

WORDS FROM THE PRESIDENT

Dear ICME Colleagues,

Another academic year has started in the UK and we are enjoying the autumn season. The leaves on the maple tree in my garden are just beginning to turn rusty reds and golden yellows. I close my eyes and remember beautiful trees in Kyoto where we will all meet in 2019.

Time seems to be flying faster and faster for me these days. I am trapped in the linear year of the university with my dear students who come from 19 different countries and bring such interesting stories of their lands with them, which it is such a pleasure to listen to in seminars and read about in essays. My own tutor group of students are all extremely diligent but we all need to stop, to eat, drink and rest.

Last week it was time to harvest our quinces and this seemed like an opportunity to celebrate some UK culture with my tutees. My partner David and I planted the tree you see below some 10 years ago now and the fruits can be spectacular as they were this year.

ICME News 75

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Getting the quinces is a task, a pleasant task in the autumn sunshine.



As you see we bravely climb our ladder with secateurs to get the harvest. This is

the first time some of us have seen a quince growing and we enjoy taking turns.



The quince cannot be eaten straight from the tree. It is a hard fruit that needs to be cooked. We slice ours and add them to savoury roast vegetables, or combine them into compote or cake with other autumn fruits such as apples and plums. We also preserve some to enjoy throughout the year, boiling sieving, and transforming some of ours into delicious quince paste, ‘marmelade’, in Portuguese style.

Edward Lear, the British ‘nonsense’ poet and artist wrote of this paste. In a love poem *The Owl and the Pussy Cat*, verse 3, he tells us.

[...] ‘They dined on mince and slices of quince,
Which they are with a runcible spoon.
And hand in hand, on the edge of the sand,
They danced by the light of the moon,
The moon,
The moon,
They danced by the light of the moon.
[...]

Time, travelling, dancing, feasting. Caring for each other over time and appreciating each others’ cultures expands our horizons and transforms our future world for the better. For me these are key thoughts for our ICME family and themes that run through this NEWS.



Next Luka Cipek will tell us about the 2015 Best in Heritage: Project of Influence. This is always a special event celebrating excellence around the world of museums, when we join as a community to declare ‘Heritage Counts’ as Professor Tomislav Sola’s Tshirt observes.

Following Luka’s piece Professor Sola offers us an account of the Global Love Museum. This is a new concept for both Jen Walklate and I, but it is one that we are delighted to have discovered.

Then my dear friend Yupin Chung from the Burrell Collection in Glasgow writes of her recent work. Yupin and I have long been very interested in poetry and her Autumn Thoughts take us to China and Yuan Zhen’s (779-831) pagoda ‘Tea’ poem written for the passing of his friend Bai Juyi.

Next Chris Low writes about !Khwatya Museum: a new museum for the San of southern Africa. Do watch the film (<https://vimeo.com/138208649>) where we can see and hear Chris and his colleagues speaking the wonderful click language. For those of us who attended the 2012 ICME conference in Namibia Chris's important work will be especially interesting, but for all of us in ICME the African idea of Ubuntu *I am because you are*, will resonate.

Nanette Jacomijn Snoep's interview with Anette Rein echoes these vital ideas of 'we' with reference Bhikhu Parekh's work. Parekh's notion of Britain as a 'community of communities' takes us to the 2015 conference theme.

Finally we are very pleased to publish the ICME 2015 conference and tour programme. We are delighted that this year our meeting will be Vietnam and we must say a huge thank you to one of our Vietnamese hosts, Nguyễn Hải Ninh, who has designed the booklet. Ninh has ensured that the ICME 2015 meeting will be a hugely inspiring experience and we very much look forward to seeing as many of you as possible there.

We wish you all well and a safe trip to those of you who are travelling.

Viv Golding

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BEST IN HERITAGE: PROJECT OF INFLUENCE

Luka Cipek

From 24-26 September 2015, the city of Dubrovnik was the meeting point where representatives of award-winning museum, heritage and conservation projects from the world met to share their success stories with the wider professional community. Representatives of 28 laureates from 22 countries, being chosen from 11 award schemes, formed the programme. 130 participants from 37 countries gathered to learn about these best practices, most of whom contributed to further discussions within the programme.



Voting on the last day of the conference for the "Project of Influence 2015", the audience sent a message to the heritage sector. This year the participants were in favour of the strong, unreserved public commitment and courage to help the quality of societal discussions on the issues of disputable heritage. The competition was close, reflecting thus the

rising quality of projects and quality of their presentations. The audience granted the title of the Project of Influence to "The Coen Case" project, laureate of EU Prize for Cultural Heritage/Europa Nostra Award 2014, presented in Dubrovnik by Dr Ad Geerdink, director of Westfries Museum from Hoorn, The Netherlands.



The Project of Influence Prize is part of the new promotional strategy of The Best in Heritage conference under the title of "Projects of Influence". The motivated and professional audience was deservedly trusted with choosing, in this respect, the project of their preference. The intent is to stress the underlying concepts and the expected outcome of 14 years of presence of The Best in Heritage conference within the wide heritage scene in the world. The mission is to spread the influence of the best practices, picked among many awarded projects from the world.



The Westfries Museum thereby completes the list of projects that will be presented at the upcoming EXPONATEC fair in Cologne (18-20 November), where The Best in Heritage stand and programme will feature 4 laureates from the last two editions of the conference: Museum aan de Stroom from Antwerp, William Morris Gallery from Walthamstow, National Archive of The Netherlands from The Hague and Westfries Museum. Also, with special lectures by Dr Anne Catherine Robert-Hauglustaine, Director General of ICOM, "Museums and Cultural Landscapes", and Sneška Quaedvlieg Mihailović, Secretary General of Europa Nostra. More information [here](#).

Following the main programme, the post-conference event "Financing heritage institutions in times of scarcity" was held at Inter-University Centre Dubrovnik, organised in partnership with the Embassy of The Kingdom of The Netherlands in Croatia. Experts from both countries exchanged insights and experiences on the topic. Ellen Berends, Dutch Ambassador in Croatia, Dr Darko Babić, Chairman of ICOM Croatia, Dr Ad Geerdink, Director of Westfries Museum, Irene Gerrits, Director of Collections & Public at National Archief of Netherlands, Toine Berbers, Director, Dutch Museum Association, Goranka Horjan, Professor Tomislav Šola and John Sell all took part.



The conference images have been captured by our official photographer Domagoj Režić - a compact selection has been made and can be viewed on the [official Flickr page](#). All of the presentations have been filmed and the video material will be made available periodically throughout 2015 and 2016. The first video is the Keynote address by Carl Depauw, General Manager of Art Museums Antwerp: "[Heritage and Crisis? Some recommendations](#)". Do subscribe to our [YouTube](#) channel to be prompted on new releases. The conference publication, sponsored by ICOM Endowment Fund, is available on-line on [Issuu](#).



The project does not stop after the packed programme in Dubrovnik. It continues for the rest of the year being freely accessible on our web site, through the contacts forged in Dubrovnik, and at different occasions where we can present our philosophy. The imminent event is the trip to the formidable Glasnevin museum in Dublin, bearer of many awards and voted as the best by our audience in 2013. Since 2003 Ireland contributed with nine presentations of its laureates, all of them institutions of very high standard of excellence. "The Best in Heritage: What have we learned from Ireland" event is taking place on October 14th at Glasnevin Museum.



www.thebestinheritage.com

Many thanks to Luka Cipek, Best in Heritage Project Manager, for allowing us to reprint their newsletter here.

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GLOBAL LOVE MUSEUM

Professor Tomislav Sola

Dear colleagues,

As a former curator, I now collect places. Places of legendary loves and their stories. On the increasingly warring Planet they convey simple but amazing messages. As a long time university professor, I have been lecturing and writing for the last 25 years about science of heritage / public memory. Making experiments is the obligation of any science, isn't it? It would serve me well if you could lend a hand and share some of your knowledge for a 15 years long, ongoing experiment of Global Love Museum. Please open the site to find a proposed tiny form that should render your assistance very simple:

<http://www.globallovemuseum.net/suggest-a-legend>

The site is still a provisional construction as I happen to be a very busy pensioner. I thank you in advance for your kindness.

Professor Tomislav Sola

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AUTUMN THOUGHTS

Yupin Chung

Yuan Zhen (779-831) wrote the pagoda poem 'Tea' on the eve of his good friend Bai Juyi's departure. A Pagoda poem is a poetry form that opens with a single-character at the apex of a pyramid and then gradually increases in character lengths until the last line is made up of seven characters. The arrangement takes the shape of a pagoda. The poem begins by describing the aroma of tea leaves and fresh tea buds which make tea a favourite drink for poets and monks. It then continues to describe the production and preparation of tea, with details like the depiction of a lovely yellow colour resembling flower stamen. Whether enjoyed in evening moonlight or surrounded by early morning dew, tea is a refreshing way to cleanse and comfort one's soul, both in historical and modern times.

茶·
香葉，嫩芽。
慕詩客，愛僧家。
碾雕白玉，羅織紅紗。
鉞煎黃蕊色，碗轉麴塵花。
夜後邀陪明月，晨前命對朝霞。
洗盡古今人不倦，將知醉後豈堪誇。

Tea:
Fragrant leaf, tender bud,
Admired of poets, loved by monks.
Ground on carved white jade, sieved through red gauze.
Pollen yellow boiling in the pot, flower foam turning in the bowl.
After a night with the bright moon, before morning we may face the glow of dawn.
Down the years we have never tired of its cleansing powers. Who can make such a claim after being drunk?

By Yuan Zhen (779-831) 袁|元|真
Translated by Yupin Chung 韓|瑛|華

Join Curator Yupin Chung for a unique event exploring the spirit of tea drinking and the popularity of contemporary made tea ware. Learn the fascinating story of

how Chinese culture has shaped the world.

Free | 11 November 2015 at 2.30pm | The Burrell Collection, Glasgow



Tea Bowl
Northern Song Dynasty (960-1126)
Tea bowl with 'hare's-fur' glaze inside and out; wide mouth and narrow ring foot; glaze flowed and accumulated near the foot.
D. Mouth 12.5 cm, H. 5.8 cm, D. Base 4.5 cm
The Burrell Collection, 38.359 © CSG CIC Glasgow Museums Collection (Photo: Enzo Di Cosmo)

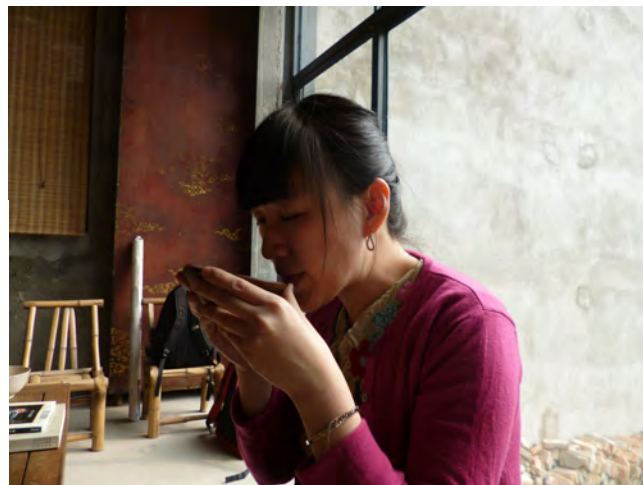


Photo courtesy of Thomas Jacobi

!KHWa TTU MUSEUM

A new museum for the San of southern Africa.

Chris Low

In 1999 a Swiss non-profit foundation, Ubuntu, partnered with WIMSA, the leading advocacy group of the San or Bushmen of southern Africa, to build and run an education, training and cultural centre for the San. It was always part of the plan for this centre to host a museum cast along the lines of tribal museums and culture centres of American Indians. From the outset the American and Canadian tribal museum models seemed appropriate because many such enterprises seemed to offer a different sort of relationship with 'being indigenous' than that found in African museums. At its heart !KhwA ttu museum would be set up and run not just by outside 'experts' but in close cooperation with indigenous communities and scholars.

Although this model of San involvement might not seem exceptional in the context of contemporary museum cultures, it remains so in this southern African context. Currently there is no museum that is specific to the San in southern Africa although the San feature significantly in many private, provincial and State museums, from The National Museum of Namibia to South Africa's Iziko. Out of these there is very little evidence of community involvement, barring Namibia's National Museum, and virtually no evidence of long-term cooperation.

!KhwA ttu museum is, therefore, trying to achieve something different but it is also different in other ways.

!KhwA ttu planned to open its museum in 2005. I was contacted in late 2013 and asked whether I should like to lead the setting up of the museum. After two false starts this was to be the last attempt. For me the answer was easy, this was my dream opportunity. Since 1999 I had been working as an academic with a background in archaeology, medical history and, by default, anthropology, on issues of San health, healing and environmental relationships. By 2013 I was increasingly trying to move into work that had direct benefit to the San. Despite my lack of museum expertise I was ready to face the challenge.

Unlike most scholars working with the San, my studies had taken me into all manner of communities across southern Africa and my time scale moved from ancient rock art to the present. Perhaps this is what seemed to make me eligible for the job? Or perhaps it was my background in healing (something rooted in an earlier career in osteopathy and acupuncture)? It is only as I have become more involved in the museum process that I recognise how healing, or rather bringing out feeling and recognition of our human equality and beauty, is central to the process, at so many levels. What I believe will make !KhwA ttu museum different is this focus on feeling.

The foundation of our museum is in 'cultural restitution'. For me the primary

challenge of taking up this museum baton, colonial incursion to the present day. One with this guiding principal, has been trying to understand what this really means and how to achieve it. I am suspicious that the idea of restitution, as 'giving back' could turn into a distinctly static scholarly activity bereft of real meaning to the San people. Whilst I fully recognise the importance of making the enormous quantity of scholarship that has been carried out on the San, available to the San, and equally of returning and fostering tangible and intangible heritage, I am equally keen to find the value in this process and to explore ways of engaging with this material to make it meaningful and useful.

As a strategy to address some of these problems we plan to support satellite museums or travelling exhibits within San communities. Part of this project entails developing a San Global Digital Archive, which will be an internet portal that pulls together digital repositories of San texts and objects from institutions all over the world. We will then set up computer terminals in our satellite museum locations that can both work with this global portal and be used to develop community archives as communities see fit. We are currently investigating the suitability of two different content management systems for this community archive process, Mukurtu and Ara Irititja.

Our San advisory group is keen that our museum is about the past, present and future and they wish to tell their story in a chronologically linear fashion, from the archaeology of human origins, through

lies in working with 'the indigenous voice' within evidence, historical events and themes that are only known to the San through outside scholarship. One way we propose to tackle this is by holding onto themes of human commonality, shared histories and feelings. We are keen to place the colonial story of the San within a global context of not only 'indigenous encounter' but what was going on in post-Enlightenment Europe – what was all this head measuring, ethnic cataloguing and strange 'enquiry' into everything and everyone about? How is the San experience similar not only to that of Australian Aboriginals but the scientific analysis and wider treatment of Europeans in recent centuries? How and why does one human being end up treating another human being and our 'natural world' so destructively?

There is then a very strong sensory and feeling element to our museum at many levels. On the one hand we are appealing to visitors to be aware of the complexity of history and current circumstances and to recognise that life is more complicated than simplistic notions of the aggressors, innocent and victims or of fixed identities. At the same time we will be using our entire space to jog visitors towards San relationships with the world and ways of being in the world. Until recently the San were hunter-gatherers, as we all were once. The museum emphasises that we should not forget who we are and the San can remind us. At the same time we can recognise what is special about the San,

specifically and generally, and we can learn to recognise the extraordinary knowledge, skill and sensitivity in their everyday activities, which is so often falsely framed as ‘simplistic’ or even ‘primitive’.

As a first step in our fund-raising strategy I put together a short video that tries to capture our ambitions. The script for the video is below and the link is:

<https://vimeo.com/138208649> . I was encouraged to make this video by attending a fabulous conference in the US, ‘ATALM’ (the Association of Tribal Archives, Libraries and Museums). At the 2014 conference they had a three day breakout session run by the Sustainable Heritage Network (SHN). It was on the back of the skills and encouragement of the SHN that I ventured into this production. Needless to say making the video has entailed a considerable learning curve and developing a script for it proved a very difficult process of balancing information and reality with a captivating narrative. Details of the digital archive are featured on a separate video I subsequently made that is also hosted on Vimeo and also searchable under ‘!Khwa ttu’.

We are currently at the stage of hosting a small museum fundraising exhibition at !Khwa ttu and drawing together our partners to explore the possibilities of the San Global Digital Archive. I would be delighted to receive any thoughts or advice about our project, or offers of involvement or contribution. Please contact: chris@thinkingtreads.com.

!Khwa ttu (www.khwattu.org) lies 68kms north of Cape Town, South Africa, on the R27 coastal road.

Script. Of the film ‘ !Khwa ttu Museum’.
<https://vimeo.com/138208649>

To understand the San, or Bushmen, is to understand how nature is woven into who they are and who you are.

For 98% of human history we were hunter-gatherers and the San are the closest living relatives to our original African ancestors. Until very recently most San lived by hunting and foraging but now the young are forgetting their past as they embrace a new world.

These are strange times, new times, in which we seem to have turned our back on where we came from and the consequences of this neglect are growing with every passing hour. Only if we feel the world and appreciate and respect its relationships, can we hope to follow the path of our ancestors into a sustainable future.

In 1999 WIMSA, the leading advocacy group of the San, partnered with Ubuntu Foundation, a Swiss non-profit foundation, to help address the problems of the San, and !Kwa ttu is the result of that partnership.

!Khwa ttu means a water pan or spring in the extinct /Xam language. The name symbolises a place where life is renewed and people come together to share and

grow.

we can all learn that takes us forward to a more moral, ecologically and socially

For over 14 years !Khwa ttu has worked at sustainable future.

the forefront of San development, running yearly residency programmes for up to 20 San trainees from all over Southern Africa. Young San graduate from !Khwa ttu equipped with qualifications and skills that open new doors and opportunities.

!Khwa ttu is now in an exciting position to start fundraising for a new museum.

Our museum addresses the dreams of San from all over southern Africa – a place to tell their story in ways of their choosing. A place of dignity where their voices can be heard and the past can be remembered for a better future. A place to tell you who the San are. And because their San story is a story of human origins, beginnings, hunting and foraging, it is your story too.

To enter the world of the San !Khwa ttu museum will wake up long dormant senses and introduce you to a life lived deep in nature.

!Khwa ttu invites visitors to share time with the San; to learn of their lives, experience the world of a hunter, tracker and forager and to be reminded of the things we have forgotten.

So !Khwa ttu museum is as much about the future as about the past. As a learning centre we explore why it was that the San have been treated as they have. We draw out a profound misunderstanding that low impact living is simple, and we work with the knowledge of the San to explore what

LITTLE STORIES OF GREAT VALUE/INFLUENCE

Interview with Nanette Jacomijn Snoep, the new Director of the three Saxonian ethnographic museums: Museum für Völkerkunde Dresden¹, Museum für Völkerkunde zu Leipzig², Völkerkundemuseum Herrnhut³, and the executive vice-president of the Staatliche Kunstsammlungen Dresden (SKD)⁴

Anette Rein

Abb. 1-5

AR: After our first meeting during the opening ceremony of the ethnographic museum in Genève⁵ in October last year, we discussed intensively the necessity for changing the perspective. We agreed, not to look for the category "ethnographic museum", but instead, to look for different concepts and questions while working with ethnographic objects. I would like to quote an interview from 2014 where you said: "The collection gives us the ability to cross traditional boundaries and to pursue new concepts for exhibitions".⁶ Which challenges do you see in the work with ethnographic collections in the near future?

NJS: The first point I would like to speak about is the question: why do we still need these traditional classifications of objects like the geographical or the ethnical formations of the Other. Why do we still create borderlines between us – what means between the West and the Rest (of

the world)? We need a complete mix so that you do not know on the first spot from which point of view am I looking at something resp. someone. Or, from which point of view are we talking at the moment. The classical system of Western orientation which creates only one view on the world, we have to abolish it. I would like to quote Bhikhu Parekh⁷ who writes: «We» cannot integrate «them» as long as «we» remain «we»; «we» must be loosened up to create a new common in which "they" can be accommodated and become part of a newly constituted "we". This is exactly what I would like to materialize in the future SES Museums.

Let me give an example for this approach. When I taught African Art History at the Ecole du Louvre in Paris, I always started my first lecture with a 19th century Japanese map of the world – which represents the world in a different order: Europe isn't more in the center of the map and Africa looks like suddenly totally different. We have to blur the continental boundaries. We have to start thinking from another perspective. Up until now, the exploration of the world is mainly reported from a Western point of view. But, how would history have been told if we would look at Chinese enterprises to the East African Coast long before the Portuguese arrived there? We really have to turn the globe and to see it from another perspective. When we put the Indian Ocean in the center, you get a total new vision of the world. Suddenly you can connect the East African coast with India, East Asia, Madagascar with Indonesia and so on.

We have many more examples of these possible changing perspectives from which would follow different concepts of world explanations. There are many traps of thinking we fall into time and time again. We, these so-called Ethnological Museums, are still interpreting the world in terms of European values and experiences. These traps are also characterized through the fixed classifications of our ethnographic collections which consist mainly of objects collected in colonial times when artificial borders have been created in order to classify and to govern the world.

Internationally sharing is one of the top headings which should characterize our work in future. We are sitting on world heritage of people from outside of Europe, often collected in contexts of domination. In so far we have to collaborate and share the knowledge of our collections with Non-European people from Africa, Asia, America, the Pacific, intellectuals, artists, spirituals from over the world. We want to collaborate with interesting non-European thinkers and creators who do not need an official diploma to be accepted as equal in our museums.

These debates of international collaboration and partnership, already started in the 1990's, but in 2015 we should finally put them into practice in a systematical and fundamental way.

The dichotomy ethnology and art is over. To me it seems superficial because it limits our thinking. We can have an

anthropological approach towards art and vice versa but we should not think exclusively. We must mix different disciplines of humanities.

We have to show in our museum the historical process of globalization, the history of encounters from different perspectives. We will have to highlight different worldviews and connexions, collisions of worldviews, multiple confrontations of different kind of local histories. A museum that builds bridges and questions on how other visions and knowledge have been adapted, adopted, rejected, integrated or ignored throughout the centuries. That is my wish.

It is also important to tell the biography of these collected objects. Their own story, from their fabrication till today, not just give them an "ethnographical" signification. Notions of authenticity have to be reconsidered: What means authenticity, when First Nation People started to produce pincushions for the foreigners that became a kind of proto-touristic production? Or the famous "minkisi", those nailed power sculptures from the Congo that have been adapted to the European taste already in the 1880's? How can we explain the origin of ideas when in Afghanistan the people copied the flowers from the German fashion journals Brigitte or Burda and started to produce bags with these flower embroideries on top. Travellers were convinced to buy typical Afghan motives, when they found the bags offered in the traditional market places in the 1970's.

Saxony was already global before

globalization! We are dealing with “exotic objects” since centuries. You find it back in the Grünes Gewölbe⁸ as well as in the oldest African collections of the Museum für Völkerkunde in Dresden. We have to study the history of the items in our collections in every detail.

AR: Where do you see the missing links in the ethnographic collections?

NJS: I miss contemporary objects in most of our collections; with contemporary objects I do not necessary mean contemporary art works but contemporary expressions: modern ritual masks and costumes, reinvented traditions. For example, I collected for my exhibition on West-African voodoo⁹ contemporary costumes and masks, made of African wax produced in the Netherlands and Chinese fabrics. I find this mixture of new and traditional material and concepts exciting – but in most collections you would never find this global mix neither collected nor documented, because it is considered as unauthentic, “impure”.

AR: Coming back to the aspect: blurring the perspective. What does this mean to you in the last consequences?

NJS: First we have to give up the boundaries of our classification, we have to mix all approaches, and of course, we must always include the European perspectives as equal ones to the rest of the world. A museum has to be a place where an intercultural dialogue must be understood as a bi-directional process. This must happen in all our analyses of

items, concepts and world views. As a Museum we have to avoid the so-called “Ethnographic Present”¹⁰. When we show objects, we have to replace them in time and space. For that reason we have to mention on every label the time when the object has been created or used and if we don’t have this information, at least the time when it has been collected or when it has entered the museum. The same for the author: if we do not know an author – which is almost always the case in ethnological collections – one should mention this on the label as: “unidentified author”.

The mention of “Anonymous author” is already an information and avoids that “ethnographic anonymity”. In this way, several traps originating in colonial times and some traps of our contemporary ethnocentricity could be avoided.

A new systematization of information should be applied: 1. Author/ownership, 2. the time and place of production, 3. explanations about the former use of an item, 4. The time and context of collection and last but not least 5. Additional information on the biography of the object through: stories of the first owner, stories of the context of collecting, stories about its itinerary till its showcase, stories of its collector and so on.

As I could observe in an exhibition on ordinary and shapeless African charms¹¹, some of the visitors were seriously emotionally touched by the personal items together with the stories which we presented. I found two different reactions:

either the visitors started to laugh and were amused by some funny anecdotes about collecting those objects and cultural misunderstandings, or they started to cry when they were confronted with the personal explanations of some objects. For example, the Ibeji sculptures (twin sculptures from Nigeria) are created when a mother has lost one of her twins. These sculptures which represent their dead child have a strong therapeutic value, as they also simply help the mother mourning about the child's death. When you give in this case a personal individual story of the object and not just a so-called objective and neutral ethnographical explanation, the visitor is able to understand the signification of an object. Something that seems so far and exotic comes suddenly nearer to you. I would like to collect the personal story of such a mother and to present her story to the visitors in an exhibition. I want to invite the visitors to think about their own feelings in comparable situations. They could find out that mourning if someone dies, is a common human experience. And then, an exotic voodoo object that often provokes fear in exhibitions, becomes suddenly understandable.

We could ask the following question in any exhibition: Are different cultures really different or how could I develop a closer understanding coming from my own cultural background? However, the aim of any museum's exhibition work should be to mediate comparable common experiences and emotions of human life. It is necessary to construct bridges between people from Saxony and for example with

people in Nigeria, so that they can develop empathy for each other. I want to offer subjective personal stories to touch the visitors on an emotional level.

AR: What do you remember as the most important situations in your childhood and during your education which let to your interest in anthropology and in other cultures different than your own? Which were the most important steps in your life?

NJS: I am a child of two art historians. My mother worked as an art critic, my father was the director of the Frans Hals Museum in Haarlem. During my childhood (*1971), I sat for hours in the Frans Hals restoration workshop – that was in the 1980's - observing the conservators restoring these huge and impressing paintings. I loved to see how they worked with great accuracy and concentration. When I was a child, I was able to visit museum stores, artists studios... I've had drawings of Rembrandt in my child hands... I've visited with my parents hundreds of museums, castles, churches, biennales and so on. I was immersed in the art world.

The second important point of my family background could be my father's Jewish roots and my Mother's first years of her childhood in a Japanese internment camp in Indonesia during the Second World War. These experiences from the Second World War, shared by my parents, were perhaps the basis of my extraordinary childhood compared to other children in the Netherlands. This was the reason why we never ate Dutch food at home: I was brought up with Yiddish and Indonesian

cuisine and by second world-war traumatized parents.

These two family backgrounds that has maybe something to do with a kind of feeling to be a minority, could explain why I was very early, when I was a teenager, very interested – or almost obsessed – in slavery history and the black diaspora, genocides and colonial history.

After finishing school, I worked as an au pair in Paris; there I was introduced to the Togolese community. (They taught me to cook Togolese.) These experiences deepened my interest in Africa. After some detours I started to study cultural anthropology in Paris. In 1995, I got my first job at the Musée de l'Homme.

For me it is very interesting to come to Germany and to work in Saxony, and to talk with you, I become more and more aware, that one underestimates one's own cultural background – although, I always concentrated my interest on the little stories of other people with a minority identity.

AR: In January 2015 the whole family, you together with your three sons and your husband, moved from Paris to Dresden, where you have started your new job as the director of the three ethnographic museums. I admire how you are able to combine the different roles to be a mother to three children and to be a director in three institutions in three cities with over 200 staff members. How do you can manage it all? Where does your motivation and energy come from?

NJS: My family have always been energetic people and worked hard through their lives. Personally, I like to work at night and need only four to five hours sleep. I can also concentrate in all places and situations and I am disturbed by nobody. I don't know where this energy comes from but I am grateful for it.

My motivation and energy for this new position has to be seen in the context of telling many personal stories of different people which were forgotten until now. I want to work with the collections and ask many questions to find the biography of the things and the different individual stories which are connected with these objects. To give back their voices.

AR: Do you have any special message for our readers of the magazine Expo Time?

NJS: Yes, thank you very much for giving me the place to ask the readers to do a favour for the three museums. I would like to ask them for their active participation: Please, help me and send me your suggestions for a new name for our three Saxonian ethnographic museums, the so-called SES. Together, they have some of the world's best ethnographic collections and are located in 3 different cities. They are together under one big roof, the Staatliche Kunstsammlungen Dresden, SKD¹², that means 14 museums together with collections from all over the world.

Since I began my work as the director of these museums, I have been thinking about the right words for creating a new

name. During the last 15 years some of the ethnographic museums have changed their names like: “Weltmuseum”¹³ in Vienna, Museum der Weltkulturen”¹⁴ in Frankfurt/M., “Museum fünf Kontinente”¹⁵ in Munich or “Museum der Kulturen”¹⁶ in Basel. But what do they mean with “Welt” (World) or with “Weltkulturen” (World cultures)?¹⁷ What does it exactly mean “world culture” if Europe is excluded?¹⁸ So I’m curious to know what you, dear readers, think of this. I invite you to help finding a new name for our future museums of multiple knowledge and visions. The winner will receive a nice surprise. Please, send your suggestions to: voelkerkunde.dresden@skd.museum I am looking forward to hearing from you very soon.

AR: Thank you very much for this inspiring conversation concerning your ideas and your family background as the source for your energy and motivation to continue in your approach to looking for little individual personal stories to lighten our lives. I wish all the best for you and the three museums in Saxonia.¹⁹

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1. <http://www.jungegew.de/index.php/rassismus/items/arte-mit-offenen-karten.html> (nicht mehr anzusehen Zugriff 23.4.2015)
2. *Histoires d'Objects*, 2:13, 17.2.2014 http://www.dailymotion.com/video/x1ceygm_histoires-d-objets-nanette-snoep_creation (Zugriff 23.4.2015)
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5. Ausstellungsankündigung mit Konzeptvorstellung: Menschenzoos - die Erfindung des Wilden
<http://www.quaibrantly.fr/en/programmation/exhibitions/last-exhibitions/human-zoos.html> 3:13 (Zugriff 23.4.2015)

¹⁶ <http://www.mkb.ch/de/programm.html> (access 14.5.2015)

¹⁷ Müller-Straten 2014

¹⁸ Not many German ethnographic museums have an European department.

¹⁹ Thanks to Paul Williams for the proof reading.

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Footnotes

¹ <http://www.voelkerkunde-dresden.de/> (access 9.7.2015)

² <http://www.mvl-grassimuseum.de/> (access 9.7.2015)

³ <http://www.voelkerkunde-herrnhut.de/> (access 9.7.2015)

⁴ <http://www.skd.museum/> (access 9.7.2015)

⁵ <http://www.ville-ge.ch/meg/index.php> (access 9.7.2015)

⁶ http://artdaily.com/news/76088/Nanette-Jacomijn-Snoep-appointed-new-Director-of-the-State-Ethnographic-Collections-of-Saxony#.VZ_L_vntmko (Zugriff 10.7.2015)

⁷ Parekh 2000

⁸ <http://www.skd.museum/?id=73> (access 14.5.2015)

⁹ Snoep 2014

¹⁰ Fabian 1983

¹¹ Snoep 2009

¹² <http://www.skd.museum/> (access 14.5.2015)

¹³ <http://www.weltmuseumwien.at/> (access 14.5.2015)

¹⁴ <http://www.weltkulturenmuseum.de/> (access 31.5.2015)

¹⁵ <http://www.museum-fuenf-kontinente.de/> (access 14.5.2015)

**ICME 2015 Annual Conference, 25-26
October 2015
Vietnam Museum of Ethnology (NME),
Hanoi-Vietnam**

***Museums and Communities: Diversity,
Dialogue, Collaboration***

**Introductory words from Dr Viv
Golding ICME Chair**

I am writing as ICME Chair to welcome delegates to the 2015 ICME conference. ICME are especially pleased to be here in Hanoi, Vietnam, a nation with such a rich cultural heritage.

First I must extend a huge thank you to our kind hosts Dr. Vo Quang Trong, Director of the wonderful Vietnam Museum of Ethnology (VME) and his colleagues here. It is a special privilege for ICME to be at the VME where we see the material culture, intangible heritage and traditional ways of life of the 54 Indigenous Communities widely respected and so beautifully represented.

I must also acknowledge a great debt to Nguyen Hai Ninh, Vice-Head of Museum Management Bureau, Department of Cultural Heritage, and to Dr. Nguyen The Hung, President of ICOM Vietnam, Director of Cultural Heritage Department for their support. To Nguyen Hai Ninh in particular ICME greatly appreciate your exceptional organizational work.

This ICME conference addresses the contemporary museum's concern with

power, representation and affect. Specifically conference considers the transformation of exhibition spaces from sites where knowledge is transmitted to passive audiences towards potential contact zones or forums where diverse community voices and visibilities are raised and new knowledge(s) actively constructed in on-going dialogue. We are delighted to include papers considering this broad theme from a number of angles as a major ICME interest lies in the creativity of disciplinary and spatial border crossings. This conference raises a number of questions, which in one way or another have been vital considerations at ICME's conferences over the years. How can we reinterpret and reimagine historical collections, together with source communities to engage diverse new audiences? What new collaborative ways of working with material culture and the intangible heritage from which it emerges might enhance the social value of museums? Is social media and technology helpful to museums intent on engaging diverse audiences? Can technological innovations contribute to more genuinely inclusive engagement? Does technology and interactivity detract from the aura of the real? Are traditional curatorial skills, knowledge and indeed posts put at risk by the 'turn' towards new media and audiences? How might community perspectives and diverse new voices be integrated into curatorial practice in substantive ways? Can museums and communities partnerships promote genuine intercultural understanding in place of fearful stereotype? Is it possible that new collaborations might enable

museum collections, often established in colonial times with all the ‘difficult histories’ of this heritage, be re-employed to progress a more positive future? What fresh collaborative relationships with artists, source communities and local communities may be seen to enhance understandings of ‘us’ and ‘them’ in the frontier zone of ‘both-and’ that lies beyond restrictive ‘either-or’ binary oppositions. As you see from the programme below our 2015 speakers reflect on their professional practice and their research interests to address these concerns in innovative ways over six sessions:

1. Voices, Dialogues and Exhibitions
2. Identities, Ethnicities and Objects
3. Difficult Histories, Nations, Ideologies
4. Digital objects and museums without objects
5. Audiences and Engagement
6. Participatory Practice and Exhibitions.

We have scheduled time into the programme for questions following each session and we warmly welcome your contributions to the dialogue during this time. We are also pleased to have scheduled ample time over lunch and at the evening events for discussions to be continued.

Let us begin the 2015 ICME annual conference, Museums and Communities: Diversity and Dialogue in Vietnam. Reflecting on what a museum is (and may do) in the twenty-first century, opens up the potential role for developing more cohesive communities, working with similarities – ties that bind humanity –

while perceiving differences as strengths.

Please enjoy!

The Conference Brochure can be found by clicking on this link

http://icme.icom.museum/fileadmin/user_upload/pdf/2015/ICME2015-conference_programme.pdf

WORDS FROM THE EDITOR

This issue has been a pleasure to curate. I was particularly pleased with Yupin's piece, as I am a great tea drinker, and fascinated by tea culture. I'm very happy to see October arrive, because it marks the time when I can turn to my autumn teas – Lapsang Souchong and Russian Caravan. When working at the Ashmolean, I watched the construction of the Japanese Tea House, a wonderful object built traditionally, but only ever used in a museum; a strange creature indeed.

There is a theme running through this News – that of love, acceptance, of breaking boundaries. Chris' paper on ! Khwa ttu really shows how important it is to recognise our common humanity, whilst also celebrating and accepting differences and strangeness. We should work towards, as Nanette Snoep points out, an inclusive, heterogenous, diverse, multivalent 'we'. Similarly, Professor Sola's Global Love Museum aims 'to dot the planet with tiny and big instances dedicated to promoting and presenting love in all its endless manifestations. We want a network of people and places encompass the planet.'

On Friday, my partner and I watched *Only Lovers Left Alive*, which, despite being a film about vampires, presents one of the most believably human, adult relationships in film: the central couple, Adam and Eve, genuinely care for each other, and their passion is deeper than it is blind, for they see each other for the flawed creatures that they are. For ethnography museums in particular, and for the audiences and

collaborators with whom they work, this kind of acceptance of flaws – their own and those of the people they encounter – is crucial.

Our actions affect each other, and ripple around the globe. So it is perhaps in little kindnesses, in our professional and personal lives, that we can start to make these changes wherein museums will become fora, true places of communication and honest exchange.

Eve: Tell me now about entanglement. Einstein's spooky action at a distance. Is it related to quantum theory?

Adam: Hm. No, I mean, it's not a theory, it's proven.

Eve: How does it go again?

Adam: When you separate an entwined particle and you move both parts away from the other, even at opposite ends of the universe, if you alter or affect one, the other will be identically altered or affected.

Eve: Spooky. Even at opposite ends of the universe?

Adam: Yeah.

Only Lovers Left Alive, dir. Jim Jarmusch, 2013

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President: Dr Viv Golding, The University of Leicester School of Museum Studies,
www: <http://www.le.ac.uk/museumstudies> e-mail: vmg4@le.ac.uk