exploring

6th General Conference
Asia-Europe
Museum Network
ASEMUS

26th to 27th September 2014
Weltmuseum Wien
Vienna, Austria
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In Cooperation with
Asia-Europe Foundation (ASEF)

With special thanks to the Embassies of the Republic of Indonesia and the Republic of the Philippines in Vienna, Austria

Embassy of the Republic of Indonesia
Embassy of the Republic of the Philippines
Welcome Address Weltmuseum Wien

Dear participant of the 6th ASEMUS general conference!
Welcome to Vienna! All of us at the Weltmuseum Wien team are very happy that you have decided to make the trip to our wonderful city and come to participate in the ASEMUS general conference! So you can explore the borders between your home base and ours in Vienna, you can discover similarities and differences, and enjoy the company and conversation with colleagues from all ASEM countries in Europe and Asia.

We hope that you will profit from the intense program of talks, keynotes, discussions and round tables that we have in store for you. You will be updated on major museum developments in the Philippines, in Sarawak/Malaysia, in the Netherlands, in Krakow and in Vienna. You can enjoy terrific speakers in the session on the post-colonial museum, visions and trends in Asia and Europe that has been offered and organised by our partner, the Asia Europe Foundation ASEF in Singapore. And many more interesting events on the program!

May I especially ask for your attention for the TEDx Vienna event that has been organised back to back with our ASEMUS conference. As a starter, a warming up, please enjoy the lively presentation of “ideas that matter” on Thursday evening 25th of September from 6 pm. All talks will focus on the future of the city, the city of the future; some will specifically focus on the role of the museum.

I gratefully acknowledge the support of the Indonesian and Philippine Embassies in Vienna, of the Asia Europe Foundation in Singapore and the KHM-Museumsverband in organizing this conference!

Steven Engelsman
Director of Weltmuseum Wien
Ladies and gentlemen, distinguished speakers, the representatives from museums as well as from the Asia-Europe Foundation, and all our fellow participants!

First of all, on behalf of all ASEMUS members, I would like to express my gratitude to Director Steven Engelsman and the staff of Weltmuseum Wien for hosting the 6th ASEMUS General Conference, and also to ASEF for its warm support. It is also my great pleasure to thank everyone for coming from all over Europe and Asia for it is you who bring unforgettable value to this Conference.

Since the establishment of ASEMUS, we all have been putting every effort into increasing and diversifying exchanges between Asian and European museums. We have had the pleasure of pursuing a mutual understanding of each culture, and what seemed like a mere dream in the past became more realizable through our activities. Among our legacies, the bi-annual ASEMUS General Conference has acted as an inspiring arena for cultural encounters between museums. It was a place where member museums gather and collect their ideas in order to connect our past and present, further to the future activities. And today, we are all more excited for this 6th General Conference. Under the theme of Exploring Borders, the Conference will be covering a broad variety of academic themes, being an opportunity for everyone here to be fully inspired.

It would be obvious to everyone that ASEMUS is in constant growth. The number of member museums has increased continuously contributing actual weight to the meaning of our plans and actions. Yet, it is also true that ASEMUS will still require even more museums around Asia and Europe to be actively involved in the cooperative projects of ASEMUS, such as the Virtual Collection of Asian Masterpieces, the Asia-Europe Museum Exchange Programme and the Mapping of Asian Collections.

I hope that the Conference in Vienna will stir up the enthusiasm of our potential member museums as well as that of our current member museums. I believe that our gathering will allow us to take the next brave step forward, exploring borders around the world in the name of culture and museums.

Kim Youngna
Chairperson, Asia-Europe Museum Network (ASEMUS)
Director-General, National Museum of Korea
Welcome Address Asia-Europe Foundation (ASEF)

The Asia-Europe Foundation (ASEF) is delighted and honoured to support the 6th General Conference of the Asia-Europe Museum Network (ASEMUS) at the Weltmuseum in Vienna. What a fitting setting of city and museum to host this important conversation on the central role of museums in contemporary society!

Museums are, at once, treasuries, storehouses, labs and schools. However, these institutions not only collect, conserve, research and interpret objects. They, in fact, make meaning of our rich and varied histories. And, by doing so, become fascinating tellers of the glorious human story.

The telling of such a beautiful yet complex tale is not always easy. Many difficult questions must be asked, many borders explored. In the coming days, we will discuss just how museums in Asia and Europe are addressing the opportunities and challenges of being important cultural institutions in a rapidly-changing world.

As we approach the 15th anniversary of ASEMUS in 2015, we are also very happy to note that this museum family – with over 100 members at present – continues to grow in the spirit of equal partnership.

I wish the General Conference and the ASEMUS network every success.

Anupama Sekhar
Acting Director, Culture Department
Asia-Europe Foundation (ASEF)
Introducing the Keynote Speakers

Asia-Europe Foundation (ASEF) supported speakers:

Dr. Amareswar GALLA is founding Executive Director of the International Institute for the Inclusive Museum. An alumnus of the prestigious Jawaharlal Nehru University in New Delhi, and the Guest Curator of International Projects with the Vietnam National Department of Cultural Heritage, he is also the Editor-in-Chief of three academic journals dealing with Sustainable Heritage Development.

Inclusive Leadership
The inclusive museum is an aspirational space that is created and recreated based on the context and relevance to multiple stakeholders. It liberates museums and communities from legacies, enables a first voice, and empowers people of culturally and linguistically diverse backgrounds with a sense of place and multiple identities. The challenge is to address intersectionality across cultural borders through appropriate capacity building. This must be at all levels of engaged partners including directors and trustees. Connecting collections and communities is critical where the collections themselves are diversifying and evolving reflecting the multicultural populations beyond the binary of self and the other. The Inclusive Museum is a project without an end continuing to build on the lessons learnt and ongoing discursive crossings to promote for posterity the museum as a civic space for diverse peoples irrespective of their backgrounds. The inclusive museum is the human face to globalisation. It commands inclusive leadership at all levels. This presentation addresses the essence of what constitutes inclusive leadership.

Dr. Yasmin KHAN is an independent cultural advisor, curator, producer and freelance writer. Her multi-disciplinary work practice stems from a deep interest in the cultural intersections of science, art and identity. She originally trained as a bio-scientist and has a Masters degree in Science and Culture from Birkbeck College, London. In 2012, Yasmin worked with the Mayor of London’s culture team during her secondment to Big Dance which formed a central part of the London 2012 Festival. In 2011 Yasmin was awarded the Welcome Trust Creative Fellowship on the Clore Cultural Leadership Program. Yasmin is the founder of Sindbad SciFi: Re-imagining Arab Science Fiction in collaboration with the Nour Festival of Arts and the Science Museum’s Dana Centre; an evolving creative movement.

Gender and Diversity: Museums as Meeting Points of Intersectionality
While the museum sector latches onto newer social initiatives such as wellbeing and social justice, gender issues have fallen off the radar. This talk will explore why gender needs to be higher on the museum agenda, now more than ever. With an ongoing imbalance at museum director level and discrepancies in pay, gender issues deserve more mind space. What about the representation of gender in displays — does it matter? Ultimately, we need to ask ourselves what are the implications of gender disparity within museums on our ability to engage effectively with the public?
The growth of diverse cultures across our increasingly globalised world offers museum professionals endless opportunities to explore the intersectionality between our hybrid identities; reframing collections can result in the production of new ground-breaking exhibitions. An enduring challenge is in acknowledging the heterogeneous narratives and contextual significance of objects in a way that emphasises our cultural interconnectedness.

Dr. Hong-Bin KANG is a prominent urbanist in Korea, widely respected for his unusually broad and extensive professional activities cris-crossing design practice, teaching, criticism, and public services. Director of the History Museum of Seoul since May 2013, he has taught urban history and planning theory at the University of Seoul, and served as Vice Mayor of the Seoul Metropolitan Government (SMG) (1998 – 2002). While with the SMG, Dr. Kang played a pivotal role in upgrading the
city’s environment as well as its administration. He was particularly active in preserving historic districts and places, creating art and history museums, and promoting various artistic events. Dr. Kang studied architecture and city planning at Seoul National University, urban design at Harvard Graduate School of Design (M.Arch in U.D, 1971) and history, theory and criticism at MIT School of Architecture and Planning (Ph.D, 1979).

Empathy with the Unexperienced: City Museums for Living Together Differently

Seoul for centuries was the unchallenged center of power, wealth and opportunity in a highly centralized state. Thus the city continued to attract outsiders, and grew dramatically in modern times with Korea’s colonization and the liberation, the war, and recent economic development. Residents with diverse places of origin and backgrounds make up Seoul’s population of 10 million. The heterogeneous populace is stratified and even polarized by the prevailing politico-economic environment that subjects them to ever-intensifying competition for jobs, housing and opportunities. The recurrent calls for "social integration" at times of election are testimony to the widespread social division. Museums don’t make laws or control markets, but they can promote "living together differently" by raising public awareness of social differences that the ruling system and hegemonic media exclude, silence, distort or alienate. For this, city museums such as the Seoul Museum of History are better positioned than national museums; they are closer to the stages of life and free from the burden of guarding the so-called "national identity, cohesiveness and culture". Place has consistently been the thematic focus of the Seoul Museum of History, not only in special thematic exhibitions but also in educational and collection programs. The reason for this choice is clear: the city is after all a spatial entity, a mosaic of places variously settled by individuals and groups. Place is a life-world where "living together" is made concrete. Shaped, lived and remembered by people, place is simultaneously a product and reflection of the society that produces and sustains it. Telling stories of places offer narratives on the state of society. Most of the places featured in the museum’s exhibitions and researched through the museum’s urban studies program are ordinary ones that do not enter the mainstream urban discourse which tends to be dominated by developmentalist perspective: alleyways, squatters districts, districts near the small gates on the city wall, inconspicuous outlying neighborhoods, and common residential quarters. In portraying such places, curators endeavor to show that beneath the humble exterior, human life and social processes are present in all complexity; that what are labeled to be different places are not so different from one’s own after all. More glamorous places offer similar messages: beneath the glossy veneer, the social processes are present in all their complexity and contradiction. One is apt to be a captive of one’s own life experiences and the perceptions they create. As society diversifies, one is asked to reach out beyond the individual shell. “To live differently” one needs (1) to recognize the presence of differences and (2) help protect differences from regimenting and stratifying forces. But for “living together,” this is not sufficient. One needs to discern common traits that transcend differences and develop empathy with the world outside one’s direct experience. We at the Seoul Museum of History believe that city museums can be of service in this regard. One visitor, after viewing a temporary exhibition on the bygone days of Myong-dong, the birthplace of drama in Korea, left a note on the register: "Why do I feel so touched by times and places before my birth?" Helping one feel empathy with the unexperienced -- this is what museums can do, just like literature, drama, music or any other source of bildung can.

Weltmuseum Wien supported speaker:

Dr. Johannes ODENTHAL has been Program Director of the Academy of the Arts in Berlin since 2006. Previously, he was artistic director for music, dance and theatre in the House of World Cultures (1997 –2006), and founder and editor-in-chief of the periodicals "tanz aktuell (1986)" and "Ballett international/tanz aktuell (1994)". Curator of exhibitions and festivals and editor and author of numerous books on the themes of interculturality and performance art.

The Perception of Asia in Europe
**Introducing the Moderators**

**Alan Chong**  
Alan Chong is the Director of Asian Civilizations Museum and the Peranakan Museum in Singapore which are dedicated to exploring the connections between Asian cultures, and between Asia and the world. He is concurrently the chief curatorial director of the National Heritage Board. He received a PhD in the history of art from the Institute of Fine Arts, New York University.

**Fionnuala Croke**  
Fionnuala Croke became Director of the Chester Beatty Library in March 2011. Prior to her appointment to the CBL, she was Keeper and Head of Collections at the National Gallery of Ireland. Fionnuala has published on a wide range of art-related subjects and has organised and curated numerous exhibitions. She received a BA with honours in History of Art and Archaeology from University College Dublin (UCD), a research MA from UCD and an International Executive MBA from the Smurfit Business School. She also attended the Getty Museum Leadership Institute in Los Angeles.

**Steven Engelsman**  
Steven Engelsman, (*1949), is historian of mathematics who gradually deviated into the world of museums. He has been curator and deputy director at the National Museum of the History of Science in Leiden (NL). In 1992, he switched to the National Museum of Ethnology, also in Leiden. Both museums have also undergone complete renovation and reinstallation of their galleries. As of May 2012, he has been appointed as director of the Museum für Völkerkunde in Vienna for a five-year period, with the brief to reposition and rebrand the museum and to see it through a grand renovation. The Museum changed its name to Weltmuseum Wien in 2013 and the renovation project will be completed by the end of 2016.

**David Alan Henkel**  
David has been the curator for Insular Southeast Asia at the Asian Civilizations Museum, Singapore since 2002 and has also installed galleries at the Peranakan Museum. His specialist research interests include the colonial museums in Southeast Asia, Malay weaponry, and Indonesian textiles. David has curated or co-curated over a dozen exhibitions for the ACM, including “Spirit of Wood: The Art of Woodcarving in the Northeast Malay Peninsula (2003),” “Patterns of Trade: Indian Textiles for Export 1400 – 1900 (2011)” and “Beginning of the Becoming: Batak Sculpture from Northern Sumatra (2013).”

**Wang-Sik Kim**  
Wang-Sik Kim, (*1953), is a graduate of Yonsei University, doctor’s degree in political science from the University of Missouri. He worked as Professor at Ewha Womans University before assuming the post of Director of the National Museum of Korean Contemporary History on December 12th 2012.

**Ana Maria Theresa P. Labrador**  
Ana Maria Theresa P. Labrador, PhD, is Assistant Director at the National Museum of the Philippines that comprises the National Art Gallery, Museum of the Filipino People, National Planetarium, and 15 Regional Museums and Archaeological Sites. With the strong support of the present administration, the Museum, since 2010, has been undergoing facilities renovation, curatorial and exhibitions redevelopment and the fulfillment of its Master Plan embodied in the National Museum Law of 1998. A social anthropologist and academic whose expertise are on the areas of museology, material culture and ritual, Dr. Labrador is the de facto chief curator and collections manager of the NMP.
Sanne Houby-Nielsen, born in 1960, assumed the post of Director General of the National Museums of World Culture on May 1st 2010. Sanne Houby-Nielsen has been director of the Mediterranean Museum and the East Asian Museum. She holds a Doctor of Philosophy in classical archaeology from the University of Copenhagen and has also worked at The Royal Afstöbnigssamling at Statens Museum for Kunst in Copenhagen and as a field director at a number of archaeological sites.

Barbara Plankensteiner is Deputy Director and Chief Curator at the Weltmuseum Wien where she also is in charge of the Subsaharan Africa collections. She is further lecturer at the Institute of Social and Cultural Anthropology at Vienna University. Research and publications on African material culture and arts, history of anthropology and collections, museum anthropology.

Christian Schicklgruber is curator of the South Asia, Southeast Asia and Himalaya Collections at the Weltmuseum Wien and is lecturer at the Institute of Tibetology and Buddhist Sciences and the Institute of Social Anthropology at the University of Vienna. In 2006 the Royal Government of Bhutan entrusted him with the conceptual design of the Tower of Trongsa Museum in Bhutan.

Stijn Schoonderwoerd, born in 1966, has taken up the position of Executive Director of the National Museum of Ethnology in Leiden, the Netherlands. Schoonderwoerd most recently served as Managing Director of the Dutch National Ballet. He graduated as economist and started his career at the Dutch Ministry of Finance. However his interests lay more to working within a cultural environment and in 1993 he became the Financial Director of the Rotterdam Philharmonic Orchestra and three years later of the Dutch Philharmonic Orchestra.

Jenny Siung is Head of Education in the Chester Beatty Library, Dublin, Ireland. She developed the first multi and intercultural learning program in an Irish museum. Jenny is a recipient of the first ASEMUS Education Exchange program in 2006, and now is a coordinator of the program.

Bettina Zorn studied Sinology, Prehistory, Biology and Ethnology. In 1995 she became curator of the East Asian Collection at the Weltmuseum Wien (former Museum of Ethnology). Besides curating exhibitions, in recent years she conducted a number of object focused scientific International projects.
Alvina, Corazon S.
International and Cultural Borders/Museum Collections and Loans

The development of the MUSEO NG KAALAMANG KATUTUBÓ or MusKKat includes the organization of a collection, whose acquisition is shepherded by rigorous ethical guidelines. These reflect one of the perspectives that inform the development of the museum: that knowledge and its manifestations among the katutubo, or indigenous peoples, deserve systematic protection and study. MusKKat is envisioned to be a museum that remains constantly linked with the source cultures of the materials on display.

MusKKat is also very aware, however, that a vast number of objects are in the permanent holdings of European museums, and that therefore loans are imperative. This paper seeks to lay down various mechanisms to encourage and effect long term loans, from European museums, and elsewhere, exploring borders that need to be crossed – international, institutional, legal and cultural – with ways that remain true to MusKKat’s guidelines, yet arousing interest and cooperation.

Biographical Notes:
Corazon S. Alvina is the executive director of the Museo ng Kaalamang Katutubo (Museum of Indigenous Knowledge), a museum-in-progress in Metro Manila, the Philippines. She has a degree in anthropology from the University of the Philippines, and is an associate professorial lecturer on cultural heritage at the graduate school of the University of Santo Tomas in Manila. She was the director of the National Museum of the Philippines from 2001 to 2010, and served as chairman of the executive committee of ASEMUS.

Roces, Marian P.
Architecture of Border-Crossings

The paper presents a conjoint theory-and-praxis blueprint for the establishment of the new Museo ng Kaalamáng Katutubò, Philippines. This Museum for Indigenous Knowledge is being founded through 5 ‘architectural’ designs: the actual architecture of Japanese architect Kengo Kuma; the conceptual architecture of the exhibitions; the architecture of a network of village museums (Ur-Museums); the architecture of a wholly-interactive web presence; and the architecture of systems for partnerships with indigenous peoples’ self-empowering initiatives. All are architectures to cross here-to-fore closed borders between the museum as institution, on one hand, and on the other, with digital and community realms.

Biographical Notes:
Marian Pastor Roces enjoys international recognition for her work in cultural criticism and curatorship. Her critique of biennales (Crystal Palace Exhibitions) was published by both the MIT Press and Bergen Kunsthalle; other essays were published by Harry Abrams (New York), Actes Sud (Paris), the Johannesburg Biennale, Fine Arts Press Ltd. (Sydney) and others. She founded TAO INC, a museum development corporation, which has created and/or re-curved major museums in the Philippines.
This paper will explore how the Chester Beatty Library is initiating cross-border and intercultural dialogue with local project partners and diverse communities in Northern and the Republic of Ireland. Since 2011, the Library has worked in partnership with the Inclusion and Diversity Services of Northern Ireland, Ulster Museum, Louth Vocational Education Committee and two secondary schools located in Ballymena and Drogheda. Northern Ireland is known for decades of conflict between Nationalist and Unionist communities or in more common terms, as a religious conflict. Yet the roots of the conflict are not as straightforward. Ireland has experienced waves of immigration throughout its history, yet by the mid-20th century it has become a monocultural society. More importantly, with recent waves of immigrants from Europe, Asia and the Middle East to Northern Ireland and the Republic of Ireland, new complexities are arising alongside historical ones. Migrants face issues such as language, identity and racism. The Chester Beatty Library is working with teenagers based in secondary schools in well-known areas historically linked to the conflict. The project is the first in a number of cross-border initiatives to help counteract this conflict, through creative workshops exploring language, faith and training for students and teachers both from Northern Ireland and the Republic.

Biographical Notes:
Jenny Siung is Head of Education in the Chester Beatty Library, Dublin, Ireland. She developed the first multi and intercultural learning program in an Irish museum. Jenny is a recipient of the first ASEMUS Education Exchange program in 2006, and now is a coordinator of the program.

Kuhnt-Saptodewo, Jani
Museum and the “Dance Community” “Public lab” – in co-operation with ImPulsTanz Festival

From the 20th of July to the 7th of August 2013 the Weltmuseum Wien hosted a dance event in co-operation with the renowned ImPulsTanz festival, as a part of the exhibition “DANCED CREATION. Asia’s Mythical Past and Living Present”. The “Public lab” consisted of three separate programs: the “Occupy the Museum” workshop-series, the public dialogue “Meetings at the Museum” and a performance series. This project is supported by the Asia-Europe Foundation (ASEF), Arts Network Asia (ANA) and Trans Europe Halles (TEH) as part of the program “Creative Encounters: Cultural Partnerships between Asia and Europe”.

Ong Keng Sen, one of the curators of the project made three statements about museums:

1. Museums are not about showing but doing
2. Museums are not demonstrating but performing
3. Museums are not presenting but representing

“This immediately links dance and museums. They are both about doing, performing and representing. Ultimately they are both constantly creating. And what does it mean to “occupy”? Perhaps this is to displace the agency of display from the museum to other agents of change (the artists of “occupy”). Perhaps in contemporary times, it is about sharing agency”.

This paper will analyse this project and together we can discuss how to interact with and exhibit the tangible and intangible culture.

Biographical Notes:
Jani Kuhnt-Saptodewo studied Ethnology and Linguistics at Ludwig Maximilians University München (1993 PhD) and received her venia legendi (Habilitati-on) for Southeast Asian Studies from the Humboldt Universität zu Berlin (2003). She worked as a lecturer in Southeast Asian Studies in Passau (1992 – 2004); since 2005 she is the curator of the “Insular Southeast Asia-Collection” at the Weltmuseum Wien.
Lang, Nina
Nomadic Artefacts within transforming borders

The presentation intends to give insights into research projects which connect museums in Mongolia and the Weltmuseum Wien. The projects hereby follow and examine the movements of artefacts, in this case Mongolian ritual objects, through various spatial, socio-political and institutional contexts. The topography and the “knowledge” of these things are interwoven with cultural transfers between Europe and Asia, with Viennese and Mongolian science and museum history and practice, with the impacts of political suppression and democracy processes in Mongolia, and with modes of human-object interactions and the power of things. The projects focus on a historic collection in the Weltmuseum Wien in relation to public spaces in Mongolia as museums and Buddhist monasteries. What transformations have these spaces undergone in periods of socio-political transition and how are the histories of Mongolian and European/Western museums related? How may they be compared? In which way might research (within museum landscapes) cross or overcome borders and create new spaces.

Biographical Notes:
Maria-Katharina Lang is a researcher at the Institute for Social Anthropology of the Austrian Academy of Sciences (AAS). In cooperation with the Weltmuseum Wien (WMW) she currently directs the project "Nomadic Artefacts (funded by WWTF)." In 2006 she was the co-curator of the exhibition "Dschingis Khan und seine Erben (Schloß Schallaburg/ Lower Austria)." From 2007 to 2009 she held a grant within the PhD program of the AAS, concluded with the dissertation "Die Sammlung Leder: Mongolische Ethnographica (doctoral thesis, University of Vienna, 2010)." Her main research is in Mongolian Studies, Material Culture, Artistic Research and Anthropology of Art. She has conducted research in Mongolia since 1995.

Szpindler, Magdalena
In the pursuit of the Mongol khans: Representation of historical figures in the Buddhist painting

In the Department of Oriental Art in the National Museum in Warsaw there is a Mongolian thangka painting depicting a Mongol khan. It is an unusual portrait considering the fact that a thangka is a religious painting important for Buddhist ritual, meditation and devotional practice. It raises questions to which I decided to find answers, if possible. And so I have embarked on a journey around the world. I have started sending queries to museums worldwide searching for other examples of portraits such as the one mentioned above or portraits somehow connected with such a phenomenon. It is an interesting and exciting journey. There are many obstacles to cope with: some collections have not been thoroughly studied till now, some curators are in the middle of preparing an exhibition and are simply running out of time not being able to help at the moment, some of the museums are simply difficult to get into contact with (because of language barriers for example). There are nice surprises on the way as well: some collections found their way on to websites and are easily accessible to anyone from any corner of the globe. And, last but not least, this journey happens to be a very pleasant journey: the answers come quite quickly, showing consideration for other potential travelers. In September my journey will come to an end and I will be most grateful for sharing the results of the query with others interested in discovering „the other worlds.”

Biographical Notes:
Magdalena Szpindler, Mongolist (with a knowledge of modern and classical Mongolian and classical Tibetan), works in the Department of Oriental Art in the National Museum in Warsaw. Her research focus is Himalayan art (art of Tibetan Buddhism), and she is interested in Buddhist art of South and Southeast Asia.
Schicklgruber, Christian
The Tower of Trongsa:
Museum, Temple — or Both?

Christian Schicklgruber, the curator of Himalayan countries at the Weltmuseum Wien, was invited by the government of Bhutan to curate a new museum in central Bhutan. The main focus lies on Buddhism and the history of the Bhutanese monarchy with all its religious legitimisations. While foreign visitors enjoy all the benefits of a modern museum, Bhutanese visitors use it for the worship of religious statues which are exhibited. Curatorial information seems to be of lesser importance.

Biographical Notes:
Christian Schicklgruber is curator of the South Asia, Southeast Asia and Himalaya Collections at the Weltmuseum Wien and is lecturer at the Institute of Tibetology and Buddhist Sciences and the Institute of Social Anthropology at the University of Vienna. In 2006 the Royal Government of Bhutan entrusted him with the conceptual design of the Tower of Trongsa Museum in Bhutan.

Montien, Estrella R.
The challenge of balancing Asian & European Perspectives in the curatorial context.
A case study of Baan Hollanda museum on Thai Dutch relations in Ayutthaya, Thailand

"We can’t really say something bad about the king, can we?" "Did Pattani count as a province of Thailand?"
"We don’t want Thais to think badly of us, please do not show this."

These were some parts of conversation behind the scenes in the curatorial room, during the process of shaping the context for our museum presentation at Baan Hollanda, a Thai-Dutch relations information center. We were challenged to create content about the 400-year-relationship between the two countries, which would fit into 148 square meters. Although I am Thai, I was employed by the Dutch foreign ministry as a project director. This paper explains the behind the scene process of how the curatorial practice has been done. A selection process for a story telling, how we tell the „truth“ to our audience, which „truth“ is „true“, Asian or European? and the difference between Asian and European perspectives on sensitive subjects like the monarchy. For example in presenting “the picnic incident”, when drunken Dutchmen were initially sentenced to be trampled to death by royal elephants, the Dutch thought that the incident should be told, as they considered it to be a funny story, while the Thais were much concerned about it because it may damage the reputation of the Thai king. I will explain how we managed to balance the views and present it to an audience.

Biographical Notes:
Hatairat Estrella Montien graduated with a MA in Museology from Reinwardt Academy, and is working on a Ph.D in Architectural and Cultural Tourism Management at Silpakorn University. She founded Bmuse, museum consultancy firm in Thailand, and serves as board member of the Baan Hollanda Foundation.
Driven by the belief in the power of artistic expression and wish to influence ways of thinking, I have found this amazing gift of profession, curating site-specific, durational and live performances. My wish to take part in the realization of a variety of artistic dreams; to be a translator of the creative language often not necessarily understood by the general public; and to be actively conscious in bringing forward ideas that challenge the borders of perception has unfolded through a range of interdisciplinary collaborations and development of new works by the artists I’ve worked in the last ten years.

As I prefer to work with people rather than objects, emotions vis-a-vis cerebral tendencies, it has become a part of my habit to decode highfalutin terminologies and attempt to bring them on the ground or at least communicate them to the intended recipients. What does it mean to curate bodies as oppose to curating objects? Can bodies be exhibited like objects in a museum? How does this practice navigate within the confines of the museum space? How can the material and subjective boundaries meet in curating site-specific and time-based works within the museum context?

In this presentation, I would like to share how the creative ideas have materialized into a curatorial body of work and how it has journeyed from mind to body; body to object; as well as spaces like studios to performing arts centers, parks, clubs eventually finding its way into the museum. For this, I will be referring much to the work that I’ve done as an independent curator in Berlin, moving on to the institutionalized and corporate set-up of the commissioned curatorial work in Singapore.

Biographical Notes:
Vanini Belarmino is a producer, curator and writer, trained in theatre arts, art history, European cultural policy and management. She is the Founder and Managing Director of Belarmino&Partners, an international cultural and arts consultancy, established in Berlin (2008) and Singapore (2011). For 2014 – 2015, she has been commissioned by ArtScience Museum at Marina Bay Sands to curate its new monthly programming series, ArtScience Late, a showcase of interdisciplinary collaborations between international artists, from choreographers and musicians to visual artists. Vanini is a grant recipient of the Asian Cultural Council.
ning topics on the origins and developments of ancient Chinese Civilization/s. Two models of interpretation of the origin of Chinese Civilization/s are mainly present: the traditional view considers the Yellow River basin as the cradle of a single, united and long-lived Chinese Civilization. Recent archaeological excavations have produced new research models, proposing a multi-centered development of several regional cultures scattered through the land area that is now known as China proper. Together with different interpretative models of the origins of Chinese Civilization/s, various museological approaches play an important role in the way narratives are created on representations of ancient Chinese objects.

The present study wants to compare current exhibition strategies and practices of the construction of narratives, about ancient China created through museums’ permanent Neolithic collections displayed in China and outside of China. The aim is to disclose different schemes and purposes which are employed in the creation of ancient Chinese civilization accounts. The research will pursue interdisciplinary discussions on co-produced narratives about ancient China in museum institutions.

Biographical Notes:
Sofia Bollo is a PhD student at the University of Zurich, URPP Asia and Europe, conducting research on museum narratives on representations of Ancient Chinese Civilization(s). She has a BA in Chinese Studies from the University of Turin and MA from the School of Oriental and African Studies, University of London, with a major in Art and Archaeology of Ancient Chinese Civilization. She interned at several museums, including the British Museum in London and Museum of East Asian Art in Bath.
Cho, Hyejin  
Creating Children's Museum Culture at the national museums of Korea

The purpose of this presentation is to discuss the children's museum in the National Museum of Korea (NMK) as a stronghold museum for leading children's museums in local national museums. NMK has 12 branches all over the country. Each museum has its own children's museum. The children's museum of NMK plays a leading role in supporting other children's museums and communicating with educators in charge. I will present the work of several projects: travelling exhibitions, education programs, staff workshops and business tours.

Touring exhibitions can bring together objects that each museum considers important. It is important for sharing ideas as well as human and financial resources. Regarding educational programs, we have 4 kit boxes, containing over 200 artefacts and running 12 education programs. These kit boxes can be borrowed by 12 local national museums. They should encourage local people to learn and discover. Moreover, the children's museum in NMK holds an annual staff workshop which is for educators in charge of children's museums in national museums.

Children's museums in national museums working together create both challenges and opportunities. We try to create exciting and productive learning experiences and opportunities in national museums' collection.

Biographical Notes:  
Hye-jin Cho is the curator of education on the Children's Museum Team of the National Museum of Korea. She has a BA in History from the University of Hanyang in Seoul and MA in Museum Studies from the University of Leicester in London. Her interest is identifying how exhibitions in museums interact with visitors and education during museum visits. She currently works on children's exhibitions and exploring the educational potential of children's museums at the National Museum of Korea since 2007.

Saisavetvaree, Alisa  
Bridging Cultural Barriers: Engaging Museum Audiences with Thai Textile Traditions

The Queen Sirikit Museum of Textiles, which opened in 2012, is situated in the Grand Palace, one of Bangkok's most-visited destinations. It welcomes people from all over the world. The museum collects, displays, and preserves textiles from Southeast, South and East Asia. The museum's three opening exhibitions focused on Her Majesty Queen Sirikit’s work in reviving, promoting, preserving and developing Thai village textiles, both as objects representing Thailand's intangible cultural heritage and engines of a viable craft economy in rural locales. The two object-oriented exhibitions featured garments from Her Majesty’s own wardrobe custom-made from hand-woven village textiles from almost every region in Thailand. The third exhibition focused on Her Majesty’s development work with villagers over a 30-year period; it was more media-oriented and interactive, combining film, photography, and touch screens with selected objects.

The curatorial team worked hard to present this material in ways that effectively conveyed, to both Thais and non-Thais, the heritage of artistic creation represented by traditional Thai textiles. However, the enormous range of languages, interests, historical knowledge and education levels of the museum's visitorship made this especially challenging. This presentation will focus on the team's efforts and strategies for bridging cultural barriers and engaging museum visitors with these concepts.
Biographical Notes:
Alisa Saisavetvaree holds a BFA in Painting from Silpakorn University and an MA in Cultural Management from Chulalongkorn University. She has been a curator at the Queen Sirikit Museum of Textiles since 2010. At the QSMT, Alisa co-curated “Artistry in Silk: The Royal Style of Her Majesty Queen Sirikit (2012)” and several satellite exhibitions mounted offsite. Her research interests include historic Thai court textiles and costume, with an emphasis on retailing and trade of textiles during the reign of King Chulalongkorn (1868 – 1910); foreign travels of the Thai royal family; and Western-style diplomacy of Thai monarchs.
De Mombrison, Constance
Philippines, an archipelago of exchanges, a fruitful collaboration

During spring 2013 the musée du quai Branly in Paris has opened an exhibition on the Philippines prehispanic civilization entitled “Philippines, an archipelago of exchanges.” This project was the result of a five-year collaboration between two countries: France and the Philippines. Corazon Alvina, former director of the National Museums of the Philippines and now director of Museo ng Kaalamang Katutubo in Manila and Constance de Monbrison, curator for Insular southeast Asia collection at the Quai Branly museum were at the head of this ambitious project. ASEMUS network was the genesis of this project which has had for the first time national treasure from the Philippines on loan. Historical pieces from public and private collections from the Philippines, the United States, and Europe were shown to the public. It couldn’t have been done without this strong collaboration. Constance de Monbrison will explain why this double partition benefited the public.

Biographical Notes:
Constance de Monbrison is the curator for Insular Southeast Asia at the Musée du quai Branly in Paris. In 2007, she curated with Pieter ter Keurs “Au nord de Sumatra, les Batak” and in 2013 “Philippines an archipelago of exchanges” with Corazon Alvina. She graduated in History of Art and before joining the team of the musée du quai Branly in 1997, she worked for the National Museum of Modern Art and the musée du Louvre in Paris.

Kunz, Richard
Connected and interwoven: collaboration between the Museum Tekstil Jakarta and the Museum der Kulturen Basel

In 2011 and 2012 the Museum der Kulturen Basel (MKB) and the Museum Tekstil Jakarta (MTJ) conducted a series of workshops to exchange experiences and to deepen knowledge in respect to museum matters behind the scenes. In 2011 the MKB participated at the academic symposium at the Festival Tekstil Indonesia at MTJ and presented the research the museum did on double ikat cloths (geringsing) of Bali. After the symposium two workshops were held with MTJ staff on inventory and documentation of museum collections. In 2012 a follow up of the workshops was conducted at MKB in Switzerland where four members of MTJ staff spent two weeks in various departments at MKB.

Biographical Notes:
Richard Kunz studied social and cultural anthropology (Prof. W. Marschall), linguistics and studies of religions at the University of Berne, Switzerland. He worked for nine years as scientific staff, curator and head of museum in the ethnographic museum of Burgdorf (Emmental, Switzerland) before he became the curator for Southeast Asia at the Museum der Kulturen Basel in 2001. His main regional interests are Indonesia and Northeast India with a special focus on material culture.
Maurer, Reinhard
The Asian collections in the Weltmuseum Wien: Examples, obstacles and prospects for cooperation

A short summary of the character and quantity of the Asian collections at the Weltmuseum Wien related to their countries of origin. Remarks about the potential for cooperation in view of different museum missions, resources and other borders; examples and chances for successful cooperation.

Biographical Notes:
Reinhard Maurer studied Ethnology and Communication Studies at the University of Vienna and conducted field research in Thailand. He is an associate of the Weltmuseum Wien (former museum of Ethnology) since 1997. He became Registrar and Administrator of collections storage at the Weltmuseum Wien in 2005.

Zorn, Bettina
The Daimyo Residence Model from 1873
An intercultural project considering historical and conservation questions at WMW

A few years ago the Museum could start a joint project inviting experts of the Technical University of Vienna and colleagues from the Institute of Technology in Kyoto, Japan, to join the research on a Japanese house model. This house model illustrates parts of the extended palatial residence of a member of the Samurai elite and had been presented to the World Expo in Vienna in 1873 and nowadays is kept in the collection of the Weltmuseum Wien. The scholars will exchange their knowledge about the historical and architectural background, its construction history and by their analysis contribute to the conservation process that is undergoing at the Museum. The object will be on display for the new opening of the Weltmuseum Wien in 2016/17.

Biographical Notes:
Bettina Zorn studied Sinology, Prehistory, Biology and Ethnology and since 1995 became curator of the East Asian Collection at the Weltmuseum Wien (former Museum of Ethnology). Beside curating exhibitions, in recent years she conducted a number of object focused scientific International projects.

Wackernagel, Sylvia
Co-operation through the ASEMUS Museum Educators Exchange Program
A Work-in-Progress Report

As part of the ASEMUS museum educators exchange program 2014, museum education practitioners from the National Folk Museum of Korea and the GRASSI Museum of Ethnography in Leipzig plan to observe, in each other’s workplace, best practices in museum education. It will enable a broader understanding of one another’s strategies of audience engagement and mutual capacity building in the development of educational activities. From the perspective of the GRASSI Museum of Ethnography in Leipzig one major goal is to adopt new forms of interpretations to explore Korean culture. Barriers imposed by exhibition design and texts must be reduced physical, emotional and intellectual access to the Korean collections on display improved.

As essential part of this project we will have to critically reflect on how Korean culture can and should be represented in an ethnographic museum of the 21st century and what critical issues must be addressed. How shall we deal with our collection from North Korea? Should its history of acquisition be made public? What is its relevance for Korean society today? How can individual voices be made heard? How do we highlight the cultural differences to China respectfully? We hope to find answers to some of these questions.

Biographical Notes:
After her studies in Social Anthropology, Spanish and Conflict Studies at Marburg University/Germany 2003 – 2008, Sylvia Wackernagel was trained as museum ethnographer and museum educator at the Museum of Anthropology in Dresden. In 2012, she became museum education officer at the GRASSI Museum of Ethnography Leipzig. Current educational projects aim at financially disadvantaged children and young adults with binational background. Since 2013 she is board member of ICOM-ICME, the International Committee for Collections of Ethnography.
Panel 2

Topic in Focus: Educational Approach
Museums as Meeting Points for Communities?

This presentation will share our experiences in setting-up an informal science and mathematics learning experience in a cultural and historical museum. Specifically we will share our experiences on the following events:

1. We developed a Physics learning activity guide based on the display inside the museum. The participants need to locate or identify the display or artifact inside the museum and perform the physics activity and answer the questions on that particular display or artifact. This activity was performed by Physics teachers from Indonesia.
2. We developed a Mathematics learning template for a specified activity. We asked the participants to identify a particular display or artifact inside the museum. After which they have to identify the mathematics content manifested or exhibited by the display or artifact. Finally, they have to design a mathematics activity or question based on the display or artifact. This activity was performed by Physics teachers from Thailand.

It has to be noted that this activity was carried out at Penang State Museum located in Penang, a UNESCO World Heritage City in Malaysia. We believe that having the teachers from Indonesia and Thailand explore the museum in Malaysia lead to the museum acting as a meeting point for different communities. The participants were able to spot and discuss certain similarities to their respective cultures and that of Malaysia. Interestingly they were also able to identify and discuss the shared history of their respective countries and that of Malaysia. This is also a unique opportunity accorded to the participants considering Penang’s history as meeting point of various cultures during the spice trade era.

Biographical Notes:

Warabhorn Preechaporn has a Bachelor of Science in Mathematics Education and a Master of Science in Mathematics Teaching. She also holds a Ph. D. in Computational Science. She has worked as a high school mathematics teacher, researcher, facilitator and trainer. She has been invited as trainer, resource person and paper presenter at national and international conferences, trainings, courses, seminars and workshops. Currently, she is an in-service professional development of teacher educators and ministry of education officials from Southeast Asia, Africa and Asia-Pacific developing countries.

Marmon A. Pagunsan has a Bachelor in Secondary Education in Physics and Master of Education in Physics, and was a Department of Science and Technology Scholar. He has worked as a high school teacher and college lecturer for physics, mathematics and professional education courses, as well as with educational television and professional development of teachers as content specialist, trainer, facilitator, resource person and organizer. Currently, he works as in-service professional development of teacher educators and ministry of education officials from Southeast Asia, Africa and Asia-Pacific developing countries.

Patoo, Cusripituck and Jitjayang, Yamabhai

The Star Fruit Model: a multiple sensory artistic learning for a living museum scene

The Star Fruit Model is a model of artistic learning based on Kenneth Burke’s pendentive approach, Joseph Novak’s and Bob Gowin’s meaningful learning, and Jack Meirrow’s transformative learning. It is an integrated product from Patoo Cusripituck’s dissertation, Communication for Transformative Learning in Museum Settings, adapted from her finding’s model, the Pendatism model for transformative learning.

This action research is attempting to test how the Star
Fruit model works by applying the five elements in a living museum scene. The five elements that complete the model include 1) The Act of the learning which is a construction of an artistic communicative learning 2) The Scene of a living museum at Ratchanadda community, Thailand, in which the community is an integral part of the exhibition 3) The Agent involved in this act include learners, facilitators, and coaches 4) The Agencies which denotes multiple sensory of simultaneous learning with eyes, ears, nose, tongue, body, and heart through combined interactions such as walking, talking, performing, watching, listening, thinking and taking notes 5) The Purpose which is to enable learners to construct their own meaning of art experiences and to apply to their daily life practices.

Biographical Notes:
Patoo Cusripituck, Ph.D. graduate (Communication Arts) from Rangsit University, is a lecturer for M.A. (Cultural Studies) program at the Research Institute for Languages and Cultures of Asia, Mahidol University, Thailand. Patoo is specialized in museum studies, field research and visual anthropology.

Jitjayang Yamabhai, Ph.D. graduate (Development Education) from Chulalongkorn University, Thailand, is a Chair of M.A. (Cultural Studies) program, Research Institute for Languages and Cultures of Asia, Mahidol University. Jitjayang is specialized in Ethnic group education, community-based research, and human-centered development.

In April 2010, Naver, which is the No. 1 search site, having 70% market share in Korean Internet business, launched the Digital Art Gallery Service in cooperation with France RMN (Réunion des musées nationaux et du Grand Palais des Champs-Elysées). The background of preparing this art service is that many Internet users spend most of their time consuming entertainment news or Webtoons which are comics posted online. Aware of the necessity of expanding the scope of content consumed online, Naver has tried to provide high-quality cultural and art online services such as 'Digital Art Gallery', 'Cyber museum', 'Encyclopedia of Korean Culture' etc. Along with these services, Naver is seeking ways to help young students, who live in remote areas far from cities, where most cultural and art exhibition centers are placed, enjoy the beauty of cultural assets and art works which are seen in school textbooks. In this session of ASEMUS 2014 General Conference, the speaker would like to explain what contents Naver has been digitizing in the realm of cultural heritage and art, and how to endeavor to adapt them to be used in actual school environments such as elementary art classes. Also, in order to give more specific views to the audience, the speaker would like to present the usage statistics of art and cultural heritage content in Naver.

Biographical Notes:
Seong Min Ham received a MA in Instructional Technology at University of Georgia, USA. Afterward, she worked as an internet service planner in various Information Technology industries. Ham joined internet portal company Naver Corporation in 2008, and currently is in charge of art and culture contents and related services. She works with a number of Korean major museums and art galleries to introduce Korean traditional and contemporary art to internet users. General Manger of Art Search Service, Naver, Republic of Korea.
Hayashi-Denis, Nao

Museums and World Heritage Sites: a New Path to Shared History

Recently a UNESCO project associated nine museums relating to six World Heritage Sites in Southeast Asia and built an ‘imaginary museum’ featuring artefacts and other in-situ elements from the Sites concerned. The exhibition is the result of an unprecedented joint venture bringing together the sites of Angkor, Preah Vihear (Cambodia), Vat Phou (Laos), My Son, the Ho Citadel and the Thang Long Citadel (Viet Nam).

Through the two years of collaboration, the museums share with their public new narratives on the “connected history” of the World Heritage Sites and their builders: it recounts the interactions occurred over the course of history among the Funan and the Chenla, the Angkor kingdoms of the Khmer, the Champa, and the Dai Viet dynasties of Viet Nam. The contents also highlight the various linkages of the sub-region with the outside world, notably with India, China, the Mediterranean and East Asia, which led to the complex process of historical transformation of their societies. Intangible aspects such as local beliefs and ornamentation techniques are also developed by each museum in the part specific to their collections, in an attempt to make their display more relevant to the local public. Often perceived from national perspective and promoted as glorious symbol by national authorities and in common heritage discourse, World Heritage Sites - by focusing on their “outstanding universal value” and associated heritage assets including immaterial aspects - can also offer clues to diversify heritage discourse by addressing different audiences.

My proposal will discuss a new model of heritage discourse construction, by associating museums as mediator between the World Heritage Sites and their various stakeholders. It will also showcase that such a demonstration of connectivity opens new windows for regional cooperation in an area where civil conflicts and conflicts in the wider region have left deep scars on many of the societies. With the region’s political, social and cultural institutions still being rebuilt there are many issues to overcome.

**Biographical Notes:**

Nao Hayashi-Denis is a heritage preservation specialist and works at UNESCO since 2002. Specialized in syncretism of local beliefs and state institutional religion as phenomena under Roman Empire’s lasting rule in Eastern Provinces (from present-day Syria to Morocco), she conceptualized and realized an initiative on “Museums for Intercultural Dialogue” in the National Museum of Damascus (Syria) and in the Nubia Museum in Aswan (Egypt), as pilot project to involve national curators to shift museum’s discourse from national perspectives towards those on the complex processes of cultural, scientific and philosophical exchanges and mutual influences.
Baltazar, Maricel L.
Conservation through Public-Private Partnership

The Philippines declared it a state policy to conserve, promote and preserve cultural heritage and resources. Located in the city of Manila is the Philippine Postal Office Building, an 86-year old neo-classical piece of architecture, which is proposed to be the focal point of a government master plan for the adaptive reuse of historical and cultural heritage buildings/sites in the city through public-private partnerships. Built in 1926, the Post Office Building was designed by renowned architect Juan M. Arellano, who also designed the Metropolitan Theater, the National Museum and the Jones Bridge. The building was severely damaged during World War II and was rebuilt in 1946 preserving its original design.

According to its proponents, the adaptive reuse plan will result in the restoration and preservation of Manila’s heritage landmarks while promoting sustainable tourism development. The proposed executive order creating the committee that will oversee the project has been submitted to the Philippine President for his signature. The paper proposes to present and discuss the framework within which the adaptive reuse plan can be accomplished through public-private partnership, vis-à-vis the tourism and investment generation, while ensuring the conservation of the heritage sites.

Biographical Notes:
Maricel L. Baltazar is a lawyer working for the Philippines’ Department of Finance - Privatization and Management Office (PMO) as legal consultant for special projects and privatization. She is PMO’s lead consultant for the Manila Heritage Urban Renewal Project. She volunteers for the National Museum of the Philippines as a Special Projects and Development Consultant. She is pursuing a MA in Public Administration, specializing in public finance, at the University of the Philippines, Diliman, Quezon City.
Introduction

Many ethnographic museums were founded as colonial museums and therefore as the product of unequal power relations and border-crossing exchanges of ideas, objects and people in the vast interrelated European imperial space. Museums functioned as a showcase for the colony and were used to construct, mediate and communicate imperial and national identity in both Europe and the (former) colony. After independence the post-colonial state (both the former colonizer and the former colony) had to reconcile the nation’s new national narrative with this colonial past. National orientations replaced people’s original transnational worldviews.

This panel addresses the interconnected histories and meaning of ethnographic museums in the Dutch-Indonesian context. We analyze collection (both tangible and intangible) and exhibition practices of various museums that established and conveyed hierarchies of social, cultural and political values in a context of unequal power relations. These are hierarchies that affect museum practices to the present day.

The first three papers will deconstruct the history and underlying structures of these practices and will show who framed/authorized the colonial past, in what way, and to what ends. The papers will demonstrate how the colonial past was incorporated into an exclusive national narrative during decolonization, and recently also into transnational narratives of heritage.

Biographical Notes:
Caroline Drieënhuizen is a historian and teaches colonial history, cultural history, museology and material culture. She works as assistant-professor at the Dutch Open University (OU) and lecturer at the University of Amsterdam (UvA). Her interests include history of the Dutch imperial space, (ethnographic) collecting in a colonial context, material culture and ego documents. Currently she researches cultural decolonization in the Netherlands and Indonesia.
symbols of an “authentic” Javanese culture with roots in a pre-Islamic past during colonial times. Colonial collection and exhibition practices of the Indonesian wayang puppet theatre of the Tropenmuseum continued after independence. Today this “authentic” and elite character of wayang is reaffirmed by its proclamation as a UNESCO Masterpiece of the Oral and Intangible Heritage of Humanity in 2003. [As Kirschenblatt-Gimblett (1998) argued, museum displays serve as a model for reality. This process was reflected in the representation of a static image of wayang during colonial times in a display that remained unchanged after Indonesia’s independence. Dutch visitors saw the same representation of wayang for almost half a century until the 1960s. The display had become a model for wayang in the real world, and continues to be a model for present-day performance practice.]

Biographical Notes:
Sadiah Boonstra is an historian and freelance curator. She is currently a PhD Candidate at the Department of History at VU University, Amsterdam. Her PhD thesis ‘Changing Wayang Scenes. Dynamics of Heritage Formation and Wayang Performance Practice in Colonial and Post-colonial Indonesia’ deals with the impact of discourses of wayang from colonial times to the current UNESCO heritage discourse on the popular wayang performance practice of three superstar dalang [puppeteers]. Boonstra previously worked as exhibition maker in the Tropenmuseum and curator in the National Prison Museum.

Saturday 27th September 2014, 11:00 - 12:30 pm
Framing Colonial Pasts in the (then) Present
Museums, Decolonization and Nationalism

Moderator: Barbara Plankensteiner
Sysling, Fenneke
Orphaned remains and the limits of repatriation

The third paper deals with decolonizing human remains in Dutch museums. Many human remains in Dutch museums are the legacy of the Dutch colonial past. They were gathered in the Netherlands Indies, today’s Indonesia, by colonial doctors and explorers. In many cases this was done in ways that we now find unethical, in a context of power inequalities and with the aim to classify the races of the archipelago. This paper focuses on the role and the history of these human remains after formal decolonization in 1949. What role (if any) have these objects played in Indonesia and the Netherlands in the last 65 years? It pays particular attention to the obstacles of decolonization processes. For several reasons there are no repatriation claims from Indonesia and there are also many so-called ‘orphaned’ human objects in the museum, whose origin is unknown and are therefore difficult to place within discussions. How are we to approach these collections?

Biographical Notes
Fenneke Sysling is a historian of science and colonialism, lecturer at VU University Amsterdam, and researcher at Utrecht University. In her PhD thesis about the history of physical anthropology in the Netherlands Indies, she studied human remains and their histories in museums in the Netherlands.

Labrador, Ana Maria Theresa P.
Tweaking the Concept of the Natural History Museum: Reorienting the Position of ‘Man and His Environment’ in the Museum to Focusing on a Nation’s Unique Heritage of Geology and Biodiversity

The first of its kind in Southeast Asia, the proposed Philippines National Museum of Natural History (PNMNH) will open in the middle of 2015 and will be prepared as the destination of the Asia Pacific Economic Cooperation Leaders’ Summit in November of that year. It intends to feature the unique natural heritage of the country in a listed heritage building that has been designed for adaptive reuse. The PNMNH will be the last of the three buildings that is part of a master plan devised in 1996 for the National Museum (NM) complex in the Rizal Park area.

Unlike its European and North American predecessors, this natural history museum will divest itself of the colonial shroud that it bore since the early 20th century in which anthropology is heavily implicated, where human beings intervene, process and ultimately exploit the natural world. Rather than taking on an anthropocentric perspective, the management and staff of the NM are developing a truly national natural history museum (instead of encompassing the world) that will celebrate and presage the conservation needs of our environment through interdisciplinary approaches. This paper makes a case for a 21st century museum model that tells the story of a country’s unique heritage of geology and biodiversity.
Biographical Notes:
Ana Maria Theresa P. Labrador, PhD, is Assistant Director at the National Museum of the Philippines (NMP) that comprises the National Art Gallery, Museum of the Filipino People, National Planetarium, and 15 Regional Museums and Archaeological Sites. With the strong support of the present administration, the Museum since 2010 has been undergoing facilities renovation, curatorial and exhibitions redevelopment and the fulfillment of its Master Plan embodied in the National Museum Law of 1998. A social anthropologist and academic whose expertise are on the areas of museology, material culture and ritual, Dr Labrador is the de facto chief curator and collections manager of the NMP.
Wednesday 24th September

5:00 pm  Registration
6:00 pm  Evening – Welcome drinks and snacks (sponsored by the Indonesian Embassy in Vienna)
7:00 pm  Optional Program:
           Weltmuseum Friends - invitation to a book presentation “Head in the sky - Heart in Bali” by Helmut Kand, and artist from Vienna, who is working in Bali, in the context of 60 Years intergovernmental relationship between Austria and Indonesia.

Thursday 25th September

9:00-10:00 am  Registration
10:00-12:00 am  Guided tour to exhibitions, Weltmuseum Wien:
                - Franz is here! - Franz Ferdinand’s journey around the world
                - Danced Creation - Asia’s Mythical Past and Living Present

12:00-2:00 pm  Lunch
2:00 pm  Exco Meeting
2:00 pm  For conference participants: guided tours to a selection of Viennese Museums
5:00 pm  TEDx Conference, ”Beyond Borders”- City 2.0
          ASEMUS Members are invited to join the TEDx Conference
Friday 26th September

Official Opening Ceremony
Master of ceremony: Alan Chong, Director, Asian Civilizations Museum, Singapore

9:00 - 10:00 am  Official Opening Ceremony
Steven Engelsman, Director, Weltmuseum Wien, Vienna, Austria
Sabine Haag, General Director, Kunsthistorisches Museum, Vienna, Austria
Kim Youngna, Director-General, National Museum of Korea, Seoul, Republic of Korea

Session 1 — Presentation of ASEMUS Members:
Museum Development in Asia and in Europe
Moderator: Steven Engelsman, Director, Weltmuseum Wien, Vienna, Austria

10:00-12:30 pm  Introduction Weltmuseum Wien (including guided tour to future galleries)
Barbara Plankensteiner (Deputy Director)
Ralph Appelbaum’s Team, Tim Ventimiglia

12:30-2:00 pm  Lunch

Session 2 — Plenary: The “Post-Colonial Museum”:
Visions and Trends in Asia and Europe
Moderator: Fionnuala Croke, new ASEMUS Chair (2015 – 2017), Director Chester Beatty Library, Republic of Ireland

2:00-2:25 pm  Keynote — Amareswar Galla, Executive Director, International Institute for the Inclusive Museum, Denmark/Australia/India
“Inclusive Leadership”

2:25-2:45 pm  Keynote — Yasmin Khan, Independent Cultural Advisor, London, Great Britain
“Gender and Diversity: Museums as Meeting Points of Intersectionality”

2:45-3:05 pm  Keynote — Hong-Bin Kang, Director, Seoul Museum of History, Seoul, Republic of Korea
“Empathy with the Unexperienced: City Museums for Living Together Differently”

3:05-3:15 pm  Discussant: tbc

3:15-4:00 pm  Panel discussion followed by Q&A

4:00-4:30 pm  Coffee Break

Session 3 — Parallel panels

4:30-6:30 pm  Moderator: David Alan Henkel
“Museum and Communities”

Moderator: Bettina Zorn  
“Curating, Exhibiting”

Moderator: Ana Maria Theresa P. Labrador
“Cooperation between Asia and Europe” (I)

6:30 pm  Dinner - Heuriger in Grinzing. Departure from the WMW to the Heuriger at 18:30 by bus
Departure from the Heuriger to the WMW at 22:30 by bus
Saturday 27th September

Session 4 — Presentation of ASEMUS Members: Museum Development in Asia and in Europe
Moderator: Kim Wang-Sik, Director, National Museum of Korean Contemporary History (MUCH), Seoul, Republic of Korea

9:00-9:20 am  “A new National Museum of Worldcultures in the Netherlands”
Stijn Schoonderwoerd, Managing Director, National Museum of World Cultures, the Netherlands

9:20-9:50 am  “Opening the Doors to Sarawak’s Rich Cultural and Natural Heritage. Building the Sarawak Museum Campus”
Hans van de Bunte, Project Leader, Sarawak Museum Campus, Kuching, Malaysia and Ipoi Datan, Director, Sarawak Museum Department, Kuching, Malaysia

9:50-10:20 am  “The Proposed Philippines National Museum of Natural History: Developing a New Museum Focusing on a Nation’s Unique Heritage of Geology and Biodiversity”
Ana Maria Labrador, Assistant Director, National Museum, Manila, the Philippines

10:20-10:30 am  “The Newly Built Europe Far East Gallery in Krakow as a Part of the Manggha Museum”
Aleksandra Görlich, Art Curator, Manggha Museum of Japanese Art and Technology, Krakow, Poland

10:30-11:00 am  Coffee Break

Session 5 — Parallel Panels

11:00-12:30 pm  Moderator: Christian Schicklgruber
“Cooperation between Asia and Europe” (II)

Moderator: Jenny Siung
“Learning through History and Culture”

Moderator: Barbara Plankensteiner
“Framing Colonial Pasts in the (then) Present: Museums, Decolonization and Nationalism”

12:30-14:00 pm  Lunch
Session 6 — Plenary: The Perception of Asia in Europe
Moderator: Stijn Schoonderwoerd, Managing Director, National Museum of World Cultures, the Netherlands

2:00-2:30 pm Johannes Odenthal, Academy of Arts, Berlin, Germany
2:30-3:00 pm Discussion
3:00-3:30 pm Coffee Break

Session 7 — ASEMUS Matters
Moderator: David Alan Henkel, Curator, Asian Civilizations Museum, Singapore

3:30-3:45 pm ASEMUS Development
David Alan Henkel, ASEMUS Secretariat, Asian Civilizations Museum, Singapore

3:45-4:00 pm ASEMUS website (www.asemus.culture360.asef.org)
Valentina Riccardi, Project Manager-Culture Department, Asia-Europe Foundation/ASEF, Singapore/Italy and Jordi Balta Portoles, ASEMUS Website Editor, Spain

4:00-4:15 pm VCM
Manus Brinkman, Editor, VCM, the Netherlands and Chunnoonsong-e Song, National Museum of Korea, Seoul, Republic of Korea

Closing ceremony
Moderator: Sanne Houby-Nielsen, Director General, National Museums of World Culture, Sweden

4:15-6:30 pm „Announcement of New Committee Members ASEMUS Chair, Vice Chair and Secretariat and their Terms”
Kim Youngna, ASEMUS Chair (2012-2014) Director-General, National Museum of Korea, Seoul, Republic of Korea

„ASEMUS Next Steps, Mission Statement, Collaborative Projects”
Fionnuala Croke, new ASEMUS Chair (2015-2017), Director, Chester Beatty Library, Dublin, Republic of Ireland

6:30-8:00 pm Dinner and Networking
Jani Kuhnt-Saptodewo
She is the curator of the "Insular Southeast Asia-Collection" at the Weltmuseum Wien since 2005.

Stefan Bauer
He studied Social and Cultural Anthropology and Slavic Philology (University of Vienna and Moscow State University) and is currently working at the Weltmuseum Wien.

Xaver Dopplinger
He is currently pursuing his BA in History and Political Science and doing an internship at the Weltmuseum Wien.

Sarah Chlebowski
She studied at the University of Vienna Slavic Philology (Polish/ Russian) and Political Sciences and is currently working for the Directors’ office at the Weltmuseum Wien.
Tamara Gabriel
She studied at the University of Vienna Social and Cultural Anthropology and is currently working for the Directors’ office at the Weltmuseum Wien.

Astrid Böhacker
She is director Steven Engelsman’s personal assistant at the Weltmuseum Wien: supporting and organizing the refurbishment of the museum. She studied Social and Cultural Anthropology at the University of Vienna.

Jeannette Severyns
She has graduated from Vienna University both in Social and Cultural Anthropology and Egyptology and currently works at the Marketing Department of the Weltmuseum Wien.

Bianca Figl
She has graduated from Maastricht University with a degree in Arts and Heritage: Policy, Management and Education and works for the Marketing Department. She is in charge of coordinating the cooperation of TEDxVienna and the Weltmuseum Wien.

Helen Zamudio de Wegscheider
She has a Bachelor in Communication Science and is currently doing an internship at the Marketing, Communication and Education Department of Weltmuseum Wien.
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