

The logo for ICME, featuring a stylized 'M' symbol followed by the letters 'ICME' in a serif font.

ICOM  
international committee  
for museums and collections  
of ethnography

ICME NEWS ISSUE 85 JULY 2018

A photograph of a man with a long, full beard and a grey beanie, wearing a blue hoodie, looking towards the camera. He is holding a large, dark, rectangular object. In the background, another man wearing a hat and a plaid shirt is working on a similar object. The scene is outdoors, possibly at a workshop or exhibition, with various tools and equipment visible. The image is overlaid with a semi-transparent white box containing text.

# ICOM-ICME 51<sup>ST</sup> ANNUAL CONFERENCE IS APPROACHING

COMMITTEE ANNOUNCEMENTS / EXHIBITIONS AND  
CONFERENCES: ANNOUNCEMENTS AND REVIEWS /  
NEWSREEL / EVERYDAY LIFE / STAR OBJECT(S)

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# FELLOWSHIPS

## Ms. Suvdaa Sampil

I am a Curator in the local Museum of Tuv Province in Mongolia. I have worked as a Local Museum Researcher from 2005-2010, I have been working as a Museum Curator since 2011. During my working time I have



written academic issues and an article on 'The Religious Tradition of Mongolia', and 'Research of the Kazakh Ethnic Group's Ethnology' amongst other things. I also wrote a book named *The Tuv Area of Historical and Cultural Heritage*. In my current position I am in charge of the cultural heritage and collections at the Museum and also curate temporary exhibitions.

I graduated from the Mongolian National University in Art History in 2004. Afterwards, I received a Master of Art and History from the University of Mongolia in 2007, and I then studied

at Inner Mongolian University in China. My research concentrates mainly on Asian and Kazakh ethnic cultural heritage and ethnography.

## Mr Abdelrahman Othman

During the international museum day celebration on 18th May 2018, I was awarded the prize for best curator in Egypt, granted by ICOM Egypt in recognition of my efforts to develop museological performance in Egypt, including the following most important achievements:

1. Launching the educational initiative "My Museum in Your Classroom." This includes virtual field trips (distance tours) to museums and archaeological sites, and is carried out by curators and archaeologists (guest speakers) for educational institutions by using Skype. Its aims are to remove geographical, economical, political, and disability-based barriers to education through the innovative use of technology in museums, archaeological sites and classrooms.

2. Acting as Project Manager of the Dye-House Digital Documentation Project which aims to revive the cultural heritage of the oldest archaeological Dye-House, which dates back 1000 years, and was discovered in 1944 in the camp of the National Museum

of Egyptian Civilization. The project uses different new methods and high-tech techniques like GIS, Photogrammetry and anthropological field trips.

3. Publishing the first book in Arabic about ethnographic museums: *Bridging the Gap Between People and Heritage*. Alexandria, Egypt: Bibliotheca Alexandrina.

4. Obtaining the first Master's degree in Museum Studies in Egypt. Thesis title: Collection Management of Ethnographic Museums, A comparative Study Between Ethnographic Museum in Cairo and National Museum of Ethnology in Osaka, Japan.



Every year ICOM Egypt grants prizes to best practices in Egyptian Museums in order to encourage curators to increase their achievements. These prizes include: the best museum direc-

tor; the best curator; the best project; the best community outreach project; and the best museum application.

This award includes three parts:

1. An appreciation certificate
2. An achievement trophy
3. A financial grant (2000 LE)

### Mr Wycliffe Oloo Omondi

Wycliffe is a Research Scientist/Curator at the National Museums of Kenya, East Africa. He was educated at Maranda High School, and then earned his Bachelor's degree at the University of Nairobi (Kenya). Wycliffe also holds a Master's degree in Museum Studies from the University of Gothenburg (Sweden). He gained this award after two years full-time study in Sweden where the programme benefited from visiting scholars from around the world.

His research interests include the rock art of Ancient African peoples and in this image we see him with some undated rock painting in Mutomo Kitui.



### Ms. Tatjana Bugarski

Dr Tatjana Bugarski has been employed at the Museum of Vojvodina in Novi Sad, Serbia – a complex regional museum – since 2002. Tatjana is a Curator of the Collection for Social Life and Spiritual Culture. As an author and co-author, she has organized several museum exhibitions and research projects.



Her professional interests are primarily related to ethnological and anthropological museology and various manifestations of social life and culture: identity, ethnicity, religion, childhood, everyday life and rituals, focusing on field research in different ethnic groups and communities in Vojvodina. She is also interested in reinterpretation of ethnological collections and documentation in the museum. Tatjana graduated and completed her PhD studies in Ethnology and Anthropology at the University of Belgrade, Faculty of Philosophy, Department of Ethnology and Anthropology.

### Ms. Saamia Ahmed

Artist, Associate Professor In Charge of Archives, and Coordinator of the International Artist Residency Programme, National College of Arts, Lahore, Pakistan.

Interests: Art and ethnological history, and the dissemination of unexplored narratives, especially of the area comprising Pakistan and North India. My artwork also revolves around the biographical narratives of family, of displacement, and the consequences of the partition of the Subcontinent and life in a new and ever evolving state. Formally, it is influenced by inspirations from *Pahari* miniature painting as well as colour field painting.



I have also worked in craft development, focusing on documentation of traditional motifs, techniques and embroideries. I also connect domestic and national markets to relevant craftspeople, in an effort to sustain traditional crafts, many of which are endangered. I also love Subcontinental classical music.

# THE ICOM-ICME ANNUAL CONFERENCE IS APPROACHING

by Agnes Aljas

**We are happy to announce that the ICOM ICME 2018 conference registration is now open!**

## Conference registration:

<http://enmconferences.ee/registration>

Your conference fee covers the academic sessions, the conference pack, lunches and coffee breaks, as well as the welcome and farewell parties. The post-conference tours are optional and should be paid for separately. We hope that many of you will join us when we travel to Tallinn in Estonia (13.10) and to Finland (14 - 15.10).

The preliminary post-conference tour information can be found here:

<http://enmconferences.ee/program/post-conference-tours>.

Travel information to Tartu can be found here: <http://enmconferences.ee/venue/tartu>

The list of conference hotels in Tartu can be found here: <http://enmconferences.ee/venue/accommodation>

The conference program will be ready before the end of June. We hope to see as many of you as possible in Tartu in October!

More info:

<http://enmconferences.ee/en>

<http://network.icom.museum/icme/conferences/annual-conference/>

From 9th - 12th October 2018 the ICOM ICME 51st Annual Conference, titled *Re-imagining the Museum in the Global Contemporary*, will be held in Estonia.

## PROGRAMME

The programme will be filled with more than 50 presentations from every continent, and poster sessions of the presentations are to be seen for the whole week. The conference days are opened by distinguished keynote presenters:

**Dr Andrea Witcomb** is a Professor in Cultural Heritage and Museum Studies at Deakin University, Australia, where she is the Deputy Director (Research) of the Alfred Deakin Institute for Citizenship and Globalisation. The conference title is inspired from the

book *Witcomb* published fifteen years ago - *Re-imagining the Museum* - and she will examine this book from contemporary museum perspectives. Her work engages with the ways in which museums and heritage sites interpret 'difficult' histories, including migration, war, colonialism, and how they facilitate cross-cultural encounters.



**Dr Pille Runnel** is Research Director and Deputy Director of the Estonian National Museum, and she will analyze the museum - which opened in 2016 - in the context of visitors and societal changes. Her research has



dealt with new media and new media audiences, museum communication and participation at public cultural institutions, and visual and media anthropology.

**Dr Philipp Schorch** is Head of Research at the State Ethnographic Collections Saxony, Germany, and Honorary Fellow at the Alfred Deakin Institute for Citizenship and Globalisation, Deakin University, Australia. Schorch's research focuses on museums, material culture, contemporary art and (post)colonial histories, the Pacific and Europe, and collaborations with indigenous artists, curators and scholars. The keynote presentation

will focus on current state of curatorship across three regions - Europe, North America and the Pacific - will review the different models and approaches operating in museums, galleries and cultural organisations, and discuss emerging concerns, challenges and opportunities.



**Dr Wayne Modest** is Head of the Research Center for Material Culture, the research institute of the Tropenmuseum, Museum Volkenkunde and Africa Museum, Netherlands. He is also professor of Material Culture and Critical Heritage Studies in the Faculty of Humanities at the Vrije University Amsterdam. Modest's



research interests include issues of belonging and displacement; histories of (ethnographic) collecting and exhibitionary practices and difficult/contested heritage (notably slavery, colonialism and post-colonialism); European citizenship and urban life; ethnographic museums and questions of redress/repair.

The program will also include workshops and excursions, and the ICME members' Annual Meeting will be held in Tartu.

## ESTONIAN NATIONAL MUSEUM

**ICOM ICME's 51st Annual Conference host, the Estonian National Museum, is well prepared to host the ICME conference.**

The Museum opened in its new building in 2016 with the new exhibition of Estonian culture "Encounters" and the Finno-Ugric exhibition "Uralic Echo". In 2018 a temporary exhibition about the 1990s in Estonia will be opened in time

for the conference. The display is also supported in the Do-it-yourself Exhibition Hall with high-school students' perceptions of the same decade. ENM was also awarded the Kenneth Hudson Award at European Museum



*Encounters Mannequins, courtesy of Anu Ansu*

Year Award in June 2018, in recognition for having demonstrated the most unusual, daring, and, perhaps, controversial achievement that challenges common perceptions of the role of museum in the society and carries forward the spirit of Kenneth Hudson.

### **The registration is open**

The fees before 1st August (after 1st August):

For ICME members 190 € (220 €)

For non-ICME members 210 € (240 €).

To make the conference accessible for students and participants from

economically disadvantaged countries there is a special fee of 130 € (150 €). The conference fee will cover academic sessions, the conference pack, lunches and coffee breaks, and the welcome and farewell party.

### **Travel and accommodation**

Please check the conference website for more information about the suggested hotels and how to travel to Estonia in the easiest way. Should you have any questions, please contact the organizing committee of ICOM ICME 2018: [icme2018@erm.ee](mailto:icme2018@erm.ee).

### **Post-Conference tour to Tallinn**

In the morning of 13th October the bus will leave from Tartu to head to Tallinn for the post-conference



*Encounters, Berta Vosman*



*Uralic Echo, courtesy Estonian National Museum*



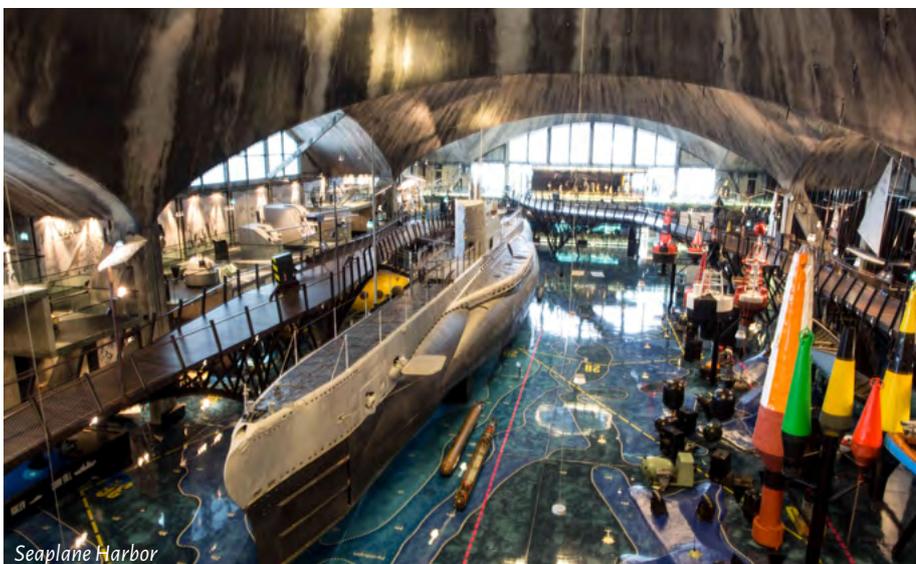
*Do It Yourself Exhibition: Youth in the 1990s, courtesy Estonian National Museum*

tour. The program includes different routes to museums including the Estonian History Museum – a newly renovated complex of museums dealing with history, film, and music. Other venues include the Museum of Occupations (reopened in August 2018), the Estonian Open Air Museum – a historical complex by the sea - Seaplane Harbour (Estonian Maritime Museum) – and an architectural building with interactive exhibitions, Kumu (Estonian Art Museum), EMYA 2014 winner due to its approach to diverse communities and pedagogical work. Before 1st August the fee is 60 € (after August 1st 70 €), and includes bus travel, lunch and admission to various museums (including tours) and sites. The tour is organised by ICOM Estonia.

**Post-Conference tour to Helsinki, Finland**

On the morning of 14th October the bus will leave from Tallinn to travel to Helsinki (by boat) and will travel back in the evening of 15th October from Helsinki to Tallinn. The program includes visits to the National Museum of Finland (exhibitions, collections) – the central ethnographic and history museum founded in 1895 - the Helinä Rautavaara Ethnographic Museum in Espoo and Helsinki City Museum, opened after renovations in 2016, and awarded with many museum prizes for their new approaches to city culture.

The Helsinki tour fee (before 1st August 190 €, after 220 €) includes



admission to various museums (and tours), bus and boat return travel between Tallinn-Helsinki, lunches on 14th and 15th October, and a buffet dinner on the boat when coming back on the evening of 15th October. An optional sauna evening on 14th October (calculations separately) is in planning. The tour will be organized by ICOM Finland.

Meanwhile you may check the following websites for more information regarding conference activities:

<http://network.icom.museum/icme/conferences/annual-conference/>,

<http://enmconferences.ee/en>

and the conference Facebook page:

<https://www.facebook.com/events/1993650297567207/>

## Notice from the "What We Do" Working Group

[Email initially sent in May 2018]

Dear ICME Colleagues and Friends,  
It is my pleasure to announce the establishment of a new Working Group to address the question of "What We Do" and the museums we represent. Intermittently, over the past few years and in recent months, discussions have arisen over the mission and name of our international committee and the definition of the museums we represent.

The word "ethnography" has been problematized, due to current museological practice and postcolonial discourse, and the terms ethnography and ethnology have been scrutinized for the diverse meanings they have in different parts of the world. Simply put, the mission, definition and sheer existence of ethnographic museums has undergone much revision and change in the 21st century, and it will be our job to explore what that means for our international ICOM committee.

Allow me here to introduce the makeup of our Working Group:

**Dr Laurie Kalb Cosmo**, Art History Faculty, Temple University Rome, Italy/ Research Associate, Peabody Museum of Archaeology and Ethnology, Harvard University, USA ICME ICOM Board Member (**Working Group Chair**)

**Dr Graeme Were**, Chair and Professor, Department of Archaeology and An-

thropology, University of Bristol, UK, ICME ICOM Board Member

**Doris Prlic**, Coordinator of the European Union-funded SWICH (Sharing a World of Inclusion, Creativity and Heritage) Project, Weltmuseum, Vienna, Austria

**Susan Faine**, Independent Curator and Former Curator/Collections Manager, Jewish Museum of Australia, Melbourne

**Eveline Lameer**, Intern, Ethnographic Collections, University of Ghent Museum and Masters Candidate in Museums and Collections at Leiden University, the Netherlands

To accomplish the tasks before us, the Working Group will need your support and participation. Our decisions and recommendations will be based on sustained communication with you! We will have goals and we will set deadlines. You will hear more about this in the coming months, as we define channels for reaching you.

Our ultimate deadline is the upcoming ICME ICOM meeting in Tartu, Estonia, from 9th - 12th October, 2018, where we will present a report based on our research and dialogues. We look forward to hearing from you often through this process and seeing you in Estonia!

Thanks so much for your time! More to come from us.

All best wishes,  
Laurie

Laurie Kalb Cosmo, PhD  
ICME ICOM Board Member  
Art History Faculty, Temple University Rome, Italy  
Research Associate, Peabody Museum of Archaeology and Ethnology, Harvard University

[UPDATE] The Working Group would like to inform you that they will be sending out a questionnaire to members in July, and would appreciate receiving responses by August.

## ICME "What We Do" Questionnaire

Dear ICME Members,  
ICOM's International Committee for Museums of Ethnography (ICME) represents a type of museum that has undergone tremendous change in the past few decades. Many museums of ethnography have begun to re-examine their collecting, exhibiting and programming because of associations between ethnographic collections and colonialism. Others have eschewed the use of "ethnographic" to describe their collections and/or museums, preferring instead such terms as "world cultures," "social history," "cultures and histories," etc. Still others feel the debate does not directly concern them.

Last year, there was lively discussion about an appropriate mission statement for ICME, but only a few members engaged and no representative consensus was reached. So this year a

Working Group has been formed to inquire into member attitudes to ICME's mission and how to best express them.

To be confident ICME's mission is relevant to its broad membership and the changing discourse around ethnographic collections, we need you to tell us about your museum, the language you use to describe your collections and programs and finally, what you consider an appropriate mission statement for our international committee.

We have prepared the following questionnaire and would appreciate you taking the time to consider and answer it, responding to us by September 1. It is accessible with this link as a Google doc.

### **GO TO THE QUESTIONNAIRE**

Your replies will be collated and reviewed. From this, we will present a summary of questionnaire responses to the ICME board at the annual ICME conference, to take place at the Eesti Rahva Muuseum - Estonian National Museum in Tartu, Estonia (October 9 - 12, 2018).

### **DOES YOUR PARTICIPATION MATTER? Simply put, YES.**

Our aim is to represent the broad ICME membership. To move forward with discussions related to our mission, we need YOUR valuable input.

With many thanks and all best wishes, The Working Group on "What We Do" Laurie Kalb Cosmo, Susan Faine, Eveline Lameer, Doris Prlic, Graeme Were

### **Honors and Awards**

The Committee is thrilled to announce that our friend Professor Jeremy Kark has been awarded a Lifetime Achievement Award for the Advancement of Public Health in Israel by the Israeli Association of Public Health Physicians. He has worked most recently as professor of epidemiology and a public health physician in the Hebrew University and the Hadassah School of Public Health.

[UPDATE] The committee is saddened to announce that, during the writing of this News, Professor Kark passed away. We send our condolences to his family and loved ones.

We are also delighted to announce that our colleague Lidija Nikočević, Ph.D. has been awarded the order of the Croatian Interlace for outstanding achievements and services in the field of culture and for her extraordinary contribution to the development and reputation of the Republic of Croatia <http://predsjednica.hr/objava/1/1/2418>. Lidija has been, for a number of years, a member of the Advisory Committee for intangible cultural heritage of the Ministry of Culture of Croatia.

# ANNOUNCEMENT: THE BEST IN HERITAGE 2018



## Projects of Influence

**26-28 September, Dubrovnik, Croatia**

As the award-giving programmes around the world announced their laureates category by category in 2017, the Best in Heritage diligently collected all the information and generated the annual list of the best practices in the field of museums, heritage and conservation. Out of some 300 prize-winners from 45 award schemes, the Best in Heritage

Advisory Board approved a selection of the most innovative and advanced candidates, which were invited to the 2018 conference in Dubrovnik. Featuring altogether 42 presentations from a wide scope of laureates coming from 4 continents, the conference will, for the 17th time, bring the authors of these most exceptional achievements together with the professional

audience and the public. The gathering will start with the IMAGINES event, which focuses on the use of New Technologies and Multimedia, and will feature Q&A sessions, 2 keynotes and a "Spotlight" lecture following the theme of 2018 as the European Year of Cultural Heritage. In addition to having an ideal setting for networking with colleagues from



Dubrovnik, courtesy Luka Capek

all over the globe, the conference will have an abundance of cultural, social and gastronomic events accompanying the programme. The moderators, last year's winners and the audience will act as a Jury and vote for a project with truly change-making potential for each of the two events: "The Project of Influence" for the year 2018.

The conference is organised in partnership with Europa Nostra (with support from the Creative Europe programme)

and ICOM (International Council of Museums), and is under patronage of The City of Dubrovnik, Ministry of Culture of the Republic of Croatia, supported by the United States Embassy in Croatia and sponsored by Meyvaert Glass Engineering. The local partner is Dubrovnik Museums.

### Links

Programme and registration:  
<https://www.thebestinheritage.com/conference>

Featured laureates: <https://www.thebestinheritage.com/featuring>

Contact:

[news@thebestinheritage.com](mailto:news@thebestinheritage.com)

Twitter: <https://twitter.com/BestInHeritage>

YouTube: <https://www.youtube.com/user/TheBestInHeritage>

Facebook: <https://www.facebook.com/TheBestInHeritage>

Past presentations archive: <http://presentations.thebestinheritage.com/>

# ANNOUNCEMENT: RE-IMAGINING THE HUMAN: EXPLORING BEST PRACTICE IN OBJECT-BASED LEARNING AT THE ETHNOGRAPHIC MUSEUM

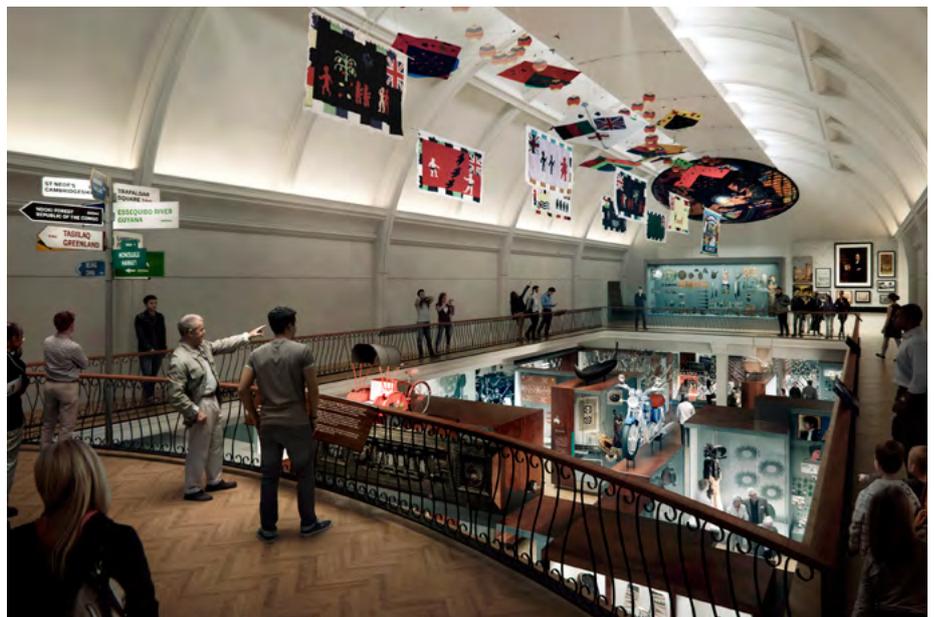
**Call for papers: Re-Imagining the Human: Exploring best Practice in Object-based Learning at the Ethnographic Museum**

**Date: 28th - 29th November 2018**

**Venue: Horniman Museum and Gardens, London, UK.**

ICME (International Committee for Museums and Collections of Ethnography) and the Horniman Museum invite scholars and practitioners to explore innovative practices and theories in object-based work with ethnographic collections. Object based practice can draw strongly on people's ability to employ all their senses to enquire, deduce and imagine as to what something is and its potential meanings and significance. Objects inspire curiosity and lead people to explore what is important and interesting to them. Ethnographic objects in particular may open up social interactions and controversial conversations, trigger long-forgotten memories and get creative thoughts flowing.

This two-day event, organised in collaboration with ICOM national



*'Artists Impressions World Gallery aisle'. Planning and design by Ralph Appelbaum Associates'*

committees of Germany, Croatia, Norway and Pakistan, is informed by humanist anthropology, which starts from the experience of human

actors, addressing what it means to be human and to live a human life. In ethnographic museums it supports and imagines diverse forms of public



Horniman Museum, courtesy Ralph Appelbaum

engagement and education and it promotes activism.

On the first day speakers will respond to the questions addressed by the conference. The second day follows a workshop format which translates into practice the debates explored using the Horniman's collection.

The Horniman has a long-standing interest in object-based practices and it is an ideal venue to examine this theme. The 29th of June 2018, a new World Gallery of anthropology opens to the public, celebrating human creativity, imagination and adaptability. In October the Horniman will also launch the Studio, a new gallery curated with local community partners exploring the connections between socially engaged art and anthropology.

Keynote speaker Dr. Sandra Dudley will open the conference. Her research as a social and material anthropologist, whose work transects social anthropology, museum studies, and material culture studies will undoubtedly bring exciting new perspectives to the debates investigated.

**Call for papers**

We are particularly interested to hear from contributors whose research and/or practice engage with the following questions:

- How can ethnographic collections be used to examine or contest established notions of 'Self' and 'Other'?
- How can dialogical and/or affective engagement with ethnographic

objects promote critical reflections on 'controversial' issues (e.g. primitivism, memory making and colonial legacies such as racism and sexism)?

- To what extent imaginative can engagement with objects (through poetry, drawing, drama, dance storytelling, music etc) help challenging stereotypes and promoting inter and transcultural understanding?
- How can ethnographic museums use object-based practice to strengthen community collaboration and sense of ownership of collections?

Contributors should send a short 300 words abstract of their paper by 1st of October 2018 to Dr. Domenico Sergi [dsergi@horniman.ac.uk](mailto:dsergi@horniman.ac.uk) and Sylvia Wackernagel [sylvia.wackernagel@gmail.com](mailto:sylvia.wackernagel@gmail.com)

For more information please get in touch with Dom and/or Sylvia.



# REVIEW: THE 84TH ADVISORY COUNCIL MEETING

by Viv Golding

## Agenda

### Wednesday 6 June

**9:30-10:00 am** – Welcome Coffee

**10:00-10:30 am** – Opening of Annual Meetings, ICOM's President Suay Aksoy

**10:30-11:30 am** – Keynote Speech from artist Fred Wilson

**11:30am-12:30 pm** – 3 minute Flash or Poster Presentations, including Catherine Cole on the CAM led Human Remains Management project with ICME collaboration

**1:30-5:00 pm** – Separate Meetings of National and International Committees

**5:00-6:30 pm** – Meet the ICOM Standing Committees and Working Groups

**7:00-10:00 pm** – Evening Reception (Louis Vuitton Foundation <<http://www.fondationlouisvuitton.fr/en.html>>)

### Thursday 7 June

**8:15-9:00 am** – Welcome Coffee, Distribution of Working Documents and Registration

**9:00 am-12:00 pm** – 84th Advisory Council Meeting

**1:30-3:00 pm** – 84th Advisory Council Meeting (continued)

**3:30-6:30 pm** – ICOM Workshops

### Friday 8 June

**9:00-10:00 am** – Welcome Coffee, Distribution of Working Documents and Registration

**10:00 am-12:00 pm** – 33rd Session of the General Assembly

**2:00-5:30 pm** – Meetings of Standing Committees, Working Groups, Boards of Regional Alliances, etc.

As Chair of ICME it was a great honour to be invited to the 84th Advisory Council meeting at the UNESCO Headquarters, Fontenoy Building (room XI), in Paris, France. This year the ICOM Annual Meeting was held over three days from 6th to 8th June, when excellent opportunities to share information and discuss the needs and goals of ICOM members and the institutions we represent were provided.

Simultaneous interpretation into English, French and Spanish was available throughout the meeting. Hard copies of all the working documents were also available in these languages and on the ICOMMUNITY website (<http://icomcommunity.icom.museum/en/content/annual-meetings>).

Special topics on the agenda beside the reports of the Secretariat were:

- Keynote presentation from the artist Fred Wilson
- Preparation of the Triennial General Conference in Kyoto in 2019
- Presentations of the candidates for the Triennial General Conference in 2022 and vote on a recommendation.
- Themes for future International Museums Day
- Evening Reception at the Louis Vuitton Foundation (<<http://www.fondationlouisvuitton.fr/en.html>>)

There was time for discussions and three workshops about:

- Museum Definitions, Potentials and Prospects
- ICOM Strategy
- Building Capacity through the ICOM Network

Additionally meetings and discussions with two Standing Committees and one Working Group were organized:

- ETHCOM – Ethics Committee
- SAREC – Strategic Allocation and Review Committee
- ICWG – Working Group on the future of International Committees

## Keynote Presentation by the artist Fred Wilson

Artist Fred Wilson, who describes himself as of 'African, Native American, European and Amerindian' descent (<http://www.tate.org.uk/art/artists/fred-wilson-15855>) gave a hugely engaging keynote presentation at ICOM's 84th Advisory Council meeting. Highlighting his own mixed heritage, the key ideas and experiences that underpin his art practice in museums his presentation showed how stereotype, prejudice and the unthinking assumptions of the museum and visitors can be affectively challenged through creative exhibitionary practice.

Fred noted his first ground-breaking show, *Mining the Museum* (1992), at the Maryland Historical Society. He ex-



*Fred Wilson Speaking*



*Fred Wilson and Metalwork*

plained the importance of being invited by the Director here and in subsequent sites as he delves so deeply into the hidden histories at his host institutions. In Maryland he literally 'mined' the basement stores for objects telling the silences stories of enslaved peoples in the US. He importantly used this mining activity to make the museum 'mine', taking ownership and seeing himself reflected in the museum space as well as and the previously excluded communities.

In this exhibition Fred juxtaposed objects relegated to the storerooms with the exquisite objects on display in the main exhibitions. Examples include metal slave shackles in the metalwork gallery, a wooden whipping post in the furniture gallery and a Ku Klux Klan hood in the display of baby carriages. In this way he shows the grounding of not only the wealth of the Maryland collections, but also the nation itself,

on the inequality and enslavement of African Americans.

In the painting gallery Fred employed the museum media of light to illuminate the black child hidden in the corners and shadows of the paintings. Here he worked with the educational tool of dialogue and question to prompt critical thought in audiences. Accompanying this curation questions such as 'Who am I? Am I your friend, your pet? Who are you?' inspire closer attention to shameful hidden histories that linger in present-day social positionings around the world, where 'Other' non-white communities are too often located at the bottom of school league tables and are on average four times more likely to be incarcerated in our prisons.

There is so much more to be said about this wonderful artist and many subsequent solo exhibitions around

the world have followed Mining the Museum that I refer ICME News readers to. Notably: So Much Trouble in the World—Believe It or Not! at the Hood Museum of Art, Dartmouth College, Hanover, New Hampshire (2005); Works 2001–2011 at the Cleveland Museum of Art (2012); Local Color at The Studio Museum in Harlem (2013); Black to the Powers of Ten and Wildfire Test Pit at Allen Memorial Art Museum, Oberlin College, Ohio (2016); and Fred Wilson at the Neuberger Museum of Art, Purchase College, New York (2017). Fred Wilson also represented the United States at the 50th Venice Biennale in 2003, with the solo exhibition Speak of Me as I Am. His many accolades include the John D. and Catherine T. MacArthur Foundation's "Genius" Grant (1999) and the Skowhegan Medal for Sculpture (2006).

Fred's keynote set a creative and inclusive tone for the 84th ICOM meeting. His ideas seem to resonate particularly well with our ICME ethos, inspiring us all to 'risk making mistakes' and do better work in our International Committee. On behalf of ICME, I salute him!

**International Committee Discussion, Workshops and Recommendations 2018 (TBC)**

ICME's very own past President Per Rekdal spoke to the General Assembly on the current discussions and recommendations being developed by and for the ICs. Per advised us all to read the New Statutes and the Internal Rules guiding ICOM. He noted how

each IC decides how many members sit on their board and what their roles and responsibilities are. He further observed the importance of IC activity to secure ICOM funding. Finally Per spoke on the comprehensive checklist that is being developed for ICs (concerning how to conduct elections, organise annual meetings, etc).

The recommendations noted below were developed during the IC workshops it was my great privilege to

attend. Kristiane Strætkvern led these events with enormous goodwill and great efficiency. As workshop participants we all learnt a lot and felt able to share our ideas in a warm atmosphere as the photographs below show.

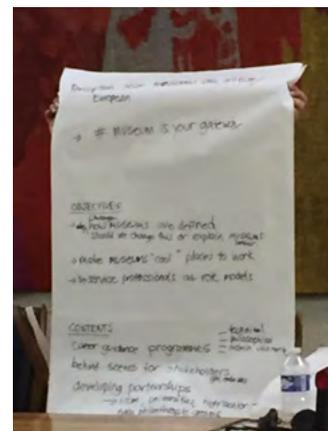
I joined a group with members from Arms and Armour, CAMOC, Conservation, IC-MEMO, ICTOP and ICOM Russia. We were fortunate to have Jelena Savic, an architect from CAMOC to draw our presentation on the Problems for



*Per Rekdal, and the IC Guidelines*



*The IC Workshop*



Museums in Europe. Our poster shows we took the metaphorical ideas of the bridge connecting us all and an endless necklace of jewels to which precious beads can be added or subtracted.

A key point for me was the value of smaller ICs with fewer than 100 members. It was clear from the speakers that these small ICs, such as Glass, clearly serve an important purpose for their members and their communities of interest with annual meetings and newsletters. The meeting concluded that the role of smaller ICs is just as crucial to ICOM members as the medium sized ICs such as ICME and the larger ICs such as Conservation, which reinforced Per's earlier point about IC activity.

Kristiane, as readers know from earlier ICME Newsletters, is Chair of the ICWG – the Working Group on the future of International Committees. The fruits of the ICWG, hopefully including a generic manual for the operation of ICS, will be announced at the triennial in Kyoto 2019. Meanwhile the whole ICOM membership will be consulted on their experience of ICs via a google poll and ICME members will be warmly invited to contribute their thoughts in due course.

Peter Keller, Director General of ICOM, generously contributed to the email discussion following the workshops. His knowledge and experience were much appreciated and have improved the 2018 recommendations.

Specifically.

1. ICs recommend that ICOM significantly contributes to increasing IC's role and membership. In particular, ICs recommend that:
  - i) the Secretariat provides visible information about existing ICs in the new website and a clear field about ICs in the new IRIS membership database; that up to date information about current membership of each IC is made available to the ICs, and that
  - ii) ICs proactively encourage new members to join ICs, send reminders about ICs to current members and, more generally, increase collaboration with ICs.
2. In order to support and attract younger members, the ICs recommend initiatives such as offering reduced fees or waiving fees for the first year, increasing relevance, offering attractive platforms for presentation of their work and research and introducing a YOUNG ICOM forum.
3. In order to facilitate the participation of ICs in Kyoto 2019, the ICs recommend that the Kyoto 2019 organizing committee consider providing interpreting solutions in the three official languages of ICOM and Japanese free of charge for the IC meetings and that the ICs are given permission to use of the ICs budget to support the presence of one board member at the General Conference in Kyoto.
4. The ICs request clarification on the election procedures and rules for the ICs when a new board is elected during a General Conference.

5. The ICs recommend the creation of a common online tool for registration and payment for the annual meetings of the ICs.
6. The ICs recommend that the upper age limit for the 'ICOM Young Members' Travel Grant is raised to 40 years (still considering the need to attract and support young members).

### International Museums Day (IMD) themes

2020 Diversity and Inclusion

2021 Inspiring the Future

### Kyoto 2019 update

The artist Kinutani Koji, who was commissioned to design a poster for Kyoto 2018, gave a hugely interesting presentation about his work. Kinutani studied in Italy and was able to deliver his speech in excellent Italian when problems with the translation from Japanese occurred. If I understood him correctly,



*Kinutani Koji Poster*



Kyoto 2019 Team

he spoke of relationships and connections, between salt and pepper, war and peace, which his work addressed.

Johei Sasaki outlined the plans for the triennial meeting in Kyoto 2019 (1st-7th September) which are well underway. We are reminded that the theme for the triennial is Museums as Cultural Hubs: The Future of Tradition. To consider the 'pivotal roles that museums can and should play in society Sasaki noted three forum themes: Global Issues and Museums, Local Communities and Museums, Museum Definitions and System'.

ICME are very much looking forward to meeting in Kyoto. We are particularly delighted that, with many thanks to the generous support of Director Yoshida Kenji, the National Museum of Ethnology (Minpaku) will be hosting our off-site

meeting on 5th September. ICME must also thank Taku Iida and Keiko Kuroiwa for progressing our 2019 work.

### **2022 ICOM Triennial Conference**

ICOM Egypt won the vote to host the 2022 ICOM Triennial Conference in Alexandria. The theme will be The Discovery of Identity, and the dates are 4th-9th September. This will be the first time that Africa will host a triennial conference and ICME heartily congratulate their African colleagues. ICME are well-placed to work on the 2022 triennial as we are delighted to support a brilliant youth Fellowship from Egypt at our 2018 conference. ICME readers can see an overview of Abdelrahman Othman's work elsewhere in this News.

ICME also congratulate our friends and colleagues who were unsuccessful

despite making excellent bids. Extremely strong competition came from ICOM Czech Republic who gained the second largest number of votes (50+ as against Egypt's 60+) for Prague with their theme The Power of Museums. ICOM Norway also made a convincing bid for Oslo but was perhaps hindered as they have previously hosted a triennial.

This report is becoming rather long and so I will stop here. Please refer to the ICOM website for further details of the 84th Advisory Council meeting in Paris where reports and powerpoint presentations are regularly uploaded. We can also discuss any specific points raised here at our 2018 annual meeting and conference in Tartu Estonia. I hope to see as many members as possible in Estonia, meanwhile, I send everyone my warmest regards.

# REVIEW: THE FOLKLORE MUSEUM OF KASSANDRA: ECO-CRITIQUE AS AN APPROACH TO COLLECTIONS MANAGEMENT?

by Zoi Tsiviltidou

PhD Student, School of Museum Studies, University of Leicester  
[zt30@le.ac.uk](mailto:zt30@le.ac.uk)

The Folklore Museum of Kassandra was founded in 2003 by the members of the Cultural and Educational Association Kassandra, in Chalkidiki, northern Greece. Kassandra, one of the three peninsulas in Chalkidiki sticking out into the waters of the Aegean Sea, is an area of natural beauty of wild coastlines, mountainous forests and archaeological sites with long-lasting history and tradition rooted in ancient Greece. The museum is housed in a stone built two-story restored mansion, Archontiko Economou, on a picturesque alley almost right above Eleftherias square in the village of Kassandra.

The museum is a living testimony to the efforts of small yet vibrant community to maintain the cultural and particularly the ethnographic heritage bringing the human closer to nature.

The visitor is invited to embark on a journey into the folklore rural life of the late nineteenth and twentieth centuries and reunite with family, ancestral land and shared history.

The collection hosts exhibitions of tools and utensils that people used in various professions of the time (for plowing, harvesting, threshing) for farming, winemaking, beating, beekeeping, cobbling, woodcutting and carpentry, textile instruments and traditional costumes, photographs, historical documents and archaeological findings. The predominant exhibits are the loom and various woven fabrics and textiles around it, the old chest, the mirror and the paved iron bed with the iconostasis. The walls are decorated with photos, plates and other household items. There is also a library with archival material, which is open to the public.

From a curatorial perspective, the dialectic of these exhibition condi-

tions is evident in the authenticity, the directness and the shared spirit of belonging implied by the design. Walter stated that '[t]he history of every art form has critical periods in which the particular form strains after effects which can be easily achieved only with a changed technical standard –that is to say, in a new art form' (2008: 38). In that sense, the way the collection is managed and promoted questions the ideology that every cultural artefact is evidence of materials and energy torn from the world.

Instead, one might suspect an attempt to strengthen – yet still re-evaluate – concepts of belonging, identity-formation and memory-preservation towards new understandings of how ethnographic heritage shapes our relationships with one another and the environment. This might relate to what Mirzoeff described as visualizing the Anthropocene, a concept only 250 years old, in which images from a range of different me-

dia depict ongoing transformation in the interconnected spheres of ecology and ethics; therefore, indicating that '[p]erhaps surprisingly, to visualize the Anthropocene is to invoke the aesthetic' (2014: 213).

The current state of weaving the thread around a well-grounded, painful but at times still romanticized past opens up conversations about identity-formation triggered by museum objects and their interpretation. The struggle to preserve ethnographic heritage in a constantly changing and turbulent society brings to the forefront issues of ethics in the context that human and nature are not to be separated. In any case, one is challenged to think whether eco-critique is an approach to collections management in a museum like this where the ancestral land and its ecosystem is entangled with ethnography and local history.

## References

<http://kassandramuseum.blogspot.com/> Accessed 2 June 2018.

Benjamin, W., (2008). The work of art in the age of its technological reproducibility: Second version In *The work of art in the age of its technological reproducibility, and other writings on media*. Jennings, M., Doherty, B., and Levin, T., (eds.). Cambridge: The Belknap Press of Harvard University Press: 19-55.

Mirzoeff, N., (2014). 'Visualizing the Anthropocene', *Public Culture*, 26 (2), pp. 213-232, Durham: Duke University Press.

Our President, Viv, is pleased to announce her new publication, 'Exploring identities through feminist pedagogy' in Wera Grahn and Ross Wilson (eds) *Gender and Heritage: Performance, Place and Politics*, Routledge Key Issues in Cultural Heritage, London: 129-147

The newest ICME book, *Museums and Communities: Diversity, Dialogue and Collaboration in an Age of Migrations*, featuring contributions from a number of our members, and edited by Viv Golding and Jen Walklate, will be published later this year.

Other News Includes:

**#Windrush70 celebrations at the Black Cultural Archives - Exhibitions and Events:**

<https://blackculturalarchives.org/exhibitionsandevents/>  
**Report on the AAM's Museum Connect (2007-2017)**

<http://uk.icom.museum/news/view/?title=interested-in-international-museum-partnerships/>

**Report on the International Conference, Museums Diversity and Intangible Cultural Heritage, Rotterdam, 7.11.17** <https://www.ichandmuseums.eu/en/reports/nl-international-conference-ich-museums-diversity>

**Article on Bomavé Konaté and his museum:** <http://uk.icom.museum/bomaves-travelling-museum/>

**First political internships at museums on a European level:** <http://uk.icom.museum/news/view/?title=first-political-internships-at-museums-on-an-european-level/>

**Exhibition and event series on Museum Cooperation between Africa and Europe at the Ethnographic Museum of Zurich** <http://www.musethno.uzh.ch/de/veranstaltungen.html?venue:%20Ethnographic%20Museum%20at%20the%20University%20of%20Zurich,%20Pelikanstrasse%2040,%208001%20Zurich>

**Belgium's African Museum to reopen, Calls for return of looted artefacts intensify** <https://www.museumanthropologyblog.com/homepage/2018/6/7/belgiums-africa-museum-to-reopen-calls-for-return-of-looted-artefacts-intensify>

**Jane Jacobs Urban Communication Book Award**

<https://urbancomm.org/grants-awards/jane-jacobs-urban-communication-book-award/>

**2018 Pagtib-ong, the UP Visayas International Conference on Intangible Heritage** <http://www2.ichcap.org/call-for-papers-2018-pagtib-ong-the-up-visayas-international-conference-on-intangible-heritage/>

**CFP: Heritage Alive Welcomes Article Submissions on "Woodcarving" or "Traditional Food"** <http://www2.ichcap.org/heritagealive-welcomes-article-submissions-on-woodcarving-and-traditional-food/>

**CFP: Migration and Gender Conference** <https://networks.h-net.org/node/20292/discussions/1911958/migration-and-gender-relationships-economic-resources-and>

**CFP: "For Your Freedom and Ours:" Polonia and the Struggle for Polish Independence** <https://networks.h-net.org/node/73374/announcements/1906957/%E2%80%9Cyour-freedom-and-ours%E2%80%9D-polonia-and-struggle-polish>

**Petition to Protect Murujuga/the Burrup Peninsula** <http://www.fara.com.au/wp-content/uploads/2018/06/Burrup-Petition-2018.pdf>

The *Textile Atlas by Narrative Made* preserves a record of disappearing Asian crafts with their reflected cultural stories, and provides a resource platform for both the commercial industry and academia.

Online articles tell craft stories from across Asia and include:

- Making of: Naga Weaving, Laos
  - Culture of: Karen Textiles in Northern Thailand
  - Making of: T'nalak Weaving, Philippines
  - Profile of: Living Blue, Bangladesh
  - Visit to: Vietnam Museum of Ethnology, Vietnam
- and many more articles exploring textile cultures and traditional techniques of India, China, Cambodia, Korea, Malaysia, Japan, Myanmar and other countries of Asia. Explore The Textile Atlas - <https://www.thetextileatlas.com/craft-stories>

# WHY IS GENDER EQUALITY IMPORTANT FOR THE SOCIAL ROLE OF MUSEUMS?

Museums need to stand firm, with individuals and diverse communities around the world, against prejudice, stereotype and inequality. We are not islands of pure research and conservation, laying out 'our' superior knowledge for 'them' the passive elite visitors, but dynamic forums for justice in the global contemporary. Gender equality is central to this mandate.

or

Whatever your gender, sexual preference, age, ethnicity, nation, join the Museum and stand shoulder-to-shoulder, against prejudice, stereotype and inequality. We are not islands of pure research and conservation, laying out 'our' superior knowledge for 'them' the passive elite visitors, but dynamic forums for justice in the global contemporary. Gender equality is central to this mandate.

or

## Acrostic poetry

Women.  
Our  
Museums NEED Gender  
Equality  
Now!

or

Women, men, trans, lesbian, gay, intersexual, queer – people –  
Of all ethnicities, nations, belief systems, ages, abilities,  
Museums need YOU to work creatively with us, our global collections and  
intangible heritage, to progress  
Equality and social justice for all  
Now!

# RECAP OF ESTHER CHIPASHU'S PRESENTATION IN PHOENIX

## **AAM Annual Conference and Museum Expo**

**6-9 May 2018, Phoenix Convention Centre, Arizona**

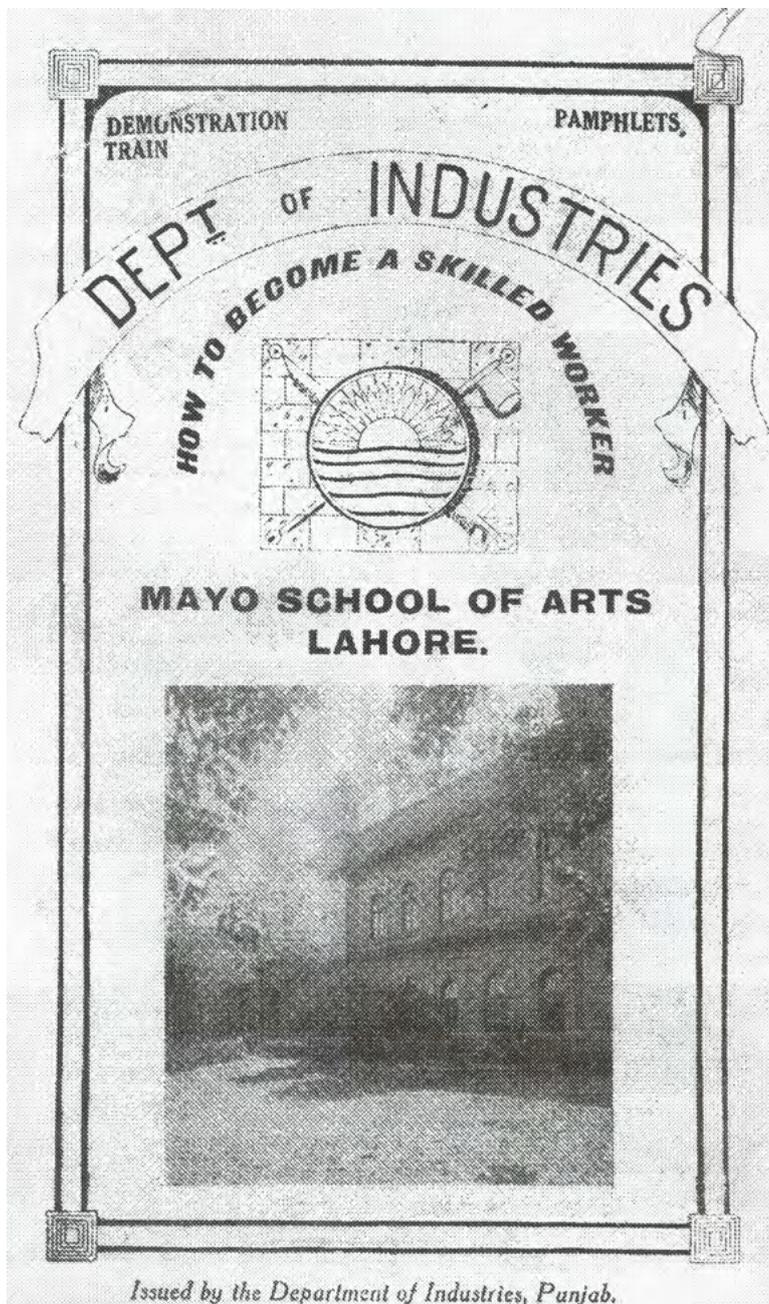
Esther Chipashu, a curator of Ethnography with National Museums and Monuments of Zimbabwe and ICME ICOM Board member was awarded a Getty International fellowship which saw her travelling to Phoenix, Arizona (USA) to participate and present a paper at the 2018 American Alliance of Museums annual Meeting and Museum Expo (AAM). This grand occasion which was held at Phoenix Convention Center drew participants from all over the world and was held under a broader theme "Museums on the Rise". Being one of the Getty International Fellows, Esther presented a paper titled, The Challenge of Change: A paradigm

shift in Zimbabwean Museum Exhibitions. This presentation was done under the AAM subtheme Exhibitions and Cultural Perspectives. Needless to mention, all International Getty fellows did their presentations under a theme Lessons from the International Community. Esther's presentation gave an insight on heritage presentation in Zimbabwean Museums. Making a critique of the Zimbabwe's current museum exhibits, Esther bemoaned the way objects are currently displayed in the permanent galleries as well as locked in Zimbabwean museum storerooms away from public gaze. This scenario perpetuates the

notion of museums as a space for 'dead'/lifeless artifacts merely cast into oblivion in the repositories. Esther's presentation mentioned how most of the current displays in Zimbabwean museums have continued to reference the legacy and bias of colonial heritage managers, whose main concern was far from projecting the local people as of cultural merit. The displays do not tell a comprehensible story to visitors, including the point that the exhibitions are encased in dioramas, which inhibit visitors' meaningful interaction with cultural objects.

# THE NATIONAL COLLEGE OF ARTS ARCHIVES – A BRIEF INTRODUCTION

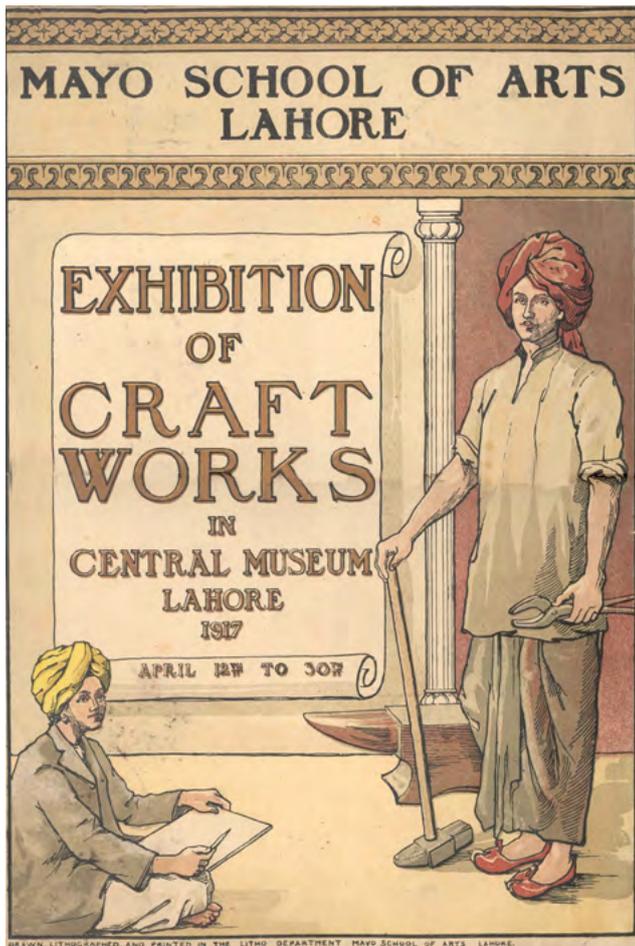
by Saamia Ahmed



In the preface to the Official Chronicle of Mayo School of Art: Formative Years under J. L. Kipling, one finds a brief reference to the inception of the NCA Archives (NCAA). In 2000, on the 125th anniversary of NCA, an archival project was initiated as part of the Project for the Conservation and Cataloguing of Old Records when scores of dusty documents were recovered from a non-descript corner of the college campus. Through sorting, cleaning, classifying, and labelling, all historical records were eventually preserved and shelved safely behind a locked door in the college library. Over the years, a steady stream of administrative files, occasional donations from generous individuals, as well as a careful acquiring of materials by the archives staff added to the old collection. Apart from documents pertaining to official matters of the college, the NCAA is now home to priceless photographs, rare books, portfolios, manuscripts, journals, maps, letters, drawings, postcards and various odd objects, dating as far back as 1875, when NCA was first set up as the Mayo School of Art (MSA).

*Mayo School  
of Arts,  
Lahore*

Conceived as a center for the fostering, education and promotion of local craft and industrial design, the school



*Exhibition of Craft Works in the Central Museum Lahore, 1917*



*Master Khair und Din Kaiser*

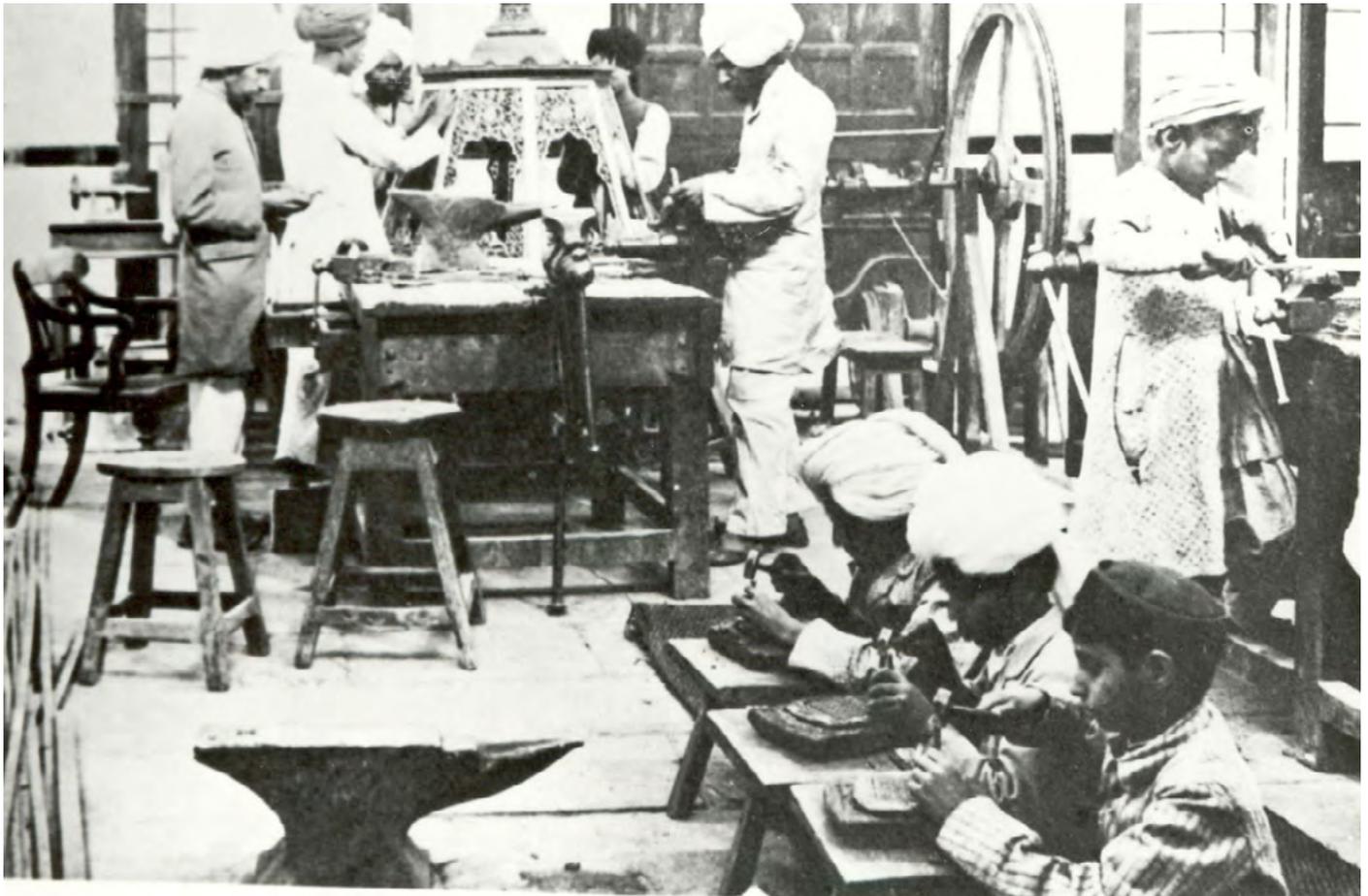
was known by many names: Mayo Memorial School of Industrial Arts, Industrial School of Art and Design, Lahore School of Art and finally the Mayo School of Art. Here, artisans and craftsmen were sought out, recruited and trained without any tuition fee, and encouraged to draw, observe, and develop their critical and creative faculties by dabbling in drawing, decorative design, painting, modelling and moulding, wood-carving, carpentry, carpet-weaving, and architectural drawing. With John Lockwood Kipling at the helm of both the MSA and the Lahore Museum as principal and

curator, student work often travelled far and wide in exhibitions and trade shows, both within the subcontinent and abroad.

Going through the school's annual reports and official letters penned by Kipling year after year, one is able to piece together a rather unique portrait of the first founding principal who was often torn between organizing exhibitions and furthering local crafts, mulling over the widening chasm between the "salaried and artisan class", and ensuring a smooth running of the art school. This was the only time in

the history of NCA, when craftsmen and artisans were preferred over educated but untrained students from the privileged classes, due to their technical prowess and prior knowledge of the subjects taught.

Together with regular exhibitions to promote work and encourage competition, the School also amassed a collection of books, journals and portfolios on the subjects taught, which craftsmen visiting from other parts of the country also benefited from. Interestingly, one of the earliest mentions of the objects in the NCAA's collections



Carpentry Class, Mayo School of Art



Image, Mayo School of Art

are contained in Kipling's report on the school's workings in 1884-85. "I cannot forbear expressing the hope," he wrote, "that the interruption caused by exhibition work may not recur [...] It cannot, however, be denied that the searching out and bringing forward of the general industrial and artistic capabilities of the Province is of some use to the school, in that it brings us into contact with the best workmen, and gives that practical turn to our work which is so easily missed in theoretic teaching. On the other hand, the examples of Oriental design in the form of engravings, photographs, books, and our own drawings and casts which are gradually

accumulating, are of great use to artisans who come up from time to time to take instructions for special objects."

As the ideology of the institution evolved over time, these "examples of Oriental design" came to rest quietly alongside other archival records; from mediums of instruction and education, they slowly turned into monuments to a bygone era only to be admired as mere objects by chance visitors. While priceless and worthy of care and preservation, perhaps a critical engagement with the archive would bring forward its true historical and scholarly value.

# COLLECTIONS FROM THE ROYAL ALBERT MEMORIAL MUSEUM

by Tony Eccles, Curator of Ethnography, RAMM



*Ndungu Costume*

**9/1889/43 ndungu costume**  
**Kongo peoples (Vili), Loango coastal**  
**region of Central Africa, collected**  
**1879 - 1889**

*"No one is supposed to know who he is, but got-up in a hideous double-faced mask, and dress made entirely of dried leaves of the banana or plantain-tree, very bushy and heavy-looking... He is supposed to watch over their morals and punish any offender by crucifixion. Generally he appears on the scene after some irregularity in the fall of rain occurs... he occasionally comes among the people armed with a long wooden sword. Everything he touches on his way becomes his property, thus you can imagine the disturbance his visit creates: all is confusion and hurry, as the native vainly attempt to hide their little before his coming. He is supposed to watch over their morals and punish and offender by crucifixion. Generally he appears on the scene after some irregularity in the fall of rain occurs, as the Nkissist in Cabenda believes that the committal of certain indecencies is punished by the non-appearance of rain in its proper season."*  
 Richard E. Dennett, 1887, Seven Years Among the Fjort.

Prior to 1889, Dennett acquired a costume that represented 'the king's policeman'. A frightening presence, the



spirit of ndungu had the authority to identify and punish people who had broken the rules of Kongo society. The costume is made of netted vegetable fibre and hornbill feathers.

**9/1889/53, nkisi**

**Kongo peoples (Vili), Loango coastal region of Central Africa, collected 1879 – 1889**

This powerful female figure is in an act of supplication. Her medicine (bilongo) is on her belly. From the base of her back snakes rise and protrude over her shoulders. Here, ancestors armed with flintlock guns stand upon them. Her left arm cradles an ancestor. Her right hand holds a bottle of alcohol for libations.

A similar carving is found at the National Museum van Wereldmuseum in Rotterdam and current interpretation suggests that the woman's interactions are that of a priestess engaged with the forces from the world of the dead (Mpemba). It is said that this nkisi-type was used to treat physical dysfunction and to enhance one's social standing. It is possible that this figure was commissioned by Dennett to improve his own position with the Lemba trading guild through participating in a ritually sanctified alliance.

This power figure (nkisi) is a tool used by a nganga, an operator of invisible forces. Minkisi were activated by a specialist called an nganga. Power figures were constructed with great care to produce a visual effect,

they were viewed as items of great power. When not in use they were stored in the nganga's hut. When Europeans first encountered these power figures (minkisi) in the Congo, they believed them to be man-made deities ('fetishes') that were worshipped. However, minkisi belonged to an age-old complex cosmology, one that was centred on a reciprocating universe. This meant that there existed a constant interchange between the visible 'world of the living' and the invisible 'world of the dead'. Minkisi created a physical connection between these worlds.

Their potency included 'medicinal' substances (bilongo) that would help to bind the powers of the invisible world to the figure. Bilongo included ingredients associated with the specific ability of the figure. They could be used to heal, alleviate hardship, locate witches or bring harm – they were mainly created for the benefit of people.

**26/1959/4 egungun headdress  
Yoruba, Abeokuta, Egba, Southwest  
Nigeria, early 20th century**

Egungun means 'masquerade' which is commonly found throughout the Yoruba region. This headdress was worn for occasions where ancestors are honoured. Whilst headdress forms are common they are regarded with different degrees of respect. This is an unusual carving in that it incorporates both the traditional male 'hunter's tuft' that crosses over a central crest, which is associated with women.



*Egungun Headdress*

According to scholar Tim Chappel, this headdress is a product of the Adugbologe workshop in Abeokuta, one of the two principal carving

lineages in the Egba metropolis. It was likely carved by the sculptor Oniyide, the son of Ojerinde, who died in 1949.

# WORDS FROM THE EDITORS

Well, that was an issue. We've introduced you to our fellows, presented some of the programme for ICME 2018, reviewed some events and exhibitions, introduced a variety of publications, events and conferences, and highlighted some fabulous institutions and some star objects from RAAM.

We really appreciate all of your contributions and we hope that our News can continue to provide a great source of information and entertainment for our membership. Please contribute - the News only runs if there is stuff to put in it. The editors are put out by the excessive heatwave currently sweeping Northern Europe. Nonetheless, they hope that you all have wonderful summers - or winters, if you're in the Antipodes!

# CONTACT THE NEWS

We hope you enjoyed this new-style edition of ICME News. Let us know what you think by emailing [jenny.walklate@gmail.com](mailto:jenny.walklate@gmail.com).

This newsletter is published every three months. You can contact the News with anything you think the wider ICME/Museum Ethnography community would like to hear. Please email us with anything you'd like to include.

ICME's website is <http://network.icom.museum/icme>

See you next time!

The editors.

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## ICME News

quarterly released digital publication of the International Committee of Museums of Ethnography

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