history and philosophy of biology in the nineteenth and twentieth centuries. He is particularly interested in the conceptual and institutional history of paleontology. Together with Holger Stoecker and Mareike Vennen, he is a researcher in the project “Dinosaurs in Berlin”, Marco Tamborini is based at the humanities department PAN – Perspektiven auf Natur at the Museum für Naturkunde.

Mareike Vennen, Technische Universität Berlin

CV Mareike Vennen studied Cultural Studies, Theatre Studies and French Studies in Berlin and Paris. She has worked at the Institute for Artistic Research Berlin (!KF) from 2009 to 2013. Between 2011 and 2013 she was predoctoral research fellow at the DFG-Graduiertenkolleg “Mediale Historiographien” at the Bauhaus University of Weimar, the University of Erfurt and the Friedrich Schiller University of Jena. Her thesis, funded by “Andrea von Braun Stiftung” examines the early history of the aquarium as part of the history of knowledge, history of science and history of media in the nineteenth century. Together with Marco Tamborini and Holger Stoecker, she is a researcher in the project “Dinosaurs in Berlin”, Mareike Vennen is based at the Institut für Kunstwissenschaften und Historische Urbanistik of the Technical University of Berlin.

Keynote Lecture I

Objects in Transit: Commodities and Communication

Jim Secord, University of Cambridge

For well over a decade, the study of 'things in motion' has been at the centre of historical study. Nowhere is this more the case than in history of science, where materiality and circulation are in danger of becoming buzzwords in writing about science as a global phenomena. This lecture will examine some of the key issues and problems in the current state of the literature. In particular, I will argue that there are potential pitfalls in the current stress on 'circulation'--particularly when the things that are circulating are objects of scientific knowledge.

On the one hand, circulation is too general a concept, for things can and do circulate without human actors and without the associated issues of social power. On the other hand, circulation is too specific – as it can encourage the division between 'making' and 'moving' that has been at the heart of breaking out of the 'local'/'global' division in the history of science. A more helpful approach can be found in studies of communication, in which circulation is but one stage in a continuous process of exchange and interaction. Understood in this way, circulation is only part of a broader communication circuit.

From this perspective, the focus of this conference is particularly appropriate. Not least, communication is often seen to belong primarily to the circulation of texts, for example in relation to the history of the book. Anyone who has worked in a museum, however, knows that collections are the sum of a complex network of communicative practices: interpreting, organizing, cataloguing, gathering, displaying. Because their material qualities (as 'things') are so apparent, collected objects provide a useful template for thinking more generally about how to approach science as a form of communicative action.

CV Jim Secord is Professor of History and Philosophy of Science at the University of Cambridge, Director of the Darwin Correspondence Project and Professorial Fellow at the Christ's College, Cambridge. He held research grants, fellowships and appointments in London, Princeton, Cambridge and Berlin and is on the editorial board of journals such as *The Historical Journal*, *Book History* and *Journal of Historical Geography*. Selected publications are *Visions of Science: Books and Readers at the Dawn of the Victorian Age* (Oxford University Press and Chicago University Press, 2014), 'Scrapbook Science: Composite Caricatures in Late Georgian England', *Figuring It Out: Science, Gender and Visual Culture*, edited by Ann B. Shteir and Bernard Lightman (Dartmouth College Press, 2006), 'Monsters at the Crystal Palace', *Models: The Third Dimension of Science*, edited by Soraya de Chadarevian and Nick Hopwood (Stanford University Press, 2004), *Victorian Sensation: The Extraordinary Publication, Reception and Secret Authorship of Vestiges of the Natural History of Creation* (University of Chicago Press, 2000), *Cultures of Natural History*, co-edited with Nicholas Jardine and Emma C. Spary (Cambridge University Press, 1996).

HIERARCHIES

Moderator: Gerd Spittler, Universität Bayreuth

CV Gerd Spittler is known for creating a focus at African Studies at the Universität Bayreuth and for his research on Tuareg nomads, the anthropology of work and material culture as well as the methodology of research. He studied Sociology, Anthropology, Political Economy and History in Heidelberg, Hamburg, Bordeaux, Basel and Freiburg. He was professor of sociology in Freiburg and professor for social anthropology in Bayreuth. Selected publications are „Anthropologie der Arbeit. Ein ethnographischer Vergleich“ (Wiesbaden 2016), „African Children at Work. Working and Learning in Growing Upr for Life“ (Münster 2012), and "Wohnen ohne Tisch und Stuhl - Leben die Tuareg in einer Mangelgesellschaft?" in: Zeitschrift für Kulturwissenschaften, 1, 2011.

Hunting, Investigating and Exhibiting Great Apes. On Working Conditions in Colonial Cameroon and the German Reich, 1890– 1926

Britta Lange, Humboldt-Universität zu Berlin

My lecture will tackle the hunting, shooting, shipping, selling, investigating, mounting and exhibiting of great apes from South Cameroon between 1890 and 1926, the period in which the zoologist Paul Matschie was the head of the mammal department of the Museum für Naturkunde in Berlin. I will especially focus on his relationship with Georg Zenker (1855-1922), a German zoologist and botanist who directed the German “wissenschaftliche Station” in Yaoundé in Cameroon/Central Africa from 1890 to 1895, left it (because of its assumption by the German military) and lived from 1896 on as a farmer in Bipindi (Lokundje River) with his family. Zenker will serve as a case study: As can be seen from letters exchanged between Matschie, Zenker, the company Umlauff, a Hamburg based trader of “Naturalien”, and sponsors of the Museum as Walther Rothschild, Zenker not only sent the animals he shot to Umlauff, but also tried to fulfill “orders” by Matschie and others. In 1903 e.g., he provided the museum with several great apes that were mounted by Umlauff for the “Deutsch-koloniale Jagdausstellung” in Karlsruhe, and in 1908 he shot a gorilla that Matschie identified as a new typus named after him *Gorilla zenkeri* – the mounted animal became part of the Museum’s collection.

In my paper I will try to trace not only the trade of great apes between hunters in the German colonies, German companies and the German museum. I am especially interested in the working relationships in Cameroon that made it possible for Zenker to deliver a considerable amount of mammals over a period of more than 20 years. Analyzing the letters, it will become clear who ordered the chases and what was paid for the animals, how much the traders earned, how much Zenker himself earned and how this affected his position in the research base. Analyzing Zenker’s hunting reports and the gorilla photographs kept in the museum I will try to find out about the indigenous men who helped him to hunt the animals and I hope to know about their working conditions and salaries. My aim is to outline the complex working conditions in the German colony as well as in institutions in Germany to achieve the final aim of scientific but also propagandistic presentations of the prestige objects of great apes – seen as materialization and symbol of wilderness, threat of but also proximity with men, of colonial mastery, and scientific knowledge.

CV Britta Lange is a lecturer at the Institute of the History and Theory of Culture at Humboldt Universität zu Berlin. She studied art history, cultural and media studies in Cologne and Berlin and received her PhD in cultural science from Humboldt-Universität zu Berlin in 2005, where she also completed her Postdoctoral lecture qualification (habilitation) in 2012. She was post-doctoral research fellow at the Max Planck Institute for the History of Science in Berlin (2005-07) and a Lise Meitner research fellow at the Institut of Social Anthropology at the Austrian Academy of Sciences in Vienna (2008-2010). Her research focus is on cultural history and cultural techniques, colonialism and postcolonial approaches, early photo, film and sound documents. Selected Publication: *Echt. Unecht. Lebensucht. Menschenbilder im Umlauf*, Berlin: Kadmos Kulturverlag, 2006 (dissertation), together with Margit Berner and Anette Hoffmann: *Sensible Sammlungen. Aus dem anthropologischen Depot*, Hamburg: philo fine arts, 2011; *Die Wiener Forschungen an Kriegsgefangenen 1915-1918. Anthropologische und ethnografische Verfahren im Lager*, Wien: Verlag der Österreichischen Akademie der Wissenschaften, 2013; *Die Entdeckung Deutschlands. Science-Fiction als Propaganda*, Berlin: Verbrecher Verlag, 2014.

Collecting National Fossils in Colonial German East Africa. Work and Workers at the Tendaguru Excavation, 1909–1913

Holger Stoecker, Humboldt-Universität zu Berlin

The prospector of a German mining company announced in 1906 the discovery of fossil dinosaur bones near the Tendaguru hill in the southeast of the colony of German East Africa, today's Tanzania. After the confirmation of the site in 1907 by the Stuttgart palaeontologist Eberhard Fraas the Geological-Palaeontological Museum of the University of Berlin arranged a large multi-year expedition. From 1909 to 1913, one of the to date most significant palaeontological excavations took place in the South of the former colony of German East Africa. The German Tendaguru Expedition was led by Werner Janensch and Edwin Hennig, two palaeontologists of the Berlin Museum of Natural History. The excavation brought 230 tonnes of fossil material to light – including the bones of some new types of dinosaur from Late Jurassic. The skeleton of *Brachiosaurus brancai* stands in the atrium of the Museum of Natural History in Berlin since 1937. It is the largest skeleton of a land animal on exhibit in the world.

During the Tendaguru expedition around 400 local Africans and their families were temporarily involved in the excavation work. Africans from various ethnic communities were hired as unskilled workers, but also as foremen and preparators. Because of the involvement of Africans, the excavation can be understood not only as an achievement of "German Science", but as a German - African common work. This change of perspective allows a deeper understanding of the existential dependencies and social dynamics during the excavation in a colonial environment, which was characterized in particular by the repression of the Maji Maji rebellion just a few years before.

In this paper I try to analyse the relationships between German palaeontologists and African workers. I am interested in how the work at the finding place was organised and which kind of work was done by whom. Which role did the working conditions play under the German colonial rule? What were the paradigms for the organisation of social life during the four-year excavation campaign?

CV Holger Stoecker studied history at the Humboldt University at Berlin, where he obtained his Ph.D. in 2006 with a dissertation on African Studies in Berlin. From 2007 to 2010 he was a member of the Department of African Studies at the Humboldt University, and from 2010 to 2013 a member of the Charité Human Remains Project at Charité – Universitätsmedizin Berlin. Since 2015 he is a member of the Dinosaurs in Berlin research team. He has published on African-German History of Science, Missions, and Colonialism as well as on anthropological collecting and collections in colonial contexts.

GLOBALIZATION

Moderator: Anke te Heesen, Humboldt-Universität zu Berlin

CV Anke te Heesen is professor for History of Science at the Institute for History, Humboldt University Berlin. For several years she worked as Research Fellow at the Max Planck Institute for the History of Science. She curated several exhibitions and was the Founding Director of MUT (Museum of the University of Tübingen). Her main books are "World in a box. The Story of an Eighteenth-Century Picture Encyclopedia" (translation 2002) and "The newspaper clipping. A modern paper object" (translation 2014). Recently she published "Theorien des Museums" (2012) and together with Margarete Vöhringer "Wissenschaft im Museum, Ausstellung im Labor" (2014).

The journey of a man with a fish: the life of a Han dynasty object in a South African museum

Nicola Kritzinger, University of the Witwatersrand, Johannesburg

An unassuming, seemingly rudimentary ceramic figure sits in storage for years, surrounded by innumerable objects also relegated to containers. Even in its apparent silence and obscurity, the presence and displacement of this object reveals something of an expansive history; various social histories, including a number of political eras from the imperial, to the colonial, and eventual democracy; and relates something of the construction of value systems for art, objects and museums across these periods. It hints at the work implicit in every museum object.

This iridescent green-glazed ceramic figure of a male cook with a fish, from the Chinese Han dynasty (206 BC – AD 220), in the Iziko South African Museum collection (Cape Town), belongs to a category of objects called *míngqì* which were funerary objects, buried with the dead in China to usher the deceased into the afterlife. The figure travelled from China, via Europe, to finally land in South Africa, sometime in the first half of the twentieth century. It was part of a bequest from private collector of Chinese ceramics, Judge Reginald P.B. Davis, to the South African Museum in the 1940s. It was on display for decades, and upon the closing of the South African Cultural History Museum in the late 1990s, the object was transferred, along with many others, into storage. My paper examines what engagement the cook with a fish has had, and why it, like the larger collections of Chinese objects it belongs to, have mostly become inactive, put away and silenced, in the contemporary South African context.

Yet this object encountered many people who were part of a collecting culture during the early twentieth century, and a display culture during the apartheid era, and a close reading of it allows the telling of many stories in which it played a part, and the work that happened to allow for its eventual inclusion in a museum collection. I focus on the way in which the small ceramic item is symbolic of the work of curators and collectors. Using the 'object biography' as a theoretical framework for studying this object, the paper explores the complex network of people encountered through the funerary figure; the work done by a group of tastemakers that ensured the formation of museums around the world leading to the inclusion of a constellation of objects; and the work that occurred in the museum after bequest. All these circumstances help consider the relevance of the object in the museum at present, and to compare the related work historically, and the work in progress in 2016.

CV Nicola Kritzinger is a writer, an art historian and a curator based in Johannesburg, South Africa. She has worked at the Everard Read Gallery and CIRCA on Jellicoe as an assistant curator since 2010, has recently edited a book on Chinese artefacts in the Youxiantang Collection, and writes for local art publications. She has been a consultant and curator for the Floating Reverie digital art residency project and lectured in art history. Kritzinger is currently reading her Doctor in Philosophy in History of Art at the University of the Witwatersrand, where she also completed her Bachelors degree in Fine Art, and her Masters degree in Art History. Her dissertation is titled 'Collecting China in South African Museums: Object biographies of Han dynasty *míngqì*'. This topic is the result of a life-long interest in Chinese artefacts and she has chosen to tell the stories of six Chinese funerary objects from the Han dynasty (206 BC – AD 220) included in three South African museum collections. Through these objects and their histories, she examines museum policy in South African museums, and the changes in practice and policy over the last century.

'A noble instrument for instruction': Assembling international collections in the Cambridge zoological museum, 1866–1910

Boris Jardine, University of Cambridge

In 1866 the University of Cambridge opened the 'New Museums Site', a suite of buildings near the centre of the town featuring collections of anatomical, botanical, mineralogical and zoological specimens, and philosophical and mechanical apparatus. At the heart of the Site was the Museum of Zoology and Comparative Anatomy, an amalgamation of some 30 or so collections acquired over the previous half-century. However, these collections extended out from local (Cambridgeshire) fauna only as far as the borders of the British Isles. As one contemporary acknowledged, 'the foreign department of the Museum is not extensive' – and the minimal 'foreign' collections that did exist were yet to be systematically catalogued and arranged. Over the subsequent quarter of a century the holdings of the Museum expanded massively; the collections were re-arranged, re-catalogued and carefully prepared for research; and the teaching of zoology was reformed to include practical sessions. All of this was overseen by the Museum's energetic superintendent J.W. Clark. In part this shift from the local to the global reflected an increased ambition for the Cambridge museums. These were now backed centrally by the University, and played an increasingly important role in the recent Natural Sciences Tripos (i.e. the University's degree-granting curriculum). This institutional story has been told in detail elsewhere, and forms the background for my interest in the ways in which collections were amassed, worked on and added to.

In this paper it is my intention to unpick the complex structures of finance, politics and human labour that made the transformation of the Cambridge zoological collections possible. This entails three narrative strands. First, how were collections acquired, on whose authority and with which funds? Here, drawing on Clark's own carefully told life-stories of objects, I pay particular attention to single specimens and the work of individual collectors. Second, what were the international networks that made it possible for the New Museums Site – a small area in the centre of a provincial town in England – to become a home for an international and systematic zoology? My working hypothesis is that between the 1860s and early 1900s there was a shift from the acquisition of large private collections to acquisition via targeted international expeditions. Third, how did cataloguing, display and care of objects permit the legibility of the collections as important, even globally significant? Here I am particularly interested in the commercial aspects of natural history: who was employed in the preparation of specimens and what kinds of local trade and labour did the University rely upon? My research draws on the evidence of the collections themselves, still housed on the site in new premises, as well as on the extensive archival material collected by J.W. Clark himself, in his capacity as antiquarian and local historian.

CV Boris Jardine is a research fellow at the University of Cambridge (Department of History and Philosophy of Science/Whipple Museum, funded by the Leverhulme Trust/Isaac Newton Trust). His current project recovers the history of the 'lost museums' of Cambridge science at the end of the nineteenth century. He has worked as a curator at the Science Museum, London, and was the 2014–15 Munby Fellowship in Bibliography, Cambridge University Library.

Working on Materials Excavated from Limestone Caves on the Tanzanian Coast: implications

Felix Chami, University of Dar es Salaam

In my attempt to have information about the ancient coast of East Africa and actually to verify Greco Roman documents about East Africa, I found many archeological sites of that time through archeological surveys. Excavations of the sites did produce good amount of local ceramics and other materials, and few imported materials such as beads which were recovered in association. Substantial Products of transoceanic trade such as pottery and metal objects which would have helped to understand ancient world order were missing. Also missing were bones of animals either hunted or domesticated. This problem suggested that the acidic soils in which we were excavating were not good for material preservation. Lime stone caves were suggested as alternative due to their ability to preserve materials because of the presence of lime. The excavations of the discovered caves truly produced the type of materials we were looking for to understand not only the ancient coast of East Africa but also the upper Paleolithic period. This paper is about the implication of working with such materials, meaning the results emanating from their analysis as it pertains to a better understanding of the ancient world trade systems i.e. the connection between East Africa and the ancient Mediterranean world. The analysis results also provide indication of ancient trade connections between South East Asian world and the coast of East Africa. The findings in the cave have also provided data which portray how world climatic order of the last Ice Age made possible for humans and animals to cross to the islands due to bridges caused by massive sea level fall. This is the world phenomenon which is known to have enabled humans to cross to the new worlds. Also the limestone caves have provided bones of animals wild and domesticated, not known before for the coast and mainly for the islands of East Africa. Working with these materials it is suggested that the coast of East Africa was part of the world system in the advent of domestication. By working with materials from the Kuumbi limestone cave and other caves, aspects such as culture and the environment are understood beginning from 30,000 years ago. Probably more data will come from unexcavated caves left uncorked due to lack of funds.

CV Felix A. Chami has been a full professor of the University of Dar-es Salaam, Tanzania since 2003. He got his MA degree at Brown University USA on the ancient culture of the coast of East Africa. He did his Phd. at Uppsala University, Sweden on the first millennium AD coast of Tanzania. Since then Felix Chami has been researching on the cultures of the eastern African Coast from the palaeolithic period. Felix has also become the general coordinator of African archaeology for 13 African countries since 2004 to 2014. He is known for his works on limestone caves and the Rufiji Delta of the coast of Tanzania. He has also examined the archaeology of most of the islands of the western Indian Ocean seaboard including Madagascar and Comoros. His books include the 2006 *Unity of African Ancient History*, and the 2009 edited one on *Zanzibar and the Swahili coast from 30,000 years ago*. The most

recent published articles include 2017 Ancient Seafaring in Eastern African Indian waters in de Souza Philip ed, *The sea in History: Antiquity*. London, Boydell and Brewer. and 2017 Advent of domestication in Eastern and Southern Africa, in Holl Augustin ed, *General History of Africa vol 9*. Paris UNESCO.

COMPETITION

Moderator: Bärbel Küster, Technische Universität zu Berlin

CV Bärbel Küster is currently interim representing the Chair of Modern Art History at the Technische Universität Berlin. She has edited and written numerous publications on the history of museums and collections since Enlightenment, on art in public space, art and replica. Research interests: questions of transcultural transfer, research project on contemporary photography in Bamako and Dakar since 2014. Publications on sculpture in 20th century Stuttgart (2006); Matisse and Picasso, Primitivism and anthropology around 1900 (2003) and numerous articles on museum projects in Africa, on colonial world fairs and modern art.

Building Dioramas as Socialist Work. Cuban Corals at the Museum für Naturkunde Berlin, 1965–1975

Manuela Bauche, Museum für Naturkunde Berlin

In the mid 1960s, the Museum für Naturkunde and the sport and military organization “Gesellschaft für Sport und Technik” in the GDR launched the plan to dismount a segment of a coral reef on the Cuban coast and to thereafter re-erect it in the museum in East-Berlin. In 1974 the corals collected in Cuba were worked into a diorama that was presented on the occasion of the 25th anniversary of the German Democratic Republic.

The paper investigates the work that was necessary to create the diorama: the work that was necessary to collect “Cuban corals” and to transfer them to East Berlin as well as the work that was necessary to turn them into the illusionist and stabile display that was presented in October 1974.

By focussing especially on the the work of divers, taxidermists and museologists, I show that a diversity of professions and work ethics were involved in the building of the diorama that went far beyond what can be expected of a scientific setting. I also explore how this work was not only integrated in institutional agendas, but also in national and international socialist policies.

Finally, the paper discusses whether the framework of "socialist internationalism", the work undertaken in collectives and “socialist competitions” legitimates an understanding of the project of the coral reef diorama as a specifically socialist work.

CV Manuela Bauche is a historian. She studied at Humboldt-Universität zu Berlin, Freie Universität Berlin and the School of Oriental and African Studies, London. She was a research associate at the Faculty of African History and Culture at the University of Leipzig, a pre-doctoral Fellow at the Max Planck Institute for the History of Science, Berlin and a consultant in historical-political studies at the August Bebel Institute Berlin. Since 2015, she is a postdoctoral researcher both at the at the Museum für Naturkunde, Berlin, and at the Excellence Cluster Image Knowledge Gestaltung of the Humboldt-Universität zu Berlin and researches the effect of political boundaries during the Cold War on the mobility of natural science objects. Her research interests lie in the history of bio-medicine in the early 20th century, the history of expeditions and the history of German colonialism. Her dissertation, which is due for publication at Campus (series Globalgeschichte) in April 2017, investigates the links between the fight against malaria and the establishment of state power in the Cameroon, German East Africa and East Frisia around 1900.

The Epistemology of Authenticity: Plaster Cast Reproductions in 19th Century Museums

Lukas Rieppel, Brown University, Providence

My talk will analyze the way plaster cast reproductions were produced, circulated, and exhibited in artistic and scientific contexts during the late 19th and early 20th century to develop a broader argument about the different standards of authenticity that came to operate in both contexts at that

time. In particular, I will argue that natural history museums embraced a vision of authenticity grounded in the quality of indexicality. Because they were understood as a purely mechanical reproduction whose formal properties resulted from a straightforward causal interaction with the original, plaster casts were widely trusted as faithful renderings of nature. In contrast, more imaginative representations such as paintings or sculptures rendered free-hand required the intervention of human consciousness, which diminished their ability to stand in for the original. However, this concern ran counter to new theories of spectatorship informed by an emphasis on the spontaneous power of creative genius that emerged in the art world around the same time. Whereas the cast's status as a purely mechanical reproduction thus lent it epistemic authority among scientists, that very same quality came to be viewed with suspicion in the context of art museums. As a result, the strikingly divergent history of plaster casts indexes a deep shift in the epistemology that informed collecting and exhibition practices in science and art, shedding light on the radically different regimes of authenticity that came to prevail in both institutional settings.

CV Lukas Rieppel is the David and Michelle Ebersman Assistant Professor of History at Brown University. After earning a BA in history and literature at McGill University, he trained in the history of science, as well as modern biology, at Harvard University. In addition to publishing several articles on the history of paleontology, museums, and material culture, he is currently working on a book manuscript that examines what the collection, study, and display of fossil dinosaurs can tell us about the nature of capitalism in late 19th and early 20th century America. Tentatively entitled "Assembling the Dinosaur: Science and the Culture of Capitalism in America's Long Gilded Age," this volume is under contract to appear with Harvard University Press.

Tuesday, 22nd November, 2016

COMMENT

Irina Podgorny, Museum für Naturkunde Berlin / Barbara Göbel, Ibero-Amerikanisches Institut, Preußischer Kulturbesitz

CV Irina Podgorny, “Investigadora Principal” in CONICET, heads the Historic Archive at La Plata Museum, Argentina. She studied natural sciences, history and archaeology. She was a researcher at the Max Planck Institute for the History of Science in Berlin and a fellow of the IKKM (Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie) of the Bauhaus-Universität Weimar. Granted the Georg-Forster Research Award by the Humboldt Foundation, she held visiting professorships at MAST (Rio de Janeiro), Barnard College (New York), Université Jean-Jaurès (Toulouse), Université Paris 7 D. Diderot, EHESS (Paris), and Wofford College (South Carolina). Her research focuses on the history of museums, fieldwork, and paleontological and archaeological collections. She is currently working on charlatanism and quack remedies. Her book „Charlatanería y cultura científica en el Siglo XIX“ was recently published in Madrid.

CV Tahani Nadim is an interdisciplinary sociologist of science and runs the Bureau for Troubles at the Museum für Naturkunde Berlin. She gained her PhD at Goldsmith’s Centre for Invention and Social Process and worked as a researcher in Goldsmith’s Special Collections before coming to Berlin as an International Museum Fellow (2013-15). Her work focuses on data practices in the biosciences and on the scientific, political and aesthetic construction of “biodiversity”. Together with the visual artist Åsa Sonjasdotter she produced the exhibition *Tote Wespen fliegen länger* (Dead wasps fly further) at the Museum für Naturkunde (March-April 2015). She is currently working on problematising metabarcoding (“biodiversity soup”), biodiversity loss and museum collections.

Keynote Lecture II (My Sloane Museum, James Delbourgo, Rutgers University) – **CANCELLED!**

MANAGEMENT

Moderator: Jochen Hennig, Humboldt-Universität zu Berlin

CV Jochen Hennig works as curator and historian of science; since 2011 he acts as central collection officer at the Humboldt Universität zu Berlin. Research interests: history and epistemology of scientific experimenting, imaging, exhibiting and collecting since early 19th century. Publications include: *Bildpraxis. Visuelle Strategien in der frühen Nanotechnologie*. Bielefeld 2011; together with R. Adelman, J. Frercks, M. Heßler: *Datenbilder. Zur digitalen Bildpraxis in den Naturwissenschaften*. Bielefeld 2009. Exhibitions include: *WeltWissen. 300 Jahre Wissenschaften in Berlin* (Martin-Gropius-Bau, Berlin 2010); together with Charlotte Bigg: *Atombilder* (Deutsches Museum, München 2007).

Working on Photo-Objects: Photographs as mobile actors in archaeology, ethnology and art history

Stefanie Klamm and Petra Wodtke, Antikensammlung, Staatliche Museen zu Berlin - Preußischer Kulturbesitz

Photographs are not only two-dimensional images but three-dimensional material objects in their own right. In our project we consider photographs as historically shaped objects acting as carriers of knowledge sedimented in political, social and cultural contexts. From this viewpoint, we analyze photographs and photo archives as research tools in archaeology, art history and ethnology.

In the proposed paper we would like to show how photographs function as working instruments in scholarly and scientific research environments, especially by their mobility. Their heterogenous materialities make them multiple originals, which in turn facilitate their ability to circulate. ‘Working on photographs’ as material objects means working on two levels: the first is the physical and palpable cardboard with its own material resistance, its inscriptions, stamps and traces of use. The second is the

actual artifact depicted in the image to which the photo-object refers. Both are mobile objects having their own social, political and institutional biographies.

Based on insights from actor-network theory we understand photo-objects as transmitters and ‘mobile stabilizers’ acting and circulating in heterogeneous, transdisciplinary and inter-institutional networks. To analyze this ‘double existence’ of photographs photographic images of the excavation at Magnesia on the west coast of modern Turkey preserved in the archives of the Antikensammlung in Berlin can serve as an essential point of departure. While the archaeological findings travelled from Magnesia to Istanbul (former Constantinople) as well as to Berlin and Paris, the photos, which were taken in situ, moved – and continue to do so – within various networks of specialists and institutions, like, for example, the Deutsches Archäologisches Institut in Athens. In a similar way objects of the applied arts and their photographs held at the photo library of the Kunsthistorisches Institut in Florenz are entangled in the different institutional realms of art trade, scholarly connoisseurship and archival processes. Mobility does not end at the museum’s or collection’s door. The architectural photographs in the Sammlung Fotografie of the Kunstbibliothek were homogenized in order to make them suitable for the collection arrangement. After entering the collection and until today, the photographs continue to be subject to various changes both to their physical appearance and to their forms of presentation. In the Hahne-Niehoff archive at the Institut für Europäische Ethnologie, Humboldt-Universität zu Berlin, which is a product of ethnographic fieldwork, the material appearance of photographs changes immensely within subsequent archival processes depending on their various assessments by users and archivists. In all these cases photographs are both products and producers of our material culture environment acting on an inherent epistemological potential that offers and precludes a wide range of practices and meanings. It is not just us ‘working on things’, but things working on us.

CV Dr. des. Stefanie Klamm is research associate in the cooperative project Photo-Objects. Photographs as (Research-)Objects in Archaeology, Ethnology and Art History at Collection of Photography, Kunstbibliothek Staatliche Museen zu Berlin – Preußischer Kulturbesitz focusing on architectural photographs. Stefanie Klamm began her academic training with studies in history, classical archaeology, cultural studies, and philosophy at Humboldt University, Berlin and the University of Amsterdam. In 2012 she completed a dissertation on the history of archaeological visualization at the Institute of Art History and Visual Studies, Humboldt University Berlin and the Max Planck Institute for the History of Science, Berlin. She was an assistant curator at the Staatliche Museen zu Berlin and co-curated the exhibition Photography in World War I at Collection of Photography, Kunstbibliothek Staatliche Museen zu Berlin. Stefanie Klamm received several fellowships, i.a. at Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie, Bauhaus Universität Weimar, Excellence Cluster TOPOI (The Formation and Transformation of Space and Knowledge in Ancient Civilizations) Humboldt-Universität zu Berlin, at Getty Research Institute Los Angeles and from the Gerda Henkel Foundation. Her research interests include the history of visual media (photography, drawing, cast) and archaeological practice as well as visualization practices and material culture of the sciences and humanities. She is also interested in the history of museums and collections.

CV Petra Wodtke is academic collaborator in the cooperation project Photo-Objects. Photographs as (Research-)Objects in Archaeology, Ethnology and Art History at the Antikensammlung, Staatliche Museen zu Berlin – Preußischer Kulturbesitz. She focuses on the photographs of archaeological sites in modern Turkey, especially Magnesia at the Meander River and Pergamon. In addition she is part of the research management team of the Excellence Cluster Topoi. After studies of archaeology in Berlin, Wien and Lausanne, she had a scholarship at the International Graduate Centre for the Study of Culture in Gießen. She took part in several archaeological projects in, among others, Portugal, Greece and Albania. In 2014 she finished her PhD in Classical Archaeology about communication structures through archaeological objects in the Roman province of Epirus. Petra Wodtke just published several articles about Epirus, material culture theories and also the so called “Bologna-Reform” in ancient studies.

Reconstructing the Puzzle: Argentine Theater and Literary Periodicals of the Early 20th Century – Piece by Piece

Peter Altekrüger / Christoph Müller, Ibero-Amerikanisches Institut

The collection of Argentine theatre and literary periodicals, held by the Ibero-American Institute Stiftung Preußischer Kulturbesitz, is by quantity and completeness unique in the world. It contains

about 210 titles with approximately 6.500 numbers of 7.300 issues published. The theatre and literary periodicals were created and published during 1910-1940, the decades of the boom of the Argentine theatre. The conference will resume the building of the collection and its digital transformation in the Ibero-American Institute.

CV Peter Altekruiger is library director and deputy director of the Ibero-American Institute Stiftung Preußischer Kulturbesitz and specialist for Argentina, Paraguay, United States and United Kingdom. He has a degree in Latin-American studies, history and contemporary history at Rostock University and passed a training program for senior-level library service at the Ibero-American Institute and the Cologne University of Applied Sciences. His research interests are politics and political parties in Paraguay, twentieth-century Paraguayan history and Latin-American cultural journals.

CV Christoph Müller is director of the Digital Library Department and specialist for Central America, Venezuela, Colombia and the Spanish-speaking Caribbean at the Ibero-American Institute Stiftung Preußischer Kulturbesitz. He studied romance languages and literature and art history at RWTH University Aachen and received a Ph.D. from RWTH University Aachen in romance literature. He passed a training programme for senior-level library service at the Ibero-American Institute in Berlin and the Bayerische Bibliotheksschule in Munich. His research interests are digital transformation in libraries and twentieth-century Latin-American literature.

Belabouring the Catalogue: Classification Work in the British Museum

Sebastian Felten, Max-Planck-Institut zu Berlin / Rebecca Kahn, King's College London

This paper considers the classification work needed to bring objects *into* a collection such as cataloguing, labeling and storing; and the ongoing labours of recataloguing, relabeling and restoring required to keep them *in* the collection. Focussing on one well-documented case, we show that 'good' recordkeeping has been an important theme in the 250year long history of the British Museum in London, as there was a continual concern that objects might have been misplaced, mislabeled or inadequately described. We will also show how this concern was driven both by curatorial considerations and by issues of museum governance. In this paper, we approach the collection catalogue as a site of struggle, which not only bears the traces of the internal working practices to create and keep 'good' records, but also of the changing approaches and perspectives of cultural heritage collecting in Britain. We will reconstruct the history of the catalogue to better understand the different kinds of classification work used by the Museum to incorporate objects at different points in time. By the close reading of selected object records (in its various incarnations as index cards, catalogue entries, or datasets), we show that social and political factors, both internal to and outside of the organization, influenced the material practices of recordkeeping. The pressure to provide accountability to Parliament, for instance, accelerated the computerization of the collection catalogue in the 1980s. The form of the record, we argue, is significant also for the way in which both curators and the public make sense of an object, as certain narratives about objects can be magnified while others will be muffled. In particular, we will consider how shaping meaning through classification work has changed over the past decades of digitization. The specific workflows required to successfully manage the largescale digitisation of cultural heritage materials and their records, we argue, constitutes a remediation of knowledge, as it results in the creation of new hierarchies and infrastructures which fix meaning within the organisation as well as in the wider world.

CV Sebastian Felten is a post-doctoral research fellow at the Max-Planck-Institute for the History of Science Berlin. He received his PhD in History from King's College London. His research interests include the history of information processing, accounting history, environmental history and digital humanities.

CV Rebecca Kahn is a PhD candidate in the Department of Digital Humanities at King's College London, and a visiting Fellow at the Alexander von Humboldt Institut für Internet und Gesellschaft in Berlin. Her research focusses on digital cultural heritage, museum documentation and critical digitisation in national museums and archives.

VALUATION

Moderator: Anja Schwarz, Universität Potsdam

CV Dr Anja Schwarz is Professor of Cultural Studies at the University of Potsdam, Germany. She is a member of the Research Training Group "Minor Cosmopolitanisms" and her research interests are in the fields of memory studies, Australia's colonial history and the interrelationship of anthropology and literature. She has published on re-enactments, multicultural politics and the Australian beach as a postcolonial site of memory.

Transporting the Tropics: Collecting and Preserving the Victorian Botanical Empire

Elaine Ayers, Princeton University

In October of 1901, the eminent naturalist Alfred Russel Wallace wrote to William Mitten, one of Britain's leading bryologists, concerning the collection and shipment of valuable plants from the tropical forests of Sri Lanka back to London. The subject of his letter concerned orchids: besides driving evolutionary research in the late-nineteenth and early-twentieth centuries, orchids both strange and beautiful sold for potentially exorbitant sums in commercial plant nurseries patronized by Britain's plant-obsessed collectors. Wallace, like other naturalists working overseas, had employed a skilled native Tamil collector to venture into the damp, dangerous forests in search of a few prize specimens. The collector, Ananda Coomaraswamy, succeeded in finding a "small lot of orchids," but by the time they reached London, they had mostly died.¹ Keeping tropical plants alive, or even successfully preserving them for taxonomic purposes on their journey from the tropics to London, proved to be a resounding problem for even the best botanical collectors throughout the nineteenth century. Confronting precisely this issue of transportation, though, yielded an entirely unexpected find—Coomaraswamy had packed the orchids in dry moss, a technique used to wick away moisture while safely cradling plants on long seaward journeys. After unpacking the flowers back in London, Wallace "picked off them a lot of bits of moss and some wayward ferns" and sent them to Mitten, who, indeed, discovered among the packing material a new species of bryophyte.²

This situation of inadvertent discovery, though rare, provides a glimpse of what Victorian botanical work actually looked like. Although the history of exotic plant collection—and especially of orchid collection—has been well considered by historians of science, the material practices of transporting plants has been largely overlooked. In collecting valuable orchids and other exotics, naturalists dealt with young, native collectors who had become experts in identifying, locating, and transporting specimens; with massive wooden boxes packed full of blotting paper, moss, and dead and decaying plant matter loaded aboard commercial and governmental ships; with hundreds of letters, oftentimes waylaid and subject to customs charges, listing desiderata and arguing about taxonomic classifications; and with breathtakingly beautiful, carefully labeled, and occasionally totally useless herbarium sheets. This, then, is how Victorian botanists ordered tropical nature.

Historians of Victorian natural history have tended to focus on the social and cultural politics of collecting on the one hand, and on intellectual, taxonomic theorization on the other. Following not just the plants, but their packing material—sometimes one and the same, in the case of moss—gives a better idea of how natural objects became scientific specimens and items of sometimes massive monetary value back in Britain. Plants either needed to be dried or pickled on site, or kept alive on a ship for months across the Indian Ocean—both tasks, especially for specimens that resisted preservation, were *hard*. Using field journals, correspondence files, specimen lists, and herbarium specimens themselves, I will unveil the multi-layered work involved in knowing, ordering, and selling tropical flora—a project complicated by the embodied nature of tropical plants in the Victorian imagination. It was only through the material necessities of shipping such highly valued orchids that William Mitten was able to dissect the Sri Lankan moss packed into a box by Ananda Coomaraswamy, arrange it onto a herbarium sheet, and add its name to botanical registers and books. The herbarium, both current and historical, is thus a storehouse for such strange, constructed botanical encounters.

¹ Alfred Russel Wallace to William Mitten, 8 October 1901. Mitten Correspondence, Folder 8, LuEsther T. Mertz Library and Archives, New York Botanical Garden.

² Ibid.

CV Elaine Ayers is a PhD candidate in the Program in the History of Science at Princeton University. Her dissertation, “Strange Beauty: Botanical Collecting, Preservation, and Display in the Victorian Tropics,” traces the material histories of plants that confounded ideas of reproduction; troubled notions of floral beauty; and upset configurations of gender, sexuality, science, and empire from tropical islands to British museums, gardens, and herbaria. As a Delmas Mellon Fellow at the New York Botanical Garden Humanities Institute, she worked on the history of bryology and studied preservation practices in herbaria, both historical and contemporary. Her most recent work can be found in *The Public Domain Review* and *The Appendix*.

The Rhino Horn in the 21st-century: Collecting, Storing, and (not) Displaying

Nicky Reeves, University of Glasgow

Rhino horns were removed from display in museums across Europe in 2011-12 after a series of thefts prompted by a rise in demand for medicinal rhino products. Rhino horns have rapidly become objects which are so valued they are undisplayable, objects which cannot be accessed by publics and cannot be put to work by researchers. Gaps in display cases and upon the snouts of taxidermied trophies have been either conspicuously maintained as poignant negative spaces with labels noting and explaining the absence, or replaced with fibreglass models of sufficient mimetic quality that they require labels marked “fake” or “replica”. Theft of museum rhino horns to furnish a burgeoning (Vietnamese) medicinal market has been met with additional outrage due to its association with the slaughter of living rhinos for the same market. Stolen and poached horn in Vietnam appears to be as much a high-status object of gift exchange and display as it is a consumed medicinal product. Its consumption is museal: horns in apothecaries can be seen on plinths behind glass; a chunk of horn might be gifted to one's employer, conspicuously collected, circulated and displayed.

Museum horns taken off display reside in bar-coded, air-conditioned, plastazote-lined racks and shelves, as are legally and illegally harvested horns stockpiled in southern Africa in the anticipation of a possible legalisation of the trade. Dehorning projects run by conservation groups, wherein horns of living rhinos are removed to reduce the risk of poaching, extraordinarily recapitulate early 20th century elite collecting practices: most famously, Prince Harry, third in line to the British throne, spent the summer of 2015 dehorning rhinos in Namibia. Rather than merely highlighting similarity, and hence perhaps revealing hypocrisy, this paper asks what work, whether linguistic, dispositional, political, or exhibitionary is expended in order to sincerely maintain that similarities are not similar, and that difference is real. How is a distinction of acceptable and unacceptable collection, possession and consumption of rhino horns maintained and performed?

CV Nicky Reeves has since 2014 been the curator of scientific and medical history collections at Scotland's oldest public museum, The Hunterian, at the University of Glasgow. A historian of science, he has held teaching and research positions in the Department of History and Philosophy of Science at the University of Cambridge. Currently he spends a lot of his time in a warehouse in North Glasgow preparing the Hunterian's scientific instrument collection before it is moved to a shiny new storage facility at the museum's Collections Study Centre, due to open in late 2016 at Kelvin Hall in Glasgow's West End.

Economies of Collecting, Transporting, Conserving and Exhibiting Natural History Objects in the Ottoman Natural History Museum (1835–1850)

Semih Çelik, European University Institute, Florence

Until very recently, historians of science and museology in the Ottoman Empire deemed a natural history museum within Ottoman territories non-existent. These studies argued that as there has never been an idea of a global environment in the minds of Ottoman intellectuals, there has never been a natural history museum in the Ottoman territories. On the other hand, few studies that have recently discovered that there once existed a Natural History Museum in Istanbul, framed it as a purely colonial story. For them, the museum was nothing but a replica of European museums, and in fact it was initiated, built and managed by a group of Western scientists. Ottoman experts had no agency in the organization and management of collection, classification, valuation and exhibition of objects in the museum; a fact which made the museum of less interest for research in the eyes of Ottoman historians.

This paper, based on my Ph.D. research, contextualizes the Ottoman Natural History Museum (Mekteb-i Tibbiye-i Adliyye Numunehanesi – 1834-1848) as part of a globalizing network of scientists, experts, bureaucrats and administrators. It argues that the museum, hosting a collection of plant and fossil samples that was thought to compete with other examples in Europe by 1848, was a hub where ideas around a global environment were negotiated among experts from the Ottoman Empire and from around Europe. The paper argues that hosting botanists, plant collectors, doctors and pharmacists from various imperial backgrounds and ethno-religious identities, and a collection of samples from Ottoman and European flora, reaching to Russia, Indo-China and Americas, the museum required strict organization of collection, transportation, conservation and exhibition of objects in a global scale, similar to cases in Europe. However, despite its global aspect, there was a Horkheimeresque intellectual economy at play in the museum, where *raison d'état* of the Ottoman state was favored when in clash with global values of science and environment. Analyzing procedures of collection, classification and exhibition of objects for the museum, the paper argues that this intellectual economy was an important determinant of valuation of objects. Together with economic valuation of the objects exhibited in the museum, the scientific, political and symbolic value of them was defined at the interplay between universal values of science, and local imperial ideology of the Ottoman Empire. Beyond the intrinsic scientific value that such objects were attributed, other values were attached through the processes of their collection, transportation, classification, conservation and exhibition. The paper is based on archival documents from the Prime Ministry Ottoman Archives in Istanbul, official and semi official newspapers (Takvim-i Vakayi and Ceride-i Havadis), and the official journal of the Medical School (Vekayi-i Tibbiye), in the premises of which the museum was established.

CV Semih Çelik is a Ph.D. candidate at the European University Institute, Florence, at the department of History and Civilization. Before his Ph.D., he studied political science and history in Istanbul, and worked in documentary film making sector. His research interests include environmental history of the Middle East, with a particular focus on famines, climate change and expertise; history of humanitarianism; labor history; social movements with a particular focus on environmental justice movements in contemporary Turkey. His dissertation, which he will defend in early December is titled "Hunger and Scarcity at the time of 'Abundance beyond Imagination': Climate Change, Famine and Empire-Building in Ottoman Anatolia (c. 1800-1850)."

FINAL DISCUSSION

Comments: Irina Podgorny and Tahani Nadim, Museum für Naturkunde Berlin