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国立民族学博物館学術情報リポジトリ National Museum of Ethnology

Exhibiting European Cultures in Berlin, Germany

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Exhibiting European Cultures in Berlin, Germany

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ドイツ, ベルリンでヨーロッパ文化を展示すること

エリザベス・ティートマイヤー

The Museum Europäischer Kulturen houses about 280,000 ethnographical objects and testimonies of cultural history from the 18th century to the present, making it one of the largest collections of everyday culture and popular art in Europe.

Its involvement with exhibitions and collections has been intense. However, the question of how to present European cultures in a permanent exhibition is still a difficult one. After long discussions we intended to show facets of everyday life by applying a thematic approach. The result was the exhibition titled ‘Cultural Contacts—Living in Europe’, which opened in 2011. Here, a cross-section of the varied museum collections documenting everyday life is presented, with a focus on current discussions in Europe regarding social movements and divisions. On one hand, the mobile behaviour of people within Europe and to Europe, brings about cultural encounters and commonalities, which can lead to the emergence of global cultures. On the other, it raises questions regarding possible consequences for the identity of individuals and groups wishing to counter losses, by drawing boundaries. To address these closely related topics about cultural hybridities and identities, 400 objects from different periods are presented within a European comparison, posing the final question: What is ‘European culture’?

ヨーロッパ諸文化博物館は、約28万点の民族誌的資料と文化史的史料を有し、18世紀から今日にいたるヨーロッパの日常生活と民衆芸術に関する最大級の収集品をもつ。展示と収集に十分な実績があるが、それでも、ヨーロッパ文化を常設展で展示するという課題は困難なものである。長い議論の末、我々はテ

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キーワード : ヨーロッパ, 民族学, 文化の混淆, アイデンティティ

マによるアプローチから日常生活の諸相を展示することにした。その結果が2011年にオープンした展示「文化接触—ヨーロッパに生きる」である。ここでは、日常生活を伝える多様な博物館資料の分類枠を横断して、社会運動や分断に関するヨーロッパの今日的議論に焦点をあてた。一方で、ヨーロッパ内、およびヨーロッパへの人の移動が文化の出会いと共有するものをもたらし、それがグローバル文化の出現を導いている。他方で、移動による喪失に、境界をひくことで対抗しようとする個人や集団のアイデンティティ希求がひきおこしうる問題への疑念も起こっている。文化の混淆とアイデンティティに密接に関わるトピックをあげて、さまざまな時代から選ばれた400点の資料が、ヨーロッパの比較という視点から提示され、最終的に「ヨーロッパ文化」とは何か、問いかける。

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‘If we were to imagine that we should merely live with what we are as “nationals”, and if we would, for example, try to deprive the average Frenchman [Spaniard, German, Greek, Swede etc.] of all the customs, thoughts and feelings he or she has adopted from other countries of the continent, we would be shocked by how impossible such an existence already is, four-fifths of our inner wealth are the common property of Europe’¹⁾ (José Ortega y Gasset, Spanish philosopher, 2002 [1931]).

1 About the museum

The Museum Europäischer Kulturen—Staatliche Museen zu Berlin (Museum of European Cultures—National Museums in Berlin) is one of 15 National Museums in Berlin belonging to the Stiftung Preussischer Kulturbesitz (Prussian Cultural Heritage Foundation). Yet, among these, the Museum Europäischer Kulturen—with 24 staff including six researchers/curators—is the only institution dedicated to life in Europe.

The Museum is located in Dahlem in south-western Berlin, and until 2005 occupied the rooms vacated by the former permanent exhibition of the Museum für Deutsche Volkskunde (Museum of German Folklore) when it was dismantled.

Then—due to organisational constraints at the Staatliche Museen zu Berlin—it moved its exhibitions to the then vacant historical halls (Figure 1) of the nearby huge museums' site called Museen Dahlem (Dahlem Museums), where the Ethnologisches Museum (Ethnological Museum), the Museum für Asiatische Kunst (Museum of Asian Art), and the JuniorMuseum have been located.

The Museum Europäischer Kulturen has been shaped by nearly 150 years of eventful history. It was founded in 1999, after reunification of the Staatliche Museen zu Berlin in 1992. It resulted from the merger of the former Museum für Deutsche Volkskunde (founded in 1889) with the European collections of the Museum für Völkerkunde (Ethnological Museum, founded in 1873). This represented an important step towards a modern perspective of acquisitions and research pertaining to the history and presence of everyday culture in Europe.

Meanwhile, with about 280,000 objects spanning the period from the 18th century to the present day, the Museum houses one of the largest collections of everyday culture and popular art in Europe, particularly in Germany²). Thus, it specializes in questions concerning the quotidian aspects of the historical and contemporary lives of European people—both individuals and groups. The Museum's basic philosophy is to focus on cultural similarities and differences in Europe, which it does on the one hand by explaining the intermingling of cultural patterns, and, on the other, by discussing group identities, as well as by tracing the history of European cultural phenomena. The theoretical basis for this approach is the scientific differentiation of the term 'culture'. This is not the definition of culture as art, music, and literature, as is generally accepted in Europe. It refers far more to cultural expressions, such as cultural domains, symbolic cultures, subcultures, ethnic cultures, regional cultures, national cultures and supra-national culture. However, culture is not seen as a static entity. Rather, quite the opposite: it is a process, and therefore has a dynamic character. The scientific approach refers to contacts between cultures, and contacts between social strata within Europe. Moreover, relations between Europeans and non-Europeans, and the latter's interpretation of European cultural phenomena, would also be issues for discussion (Karasek and Tietmeyer 1999).

2 Why a permanent exhibition?

After completing a two-year renovation project, the Museum Europäischer Kulturen was reopened in December 2011 with a small (700 square metres) permanent exhibition called 'Cultural Contacts—Living in Europe'. (Figure 2)

Until that time, the Museum had presented long- and short-term exhibitions, each devoted to a special ethnographic or cultural historical topic. Although most of these exhibitions were quite popular, the Museum seemed unable to communicate its own identity to the visitors. Thus, it was decided to develop, design, and install a permanent exhibition for the first time. The most difficult task was to pres-

ent a cross-section of the Museum's vast collections, and still maintain Europe as a central theme. The development and realisation of a new concept was challenging, because older presentations, which had involved grouping objects like textiles, ceramics, household utensils, and the lifeworlds of ethnic and national groups in Germany or Europe, were outdated. Above all, the Museum Europäischer Kulturen aimed to provide points of reference for an investigation into the concept of identity in an increasingly globalised world. While one aspect of the Museum's work addresses the question of how German society has been shaped by contact and conflict with different cultures, it also focuses on other social and ethnic groups in Europe—especially those in Berlin—that have not yet been integrated into the Museum's platform for open communication. To this end, the Museum is committed to observing historical and contemporary cultural processes within a plural society, through research based on its own collections, and by exploring cultural links and changes to everyday life in Europe. Finally, presented in a series of rotating modules, the first presentation of a cross-section of the Museum's collections is also the result of various studies, including international participatory research projects, on topics such as 'mobility', 'cultural hybridity', 'identity', and 'cultural localisations' (Tietmeyer 2010).

3 Concept of the exhibition 'Cultural Contacts—Living in Europe'

3.1 Idea

Despite the diversity of its cultures and their 'manifestations', Europe is vested with a cultural concord that distinguishes it from other continents, and also from other individual national perspectives. This is due most of all to the mobile way of life characteristic of people in Europe. On the one hand, 'mobility' has brought about cultural encounters and commonalities, leading to cultural changes and the development of hybrid global cultures and communities (Schriewer 2011). On the other hand, it continually gives rise to questions about the identities of individuals and groups in Europe, who, for instance, out of the loss of family or native country and a feeling of uncertainty, try to express and maintain ties to their homeland, sometimes even isolating or segregating themselves in the process (Hengartner and Moser 2006). The consequence of these apparently contradictory tendencies is a cultural diversity within the unity of Europe, based on history and still obvious in the present.

This fact is also reflected in parts of the everyday life collections held in the Museum Europäischer Kulturen. Thus, the challenge was to develop an exhibition concept which would be true to the forms and consequences of cultural contacts in Europe. Ideally, the selected objects, together with texts and visual media, would illustrate which spheres of action interlinked the inhabitants of Europe, but also

those which distinguished them from one another.

3.2 Structure and objects

The presentation of the collection consists of 13 thematic modules, each separate in content and design, using display cases. Hence, the so-called showcase landscapes themselves resemble ‘islands’, and present objects, texts and media about specific topics. For this reason, they are called ‘themed islands’. The objects are not presented as on a stage, where they might be lost from sight. Instead, they are in the centre of the exhibition, displayed in different kinds of showcases; with larger objects placed on pedestals and explicated with written texts and media.

This exhibition presents the various forms and consequences of cultural contacts in a comparative manner. Ethnographic objects and testimonies of cultural history from Europe, sometimes other continents as well, are provided as physical evidence for the topics ‘Encounters’, ‘Borders’, and ‘Religiosity’, in three rooms, each introduced by one division text and one photograph. All topics are contextualized by written or spoken texts and electronic media, located either on the walls or in the showcases. Every themed island is introduced by a so-called section text and two photos, with very general descriptions of ‘big’ topics like ‘trade’ or ‘migration’ in Europe, illustrated with examples like the ‘trade of beads’ or ‘food culture’. In order to augment the general information supplied in some section texts, there are relevant group texts with four photos on the wall (Figure 3); if there are no photos on the wall, they are located directly on the showcases. The fourth level of contextualisation belongs to captions and explanatory texts about the objects themselves. The length of the text depends upon the importance of the object, and also upon the sometimes-limited space. Indeed, some objects have interesting biographies that are revealed in their descriptions.

Every text panel is numbered: Roman numerals for the division texts, and Arabic numbers for other kinds of texts. Group texts with more detail are designated by the sub-divided number. The reason for this is to offer visitors a better orientation when they view the exhibition on their own.

The partly interactive media show either film impressions that contextualize a topic, or they provide information about European history using photos and text. Visitors may listen to interviews, stories, and musical recordings. In general, the media serve like written texts and documentary photographs show a context for the ethnographic and cultural historical objects—thus deepening the visitors’ knowledge of the topics presented.

The original objects are drawn from many European countries, regions, cities and village. Chosen carefully, according to each topic of the exhibition, they are displayed in a comparative way—this arrangement makes the statement that European cultures, even if they differ in some way, are related through history and cultural contacts. The origin of the objects, the time of their production, and their

usage were not relevant for the specific concept or aims of the exhibition. Yet, an attempt was made, at least in some parts of the display, to present specific Berlin objects, so that visitors—most of them are Berliners—get a feeling of familiarity with the exhibition.

The permanent nature of this exhibition lies in its structure. Some objects will be removed after two years, either for conservational reasons or in order to show as many of the Museums' objects as possible. This exchange should be no problem, since all of them are displayed as evidence or examples for each topic.

Although the exhibition design is object-centred and clearly structured, the objects are used as mediators of a theme. According to the saying 'old wine in new skins', many displayed historical objects have been re-interpreted or redefined in relation to the general subject of the exhibition, and in relation to the particular topics and subtopics.

3.3 Content³⁾

The subtopics Trade, Travel, early Media, and Migration in the first exhibition room called Encounters serve to illustrate the effects and consequences of cultural contacts within Europe, and of cultural contacts with people from outside Europe. This room is dominated by an original gondola from Venice, which is 11 metres long. The boat acts as the exhibition's 'guiding object': all of the subtopics presented here are directly or indirectly related to this famous European city. By virtue of its historic, economic, and political importance, Venice has influenced the fate of Europe for centuries, and even today travellers, tourists and people seeking work travel to Venice. (Figure 4)

For this reason, the first 'themed island' in this room portrays the effects of European Trade relations, here exemplified by objects made of silk and glass beads from various European regions. Trade in these goods was closely linked to Venice in the 12th century, prior to widespread knowledge of their production processes, before factories became established and products could be distributed to farther regions and towns, as began in the 16th century. These changes effectuated the development of far-reaching trade networks.

The second thematic island, depicts the outcomes of cultural contacts, which occurred as a result of Travel. While travel was the reserve of privileged classes in Europe until the 18th century, the urge to explore familiar and foreign worlds was subsequently characterized by the journeys of scholars, artists, and scientists. From the mid-19th century onwards, travel became increasingly popular and financially affordable. Towns, islands, and regions of Italy have remained popular travel destinations in Europe to this day.

The third themed island uses two examples to explain how indirect cultural contacts were supported by early Media, which spread information and interceded between people. Pictures that mirrored contemporary events and experiences were

among the earliest media used. After printing methods were improved by movable type around 1440, and after the invention of lithography at the end of the 19th century, pictures enjoyed increasing mobility and, thanks to their wide distribution, popularity. Especially since the age of industrialization, knowledge of world events and specific happenings reached people at home by way of pictures in a multitude of shapes and forms, as illustrated theatre performances, as furniture, or as decorations.

The fourth thematic island is on the topic Migration, which has characterized humankind from the beginning of time as the classical form of cultural contact. This includes small-scale population shifts, from or to regions or places, as much as the larger emigration or immigration movements, which have shaped Europe into its present form, particularly since the 19th century (Schlögel 2006). The effects and outcomes of migration are much too varied to list them all, much less to exhibit. Yet, these effects are recognizable most clearly and sustainably in culinary and epicurean culture. Migrants and trade brought cuisines, dishes, beverages, and stimulants to Europe centuries ago, when they were still deemed exotic. Today they are part of everyday cultures, or they may even be globalised. (Figure 5)

When people from different cultural backgrounds meet, at least one of them has crossed geographical borders in the course of leaving his or her place of origin. This process is not always without conflict, and often has negative consequences, particularly for the immigrant. How Europeans ‘localize’ their culture, that is, how they are able to identify with a territory or place, is shown in the second exhibition room called Borders.

The themes of Local, Regional, National and Supranational Contextualisations of culture are introduced with various examples of everyday life in Europe. Many people identify their culture with the place they call home. When they share this feeling with other people—often in a common language—they form a group, a group which differs from other groups. Such demarcations, however, are not rigid, but instead are permeable. They do not prevent people from coming into contact and thereby influencing one another. A separation of the local from the regional, or the regional from the national, is impossible. Nonetheless, many people in Europe challenge what they deem as increasing Europeanisation and Globalisation. This can result in a return to ‘one’s own’ culture, to regain a feeling of familiarity. The groups that form are sometimes politically exploited, and viewed as so-called homogenous cultures. This is unrealistic, for cultures can overlap, straddle spaces, or be translocal in nature (Bhabha 2000). However, cultural attributes typical of a locale, region, or nation nevertheless do exist. (Figure 6)

The variety and yet similarities in Local Contextualisations of culture in Europe are illustrated in the exhibition’s fifth thematic island. Spheres of clothing, clubs and societies, customs and marketing either represent localities in Europe or are regarded as typical for specific locations. These objects are an expression of

people's self-esteem and their identification with a place; its typical culture—tangible and intangible—is always integrated in the respective cultural region. For example, an 18th or 19th century regional rural costume or custom involving masks might also include variations that were typical for different locales, making their respective origins discernible.

Against this background, the sixth themed island highlights Regional Contextualisations of culture with such objects as masks and traditional costumes. In response to urbanization, the costumes were reinvented in the 19th century, and regarded as typical for a cultural landscape, or also for an ethnic group. This can still apply today, or apply once again, to some extent. As the places people call 'home' increasingly disappear, their residents try to preserve or establish their regional, ethnic, or local identities. In order to demonstrate their sense of a common bond, some groups of the most varied kind take to 'uniforming'. This is the topic of the seventh thematic island: it shows selected photographs taken by the German artist Sabine von Bassewitz, who documented how groups present themselves in Germany. They include the societies with traditional costumes found in many European regions, along with local historical associations and dance music ensembles. The groups are dedicated to preserving their cultural heritage and also to living it. The rediscovery of rural life has grown (at least in Germany), occasionally attended by transfiguration or other inventions. This can take on folkloristic and local features, when elements of a culture that are no longer known exactly are supposedly reconstructed and taken for real, and when the emotional attachment to one's own culture gets out of hand.

In addition, regional cultures have always carried, and still do carry, national connotations. Yet, opposite regional cultures, National Contextualisations find hardly any expression in the material culture of everyday life. They surface foremost on a symbolic, musical, textual, and pictorial level. The eighth themed island treats this by looking at so-called 'national personifications', and presenting portrayals of national stereotypes. Populist politicians use stereotypes to ostracize alleged opponents in their own country, or to criticize other countries. However, the most positive identification with a nation today occurs in sports, and in particular with the Olympic Games. During such competitions, athletes and fans use symbols of their respective national colours as a mark of national representation for themselves and their followers.

If national cultures find little reflection in quotidian things, the same surely applies exponentially for a supranational—European—culture too. An art installation made of recycled material by the Berlin fashion designer named Stephan Hann is shown in the ninth thematic island, in order to scrutinize a Supranational Contextualisation of culture (Figure 7). The persons responsible for the European Union (EU) created a complex system of symbols, but there is hardly any shared 'visible' culture in everyday life in Europe, not counting pan-European music and sports

events. For many Europeans, Europe as a political and cultural construct is too abstract to want to identify with it. It only takes on a more concrete shape for them from a geographical or cultural distance, or when they feel ‘beset’ by immigrants from a Eurocentric perspective, and ‘isolate’ themselves from other continents and their populations.

Nonetheless, there is an awareness of a shared European history, shaped by small- and large-scale trade relations that go back for centuries, by wars, by common and opposed policies. Yet, what has lastingly shaped life in Europe most of all since the Middle Ages has been the Christian religion with its connections to Judaism and Islam. That is the subject of the third exhibition room called Religiosity, which explores how religions and traditions structure people’s lives.

Against this background, the tenth themed island looks into various expressions of Piety in everyday life. These expressions are boundless in their variety and number, as well as in their geographical distribution within and outside Europe. Religions are translocal, with regionally or locally typical manifestations and independent traditions. This subject is well illustrated by customs that mark the course of the year, including Nativity Scenes that mark the celebration of Christmas. The eleventh themed island illustrates these customs with examples from Africa, Latin America, and Europe. Outstanding and unique among them are the so-called Nativity scenes and ‘Christmas mountains’ of the 19th century, found in German Saxony, Czech Bohemia, and the Austrian Tyrol. A twelve-metre-long mechanical Christmas mountain from the German *Erzgebirge* (Ore Mountains) is exhibited in the twelfth and thirteenth themed islands (Figure 8). It is typical for this region, and is simultaneously an outcome of the cultural syncretism of Catholic traditions from Bohemia, with Protestant traditions from Saxony, while integrating the lived world of mining communities in the Saxon Ore Mountains.

This Christmas mountain at the end of the exhibition echoes the gondola at its beginning, by signifying the numerous links between people in Europe and the links that distinguish this continent from others.

4 Accompanying programmes

Guided tours, educational programmes, and monthly events concerning a certain topic or displayed grouping of objects were designed not only to breathe life into the permanent exhibition but also to re-establish the Museum Europäischer Kulturen as a forum for intercultural contacts.

Many museums follow the International Council of Museums (ICOM) Code of Ethics for Museums, which stipulates that ‘[m]useums work in close collaboration with the communities from which their collections originate as well as with those they serve’ (2004: 22–23). The Museum Europäischer Kulturen addresses this task as follows: First, it allows the public greater insight into its collections than

was previously possible. For this purpose, a separate small Study Collection was attached to the main exhibition in a fourth room (Figure 9). Here, various groups of objects from the Museum's rich holdings are shown in presentations, which are changed at regular intervals, accompanied by creative workshops for children—all done in close cooperation with the JuniorMuseum at the Museen Dahlem. Anyone wanting more information about individual objects can find it in the media presentations provided opposite the showcases. Scanning the QR code with a smartphone, it is possible to access the Museum's documentation system in which all exhibition objects, and many more, are fully described and depicted⁴⁾.

Second, the Museum continues to apply a participatory approach, an approach that has characterised most of its projects since 2000 when it took part in the EU project 'Migration, Work and Identity' (2000–2003/4) (Tietmeyer 2003). Thus, some themes displayed in the permanent exhibition, such as cultural contacts via migration, are the result of activities in which the subjects have personally been involved. In another EU project entitled 'Entrepreneurial Cultures in European Cities' (2008–2010) (Kistemaker and Tietmeyer 2010), local research for the Museum *Europäischer Kulturen* was based on cooperation with migrant entrepreneurs in Berlin (Klages et al. 2010). Other parts of the exhibition, including examples of local and regional contextualisations of culture, have been organised in cooperation with the subjects and with partner museums in Europe.

Third, the Museum underscores the transnational European orientation of the exhibition by continuing to organize the 'European Cultural Days', a series of events that introduces a city, region, country or a people in Europe within the framework of a specific theme. The Cultural Days last up to four weeks, and comprise a small exhibition and a programme including lectures, discussions, films, music, regional dishes, and the sale of arts and crafts. To date the Museum has organised the 'Sámi', 'Polish', 'Venetian', 'Tatar', 'Estonian', 'Romanian', 'Sardinian', 'Apulian' (Figure 10), and 'Slovakian Cultural Days'. The events are usually organised in cooperation with the respective European cultural institutes, embassies, migrant associations, or communities in Berlin, and are often combined with partner museums in the corresponding European city, region, or country. Naturally, all cooperating partners are very engaged in organising the presentation of 'their' culture (or parts of it) for 'themselves', and for others visiting the Museum *Europäischer Kulturen*.

Like nearly all museums in the world, the Museum *Europäischer Kulturen* uses social networks like Facebook for promotional purposes, and to encourage the participation of members of the public (especially the youth) in the work. For example, once a month a Museum staff member presents a favourite or interesting object from the exhibition with a photo and a comment. According to the 'likes' and reactions until now, 'followers' seem to appreciate this kind of presentation. Thus, Facebook is used to advertise the exhibition, and even helps the curators rethink some of their ideas.

5 Approaches and reflections

The expression ‘permanent exhibition is not normally used in the Staatliche Museen zu Berlin. For what does ‘permanent’ actually mean? The terms ‘presentation of collection’ or ‘main exhibition’ are applied; this is also true for the Museum Europäischer Kulturen, where different groups of objects from the Museum’s collection are displayed according to a subject.

This exhibition gives neither a positivistic view of Europe’s historical and present everyday life, nor does it display the culture of European countries or ethnic groups. It simply offers examples of cultural encounters in everyday life and the reactions to these encounters, intending to explore thoughts or views about Europe and one’s personal relationship with it. Hence, it is always important to point to the ‘subjectiveness’ of the exhibition, because the concept and realisation were achieved by two curators with a German ‘enculturation’⁵⁾ and an ethnological education in Germany. A British or a Russian ethnologist would probably have applied a different approach in exhibiting European cultures. Nevertheless, beyond the notion of subjectivity, at least parts of the exhibition are the result of cooperation with partner museums in Europe, associations and individuals, who provided the curators with special information about objects regarding a certain topic, or who had participated in former projects of the Museum. As is to be expected, these partners are very attached to the exhibition.

Other reactions to the then-new display have been diverse. Media posts were outstandingly numerous. Many of them related the exhibition to the past and current financial and political crisis in Europe. This overwhelming and positive echo was a surprise to all participants in the exhibition, for the topic of ‘Europe’ is not very popular in Europe.

Some visitors criticised the alleged lack of historical depth, and the small size of the exhibition, while others wanted a greater concentration on the cultural and historical world of their mother country Germany. Yet, since the curators had tried to address visitors’ suggestions regarding particular objects and/or object groups, the public generally seems quite satisfied.

The reaction of professionals—that is teachers and students of scientific disciplines like anthropology, ethnography, and museums studies—has been positive, since the thematic approach concerning ‘mobilities and identities’ is part of the current scientific discourse at universities in Germany (Johler et al. 2011), and museums in Europe (Chevallier 2011). Above all, there is general agreement—especially among colleagues in other ethnographic museums—with this Museum’s consistent practice of collecting and displaying present-day objects which remind visitors of their everyday life. This is, after all, one of the most ambitious aims of the Museum Europäischer Kulturen—to welcome visitors with aspects that are familiar to them, thereby enabling them to learn more about their cultural backgrounds, to encounter

new aspects of other cultures, and, finally, to think about their own personal relationship to Europe as a whole.

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Notes

- 1) Translation of the German written version by Christoph Klar, Berlin.
- 2) See the mission statement: http://www.smb.museum/fileadmin/website/Museen_und_Sammlungen/Museum_Europaeischer_Kulturen/Leitbild_des_MEK_en_2014_01.pdf (accessed on 15th February 2014).
- 3) The following chapter is based on the exhibition catalogue edited by Tietmeyer and Ziehe (2011).
- 4) See the website of the Staatliche Museen zu Berlin www.smb-digital.de (see further Museum Europäischer Kulturen) (accessed on 1st July 2013).
- 5) The curator Irene Ziehe and the author of this article.

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Figure 1 Museen Dahlem, entrance of the Museum Europäischer Kulturen, © Staatliche Museen zu Berlin, Museum Europäischer Kulturen / Ute Franz-Scarciglia



Figure 2 Reopening of the Museum, 8th December 2011, © Staatliche Museen zu Berlin, Museum Europäischer Kulturen / Ute Franz-Scarciglia



Figure 3 Example of panel text and photos, © Staatliche Museen zu Berlin, Museum Europäischer Kulturen / Ute Franz-Scarciglia



Figure 4 The first room Encounters with gondola, © Staatliche Museen zu Berlin, Museum Europäischer Kulturen / Ute Franz-Scarciglia



Figure 5 Cultural contacts via migration, © Staatliche Museen zu Berlin, Museum Europäischer Kulturen / Ute Franz-Scarciglia



Figure 6 The second room Borders, © Staatliche Museen zu Berlin, Museum Europäischer Kulturen / Ute Franz-Scarciglia



Figure 7 'European Costumes' for a man and a woman, designed by Stephan Hann, Berlin/Germany, 2011, © Staatliche Museen zu Berlin, Museum Europäischer Kulturen / Ute Franz-Scarciglia



Figure 8 The so-called Christmas mountain in the third room Religiosity, © Staatliche Museen zu Berlin, Museum Europäischer Kulturen / Ute Franz-Scarciglia



Figure 9 Study Collection in the fourth room, © Staatliche Museen zu Berlin, Museum Europäischer Kulturen / Ute Franz-Scarciglia



Figure 10 Apulian Cultural Days in 2012, © Rüdiger Ziehe