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### The affects of imperial collecting

*The case of the German anthropologist Wilhelm Joest (1852-1897)*

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## Acknowledgements

Writing a dissertation is never an easy undertaking, and having already superficially engaged with Joest's archive in my master thesis, I knew what was coming. Writing about the affects of imperial collecting was difficult not only intellectually but also emotionally, and it is clear to me that I would have never been able to complete this dissertation without the manifold support that I received from the people who accompanied me along the way.

First and foremost, I have to thank my supervisor, Manon Parry, who not only convinced me to take on this challenge, but also made sure that I would make it through. I was working in Cologne for most of the time while Manon was in Amsterdam, but I never felt that I was on my own in this long-distance supervisorship. Manon read so many drafts of this dissertation, even the first ones that were, to say the least, unfinished, and always provided me with honest feedback that challenged me to go beyond my comfort zone. Manon never sugar-coated what she thought of my work, but she always made sure that I knew that she believed in me and this project. And when I was at my lowest point, overwhelmed by the imperial affects that I was supposed to be researching, she helped me get back on my feet. These words apply just as much to my second supervisor, Chiara de Cesari, who was there all along the way and who engaged with my work far beyond what might be implied by "second." Through her many astute observations, Chiara made sure that I never lost my critical perspective on Joest and that, with all this focus on the imperialist, I did not forget about the dignity of the colonised. Together, Manon and Chiara held me accountable to my own goals and aspirations and through their unwavering support, they enabled me to come to the point where I can write these words—thank you!

I spent most of my time working on this dissertation not at a university, but inside the Rautenstrauch-Joest-Museum. As I mentioned in the fifth chapter, working inside an institution in the middle of a decolonial transformation while researching the violent imperial history of its formerly beloved eponym was often challenging, to say the least. Therefore, I am all the more grateful to have had so many colleagues who enriched my research process through their expertise and emotional support. Especially, I want to thank Anne Haeming, who became not only my colleague but also my most trusted confidant in the challenge to unsettle Joest. Many of my insights about Joest emerged from our long and intense discussions and, looking back, I am still amazed how much we accomplished together under such difficult circumstances. Anne's kindness, enthusiasm, and knowledge helped me so many times along the way, and for that I am more than grateful.

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It is true that that this dissertation would not have been possible without the help of many of the people I have mentioned here, but for no one does this feel more true than for my partner Julia. It was her love, care, trust, and encouragement that helped me through the difficult waters of the last five year, and her kindness, intelligence and compassion that served as my guiding light along the way. Becoming a parent while writing a dissertation is always risky, but with you at my side, I never doubted once that we could do it. You carry me, you are always with me, and for that, I am eternally grateful.

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Diary 15, 19 April 1884 – 19 April 1886, 144 pages.

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Diary 18, 27 November 1889 – 22 April 1890, 142 pages.

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## English Summary:

### **The Affects of Imperial Collecting. The Case of the German Anthropologist Wilhelm Joest (1852-1897)**

Collector-centred histories of ethnographic collecting have fallen out of fashion in recent years. Critics argue that they privilege the figure of the collector—often a White man—over the multifaceted histories of the artefacts and their creators. This is especially true in the context of empire, where the collecting process was often more akin to theft. I agree with these critiques, and yet in this dissertation I argue against abandoning collector-centred approaches altogether. Rather, I propose a radical rethinking of the study of imperial ethnographic collecting, moving from a preoccupation with the self-proclaimed “grand vision” of the collector towards the often less visible affective dimensions. As scholars such as Ann Stoler have long argued, empire was an affective structure that functioned by shaping the desires of colonisers and colonised alike, organising their love, longing, and disgust along racial lines, and policing the presence of any unwarranted emotion. Collecting, I argue, was inevitably part of these many affective interactions and should not be mistaken for the purely “rational” enterprise that collectors have often made it out to be. Studying collecting as an affective process is challenging, however, as sources often provide only indirect access. To counter this, it is necessary to look closely at the biographies of “minor” collectors who may seem unremarkable at first glance, but whose lives can provide a rich archive for tracing the affective workings at the heart of imperial expansion.

This dissertation offers one such minor history, that of the German anthropologist and collector Wilhelm Joest (1852–1897). Joest came from a wealthy family of imperial sugar merchants based in Cologne, and he used this wealth to pursue a career in the nascent discipline of anthropology. He collected all over the world and used this collection to shape his identity as a cosmopolitan traveller and empirical scholar. His untimely death while collecting in the Pacific, however, cut short his career and he quickly faded into obscurity, resurfacing only sporadically as the eponym of Cologne's Rautenstrauch-Joest Museum. Drawing on Joest's diaries and personal archive, I show how he created his imperial identity as a *Forschungsreisender*, or travelling scholar, through the objects he collected, and how he used this self-fashioning to deflect and disavow the troubled affects that informed his actual collecting. I intimately engage with these emotions, ranging from longing to guilt to sexual desire, and demonstrate how each of these affective constellations shaped the collecting process. I emphasise the close connection between feeling and collecting in empire and highlight the importance of collecting as a strategy for regulating and rerouting affect. To link my

historiographical approach to the debates surrounding the contemporary ethnographic museum, I turn to Michel Foucault's "history of the present" and conceptualise my research as a genealogy that aims to intervene curatorially in the institution it traces. Drawing together these theoretical strands, I offer a framework for interrogating the affective history of collecting in order to open up new avenues for meaningful decolonial transformation within and beyond the ethnographic museum.

My first chapter focuses on the ways in which Joest used the methods of ethnography not only to fashion his own image, but also to create and recreate his imperial surroundings according to his own desires. To this end, I introduce the concept of "imperial fantasy" to describe the processes of seeing and ignoring, of remembering and forgetting, and of showing and occluding that allowed Joest to make sense of his imperial life. Imperial fantasy is a process of affective management, of shielding the self from the overwhelming experience of being in empire as an imperialist. If authors such as Albert Memmi and Edward Said suggest that colonisers were wilfully mistaken about much of their imperial environment, this chapter asks how such acquired ignorance could be emotionally sustained when surrounded by a wealth of contradictory evidence. I argue that Joest's practices of ethnographic writing and collecting, rather than serving their proclaimed goal of knowledge production, functioned as tools for the management of experience and the creation of an imperial environment tailored to his affective needs and desires.

As a first case study, I analyse Joest's response to his experiences on the Indonesian islands of Seram and Sulawesi. Joest imagined these islands according to his own affective needs as two very different fantasies—that of an unspoilt island paradise and that of savagery turned civilisation through benevolent colonialism. Using Joest's time in Imperial China and the resistance he encountered there as a second case study, I show how fantasies could also be based on anxiety and disgust. I use this example to point towards the role of everyday violence in upholding fantasy and, vice versa, the role of fantasy in justifying violence. Finally, I show how the role of an anthropologist allowed Joest to justify and sustain these different fantasies, positioning imperial anthropology as a form of meta-fantasy. I conclude that the relationship between (anthropological) knowledge and empire is far from straightforward, and that many of the falsehoods of imperial scholarship were neither mere errors nor ideological calculations, but rather the consequence of imperialists clinging to their fantasies in order to keep their sanity.

From this broader discussion of fantasmic affective operations, I turn to one specific affect—guilt—and its connection to imperial collecting. Guilt, I argue, had a significant influence on Joest's collecting decisions, even if he never actively acknowledged it. Through a close reading of Joest's documentation of his journey to the Guianas, I demonstrate the close connection between guilt, extinction rhetoric, and salvage anthropology. To understand this connection, I propose the

theoretical framework of fetishism. Ethnographic objects, I argue, acted as fetishes through which the abject consequences of imperialism—slavery, torture, genocide—could be both addressed and disavowed, both extant through the objects’ metonymic presence and hidden behind their abstract ethnographic descriptions.

To demonstrate the function of such ethnographic fetishes, I present three case studies. First, I consider Joest’s description of the Indigenous population of the Guianas, which at the time of Joest’s voyage had been nearly destroyed by the effects of European colonisation. Joest responded emotionally to their plight and framed his collecting as an act of salvage and preservation. The objects he gathered allowed him to disavow both the genocidal consequences of imperialism he had witnessed and the guilt he felt because of them. I then turn to Joest’s more complicated relationship with the Maroons, which was marked by both guilt and fear. On the one hand, Joest saw the Maroons as justified in their resistance against slavery, but on the other he feared their retaliation against their former oppressors, himself included. Again, ethnographic fetishism allowed Joest to reconcile these conflicting emotions by depicting the Maroons as contented and self-sufficient, neither resentful nor threatening. Their artefacts were made to represent their pastoral industriousness, and this ethnographic discourse disavowed the complicated emotions. Despite this apparent calm of ethnographic discourse, I argue that the fetishistic disavowal of both Indigenous and Maroon communities was ultimately driven by a dystopian desire for a future in which they had been destroyed by imperialism and thus “successfully” reduced to nothing but salvageable artefacts. Finally, I turn to the importance of display in the functioning of fetishism. I first analyse the fetishes hanging on the walls of Joest’s apartment, and then consider the implications of my findings for the role of the imperial ethnographic museum. Tentatively, I suggest that museums should be understood as more than mere disseminators of imperial propaganda, but rather as fetishistic institutions that offer emotional respite in the form of ethnographic salvage rhetoric to a guilty imperial public.

From guilt I move to desire, this time in the sense of Joest’s desire for the bodies of colonised women. Throughout his life, Joest wrote in sexual terms about the women he encountered during his voyages, and in his earlier diaries he also describes his sexual acts with them. This desire, I suggest, was closely linked to his collecting activities, both of which aimed to objectify and appropriate the colonised. I use the concept of “ethnopornography” to analyse the similarities between imperial ethno- and pornography, both of which sought to uncover and observe the intimate sphere of an othered subject. I approach the traces of sexual acts and violence in Joest’s diaries to show how objectification, racialisation, and domination were driving forces behind Joest’s sexual desire.

I then explore the close connection between acts of collecting and sexual acts in two case studies. First, I look at Joest’s discussion of Japanese *rin-no-tama*, or vaginal balls, to demonstrate his

ethn pornographic approach. I then link the *rin-no-tama* to a diary passage that covers Joest's time with a concubine named Ohana in Yokohama. In this instance, Joest failed to fully objectify Ohana, and this failure resulted in momentary confusion. However, I show that through his ethn pornographic discussion of the *rin-no-tama*, Joest was able to perform Ohana's objectification retroactively, conflating her with the object and then attempting to take full control of this human-material amalgam.

Second, I analyse two photographs Joest took of a young Mozambican woman named Manasche. While one photograph shows Manasche dressed and surrounded by her peers, Joest forced her to undress for the second photograph. This act of undressing was meant to satisfy Joest's pornographic lust, as well as his ethnographic desire to uncover Manasche's racial essence in the form of a beaded waistband. The photograph allows for the analysis of another image, this time showing the anteroom of Joest's apartment. Here, several beaded waistbands are on display which represent another layer of objectification: Joest conflated them with the sexualised bodies of Black women like Manasche and brought them into his home as a kind of ethn pornographic trophy. Once the waistband entered the museum, this ethn pornographic provenance was rendered invisible, leaving behind a seemingly neutral ethnographic function. A decolonial mode of display would therefore need to reconnect the object to its violent history and question the extent to which its ethn pornographic legacy still permeates the museum today.

Finally, I address the curatorial challenge of how Joest might be displayed in light of my findings. First, I argue that he is currently displayed at the RJM as a White surrogate for an assumed White audience facing a non-White world. Joest's history is heavily sanitised, but his imperial worldview still resurfaces unexpectedly throughout the exhibition. Rather than simply glorifying its protagonist, the gallery inadvertently expresses a curatorial discomfort with Joest. Considering the recent renovations at the Grassi Museum für Völkerkunde, "REINVENTING GRASSI.SKD," I argue that this discomfort is symptomatic of the relationship between contemporary ethnographic institutions and their imperial forebearers. I argue that rather than suppressing this discomfort, it should be made curatorially productive as a "museum of discomfort." To explore what such a museum might look like, I turn to Glasgow's Hunterian Museum and its "Curating Discomfort" programme, led by Curator of Discomfort Zandra Yeaman. I then propose my own curatorial approach: to put imperial collectors on display in order to reveal the disconcerting continuity of imperial thought into the present and to create moments of irritation, especially for White visitors. As examples, I take two themes and objects from the preceding chapters and consider ways of displaying them, focusing on rehumanisation and metonymic narratives. My aim is to show how the imperial affects of collecting are translated into the ethnographic museum, and how the museum can be transformed by taking its affective function seriously. What emerges in the museum of discomfort is an approach to

decolonisation that not only recognises the presence of (post-)imperial affects, but also uses them productively to work towards a decolonial museum of the future.

## Nederlandse Samenvatting:

### De affecten van imperiaal verzamelen. Het geval van de Duitse antropoloog Wilhelm Joest (1852-1897)

Verzamelaarsgerichte geschiedenissen van etnografisch verzamelen zijn de laatste jaren uit de mode geraakt. Critici beweren dat ze de figuur van de verzamelaar—vaak een blanke man—bevoorrechten boven de veelzijdige geschiedenis van de artefacten en hun makers. Dit is vooral waar in de context van imperialisme, waar het verzamelproces vaak meer leek op diefstal. Ik ben het eens met deze kritiek, maar toch pleit ik er in dit proefschrift tegen om de verzamelgerichte aanpak helemaal los te laten. In plaats daarvan stel ik een radicale heroverweging voor van de studie van imperiaal etnografisch verzamelen, waarbij de aandacht verschuift van de zelfverklaarde “grote visie” van de verzamelaar naar de vaak minder zichtbare affectieve dimensies. Wetenschappers als Ann Stoler hebben al lang beweerd dat empire een affectieve structuur was die functioneerde door de verlangens van zowel kolonisatoren als gekoloniseerden vorm te geven, hun liefde, verlangen en afkeer langs raciale lijnen te organiseren en de aanwezigheid van ongegronde emoties te controleren. Ik beweer dat verzamelen onvermijdelijk deel uitmaakte van deze vele affectieve interacties en niet verward moet worden met de puur “rationele” onderneming die verzamelaars er vaak van hebben gemaakt. Het bestuderen van verzamelen als een affectief proces is echter een uitdaging, omdat bronnen vaak slechts indirecte toegang bieden. Om dit tegen te gaan, is het nodig om goed te kijken naar de biografieën van “minder belangrijke” verzamelaars die op het eerste gezicht misschien onopvallend lijken, maar wier levens een rijk archief kunnen vormen voor het traceren van de affectieve werking in het hart van de imperiale expansie.

Dit proefschrift biedt zo'n microgeschiedenis, die van de Duitse antropoloog en verzamelaar Wilhelm Joest (1852–1897). Joest kwam uit een rijke familie van imperiale suikerhandelaren uit Keulen en hij gebruikte deze rijkdom om een carrière in de ontluikende antropologie na te streven. Hij verzamelde over de hele wereld en gebruikte deze verzameling om zijn identiteit als kosmopolitische reiziger en empirische wetenschapper vorm te geven. Zijn vroegtijdige dood tijdens het verzamelen in de Stille Oceaan betekende echter het einde van zijn carrière en hij raakte al snel in de vergetelheid. Hij dook slechts sporadisch weer op als naamgever van het Rautenstrauch-Joest Museum in Keulen. Aan de hand van Joests dagboeken en persoonlijke archief laat ik zien hoe hij zijn imperiale identiteit als Forschungsreisender, of reizende geleerde, creëerde door middel van de objecten die hij verzamelde en hoe hij dit zelfbeeld gebruikte om de verontruste affecten die aan zijn eigenlijke

verzamelen ten grondslag lagen af te wenden en te ontkennen. Ik focus op deze emoties, variërend van verlangen tot schuldgevoelens en seksueel verlangen, en laat zien hoe elk van deze affectieve constellaties het verzamelproces vormgaven. Ik benadruk het nauwe verband tussen voelen en verzamelen in empire en onderstreep het belang van verzamelen als strategie om affecten te reguleren. Om mijn historiografische benadering te koppelen aan de debatten rond het hedendaagse etnografische museum, wend ik me tot Michel Foucaults “history of the present” en conceptualiseer ik mijn onderzoek als een genealogie die tot doel heeft curatorisch in te grijpen in de museum die het volgt. Door deze theoretische lijnen samen te voegen, bied ik een framework voor het ondervragen van de affectieve geschiedenis van het verzamelen om nieuwe wegen te openen voor een betekenisvolle dekoloniale transformatie binnen en buiten het etnografisch museum.

Mijn eerste hoofdstuk richt zich op de manieren waarop Joest de methoden van de etnografie niet alleen gebruikte om zijn eigen beeld te vormen, maar ook om zijn imperiale omgeving te creëren volgens zijn eigen verlangens. Daartoe introduceer ik het begrip “imperial fantasy” om de processen van zien en negeren, van herinneren en vergeten, en van tonen en verbergen te beschrijven die Joest in staat stelden zijn imperiale leven te begrijpen. Imperiale fantasie is een proces van affectief management, van het afschermen van het zelf van de overweldigende ervaring van het imperialisme. Als auteurs als Albert Memmi en Edward Said suggereren dat kolonistoren zich moedwillig vergisten over veel van hun imperiale omgeving, dan wordt in dit hoofdstuk de vraag gesteld hoe zo'n verworven onwetendheid emotioneel in stand kon worden gehouden als ze werd omringd door een overvloed aan tegenstrijdig bewijs. Ik beargumenteer dat Joests etnografische schrijf- en verzamelpraktijken niet zozeer hun verklaarde doel van kennisproductie dienden, maar functioneerden als instrumenten voor het beheer van ervaringen en het creëren van een imperiale omgeving die was afgestemd op zijn affectieve behoeften en verlangens.

Als eerste casestudy analyseer ik Joests reactie op zijn ervaringen op de Indonesische eilanden Seram en Sulawesi. Joest stelde zich deze eilanden voor volgens zijn eigen affectieve behoeften als twee verschillende fantasieën - dat van een ongerept eilandparadijs en dat van een wilde natuur die door welwillend kolonialisme tot “beschaving” is geworden. Aan de hand van Joests tijd in het keizerlijke China en het verzet dat hij daar ontmoette als tweede casestudy, laat ik zien hoe fantasieën ook gebaseerd konden zijn op angst en walging. Ik gebruik dit voorbeeld om te wijzen op de rol van alledaags geweld in het in stand houden van fantasie en, omgekeerd, de rol van fantasie in het rechtvaardigen van geweld. Tot slot laat ik zien hoe de rol van antropoloog Joest in staat stelde om deze verschillende fantasieën te rechtvaardigen, waardoor de imperiale antropologie een vorm van meta-fantasie werd. Ik concludeer dat de relatie tussen (antropologische) kennis en empire verre van rechtlijnig is en dat veel van de onwaarheden van de imperiale wetenschap niet fouten of

ideologische berekeningen waren, maar eerder het gevolg van imperialisten die zich vastklampten aan hun fantasieën om niet gek te worden.

Vanuit deze bredere discussie over fantasmische affectieve operaties, richt ik me op één specifiek affect - schuldgevoel - en het verband daarvan met imperiale verzamelen. Ik beweer dat schuldgevoel een belangrijke invloed had op Joests verzamelbeslissingen, ook al heeft hij dat nooit actief erkend. Door een close reading van Joests documentatie van zijn reis naar de Guianas toon ik het nauwe verband aan tussen schuldgevoel, uitsterfretoriek en salvage anthropology. Om dit verband te begrijpen, stel ik het theoretische concept van fetisjisme voor. Ik stel dat etnografische objecten fungeerden als fetisjen waarmee de abjecte gevolgen van imperialisme - slavernij, marteling, genocide - zowel konden worden aangepakt als ontkend, zowel aanwezig door de metonymische aanwezigheid van de objecten als verborgen achter hun abstracte etnografische beschrijvingen.

Om de functie van dergelijke etnografische fetisjen aan te tonen, presenteer ik drie casestudies. Ten eerste beschouw ik Joests beschrijving van de inheemse bevolking van de Guianas, die ten tijde van Joests reis bijna was vernietigd door de gevolgen van de Europese kolonisatie. Joest reageerde emotioneel op hun benarde situatie en zag zijn verzamelwerk als een daad van redding en behoud. De voorwerpen die hij verzamelde stelden hem in staat om zowel de genocidale gevolgen van het imperialisme waarvan hij getuige was geweest als het schuldgevoel dat hij daardoor had, te ontkennen. Vervolgens ga ik in op Joests meer gecompliceerde relatie met de Marrons, die werd gekenmerkt door zowel schuldgevoel als angst. Aan de ene kant zag Joest de Marrons als gerechtvaardigd in hun verzet tegen de slavernij, maar aan de andere kant vreesde hij hun vergelding tegen hun voormalige onderdrukkers, waaronder zichzelf. Opnieuw stelde etnografisch fetisjisme Joest in staat om deze tegenstrijdige emoties met elkaar te verzoenen door de Marrons af te schilderen als tevreden en zelfvoorzienend, noch wraakzuchtig noch bedreigend. Hun artefacten werden gemaakt om hun pastorale ijver te vertegenwoordigen en dit etnografische discours ontkende de ingewikkelde emoties van Joest. Ondanks deze ogenschijnlijke kalmte van het etnografische discours, stel ik dat de fetisjistische ontkenning van zowel inheemse als marrongemeenschappen uiteindelijk werd gedreven door een dystopisch verlangen naar een toekomst waarin ze waren vernietigd door het imperialisme en dus "succesvol" waren gereduceerd tot niets meer dan te redden artefacten. Tot slot ga ik in op het belang van tentoonstelling in het functioneren van fetisjisme. Ik analyseer eerst de fetisjen die aan de wanden van Joests appartement hangen en overweeg dan de implicaties van mijn bevindingen voor de rol van het imperiale etnografische museum. Voorlopig suggereer ik dat musea moeten worden gezien als meer dan verspreiders van imperiale propaganda, maar eerder als fetisjistische instellingen die een schuldig imperiaal publiek emotioneel respijt bieden in de vorm van etnografische reddingsretoriek.



Van schuldgevoel ga ik over op verlangen, dit keer in de zin van Joests verlangen naar de lichamen van gekoloniseerde vrouwen. Zijn hele leven lang schreef Joest in seksuele termen over de vrouwen die hij tijdens zijn reizen tegenkwam, en in zijn vroegere dagboeken beschrijft hij ook zijn seksuele handelingen met hen. Ik stel voor dat dit verlangen nauw verbonden was met zijn verzamelactiviteiten, die beide gericht waren op het objectiveren en toe-eigenen van de gekoloniseerden. Ik gebruik het begrip “etnopornografie” om de overeenkomsten te analyseren tussen imperiale etnografie en pornografie, die beide tot doel hadden om de intieme sfeer van een ander subject bloot te leggen en te observeren. Ik benader de sporen van seksuele handelingen en geweld in Joests dagboeken om te laten zien hoe objectivering, racialisering en overheersing de drijvende krachten waren achter Joests seksuele verlagen.

Vervolgens verken ik het nauwe verband tussen verzamelhandelingen en seksuele handelingen in twee casestudies. Eerst kijk ik naar Joests bespreking van Japanse *rin-no-tama*, of vaginale ballen, om zijn etnopornografische benadering te demonstreren. Vervolgens koppel ik de *rin-no-tama* aan een dagboekpassage over Joests tijd met een concubine genaamd Ohana in Yokohama. In dit geval slaagde Joest er niet in om Ohana volledig te objectiveren, en dit falen resulteerde in een kortstondige verwarring. Ik laat echter zien dat Joest door zijn etnopornografische bespreking van de *rin-no-tama* in staat was om Ohana met terugwerkende kracht te objectiveren door haar samenvloeien te laten met het object en vervolgens te proberen de volledige controle te krijgen over dit menselijk-materiële amalgaam.

Ten tweede analyseer ik twee foto's die Joest nam van een jonge Mozambikaanse vrouw genaamd Manasche. Terwijl de ene foto Manasche gekleed en omringd door haar gelijken toont, dwong Joest haar om zich uit te kleden voor de tweede foto. Deze handeling van het uitkleden was bedoeld om Joests pornografische lust te bevredigen, evenals zijn etnografische verlagen om Manasches raciale essentie bloot te leggen in de vorm van een tailleband met kralen. De foto maakt de analyse mogelijk van een ander beeld, dit keer van de voorkamer van Joests appartement. Hier zijn verschillende taillebanden met kralen te zien die een andere laag van objectivering vertegenwoordigen: Joest verwarde ze met de geseksualiseerde lichamen van Zwarte vrouwen zoals Manasche en bracht ze bij hem thuis als een soort etnopornografische trofee. Zodra de tailleband het museum binnenkwam, werd deze etnopornografische herkomst onzichtbaar gemaakt, waardoor een schijnbaar neutrale etnografische functie achterbleef. Een decoloniale manier van tentoonstellen zou daarom het object opnieuw in verband moeten brengen met zijn gewelddadige geschiedenis en vragen moeten stellen over de mate waarin de etnopornografische erfenis nog steeds doordringt in het museum.

Tot slot ga ik in op de curatorische uitdaging hoe Joest kan worden getoond in het licht van mijn bevindingen. Ten eerste beweer ik dat hij momenteel in het RJM wordt getoond als een blank surrogaat voor een verondersteld blank publiek in een niet-blanke wereld. De geschiedenis van Joest is sterk gezuiverd, maar zijn imperiale wereldbeeld duikt nog steeds onverwacht op in de tentoonstelling. In plaats van zijn hoofdpersoon te verheerlijken, geeft de galerie onbedoeld uiting aan een curatorieel ongemak met Joest. Met het oog op de recente renovatie van het Grassi Museum für Völkerkunde, "REINVENTING GRASSI.SKD", stel ik dat dit ongemak symptomatisch is voor de relatie tussen hedendaagse etnografische instellingen en hun imperiale voorgangers. Ik pleit ervoor om dit ongemak niet te onderdrukken, maar om het als curator productief te maken als een "museum of discomfort". Om te onderzoeken hoe zo'n museum eruit zou kunnen zien, richt ik me tot het Hunterian Museum in Glasgow en zijn "Curating Discomfort" programma, geleid door Curator of Discomfort Zandra Yeaman. Vervolgens stel ik mijn eigen curatorische aanpak voor: imperiale verzamelaars tentoonstellen om de continuïteit van het imperiale denken in het heden te onthullen en om momenten van irritatie te creëren, vooral voor blanke bezoekers. Als voorbeeld neem ik twee thema's en objecten uit de voorgaande hoofdstukken en overweeg ik manieren om ze tentoon te stellen, waarbij ik me concentreer op rehumanisering en metonymische verhalen. Mijn doel is om te laten zien hoe de imperiale affecten van het verzamelen vertaald worden naar het etnografisch museum en hoe het museum getransformeerd kan worden door zijn affectieve functie serieus te nemen. Wat naar voren komt in het museum of discomfort is een benadering van dekolonisatie die niet alleen de aanwezigheid van (post)imperiale affecten erkent, maar ze ook productief gebruikt om te werken aan een dekoloniaal museum van de toekomst.