WELTKULTUREN
MUSEUM

Press kit of the exhibition

“GREEN SKY, BLUE GRASS.
Colour Coding Worlds “

1 April 2021 to 28 August 2022

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PRESS RELEASE

“GREEN SKY, BLUE GRASS. Colour Coding Worlds”
1 April 2021 to 28 August 2022

Wristlet (detail). Feathers, barkcloth, palm leaves and cotton. Kayapó Txukarramãe, Pará, Brazil. Collected by Luiz Boglar, 1988. Collection: Weltkulturen Museum. Photo: Wolfgang Günzel, 2020

In Japanese poetry, the sky is sometimes described as ‘green’, while the grass is labelled ‘blue’. This has provided the inspiration for the exhibition title “Green Sky, Blue Grass. Colour Coding Worlds”, which is both intentionally confusing and designed to make people think. At the same time it refers to the complex associations we encounter when looking at colour as a cultural phenomenon.

After all, our world is full of colour, but do all cultures see it in the same way? While the scientific basis for perception is identical for everyone, light waves can’t really explain how we name our impressions of colour, the number (and kind) of categories we divide these colours into, or the meanings and associations we ascribe to them. These can sometimes differ enormously depending on the language and culture involved.

With around 200 exhibits from the collections of the Weltkulturen Museum, including objects from New Guinea, Polynesia, the Amazon region, East Africa, Tibet and Java, the exhibition examines the wide range of contextual meanings for colour as a cultural phenomenon.

When we were selecting the exhibits from the museum's own collections, there were the imposing ancestral figures, magnificent feather adornments and potent sago palm sheath paintings – but it was the little things that astonished us and gave us pause for thought. The red shells, coloured glass beads and flamboyant feathers were like pieces of a mosaic: individually they seemed unremarkable, but when placed together each piece played a role in creating a kaleidoscopic whole.

A central theme in this exhibition addresses the diverse cultural concepts associated with colour, because colour codes worlds: colours are often associated with manifold social and cosmological notions that help people find their way in the world, making sense of it and regulating how they live with each other. Exploring the meanings of the different understandings of colour means viewing cultural relationships in a new light, which in turn allows us to discover other worldviews.

Exhibition curator: Matthias Claudius Hofmann
Co-curators: Tomi Bartole, Roger Erb, Vanessa von Gliszczynski, Arno Holl
With works by the **artists' collective of Avim village**, Papua New Guinea: Fidelis Apot, Vincent Apiak, Nelson Tatambi, Justine Waipo, Conny Tapain, Christian Kmbsa, Andrias Aimo, Peter Asikim, Eddie Katuk, Sebastian Katuk, Stanley Kayama

Duration of exhibition
1 April 2021 to 28 August 2022

Weltkulturen Museum, Schaumainkai 29, 60594 Frankfurt am Main
Admission: € 7 / concessions € 3,50 Free admission for children and teenagers under the age of 18! Opening times: Tue.–Sun. 11am – 6pm, Wed. 11am – 8pm

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The colours of Avim, Papua New Guinea

In 2019, 11 men from Avim village in Papua New Guinea painted 18 motifs on 18 sheets of paper. Using the colours red, black and white, as well as yellow, these men carried on painting for two weeks, bringing their mythology and their spirits to life. The paintings are self-referential, because the myths with which they are associated tell of how the Avim people acquired this form of art.

Anthropologist and co-curator Tomi Bartole commissioned these paintings during his field research in 2019 in Avim and produced extensive documentation.

The paintings connect the past and the present, for it was back in 1961 that German anthropologist Eike Haberland visited Avim village on behalf of what is now the Weltkulturen Museum and collected several paintings on sago palm sheath from the men's house. Today, the artists are in possession of photos of these paintings, which were a key factor in accurately recreating their spirit paintings. However, these photos provided enough creative freedom to allow innovations to occur. During the two weeks of painting, the Avim men once more brought into being the spirits with whom they had recently severed all relations, under the strong influence of Christianity. It would appear, however, that the spirits – and their colours – are more vivid than ever. In 2019, the Avim artists painted six motifs more than their fathers had done in 1961.

For an interview with Tomi Bartole, see Weltkulturen News.

Left: Avim men paint mythical motifs, Avim, Upper Karawari, Papua New Guinea, 2019. Photo: Tomi Bartole.
Right: sago palm sheath. Avim, Upper Karawari, Papua New Guinea. Collected by Eike Haberland, 1961. Photo: Wolfgang Günzel

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ACCOMPANYING PUBLICATION

EXHIBITION
“GREEN SKY, BLUE GRASS. Colour Coding Worlds”
1 April 2021 to 28 August 2022

GREEN SKY, BLUE GRASS – it’s a confusing title… Isn’t the sky blue and the grass green? In old Japanese poems the sky is sometimes described as green while the grass is called blue because for a long time in Japan, as in many other cultures, no clear distinction was made between the two colours.

Although people share the same physiological capacity for sight, colours are not perceived identically all over the world. In various languages and cultures, colours are often categorised according to very different criteria. Above all, colours are also associated with a wide range of societal and cosmological notions. Looking into the meanings of these different colour worlds allows us to see cultural contexts in a new light, and through this we can gain insights into other world views.

GREEN SKY, BLUE GRASS examines the phenomenon of colour from various perspectives, including interdisciplinary approaches. Ethnological case studies from New Guinea, Polynesia, Tibet, Java, Central and West Africa as well as the Amazon region enter into a discourse with essays on philosophy, linguistics and physics.

The book features scholarly contributions from authors such as Tomi Bartole, Eystein Dahl, Roger Erb, Brigitta Hauser-Schäublin, Arno Holl, Eric Huntington, Olaf L. Müller, Gustaaf Verswijver, as well as an interview with René Fuerst conducted by Chantal Courtois.

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GREEN SKY, BLUE GRASS

Colour Coding Worlds

Edited by
Matthias Claudius Hofmann

KERBER CULTURE

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“The dark nature of colour ...”

The small bracelet made from sea snails captivates with its iridescent sheen in the colours of the rainbow. Samoan Islands, Polynesia. Donation from the Gramlich family, 1933.

FOREWORD

The painter Philipp Otto Runge, an important representative of Early Romanticism, wrote to his eldest brother: “Colour is the last art that is still mystical for us, and must remain so, and which, in a wonderfully divinatory fashion, we only understand in the flowers” (to Johann Daniel Runge, 7. 11. 1802).

In order to explain the diversity of colours as a unified system of contrasts and transitions Runge developed a three-dimensional colour system in spherical form, which he discussed with Goethe, the author of the ‘Theory of Colours’. In Runge’s work studies on the system of colours went hand in hand with their Christian, mystical interpretation. Thus, he interpreted the primary colours yellow, red and blue as an expression of the Holy Trinity. Such a simultaneity of religious interpretation and research into colours can be found, in different cultural manifestations, in all societies. The perception of colours triggers emotions, and thus they are used to give expression to spirituality. In order to create ritual objects and sacred images coloured substances are required. The manufacture of colourants, the binding of dyestuffs or the processing of coloured materials has to be learned and practiced. In many cultures, there are special areas of knowledge, which encompass both knowledge of ritual processes and rules, as well as the skills required for the extraction and use of colours. However, in contrast, the holistic approach to colours is gradually being lost in Western industrial societies. Research into light, matter and colour is reserved for physics, the production of paints takes place in chemical factories and the professional use of colours is the province of the creative occupations. At the same time, in the age of the digital camera and smartphone, coloured pictures are being ceaselessly produced, without the necessity of acquiring special knowledge or skills. However, none of this means that colours appear any less mystical to us. During the course of the increasing secularization of society their religious interpretation only appears to have slipped into the background. However, through popular esoteric movements and healing methods, the symbolic meaning of colours and their effect on the human psyche have found their way back into our everyday lives.

The title originally chosen for this exhibition was ‘Farbgewaltig’ (English: powerfully colourful). This word evokes the idea of large, colour-intensive images and their sensuously overpowering effect. However, during the selection of the artefacts from the museum’s own collections, it was the small things that gave occasion for amazement and reflection. Red shells, coloured glass beads or iridescent feathers were like tesserae, which, on their own, appeared unimposing, but put together, piece by piece, produced a multi-coloured whole. The special aura of many objects was generated by the colour of their material, although it was not the application of paint but the object itself that determined the colour. Consequently, in many cultures it is not the colours but the different materials that are crucial for the manufacture and design of ritual objects, tokens of dignity or status symbols. When developing the exhibition content we repeatedly encountered ways of viewing colour completely different to common, European-influenced approaches. Ultimately, in light of the project content, it appeared more accurate to point out in the title that the sky does not always have to be blue and grass does not always have to be green. The world of colours is too diverse and colourful to treat it in a comprehensive, encyclopaedic fashion in one exhibition and its accompanying publication. Instead, we set out to inspire reflection and lateral thinking through the use of examples.

I would like to thank the entire museum team for the realisation of the project, in particular Matthias Claudius Hofmann for the development of the theme and the conception of the exhibition and accompanying publication, as well as Vanessa von Gliszczynski and Oliver Hahn who made a decisive contribution to the content, curation and organisation of the exhibition and the editing of the publication. Special thanks goes to our co-curators, without whom it would not have been possible to realise certain content and exhibition units: The cooperation with Arno Holl was indispensable for us. He made a fundamental contribution to all issues, and in addition, with his knowledge of the cultures of the Amazon region, contributed valuable expert knowledge. Roger Erb took on the far from easy task of presenting the physics of colour to non-physicists in an understandable fashion. Tomi Bartole generously made the results of his field research amongst the Avim in Papua New Guinea available to us. The section of the exhibition under his curatorship establishes a connection to a group of painters who, without his contribution and mediation, we would not have been able to enter into dialog with. Finally, I would like to thank all the authors for their contributions, U9 visuelle Allianz for their design of the exhibition and publication, as well as Wolfgang Günzel, who faced a number of special challenges with the photographic work.

Eva Ch. Raabe, Director

Nagame suru / midori no sora mo /
kakikumori / tsurezure masaru /
harusame zo furu

Even the green sky
Which I behold in reverie
Becomes overcast with clouds
And adding to the weariness
A spring shower

Fujiwara no Shunzei (1114–1204)

ながめするみどりのそらもかき曇りつれづれまさる春雨ぞふる

Komorebi no / hikari wo ukete /
ochiba shiku / komichi no manaka /
kusa ao-mitari

Breaking sunlight
Its rays catching
Fallen leaves
There, in the middle of the path
I behold the young blue grass

Emperor Emeritus Akihito (*1933, r.: 1989–2019)[1]

木漏れ日の光を受けて落ち葉敷く小道の真中草青みたり

GREEN SKY, BLUE GRASS

Introduction

Matthias Claudius Hofmann

What is green? What is blue?

Within Japanese poetry the sky is sometimes described as green *(midori),* grass in contrast as blue *(ao).* A colour attribution which is very unusual and bewildering for speakers of European languages. Physically, colours are sense impressions mediated by the eye and the brain which are generated by the spectral components of white sunlight. In accordance with the wave character of light, the colours correspond to the different wavelengths. This distance between one wave peak and the next determines the colour impression that we perceive, and in the visible range extends from 700 to 400 nanometres, from deep red to blue-violet. Green belongs to the medium wave spectral colours, blue to the short wave. In this respect, the colour impressions which we call green and blue in English are, precisely speaking, medium wave and short wave light. The colour of objects is a result of their diverse, respective reflection properties, i.e. the scattering and absorption of light. Things appear to us, for example, as green or blue when they reflect the medium wave or short wave light (and swallow the other light waves).

Fig. 1 The colours of the Pacific. Arial photographs of the Polynesian Wallis and Futuna Islands. Photo: picture alliance, Westend61, Michael Runkel, 2020.

The wavelength of light determines the colour impression which we receive from our world. However our world is far more than just light; and colour is far more than a purely scientific phenomenon. It has no influence on how we name these colour impressions, how many categories we divide them into (and to what end), i.e. systematize them, and what meaning we ascribe to these colours. These can all be very different, depending on the language and culture. For example in Russian there are the colour words *zeljonyj, goluboj* and *sinij* for green and blue. The latter two distinguish between light and dark blue, what we call colour shades in English, and are independent colour names just like the 'green' *zeljonyj*. In classical pre-colonial Nahuatl, the old Aztec language, the green-blue spectrum indicated by the umbrella term *xiuhuitl* was even divided into a total of thirteen shades.[2]

Thus colours are not always equivalent, and the meaning of the Japanese colour word *ao* is not identical with the English colour word blue, just as *midori* does not have the same meaning as green. For a long time Japanese – as was the case with many other languages and cultures – did not make a clear distinction between green and blue. Originally the colour word *ao,* which is now primarily used to denote blue, covered the entire green-blue spectrum and referred, amongst other things, to the young shoots of plants and fresh foliage. Similarly *midori,* which, however, was used in medieval Japanese literature to describe the colour of the deep sea and the sky (cf. Conlan 2005: 94–109 et passim). The ascription, which of the two colour words represented which colour impression, changed over the course of time. A clearer division between the terms *midori* and *ao* as green and blue probably first emerged under Western influence after the Meiji era at the beginning of the 20th century. Nevertheless, even today, some plants are still described as *ao* (in the sense of young and fresh) in modern Japanese language use (Conlan 2005: 415, 406). However, young Japanese people tend to use the English loan words *buruu* und *guriin* to describe the corresponding colour impressions. Today, 'green sky' and 'blue grass' are now only found in Japanese proverbs and poetry.

We are used to understanding colour as an abstract, immaterial, purely visual sense impression which we can assign to different things. However, colours are far from being insubstantial, and colour names are not just abstract descriptive terms. Instead, our colour words are derived from the things which provide us with these colour impressions. In the Polynesian languages the colour names for green and blue are directly related to observations and things from nature. The ethnologist Augustin Krämer summarised this for Samoan colour perception as follows: [...] "the long waved colours, are indeed always distinguished with certainty, but not to the same degree the short waved blue and green, which are frequently confused. And here I find it to be characteristically typical that the latter colours have no specific names as do the former but that their designations are formed only in relationship to the objects of blue or green

shades, f.i. lanulau'ava 'kava leaf colour' [*lanu* = colour, *lau'ava* the leaf of the narcotic pepper kava, *Piper methysticum,* an important cultivated plant], or a fish, usiusi [the parrot fish *Pseudoscarus Forskali,* a popular edible fish], representing green, while lanumoana 'open sea colour' means blue [*moana* = ocean]. But it also happens frequently that green is stated for blue"[3] (Krämer 1995: 351).

In the colour vocabulary of the Polynesian inhabitants of the Island of Bellona in the Solomon Archipelago the green-blue spectrum is summarised under the colour word *'ungi* for black. The word *sinusinu* describes shiny black, blueish and green colour impressions – generally as poetic or ritual formulations (e.g. the backs of wales and dolphins, a freshly inked tattoo, a clear sky and a calm sea). In contrast the term *'usi'usi,* as used in Samoan to describe the greenish-blue parrot fish, is also used for the colour of leaves and the sky (Kuschel and Monberg 1974: 227f.). A direct translation of the Bellonese colour terms *sinusinu* and *'usi'usi* into colour words of the English language does not appear possible here, so that the sky on Bellona can just as easily be 'green' and the grass 'blue'.

Such metaphorical colour expressions can also be found in German. In their *Deutsches Wörterbuch* (German Dictionary) Jacob and Wilhelm Grimm traced the etymological roots of the adjective 'grün' (green), showing that it was initially applied to young plant growth in the sense of "sprouting", whereby it was quickly associated with the colour green. Thus green in its most general use was synonymous with the "colour of plants in sap". In contrast, 'blau' (blue) is derived from the Old High German for to bloom, shine and twinkle (DWB 1854–1961).

However colours, i.e. colour words, do not just order the natural world that surrounds us. Colours also serve us in ordering our social world, highlighting hierarchies, differences in status and social affiliations and communicating them to the outside world in visible form. For example, in Japan at the beginning of the 7th century, according to imperial decree the colour of clothing had to reflect the social status of the wearer. An *ao* coloured, i.e. 'blue' robe, indicated that the wearer was a member of a privileged class of nobility. Finally, at the bottom end of the multilevel social hierarchy, one was forced to cloth oneself in *midori* green, and thus display one's low social status (Conlan 2005: 106).

Although, in terms of physiology, all people see the same, colours are not perceived the same everywhere. As shown by the examples for green and blue, the colour words used to indicate them are often ordered according to very different criteria in different languages and cultures. Furthermore, colours can be connected to a diversity of social and cosmological ideas. Colour and cultural concepts of colour help us to orientate ourselves in the world, to wrestle meaning from it and organize our lives together. Exploring the meanings of the various colour worlds involves seeing cultural connections in a new light, thus opening ourselves up to other world views.

Fig. 2 The 'kava leaf colour'. The narcotic pepper kava *(Piper methysticum)* is an important cultivated plant in Polynesia and in Samoan a point of reference for green or pale blue. Photo: Gerda Kröber-Wolf, 1997.

Light, matter, language

Even though this publication primarily addresses the cultural aspects of colour and colour perception, it is still important to examine their scientific foundations. Consequently, the book begins with the essay from the physicist Roger Erb. Colours are more than light, colour mixing and interference. However, they are the necessary preconditions for the cultural phenomenon of colour.

As already sketched, linguistic classification plays a central role in our engagement with colours. The study *Basic Color Terms. Their Universality and Evolution* from Brent Berlin and Paul Kay (1969) proved especially influential within linguistics and the social sciences, stimulating a multitude of ethnological research projects. The heart of their theory is formed by the 'basic color terms', which they define as abstract colour concepts which indicate the pure colour impressions which are not, or no longer, materially bound – in distinction to the Samoan colour word *usiusi,* which refers to the parrot fish.

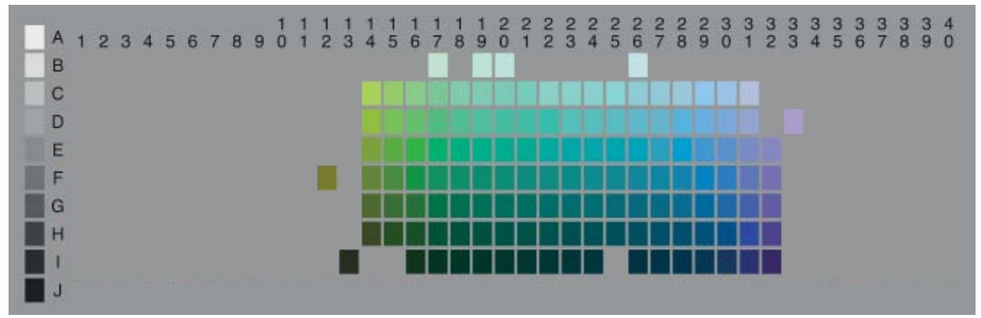
Berlin and Kay interviewed speakers of different languages, presenting them with colour cards and recording the terms they used for them. The reference model employed for the survey was the Munsell Colour Order System, which was developed by the American painter and art teacher Albert Henry Munsell (1858–1918) between 1898 and 1905. Within this system he ordered the colours in a three-dimensional colour space according to precise coordinates based on hue, saturation and lightness. The Munsell scale[4] with its 329 colour cards employed by Berlin and Kay thus became a basic instrument of the cultural-scientific research into colour.

Extrapolating from the collected data, Berlin and Kay concluded that a language contains a maximum of eleven abstract colour terms which occur in a seven-stage series in predictable combinations. If a language has two basic color terms, then these are always black and white. In the case of three colour terms they are joined by red. These are followed by green and yellow and only at stage five are they followed by blue. Then comes brown, and at stage seven purple, pink, orange and grey. They assumed the universal validity of this model of stages of cultural evolution which enabled societies and their languages to be classified according to their number of basic color terms.[5]

However Berlin and Kay's approach falls short in many cases and fails to consider all colour classification systems. For example, decisive criteria employed in the colour classification system of the Philippine Hanunóo are lightness and darkness, as well as dampness and dryness (Conklin 1986). In contrast, the aforementioned inhabitants of Bellona divide their colour space into three colour areas. Things are red or not red, black or not black and white or not white. A large number of further colour words are subsumed under this. If one follows Berlin and Kay, then the Bellonese only have three basic color terms, although they possess an extremely sophisticated system of colour notation, with

Fig. 3 Green or blue? In Polynesia the parrot fish is a point of reference for the colour impressions of the green-blue spectrum. Photo: Philippe Bourjon.

Fig. 4 Munsell projection of the Bellonese colour term *'usi'usi* according to Kuschel and Monberg (1974: 35).



countless object and context-related colour words, which goes far beyond the Western system and is thus far more discriminating. Kuschel and Monberg also initially worked with the Munsell colour cards and the methodology of Berlin and Kay (fig. 4). However, in conclusion to their study they posed the justified question of whether this was sufficient to adequately capture a culture's colour system (Kuschel and Monberg 1972: 241). Whether a colour word indicates an abstract colour impression, and how many such basic colour terms a language displays, is potentially of only limited importance for our understanding of colour as a social phenomenon. Put plainly, this means that the speakers of a language no longer know the etymological derivation, i.e. the original meaning of a colour word. However, it is precisely the origin of a word and its material and symbolic associations that enable us to gain an insight into a society's cultural colour cosmos and its world of ideas.

Furthermore, the fact that with the Munsell scale Berlin and Kay declare a supposedly objective colour system to be the sole valid reference model for the recording of colour terms and determining what colour is – which the ethnologist Diana Young described as "the dominant means to control colour in the twentieth century" and the Munsell scale itself as a mere "cultural artefact" (2018: 3f.) – is also the subject of the essay from the philosopher Olaf L. Müller. On the basis of the colour dispute between Goethe and Newton, Müller exposes the cultural construction of the supposedly objective Western colour system, which is used to 'measure' the non-Western colour worlds.

In contrast, the linguist Eystein Dahl takes Berlin and Kay's theory as the starting point for his considerations on the origin and development of colour words in the Indo-Germanic languages. According to the author, these could form a fruitful point of departure for the study of the history of colour concepts, however, without raising any claims to their universal validity.

Materiality

The Munsell scale is not just an ethnocentric tool for exploring colour terms. It also masks the relationship between colour, the environment and materiality. For Diane Young, for example, it is precisely "the material stuff of colour" that is at the focus of her research interest, and states "that colour is a crucial but little analysed part of understanding how material things can constitute social relations" (Young 2013: 173). Ornaments from feathers or beads, dyestuffs and painted ceremonial accoutrements – the quality of coloured objects goes beyond their mere visual impression, is displayed in their different material characteristics and cultural connections. Thus in her essay Eva Ch. Raabe explains how the small red beads made from the Spondylus shell connect the people on the Trobriand Islands via a ceremonial system of exchange and how 'Trobriand red' has had a lasting influence on their cultural identity and world view. On the other hand, Gustaaf Verswijwer shows how some indigenous groups in the Amazon region deliberately manipulate the feather colours on living birds using the praxis of tapirage, employing the feather ornamentation thus produced, with its great cosmological and social meaning, to highlight their own group identity. The article from Arno Holl focuses on the Annatto bush *(Bixa orellana),* a plant whose seed capsules serve as a red dyestuff. He places this cultivated plant at the centre of a global network extending from indigenous body painting in the Amazon region with its social and ritual function as a protection from illness and evil spirits, to its industrial usage as a food dye, the colouring for red lipstick and its employment in medical research.

World views

Colour is more than light, more than a colour concept and more than its material properties. In his essay on colour symbolism in the Polynesian cosmogony, Matthias Claudius Hofmann shows the connection established between mythology, material culture and ritual praxis using the colours black, red and white as a cultural processing of elementary experiences.

However, colours don't always mean one and the same thing. They can place the cosmos in a context. However, sometimes they don't mean anything at all. As the Tibetologist Eric Huntington has shown using the example of colours in Buddhism, the meaning assigned to a colour is always context-specific and dependent on neighbouring sense functions and correlations. Thus the colours of the puppets in the Javanese shadow play indicate both their character traits as well as their emotional state, which can change from scene to scene along with the colour. At the same time the colours in the shadow play enable the characters to be situated within the Javanese cosmology, as Vanessa von Gliszczynski explains in her contribution.

Finally, using the example of the Abelam from New Guinea, Brigitta Hauser-Schäublin describes an indigenous colour system, whose praxis, as a central element of rituals, generates images which are connected to a world of experience beyond the everyday, and whose immanent logic can neither be explained nor understood using European colour theories.

Change

In general, colour concepts are not static. Instead they are continually subject to new influences which result in changes to both the colour palette and the dyestuff. Colours can reflect social change. However, new, unfamiliar colours and new colour materials can also initiate cultural change.

In a dialogue with René Fuerst, Chantal Courtois points out that, over a long period, glass beads were extremely popular in the Amazon region as trading goods and that they influenced both the material culture and the indigenous colour system thanks both to their material properties and their colour. In her contribution Frauke Gathof addresses the question of the 'authenticity' of African masks in the art trade. In the process the colour and the painting, i.e. their conscious removal, emerge as central criteria for what is considered a 'genuine' mask.

In conclusion, Tomi Bartole shows, using the example of the paintings from the village of Avim in Papua New Guinea, that despite decades of missionisation and cultural change, the aesthetic concepts and mythical motifs of the pre-Christian era have been preserved and find bold visual expression in the paintings of the Avim. Although acrylic paint and paper have replaced the natural colours and Sago plam sheaths, spirits and myths live on in the paintings.

Green sky, blue grass

This catalogue, in accompaniment to the exhibition of the same name, attempts to provide insights, suggestions and impulses on the theme of colour as a cultural phenomenon, and encourage us to look at our colour worlds with new eyes. The German writer Gotthold Ephraim Lessing (1729–1781), in a quote attributed to him, once lamented: "Ah, these eternally green trees, why can't they be blue for once". They can by all means. It is only a question of where. And sometimes the sky is even green.

1 We are especially grateful to Niels H. Bader for the research into the Japanese poems, as well as their translation from the Japanese original. The second text is a New Year's poem from the Japanese Emperor Emeritus Akhito (www.kunaicho.go.jp/e-culture/utakai.html). In 2010, it opened the ceremonial New Year's gathering at the Royal Court, during which poems of the Tennō are traditionally recited.

2 For the colour terms in Russian cf. Corbett and Morgan 1988; on Nahuatl cf. Ferrer 2000: 202–205.

3 A list of colour words in George Pratt's 'Grammar and Dictionary of the Samoan Language' (Pratt 1911: 102) confirms this assessment. The 'green' 'kava leaf colour' from Krämer is translated here as 'pale blue', the 'high sea colour' with 'sky blue'. In contrast, the colour word for dark blue, which we would tend to associate with the deep ocean, is given as *vaiuli* – 'black water'.

4 For a depiction of the colour scale according to Henry Munsell see p. 47, fig. 4 (top) in the article from Olaf L. Müller in this volume.

5 For a depiction of this model of stages from Brent Berlin and Paul Kay see p. 53, fig. 1 in the article from Eystein Dahl in this volume.

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MUSEUM

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The Weltkulturen Museum is an ethnological museum which is committed to interdisciplinary cooperation. It operates at the intersection of ethnology and art.

As a museum of the city of Frankfurt, it connects the local and global levels. It is engaged in an active process of international exchange with partners from indigenous cultures and non-European societies.

As a forum for transcultural exchange we promote the diverse spectrum of worldviews, historiographies, religions and aesthetics, as well as an acceptance and appreciation of the same.

We are committed to preserving, looking after and researching the collections in dialogue with their societies of origin, and with artists and scholars.

A key goal is researching provenance and critically reappraising colonial contexts.

The Weltkulturen Museum stands against any kind of exclusion or stigmatisation and seeks to contribute to processes of decolonisation.

We work together as a team to bring our projects to fruition and value the wishes and needs of our visitors.

WELTKULTUREN
MUSEUM

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“GREEN SKY, BLUE GRASS. Colour Coding Worlds”
1 April 2021 to 28 August 2022

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WELTKULTUREN
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EXHIBITION PREVIEW 2022

healing. Life in Balance

Press conference: Tuesday, November 1, 2022, 11 a.m.
Exhibition opening: Tuesday, November 1, 2022, 7 p.m.
November 2, 2022 until September 3, 2023

How to live? In one's own body with its personal and collective history? With the environment, the spiritual world, in global togetherness? How can crises be overcome? And can balance be found? How to stay or become healthy? And how to be content? How can healing succeed?

For many, the fragility of living conditions was apparent long before the COVID-19 pandemic. This fragility did and does affect almost all areas of life – health, work, politics, the economy, social cohesion. The global crisis and the associated search for balance is common to people around the world. Many established views are now being questioned. Indigenous minorities, activists, environmental organisations, and the younger generation everywhere find that their ideas, expectations and critiques of contemporary living are increasingly converging. The exhibition healing. Life in Balance presents multi-perspective narratives as well as works (of art) with transformative power. In these poetic, philosophical, and multimedia artistic works, international partners from the arts, sciences and medicine present their own, personal stories, as well as their perspectives and strategies for resolving crises, establishing new equilibriums, and finding answers for a future of global coexistence.

Weltkulturen Museum, Schaumainkai 29, 60594 Frankfurt am Main
Admission: € 3 / concessions € 1.50, free admission for children and teenagers under the age of 18!
Opening times: Tue.–Sun. 11am – 6 pm, Wed. 11 am – 8 pm

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