

## Curators, Collections, Collaboration: Towards a Global Ethics



**ICME-ICOM Annual Meeting  
Rio de Janeiro, Brasil  
August 10-17, 2013**



International Committee for Museums of Ethnography  
International Council of Museums  
[icme.icom.museum](http://icme.icom.museum)



# **Curators, Collections, Collaboration: Towards a Global Ethics**

**ICME-ICOM Annual Meeting  
Rio de Janeiro, Brasil  
August 10-17, 2013**

International Committee for Museums of Ethnography  
International Council of Museums  
[icme.icom.museum](http://icme.icom.museum)

in collaboration with

International Committee for Collecting  
International Committee of Museums for Archeology and History  
International Committee for Regional Museums  
ICOM-Korea

Greetings,

Rio de Janeiro! South American! ICME/2013/Brasil returns to the Americas! And once again ICME joins the General Assembly of the International Council of Museums, the ICOM Triennial. Both ICME and ICOM meet all too rarely in the Western Hemisphere. ICOM held triennial meetings in North America in 1965 (Philadelphia and New York), 1980 (Mexico City), and 1992 (Quebec). The only South American meeting was convened in 1986 (Buenos Aires). I had the opportunity to participate in three of those meetings.

ICME has held annual conferences on this side of the world in 1974 (Ottawa), 1999 (Mexico City), and 2006 (Miami Beach). It was my honored to organize the Florida meeting and host a number of my colleagues in the USA. ICME is excited to meet in South America where we have not convened since for nearly 30 years. We hope to attract interest and new members from our colleagues here.

This year, the ICME Board considered the overarching theme chosen by our Brazilian hosts - *memory + creativity = social change* – and extrapolated two interrelated values to explore in our sessions. Speakers were invited to bring their experiences and points of view on the topic of responsibility; who creates memories and whose stories are represented in our museums. The program is rich with two days of presentations that bring together approaches from different parts of the world.

In Rio, ICME also joins four other ICOM committees to discuss issues relating to contemporaneity – collecting the contemporaneous and reinterpreting collections from a new point of view. This full day of interdisciplinary discussions grew out of the symposium organized by the new Museum of Contemporary History in Seoul, Korea, last November in which a number of the ICOM committee chairs participated.

Our Brazilian hosts have also provided time in the busy schedule to visit several museums in Rio de Janeiro. ICME members will see the Museu Nacional and the Muse da Maré on August 15. The staff at both museums will welcome us and introduce their collections and exhibitions. Thanks are extended to all who contributed to make ICME/2013/Brasil a success.

ICME/2013/Brasil is the final ICME annual conference which I have the privilege to chair. It has been an honor and a pleasure to have a leadership role in an organization which has shaped my professional career. During the past six years I have been afforded opportunities of which I never expected. As I was an ICME member before, I hope to continue as an ICME member afterwards. With thanks.

**Annette B. Fromm, Ph.D., President  
International Committee for Museums of  
Ethnography**

## MONDAY, 12 August

9:00 – 9:50 ICOM Opening Ceremony

10:10 – 11:00 ICOM Keynotes Speeches

### **12:10-1:30 Lunch, Opening of Museum Fair**

#### **1:30 - 3:00 ICME Session I - Collaborative Curation**

1:30 - 1:35 Introduction, Annette B. Fromm, Ph.D., Chair, ICME.

**Chair, Zvezdana Antos** (Croatia)

1:35 – 1:50 Erlinda Montillo-Burton, Ph.D.: *Collection and Collaboration: Challenges for Contemporary Museums*, Philippines.

1:50 – 2:05 Luz Castillo: *MUSEF: An Area of Contact*, Bolivia.

2:05 – 2:20 Dr. Antonio J. Montalvan II: *Exclusions, Inclusions: The Higaunon as Voice in Cagayan de Oro Museography*, Philippines.

2:20 – 2:35 Annissa Gultam: *Building Museums on the sizzling golden land: Noken Museum, Papua & Provincial Museum of West Papua*, Indonesia.

2:35 – 2:50 Nilanjan Khatua: *The Relevance of the Anthropological Museum in Preserving Cultural Diversity*, India.

2:50 – 3:00 Discussion

### **3:00 – 3:15 – Coffee Break**

#### **3:15 – 5:00 ICME Session II - Cultural Empowerment/Social Change**

**Chair, Leif Pareli** (Norway).

3:15 – 3:30 Supreo Chanda: *Museum Ethnography and Creating Memory in Museums for Social Change*, India.

3:30 – 3:45 Sandra Martins Farias: *Museums: Instruments of Cultural Dialogue?*, Brasil

3:45 – 4:00 Tone Cecilie Simensen Karlgård: *An embassy and a gypsy wagon, events and projects expressing and producing cultural history of the Roma people in Norway*, Norway.

4:00 – 4:15 Daniel Inoque: *A critical analyse of the envelopment of stakeholders in process of creating memories and stories to be represent in Fisheries Museum in Mozambique*, Mozambique.

4:15 – 4:30 Joyce Hsiu-yen Yeh: *Indigenous Restaurants as 'Living Museum'?: A Taiwanese Perspective*, Taiwan.

4:30 – 5:00 Discussion

### **5:30-11:00 ICOM Opening Party**

## TUESDAY, 13 August

*Focus on Collecting: Contemporary Collecting and the Reinterpretation of (Older) Collections*

A joint day of COMCOL, ICMAH, ICME, ICR, and ICOM Korea

9-9:15 **Welcome: Dr. Kim Wang Sik**, director of the National Museum of Korean Contemporary History.

#### **9:15-10:30 Session I - New futures for Old Collections – Community Involvement**

9:15-9:30 Marie-Paule Jungblut: *The social role of history museums today*, Switzerland.

- 9:30-9:45 Mille Gabriel and Christian Sune Pedersen: *New futures for old collections – Contemporary collecting and community involvement at the National Museum of Denmark*, Denmark.
- 9:45-10:00 Adriana Russi and Regina Abreu: *The Kaxuyana Indigenous People and Ethnographic European Collections: Memories, Dialogue and Artifacts*, Brazil.
- 10:00-10:15 Åsa Stenström: *Participative Contemporary Collecting, An Everyday Dialogue. A Practical Example*, Sweden.
- 10:15-10:30 Otto Lohr: *Wrap up*, Germany.

**10:30-11:00 - Coffee Break**

**11:00-12:00 Session II - New Considerations – Identity Building**

- 11:00-11:15 Karen Exell: *Contemporary collecting in Qatar: reimagining identity in a new nation state*, Qatar.
- 11:15-11:30 Ekaterina Teriukova: *Objects Tell Stories: Recent History Memory and A Museum Collection*, Russia.
- 11:30-11:45 Irina Leifer: *Museums in New Towns: identity, image and participatory culture*, The Netherlands.
- 11:45-12:00 Henrique de Freitas: *Wrap up*, Brasil.

**12:00-1:00 - Lunch**

- 1:00-2:15 **Session III - Case Study - Museum of Contemporary History (MUCH), Seoul, Korea**
- 1:00-1:15 Kim, Shi-dug: *Rethinking Definition of Acquisition and Collection in the Contemporary History Museum*, Korea.
- 1:15-1:30 Kook, Sung Ha: *The Discovery Center of the National Museum of Korean Contemporary History: The Exhibition of Contemporary History Collections and Visitors' Interpretations*, Korea.
- 1:30-1:45 Kim, Seong-Jun: *Exhibiting Scientific and Technological Artifacts in History Museums: A Case Study at the National Museum of Korean Contemporary History and South Korea*, Korea.
- 1:45-2:00 Susan Hanna: USA, *Wrap up*

**2:00-2:15 - Coffee Break**

**2:15-3:30 Session IV - Old Collections – New Interpretations**

- 2:15-2:30 Fiona Rankin-Smith and Peter Delius: *Hamba Ngezinyawo (Going on Foot): "The Worlds of Migrancy, 1800-2014,"* South Africa.
- 2:30-2:45 Victoria Phiri: *From the Storeroom to the Living Room: The Case of the Mbusa Emblems in the Wake of HIV/AIDS in Zambia*, Zambia.
- 2:45-3:00 Sylvie Dhaene: *The House of Alijn, a traditional museum rebuilt as a creative hub among cultural heritage communities*, Belgium.
- 3:00-3:30 Jane Legget: *Wrap up and Discussion*, New Zealand.

**3:50-4:40 ICOM Keynote Speaker**

- 6:00-10:00 **Joint reception/ ICR Birthday Party.**  
Museum of the Republic and Edison Carneiro Museum  
**Previous Registration Required**

## WEDNESDAY, 14 August

### 9:00 – 9:45 Session III - Reinterpreting Collections/Digital Considerations

**Chair**, Viv Golding (U.K.)

9:00 – 9:15 Russell Belk: *Reinterpreting Collections through online Collaborative Participation*, Canada.

9:15 – 9:30 Massimo Canevacci: *The Ubiquitous Museum, imagination and digital communication between anthropology, arts, architectures*, Brasil.

9:45 - 9:45 Discussion

### 9:45 – 10:00 – Coffee Break

### 10:00 - 12:00 Session IV - Reinterpreting Collections/Reuse of Collections

**Chair**, Tone Cecilie Simensen Karlgård (Norway)

10:00 - 10:15 H  l  ne Bernier & Mathieu Viau-Courville: *The Action: 'Rebel bodies' at the Mus  es de la civilisation*, Qu  bec, Canada.

10:15 - 10:30 Dr. Anette Rein: *Presenting contemporary issues and aspects of diversity with historic objects in museums*, Germany.

10:30 – 10:45 Martin Petersen: *Collecting the DPRK: salvage ethnography re-visited*, Denmark

10:45 - 11:00 Shelly Shenhav-Keller: *"A Land and its Dolls "Collections, Collectors, Curation and Memory*, Israel.

11:00 - 11:15 Esther Chipashu: *Collecting for the colonial gaze: invoking a paradigm shift into the ways in which ethnographic collections are constituted in Zimbabwean Museums*, Zimbabwe.

11:15 - 12:00 Discussion

### 12:00-1:00 - Lunch

**1:00 - 3:30 ICME Annual Members meeting and Board Elections**

**3:50-4:40 ICOM Keynote Speaker**

## THURSDAY, 15 August

### 9:00 to 1:00 Museu Nacional

Welcome – Profa. Dra. Cl  udia Rodrigues Carvalho, Museu Nacional Director

Conference about Museu Nacional - Prof. Dr. Luiz Fernando Dias Duarte

Visit to long term exhibition – Prof. Dr. Jo  o Pacheco

Visit to short term exhibition – Prof. Dr. Jo  o Pacheco

Visit to the Brazilian indigenous collection – Prof. Dr. Jo  o Pacheco

### 2:30 to 6:30 Museu da Mar  

Presentation of Museu da Mar   - Luiz Antonio de Oliveira, Carlinhos, Cl  udia Rose

**8:00 – 10:00 ICME Annual dinner (time & location TBD)**

## FRIDAY, 16 August

**ICOM Excursion Day**

## **SATURDAY, 17 August**

9:00 – 11:30 ICOM General Assembly

11:30 - 12:30 ICOM Closing Ceremony

**7:00 – 11:00 ICOM Closing Party**

### ABSTRACTS

---

Russell Belk (Canada)

#### **Reinterpreting Collections through online Collaborative Participation**

Although André Malraux's (1967) forecast that print reproductions of art would replace museums has not come about, the digital revolution may change things. For some objects like music, film, and manuscripts, the idea of an original evaporates as every copy is a perfect copy. With the introduction of 3D printing, other objects in museum collections may also become perfectly replicable. As collected objects become more accessible virtually, access is democratized and a greater potential for public input and collaboration exists.

Gray (2006) suggests that collecting in an Internet age is composed of discovery, accumulation, categorization, and sharing and collaborating within online communities. Not only is the last stage potentially shared, *each* stage offers an opportunity for public input. Just as Wikipedia and open source software are collaborative accomplishments of volunteers, online collaborators can assist the museum collecting project.

For example, in the stage of categorization, rather than curators attempting to classify an object, it is possible to crowdsource. A photo posted online invites the addition of "tags" suggesting categories. This bottom-up "folksonomy" has even proven superior to top-down taxonomy when the U.S. Library of Congress put historic photos online and relied on the "wisdom of the crowd" for interpretation (Surowiecki 2005; Weinberger 2005).

Such sharing can also repatriate virtually collected objects. Examples include the British Museum's online interactive presentation of an Australian bark shield obtained by Captain Cook in 1770. A remote audience of Aboriginal Australians performed an interpretive dance and discussion in response once the shield was "released from its glass case" where it was physically stored (Hogsden and Poulter 2012).

The paper discusses the possibilities of virtual access and collaboration in each stage of collecting as well as the advantages, disadvantages, and most feasible means for such participation.

---

Hélène Bernier & Mathieu Viau-Courville (Canada)

#### **The Action: 'Rebel bodies' at the Musées de la civilisation, Québec**

Performance genres such as dance involve related modes of action, sets of human movements and bodily actions that embody social memory. Such intangible heritages have presented various sets of challenges for curatorship. This paper draws from the experience of the Musées de la civilisation (MCQ) to address ideas of collecting and curating the contemporary, particularly the performing arts. The travelling and transformative exhibition project, 'Rebel bodies,' an international and innovative collaborative venue that highlights contemporary dance and movement as a universal mode of creativity and expression, will be presented. In particular, we



reflect on the social role of museums and the reuse of ('old') material collections to curate the intangible.

While museums play a significant role in the documentation and dissemination of cultural traditions and their related intangible heritage, the 'Rebel bodies' project promotes collaborations between people and disciplines in order to produce, develop, and collectively transform and reinterpret ideas – and movements – related to the performing arts as the exhibition travels from Québec City (October 2013) to Brussels (2015) and Lyon (2016). In treating notions of urban, hybrid, altered, natural, and virtuosi bodies, 'Rebel bodies' brings together and engages the performance and creative artists (and industries) into the museum setting. Such interplays, we argue, encourage sustainable civic participation and further highlight museums as dynamic loci for the promotion of social change.

---

Erlinda Montillo-Burton, Ph.D., (Philippines)

### **Collection and Collaboration: Challenges for Contemporary Museums**

Ethnography Museum collections have been obtained from various sources including the donations of travellers and, missionaries in colonial periods as well as from contemporary, ethnographic fieldwork and private collectors. Because earlier collections were obtained as 'curiosities,' detailed information about the people or communities from where they were obtained are often wanting. Moreover, under colonialism, some museums placed indigenous people in a timeless capsule precluding the possibility of change.

Recently, some museums have widened their perspective in dealing with the exhibition of collections with respect to the communities from which the material objects were originally collected. The concept of collaboration, thus, has come to the fore as museums are redefining their goals and objectives in response to global challenges. In collaboration, a relationship is built between the community and the museum workers based on trust and cooperation including the sharing of knowledge in order to contextualize ethnographic materials, as well as using new methods and interpretation in exhibiting the collection.

This paper will share the experience of the Xavier University museum, located in the island of Mindanao, Philippines, in collaborating with the indigenous community in the study of their cultural materials using their own interpretations. The paper will also relate how this relationship has led to the rediscovery and revival of an almost lost cotton weaving tradition. Because of this collaborative relationship, the source community contributed ethnographic materials, both material and intangible to the museum. It also led to further engagement in the collection of their oral traditions (epic, legends, folktales), some of which were published in graphic illustrations as reading materials for school children.

---

Massimo Canevacci (Brasil/Italy)

### **The Ubiquitous Museum, imagination and digital communication between anthropology, arts, architectures**

This paper is concerned with the fluidity of spaces, material/intangible, of cultural experimentation with the aim of interrogating histories, researching presents, imagining futures. A moving constellation of imaginary museums elaborates a "multi-sited ethnography" in order to multiply and connect a constellation of potential objects/subjects, focusing and performing ubiquitous spaces and *kairos* temporalities.

Methodologically, the paper follows George Marcus's notion of multi-sited ethnography that he defines as "a possible experimentation with multi-locale ethnographies which would explore two or more locales and show their interconnections over time and simultaneously" (1995). It will connect anthropology, the arts and architecture including the work of the Anglo-Iranian architect Zaha Hadid, the Brazilian artist Nele Azevedo and the Bororo professor Kleber Meritorreu.

The Ubiquitous Museum will try theoretically to accomplish such a multi-sited project, drawing on Edward Said's exile experience that configures "nonessentialist forms of cultural politics" (2006). Additionally, in discussing the concept of Transmuseum or Imaginary Museum Constellation, the paper will present notions such as astonished methodology, anthropological compositions, ubiquitous subjectivities.

---

Luz Castillo (Bolivia)

### **MUSEF: An Area of Contact**

The *Museo Nacional de Etnografía y Folklore* (MUSEF) of Bolivia holds a collection of 26,000 objects, including cultural ethnographic, archaeological, industrial and those produced by urban folk and popular cultures. But MUSEF is more than a museum it is what James Clifford calls a 'contact zone' and Viv Golding terms a 'frontier' region. MUSEF is a space where contact for political debates, artistic performances, academic forums take place. It is a venue for moments of interaction with communities to make social demands. In addition people with different sexual preferences, disabled people, and social movements such as the TIPNIS (National Park and Indigenous Territory Isiboro-Secure) indigenous populations can express diverse identities.

This paper will discuss *Iglesias y Capillas del Altiplano de La Paz y Oruro*, one example of a project MUSEF implemented in which the Museum interacted with Andean communities and priests during 2012 and 2013. This project revealed the presence not only of an intense cult-led syncretic Catholic mestizo or pastors but also local authorities. This cult is linked to the political empowerment of communities at the expense of municipal mayors and the theme was expressed in a book and a museum exhibition. Beyond these out comes several communities become empowered about their religious heritage property, i.e. the colonial churches, through the project collaboration.

---

Supreo Chanda (India)

### **Museum Ethnography & Creating Memory in Museums for Social Change**

Museum ethnography is carried out by anthropologists, who work for museums. Their approaches and results most benefit the mandates of museums. This would involve elements such as an emphasis on material culture, objects and collections, on rich visual material that translates well into exhibitions and programmes, and increasingly these days, ongoing communication and collaboration with members of communities from whom collections originate. The visible artefact arises out of a set of social and cultural exigencies that create the conditions for seeing that they fit into a meaningful structure of information and knowledge. Tony Bennett, quoting Grundrisse, by Karl Marx, explains the dialectics between production of art and production of aesthetics.

One of the prime functions of the public museum is to present material culture to be viewed. Susan M. Pearce describes the process that transforms 'material' into 'museum collection' based on Saussurian semiotic insights. Museum Ethnography explores current issues within museum anthropology and material culture theory as well as the histories of ethnographic collections. It

uses anthropological perspectives to develop a critical understanding of the creation, function, histories, politics, and contemporary meanings of objects; the representation of cultures in museum displays and other public venues; shifting relations between source communities and museums; problems of landscape, place, and space; art and aesthetics; visual anthropology and issues of representation, including photographic representation and the relationship between photography and anthropology; material culture and social theory, the cross-cultural circulation of objects in the global economy, notions of value and the loss of material form, objectification and consumption. The paper will attempt to understand the complex process of musealisation of objects & concepts for creative re-contextualisation of the collective memory (Raphael Samuel) in the museums relating hermeneutics and the semantics behind such process for the resultant Hegelian phenomenon in the minds of the visitors.

---

Esther Chipashu (Zimbabwe)

**Collecting for the colonial gaze: invoking a paradigm shift into the ways in which ethnographic collections are constituted in Zimbabwean Museums**

This paper will investigate the practice of collecting ethnographic objects in Zimbabwean museums by looking at how colonialism affected certain categorisation systems with no clear cut interpretation being given to the objects from diverse ethnic/cultural backgrounds. I will argue in this paper using the case study of the Zimbabwe Museum of Human Science (ZMHS) where I work as a curator of ethnography that collecting for the colonial gaze was premised on the need to propagate scientific inquiry that led to the production of racialised knowledge, especially when one looks at how ethnographic objects were collected and displayed in relation to other categories of collections. Invoking a paradigm shift therefore calls for the institution of new methods of collecting that looks at the various social and genealogical processes that led to the making and production of the ethnographic object than just looking at classifications that are configured by expert judgements. There is a need to diffuse this practice by engaging the local communities as equal players either in the collecting or the making of such social exhibitions.

Contemporary collecting in Zimbabwean museums will therefore be discussed in detail in this paper and I will show how ZMHS is attempting to refigure some of the ethnographic collections that were just dumped in the museum during the colonial period, with no meaningful messages to convey to the public. Research is being conducted as National Museums and Monuments of Zimbabwe try to ascertain the different social values that diverse communities in Zimbabwe attach to the ethnographic objects that are haphazardly displayed in the museum. Examples of ethnographic objects that form part of contemporary collections at ZMHS includes traditional music instruments, traditional cooking pots, headrests, spears, bows and arrows as well as various types of drums and reed mats.

---

Sylvie Dhaene (Belgium)

**The House of Alijn, a traditional museum rebuilt as a creative hub among cultural heritage communities.**

In 2000, the Museum of Folklore, which was founded in 1928, embarked on a new inspiring course. The name of the museum was changed and an innovative policy was launched. The new name, “The House of Alijn – museum of things that (never) pass,” marked the beginning of a new era: that of a story driven and nourished by the notion of “pushing back frontiers.” The museum decided in favour of a transformation into a new kind of institution; it is no longer a mere “showplace,” but also “workplace for, through and with the public.”

For the past thirteen years, the House of Alijn has taken the lead in the area of the renewal, dynamization and multidisciplinary broadening of the notion of cultural heritage in Flanders. At the same time, it has altered the traditional conception about what a museum should be. The mission of the House of Alijn is strongly driven by values; its central points of interest are commitment and involvement with the public while bringing the collection in the midst of exchange, dialogue and creative use, establishing hyperlinks between present, past and future.

We strongly believe that a collection that is not made valuable for contemporary society is a dead collection. Visitors are assigned various roles sharing the role of expert. In addition, social media are used as tools enabling the exchange of expert knowledge between the public and the museum. Through raising the public above its role of mere visitors, we try to maintain a sustainable and active relationship with the public, both on and off-line. A network of volunteers and experts in the cultural heritage community has been established. This paper will discuss several on-line and social initiatives established to engage our public with collections.

---

Karen Exell (Qatar)

### **Contemporary collecting in Qatar: reimagining identity in a new nation state**

Arguably, all collecting in Qatar is contemporary collecting as collections are created to illustrate new narratives of identity at multiple scales. The state of Qatar gained independence in 1971, and now reaps enormous wealth from its oil and gas reserves. The current Emir, Sheikh Hamad bin Khalifa Al-Thani, came to the throne in 1995. He instigated a programme of cultural development including the building of numerous museums such as the Museum of Islamic Art (2008) and the new Qatar National Museum (due 2016). Some of the state museums hold and display existing collections, newly interpreted; in others, collections are in the process of being assembled.

The collecting process in Qatar, at state level, is intimately linked with the construction of a new Qatari identity for global consumption and national cohesion. The act of collecting at a state level is highly politicized in a culture that fully grasps, and utilises the power of the museum to validate certain narratives. At a community level, the Msheireb Arts Center holds the Echo Memory collection of found objects from the cleared site in the downtown Heart-of-Doha urban development project. This collection represents the lives of the South Asian communities that lived in the area. It is now used as inspiration for art work by Qatari artists to be included in the new development, a complete reimagining of the objects.

At an individual level collecting is popular, and can be linked with a need to preserve a disappearing present in the face of the rapid economic and social development, as well as representing indigenous traditions of authority and erudition. This paper will present and examine how at these three levels, or scales, objects and collections are created and (re)interpreted in a dynamic process of identity construction: narratives of the state, narratives of the included/excluded and narratives of the individual.

---

Annissa Gultom (Indonesia)

### **Building Museums on the sizzling golden land: Noken Museum, Papua & Provincial Museum of West Papua**

Papua is a sizzling beautiful land of the paradise birds and also a haven for researchers in studies such ethnography, ecology, art, and many more. Modern Papua now divided into two large provincial areas: West Papua and just “Papua” for the rest of the area that once as a whole was

known as Irian Jaya. West Papua province, established in 2006 needs a regional museum just how a province usually have in Indonesia. As a result of its capital (Manokwari city) local government's persistence, the central government sent a team of experts to start discussion in order to plan the museum. As the city is one out of number of Papuan city with heated discussions of disintegration (from Indonesia), it was a nice surprise to meet such passionate local Papuans who wish to help laying out the conceptual foundation. Noken Museum in Jayapura is another case. Noken is a traditional weaved bag made by tribeswoman all over Papua. In December 6, 2012, Noken was officiated to be part of the intangible heritage list of UNESCO. This international acknowledgment resulted from the persistence of a local research institution with the support of central government. Noken Museum structure has just started its construction in April and recently finished its content planning development. All with the involvement of Papuans to ensure we are telling their story in their words, perspectives and how they are represented fairly. From the findings, it is obvious that the importance of both museums become more than just to accommodate historical remains and to continue the passing over knowledge of cultural heritage, it became a positive political diplomacy. The stakeholders collaborated in the conversations were public officials, educators, artists, culture enthusiasts, historian, academia, and tourism business personnel, all from Papua.

---

Joyce Hsiu-yen Yeh (Taiwan)

### **Indigenous Restaurants as ‘Living Museum’?: A Taiwanese Perspective**

Food cultures can be viewed as cultural heritage in their wider social, political and economic contexts. This paper examines the socio-cultural dimensions of food and cultural object performances in indigenous restaurants: as cultural practices, as differentiations, as an ideology, and as a display of ethnic identity. In particular, I offer relevant critical observations on the manifestations of indigenous restaurants and food. These practices are multifaceted, and like any museum objects are represented in both the tangible and intangible cultural heritage resources of a locale. My aim is to enhance the visibility of the roles of indigenous food and traditions associated with them in the wider field of museum and ethnic studies. I argue that indigenous restaurants where walls are lined with photographs, artifacts and antiques are ways of collecting and displaying traditions and knowledge. In the meantime, food stories and culinary practices act as another way of performing cultural identity in order for indigenous people to reclaim their rights of cultural interpretation and express who they are in this globalized world. Drawing upon fieldwork, participation observation in fifteen indigenous restaurants in Hualien, Taiwan, analysis of cultural objects and material representations in the restaurants, and in-depth interviews with the indigenous owners, I explore what forms of representation and performance culture arise within these ethnic spaces and cultural landscapes. I argue that the various ethnic groups call for reorganization which in turn demonstrates a need for the construction of their pasts and, their cultural memories, as well as a constant negotiation with new conditions, values, ideas and beliefs.

---

Daniel Inoque (Mozambique)

### **A critical analysis of the envelopment of stakeholders in process of creating memories and stories to be represent in Fisheries Museum in Mozambique**

The fisheries sector of Mozambique is implementing a long term strategic plan which gradually, as a consequence of the process the development, is changing a traditional technology to the modern means with the loss of many social practices. The processes started at the end of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century when the Portuguese colonial government

settled many Portuguese people in Mozambique territory; they introduced a technological revolution on the fisheries sector.

Communication is a contribution for the Fisheries Museum in Mozambique. Thus, I would like to analyse the contribution of stakeholders of this sector; namely, the fisheries communities, fishery industries operators and the fishery ministry who is leading the initiative. The approach is focused on the process of creating memories and stories to be represented in the Fisheries Museum and visualize how the stakeholders are evolving. The first impression is that the stakeholders could be more enveloped on the process of establishing the Fisheries Museum in Mozambique, a crucial state to recognise the museum as part their imagination and effectively determine social change.

---

Mille Gabriel & Christian Sune Pedersen (Denmark)

### **New futures for old collections - Contemporary collecting and community involvement at the National Museum of Denmark**

When the world changes, ethnographic museums have to change with it. In recognition of altered global relations since colonial times, the Ethnographic Collections at the National Museum of Denmark has identified a need to redefine its role in society. In terms of collections and acquisitions policies, it has been decided to depart from a strict focus on the 18th and 19th centuries, and move towards new ways of activating the historic collections – ways, which include contemporary collecting, co-curation and dialogue with the communities from whom the collections derive.

This paper will discuss strategies and reflections with respect to three ongoing projects hosted by the Ethnographic Collections: (1) contemporary collecting conducted for the recent special exhibition ‘Powwow – We Dance, We’re Alive’ in close dialogue with the citizens of the Northern Cheyenne Reservation, Montana, (2) dialogue with a community of Navajo weavers from Arizona on reinterpretation and recontextualisation of the museum’s historic chief blankets, and (3) partnership with resident Mexicans regarding the celebration of the Dia de los Muertos in Denmark – an event, which also includes co-curating a special exhibition.

Through these three cases, this paper will circle around questions such as: how do we prioritize, when collecting the contemporary? What types of material or immaterial culture should we aim for? And how do we secure that community involvement not only challenges the authority of museums, but also informs museological practices in new and constructive ways?

---

Tone Cecilie Simensen Karlgård (Norway)

### **An embassy and a gypsy wagon, events and projects expressing and producing cultural history of the Roma people in Norway**

Why does the celebration of the international day of the Roma people on April 8<sup>th</sup> take place in the Museum of Cultural History in Oslo? Maybe the absence of objects from the Roma in the museum’s collections is the obvious reason?

In response to the question - *Who is responsible for creating memories and whose stories are represented in our museums?* - this paper will present recent experiences drawn from collaboration with the Roma people in Norway over the last five years. I will elaborate on various aspects involved in the around the processes. The Roma is one of the five groups recognized as national minority groups in Norway. They do not, however, have a museum or a

cultural center, or a museum collection to tell the history of their presence in the country in the capital city Oslo.

The collaborative projects taking place between Roma organizations in Oslo, as well as some of the visiting street musicians and beggars from Central/East Europe, and the Museum of Cultural History will be used to explore how the museum is explicitly used as a machine for producing Roma cultural history. Drawing on examples and photos from events, as well the issues and discussions arising in Oslo cases of other Roma groups entering the city will also be considered. Experiences from Oslo show unquestionably the importance of cooperation between museums and collaboration with the groups to realize these events. Where are these events leading – are they giving the authorities excuses for not doing more - or are they tools for a positive development? The intention of the paper is to share experiences to contribute to the discussion about the raising of a global ethics. According to Jonas Gahr Støre, minister of foreign affairs in 2011, “The trust between Norwegian authorities and the Roma is strengthened ...through the events taking place in the Museum of Cultural History.” The paper will examine to extent to which this statement is accurate.

---

Nilanjan Khatua (India)

### **The Relevance of the Anthropological Museum in Preserving Cultural**

Indigenous communities in India represent diversified cultural traditions in its true sense. There are 4,635 communities, identified and studied by the Anthropological Survey of India under its mammoth project popularly known as People of India. Out of 4,635, 461 indigenous communities are identified and popularly known as tribes. A number of cultural traits differentiate one community from the other. Tribal communities in India are tradition-oriented in the strictest sense of the term and exhibit a diverse way of lives. They are characterized by diverse economical perspectives starting from the primitive food gathering stage of subsistence to the present day pattern of industrialization.

Anthropological museums play a major role in educating visitors of the cultural diversities visualizing valuable heritage of our country. The curators of the Anthropological Museums collect from the various ethnic groups, especially tribal groups, from different corners of the India through intensive fieldwork. With the ethnographic materials collected from each ethnic group, a community may be portrayed in its totality. These ethnographic objects throw light on their aesthetics, economic pursuits, religious beliefs, indigenous knowledge system, food habits, costumes, and a degree of adaptability with the ecology. They are the products of creativity. Various memories are attached with every piece of creativity. When an object is acquired by the museum it is not only the cultural material but also the history attached to the object are brought to the museum.

The anthropological museum of Mysore holds ethnographic collections from a number of indigenous communities. This paper will highlight how the anthropological museum is a useful institution for preserving the cultural diversity of south India.

---

Seong-Jun Kim (Korea)

### **Exhibiting Scientific and Technological Artifacts in History Museums: A Case Study at the National Museum of Korean Contemporary History and South Korea**

The goal of this paper is twofold. Firstly, the paper will analyze the current status of scientific and technological artifacts in South Korean history museums. Secondly, it suggests ways of presenting them to engage visitors more effectively in future exhibitions.

Visitors to a history museum have different reactions depending upon their experience. Exhibitions that resonate with past experiences may prompt memories. On the other hand, visitors may find parts of an exhibition to be unfamiliar, prompting no memories or past experiences. Visits to a historical museum can allow audiences to reflect upon their own lives and also gain some understanding of 'others' as they delve deeply into the areas of familiarity and unfamiliarity.

Scientific and technological artifacts in a history museum can be challenging, caught in the area between familiarity and unfamiliarity. Because of their unique characteristics, these types of objects have a different status than other artifacts. When judged from the viewpoint of contemporary science and in comparison with devices currently utilized in visitor's homes they can be seen as outmoded devices. In fact, research in South Korea has identified a common phenomenon which shows that people tend to look at scientific and technological artifacts in museums from the viewpoint of contemporary science.

This paper argues that, curators exhibiting scientific and technological artifacts in museums of history need to show these artifacts in the context of history. Because these artifacts are usually seen as precursors to recent development their original meanings are often forgotten. Thus, as this paper will show, it is important to emphasize the time period in which the artifact was made in order to convey its meanings, purposes, and present a richer history.

---

Shi-dug Kim (Korea)

### **Rethinking Definition of Acquisition and Collection in the Contemporary History Museum**

Museums collect. They research and interpret material objects them well, to achieve a successful exhibition that can educate visitors. The idea of an object as relic lies deep in tradition and also is in accord with the conventional concept of museums and definitions from ICOM. However, the customary idea of a relic has limitations for institutions that specialize in contemporary history. This paper seeks to review how the contemporary museum's collection and interpretation should be set apart from the traditional method.

Often the objects chosen for contemporary history museum exhibition are neither antiquities nor cultural assets. Hence, the definition of relics for contemporary museums must exceed the traditional definition of relics and introduce a new concept. Contemporary society uses new objects resultant of IT technologies, industrial products made from the development of technologies, and mass produced goods made in from the factories should all be considered as appropriate objects to collect. However, this does not imply that museums should attempt to collect all of contemporary society's goods as part of their collections. Evaluation is a critical step to take. For instance, mass produced items could be appraised considering whether they are linked to the development of civilization (technically innovative), produced first (domestically and internationally), or reflect upon social trend (a million seller).



Rather than looking for items that are merely old, rare and unique, a new concept - objects appropriate to explaining contemporary history – should intertwine with the original idea of relics. Thus, the introduction of ‘relics narrating contemporary history’ is not only appropriate for a contemporary history museum but also serves to liberate curators from fixed core concept and traditions of value regarding cultural properties. This paper draws on ideas from MoMA’s redefinition of fine art in 1941, and the change in the mission statement of the Peabody Essex Museum.

This paper argues that the interpretation of objects in contemporary history museums and art museums should be differentiated. As the contemporary museum deals with incidents still in the memory of people, interpretation of contemporary history museum material culture could be read in the context of narrative history, rather than focusing on the relic itself as is common in the art historical field. Collecting and interpreting for the contemporary history museum is complex since questions can be raised about the value of new objects as cultural property. Yet museums should not cease to collect and interpret various items narrating the diverse phenomenon of contemporary society, and also consider transient variables of today’s society.

---

Sung Ha Kook (Korea)

### **The Discovery Center of the National Museum of Korean Contemporary History (MUCH): The Exhibition of Contemporary History Collections and Visitors’ Interpretations**

Conveying historical facts through collections is instrumental, and interpreting them is constructive. How curators interpret the facts and how visitors (re)interpret them can acknowledge learning in museums. The (History) Discovery Center of the MUCH is a contemporary history exhibition where children can find historical facts in collections and discover the diverse meanings they hold. Curators provide interpretations related to the collections in various ways, but visitors do not always accept their interpretations as planned. Visitors’ agendas, their previous experiences, the accompanying social group determine interpretations of the collections.

At MUCH, tools were made to assist visitors and enhance their understanding of the collections. For example, visitors may read a picture diary which depicts Korean history from 1920s to the present. They can be provided with a tablet PC that contains information about the collections. On the tablet, each object is described and shown with ten related objects and associated historical facts. Visitors can discover the historical meaning of the collections displayed, but their understandings may be different from what the curators intended because visitors can change the interpretations and construct their own meanings. Thus, the visitors’ understanding of the collections needs to be checked regularly using various methods such as surveys, observations and interviews.

Actually, as this paper will show, the (re)interpretations of collections by curators and visitors are closely linked and seen as part of museum education.

---

Irina Leifer (The Netherlands)

### **Museums in New Towns: identity, image and participatory culture**

In the Netherlands and in Russia, hundreds of thousands of people live in so called New Towns, towns which were built in a rapid tempo after World War II by and for domestic migrants. Since the 1980s, New Towns have found themselves in difficult situations. They are searching for their

identity, for characteristics which will contribute to their clearer positioning while exploring different ways to improve the quality of life, with varying success.

Museums have contributed to this search. In the Dutch New Towns, museums position themselves more openly, experimentally and inclusively in relation to their communities than in Russia. By means of the participative collecting project two museums – Stadsmuseum Zoetermeer and Nakhodka City Museum – began research aimed to explore the meaning of living in a town comprised of migrants; the input of communities was of crucial importance.

Stadsmuseum Zoetermeer already had experience with participatory projects. The museum evaluated the outcomes and contributed to the discussion taking place in the museum community all over the world. They asked, is a museum's task to collect the objects of contemporary (mass) culture and if yes, how to do so in a concrete way?

During recent decades, museums in Russia coped with drastic social transformations and were forced to think about important dilemmas related to their present-day role, mission and functions. Do participatory projects have the potential to assist museums redefine their place in the contemporary urban landscape and reinvent themselves as dynamic and meaningful institutions? Can such projects catalyse changes in professional relationships within the museums and between the museums and various city communities? Can the public really become co-curators and what consequences can this have for the position of the institution in a professional circuit and in the city?

This presentation compares the results of two projects. First, which communication strategies aiming at community participation can be considered successful in the Netherlands and in Russia? Second, which community representatives participate more actively in experimental museum projects? Third, which objects have been collected and what can they tell about the emotional bond of citizens with their cities? Finally, what role do (shared) memories play in identification and image making of New Towns and how can museums contribute to the process of transforming a planned city into a real one?

---

Martin Petersen (Denmark)

### **Collecting the DPRK: salvage ethnography re-visited**

Concurrent with the advent of post-colonial discourse, the critique of past collecting practices in ethnographic museums became a main aspect of museum anthropology. A large body of research has convincingly and exhaustively pinpointed how ethnographic collecting practices both in its practical realization and theoretical underpinnings often has mirrored the larger colonial unbalances of nineteenth and early twentieth century.

With some timelag, this discourse has significantly informed Western ethnographic museums. This has led to some discomfort with the collecting activity as such, to a focus on native collaboration and on the multicultural urban constituencies of these metropolitan museums.

This paper is interested in moving in another direction. Namely, to explore the issue of ethnographic collecting in places, which popular media and political discourse considers to be failed, incomprehensible, and unwanted. Where 20<sup>th</sup> century salvage ethnography was animated by a desire to collect the disappearing, this paper takes interest in the issue of how to collect what is deemed unacceptable to imagined global sensitivities. What happens when this imagined *we* engage *them* by collecting their seemingly radical otherness? Can ethnographic museums

accommodate the ideals shared with post colonial critique, namely those of identification and familiarization, by engaging the allegedly unknown and incomprehensible?

One such still extant (to stay in the lingo of salvage ethnography) de-familiarity is North Korea. Departing from the author's methodological explorations of 'ethnographic objects as collecting devices' (in a research project on the employment of historical ethnographic objects related with Korean shamanism for current collecting) and informed by various collecting projects in and on North Korea, this paper considers how an object collection currently held in the National Museum of Denmark and collected in Wonsan (north-western Korea, current DPRK) in the late 19<sup>th</sup> century can be employed to engage North Korea and go beyond common perceptions of radical de-familiarity.

---

Victoria Phiri (Zambia)

### **From the Storeroom to the Living Room: The Case of the Mbusa Emblems in the Wake of HIV/AIDS in Zambia**

The Moto Moto Museum collection, primarily comprised of ethnographic materials from societies in the northern parts of Zambia, was started in the 1940s. Among the collection are the Mbusa emblems which were used in marriage and initiation (coming of age) ceremonies. They served as teaching aids in both ceremonies. The emblems could be classified into three major topics: social obligations, sex education and family obligation. They were used, sometimes accompanied by drawings, as representations of lessons during instruction. However, over the years these emblems have fallen into disuse in society due to a number of changes. Therefore, they have remained in Moto Moto Museum and other museums where they were donated, as references to the past practices.

Since the 1980s Zambian societies, like the rest of the world, started feeling the effect of the HIV/AIDS pandemic. By the 2000s, it had disrupted the societies with increased deaths, especially of young people, and with no hope of a permanent solution. Worse still, all assistance was offered in foreign languages by foreigners. Museums as public places in Zambia started to engage local communities on issues of HIV/AIDS. The Mbusa emblems dramatically carry with them rich education on sex, society and family values; they were found to have enriching information that could help reduce the impact of the scourge. A program was thus designed to use the Mbusa emblems to send messages on the dangers of HIV and other vices. This paper will discuss how the Moto Moto Museum program started utilizing objects in the storerooms to mitigate the problems of the local community and how they have influenced the collection of contemporary Mbusa emblems that are being created by society in response to this program.

---

Fiona Rankin-Smith and Peter Delius (South Africa)

### ***Hamba Ngezinyawo (Going on Foot): "The Worlds of Migrancy, 1800-2014"***

South Africa is internationally infamous as the site of a systematic and pervasive system of racial discrimination. What is less well known is how uniquely fundamental migrant labour was to the making of modern South Africa. In no other society in the world has rural transformation, urbanisation and industrialisation been as comprehensively based on a migrant labour.

In 2014, the Wits Art Museum (WAM) at the University of the Witwatersrand in Johannesburg will host an exhibition entitled *The Long Journey Home: "The Worlds of Migrancy, 1800-2014."* The exhibition extends across disciplines and will explore the history and complexity of the migrant experience in South Africa through a range of ethnographic objects, art works,

photographs, film and audio clips, archival documents interviews and other art forms such as performance music and dance.

WAM houses important growing collections of more than 10,000 ethnographic items, ranging from West, Central and Southern Africa as well as a significant collection of contemporary South African art. Exhibitions mounted by WAM often juxtapose ethnographic objects with contemporary artworks, exposing the dynamic nature of tradition, social change and modernity, thus challenging historical notions of interpretation of material culture. This exhibition will include objects from the Museum's collections and contemporary artworks and ethnographic items borrowed from major institutions across South Africa including national archives of photography, historical papers and film. Important contemporary artworks that comment on historical references to the migrant labour system include the brilliant animated film "Mine" that chillingly depicts the perilous conditions faced underground by renowned South African artist William Kentridge. The exhibition will showcase the rich creativity of material culture made by migrants, such as beadwork applied to clothing, with installations that critique historical museum display conventions.

Professor Peter Delius will present the historical backdrop to the exhibition. Fiona Rankin-Smith will interrogate the framing of the themes and present images of artworks, objects, archival documents and film excerpts and sound-bytes from the exhibition.

---

Dr. Anette Rein (Germany)

### **Presenting contemporary issues and aspects of diversity with historic objects in museums**

Our brain is only able to combine several pieces of information into one unit of measurement for two to three seconds long, thereafter the capability of our brain is worn. The present has already changed into the past. Relating this to anthropological museums it appears, that we are not only confronted with the Western time concept of a linear time calculating system. Rather, we have different attitudes concerning the estimation of time. The idea of a postmodern society where the future can be created in a different way than the past actually happened, is a relatively new idea originating in Western ideology. However, if we regard four components of individual time estimation: individual time, daily time, epoch time and spiritual time - we can recognize that there are many interrelations in the individual time experience as well as in the time experience of a society. Past and present converge with each other and one of the most cited sentence in German is: Without past - there will be no future (Odo Marquard).

On the basis of this knowledge regarding museum exhibitions, we can recognize different time streams running through an exhibition. So an exhibition may be called "concerned with present problems", the voices of the past are always involved. Furthermore, explanations have to refer to historical events and locations to be understood by the visitors.

Each collecting or exhibition project oscillates between the times and only when the visitors sense these same rhythms will he/she be able to understand, accept or even participate therein. The analysis of different actual exhibitions such as the Jewish Museum in Berlin, Deutsches Museum in München, Historisches Museum Frankfurt and the Ethnologisches Museum Berlin etc., will illustrate the wide range of possibilities working with approaches to contemporary issues with objects, questions or places belonging to the past.

---

Adriana Russi and Regina Abreu (Brasil)

### **The Kaxuyana Indigenous People and Ethnographic European Collections: Memories, Dialogue and Artifacts**

Sheltered in European museums for just over fifty years the ethnographic collections of artifacts from Kaxuyana, the indigenous Guyanese, total some 500 objects, including adornments, feather work, basketry, hunting and fishing artifacts, arms and pottery. Examples of these objects can be seen in the collections of important museums such as: Nationalmuseet (Copenhagen/Denmark), Kulturhistorik Museum (Oslo/Norway), British Museum (London/England), Museum für Völkerkunde Hamburg (Hamburg/Germany) plus a small collection at Moesgaard (Aarhus/Denmark).

Collected between early 1940 and late 1950, the collections reveal times and activities. Many objects were used in everyday life, in rituals and in the celebrations of the Kaxuyana during the first half of the twentieth century. Nevertheless, little information concerning them is known. The literature includes a few articles published in German in the early 1960s and a comment about an entry Kaxuyana published in Brazil in 1980.

The Kaxuyana, Carib Amerindian group living in the Lower Amazon region (Brazil) totalling about 350 individuals today, continue to include among its contemporary production practices some of these artifacts. This presentation will discuss an experiment still in the initial phase of rapprochement and dialogue between the Kaxuyana of the village Warahatxa Yowkuru and the museum collections. This paper will explain how memories raised from Kaxuyana by image analysis of several of these artifacts has allowed an interesting exercise in knowledge exchange involving the Kaxuyana, researchers and museum curators.

---

Shelly Shenhav-Keller (Israel)

### **A Land and its Dolls: Collections, Collectors, Curation and Memory**

*shellysk@bezeqint.net*

National costume dolls as a socio-cultural phenomenon are part of popular culture that began before the establishment of the State of Israel, and came to its end in the late 1980s; its halcyon days were between the 1950s and the 1970s. These dolls were made by artists, artisans and craftspeople that used an array of techniques and styles. The dolls were displayed and sold in those years in souvenir shops, in shops owned by institutional bodies, or privately. They were bought as souvenirs, mementoes of a place or an experience, by Israelis and particularly Jewish tourists who took them home with them after they left the country, a scrap of their national homeland in the shape of ornamental dolls that depicted local types, later to be put on display in their faraway homes.

In retrospect, the repertoire of these national costume dolls evokes memories, and perhaps even yearning. However, the exhibition seeks to expand the scope beyond the nostalgic context and regard these dolls as a symbolic unit that conveys messages and meaning about the period, and the changes that took place over seven decades in Israel. The dolls in the exhibition manifest images, values and myths that shaped and created the Israeli identity and its symbolic boundaries.

Presenting and interpreting the doll collection will draw the boundaries of representation and reveal the figures that are included, as well as those which are not, while attempting to answer

the question: did these dolls - created over the years - reflect, represent, shape or invent the sought-after imagined and hegemonic Israeliness?

More than two hundred dolls have been gathered from fourteen sources - museums, national institutions and private collections. The paper will decipher some of the dynamics, the negotiations, the challenges and the obstacles behind the curtain of curating this exhibition.

---

Åsa Stenström (Sweden)

### **Participative Contemporary Collecting, an Everyday Dialogue. A Practical Example**

In the regional museum of Västerbotten, Umeå, in the northern part of Sweden, a new kind of exhibition opened in 2004. The exhibition deals with the history, the present and the future of the city of Umeå, and addresses its inhabitants. The most important thing however is that the audiences are invited to share their own memories with the museum curators and ethnologists who work in the exhibition on a daily basis. The audiences also have the possibility to exhibit their views of Umeå and to decide what the museum shall collect. If they have an object or a photo with a context and want the museum to collect it, the museum will actually do so. It is displayed for a while serving to encourage others to take part.

The main issue, however, is the collection of contemporary memories. People who did not know that their memories and stories could be of any interest to a museum have brought a new kind of memories to the museum; they are a new kind of storyteller. A storyteller from another social class than the museum was used to, and a storyteller who gives a new perspective of the city of Umeå. Stories about poverty in the 1950s, mobbing and social exclusion have been collected and communicated back to the museums visitors. Topics that people have not talked about have now gotten their voices.

The next step is to continue the dialogue with the help of our collections database *SOFIE*, a national database developed since 1991 at our museum. Today, the information in the database is often rather boring because of the lack of information about the objects in the collections. Our predecessors often collected, but unfortunately neglected to add the context of the objects. Through database applications and, of course dialogue, we are planning to involve and inspire people to bring their memories around objects. Through that our old collections can get reinterpreted, reused and also get a new value for the contemporary society.

---

Ekaterina Teriukova (Russia)

### **Objects Tell Stories: Recent History Memory and a Museum Collection**

The State Museum of the History of Religion's Judaic collection is not extensive; it numbers only 1,500 objects. The vast majority of these items are Jewish ritual objects of the 18<sup>th</sup> to the early 20<sup>th</sup> centuries from Central and Eastern Europe. Thanks to the creativity and hard work of the Judaic collection's curator recently, this collection is being actively reinterpreted. It provides a rich source of discovery for both the researchers and the Jewish community. "The Jewish Family Heirlooms" project is an outstanding example of this activity.

In Soviet Russia, the Russian Jews "normative" understanding of Judaism, Jewish culture and religion, was repressed and the role of the family as an institute which contributes to the formation of national and religious identity was distorted. Today, the older generation in a Jewish family commonly sees no need to tell the children and grandchildren about recent family

history. This results in the loss of family heirlooms, i.e. symbolic objects, and family memory, and decrease of national and religious identity.

On the one hand the “The Jewish Family Heirlooms” project pursued the aim to “rehabilitate” Jewish identity from the grass-roots. On the other hand it strove to update the museum collection and reveal its potential as a resource for the study of contemporary Jewish memory in Russia. During the project 50 interviews were conducted; more than 150 hours of audio and around 20 hours of video were recorded. The culmination of the project was an exhibition which raised the question of how various objects became family heirlooms, and how the owners became keepers of recent family memory. Two hundred and seven objects from 30 Jewish families and 42 museum objects were displayed in the exhibition. At the close of the show, our museum’s Judaic collection was permanently enriched by these new exhibits.

The exhibition was an extraordinary event in the cultural live of St. Petersburg because our curator spotlighted family heirloom objects, which usually tell stories only in the private home space. The display illuminated the relationships between objects and people conceived both as a number of socially important symbols and signs, and as a kind of special ritual. While featuring Jewish family heirlooms in a prestigious museum space benefitted the Jewish community; the exhibit also attracted the attention of a wider audience and the museum became a forum for interesting meetings and discussions. In conclusion, the exhibition provided the opportunity to see the true value of the employing museum and community resources to revalue aspects of Jewish identity that were hidden in the Soviet period and to use the museum as part of a revival of the Jewish community’s social life.

## **CONTACTS**

---

Russell Belk  
York University, 304D SSB  
Toronto, ON, M3J 1P3 Canada  
rbelk@schulich.yorku.ca

Hélène Bernier, Head of Exhibitions and International Affairs  
Musées de la civilisation  
16, rue de la Barricade, C.P. 155, succ. B  
Québec (Québec), G1K 7A6 Canada  
T. +1 (418) 528-1238  
Helene.Bernier@mcq.org

Mathieu Viau-Courville, Researcher and Scientific Coordinator  
Research Division  
Musées de la civilisation  
16, rue de la Barricade, C.P. 155, succ. B  
Québec (Québec), G1K 7A6 Canada  
T. +1 (418) 528-2125  
mviaucourville@mcq.org

Erlinda Montillo-Burton, Ph.D., Curator  
Museo de Oro  
Xavier University  
Cagayan de Oro City, Philippines  
eburton2001@gmail.com

Massimo Canevacci, Visiting professor of Cultural Anthropology  
Instituto Estudos Avançados - University of São Paulo  
Rua Wanderley 637/138  
Perdizes, São Paulo, SP, 05011-001 Brazil  
maxx.canevacci@gmail.com

Supreo Chanda, Associate Professor (Former Head) of Museology  
University of Calcutta, India  
2/B Avenue East, Modern Park  
Kolkata 700 075, India  
T. (91) (33) 24168218  
suprechanda@gmail.com  
sscmusl@caluniv.ac.in

Esther Chipashu, Curator of Ethnography  
National Museums and Monuments of Zimbabwe  
107 Rotten Row Road  
Harare, Zimbabwe  
T: 04 751797/8  
echipashu@gmail.com

Sylvie Dhaene  
Het Huis van Alijn  
Kraanlei 65, 9000 Gent  
T. 0032 9 269 23 53  
sylvie.dhaene@huisvanalijn.be  
www.huisvanalijn.be

Karen Exell, Lecturer, Museum Studies  
Coordinator, MA Museum and Gallery Practice  
UCL Qatar  
k.exell@ucl.ac.uk

Henrique de Freitas, Director  
Museu Goiano Zoroastro Artiaga  
Goiânia, Goiás, Brazil  
T. 55-62-8406 4901  
T. 55-62-3201-4676  
hdefreitas@ig.com.br



Mille Gabriel, Curator, PhD, Ethnographic Collections  
The National Museum of Denmark  
Frederiksholms Kanal 12  
DK - 1220 København K  
mille.gabriel@natmus.dk

Christian Sune Pedersen, Head of Collections  
Danish Modern History and Ethnographic Collections  
The National Museum of Denmark  
Frederiksholms Kanal 12  
DK - 1220 København K

Annissa Gultom, Director  
Tigabhuana Musea Komunika  
Jl. Pitara Pancoran Mas  
Rangkapan Jaya Blok C2  
Perumahan Pitara Village Depok  
West Java, Indonesia  
annissa.gultom@gmail.com

Susan Hanna, Regional Curator  
Bureau of Historic Sites and Museums  
Pennsylvania Historical and Museum Commission  
Commonwealth Keystone Building, Plaza Level  
400 North Street  
Harrisburg, PA 17120-0053 USA  
T. 1 717 783 5397  
shanna@pa.gov

Joyce Hsiu-yen Yeh, Associate Professor of Indigenous Studies  
Department of Ethnic Relations and Cultures  
Indigenous College  
National Dong Hwa University, Taiwan  
joyceyeh2@gmail.com

Daniel Inoque, Researcher  
Mozambique Fisheries Museum Project  
591 Av. Emilia Dausse  
Maputo, 2290 Mozambique  
daniel\_inoque@hotmail.com

Marie Paul Jungblut, Director  
Historisches Museum Basel  
Switzerland  
T. ++41 (0)61 205 86 23  
marie-paule.jungblut@bs.ch

Tone Cecilie Simensen Karlgård, Social anthropologist/Education officer  
Exhibitions, Education and Public Services  
Museum of Cultural History University of Oslo (KHM)  
P.O. Box 6762, St.Olavs plass  
NO-0130 Oslo, Norway  
t.c.s.karlgard@khm.uio.no

Nilanjan Khatua, Assistant keeper  
Zonal Anthropological Museum  
Anthropological Survey of India,  
Southern Regional Centre, Mysore-570026, India  
nilanjan02museum@gmail.com

Kim, Seong-Jun, Research Division  
National Museum of Korean Contemporary History  
Sejong-daero 198  
Jongno-gu, Seoul, 110-050, South Korea  
sjkim311@korea.kr

Kim, Shi-dug, Ph.D., Director of Exhibitions Division  
National Museum of Korean Contemporary History  
Sejong-daero 198, Jongno-gu  
Seoul, 110-050, South Korea  
credoryne@korea.kr

Kim, Wang-sik, Ph.D., Director  
National Museum of Korean Contemporary History  
Sejong-daero 198, Jongno-gu  
Seoul, 110-050, Korea

Kook, Sung Ha, Education & Communication Division  
National Museum of Korean Contemporary History  
Sejong-daero 198, Jongno-gu  
Seoul, 110-050, South Korea  
shkook@korea.kr

Jane Legget  
PO Box 34665  
Birkenhead  
Auckland 0742  
New Zealand  
jane.legget@xtra.co.nz

Irina Leifer, Independent researcher and museologist  
Amsterdam, The Netherlands  
irik9@hotmail.com

Dr. Otto Lohr  
Landesstelle für die nichtstaatlichen  
Museen in Bayern  
Alter Hof 2 80331 München  
T. ++49 (0) 89 / 210 140 - 16  
otto.lohr@blfd.bayern.de

Sandra Martins Farias  
Vinculação: Programa de Pós-graduação em  
Integração na América Latina da Universidade de São Paulo  
PROLAM/USP  
Endereço: Rua dos Guajajaras nº 51, Apto. 604  
Funcionários, BH/MG, Brasil  
sandramartinsf@gmail.com

Dr. Antonio J. Montalvan II  
Director, A. Brown Museum  
North Kitanglad Heritage Foundation  
Xavier Estates, Masterson Avenue  
Cagayan de Oro City 9000, Philippines  
antonmonta@gmail.com

Martin Petersen, Senior Researcher, Curator  
Research & Exhibitions, Ethnographic Collections  
The National Museum of Denmark  
Frederiksholms Kanal 12  
DK - 1220 København K  
T. + 41206263  
martin.petersen@natmus.dk

Victoria Phiri  
Director Moto Moto Museum  
Box 420230  
Mbala, Zambia  
vicphiri@yahoo.co.uk  
Fiona Rankin-Smith, Special Projects Curator  
Wits Art Museum  
University of the Witwatersrand, Johannesburg  
Private Bag 3, Wits 2050  
Tel. 27 11 7171362  
Fiona.rankin-smith@wits.ac.za

Professor Peter Delius, History Department  
University of the Witwatersrand  
Private Bag 3, Wits 2050,  
Tel. 27 11 717-4314

Dr. Anette Rein  
President of the Federal Association for freelance Ethnologists (bfe)  
[www.bundesverband-ethnologie.de/webvisitenkarte/15](http://www.bundesverband-ethnologie.de/webvisitenkarte/15)  
[ar\\_welten@yahoo.de](mailto:ar_welten@yahoo.de)

Adriana Russi, professor UFF  
(Universidade Federal Fluminense)  
doctoral student UNIRIO  
(Universidade Federal do Estado do Rio de Janeiro/ Brasil)  
Rua Andrade e Silva, 1316 – Vila Nova  
Casimiro de Abreu/RJ  
CEP: 28880-000, Brasil  
[adri.russitm@gmail.com](mailto:adri.russitm@gmail.com)

Regina Abreu, professor  
UNIRIO (Universidade Federal do Estado do  
Rio de Janeiro/ Brasil)  
[abreuregin@gmail.com](mailto:abreuregin@gmail.com)

Shelly Shenhav-Keller, Reseracher/Curator  
6 Habilboa St  
Kfar-Saba 44204  
Israel  
[shellysk@bezeqint.net](mailto:shellysk@bezeqint.net)

Åsa Stenström, Head of the Collections and Ethnology department  
Regional Museum of Västerbotten  
Umeå, Sweden  
[asa.stenstrom@vbm.se](mailto:asa.stenstrom@vbm.se)

Ekaterina Teriukova, Deputy-director  
State Museum of the History of Religion  
Pochtamskaya 14  
Saint-Petersburg, Russia, 190000  
Tel. +7 812 571 45 49  
[eateriukova@mail.ru](mailto:eateriukova@mail.ru)

## ICME Post-Conference Tour

ICME's 2013 Post-Conference Tour will spend two days immersed in the cultural climate of Rio at a grass-roots, ethnographic level. This year's tour in Rio will be no different, except that on our second day, we hope participants will give back by bringing **school supplies** to donate to the Favela Santa Marta.

### Day 1 - August 18 (Sunday) MUSEUM DAY

8:30AM, Pick-up at Praia Linda Hotel (Address: Avenida do Pepê, nr. 1430, Barra da Tijuca. Phone: + 55-21- 2494- 2186)

9:00AM, Pick-up at Acapulco Copacabana Hotel (Address: R. Gustavo Sampaio, nr. 854, Copacabana. Phone: +55-21- 2275-0022)

“MUSEU DE FAVELA – Pavão & Pavãozinho,” <http://www.museodefavela.org/>

“MUSEU DO ÍNDIO,” <http://www.museudoindio.org.br/>

“MUSEU DE ARTE NAIF,” [http://www.tripadvisor.com/Attraction\\_Review-g303506-d311285-Reviews-Museu\\_Internacional\\_de\\_Arte\\_Naif-Rio\\_de\\_Janeiro\\_State\\_of\\_Rio\\_de\\_Janeiro.html](http://www.tripadvisor.com/Attraction_Review-g303506-d311285-Reviews-Museu_Internacional_de_Arte_Naif-Rio_de_Janeiro_State_of_Rio_de_Janeiro.html)

5:00 PM, Back at hotel(s), Praia Linda and Acapulco Copacabana.

### Day 2 - August 19 (Monday) FAVELA PROGRAM, “Santa Marta Community”

8:30AM, Pick-up at Praia Linda Hotel (Address: Avenida do Pepê, nr. 1430, Barra da Tijuca. Phone: + 55-21- 2494- 2186)

9:00AM, Pick-up at Acapulco Copacabana Hotel (Address: R. Gustavo Sampaio, nr. 854, Copacabana. Phone: +55-21- 2275-0022)

All participants will be transferred to the Botafogo area to meet with “Favela RIO” Staff. Tour continues afterwards.

<http://www.favelapainting.com/santa-marta>

<http://www.mennoalberts.nl/gallery/42941/favela-santa-marta/>

Before arrival at Santa Marta, we stop at the famous look-out point “PEDRÃO” Belvedere

Upon arrival at Santa Marta, meet with representatives of “UPP” (Pacification Police Unity). Followed by “Favela” tour: soccer court; church; panels of water & light; Michael Jackson Public Space (visit to shop to watch to Michael’s clip shot at the community, “They don’t really care about us”).

- Visit to 1st and 2nd mines, formerly used as water reservoirs.
- Visit to the Residents Association Center. Meeting with representative(s) for the donation of School Supplies (*please bring school supplies – pencils, pens, paper, etc. for the local schools*).
- Visit to “Projeto Cor” (all colored residential houses). Tennis Player Gustavo Kürten is featured as the Propaganda Icon of the project. 15-minute presentation of the “Bateria Mirim” (group of local teenage percussionists).
- Lunch at a “resident’s house”- Feijoada\*; chicken; salad; fruits; ice-cream; 2 beverages per person PLUS a typical “Caipirinha” offered on the house.\*
- The group will be guided all the way, being taught about the community.

4:00 PM, End of activity.

5:00 PM, Back at hotel(s), Praia Linda and Acapulco Copacabana.

\**Feijoada* - a stew of beans with beef and pork which is a typical dish (considered by many as the national dish). That comes with some side-dishes such as rice, cassava flour, kale (sliced green leaves), orange. The name comes from “feijão,” Portuguese word beans.

<http://www.epicurious.com/articlesguides/cuisines/aroundtheworldin80dishes/brazilfeijoadarecipe>

## ICME Board 2010-2013

President: Dr. Annette B. Fromm (USA)\*  
Secretary: Dr. Viv Golding (UK)\*  
Treasurer: Ms Zvezdana Antos (Croatia)\*  
Webmaster: Matthias Beitzl (Austria)+  
Newsletter Editor: Mihai Fifor (Romania)

## Members

Dr. Yang Jongsung (Korea)  
Tone Cecilie Simensen Karlgård (Norway)+  
Rongsenla Marsosang (India)  
Dr. Anette Rein (Germany)

\*ICME/2013/Brasil Planning Committee  
+Nominating Committee

International Committee for Museums of Ethnography  
International Council of Museums  
icme.icom.museum  
<http://groups.yahoo.com/group/icme/>