

provenances of some works show that they had been in German public collections until they were sold off in pursuit of the Nazification of art. For example, Karl Schmidt-Rottluff's *Fischerhäuser* ('Fishermen's houses') (1907; destroyed) was one of three loans formerly in the Chemnitz City Art Collection. Wasensteiner discusses the reaction to the exhibition. Although it was a great success in terms of attendance – the run being twice extended – the critical response was mixed, not least because the works involved were largely unfamiliar and stylistically challenging.

The book falls into two main parts: the identification of the works involved and the collectors who provided them. The principal sources are installation and other documentary photographs; the catalogue of the exhibition; catalogues raisonnés of the works of the artists represented; and other exhibition and auction catalogues. Some identifications of both work and lender are made easily, but others require the gaps in provenances to be filled, or changes of title to be traced, or mistakes or omissions in the original catalogue to be corrected. The outcome is that the vast majority of the works have been identified and many traced to their present or most recent locations. All the relevant information is provided in a lengthy appendix, detailing 314 works of art in a range of media including oil, water-colour, print and sculpture. From this it can be concluded that the exhibition was not only the first, but also one of the most significant displays of German art ever to have taken place in London.

The exhibits included works by such artists as Klee, Kokoschka, Liebermann, Macke, Modersohn-Becker and Pechstein. Among them were many that now hang in prestigious public collections: for example Marc's *The Yellow Cow* (1911; Solomon R. Guggenheim Museum, New York), lent from the Walden collection, and Beckmann's *Versuchung (Triptychon)* (1936–7; Pinakothek der Moderne, Munich), lent by Stephan Lackner. The exhibition was not a wholly disinterested event. Nearly half the exhibits were offered for sale, although few actual sales are documented. Many artists and collectors were seeking to fund their exile.

Wasensteiner also succeeds in identifying numerous individuals by whom the loans were made, and another appendix gives a biographical summary of each of them. Alongside those whose names are familiar, such as Hans Hess, founder of the German Expressionist collection at Leicester Museum and Art Gallery, are the less well-known, such as Erich

Göritz, lender of many works by Corinth (and also the erstwhile owner of Manet's *Bar at the Folies-Bergère* (1882; Courtauld Gallery, London)).

Wasensteiner's succinct but highly informative book is a model of provenance research and collection history. It illuminates not only the event in question but also a group of collectors, diverse in composition and motivation but with shared interests in modern German art in the 1920s and 1930s. It is a rounded analysis of its subject, but it might best be read in conjunction with the wider-ranging essays in *London 1938: Defending 'degenerate' art / London 1938: Mit Kandinsky, Liebermann und Nolde gegen Hitler*, edited by Wasensteiner and Martin Faass (Wädenswil am Zürichsee, 2018). This was published in conjunction with a practical but partial reconstruction of the 1938 exhibition, held in 2018–19 at the Wiener Library, London, and the Liebermann-Villa am Wannsee, Berlin, though it is omitted from the lengthy bibliography of the book under review.

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Tony Bennett, Fiona Cameron, Nélia Dias, Ben Dibley, Rodney Harrison, Ira Jacknis and Conal McCarthy, *Collecting, Ordering, Governing: Anthropology, museums, and liberal government*. Durham, NC, Duke University Press, 2017. ISBN 978-0-8223-6268-5. 360 pp., 46 b. & w. illus. \$104.95.

Collecting, Ordering, Governing deals with anthropology, museums and colonial government in the period between the 1880s–1890s and the 1930s–1940s. The object of inquiry is the connection between the activities named in the title and sites of collection, calculation and governmental agencies. The authors examine how these concepts illuminate relations between anthropology and practices of social governance in the first half of the twentieth century. They do this by scrutinizing similarities and differences among a number of carefully selected case-studies most relevant for their lines of inquiry. In so doing, they draw upon post-Deleuzian assemblage theory to examine human and non-human actors in different sites of collection – more specifically, those associated

with anthropological expeditions and fieldwork. They examine the passage of things, texts and data from the 'field' to sites of calculation – a term coined by Latour – where they underwent ordering practices typical of museums, such as accessioning, indexing, filing and exhibition. They argue that ordering processes in centres of calculation re-exerted themselves in the field, notably through anthropological methodologies. These instruments then fed the knowledge practices and technologies of liberal governments, which establish and operate through variable degrees of freedom available to the populations they organize. This meant that liberal forms of subjecthood were open to some but withheld from others, leading to 'transactional realities' in the period under consideration. The spectrum of transactions ranged from expedition to fieldwork to subsequent forms of data collection associated with anthropology at home. The authors contend that concepts and technologies produced by epistemological authorities mediated forms of action on social worlds in decisive ways, and that anthropology played a crucial role in interpreting the transactional realities of race, culture, morale and tradition ('working surfaces of the social'), partly in tandem with the museum, and later with the archive more generally. This process took place in significantly distinctive ways across the globe.

The entry point for elaborating on the diverse outcomes of collecting, ordering and governing within and between various colonial and metropolitan contexts is an analysis of four vignettes from emblematic exhibits. This describes Spencer's display of the development of Aboriginal stick-throwing into the boomerang at the National Museum of Victoria, Melbourne (1901); Boas's 1896 life group in the Hall of the Northwest Coast Indians at the American Museum of Natural History, New York; Rivet's introductory vitrine to the Senegal section of the sub-Saharan Africa section at the Musée de l'Homme, Paris (1938); and two Maori exhibits at the Dominion Museum, Wellington (1936). The volume also includes Mass Observation's 'anthropology of ourselves' to underscore how the archival turn taken in anthropology museums combined both colonial fieldwork practices of collecting and assembling with new mechanisms of self-watching and self-governing. There is a useful examination of the political career of Boas's culture concept – which is often seen as a replacement for the concept of race – showing how it

is unpacked differently in the American and the New Zealand contexts.

These examples serve to introduce an examination of the ways in which their associated ordering practices interconnected with governing mechanisms in both colonial and metropolitan contexts. Establishing who counts as 'the public' and who is excluded from that category is crucial for interpreting the exhibition practices and objectifications embedded in the emblematic exhibits, and their relationship to liberal government.

The book embodies an intriguing exercise in collaborative writing. Each chapter – with the exception of the Introduction written by Tony Bennett (Convenor of the ARC Discovery Project 'Museum, Field, Metropolis, Colony: Practices of Social Governance' to which the book owes its existence) – has a lead writer and collaborator(s), lending the book rigour, coherence and narrative flow. Chapter 1 (Tony Bennett in collaboration with Conal McCarthy) elaborates on the concepts of collecting, ordering and governing, and the traditions of scholarship from which they stem. Ben Dibley and Rodney Harrison are responsible for Chapter 2, 'Curatorial logics and colonial rule', which examines the link between Baldwin Spencer's collecting for the Victoria Museum and his policy-making as Chief Protector of Aborigines, and contrasts it with Hubert Murray's Papua Official Collection. Chapter 3, 'A liberal archive of everyday life' (Rodney Harrison with Ben Dibley), focuses on mass observation of modern working-class people as a replacement for the paradigm of race, which framed earlier attempts at surveying rural populations in Britain and Ireland such as the Aran Islanders. Mass Observation was viewed as a 'collaborative museum', and mass culture as an alternative category to class for organizing the collected materials and for understanding difference. Chapter 4, 'Boas and after: Museum anthropology and the governance of difference in America', brings together Ira Jacknis and Tony Bennett to write about the ordering of anthropological materials by culture areas as the basic rationale for public galleries at the American Museum of Natural History. Mimetic devices – such as life-group dioramas, costumed mannequins, model villages and murals – made cultural context visible as part of a narrative of cultural variation. These ordering schemes became the foundation of twentieth-century American anthropology's passage from culture areas

to patterns of culture. Chapter 5, 'Producing "The Maori as He Was": New Zealand's museums, anthropological governance, and indigenous agency', by Fiona Cameron and Conal McCarthy, traces the early twentieth-century accommodation of difference in New Zealand, where indigenous intervention in colonial museums, anthropology and liberal government is striking when compared with the other case-studies in the book. While the Dominion Museum, National Art Gallery and National War Memorial in Wellington have been described as the 'Antipodean Parthenon', the authors contend that the museum was being de-centred through the adjustment of Maori society to modern-day life in an equal relation with Pakeha. In Chapter 6, 'Ethnology, governance, and Greater France', Nélia Dias and Tony Bennett examine the interconnected lives of the Musée de l'Homme in Paris and the Musée de l'Homme in Hanoi during the 1930s as 'archives' where the fruits of scientific collecting were authoritatively displayed in ways that converged with rational practices for managing colonial populations. The circulatory flows of collections, display practices and governing principles (which included and excluded local populations in intricate ways) between the metropolitan and satellite Musées de l'Homme are (partially) extended to the Musée des Arts et Traditions Populaires in Paris.

In the conclusion, Rodney Harrison (with input from Tony Bennett and Conal McCarthy), considers how 'indigeneity' came to the fore as a transactional actor in the post-Second World War period. The term 'indigenous' became synonymous with a vulnerable form of temporalized racial difference that required careful management through international intervention, epitomized by UNESCO's globalized and globalizing practices of social governance. The authors argue that resonances between new practices of self-determination and former transactional realities can be seen in the contemporary museum sector. They posit that the formation of pan-indigenous identity is a result of global indigenous rights movements, and constitutes a radical reorganization of transactional realities between former 'races' and current dominant cultures.

This volume is a rigorous and accomplished analysis of the interlinkages between anthropology, the museum and governance practices in and between institutions in metropolitan and colonial settings. The combination of a strong conceptual and theoretical

framework with the depth and richness of case-studies demonstrates the spectrum of variation. The excellent visual documentation adds significantly to the work of the text.

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Roger Blackley, *Galleries of Maoriland: Artists, collectors and the Māori world, 1880–1910*. Auckland, Auckland University Press, 2018. ISBN 978-1-86940-935-7. 312 pp., 146 col. illus. NZ\$75.

There are hundreds of *taonga* – highly prized Māori objects – in museums and private collections around the world. Too often, little is known about their history; even where details survive of how they were acquired, it is rare that anything is known about their *whakapapa* – their *imi* (tribal) history – about where and when they were made and by whom, and about how they were gifted in marriage, captured in war, etc. Thanks to the work of Adrienne L. Kaeppler and others, much is now known about the history of the *taonga* collected on Cook's voyages, and there are today a small number of scholars – both Māori and Pākehā (non-Māori) – delving into archives in attempts to discover paper trails for undocumented objects in the hope that provenances can be established, *taonga* linked with *imi* and histories reclaimed. As with so many other areas in the history of collecting, however, much remains to be done. Indeed, this is perhaps especially the case for Māori art, for both the corpus of objects and the related records that do exist have been compromised, not only by the work of fakers and forgers but also by the unwarranted assertions of amateurs and fantasists, whose inventions bedevil both the published literature and museum catalogue entries. Probably the worst offender was the late New Zealand ethnologist and curator David Simmons (1930–2015), who has a walk-on part in art historian's Roger Blackley's *Galleries of Maoriland*. After quoting Simmons's account of the 'history' of a small carving of a lizard in the collections of the National Museum of New Zealand Te Papa Tongarewa, Blackley comments: 'What is worrying about this and other texts by Simmons is the complete lack of evidence to support such fantastical assertions.'