

ExpoTime!

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magazine
for museum
professionals

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Deposition from the Cross (c. 1190-1200). Private collection, previously on loan to the V&A Museum, London.
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Anette Rein in dialogue with Oliver Lueb, Head of scientific Department, Rautenstrauch-Joest Museum in Cologne

A new model of cooperation on equal terms

The exhibition “REVISIONS: Made by the Warlpiri of Central Australia and Patrick Waterhouse” (until April 7, 2024)

„When white explorers created their maps, they dissected this land with arbitrary lines and imposed state borders. They didn't understand the diversity of nations and tribal people inhabiting this country.

They did not know we had our own stories, songlines, boundaries, and nations.

Ancient tribal stories criss-cross all over this continent, tracks of totems belonging to different clans and language groups of the land they called Australia.“

Otto Jungarrayi Sims – (former chairman of Warlukurlangu Artists) ¹

Among the 60,000 cultural artefacts and 100,000 historical photographs in the collections of the Rautenstrauch-Joest Museum, there are around 250 historical photographs and around 1,400 objects in the Australian collection, of which around 100 have been considered secret-sacred since the 1980s. ² Land rights and the history of the indigenous population were already a topic in the exhibition „Wüste – Meer – Schöpferahnen“ (2017-2018), a topic that is also the subject of the current exhibition „REVISIONS made by the Warlpiri of Central Australia and Patrick Waterhouse is. In addition, part of the RJM's collection is given new and critical perspectives in REVISIONS through the recent views of descendants of the former creators. ³ The exhibition offers a change of perspective by taking a fresh look at the exercise of power by European colonialists over Aboriginal societies. Central questions are “Can art change our understanding of the past? Can we revise the documents that have informed history? How can Australian First Peoples reclaim interpretive through artistic means?” ⁴

The initiator was the British artist Patrick Waterhouse, who began collecting European positions on Australia (maps, flags, photographs, comic illustrations and other archive material) in 2011. He presented these materials to the Warlukurlangu artists and the communities of Yuendumu and Nyrripi with the suggestion that they should engage with the colonial narrative together. “They changed the assumptions contained in the old documents and inserted information that was missing from the historical records. In this way, they ensured that the revised versions contained the stories of the original custodians of the land, passed down from generation to generation” ⁵

The documents were mainly reworked by using so-called dot paintings. The painting style was not invented by art teacher Geoffrey Bardon during his 18-month stay in Pap-

unya (240 km west of Alice Springs) in the 1970ies. However, he initiated a media leap ⁶, by first asking his pupils to record patterns in exercise books, which until then had only been drawn on rocks, in the sand or on human bodies. ⁷ “Then the parents and grandparents saw it and were horrified because the actual ephemeral paintings, which dissolve again through wind and rain, were suddenly permanently in the exercise book. In no time at all, elders got involved, started painting walls and so on themselves and made sure that sacred patterns were left out to protect non-initiates. And then, they say, someone took a brush or pencil and started to cover it up. The dot style only developed later.“ ⁸

Over the following decades, this leap from three-dimensionality to two-dimensionality developed into an internationally recognised contemporary style of painting in Central Australia – although sacred patterns and the knowledge of them remain the preserve of secret ritual times. ⁹ “The sacred patterns are taboo for us non-initiates. They can neither be seen in the exhibition nor are they thematised. The works we see in the exhibition are recent dot paintings, which have only been around since the 1970s and are now considered a traditional Australian painting style – but are not 40,000 years old.” ¹⁰

In the exhibition, the main partners were Patrick Waterhouse and Otto Sims, former board member of the Warlukurlangu Art Centre, alongside around 60 Warlpiri from Central Australia (aged 16-90), with predominantly female artists (around 50). ¹¹ In the exhibition, the positions of the indigenous artists can be seen and heard in the artistic additions and reinterpretations as well as in two films and many quotations. According to Oliver Lueb, there is no exhibition text written by the museum and it was very important to everyone involved that only the Warlpiri speak. ¹² The exhibition is divided into five thematic areas: “Restricted Images”, “Finding Country”, “Ecology and Invasion” “The Missing Pieces” and “The True Story”.

In the entrance area, visitors are greeted by an oversized mural. It is part of a satellite image which central part was printed on canvas by Patrick and worked on by four women (revised). “They sat on the floor to do this. The picture was rotated every time they drew in a songline so that all four of them could add their story. The picture shows the place where they live and you can see that the



A small group of involved artists offered various mediation formats during the opening weekend in Cologne. From left: Sabrina Napangardi Granites, Athena Nangala Granites, Julie Nangala Robertson, Patrick Waterhouse.

runway, for example, has not been reworked as they say “this is European architecture”. The same thing happens with animals, houses and sewage treatment plants – these are not painted over. The overpainting only shows „Our songlines, our paths“. There are four different motifs and they can be found in different corners of the picture – but not everywhere. The picture is mounted in such a way that you can see the road to Alice Springs running further out of the picture.¹³



Oliver Lueb and Sabrina Napangardi Granites in the exhibition. Both photos: Nathan Ishar © Studio Pramudiya

What is your personal connection to the topic?

Since my first field research, I have realised that indigenous perspectives are missing in many European, white, American historical narratives. As ethnologists, we try

to take up and disseminate indigenous perspectives, to give indigenous voices a platform. And in this sense, I quickly became very fond of the exhibition when it was brought to me. The contact came about through a gallery owner from Australia who had seen my exhibition “Made in Oceania” back in 2013/14¹⁴ and with whom I have been in loose contact ever since. She had written to me at some point and put me in touch with Patrick Waterhouse, who lives in London. I was very quickly hooked, because, in my eyes, could be a great opportunity to decolonise parts of our Australian collections. I no longer act as a speaker, but I am only the one who tries to act as a broker, a cultural broker or a facilitator.

I received all the texts in English, the surrogate of the long discussions with the participating artists, the elders who advised and Patrick Waterhouse. And whenever something was unclear during the translation, what exactly do they mean by that, I asked them back. I would read it that way, do you think so too? And that was a completely new experience for me. The texts are not written by ethnologists. Sometimes I had to use wording that I wouldn’t use. I think they might be partly essentialist, they talk about “The” Warlpiri and “We are the oldest culture in the world”. They are not older than many others. Mine, for instance, is much more broken or changed several times than theirs. But that’s a Warlpiri view. And that is very important and I always repeat that: This is an exhibition with works by Warlpiri and curated by Warlpiri. And you can also see that in the exhibition itself. Just look at the photographs showing the artists and members sitting on the floor in their home country curating the exhibition.



The “archive”: On the front left a documentary photograph of the work with the exhibition model. Both photos: Rein

Please tell us something about the history of the Warlpiri People. Where exactly do they live and what were the consequences of colonisation for them?

When the English arrived, the term *terra nullis* was coined, meaning that the land was uninhabited, and it therefore seemed legitimate to take possession of it. It was only then that it was realised that people lived there and nomadised in small kinship groups (15-25 people) within areas with clearly defined boundaries.¹⁵ In order to control them, they were resettled and settled. Nyirripi – one of the two sites that make up this Warlukurlangu Art Centre – also dates back to a reservation. This settling was carried out in the 1950s and 1960s.¹⁶ The introduction of the British school system resulted in alienation from their own culture – yet Warlpiri, like other indigenous groups, have been able to maintain their own *jukurrpa*, their own world view.

In the texts you use the term “First People” for the indigenous Australians – but there are many other terms such as Aborigines, First Nations and also self-designations.

The conceptual categorisation is just as complex as in North America. There are groups that claim to be Aboriginal, but there are also groups that say we are First Nations – like on the east coast. When I asked my contacts “What do you want us to call you?”, I received the answer: “Aborigines or First Peoples”. I then decided in favour of First Peoples.

What is the conventional European history of the First Peoples to which the artists refer and how do the indigenous commentaries differ from this? For example, “the discovery of Lake MacKay”, how is this commented on and at the same time how is the different perspective conveyed to the viewers in Cologne?

The conventional history of the First Peoples, in this case the Warlpiri, is thematised by telling the story of James Cook¹⁷, comment on the occupation of land with the mapping by Europeans, especially Lake MacKay, and the naming of places that already had names. The Warlpiri say: “We have known all this for 50,000 years. You arrived and you thought you had just discovered it”.¹⁸ That’s exactly what they show us here. They show

us “This is what you think Australia is all about and now we’re going to tell you what Australia really is”. To quote Alma Nungarrayi Granites: “That map was just your way, it didn’t have a story you know. Now it’s a good story, an old story and a new story way, both ways. It’s a good one.”

The exhibition “juxtaposes Australia’s colonial and European-centred narrative with its own history” (wall text), “it has always been hidden beneath the surface”. Is it a fantasy that it was hidden?

The satellite images, the images taken by Europeans, only show the surface from an indigenous perspective: “You can see the stones, the paths, the water, but you can’t see what’s inside.” Songlines are included because they are not visible on satellite images. “It’s always been there. This has always been visible, but not from you, because you are not initiated”.

Initiation is the key word that is missing from the text for me. So the artists are all initiated?

Otherwise, you wouldn’t be allowed to paint.

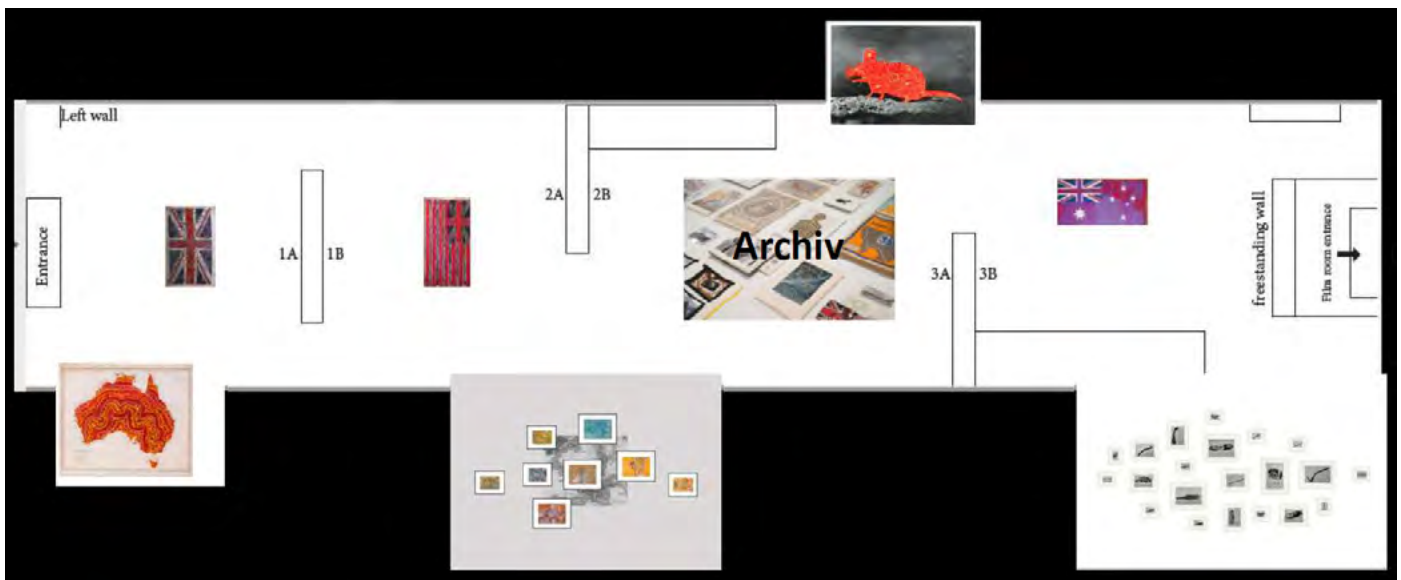
Are they already initiated at the age of 16?

No, it starts at birth. Australia’s indigenous groups have one of the most complex *rites de passage*. There are constant initiation ceremonies. And for each new step, some cultural knowledge is passed on. However, this is very strictly gender-specific!

The term “artists” is used in the texts. Is that a self-designation or an attribution? Does the term “art” exist in the Warlpiri language? And if so – since when?



Satellite image of the Yanjirlpirri Jukurrpa (Star or Seven Sisters Dreaming) site, west of Yuendumu. Revised with Otto Jungarrayi Sims, 2014-2018. Acrylic paint on archival pigment print on paper.



General view of the exhibition plan. The Term “Archiv” refers to the large flat showcases shown on the previous page, top left. Source: Museum

Art as art, as we know it, probably did not exist, but an aesthetic visual memory practice for ritual contexts and the *jukurrpa* did.¹⁹ This was the guarantee that the oral tradition could be passed on. With every body painting and every rock painting, the stories were also told. There is one group that tells the story and there is another group that knows what the story is and is allowed to correct it. It is always a performance, and this ensures that the story is passed on coherently.

Today, various people are very serious about expressing their history and identity through painting. Warlukurlangu is one of the most potent art centres in Australia, selling around 6,000 works a year with the corresponding turnover. It is a business, not a vocation, and yet it is closely linked to their identity. Athena and Sabrina from the three-generation family constellation were at the exhibition opening in Cologne. Sabrina didn't realise that she would see a picture of her mother there. When she suddenly discovered this oil painting, she spoke about it with great emotion: “Oh, my mum painted that. She's already dead now. I didn't realise we had chosen this. How great and I'm here because I want to follow in her footsteps, and I see myself as a mediator between our world and yours. My mother has travelled a lot internationally and I am so proud to be in Cologne today.”

It has been common practice for many decades for Western artists to travel to the Global South in order to establish local artist colonies, import painting/art styles and specify themes and materials – including to Australia. For example, the English painter Rex Battersbee encouraged Aranda Albert Namatjirra to paint landscape watercolours himself in the 1930s.²⁰ How can I imagine that with the Warlpiri? Patrick Waterhouse went to them and said: Now let's talk about colonialism?



Warlukurlangu artists reworking and discussing images for the exhibition in Cologne. Photo: Patrick Waterhouse

No, Patrick was commissioned as a photographer and artist to do a story with a photo series about Australia. He travelled there and was also in the outback where he found that he was not allowed to go to many regions because he did not have official permission. He met indigenous groups and as an artist he came to the big art centre near Alice Springs. That's how he became aware of the Warlukurlangu Artists. He was with them and

then realised how they tell stories, and he realised that certain aspects are not told in the European historical narrative – namely the view of the Warlpiri.²¹ They, in turn, were also unaware of many narratives that were reported outside their communities about Australian Indigenous groups. He started collecting archival material and bringing it back and asking the Warlpiri: “This is this and how do you see it?”. He encouraged them to engage with the European historical narrative about Australia. At some point, this became a matter of course and they started to do their own research.

The Aborigines have a clear separation according to age, gender and descent – this is also how knowledge is passed on.

They always work collectively. Different parts of a larger *jukurrpa* can only be brought together collectively and both genders have always painted. That’s important, and I don’t think it’s uncommon in Central Australian groups either. We had a Spinifex exhibition a few years ago²², it was the same there, there were also group works.²³

Has it been discussed that the majority of works in the exhibition are by women?

No, I didn’t perceive it that way myself, as we also show works by men. The separation of the sexes was thematised in two places. Once, during a discussion, we asked whether people still paint on their bodies during initiations. A man stood up and said: “We can’t talk about that now”. He told me afterwards that it wasn’t possible because there were women there. Women also said: “We can’t go into the museum collection because there are things there that we’re not allowed to see.” It’s extremely gender-specific and segregated by age group. Young people are not allowed to paint what they want, they always must ask their parents or elders, “Can I paint the story now?” It’s a long process.

Do the artists have any training?

They all learnt to paint at the centre on their own. It is more of a collective training by observation. Today, the dot paintings are not just any lines, but individual styles have developed. Dorothy Napurrurla Dickson paints large round areas. Thin dotted lines, for example, are characteristic of Julie Nangala Robertson, winner of the Telstra Award in 2023 and one of Australia’s best-known artists.²⁴ The picture from our photo collection “Australian dog” is easily recognisable as Julie’s work due to the thin lines.

The artists are completely free in their choice of colour: “We are proud of that – if I feel like painting in pink, then I paint in pink. I don’t have to stick to brown and white like the others”. Everyone has their own style. It’s their songlines and it’s their line structures that you recognise. But there is a family style. The Seven Sisters

Songlines follow a fixed arrangement, but how they are coloured in white, red, green or yellow is an expression of the artist’s individual touch. You can only paint your own songlines.²⁵ Each picture is labelled with the name of the picture and all the names of the people involved who have revised it.

How do we understand what lies behind the individual motifs of the overpaintings?

With their dot paintings, the Warlpiri draw their stories, the migratory movements of their ancestors. You can also see this in black and white photographs of landscapes. They are criss-crossed with lines, and these are the unknowns from our perspective, the unknown perspectives are now being painted in. We don’t understand this and that’s the difficult thing about it. They mention it as: “This is the *jukurrpa* of snake XY.” But we don’t know what this story contains; these might be partly secret/sacred things. The artists themselves decide what they can make available to the non-initiated eye. There are certain iconographies, a “U” for example we are told are people sitting in the sand. A stick is a digging stick or maybe a spear or something oval is a bowl or a shield or a baby carrier. It always refers to men and women. So they are personified but the name of the person and the part in the story – we don’t know that. You know you see something; you see with your eyes the same thing that other people see - but you don’t understand it.²⁶

Isn’t there a danger of exoticisation that takes place in the exhibition? Because everything remains on an aestheticising level, and we ultimately don’t experience the stories behind it. It remains incomprehensible and alien to the viewers in Cologne.

No, not at all. It is an acknowledgement that we are not allowed to know everything. It sets limits and thus restricts our enlightened secular view. The exoticisation is no longer there because, in addition to the quotes in the films, the artists themselves speak so clearly about what concerns them. They say “This is what we are asking you to do. We want the documents back. We want to write our story. Listen to us!”

Are the overpainting of the portrait photographs an expression of respect and dignity of a person – or do the patterns correspond to the ceremonial patterns for individuals, gender- and age-related? Do the patterns represent a relationship to the ancestors of the photographed or are they pure fantasy of individuals?

It is a mixture of new creation and tradition. The portraits were created because Patrick Waterhouse wanted to take a critical look at anthropological photography, which has misused the medium of the camera to collect evidence of racist constructions. He recreated anthropological photographs with the Warlpiri and, in a second step, the Warlpiri commented on their por-

traits. In some cases, they have painted over the prints in black (restricted) and you can see the overpainting in the light of the exhibition. They commented: “I don’t want my identity to be seen.” And others have painted in their clan insignia. Each family now has its own symbolism, which is not recognisable as a symbol, but rather has the character of a design or pattern. You can recognise a person’s identity from the patterns. The patterns represent the relationships of the people photographed, they are not pure fantasy, but they also evolve. You realise over the course of two or three generations within a family that it is a similar design, but it changes gradually – like any tradition, it is processual and not static.

Does the overpainting correspond to our concept of the distinction between body and soul? Photographs are limiting, art points beyond them.

No, there are no two parts, there is only one and at the same time it is all. Animal, human, land – everything is one – part of a holistic world view. For us, the subject of *jukurrpa* is very difficult to understand. In the myths of origin, mythical ancestral beings wander through the world, shaping everything that is.²⁷ It also has a temporal horizon, which we cannot comprehend in the same way, the attempt at an explanation says that the past and the future take place in the present. It’s not circular and it’s not linear – it’s all simultaneous and it’s more like quantum physics.

What is your favourite object and why?

I particularly like these comic adaptations, using enlargements from Australian history books of the 1950s. There are several in the exhibition. In his research, Pat-

rick has found that narratives not only exert power in text forms and maps, but also in painting, as in the Bivouack painting by Augustus Earl.

Is there much that is not explained in the exhibition? What do you think is missing? What would you do differently next time?

As an ethnologist, I sometimes miss explanations of local cultural backgrounds. As I said, I find the wording too essentialist – but it’s OK, because it’s consistent and it’s the Warlpiri point of view. This makes the exhibition well-rounded and self-contained. I think some links are missing. I have tried to explain this with mini-texts and add to it for better understanding. It was exactly about the questions you asked: What is this? It lacks a glossary and a timeline of Australian colonisation history. But that’s the European view again. That’s why it doesn’t work. The Warlpiri said: “We don’t need a glossary” because they know everything themselves. Or they said: “You don’t need to know everything! It’s not important to us – this is your view!”²⁸ Art speaks for itself!”

And it works like that too. I can see that now after the first two months after opening. People are enthusiastic about the work and sometimes compare it to pop art, everyone sees something different in it.

How do you see the task of a museum – which until now had as one of its core tasks to impart knowledge? Would you insist more strongly in future on leaving exhibition content less fractal? In my view, this is a unique selling point of ethnological museums – to convey more about the world in a polyphonic and comprehensible way! Where does the approach of the REVISIONS exhibition leave the museum’s position?



The Riddle of the Rivers. From The Australian Children’s Pictorial Social Studies, 1958. Revised with Ormay Nangala Gallagher, 2014-2018. Acrylic paint on archival pigment print on paper. Photo: Rein

Yes, imparting knowledge is key. But today we know that it cannot be a question of imparting exclusively westernised knowledge. Ideally, ethnological museums, for example, should make their collections available to generate new knowledge together with the descendants of the producers. As here in REVISIONS, where the Warlpiri representatives contribute their perspectives. And that is precisely the approach of the Rautenstrauch-Joest Museum.

Thank you very much for talking to us about this important exhibition, which shows the limits of our Western thirst for knowledge and opens up new perspectives for seeing the world through different eyes.

Notes

- 1 <https://www.museenkoeln.de/Rautenstrauch-Joest-Museum/REVISIONS-EN> (21.2.2024)
- 2 Since 1988/89, the RJM has thematised their presence by explicitly not showing them in exhibitions. See Rein 2017, p. 29
- 3 62 works, two installations with 32 portraits and 21 object photographs each as well as a two-channel video installation "The True Story" (approx. 13 min.) will be shown on an exhibition space of 300 m². "The film is a work of art: on the right-hand side you can see the people talking about something and on the left-hand side you can see what they are talking about. On one side you see the European point of view and on the right the Warlpiri point of view. The display cases contain archives, project sketches, photos, and sketchbooks as well as 20 other works. The video "Making REVISIONS" (11 min.) about the process of creating the exhibition is shown in the library." (Lueb 7.2.24)
- 4 Press release of the RJM
- 5 All published texts for the exhibition were written by the Warlpiri in English and translated into German, so that the curators are the authors.
- 6 I would like to thank Mareike Flitsch for pointing this out (16.2.2024). What this media leap actually achieved is left to future research projects.
- 7 "For many thousands of years, the arid desert region has provided a special medium for art - the sandy soil itself. Sand paintings, which symbolised the power of the ancestors and mythical heroes and their wanderings and deeds of creation in the Dreamtime, were of immense importance in the ceremonial cycles. The patterns were set in the Dreamtime by the mythical ancestors, they relate to specific places and events, they are associated with totemic animals and plants." (Scheps 2000, p. 17) Thanks to Birgit Scheps for sending me the catalogue.
- 8 Lueb 7.2.2024
- 9 Allan 2021
- 10 Lueb 7.2.2024
- 11 It is not possible to give an exact list of all those involved, as the project took over 8 years to complete and some of those involved died during this time. It is estimated that over 100 Warlpiri were involved in a wide variety of roles. (Lueb 7.2.2024)
- 12 The interview with Oliver Lueb took place on February 7, 2024. About the concept of co-curatorship cf. Rein 2019
- 13 Lueb 7.2.2024
- 14 <https://www.museenkoeln.de/Rautenstrauch-Joest-Museum/Made-in-Oceania> (10.2.2024) (12.10.2013-27.4.2014)
- 15 see Scheps 2000, p. 6
- 16 https://www2.klett.de/sixcms/list.php?page=infothek_artikel&extra=TERRA-Online%20Lehrerservice&artikel_id=200811&inhalt=klett71prod_1.c.1789327.de (10.2.2024) "It is no longer possible to determine how many indigenous people perished during this time. Entire tribes were wiped



Video Desert Mob 2018. Celebrating 25 Years of Desart: Patrick Waterhouse and Otto Sims (Restricted Images)

out [with the arrival of the Europeans] or decimated to such an extent that they died out. The survivors were settled in missions and reservations. They were Christianised and were to be accustomed to a European-style life. They were treated like underage children, were not allowed to leave the reservations and were banished to remote stations if they rebelled. Many had to work on the farms in exchange for food and accommodation. As prisoners, they performed forced labour. Introduced new diseases such as measles, influenza, smallpox and TB claimed their victims. Around 1900, there were still around 120,00 indigenous people in Australia.” (Scheps 2000, p. 9f)

- 17 <https://www.faz.net/aktuell/wissen/james-cook-jenseits-der-venus-15761422.html> (10.2.2024) Cook set sail in 1769 with two missions. His official mission was to measure the transit of Venus from Tahiti. His second secret mission was to prepare Australia and New Zealand for British colonisation. From 1788, Australia became a British penal colony. <https://www.bpb.de/shop/zeitschriften/izpb/europa-zwischen-kolonialismus-und-dekolonisierung-338/280645/die-eroberung-der-welt-und-der-konflikt-um-universelle-rechte/> <https://www.deutschlandfunknova.de/beitrag/first-fleet-britische-strafgefangene-kommen-1788-nach-australien> (15.2.2024)
- 18 The European history of discovery with the ignorance of indigenous life is dealt with in great detail in the video “The true story” in the exhibition.
- 19 Above all, art had a ritual function. “It was closely linked to ritual acts and was therefore one of the decisive ideological foundations of life in general. It was used to express economic necessities as well as social behaviour, real knowledge and fantastic ideas of nature and society. Song, dance, narrative, body art, sculpture, painting, and decoration formed a functional complex in which no element could be isolated. The content of the art was the myth of the Dreamtime: the time of the creation of the world with all its phenomena, the cycle of fertility, birth, and death. The Dreamtime began when the world was still young and unformed, and has not stopped since. The ancestral beings who established the laws and patterns of behaviour are just as much alive today as they were on the day carried out their original acts of creation.” (Scheps 2000, p. 8f)
- 20 <https://skd-online-collection.skd.museum/Details/Index/2398960> (19.2.2024). See Scheps 2000, pp. 17-18
- 21 Waterhouse became known through a major project Ponte City (in South Africa). He has a very critical view of photography and memory (for more information see press release <https://www.museenkoeln.de/Rautenstrauch-Joest-Museum/REVISIONS-EN> (20.2.2024)
- 22 <https://www.museenkoeln.de/Rautenstrauch-Joest-Museum/Wueste-Meer-Schoepfermythen> (11.2.2024) 10.11.2017-4.3.2018
- 23 „There were no ‚artists‘, every adult practised art, be it painting, carving, dancing or singing. However, some art forms were taboo for women. Art was firmly and extensively embedded in the existence of the community, it could even be described as ‘collective art’.” (Scheps 2000, p. 9)
- 24 <https://fineprintco.com/en-de/collections/julie-nangala-robertson> (20.2.2024)
- 25 See the comment in the official flyer from Jacob Jungarraai Spencer relying to his picture “Inverted Arrows”. https://www.museenkoeln.de/Downloads/rjm/2023_11_27_RJM_REVISIONS_Flyer_Ansicht.pdf (21.2.2024)
- 26 In her article (1997), Raabe supplemented individual image details with a kind of glossary for the better understanding of the illustrations. I thank Eva Raabe for the hint

(16.2.2024).

27 see Raabe 2001, p. 10

28 A similar attitude can also be found among indigenous groups in the USA, as explained in the radio feature by Egon Koch (2.2.2024). According to Ramson Lomatewama (Hopi) the Hopi do not recognize a right to knowledge, but knowledge must be acquired – e. g. through initiations. Prof. Joseph Suina (Cochiti) explains the difference between the academic acquisition of knowledge and the increase of knowledge as a commodity to make a career, while knowledge in the community belongs to everyone and individuals cannot use it to secure an individual advantage. Thanks to Peter Probst for pointing out the feature and thanks to Egon Koch for sending the manuscript (both 14.2.2024).

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2. “Making REVISIONS” © Patrick Waterhouse <https://www.museenkoeln.de/Rautenstrauch-Joest-Museum/REVISIONS-EN> (19.2.2024) 10:23 min.

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