



in Ancient and  
Modern Societies —  
Objects, Places,  
Practices

Workshop of the RTG Value and Equivalence  
in Cooperation with Leiden University  
Gravensteen Building — Leiden/NL  
[www.value-and-equivalence.de](http://www.value-and-equivalence.de)





## WELCOME | WELKOM

Dear Participants,

We would like to give you a warm welcome, glad that you join us for a most exciting event in Leiden. We would have liked to welcome you as hosts, but by claiming to be hosts we might produce a 'fake' assumption, as we are not the 'real' hosts! Instead, we are rather guests ourselves.

This workshop will explore the notion of fake and real from the perspectives of Archaeology, Cultural Anthropology and Museum Studies. It brings together early career and advanced academics from various fields of University, Museum and Exhibition practice. We are happy to have won experts as chairs for the panels to broaden the horizon of each discussion round. Our aim is to provide a space for vivid exchange and interdisciplinary encounter: it is all about giving and getting input on spot. We are looking forward to a stimulating workshop to further develop our particular scopes of research.

We are grateful to our Dutch cooperation partners, notably Martin Berger, Mariana de Campos Françaço, David Fontijn, Ruurd Halbertsma and the University of Leiden who provided us with our venue in the historical Gravensteen Building. The initial contact to David Fontijn in Leiden, who has been a most appreciated guest in Frankfurt many times, was made by Hans Peter Hahn, the spokesperson of our Research Training Group (RTG) 'Value and Equivalence'. We would like to express our gratitude towards the German Research Foundation (DFG) for the generous financial support of this workshop.

Organising Committee

Lanah Haddad  
Silke Hahn  
Réka Mascher-Frigyesi

in cooperation with Leiden University

Mariana de Campos Françaço



## FAKE AND REAL

Does the notion of 'fake' count as an opposite term to and, by means of contrast, as part of a definition of what is 'original'? Depending on the perspective and point of origin, answers to this question would vary necessarily. We might be trapped within the mindset of Western evaluation, of our habitual judging of objects, places and practices within the dichotomy of fake versus real, copy versus original, imitation versus authenticity.

During our workshop in Leiden we want to examine the notions of fake and real, 'and everything in between', through case studies which span the globe, from the Caribbean via Europe and Africa to Western Asia and China, from 1600 BC till nowadays, in ancient and modern societies.

We are happy to bring together material culture and immaterial cultural heritage experts and wish to gain insights into their methodology and research. We are eager to exchange fresh approaches to tackle related problems which we are facing in our ongoing research across different disciplines: Archaeology, Cultural Anthropology, as well as Museology and Museum Studies.

Our workshop offers space for diverse and alternative perspectives, we encourage all participants to be part

of a fruitful discourse to assess and de-construct prevailing concepts. Together we will question the positive or negative connotations of fake (and real) in panel discussions. Our aim is not a fixed outcome, like, e.g. to develop a single 'normative' definition of fake. Instead, we rather wish to raise the question who, by which process, is in power to define 'authenticity', and in how far we are limited by the established terminology which we apply to manifold phenomena.

We are looking forward to a stimulating experience in an easy and *gezellig* atmosphere in Leiden, within our international and interdisciplinary setting, and we are happy to have all of you on board!

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## MARTIN BERGER

### FAKE, REAL AND EVERYTHING IN BETWEEN: ON THE DIFFERENT GUISES OF AUTHENTICITY IN ETHNOGRAPHIC MUSEUMS

Authenticity is a key concept in contemporary Western society, both inside the context of museums and out in the 'real' world, in which people are constantly told to be 'themselves' or shunned as 'fakes'. Within the museum context, visitors come to look at 'the real thing' and exhibitions of replicas, reproductions or forgeries are rarely ever organised, at least not in Western Europe.

Taken at face value, the idea of authenticity seems rather straightforward – a work of art is either authentic or it is a forgery, it is either real or it is fake. However, when looking at museum practice, it is clear that such levels of certainty are hardly ever achieved, especially in the ethnographic museum. Not only is it often hard to determine whether an object is actually what it is claimed to be, objects can be composites that consist of both authentic and spurious material, creating hybrid pieces that are neither fake nor real. As such, it seems that authenticity should be understood on a spectrum, rather than as an intrinsic quality of an object. In this presentation, I will present a few case studies that examine the different ways in which authenticity

as a concept is used in ethnographic museums and how these have implications for our understanding of authenticity more broadly.

*Martin Berger (PhD, Leiden University) works as curator for the Middle- and South-American collection of the National Museum of World Cultures in The Netherlands. He is also curator for the Paul and Dora Janssen-Arts collection of Pre-Columbian Art at the Museum aan de Stroom in Antwerp, Belgium. His research interests include the archaeology of Mexico, museum history, and migration and globalisation studies.*

## NADJA BREGER

### THE ART OF FAKE: DAFEN OIL PAINTING VILLAGE IN SOUTHERN CHINA

Dafen Oil Painting Village in Shenzhen in Southern China evolved during 30 years to become the main producer of commercial paintings worldwide, following the international demand for replicas of works from the Western art history as well as for portraits, decorative paintings and original works of art. Art professionals are being supported by the government in terms of housing and infrastructure. A huge quantity of paintings of all kinds are hanging on the walls of the artists' workplaces in the middle of a bustling neighbourhood with many art-related businesses, shops, restaurants, a public school, and a museum. Looking into open workshops where paintings are produced on demand irritates the conviction of the artist being more than a skilled labourer. Seeing replicas of famous classic paintings challenges the Western claim to the original. This creative hub lays ground for discussing the relation between original and fake in China and in the West, with China historically considering replicas as reference to the original and praising skilled forgers, in recent times even exploring fakes as creative source, while the West still clings to the concept of a visionary genius creating unique masterpieces in a solitary studio.

*Nadja Breger studied Sinology in Freiburg i.Br. She first travelled China in 1989 and did an internship at a Shanghai Hotel in 1998. Breger worked as a teacher of youths with special needs as well as in adult education, and since 2012 at the Museum of Cultures, Basel. She holds a BA in Cultural Anthropology and Religious Studies. Breger immerses herself in questions around museums and exhibitions, in sensory anthropology, the arts and has a weakness for East Asia. Recently she gained experience in a Swiss-Chinese art gallery.*

FELIX KOTZUR

IMITATION, COPY OR FAKE?  
HOW ROME'S NEIGHBOURS  
DEALT WITH FOREIGN OBJECTS

The goal of this archaeological paper is to convey an insight into the various forms of adaptation in the Translimitan territory, which is defined by the landscapes beyond the northern borders of the Roman dominions. Objects, practices, techniques, decoration and iconography, which are generally considered as genuine Roman or Mediterranean, occur also outside of the Roman territory and were not always of Roman provenance. The paper is split into two parts:

The first part is dedicated to the presentation of archaeological finds as carriers of adapted foreign influence. The spectrum compounds for example of vessels, made of metal or clay, armour fittings and jewelry like brooches. The second part includes a short discussion about the purpose of the creation of likeness in the explicit context of Translimitan society.

In this regard, it is of importance to survey the definitions and understand the lines of argumentation circulating within Roman-Translimitan research when it comes down to the aspect of imitation and all related concepts of similarity.

*Felix Kotzur studied Roman Provincial Archaeology, Classical Archaeology and Archaeometry at the Universities of Frankfurt am Main and Munich. In 2013 he obtained a scholarship from the German Academic Exchange Service to study Archaeology of the Roman World at the University of Leicester. He succeeded in receiving the Postgraduate Diploma. As second degree he received the Magister Artium at the Goethe University Frankfurt in 2015. Since April of 2016 he is a PhD candidate in the Research Training Group 'Value and Equivalence', funded by the German Research Foundation. His research focuses on vessels from Roman territory and their use and meaning within Translimitan spheres.*

**MATHIJS SMITH**

**THE CONCEPT OF FAKE IN  
EGYPTOLOGY**

Fake objects have long been the bane of Egyptologists and collectors alike. Since the early 20th century, forgers have come up with exceedingly ingenious ways of fooling modern detection methods, and it has become increasingly difficult to distinguish fake from real. This has direct implications for the quality of our knowledge of the ancient Egyptian culture and calls into question the validity of iconographical analyses. Therefore it is of paramount importance that the methodology by which we define and recognise fake objects is sound. Previous work on fake objects has mainly focused on keeping them out of museum collections and relied heavily on the so-called expert's-eye-argument.

This presentation introduces the topic of fake objects in the context of Egyptology. The author gives some preliminary remarks on his MA thesis which focuses on the question: What are the arguments used in Egyptology to justify labelling an artefact as fake, and what are the merits and drawbacks of these methods? He takes a systematic review approach, expounding on the problems of defining forgeries and methods of detection. By taking the historical context into account it becomes clear that the expert's-eye-argument

originates from a very specific set of conditions partly connected with a European nation-building point of view. Specific examples are used to concretise the topic, while touching on broader notions of fake and real.

*Mathijs Smith holds a BA in Egyptology and studies Egyptology (ResMA) and Archaeology (MA) at Leiden University. He has been a board member of the Friends of Saqqara foundation since 2014 and is the current editor-in-chief of the annual Saqqara newsletter. His research interests are Dress and Identity, (the practical application of) Religion in the New Kingdom, Forgeries, Collection History, and Museum Studies.*

NICOLAS SARZEAUD

THE FACSIMILE: THINKING  
UBIQUITY IN THE MUSEUM  
PARADIGM

In theory as in practice of museum objects—administrative status, preventive conservation, restauration, research – facsimiles play only an auxiliary role in museography. But their remarkable breakthrough in cultural heritage practices since the end of the twentieth century makes their status problematic. A set problems that curators do not know how to handle.

I would draw my argumentation from French examples. Since Lascaux in the seventies, the use of substitutes has increased in order to preserve the originals. Recently we have seen titanic and exemplary campaigns, like in the Versailles garden; nearly two hundred sculptures have been cast and replaced. The simple fact of their exhibition in one of the most visited places in the world give to these facsimiles an ‘exhibition value’ (in Benjamin’s theories). This value may shake up the classical theory of the relationship original/reproduction in the paradigm of the fine arts.

This modulation invites us to broaden our theoretical corpus; we can rely on the ‘distributed personality’ of Alfred Gell (Art and Agency, 1998) and the observation of Bruno Latour about the Marriage at Cana facsimile

(The Migration of the Aura, 2010). These scholars and our examples will help us to understand how originals and facsimiles are linked. Beyond the cult of authenticity, we need to think about the ubiquity of art objects in Museum Paradigme.

*Nicolas Sarzeaud is a graduate from Ecole du Louvre and a PhD student at Ecole des Hautes Etudes en Sciences Sociales in Paris. In his works, crossing History, Art History and Anthropology, he studies the power of images, two case studies in particular: He questions the economy of holy images and their demultiplication between the Middle Ages and Early Modernity by investigating the shroud of Turin and its many reproductions, embedded into social history. He also examines the substitution practices of original works by facsimiles in the administration of cultural Heritage, e.g. the moulding campaign of Versailles garden sculptures.*

ANDRÉ LUIZ R. F. BURMANN

**FAKE AND OVER-RESTORED  
FIGURINES: HOW DID THEY  
CHANGE THE PERCEPTION  
OF A WORLDWIDE KNOWN  
ARCHAEOLOGICAL CULTURE?**

This impulse talk focuses on an Early Iron Age West African archaeological complex and its international reception based on collected and exhibited artifacts. The unique terracotta sculptures of the so-called Nok Culture (1500 BC – 1 AD) in Central Nigeria are known worldwide. Summarising the research history, one emphasis will lie on illicit excavation activities. Next to it, the faking (adapting) or over-restoring of sculptures has been developed due to the increasing demand on the international art market.

Today, several Western museums and collections own and put on display Nok sculptures from unknown or unclear archaeological context. Thus, sometimes serious doubts arise concerning their authenticity. Formal, stylistic and other analogue studies can be applied to test some specimen in the light of archaeologically confirmed information, gained by systematic excavations since 2005 by the team of the Frankfurt Institute of Archaeological Sciences.

Nevertheless, a doubtless prove of authenticity can only be gained by

specific (natural) scientific analysis of the material to distinguish authentic and old from recent fake or over-restored figurine specimen. However, it is not possible to always exclude some problems or uncertainties, e.g., using X-Ray and CT analyses or thermoluminescence dating. All in all, the talk aims at highlighting some methods which are regularly used to forge and to over-restore Nok sculptures. The latter have inevitably contributed to a perception of the Nok Culture which in parts is far different from the scientific results gained mainly from field research.

*André Luiz R. F. Burmann studied Prehistoric Archaeology, Archaeology of the Roman Provinces and Portuguese Philology at the Universities of Munich and Frankfurt am Main. His MA thesis (2016) focused on the archaeological context of terracotta sculptures from the Central Nigerian Nok Culture (1500 BC–1 AD). Since June 2016, Burmann is a PhD candidate in the Research Training Group 'Value and Equivalence', funded by the German Research Foundation. His research project is concerned with West African figurines from archaeological context. The thesis aims to analyse and compare the relevant archaeological sites and features through time and space – in search of developments of figurine deposition patterns.*

**BORIS A. N. BURANDT**

**LONG LIVE THE CLICHÉ!  
HOW REPLICAS AND  
RECONSTRUCTIONS IN  
MUSEUMS HAVE A LASTING  
INFLUENCE ON THE PUBLIC  
IMAGE OF ROMAN ANTIQUITY**

For a long time, reconstructions and replicas have shaped the design of exhibitions about the ancient Roman world and have hereby had impact on how this past was being imagined. They can appear as drawings and paintings, but also as tangible objects. Replicas and reconstructions are omnipresent and are appreciated by nowadays museum visitors to get in touch with past life – indeed they enhance imagination, they convey lively and colourful impressions and experiences. The great power of suggestion that these objects develop among visitors concerning the image of Roman antiquity often goes far beyond that of the real finds in the showcases. Nevertheless the quality and scientific correctness of replicas and reconstructions are rarely being questioned. I will put them into focus here, take a closer look and raise awareness for the problem.

This paper uses some poignant examples as case studies to investigate the causal chain of replicas and reconstructions on the one hand and, on the other hand, the common image of antiquity which is co-created and

evoked among contemporary museum visitors by such representations and re-enactment.

*Boris A. N. Burandt studied Archaeology of the Roman Provinces, Classical Archeology, History of Art and Ancient History at the University of Cologne, where he obtained his PhD in 2015. He was research assistant at the Morphomata International Center for Advanced Studies, participated in projects of the German Archaeological Institute and was a trainee of the State Office for National Heritage Conservation in the Rhineland. He has participated in various excavations and campaigns in Germany, Italy and North Africa. As a postdoctoral researcher within the Research Training Group 'Value and Equivalence' at the Goethe University Frankfurt since 2017 he is investigating Roman memorabilia in the context of gladiator fights and chariot races.*

ISABEL BREDENBRÖKER

MATERIALS AND DEATH:  
TRANSFORMATIONS /  
IMITATIONS

Materials are matter that finds itself in constant transformation. They can be crafted or fabricated into things. They serve as substances and, due to their inherent tendencies for change, allow for different manifestations of material properties. Substances, the materials that things are made of, can be attributed with different qualities and values, depending on their uses in social contexts. Change is a factor that becomes important in materials in particular when studied in relation to death, an event of visible change, namely the passage from life to death. Based on my fieldwork in an Ewe town in South-East Ghana, I will present examples of things and materials that are used in the process of 'dealing with death' and the functions and values of their specific materiality. Such are for example wreaths made out of cellophane foil, ribbon and cardboard, used and new clothing, satin fabrics, woven reed baskets and cemented graves. These materials and the objects they configure may be interpreted as 'fake' or imitations of other things, but do, as I will show, represent specific intentions and make use of the properties their materials contribute. In some cases, the properties and transformations of materials also subvert the intentions

of makers and users. I will discuss ideas from New Materialism as an approach for inter-pretng materiality that may help to challenge binary evaluations such as the distinction between 'fake' and 'original'.

*Isabel Bredenbröker is an anthropology PhD candidate and staff member of the 'Value and Equivalence' Research Training Group at Goethe University Frankfurt. She undertook her second foundational field research in Peki, Ghana, Volta region from November 2016 till May 2017. In her PhD project, she studies the material and economic aspects of dealing with death among the Ewe community in Peki. Ms Bredenbröker has completed an MA in Material and Visual Culture at the Department of Anthropology, UCL London (2014). She also holds an MA and BA in Comparative Literature from Free University, Berlin (2013, 2009).*

SILKE HAHN

IN FAKE WE TRUST:  
COUNTERFEIT COINAGE IN THE  
ROMAN NORTHWEST

Roman soldiers received their pay from the central power in Rome and brought it into local circulation within the regions, both Emperor and Senate took great care to keep the authority on issuing coinage to themselves and the official mint in Rome: forging coins was a capital crime, punished by death. Rome's monetary system was threefold: gold, silver as well as bronze coins were attributed a face value relating to the weight and content of either base or precious metal – the material was significant in terms of purchase power. Coin production was controlled, and a stable composition of the alloy guaranteed by the Emperor's head and Senate's approval (SC), creating trust in that currency. Yet in the 2nd and 3rd century AD, this system was seriously challenged: debasement took place, official coins contained significantly less precious substance. Plated coins with base metal core and only a thin layer of precious metal at the surface became a common feature. Furthermore, some odd phenomena occurred in the Northwest: 'barbarised' coinage was produced locally in large quantities, copies were cast in moulds, imitations of decent Roman money were circulating (Limesfalsa). Counterfeit coins have been omnipresent, even in

hoards. Coin blanks and tools for private coin production were found, e.g. in Roman villa contexts. There is evidence which sustains the assumption that 'making fake money at home' was a widespread practice and might have been officially tolerated. Regarding the material and design of those often poorly made imitations, it seems that such 'fake money' was generally accepted and circulated along with official 'real money'. This challenges our views of what is fake and real in terms of 'intrinsic value', relating to the material properties of ancient coins. Did Roman coinage move from 'material-value-based' towards a fiduciary currency and even beyond, to 'trust in fake'?

*Silke Hahn is a PhD candidate in Archaeology of Coinage, Money and the Economy in Antiquity within the Research Training Group 'Value and Equivalence' at the Goethe University Frankfurt, funded by the German Research Foundation (DFG). She holds an MA in Ancient History (Roman Numismatics) and a BA in Classics (Greek Philology) from Vienna University (2015, 2012). Her MA thesis 'Sinews of Sovereignty' examined the Roman History by Cassius Dio, her ongoing PhD project focuses on Roman coin hoards, their context and composition in Germania inferior. Hahn investigates the periphery of the Empire regarding patterns of coin-hoarding in a period of crisis.*

FRANCESCA MENEGHETTI

JUST SOMETHING SMALL?  
MINIATURISATION PROCESS  
AND THE CASE OF MINIATURE  
OXHIDE INGOTS FROM LATE  
BRONZE AGE CYPRUS

During the Late Bronze Age, Cypriot copper, exchanged mainly in the form of 'Oxhide ingots', was a widespread and highly demanded commodity within the Eastern Mediterranean basin. In this context, Oxhide ingots play an important role not only in the economy of the island, but also in its material culture. In fact, Oxhide ingot iconography appears from the 15th century BC onwards on a variety of objects, such as cylinder seals, bronze four-sided stands, bronze figurines, and miniature Oxhide ingots.

The present case study focuses on the latter. Fourteen miniature oxhide ingots are currently known as coming from Cyprus, and most likely from Late Bronze Age contexts. They differ from standard Oxhide ingots for dimensions and weight. In fact, the pieces under consideration are between 7cm and 11cm long and weigh between 70g and 240g, while the standard ones are 50-80cm long and have an average weight of 25kg.

Miniatures found in archaeological contexts are traditionally seen as votives, toys or low-quality copies of their full-size counterparts. Interpreted alternatively as votive objects, weights

or lately as commercial samples, miniature Oxhide ingots from Cyprus have always attracted the interest of many scholars. However, the most obvious characteristic, namely the drastic reduction of dimensions from standard to miniature ingots, was rarely examined and not taken into account by previous interpretations of these items. Therefore, this paper tries to further investigate miniature Oxhide ingots in the light of their miniaturisation process, in order to challenge the traditional notion of "miniature".

*Francesca Meneghetti studied Archaeology and Ancient History at Turin University, with a focus on Aegean and Cypriot Prehistory. After obtaining her Master in November 2015, she became a PhD candidate in April 2016 within the Research Training Group 'Value and Equivalence', funded by the German Research Foundation (DFG). Her dissertation and research examine miniature Oxhide ingots from Late Bronze Age Cyprus and the process of their miniaturisation, in order to understand their possible function within Cypriot society.*

VERENA NIEBEL

THE VALUE OF IMITATION:  
IMAGES AND THEIR  
APOTROPAIC FUNCTION

According to the beliefs in the Ancient Near East, destiny – the *šimtu* – determines the course of life. Although this plan of life is predestined by the gods, it is not fixed and could be influenced by ritual ‘magical’ practices. Omina and solving rituals served to interpret this destiny. While omina were used to indicate the upcoming fate, solving rituals served to ward off evils approaching.

During such rituals, images of magical beings who act as representatives of the approaching evil fight are often fabricated. Therefore in these cases, an imitation of magic beings is created in order to equip them by rituals with the supposed forces of these figures.

My case study refers to depictions of apkalle from the Neo-Assyrian period. Such winged genii are well-known in different contexts. On the one hand, there are sets of figurines, deposited in the foundations of houses. On the other hand, text sources prove their application to walls in simple chalk drawings to protect against illness. Also, they are documented on numerous larger-than-life reliefs in Neo-Assyrian palaces. Finally, the depictions of the *apkalle* are often used as garment decoration on relief representations in the Northwest Palace of Assurnasirpal II.

According to my thesis, the simple images of apkalle are connected with apotropaic functions. Therefore, I want to question the value of such imitations of mythical beings.

*Verena Niebel is a PhD candidate in Cuneiform Studies at the Research Training Group ‘Value and Equivalence’ at the Goethe University Frankfurt. Her dissertation deals with Evaluations of courtly garments in the Neo-Assyrian period. She completed her Master in Near Eastern Archaeology, Cuneiform Studies, and Archaeometry at the Goethe University of Frankfurt. During her studies, she took part in the Haft Tappeh-project in Iran, undertaken by the Johannes Gutenberg University Mainz, and in a project about Neo-Assyrian palaces supported by the Fritz Thyssen Foundation. Her research interests include textiles, rituals in everyday life and apotropaic functions in the Near East.*

LOUISA RUTTEN

## FAKING IT FOR REAL IN CARIBBEAN CARNIVAL

Carnival is a period in which 'faking it' becomes an art form: the world is upside down, the poorest of bums can become king and plastic stones act as diamonds. On the Dutch Caribbean island of Aruba, however, some say that the real Carnival is dying a slow death because its quality and sociocultural meaning are declining. Following my research on Carnival in Aruba and the wider Caribbean, I would like to discuss the perception of fake and real in the face of changing cultural heritage practices. A cultural practice such as Carnival is constantly re-invented and re-created. In the course of change, people seek to preserve those elements that have economical, emotional and/or cultural value to them. Especially since UNESCO started targeting Intangible Cultural Heritage (ICH), the label of cultural heritage has been widely used in the endeavor to preserve and to claim authenticity. However, who decides what 'real' or 'authentic' Carnival looks (and sounds) like? When do cultural practices lose their credibility as genuine traditions? And does it matter for whom such practices are performed?

*Louisa Rutten is a writer and researcher who holds her MSc and BA in Cultural Anthropology and Development Studies (Leiden University 2017, 2015). For her MSc thesis she combined film and text to investigate 'Loss, Change and Salvation in Aruban Carnival.' Ms Rutten previously assisted the ethnographic department of the Museum in The Hague. She currently works as a researcher for the upcoming children's museum at Wereldmuseum Rotterdam.*

## CHAIRS

**Hans Peter Hahn**

*I. Fake – Copy – Imitation*

Hans Peter Hahn, Professor of Social and Cultural Anthropology at the Goethe University in Frankfurt am Main. He works on material culture, consumption and migration. In addition to international museum cooperation projects, he researches consumption and mobile phones in West Africa. His publications include essays on bicycles, plastic sandals, mobile phones and other everyday goods, as well as on economic topics. He authored an 'Introduction to Material Culture' (2005) and edited a 'Handbook on Material Culture' (2014). He is spokesperson of the Research Training Group 'Value and Equivalence' (1576) and member of the scientific advisory board for the Humboldt Forum.

**Martin Berger**

*II. Replica and Facsimile in Research and the Museum*

Martin Berger (PhD, Leiden University) works as curator for the Middle- and South-American collection of the National Museum of World Cultures in The Netherlands. He is also curator for the Paul and Dora Janssen-Arts collection of Pre-Columbian Art at the Museum aan de Stroom in Antwerp, Belgium. His research interests include the archaeology of Mexico, museum history, and migration and globalization studies.

**Mariana de Campos Françaço**

*III. Material/s and Authenticity*

Mariana de Campos Françaço (PhD 2009, Unicamp, Brazil) is Associate Professor at the Faculty of Archaeology at Leiden University, the Netherlands. Her research stands at the intersection of anthropology and history and focuses on the collection and circulation of indigenous objects and knowledge from South America to Europe. She is P.I. of the ERC Starting Grant Project BRASILIAE. Indigenous Knowledge in the Making of Science: *Historia Naturalis Brasiliae* (1648).

**Boris A. N. Burandt**

*IV. Customs – Practices – Rituals*

Boris A. N. Burandt studied Archeology of the Roman Provinces, Classical Archaeology, History of Art and Ancient History at the University of Cologne where he obtained his PhD in 2015. He was research assistant at the Morphomata International Center for Advanced Studies, participated in projects of the German Archaeological Institute and was a trainee of the State Office for National Heritage Conservation in the Rhineland. He has participated in various excavations and campaigns in Germany, Italy and North Africa. As a postdoctoral researcher within the Research Training Group 'Value and Equivalence' at the Goethe University Frankfurt since 2017 he is investigating Roman memorabilia in the context of gladiator fights and chariot races.

## ORGANISING COMMITTEE

*in alphabetical order*

### **Lanah Haddad**

Lanah Haddad studied Near Eastern Archaeology at the University of Frankfurt. She finished her Magister Artium with the topic of anthropomorphic clay-figurines and their archaeological contexts in 2015. In April 2016 she started as a PhD candidate within the Research Training Group 'Value and Equivalence', funded by the German Research Foundation. Her PhD thesis is about funeral practices in Bronze Age societies in Northern Mesopotamia. In this context, she investigates the different aspects that played a role for the special interment of a small number of deceased. She participated in various excavations in the Middle East, mostly in Kurdistan - Iraq.

### **Silke Hahn**

Silke Hahn is a PhD candidate in Archaeology of Coinage, Money and the Economy in Antiquity at Frankfurt University within the DFG-funded Research Training Group 'Value and Equivalence' (German Research Foundation). She holds an MA in Ancient History (Roman Numismatics) and a BA in Classics (Greek Philology) from Vienna University (2015, 2012). Her MA thesis 'Sinews of Sovereignty' examined the Roman History by Cassius Dio, her ongoing PhD project focuses on Roman coin hoards, their context and composition in *Germania inferior*. Hahn investigates the periphery of the Empire regarding patterns of coin-hoarding in a period of crisis.

### **Réka Mascher-Frigyesi**

Réka Mascher-Frigyesi studied Social Anthropology, European Ethnology, Art History and Roman Philology in Göttingen and Freiburg i.Br. (M.A.). In 2014 she worked at the Dreiländermuseum in Lörrach. As a project assistant at the Museum der Kulturen Basel 2015/16, she helped to realise a permanent exhibition. Since July 2017 she is a member of the Research Training Group 'Value and Equivalence' at Frankfurt University and undertakes research for her PhD project on the culturally different handling of taonga Māori in European and New Zealand Museums. In 2016/17 she conducted her field research in various museums in New Zealand.

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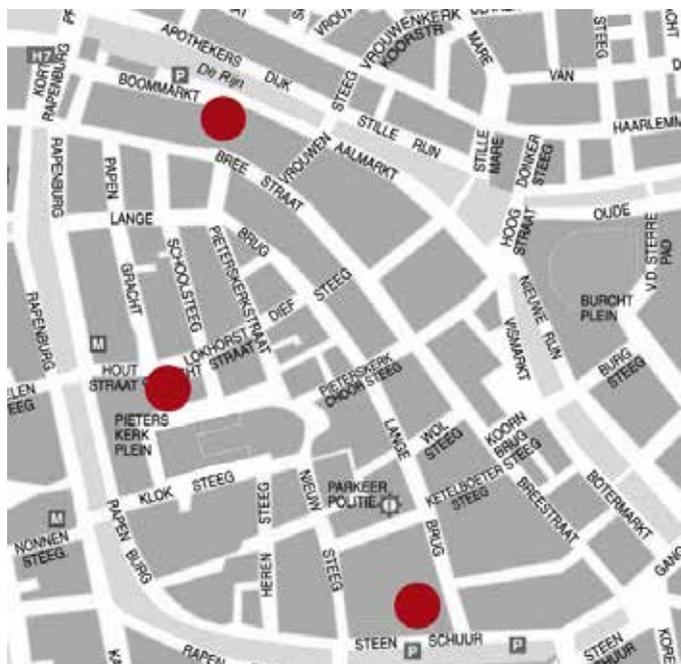
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## ACCOMMODATION

### HOTEL

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## VENUES

### **WORKSHOP LOCATION**

Gravensteen Building  
Pieterskerkhof 6  
2311 SR Leiden

First floor

### **LUNCH on THURSDAY**

Kamerlingh Onnes Building  
Steenschuur 25  
2311 ES Leiden

### **QUICK LUNCH on FRIDAY and COFFEE BREAKS**

Gravensteen Building  
Pieterskerkhof 6  
2311 SR Leiden

Groundfloor

## THURSDAY, 15 MARCH

### 09.00 Opening Lecture

**Martin Berger** (Leiden)

Fake, Real and Everything in Between – On the Different Guises of Authenticity in Ethnographic Museums

### 10.00 Coffee Break

### 10.30 Panel I: Fake – Copy – Imitation

Chair: **Hans Peter Hahn** (Frankfurt)

**Nadja Breger** (Basel), The Art of Fake – Dafen Oil Painting Village in Southern China

**Felix Kotzur** (Frankfurt), Imitation, Copy or Fake? How Rome's Neighbours Dealt with Foreign Objects

**Mathijs Smith** (Leiden), The Concept of Fake in Egyptology

#### Panel-Discussion

### 12.30 Lunch Break

### 14.00 Panel II: Replica and Facsimile in Research and the Museum

Chair: **Martin Berger** (Leiden)

**Nicolas Sarzeaud** (Paris), The Facsimile – Thinking Ubiquity in the Museum Paradigm

**André Luiz R. F. Burmann** (Frankfurt), Fake and Over-restored Figurines: How Did they Change the Perception of a Worldwide Known Archaeological Culture?

**Boris A. N. Burandt** (Frankfurt), Long Live the Cliché! How Replicas and Reconstructions have a Lasting Influence on the Public Image of Ancient Rome

#### Panel-Discussion

### 19.00 Workshop Dinner (by invitation only)

## FRIDAY, 16 MARCH

### 09.00 Panel III: Material/s and Authenticity

Chair: **Mariana de Campos França** (Leiden)

**Isabel Bredenbröker** (Frankfurt), Materials and Death – Transformations / Imitations

**Silke Hahn** (Frankfurt), In Fake We Trust – Counterfeit Coinage in the Roman Northwest

#### Panel-Discussion

10.30 Coffee Break

### 11.00 Panel IV: Customs – Practices – Rituals

Chair: **Boris A. N. Burandt** (Frankfurt)

**Francesca Meneghetti** (Frankfurt), Just Something Small? Miniaturization Process and the Case of Miniature Oxhide Ingots in Late Bronze Age Cyprus

**Verena Niebel** (Frankfurt), The Value of Imitation – Images and their Apotropaic Function

**Louisa Rutten** (Rotterdam), Faking it for Real in Caribbean Carnival

#### Panel-Discussion

13.00 FINAL CONCLUSIONS

13.30 Quick Lunch – Farewell

