

Spectral-White

The Appearance of Colonial-Era Europeans

Exhibition: Nov 1, 2019–Jan 6, 2020

Press tour: Oct 31, 5pm

Opening: Oct 31, 7pm

Keynotes: Nov 1, 4pm

As of: Oct 31, 2019
Subject to change

HKW
KANON-FRAGEN

Haus der Kulturen der Welt

Press Release

Spectral-White. The Appearance of Colonial-Era Europeans

Exhibition

Nov 1, 2019-Jan 6, 2020

Opening; Oct 31, 2019, 7 pm

Press tour: Oct 31, 2019, 5 pm

Accreditation requested: presse@hkw.de

Berlin, Oct 31, 2019

The exhibition *Spectral-White* presents an incomplete but extended reconstruction of a collection of objects assembled by the Cologne ethnologist Julius Lips (1895-1950). The collection raises questions about violence and appropriation, cultural symbolization and resistance. At the same time, the exhibition questions racist projections and the blind spots that continue to make it difficult to escape the matrix of the white gaze.

In 1937, while in exile in the United States, Julius Lips published his book *The Savage Hits Back* in which addressed the outside perceptions of European culture with explicitly anti-racist intentions. The then director of the Rautenstrauch-Joest Museum in Cologne was one of the few German ethnologists who refused to work in the service of Nazi ideology, and was forced to leave Germany in 1934. In the objects and photographs, Lips recognized a form of realism superior to European art, but also anti-colonial satire and caricature. Lips's assertion of a resistive reversal of the hierarchies of the colonial gaze and its culturally critical implications appear highly questionable, however, as many of the objects shown in the exhibition were produced for white buyers.

Like the overwhelming majority of European researchers, Lips largely perceived non-Western art as an expression of collectives, therefore leaving the artists unnamed in his book. The biographies of two artists whose works Lips depicts in his book will be presented in this exhibition. Through the sales of their art, **Tommy McRae** (Southwest Australia, circa 1835-1901) and **Thomas Onajeje Odulate** (Lagos, Nigeria, circa 1880- 1952) had room to maneuver in times of immense colonial oppression of indigenous culture and ways of life.

In the preface to his book, Lips drew parallels between the history of systematic oppression through colonization and his own deprivation of rights by the German fascists and designed a dystopian vision of the future that saw fascism as the spawn of imperialism and colonialism. On this basis, the exhibition explores historical philosophy theories that see the boomerang-like return of colonial violence as an essential driving force for twentieth century European fascism.

Curated by **Anna Brus** in collaboration with **Anselm Franke**

An academic companion volume, edited by Anna Brus (Universität Siegen) in collaboration with the RJM and HKW, will be published in spring 2020 by Reimer Verlag.

*Part of **Kanon-Fragen**, supported by the Federal Government Commissioner for Culture and the Media due to a ruling of the German Bundestag.*

*In cooperation with the **Rautenstrauch-Joest-Museum - Cultures of the World (RJM)**, Cologne*

***Haus der Kulturen der Welt** is supported by the Federal Government Commissioner for Culture and the Media as well as by the Federal Foreign Office.*

Spectral-White: Introduction of the Project

In 1937, while in exile in the United States, Cologne ethnologist Julius Lips (1895-1950) published a book entitled *The Savage Hits Back or the White Man through Native Eyes*. Lips, with explicitly anti-racist intention, tried to reverse the colonial gaze by turning foreign representations of colonizing Europeans and “Whiteness” into an object of investigation. Lips’s focus on the contemporary dynamics of mimesis and mimicry, appropriation and resistance that characterized colonial contact zones radically called into question the dominant dehistoricising classification of non-European art and artifacts as belonging to an archaic, unchanging temporality. Lips viewed these objects and photographs as a form of anticolonial satire and caricature. Yet, as some of these representations were specifically produced for white buyers, catering to their demands and desires, Lips’s assertion of a defiant reversal of the hierarchies of the colonial gaze is questionable.

In the preface to his book Lips parallels the history of systematic disenfranchisement through colonization with his own disenfranchisement by the Nazi regime. He outlines a dystopian vision of the future that sees fascism as the epitome of European imperialism and colonialism. Against this background, the exhibition situates Lips within a wider context of historical and philosophical theories regarding the boomerang-like return of colonial violence as an essential driving force for twentieth century European fascism.

The title of this exhibition, *Spectral-White*, designates the “spectral” appearance of alien Europeans—being initially (mis-)taken by some people as ancestors returning from the land of the dead or as liminal figures not accountable to known human standards. At the same time, it refers to the spectral fiction of whiteness and its alleged supremacy. The colonial gaze here serves as an unmarked background and an elusive site of terror against which the difference between black and white in the colonial world was construed and that split, classified and dehumanized non-white subjectivity from within.

Given the structural asymmetry of colonial violence, what function do these objects have? What kind of insight do they yield and for whom? The exhibition presents these objects as documents not so much indicative of a colonial counter-gaze but rather as bearing witness to the difficulty of penetrating the projective entanglements of the white gaze itself.

Is Euro-centrism overcome when art collections are globalized and expanded by what was previously excluded? What comes and what remains after Euro-centrism when its forms are reproduced worldwide? With its long-term project *Kanon-Fragen*, HKW develops research-based exhibitions that grapple critically with the canonization of modernity. Exhibitions like *Neolithic Childhood. Art in a False Present c.1930* and *Parapolitics. Cultural Freedom and the Cold War* not only expanded the canon established in the museums, but question their structures. For the colonial appropriations and exclusions of the past cannot be corrected without exposing the problems of the structural foundations of art, its delimitation from folklore, ritual or craft and its role in society. Rectifying the canon of modernity remains dubious if the debate about art itself, its place in society and its economic function are not taken seriously. If the institution of “art” remains unquestioned, the extension of the canon will ultimately lead to further appropriation: The Western framework will be transferred to the history of “world art” and global contemporary art.

Ethnology today is on wobbly footing due to the discussions of restitution and its involvement in colonial injustice. But this should be the occasion to address its critical potential and differentiate the historical view of discipline. We can't do without ethnology. How else could we radically question our own categories of world perceptions if not in the categorically “impure” zone of ethnographic knowledge? Nevertheless, it is necessary that we criticize the ethnographic gaze and even more: It must be radicalized, precisely defined and differentiated. Alternative narratives of modernity cannot exist without the ambivalences of ethnographic border crossers. The desire for morally unambiguous judgments is understandable in the face of European historical amnesia, but it falls into the hands of those who have raised this amnesia as their program.

The three HKW exhibitions in the fall of 2019 are about anticolonial thinking from German history and how even it reproduces colonial formulas. But it is also about the reversal of the gaze and gestures of reflection. *Love and Ethnology. The Colonial Dialectic of Sensitivity (After Hubert Fichte)* is the conclusion of a three-year project in which writer Fichte's works were translated and formed the basis for a reassessment and critical reception in the places he describes. *Afro-Sonic Mapping* by artist and musician Satch Hoyt counters Fichte's exploration of cultures of the African diaspora with contemporary research of sounds from Angola and the Congo that describes their diaspora echo and pop culture heritage as a living and resistant memory landscape. The exhibition *Spectral-White: The Appearance of Colonial-Era Europeans* recalls the first explicitly antiracist attempt in German ethnology to interpret portrayals of Europeans by artists of then colonized countries. What does it mean to trace these portrayals today?

Anselm Franke, Head of the Department of Visual Arts & **Bernd Scherer**, Director
September 2019

Anna Brus works at the Kunsthistorisches Institut of the University of Cologne. From 2012 to 2016 she was a DFG fellow at the Locating Media Research Training Group of the University of Siegen with the project *Colonial Art in Symmetrical Perspective: Julius Lips and the Inversion of the Gaze*. Her research focuses on the academic history of art history and ethnology, ethnological collection and exhibition practices and global art. She is initiator and editorial member of the blog *How to move on with Humboldt's legacy? Rethinking ethnographic collections* (since 2017). Anna Brus was guest curator of the exhibition *The Savage hits back - Colonial Images of Europeans from Lips Collection* at the Rautenstrauch-Joest-Museum – Cultures of the World, Cologne (2018).

Anselm Franke has been Head of Visual Arts and Film at Haus der Kulturen der Welt (HKW) since 2013. There, he initiated and curated the exhibitions *Neolithic Childhood. Art in a False Present, c. 1930* (2018, with Tom Holert), *Parapolitics: Cultural Freedom and the Cold War* (2017/18, with Nida Ghouse, Paz Guevara, Antonia Majaca), *2 or 3 Tigers* (2017, with Hyunjin Kim), *Nervous Systems* (2016, with Tactical Technology Collective, Stephanie Hankey, Marek Tuszynski), *Ape Culture* (2015, with Hila Peleg), *Forensis* (2014, with Forensic Architecture), *The Whole Earth* (with Diedrich Diederichsen) and *After Year Zero* (with Annett Busch, both 2013). His exhibition project *Animism* was shown from 2009 until 2014 in collaboration with various partners in Antwerp, Berne, Vienna, Berlin, New York, Shenzhen, Seoul and Beirut.

Spectral-White: List of works

Zone 1

This *hentakoi* was carved by an artist from the Nicobar Islands in the Indian Ocean, painted, and then fitted with mother-of-pearl eyes and pig's teeth. This sculpture, known as a "scare figure" by collectors in accordance with its function, is in the form of an English colonial soldier. The museum society of the Rautenstrauch-Joest-Museum purchased it in 1909 from the Hamburg dealer J.F.G. Umlauff.

Rautenstrauch-Joest-Museum – Kulturen der Welt, Köln

Julius Lips *The Savage Hits Back*, 1937

This book, published in 1937, is the first ethnological-art history study which directs its gaze back on to the Europeans of the colonial era. The image of the Nicobarese scare figure, positioned next to the provocative book title, with its arm raised as if in a Hitler salute, plays with the ambiguity of the title.

Zone 2

This figure of an Askari combines features of an Askari and a German officer. It resembles the sculptures of the Sukuma, which were employed in rituals performed to overcome drought. It is possible that this depiction of the violent foreigners, who laid waste to whole swathes of land, served the ritual appropriation of their power. How the sculpture, which Lips purchased from J.F.G. Umlauff, entered the market is unclear. Ethnologists such as Karl Weule, who undertook a research expedition at the time of the Maji Maji Rebellion, collected artifacts in German East Africa at the behest of German Museums. They took advantage of the looting, which followed in the wake of the armed conflicts, to amass large quantities of objects.

Rautenstrauch-Joest-Museum – Kulturen der Welt, Köln

The sculpture from Tanzania could have been made by an artist of the Sukuma culture. The hair from animal fur and the suggestion of a white collar, the shoes, and the red skin color are indicative of a European. What function the threatening figure with the grotesque face once fulfilled is unknown.
Süddeutsche Privatsammlung

A second mask has been applied to a Makonde-style helmet mask from either Tanzania or Mozambique. Originally the two parts probably did not belong together. The grill-like net is the remains of separate mask on to which the damaged spiked helmet, part of a Prussian military uniform, has been applied. The history of this unusual trophy is unknown.

Süddeutsche Privatsammlung

This *hentakoi*, carved by an artist from the Nicobar Islands in the Indian Ocean, probably served to ward off sickness and other ills. The sculpture bears the features of different foreigners: the top hat was a coveted rarity, and the point on the forehead refers to Indian traders or the Indian soldiers of the British Crown Colony who were stationed locally.

Rautenstrauch-Joest-Museum – Kulturen der Welt, Köln,

The scratch drawings on bamboo canes, which were made on New Caledonia, an island group in the South Pacific, are considered a type of pictography. They record special events, local myths, and scenes of colonial life. Since James Cook arrived in New Caledonia in 1774, missionaries and settlers came to the island, that became a French colony around 1850. The resistance movements of the Kanak against the foreign rule were suppressed by force of arms. Europeans were usually depicted in the drawings with guns. It is assumed that they were probably also, or even exclusively, produced for sale to Europeans.

Rautenstrauch-Joest-Museum – Kulturen der Welt, Köln

Spectral-White: List of works

Zone 3

The two sculptures, which were carved by an artist in Central or West Africa, are probably portraits of individuals. Similar sculptures in other collections, such as portraits of the German emperor Kaiser Wilhelm II, would indicate that they originate from a single artist or a workshop and were produced from photographs for sale to Europeans. Lips saw the two sculptures as a humoristic portrait of a strict teacher and an effigy of King Albert I. The colonialists' martial body language, demanding respect, is depicted in exaggerated form in the stiff figures who are almost falling over backwards. Julius Lips bought these figures in 1929 from the Hamburg trading company J.F.G. Umlauff. Rautenstrauch-Joest-Museum – Kulturen der Welt, Köln

The painted figure was probably carved by an artist in West or Central Africa for sale to Europeans. It wears an unspecific uniform and due to its formal hybridism cannot be attributed to a specific region. According to Lips, the artist's intention is a "persiflage of militarism" (Lips, *The Savage Hits Back*, 1937, p. 82). Julius Lips purchased the figure in 1929 from Lemaire deVries in The Hague, Holland. Rautenstrauch-Joest-Museum – Kulturen der Welt, Köln

The small colonial soldier wearing a fez probably belongs to the group of inner-African foreigners who were associated with the colonial rulers. Symmetry and a rigid posture give visual expression to his authority. The book that he carries under his arm pays reference to the activity of reading and writing, which also featured in ephemeral mask performances as a characteristic of Europeans. The exercise of colonial rule was closely connected with bureaucratic processes, and the execution of European media techniques resembled at theatrical staging of power. Heike Behrend, Private collection

All the figures in the display cabinet exhibit formal similarities. As they were purchased together they could originate from one workshop although they were produced by different carvers. However, the formal characteristics of the figures are so hybrid that it is not possible to make a definite classification. Some details like the voluminous, quadratic form of the bodies and clothing resemble the depictions of Europeans in the kikaku wall panels of the Nkanu peoples in the border region of Congo and Angola. Representations of Europeans produced there served as negative examples for the moral education of the youth. Bought at a market for tourists in Kampala, Uganda, between 1998 and 2005, according to the dealer, the sculptures came from the Congo where they were probably manufactured in the postcolonial context for sale to Europeans. Heike Behrend, Private collection

To this day, these helmet masks are carved in Mozambique for both local use and export. The masks of the Makonde culture personify and parody historical individuals and generic types, including the Europeans seen in this group here. Among the Makonde group in northern Mozambique, the famous mask dances employ mimicry and humor to address the massive social, political, and economic upheavals of the precolonial, colonial, and postcolonial periods. [objects are hanging] Süddeutsche Privatsammlung

Zone 4

The wooden sculptures, painted in bright colors, were produced by artists in southeast Ghana between 1920 and 1970. The sculptures were produced in connection with religious practices; they are dedicated to the helping spirits of the Ewe pantheon. The demonstrative gestures and oversized proffering hands are associated with abundance and prosperity. These helping spirits, which were

Spectral-White: List of works

dedicated to the god of destiny Esebianu, always appear as a man and woman. A number of the sculptures have lost their counterparts, just as they have lost the objects that they once carried in the palms of their hands.

Süddeutsche Privatsammlung

The sculpture was probably carved by an artist in southeast Ghana between 1920 and 1970. It is likely to have been dedicated to the helper spirit of hunting, Ade.

Süddeutsche Privatsammlung

The small Mami Wata sculpture was made by the Togolese artist Cyprien Tokoudagba. She is surrounded by devotionals which belong to her altar. Mami Wata embodies characteristics of an old water spirit who can travel between the worlds of the living and the dead and resembles a modern Western, or in this case, Indian beauty. She is a vain and dangerous femme fatale: Anyone seeing her in a dream can acquire wealth, but also suffer from madness, depression, and illness. Devoting oneself to her generally means the loss of real social connections. Henning Christoph bought the sculpture in 1994 from the artist Cyprien Tokoudagba in Abomey, Benin.

Christoph Henning, SOUL OF AFRICA MUSEUM, Essen, Privatsammlung

The sculpture, which was carved by an artist from the Ewe culture, shows a water spirit in the form of a European in a canoe. He is holding a sword in his hands and the severed head of an African. The sculpture was once part of a Mami Wata altar in Benin. Henning Christoph bought the sculpture in 1990 from the Mami Wata priest Djale in Dotou, Benin.

Christoph Henning, SOUL OF AFRICA MUSEUM, Essen, Privatsammlung

Zone 5

This wooden sculpture of a rider in European clothing was carved by an artist from the Congo region, probably in what is today Angola. The sculpture, judging by the scarifications, represents an Afro-Portuguese trader. In all probability the sculpture was connected to a trader cult. Julius Lips bought the figure in 1929 from J.F.G. Umlauff.

Rautenstrauch-Joest-Museum – Kulturen der Welt, Köln

These *Ere Ibeji* or twin figure were carved by an artist from the Yoruba culture in West Africa. On the death of one or both of the twins such sculptures were produced as substitutes and were clothed and nurtured by the family. In exchange, the twins brought the family material prosperity. Heike Behrend purchased this sculpture on the Paris art market in 2009.

Heike Behrend, Private collection

The Ntadi (pl. Mintadi) was carved in stone and painted by an artist from the Congo region in the nineteenth century. It probably once stood on the grave of a wealthy African. The combination of local and Western clothing underlines the individual's social standing, power, and wealth. The object in his hand could represent a bottle of gin, an expensive commodity, or a wallet and would suggest that he profited from trade with Europeans. The sculpture's skin color led Lips to identify it as a white man, however in this region deceased ancestors were frequently depicted with white skin.

Rautenstrauch-Joest-Museum – Kulturen der Welt, Köln

The hieratic figure was carved by an artist from the Congo region for sale to Europeans or for ritual use. Julius Lips bought this figure in 1929 from J.F.G. Umlauff.

Rautenstrauch-Joest-Museum – Kulturen der Welt, Köln

Spectral-White: List of works

The painted sculpture with ceramic eyes was made by an artist from the Congo culture. The man at the desk, might represent the principal of a trading office. Although such figures were also produced for sale to Europeans, the slot in the base of the sculpture would suggest that it was mounted on a shrine or an altar. Julius Lips purchased the figure in 1929 from Lemaire deVries in The Hague, Holland.

Rautenstrauch-Joest-Museum – Kulturen der Welt, Köln

Zone 6

This figure entered the collection of the ethnological museum in Hamburg as the “Madonna,” and was probably carved by an artist of the Congo culture before 1880. Depictions of mother and child are important elements in the ritual art of the Congo culture. The woman’s body is concealed by a high-collared white dress in accordance with the European maternity fashion of the day, and the child, like a priest, is wearing a black suit, socks and shoes. The figure was purchased in 1914 from the Hamburg dealer in ethnographic objects, Julius Konietzko.

Museum am Rothenbaum – Kulturen und Künste der Welt – MARKK

This group of objects was described by its collector, a Dr. Koch, as a “Missionary Family.” It was carved before

1879 by an artist from the Congo culture and appears to have been produced within the same context as the “Madonna” and the “Missionary.”

The sculpture group entered the collection of the Rautenstrauch-Joest Museum in Cologne in 1940 by way of an exchange with the Museum für Kunst und Kunstgewerbe in Wuppertal.

On loan from the Rautenstrauch-Joest-Museum – Kulturen der Welt, Cologne, RJM 1940/04

This sculpture depicting a missionary, or perhaps a nun, was carved within the Congo culture prior to 1880, probably by the same artist who carved the neighboring Madonna. In her uplifted arms she holds a glass and a bottle. What are probably adepts of a mission school, either children or adults, cling to her arms and legs who, in accordance with their importance, are smaller. The mysterious gesture, which appears to lay between showing, giving, and withholding, lends the figure its ambiguity. The sculpture was presented to the Völkerkundemuseum in Berlin prior to 1881 by a Mr. Hugo Schilling who possibly purchased it in Lagos, Nigeria.

Staatliche Museen zu Berlin, Ethnologisches Museum, III C 1353

Zone 7

This wooden portrait of Queen Victoria was carved between the late nineteenth and early twentieth century by an artist in West Africa. The formal design originates from a photograph of the queen whose image came to symbolize the British Empire. Julius Lips bought the figure in 1929 from the Hamburg dealer J.F.G. Umlauff.

Rautenstrauch-Joest-Museum – Kulturen der Welt, Cologne, RJM 38801

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The mask of a woman was carved by an artist from the Makonde culture. The stylized crown refers to the omnipresent image of Queen Victoria, who is conjured up here long after her death and the end of British colonial rule in Mozambique. Depictions of colonial rulers were and are an element in satirical mask performances. [object is hanging]
Süddeutsche Privatsammlung

This movable doll in the Yoruba-culture style is a contemporary work from Sakete, Benin. The depiction of a male European is accompanied by an indigenous woman who waves to him, whereupon an oversized erection rises from out of the male puppet's clothing. Theatre performances addressed the sexual impropriety of European men. Such satirical puppet shows, performed by members of the Gelede secret societies, served both as public amusement and in the moral education of the youth who were warned not to imitate the foreigners' bad behavior. Henning Christoph purchased this figure in 1998 from a Gelede society in Sakete, Benin. [object is hanging]
Henning Christoph / SOUL OF AFRICA MUSEUM, Essen

The mask fixture was produced by an artist of the Yoruba culture in West Africa. The red color of the figure identifies it as a European, and judging by the bishop's hat and the broken crozier in the hand, it is a bishop. The bishop's bulky body and heavy jowls are lent a parodic character. The figure probably refers to a well-known person and reflects the resistance to the mission of European churches. [object is hanging]
Süddeutsche Privatsammlung

Julius Lips did not know the producer of this sculpture of an English soldier. Today Thomas Onajeje Odulate from Lagos, Nigeria, is the best-known artist of this genre. His name lifts the mass of sculptures in Lips's collection out of anonymity. Between 1920 to 1952, Odulate made hundreds of sculptures which depict the self-staging of Nigeria's colonial society. Julius Lips purchased the sculpture in 1929 from the Hamburg dealer in ethnographic objects, Julius Konietzko.

Thomas Onajeje Odulate,
Soldier with puttees,
Lagos, Nigeria, 1920s.
Rautenstrauch-Joest-Museum – Kulturen der Welt, Cologne, RJM 38793

Thomas Onajeje Odulate, Soldier, Lagos, Nigeria, 1920-1952
Jonathan Fine

Thomas Onajeje Odulate, Soldier, Lagos, Nigeria, 1920-1952
Privatsammlung

Thomas Onajeje Odulate, District Officer, Lagos, Nigeria, 1920-1952
Privatsammlung

Thomas Onajeje Odulate, District Commissioner, Lagos, Nigeria, 1920-1952
Jonathan Fine

Thomas Onajeje Odulate, District Officer, Lagos, Nigeria, 1920-1952
Privatsammlung

Spectral-White: List of works

Odulate repeatedly produced specific types with slight variations. The technique of carving accessories separately is Odulate's innovation: hats, handbags, and oversized writing utensils, some of which are missing from the exhibited pieces. The content of his work is also new-urban life and the sophisticated fashions of the colonial elites.

The constellation of figures Couple walking a dog, frequently repeated by Odulate, depicts an eccentric aspect of the European lifestyle in Lagos. From the perspective of the local population, going for a walk as a leisure activity, and on top of that led by a lapdog on a lead, was extremely strange. "Leisure" was a European privilege and dogs were working animals and carrion eaters.

Thomas Onajeje Odulate,
Couple walking a dog,
Lagos, Nigeria, circa 1920–1952.
Jonathan Fine

Zone 8

Unknown artist, Pipe bowl with sailor, shale, around 1850
Haida Gwaii, northwest coast of North America,
Rautenstrauch-Joest-Museum – Kulturen der Welt, Cologne, RJM 6530

Unknown artist, Steam ship, pipe, shale, circa 1830–50
Haida Gwaii, northwest coast of North America,
Staatliche Museen zu Berlin, Ethnologisches Museum, IV B 6838

Unknown artist, Couple with child and dog, shale, circa 1830–65
Haida Gwaii, northwest coast of North America
Staatliche Museen zu Berlin, Ethnologisches Museum, IV A 7391

In this earliest extant drawing Tommy McRae already touches on many of the themes he would later formulate numerous times; a ritual scene, plants, animals, hunting techniques, and the presence of the Anglo-Australians who conspicuously occupy the land of the Aborigines with their solid stone houses. In the center of the picture appears the only abstract element in McRae's drawings, and this bears witness to a different image- and knowledge culture that was as familiar to McRae as figuration. McRae's narrative drawings were a bridge between the pictorial languages of the cultures, which could overcome the experience of alterity and communicate aspects of Indigenous identity. The Europeans stand as observers at the margins, outside of society.

Tommy McRae, *Drawing by "Tommy Barnes" an Aboriginal of the Upper Murray*, 1862. Courtesy Mitchell Library, State Library of New South Wales, Sydney, FL3349908, facsimile

Tommy McRae, *Aborigines Hunting*, 1860–1901. Courtesy Mitchell Library, State Library of New South Wales, Sydney, FL 3349902, facsimile

Tommy McRae, *Returning from the Hunt*, 1860–1901. Courtesy Mitchell Library, State Library of New South Wales, Sydney, FL 3349903, facsimile

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Tommy McRae, *Dance*, 1860–1901, Courtesy Mitchell Library, State Library of New South Wales, Sydney, FL3349906, facsimile

Tommy McRae, *Stalking Emu*, circa 1885. Courtesy Mitchell Library, State Library of New South Wales, Sydney, FL3236413, facsimile

Tommy McRae, *Squatter Watching a Duel*, circa 1885. Courtesy Mitchell Library, State Library of New South Wales, Sydney, FL3236424, facsimile

Tommy McRae, *Family Spearing Fish*, circa 1885. Courtesy Mitchell Library, State Library of New South Wales, Sydney, FL3236429, facsimile

Tommy McRae, *Corroboree*, 1860–1901. Courtesy Mitchell Library, State Library of New South Wales, Sydney, FL3349905, facsimile

Yakaduna or Tommy McCrae/Barnes, who today is generally called Tommy McRae, accurately captures the habitus of the male Anglo-Australian settler culture. With legs spread wide and hands on hips, the settlers appear to be engrossed in an exchange of opinions with weighty gestures. The title describes what the colonialists do, they occupy and divide up the country, which is inalienable.

Tommy McRae, *Sketch of Squatters*, 1864. Courtesy Mitchell Library, State Library of New South Wales, Sydney, FL3349910, facsimile

The true story of the escaped convict William Buckley (1780–1856), who lived with the Aborigines for thirty-two years and adopted their way of life, fascinated McRae. Buckley and McRae were cultural “brokers” who were able to move between the societies. In the ritual scene depicted here, Buckley moves in ecstatic transfiguration in rhythm with the group. Above the scene floats a ship as the symbol of the appearance of the Europeans on the horizon.

Spectral-White: Publication



“The Savage Hits Back“ Revisited. Art And Alterity in the Colonial Encounter

Editor: Anna Brus

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The volume accompanying the exhibition *Spectral-White: The Appearance of Colonial-Era Europeans* explores the forgotten intervention by Cologne museum director and ethnologist Julius Lips (1895-1950) who, from exile in 1937, reversed the view of the “others” with his book *The Savage Hits Back*. Lips’s book gathered artefacts from colonial contact zones, showing Europeans as exotic and barbarous strangers thus questioning colonial power relations. The authors of “*The Savage Hits Back*” *Revisited* shed new light on the work and biographies of Julius and Eva Lips (1906-1988) and consider ethnology, art history and museum practices before and after the Second World War. Tracing the origins of the objects Lips collected, the volume follows the inverted gaze up to contemporary art and discusses the history and possibilities of a symmetrical ethnology.

With articles by **Heike Behrend, Cora Bender, Anna Brus, Anselm Franke, Michael Harbsmeier, Ingrid Kreide-Damani, Gerald McMaster, Christopher Pinney, Nora Probst, Erhard Schüttpelz, Nanette Snoep, Ann Stephen, Zoë S. Strother, Nii O. Quarcoopome** and **Martin Zillinger**.

Spectral-White: Accompanying program

For full program please go to: hkw.de/spectral

Friday, Nov 1

4-6pm

Spectral-White: Keynotes

Rosalind C. Morris, Ciraj Rassool

4pm

Rethinking the ethnographic in museums in South Africa and Germany: Mimicry, violence and the challenges of decolonization

Ciraj Rassool

5pm

No Looking Back: Julius Lips, Laughter and the Limits of Mimesis

Rosalind C. Morris

Sunday, Nov 3

4 pm

Guided Tour in German

2019, Nov 12, Tue – 2019, Nov 26, Tue

Free admission, with registration

Further education course with Saraya Gomis: *Critical Whiteness in Lesson Planning*

Sunday, Nov 17

4.30 pm

Guided Tour

Sunday, Nov 24

4 pm

Guided Tour in German

Wednesday, Nov 27

7 pm

"Of Mimicry and White Man"

With Rajkamal Kahlon, Erhard Schüttpelz and Kalpana R. Seshadri

Talks, film

Sunday, Dec 1

4 pm

Guided Tour in German

Saturday, Dec 7

3 pm

Curator-led tour

Sunday, Dec 15

4.30 pm

Guided Tour

Spectral-White: Accompanying program

Sunday, Dec 22

4 pm

Guided Tour in German

Monday Dec 24 – Tuesday, Dec 31

The exhibition is closed

Sunday, Jan 5

4.30 pm

Curator-led tour

Spectral-White: Service information

Spectral-White. The Appearance of Colonial-Era Europeans

Exhibition

Nov 1, 2019–Jan 6, 2020

Opening hours

Opening Thu, Oct 31, 2019

Nov 1, 2019–Jan 6, 2020

Daily except Tue

12 noon–7pm, Thu 12 noon–10pm

Closed Dec 24–31

Jan 1 (New Year's Day) 12–7pm

Presse tour

Thursday, Oct 31, 2019, 5pm

Opening

Thursday, Oct 31, 2019, 7pm

With **Anna Brus**, **Anselm Franke** (curators) and **Nanette Snoep** (Director Rautenstrauch-Joest Museum)

Keynotes: Rosalind C. Morris, Ciraj Rassool

Friday, Nov 1, 2019, 4pm

Accompanying program

Guided Tours: 3€/1,50€ plus exhibition ticket

Art Dialogs included in the exhibition ticket

The full program: www.hkw.de/spectral

Exhibition Design and Graphics:

museon

“The Savage Hits Back” Revisited. Art And Alterity in the Colonial Encounter

Editor: Anna Brus

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For detailed press information on all productions:

Press kit ready for download: hkw.de/presse

Press photos ready for download: www.hkw.de/pressphotos

Photos from the opening will be ready for download from Oct 18: www.hkw.de/pressphotos

Further images upon request

Spectral-White: Service information

Further information can be found **daily** at: www.hkw.de/en/fichte

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