

**MUSEUMS & CULTURAL LANDSCAPES:
CURATING & ENGAGING PEOPLES, PLACES &
ENTANGLEMENTS IN AN AGE OF MIGRATIONS**

**ICOM TRIENNIAL CONFERENCE. MILAN 3-9 JULY 2016.
ICME Programme Abstracts**

**MONDAY 4 JULY 2016 JOINT SESSION WITH COSTUME COMMITTEE
(Venue: MiCo)**

**ICME Panel I. The Future of the Ethnographic Museum and Costume Collections: Addressing
Colonialism and its Legacies**

Chaired by Ulf Dahre, Lund University, Sweden

Ethnographic museums have for a considerable period of time been the subject of criticism, complaint, and identity crisis. Many ethnographic museums have responded to these issues by remodeling and rethinking their scientific and social role. New visions and organizations of their collections have been proposed and launched. For example, The Ethnographic Museum in Gothenburg, Sweden, was the first to rebrand itself as a Museum of World Culture. Many other museums have followed this transformation. Issues of collections, exhibitions, and repatriation of objects and questions of the social role of the museums remain relevant. The questions raised at the 2013 Oxford Conference on the Future of the Ethnographic Museum were thought provoking, but many questions linger – in short, what is the future of the ethnographic museum? This panel aims to continue the discussion about the future of the ethnographic museum and related questions. Specifically, what is their purpose in societies that claim to have entered a multicultural and post-colonial world? What is the role of ethnographic museums under these new political, cultural and social conditions?

Innovative Curatorial Practices in Indian Ethnographic Museums

Supreo Chanda, University of Calcutta, India

India, since time immemorial, has been subjected to rampant migration, both inward and outward, which has given rise to a unique multicultural ethnic identity. During the historical period, transportation of shiploads of labourers by the colonial rulers, mainly from eastern India, to the sugarcane fields of Mauritius, Maldives, and the West Indies created remarkable examples of "creolisation." Internal migration of labourers, mostly tribal, to the emerging tea-gardens at Darjeeling, in the late 19th century led to a different set of synthetic culture. During the partition of India, following independence from colonial rule in 1947, large-scale influx of refugees, especially in eastern and north-western India, brought varied dialects, beliefs, recipes, and lifestyle resulting in a cultural mix. The large numbers of ethnic groups in India with their individual cultures pose challenging curatorial tasks. This paper will portray innovative displays and programmes adopted by three museums in three corners of the vast country to combat the challenge to construct a distinct Indian national identity in the globalised world, the National Handicrafts & Handloom Museum, New Delhi (north), the Indira Gandhi National Museum of Mankind, Bhopal (central), and the DakshinaChitra, Chennai (India).

**The Blind Spot: Effects of Global Trade, Patronage
and Collecting History in the Colonial Period**

Desiree Nanuses, National Gallery of Art, Windhoek, Namibia

From a distance you can hear a stamping of feet, dust collecting everywhere. *Veldskoene* pounding the earth as you hear gentle voices singing a melody but cannot see where they are coming from because the faces are a wave of utter determination. That is until the dust starts to subside and the *veldskoene* move to a rhythm of steadily pulling feet. Then you see from the man's side the woman emerges from behind him in a twirl as he presents her to what he has gathered for her.

This is a tale of the hunter gatherer, the tale of the Nama Stap. It is a cultural dance performed as a form of entertainment all over Namibia at independence celebrations and when heads of state are welcomed. The iconography and the motifs in this dance are all symbolic. Stamping feet is the battle ensued by the man, what he endures when he hunts in order to provide for his family, in response to a biblical command he is fulfilling. Whether it be gifts (mirror), meat, or bark and leaves to build a homestead and weave the carpet on which they will lay, the meal they will share, or what she will use to make herself pleasing to him, this is his daily sacrifice to the woman he has taken from her father's house who he needs to protect, care, and provide for. This translation is what "they" have termed the Nama Stap.

Reflections on Museum Interventions Addressing the Legacies of Colonialism

Sylvia Wackernagel, Silesian Museum of Görlitz, Germany

During the last decades ethnographic museums have undergone significant changes, redefining and reinventing themselves. While a wide range of different approaches has already been shared with visitors around the globe, much more, so this paper argues, seems possible. For example, the critical interventions of artists mirroring the limits of exhibition practice in a reflexive way? This may not be new, but when we think of the extent to which people react to less familiar ways of seeing and exploring presentations of post-colonial critique, reactions are diverse and may tell us more about their own experiences and worldviews than about the supposed other they would like to get to know during their museum visit.

This paper will deal with a (maybe extreme) example of breaking with the ways of seeing and observing that are anticipated by some visitors and museum professionals. In the special exhibition project "fremd" (foreign) at GRASSI Museum of Ethnography in Leipzig/Germany, a group of students challenged the visitors' comfort zones – even those of the museum's employees. Visitor books had rarely been filled so enthusiastically before. The interventions were accompanied by an audiowalk and could be accessed in all areas of the permanent exhibition. I will just offer some reflections, no solutions.

Repatriation, geography, and mediation

Brittany Lauren Wheeler, Field Museum of Natural History

Repatriation within the United States has been celebrated for formally addressing historical justice, maligned for its legalistic and museum-centered determination system, and, perhaps to a lesser degree, depicted as a non-linear process of indeterminable overall effect. Both the retention and return of Native belongings can highlight historical and contemporary inequities. Therefore it is important to ask, what conceptualizations and institutional operations, related to but also distinct from the repatriation process, actually color the way returns unfold in the ethnographic museum? This presentation borrows geographical theory on spaces of interaction to reflect on whether and how museums can 'mediate' relationships with Native people while having clearly been involved parties in past events. It will also discuss specific operational issues found within museums that affect their relationship with return, including those related to the state of contemporary collection policies, archives and collection records, and domestic-international policy linkages. This presentation will contribute to the conversation on the future of the ethnographic museum by asking, *what is the future of the repatriation of Native belongings from museums?* Drawing on the experiences of the panelists and the audience it will discuss repatriation in an introductory manner, and pose core questions for participants to explore in a group setting.

ICME Panel II. Mis/Representation: Raising New Voices and Co-Curation

Chaired by Sylvia Wackernagel, Silesian Museum of Görlitz, Germany

Africa Accessioned: Museum Collections Make Connections – The Finnish Connection'

Jeremy Silvester, Museums Association of Namibia, Windhoek, Namibia

The Africa Accessioned project aims to create a resource listing the location of African ethnographic collections held in European museums and, also, European artifacts in African museums as a tool to generate dialogue and collaborative projects.

The four African countries that will provide the initial focus for the project are Botswana, Namibia, Zambia and Zimbabwe. The project will, initially, seek to 'map' relevant collections held in museums in Finland, Germany, Sweden and the UK. An initial exercise that has documented Namibian collections in Finnish museums will be used to demonstrate the project's potential to develop the notion of the 'museum as process'. The presentation will also discuss the practical and conceptual challenges that the project faces.

The project recognises the contextual framework of the circulation of material culture along the colonial trade routes and missionary networks. However, within this historical context, the project seeks to position museums as mediums for global dialogue. The conversation will enable source communities to provide greater historical depth regarding the intangible cultural heritage and geographical places which can provide a more complete biography of an object in a collection, but also facilitate partnerships that generate wider forms of cultural exchange.

The project is not a campaign for the repatriation of African artifacts to the continent, but it will, inevitably, lead to discussions about the provenance of some objects held in collections. The project believes that increased transparency and a willingness to revise displays and review collections to address the past will increase cultural dialogue and positive co-operation in the present and the future. The mobility of artifacts can be viewed as a strength. Mobility can be used to extend the biographies of objects to reflect the continuing changes, over time, in the relationship between communities in Africa and Europe. Africa has been accessioned, but we can use the connections that these collections create to build bridges, rather than barriers.

How can we protest our *misrepresentation* in museums of foreign countries?

Takibata Mariko, Otemon Gakuin University, Osaka, Japan

When I visit museums in foreign countries, I find exhibits that misrepresent Japanese culture. Consequently, foreign audiences misunderstand our culture because the periods to which the exhibits belong are often omitted in the ethnographic details of the interpretive labels.

For example, farmers are shown wearing "*Mino-Kasa*" (straw hat and rain wear) in the exhibit representing "Rural Japan" at the American Museum of Natural History. However, they are anachronistically shown. I have never seen a real "*Mino-Kasa*" in my life, except in museums. Another example is "*Yoroi-Kabuto*" (armour) also anachronistically exhibited in reference to "the Rosso-Japanese War" in the Museum of Contemporary History of Russia. Our ancestors did not wear such classical armour during those periods. There were no "Samurai" in Japan from the Meiji era onwards. I can safely assume that the exhibits were created based on inaccurate information on Japanese culture. In addition, "Asian Peoples" exhibits are displayed in glass cases as if we are "Asian Mammals" or "Oceanic Birds." Why should we be displayed in glass cases alongside animals? I believe that similar examples misrepresentation of other ethnic groups. Therefore, I propose that we should exchange accurate cultural knowledge for the purpose of depicting correct cultural representations in museums.

**Making a difference by intermediating differences;
the Ethnographic Collections of Ghent University**

Pauline van der Zee, University of Ghent, Belgium

Non-Western ethnographic objects in museums are often testimonies of former colonial powers – part of the heritage of their makers that tell stories of colonial times. Many curators see their missions as involving Diaspora source communities in their collections and are starting dialogues with them. This practice does not atone for the course of earlier historical events, but a “*condition of engagement.*”

For Heritage Day this year we invited 7 “ambassadors” to represent their cultures of origin with objects used in rituals. Some are creating exhibition cases that evoke the spiritual dimensions of their cultures. Others use what may be seen as touristic clichés. It is not always easy to reconnect culturally to these objects, which in the eyes of source communities were appropriated by the West and used for purposes never intended. This tangles the testimonies. The artefacts themselves, however, can act as intermediaries and give voices to both sides. They may become the keys to understanding a complicated past. As dealing with the colonial past becomes more and more problematic, ethnographic museums find themselves at a turning point. What role is reserved for the scattered offspring of the makers of these objects?

TUESDAY 5 JULY 2016

(Venue: Ethnographic Museum. Genova)

ICME Panel III. Revisiting the Contact Zone and Traveling Theory

Chaired by Viv Golding, [University of Leicester](#), UK

*** KEYNOTE Drawing on the MeLa Project: Sharing and debating directions
for contemporary ethnographic museum in an age of migrations**

*Chris Whitehead, Newcastle University, UK and Francesca Lanz,
Politecnico di Milano, Italy*

By adopting the notion of "migration" as a paradigm of the contemporary global and multi-cultural world, the MeLa Project, concluded in early 2015, reflected on the evolution of museums as physical places, cultural spaces, and processes. The Project identified innovative practices repositioning and redefining their role in 21st-century Europe. Even though the most recent social and humanitarian events and the related social and political unrest were beyond view in the Project's scope, MeLa may be seen as a seminal project, which also has implications for two newly funded EU projects: namely CoHERE (Critical Heritages: performing and representing identities in Europe) and TRACES (Transmitting Contentious Cultural Heritages with the Arts). Its four-year activities resulted in conferences and seminars, publications and policy papers, finally converging in an online open-access platform – the MeLa Critical Archive – which seeks to provide research-based insights for scholars and practitioners in relation to the emerging issues identified and explored by the Project.

This interactive paper draws on these outcomes with the aim to test their relevance today, as well as opening them up for further explorations and discussion in relation to the specific challenges of contemporary ethnographic museums. Participants, museums practitioners and scholars, will be invited to participate in semi-structured debate and sharing, based on the MeLa findings and fueled by the participants' experiences.

Ethnographic Museums as "Contact Zones"

Shelly Shenhav-Keller, Academic College of Beit-Berl, Israel

There is no doubt that ethnographic museums in the post-modern world have been undergoing an identity crisis. Some scholars were in a hurry to declare that these museums are no more than dead

storehouses. Their claims were based on the idea that there is no reason, need, priority, and authority for "us" to present and represent the "other." In those cultural shrines of colonialism the objects stood metonymically for the distant "others," places, and cultures. As a result of the post-colonial era, ideas of multiculturalism, politics of identity, and post-structuralist reflexivity have emerged in the academic world and spread in the intellectual discourses that have penetrated to the museum world, as well.

The aim of this paper is to focus and reflect mainly on the ethical *raison d'être* of these museum milieus nowadays, in our globalized age of migration and an uncertain world. My intention is to concentrate on the obstacles, responsibilities, and challenges that we have to deal with in the present, especially for the future. In my opinion, the way of looking at past material cultures and especially dealing with contemporary objects and subjects is not universal. Different missions of conserving, exhibiting, presenting, representing, educating, and especially empowering are needed in varied societies. Western culture and the European world are facing different questions and dilemmas than other cultures in other parts of the world.

In this paper I would like to borrow the term "contact zones" (Pratt 1992, Clifford 1997) and to claim that museum spheres are contemporary contact zones of objects, people, ideology, unity, diversity, past, present, poetics and politics. I will suggest a few forms of contact zones.

**Shared experiences. Collections and persons in transition
in ethnographic museums**

Anette Rein, Goethe University, Frankfurt, Germany

"The refugee should be considered for what he is, that is, nothing less than a border concept." Giorgio Agamben

For several months in 2016, Germany has seen thousands of refugees arriving daily, mainly from Syria, Iraq, and Afghanistan. This new situation inaugurated vivid discussions throughout the country; the population became concerned with possible changes in German society. Multifarious programmes for the integration of these migrating people were created. In Berlin, five museums started to offer guided tours and meetings in the respective mother tongue every Wednesday afternoon. But, how does the ethnographic museum react to this new situation? Until recently, they remained inactive. Not all the ethnographic museums have many items from the migrants' home regions in their collections, they have an obligation to become active with new approaches, referring to inter- and transnational topics. Obviously, there is a great challenge: in ethnographic collections one finds a great potential of comparing the biography of the items with the biography of the people in transit. Both left their home country in most cases involuntarily under political pressure, or from direct brutal acts. The transportation routes and the danger of getting lost are part of the biographies. After the arrival both, items and persons, pass through a long procedure of administration until they receive a new identity. In this paper I will elaborate in how far these structural similarities imply an approach to inaugurating new perspectives for ethnographic museums to work with their collections and persons in transit.

ICME PANEL IV. Coming to Our Senses

Chaired by Tone Cecilie Simensen Karlgård, Museum of Cultural History,
University of Oslo, Norway

**Migration and Cultural Soundscapes,
Curating the sounds of diversity in Oslo, Norway**

Hans Philip Einarsen, Arts Council Norway, Oslo, Norway

Urban soundscapes are changing and migration and globalization are probably some of the most important reasons for these changes. People are on the move, carrying with them sounds like intangible luggage in their music, spoken languages, behavior, as well as their memories. In this way, sounds become significant signs for people: they are full of potential meaning. Sounds are connected to places, times, and personal experiences. Local, religious, and ethnic sounds probably have different

meanings for different people. Do immigrants use sounds in their transformation process to create a meaningful daily life? Which sounds are significant to them and in what way are these sounds important for the individuals?

In this paper, I will give a short presentation of a study which investigates sounds in an area called Grønland, a meeting place for many immigrants in the east end of Norway's capital, Oslo. I will let individuals be the starting point for investigating how immigrants create meaning in their daily life through sounds. Are there special kinds of sounds in the Grønland neighbourhood and how do people in the area interpret sounds? And finally, what kind of challenges does this present for museums that want to collect sounds? The study is part of my PhD-research in collaboration with IKM, the Intercultural Museum situated in the heart of Grønland in Oslo where I was employed for a number of years.

“WoW! Literary Mallorca” Walking on Words, Listening Landscapes

Carne Castells, Project Manager, WoW, Mallorca, Spain

“Med WoW: listening to voices around the Mediterranean” was born in Mallorca, a small island in the very middle of the sea. Mallorca is a crossroad of people, traditions, cultures. It is an island but it is not an isolated land: from Mallorca we link with all the Mediterranean seashore and visit the landscapes of Spain, France, Italy, Turkey and many other countries.

In this paper we will introduce WoW work in the hope of building together, a cartography of Mediterranean literary landscapes. WoW is interested in drawing upon the intangible heritage – the literary voices – of the region and the creative ways they can be connected with visitors.

We will present a number of projects specially developed for visitors to Mallorca. The one-hour workshop “Extraordinary Voyages” mixes descriptions of the land with personal views of path, place, and people. The focus is on the works of travellers: Jules Verne, George Sand, the Archduke, Ramon Llull, who became exceptional reporters of the cultural landscape they crossed. Visitors are asked if they would like to discover a whole historical world through words? Would they like to visit places together with a guide and gain new perspectives on the past and the present? “Catalan walks” is another one-hour workshop offering a view of Catalan literature and a trip around the world through the voice of Catalan writers including Mercè Rodoreda, Llorenç Villalonga, and Josep Pla. We will also outline performances which enable visitors to discover Mallorca through the view of earlier travelers such as Agatha Christie, Robert Graves, Gertrude Stein, Paul Morand, and Anaïs Nin.

Museum Education for Social Harmony and Sustainable Cultural Diversity: Culture Discovery Boxes at the National Folk Museum of Korea

Kiwon Yi, National Folk Museum of Korea, Seoul, Korea

Korea has changed into multi-cultural society with 1.7 million foreigners in 2015, who are composed of large numbers of multi-cultural families and foreign workers frequently seen in daily life. To progress social responsibility and harmony and maintain cultural diversity, the National Folk Museum of Korea started to make the “Culture Discovery Boxes” in 2010 for Korean and multi-cultural children. The boxes aimed to ease social conflict and promote understanding of cultural diversity through authentic materials purchased in the local markets of Vietnam, Mongolia, Philippines, Indonesia, and China. They present employ multi-sensory exploration through the five-sense to reach their educational goals.

The Culture Discovery Box project was designed to play an "educational" role in a broader sense; it is a project wherein research, material collection, exhibition, and education are performed for educational purposes. The entire process was done by involvement and communication which embraced Vietnamese, Mongolian, Filipino, Indonesian, and Chinese communities in Korea as well as a multitude of experts in the development process. Involvement and interaction was central to educators' object-based learning work with participants through a five-senses experience exhibition that satisfied the needs of institutions using the boxes.

Museums play an important role as a main agent in social change and development; they are a platform for the globalization of Korean culture in a multi-cultural society. In addition to the Culture Discovery Boxes, the National Folk Museum of Korea is conducting research, developing exhibitions, and providing educational programs for sound social inclusion, which we hope will help make a bright future.

Wandering the living city of the dead.

Rethinking the open museum at Luxor's western bank

*Salah Eldin Hareedy, Alexandria University, Alexandria, Egypt
and Monica Hanna, Humboldt University, Berlin, Germany*

The contrasting and enchanting heritage landscape of the western bank of the Luxor encompasses several necropolises and mortuary temples. It also contains local communities with deep, accumulative culture interrelated with this environment, forming one of its components. This palimpsest of history gives the place its spirit and intensifies the visitors' experience. To protect the archaeological sites from the ever-growing population, the adoption of an authoritative vision of an open museum scheme may preserve the monuments and sites, yet deprive the area from other essential elements of its social history character and fascination.

The previous implementation of the Luxor 2020 plan, to completely evacuate local communities from the heritage landscape, had multiple effects on the tourist experience and the local community. This paper will propose a critical path of solutions between a preservative open museum approach and the adaptive conservation concept, where local communities and their social history and life style will become part of the interactive display of the open-air museum. The aim is to create an integral comprehensive vision for the whole western bank, including the visitors' movement. A rich experience suiting both large-scale bus groups and individuals strolling and wandering around the site on foot and bicycles, or even smaller groups will be proposed. This paper will present the concept in general and its application, then an analysis of the site will be briefly discussed to present its key elements and potentials. Finally some solutions, resembling a primarily road map for safeguarding cultural heritage, and establishing sound museological practices for the western bank of Luxor will be discussed.

WEDNESDAY 6 JULY 2016 (VENUE: MICA)

ICME Panel V. Borderlands and Bridges: Art and Identity

Chaired by Pauline van der Zee, Ghent University, Belgium

*** Keynote. Multiculturalism and Ethnographic Museums in Israel:**

The Case of a Regional Bedouin Museum

Havazelet Yahel, Ben Gurion University of the Negev, Israel;
Noam Perry, The University of San Jose, California, USA; and
Ruth Kark, The Hebrew University of Jerusalem, Israel

This paper considers multiculturalism in Israeli society and its expression in museums. It showcases one regional museum that presents two different cultures in the Negev in Southern Israel. We begin by posing the question whether Israel represents a multicultural society. Given the many museums in Israel and the rise of ethnographic museums in the last three decades, we suggest that these museums tend to present Israeli culture as ethnocentric rather than multicultural, reflecting ethnic re-awakening rather than the "melting pot" envisaged by the founders of the state.

Examination of ethnocentric museums in Israel reveals two major categories, with different functions and goals: museums representing Jewish ethnic groups and museums representing non-Jewish cultural

groups. Many museums that represent Palestinian and Bedouin communities stress their deep roots in the land, disputing the narratives represented by many museums of Jewish settlement.

Regional or local museums add a third category, which integrates different ethnic groups. Our case study – a museum of the Bedouin, part of the Joe Alon Center for Regional Studies - aims to reflect multiethnic and multicultural societies within the Negev. This task placed it *a priori* in a challenging complex and controversial position, attempting to navigate between two different narratives. We explore how the museum evolved through the years, presenting the different identities, and discuss its efforts to create a bridge between Jews and Bedouins within the Negev's polarized population.

While museums in Israel can play a constructive role in nurturing mutual respect for cultural diversity, at the same time, the displays may serve to widen rather than bridge the gaps between competing national narratives and promote ethnocentricity.

Migration as Art (MasA)

Stephen Copland, Artist Academic, Australia

This interactive paper outlines my work at MasA. As an artist I became disillusioned with "art for art's sake" and the commodification of art in the late 1980's. The discovery of heritage objects – my grandmother's diary, letters, a postcard album and embroidery made in Cuba in 1907 and a diary written in 1911 on arrival in Melbourne from Cuba – changed my art practice and led me to create artworks about cultural identity, heritage, and migration. The series led to a decade of exhibitions in sociological museums in Cuba, Lebanon, New Zealand, and Australia (Melbourne/Tasmania), referred to as *The Migration Series (1992-2002)*.

Much like the artists discussed in *About Anthropology and Art Practice*, which refers to artists working in shared spaces as "art-ethnography," the social context of my art practice made my work part contemporary art, part community art, part social history, part heritage, and part migration history. Cuban anthropologist Fernando Ortiz's *Cuban Counterpoint: Tobacco and Sugar*, specifically his discussions of the transcultural and his concept of seeing people through their culture not race, has also been influential. *Migration as Art* and heritage art workshops visualise Ortiz's transcultural concepts in a new social educational approach to promote cultural diversity, social cohesion and integration. James Clifford's, *Predicament of Culture* which united history, literature, and anthropology and positioned the concept of travel, diaspora, and border crossings to reflect new "spatial practices" is also important to my practice. Notably his concept of museums as "contact zones" with the moral, political, and historic embedded in programmes has influenced my approach to *Migration as the Art Museum* and the educational programs.

Most importantly for ICME, intangible cultural heritage relates to my project in that unlike a state museum, *Migration as Art* is personal and attempts to create an intercultural dialogue around artworks that promote empathy, respect for "others," and challenge the notion that difference implies hostility" (Edward Said). "Branches" (artworks, case studies and educational programmes) have been established at Newcastle University, Australia; Holy Spirit of Kaslik University, Lebanon (USEK); and I am presently in dialogue with the Cuban Ministry for Culture. In Europe I am trying to find a location/building for *Migration as Art*, to broaden the capacities of communities and facilitate personal engagement with the migrant experience. Its aim is to enhance social connectedness and foster connections, which develop links within new and existing community members. In this way MasA seeks to encourage personal understandings between new migrants and members of mainstream communities.

Beyond the Borders: the Museum as a Pretext to Encourage Relation

Sarah Gamaire, Ecomusée municipal d'Approuague-Kaw, France/New Zealand

Museums have their own aim: to collect, to preserve, and to share heritage. Thus, they have a purpose and students learn how noble a museum is. Museum managers may shy away from experimenting with these fine principles. This paper questions the museum's purpose and considers the museum as a toolbox.

The paper draws on Edouard Glissant's notion of "relation" which I experimented with as director of a small museum in French Guiana, in a multicultural village of 800 habitants, including 6 communities with their own languages. French Guiana and this village close to the Brazilian border is a territory of migration. The new ecomuseum (2008) is built on a historic site and the exhibition shows the history from pre-European to the 1970's through an ethnographic collection. The Creole community, considered as dominant, participated actively in its installation. Despite this collaboration, many local people could not identify themselves in the museum and considered it for tourists. Nevertheless, through actions such as artistic performances, festivals, and school activities, with time they came slowly to the museum; more than that; they meet each other there. Of course, the museum or the museum staff does not make the relation, but it can encourage the meeting, first step of relation. Jacques Hainard (Museum of ethnography of Neuchatel, Switzerland) proposed the object as a "pretext" (1984). Could we consider the whole museum as a pretext? A pretext to encourage relation: the relation between people and the relation between each person and its own history. Is this so controversial?

Developing a "Home Place" and Interpretative Communities in Museums to Challenge Racism

Dr. Patrizia Schettino, Università della Svizzera italiana Lugano, Switzerland

Visitors to exhibitions belong to interpretative communities and they employ similar interpretative strategies (Fish 1980, Hooper-Greenhill 1994, 2000). People can feel part of different communities and connected to different places in the world. Bhabha's (1994) concept of "hybridity" can explain this condition. The places which are relevant for a hybrid personality can be simultaneously the original home and the temporary home (for example, the city where the person works or studies). Even the simple question "where do you come from?" or "where is your home?" can be challenging for people who have spent part of their life in one country and part in another one.

The concept of "home" and the emotional relationship with it has been studied by anthropologists, by geographers, and by scholars of material culture (Dudley 2010,). Home need not be a domestic place; it could be a place of regular and routine pilgrimage, such as a football ground (Wood 2011) or museum (Golding 2010). A space becomes "a place" as we get to know it better. This process takes time: home is a place that we know intimately (Tuan 1977).

How are the different "homes" relevant to understand how visitors interpret an exhibition? This paper attempts to answer this question, with qualitative data (ethnographic observations, and interviews) collected in three different museums in Germany and Australia, and analyzed with NVivo, using the constructivist grounded theory approach (Charmaz 2006).

THURSDAY 7 JULY 2016 (VENUE: MUDEC, Museo delle Culture di Milano)

ICME Panel VI. The Politics of Belonging: Refuge and Citizenship

Chaired by Jeremy Silvester, Museums Association of Namibia, Windhoek, Namibia

Engaging New Citizens: A Canadian Perspective on Building Citizenship through Heritage

Shabnam Inanloo Dailoo, Ph.D., Athabasca University, Alberta, Canada

Immigration is, and will continue to be, central to Canada's future. Involving new citizens in their communities is therefore essential to cultivate a sense of belonging and is an investment on the quality of life in Canada. This paper will discuss the changing role of new citizens in Canada, from creating to potentially safeguarding cultural places, from mere visiting museums, to actively engaging in museums' activities and programming. Historically, newcomers, along with Canada's indigenous communities, applied their traditional knowledge learned from their ancestors and changed the landscape over time to create places that are culturally significant. New Canadians do not have the same impact nowadays, thus it is critical to connect new citizens to their communities.

The Canadian Citizenship Institute's Cultural Access Pass is an innovative approach to familiarize new citizens with Canadian culture, help with their integration into Canadian life, and empower a sense of national identity through partnerships with museums, historic sites, and national parks among others. This paper will discuss how museums and in particular museums of ethnography can partner with organizations that already interact with new citizens, actively involve new citizens in their activities, and mediate meaningful interactions among cultural groups with diverse perspectives and values.

Refugees are Here: Slovene Ethnographic Museum advocacy against stereotypes, prejudices and xenophobia

Ralf Čepĳak Mencin, Slovene Ethnographic Museum, Ljubljana, Slovenia

Last year (2015) the so-called "refugee crisis" escalated in Europe and touched Slovenia. In a two month period, about 300,000 refugees and migrants crossed Slovenia. The Slovene Ethnographic Museum, as a space of dialogue between different cultures, realised in this historical moment a call of awareness and understanding of what is happening in our society. It called for a renewed consideration about the relation of universal humanity and cultural diversity and the question of what unites us more than divides. In this context, the Slovene Ethnographic Museum, in cooperation with other institutions and NGOs, organised field work among the refugees and four exhibitions on the topic of refugees and migrants. Additionally, the Museum documented, researched, and contextualised the migrants' leaving and coming into this geographical area in its permanent exhibition, "Me, we and the 'Others'" and two other exhibits, "Over the borders of my home doorstep – my leaving" and "Slovene encounters with Afghanistan" for Slovene emigrants, foreigners, and members of the national minorities and other ethnic groups in Slovenia.

Sharing of History, Fostering Mutual Understanding: The Case of the Special Exhibition "Implications of German Reunification for Korean Unification"

Dr. Joo Ikjong, Curatorial Bureau and Ham Younghoon,
National Museum of Korean Contemporary History, Seoul, Korea

The National Museum of Korean Contemporary History (MUCH), together with Korea Foundation, Bundesstiftung Aufarbeitung zur Diktatur-SED, and DDR Museum, recently co-sponsored a special exhibition, "Implications of German Reunification for Korean Unification." In outlining the objective and the layout of this exhibition, this paper argues that the past can be mobilized to promote a sense of shared identity across national and cultural divides by blending division and unification experiences of Germans and Koreans.

Both Korea and Germany share similar experiences of being divided and wrestle to overcome such division. Of course, what the two countries had gone through was not exactly congruent. Such disparities were highlighted at the exhibition to give a diverse recognition of unification as an entanglement between the Korean and German cases. In addition, close examination also revealed parallels, including military tension, ideological schism, and separated families, to which the general public of Korea and Germany could relate.

This exhibition (October 2015 to December 2015) was a very meaningful occasion for both the

Museum and the visitors. Indeed, during the exhibition period, the number of non-Korean visitors increased significantly. In light of this, the Museum continues to engage in a number of collaborative projects with organizations in Europe, including Germany and Slovenia, for the purpose of sharing the past and fostering mutual understanding and friendship.

**Layers of Cultures: Reflections on Cultural Spaces,
Migrations, and Museum Work**

Bärbel Kerkhoff-Hader, University of Bamberg, Bamberg, Germany

From a European point of view, it seems that ICME is finally focusing on geopolitical movements of refugees currently entering Europe. But people have been in motion everywhere, across time. Disregarding political, physical, and economic questions, the mental conditions for a new beginning as well as interculturalism and the process of acculturation and integration are to be reflected in museum presentations. Remembrance and forgetting as two struggling configurations of memory are also reflected. Last and not least, negation and its consequences are considered.

Cultural landscapes are fabricated of history. Common experiences, and also diversity construct the singularity of a cultural space, in which some points overlap with others, always moving from past to future. European heritage in its specific cultural landscapes corresponds to long period of incursions and expansion of outside influences. Even the mythical name of the continent substantiates this with evidence. Cultural in- and output have been influenced by migrations of people, objectivities, and ideas.

In this paper, I will take into account the framing of migration and try to point out examples of museum activities from various backgrounds of migration(s). The focus will be on types of migration displayed in a limited sample of permanent and non-permanent exhibitions as well as museums as places of encounter, participation, and intervention.

ICME PANEL VII. The Current Landscape of Ethnographic Museums in Italy

Chaired by Laurie Kalb, Temple University Rome, Italy

The shifting role of ethnography museums in Europe and the United States represents some of the most interesting transformations in contemporary museum practice. Founded in the 19th and early 20th centuries under scientific, political, and historic premises no longer viable, museums of ethnography are re-examining the 21st century relevance of their collections, which represent local, pre-industrial communities or ethnic groups from other continents. In myriad ways, these museums are addressing the racism, colonialism, and exoticism that initially informed their collections while confronting complexities of a contemporary global world. Many have problematized the term ethnography. Others have defended their collections' historic value. To illustrate the challenges facing ethnographic museums today and offer a nuanced look at the range of museums addressing the "ethnographic dilemma," this panel presents case studies of Italian museums and cultural organizations that have incisively addressed these problems. Topics range from a sea captain's house museum as "contact zone" for stakeholders of native art; to advocacy for a skull collection of "deviants" in a criminal anthropology museum; to innovative efforts at bringing "Outsider" Artists *into* museums; to bypassing the concept of ethnography altogether and creating new museums of world culture. Often serving as cultural centers for the locales they represent or the people whose objects they own, each of the institutions presented here lay claim to their enduring merit and historic importance.

**MUDEC one year after: a balance of achievements and
critical aspects of the new Museum of cultures of Milan**

*Sara Chiesa, Carolina Orsini, Iolanda Ratti, and Anna Antonini,
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Our presentation aims to contextualize, on a cultural as well as political level, the opening of the Mudec-Museum of Cultures in Milan (October 2015). In the last thirty years, an intense debate has taken place regarding the ethnographic museums in Europe; recognizing historical mistakes and that a new deal must be undertaken, many ethnographic museums have changed their cultural policies, their missions, and, sometimes, their proper denomination (Pagani 2013). A clear need to involve local communities through a bottom-up approach (Simpson 2001, Krep 2003) has increasingly spread. In this historical context, MUDEC opened to the public in a former industrial area which is now mainly devoted to design and fashion. It is a complex institution, jointly managed by the City of Milan and a private partner, with the obvious level of criticality that a different mission can bring.

One of the main innovative assets is the presence inside the museum of a dedicated headquarters and exhibition space, called the Forum Città Mondo, a group of more than 400 associations operating locally in fields related to inter-culture, migrations, and citizenship. We will present the complexity and the critical aspects of working with such a wide group of actors who actively influence the day-to-day life of the museum, offering a multiplicity of opportunities but also challenges for the design of a public-oriented institution.

How Lombroso Museum Became a Permanent Conflict Zone

Maria Teresa Milicia, University of Padova, Padua, Italy

In November 2009, the Museum of Criminal Anthropology “Cesare Lombroso” (Torino) opened to the public after decades of institutional neglect. As soon as the press launched news of the Museum’s inauguration, the Neo-Bourbon movement began to plan a smear campaign against the opening of the “Horror Museum.” The display of the Lombroso craniological collection was presented as a racist offense towards the Southern Italian peoples who were victims of “genocide” perpetrated by the Piedmontese army in the invasion of Kingdom of the Two Sicilies. Seven years after its inauguration, the Lombroso Museum continues as an ongoing “conflict zone.” A repatriation request for the skull of the “brigand” Giuseppe Vilella by the mayor of Motta Santa Lucia (Calabria) is still pending at the Court of Catanzaro, while a “No Lombroso Committee” gives renewed vigor to the long-lasting campaign to close down the Museum. Based on fieldwork data collected through a multi-sited participant observation, my contribution aims to outline the complex political entanglements of a protest that involves many social actors, online communities, “mediatization” processes, social production of locality, and different cultural-historical genealogies. In this research puzzle rests the core meaning of the Lombroso Museum as a permanent “conflict zone.”

Sharing authority: “The Art of Making the Difference”

Anna Maria Pecci, Cultural and museum anthropologist, independent researcher, Torino, Italy

The Museum of Anthropology and Ethnography at the University of Turin (Italy) has recently started to explore an innovative path of practice leading to inclusivity. This paper will focus on the participatory project, “The Art of Making the Difference” (2012 and 2013-2014) which adopted an interdisciplinary perspective to facilitate a relational process among young artists, Outsider artists, and educators that led to cultural appropriations and re-interpretations of the Museum’s heritage.

The disciplines of art and anthropology were applied to dialogic creative practices which fostered the participants’ cultural empowerment and the institution’s social agency. A collaborative and multi-voice approach challenged the Museum staff’s comfort zone of working within disciplinary boundaries and role divisions. The classifications and narratives into which collections had been institutionally inscribed were avoided, and rather re-presented alongside new artworks that resulted from intense actions of negotiation and mediation.

The project’s outcomes serve today to highlight a possible way in which the Museum of Anthropology and Ethnography at the University of Turin can contribute to combating social exclusion, promoting rights to cultural access and participation, pluralist values, and new institutional purposes and meanings.

**Historical Collections and innovative Displays at
the Museum of Anthropology and Ethnology of Florence**

*Monica Zavattaro, Museo di Antropologia e Etnologia, Sezione del Museo di Storia Naturale
dell'Università di Firenze, Florence, Italy*

The Museum of Anthropology and Ethnology of Florence is a section of the University Museum of Natural History and holds an important collection of thousands of objects produced by cultures of all the continents that arrived in the Museum between the seventeenth and twentieth centuries. Today, the exhibition of the permanent collection suffers from interpretations related to cultural climates of the past and a museography inadequate to better preservation and public use.

This paper describes the current conditions of the permanent exhibition and how it no longer reflects the mission that the museum wants to present to contemporary society, especially as the museum considers some changes in the reading of the collections and the typology of the display. This paper will focus on some renewed interpretations of the anthropological collections, which include anthropometric photos and facial casts and the criteria behind new stagings of the ethnographic collections and other collaborative anthropology projects in progress.

**Castello D'Albertis Museum of World Cultures of Genoa
and Cultural Engagement**

Maria Camilla De Palma, Castello D'Albertis Museum of World Cultures, Genoa, Italy

Taking into account today's dilemmas on the classical definition of categories such as ethnography, "local" communities, and collections' property, this paper will focus on the shift that is taking place in a public cultural institution like Castello D'Albertis Museum of World Cultures of Genoa, as it shapes its mission towards a deeper engagement with audiences that are increasingly global, more accessibility to collections and knowledge, and ethical commitment vis a vis the people from where collections come.

After an era when museums played a central role in the building up of the Western thought, going hand in hand with the establishment of modern society and an absolute trust in the limitless advance of science and technology, what role can museums of anthropology play today, in an era of diasporic identities, shared histories, community collaboration, indigenous museologies and global voices? What are the connections, actions, and relationships in our curatorial practices in Genoa, as we try to include the plurality of voices that are in today's cultural scene, from arts and music performers, to indigenous craftsmen, migrant citizens, video makers, designers, yoga practitioners, blind and deaf people, persons with mental or physical disabilities, bikers, holistic operators, cartoonist or researchers?

Facing the Change. What will the Future Hold for the Pigorini Museum?

Loretta Paderni, Pigorini National Museum of Prehistory and Ethnography, Rome, Italy

The recent reform of the Ministry of Cultural Heritage and Activities and Tourism (Ministero dei beni e delle attività culturali e del turismo), launched in 2014, has caused a veritable earthquake for one of Italy's most important ethnographic museums, the National Museum of Prehistory and Ethnography "Luigi Pigorini" (Museo Nazionale Preistorico Etnografico "Luigi Pigorini"). With the suppression of the dedicated Superintendence and the insertion a new Polo Museale of Lazio along with 43 other museums scattered throughout the region, the Pigorini has had to reconsider in the last year both its

organizational structure and its institutional activities. It has never failed, however, in its commitment to confront itself on its own terms and its own mission within the network of European ethnography museums that has seen for years the Pigorini Museum as a participant. The European project SWICH (Sharing a World of Inclusion, Creativity and Heritage) has seen the Pigorini Museum engaged in the challenge to create new experimental and inclusive approaches that could respond to the needs of its various publics and stakeholders, within the debate on citizenship and belonging in contemporary Europe. Meanwhile, Italian Culture Minister Dario Franceschini has announced a second phase of his reform project for cultural heritage in Italy, and the Museum will be required to face yet another and structural change. It will become part of the creation of a new autonomous Institute, the Museum of Civilizations, managed by a super director who will unite the three national museums of Eur quarter: the National Ethnographic Prehistoric Museum "Luigi Pigorini" indeed, the National Museum of Arts and Popular Traditions (Museo Nazionale delle Arti e Tradizioni Popolari) and the National Museum of the High Middle Ages (Museo Nazionale dell'Alto Medioevo). What will the future hold for the Pigorini Museum?