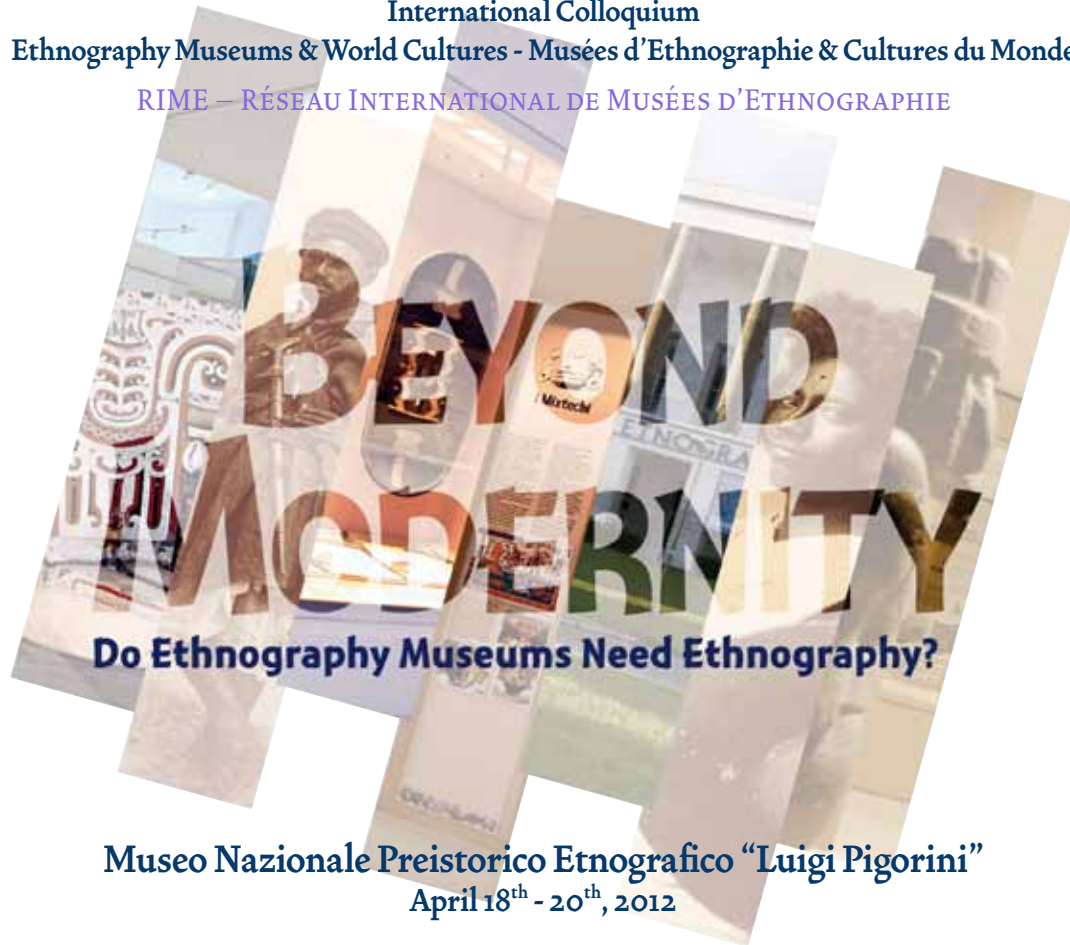


International Colloquium
Ethnography Museums & World Cultures - Musées d'Ethnographie & Cultures du Monde
RIME – RÉSEAU INTERNATIONAL DE MUSÉES D'ETHNOGRAPHIE



Museo Nazionale Preistorico Etnografico "Luigi Pigorini"
April 18th - 20th, 2012

International Colloquium
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Beyond Modernity

Do Ethnography Museums Need Ethnography?

Dedicated to the memory of Ivan Karp

Museo Nazionale Preistorico Etnografico “Luigi Pigorini” - Rome
April 18th - 20th, 2012

RESEAU
INTERNATIONAL
DE MUSEES
D'ETHNOGRAPHIE
INTERNATIONAL
NETWORK OF
ETHNOGRAPHY
MUSEUMS AND WORLD CULTURES
RED INTERNACIONAL
DE MUSEOS DE
ETNOGRAFIA

R I M E
P R O J E C T



FOREWORD

21st century society is traversed by global cultural flows that are transforming the European scenario and that call for a renewal of the mission of the ethnographic museum and for new ways of interpreting and conceiving heritage.

The *International Network of European Ethnography Museums* (RIME), financed by the Culture Program (2007-2013) of the European Union, has brought together representatives of the most important ethnographic museums in Europe, to reflect on the contemporary scenario and to assume it as a common starting point. The relationship of ethnography museums with Modernity has become the pivotal theme around which we have focused our conversations about the different strategies adopted by each museum, in respect to their institutional roles. The aim is to strengthen and enlarge a permanent network of ethnography museums, to share experiences and practices related to the management of collections and the promotion of cultural diversity.

Since its launch, four years ago, the project has already sponsored several workshops, hosted by each partner museum, and designed a website (www.rimenet.eu) in which to share the intents, practices and perspectives of the various institutions involved.

The project has also launched an important traveling exhibition, “*Fetish Modernity*” that explores the relationship between modernity and the representation European and non-European cultures, using. Objects from the collections of each partner museum. The exhibit opened at the *Musée Royal de l’Afrique Centrale*, lead-museum of the project, in Tervuren (Belgium) in April 2012, and it travels to several other venues: the *Museo de America* in Madrid, the *Náprstek Museum* in Prague, the *Museum für Völkerkunde* in Wien, the *Rijksmuseum voor Volkenkunde* in Leiden and the *Etnografiska Museet* in Stockholm. The *Museo Nazionale Preistorico Etnografico “Luigi Pigorini”* is now hosting the first of the two International RIME Colloquiums in 2012, the second will take place at the *Pitt Rivers Museum* in Oxford in 2013. As for other European projects the Museum is leading, such as READ-ME 2 (*International Network of Diasporas and Ethnography Museums*), I have no doubt that participants and partner museums will benefit from the increased dialogue and mutual knowledge among our institutions. In light of the current crisis of mission experienced by ethnographic institutions in Europe, my hope is that new perspectives on their futures will arise from this debate.

Luigi La Rocca

SUMMARY OF CONFERENCE SESSIONS AND TOPICS

Prior to the Nineteenth century, ethnographic collections were seen as testimonials to first *encounters* between our cultures and others, feeding a fascination with the exotic to which ethnography museums owed their initial success. Later, cultural evolutionism interpreted the dichotomy between “*us*” and “*others*” in terms of a “*primitive/modern*” opposition that sustained a Eurocentric identity. The process of decolonization, however, has changed the statute of our museums, and postcolonial issues have progressively challenged our institutions to focus on intercultural dialogue.

Today’s global processes and the tensions accompanying new migrations, force museums to enter the social and political arena as protagonists. Specific tools for interpretation of such contemporary landscapes – where “second encounters” between multicultural publics and ethnography museums pair the more “traditional” ones with so-called “source communities” – are still to be designed. Moreover, such important challenges present themselves in a general moment of cultural and economic crisis.

This International Colloquium is based on an analytical reas-

essment of the “first encounters” phase of ethnographic museography, of the original fascination and display of the “other.” It aims to reflect on this legacy and its implications for contemporary practices of museum representation, in the light of the global crisis that our institutions face today.

Half a century ago, William Sturtevant asked himself: “*Does Anthropology Need Museums?*”. In this conference, as we present current perspectives on ethnographic museography in Europe and reflect on our institutions’ recent practices vis a vis contemporary society, we wish to ask: *Do Ethnographic Museums Need Ethnography?*

Introductory session - Museums Facing Contemporary Challenges

The crisis of ethnography museums in the post-modern society is part of a more general crisis affecting all museums. On one hand, such institutions need to answer the demands of an ever-growing mass tourism; on the other hand, they must make ends meet. The crisis of museums, however, is not exclusively due to the current general economic uncertainty, and to the consequent lack of public investment. The model and the structure that museums have inherited from the past are in a state of crisis, and museums often seem inadequate to respond

to an evermore rapidly changing society.

Citizens are the protagonists of the postmodern museum's life. Radically transformed into a public space for dialogue, the museum needs to favor intercultural encounters and to function as a site for personal leisure.

The classic analogy of the museum with a “temple” is freefalling all over the world, and the institutional model tends to adhere to more dynamic, collaborative, and dialogic conceptions. Museums, however, struggle to keep pace with times, and often settle, instead, for hybrid models: midway between the museum as a temple and the postmodern museum.

In the light of current redefinitions of the museum's functions (conservation, interpretation, promotion, ...), we wish to ask: what role should the ethnographic museum have? What institutional statute best suits its future? In the face of contemporary challenges, how do we attune its social and cultural mission to the needs of different publics and to identity processes related to heritage-making practices?

Session 1 - Ethnography Museums: New Missions and Work in Progress

In recent years, some museums have chosen to present their

ethnographic collections in radically new ways: the *National Museum of American Indian* (Washington, D.C., USA), alongside the display of its permanent collections, promotes a series of exhibitions on current issues; the *Museu Nacional de Etnologia* in Lisbon and the *Världskulturmuseet* in Gothenburg have chosen to do without a permanent display, and to produce, instead, cycles of temporary exhibits – as London's *Museum of Mankind* once used to do, and in tune with the experimental practices developed by Neuchâtel's *Musée d'Ethnographie* –, the *Musée du quai Branly* (in Paris) has rearranged its permanent exhibition, focusing on masterpieces of extra European “traditional” art, and it also grants plenty of space to temporary exhibits. We often assist participate in to the renovation of museum buildings or to the construction of new ones, to the reorganization of permanent exhibits, and to ever more substantial investment on temporary displays.

What are the reasons for such changes? Evidently, such choices are not incidental: they signal a more general demand for the renewal of the museums of ethnography's social and cultural missions, as they are increasingly being evaluated on the basis of their ability to act as spaces for interdisciplinary and intercultural exchange.

In this session, the speakers are called on to present the state of the European institutions they represent, and discuss new alternatives and best practices, as a way to reassess ethnography museums' relations with modernity, and beyond.

Session 2 - Between Past and Present: Museums, Collections, Representations

To use an expression of the great South American writer Macedonio Fernandez, “today, there’s more past than yesterday”. That said, the institutional duties of museums are projected onto a totally contemporary stage, where authority is not exclusively reserved to professional discourse or the presentation of an essentialist past, but is also assigned to visitors or to the various demands of local, regional, and national communities. Today, many publics request an opportunity for expression and the self-representation of identity. The Museum, then, has to open up to different points of view, and produce plural narratives.

How do we reassign value to historical collections in the contemporary, especially to those we have acquired in the course of “first contacts”? What should we collect today? Where do museums stand within the context of consumption practices

implemented by public and private collecting? How do we re-interpret the concept of authenticity of collections in the light of the current dynamics of the “art-culture system”? How may the museum neutralize the risks connected to an essentialist notion of culture? How do we integrate, in our displays, discourses that are able to represent the historical, social, and cultural “thickness” of ethnographic objects? How do we turn the museum into an instrument for dialogue around and for the production of a variety of interpretations of heritage? How may our displays represent the polyphony of ethnographic contexts?

Session 3 - Issues and Problems for the 21st Century. Do Ethnographic Museums Need Ethnography?

To ask oneself whether ethnography museums still need ethnography implies a reevaluation of the impact of the 1960’s hermeneutic shift of anthropology and its museography. In fact, such a profound epistemological turn has found expression and visibility precisely through ethnographic museum displays.

Think of “new museology”, of postcolonial challenges, and of the role that native communities have had in the development

of collaborative museography. These experiences have influenced the realm of theory, leading to the redefinition of anthropological categories themselves.

If we understand ethnography museums as cultural institutions having their key resource in the anthropological discipline, and anthropology as a discipline based on the practice of ethnography, we may see the last four decades in the light of the radical renewal of both.

However, we may debate on whether the mission of ethnography museums should even take this at times unclear and implicit dialogic context into consideration. We may ask ourselves whether “the contemporary world”, as a specific site of ethnographic practice, is the most suitable terrain for ensuring a future to our museums and for leading them beyond Modernity.

In the contemporary world, characterized by an emphasis on cultural difference with positive and unfortunately also negative implications, a new alliance between anthropology and museums of ethnography is a precious resource. If the museum wants to really act as an instrument of democracy, it needs an

interpretive knowledge that is able to: understand intercultural processes occurring within globalized societies; interpret cultural difference as a richness; *give substance* to the intangible as well as tangible dimension of heritage; *enhance* the objects’ potential to act as testimonies; *listen* to the voices of the “diasporas” and confront postcolonial challenges; *develop* new museologies; *experiment* with new languages, in dialogue with contemporary forms of expression; *promote* local knowledge and connect it with global processes.

The renewed interest of anthropology in museums and the affirmation of new, interpretive, perspectives on material culture, on the meaning and value of ethnographic objects, on their use and symbolic consumption and on the relations among arts, sciences, and cultures within the cultural heritage system, force us to rethink ethnography museums *precisely* in relation to ethnography.

What are the possible scenarios? Which ethnography do ethnographic museums need? For what museography?

Vito Lattanzi, Sandra Ferracuti, Elisabetta Frasca

European Project “RIME” [Ethnography Museums & World Cultures]

International Colloquium – Dedicated to the memory of Ivan Karp

Beyond Modernity.

Do Ethnography Museums Need Ethnography?

Museo Nazionale Preistorico Etnografico “L. Pigorini”

Rome, Italy

April 18th - 20th, 2012

PROGRAM

Wednesday, April 18th, 2012

9.30-10.30am Registration of Participants

10.30am Welcome and Institutional Greetings

11.00am **Opening Speech**, Superintendent of the Museo Nazionale Preistorico Etnografico “L. Pigorini”, Rome

11.15am **The Legacy of Ivan Karp**, Elisabetta FRASCA (Museo Nazionale Preistorico Etnografico “L. Pigorini”, Rome)

11.30am *Coffee break*

11.50am **RIME’s Ambitions: Rethinking Ethnography Museums in the Contemporary**, Anne-Marie BOUTTIAUX (Musée Royal de l’Afrique Centrale - “RIME” Project Leader, Tervuren)

12.20pm **Museums Facing Contemporary Challenges**, Vito LATTANZI (Museo Nazionale Preistorico Etnografico “L. Pigorini”, Rome)

12.40pm **Beyond the Crisis. Museums Towards 2025**, Daniele JALLA (Executive Council, ICOM)

1.00-1.30pm Questions & answers

1.30pm Lunch break

Session 1 - Ethnographic Museums: New Missions and Works in Progress

3.00pm Chair: Luigi LA ROCCA (Soprintendenza per i Beni Archeologici della Puglia, Taranto)

3.30pm *The Musée du quai Branly: a New Experience of the Ethnographic Museum*, Yves LE FUR (Musée du quai Branly, Paris)

3.50pm *Anthropology Galleries: or the Problem of Ideas in Museum Displays*, Jonathan KING (British Museum, London)

4.10pm *A New MEG: Shaping the Future of Anthropological Research and Exhibitions in Geneva*, Boris WASTIAU and Steve BOURGET (MEG - Musée d'Ethnographie de Genève)

4.30pm Coffee break

4.50pm *The Renovation of the Royal Museum for Central Africa*, Guido GRyseELS (Musée Royal de l'Afrique Centrale, Tervuren)

5.10pm *Ethnography Museums: New Missions and the Reinterpretation of Collections: Towards New Museums?*, Bénédicte ROLLAND-VILLEMOT (MuCEM - Musée des Civilisations de l'Europe et de la Méditerranée, Marseille)

5.30-6.00pm Questions & answers

Thursday, April 19th, 2012

Session 2 - Between Past and Present: Museums, Collections, Representations

9.30am Chair: Corinne KRATZ (Emory University, Atlanta, USA)

10.00am *Museums as Sites for Reflection*, Elena DELGADO (Museo de América, Madrid)

- 10.20am **Ethnography Museums: Handling History**, Ken NDIAJE (Association Plus au Sud, Brussels)
- 10.40am **Ethnographic Heterotopia**, Laura VAN BROEKHOVEN (National Museum of Ethnology, Leiden)
- 11.00am *Coffee Break*
- 11.20am **The inventory of Kanak Collections in Europe: Stolen Heritage or Common Heritage to Revive?**, Emmanuel KASARHÉROU (Musée du quai Branly, Paris)
- 11.40am **The Ethnographic Museum as a Stage of Cultures Outside Europe**, Jana JIROUŠKOVÁ (Náprstek Museum of Asian, African and American Cultures, Prague)
- 12.00pm **Beyond Objects, Subjects, Stories. Showcasing Heritage, Reconstructing the “Refugee” Identity of Ethnographic Collections**, Carlo NOBILI (Museo Nazionale Preistorico Etnografico “L. Pigorini”, Rome)
- 12.20-1.20pm **Questions & answers**
- 1.30pm *Lunch break*
- 3.00pm **Digital Dilemmas: The Ethnographic Museum as Distributive Institution**, Clare HARRIS (Pitt Rivers Museum, University of Oxford)
- 3.20pm **Objects or People? Discrepancies of Focus in the History of the Ethnography Museum**, Barbara PLANKENSTEINER (Museum für Volkenkunde, Wien)
- 3.40pm **By the People, for the People: Perspectives on Representing Native American Arts and Culture**, Joe D. HORSE CAPTURE (The Minneapolis Institute of Arts, USA)
- 4.00pm **The Politics of Reconnection: Museum Collections as Sites of Indigenous (and Non-Indigenous) Cultural Recovery**, Ruth B. PHILLIPS (Carleton University, Ottawa, Canada)
- 4.20pm *Coffee break*
- 4.40-5.00pm **Questions & answers**

Friday, April 20th, 2012

Session 3 - Themes for the XXI Century. Do Ethnography Museums Need Ethnography? (Part I)

9.30am Chair: Christian FEEST (University of Wien)

10.00am **Is Anthropology Interested in Ethnographic Museums?**, Xavier ROIGÉ (Universitat de Barcelona)

10.20am **What Happens to Ethnography in the Museum's Embrace? The Expo-graphic Nature of Ethnographic Writing**, Mario TURCI (Fondazione Museo Ettore Guatelli, Parma - Istituto Musei Comunali, Santarcangelo di Romagna)

10.40am **Building New Politics of Otherness: the Contesting Exhibition**, Toma Muteba LUNTUMBUE (Art Historian/Artist/Curator, Brussels)

11.00am *Coffee break*

11.20am **Un-Inheriting Modern Ethnography**, Lotten GUSTAFSSON REINIUS (Museum of Ethnography, Stockholm) and Klas GRINELL (Museum of World Cultures, Gothenburg)

11.40am-12.10pm Questions & answers

Session 3 - Themes for the XXI Century. Do Ethnography Museums Need Ethnography? (Part II)

12.15pm Chair: Sally PRICE (College of William & Mary, Williamsburg, USA)

12.45pm **Collecting Contemporary Art for Ethnographic Museums - A Problem Field for Ethnographic Analysis?**, Ingrid HEERMANN (Linden-Museum, Stuttgart)

1.10pm **Ethnographic Data and Expo-graphic Process: a Need for Interpretive Theories (Micro-Fieldworks, Transverse Analyses and Poetic Irony)**, Marc-Olivier GONSETH (MEN - Musée d'Ethnographie de Neuchâtel)

1.30pm *Lunch break*

1.00pm **Digital Heritage Technologies and Issues of Community Engagement and Cultural Restitution in ‘New Style’ Ethnographic Museums**, Michael ROWLANDS (University College, London) and Graeme WERE (University of Queensland)

1.20pm **Ethnographic Installations at Large: How to Recognize Them? How to Make Them Known?**, Vincenzo PADIGLIONE (Università “Sapienza”, Rome)

3.40pm Questions & answers

4.00pm *Coffee break*

4.20pm Sandra FERRACUTI (Museo Nazionale Preistorico Etnografico “L. Pigorini”, Rome) interviews **Pietro Clemente** (Università di Firenze) and **George Marcus** (University of California, Irvine, USA)

5.20-6.30pm Questions & answers

6.30pm *Colloquium ends*

ABSTRACTS

Introductory Session

RIME's Ambitions: Rethinking Ethnography Museums in the Contemporary

*Anne-Marie Bouttiaux, Musée Royal de l'Afrique Centrale, Tervuren
"RIME" Project Leader, Tervuren*

The primary working themes of the European project "Ethnography Museums and World Cultures" were modernity, first encounters and Diasporas. Discussions on Diasporas were intended to provide a cross-referential theme during all workshops and be the specific subject of meetings such as the one that took place in Stuttgart in October, 2011. Evidently, this theme is also the focus of another European project titled "READ-Me", a European network of Diasporas' associations and ethnography museums launched in Tervuren and presently coordinated by the "Pigorini" Museum in Rome. In spite of our best intentions, Diasporas as a meaningful cross-referential theme still does not appear to have received enough of our attention. At this point, I would like to revisit this important discussion, well before the launch of RIME as a viable network in itself. It may serve our purposes to once again

return to the notion of "contact zone", introduced by James Clifford more than ten years ago. Is it true, as Robin Boast stated in 2011, that this contact zone couldn't be other than a failure, due to the intrinsic neo-colonial nature of the museum itself?

Museums Facing Contemporary Challenges

*Vito Lattanzi, Museo Nazionale Preistorico
Etnografico "L. Pigorini", Rome*

In the first half of the 20th century, the historical mission of ethnography museums, centered on the preservation of objects that came from other worlds and humanities, and connected to the respect of diversity and its plural representations, was enriched by the additional meanings given to heritage by the museums' users. Consequently, growing attention was given to processes of identity construction and to strategies of communication based on memories of the past and their social uses.

In the light of such transformations, the ethnography museum has become a space for dialogue for the appreciation of diversity and an arena of negotiation for social actors who are interested in the symbolic dimension of cultural heritage. On these bases, many museums in Europe have revised their institutional roles and missions.

Sharing, within the “RIME” network, perspectives on such process of transformation, occurring in the framework of the current economic and social crisis, calls for a critical and open reflection on the potentialities of anthropology and ethnography museums to carry their specific functions beyond Modernity.

Beyond the Crisis. Museums Towards 2025

Daniele Jalla, Executive Council, ICOM

The transformations that have occurred in the last years are enough for us to imagine that fifteen years from now (the conventional timespan of a generation) we will inhabit a radically changed world, in all respects. How can museums not only endure our societies’ major transformations but also take part in them? What kinds of museum professionals are and will be necessary to face present and future challenges? The answers to these questions may be uncertain. However, we can at least try to identify the key issues to be addressed.

Session 1 - Ethnographic Museums: New Missions and Work in Progress

The Musée du quai Branly: a New Experience of the Ethnographic Museum

Yves Le Fur, Musée du quai Branly, Paris

The *Musée du quai Branly* is not an ethnographic museum. It was first inspired by the model of the Centre Pompidou, which is, all together, a museum, a library, a center for industrial creation, experimental cinema... Bringing together the collections from the *Musée de l’Homme* and the *Musée National des Arts d’Afrique et d’Océanie*, the *Musée du quai Branly* is administered by the two Ministries of Culture and Education-Research, and it has created its own originality in the landscape of museums. Presenting the different aspects of this “cultural city”, we will treat how this trans-disciplinary approach invites anthropologists, historians, sociologists, artists, and ethnologists from many fields to participate in a multiplicity of projects, exhibitions, points of view, talks, polemics... The purpose of this diversity is to mirror the multiplicity and dynamism of the many cultures that our institution deals with. The ambition of this museum is to be a ‘tool’ for the public, scholars, artists, students... to find reverberations of their visions of the world and use them to rediscover it with more accuracy, curiosity and emotion.

Anthropology Galleries: or the Problem of Ideas in Museum Displays

Jonathan King, British Museum, London

Galleries, during the first three hundred years of exhibitions, employed a limited number of formats in ethnographic displays. These were however articulated with intellectual worlds in informal networks in which communications – guides, catalogues and other publications – clearly articulated changing views of European and non-European worlds.

A New MEG: Shaping the Future of Anthropological Research and Exhibitions in Geneva

Boris Wastiau and Steve Bourget, Musée d'Ethnographie de Genève (MEG)

The Ethnography Museum of Geneva (MEG) is presently undergoing extensive remodeling, both in its structure and infrastructure. These changes will transform the MEG into a modern institution for exhibition, research and teaching. It will reopen to the public in 2014. In addition to its core values of studying its collections and making them available to the largest public through exhibitions, cultural mediation and scientific activities, the MEG has recently created the Centre for Anthropological Research (CRA). The Centre aims at putting more emphasis on field re-

search, scientific dissemination (publications, colloquiums), fellowship programs, and teaching. The project of the MEG is resolutely anthropological in nature. It aims at bringing the discipline back to its core activities and values. In addition, the MEG intends to take an active role, in conjunction with other partners, in the programming of performances and the promotion of works by contemporary artists.

The Renovation of the Royal Museum for Central Africa

Guido Gryseels, Musée Royal de l'Afrique Centrale, Tervuren

The Royal Museum for Central Africa (RMCA) was established in 1898 as a museum and scientific institute to support the colonial policies of Belgium in what was then Belgian Congo. Its current museum building was officially inaugurated on April 30th, 1910. The building is thus now 101 years old. The RMCA has a permanent exhibition, and presents two to three temporary exhibits per year. The permanent exhibition did not undergo any major change for nearly 60 years (mid-Fifties), and it still reflects the colonial view of Belgium on Central Africa prior to the independence of its countries. The permanent exhibition, therefore, still carries a major colonial stamp, even though the temporary exhibits have a very contemporary inspiration.

The RMCA is engaged in a major renovation program that goes well beyond the renovation of the museum building to improve and modernize its permanent exhibition, museography and infrastructural facilities.

The renovation project implies major cultural changes in the museum, and a new approach to the planning of activities and organization strategies. The RMCA has also developed a close collaboration with the African diaspora in Belgium and elsewhere in Europe. This presentation will provide an overview of RMCA's approaches to the renovation of the museum building and of the entire site, and to the reform of the museum as an institute.

Ethnography Museums: New Missions and the Reinterpretation of Collections: Towards New Museums?

Bénédicte Rolland-Villemot, MuCEM - Musée des civilisations de l'Europe et de la Méditerranée, Marseille

To conceive a museum that is centered on the Mediterranean and open to multiple views provides an opportunity to reconnect cultures and go beyond closures and fears: it is an occasion for the public to understand and share. This is the reason for giving the museum new foundations and, consequently, a new scientific and cultural project.

The *MuCEM* is the heir – and proud to be – of the *Musée National des Arts et Traditions Populaires (MNATP)*. Its collections will be kept in the *Centre de Conservation et de Ressources* [Conservation and Resource Center], purpose-built in the *Belle de Mai* neighborhood of Marseille by Corinne Vezzoni in association with André Jolivet. The collections will be promoted and displayed in a unique area, i.e. Fort Saint-Jean, with a renewed museography and storyline. The preservation of the collections and their display and enhancement through exhibitions and loans to partner museums will be fully guaranteed by the *MuCEM*'s scientific staff. A museum of civilizations that rests no longer on ethnology alone, but counts on all the social and human sciences for scientific reference, and will not limit the scope of its activities to the preservation and promotion of its collections.

The founder of the *MNATP*, Georges Henri Rivière, was a great precursor, who did not hesitate to let dancers into the museum, and to propose an original museography. Through the *MuCEM*, we need to be faithful to his spirit more than to the letter of his heritage, which is not a testament, but, on the contrary, an invitation to connect to the world's pace.

In fact, the museum is alive, is not an institution frozen in the past. It unquestionably needs to fully assume a role of transmis-

sion through time, from generation to generation, through the preservation and development of its collections. However, it should also provoke journeys into imagination, and interrogate the main issues of its times.

When the term “*musée de société*” [“community museum”] was coined, other “*musées de civilisations*” [“museums of civilizations”] were created, such as the *Musée de la Civilisation*, inaugurated in 1988 in Quebec, or the *Asian Civilisations Museum* that opened in 1997 in Singapore. Generally, community museums deal with clearly delimited topics, related to a human group, an historical period, a city, or a territory: museums of popular art, eco-museums, agricultural museums, ethnology museums, museums of the arts and the history of a city or a region, a territory, an ensemble of industries... The term “civilizations”, when associated with certain community museums, expresses the ambition to take wider spaces into consideration, as in the case of the *Museum of Anthropology* in Vancouver or of the future *Musée des Confluences*, in Lyon. These museums of civilizations make reference to all kinds of knowledge and to all, both tangible and intangible, expressions of cultures: archaeology, anthropology, history, sociology, art history, contemporary art, popular arts, decorative arts, design...

In 2006, the *Musée du quai Branly* opened in Paris. Concerning the preservation of both tangible and intangible heritage, it fully ensures continuity with the institutions from which it has inherited it. The *MuCEM*, a museum for the Mediterranean, should also create its subject and object: the Mediterranean is its research object. It's being re-founded so to inscribe, once opened, this *Musées des Civilisations de l'Europe et de la Méditerranée* in the context of national and international institutions.

Session 2 - Between Past and Present. Museums, Collections, Representations

Museums as Sites of Reflection

Elena Delgado, Museo de América, Madrid

Imagine to center the museum's research strategies and communication on their power to create relations through the exploration of the literary realm, rather than the scientific one, and work on inequalities and gaps caused by the loss of social relations (García Canclini): a loss that generates confusion among citizens and which is taken advantage of by simplistic and authoritarian proclamations. The museum should risk entering the realm of aesthetics, and establish a new regime of relations with the an-

cient (J. Rancière). It should take advantage of the possibility to generate thought from a reflexive discourse that gets us closer to the unsaid, starting from the relations that we establish among the collection's fragments of memory and the recognition of the cohabitation of heterogeneous temporalities. It should be able to acknowledge the symptoms of an epoch, a society, a civilization in the smallest details of current life. This way, it could explain the surface through its subterranean strata and reconstruct worlds through vestiges.

If museums wish to turn into institutions that pose questions instead of administering conventional truths, they need to radically reconsider their internal structure, the training of their professionals and, most of all, their relation with users.

Ethnography Museums: Handling History

Ken Ndiaye, Association Plus au Sud, Brussels

The end of “colonial empires” has fractured a number of myths that legitimized once-uncontested cultural and social orders. Evolutionist and classificatory theories from the past two centuries are progressively being grouped with intellectual movements that one hopes will become increasingly marginalized.

This is the context in which ethnography museums, which play a

major role in shaping patterns of thought on otherness and cultural (re)presentations, are attempting to change. New stances are thus favored here and there. Which cultures should be brought into dialogue? Those of the past or the present? Those from here or there? Both? Neither?

With their desire to become more contemporary by distancing themselves from and obscuring their former functions, and reinforce their role as ‘depositories of memory’, ethnography museums cannot help but place their own history in perspective.

Moreover, large populations’ fringes that were once considered distant and exotic, but are now viewed as sources, have gained a foothold in Europe. They are often confronted with the crucial issue of the way they and their cultures ‘of origin’ are represented, which regularly calls into question their basic identity as citizens. This will be the core of our discussion.

Ethnographic Heterotopia

Laura Van Broekhoven, National Museum of Ethnology, Leiden

In his essay “*Des espaces autres*” [Of other spaces], Michel Foucault defines “heterotopias” as places in which all other real sites that can be found within culture are simultaneously represented, contested and inverted. Museums and libraries are defined as exam-

ples of heterotopias, indefinitely accumulating time: “the idea of accumulating everything, of establishing a sort of general archive, the will to enclose in one place all times, all epochs, all forms, all tastes”. Most foundational collections of today’s ethnographic museums aimed at universality. They were assembled, as Syson puts it, to: “make manifest the wonders of God’s universe to mankind, to stimulate enquiry, provoke or satisfy curiosity...”. In general, ethnographic museums are products of nationalism and modernity, colonial constructs closely related to the dynamics of global history and power relations. For at least three decades, in what can very well be called ‘the existential crisis of the Ethnographic Museum’, many of these institutions have been reconsidering their past, present and future denominations, buildings, collections, and (re)presentations. In this presentation, I reflect on the ethnographic museum in the context of 21st century dynamics through Foucault’s concept of heterotopia. Might the concept support us in our quest to shape a relevant identity for ethnographic museums around Europe?

The Inventory of Kanak Collections in Europe: Stolen Heritage or Common Heritage to Revice?

Emmanuel Kasarhérou, Musée du quai Branly, Paris

Kanak ethnographic collections from New Caledonia that were accumulated for more than two centuries in western museums were displayed to western visitors as images of otherness. At the same time, they served the evolutionist ideology, through which colonialism was legitimated. Today, ethnographic collecting is nearly gone, and past collections no longer dialogue with the contemporary societies they are deemed to represent. Ethnographic displays require an increased effort of historical contextualization and, often, collaboration of contemporary members of the cultures represented. Given the dramatic changes occurred in the 19th and 20th centuries, the members of these cultures have to deal with objects of which the local knowledge is lost. Heritage kept in western museums comes back to the fore, but the keys to interpret it are missing. First of all, the feelings of dispossession and frustration that this “re-discovery” brings forth must be overcome. Then, we should re-claim it as our won by giving it a contemporary significance. Global-scale activities geared towards the historical contextualization of such collections and the construction of a general inventory are a first, necessary, step in this

direction. They would draw a more complete and complex picture not only of the evolution of the cultures on display, but also of the western regards. An analytic inventory of dispersed Kanak collections allows for potential collaborations with the purpose of re-enacting a heritage, which over time has become “common”.

The Ethnographic Museum as a Stage of Cultures Outside Europe

Jana Jiroušková, Náprstek Museum of Asian, African and American Cultures, Prague

The Ethnographic Museum has a key role in the process of learning about different cultures. Usually, emphasis is placed on the history and diversity of cultures. However, the world needs to be seen as an orchestra in which each nation plays its own instrument and the result is not a cacophony but a harmonious symphony. Currently, when the world is becoming globalized and everything that is remote and exotic is becoming accessible to a majority of its inhabitants, the role of museums focusing on ethnography outside Europe is changing. Ethnographic Museums cannot be seen as mere reserve storing objects associated with the history of exotic lands. In this area, their role overlaps with the mission of history museums. This paper will present the results of

a one-year survey administered to museum’s visitors, secondary school students, and members of the African community in the Czech Republic.

Beyond Objects, Subjects, Stories. Showcasing Heritage, Reconstructing the “Refugee” Identity of Ethnographic Collections

Carlo Nobili, Museo Nazionale Preistorico Etnografico “L. Pigorini”, Rome

Through a discussion about a series of objects from the ethnographic collections preserved at the “Pigorini” Museum (America, Africa, Oceania, Asia), this paper aims at highlighting the need to outdo the museum practice of ‘mutely’ describing objects void of ‘identity’. Behind each object are, in fact, telling voices and stories to be heard: opportunities for knowledge, study, and research that are necessarily at the basis of any measure for the safeguarding and preservation of our heritage.

Digital Dilemmas: The Ethnographic Museum as Distributive Institution

Clare Harris, Pitt Rivers Museum, University of Oxford

In the era of the World Wide Web ethnographic museums are increasingly deploying digital technologies to facilitate access to their collections and to communicate more directly with the communities they serve and collaborate with. Activities sometimes described as “visual” or “virtual” repatriation have enabled museums to extend their reach into global dimensions and to distribute their collections to relevant audiences. This was certainly the intention behind *The Tibet Album*, a website created at the Pitt Rivers Museum that made six thousand colonial period photographs of Tibet available to all those with access to the Internet. It was launched by the Dalai Lama in 2008 and was conceived as a resource that would be of particular benefit to Tibetans both in Asia and the Diaspora. Using *The Tibet Album* as a case study, this paper will examine the “afterlives” of historic photographs as they circulate on the Web and the reception of the site amongst Tibetans. It will also consider the dilemmas that can arise when colonial photography is disconnected from archival contexts and enters other spaces of interpretation. The paper asks whether the digitally distributed museum will always meet with the desired re-

sponse from its users and investigates the ramifications of releasing objects into the virtual domain.

Objects or people? Discrepancies of Focus in the History of the Ethnography Museum

Barbara Plankensteiner, Museum für Völkerkunde, Wien

I aim to recapitulate the position/setting of the ethnographic museum in the larger environment of museum types. What is and what was its distinct character, compared to art museums, to museums of applied art, history or natural history? As globalization is having an impact on the agenda of several of these institutions, the question arises as to how ethnographic museums can reposition themselves in the framework of an increased interest in matters of cultural diversity and outreach to multicultural societies that these institutions contribute to propagate.

Using Vienna's Museum of Ethnology as a case study, I'd like to show how the concept of the ethnographic became a matter of concern and dispute in the early 20th century and seems to regain a questioned position today. At the core of this discussion lies the ambiguous nature of the ethnographic object, which comprises qualities of art, history, the every day, or anthropology, thus blurring the boundaries between them.

**By the People, for the People: Perspectives on
Representing Native American Arts and Culture**

Joe D. Horse Capture, The Minneapolis Institute of Arts, USA

For many years, Native American art and culture have been displayed and interpreted in museums with little or no input from Native Americans, often resulting with inaccurate information and representations. This paper will examine the different approaches that have been taken by museums in the U.S. in an effort to incorporate this 'new' voice, culminating in an exhibition and catalog organized by tribal members that is about their tribe.

**The Politics of Reconnection: Museum Collections as Sites of
Indigenous (and Non-Indigenous) Cultural Recovery**

Ruth B. Phillips, Carleton University, Ottawa, Canada

If a museum were to invite the twenty-first century inhabitants of a Roman neighborhood to view and interpret items of material culture that had been used for cooking, dressing, childcare, or religious observance by people living in the same locale two centuries earlier, it is likely that the contemporary 'collaborators' would respond with a mixture of recognition and ignorance. It should thus not be surprising to find that contemporary Indigenous people experience similar mixed reactions when they collaborate with

ethnographic museums holding items of their historical heritage. Yet there is also a critical difference. Most, if not all, Indigenous communities have experienced much greater disconnection from their historical heritages because the breaks with the past have come about not only through economic and technological modernization, but also because of imposed colonial policies of cultural assimilation, suppression of Indigenous languages and spiritual practices, and geographic relocation. In settler societies where Indigenous peoples are small demographic minorities, these separations from historic pasts have been both more violent and more destructive of individual psychic identity.

These histories of oppression also, however, endow ethnographic collections that were originally made to preserve a record of 'disappearing' cultures with the potential to serve new purposes as sites of cultural renewal. This paper will examine processes of disconnection and reconnection using ethnographic collections that have been unfolding during the past two decades amongst Onkwehonwe (Iroquois) and Anishinaabe (Ojibwe, Odawa, Potawatomi) peoples from the Great Lakes region of North America. It will discuss the successes and failures of collaborative and Indigenous projects of recovery in reactivating museum collections made in the late 19th and early 20th centuries to serve new pur-

poses of restoring historical memory and traditional knowledge. A key focus will be the politics of reconnection in which academic and Indigenous knowledges come together, sometimes collide, and – ideally – complement each other.

Session 3 - Themes for the XXI Century. Do Ethnographic Museums Need Ethnography? (Part I)

Is Anthropology Interested in Ethnographic Museums?

Xavier Roigé, University of Barcelona

This paper aims to take the central question of this conference (“Do Ethnography museums need ethnography?”) as its starting point and to turn the question on its head, asking: Does anthropology, as an academic discipline, need ethnological museums? What interest do anthropologists have in museums?

The origin, development and current state of all museums are intimately related to the discipline on which they are based. But whilst in other disciplines, such as Art History, research and professional practice are profoundly interwoven with museums, in the case of Anthropology the relationship is much more ambiguous. Anthropology has its origins in the ethnological museums of the 19th century, but since the 1920’s this relationship has in-

volved divergences and misunderstandings. The gulf between the museums’ need to preserve or communicate and the anthropologists’ interest in research is deeper than in other disciplines. Ever since Boas’ day, anthropology has had a representation problem in museums, as a consequence of the difficulty of communicating ethnographic research through tangible heritage.

The interrelation between anthropology and museums today varies widely from country to country. Whilst in some countries it is not possible to understand the development of anthropology without museums, in others – as in the case of Spain, which will be analyzed explicitly – anthropology continues to view museums from a certain distance. As we understand it, the reasons are theoretical (the status of the ethnological object, the thematic interest of anthropological research), academic (little museological training in anthropological curricula), political (the use and meaning of museums in explanations related to identity and multiculturalism), and professional (the almost entirely university-centered nature of anthropology).

Beyond these misunderstandings, however, this paper aims to reflect upon how the (re)invention of ethnological museums throughout the world entails a series of challenges for academic teaching and anthropological research. These challenges affect

not only the career prospects of anthropology graduates but also the theoretical foundations and methodologies of the discipline itself. It is crucial for anthropologists to take an interest in *their* museums, for the consolidation of museums and for the discipline of anthropology itself.

What Happens to Ethnography in the Museum's Embrace?

The Expo-graphic Nature of Ethnographic Writing

Mario Turci, Fondazione Museo "Ettore Guatelli",

Ozzano Taro-Parma

My contribution is based on a critique of the exhibitionary reason of ethnographic museums, starting from the relations between research and ethnographic writing and between the installation (the exhibitionary character of which is ephemerality) and the 'permanent' character of exhibitions.

Before presenting my 'viewpoints', I will outline a synthetic analysis of Italian ethnographic museography, with respect to its intents, to the mission assigned to museum projects, and to the ethnographic statute's characteristics, as they are articulated through various exhibitionary expressions. I will attempt a critique of the ethnographic nature of ethnographic museography by presenting significant and recent realizations, aided by an analyt-

ical scheme that allows the comparison of a "demonstrative" effect (historical in nature) and a "testimonial" (ethnographic) one. With such analysis, the sense of my reflection will take the form of an evaluative wedge that identifies the characters of the criticalities of ethnographic (or self-proclaimed as such) museography in the relations between language and writing, interpretation and narration, ethnographic authority and dialogic inclusiveness. I will pay great attention to the forms of museum writing, when the latter is labeled as "ethnographic", and to the relations between planning ethnography and adhering to an ethnographic project (both in the field and in writing). By exploring the museum (a location for expo-graphic languages and narrative ecosystems) in the light of the categories of ethnographic discourse, I will reflect on the relations between evidence and testimony, demonstration and tale, narrative performance and participative negotiation, with the aim to give a useful contribution to the debate stimulated by the sharp question that gives our session its title ("Do ethnography museums need ethnography?"), in the light of an even more substantial one: are all ethnographic museums ethnographic?

Building New Politics of Otherness: the Contesting Exhibition

Toma Muteba Luntumbue, Art Historian/Artist/Curator, Brussels

At the beginning of the 21st century, the show of the Other seems to oscillate between xenophily and psychosis. On the one hand is the cultural entertainment market's ogre who, refusing complexity, requires representations of the Other that are easy to digest. On the other hand is the 'museum of media horror', with its menacing otherness (migration, Islamism...). In light of the illusion to change the paradigm of the museographic representation of the Other, how can we lay the foundations for a real cultural exchange or a democratic interlocution?

Given that most ethnographic museums continue to serve as tool for the control of cultural diversity, the exhibition becomes an act of contestation.

Un-Inheriting Modern Ethnography

Lotten Gustafsson (Museum of Ethnography, Stockholm) and Klas Grinell (National Museums of World Cultures, Gothenburg)

Only old European, male thinkers are alive in modernity. Thinkers from other traditions can be studied as dead objects, but epistemological arguments are only possible in connection to a Euro-

pean-Western canon stretching from the ancient Greeks to the present (Chakrabarty, 2007). It has been suggested that we can only mourn this Modern inheritance, that we cannot reconstruct, dismiss, or disassociate ourselves from it (Abeysekara, 2008). Going beyond thus cannot mean starting from scratch. We will reflect on our trials in developing alternative studies of 'dead objects', trying to be sensitive to our Modern inheritance (power), the inheritance carried by the objects (counter-power), and open to contemporary possibilities (dialogue?).

Session 3 - Themes for the XXI Century. Do Ethnographic Museums Need Ethnography? (Part II)

Collecting Contemporary Art for Ethnographic Museums A Problem Field for Ethnographic Analysis?

Ingrid Heermann, Linden-Museum, Stuttgart

Collecting contemporary art – often more for its interpretative qualities than aesthetic appeal – has been highly disputed by artists and galleries alike. This paper explores the role of contemporary art in ethnographic exhibitions as an inside view to historic and contemporary realities and its relation the ethnographic analysis.

**Ethnographic Data and Expographic Process:
a Need for Interpretive Theories (Micro-Fieldworks,
Transverse Analyses and Poetic Irony)**

Marc-Olivier Gonthier, MEN-Musée d'Ethnographie de Neuchâtel

The speaker will examine some recent exhibitions that he and his team conceived at the Ethnographic Museum of Neuchâtel in order to question the problematic interrelations and the creative antinomies between ethnography and expography. An exhibition, in fact, is neither a text at the wall, nor images on a stage, nor objects in showcases, but it must offer the cognitive, physical, associative and emotional discovery of a problematic space.

**Digital Heritage Technologies and Issues of Community
Engagement and Cultural Restitution in
'New Style' Ethnographic Museums**

*Michael Rowlands (University College, London)
and Grame Wene (University of Queensland)*

New technologies are expected to have a significant impact on giving access to ethnographic collections in Museums both to those communities in the countries of origin and to diaspora and migrant communities in Europe. Initially, the role of the ethnographic museum curator was defined technically and archivally as

responsible for digitising collections and making them available to source communities. This encountered only a passive response. More recently new methods of engagement are being experimented with, for example digital storytelling methodologies advocating co-creation and collaboration with communities. More adventurous use of outreach policies are planned to engage ethnographic museums in Europe with issues of migrant heritage as well as a means to open up museums to more inclusive models of participation and reconciliation. The ideal aimed for is one of achieving sense of shared but diverse communities with the ethnographic museum transformed into a cultural resource centre. One of the implications of these approaches is to dissolve the academic/non-academic distinction over attitudes to research and collections, cultural knowledge and its transmission. The paper will conclude with a discussion of the implications of these changes for the future of ethnographic collections.

**Ethnographic Installations at Large: How to Recognize Them?
How to Make Them Known?**

Vincenzo Padiglione, "Sapienza" University, Rome

Can we outline the distinctiveness of ethnographic expo-graphic practices? Can we write their history? Is such issue exclusively re-

lated to museums, or may we speak of ethnographic installations? How has ‘the party of context’ acquired the lessons of contemporary art and of the reflexive and postcolonial turns? How do the advocates of resonance experiment new relations with wonder and the arts, in line with the best legacy of early ethnology? Memory, dialogue, polyphony, irony: how do they relate to poetics and politics of identity, otherness, resistance, restitution, and empowerment?

**Professor George Marcus and
Professor Pietro Clemente interviewed by**

Sandra Ferracuti, Museo Nazionale Preistorico

Etnografico “L. Pigorini”, Rome

The idea for this interview comes from the publication *Designs for an Anthropology of the Contemporary* (Durham & London, Duke University Press, 2008), which documents a dense dialogue of To-

bias Rees and James D. Faubion with George E. Marcus and Paul Rabinow. The publication is focused on the latter’s proposal for an “anthropology of the contemporary”, mainly interrogated on its relations with ethnography and on the necessity to develop a new set of conceptual tools and pedagogical strategies and to sustain the work of the next generations of anthropologists. We wish to put the same informal style of the 2008 volume at the service of a dialogue between two different national traditions, by inviting a North American and an Italian scholar who both promote innovative reflections on ethnography and ethnographic museography. If the encounter between Paul Rabinow and George Marcus signaled the necessity to outline perspectives, aims, and tools for the anthropology of the contemporary, the one between Marcus and Pietro Clemente is an invitation to further involve ethnographic museum studies and museography in the current debate within the discipline.

BIOGRAPHIES

Anne-Marie Bouttiaux, Ph.D., is Chief Curator and Head of the Ethnography Division of the Royal Museum for Central Africa in Tervuren, Belgium. An anthropologist and art historian, she has conducted extensive field research in West Africa, especially in Ivory Coast, Guinea-Bissau, Mauritania, Niger, and Senegal. She has organized many exhibitions, including *Persona. Masks of Africa. Identities hidden and revealed* (2009); *GEO-graphics. A map of Art Practices in Africa, past and present* (2010); and *Fetish Modernity* (2011). She led two major collaborative projects funded by the European Commission: *Africa. Museums and Heritages for which Audiences*; *READ-Me – European Network of Diasporas Associations and Ethnography Museums*, and she now leads a third one, *Ethnography Museums and World Cultures* intended to launch an International Network of Ethnography Museums (RIME).

Steve Bourget, is currently Director for research and curator for the Americas at the Museum of ethnography in Geneva (MEG). Prior to this position, he was associate professor in the department of Art and Art History at the University of Texas. Bourget has directed many archaeological projects in Peru, and is current-

ly conducting a long-term research program at the Moche monumental site of Dos Cabezas in the Jequetepeque Valley. For the reopening of the MEG, he will present an exhibition on Moche rulership, *Mochica Kings: Divinity and Power in Ancient Peru* (June 2014 - January 2015). His latest publications include *Sex, Death and Sacrifice in Moche Religion and Visual Culture* (University of Texas Press, 2006), and *The Art and Archaeology of the Moche* (University of Texas Press, 2008). He also recently curated an exhibition on Ancient Peru at the Musée du quai Branly, *Sex, Death and Sacrifice in Mochica Religion* (March 9th - May 23rd 2010).

Pietro Clemente, is Chair of Cultural Anthropology at the University of Florence. His focus is on migration, and Italian subaltern cultures, with special attention to popular arts and oral traditions. He investigates museums and museography, and collaborates to projects on the relations between anthropology and contemporary arts. His area foci are in Tuscany and Sardinia. He is President of the Board of *SIMBDEA (Società Italiana per la Museografia e i Beni Demo-Etno-Antropologici)*, the Italian Society for museum and heritage anthropology. Since 2002, he co-edits the periodical *Antropologia Museale*, and 2003 he directs the scientific journal *Lares*. He is also member of the Directing Board of various scientific commit-

tees for museums and research centers. Among his circa 200 scientific publications, are his two volumes on museums: *Graffiti di museografia antropologica italiana* [*Graffiti of Italian Anthropological Museography*] published in 1996, and *Il terzo principio della museografia* [*The Third Law of Museography*], published in 1999.

Elena Delgado, holds a degree in Psychology, Faculty of Literature and Philosophy (Complutense University, Madrid). She is Head of the “Cultural Diffusion Department” at the Museo de America, in Madrid, where she has curated over 84 exhibitions. Elena has been in charge of the Museum’s program of cultural activities, and promoted live music, theater events and educational initiatives. She has produced theater plays and musical shows for the private sector. Her work is focused around three main objectives: highlighting and make visible the dignity of poverty, defending responsibility against indifference and competitiveness, and promoting respect between people and cultures.

Christian Feest, Ph.D., University of Vienna (1969) was curator of the North and Middle American collections of the Museum für Völkerkunde in Vienna from 1963 to 1993 and director of the museum from 2004 to 2010. He has taught at the University of Vien-

na since 1975, and was professor of anthropology at the University of Frankfurt from 1993 to 2004. His research interests focus on visual arts and material culture, the history of anthropology, the ethnohistory and historical ethnography of eastern North America, central Mexico and central Brazil, and the anthropology of visual representation.

Sandra Ferracuti, Ph.D. in Cultural Anthropology, holds a B.A. in Anthropology from “The American University”, Washington, D.C., U.S.A. She also graduated from the “Sapienza” University of Rome, where she also earned her PhD (2008). She has conducted ethnographic field research in Italy and Mozambique, and her academic focus is on Museum and Heritage Anthropology and on the Anthropology of Art. Since 2002, she co-edits the Italian scientific periodical *Antropologia Museale*, and in 2005 she was elected member of the Board of *SIMBDEA* (*Società Italiana per la Museografia e i Beni Demoetnoantropologici*), the Italian Society for museum and heritage anthropology, of which she is now vice-president. Since 2009, she is Research Assistant at the “L. Pigorini” Museum’s Ethnography Division, where she collaborates in the European Project RIME. She is currently adjunct professor of Museology Studies at the “Università degli Studi della Basilicata” (Matera, Italy).

Elisabetta Frasca, is currently pursuing her post-graduate diploma in the field of anthropology and cultural heritage at the University of Perugia, “*Scuola di specializzazione in Beni demotnoantropologici*”, Castiglione del Lago (Italy). At present she works part-time as research assistant for RIME project at the “Museo Nazionale Preistorico Etnografico L. Pigorini” in Rome. She obtained her degree in cultural anthropology from the University “Sapienza”, Rome, with a field thesis on Native American contemporary art in Santa Fe, New Mexico (USA). She also holds a post-graduate certificate in “American Studies” (2004) from “*Smith College*”, Northampton, Massachusetts (USA). Since 1998, she has collaborated with a non-profit Native American arts association, the *Indigenous Arts Action Alliance (IA3)*, based in Santa Fe, New Mexico (USA), in the exhibitions held at the Venice Biennale: *Ceremonial* (1999), *Umbilicus* (2001), *Pellerossasogna* (2003), *Requickening* (2007), *Rendezvous* (2009), and *Epicentro: Re-Tracing the Plains* (2011). In 2004 she worked as an intern at the National Museum of American Indian (NMAI), Washington D.C, and collaborated in the exhibit “*New York New Tribes*”, held at the “*George Gustave Heye Center*”, in New York. In 2005 and 2007 she collaborated with the NMAI in the exhibits of artists James Luna (2005) and Edgar Heaps of Birds (2007) held at the Venice Biennale. She recently curated a special

issue on Native American museography and Native artists at the Biennale, for the Italian review of anthropological and museum studies *Antropologia Museale* (n. 23/24, 2010).

Marc-Olivier Gonseth, ethnologist and museologist. Since 2006, he has been Director of the Musée d’Ethnographie, in Neuchâtel (MEN). Initiated to the field of museography, in the course of his ethnological studies, he notably participated in one of the last exhibitions of Jean Gabus (*Musique et Sociétés*, 1978), in the exhibition held by the Ethnology Institute of the University of Neuchâtel, entitled *Être nomade aujourd’hui* (1979), and in Jacques Hainard’s early projects (from 1983 to 1991). He also contributed to the development of the *Alimentarium* (Vevey, Switzerland, from 1983 to 1985) and *Stella Matutina* (Ile de La Réunion, from 1990 to 1991). He was appointed adjunct curator at MEN in 1992. Since then, he co-organized circa fifteen exhibitions with Jacques Hainard, among which the ambitious international project, *La différence* (1995) and the museum manifest *Le musée cannibale* (2001-2002). After his appointment he designed and curated six exhibitions with a completely new team and launched a project for the management of collections and the restoration of buildings. He is currently working, together with his staff, on the development of the

second part of a triptych on intangible cultural heritage (*Horschamps* 2012). This research is undertaken through a FNRS (Synergia) project, in partnership with the *Ethnology Institute* of the University of Neuchâtel and several other Swiss institutions.

Klas Grinell, PhD in the History of Ideas. Curator of globalization at the Museum of World Culture, Gothenburg. Research interests: Islamic History of Ideas, decolonial theories, globalization, trans-traditional epistemology, museums and public space. Current part time involvement in the artistic research project *Moderernity retired*, funded by the Swedish Research Council. Member of *The International Research Network on Religion and Democracy* (IRNRD). Editorial board member for *The European Journal for Economic and Political Studies* and *Turkish Journal of Politics*. Latest publications: Grinell, K. “When legitimate claims collide: communities, media and dialogue”, *Museum and society* 9:3 (2012), Grinell, K. & Strandberg, U. “Expressions, Mediations, and Exclusions in Post-secular Societies”, *European Review* 20:1 (2012); Grinell, K. *Islam och jag: om förnuft, tolerans och vår gemensamma framtid (Islam and I: on reason, tolerance and our common future)*, Lund: Sekel förlag (2011); Grinell, K. “Border Thinking: Fethullah Gülen and the East-West Divide”, in *Islam and Peacebuilding:*

Gülen Movement Initiatives, eds. Ihsan Yilmaz & John Esposito, New York: Blue Dome Press (2010), Grinell, K. “The Politics of Museums in Europe: Representations, diversity, doxa” in *European Journal of Economic and Political Studies* 3:1 (2010).

Guido Gryseels, has a PhD in agricultural economics from the University of Wageningen (Netherlands), and has graduate and postgraduate degrees from the University of Leuven (Belgium) and the University of New England (Australia). Since 2001, he serves as Director General of the Royal Museum for Central Africa (RMCA) in Tervuren, Belgium. Guido Gryseels is also chair of the international consortium *Congo Biodiversity Initiative* that in 2010 organized a large scale multidisciplinary scientific expedition along the Congo river. Gryseels is the past president of the European Ethnology Museum Directors Group. Prior to joining the RMCA, Guido Gryseels worked from 1987 to 2001 at the FAO Headquarters in Rome, first as senior and later principal agricultural research officer in the secretariat of TAC/CGIAR, now renamed Science Council secretariat. Guido Gryseels is on the Board of Directors of the Fund for Scientific Research (FWO) and of Belgian Federal Science Policy. He is also Chair of the jury of the Belgian Development Cooperation Prize and the Louis Malassis

International Scientific prize for Food and Agriculture, and is a member of the jury of the King Baudouin International Development Prize. He serves as an advisor to the European Commission for the assessment of research projects, and is chair of the Evaluation Committee of ARIMnet (Coordination of Agricultural Research in the Mediterranean Area).

Lotten Gustafsson Reinius, is curator at the Museum of Ethnography in Stockholm (part of the National Museums of World Culture in Sweden) and has a particular responsibility for the globalization theme. She is associate professor of ethnology at the University of Stockholm and received her doctorate degree from the same university. Currently she is conducting a research project on the ritual aspects of restitution, funded by the Swedish research council. At the museum she heads an ongoing interdisciplinary study on objects and collections with religious and ritual significance. Among her recent publications are contributions to the exhibition catalogue *Fetish Modernity* Eds. Anne-Marie Boutiaux & Anna Seiderer, Brussels Tervuren 2011, and scientific articles on missionary exhibitions and collections from colonial Congo in the anthologies *History of Participatory Media* (Routledge History: 2011) and *National Museums* (Routledge: 2011).

Clare Harris, is Reader in Visual Anthropology and Curator for Asian Collections at the Pitt Rivers Museum, University of Oxford. She is also a Fellow of Magdalen College Oxford. Her publications, curatorial activities and research have focused on the material and visual culture of Tibet and the Himalayas. In addition to many articles, she has produced three books to date – including an award winning study of modern Tibetan art: *In the Image of Tibet: Tibetan Painting after 1959* (Reaktion Books 1999). Dr. Harris has devised several exhibitions at the Pitt Rivers Museum and was instrumental in the creation of ‘The Tibet Album’, a website and research tool featuring six thousand historic photographs of Tibet. Her next book *The Museum on the Roof of the World: Art, Politics and the Representation of Tibet* will be published by the University of Chicago Press in the autumn of 2012. Along with Michael O’Hanlon, director of the Pitt Rivers Museum, she is co-convenor of the RIME conference on ‘The Future of the Ethnographic Museum’ in Oxford in 2013.

Joe D. Horse Capture, is the Associate Curator of Native American art at the Minneapolis Institute of Arts in Minneapolis, Minnesota. A second generation Native American curator (his father is George Horse Capture who is retired from the National Museum

of the American Indian), Horse Capture has organized several exhibitions both at the MIA and other institutions and has served as consultant/advisor. These include most recently: *From Our Ancestors: Art of the White Clay People* (MIA), *Native American Art at Dartmouth* (Co-curator, Hood Museum of Art, Dartmouth College), *Shapeshifting: Transformations in Native American Art* (Advisor, Peabody Essex Museum, Salem MA), and *Mni Sota: Reflections of Time and Place* (Advisor, All My Relations Gallery, Minneapolis, MN). He received his degree from Montana State University-Bozeman, and is a member of the A'aninin (Gros Ventre) tribe from northern Montana. He is currently working on an exhibition about the art of Native American courting and wedding traditions.

Daniele Jalla, is trained as historian. From 1980 to 1994, he worked at the Piemonte Region, Italy. Since 1994, he has worked for the City of Turin, Italy, and is currently Head of the Civic Museums network. He is adjunct professor of Museology at the University of Turin. From 2004 to 2009 he was president of ICOM Italia, and since 2010 he is part of ICOM Executive Council. He is also a member of the *Consiglio Superiore per i beni culturali* [Italian Council for Cultural Heritage], and is the author of several essays and books on history and museology.

Jana Jiroušková, since 2004, curates the the African art collection at the National Museum - Náprstek Museum of Asian, African and American Cultures, in Prague. From 2003 to 2006, she taught Material culture of Africa and History of Islam in Sub-Saharan Africa, at the University of West Bohemia, in Plzeň. From 1997 to 2005, she was appointed Researcher at the “Oriental Institute of the Academy of Sciences”, Prague, and in 1996-1997 worked as archivist for the “Ethnographical Institute of the Academy of Sciences”. She holds a degree in history and African Studies from the Charles University in Prague, and a Ph.D in history from the “Oriental Institute of the Academy of Sciences”, Prague.

Emmanuel Kasarhérou, is currently Chief curator of heritage, on duty for the “Overseas Mission” of the Musée du quai Branly. He comes from a clan of the east coast of the New Caledonia. Before being appointed as curator of the Museum of New Caledonia, in 1985, he studied archeology and history in Paris. In 1994, he was nominated director of the *Center Jean-Marie Tjibaou*, in Nouméa, which he directed until May 2011.

Jonathan C.H. King, is Von Huegel Fellow at the Museum of Archaeology and Anthropology, Cambridge. He was first Curator of

Native North America 1975-2005, first Keeper of Africa Oceania and the Americas 2005-2010, and first Keeper of Anthropology 2010-2012 at the British Museum. His recently co-edited publications include *Arctic Clothing* (2005), *Woodlands Art* (2006) and *Provenance* (2009), *Turquoise* will appear in 2012.

Corinne Kratz, is Professor of Anthropology and African Studies at Emory University, where she also co-directed the Center for the Study of Public Scholarship for a decade. Her writing focuses on culture and communication; performance and ritual; museums, exhibitions, photography and representation. She began doing research in Kenya in 1974 and has been collaborating with colleagues in South Africa since 2000. Kratz is the author of *Affecting Performance: Meaning, Movement and Experience in Okiek Women's Initiation*, and *The Ones That Are Wanted: Communication and the Politics of Representation in a Photographic Exhibition*, which won the Collier Prize and honorable mention for the Rubin Outstanding Publication Award. In addition to publishing numerous articles and curating museum exhibitions, she also co-edited *Museum Frictions: Public Cultures/Global Transformations* and a special issue of *Visual Anthropology*. She has received grants and fellowships from the John Simon Guggenheim Memorial Foun-

ation, Fulbright, the Social Science Research Council, the National Science Foundation and others and has served on the Board of the African Studies Association, editorial and advisory boards, and as a nominator for the Carnegie Corporation's Scholars program. She lives in Santa Fe and is a research associate of the Museum of International Folk Art.

Luigi La Rocca, Ph.D in Archeology (University of Naples). He served as archeologist for the Direction of Archeological Heritage of the Piemonte, Calabria and Campanian regions, and taught at the University of Naples, Turin and Cosenza, Italy. He curated many permanent and temporary exhibitions for the National Archeological Museums of Reggio Calabria, Crotone, and Montesarchio. He published many articles, essays and books related to pre-Roman archaeology in southern Italy. Since 2010, he served as Director at the "L. Pigorini" Museum, in Rome, and since 2012 he is Head of the Direction for the Archeological Heritage of Puglia.

Vito Lattanzi, anthropologist by trade, he currently serves as Head Curator of the Mediterranean collections and Director of the Educational Department at the Museo Nazionale Preistorico Etnografico "L. Pigorini" (Rome), where he has worked since 1987. He stud-

ied Ethnology and History of Religions at the “Sapienza” University in Rome. His research specialty is Mediterranean cultures, with special focus on Historical Anthropology, the Ethnology of Religion, and the museographic and educational aspects of cultural heritage. He has planned and organised exhibitions and museums, and has published anthropological and museological writings. He is board member of *SIMBDEA* (*Società italiana per la museografia e i beni demoetnoantropologici*), the Italian Society for museum and heritage anthropology, and of the editorial board of the periodical *Antropologia Museale* (AM). Since 2007, he coordinates the European Projects for the Ethnography Division of the Pigorini Museum, and is currently leader of the project “European Network of Diasporas Associations and Ethnography Museums” - READ-ME 2. He is member of the National directing board of ICOM-Italy.

Yves Le Fur, is deputy curator responsible for the Permanent Collection at the Musée du quai Branly, Paris. He was previously conservator at the Musée National des Arts d’Afrique et d’Océanie. He is the author *La mort n’en saura rien: Reliques d’Europe et d’Océanie* and numerous other publications. Dr. Le Fur holds a PhD in art history from the Sorbonne, an M.A. in plastic arts from the Sorbonne, and a B.A. in plastic arts from the University of Marseille.

Toma Muteba Luntumbue, is an artist, art historian, commissioner of exhibits, and professor at the *Ecole nationale supérieure des arts visuels*, in La Cambre and at the *School for the Arts* (ERG), in Brussels. He organized the exhibits: *Ligablo* (2010-2011) at the Royal Library of Belgium, Brussels, *Transferts* (2003), at the Palais des Beaux-arts, in Brussels, and the section contemporary art *Exitcongomuseum* (2000-2001) at the Musée Royal d’Afrique Centrale, Tervuren.

George E. Marcus, is Chancellor’s Professor of Anthropology at the University of California, Irvine, and Director of the Center for Ethnography, founded there in 2005. Previously, he was for 25 years head of the Department of Anthropology, Rice University, during a particularly active era of anthropology’s cross-fertilization with the humanities, the arts, amid vigorous debates about the concept culture and how to study it. His own ethnographic research has been within elite cultures and new kinds of complex organizations and arrangements that respond to problems beyond the reach of nation-states and local solutions. Parallel to these research interests, he takes as an object of study the changing character of the ethnographic form of research, and its modes of presentation and inquiry. This interest has continuities with his participation in the

so-called *Writing Culture* critiques of the 1980s, with his editorship of the *Late Editions* series of annuals, using dialogue as a means of documenting end-of-century transformations, and with his current encouragement, through the Center for Ethnography, of experiment and innovation in the forms of ethnographic research, presentation, and graduate pedagogy. The connections between the spaces of museum exhibit, of public art, and of the intimacies of ethnographic fieldwork are of special interest in the registering of new forms of anthropological research.

Ken Keloutantang Ndiaje, is a socio-anthropologist and artist. He works on North-South relations, and teaches for Belgian international development cooperation. He works with many socio-cultural institutions, including the Royal Museum for Central Africa (Tervuren), on activities relating to public schooling and the diasporas. Within the RIME project, he is developing a process of reflection which draws on his intermediate position between the world of museums, that of anthropology and that of migrants.

Carlo Nobili, ethnologist, specialised in the Americas, he is ethno-anthropologist at the “Luigi Pigorini” Museum, in Rome. Since 1982 to present, he has worked for the American Ethno-

graphic Section of the museum. He curated several exhibits and related catalogues among which *Segni del tempo: identità e mutamento. Arte, cultura e storia di tre etnie del Brasile* (1995), *Prima America: gli oggetti americani nelle Camere delle meraviglie* (1993), *Il dono della Donna Ragno* (2002), *Il Viaggiatore del sogno. La Melanesia di Stanislao Nievo tra letteratura ed etnografia* (2010). His interests focus on the living cultures of South America. He is now curator for the Oceanian collections, and he is in charge of the audio-visual laboratory of the museum.

Vincenzo Padiglione, teaches Cultural Anthropology, Museum Anthropology, Ethnography of Communication and Anthropology of Heritage at the “Sapienza” University of Rome. He also taught Cultural and Museum anthropology abroad (Brazil, Usa, Spain and France). He carried out field research in the Mediterranean area focusing on local identity and cultural heritage, male friendship, familism and the relation between man and animal in hunting and sheperding. He planned and curated the display of several ethnographic museums in the region of Lazio (Italy): *EtnoMuseo Monti Lepini* (Roccagorga); *Museo del Brigantaggio* (Itri); *Ludus - Il Museo Etnografico del Giocattolo* (Sezze); *Museo del Brigantaggio dell'Alto Lazio* (Cellere), with Fulvia Caruso, and *Museo delle Terre di*

Confine (Sonnino) with Vito Lattanzi; *Museo delle Scritture* (Bassiano); *Museo dell'Inforata* (Genzano). He is board member of SIMBDEA (Società Italiana per i Beni DemoEtnoAntropologici), the Italian Society for museum and heritage anthropology, and director of the periodical *AM - Antropologia museale*. He curated exhibits and ethnographic videos, published several essays and books among which *Il cinghiale cacciatore. Antropologia simbolica della caccia in Sardegna* (Roma 1989); *Interpretazioni e differenze. La pertinenza del contesto* (Roma 1997); *Ma chi mai aveva visto niente* (Roma 2002); with A. Riccio, *Preghiere e grazie. Per una etnografia delle forme di religiosità popolare contemporanea* (Roma 2004); *Storie contese e ragioni culturali. Catalogo del Museo del Brigantaggio* (Itri 2006); *Tra casa e bottega. Passioni da etnografo* (Roma 2007); with Sabina Giorgi, *Etnografia in famiglia. Relazioni, luoghi e riflessività* (2010); with F. Caruso, *Tiburzi è vivo e lotta insieme a noi*, for the catalogue of the *Museo del Brigantaggio di Cellere, Viterbo*, (2011).

Barbara Plankensteiner, is Deputy Director and Curator of the Africa collection at the Museum für Völkerkunde in Vienna, Austria, and lecturer at the Department of Social and Cultural Anthropology at the University of Vienna. Her research focuses on African material culture and art, and the history of collection. She was

Lead Curator of the international exhibition *Benin-Kings and Rituals: Court Arts from Nigeria* and editor of the related catalog. She recently co-curated the exhibition *African Lace. A History of Trade, Creativity and Fashion in Nigeria* and co-edited the catalogue.

Ruth Phillips, holds a Canada Research Chair in Aboriginal Art and Culture and is professor of art history at Carleton University. She has researched, published and curated exhibitions of African and Native North American art. As director of the University of British Columbia Museum of Anthropology she initiated a major renewal of its physical and virtual infrastructure. Her most recent book is *Museum Pieces: Toward the Indigenization of Canadian Museums* (2011).

Sally Price, is best known for her studies of so-called “primitive art” and its place in the imaginaire of Western viewers. Her books have treated a variety of subjects, from gender and polygyny among the descendants of self-liberated slaves in the Amazon (*Co-Wives and Calabashes*) to the elite world of primitive art collectors (*Primitive Art in Civilized Places* [published in Italian as *I Primitivi Traditi*]) and the cultural politics of museums (*Paris Primitive: Jacques Chirac's Museum on the Quai Branly*). Works co-authored

with Richard Price have focused on art forgery (*Enigma Variations: A Novel*), an eighteenth-century slave society in South America (*Stedman's Surinam*), the history of Afro-American anthropology (*The Root of Roots*), American folklife festivals (*On the Mall*), and African American art (*Romare Bearden and Maroon Arts*). In 2011 she retired from her post as professor at the College of William and Mary, in Virginia, and now divides her time between Martinière (her long-time base for research and writing) and Paris.

Xavier Roigé, Doctor in Social Anthropology. Professor of Social Anthropology and Museology at the University of Barcelona (UB). He is the Director of the Master in Management of the Cultural Heritage of the University of Barcelona and Vice-Dean of research of the Faculty of Geography and History of the UB. Member of different scientific committees for museums and ethnological heritage. In the field of the cultural heritage, he produced studies on local museums, ethnological museums and national museums. He carried out different museological projects and designed various exhibitions. He has written numerous books and essays on social anthropology, ethnological heritage and museology, including *Album. Imatges de la família en l'art* (2006), *Globalización y localidad. Perspectiva etnográfica* (2007), *El futuro de los museos etnológicos* (2008),

Constructing Cultural and Natural Heritage (20010), *Museums of Today. The New Museums of Society* (2012).

Michael Rowlands, is professor of Anthropology, at UCL, London. His research interests focus on the theorising and reconceptualising of Cultural Heritage studies, on Cultural Rights, Cultural Property and Repatriation debates, and on the role of heritage studies in post conflict cultural recovery. He is also interested in the theorising of material culture, cultural technologies and long-term social and cultural change. His regional specialisations are West Africa, China and Taiwan. Currently his researches focus on Co-Reach EU funded projects. He is now coordinating Cultural Heritage research between Europe and China, and Cultural repatriation and revitalisation of indigenous cultural knowledge in Taiwan, in collaboration with the National Taiwan University. He is also researching on Post conflict recovery in Liberia – as part of a proposed Global Post Conflict Recovery Network, and on the continuation of a Getty funded study of Postcolonial museums and display practices in Cameroon.

Mario Turci, Anthropologist and architect. He is a board member of SIMBDEA (*Società Italiana per la Museografia e i beni Demo-Etno-*

Antropologici), the Italian Society for museum and heritage anthropology, and Director of the Museo degli Usi e Costumi della Gente di Romagna (Santarcangelo di Romagna - Rimini), the Museo Ettore Guatelli (Ozzano Taro - Parma), and of the Foundation Santarcangelo delle culture (Santarcangelo di Romagna - Rimini). He teaches “Scenography and Museum Displays”, and “Museum Anthropology” at the *Scuola di specializzazione in beni DEA* [Postgraduate School in Anthropology, Ethnology, Folklore and Cultural Heritage], in Perugia, and teaches “Expographic Ethnography” at the “Sapienza” University, in Rome, at the same school, above-mentioned. He also taught “History of Material Culture” and “Museum Anthropology” at the University of Parma. He was member of the Executive Board of ICOM, Italia. He designed several museums of rural cultures throughout Italy, among which: the *Museum of Santarcangelo di Romagna* (Santarcangelo di Romagna), the *Museum del Sale* (Cervia), the *Museum del mondo rurale* (San Martino in Rio), the *Museum internazionale della Bilancia* (Campogalliano), the *Centro museale del Castello di Montecuccoli* (Pavullo nel Frignano), the *Museum Martino Jasoni* (Berceto), the *Museum dell'Arte del tessuto, Maratè* (Isili).

Laura Van Broekhoven, is Chief and Senior Curator at the Na-

tional Museum of Ethnology (NME) in Leiden and Associate Professor of Archaeology at Leiden University, both based in The Netherlands. She studied Amerindian archaeology and cultural history at Leiden University. Her archaeological, ethnographical and archival fieldwork in Mesoamerica, the Andean Region and Central America contributed to her PhD dissertation entitled *Conquistando lo Invencible* (2002), on the Spanish colonization of the Central Nicaraguan Region. She started her museological career by developing an education project in the community museum of Juigalpa in Nicaragua (1996-2000). In 2001 Laura joined the National Museum of Ethnology as junior Curator of the Central and South America department. Over the course of her career at NME, she has curated several exhibitions and authored numerous books and articles. Since 2009, as Chief Curator at the NME, Dr. Van Broekhoven manages a team of museum professionals and researchers. Her current museological research interests include the development of a more inclusive museum praxis and the topic of museum futures while her academic regional research topics include Maya oral history, economics and life histories of indigenous merchants in Mexico and Nicaraguan cultural heritage. She is an active member of diverse national and international committees and networks. She has headed an international

network (The Leiden Network) to counter illicit traffic of archaeological objects, chaired the NME Collecting Committee and is member of the ethical committee of the Dutch Ethnological Museum collective. She is also a founding member of the European Association of Maya Studies (Wayeb) and a Board member of the Dutch Royal Institute of Cultures and Languages (KITLV). Current projects concentrate on Sharing Knowledge and Cultural Heritage with Source Communities (focuspoints are Suriname, Nicaragua, Mexico and Brazil).

Boris Wastiau, trained in anthropology and arts at the free University of Brussels, the University of Coimbra and the University of East Anglia. He was for 11 years curator at the Royal Museum for Central Africa in (Belgium) and collaborated with the National Museums of Congo. In 2007 and 2008 he was curator of the departments of Africa and the Americas at the Ethnography Museum of Geneva (MEG), where was appointed as director 2009. A critical museologist, his specialties include South-West Central Africa, the history of collecting and of displays. Publications include *Mahamba. The transforming Arts of Spirit Possession among the Luvale-speaking people of the Upper Zambezi* (Fribourg, 2000), *Congo-Tervuren, Aller-Retour* (Tervuren, 1999), *ExItCongoMuseum* (Ter-

vuren, 2000) and *Medusa* (Geneva, 2008). He is preparing the opening of the new Museum of ethnography of Geneva for 2014.

Graeme Were, has a PhD in Anthropology (University College London) and convenes the Museum Studies programme at University of Queensland. He specializes in material culture and museum studies and his current interests include the analysis of ethnographic objects, digital heritage and source community engagement, and the anthropology of design. He has a regional specialisation in the Pacific and has published widely on anthropological approaches to: clothing and textiles, digital heritage, religious revivalism and the Baha'i movement, and pattern and cognition. His work includes the recent book *Lines that Connect: Rethinking Pattern and Mind in the Pacific* (University of Hawaii Press, 2010) and *Pacific Pattern* (Thames & Hudson, 2005 with S. Kuechler). He has been guest editor of a special issue of *Textile: the Journal of Cloth and Culture* (with J. Jefferies) and the *Journal of Visual Communication*. He is an editor of the *Journal of Material Culture* and a founding editor of Material World Blog. In 2011, Graeme was elected by the Royal Anthropological Institute (UK) to present the prestigious Curl Lecture at the British Museum.

RIME Project (www.rimenet.eu)

LEAD MUSEUM

Royal Museum for Central Africa
Leuvensesteenweg 13
BE-3080 Tervuren / Belgium
www.africamuseum.be

PARTNER MUSEUMS

Musée du quai Branly
222, rue de l'Université
FR-75007 Paris / France
www.quaibrantly.fr

Pitt Rivers Museum
South Parks Road
UK-Oxford OX1 3PP / England
www.prm.ox.ac.uk

Museum für Völkerkunde
Neue Burg
AT-1010 Vienna / Austria
www.ethno-museum.ac.at

National Museums of World Culture
Södra vägen 54. PO BOX 5306
SE-40227 Gothenburg / Sweden
www.smvk.se

National Museum of Ethnology
(*Museum Volkenkunde*)
Steenstraat 1
Postbus 212
NL-2300 AE Leiden / Netherlands
www.volkenkunde.nl

Museo de América
Avda. Reyes Catolicos, 6
ES-28040 Madrid / Spain
museodeamerica.mcu.es

Náprstek Museum of Asian, African and American Cultures
Betlémské namesti 1
CZ-110 00 Prague 1 / Czech Republic
www.nm.cz

Museo Nazionale Preistorico Etnografico "L. Pigorini"
Piazza Marconi, 14
IT-00144 Rome / Italy
www.pigorini.beniculturali.it

Linden-Museum Stuttgart
Hegelplatz 1
DE-70174 Stuttgart / Germany
www.lindenmuseum.de

ASSOCIATE PARTNERS

Musée d'Ethnographie de Genève
Bd. Carl-Vogt 65
Case postale 191
CH-1211 Geneva 8 / Switzerland
www.ville-ge.ch/meg

The Minneapolis Institute of Arts
2400 Third Avenue South, Minneapolis
US-Minnesota 55404 / USA
www.artsmia.org

Diaspora Association Plus au Sud
141, rue du Trône
BE-1050 Brussels / Belgium
www.horlogedusud.be

La Cambre - ISACF
Place Eugène Flagey 19
BE-1050 Bruxelles / Belgium
www.lacambre.be

CONTACTS

Royal Museum for Central Africa

Anne-Marie Bouttiaux (*Project Manager*)
Chief Curator, Ethnography Division
Leuvensesteenweg 13
BE-3080 Tervuren / Belgium
anne-marie.bouttiaux@africamuseum.be
www.africamuseum.be

Culture Lab

International Cultural Expertise 141,
Alexis Castro & Gian Giuseppe Simeone
Elisabethlaan, 4
BE-3080 Tervuren / Belgium
Tel / Fax: + 32 2 7671022
Tel: + 32 2 7677427
mobile: + 32 476 942 800
ac@culturelab.be
www.culturelab.be



RIME INTERNATIONAL COLLOQUIUM - ORGANIZING BOARD

Museo Nazionale Preistorico Etnografico "L. Pigorini"

Piazza Marconi, 14 - 00144 Roma

www.pigorini.beniculturali.it

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Superintendent ad interim

Luigi La Rocca

Ethnography Division

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Administrative Department

Maria Corso, Amedeo Abate

Concept, scientific project & organization

Vito Lattanzi

Ethnography Division - RIME Project Coordinator

Sandra Ferracuti

Research Assistant – Ethnography Division

Elisabetta Frasca

Research Assistant – Ethnography Division

Communication & Press Office

Gianfranco Calandra

Communication & Graphics design

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MUSEO NAZIONALE PREISTORICO ETNOGRAFICO "LUIGI PIGORINI"

Piazza Guglielmo Marconi, 14 - 00144 Roma EUR

+3906549521 - fax +390654952310

www.pigorini.beniculturali.it

www.facebook.com/museo.luigi.pigorini

s-mnpe@beniculturali.it

Communication

+390654952269 - s-mnpe.comunicazione@beniculturali.it

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