

Words from the President

ICME is moving ahead with preparations for our annual meeting as part of the ICOM 23rd General Conference in Rio de Janeiro. We are hoping to see as many old members and new members as possible in mid-August.

See in this newsletter the call for papers. This year ICME will join three other international committees, COMCOL, collecting, ICMAH, archeology and history, and ICOM Korea for a day filled with papers and discussions about issues related to collecting and exhibiting materials from contemporary life. I am sure that beneficial discussions will follow. I remember in 1980 attending a conference in the US which discussed collecting the present, a topic popular at that time. It was a fruitful gathering of professionals from history museums and ethnographers. It's interesting to see how topics are revisited from different approaches. In addition, ICME will host several sessions which address topics relating to curating in today's ethnographic museums.

Other rituals associated with ICME annual meetings are falling into place, thanks to the organizers in Rio. As usual, the annual ICME post-conference tour has been scheduled. This year, we plan to give back to the community in the form of a hands-on community-service project in the favela which we will visit. I look forward to being a small part of this activity. Join us for an extended two days in Rio de Janeiro.

Other ICME sponsored activities to look forward to in Rio are an evening reception at one of the museums will follow the day with

the other international committees. It will be an opportunity to continue discussions that arise from the day's papers. The annual ICME dinner will feature rhodizio, famous Brazilian meats. Look for more information about the reception and the dinner in the next newsletter.

Hoping to see many of you in Rio de Janeiro,

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

Photos of museum visits in Korea in February!



Education staff, Prehistory Museum, Korea



Inkyung Chang, Steven Englesman and ICME Chair, Iron Museum, Korea

Elections of ICME Board members 2013-2016 – Call for candidates/ nominations

According to the rules for ICOM International Committees, elections of new members for the ICME board will be held at the ICME general meeting on August 14 at the ICOM general Conference in Rio de Janeiro.

All ICME members wishing to be considered for the ICME board election are invited to submit their candidacy to the Nominations Committee. Please include the following information in the submission:

1. Name and relevant personal data
2. A brief biography/CV.
3. A statement of what you wish to accomplish as an ICME board member.

Please send your submission, by *May 10, 2013*, to the Nominations Committee:

Tone Karlgard, t.c.s.karlgard@khm.uio.no
in copy to:

Matthias Beitl,
matthias.beitl@volkskundemuseum.at
Anette Rein, Ar_welten@yahoo.de

**The Nominations will be distributed on
the ICME website by July 30th
and in the July ICME News.**

**Mark your calendars
August 10-17, 2013
ICOM Triennial
Rio de Janeiro, Brasil**

The majority of the sessions of the 23rd ICOM General Conference will be held in the Rio de Janeiro suburb of Barra da Tijuca, the Cidade das Artes (Arts Centre) which was created by French architect Christian de Portzamparc.

News from ICME/2013/Brasil Rio de Janeiro, Brasil 10-17 August 2013



- **2nd Call for Papers**
- **Tentative Conference**
- **Schedule**
- **2nd Call for ICME Fellows**
- **ICME Post Conference Tour**

2nd CALL FOR PAPERS

ICME (the International Committee for Museums of Ethnography), an international committee of the International Council of Museums (ICOM), will hold its 2013 annual conference from 10-17 August, 2013, as part of the ICOM 23rd General Conference in Rio de Janeiro, Brasil.

ICME/2013/Brasil invites papers addressing the following two themes:

1. Focus on Collecting: Contemporary Collecting and Reinterpreting (Older) Collections, a joint session with the ICOM International committees COMCOL ICMAH, and ICOM Korea.
2. Curators, Collections, Collaboration: Towards a Global Ethics.

**Theme 1. Focus on Collecting:
Contemporary Collecting for
Reinterpreting (Older) Collections.**

Museum collections are constantly interpreted and reinterpreted in order to extend knowledge about the collected objects. It is a long-accepted fact that each museum is defined by its collections, but a contemporary museum offers its visitors much more than the elements of the past. Museums from different disciplines encounter questions of how to give new meaning to objects in interaction with a multicultural community. We ask how can associations between old collections be made with recent society with the help of contemporary collecting?

Some museums have successfully opened a dialogue with their communities or their representatives by relating them to the objects in museum collections. Members of a community have helped to interpret the objects from museum collections, for example, recent temporary exhibitions at the Museum of World Cultures in Gothenburg. A museum may be a form, but it is always determined by how it communicates with objects, by the messages it sends.

The new ethnographic museum will be able to start the dialogue with different cultures and find numerous issues that connect it with their local features; it will invite its

*Please subscribe to the ICME Yahoo list-serve for the latest news from the world of ethnographic museums:
<http://groups.yahoo.com/group/icme/>*

citizens to bring their possessions and tell their stories. New events in society will be interpreted through exhibitions in which all social classes will meet and join in dialogue. Many museums are struggling to display the objects and stories of recent history. We often struggle against academic training to create collections of and write the stories of our own time. What about the museums? Do we handle contemporary history differently compared to, let's say, history of Middle Ages? How can we include recent history to the activities of archaeological, ethnographic, history and other museums?

We invite papers which focus on the notion and practice of contemporary collecting and the reinterpretation of (older) collections as well as upon participative collecting from museum ethnographers, historians, sociologists and others.

**Theme 2. Curators, Collections,
Collaboration: Towards a Global Ethics**

Papers invited for these ICME sessions will address issues in today's ethnography museums from the point of view of curatorial decisions. Who is responsible for creating memories and whose stories are represented in our museums? We invite papers which approach these questions revealing on-going work by museum ethnographers and others to provide global answers.

Submitting abstracts

Abstracts of between 250 and 300 words should be submitted for selection to the ICME Review Committee, chaired by Annette B. Fromm. Submissions should be sent to annettefromm@hotmail.com by **April 15, 2013**. If you send the abstract as

attachment, *please also include the text of the abstract in the text of the e-mail itself.*

The following information should be included with the abstract:

Title of submitted paper

Name(s) of Author(s)

Affiliation(s) & full address(es)

Abstract in English (between 250 and 300 words)

Support equipment required

General conference information

Registration forms, registration fee information, hotels, and other details are available on the ICOM 23rd General Conference website -

<http://rio2013.icom.museum>

Details of the ICME conference will be forthcoming on the ICME web site -

<http://icme.icom.museum>

tour, are still being confirmed.

ICME/2013/Rio de Janeiro, Brasil Tentative Schedule:

Monday, 12 August

ICOM Opening Ceremony

ICOM Keynotes Speeches

Lunch

1:30 - 2:50 pm - ICME Session I

3:10 - 4:40 - ICME Session II

5:30-11pm - ICOM Opening Party

Tuesday, 13 August

Joint sessions with COMCOL, ICMAH, and ICOM Korea

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

9 - 10:35 - Joint Session I

10:55 - 12:10 - Joint Session II

12:10-1:30 - Lunch

1:30 - 3:30 pm - Joint Session III

1:30 - 3:30 pm - Joint Session III

3:50-4:40 - ICOM Keynote Speaker

6:00-10:00 - *Joint Reception* (location TBD)

ICME, ICMAH, COMCOL, and ICOM Korea members are cordially invited to a relaxing reception following a day of stimulating papers and discussions.

Wednesday, 14 August

9 - 10:35 - ICME Session III

10:55 - 12:10 - ICME Session IV

12:10-1:30 - Lunch

1:30 - 3:30 pm - ICME Annual Members meeting

3:50-4:40 - ICOM Keynote Speaker

Thursday, 15 August

ICME members will be given the opportunity to meet in two of Rio de Janeiro's museums:

Museu Nacional -

<http://www.museunacional.ufrj.br/> - and the *Museu da Maré* - www.museudamare.org.br (schedule tbd)

Evening - *ICME Annual dinner*

(churrascaria TBD)

Friday, 16 August

ICOM Excursion Day (register on-line)

Saturday, 17 August

9-12:00 - General Assembly

12 noon - 12:30 pm - Closing Ceremony

7:00-11:00 - Farewell Reception

2nd Call for annual ICME Fellows

ICME/2013/Rio de Janeiro (ICME Annual Conference 2013) 10-17 August, 2013

Applications are invited for three (3) ICME Fellows from individual members of ICME from developing nations or ICME youth members (under 35 years of age).

- Two (2) fellows will be drawn from applicants who are ICME members from outside of South America;
- One (1) fellow will be awarded to a South American museum ethnographer (ICOM membership required)

ICME Fellowships will be for up to the amount of 2000 euros. Funding will be used to pay for conference registration, accommodation, airfare and reasonable daily allowance in Brasil for participation in ICME/2013/Brasil, 10-17 August, 2013, with a view to offer opportunities for enriching the on-going research of candidates through global interaction with ICME members from different parts of the world. Candidates are expected to remain active in ICME.

Requirements

- 1) Non-South American applicants **must** have been an ICME member for a minimum of three years (continuous paid membership of ICOM for the years 2010, 2011, 2012).
- 2) All applicants shall be engaged actively in curatorial, education, research or developmental work in a museum.
- 3) ICME Fellows are required to contribute a reflective report about their conference

experiences at ICME/2013/Brasil and how they will shape their future museum thinking, to be published in a future ICME News.

Applications must reach the President and Treasurer, ICME by **31 April, 2013**, along with the following:

- 1) A 200 word statement of the applicant's motivation for attending ICME/2013/Brasil and the benefits which he/she expects to derive from it,
- 2) A curriculum vitae indicating, name, age, citizenship, home address, institutional address, contact phone, fax, e-mail address, details of qualification, employment positions, research experience, and ICOM membership number.
- 3) Names and e-mail addresses of two eminent museum professionals, from whom references will be sought.

ICME Fellows shall be announced by 30 May, 2013. Awards will be given strictly on merit and subject to fulfillment of all conditions. ICME reserves the right for the selection of candidates and shall hold the right of publishing a conference report of the selected candidate.

Contact: Dr. Annette B. Fromm, President, ICME

e-mail: annettefromm@hotmail.com

Postal Address: 3060 Alton Road, Miami Beach, FL 33140, USA

and

Dr. Zvezdana Antos, Treasurer, ICME

e-mail: zantos@emz.hr

Postal Address: Senior Curator,

Ethnographic Museum,

Trg Mazuranica 14, 10000 Zagreb, Croatia

**Post Conference Tour
ICME/2013/Rio de Janeiro
Preliminary Itinerary**

The ICME annual post conference tour in Brasil will focus on seeing smaller community-based museums and include an in-depth visit to one of Rio's favelas, including a hands-on community service activity.

Day 1 - August 18 (Sunday)

9:00 am, Pick-up at Hotel(s) for a full-day-tour (8 hour duration time including travel time) visit to the following Museums (entrance tickets not included):

10:00 am, "MUSEU DE FAVELA – Pavão & Pavãozinho";*

http://www.youtube.com/watch?v=f7oYBdMJ_sg

Each participant is encouraged to buy the book "Circuito das Casas Telas" (R\$ 40), a very interesting coffee-table book, during the visit to the official MUF headquarter where there will be the presentation of a video; an exposition of art; introduction to their book.

1:00 pm, "MUSEU DO ÍNDIO";

<http://www.museudoindio.org.br/>

3:00pm, "MUSEU DE ARTE NAIF".

<http://travel.nytimes.com/travel/guides/central-and-south-america/brazil/rio-de-janeiro/30991/museu-internacional-de-arte-naif-do-brasil/attraction-detail.html>

5:00 PM, Back at hotel(s)

(Program is subject to change)

*NOTE: "MUF" is a community that received "FAVELA MUSEUM" status. Famous harpist Claire Jones has performed there. The ICME tour consists of a guided walk following the art-painting on house walls. It is all open-air but the engineering plan is something to be experienced, not to mention the Panoramic Lift, the mode of transport, from street level up to the hill.

Day 2 - August 19 (Monday)

9:00 am, Pick-up at hotel followed by transfer to meeting point at 10:00 am and a full-day-tour (8 hour duration time including travel time) visit to "FAVELA" SANTA MARTA:

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

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

- Before arrival at Santa Marta, stop at "PEDRÃO" Belvedere
- Upon arrival at the community, meet with representatives of "UPP" (Pacification Police Unity).
- Followed by "Favela" tour: soccer court; church; panels of water & light; Michael Jackson Public Space (visit to shop to watch to Michael's clip shot at the community: "They don't really care about us").
- Visit to 1st and 2nd mine.
- Visit to the Residents Association Center. Meeting with representative(s) for the donation of School Supplies (group will bring their offers).
- Visit to "Projeto Cor" (all colored residential houses) for photos.
- Featured as the Propaganda Icon of the project.

- 15-minute Presentation of the “Bateria Mirim” (group of local teenage percussionists).
- Lunch in a “Favela” Bar: - Feijoada; chicken; salad; fruits; ice-cream; 2 beverages per person PLUS a typical “Caipirinha” offer on the house.*
- Group will be guided all day, being taught about the community.

4:00 pm, End of activity.

5:00 pm, Back at hotel(s).

***Feijoada - a stew of beans with beef and pork which is a typical dish (considered by many as the national dish). It comes with side-dishes such as rice, cassava flour, kale (green leaves), and oranges.**

The name comes from “feijão,” the Portuguese word for beans.

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

(Alternatives will be provided for those who do not eat pork or are vegetarians.)

US \$265 per person.

Please send in ICME Registration form if you wish to join the post-conference tour no later than June 1 (download and print from the end of the newsletter).

Payment will be due in full, June 15, 2013.

Minimum of 30 people needed for the tour. The fee will be slightly higher if fewer than 30 people sign up.

Included in the tour are guide, transport, museum admissions, and 1 lunch (day 2).

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OPTIONAL:

August 19, evening

If you are willing to try a bit of the Carnival Atmosphere, you should try Plataforma 1 Show House, a bit touristic but very interesting.

Roundtrip transfer to Plataforma 1 PLUS entrance Ticket = US \$139 per person.

The show starts at 10PM and finishes by midnight.

Prices and Schedule are Subject to Change

**ICOM 23rd General Conference
Hotel Recommendations**

ICME recommends staying at the Praia Linda Hotel, especially if you are remaining in Rio for the ICME Post-Conference Tour.

Make your reservations as soon as possible to guarantee a room as it is on a first come, first serve basis.

Reservations are made directly on-line at the ICOM-Rio website –

<http://www.icomrio2013.org.br/>.

If you have joining the ICME Post-Conference tour, you **MUST** contact Cassia Mello at GAP Tours (cassia@gaptour.com.br) to arrange for the hotel before or after the conference.

ICME Conference Reports

ICME Annual Meeting, Windhoek, Namibia 2012

“Commodifying Culture? Cultural Villages and Living Museums”

Sylvia Wackernagel, GRASSI Museum of Ethnography Leipzig/Germany

Conference Theme

New notions about human nature and knowledge production have been favored by global expansion, critical thinking and the involvement of ‘source communities’ as subjects in exhibition projects. Due to new theoretical and methodological frameworks embedded in critical and post-colonial theory, there has been much debate on the current responsibilities and challenges of ethnographic museums in Europe, their future still being widely discussed in academia and professional networks. The idea that “objects need to be contextualized within the framework of the intangible cultural heritage that provides them with meaning,” as stated in the introductory passage of the ICME/2012/Namibia conference theme description, constitutes one of the most current understandings of methodological approach when dealing with ethnographic objects.

The ICME/2012 conference in Windhoek examined new modes of presentation in exhibitions provocatively asking whether culture was commodified in cultural villages and living museums and whether these museum types could offer valuable insights into cultural complexities beyond market demands and tourist desires in present-day Namibia and elsewhere. Taking into account

Namibia’s role as a tourist destination for adventure, eco- but also cultural tourists, the conference was perfectly situated for examining aspects of cultural presentation connected with questions of identity, the role of community engagement and the tourist gaze’s effects on culture. Actually, Namibian museum and heritage professionals had already been arguing about how to find a balance between preserving and displaying cultural diversity while meeting different levels of interest. Some of them helped to fuel productive discussion in the conference in order to advance theoretical and practical solutions. The core question to me was how ethnographic museums could manage to reflect cultural diversity in a way that preserves tradition, but also recognizes the dynamism of living cultures, as it is usually easier to draw a one-sided and static picture of a cultural/language group than challenging stereotyped and romanticized views that are still being predominantly satisfied in tourist settings throughout the world. I think that museums play a decisive role in the process of decolonializing knowledge and that they should take sides.

The aspect of commodifying culture became even visible on my way back home: At Johannesburg International Airport I observed a conversation between a white Dutch mother and a black South African shop assistant in an ordinary South African toy store. The tourist asked for an ‘African’ toy and was distressed when she was offered things she would not recognize as ‘African.’ So she left without buying anything. The shop assistant was upset and wondered why the lady did not go to the souvenir shop “Out of Africa” a few steps away where, as to her, all the toys, jewelry and handicrafts

were never used by South Africans but made for tourists only.



Tourist store 'Out of Africa' at Johannesburg Intl. Airport

The conference

The conference opened with a speech by the chairperson of the Museums Association of Namibia, Aaron Nambadi. He recalled that the history of the collections in African museums was closely connected with the idea of collecting in colonial times, but also with the identity of the communities where some of the collections are preserved and made available to the public today. Essential questions came to mind: Who would be telling whose stories? Could living museums play a role in preserving culture or is there a danger of draining out culture? Do cultural performances for tourists necessarily devalue the cultural practices which may go far beyond the front stage? Can the concept of authenticity still be used when discussing cultural presentations in (living) museums? What is the role of the communities?

Kathrin Dürrschmidt from the Living Culture Foundation Namibia gave her paper on living museums in Namibia. One has to know that the Foundation's concept of living

museums focuses on the representation of Namibian cultures *before* 'white' settlement. Projects of living museums focusing on white Namibians have not yet been planned, but may emerge in future, as Dürrschmidt confirmed. She stressed the positive nature of living museums: workplace and income are generated. They are "100% self-managed by the respective language group;" high standards of 'authenticity' are upheld; 'traditional' knowledge is kept alive or gets reconstructed if it is already lost, as was the case with the Damara Living Museum which opened in 2010. To set up the Damara Living Museum, the San had become the Damara's 'teachers' because they had already lost much knowledge on their own 'traditional' culture.

This way of reconstructing culture led to several critical questions: How do the Damara identify with 'their' living museum? Should we not try to present ethnography without using stereotypes? Whose aim for authenticity is accomplished in the Damara Living Museum example? Why is today's culture not interesting enough? Is it not just a dream to think to be able to truthfully represent a culture before European contact? Do we really believe that the spatial organization of a village consisted of four huts? The conference attendees carefully listened to the contribution of a Namibian participant who explained that the concept of museum is not African and should therefore be subject to a redefinition.

In his critical review of museums and living museums in post-apartheid Namibia, Michael Uusiku Akuupa (University of the Western Cape/South Africa) brought the discussion forward. He argued that we should understand the dynamisms of culture



Michael Uusiku Akuupa

and not speak too much about preservation and ‘tradition.’ He also had a problem with the term ‘authenticity’ because its points of reference were not clear enough. As to him, the current living museums in Namibia only attract tourists, not locals. He criticized that the nudity of African women is especially interesting for international tourists. Akuupa pointed out that the museum industry in Namibia should be improved in the Namibian context and seriously reconsider the non-static nature of culture. The uncritical representation of culture in living museums can even be considered as totally counterproductive. If untrue perceptions are encouraged, Namibian children think that the way culture is presented in living museums is true.

To sum up, the comments of the Namibian participants at the conference were highly thought-provoking. Viv Golding even decided not to present her paper on live interpretation in UK museums so that more time could be spent on discussions. The presented papers were very diverse and stimulating.

Impressions from excursions during the conference

In Windhoek, we visited the ethnographic section of the National Museum in the Owela Cultural Centre which opened in 1958. The exhibits demonstrated a geographical arrangement based on ethnic groups and subsistence strategies. Several early 20th century style dioramas featured “others” in states of near or complete undress. This classical approach was alternated by thematic exhibit parts in which for instance a reflective view on the San’s image over the last 150 years was highlighted. The colonial period was critically addressed through the disclosure of photographs and documents regarding anthropometric measurements.



Inside the Owela Cultural Centre (The National Museum of Namibia)

From a mid-European point of view, the excursion to Heroes’ Acre, the most important official war memorial of the Republic of Namibia, challenged my understanding of patriotism and nationalism, since German history taught me not to rely on nationalist glorifications of individuals, but to be a critical and alert member of society. Nevertheless, the guiding principle of “Glory to the fallen heroes and heroines

of the motherland Namibia,” as visualized at the bottom of the bronze statue of the Unknown Soldier, must be understood in the Namibian context. Thanks to our Namibian hosts, I was able to accept its meaning in a less Eurocentric way.



Heroes Acre

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Lessons learned as an ethnographer



The Damara Living Museum: backstage

The Damara Living Museum showed me how the dynamisms of culture can be widely ignored. I can agree with Per Rekdal that the term ‘traditional’ is mostly used to describe the narrow perspective on the living conditions of a culture at the moment of its encounter with Europeans. What happened afterwards is not recognized as ‘traditional’ and thus not of interest for living museums in Namibia (and many other places in the world). Nevertheless, a reconsidered concept of living museums could have some potential. It may work if local communities can easily identify with what is shown and if they participate from the very beginning. I learned that the connections with the living cultures are very important and that people should not be told how to move and dance, as cultural performances for tourists do not have to be adapted to the tourists’ taste. At the same time cultural performances should respect the basic rules of privacy and social responsibility.

ICME/2012/Namibia and the ICME Fellowship a great opportunity to network professionally with colleagues from many different countries. Special thanks go to the ICME president, Dr. Annette B. Fromm, and the conference host, Dr. Jeremy Silvester.

ICME/Shanghai/2011 - News

Readers who attended the ICME/Shanghai/2011 conference might remember a presentation by Native American artist, Edgar Heap of Birds. He is associated with the University of Oklahoma, USA and spoke on *Heads Above Grass: Native American Public Art*. The current **Art Journal** magazine, Fall 2012 - http://artjournal.collegeart.org/?page_id=23, includes an article titled, "Ethics in a World of Strange Strangers: Edgar Heap of Birds at Home and Abroad," by Bill Anthes.

REPORTS

The closing of the Zemaljski Muzej The National Museum of Bosnia and Herzegovina in Sarajevo

A recent discussion ensued on the ICME Yahoo list about the recent closing of the National Museum of Bosnia and Herzegovina in Sarajevo.

The insightful contributions and recollections of Leif Pareli, Chair of ICME Norway and longtime, active member of ICME are reprinted here. It is well within the role of ICOM International Committees to take active stances in instances such as these. We congratulate Mr. Pareli for bringing such a wide attention to this particular instance, as well as others who contributed to the discussion.

Mr Pareli: I was shocked and appalled to read about the closing of the Zemaljski Muzej The National Museum of Bosnia and



Herzegovina in Sarajevo. This museum is not only an important center of learning and research and with large and valuable collections, it is also a symbol of the persistence of scholarly devotion in times of destruction and hatred.



In February 1995, during the war, I travelled on a mission to Sarajevo, on behalf of Norsk Folkemuseum/The Norwegian Museum of Cultural History, to get an overview of the state of museums in the beleaguered city. Zemaljski Muzej turned out to be the only museum in the city which was still in function (sort of), despite being situated right on the frontline and with substantial

damage from shelling , plus further damage from rain and snow through the broken roofs as well as insects and vermin in the temporary storage rooms in the basements. Although most of the staff had either fled or been killed by enemy bullets, a small group of dedicated staff continued to come to the museum. They were doing their utmost to save the collections, although under very difficult circumstances and with great danger to their lives, as they daily had to cross the so-called 'Sniper's Alley' to get to the museum.

It turned out that I was the first museum colleague from the outside to visit during the war, so my modest mission became an important encouragement for them, showing that they were not completely forgotten by the outside world. As a result of my mission, Norsk Folkemuseum and ICOM Norway invited the director of the museum, Dr. Enver Imamovic to come to ICOM's general conference that year. which by coincidence was held in Norway in the city of Stavanger. He was able to present the situation of the museum to colleagues from around the world and as a direct result of this visit the museum was accepted as a member of ICOM.

The following year, after the war had ended, I again travelled to Sarajevo, bringing as a gift from the government of Norway a container of conservation material intended for the costume collection of the Ethnology Department of the museum. This large and diverse collection, going back to the early years of the museum during the Austrian period in the late 19th century, testifies to the fact that Bosnians of diverse religious



and ethnic background had lived side by side in local communities quite contrary to the claims of some parts in the conflict that those groups could never live peacefully together and therefore had to be 'cleansed' into separate territories. The costumes in the Zemaljski Muzej demonstrate that such co-existence was indeed possible and a fact of history.



After the war, the museum received substantial aid from Norway and Sweden (through the Swedish foundation 'Cultural Heritage without Borders'). This helped repair the buildings and dry out the rain-soaked walls, so that the museum could again return to normal function. In 2001 I visited the museum once more, in the company of former ICME President Per Kåks, who was then in charge of the Swedish part of the project.



in the years since then, Sarajevo has returned to near normalcy, including several museums being reopened or reorganized. But the Zemajski Muzej remains the most important museum institution in the country, not only because of its extensive collections in the departments of Archaeology, Ethnology and Natural History, but also due to its very history some of which I have outlined here. I certainly hope that the Bosnian authorities will reconsider their policy of forcing this important museum to close its doors.

Pictures from the museum and my 1995 visit at
<https://picasaweb.google.com/102002819511071294140/Sarajevo1995#>

Sincerely,

Leif Pareli
 President of ICOM Norway and member of ICME

Dr. Lidija Nikocecic, Chair of ICOM Croatia and also an active ICME member, responded with a challenge to ICME members ... Perhaps *what could be developed is the discussion of what happens with heritage when the ideological frame that had recognized it disappears.* (italics added by editor) Similar problems could be

seen in Belgrade when it comes to Tito's inheritance. And, don't forget that near Vienna the Ethnographic Museum Schloss Kittsee in Burgenland, that was once associated with Austrian Ethnographic Museum in Vienna, was closed in October 2008. The museum collection includes objects from the whole Austro-Hungarian empire (from Galicia to Northern Italy, from Bosnia, Dalmatia, Istria to Hungary and Romania...) They also, after 80 years of disappearance of the idea of the Austro-Hungarian heritage, didn't find the reason to keep that museum alive...

In addition she added, as Leif pointed out, the Zemajski Muzej in Sarajevo (built by Austro-Hungary in 1913, as the most modern museum at that time) had the agenda, among other aims, to present the multicultural nature of the country. Therefore, the museum contains rich collections of all peoples and ethnic groups that have been living there. It has a fantastic collection of Jewish (Sephardic) objects, and the famous Sarajevo Haggadah is only one of these invaluable objects, Furthermore, there is a collection of Albanian objects that today can't be found anywhere else. Even Albania itself doesn't possess objects of this type, due to the fact that they were collected about hundred years ago.

With this information I would like to stress that the premise the Zemajski Muzej concerns heritage that goes beyond the borders of Bosnia and Herzegovina - and that it is really about world heritage. The other question is what happens to heritage that reflects complex cultural intertwining when the county in which it exists has politically left that idea?

A major problem is that there is no Ministry of Culture on the state level. There isn't any body that sees itself as responsible for the museum. Almost all state bodies are divided into 'national' entities (Bosnian, Croat and Serbian) and none of them are interested in taking on the whole museum. There were attempts by some of these bodies to divide the museum into national heritages, which is unimaginable.

Therefore, it is no wonder that no one answers letters sent by the ICOM Secretariat. The institution that might be closest to that problem is the Ministry of Civil Affairs, that so far hasn't show any wish to take responsibility for the museum and ensure money for basic needs and salaries. http://www.mcp.gov.ba/Default.aspx?langTag=en-US&template_id=107&pageIndex=1 ICOM Croatia tries to help this museum also on some small scales issues, but we hope that on a higher level this situation is going to be resolved.

Dr. Lidija Nikoćević
President of ICOM Croatia and member of ICME

Tanja Roženbergar, MA, President of ICOM Slovenia and Director of the Museum of Recent History, Celje wrote:

ICOM Slovenia gives full support to the colleagues from Bosnia and Herzegovina and is open to any initiatives for the benefit of cultural heritage.

The Slovenian National Committee of ICOM, a year ago, drew attention to the unacceptable handling of international and national cultural heritage in Bosnia and Herzegovina. In January 2012, as a sign of support for colleagues from Bosnia and Herzegovina, Roženbergar wrote a letter in which she offered help, especially in terms of public awareness. She also provided information about events in Bosnia and Herzegovina, in Slovenia and internationally. In March, the city of Celje held a meeting with representatives of ICOM national committees of the former Republic of Yugoslavia, in which they devoted extra attention to those issues and made them noticeable publically.

Others participated in this conversation. To read all the comments, go to: <http://groups.yahoo.com/group/icme/>

One additional thread came from Professor Azra Aksamija, on behalf of CULTURESHUTDOWN:



Planks nailed to the main entrance of the National Museum in Sarajevo symbolically marked the closure of one of the most important cultural and historic institutions of BH, Oct. 4, 2012. Foto: RSE/Midhat Poturović.

Six other state-level institutions, including the National Art Gallery (*Umjetnička Galerija BH*) and the

National and University Library (*Nacionalna i Univerzitetska Biblioteka BH*) are also about to become permanently inaccessible.

I am one of the founding members of the platform CULTURESHUTDOWN, an international initiative connecting scholars, artists and cultural producers responding to this crisis. Cultural institutions in Bosnia-Herzegovina are keepers of the unique historical and cultural treasures that provide evidence of coexistence in the region. Preserving them is crucial for securing a sustainable peace. Artifacts kept in these institutions are an important component of the world's cultural heritage. Preserving them is a matter of global relevance.

Museums across the globe were called upon to demonstrate solidarity with threatened Bosnian cultural institutions by symbolically 'erasing' one precious artwork or artifact, rendering it inaccessible for the Day of Museum Solidarity from March 1-3. They were invited to place the yellow barricade tape in front of the chosen object. They were asked to take photos of the 'crossed out' object and send it Mr. Aksamija. The collected pictures of Museum Solidarity across the world were posted on the CULTURESHUTDOWN website **on Monday March 4**, the scheduled **Day of Museum Solidarity**.

The date of the call for Solidarity was February 1, the date of the 125th Anniversary of Zemaljski Muzej's existence. **March 4**, the date of this Day of Museum Solidarity, marks the beginning of the sixth month since the Zemaljski Muzej has been

closed to public. CultureShutDown plans to call attention to this sixth month with a virtual exhibition showing documentation of institutions' solidarity acts across the globe.

As of March 3, 219 institutions, from 4 continents responded. The threatened cultural institutions in BH are very moved by this global act of solidarity. The Solidarity Gallery will be on Flickr. The Gallery can be accessed through the CultureShutDown website:

<http://www.cultureshutdown.net/solidarity-gallery/>

Cultural Exchanges of Cultural Palace of Nationalities Museum, Beijing, 2012

Submitted by Duan Mei, Cultural Palace of Nationalities Museum, Beijing*

The 54th World Festival of Folklore in Schoten, Belgium



Festival Garden

The Chinese Jinghong Ethnic Song and Dance Troupe participated in the 54th World Festival of Folklore, which held in Schoten, Belgium, from July 6-13, 2012. The Jinghong Ethnic Song and Dance Troupe was founded in 1965. It is comprised of the Dai, Hani, Brown, Jinuo, Dong, Han and Yi

nationalities. Many performers come from different ethnic villages. The troupe is noted for their colorful and distinctive songs, dances and theatrical dramas. The troupe has been awarded at national and provincial levels.



Dancers in Festival of Folklore



With American dancers

The Exhibition of Tibetan Culture in Treviso, Italy

The exhibition, *Tibet the Roof of the World*, was held at the Casa dei Carraresi Museum in Treviso, Italy from October 20, 2012 to May 26, 2013. More than 200 guests of honor attend the opening ceremony. This exhibition was held under the auspices of the Cassamarca Foundation and the Casa dei Carraresi Museum, Treviso Italy. One hundred and twenty pieces of Chinese Buddhist cultural objects selected from Palace Museum and Cultural Palace of Nationalities Museum in Beijing, including

Buddhist statues, offerings, ritual implements, stupa and Tangka were shown. These cultural relics gave a unique picture of religious life of Tibetans in the Chinese



dynasties of Tang, Yuan, Ming, and Qing, with their unique artistic flavors and philosophical connotations. They represented Tibetan Buddhist culture and art.



*Editor's Note: For those who joined ICME/2010 in Shanghai, Duan Mei was our in-country organizer.

CONFERENCE REPORT*

The Intangible Cultural Heritage between Research and Restitution:

A challenge for museums? (Das immaterielle Kulturerbe zwischen Forschung und Restitution. Eine Herausforderung für Museen?), 1-2 March 2013, Bolzano, Italy

Anette Rein
ICME Board Member

The Intangible Cultural Heritage between Research and Restitution conference was organized by the Museum Ladin Ćiastel de Tor in cooperation with EVAA–Ethnologischer Verein Südtirol (Ethnological Society of South Tyrol) in the context of the transnational project Italian–Swiss ethnographies to exploit intangible heritage (E.CH.I–italienisch-schweizerische Ethnographien zur Valorisierung des immateriellen Erbes). EVAA was founded two years ago in order to promote the social and cultural anthropology in South Tyrol and to build up a network through Europe (<http://www.ev-aa.org/>). About 130 participants joined this two day international meeting for intensive discussions about (im)possibilities of inclusive ways to document intangible cultural knowledge and how to integrate this knowledge into presentations at museums. Twelve invited speakers from Italy, Austria, France and Germany presented different perspectives and conflicts of working on the intangible heritage complex.

Carla Bortolotti (Ècole des Hautes Ètudes en

demonstrated how the rules of the French nation finally determine about the practice of participation in museums even though UNESCO also has established similar rules concerning. Anette Rein (ICME) explained the manifold dimensions of dance events as a mixture of tangible and intangible elements. She demonstrated how museums should include indigenous participants together with the public for an individual remembrance of dance events. According to Rein, the complexity of such programs cannot be reproduced from material in archives.



Anette Rein, Photo by Matthias Jud

The most impressive contribution was the co-presentation of Elisabeth Tauber (Fakultät für Bildungswissenschaften, Freie Universität Bozen) together with her father, Josef Tauber. Tauber explained how she worked closely with her father, a traditional carpenter, in order to document and preserve his traditional intangible cultural knowledge. With pictures they illustrated possibilities of how to recognize the different qualities of trees in a forest and how to carefully work wood – in contrast to contemporary industrial production. Josef Tauber, in his special dialect, gave more detailed insight of



Elisabeth and Josef Tauber, Photo by Matthias Jud

At the close of the first day, the guest speakers were welcomed with a delicious dinner and local, home-brewed beer in a traditional restaurant in Bozen. The meal was completed with intense discussions which continued in a warm atmosphere.

*Editor's Note: For more information and a link to the conference program see http://www.mobilcard.info/de/news.asp?news_action=4&news_article_id=417847

EXHIBITION REPORT*

Reflecting Identities – An Exhibition, Vancouver Museum (2005-2006)

Lynn Maranda, Curator Emerita Vancouver Museum/Museum of Vancouver, formerly Curator of Anthropology, Vancouver Museum and Tatiana Gadjalova, Independent Researcher and Scholar, Co-Curators of *Reflecting Identities*

Reflecting Identities was an exhibition mounted by the Vancouver Museum (now Museum of Vancouver) in a 3600 sq. ft.

August 2006. *Reflecting Identities*, was about the people who make and buy objects which we have classified as 'tourist art,' 'souvenir,' 'curio.' It was about the flow of ideas, expectations, and relationships. It was about encounter and acquisition, cultural continuity and artistic uniqueness.

The exhibition was developed to challenge, to provoke and to stimulate thought. To this end, it did not present the museum's authoritative voice. It was full of wonderful objects, drawn from the museum's anthropology and Asian studies collections, which invited people to look at each other, not in terms of opposites but through dialogue involving multiple voices.

With the advent of colonialism, processes of cultural and economic exchange and interdependence, labelled today as 'globalization,' became more pronounced in the world. What we label today as 'tourist art,' 'airport art,' 'curio,' or 'souvenir,' was even, in its earliest expressions, the tangible manifestation of globalization. Tourist art reflects the identity formation of both producers and consumers. On the one hand, by meeting stereotypical expectations, tourist art helps the collectors define themselves in terms of 'the other,' 'the exotic.' At the same time, however, tourist art stimulates the creators' urge for artistic innovation and it gives them the tools to control and resist cultural fusion. This exhibition of 'tourist art' objects drawn from the museum's own world-wide eclectic collection, explored the interface between producer and consumer, reflecting respective and creating new identities through the selling and buying of this genre of symbolic capital. It had four major parts. Text panels guided the visitor by asking

question rather than providing authoritative answers. In the first part of the exhibition, the spotlight turned towards the consumer of tourist art. Through overloading the space with objects and avoiding the boutique-like display of single ‘masterpieces’, the goal was to direct the process of observation away from the objects and towards the identity of the visitor as a collector of tourist art.

The second part shifted towards the relationship between the consumer and the producer of tourist art. Tourist art objects are the reflection of how the traveler gazes at ‘the other’, but it also mirrors the gaze back and reflects the traveler from the native point of view. Feeding the visitor’s stereotypical expectation is also a means for the native art producer to control what is ‘consumed’ by the tourist by setting boundaries and creating restricted spaces.

A look at the cultural continuum as expressed in tourist art comprised the third part. The demand for tourist art stimulated artistic innovation and new art forms emerged which did not exist before and entered the realm of traditional culture. Often their production is the only way to sustain the continuation of the traditional ways of life.

In the last part of the exhibition, the messages of tourist art were summarized. Tourist art is both an object with a market value and a symbolic unit. Tourist art is a medium of contact and constitutes the continuity of culture. Tourist art does not lead to fusion, but rather, reinforces distinctiveness.

*Editor’s Note: ICMENews invites descriptive reports of exhibitions which will be of interest to members and other readers. Thanks to Lynn Maranda for her contribution.

<i>ICMENews 66</i>	<i>Contents</i>
Words from President	1
ICME Board nominations	2
ICME/2013 Call for Papers	2
ICME/2013 Tentative Schedule	4
ICME/2013 Call for Annual Fellows	5
ICME Post-Conference Tour.....	6
ICME Conference Reports	8
The National Museum of Bosnia and Herzegovina Report	12
Conference Report	18
Exhibit Report	19
ICME/2013/Brasil Registration Form	21

**ICOM-ICME annual meeting
ICOM 23rd Triennial,
Rio de Janeiro, Brasil
10-17 August, 2013**

*Optional: 18 - 19 August Rio de Janeiro
Post-conference Tour*

REGISTRATION FORM

**Please complete this form and return so that
ICME can have an idea of how many
members will be attending.**

**If you wish to join the Post-Conference
tour, please return by June 1 (instructions
for payment will follow).**

**For hotel for the Post-Conference tour, you
MUST contact Cassia Mello at GAP Tours
(cassia@gaptour.com.br)**

(Please print clearly)

SURNAME

FIRST NAME

TITLE

ORGANIZATION

ADDRESS

CITY / TOWN

COUNTRY

POSTAL/ZIP CODE

TELEPHONE

FAX

EMAIL

LANGUAGES SPOKEN

**ANY SPECIAL REQUIREMENTS (dietary,
disability, etc.)**

PARTICIPATION (mark your choice)

I would like to participate with a paper (of up to
15 minutes in length): Yes No

(See instruction elsewhere in Newsletter)

I would like to join the optional post-conference
tour (August 17-19): Yes No

(See information elsewhere in Newsletter)

I need a letter of invitation: Yes No

Complete this form and send it to:

Email: annettefromm@hotmail.com

OR

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