

Content

8	Preface and Acknowledgements
10	Blind Spots Bremen's Global Trade and Patronage in the Colonial Period by <i>Julia Binter</i>
28	Travelling, Collecting, Exhibiting Dream and Reality. The Collection of Japanese Woodcuts at the Kunsthalle Bremen Approaching the Exhibition <i>Art of East Asia and the Peoples of Nature</i> of 1922 at the Kunsthalle Bremen
58	Colour – Language – Perspectives Topoi of Dealing with Whiteness by <i>Anna Greve</i>
72	Encounters with the Other in Art “How Racism Speaks through Words [and Images]” A Cooperation with the University of Bremen
86	Imagination and Violence Modern Artists and the Study of the Other by <i>Julia Binter</i>
98	Returning the Gaze Amrita Sher-Gil, <i>Self-Portrait as Tahitian</i> , 1934 Vivan Sundaram, <i>Re-take of Amrita</i> , 2001–2002 The Art of Colonial Contact Zones
120	Pictorial Frictions Europeans through the Mirror of Art by <i>Anna Brus</i>
134	Global Claims and Wanderlust Posters of the North German Lloyd and other Hanseatic Shipping Companies
146	Of “Savages” and “Advertising Efforts” Aspects of Visual Culture in German Colonialism by <i>Yvette Mutumba</i>
162	Contemporary Perspectives on Bremen's Colonial Heritage Ngozi Schommers, <i>(Un)Framed Narratives</i> , 2017 Hew Locke, <i>Cui Bono</i> , 2017
176	The Authors
177	Exhibited Works
183	Selected Bibliography
188	Picture Credits and Imprint