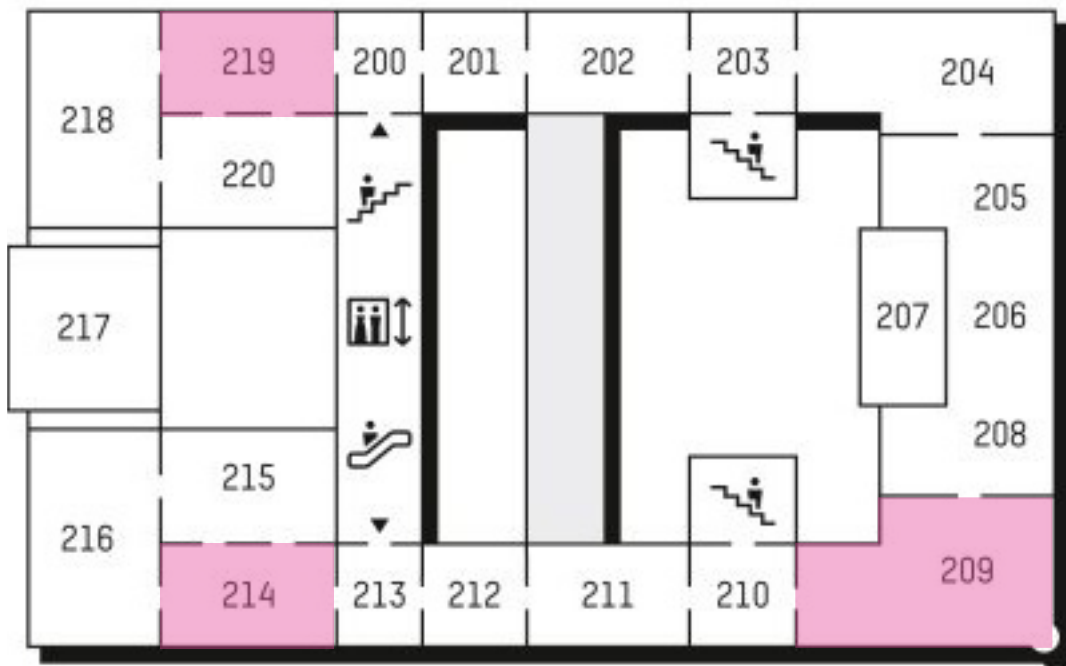


Associative Curating – The Kunstkammer in the Humboldt Forum

When we enter an ethnological museum in the European West, we tend to forget that the objects we see were connected to emotions while in use by their former owners. One curatorial specificity of the Kunstkammer, the first art collection in the original Berliner Schloss that was kept here from about 1600 onwards, was the possibility to associate diverse object correlations. There was no strict distinction between disciplines yet, according to which museums categorize cultural artifacts as for example 'ethnographic' or 'art work' today.



STOP 1

Room: 214

What do we see from the Kunstkammer:

The objects on display here have the headline „Brandenburgisch-Preußische Kunstkammer. 1500-1900“ and we are opposed to a wide range of forms, shapes, materials and origins. Remember the Saltcellars! They play a role at STOP 3 again.

Ask yourself:

Do you feel like you know, what Kunstkammer means?

Do you recognize a curatorial concept?

Do you feel connected or encouraged?



STOP 2

Room: 219

What do we see from the Kunstammer:

A feather coat and feather helmet from Hawaii, USA that are in the collection of the Kunstammer since ca. 1831.

Ask yourself:

Can you imagine when and how this coat was worn?

Can you relate to the feeling the person must have had, while wearing?

Was it even made to wear or more meant to be an object as such since ever?



STOP 3

Room: 209

What do we see from the Kunstammer:

A saltcellar made from ivory. It is from the Benin Kingdom in Nigeria, West Africa and we don't exactly know, when and how it entered the Kunstammer.

At STOP 1 you already saw three saltcellars but from Sierra Leone, West Africa, for any reason combined with the tip of a lance from South Sudan, East Africa and other objects from different African countries.

Ask yourself:

Do you feel like you get the dimension of the route, this saltcellar had until it ended up here?

If so, can you imagine it with the other saltcellars exhibited together as part of the Kunstammer?

From the first sight, there doesn't seem to be a big difference in shape and form to the saltcellars from Sierra Leone - do you feel like you are opposed to a very constructed image of Benin?

