

# WELTKULTUREN MUSEUM

## Press kit of the exhibition

### "WORLDS IN MOTION.

### Narrating Migration"

24th October 2019 until 30th August 2020

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WELTKULTUREN NEWS

# WELTKULTUREN MUSEUM

## PRESS RELEASE

### EXHIBITION OPENING

#### **Worlds in Motion. Narrating Migration**

**24 October 2019 – 30 August 2020**

Press Conference: Wednesday, 23 October 2019, 11am

Preview possible from 10.30am!

Opening: Wednesday 23 October 2019, 7pm

People have always been on the move, all around the world. As they move, they also take with them their lifestyles, language, music, arts and crafts. Much of what is reputedly 'authentic' for a culture turns out, at second glance, to be an 'import'. Starting from its own collections, the Weltkulturen Museum raises associative questions highlighting how the world's diversity of cultures have always existed in a process of exchange. From historical settlement movements, labour migration or globalisation – people and their diverse cultures have always been in a process of constant exchange. Is migration really only a cause of problems?

Eva Raabe, director of the Weltkulturen Museum: 'Cultural change is an important topic in cultural anthropology. As an ethnological museum, we want to show how human societies are never static – migration not only means flight and conflict, but has repeatedly been a key driver of new ways of living together and a source of new ideas.'

"Worlds in Motion" explores the topic of migration and, in the process, aims to question and transcend the image of refugee movements viewed by many as problematic, and show the multifaceted narratives connected to migration as movement.

Starting from its own collections, the Weltkulturen Museum addresses questions highlighting how the world's diversity of cultures have always existed in a process of exchange.

The examples are diverse and varied, and also lead to regions which some visitors may not be so familiar with. They tell, for instance, of the Austronesian migration in the Pacific or how musical instruments, initially foreign to Indonesia, were culturally appropriated there. Such instruments include the rebab, a string instrument today representing the 'typical'

sound of traditional court music on Java and Bali, yet most likely brought to present-day Indonesia through Arab spice traders in the fifteenth century.

The colourful wax print fabrics on display are often known as 'African textiles', yet their development is closely connected to colonial trade routes and the global spread of techniques and styles.

Some individual displays illustrate how religious practices are imported across continents and blur and merge and, additionally, address issues such as modern travel.

Together with the IMG Institute for Media Design, Mainz University of Applied Sciences, films on the religious presence of immigrants in Frankfurt have been produced for the exhibition. In the 'Altars in Frankfurt' room, visitors can experience how a Portuguese bakery, a Thai massage studio and a Japanese restaurant, all in Frankfurt, share certain common features.

Selected key objects in the exhibition foyer not only offer an overview of the spectrum of themes, but also indicate the diversity of exhibits in the museum's own collections.

The Dutch-Moluccan artist collective Teru is showing its portraits of women from the Dutch-Moluccan community. In dialogue with the women in the portraits, objects from the museum's extensive East Indonesian collection have been selected to underline their individual biographies.

"Worlds in Motion" creates spaces for critique and topical issues.

A filmed interview with a person held in immigration detention offers a picture of the human suffering caused by the Australian government's deterrent asylum policy dubbed the 'Pacific Solution'. How do people now second or third generation immigrants deal with the prevailing stereotypes and prejudices or racism they face today and what role do social media play for them in fostering a sense of identity?

(<https://safransirup.podigee.io>;

<https://kanackischewelle.podigee.io/6-surviving-r-kelly>;

#WirsindViele #Wurzelblabla #meineheimat) How do they experience ascriptions of 'being German' or 'being different'? To explore this question, Weltkulturen Education focuses on the

topic of 'Self-Positioning vs. Ascription' in relation to the much-debated question of 'Where do you come from?'.

**Exhibition Opening – Speakers:** Dr. Ina Hartwig (Director of Culture of the City Frankfurt am Main), Dr. Eva Ch. Raabe (Director of the Weltkulturen Museum), Atêf Sitanala, Jaïr Pattipeilohy and Lesli Taihuttu from the Artist Collective Teru (co-curators of 'Mahina')  
Music: Mirweis Neda (tabla) and Ustad Ghulam Hussain (robab),  
Bridges – Music connects

**Participating artists and curators will be available for interviews!**

**For interview times, contact [weltkulturen.presse@stadt-frankfurt.de](mailto:weltkulturen.presse@stadt-frankfurt.de)**

**Downloadable press releases and photos:**  
[www.weltkulturenmuseum.de/de/presse](http://www.weltkulturenmuseum.de/de/presse)

**Exhibition artists and participants:**

Adams Bodomo, Behrouz Boochani and Arash Kamali Sarvestani, Artist Collective Teru, Shahram Entekhabi, Edzard Herlyn and Thomas Hoeren, Junges Schauspiel Frankfurt, Karinding Keos, Phyllis Kiehl, Ella Knorz, Mansuela, Gora Mbengue, Yasemin Niephaus, José Oliveira, Rajery and 3MA, Safransirup, Nazanin Sahamizadeh, Wiparat Sukatorn, Felix Schwarz, Takayuki Tamura, 'stories that matter' workshop participants, Daniel Traub with Wu Yong Fu and Zeng Xian Fang, Cliff Whiting

**Graphic Design:**

U9 visuelle Allianz

All printed materials for the exhibition have ZAPPAR codes. These can be scanned with an app or website – and the postcards, flyers and posters start to move! [www.zappar.com](http://www.zappar.com)

Weltkulturen Museum, Schaumainkai 29, 60594 Frankfurt am Main  
[www.weltkulturenmuseum.de](http://www.weltkulturenmuseum.de)

Opening times: Tues – Sun, 11am – 6pm, Wed, 11am – 8pm  
Admission: €7, reduced €3.50

With the kind support of



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Frankfurt



WELTKULTUREN  
FREUNDESKREIS



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# WELTKULTUREN MUSEUM

EXTRACT FROM THE SPEECH BY EVA CH. RAABE

## EXHIBITION

"WORLDS IN MOTION. Narrating Migration"

24th October 2019 until 30th August 2020

"Using the word 'migration' here today, it immediately conjures up associations with immigration, flight and displacement - and for many people, it remains just a synonym for crisis.

The United States Declaration of Independence states that everyone has inalienable rights to life, liberty and the pursuit of happiness. Today, though, the US government is planning to build a wall - so not everyone is to be allowed to pursue their happiness in the immigration country of the United States of America. Australia's national anthem promises immigrants a country without boundaries: 'For those who've come across the seas we've boundless plains to share'. Nowadays, migrants often don't even manage to reach the Australian coast, but end their journeys in camps on Pacific islands. Here in Europe, the 'migration issue' is sometimes declared to be the 'mother of all political problems'. In Germany too, there are many whose sole preferred response to migration would be detention centres outside the country's borders.

As a cultural anthropologist working with ethnological collections, I feel a certain concern when the concept and phenomenon of migration is dealt with in this way. All too often, the concept of migration places false hopes in a museum of world cultures.

Frankfurt is home to people from 180 countries, yet this does not mean their cultural heritage can also be found in our collections. Instead, these collections contain many objects originally from societies whose members are not represented among Frankfurt's residents. So what contribution can and should an anthropological museum make? Should it comprehensively present the cultural heritage of Frankfurt's citizens from ethnic minority backgrounds? Or find answers to political issues? Can it offer long-term solutions

enabling different cultures and religions to live together? Such a museum would be a marvel! And here, the challenge facing all anthropological museums at present clearly comes into focus - how to connect their collections with current and socially-relevant topics. We show objects and image sources from our museum collections in the conviction that through engaging with these objects, including those from historic collections, we can learn something about our own contemporary world and ourselves. The aim of cultural anthropology is precisely directed to elaborating general human qualities through the study of the cultural Other. So an anthropological or ethnological museum cannot define itself by its local reference or by how social crises are treated within one region. Instead, in my view, our task is to use our collection artefacts and objects from Africa, the Americas, South-east Asia or the Pacific to narrate stories able to open up new perspectives for us on our own lifeworlds. Incidentally, in preparing this exhibition, we have noticed just how quickly and clearly these narratives do indeed facilitate links to today's current events.

And finally - migration as a crisis? An anthropological museum needs to preserve its own view of social phenomena, and not let itself be swayed by changing definitions as the politics of the day change. Anthropology and the approaches to ethnological objects teach us that migration and what develops from it belong to all our daily lives. Our own realms of experience are the outcome of migration, emigration and immigration or the exchange of goods and ideas. Migration can be a factor in crises, but it also represents an opportunity, bringing a new dynamism and ideas - and, at all events, also involves change. The world is always in movement! Our collection comprises approximately 65,000 objects and, when examined more closely, nearly all of them bear traces of such exchanges between people from different cultures - whether thousands of years ago or very recently. What we regard today as a crisis could have a positive impact tomorrow - and in a hundred years may well be regarded as a beneficial turn in human history."

# WELTKULTUREN MUSEUM

**KEYOBJECT:** Drinking Cup

## **EXHIBITION**

**"WORLDS IN MOTION. Narrating Migration"**

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Even in pre-Columbian times, drinking cups such as this were used in religious ceremonies as receptacles for honouring Andean deities. The shape of this colonial-era beaker is based on vessels dating from before the Inca empire, while the illustrated scenes evince a Spanish influence: a dance scene shows an encounter between Peruvian highlanders dressed in ponchos and lowlanders adorned with feathers. Further dancers and musicians wearing coats and hats are depicted as Spanish or Africans. Hummingbird and flower motifs indicate that the dances are associated with fertility.

Cup, *Quero*. Eighteenth century. Inca/Quechua, Peru. Wood, colour. Bequest of: Martin Arndt, 1951. Collection Weltkulturen Museum. Photo: Wolfgang Günzel



# WELTKULTUREN MUSEUM

**KEYOBJECT:** Representation of a European

## **EXHIBITION**

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As European expansion increased and ultimately culminated in colonialism, stereotypical and racist images of Africans spread and became established that continue to have an effect today. At the same time, images of Europeans were created which present a very clear counter-impression: this figure by an unknown Angolan artist from the late nineteenth century shows a man in European clothing with a walking stick and straw hat. These representations and others of its kind were interpreted by German ethnologist and sociologist Julius Lips in his groundbreaking 1937 book *The Savage Hits Back or the White Man through Native Eyes* as a satirical criticism of Europeans which underlines the subversive agency of the colonised. In addition to Lips' interpretation of a European, the figure might also depict an *Ambaquista*: a person, sometimes with Portuguese ancestry, who belonged to a society of influential traders and middlemen. As interest developed in the sculptures as souvenirs, they were also produced specifically for the Western market.

Wood sculpture, unknown artist; Angola; Collectors: Fritz Richter and Captain Moerschell, 1892-96. Collection Weltkulturen Museum. Photo: Wolfgang Günzel

# WELTKULTUREN MUSEUM

**KEYOBJECT:** Interwoven

## **EXHIBITION**

**"WORLDS IN MOTION. Narrating Migration"**

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Countless stories of encounter and exchange lie behind this small tobacco box. Woven from leaf strips, little baskets like this one are commonly found in the Malay Archipelago. This box was covered with cotton fabric and embroidered with a kind of cross-stitch. The technique became well known following the European colonisation of Sulawesi.

The glass beads decorating the box probably come from India and were introduced by European traders, as were the buttons. In addition, the box is adorned with bartered Dutch coins from the eighteenth century. They allude to contact with the Dutch East India Company, or VOC, which preceded the colonial state Dutch East Indies.

It has not been possible to determine exactly when tobacco came to the Malay Archipelago. By the early seventeenth century at the latest, colonisation had led to the spread of South American tobacco

varieties. It is possible that tobacco already existed in what is now Indonesia, but the higher nicotine concentration of the South American varieties meant that they quickly gained in popularity.

Woven box; Rumbia, south-east Sulawesi, Indonesia; leaf strips, glass beads, cotton, coins, buttons, seeds, brass; Collector: Johannes Elbert, Frankfurt Sunda Expedition, 1909-1910. Collection Weltkulturen Museum.  
Photo: Wolfgang Günzel

# WELTKULTUREN MUSEUM

**KEYOBJECT:** Melanesia meets East Indonesia

**EXHIBITION**

**"WORLDS IN MOTION. Narrating Migration"**

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*Korwar* figures were once made by a ritual specialist, who would be commissioned by a family after the death of a close relative. These figures then functioned as a representation of the deceased person and were mostly kept at home. With the *korwar* acting as an intermediary, the surviving relatives could ask their ancestors for advice and support, assure themselves of protection, and defend themselves against supernatural dangers. The religious notions associated with such ancestor figures were widespread not only in north-west New Guinea but also in East Indonesia until Christianity had prevailed by the end of the nineteenth century. Journeys were made between the two for the purposes of trade and discovery, leading to a lively exchange of ideas and goods. Influences from both regions can be found in this figure too: the face with the pierced septum refers to the coming-of-age initiation

practices in north-west New Guinea - and clearly corresponds to the Melanesian style. The figure's slim body, by contrast, suggests East Indonesian influences, where red cloth symbolises power, strength and fertility above all else.

Contacts with West Indonesia, India and later the Netherlands meant that red cotton fabrics, with their intense colours, became a valued commodity there, spreading as far as north-west New Guinea.

Ancestor figure, *korwar*. Geelvink Bay, north-west coast of New Guinea. Wood, red cloth. Purchased from Kunsthandel Aalderink, 1941. Collection Weltkulturen Museum. Photo: Wolfgang Günzel

# WELTKULTUREN MUSEUM

**KEYOBJECT: People, Objects and Pictures on the Move**

## **EXHIBITION**

**"WORLDS IN MOTION. Narrating Migration"**

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People and their objects have always been on the move as they wandered, travelled or migrated through regions, countries or continents. The archive of the Weltkulturen Museum houses numerous photos documenting the most diverse kinds of movement. The pictures selected show salt caravans in northern Africa, which transported salt between the Sahara and the Sahel zone, using for the most part dromedaries, camels or lorries. These routes had been used since the Middle Ages, bringing not only people and products from one place to another, but also cultures and religions. But the journeys of the researchers or photographers themselves have also been captured in photographs. And here too, it was not only the actual travellers on the move, but also their means of transport and their belongings. Objects, moreover, tell their own stories of migration when they are bought, exchanged or looted from their lands of origin and end up in very different archives around the world. The boat shown here is a prime example of the ceremonial *Kula* exchange system. It was collected by ethnologist Volker Schneider in 1987, then purchased by the Weltkulturen Museum in 1988 and brought to Frankfurt.

Ethnologist and then missionary Franz Josef Thiel stops off at a petrol station on his way to the Democratic Republic of Congo; south of El Golea, Algeria, North Africa; photograph; photo: Prof. Dr. Josef Franz Thiel, 1966

# WELTKULTUREN MUSEUM

**KEYOBJECT:** Mary, Mother of God, the transcultural saint

## **EXHIBITION**

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The virgin Mary, the Mother of God, appears all over the world in many places, under a wide range of names and represented in many different ways in churches and artworks. Certainly by the time the European empire had conquered, colonised and converted the world, Mary had become a transcultural figure who was no longer defined solely by Christian belief, specifically Catholicism. In the course of her history of migration she became a complex mother goddess characterised by multiple identities, an omnipresent figure who transcends borders all over the world. She has taken on multiple local identities and become one with the female goddesses who preceded and followed her. In Brazil, for example, Mary is known by multiple names and represented in many different ways: the Catholic Madonna Nossa Senhora Conceição (Our Lady of the Immaculate Conception) was promoted to Brazil's national saint in the form of Nossa Senhora Aparecida (Our Lady who Appeared). In the Afro-Brazilian religion Candomblé, Mary has been blended with Yemanjá, the sea goddess, and with Oxum, the goddess of rivers, lakes and waterfalls.



Altar figure, Madonna, Brazil's national saint Nossa Senhora Aparecida (Our Lady who Appeared). Salvador, Brazil. Ceramic, colour. Collectors: Jane de Hohenstein and Mona Suhrbier, 2008. Collection Weltkulturen Museum. Photo: Wolfgang Günzel

Altar figure, Madonna, Nossa Senhora Conceição (Our Lady of the Immaculate Conception); Salvador, Brazil. Ceramic, colour. Collectors: Jane de Hohenstein and Mona Suhrbier, 2008. Collection Weltkulturen Museum. Photo: Wolfgang Günzel

Altar figure, Madonna, the sea goddess Yemanjá. Salvador, Brazil. Ceramic, colour. Collectors: Jane de Hohenstein and Mona Suhrbier, 2008. Collection Weltkulturen Museum. Photo: Wolfgang Günzel

# WELTKULTUREN MUSEUM

**KEYOBJECT: Mami Wata**

## **EXHIBITION**

**"WORLDS IN MOTION. Narrating Migration"**

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The female water spirit Mami Wata is honoured not only in West and Central Africa, but also in the Americas and Caribbean after the advent of the transatlantic slave trade from the sixteenth century onwards. Her identity is vague and changeable: Mami Wata is associated with riches, wealth and fertility, but also with danger. Often, as in this painting by the artist Mansuela, she is depicted as a woman with a fishtail and luxurious accessories. But her representations vary and are influenced by portraits of African water spirits, European mermaids, snake charmers, Hindu gods and Christian or Muslim holy figures. The movement of people, images and ideas contributed to the hybrid character of Mami Wata: local representations of water spirits in Africa developed further with lithographs from Europe or India, which had come to West Africa along with European expansion. Moreover, notions of female water spirits spread not only within Africa but also, in the course of the slave trade, crossed the Atlantic, where equivalents of Mami Wata are honoured in the form of Lasirèn or Yemanjá.

Mansuela, 1987: *La Syrène*. Democratic Republic of Congo. oil on canvas.  
Collector: Johanna Agthe, 1987. Collection Weltkulturen Museum. Photo:  
Wolfgang Günzel

Narrating Migration

24.10.2019 to 30.8.2020

featuring Künstlerkollektiv Teru  
**MAHINA. EINE  
ODE AN DIE FRAU**

# WORLDS IN MOTION



## WHAT CAN I SEE?

Representation of a European,  
unknown artist from Angola,  
19th century,  
Weltkulturen Museum Collection

WELTKULTUREN  
MUSEUM





Photo: Wolfgang Günzel

## THE WELTKULTUREN MUSEUM

The Weltkulturen Museum, housed in three historic town houses on the River Main's *Museumsufer* embankment, is a central location of interdisciplinary cooperation. With its series of temporary exhibitions, event programmes and a wealth of educational activities, the museum promotes intercultural exchanges and an understanding of other cultures. The museum has collections with approx. 65,000 objects from all continents and island states, 100,000 ethnographic photographs and films, and a public library with 50,000 international books and journals.



## NARRATING MIGRATION

An exhibition on migration as a driver of cultural change  
in a world in motion and in flux



A tobacco holder from Sulawesi, Indonesia, exhibits various aspects of cultural encounters – for example, Dutch coins, traded buttons and beads, and embroidery as well as the tobacco kept inside, a product imported from South America.  
Photo: Wolfgang Günzel


People have always been on the move, all around the world. As they move, they also take with them their lifestyles, languages, music, arts, and handicrafts. At second glance, much regarded as ‘authentic’ in a culture actually turns out to be an ‘import’. The borders between cultural worlds are fluid. Migration is **WORLDS IN MOTION** and narrates stories of encounters and changes as well as conflicts.

Taking its own collections as a starting point, the Weltkulturen Museum addresses associative questions illustrating the various issues in cultural change. The stories of these encounters and changes are narrated using objects evoking such contexts as settlement, flight or trade. Rather than just being limited to the movement of people, the term ‘migration’ also refers to the mobility of objects, ideas and techniques. Hence, one core topic here is the integration of ‘migrated’ objects into local cultural identities.

In a region with an international character shaped by industry and commerce, migration and tourism, the **WORLDS IN MOTION** exhibition addresses a broad audience. We are presenting a differentiated picture of migration as a possible driver for new ways of living together in a constantly changing world. The exhibition sets out to show how migration is not just recent movements of refugees and conflicts, but a multifaceted and dynamic cultural process which, down the ages, has continually left traces in our own worlds.



# **AN OVERVIEW OF THE TOPICS**

- **MOVEMENT AND BORDERS**
  - **TRADE: A DRIVING FORCE IN INTERCULTURAL CONTACTS**
  - **MIGRATION MAKES MUSIC**
  - **RELIGION: ALTARS AND SYMBOLS OF GOOD FORTUNE IN FRANKFURT**
  - **VERHANDLUNG VON IDENTITÄTEN: STEREOTYPE, VORURTEILE UND PODCASTS**
  - **NEGOTIATING IDENTITIES: STEREOTYPES, PREJUDICES AND PODCASTS**
  - **„MAHINA“: CULTURAL IDENTITIES**
- 



Model of an oceangoing double-hull canoe ('alia) from Samoa, Polynesia. Wood, pandanus leaf, coconut fibre rope.  
Photo: Wolfgang Günzel

## MOVEMENT AND BORDERS

### The Austronesian settlement of the Pacific

The Austronesian migration began around 6000 years ago. Starting from South-East Asia, the Austronesian peoples moved eastwards via New Guinea's north-eastern coast and the Melanesian islands to the Polynesian islands. This settlement movement has had a profound and lasting influence on the cultural region of Oceania. Many plants now considered typical for the Pacific islands (e.g. the coconut palm and breadfruit tree) were first introduced by the Austronesian peoples from South-East Asia. But it was the development of a remarkable deep-sea technique of navigating by the wind, currents, the flight of birds and the stars which first made possible concerted journeys of exploration and the colonisation of the Pacific. In the course of this Austronesian migration, unique and multifaceted societies developed 'on the move' which remained mutually connected in their material cultures, languages and mythology.

### Australian refugee camps on Manus and Nauru

In 2001, the Australian government introduced detention centres on the Pacific islands of Manus and Nauru in an asylum policy cynically dubbed the 'Pacific Solution'. Over the last years, these refuge centres intended to keep asylum seekers away from the Australian mainland – often by holding them for years in immigration detention – have been increasingly criticised internationally.

The situation in these detention camps is illustrated in a photo and film presentation. Chauka – Please tell us the time (2017) is a documentary film shot on a mobile phone by Kurdish journalist Behrouz Boochani, himself held on Manus Island from 2013. The film, made in cooperation with Netherlands-based filmmaker Arash Kamali Sarvestani, gives a disturbing insight into the daily life and hopelessness of these asylum seekers.





Woman and man in Guangzhou, China, photographed by Zeng Xian Fang. Part of the Little North Road photo project by Daniel Traub, 2015.

## **TRADE: A DRIVING FORCE IN INTERCULTURAL CONTACTS**

Trade routes have always been a driving force in intercultural contacts and exchanges. Along these routes, cultures are transported, modified or created anew. Taking objects in the Africa collection as a starting point, the history of trade in three different eras is illustrated and explored.

Already in the Middle Ages, the African continent played a central role in global trade. For centuries, trans-Saharan trade promoted the exchange of goods, styles and techniques across three continents. Later wax prints reached West Africa along colonial trade routes. Though often called 'African textiles', wax prints are a product of Asian, European and African influences.

In his 2015 photo project Little North Road, US American photographer Daniel Traub joined two Chinese photographers taking portraits of the growing community of African traders in Guangzhou.



Spike fiddles can be found under similar names from the Arab world to South-East Asia. Yet very different materials are used to make them and the techniques of playing are equally diverse. Photo: Wolfgang Günzel

## MIGRATION MAKES MUSIC

The movement of people and cross-cultural encounters harbour a considerable creative potential. Shipping and trade not only transported goods but also, for instance, musical instruments. It was rare for these to be just adopted as they were. Usually, the instruments were adapted to suit local traditions and notions of music. The Malay Archipelago – today's Indonesia and the Philippines – has a wide spectrum of string instruments regarded as 'characteristic' of the region's music styles. In fact, though, they have a 'background of migration' reaching back many years.

From the early days of maritime trade, ships stopped at the islands in the Malay Archipelago on their journey from Arabia via India to China. Since the ships often had to wait for favourable monsoon winds, they also left musical traces there as well. While the instruments' names evoke these encounters, their build and method of playing changed. Travelling in the other direction during the Austronesian settlement, traditional bamboo tube zithers reached Madagascar over 1,500 years ago from the South-East Asian islands. Today, West Javan metal bands integrate bamboo zithers into their music. On Madagascar the valiha bamboo zither is regarded as the national instrument. Through World Musician Rajery, the instrument has become known globally, and the exhibition is showing some of his music videos.



Altars and symbols of good fortune in Frankfurt, film stills 2019

## RELIGION: ALTARS AND SYMBOLS OF GOOD FORTUNE IN FRANKFURT

What do a Portuguese bakery, a Thai massage studio and a Japanese restaurant in Frankfurt all have in common? Their owners or proprietors do not originally come from Germany, but have a migration background. In their businesses, they offer Frankfurt customers services and products from other parts of the world. In the Bockenheim district's Bai Boon massage studio, the massages offered by Ms. Wiparat Sukatorn belong to a tradition in Thailand said to be 2500 years old. In the Preungesheim district's Bela Bakery, José Oliveira from Portugal has successfully added homemade pastries from Portuguese recipes to his range of German bakery goods. In the Sakura Restaurant in Frankfurt's inner city, Sushi master Takayuki Tamura serves guests select dishes, always freshly prepared, from his homeland Japan.

Beyond their products and services, these three entrepreneurs have all integrated personally designed altars and symbols of good fortune from their countries of origin into their business premises. For them, these intensely symbolic objects are highly significant, a testament to their beliefs and cultures. They also share their personal stories bound to the altars and symbols of good fortune with their customers, the Frankfurt general public. At the same time, the altars and symbols of good fortune help their owners to feel rooted in Frankfurt, both for themselves and their business, and so ensure their success over the long term. The altars and symbols of good fortune and their owners are presented in three videos especially produced for the exhibition.





Untitled, Iran. Photo: Milli Bau, 1956

## **NEGOTIATING IDENTITIES: STEREOTYPES, PREJUDICES AND PODCASTS**

In the digital age, social media (e.g., Facebook, Instagram, YouTube) play an important role in fostering a sense of identity, and are above all used by young people as a personalised sphere of action and influence. In this viral realm, the Visual Anthropology department focuses on the various generations of migrants in Germany and through selected media offers insights into their life stories and realities. While the photographs on display document the perspectives of the first generation, the new media contributions (video installation and podcast) show how the second and third generations critically engage with prevailing stereotypes, prejudices and racism, so much a hallmark of life as a migrant and a determining influence on one's own identity between cultures. In the exhibition, excerpts are also presented from the museum's holdings of historical images which capture various snapshots of migration.



## **?-GERMAN BETWEEN SELF-POSITIONING AND ASCRIPTION**

German society today is complex, transcultural and in a permanent state of flux. People's self-positioning depends on many factors such as gender, sexuality, age, class, nationality, dis/ability, and religion, as well as their own particular cultural affiliations. Cultural symbols and meaning are continually being renegotiated and hybrid identities are being formed, dissolving and replacing preconceived roles.

This dynamic process contrasts starkly with the question 'Where do you come from?', which can be irritating or even hurtful for someone being tacitly ascribed a migrant position. Often, lying behind this question, is an exoticising curiosity and/or the notion of a unified identity constantly reproducing anew the division between the 'Own', supposedly 'German', and the 'Other', supposedly 'foreign'. It affords the person asking the question an indisputable, privileged position by labelling the addressed as 'Other' and not accepting them as 'German'.

With the video installation *Fremdheit als Akt symbolischer Gewalt* (Otherness as an act of symbolic violence) and the autobiographical narratives, this room seeks to delineate the arc of tension between an excluding ascription of otherness and the many varied and individual self-positionings – here represented by the texts of young authors in the creative workshop *Stories that Matter*.



Demelza Ranck: 'My tattoos are a sign of strength and solidarity', Photo: Teru Artist Collective

## **'MAHINA': CULTURAL IDENTITIES**

In cooperation with the Dutch-Moluccan artist collective Teru, the Weltkulturen Museum is showing the photo project Mahina as part of the **WORLDS IN MOTION** exhibition. Since in Moluccan, Mahina means 'woman' or 'mother', the photographic project's title points to the role of women as bearers of culture in migration.

From 2013 to 2015, Teru photographed 24 women and their families, whose parents or grandparents came to the Netherlands in the early 1950s from today's eastern Indonesia. The women's portraits and their personal stories underline the key role of women in preserving culture and traditions across generations and are exemplary of second and third generation migration histories. In this exhibition, nine of the women portrayed relate their biographies to objects from the Weltkulturen Museum's East Indonesian collection.

## **PARTICIPATING ARTISTS**

Adams Bodomo, Behrouz Boochani and Arash Kamali Sarvestani, Artist Collective Teru, Shahram Entekhabi, Edzard Herlyn and Thomas Hoeren, Junges Schauspiel Frankfurt, Karinding Keos, Phyllis Kiehl, Ella Knorz, Mansuela, Gora Mbengue, Médecins sans Frontières Yasemin Niephaus, José Oliveira, Rajery and 3MA, Safransirup, Nazanin Sahamizadeh, Wiparat Sukatorn, Felix Schwarz, Takayuki Tamura, participants of the workshop „stories that matter“, Daniel Traub with Wu Yong Fu and Zeng Xian Fang, Cliff Whiting

## **ACCOMPANYING PROGRAMME**

In addition to regular tours, lectures and children's workshops, an event week on the subject of the exhibition is planned for May/June 2020. The programme (to be confirmed) not only includes discussion groups and workshops, but also musical performances and activities.



# WELTKULTUREN MUSEUM

COOPERATION WITH JUNGES SCHAUSPIEL FRANKFURT

WORLDS IN MOTION

Narrating Migration

24 October 2019 – 30 August 2020



SWOP –

FROM THERE TO HERE TO OVER THERE

Youth Club Project by Martina Droste and Anna Stoss

Premiere: Thursday, 23 January 2020

Weltkulturen Museum Frankfurt

We are on the move. We take our languages, cultures and lifestyles with us. At the ready or tucked away in our backpacks. What do we take with us, what do we keep, what do we exchange – and above all how?

Inspired by the "Worlds in Motion. Narrating Migration" exhibition and in cooperation with Frankfurt's Weltkulturen Museum, Junges Schauspiel is working with a young ensemble of performers to explore the phenomenon of cultural exchange. Between self-positioning and ascription, the young people negotiate cultural identities, trace the routes of exhibits, and investigate the driving force of the motor of migration.



## **STARTER WORKSHOPS – Registration now open!**

The Schauspiel Frankfurt Youth Club is looking for young people to join the project SWOP – FROM THERE TO HERE TO OVER THERE! Are you interested in performance and have time to engage intensively with one topic over a period of three months? Are you excited by the idea of theatre performed in an unusual venue? Are you curious about other people – and would like to explore an atmosphere of creative exchange? Then register for our starter workshop!

In cooperation with Frankfurt's Weltkulturen Museum, we will be developing a performance for the "Worlds in Motion. Narrating Migration" exhibition.

From November, we will be rehearsing three to four times a week with intensive rehearsals in the last week of the Christmas holidays. The premiere is scheduled for Thursday, 23 January 2020.

Please only register for one of the times available and keep the Saturday free.

Tuesday, 22.10, 5-8pm/ Thursday, 24.10, 6-9pm / Friday, 25.10, 2-5pm or 6-9pm/

**Final selection: Saturday, 26.10, 11am-5pm**

For young people between 14 and 25

To register or if you have any questions, contact

theaterpaedagogik@schauspiel frankfurt.de or 069 212 47 877

More details: [www.schauspiel frankfurt.de/jungesschauspiel](http://www.schauspiel frankfurt.de/jungesschauspiel)

Instagram: jungesschaupielffm

<https://www.schauspiel frankfurt.de/junges-schauspiel/projekte/>  
<https://www.weltkulturenmuseum.de/de/veranstaltungen/aktuell/>

# WELTKULTUREN MUSEUM

## THE WELTKULTUREN MUSEUM AT A GLANCE

### **Cultural diversity**

Thanks to Frankfurt's central situation within Europe, the city quickly became a hub of international trade from its earliest days. As a result, it has a long history of a rich cultural diversity. Since Frankfurt's citizens travelled widely, they also developed a keen interest in the core scholarly and scientific issues of their day. That interest is reflected in the Weltkulturen Museum's collection, which today facilitates and supports the museum's role as a key location for intercultural exchanges and insights.

### **Fascinating collection**

The Frankfurt Weltkulturen Museum collection comprises about 65,000 objects from across the continents and island states, as well as 100,000 ethnographic photographs and films, and library holdings of 50,000 international books and journals. The holdings cover a wide period, including prehistoric artefacts, individual collections from the eighteenth, nineteenth, and twentieth centuries, as well pieces newly acquired this century. These objects not only narrate fascinating stories from their societies of origin, but are also valuable sources for Frankfurt's history of science and the present production of knowledge. Since the 1970s, the work of the museum has also addressed such issues as non-western aesthetics and definitions of art. In 1985, this led to one major focus being placed on collecting contemporary art from outside Europe. Today, as well as the corresponding collections of artefacts, the museum holdings include a significant number of art works by renowned international artists from Oceania, Africa, Southeast Asia, and the Americas.

### **Interdisciplinary approaches**

The Weltkulturen Museum sees itself as a location for interdisciplinary cooperation. As is equally evident in modern societies, there is an intimate connection between people and things with material objects playing a major role in initiating cultural change. In an interdisciplinary approach working with scholars and artists, the ethnological issues related to and arising from the collection's artefacts are further defined and developed. This process encourages new perspectives on ethnographical objects as central and universal bearers of knowledge, enhancing both an awareness of changes in meaning and the topicality of ethnological collections in our own society and globally.

**Education as a key concern**

In the Weltkulturen Museum, experimentation and educational work are inextricably linked. Our multifaceted range of education services, along with various series of public events, address people of all ages and promote intercultural thinking with great relevance to contemporary life. Even the youngest visitors can explore the museum's collections and their own culturally diverse city.

**International presence**

With its interdisciplinary exchanges with artists and scholars, its international contacts and cooperation projects with museums, universities, art schools and other cultural institutions, the Weltkulturen Museum expands its potential audience within Frankfurt while also enhancing its appeal for an international public, tourists and visitors to the Frankfurt trade fairs.

**The Museumsufer location**

The Weltkulturen Museum is located in the heart of Frankfurt's museum quarter, the "Museumsufer" embankment of the River Main. Its immediate neighbours are the Museum of Applied Art, the German Architecture Museum and the German Film Museum - so that the location adds a further dimension to the interdisciplinarity of the Weltkulturen Museum's programme. This setting, embedded in a range of other institutions, allows visitors an even more intensive encounter with the themes and questions addressed in the Weltkulturen Museum, and promotes the idea of the museum visit as an individual research expedition.

**Weltkulturen Museum**

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# WELTKULTUREN MUSEUM

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### EXHIBITION

**"WORLDS IN MOTION. Narrating Migration"**

**24th October 2019 until 30<sup>th</sup> August 2019**

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