

**Making and Breaking Chains of Value.
*Rethinking the Making of 'Cultural Commodities'***

International Workshop
January 24-25 2017

Venue: Morphomata, University of Cologne

<http://www.ik-morphomata.uni-koeln.de/meta-navigation/kontakt.html>.

Tuesday, January 24, 2017

14.45 Introduction: Dorothea Schulz und Martin Zillinger

15.00 – 17.30 Panel „Art“ Chair: Stefan Grohé (Cologne)

Anna Brus (Siegen)

Verena Rodatus (Berlin)

Birgit Mersmann (Köln)

Discussant: Khadija von Zinnenburg Carroll, Birmingham

17.45

Key Note/GSSC-lecture: Khadija von Zinnenburg Carroll, Birmingham

19.30 Reception

Wednesday, January 25, 2017

9.00 – 11.45 Panel: „Music // Literature“, Chair: Dorothea Schulz

Andrea Hollington, Martin Ringsmut (Cologne)

Sandra Kurfürst (Cologne)

Ulrich van Loyen (Cologne)

Gesine Müller (Cologne)

Markus Verne (Bayreuth)

Discussant: Anja Lemke (Cologne), Marie Louise Herzfeld-Schild (Cologne)

12.00 – 13.30

Key Note / GSSC-Lecture: Charlotte Joy, London

13.30-15.00 Conference – Lunch

15.00 – 17.30 Panel: „Religion“: Chair: Martin Zillinger (Cologne)

Fabian Graham (Göttingen)

Ehler Voss (Siegen)

Barbara Potthast (Cologne)

Katia Boissevain (Aix-en-Provenc)

Discussant: Richard Jankowsky, Boston

17.45-19.15

Key Note / GSSC Lecture: Richard Jankowsky, Boston

Reception / Conference Dinner

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Keynotes

"Minding the Contextual Gap: Sufism, the Stage, and the Ambiguities of Modular Culture"

Richard Jankowsky

Sufisms in North Africa are both esoteric and exoteric; that is, they harbor hidden forms of knowledge and experience known only to initiates but perform them regularly in rituals that are public or semi-public, making them accessible to all. When musics of these rituals are brought onto the concert stage, then, they pose analytical challenges to binaries such as spectatorship/participation, desacralization/resacralization, and loss/renewal. In Tunisia, the staging of Sufi music has been monopolized for decades by a staged spectacle called *El-Hadhra*, which, along with its offshoots and competitors, proceeds according to a modular logic of culture in which music, dance, trance, and other aspects of ritual are approached as separable, extractable, and available for recombination in a plug-and-play manner. This paper unpacks the implications of this logic of modularity through a close reading of *El-Hadhra* that focuses on strategies of minimizing and maximizing the "contextual gap" between ritual and stage performances. The resulting ambiguities, I argue, are inextricable from changing social, religious, and commercial values ascribed to Sufism over the past century.

,Heritage Justice : Mali, global terrorism and the ICC'

Charlotte Joy

My research is concerned with how institutions (museums, UNESCO, the ICC) articulate their vision of a common humanity through the promotion/protection of material culture. The institutions rise up after times of great inhumanity (museums/colonialism; UNESCO/2nd WW; ICC/Balkans Conflict). In each of these instances, a complex intellectual leap is made whereby the safeguarding of 'stuff' will lead to the safeguarding of future people through the attribution of 'universal value'. In this paper, I will explore the events of 2012 in Timbuktu and the subsequent successful prosecution of Ahmad Al Faqi Al Mahdi by the International Criminal Court. The relationship between identity, dignity, cultural heritage is complex and the conflating the destruction of people with the destruction of things, being the converse of the equation that protecting things protects people, illuminates many of the tensions that exist between global institutions and their cosmopolitan projects.

***Painting the Political in Oceanian Textile Cultures:
Collectivity, syncretism and globalization***

Khadija von Zinnenburg Carroll

Art practices in the Pacific islands complicate any neat classification as either craft, contemporary art or traditional ritual, individually or collectively authored. These binaries of commodification can be productively updated through global examples that are linked by anti-colonial resistance movements. This keynote lecture focuses on the strains of contemporary art cultures from Oceania (Australia, New Zealand, and Indonesia in this case) and the particular ways in which collective practices respond critically to globalization.

In the post-war period, particularly the Cold War legacy is a political context in which critical crafting practices were significant social and artistic mediums. There was a rise of innovative recycling due to material rationing, poverty, and more recently, environmental activism. This lectures reflects on post-autonomous and collaborative social practices as one sphere of politicized artistic cultures in Oceania, using for example the traditions of batik and Aboriginal painting in contemporary installations and performances. In some Oceanic cultures, syncretic beliefs counter the cynicism of consumerism and its avant-garde critics in the West. Artworks are a crafty medium for messages, an index of cultural designs on material, its recycling and recollection of the lost.