ART, MATERIALITY AND REPRESENTATION

British Museum and SOAS, 1-3 June 2018

Royal Anthropological Institute of Great Britain and Ireland
British Museum, Department of Africa, Oceania and the Americas
School of Oriental and African Studies, Department of Anthropology

RAI

The British Museum

SOAS University of London
100 Years

Daily Timetable

Friday 1 June

9.00-10.00	Registration
10.00-11.30	Opening and Plenary
11.30-13.00	Panel Session 1
13.00-14.00	Lunch
14.00-15.30	Panel Session 2
15.30-16.00	Break
16.00-17.30	Panel Session 3
17.30-17.45	Break
17.45-18.45	Keynote
18.45-20.00	Drinks Reception

Saturday 2 June

9.00-10.30	Panel Session 4
10.30-11.00	Break
11.00-12.30	Panel Session 5
12.30-13.30	Lunch
13.30-14.30	Plenary
14.30-16.00	Panel Session 6
16.00-16.30	Break
16.30-18.00	Panel Session 7

Sunday 3 June

9.00-10.30	Panel Session 8
10.30-11.00	Break
11.00-12.30	Panel Session 9
12.30-13.30	Lunch
13.30-15.00	Panel Session 10
15.00-15.30	Break
15.30-17.00	Panel Session 11
17.00-18.00	Plenary and Closing

Royal Anthropological Institute

British Museum's Department of Africa, Oceania and the Americas

School of African and Oriental Studies

Art, Materiality and Representation

British Museum & SOAS, 1 – 3 June 2018

Conference programme and book of abstracts

Conference committee: Gemma Aellah, Raymond Apthorpe, Paul Basu, Lissant Bolton, Ben Burt, Iside Carbone, Max Carocci, Katherine Coleman, Emma Ford, Paolo Fortis, Beverley Emery, Charles Gore, Ian Herbertson, Susanne Kuechler, Michael Liversidge, Antony Loveland, Christine Patel, Caterina Sartori, David Shankland, Deborah Swallow, Jessica Turner, Amanda Vinson, Sarah Walpole

Conference Coordinator: Amanda Vinson

IT Provider: NomadIT

With thanks to the British Museum and SOAS for hosting the event.

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ANTHROPOLOGICAL INDEX ONLINE

AIO is a bibliographic database of journal articles covering many subfields of archaeology, linguistics, world arts, social and physical anthropology. The Index covers material in English, as well more than 30 languages from the rest of the world. It is regularly updated so it can help you find what has recently been published. Results can be emailed to your account.

Access is via http://aio.anthropology.org.uk/.

The AIO is published by the Royal Anthropological Institute, London and is based on holdings of the anthropology library in the British Museum.

Welcome

Message from the President

On behalf of the Council and Fellows of the RAI, it is my great pleasure to welcome the delegates to our fourth major conference, Art, Materiality and Representation. Each of these topics reflects an important internal discourse within anthropology, and together there is an enormous number of possibilities in terms of the way that they may overlap or be juxtaposed in creative ways. We hoped of course that such a suggestive theme would attract interest, but in the event we have been overwhelmed.

For the RAI, there is a further attraction in this theme, in that it brings anthropology and museum studies so closely together. This is of course not just a good thing in that we are privileged to work with our colleagues across different institutions, but it also helps toward bridging the gap that has occasionally emerged, or appeared to emerge, between our two spheres in the past. We are convinced that understanding the way that museums and anthropologists have been part of the same broad scholarly endeavour will lead to a more profound appreciation of the history of anthropology as well as an essential and lively co-operation in the future.

The conference will take place over three locations; the Clore Centre of the British Museum, Senate House, and the School of Oriental and African Studies. We would like to thank Professor Paul Basu (SOAS) for his skilful and amiable representation of the university. It is a privilege to be able to enjoy the excellent new facilitates that SOAS has created in their new wing of Senate House. Once more, we are greatly in the debt of the Keeper of the Department of Africa, Oceania and Asia, Dr Lissant Bolton, of the British Museum.

The conference has been organised by the RAI staff, members of the RAI Anthropology of Art Committee, our colleagues in the British Museum, in SOAS, and a large number of student volunteers. I thank them all, and wish them a pleasant and stimulating event. I for one, look forward to it enormously.

Professor André Singer
President, Royal Anthropological Institute

Message from the Director

Watching the conference gradually take shape over the last two years has been as fascinating as it has been enjoyable, and it will be wonderful to welcome so many friends, old and new.

As has been noted, the conference takes place in three locations: the British Museum, SOAS and Senate House. However, these are in fact very close together – one needs to cross the Great Court and exit through the north entrance of the BM. The south block of Senate House is directly opposite. The SOAS section of Senate House is in the north block behind this and their other buildings are just to the east. Tea and coffee will be served in all locations. The plenaries will take place in the BM Clore Centre. Please feel free to ask directions of the RAI staff and volunteers.

We expect Professor Ingold's keynote talk to be especially busy. The talk will be in the BP Lecture Theatre in the British Museum's Clore Centre. To deal with any overflow it will also be live streamed to the Brunei Lecture Theatre in the SOAS Brunei Gallery. We hope that this will enable all who are interested to see this important talk. There will be a drinks reception following the keynote in the SOAS Atrium in the ground and lower-ground floor of the north block of Senate House.

We have two exhibition areas at this year's conference. The publishers and practical demonstrations will be in the foyer of the Clore Centre in the British Museum for the entirety of the conference. From Friday evening there will be an art exhibition in the Cloisters area on the ground floor of SOAS Senate House, north block.

Could I please respectfully ask delegates to take particular care with time-keeping. It is immensely dispiriting as a paper-giver in a panel to see one's own slot gradually diminishing as the session goes by, particularly if one has come a great distance to share one's thoughts! Here, Chairs should take particular note please to ensure that less senior scholars have their full allocation.

It only remains for me to add my thanks to that of the President. It is an immense honour to be part of such a wonderful team.

Dr David Shankland
Director, Royal Anthropological Institute

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Pipe clay drawings on bark from a native hut on Melville Island, kindly provided by the Royal Anthropological Institute from their archives

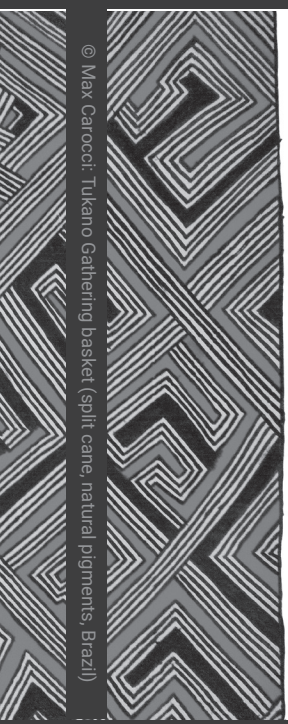
Make sure to catch our Panel P071 - *A Unique Perspective: The Digital Transformation of the RAI Archive* on Saturday 2 June from 14.30 to 16.00 in the Claus Moser Room, British Museum. Or stop by our stand in the British Museum Clore Centre Foyer to see the Archives for yourself!

If you like it, make sure to tell your Librarian/Resource Administrator – they can find out more and sign up for a demo here: **wileydigitalarchives.com**

WILEY

Join the Royal Anthropological Institute

The RAI is the world's longest established anthropological organisation, with a global membership. Since 1843, it has been at the forefront of new developments in anthropology and new means of communicating them to a broad audience. Its remit includes all the component fields of anthropology, such as archaeology, biological, evolutionary, social, cultural and medical anthropology, as well as sub-specialisms within these, and interests shared with neighbouring disciplines such as human genetics and linguistics. It seeks to combine a distinguished tradition of scholarship with up-to-the-minute services to anthropology and to all anthropologists, including students. It has a particular commitment to promoting the public understanding of anthropology, as well as the contribution anthropology can make to public affairs and social issues. It includes within its 'constituency' not only University-based academic anthropologists, but also those with a generalist interest in the subject, and those trained in anthropology who work in other, practical or applied, fields.



© Max Carocci: Tukano Gathering basket (split cane, natural pigments, Brazil)

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- Print subscription and online access to Journal of the Royal Anthropological Institute (including the Special Issue series)
- Print subscription and online access to Anthropology Today
- Online access to the entire back files of both journals through JSTOR
- The right to borrow up to 10 books from the Anthropology Library when in the UK. Postal borrowing is also possible within the UK
- Access to the Anthropology Library's online resources via Athens
- Listing in the Directory of Fellows, which can be searched by those looking for a particular expertise or offering consultancy work
- Free access to The RAI Collection by appointment during opening hours
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Fellows attend the conference at a reduced rate, so if you join during the conference you can claim the difference back. So if you have paid the full conference rate of £190.00 your 2018 fellowship would be completely FREE.

To join please visit **http://www.therai.org.uk/joining/**
or contact the Assistant Director (Administration) on **admin@therai.org.uk.**

Practical information

Using this programme

The overall timetable and the panel timetable are on the inside covers of this book and give times of the plenaries, panels and other main events. Correlate the panel numbers with the *List of panels* which follows the *Plenaries* section, to obtain panel titles, convenors, timing and location. This is followed by a more detailed list of panels and their abstracts, in numerical order. There is also a set of day-by-day timetables which shows what is happening at any given moment. Finally at the end of the book there is the *List of speakers* to help you identify the panels in which particular colleagues will present papers.

If you need any help interpreting the information in the conference book, do ask one of the conference team at the reception desk.

Please note:
Each 90 minute session ordinarily accommodates four papers. This can be used as a rough guide in establishing which papers will be presented when, within multi-session panels. However convenors have a degree of flexibility in structuring multi-session panels and the order of the papers may have been changed since publication of the book, so we cannot guarantee the success of panel-hopping!

Venue

The conference will take place in the British Museum, SOAS and Senate House. In the British Museum the rooms are in the Clore Centre and the Anthropology Library. In SOAS the rooms are in the Paul Webley Wing in the north side of Senate House, in the Main Building, Brunei Galley and 21-22 Russell Square. On Friday there are additional rooms in the south side of Senate House. The reception desk will be in the foyer of the Clore Centre. All of the exhibition stands will also be in the Clore Centre. The Keynote and the Plenaries will take place in the BP Lecture Theatre in the Clore Centre. Tea/coffee will be served twice a day in the foyer of the Clore Centre and on the first floor of Senate House.

The Anthropology Library is by the Montague Place entrance to the museum on the other side of the Great Court. This is about a three minute walk from the Clore Centre.

Senate House is on Malet Street immediately to the north of the British Museum. The rooms for the conference are on the first, second and third floors of the north block (SOAS) and on the ground of the south block (Friday only).

SOAS Main Building and Brunei Gallery are on Thornhaugh Street, just to the east of Senate House.

21-22 Russell Square is directly opposite the SOAS Main Building and the room is on the first floor.

There are maps to all of the spaces at the back of this book. There will be conference signage giving directions to all rooms. The events section, panel lists and panel details all indicate the locations being used. If you have any problem finding your way around, please ask a member of the conference team for assistance. The conference team can be easily identified by their blue RAI t-shirts.

Food

Registration includes refreshments (tea and coffee) which will be served twice a day in the Clore Centre foyer. Please ensure that your conference badge is visible to assist catering staff. Food and drinks will also be available for sale throughout the day in the Court Cafés located in the north-east and north-west corners of the Great Court, directly above the Clore Centre. During the lunch breaks sandwiches will also be available for sale in the Clore Centre foyer. Otherwise, lunch can be purchased from any of the many cafes and shops in the local area, particularly along Great Russell Street and Museum Street. The conference team can point you in the right direction.

Conference team

There is a team of helpful staff, familiar with the programme and surrounding area, to whom you can turn when in need of assistance. Team members can be identified by their blue RAI t-shirts. If you cannot see a team member, then please ask for help at the reception desk in the Clore Centre foyer. Any financial arrangements must be dealt with at the reception desk with conference organisers.

Conference badges

When you register you will be given this book and your conference badge. Please wear your conference badge at all times while you are at the conference. The RAI recycles the plastic badge holders and lanyards, so please hand these in at the boxes provided on the registration desk (or to a member of the conference team) when leaving the conference for the final time. Your conference badge can also be used in place of photographic ID to access the Anthropology Library in the British Museum on Friday.

Scribing

There will be a team of scribers from Thinking Through Drawing documenting the conference.

Social Media

Keep track of conference events by following the RAI on Twitter @RoyalAnthro where we will be live-tweeting the conference. Andrei Nacu, the RAI photo assistant will also be taking photographs for the RAI's Instagram account: @Royalanthropologicalinstitute. Please use #RAIArt2018 for retweets/regrams.

Local Travel

The British Museum is located in central London in the historic district of Bloomsbury close to Russell Square, Oxford Street and Tottenham Court Road. The BM's address is Great Russell Street, London WC1B 3DG.

Tube and train

The following tube stations are within walking distance of the British Museum:

- Holborn (Piccadilly and Central line)
- Russell Square (Piccadilly Line)
- Goodge Street (Northern Line)
- Tottenham Court Road (Central and Northern Lines)

Other stations nearby include:

- Euston (Victoria and Northern Lines & Mainline trains)
- Euston Square (Circle, Hammersmith & City and Metropolitan Lines)
- Kings Cross St Pancras (Circle, Hammersmith & City, Metropolitan, Piccadilly and Victoria Lines, & Mainline, Thameslink and Eurostar trains)
- Warren Street (Victoria and Northern Lines)

Bus

The following buses serve the local area: numbers 7, 68, 91, 168 and 188 stop on Russell Square; 10, 24, 29, 73 and 134 stop on Tottenham Court Road (north bound) or Gower Street (south bound).

Car

The British Museum is within the Congestion Charge Zone. There is no available parking at the BM but the following are car parks in the area:

- Brunswick Square NCP, Marchmont Street, WC1N 1AF
- The Royal National Hotel, 38-51 Bedford Way, WC1H ODG
- Russell Court NCP, Woburn Place, WC1H 0ND
- Judd Street NCP, Judd Street, WC1H 9QR.

Motorcycle and bicycle

There are bike racks and motorcycle parking bays in the surrounding area.

By air

Directions from Heathrow Airport (LHR)
From Heathrow Airport you can take the Piccadilly Tube Line to Holborn (approximately 45 minutes). Alternatively, you can catch the Heathrow Express train to Paddington where you can transfer to the tube (approximately 15 minutes).

Directions from Gatwick Airport (LGW)
Trains go to Victoria Station where you can then transfer to the tube (approximately 30 minutes).

Directions from London City Airport (LCY)
From City Airport take the Docklands Light Railway (DLR) to Bank, from there take the tube (Central Line) to Holborn or Tottenham Court Road.

Directions from Stansted Airport (STN)
The Stansted Express train service goes to Liverpool Street, from there take the tube (Central Line) to Holborn or Tottenham Court Road. Alternatively alight the train at Tottenham Hale and take the Victoria Line to Euston or Warren Street.

Directions from Luton Airport (LTN)
Trains from Luton Airport arrive at St Pancras, where you can transfer to the tube.

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Editor of *Journal of the Royal Anthropological Institute*

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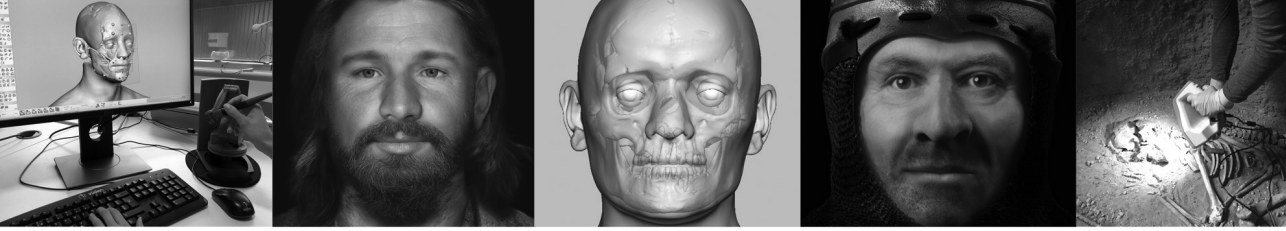

FACE LAB

Craniofacial Identification | Forensic Art

About

Face Lab is a Liverpool School of Art and Design research group that carries out forensic and archaeological research and consultancy work, including craniofacial analysis, facial depiction and forensic art.

Director Professor Caroline Wilkinson is accredited as a forensic anthropologist Level 1 (craniofacial specialism) by the Royal Anthropological Institute (RAI) and is an experienced forensic practitioner.

Craniofacial analysis involves the depiction and identification of human remains for forensic investigation, or historical figures for archaeological interpretation. This may involve post-mortem depiction, facial reconstruction, craniofacial superimposition and skull reassembly.

Forensic art also involves witness interviews to produce facial sketches/composites, age progression images and facial image comparison.

Research

Face Lab's research focuses on the digital creative agenda. Specifically, Face Lab explores faces and art-science applications. Face Lab's research includes:

- the further development of a 3D computerised craniofacial depiction system, utilizing existing 3D modelling software and haptic technology
- the development of a database of anatomical structures and facial features
- the use of cutting edge technology in facial depiction, animation and recognition

Our craniofacial computer system has been employed to analyse, authenticate and/or depict the faces of key historical figures, such as, St Nicolas, Robert the Bruce, Robert Burns and Rameses II.

Services

Archaeological & Historical
- Skeletal analysis
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- Authentication

Forensic Identification
- Facial depiction from skeletal remains
- Post-mortem depiction
- Face comparison

For more information visit www.ljmu.ac.uk/facelab or scan the QR code.

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World Art

Art enables people to define their worlds, express themselves, and show their beliefs and values. Making, using and learning from artworks are fundamental to human social life, imagination and sensory engagement. Through art, ideas take physical and tangible form and become available for new forms of seeing, understanding and writing.

World Art is a peer-reviewed journal for scholars, students and art practitioners which considers art across time, place and culture. It aims to bring new insights and analysis to a wider, global audience. The journal promotes experimental and comparative approaches for studying human creativity, past and present. It provides a forum for rethinking artistic and interpretive categories and for addressing cultural translation of art practices, canons and discourses.

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Exhibitors – BM Clore Centre

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Berghahn Books

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Combined Academic Press

Face Lab LJMU

HAU: Journal of Ethnographic Theory

Oxford Brookes Virtual Reality Museum

ProQuest

Royal Anthropological Institute

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SOAS

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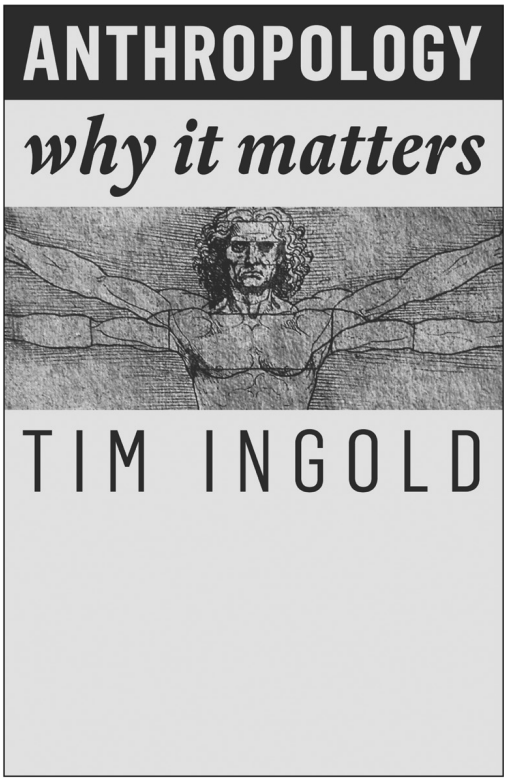
World Art Journal

independent thinking from polity

Anthropology
Why it Matters

Tim Ingold

Humanity is at a crossroads. We face mounting inequality, escalating political violence, warring fundamentalisms and an environmental crisis of planetary proportions. How can we fashion a world that has room for everyone, for generations to come? These are urgent questions, and no discipline is better placed to address them than anthropology. This passionately argued book relates how a field of study once committed to ideals of progress collapsed amidst the ruins of war and colonialism, only to be reborn as a discipline of hope. Ingold shows why anthropology matters to us all.



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Stories in the Making Exhibition - SOAS Senate House Cloisters

The Stories in the Making Exhibition accompanies the conference and will open during the drinks reception on Friday at 18.45, closing on Sunday at 17.00. Exhibitors include:

Andrew Omoding

Andrew Omoding is an Ugandan-British artist, working out of the ActionSpace studio. He will share several pieces derived from a residency with Craftspace for their "Radical Craft: Alternative Ways of Making" touring exhibition, including 'Table with People Eating', 'Snakes Sleeping', 'Quilted Beds', 'Flag' and 'Bedsheet Curtain'. Andrew's work is intuitive and instinctive, using his tacit knowledge of form, shape and constructions to add and discard elements as he works. His work involves story-telling and performance; Andrew weaves, sews, threads, constructs, hammers and screws material together, merging with and becoming part of the work while simultaneously singing and telling a story. Andrew's work has been widely exhibited, including a piece in the Southbank Centre.

Craftspace commissioned social anthropologist Trevor Marchand to acquire a holistic understanding of and insight into Andrew's practice as part of his residency. Trevor's film "The Art of Andrew Omoding" will be shown alongside Andrew's work. Craftspace is a charity creating opportunities to see, make and be curious about exceptional contemporary craft. ActionSpace supports the development of artists with learning disabilities. Lisa Brown, an artist facilitator with ActionSpace, will be present with Andrew for the "Narrate: a meet the makers" session on Saturday 2 June at 14.30. www.actionsapce.org

Hermione Spriggs - "I like Mongolia and Mongolia likes Me"

Hermione Spriggs is an independent artist and researcher. Her mixed media installation asks: how might a Mongolian pole lasso facilitate a new style of exchange between art and anthropology? "I like Mongolia and Mongolia likes Me" re-evaluates the performance of an interspecies object, and the role of drawing as an anthropologically relevant method. The work on display draws from several strands of ongoing research and close collaboration with the Emerging Subjects project based in the UCL Department of Anthropology.

Hermione will also be presenting her work '"I like Mongolia and Mongolia likes Me". Using a lasso to draw figure-ground reversals between art and anthropology' in Panel P072 on Sunday 3 June from 9.00, SOAS Senate House - S314. www.hermione-spriggs.com

Christine Douglass – "What If?"

Christine Douglass is an independent filmmaker. The films presented in the exhibition form part of a multiscreen audio-visual exhibition "What if?" Nine women diagnosed with breast cancer were given broadcast quality video cameras and invited to film whatever was important to them, for as long as they wanted. The collaborative production and exhibition processes seek to promote engagement with the unresolvable, fluid realities of individual experience.

Christine will also give a talk on her work entitled "Reciprocal learning: collaborative filmmaking and existential uncertainty" in Panel P020 on Saturday 2 June, from 9.00, SOAS Senate House - S113.

The Museum of Architecture

This installation accompanies Panel P086 and represents a Museum of Architecture: an exhibition temporarily created to discuss anthropological-architectural engagements, through material things, artworks and artefacts. Curated by Rachel Harkness, Ester Gisbert Alemany and Camille Sineau, the installation makes use of a piece of design by designer Curro Claret. The exhibition will be a platform for sharing research processes, insights and generating debate on the performative character of architecture-in-practice, its attachment to concrete places, the dwelling experience and the participation of the more-than-human in it. Panel P086 takes place on Friday 1 June from 11.30 in SOAS Senate House - S110.

Irene Orr

Jeweller Irene Orr will display several pieces of her work as an accompaniment to her talk "Craft Practice: Making a Life" in Panel P020, which takes place on 2 June at 9.00, SOAS Senate House - S113.

Koyanagi Tanekuni

Koyanagi Tanekuni will share several pieces of traditional Japanese maki-e lacquerware, ahead of his solo exhibition "A Secret Beauty. The spirit of Japanese Maki-e: the lacquer work of Koyanagi Tanekuni" which will take place at the Brunei Gallery, SOAS in 2019. The artist, Koyanagi Tanekuni studied maki-e and Japanese aesthetics under three holders of the title Ningen kokukō ('Intangible Cultural Property' also known as 'Living National Treasure'), namely Matsuda Gonroku (1896–1986), Ōba Shōgyo (1916-2012), and Taguchi Yoshikuni (1923-1998). As a renowned maki-e artist for the past 50 years, Koyanagi has been a regular exhibitor at the "Japan Traditional Art Crafts Exhibition", as well as contributing works to many group and one-man exhibitions. He has also actively been involved in the conservation and preservation of national cultural properties and treasures in Japan, such as the preservation of the Chuson-ji temple, a UNESCO World Heritage site. In recognition of his outstanding technique and the originality of his work, he has been elected Director of the Japan Art Crafts Association, and Councilor of the Association of Japanese Cultural Properties on Lacquerwork. For half a century, he has produced both traditional and contemporary lacquerwork of great variety and quality, maintaining the highest technical and artistic standards.

Koyanagi Tanekuni will also be speaking about the future of maki-e in Japanese lacquer art on Sunday 3 June from 9.00 in Panel P068, British Museum, Studio.

Jason Pierson - SAGO

SAGO is an intermedia artwork reflecting contemporary Papua New Guinea. This work is based on time spent near Kutubu in Papua New Guinea, where industrial-scale oil extraction is causing the rapid erosion of culture and tradition. The work is accompanied by a soundtrack. www.jasonpierson.info/

Luciana Lang – "If I were a stag"

Luciana Lang will be displaying materials from "If I were a Stag", an art and anthropology installation in a public park in 2017 which aimed at promoting empathy towards the non-human and introducing the theory of Perspectivism to park goers. Luciana will also be giving a talk about this experience entitled "Shock, wonder, and the moral of shared spaces in an art and anthropology encounter" as part of Panel P022 on 3 June from 9.00 in the Brunei Gallery - B211.

TRAVEL, directed by Nicola Mai; written by Nicola Mai and Esse, Ester, Gift, Gina, Kate, Margareth, Pat and Queen

Joy left Nigeria to help her family after her father's death. She knew that she was going to sell sex in France, but she was unaware of the degree of exploitation that she would face. With the help of an association she obtains asylum, but to help her family and live her life, she continues selling sex. This documentary ethnofiction was co-written by Nicola Mai and 8 Nigerian women with experiences of migration, sex work and trafficking. Joy is one of several fictional characters embodying their individual and collective experiences. In order to protect their identities these roles are played by non-professional actresses including some of the film's co-authors.

"I wanted to use ethnofiction to record particular salient moments of ethnographic observations that I could not possibly reproduce by filming them as they happened" (N. Mai)

The film will be displayed as a two screen installation, and will play in room SG36 (through the Cloisters). The times are listed below in the Events section.

Philip Noble and Robyn McKenzie – String Stories

String figures and string games such as Cat's Cradle have been played around the world for thousands of years. String figures were once known to nearly all native inhabitants of East Asia, Australia, Africa, the Arctic, the Americas, and the Pacific Islands. It does not appear that such games have a particular origin; rather, they developed independently by many cultures around the same time. String is used to play, tell stories, as a form of competitive artistic expression, as good luck charms, or simply to kill time. Anthropologists began studying string games at the end of the nineteenth century and instructions for making over two thousand traditional patterns have been published since 1888. String figure experts Philip Noble and Robyn McKenzie invite you to learn some string figure games and contribute your own to the collection (string provided). Demonstrators will be on-hand throughout the exhibition, but especially during the "Narrate: a meet the makers session" on Saturday 2 June at 14.30-16.30 and the String Stories session on Sunday 3 June from 15.00-17.00, where there will be the chance to learn some longer, more intricate group games.

Robyn McKenzie will also be speaking about her work in Panel P032 on Sunday 3 June from 9.00 in the British Museum - Stevenson Lecture Theatre. Her paper "Remembering the String Figures of Yirrkala: Action, Intervention, Exhibition" explores the experience of her fieldwork that reconnected the Australian Museum in Sydney's collection of string figures collected in Yirrkala in north-east Arnhem Land in 1948 by anthropologist Frederick McCarthy with the contemporary Aboriginal community in Yirrkala.

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Maruška Svašek, Queens University, Belfast

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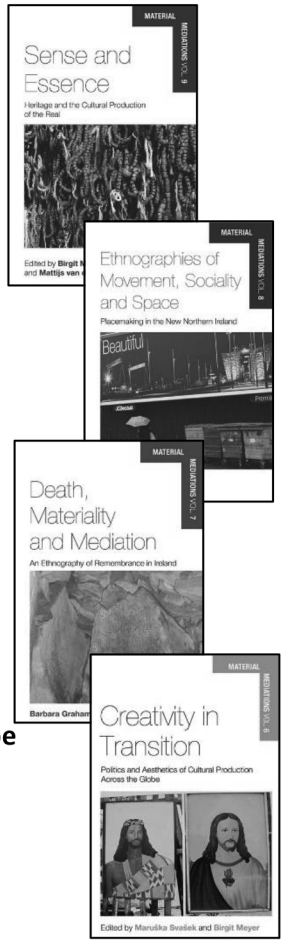

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Image: Andrew Omoding photographed by Trevor Marchand

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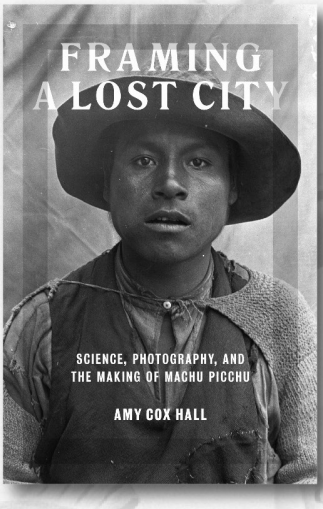

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Science, Photography, and the Making of Machu Picchu

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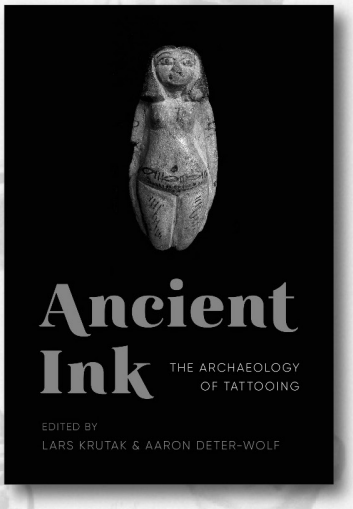

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The Archaeology of Tattooing

Edited by Lars Krutak & Aaron Deter-Wolf

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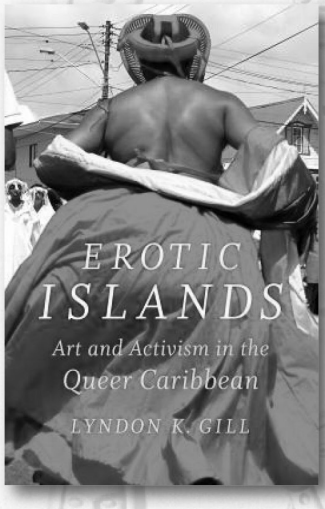

Erotic Islands

Art and Activism in the Queer Carribbean

Lyndon K. Gill

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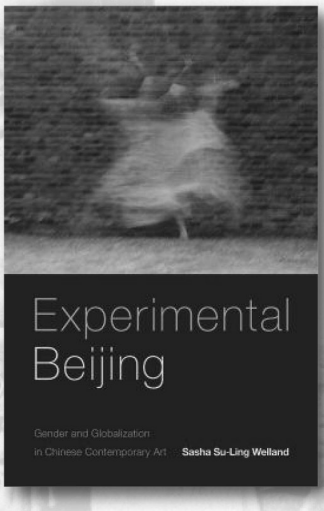

Experimental Beijing

Gender and Globalization in Chinese Contemporary Art

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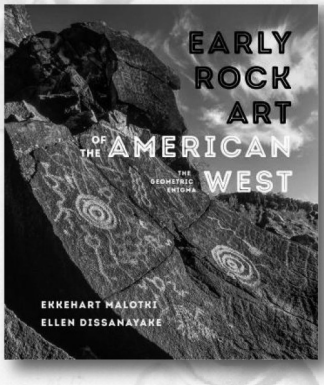

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Events

Friday 1st June

Experience a virtual museum
British Museum - Clore Centre Foyer: 9:00-18:00
The Oxford Brookes University Digital Services team will be demonstrating their Virtual Museum of 3D models of stone tools and early homid skulls, made using photogrammetry, an accessible, low-cost technique for producing very accurate and detailed 3D models of objects, locations and even people.

Donate your face to science
British Museum - Clore Centre Foyer: 9:00-18:00
Come and have your face 3D scanned at the Face Lab LJMU stand and donate your facial features to their 3D database. Being part of their anatomical structures and facial features 3D database allows them to further develop their 3D computerised craniofacial depiction system.

Visit the Anthropology Library and Resource Centre in the British Museum
British Museum – Anthropology Library: 10.00-17.00
The Anthropology Library is one of the world's major specialist anthropology libraries. Formed by the amalgamation of the Museum's Ethnography library and the library of the Royal Anthropological Institute (RAI) it now contains over 120,000 volumes, covering all aspects of anthropology, but with a particular strength in material culture. Conference attendees may use their conference badges in place of photographic ID for access.

China and Siam: Through the Lens of John Thomson, and Foreign Nationals: Photographs of the MaRock by Aldo Brincat
SOAS - Brunei Gallery: 10.30 -17.00
The gallery will be open throughout the conference, running two exhibitions. China and Siam: Through the Lens of John Thomson is the first London exhibition devoted to the Scottish photographer John Thomson (1837-1921). Widely credited as one of the greatest travel photographers and precursor to photojournalism, Thomson was the first photographer to record Angkor Wat and these striking images are included in the exhibition. The images are from newly discovered negatives held at the Wellcome Library, London. Foreign Nationals: Photographs of the MaRock by South African multi-disciplinary artist, Aldo Brincat, comprises of black and white prints, featuring Botswana's enigmatic MaRock; a heavy metal cowboy subculture, which is on the rise in Botswana and Southern Africa. Boasting an ever growing membership, now bursting with over 2000 followers, this remarkable phenomena was recently covered by CNN and the music magazine *Rolling Stone.*

Reception
SOAS Senate House - Atrium: 18:45-20.00
The RAI invites all conference delegates to the Atrium on the ground and lower ground floor of the north block of Senate House for informal drinks: a chance to catch up with colleagues over a convivial glass of wine.

Opening of the exhibition: Stories in the Making
SOAS Senate House - Cloisters: 18:45-20.00
The conference exhibition will open during the reception, featuring video installations, original artworks, and string figure demonstrations.

FILM SCREENING
Bertha DocHouse Screen: 20:30-22:30

NAMATJIRA PROJECT
Directed by Sera Davies, produced by Sophia Marinos (2017 / Australia / 87 min)

The family of internationally celebrated Aboriginal artist Albert Namatjira fight for survival in two worlds – the remote Australian desert and the opulence of Buckingham Palace - telling their story in a quest for justice.

Can justice be restored to the Namatjira family? Albert Namatjira was a man caught between cultures – paraded as a great Australian, whilst treated with contempt. He was the first Indigenous person to be made a citizen by the Australian Government. The founder of the Indigenous art movement in Australia, his artworks gave many Australians their first glimpses into the outback heart of the country. He was widely celebrated, exhibited globally, and introduced to Queen Elizabeth. In 1957 he was imprisoned for something he didn't do, and in 1959 he died, a broken man. In 1983 the Government sold the copyright to his artworks to an art dealer. Today his family fight for survival, justice and to regain their grandfather's copyright. This is one of Australia's most potent stories – illuminating the relationship between Indigenous and non-Indigenous people today, in Australia and globally.

UK PREMIERE

The screening will be followed by a Q&A with Dr Diana Young from the University of Queensland, former Director of the University of Queensland Anthropology Museum, and expert in Western Desert Art Histories. Diana will be in conversation with the film producer Sophia Marinos and playwright Scott Ranking, who will join us on Skype from Australia.

In collaboration with the Menzies Centre for Australian Studies, King's College London.

Bertha DocHouse Screen at the Curzon Bloomsbury Cinema (The Brunswick, London WC1N 1AW. Opposite Russell Square tube station. Approximately a 10 minute walk from the British Museum.)

A separate ticket must be bought for the evening screenings. Conference delegates will be able to buy a ticket either in person at the cinema or online at http://www.dochouse.org/.

Saturday 2nd June

Stories in the Making: conference exhibition
SOAS Senate House - Cloisters: 9.00 -18.00

Donate your face to science
British Museum - Clore Centre Foyer: 9:00-18:00
Come and have your face 3D scanned at the Face Lab LJMU stand and donate your facial features to their 3D database. Being part of their anatomical structures and facial features 3D database allows them to further develop their 3D computerised craniofacial depiction system.

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FILM INSTALLATION
SOAS Senate House, SG36

The film will be displayed as a two screen installation, and it will play at the following times:11:15 – 12:15 The director will be present to introduce the film and for a Q&A
12:30 – 13:30
14:45 – 15:45
16:45 – 17:45

TRAVEL
Directed by Nicola Mai; written by Nicola Mai and Esse, Ester, Gift, Gina, Kate, Margareth, Pat and Queen (2016 / France)

"I wanted to use ethnofiction to record particular salient moments of ethnographic observations that I could not possibly reproduce by filming them as they happened" N. Mai

Joy left Nigeria to help her family after her father's death. She knew that she was going to sell sex in France, but she was unaware of the degree of exploitation that she would face. With the help of an association she obtains asylum, but to help her family and live her life, she continues selling sex.

This documentary ethnofiction was co-written by Nicola Mai and 8 Nigerian women with experiences of migration, sex work and trafficking. Joy is one of several fictional characters embodying their individual and collective experiences. In order to protect their identities these roles are played by non-professional actresses including some of the film's co-authors.

Nicola Mai is Professor of Sociology and Migration Studies in the Department of Criminology and Sociology, Kingston University (London).

The surnames of the co-writers are withheld to protect their identity.

Narrate: a meet the makers session
SOAS Senate House - Cloisters: 14.30 -16.30
This drop-in session is a chance to talk to the artists and filmmakers from the Stories in the Making exhibition: Nicola Mai, Christine Douglass, Jason Pierson and Emma Gilberthorpe, Luciana Lang, Hermione Spriggs, Irene Orr, Koyangi Tanekuni, Andrew Omoding and Lisa Brown (ActionSpace), and the Museum of Architecture. Philip Noble and Robyn McKenzie will be teaching string games from around the world, as well as collecting your own string figures (string provided).

A Unique Perspective: The Digital Transformation of the RAI Archive
British Museum - Claus Moser Room: 14.30 -16.00
Please join David Shankland and archivist Sarah Walpole as they discuss the breadth of content that was unearthed for the recent RAI Archive digitisation project they worked on with Wiley this year.

FILM SCREENING
SOAS Senate House – S113: 16:30-18:00

WHY IS MR W. LAUGHING?
Jana Papenbroock with Horst Wässle, Michael Gerdsmann, Bernhard Krebs (2017 / Germany / 76 min)

Mr W. is a man who loves to laugh. Together with his friends Mr G. and Mr K., they are members of an atelier community of artists with different disabilities. Instead of interpreting art as an escape fantasy from normative society, like most neurotypical artists, these artists see art as a vehicle to build a community. What seems like a utopian society where artists support each other and cooperate instead of compete, works subversively serenely in practice.

Questioning the usual asymmetry of inclusion (meaning that often there is just a monologue about and not a dialogue with the persons concerned), the film is a cinematic experiment that politicizes boundary-practices in its form and content: rather than making a film about inclusion, the film itself was produced inclusively. On a collaborative journey through the pictorial worlds of the three artists, a focus was set on their aesthetic obsessions and perspectives through their own videography. Their spontaneous imagery isn't organized by a boosted ego at its center but displays subjectivity as social experience in space.

As a result of the collaborative approach, the film is an eclectic mix of materials and techniques,

interview situations interwoven with observational episodes, auto-fiction and performance, home videos of the protagonists and their own musical compositions.

The juxtaposition of life and art doesn't apply for the three who are artists in order to participate in society. This is one of the many realizations that occurred during the work on this film, that most ideas about disability and art brut are either romanticizing or excluding misconceptions.

The film was nominated for the EVA Award (Excellence in Visual Anthropology) at Ethnocineca 2017.

FILM SCREENING
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Sunday 3rd June

Stories in the Making: conference exhibition
SOAS Senate House - Cloisters: 9.00 -18.00

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Nicola Mai is Professor of Sociology and Migration Studies in the Department of Criminology and Sociology, Kingston University (London).

The surnames of the co-writers are withheld to protect their identity.

String Stories
SOAS Senate House – Cloisters: 15.00 -17.00
This drop-in session is a chance to learn some more intricate group string figure games from around the world, as well as donate your own string figures to the collection. String figure experts Philip Noble and Robyn McKenzie will be on hand to help (string provided).

FILM SCREENING
SOAS Senate House – S208: 15:30-17:00

WALKABOUT
THE VOYAGE OF LORD MOYNE TO NEW GUINEA 1935-6
A film by Arthur Viscount Elveden, 1936; Nick Stanley, 2018. UK, 36 minutes.

This amateur travel film was made by Arthur Viscount Elveden during an expedition organised by his uncle Walter Guinness (first Lord Moyne) and his small party of aristocrats as they sought out the most inaccessible place they could find, the island of New Guinea, in the mid-1930s. This was a silent film. The sound track has been recently added to give contextual information derived from contemporary specialist comment as well as Lord Moyne's own book Walkabout. It now serves as both an early visual account of New Guinea and its people and gives us a glimpse into how wealthy and privileged European explorers went about making their study of the people that they met.

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Daily timetable

Friday 1st June

09:00-10:00: Reception desk opens and distributes badges and programmes

10:00-11:30: Conference opening and plenary, British Museum - BP Lecture Theatre

11:30-13:00: Session 1

P001 **Making images, making worlds. Art-Process-Archaeology**
Convenors: Ing-Marie Back Danielsson (Uppsala University); Andrew Jones (University of Southampton)
Discussant: Louisa Minkin (Central Saint Martins)
Senate House South Block - Room G3: **first of three sessions**

P009 **Art and Personhood in the Historical Moment: Rethinking Gell and Strathern.**
Convenors: Eric Silverman (Wheelock College); David Lipset (University of Minnesota)
Senate House South Block - Room G4: **first of three sessions**

P011 **The effects of digitisation: art, object, knowledge, responsibility**
Convenors: James Leach (CNRS); Lissant Bolton (British Museum)
Discussant: Mario Biagioli (UC Davis)
British Museum - BP Lecture Theatre: **first of three sessions**

P015 **Breaking the Silence: Heritage Objects and Cultural Memory**
Convenors: Maria-Katharina Lang (Austrian Academy of Sciences); Alison Brown (University of Aberdeen)
Discussant: Sandra Dudley (University of Leicester)
Brunei Gallery - Brunei Lecture Theatre: **first of three sessions**

P016 **Art, Authenticity and Authority: Traversing the Power Struggles**
Convenors: Tereza Kuldova (University of Oslo); Oivind Fuglerud (Museum of Cultural History, University of Oslo)
Chair: Leon Wainwright (The Open University)
Discussant: Birgit Meyer (Utrect University)
Brunei Gallery - B104: **first of three sessions**

P019 **Art (and anthropology) beyond materiality and representation**
Convenors: Fernando Domínguez Rubio (UC San Diego); Roger Sansi (Universitat de Barcelona)
British Museum - Studio: **first of three sessions**

P027 **Materialising the Imagination: How People Make Ideas Manifest**
Convenors: Andrew Irving (University of Manchester); Nigel Rapport (St. Andrews University); Jessica Symons (University of Manchester)
Brunei Gallery - B211: **first of four sessions**

P031 **Re Materializing Colour**
Convenor: Diana Young (University of Queensland)
Senate House South Block - Gordon: **first of three sessions**

P044 **Revealing Histories of Violence: The Representational Politics of Trace**
Convenors: Aimee Joyce (St Andrews University); Zahira Araguete-Toribio (University of Geneva); Magdalena Buchczyk (University of Bristol)
SOAS Main Building - Khalili Lecture Theatre: **first of three sessions**

P046 **Exhibiting Anthropology beyond Museum Collections**
Convenors: Inge Maria Daniels (University of Oxford); Gabriela Nicolescu (Goldsmiths, University of London)
Discussant: Adam Drazin (University College London)
SOAS Senate House - S108: **first of two sessions**

P055 **The Anthropology of Drawing**
Convenor: Frances Robertson (Glasgow School of Art)
SOAS Main Building - G51a: **first of three sessions**

P059 **"Culture in Action": Between Performance and Ethnography**
Convenor: Styliani Papakonstantinou (Dilos School of Acting, Athens, Greece)
Senate House South Block - Room G16: **first of three sessions**

P066 **Art with/for the community: anthropological perspectives**
Convenor: Filipa Ramalhete (Universidade Autónoma de Lisboa)
Chair: Helena Elias (University Lisbon)
Senate House South Block - Room G5: **single session**

P070 **Apprenticeship: Illuminating Persons and Places through Shared Practice and Performance**
Convenors: Michele Feder-Nadoff (El Colegio de Michoacán); Elishka Stirton (University of Aberdeen)
SOAS Main Building - G51: **first of three sessions**

P086 **A Museum of Architecture: Challenging Representation(s)**
Convenors: Ester Gisbert Alemany (Universidad de Alicante); Camille Sineau (University of Aberdeen); Rachel Harkness (University of Edinburgh)
SOAS Senate House - S110: **first of three sessions**

P089 **The Anthropology of Creativity in Art**
Convenor: Ross Bowden
Brunei Gallery - B204: **single session**

P090 **Relating to Raptors: The Art of Human Engagements with Birds of Prey**
Convenor: Robert Wallis (Richmond University)
21-22 Russell Square - T102: **single session**

P091 **Anthropologies of witnessing: imaginaries, technologies, practices**
Convenor: Liana Chua (Brunel University London)
Senate House South Block - Room G7: **first of three sessions**

P109 **Curating with an Anthropological Approach**
Convenor: Emily Pringle (Tate Gallery)
Brunei Gallery - B201: **first of three sessions**

13:00-14:00: Lunch

14:00-15:30: Session 2

P001 **Making images, making worlds. Art-Process-Archaeology**
Convenors: Ing-Marie Back Danielsson (Uppsala University); Andrew Jones (University of Southampton)
Discussant: Louisa Minkin (Central Saint Martins)
Senate House South Block - Room G3: **second of three sessions**

P005 **Photography in Archives and Practice**
Convenor: Kris Belden-Adams (University of Mississippi)
21-22 Russell Square - T102: **single session**

P009 **Art and Personhood in the Historical Moment: Rethinking Gell and Strathern.**
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Senate House South Block - Room G4: **second of three sessions**

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Convenors: James Leach (CNRS); Lissant Bolton (British Museum)
Discussant: Mario Biagioli (UC Davis)
British Museum - BP Lecture Theatre: **second of three sessions**

P014 **Representing 'Modern' Global, Local and Imperial Histories in Object-Centred Museums**
Convenors: John Giblin (British Museum); Imma Ramos (British Museum)
Brunei Gallery - B204: **first of two sessions**

P015 **Breaking the Silence: Heritage Objects and Cultural Memory**
Convenors: Maria-Katharina Lang (Austrian Academy of Sciences); Alison Brown (University of Aberdeen)
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Brunei Gallery - Brunei Lecture Theatre: **second of three sessions**

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SOAS Main Building - G51: **second of three sessions**

P073 **Tourism, Materiality, Representation and 'the Large'**
Convenors: Hazel Andrews (LJMU); Les Roberts (University of Liverpool)
Senate House South Block - Room G5: **first of two sessions**

P086 **A Museum of Architecture: Challenging Representation(s)**
Convenors: Ester Gisbert Alemany (Universidad de Alicante); Camille Sineau (University of Aberdeen); Rachel Harkness (University of Edinburgh)
SOAS Senate House - S110: **second of three sessions**

P091 **Anthropologies of witnessing: imaginaries, technologies, practices**
Convenor: Liana Chua (Brunel University London)
Senate House South Block - Room G7: **second of three sessions**

P109 **Curating with an Anthropological Approach**
Convenor: Emily Pringle (Tate Gallery)
Brunei Gallery - B201: **second of three sessions**

15:30-16:00: Break

16:00-17:30: Session 3

P001 **Making images, making worlds. Art-Process-Archaeology**
Convenors: Ing-Marie Back Danielsson (Uppsala University); Andrew Jones (University of Southampton)
Discussant: Louisa Minkin (Central Saint Martins)
Senate House South Block - Room G3: **third of three sessions**

P009 **Art and Personhood in the Historical Moment: Rethinking Gell and Strathern.**
Convenors: Eric Silverman (Wheelock College); David Lipset (University of Minnesota)
Senate House South Block - Room G4: **third of three sessions**

P011 **The effects of digitisation: art, object, knowledge, responsibility**
Convenors: James Leach (CNRS); Lissant Bolton (British Museum)
Discussant: Mario Biagioli (UC Davis)
British Museum - BP Lecture Theatre: **third of three sessions**

P014 **Representing 'Modern' Global, Local and Imperial Histories in Object-Centred Museums**
Convenors: John Giblin (British Museum); Imma Ramos (British Museum)
Brunei Gallery - B204: **second of two sessions**

P015 **Breaking the Silence: Heritage Objects and Cultural Memory**
Convenors: Maria-Katharina Lang (Austrian Academy of Sciences); Alison Brown (University of Aberdeen)
Discussant: Sandra Dudley (University of Leicester)
Brunei Gallery - Brunei Lecture Theatre: **third of three sessions**

P016 **Art, Authenticity and Authority: Traversing the Power Struggles**
Convenors: Tereza Kuldova (University of Oslo); Oivind Fuglerud (Museum of Cultural History, University of Oslo)
Chair: Leon Wainwright (The Open University)
Discussant: Birgit Meyer (Utrect University)
Brunei Gallery - B104: **third of three sessions**

P019 **Art (and anthropology) beyond materiality and representation**
Convenors: Fernando Domínguez Rubio (UC San Diego); Roger Sansi (Universitat de Barcelona)
British Museum - Studio: **third of three sessions**

P027 **Materialising the Imagination: How People Make Ideas Manifest**
Convenors: Andrew Irving (University of Manchester); Nigel Rapport (St. Andrews University); Jessica Symons (University of Manchester)
Brunei Gallery - B211: **third of four sessions**

P031 **Re Materializing Colour**
Convenor: Diana Young (University of Queensland)
Senate House South Block - Gordon: **third of three sessions**

P044 **Revealing Histories of Violence: The Representational Politics of Trace**
Convenors: Aimee Joyce (St Andrews University); Zahira Araguete-Toribio (University of Geneva); Magdalena Buchczyk (University of Bristol)
SOAS Main Building - Khalili Lecture Theatre: **third of three sessions**

P055 **The Anthropology of Drawing**
Convenor: Frances Robertson (Glasgow School of Art)
SOAS Main Building - G51a: **third of three sessions**

P059 **"Culture in Action": Between Performance and Ethnography**
Convenor: Styliani Papakonstantinou (Dilos School of Acting, Athens, Greece)
Senate House South Block - Room G16: **third of three sessions**

P070 **Apprenticeship: Illuminating Persons and Places through Shared Practice and Performance**
Convenors: Michele Feder-Nadoff (El Colegio de Michoacán); Elishka Stirton (University of Aberdeen)
SOAS Main Building - G51: **third of three sessions**

P073 **Tourism, Materiality, Representation and 'the Large'**
Convenors: Hazel Andrews (LJMU); Les Roberts (University of Liverpool)
Senate House South Block - Room G5: **second of two sessions**

P086 **A Museum of Architecture: Challenging Representation(s)**
Convenors: Ester Gisbert Alemany (Universidad de Alicante); Camille Sineau (University of Aberdeen); Rachel Harkness (University of Edinburgh)
SOAS Senate House - S110: **third of three sessions**

P088 **Deliberate Destruction of Cultural Heritage**
Convenor: John MacGinnis (British Museum)
SOAS Senate House - S108: **single session**

P091 **Anthropologies of witnessing: imaginaries, technologies, practices**
Convenor: Liana Chua (Brunel University London)
Senate House South Block - Room G7: **third of three sessions**

P103 **Archives and Anthropology**
Convenor: Andrew Stiff (RMIT Vietnam)
21-22 Russell Square - T102: **single session**

P109 **Curating with an Anthropological Approach**
Convenor: Emily Pringle (Tate Gallery)
Brunei Gallery - B201: **third of three sessions**

17:45-18:45: Keynote, British Museum - BP Lecture Theatre [and streamed to Brunei Lecture Theatre]

18:45-20:00: Reception and opening of Stories in the Making: exhibition, SOAS Senate House - Atrium

Saturday 2nd June

09:00-10:30: Session 4

P004 **Architecture and Anthropology**
Convenor: Alec Shepley (Glyndwr University)
SOAS Senate House - S118: **first of two sessions**

P006 **Museums of Asian Arts outside Asia: Questioning Artefacts, Cultures and Identities**
Convenor: Iside Carbone (Royal Anthropological Institute)
British Museum - Anthropology Library: **first of four sessions**

P013 **Drawings Of, Drawings By, and Drawings With…**
Convenor: Ray Lucas (University of Manchester)
Brunei Gallery - B202: **first of six sessions**

P017 **Seeing Past the Settler Gaze: Objects and Objectivity in the Post-Colonial Archive**
Convenors: Cheryl Avery (University of Saskatchewan); Mona Holmlund (Dalhousie University)
British Museum - Studio: **single session**

P020 **Making, Materials and Recovery: Perspectives "from the inside"**
Convenors: Emilia Ferraro (University of St. Andrews); Amanda Ravetz (Manchester Metropolitan University)
SOAS Senate House - S113: **first of three sessions**

P027 **Materialising the Imagination: How People Make Ideas Manifest**
*Convenors: Andrew Irving (University of Manchester); Nigel Rapport (St. Andrews University); Jessica Symons (University of Manchester)*Brunei Gallery - B211: **fourth of four sessions**

P029 **Bodies of Archives/Archival Bodies**
Convenors: Jennifer Clarke (Robert Gordon University); Fiona Siegenthaler (University of Basel, University of Johannesburg, Columbia University); Giulia Battaglia (EHESS/Paris 3)
British Museum - Stevenson Lecture Theatre: **first of four sessions**

P039 **Liberating the past or haunting the future?**
Convenor: Daniel Barroca (University of Florida)
SOAS Main Building - 4426: **first of two sessions**

P040 **Art and Material Culture in Prehistoric Europe**
Convenors: John Robb (Cambridge University); Chris Gosden (University of Oxford)
SOAS Senate House - S312: **first of four sessions**

P042 **Knowing by singing: song, acoustic ecologies and the overflow of meaning**
Convenors: Valeria Lembo (University of Aberdeen); Caroline Gatt (University of Aberdeen)
Discussants: Paul Allain (University of Kent), Tim Ingold (University of Aberdeen), Nina Wakeford (Goldsmiths)
SOAS Senate House - S110: **first of six sessions**

P047 **Ka Waihona Palapala Mānaleo: Challenging Provenance in a Time of Resource Abundance**
Convenor: Sarah Tamashiro (University of Hawaii at Manoa)
Chair: Karen Jacobs (University of East Anglia)
British Museum - Sackler A: **single session**

P051 **The indigenous city: ecologies, imaginations and the urban space in Latin America**
Convenors: Olivia Casagrande (University of Manchester); Valentina Bonifacio (Ca' Foscari University of Venice)
SOAS Senate House - S314: **first of two sessions**

P056 **Photography and Political Belonging**
Convenor: Sophia Powers (UCLA)
SOAS Senate House - S320: **first of three sessions**

P057 **The Aesthetics of Modelling: patterns, politics and pleasure in visual representations**
Convenors: Mikkel Kenni Bruun (University of Cambridge); Alice Pearson (University of Cambridge)
Discussant: Maryon McDonald (University of Cambridge)
SOAS Senate House - S209: **first of two sessions**

P058 **Making and Growing: the art of gardens**
Convenors: Lissant Bolton (British Museum); Jean Mitchell (University of Prince Edward Island)
SOAS Senate House - S108: **first of two sessions**

P060 **What makes an artist? Examining the social and pedagogical influence in being and becoming artists**
Convenors: Hakon Caspersen (University of St Andrews); Molly Rosenbaum (University of St. Andrews)
Brunei Gallery - B201: **first of two sessions**

P063 **Heritage, beyond materiality: intangible cultural heritage, collaborative methodologies and imaginations of the future**
Convenors: Raluca Roman (University of St Andrews); Panas Karampampas (EHESS)
SOAS Senate House - S311: **first of two sessions**

P064 **Redefining the curator, curatorial practice, and curated spaces in anthropology**
Convenors: Jaanika Vider (University of Oxford); Katherine Clough (Newcastle University / V&A)
British Museum - Sackler B: **first of two sessions**

P065 **The state of the art: the anthropology of art and the anthropology of the state**
Convenors: Nikolai Ssorin-Chaikov (Higher School of Economics, St Petersburg); Michał Murawski (Queen Mary, University of London)
SOAS Senate House - S211: **first of four sessions**

P079 **For an anthropology of the art world: Exploring institutions, actors and art works between circulation and territorialisation processes**
Convenor: Manuela Ciotti (Aarhus University)
SOAS Senate House - S116: **first of three sessions**

P085 **Containers / Containment**
Convenors: Johanna Gonçalves Martín (École Plytechnique Fédérale de Lausanne); Chloe Nahum-Claudel (London School of Economics); Tomi Bartole (RC SASA)
SOAS Main Building - 4429: **first of three sessions**

P087 **Stories with things: processing materials and generating social worlds**
Convenors: Julie Adams (British Museum); Amber Lincoln (British Museum)
British Museum - BP Lecture Theatre: **first of two sessions**

P098 **Beauty and its Dilemmas**
Convenors: Tom Selwyn (SOAS); Hazel Andrews (LJMU)
Brunei Gallery - B204: **first of two sessions**

P106 **Tourist Art and Commodification**
Convenor: Louise Todd (Edinburgh Napier University)
SOAS Senate House - S208: **single session**

10:30-11:00: Break

11:00-12:30: Session 5

P004 **Architecture and Anthropology**
Convenor: Alec Shepley (Glyndwr University)
SOAS Senate House - S118: **second of two sessions**

P006 **Museums of Asian Arts outside Asia: Questioning Artefacts, Cultures and Identities**
Convenor: Iside Carbone (Royal Anthropological Institute)
British Museum - Anthropology Library: **second of four sessions**

P008 **Anthropology in the Art Museum**
Convenors: Shalini Le Gall (Colby College Museum of Art); David Odo (Harvard Art Museums)
Discussant: Joshua A. Bell (National Museum of Natural History, Smithsonian Institutution)
British Museum - Sackler A: **single session**

P013 **Drawings Of, Drawings By, and Drawings With...**
Convenor: Ray Lucas (University of Manchester)
Brunei Gallery - B202: **second of six sessions**

P020 **Making, Materials and Recovery: Perspectives "from the inside"**
Convenors: Emilia Ferraro (University of St. Andrews); Amanda Ravetz (Manchester Metropolitan University)
SOAS Senate House - S113: **second of three sessions**

P025 **Agile Objects: The Art and Anthropology of Re-materialization**
Convenors: Ros Holmes (University of Oxford); Emilie Le Febvre (University of Oxford)
Chair: Clare Harris (University of Oxford)
Brunei Gallery - B211: **first of two sessions**

P029 **Bodies of Archives/Archival Bodies**
Convenors: Jennifer Clarke (Robert Gordon University); Fiona Siegenthaler (University of Basel, University of Johannesburg, Columbia University); Giulia Battaglia (EHESS/Paris 3)
British Museum - Stevenson Lecture Theatre: **second of four sessions**

P039 **Liberating the past or haunting the future?**
Convenor: Daniel Barroca (University of Florida)
SOAS Main Building - 4426: **second of two sessions**

P040 **Art and Material Culture in Prehistoric Europe**
Convenors: John Robb (Cambridge University); Chris Gosden (University of Oxford)
SOAS Senate House - S312: **second of four sessions**

P042 **Knowing by singing: song, acoustic ecologies and the overflow of meaning**
Convenors: Valeria Lembo (University of Aberdeen); Caroline Gatt (University of Aberdeen)
Discussants: Paul Allain (University of Kent), Tim Ingold (University of Aberdeen), Nina Wakeford (Goldsmiths)
SOAS Senate House - S110: **second of six sessions**

P051 **The indigenous city: ecologies, imaginations and the urban space in Latin America**
Convenors: Olivia Casagrande (University of Manchester); Valentina Bonifacio (Ca' Foscari University of Venice)
SOAS Senate House - S314: **second of two sessions**

P056 **Photography and Political Belonging**
Convenor: Sophia Powers (UCLA)
SOAS Senate House - S320: **second of three sessions**

P057 **The Aesthetics of Modelling: patterns, politics and pleasure in visual representations**
Convenors: Mikkel Kenni Bruun (University of Cambridge); Alice Pearson (University of Cambridge)
Discussant: Maryon McDonald (University of Cambridge)
SOAS Senate House - S209: **second of two sessions**

P058 **Making and Growing: the art of gardens**
Convenors: Lissant Bolton (British Museum); Jean Mitchell (University of Prince Edward Island)
SOAS Senate House - S108: **second of two sessions**

P060 **What makes an artist? Examining the social and pedagogical influence in being and becoming artists**
Convenors: Hakon Caspersen (University of St Andrews); Molly Rosenbaum (University of St. Andrews)
Brunei Gallery - B201: **second of two sessions**

P063 **Heritage, beyond materiality: intangible cultural heritage, collaborative methodologies and imaginations of the future**
Convenors: Raluca Roman (University of St Andrews); Panas Karampampas (EHESS)
SOAS Senate House - S311: **second of two sessions**

P064 **Redefining the curator, curatorial practice, and curated spaces in anthropology**
Convenors: Jaanika Vider (University of Oxford); Katherine Clough (Newcastle University / V&A)
British Museum - Sackler B: **second of two sessions**

P065 **The state of the art: the anthropology of art and the anthropology of the state**
Convenors: Nikolai Ssorin-Chaikov (Higher School of Economics, St Petersburg); Michał Murawski (Queen Mary, University of London)
SOAS Senate House - S211: **second of four sessions**

P079 **For an anthropology of the art world: Exploring institutions, actors and art works between circulation and territorialisation processes**
Convenor: Manuela Ciotti (Aarhus University)
SOAS Senate House - S116: **second of three sessions**

P085 **Containers / Containment**
Convenors: Johanna Gonçalves Martín (École Plytechnique Fédérale de Lausanne); Chloe Nahum-Claudel (London School of Economics); Tomi Bartole (RC SASA)
SOAS Main Building - 4429: **second of three sessions**

P087 **Stories with things: processing materials and generating social worlds**
Convenors: Julie Adams (British Museum); Amber Lincoln (British Museum)
British Museum - BP Lecture Theatre: **second of two sessions**

P092 **The art of infrastructure**
Convenors: Hannah Knox (University College London); Pauline Destree (University College London)
British Museum - Studio: **first of three sessions**

P098 **Beauty and its Dilemmas**
Convenors: Tom Selwyn (SOAS); Hazel Andrews (LJMU)
Brunei Gallery - B204: **second of two sessions**

P105 **Museums and Anthropology**
Convenor: Vibha Joshi (Tuebingen University/University of Oxford)
SOAS Senate House - S208: **first of three sessions**

12:30-13:30: Lunch

13:30-14:30: Plenary, British Museum - BP Lecture Theatre [and streamed to Stevenson Lecture Theatre]

14:30-16:00: Session 6

P006 **Museums of Asian Arts outside Asia: Questioning Artefacts, Cultures and Identities**
Convenor: Iside Carbone (Royal Anthropological Institute)
British Museum - Anthropology Library: **third of four sessions**

P013 **Drawings Of, Drawings By, and Drawings With...**
Convenor: Ray Lucas (University of Manchester)
Brunei Gallery - B202: **third of six sessions**

P020 **Making, Materials and Recovery: Perspectives "from the inside"**
Convenors: Emilia Ferraro (University of St. Andrews); Amanda Ravetz (Manchester Metropolitan University)
SOAS Senate House - S113: **third of three sessions**

P021 **Anthropological Traditions, Critical Theory and Museological Diversity**
Convenors: Anthony Shelton (University of British Columbia); Sachiko Kubota (Kobe University)
Discussant: Kenji Yoshida (National Museum of Ethnology)
SOAS Senate House - S311: **first of two sessions**

P025 **Agile Objects: The Art and Anthropology of Re-materialization**
Convenors: Ros Holmes (University of Oxford); Emilie Le Febvre (University of Oxford)
Chair: Clare Harris (University of Oxford)
Brunei Gallery - B211: **second of two sessions**

P028 **Mutable Materialities of Indigenous Ways of Life**
Convenors: Mia Browne (University of St. Andrews); Inna Yaneva-Toraman (University of Edinburgh); Elliott Oakley (University of Edinburgh)
Discussant: Antje Denner (National Museum of Scotland)
British Museum - Sackler A: **first of two sessions**

P029 **Bodies of Archives/Archival Bodies**
Convenors: Jennifer Clarke (Robert Gordon University); Fiona Siegenthaler (University of Basel, University of Johannesburg, Columbia University); Giulia Battaglia (EHESS/Paris 3)
British Museum - Stevenson Lecture Theatre: **third of four sessions**

P038 **A clinical anthropology of art: theoretical, practical and disciplinary implications**
Convenors: Christos Panagiotopoulos (Cornell University); Antoine Gournay (Université Paris-Sorbonne)
SOAS Senate House - S314: **first of two sessions**

P040 **Art and Material Culture in Prehistoric Europe**
Convenors: John Robb (Cambridge University); Chris Gosden (University of Oxford)
SOAS Senate House - S312: **third of four sessions**

P042 **Knowing by singing: song, acoustic ecologies and the overflow of meaning**
Convenors: Valeria Lembo (University of Aberdeen); Caroline Gatt (University of Aberdeen)
Discussants: Paul Allain (University of Kent), Tim Ingold (University of Aberdeen), Nina Wakeford (Goldsmiths)
SOAS Senate House - S110: **third of six sessions**

P050 **Re-thinking Source Communities: Plural, Urban Indigenous Communities and Cosmopolitan Objects**
Convenors: Cara Krmpotich (University of Toronto); Maureen Matthews (The Manitoba Museum)
British Museum - BP Lecture Theatre: **first of two sessions**

P053 **Ethnographies of Art, Materiality and Representation: Between Art History and Anthropology, A SOAS Tradition**
Convenors: Paul Basu (SOAS); Charles Gore (SOAS)
SOAS Senate House - S108: **single session**

P056 **Photography and Political Belonging**
Convenor: Sophia Powers (UCLA)
SOAS Senate House - S320: **third of three sessions**

P061 **Amazonian Contemporary Art, and its Impacts in Fixing Imaginaries in Transmutational Cultures**
Convenors: Giuliana Borea (Institute of Latin American Studies, SAS, University of London/ Universidad Católica del Peru); Esteban Arias (Laboratoire d'Anthropologie Sociale / Collège de France)
SOAS Senate House - S209: **first of two sessions**

P065 **The state of the art: the anthropology of art and the anthropology of the state**
Convenors: Nikolai Ssorin-Chaikov (Higher School of Economics, St Petersburg); Michał Murawski (Queen Mary, University of London)
SOAS Senate House - S211: **third of four sessions**

P069 **Confluences of Art History and Anthropology**
Convenors: Elizabeth Hodson (Newcastle University); Marc Higgin (University of Aberdeen)
British Museum - Sackler B: **first of two sessions**

P078 **Art, cinema and animism in Modernity and Extra-modernity**
Convenors: Catarina de Laranjeiro (Centro de Estudos Sociais da Universidade de Coimbra); Rodrigo Lacerda (CRIA/NOVA FCSH/ISCTE-IUL)
SOAS Senate House - S118: **first of two sessions**

P079 **For an anthropology of the art world: Exploring institutions, actors and art works between circulation and territorialisation processes**
Convenor: Manuela Ciotti (Aarhus University)
SOAS Senate House - S116: **third of three sessions**

P083 **Performing Culture: Art and Performance for Coming to Know and Expressing Knowledge in the Social Sciences**
Convenor: Anita Datta (University of Durham)
Brunei Gallery - B204: **first of two sessions**

P085 **Containers / Containment**
Convenors: Johanna Gonçalves Martín (École Plytechnique Fédérale de Lausanne); Chloe Nahum-Claudel (London School of Economics); Tomi Bartole (RC SASA)
SOAS Main Building - 4429: **third of three sessions**

P092 **The art of infrastructure**
Convenors: Hannah Knox (University College London); Pauline Destree (University College London)
British Museum - Studio: **second of three sessions**

P097 **Art and Craft and the Politics of Re-inventing Tradition in Postcolonial Spaces**
Convenors: Chuu Krydz Ikwuemesi (University of Nigeria, Nsukka); Chidi Ugwu (University of Nigeria, Nsukka)
Brunei Gallery - B201: **first of two sessions**

P105 **Museums and Anthropology**
Convenor: Vibha Joshi (Tuebingen University/University of Oxford)
SOAS Senate House - S208: **second of three sessions**

P108 **Materiality and Imagining Communities**
Convenor: Elizabeth Turk (University of Cambridge)
SOAS Main Building - 4426: **first of two sessions**

16:00-16:30: Break

16:30-18:00: Session 7

P006 **Museums of Asian Arts outside Asia: Questioning Artefacts, Cultures and Identities**
Convenor: Iside Carbone (Royal Anthropological Institute)
British Museum - Anthropology Library: **fourth of four sessions**

P012 **Dis/enchantment and the popular arts in Nigeria**
Convenors: Will Rea (Leeds University); David Pratten (Oxford University)
Chair: Juliet Gilbert (University of Birmingham)
SOAS Senate House - S108: **single session**

P013 **Drawings Of, Drawings By, and Drawings With...**
Convenor: Ray Lucas (University of Manchester)
Brunei Gallery - B202: **fourth of six sessions**

P021 **Anthropological Traditions, Critical Theory and Museological Diversity**
Convenors: Anthony Shelton (University of British Columbia); Sachiko Kubota (Kobe University)
Discussant: Kenji Yoshida (National Museum of Ethnology)
SOAS Senate House - S311: **second of two sessions**

P028 **Mutable Materialities of Indigenous Ways of Life**
Convenors: Mia Browne (University of St. Andrews); Inna Yaneva-Toraman (University of Edinburgh); Elliott Oakley (University of Edinburgh)
Discussant: Antje Denner (National Museum of Scotland)
British Museum - Sackler A: **second of two sessions**

P029 **Bodies of Archives/Archival Bodies**
Convenors: Jennifer Clarke (Robert Gordon University); Fiona Siegenthaler (University of Basel, University of Johannesburg, Columbia University); Giulia Battaglia (EHESS/Paris 3)
British Museum - Stevenson Lecture Theatre: **fourth of four sessions**

P033 **Curating futures**
Convenor: Charlotte Joy (Goldsmiths, University of London)
SOAS Senate House - S320: **single session**

P035 **Art, Culture and Materiality in the Arabian Peninsula**
Convenors: Sabrina DeTurk (Zayed University); Sarina Wakefield (Zayed University)
Brunei Gallery - B211: **single session**

P038 **A clinical anthropology of art: theoretical, practical and disciplinary implications**
Convenors: Christos Panagiotopoulos (Cornell University); Antoine Gournay (Université Paris-Sorbonne)
SOAS Senate House - S314: **second of two sessions**

P040 **Art and Material Culture in Prehistoric Europe**
Convenors: John Robb (Cambridge University); Chris Gosden (University of Oxford)
SOAS Senate House - S312: **fourth of four sessions**

P041 **A Grey Zone: Sites of Contemporary Art and Anthropology**
Convenors: Fuyubi Nakamura (University of British Columbia); Nicola Levell (University of British Columbia)
SOAS Main Building - 4429: **single session**

P042 **Knowing by singing: song, acoustic ecologies and the overflow of meaning**
Convenors: Valeria Lembo (University of Aberdeen); Caroline Gatt (University of Aberdeen)
Discussants: Paul Allain (University of Kent), Tim Ingold (University of Aberdeen), Nina Wakeford (Goldsmiths)
SOAS Senate House - S110: **fourth of six sessions**

P050 **Re-thinking Source Communities: Plural, Urban Indigenous Communities and Cosmopolitan Objects**
Convenors: Cara Krmpotich (University of Toronto); Maureen Matthews (The Manitoba Museum)
British Museum - BP Lecture Theatre: **second of two sessions**

P061 Amazonian Contemporary Art, and its Impacts in Fixing Imaginaries in Transmutational Cultures
Convenors: Giuliana Borea (Institute of Latin American Studies, SAS, University of London/ Universidad Católica del Peru); Esteban Arias (Laboratoire d'Anthropologie Sociale / Collège de France)
SOAS Senate House - S209: **second of two sessions**

P065 The state of the art: the anthropology of art and the anthropology of the state
Convenors: Nikolai Ssorin-Chaikov (Higher School of Economics, St Petersburg); Michał Murawski (Queen Mary, University of London)
SOAS Senate House - S211: **fourth of four sessions**

P069 Confluences of Art History and Anthropology
Convenors: Elizabeth Hodson (Newcastle University); Marc Higgin (University of Aberdeen)
British Museum - Sackler B: **second of two sessions**

P077 Urban Memories: Mobility, Materiality and Photographic Practice
Convenor: David Kendall (Goldsmiths, University of London)
Chair: Abbas Nokhasteh (Urban Photographers' Association)
SOAS Senate House - S116: **single session**

P078 Art, cinema and animism in Modernity and Extra-modernity
Convenors: Catarina de Laranjeiro (Centro de Estudos Sociais da Universidade de Coimbra); Rodrigo Lacerda (CRIA/NOVA FCSH/ISCTE-IUL)
SOAS Senate House - S118: **second of two sessions**

P083 Performing Culture: Art and Performance for Coming to Know and Expressing Knowledge in the Social Sciences
Convenor: Anita Datta (University of Durham)
Brunei Gallery - B204: **second of two sessions**

P092 The art of infrastructure
Convenors: Hannah Knox (University College London); Pauline Destree (University College London)
British Museum - Studio: **third of three sessions**

P097 Art and Craft and the Politics of Re-inventing Tradition in Postcolonial Spaces
Convenors: Chuu Krydz Ikwuemesi (University of Nigeria, Nsukka); Chidi Ugwu (University of Nigeria, Nsukka)
Brunei Gallery - B201: **second of two sessions**

P105 Museums and Anthropology
Convenor: Vibha Joshi (Tuebingen University/University of Oxford)
SOAS Senate House - S208: **third of three sessions**

P108 Materiality and Imagining Communities
Convenor: Elizabeth Turk (University of Cambridge)
SOAS Main Building - 4426: **second of two sessions**

Sunday 3rd June

09:00-10:30: Session 8

P002 **Art as Ethnography/Ethnography as Art**
Convenors: Stephanie Pratt; Max Carocci (Chelsea College of Arts)
British Museum - Anthropology Library: **first of four sessions**

P003 **Representing and Depicting Animals**
Convenor: Christopher Ward (University of Nottingham)
SOAS Senate House - S209: **first of four sessions**

P007 **Aesthetics and the making of religious collectivities**
Convenors: Alanna Cant (University of Kent); Timothy Carroll (UCL)
SOAS Senate House - S312: **first of three sessions**

P013 **Drawings Of, Drawings By, and Drawings With...**
Convenor: Ray Lucas (University of Manchester)
Brunei Gallery - B202: **fifth of six sessions**

P022 **Doing, making, collaborating: art as anthropology**
Convenors: Constance Smith (University of Manchester); Joost Fontein (British Institute in Eastern Africa)
Brunei Gallery - B211: **first of three sessions**

P024 **Material subjectivities and artistic expression in visual anthropology**
Convenor: Rebekah Cupitt (UCL)
SOAS Senate House - S116: **first of two sessions**

P030 **Art and History Museums in the Middle East as places of social and political production**
Convenors: Alain Messaoudi (Université de Nantes); Thomas Richard (Université Clermont-Auvergne Centre Michel de l'Hospital)
SOAS Main Building - 4429: **first of three sessions**

P032 **Museum Affordances: Collections, Interventions, Exhibitions**
Convenor: Paul Basu (SOAS)
British Museum - Stevenson Lecture Theatre: **first of three sessions**

P037 **Museums as contested terrains: Memory work and politics of representation in Greater China**
Convenors: Lisheng Zhang (UCL); Suvi Rautio (University of Helsinki)
Discussant: Harriet Evans (University of Westminster)
SOAS Senate House - S118: **first of three sessions**

P042 **Knowing by singing: song, acoustic ecologies and the overflow of meaning**
Convenors: Valeria Lembo (University of Aberdeen); Caroline Gatt (University of Aberdeen)
Discussants: Paul Allain (University of Kent), Tim Ingold (University of Aberdeen), Nina Wakeford (Goldsmiths)
SOAS Senate House - S110: **fifth of six sessions**

P045 **From Palestine Out: Art and the Political Imagination**
Convenor: Kirsten Scheid (American University of Beirut)
Discussants: Chiara De Cesari (University of Amsterdam) and Yael Navaro-Yashin (Cambridge University)
SOAS Senate House - S211: **first of two sessions**

P048 **The Future of Anthropological Representation: Contemporary Art and/in the Ethnographic Museum**
Convenors: Jonas Tinius (Humboldt-Universität zu Berlin); Margareta von Oswald (Humboldt-Universität zu Berlin)
British Museum - Sackler B: **first of four sessions**

P052 **Artefacts and visual systems in Oceania and America**
Convenors: Paolo Fortis (Durham University); Susanne Kuechler (University College London)
Discussant: Ludovic Coupaye (University College London)
SOAS Senate House - S108: **first of three sessions**

P062 **Design Anthropology: Uniting experience and imagination in the midst of social and material transformation**
Convenor: Mike Anusas (University of Edinburgh)
Discussants: Tim Ingold (University of Aberdeen), Wendy Gunn (RMIT University)
British Museum - BP Lecture Theatre: **first of four sessions**

P068 **The Future of Craft: Apprenticeship, Transmission and Heritage**
Convenor: Ferdinand de Jong (University of East Anglia)
British Museum - Studio: **first of three sessions**

P072 **Making Research Material: Anthropology, Creative Art, and New Materialisms**
Convenors: Richard Baxstrom (University of Edinburgh); Neil Mulholland (University of Edinburgh)
Discussant: Angela McClanahan (University of Edinburgh)
SOAS Senate House - S314: **first of two sessions**

P081 **Comparing Notes: Realising the Sacred and the Self in Art**
Convenors: Anita Datta (University of Durham); Alina Apostu (SOAS)
SOAS Senate House - S320: **single session**

P094 **Creative Art/Anthropology Praxis as Revelation and Resistance**
Convenors: Jennifer Deger (James Cook University and Miyarrka Media); Eni Bankole-Race (Maverick); Cathy Greenhalgh (Central Saint Martins, University of the Arts London)
SOAS Senate House - S208: **first of three sessions**

P099 **Representations of displacement and the struggle for home and homemaking**
Convenors: Safet HadziMuhamedovic (University of Bristol); Reza Masoudi Nejad (SOAS, University of London); Tom Selwyn (SOAS)
Brunei Gallery - B204: **first of three sessions**

P100 **Collections as Currency? Objects, Exchange, Values and Institutions**
Convenors: Jude Philp (University of Sydney); Elizabeth Bonshek (Museum Victoria)
Discussant: Robert Foster (University of Rochester)
British Museum - Sackler A: **first of three sessions**

P107 **Conflict and Activism**
Convenor: Garry Barker (Leeds Arts University)
SOAS Senate House - S113: **first of two sessions**

P110 **Materiality, Body and Art Practice**
Convenor: Jan Lorenz (Adam Mickiewicz University)
Brunei Gallery - B201: **first of two sessions**

10:30-11:00: Break

11:00-12:30: Session 9

P002 **Art as Ethnography/Ethnography as Art**
Convenors: Stephanie Pratt; Max Carocci (Chelsea College of Arts)
British Museum - Anthropology Library: **second of four sessions**

P003 **Representing and Depicting Animals**
Convenor: Christopher Ward (University of Nottingham)
SOAS Senate House - S209: **second of four sessions**

P007 **Aesthetics and the making of religious collectivities**
Convenors: Alanna Cant (University of Kent); Timothy Carroll (UCL)
SOAS Senate House - S312: **second of three sessions**

P013 **Drawings Of, Drawings By, and Drawings With…**
Convenor: Ray Lucas (University of Manchester)
Brunei Gallery - B202: **sixth of six sessions**

P022 **Doing, making, collaborating: art as anthropology**
Convenors: Constance Smith (University of Manchester); Joost Fontein (British Institute in Eastern Africa)
Brunei Gallery - B211: **second of three sessions**

P024 **Material subjectivities and artistic expression in visual anthropology**
Convenor: Rebekah Cupitt (UCL)
SOAS Senate House - S116: **second of two sessions**

P030 **Art and History Museums in the Middle East as places of social and political production**
Convenors: Alain Messaoudi (Université de Nantes); Thomas Richard (Université Clermont-Auvergne Centre Michel de l'Hospital)
SOAS Main Building - 4429: **second of three sessions**

P032 **Museum Affordances: Collections, Interventions, Exhibitions**
Convenor: Paul Basu (SOAS)
British Museum - Stevenson Lecture Theatre: **second of three sessions**

P037 **Museums as contested terrains: Memory work and politics of representation in Greater China**
Convenors: Lisheng Zhang (UCL); Suvi Rautio (University of Helsinki)
Discussant: Harriet Evans (University of Westminster)
SOAS Senate House - S118: **second of three sessions**

P042 **Knowing by singing: song, acoustic ecologies and the overflow of meaning**
Convenors: Valeria Lembo (University of Aberdeen); Caroline Gatt (University of Aberdeen)
Discussants: Paul Allain (University of Kent), Tim Ingold (University of Aberdeen), Nina Wakeford (Goldsmiths)
SOAS Senate House - S110: **sixth of six sessions**

P045 **From Palestine Out: Art and the Political Imagination**
Convenor: Kirsten Scheid (American University of Beirut)
Discussants: Chiara De Cesari (University of Amsterdam) and Yael Navaro-Yashin (Cambridge University)
SOAS Senate House - S211: **second of two sessions**

P048 **The Future of Anthropological Representation: Contemporary Art and/in the Ethnographic Museum**
Convenors: Jonas Tinius (Humboldt-Universität zu Berlin); Margareta von Oswald (Humboldt-Universität zu Berlin)
British Museum - Sackler B: **second of four sessions**

P052 **Artefacts and visual systems in Oceania and America**
Convenors: Paolo Fortis (Durham University); Susanne Kuechler (University College London)
Discussant: Ludovic Coupaye (University College London)
SOAS Senate House - S108: **second of three sessions**

P062 **Design Anthropology: Uniting experience and imagination in the midst of social and material transformation**
Convenor: Mike Anusas (University of Edinburgh)
Discussants: Tim Ingold (University of Aberdeen), Wendy Gunn (RMIT University)
British Museum - BP Lecture Theatre: **second of four sessions**

P068 **The Future of Craft: Apprenticeship, Transmission and Heritage**
Convenor: Ferdinand de Jong (University of East Anglia)
British Museum - Studio: **second of three sessions**

P072 **Making Research Material: Anthropology, Creative Art, and New Materialisms**
Convenors: Richard Baxstrom (University of Edinburgh); Neil Mulholland (University of Edinburgh)
Discussant: Angela McClanahan (University of Edinburgh)
SOAS Senate House - S314: **second of two sessions**

P093 **The Performativity of Matter: Decolonial Materialist Practices in/from the Global South**
Convenors: Antonio Catrileo; Ángeles Donoso Macaya (BMCC - City University of New York)
Chair: Manuel Carrión
SOAS Senate House - S320: **first of three sessions**

P094 **Creative Art/Anthropology Praxis as Revelation and Resistance**
Convenors: Jennifer Deger (James Cook University and Miyarrka Media); Eni Bankole-Race (Maverick); Cathy Greenhalgh (Central Saint Martins, University of the Arts London)
SOAS Senate House - S208: **second of three sessions**

P099 **Representations of displacement and the struggle for home and homemaking**
Convenors: Safet HadziMuhamedovic (University of Bristol); Reza Masoudi Nejad (SOAS, University of London); Tom Selwyn (SOAS)
Brunei Gallery - B204: **second of three sessions**

P100 **Collections as Currency? Objects, Exchange, Values and Institutions**
Convenors: Jude Philp (University of Sydney); Elizabeth Bonshek (Museum Victoria)
Discussant: Robert Foster (University of Rochester)
British Museum - Sackler A: **second of three sessions**

P101 **Art, Dreams and Miracles: Reflections and Representations**
Convenor: Nada Al-Hudaid (University of Manchester)
Discussants: Lydia Degarrod (California College of the Arts), Ammara Maqsood (University of Manchester)
SOAS Senate House - S311: **first of three sessions**

P107 **Conflict and Activism**
Convenor: Garry Barker (Leeds Arts University)
SOAS Senate House - S113: **second of two sessions**

P110 **Materiality, Body and Art Practice**
Convenor: Jan Lorenz (Adam Mickiewicz University)
Brunei Gallery - B201: **second of two sessions**

12:30-13:30: Lunch

13:30-15:00: Session 10

P002 **Art as Ethnography/Ethnography as Art**
Convenors: Stephanie Pratt; Max Carocci (Chelsea College of Arts)
British Museum - Anthropology Library: **third of four sessions**

P003 **Representing and Depicting Animals**
Convenor: Christopher Ward (University of Nottingham)
SOAS Senate House - S209: **third of four sessions**

P007 **Aesthetics and the making of religious collectivities**
Convenors: Alanna Cant (University of Kent); Timothy Carroll (UCL)
SOAS Senate House - S312: **third of three sessions**

P018 **Notions of Failure in Art and Anthropology**
Convenor: Alana Jelinek (University of Hertfordshire)
Chair: Jennifer Clarke (Robert Gordon University)
Discussant: Anthony Schrag (Queen Margaret University)
SOAS Senate House - S113: **single session**

P022 **Doing, making, collaborating: art as anthropology**
Convenors: Constance Smith (University of Manchester); Joost Fontein (British Institute in Eastern Africa)
Brunei Gallery - B211: **third of three sessions**

P026 **Participation and Guardianship: On the Ownership of Images in Movement**
Convenors: Timothy Cooper (University College London); Vindhya Buthpitiya (UCL)
SOAS Main Building - 4426: **single session**

P030 **Art and History Museums in the Middle East as places of social and political production**
Convenors: Alain Messaoudi (Université de Nantes); Thomas Richard (Université Clermont-Auvergne Centre Michel de l'Hospital)
SOAS Main Building - 4429: **third of three sessions**

P032 **Museum Affordances: Collections, Interventions, Exhibitions**
Convenor: Paul Basu (SOAS)
British Museum - Stevenson Lecture Theatre: **third of three sessions**

P037 **Museums as contested terrains: Memory work and politics of representation in Greater China**
Convenors: Lisheng Zhang (UCL); Suvi Rautio (University of Helsinki)
Discussant: Harriet Evans (University of Westminster)
SOAS Senate House - S118: **third of three sessions**

P048 **The Future of Anthropological Representation: Contemporary Art and/in the Ethnographic Museum**
Convenors: Jonas Tinius (Humboldt-Universität zu Berlin); Margareta von Oswald (Humboldt-Universität zu Berlin)
British Museum - Sackler B: **third of four sessions**

P049 **Beauty and the Beast: photography, the body and sexual discourse in the Middle East and Central Eurasia**
Convenor: Pedram Khosronejad (Oklahoma State University)
SOAS Senate House - S314: **first of two sessions**

P052 **Artefacts and visual systems in Oceania and America**
Convenors: Paolo Fortis (Durham University); Susanne Kuechler (University College London)
Discussant: Ludovic Coupaye (University College London)
SOAS Senate House - S108: **third of three sessions**

P062 **Design Anthropology: Uniting experience and imagination in the midst of social and material transformation**
Convenor: Mike Anusas (University of Edinburgh)
Discussants: Tim Ingold (University of Aberdeen), Wendy Gunn (RMIT University)
British Museum - BP Lecture Theatre: **third of four sessions**

P068 **The Future of Craft: Apprenticeship, Transmission and Heritage**
Convenor: Ferdinand de Jong (University of East Anglia)
British Museum - Studio: **third of three sessions**

P075 **Art and Autonomy Across the Global South**
Convenors: Leili Sreberny-Mohammadi (NYU); Olga Sooudi (University of Amsterdam)
SOAS Senate House - S211: **first of two sessions**

P080 **Depiction of the Dead: ethical challenges and cognitive bias**
Convenors: Caroline Wilkinson (Liverpool John Moores University); Kathryn Smith (Liverpool John Moores University)
SOAS Senate House - S116: **first of two sessions**

P093 **The Performativity of Matter: Decolonial Materialist Practices in/from the Global South**
Convenors: Antonio Catrileo; Ángeles Donoso Macaya (BMCC - City University of New York)
Chair: Manuel Carrión
SOAS Senate House - S320: **third of thee sessions**

P094 **Creative Art/Anthropology Praxis as Revelation and Resistance**
Convenors: Jennifer Deger (James Cook University and Miyarrka Media); Eni Bankole-Race (Maverick); Cathy Greenhalgh (Central Saint Martins, University of the Arts London)
SOAS Senate House - S208: **third of three sessions**

P095 **Organ transplantation and art: The ethics and politics of representation**
Convenors: Abin Thomas (King's College London); John Wynne (University of the Arts London)
SOAS Senate House - S110: **first of two sessions**

P096 **Humanism in the Anthropology Museum?**
Convenors: Sarah Byrne (Horniman Museum); Robert Storrie (Horniman Museum); Johanna Zetterstrom-Sharp (University of Cambridge)
Brunei Gallery - B202: **first of two sessions**

P099 **Representations of displacement and the struggle for home and homemaking**
Convenors: Safet HadziMuhamedovic (University of Bristol); Reza Masoudi Nejad (SOAS, University of London); Tom Selwyn (SOAS)
Brunei Gallery - B204: **third of three sessions**

P100 **Collections as Currency? Objects, Exchange, Values and Institutions**
Convenors: Jude Philp (University of Sydney); Elizabeth Bonshek (Museum Victoria)
Discussant: Robert Foster (University of Rochester)
British Museum - Sackler A: **third of three sessions**

P101 **Art, Dreams and Miracles: Reflections and Representations**
Convenor: Nada Al-Hudaid (University of Manchester)
Discussants: Lydia Degarrod (California College of the Arts), Ammara Maqsood (University of Manchester)
SOAS Senate House - S311: **third of three sessions**

P104 **Indigenous Material Culture and Representation**
Convenor: Cinthya Lana (King's College)
Brunei Gallery - B201: **first of two sessions**

15:00-15:30: Break

15:30-17:00: Session 11

P002 **Art as Ethnography/Ethnography as Art**
Convenors: Stephanie Pratt; Max Carocci (Chelsea College of Arts)
British Museum - Anthropology Library: **fourth of four sessions**

P003 **Representing and Depicting Animals**
Convenor: Christopher Ward (University of Nottingham)
SOAS Senate House - S209: **fourth of four sessions**

P010 **Australian Aboriginal artists, the archive and cross-cultural collaborations**
Convenor: Fran Edmonds (University of Melbourne)
SOAS Senate House - S108: **single session**

P023 **Fashioning Africa: performance, representation and identity**
Convenors: Pamela Kea (University of Sussex); Harriet Hughes (University of Sussex)
Brunei Gallery - B204: **single session**

P032 **Museum Affordances: Collections, Interventions, Exhibitions**
Convenor: Paul Basu (SOAS)
British Museum - Stevenson Lecture Theatre: **third of three sessions**

P034 **Cultural Professional Practice in the Age of Globalisation**
Convenors: Sarina Wakefield (Zayed University); Sabrina DeTurk (Zayed University)
British Museum - Studio: **single session**

P036 **Ethnography and the repatriation of artistic heritage**
Convenor: Ben Burt (British Museum)
British Museum - Sackler A: **single session**

P043 **Performance, design and aesthetics**
Convenors: Mehrdad Seyf (30 Bird Productions); Torange Khonsari (London Metropolitan University)
SOAS Main Building - 4429: **single session**

P048 **The Future of Anthropological Representation: Contemporary Art and/in the Ethnographic Museum**
Convenors: Jonas Tinius (Humboldt-Universität zu Berlin); Margareta von Oswald (Humboldt-Universität zu Berlin)
British Museum - Sackler B: **fourth of four sessions**

P049 **Beauty and the Beast: photography, the body and sexual discourse in the Middle East and Central Eurasia**
Convenor: Pedram Khosronejad (Oklahoma State University)
SOAS Senate House - S314: **second of two sessions**

P054 **Ephemeral, transformational and collaborative: Ethnographies of art events**
Convenor: Iza Kavedzija (University of Exeter)
Brunei Gallery - B211: **single session**

P062 **Design Anthropology: Uniting experience and imagination in the midst of social and material transformation**
Convenor: Mike Anusas (University of Edinburgh)
Discussants: Tim Ingold (University of Aberdeen), Wendy Gunn (RMIT University)
British Museum - BP Lecture Theatre: **fourth of four sessions**

P074 **Going beyond the contemporary? Art, anthropology, ontology**
Convenors: Pedro de Niemeyer Cesarino (University of São Paulo); Alex Flynn (Durham University)
SOAS Senate House - S312: **single session**

P075 **Art and Autonomy Across the Global South**
Convenors: Leili Sreberny-Mohammadi (NYU); Olga Sooudi (University of Amsterdam)
SOAS Senate House - S211: **second of two sessions**

P076 **Hybridity Between the Practice of Art and Ethnography**
Convenors: John Richard Stepp (University of Florida); Daniel Barroca (University of Florida)
SOAS Main Building - 4426: **single session**

P080 **Depiction of the Dead: ethical challenges and cognitive bias**
Convenors: Caroline Wilkinson (Liverpool John Moores University); Kathryn Smith (Liverpool John Moores University)
SOAS Senate House - S116: **second of two sessions**

P084 **Aesthetics and Performativity: Form and substance in cultural politics**
Convenors: Gabriel Dattatreyan (Goldsmiths); Martyn Wemyss (Goldsmiths)
SOAS Senate House - S118: **single session**

P093 **The Performativity of Matter: Decolonial Materialist Practices in/from the Global South**
Convenors: Antonio Catrileo; Ángeles Donoso Macaya (BMCC - City University of New York)
Chair: Manuel Carrión
SOAS Senate House - S320: **third of three sessions**

P095 **Organ transplantation and art: The ethics and politics of representation**
Convenors: Abin Thomas (King's College London); John Wynne (University of the Arts London)
SOAS Senate House - S110: **second of two sessions**

P096 **Humanism in the Anthropology Museum?**
Convenors: Sarah Byrne (Horniman Museum); Robert Storrie (Horniman Museum); Johanna Zetterstrom-Sharp (University of Cambridge)
Brunei Gallery - B202: **second of two sessions**

P101 **Art, Dreams and Miracles: Reflections and Representations**
Convenor: Nada Al-Hudaid (University of Manchester)
Discussants: Lydia Degarrod (California College of the Arts), Ammara Maqsood (University of Manchester)
SOAS Senate House - S311: **third of three sessions**

P102 **Art beyond visual (cognitive designs) as creative praxis: A nexus for uncertain worldview**
Convenor: Nupur Pathak
SOAS Senate House - S113: **single session**

P104 **Indigenous Material Culture and Representation**
Convenor: Cinthya Lana (King's College)
Brunei Gallery - B201: **second of two sessions**

17:00-18:00: Plenary and closing, British Museum - BP Lecture Theatre [and streamed to Stevenson Lecture Theatre]

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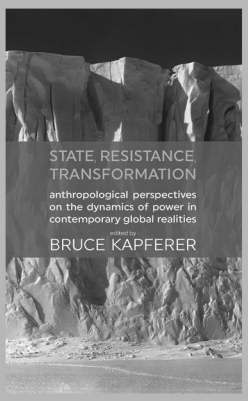

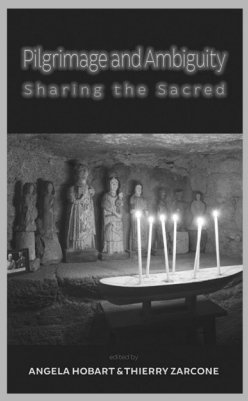

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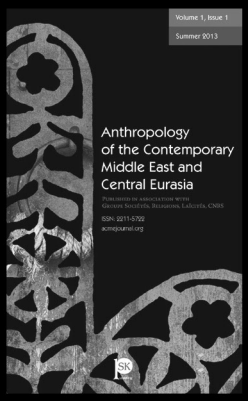

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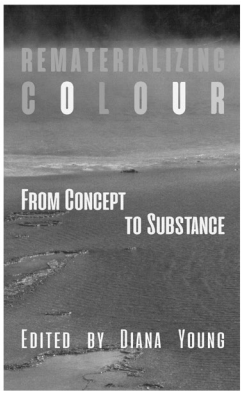

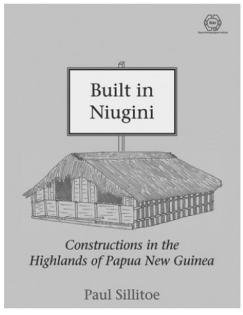

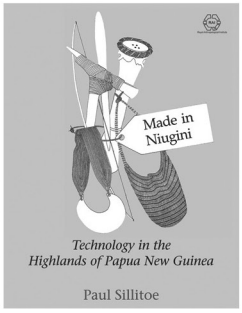

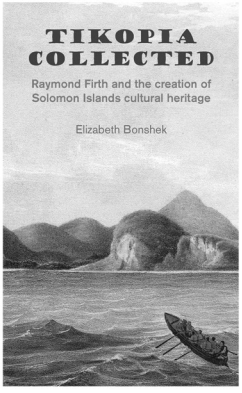

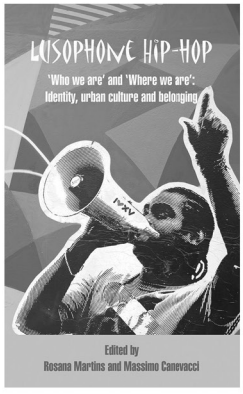

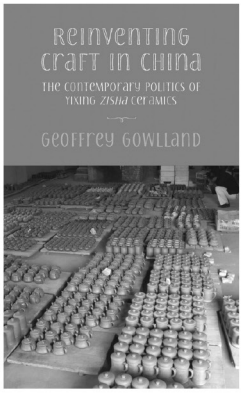

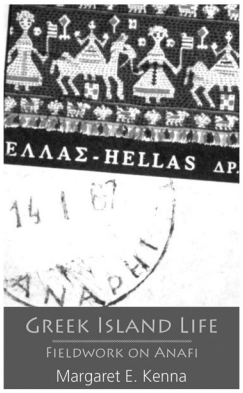

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STORIES IN THE MAKING

#RAIART2018 EXHIBITION, CLOISTERS, SOAS PAUL WEBLEY WING

FEATURING: VIDEO INSTALLATIONS 'TRAVEL' BY NICOLA MAI AND 'WHAT IF' BY CHRISTINE DOUGLASS, INTERMEDIA ARTWORKS 'SAGO' BY JASON PIERSON, 'IF I WERE A STAG' BY LUCIANA LANG, AND "I LIKE MONGOLIA AND MONGOLIA LIKES ME" BY HERMIONE SPRIGGS, PIECES FROM IRENE ORR AND MAKI-E ARTIST KOYANGI TANEKUNI, ARTWORKS BY ANDREW OMODING, FILM BY TREVOR MARCHAND, AN INSTALLATION BY THE MUSEUM OF ARCHITECTURE, AND STRING GAME DEMONSTRATIONS BY PHILIP NOBLE AND ROBYN MCKENZIE

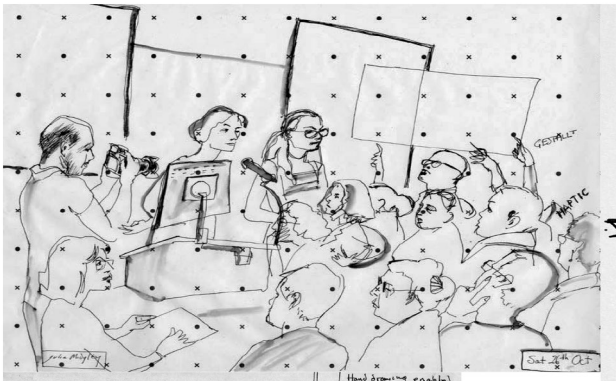
Opens 6.45pm on 1st June, closes 5pm on 3rd June.
Join us for '**Narrate**': a meet the makers session on Saturday 2nd June 2.30-4.30pm

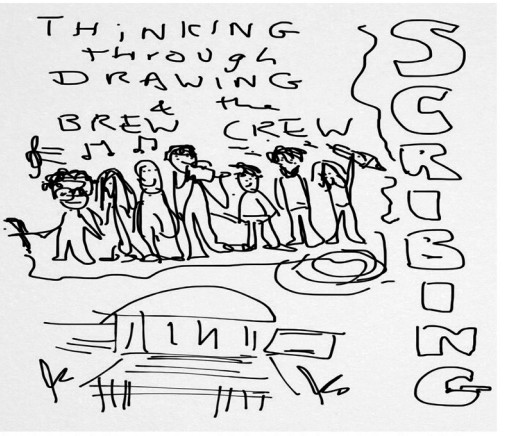
Conference Scribing

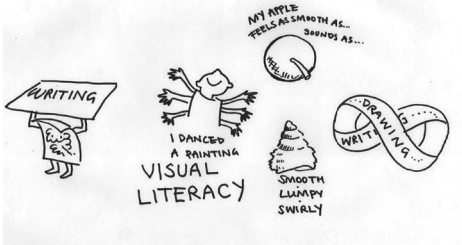
Drawing to listen, learn, understand, record, reflect

by Thinking through Drawing & Brew Drawing

TtD & The Brew Crew will be scribing Art, Materiality & Representation 2018







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Plenaries and keynote

Opening Plenary
British Museum - BP Lecture Theatre: **Fri 1st June, 10:00-11:30**
Chair: André Singer

Welcome: David Shankland, Director of the RAI

Welcome from the RAI: André Singer, President of the RAI

Welcome from SOAS: Baroness Valerie Amos CH, Director of SOAS

Welcome from the British Museum: Hartwig Fischer, Director of the British Museum

The Point is Moot: Disciplinary Debates in an Age of Decolonization
Ruth Phillips, (Professor of Art History, Carleton University)
Art and materiality have traditionally been the separate provinces of art history and anthropology, two disciplines that share a long history of mutuality and difference. Like sparring spouses they are unable to live either with or without each other, and their differences have proved resistant to reconciliation through interdisciplinarity projects such as visual studies and visual anthropology. Art historians continue to privilege aesthetic quality, and anthropologists their concern with social reproduction. Yet, I argue here, despite the liveliness of such debates the point must be considered moot-- "open to argument, debatable; uncertain, doubtful; unable to be firmly resolved," as the dictionary puts it. From my vantage point in Canada, a settler society currently directing unprecedented energies to institutional projects of decolonization, a third term, Indigenous knowledge, is displacing disciplinary differences. Not definable as a discipline, this emerging formation exerts pressure on Western knowledge formations through a distinctive set of positionalities. Holistic rather than interdisciplinary, collectivist rather than individualist, oriented by place and land and by relational rather than linear time, Indigenous knowledge practitioners counter key liberal strategies of inclusion and the ontological turn, seeking to transform Western institutions under the banner of decolonization. To illustrate contemporary tensions, their difficulties and their productive potentials, I examine Anishinaabe: Art and Power, a recent exhibition at the Royal Ontario Museum conceptualized by two Anishinaabe curators. I ask how it both integrated and resisted disciplinary knowledges and whether its indigenized approach to representation moves toward a genuine paradigm shift.

Keynote
British Museum - BP Lecture Theatre: **Fri 27th May, 17:45-18:45**
[Live streamed to Brunei Lecture Theatre]
Chair: Deborah Swallow

Art and Anthropology for a Sustainable World
Tim Ingold (Chair in Social Anthropology, Department of Anthropology, University of Aberdeen)
Traditionally, the disciplines of anthropology and art have faced in opposite directions: the former dedicated to understanding forms of life as we find them; the latter to the creation of forms never before encountered. This talk is founded on the premise that the traditional opposition is untenable. Not only would the work of art carry no force unless grounded in a profound understanding of the lived world; but anthropological accounts of the manifold ways along which life is lived would also be of no avail unless brought to bear on speculative inquiries into what the possibilities for human life might be. Thus art and anthropology have in common that they observe, describe and create. Their orientations are as much towards human futures as towards human pasts: these are futures, however, that are not conjured from thin air but forged in the crucible of contemporary social lives. Their aim is to join with these lives in the common task of fashioning a sustainable world – one that is fit for coming generations to inhabit. By sustainability is not meant the maintenance of human environmental relations in a steady state, but rather the possibility for life to carry on. In such a world, the fashioning of things must also be their unfinishing, so as to allow every generation to begin afresh. With examples drawn from studies of landscape, craft, building and the performing arts, the implications of this view for the principles and practice of artistic and anthropological research will be discussed.

Plenary
Knowing and speaking about objects: reflections for a new research grant programme
Chair: Lissant Bolton (Keeper of Africa Oceania and the Americas, British Museum, and Director, Endangered Material Knowledge Programme)
British Museum - BP Lecture Theatre: **Sat 2nd June, 13:30-14:30**

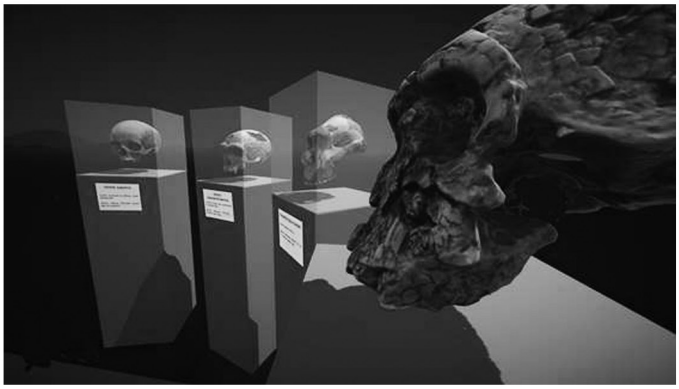
In June this year a new grant programme will be launched at the British Museum. It has been established to fund the ethnographic documentation of knowledge associated with objects and the built environment, with a regional focus on the global south, the documentation to be made available through an open access digital repository. The programme, the Endangered Material Knowledge Programme (EMKP), is a parallel programme to the Endangered Languages Documentation Programme hosted at SOAS, and both are supported by the Arcadia Fund. In the light of this programme, this plenary considers the relationship between what people know, and what people say about objects. Three speakers will take different perspectives on this topic, reflecting on issues and opportunities raised by the programme.

Speakers:
Pierre Lemmonier (Directeur de Recherche Émérite CNRS, CREDO - Aix-Marseille Université)
Mandana Seyfeddinipur (Endangered Languages Documentation Programme Director, School of Languages, Cultures and Linguistics, SOAS)
Joshua Bell (Department of Anthropology, National Museum of Natural History, Smithsonian Institution)

Closing Plenary
Chair: Paul Basu
British Museum - BP Lecture Theatre: **Sun 3rd May, 17:00-18:00**

Art, Ethnology and Indigeneity
Gerald McMaster (Professor in the Faculty of Liberal Arts and Sciences, Graduate Studies, OCAD University)
The definition of Indigenous contemporary art has evolved significantly over the past 20 years, with more artists of Indigenous ancestry gaining recognition in both public exhibitions and academic studies. The year 2017, in fact, marked a significant milestone for global Indigenous artists when many were featured at both the Venice Biennale and Documenta 14.

My presentation will take as its focus a new kind of Indigenous contemporary artist: someone whose work and practice are as comfortable in an art gallery or ethnographic museum as they are at home in an Indigenous community. Two of the main concepts I will examine are ritual and display. In this regard, I am intrigued by artists who express their indigeneity and artistic agency through the mindful production and presentation of objects and images that possess inherent ritual value. Similarly, many Indigenous artists are affirming the value of traditional knowledge sources and ways of knowing that have been passed down from generation to generation by calling upon them in their own visual and material expressions. I also intend to address the topics of settlement and migration in the context of how Indigenous artists are addressing the shared experiences of colonization and displacement, as well as relationships to place that may be transient and evolving. In my talk I will also touch on self-decolonization as it is expressed through interculturality (the exchange of ideas and forms between Indigenous peoples and settler cultures) and the healing of Indigenous communities. Related to this topic, I will conclude with thoughts on collaboration as a way for artists (both Indigenous and non-Indigenous) to work together in order to reverse the colonial gaze.



A Virtual Museum

Photogrammetry for 3D modelling in Anthropology

Friday 1st June from 9am to 6 pm

British Museum, Clore Centre Foyer

Do you have a digital or smartphone camera?

Then you can make 3D models of real world objects or scenes using a technique called photogrammetry. Photogrammetry is an accessible, low-cost technique for producing very accurate and detailed 3D models of objects, locations and even people.

Working with Dr. Simon Underdown of the Department of Social Sciences, the Oxford Brookes University Digital Services team has produced a Virtual Museum of 3D models of stone tools and early hominid skulls. Come and experience it in (virtual) reality in the British Museum Clore Centre foyer on Friday 1st June!

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Abstracts

P001 **Making images, making worlds. Art-Process-Archaeology**
Convenors: Ing-Marie Back Danielsson (Uppsala University); Andrew Jones (University of Southampton)
Discussant: Louisa Minkin (Central Saint Martins)
Senate House South Block - Room G3: **Fri 1st June, 11:30-13:00, 14:00-15:30, 16:00-17:30**

The analysis of material processes is a key component of contemporary art practice. Process has not been foregrounded in much anthropological analysis. The session analyzes material and processual accounts of archaeological imagery, and argues that focusing on image making accesses world making.

Enacting the world: Process and reality in ancient Egyptian images of nature
Rune Nyord (Freie Universität Berlin)
This paper suggests a processual understanding of bowls and dishes from ancient Egypt carrying Nile imagery. The theoretical interpretation is supplemented by considerations of the ancient Egyptian image-concept of seshemu, which conceptualises images as a 'leader' or 'guide' of what they depict.

Creating Experience. How playing with clay can help you loose your mind
Paul March (Keble College, Oxford)
The experience of modelling clay raises questions about the validity of Cartesian and Aristotelian divisions of mind from body, matter from form. Clay's plasticity facilitates the emergence of an alternative ontological position in which thinghood and personhood are mutable and interrelated.

Starting from a dot. Imagery making traditions in Iberian prehistoric art.
Lara Bacelar Alves (University of Coimbra)
This paper draws on contrasting rock art traditions that coexisted in north-west Iberia from the Neolithic. It explores the means by which different processes of giving form and manipulating matter bring together evidence about the essence of opposing, yet complementary, worlds.

"Guldgubbar" as entangled material practices
Ing-Marie Back Danielsson (Uppsala University)
In this paper I will explore how image making accesses world making through a discussion of a Scandinavian archaeological material called "guldgubbar". "Guldgubbar" are tiny figures made of thin gold foil and they belong to a part of the Scandinavian Late Iron Age (AD 550-1050).

Neolithic stamps in the Balkans: material and processual account of the Neolithic image making
Agni Prijatelj (Durham University)
Stamps are some of the most visually striking yet enigmatic tools found at Neolithic settlements across the Balkans. This paper explores the vibrancy of image making that stems from stamps' and imprints' material properties, and from human entanglements with them.

Cosmopolitcs of a wooden plate. Spondylus spp. in the Peruvian Northern coast during the Late Intermediate Period.
Antonio Jaramillo Arango (UNAM)
This paper analyses the role of the Spondylus through the materiality, iconography, archaeological context, and performative use of a wooden plate, suggesting that this shell have deep implications for Chimu people, going beyond the political field and establishing cosmopolitical relationships.

Art before Plato: the carved stone balls of Northeast Scotland
Andrew Jones (University of Southampton)
Functionality and symbolism dominate the archaeological analysis of artefacts; the legacy of Platonic thought. The paper will examine a pre-Platonic approach to form-in-motion: the forming of Neolithic carved stone balls.

Being Plastic
Ian Dawson (University of Southampton)
Seeking to make links between art practice, 3D printing, new imaging technologies, object itineraries and processes of mediation and remediation the paper will explore ideas about plasticity in relation to digital aesthetics.

Rock art as process: Iberian Late Bronze Age 'warrior' stelae as a case study
Marta Diaz-Guardamino (Cardiff University)
In this paper I combine a processual approach with digital imaging technologies (e.g. RTI, close range photogrammetry) to the study of rock art carvings. Focus will be placed on the dynamic interplay between people, tools and the rock surface.

Beyond Repair: Iron Age 'Kintsugi' from East Yorkshire
Helen Chittock (University of Oxford)
This paper uses a comparison with the Japanese art of repairing ceramics, kintsugi, to consider the motivations behind repairs on a very different group of metal objects from Iron Age East Yorkshire. In both cases, repairs are much more than the restoration of broken object to a functional state.

The Phenomenology of Byzantine Song
Sophie Moore (Brown University)
The music of early Byzantine liturgies was not representative, but an embodied practice which shaped the experience of church members. This paper explores the meshwork of affordances out of which the experience of Christian religious music emerged.

P002 Art as Ethnography/Ethnography as Art

Convenors: Stephanie Pratt; Max Carocci (Chelsea College of Arts)
British Museum - Anthropology Library: **Sun 3rd June, 09:00-10:30, 11:00-12:30, 13:30-15:00, 15:30-17:00**

This panel addresses the role of artworks as ethnographic resource in the age before photography. Raising questions about the objectivity of images from fieldwork diaries to scientific illustration, it examines pictures' accuracy as ethnographic documents and their reliability as forms of knowledge.

Art at the heart of Anthropology: on the expression of anthropological insights
Paola Tine (The University of Adelaide)
This article provides an overview of the historical evolution of the visual anthropological discipline and it offers a proposal for the use of fine art, specifically painting, as a complementary method to express anthropological insights.

Object Knowledge: India and the Indies in the Renaissance Collection
Erin Benay (Case Western Reserve University)
Although illustrated travelogues worked to create an impression of India and the Indies during the early modern period in Europe, this paper asserts that imported objects were just as important, if not more effective, for the manufacture of ethnographic knowledge about India and the New World.

Albert Eckhout's Tapestry "The Fishermen" (c. 1692 - c. 1723): Between Art, Ethnography and Diplomacy
Bianca Schor (EHESS)
Eckhout's works are among the oldest extant images of Dutch Brazil. Based on his drawings there, "The Fishermen" was woven for Louis XIV by the Manufacture des Gobelins. This paper examines to what extent this tapestry, made for diplomatic purposes, is a reliable body of ethnographic knowledge.

Images to take home: From self-educated art practice to artistic sponsorship and commissioned work
Claire Brizon (IKG Université de Berne)
Images from the 18th century are not only sources for historians and art historians, its could also be sources for the ethnologists. Therefore, in this paper, with three case study, I aim to show how images, from the 18th century, are also of importance in the field of Ethnology.

"Taken from Life": The Menominee Drawings of Antoine Marie Gachet
Sylvia Kasprycki (Johann Wolfgang Goethe University, Frankfurt am Main)
This paper examines the ethnographic content of a corpus of drawings produced by the Capuchin Antoine Marie Gachet on the Menominee Reservation between 1859 and 1862. In particular, it explores the complex relations between these visual records, Gachet's texts, and the objects he collected.

Ethnographical study of 19th century Kathmandu through Artworks
Sanyukta Shrestha
Brian Hodgson commissioned local artist Raj Man Singh between 1844-45 to produce drawings which show daily life activities in Kathmandu. Henry Oldfield produced similar artworks between 1850 to 1863. The works of these artists is compared in this paper from the ethnographical point of view.

Illustration and Appropriation: The 'History' of the Bamum, c. 1930
Simon Dell (University of East Anglia)
This paper explores a suite of illustrations intended for inclusion in a history of the Bamum Kingdom of the Cameroon Grassfields. Here text and illustration are appropriations, and not just of alien formats and media but also of forms of presentation and visualisation.

Pipestone Materiality and Meaning in the work of George Catlin
Annika Johnson (University of Pittsburgh)
Using George Catlin's manuscript on Native North American tobacco pipes as a case study (British Museum), this paper examines the artist's diverse representational approaches to documenting the primary medium of pipe carving — pipestone — and the blood-red stone's complex Indigenous associations.

"You have to be a draughtsman to be an ethnographer!" The legacy of Giuseppe Šebesta and the Trentino Folklife Museum.
Giovanni Kezich (Museo degli Usi e Costumi della Gente Trentina); Antonella Mott (Museo degli Usi e Costumi della Gente Trentina)
Giuseppe Šebesta (1919-2005) is the one modern founding father of Italian ethnographic museography, which he exercised particularly in the Alpine area. He was also an accomplished artist, and some interesting cross-fertilization between art and ethnography can be usefully detected in his work.

The View from the Beach and the View from the Bluff: Alternate Approaches to an Indian Battle Scene
Candace Greene (Smithsonian)
This paper contrasts Western and Native perspectives on illustration through alternate interpretations of a Plains Indian hide painting of a battle. Apparent similarity of Plains representations to Western art practice invites the application of familiar ways of knowing, obscuring Native intention.

Memories and Traditional Knowledge in the Art Work of Indian School Children
Jacqueline Fear-Segal (University of East Anglia)
A collection of drawings, created by nineteenth century Native American school children from different Native nations, will be interrogated to reveal evidence of their extensive cultural knowledge and to explore issues of memory, identity, and resistance.

P003 Representing and Depicting Animals

Convenor: Christopher Ward (University of Nottingham)
SOAS Senate House - S209: **Sun 3rd June, 09:00-10:30, 11:00-12:30, 13:30-15:00, 15:30-17:00**

What does the depiction of the animal tell us about classification, interspecies relations and nature? This panel will seek to investigate how the mechanisms of knowledge in relation to the animal form can influence and sometimes challenge the relations between human and animal in unforeseen ways.

Boselaphus tragocamelus: India's Unholy Cow
Prerna Srigyan (Ambedkar University Delhi); Amit Kaushik (Ambedkar University Delhi)
This paper aims to examine how the contestations presented by colloquial and scientific classifications of B.tragocamelus in India influence interventions by the state that have contradictory purposes in different spatial contexts.

'I don't normally like dogs but I like your dog!' Canines imagined, re-imagined and experienced.
Karen Lane (University of St Andrews)
People have positive responses to a Soft-coated Wheaten Terrier. A sledging-dog video goes viral. Staffordshire Bull Terriers, 'the most unwanted breed', are re-branded with knitted Staffies. This paper explores the bio-psycho-social mechanisms that may account for these responses to canine images.

Naturalism, Animism and Disney Movies: A comparative approach on natural ontologies and representation of animals
Luca Lo Scavo (Leiden University)
"I am human, and nothing of that which is human is alien to me" stated Terence in the ancient Rome. What is human and how a naturalist and animist ontology can contribute to define nature and interspecies relations? How do Disney movies shape animal classification and representation?

Representations of Fallow Deer
Christopher Ward (University of Nottingham)
This paper explores the role that representation and classification has had for the European Fallow Deer. Following these species, this paper will discuss how classifications has informed and transformed interspecies interactions but also beyond the deer and into concepts of nature and wildness.

Akeley's Gorillas: dark apes in 'Brightest Africa'.
Richard Crawford (University of the Arts London)
Akeley's gorilla diorama at the American Museum of Natural History was, according to Jeannette Jones, designed to bring a vision of 'Brightest Africa' to visitors, but after Akeley's death the family dynamics of the group were changed by James Clark to represent the dangers of 'Darkest Africa'.

Speculative Taxidermy: Vulnerability and Materiality
Giovanni Aloi (The School of the Art Institute of Chicago)
'Speculative Taxidermy' is defined by a deep investment in materiality devoted to the exploration of shared, physical and ontological vulnerabilities that haunt contemporary practices. Its capitalization on indexicality is intrinsically bound to biopolitics in the context of the Anthropocene.

Staging Life: Natural History Tableaux and Diorama -"the mise en scene" of the real, or the invention of an illusion?
Susanne Hammacher (Übersee-Museum Bremen)
A diorama is a cultural construct: a reproduction of a visual paradigm of an understanding of the world at the intersection of art and science. But is it a dated 19th century museographic feature? Today taxidermy is making a comeback. Which stories are constructed with animals – then and now?

Contradictions at zoo: Gaps between materiality and representations in the Paris zoological garden.
Melanie Roustan (Museum national d'histoire naturelle)
I will explore materiality at zoo 1) as material culture organizing space and norms, 2) as incorporation processes for people and animals. I will question art as a model paradigm for this cultural representation of nature – despite its explicit scientific rhetoric – and unfold its untold values.

Mute polysemy: animals in exhibition narratives
Mariana Soler (Évora University); Maria Isabel Landim (University of São Paulo)
Animal's narrative functions are analyzed in exhibitions in Latin-American natural history museums. About the evolutionary concepts, we notice animals lend their own structures for the illustration and demonstration of textually presented concepts, serving as proof of the reality and materialities.

Dharma and animal welfare
Chow Wah Chan
Using Venerable Hongyi's Animal Protection volumes, I demonstrate Chinese Mahayana Buddhism's concept of compassion and animals as fellow beings. Almost half a century after its publication, these ideas continue to resonate in the promotion of vegetarianism and animal welfare.

When is Animal Cruelty Free Speech? Art, Violence, and Institutional Responses to Critique
Jan Dutkiewicz (New School for Social Research); Tania Islas (University of Chicago)
How do art institutions engage with criticism of art that involves the use of animals? This paper shows how a number of institutions contest such critique, focusing on a recurrent defense of art as a unique realm of free speech that is beyond rational debate about its means of production.

Maybe a "natura morta marina", maybe "some scallop caught alive". Hunters, Poets or Sciamans: Italian Artists' Vision on Animals from '20s to '80s
Stefania Portinari
From the engraver and hunter Luigi Bartolini's works of art to poetical "seascape still lifes" painted by Filippo de Pisis, to unreal animals imagined by some Arte Povera members, to mythological apparitions on Transavanguardia pictures, Italian artists map a national anthropological essence.

Artistic evidence of the occurrence of at least two taxa of horse in Bronze Age Egypt
Marco Masseti (University of Florence)
Several artistic documents dating to the Bronze Age testify the coeval occurrence in ancient Egypt of two different typologies of domestic horse, characterised respectively by the phenotypic patterns of the "oriental" and the "occidental" groups.

Birds in the Prehistoric Visual Culture of the Southern Levant
Ben Greet (University of Reading)
This paper explores change in the representations of birds in the visual culture of the Epipaleolithic, Neolithic, and Bronze Age of the Southern Levant. It proposes that this demonstrative of a change in thought about birds, from a food resource to an attached to upper-class hunting practices.

The Peculiarity of the Image - Describing and Depicting Animals in Medieval Physiologus
Marisa Zele (Slovenian Academy of the Sciences and Arts)
The paper examines probably the most famous book on nature of the early Middle Ages – Physiologus which to today's reader can come across as a rather peculiar depiction of fauna. Why is this peculiarity in representation of animals immediately noticed today? and how does it reflect our present?

P004 Architecture and Anthropology

Convenor: Alec Shepley (Glyndwr University)
SOAS Senate House - S118: **Sat 2nd June, 09:00-10:30, 11-12:30**

From Vernacular to Contemporary in Architecture: The impact of documentation on architectural and urban design in the province of Dhofar today
Dusko Kuzovic (Dhofar University, Salalah, Oman); Hatem Tahmoom (Dhofar Moniciblity); Marwan Ahmed F. Bait Farhan (Dhofar University)
Paper explores the impact of documentation on contemporary architecture and urban planning in a community (Salalah city, Dhofar Governorate) used to practice oral forms of planning / design / contracting and principles / values / design of vernacular architecture by 1970.

Contouring with a sweeping brush: drawing as a catalyst for social engagement and urban renewal
Alec Shepley (Glyndwr University)
This paper considers ways in which a performed drawing practice serves as a catalyst for social engagement. The paper will contextualize iterations of a drawing practice performed by Shepley over the past three years and will focus particularly on varying aspects of a 'drawing as' a spatial practice

LIVING MUSEUM: Intangible Heritage, Bioclimatic Architecture and Brazilian Indigenous Social Justice
Dinah Guimaraens (University Federal Fluminense)
The paper focuses on the development of Living Museum; a civic engagement of urban Indians of Aldeia Maracanã and members of the Upper Xingu ś. This Indigenous collective was involved around the construction of an oca (longhouse) at the Campus of Praia Vermelha, University Federal Fluminense/UFF.

Raffles Hotel Singapore: National identity, tourism and 'the large'
Chris Hudson (RMIT University)
The material elements of the Raffles Hotel Singapore represent a national identity that combines a history of colonial power with a global culture of luxury consumption. Such an aesthetically charged large space allows tourists to imagine modern Asia as an exotic and timeless East.

Empirical Approaches in Gaudi's Architecture: Diagraming the Architectural Experience
Raul Martinez (Universitat Politecnica de Catalunya-BarcelonaTech)
This paper aims to analyze and understand a system of architectural notation, which underscores the episteme of the architectural experience, as an alternative way of examining architecture through the lens of bodies in motion.

The Architect's Drawing as an Instrument of Taste-making
Yvette Putra (University of Melbourne)
This paper proposes that the architect's drawing often functions as an instrument of taste-making, and uses examples by twentieth-century Australian architects. This paper concludes with the possibilities of the architect's drawing in understanding the taste-making aspects of different contexts.

The Anthropology of Spatial Histories: Landscape Gardens, Political Philosophy, and Spatial Meaning
Pauline Aucoin (University of Ottawa)
The historical analysis of French landscape gardens reveals aesthetic, political, and historical messages conveyed through the spatial practices that these gardens encompassed. Knowledge is both terrestrial and experiential, and will be analyszed, drawing on insights from the anthropology of space.

P005 Photography in Archives and Practice

Convenor: Kris Belden-Adams (University of Mississippi)
21-22 Russell Square - T102: **Fri 1st June, 14:00-15:30**

Composita, the 'Mascot' of the Smith College Class of 1886: Remembering College Sisterhood and Social-Caste Expectations, Gender Norms
Kris Belden-Adams (University of Mississippi)
The Smith College Class of 1886's composite photograph promoted class unity, and conveyed eugenics-based, social-caste expectations. Digital rebuilding of the image reveals departures from the archive that express these women's perceived departure from social-caste/gender expectations.

Personal Archives as Creative Catalyst: Photography, Collaboration, and Masquerade in Bobo-Dioulasso, Burkina Faso
Lisa Homann (University of North Carolina Charlotte)
This paper argues photographs in personal archives can be understood not only as souvenirs and historical documents but also as creative catalysts. Personal, historical archives can actively contribute to what we might otherwise classify as contemporary field research.

Moral and Experiential Narratives: Revisiting American Civil War photographs through a methodological process of bodily trauma
Erin Solomons (University for the Creative Arts)
A selection of prominent photographs of American Civil War battlefields include moral narratives about both armies during the war. Through bodily performance and installation, I critically assess the similarities, differences, and limitations of bodily memory and photographic representation.

Social fringes and visual memories: picturing dispossession in a Sydney's inner suburb
Cristiano Capuano (University of Padua)
This paper will assess Sydney's inner suburb of Redfern as an effective example of visual urban memory. The case study will investigate the interaction between community members and the urban space as stakeholders in the preservation of cultural integrity.

P006 Museums of Asian Arts outside Asia: Questioning Artefacts, Cultures and Identities

Convenor: Iside Carbone (Royal Anthropological Institute)
British Museum - Anthropology Library: **Sat 2nd June, 09:00-10:30, 11:00-12:30, 14:30-16:00, 16:30-18:00**

This panel aims at defining museums of Asian arts outside Asia as cultural expressions of representations of the Other. Mapping the collections and tracing their histories and development, it will be possible to unravel the identity of these institutions and the notions of 'Asia' emerging from them.

Imagining the 'Orient' in early 20th century Canada- The Asian Arts Collections of the Montreal Museum of Fine Arts
Laura Vigo (Montreal Museum of Fine Arts)
The MMFA's collections provide an ideal time-capsule to appreciate an idea of China that got formed and 'consumed' by early Canadian collectors in Montreal. Their colonialist gaze and faith in the supremacy of the Empire informed their choices thus shaping the core of the museum's collection.

Acheter un petit chinois: The Jesuit Museum of Chinese Art in Québec
Karen Tam
Incorporating visual research and an artistic approach, this paper will examine and question constructions and interpretations of Chineseness through the use of artworks and cultural artefacts in collections such as the Jesuit Museum of Chinese Art in Québec.

Collecting karamono kodō 唐物古銅in Meiji Japan: the image of China through the archaistic Chinese bronzes of the Chiossone Museum, Genoa, Italy
Donatella Failla ('Edoardo Chiossone' Museum of Japanese Art)
In comprehending the Chinese models of Japanese civilisation, the 'things Chinese' attracted the discerning attitude and far-sightedness of Edoardo Chiossone (1833-1898), artist and collector, who was always especially interested in archaistic bronze vessels.

Korean Gardens outside of Korea: The (Re)Construction of National Cultural Identity?
Maria Sobotka (Free University of Berlin/Peking University)
My topic is the representation of Korean art and culture in the West. Based on a contemporary Korean garden in Berlin I will show the garden concept as a derivation from South Korea's cultural policy objectives and place it in the larger context of cultural identity and nation-building.

Defining Asia's cultural matrix?
Chiara Formichi (Cornell University)
I investigate the relation between art collection practices and academic constructions of Asia with a focus on Islamic and Asian Studies. With research in Europe, US and Asia I argue that these approaches fostered an image of Asia's original cultures as solely rooted in the Hindu-Buddhist traditions.

Challenging the framing of 'Asia' and the role of the VVAK (Dutch Asian Art Society). The Asian Pavilion at the Rijksmuseum in Amsterdam
Annette Loeseke (New York University Berlin)
Exploring the Asian Pavillion of the Rijksmuseum in Amsterdam, the paper examines the museum's colonial past and the role of private collectors in producing the Asian collection, and discusses how the curatorial framing of 'Asia' relates to the presentation of Dutch (art) history at the Rijksmuseum.

Museo Nacional de Arte Oriental in Buenos Aires: a derivation of European taste for anything Oriental or genuine interest in the East?
Florencia Rodriguez Giavarini (Universidad del Salvador)
The Museo Nacional de Arte Oriental in Buenos Aires was founded in 1965. It became the first museum in South America devoted to Eastern art. Many operative aspects were absorbed by the Museo Nacional de Arte Decorativo, causing collections on display to be perceived as a subset of the decorative.

Saving Asia: The Past and Present of Asian Art Objects in Western Museums
Harnoor Bhangu (University of Winnipeg)
This paper takes up the case study of Musée Guimet to analyze histories of colonial travel, appropriation, and dissemination. Moving from the museum's history of accumulation to its present curatorial practices, it argues for a decolonial turn to Asian art objects circulating in Western museums.

Taiyuan Asian Puppet Theatre Museum: a platform for the conservation, exchange, performance and promotion of living Asian puppet theatre traditions
Robin Ruizendaal (Taiyuan Asian Puppet Theatre Museum)
The museum has a collection of over 10.000 puppets from all major Asian traditions. The museum aims to conserve the material puppet culture and promote exchanges with theatre companies and institutions through exhibitions, education programs, performances and publications.

Chinese Money Matters – so why does it have such a low profile?
Helen Wang (British Museum)
There are tens of thousands of Chinese coins, banknotes, coin-shaped amulets, hell money and other money-related objects in East Asian collections outside of Asia. Why are they so neglected? In this paper, I will open up the subject, and highlight the potential of these collections.

'Seek knowledge even as far as China': The founding of the Oriental Museum, Durham University
Gillian Ramsay (Durham University)
Founded in 1960 primarily as a resource to support Durham University's teaching and research agenda, the Oriental Museum has developed into a world-class institution which combines its traditional academic role with a commitment to making its collections accessible to all.

Orient Museum Collections. Polysemy reduction and metonymic overuse
Sofia Campos Lopes (Fundação Oriente)
The Orient Museum collections, Portuguese Presence in Asia and Kwok On, have different modes of incorporation and display. The museum promotes transdisciplinary historical and anthropological views and identity diversity but individual and collective expectations lead to objects's transfiguration.

Rethinking Asian Museums in Italy
Marco Biscione
Asian Museums in Italy were founded following XIX°/XX° centuries cultural paradigms. Rethinking the missions of museums will help to cope changing socioeconomic, cultural and political patterns

Japan in Venice: The Collection of the Oriental Art Museum in Venice
Marta Boscolo Marchi (Ministry for cultural heritage and activities and tourism)
Born as the private collection of Prince Henry of Bourbon in 1889, the Oriental Art Museum in Venice became a public institution in 1928. Changes in the reception of the artifacts as well as in the museum over time show shifts in the perception of oriental art and its place in the cultural context.

The Museum of Asian Art in Berlin: From Prussian Heritage to World Museum
Regina Hoefer (Bonn University)
This lecture investigates the Museum of Asian Art in Berlin. It will show how the museum's history influenced its collection policies and examines the changing approaches over the time to col-lecting East Asian and South Asian artefacts.

The Museums of the Far East and the Asian Collections of the Royal Museums of Art and History, Brussels
Nathalie Vandeperre (Royal Museums of Art and History)
The Royal Museums of Art and History's Asian collections, historically displayed in 2 completely different sites ¬¬ the Cinquantenaire Museum and the Museums of the Far East offer a challenging choice of where and how to spread and show very different objects in even more different settings

Asia and Pacific Museum in Warsaw - The New Beginning and Challenges
Maria Szymanska-Ilnata (The Asia and Pacific Museum)
In the country with no colonial history Asia and Pacific Museum plays an important role in popularizing knowledge about Asian cultures, although since over 40 years it was existing without a permanent exhibition. Now the situation is changing as new possibilities and challenges appeared.

P007 Aesthetics and the making of religious collectivities

Convenors: Alanna Cant (University of Kent); Timothy Carroll (UCL)
SOAS Senate House - S312: **Sun 3rd June, 09:00-10:30, 11:00-12:30, 13:30-15:00**

This panel explores how the aesthetics of religious practice work to constitute religious collectivities through processes of community-making and boundary-making. Papers will consider the ways that material, symbolic, affective and bodily experiences work to define religious 'selves' and 'others'.

From Demon to God: Forging a new iconography for Mahishasur
Moumita Sen (University of Oslo)
This paper will focus on the forging of a new iconography for a "demon" in Hindu mythology who is being reclaimed by indigenous communities both as a god and as a champion of their political autonomy. Mahishasur stands now as the symbol of radical caste politics in India against Hindu nationalism.

Scary Mask/Local Protector: the curious history of Ida Ratu Gede Gombrang
Laurel Kendall (American Museum of Natural History); Wayan Ariati (World Learning)
Stories told about a tourist mask that returned to Bali to become a local protector, Ida Rati Gede Gombrang, exist at an intersection between the aesthetic/sacred realization of a Balinese mask—how it is crafted, tended and performed—and contemporary life in the tourist mecca of Ubud.

Envisioning the Enemy: Mastering the Boundaries of Life and Death in Southwest China
Katherine Swancutt (King's College London)
Offering new ethnography on death rites and exorcisms among the Nuosu, a Tibeto-Burman group of Southwest China, I show how their views of the enemy are upheld, or occasionally overturned, through ritual aesthetics that are above all meant to be boundary-making.

Fun and 'deep play': Playing with demons on Lombok, Indonesia
Kari Telle (Christian Michelsen Institute)
On Lombok, minority Balinese make and use demon puppets at New Year in order to control public space and bring dangerous demonic forces under control. Aesthetic creativity is central to the efficacy of this ritural endeavour and its ability to assert a Balinese public identity.

The aesthetics of belonging in Buryat ritual and dance
Joseph Long (University of Aberdeen)
In Buryat communities there are formal analogies between clan offering rites and the circle dance institutionalised as part of national culture. Here I explore the collective experiences in both forms that suggest a Buryat aesthetic of belonging.

Musical aesthetics, spirituality and the morality of performance in Mongolia
Rebekah Plueckhahn (University College London)
This paper examines Mongolian musical aesthetics and corresponding creations of moral personhood. Drawing from the public performance of two spiritual genres, it examines the interconnection between everyday musical sociality and the formation of changing postsocialist spiritualities.

jw.org and the Publisher Aesthetic: The global Watch Tower Society and social 'republication'
Danny Cardoza (University of Cambridge)
Publishing is central to the Watch Tower Society so much so that votaries often call themselves 'Publishers', creating a 'publisher aesthetic'. This aesthetic changed in 2013 to be centered around digital technologies and the internet rather than traditional printing. This paper explores this shift.

Surgical Reversion to "Fitra": Understanding Islam through Cosmetic Surgeries in Iran
Marzieh Kaivanara (University of Bristol)
This paper focuses on the pursuit of beauty in Iran and its implications for the cultivation of Islamic collectivities.

How to hear: aesthetics of worship and the value of subjective experience among English evangelicals
Malcolm McLean (University of Cambridge)
Based on my current fieldwork I argue that the aesthetic of musical worship forms a boundary between conservative and charismatic evangelicals in England, and that their different aesthetics reflect and produce different valuations of objectivity and personal experience.

Aesthetics, Authority and 'Scales' of Belonging in Lived Mexican Catholicism
Alanna Cant (University of Kent)
Based on ethnography in a rural Mexican parish, this paper explores the social space between local 'popular' and local 'official' Catholicism, and argues that aesthetics constitutes a medium through which religious authority can be negotiated and different 'scales' of belonging are constructed.

'Wearing a cross doesn't make you a Christian': theologies of 'religious' jewellery among English evangelicals
Meadhbh McIvor
Drawing on dual-sited fieldwork split between a Christian lobby group and a conservative evangelical church in London, UK, this paper uses intra-Christian disagreement over the legitimacy of 'religious' jewellery to explore the twin theological categories of grace and law.

Untying the Turban. Religious embodiment and gendered politics of identity among Sikh Diaspora youth
Sara Bonfanti (University of Trento)
This contribute intersects religious and gender studies with a visual anthropology approach. Drawing from multisite fieldwork with Sikh diaspora youth, it considers how competing social ethics are wrapped into innovative religious aesthetics of dastar (turban) wearing.

Aesthetics and the making of religious collectivities: A discussion
Timothy Carroll (UCL)
This paper works to draw out key themes and emerging perspectives from the contributed papers, placing these within a wider critical context.

P008 Anthropology in the Art Museum

Convenors: Shalini Le Gall (Colby College Museum of Art); David Odo (Harvard Art Museums)
Discussant: Joshua A. Bell (National Museum of Natural History, Smithsonian Institutution)
British Museum - Sackler A: **Sat 2nd June, 11:00-12:30**

This panel considers the implications for museum practice and the teaching of anthropology, art history, and associated disciplines, of increased anthropological interventions in the museum and art museum challenges to anthropological thinking.

Representing Indigenous America in the Teaching Museum: Expanding Engagement at the Mount Holyoke College Art Museum
Aaron Miller (Mount Holyoke College)
This paper explores the Mount Holyoke College Art Museum's evolving engagement with Native American material culture and communities through examples of changing exhibition strategies and direct collaborations with Native artists and scholars.

Doing Ethnography at Public Art Museums - Rethinking the Concept of Participation
Enke Huang (University College of London)
In response to the emerging applications of anthropological work at public art museums in the 21st century, this paper re-assesses the changing meanings assigned to the notions of 'participation', 'public' and 'institutional critique' at the conjunction of anthropology theories and museum practices.

Transdisciplinary translations in the art museum - The exhibition "The Blind Spot" at the Kunsthalle Bremen, Germany
Julia Binter (University of Oxford)
This paper takes the exhibition "The Blind Spot" (2017) at the Kunsthalle Bremen, Germany, as a starting point to discuss the potentials and challenges of transdisciplinary curatorship at the intersection of anthropology, art history and postcolonial theory.

Shifting Ontologies in Museum Collections: Amazonian Featherwork as Religious Artifact, Art Object, and Cultural Heritage Site
Adrian Van Allen (Musée du quai Branly)
Tracing the material, semiotic, historical and technological connections between Amazonian featherwork objects in Parisian museums, my ethnographic research examines the shifting ontologies of museum objects as they transition between religious artifact, art object, and cultural heritage site.

P009 Art and Personhood in the Historical Moment: Rethinking Gell and Strathern.

Convenors: Eric Silverman (Wheelock College); David Lipset (University of Minnesota)
Senate House South Block - Room G4: **Fri 1st June, 11:30-13:00, 14:00-15:30, 16:00-17:30**

The panel seeks to fuse and revise Alfred Gell and Marilyn Strathern's respective theories of the person by exploring their concepts of agency and gender in relationship to art created in the historical moment.

Unexplored Agencies - On the ritual life of objects

Carlo Severi (Ecole des Hautes Etudes en Sciences Sociales, Paris)
I shall raise two questions about the use that Gell makes of the concept of agency. The first concerns the network of social relationships in which an agency may be attributed to an object. The second concerns the morphology of the relationship between the object and the being it represents.

Plates: Gender, Person and Modernity in the Lower Sepik

David Lipset (University of Minnesota)
Both Gell and Strathern have helped us to theorize the dividual or distributed person in Papua New Guinea and Pacific cultures. But neither of their frameworks incorporates history. This paper works on this gap in their useful project in a Lower Sepik case study that focuses on dishware.

Swirls of Gender and Modernity in Iatmul Art, Sepik River, Papua New Guinea

Eric Silverman (Wheelock College)
In this paper, I seek to build on the theoretical projects of Strathern and Gell by triangulating history, gender, and agency in contemporary Iatmul art. In particular, I show how the anxieties of masculinity are encoded in motifs that evoke both women and global warming.

Transformations in Abelam Art: Agency and Personhood in a Globalized World

Diane Losche (UNSW)
This paper examines Abelam art in the context of a globalized, commoditised art world using Gell's notion of agency and Strathern's concept of the person. This paper examines a particular moment in this transformation, the Asia-Pacific Triennial of Contemporary Art in 2012.

The Gender of God's Gifts - dividual personhood, spirits and the statue of Mother Mary in a Sepik society (Papua New Guinea)

Christiane Falck (Georg-August-Universität Göttingen)
I analyze practices surrounding the statue of Mother Mary in a Sepik village. I argue that personhood is central for understanding the agency of objects in religious practices as well as the appropriation of Christianity that is currently changing gender relations in the village.

The Agencies and Aesthetics of the Divine Dividual: Transcending the Limitations of Strathern and Gell.

Mark Mosko (Australian National University)
This paper addresses the perceived limitations of Strathern's and Gell's formulations of the "partible" or "distributed person" with the introduction of a new historical actor, the "divine dividual" in the context of Christian conversion among Trobriand Islanders.

Woven textiles and gendered identities within a cosmopolitan Micronesia (1820s-1920s)

Helen Alderson (University of Cambridge)
From the 1820s, women in Kosrae and Pohnpei, Micronesia, met globalising forces. Women's artisan identities ranged from traditional knowledge holders to innovative capitalists. This paper considers Gell and Strathern's ideas on agency, art, and gender alongside this turbulent historical moment.

Art and Personhood in American Fire Spinning
Susannah Crockford (Gent University)
An analysis of the concepts of personhood in the works of Gell and Strathern through a consideration of American fire spinning. The historical production of this form of performance art is presented leading to a discussion of how agency and gender are co-produced.

The Savage Media: A Korean Traditional Pop's Club as a Musical Trap
Sung-Hoon Hong (Seoul National University)
Applying Gell's idea of "Vogel's Net: traps as artworks and artworks as traps", I analyze the operational principle of A Korean Traditional Pop's Club in Hongdae, one of the most hippest areas in Seoul, Korea.

P010 Australian Aboriginal artists, the archive and cross-cultural collaborations

Convenor: Fran Edmonds (University of Melbourne)
SOAS Senate House - S108: **Sun 3rd June, 15:30-17:00**

Collections of material culture from Aboriginal Australia remain largely inaccessible to those with Ancestral claims to them. We explore how Aboriginal artists are mobilizing collections to reconnect with culture, making and asserting their own representations in contemporary social contexts.

'No more secrets' - Young people's involvement in the Ngukurr community newspaper
Richard Chenhall (University of Melbourne); Kate Senior (University of Wollongong)
This paper examines young people involvement in the management of a community news paper in the remote community of Ngukurr, a remote Indigenous Australian community in South-east Arnhemland, Australia.

A Dialogic Discourse in Museums - Multiple Voices and Meaning Making
Lindy Allen (Museums Victoria)
This paper discusses contemporary curatorial practice and critical scholarship involved in the engagement of source communities with their cultural patrimony in museums. It explores the collaborative and cross-cultural nature of collections research and how knowledge and meanings are negotiated.

'Telling it like it is': Aboriginal young people, cultural connections and digital storytelling
Fran Edmonds (University of Melbourne)
This paper examines a digital storytelling project among Aboriginal young people in southeast Australia as a way of supporting contemporary Aboriginal youth culture. It explores intercultural and decolonizing approaches to assist youth engagement with museums' collections and cultural institutions.

The Photograph as Archive: Crafting Contemporary Koorie Culture
Sabra Thorner (Florida State University)
This paper examines relationships between archival photography, historical artifacts, and contemporary art practice. Focusing on Aboriginal Australian artist Maree Clarke's kangaroo-teeth necklace-making, I emphasize collaborative/decolonizing approaches to representation in museum- and artworlds.

Bloodlines
Maree Clarke
Koori artist Maree Clarke will discuss her work to regenerate "culture" in an Australian urban. Through her work, "the archive" includes oral storytelling, museum objects, and traditional lands; it also points to the responsibility of intergenerational knowledge exchange.

P011 The effects of digitisation: art, object, knowledge, responsibility

Convenors: James Leach (CNRS); Lissant Bolton (British Museum)
Discussant: Mario Biagioli (UC Davis)
British Museum - BP Lecture Theatre: **Fri 1st June, 11:30-13:00, 14:00-15:30, 16:00-17:30**

What are the effects of transforming art/knowledge/artefact into digital formats? We seek to interrogate the effects of access and transmission in altered formats, and how these transformations can best be approached to meet various and varying interests and agendas.

Digital Affordances - Remediation, Rearticulation, Recirculation
Paul Basu (SOAS)
This paper explores how the digitisation of historical collections affords a range of action possibilities in the present, including new ways of researching collections, rearticulating them with associated knowledges, and recirculating them to different publics.

Unpacking the aesthetics and politics of 3D digitalisation through curatorial design interventions at the British Museum.
Amelia Knowlson (Sheffield Hallam University)
This paper uses curatorial design interventions to explore the effect of 3D scanning and printing at The British Museum. Spanning the realms of curation, design and artistic practice it reveals systems of hierarchical value, knowledge transformations and considerations around control and access.

Texts and Memories: The Digital Journey of the Bodongpa Tradition of Tibetan Buddhism
Jill Sudbury
In the post-59 period of Tibetan religion, digital media has become a significant tool in the documentation of endangered traditions and rituals. The Bodongpa tradition has embraced the digitisation of texts, images, memories and rituals, highlighting both significant possibilities and pitfalls.

Digital Ghost Effects
Kriss Ravetto (UC Davis)
This paper explores how dance and digital media "take form," performing something akin to what Brian Rotman calls "virtual ghosts," that is, a potential sense of self, a self that will be projected into a future archive.

Annotation as practice, products of annotation and coding schemes
Scott deLahunta (Coventry University)
The publication the W3 web annotation standards appear to coincide with an increase in movement and computing research projects utilising annotation. This paper will explore connections with the recording, annotating and disseminating of meaningful digitised documentation of contemporary dance.

Gurrutu 3.0 : objects, relations and the digital turn in north-east Arnhem Land (Australia)
Jessica De Largy Healy (CNRS)
Gurrutu, the Yolngu kinship system, has been reconceptualised and transposed on computers to re-embed various digital objects in relationships. This model provides a valuable insight into the effects of digitisation on cultural practice, both for its authentication and its renewal.

Addressing Digital Affordance: Mapping Cross Cultural Value in 3D Scanned Belongings.
Hannah Turner (Simon Fraser University); Reese Muntean (Simon Fraser University)
This paper examines community belongings digitised in 3D for museum education purposes in a Canadian museum. It argues that the scanners, software programs, and people have digital affordances and politics that shape representations and structure knowledge.

New approaches to the protection of knowledge holders
Peter Jaszi (American University)
This paper will propose a turn away from solutions based on classical models of public ordering toward one that promotes an array of alternative and complementary alternative approaches.

Digitising contemporary and traditional dance practices for education, analysis and creativity.
Sarah Whatley (Coventry University)
This paper will discuss the implications of recording and digitizing (by video and motion capture technologies) a variety of cultural and contemporary dance performance practices, core to a multi-partner European project: WhoLoDancE, focusing on issues of reuse, ownership and responsibility.

Making something together
Siobhan Davies (Coventry University); James Leach (CNRS)
A conversation between Siobhan Davies and James Leach on collaboration and responsibility in her choreographic practice

From Mapping Knowledge to Digitizing Impact
Mario Biagioli (UC Davis)
This paper concerns the effects of the digitization of scholarly publications and their evaluation through quantitative metrics. The digital evaluation of publications has radically modified their meaning, shifting their significance from the quality of their contents to their so-called "impact".

P012 Dis/enchantment and the popular arts in Nigeria

Convenors: Will Rea (Leeds University); David Pratten (Oxford University)
Chair: Juliet Gilbert (University of Birmingham)
SOAS Senate House - S108: **Sat 2nd June, 16:30-18:00**

This panel invites papers that examine the popular arts in Nigeria. By engaging with a framing of enchantment and disenchantment the panel explores how performative and plastic arts celebrate and critique the signature features of the African petro-state.

Optimism and Hope in Epa-Type masquerade.
Will Rea (Leeds University)
This paper will offer a re-evaluation of the Epa-type masquerades of Ekiti. While much has been made of the visual impact of these masks, little attention has been paid to the actual form of the ritual (the exception being Ojo, 1978). This paper will detail the relationships of enchantment that surround the central figure of these festivals, the Imole (the Ekiti version of Orisha, as well as the practical politics of revealed town relationships. The central aim is detail the structural form of these rituals in relation to a wider moral economy of hope and anticipation.

Art, materiality and sociality: Incorporation, extirpation and contestation
Charles Gore (SOAS)
Following Evans Pritchards famous well-known adage that "People not only create their material culture and attach themselves to it, but also build up their relationships through it and see themselves in terms of it" (Evans-Pritchard, The Nuer, 1940, p.85), this paper considers considers three casestudies of how art and its materialities build up relationships, sometimes of mutuality; but also use them to extirpate social relations and thereby rewrite local histories; or to contest and destabilise them.

Fashionistas and Sartorial Fakery: Sewing shops and the enchantment of self in Calabar, Nigeria
Juliet Gilbert (University of Birmingham)
In Calabar, a city in southeastern Nigeria, young women lament the difficulty of buying fashionable clothes. The cheap 'Aba-made' and 'China-made' goods in the market are considered poor imitations of the real thing ('UK-made' clothes) and, sold in bulk, do not allow young women to stand out from the crowd.

A (dis/re)enchanted history, A dyeing craft and The women dyers: Historical Context of the Yoruba Women Dyers' Engagement within the Political Economy of Nigeria
Omotayo Owoeye (Obafemi Awolowo University Ile-Ife, Nigeria)
This paper takes a historical view of the Yoruba women dyers' activities in Osogbo, Nigeria and how the dyers have engaged the political economy within Nigeria. It shows how Yoruba women dyers engaged the political economy of Nigeria along a spectrum of (dis/re)enchantment historical context.

The Arts of Oil: The Cultural History of Port Harcourt
David Pratten (Oxford University)
This paper will examine what the popular arts tell us about understandings of African petro-states, resource curse, and post-oil futures.

P013 Drawings Of, Drawings By, and Drawings With...

Convenor: Ray Lucas (University of Manchester)
Brunei Gallery - B202: **Sat 2nd June, 09:00-10:30, 11:00-12:30, 14:30-16:00, 16:30-18:00; Sun 3rd June 09:00-10:30, 11:00-12:30**

This panel considers drawing and other inscriptive practices and their relation to creativity. Drawing, broadly, is considered as a form of knowledge production, leading to questions about the nature of the knowledge produced, how it differs from other forms, and the uses of that knowledge.

Sixty frames per second: Using the 'distancing' quality of hand drawing to interrogate the logic of virtual worlds.
Luke Pearson (University College London)
This paper explores drawing as a tool for examining the construction of virtual game worlds. By translating dynamic game spaces into static works, I argue the draughtsman becomes similar to Flusser's 'black box,' distancing oneself from a virtual space while simultaneously transcribing it manually.

The Life of a River Map
Elizabeth Shotton (University College Dublin)
Rivers are represented on maps not as encoded information but as absence – an interruption in the flow of information. The River Map, intent on giving the river course and its boundaries more presence, required a new set of drawing conventions and offered an alternative understanding of the river.

Drawing Sections
Leonidas Koutsoumpos (National Technical University of Athens)
The paper discusses the importance that the drawings of sections play in the way that various design-oriented disciplines understand and produce space, especially architecture in the digital era.

The continuing importance of collecting research through direct observational drawing on location in museums.
Peter Symons (The Arts University Bournemouth)
This paper will interrogate the continued importance for animation students of direct first hand observation when undertaking drawing research in museums.

Drawing by Models; beyond the physical
Anisha Meggi (De Montfort University)
The paper will analyse the authors final year project outcomes; a series of watercolour paper models which were produced as a result of large scale drawings that questioned the boundaries of what architecture and its representation are and can be.

blubilds, a formless diagram for alteration
Joanna Leah Geldard (Leeds Beckett University)
This paper introduces blubilds as a drawing system of alteration. Drawing from the restraints of static plans, diagrams and blueprints, blubilds work with contradictory forces of organised linear drawings and action drawings in an active process between body, apparatus and lively lines.

Fieldnote drawings
Mette Kusk (Aarhus University)
This paper takes point of departure in a collection of drawn notes made during my fieldwork in Uganda 2014-2016 (see http://ethnographicfieldnotes.blogspot.dk/). I explore what they are drawings of and develop an argument in favor of drawings in ethnographic research and representation.

Etching drawing: tactile engagement and temporal evidence
Wendy Rhodes Picken (UWE, Bristol)
An insight into the transformative potentiality revealed when materials of drawing are exploited through a tactile engagement with those of etching. The multiplicity of approaches combined with the advantage of staged proofs offers rare concrete evidence of temporal changes to drawing.

Ethnographic comics - sketches, notes and art from the fieldwork at villages in Poland. Reading together.
Jacek Wajszczak (University of Warsaw)
I propose un coup d'oeil on ethnographic comics. Based on my fieldwork experiences, I focus on the practical aspects of drawings - how it works with the local identity, memory, ethnographic writing and reading.

Touching and Tracing: The Peculiar Sensibility of Drawing in the Textiles Archive
Sarah Casey (Lancaster University)
The paper discusses drawing as a tool to research and reflect upon the lives of material artefacts using case studies of an artist working with historic dress collections. It demonstrates how the visual scrutiny of drawing can elicit material evidence and offer nuanced interpretation.

6B 6H: where drawing meets archaeology
Karen Wallis (Ness of Brodgar Trust)
Can an Artist in Residence working with perceptual observations, contribute to Archaeological research? Concentrating on human activity, sketchbook drawing, pleinair painting, and sound recordings, are used to reveal the everyday process of archaeology, and transient dialectical images of the past.

The architecture of drawing: tools of interpretation
Claire Hannibal; Ann Stewart
The study examines the role of bespoke drawing tools in the interpretation and realisation of architectural ideas in order to challenge the bypassing of intuitive design processes inherent within digital tools.

Zaha Hadid's Notebooks: The role of the sketch in architecture's representation.
Desley Luscombe (University of Technology Sydney)
This paper will investigate the complex relationship between the sketch, the digitally influenced presentation image and the realised building in the context of images for the Museo Nationale delle Arti del XXI Secolo (MAXXI) in Rome.

Material presence - drawing as thought as text
Doris Rohr (Liverpool Hope University); Niamh Clarke (Ulster University)
The joint paper highlights contradictory notions of the ephemeral associated with materialising thought through drawing/writing. Clarke is concerned with re-description of photo or text in drawing. Rohr explores embodied and performative drawing/writing practices that imply duration and mortality.

Hand delivered: Drawing within the 'margin of error'.
Eirini Boukla (University of Leeds)
Originates a view that an independent tolerance allows a 'margin of error' as an implicit aesthetic measure, and that has an inexorable innate repercussion and complication in drawing's interventions and effects of making, and their indexical relation to the artist.

Workshop. DoBeDo, Drawing to Converse. Participants will put aside verbal languages and communicate solely through drawing, to explore the universality, power and limits of collaborative drawing.
Angie Brew (Thinking through Drawing); Emma Fält (Freelancer)
Participatory drawing workshop. Brew and Fält will continue their exploration of the potential of collaborative drawing as a universal language. As well as exploring what drawing does, they hope to develop new dynamic communicative ways of drawing through ongoing DoBeDo events.

The (an)exact, robotic urban plan
Miguel Paredes Maldonado (University of Edinburgh)
The paper explores the 'anexact' qualities emerging from the relationship between drawing (understood as an action) and the passing of time (understood through Henri Bergson's Duration) by means of a digital-machinic robotic drawing apparatus built by the author.

Using Children's Drawings in Research
Utsa Mukherjee (Royal Holloway, University of London)
This paper will draw upon my experience of using drawings made by children as a source of data . It will further elaborate on the role drawings can play in mediating power dynamics in the field and in the analysis of data, when used as a participatory method of data collection in childhood research.

Drawing to Remember: Aesthetic Engagement and Drawing as a Way of Weaving Oneself into the Texture of the World

Kaisa Mäki-Petäjä (University of Jyväskylä, Finland)

My bad drawings help me to remember places much better than my good ones. Why? The answer may lay in the intersection of Aesthetics, phenomenology and notions of weaving and wayfaring, and Biesta's concept of experience of resistance as the hand struggles to draw what the embodied mind experiences.

Ethnographic representation and the relationship between text and drawings in Graphic Ethnography

Dimitrios Theodossopoulos (University of Kent)

Using examples from my own anthropological drawing practice, I outline the unique analytical possibilities afforded by graphic ethnography, focusing on ethnographic representation, the authority of the social analyst, and the relationship between images and text.

P014 Representing 'Modern' Global, Local and Imperial Histories in Object-Centred Museums

Convenors: John Giblin (British Museum); Imma Ramos (British Museum)
Brunei Gallery - B204: **Fri 1st June, 14:00-15:30, 16:00-17:30**

How can museums use object-centred approaches to communicate global and local histories of the past 300 years in the context of shifting structures of political and cultural power, including imperial, postcolonial and neo-colonial narratives?

Revolution in Room 3: Toussaint Louverture, Haiti and the British Museum

Esther Chadwick (British Museum)

This paper will discuss the objects, interpretative frameworks and curatorial objectives of a recent spotlight display at the British Museum, "A revolutionary legacy: Haiti and Toussaint Louverture".

"... a bastion of colonialism." Visitors' attitudes to empire and colonialism at the British Museum

Stuart Frost (British Museum)

A recent survey indicates that 60% of the British public views the British Empire's history positively. Media debates about Britain's imperial past are ongoing. This paper uses audience research to explore British Museum visitors' attitudes to empire and their implications for future displays.

Collecting Another India: Challenging representation, patronage and otherness in the postcolonial museum

Mark Elliott (University of Cambridge)

This paper reflects on a recent project to commission new artworks for an exhibition on Indigenous and Adivasi peoples in Cambridge, and on the processes of knowledge production, objectification and othering which the process set out to critique.

Views of Java: what's in a collection?

Alexandra Green (British Museum)

From both European and local perspectives, this paper considers the various modes of ownership, perceptions of value, and exchange practices relating to objects that Sir Stamford Raffles collected on Java between 1811 and 1816 and which are now housed in the British Museum.

Between global and local: "Objects of Encounter", the new exhibition gallery of The Museum of Cultures (Mudec) of Milan
Carolina Orsini (Museo delle Culture); Anna Maria Montaldo (Museo delle Culture); Giorgia Barzetti (Mudec - Museo delle culture)
In 2015, the new exhibition gallery "Objects of Encounter" of Mudec opened to the public. It present the history of the City of Milan's public ethnographic collections from the XVII century to the post WWII between local stories and global background, in a selection of 300 objects.

The currency of communism: representations of value in socialist material culture at the British Museum
Tom Hockenhull (British Museum)
This paper examines the challenges that come with assembling a tangible and representative material culture of monetary exchange from socialist countries, whereby traditional payment mechanisms are often fragmented and thus subverted.

"**Across the World and Across the Street**"
Christina Homer (Bangor University)
The county museum in Bangor, North Wales, presents local, national, and global identities through its collections. This paper outlines the ways in which these multiplicities may be displayed in the museum, including the crucial factor of bilingualism of the institution.

'**Miscellaneous articles**'
Jessica Harrison-Hall (British Museum)
This short paper will air some of the challenges of communicating (to various audiences) aspects of China's long 19th century. It will introduce some ideas through past, present and planned future displays of 19th century material culture at the British Museum, London.

P015 Breaking the Silence: Heritage Objects and Cultural Memory

Convenors: Maria-Katharina Lang (Austrian Academy of Sciences); Alison Brown (University of Aberdeen)
Discussant: Sandra Dudley (University of Leicester)
Brunei Gallery - Brunei Lecture Theatre: **Fri 1st June, 11:30-13:00, 14:00-15:30, 16:00-17:30**

Beginning with Hoskins's observation that "when words fail us, our possessions speak", this panel considers how museum objects have the capacity to break silences and evoke memories about cultural and ritual practices that became entrenched during periods of political repression and colonisation.

Deported and Exiled Peacock Angels - Yezidi holy objects between concealment and orientalism
Maria Six-Hohenbalken (Austrian Academy of Sciences)
Yezidis experienced persecutions and violent expulsions from their original settlement areas in the last decades. Sacred places were destroyed, holy objects hidden for decades or taken to exile. European museums and collections possess Peacock figurines, assuming to symbolize the Divinity.

Making Things, Not Words: the Siege Artifacts in the Memory and the Museum
Ekaterina Melnikova (Museum of Anthropology and Ethnography (Kunstkamera); European University at St Petersburg)
The paper is grounded on the interviews with the people who donated their belongings to the museum of the Siege of Leningrad. I address the issue of the "artifacts of memory" which act as the material sites of the traumatic past and question the museum as an alternative to the family archive.

Ethnographic Observations at Hybrid Communal Genocide Monuments in Cambodia: Globalizing a Semiotics of Absence or Presence?
Carol Ann Kidron (University of Haifa)
Ethnographic observations at Cambodian genocide monuments problematize hybrid-glocal commemorative representation. Cosmologically dangerous human remains on display and culturally in-congruent memorial design account for lack of attendance ultimately absencing the meaningful presence of the past.

Lifting the Veil of Silence of Partition : The Pluralistic Roles of the Partition Museum in Punjab
Jasleen Kandhari (University of Oxford)
Punjab's Partition Museum is a people's museum on the narratives of the India-Pakistan Partition in 1947. This paper considers the stories of love and loss behind the heritage objects on display and addresses the museum's role as a space of memory, healing and a memorial of the Partition generation.

From confiscated artefacts to museum objects
Maria-Katharina Lang (Austrian Academy of Sciences)
This contribution sheds light on artefact transfers from yurts, palaces and temples to state museums in Mongolia, mainly in course of confiscation processes during the political repressions and transformations in the 20th century. Here objects serve as a link to the past and to individual memories.

Awkward Objects of Genocide: Holocaust Witness and "Heritage Communities" in Polish Vernacular Arts
Erica Lehrer (Concordia University); Roma Sendyka (Jagiellonian University)
Based on collections, archival, ethnographic, and oral-historical research, we ask what insights can be gleaned about Polish Holocaust memory, testimony, witness, and heritage by examining prolific folk art made by Polish "naïve" artists, and the way it has been treated by ethnographic museums.

Listening - The Fabric of Our Land: Salish Weaving
Susan Rowley (University of British Columbia)
What happens when museums listen? In 2015 Wendy John (Musqueam) asked the Museum of Anthropology at UBC to bring early Salish weavings from far-flung museum collections home for a visit. This paper discusses the resulting exhibit The Fabric of Our Land: Salish Weaving (Nov. 19, 2017-April 15, 2018).

Putting Masako to rest: the story of a Hadza doll's death and the end of futurity
Thea Skaanes (Moesgaard Museum)
The Hadza clay-doll Masako was 'born' and given to me as part of the material collection that we co-curated and generated during fieldwork. This paper presents the story of her and how she embodies kinship relations, an access to the woman's spiritual power, and a promise of futurity.

Curating silence. Letting the past speak from behind glass
Tone Wang (Museum of Cultural History, University of Oslo)
Curating silence. Letting the past speak from behind glass

'Model of a summer festival': engagements with a narrative object in the Sakha Republic (Yakutia), Russian Federation
Alison Brown (University of Aberdeen)
This paper considers how a nineteenth century model has sparked narratives that confirm and challenge Sakha history, and examines the role of artists as people who chronicle and keep active Sakha culture, in a context where cultural knowledge is being revived following the end of the Soviet era.

Reassembling The Social Organization: Museum Collections, Indigenous Knowledge, and the Recuperation of the Franz Boas/George Hunt Archive.
Aaron Glass (Bard Graduate Center); Judith Berman (University of Victoria)
A collaborative team is producing a new critical edition of Franz Boas's 1897 landmark, The Social Organization and Secret Societies of the Kwakiutl Indians, which connects museum collections, archives, and Native knowledge while recuperating ethnographic records for current and future use.

P016 Art, Authenticity and Authority: Traversing the Power Struggles

Convenors: Tereza Kuldova (University of Oslo); Oivind Fuglerud (Museum of Cultural History, University of Oslo)
Chair: Leon Wainwright (The Open University)
Discussant: Birgit Meyer (Utrect University)
Brunei Gallery - B104: **Fri 1st June, 11:30-13:00, 14:00-15:30, 16:00-17:30**

Power struggles over the authentic and the inalienable in contemporary disenchanted neoliberal economies, overfilled with copies, fakes, reproductions and profane objects, have become ever more pronounced. The panel aims at a critical discussion of these power struggles, within broader time-frame.

Art, Luxury, and Crime: On the Mystique of the Authentic
Tereza Kuldova (University of Oslo)
Why do people long for authenticated originals and look down upon fakes and copies? Why is a fake incapable of producing the same effects as an original? The paper investigates the mystique of authenticity through a series of ethnographic examples spanning from art and luxury markets to crime.

Art and Copyright Law: A History of of Originals and Copies
Stina Teilmann-Lock (University of Southern Denmark)
In this paper it will be argued that copyright law has contributed to the modern formation of the categories and hierarchies of originals and copies in art.

Cultural Appropriation and Authenticity
Rina Arya (University of Wolverhampton)
The question of authenticity becomes especially interesting when thinking about the status of religious objects, more specifically Hindu statues displayed outside of temples. This paper queries the notion of authenticity in the evaluation of the interpretation of a religious object.

Authenticity, art and acceptability: Some problems of visualising Caribbean slavery
Leon Wainwright (The Open University)
Unhappy relations between artworks and their various publics raise questions about the political desire for authenticity in the context of the historical remembrance of slavery, pointing to the especially material limitations that surround art when it is made into a client for memorialisation.

Hunting for Authenticity: Anthropology, Art, and Ethnographic Museums in British Columbia
Oivind Fuglerud (Museum of Cultural History, University of Oslo)
The paper investigates the relationship between anthropology, art, and indigenous identity by using the history of two ethnographic museums in British Columbia and the anthropologists working there as cases.

Un/Worthy Presence and Authentication in Czech Art
Maruska Svasek (Queen's University Belfast)
This paper critically investigates the politics and poetics of authentication in Czech art before and after 1989, exploring dynamics of presence and absence in concrete cases.

Constructing Authenticity: Viennese Artists between the Global Art Market and the State?
Marko Saranovic (University of Vienna)
This paper investigates the question of the construction of 'authenticity' in artists' practices in order to interrogate the pressures placed on the artists by the global art market and the state. The paper is grounded in an ethnography of the Viennese art world centered around art academies.

The portrait of Miguel de Cervantes: Authenticity and censorship in Spanish institutions
Santiago G. Villajos (Autonomous University Madrid)
This paper provides a case study that assesses the social construction of authenticity within the Spanish society. It takes the Nara Document as a frame of reference, and tests its validity in relation to the media and official institutions for the representation of Miguel de Cervantes.

Thinking slowly in a digitized era: The photobook as an arena of photographic authenticity
Sigrid Lien (University of Bergen, Norway)
This paper explores the recent emergence of "slow photography" projects in Norway, with particular attention to the revitalization of the photobook as a publication platform. It proposes that it may be seen as a claim for new photographic authenticity in a world of quickly disseminated images.

The Transcultural Nature of Huang Yong Ping's Oeuvre
Remy Jarry (China Academy of Art)
Having left China for France in 1989, Huang Yong Ping (1954-) has developed an original relation with his homeland. While disapproving the ideology prevailing in Mainland China, he remains also very critical about the Western-centrism prevailing on the international scene, including the art world.

Partition, nationhood and metamorphoses of the 'authentic': The art of ancient Bengal in the contemporary global art-market
Archishman Sarker (Jawaharlal Nehru University)
This paper is about the ethno-epistemic effects of the Partition of the Bengal region which continues to this day; and which shapes the way in which we write cultural history and perceive 'authenticity' in artefacts from Bengal in the global art market today.

P017 Seeing Past the Settler Gaze: Objects and Objectivity in the Post-Colonial Archive

Convenors: Cheryl Avery (University of Saskatchewan); Mona Holmlund (Dalhousie University)
British Museum - Studio: **Sat 2nd June, 09:00-10:30**

This panel will explore the role of material and visual culture, particularly Indigenous artefacts and records, in colonial archives and museums. We seek to highlight how considering unconventional or under-studied archival records can lead to new insights into colonial and Indigenous histories.

Seeing Past the Settler Gaze: An Introduction to Objects and Objectivity in the Post-Colonial Archive
Mona Holmlund (Dalhousie University); Cheryl Avery (University of Saskatchewan)
As co-convenors, Archivist Cheryl Avery and Art Historian Dr. Mona Holmlund will introduce the themes of the panel, using case studies from the University of Saskatchewan Archives.

Curiosity and Conversion: Congolese Experiences in Baptist Missionary Archives
Amelia King (Sainsbury Research Unit, University of East Anglia)
This paper demonstrates the potential to understand Congolese strategies for adaptation in processes of Christianisation through missionary authored texts, images & objects. Baptist Missionary Society archives are used to expose nuances in the ways Congolese individuals experienced social change.

Interrogating Invisibility: Insights from Creating a Nuxalk Digital Archive of Museum Belongings
Emily Leischner (University of British Columbia)
This paper explores what the process of creating an Indigenous-controlled archive of museum objects can offer discourses on invisibility in 1) challenging assumptions about the invisibility of settler colonial ideologies within archival processes and 2) how object meanings can be made visible.

Unsettling Histories: Uncovering an early Coast Salish collection at the Perth Museum and Art Gallery, Scotland
Christopher Martin (University of Aberdeen)
This paper explores the histories of an early Coast Salish collection at the Perth Museum and Art Gallery to demonstrate how objects can reveal alternative narratives of cross-cultural interaction and continue to shape knowledge and relationships from within a museum setting.

P018 Notions of Failure in Art and Anthropology

Convenor: Alana Jelinek (University of Hertfordshire)
Chair: Jennifer Clarke (Robert Gordon University)
Discussant: Anthony Schrag (Queen Margaret University)
SOAS Senate House - S113: **Sun 3rd June, 13:30-15:00**

Inter-disciplinary work is fraught misunderstandings. Assumptions are made about common values and common language, that each shares a vocabulary, or goal. This panel examines discipline-specific notions of failure and reflect on failure as one of the outcomes of inter-disciplinary work.

Attempts at collaboration between ethnography and performance (or: how to fail better?)
Alicja Khatchikian (University of Vienna)
Drawing from my research in the field of performance art, this paper attempts to unveil the idiosyncrasies between fieldwork and creative process by tackling the relationship between artist and anthropologist.

Neoliberal Absurdism in Art and Anthropology: An Interrogation of the Role of Efficacy in Adjudicating Failed Conceptual Categories and Political Temporalities
Natalie Morningstar (University of Cambridge)
This paper explores the ways in which artistic and anthropological concepts of failure converge in the collapse of putatively neoliberal ideology. It suggests that art and anthropology share notions of paradigmatic ruination but diverge in their understanding of political temporalities and efficacy.

Dissatisfaction: Why All Drawings are Failures
Ray Lucas (University of Manchester)
Whilst a term with negative connotations, dissatisfaction is in need of rehabilitation, a feeling that the accepted wisdom or orthodoxy has something fundamentally wrong: being dissatisfied is essential to creative practice.

Failure and Redemption in the public eye: a critical look at the language of undesired televisual political performance
Toma Serban Peiu (University of Colorado Boulder)
A paper and talk discussing the ramifications and complications of a collaborative research-creation project juxtaposing re-appropriated broadcast performances of admissions of failure, concession, guilt or shame in public mediated space.

P019 Art (and anthropology) beyond materiality and representation

Convenors: Fernando Domínguez Rubio (UC San Diego); Roger Sansi (Universitat de Barcelona)
British Museum - Studio: **Fri 1st June, 11:30-13:00, 14:00-15:30, 16:00-17:30**

A great deal of contemporary art has taken the form of events, performances and situations designed to provoke, experiment, speculate, intervene and query social forms and relations. What does it mean for anthropology to follow these developments and think art beyond materiality and representation?

Commoning Anthropologically and Ethnographic Conceptualism: Intervention, Experimentation, Uncertainty
Toby Austin Locke (Goldsmiths College)
Social practice art opens new relationships between art and anthropology. Through notions of ethnographic conceptualism this paper will look at the commoning of an abandoned building in London as such a merging, and an experimental intersection between art and anthropology.

Action speaks louder.... Towards a creative ethnography combining perspectives from "action research" and contemporary art projects.
Ewa Rossal (Ethnographic Museum in Krakow)
In this article, I present types of artistic-ethnographic projects that discuss traditional methods of producing ethnographic knowledge and its presentation, and at the same time provoke reflection on the creation of experimental ethnographic realities and seek new languages to describe them.

The Dinner of Desires: artists, anthropologists and homeless people at Expo Milan 2015
Ivan Bargna (University of Milan-Bicocca)
The author reflects on an artistic-ethnographic project about food, wishes, and social exclusion, he carried out in a soup kitchen. The times of field and artistic action are related to those of people, big media event, and charitable institutions, to show gaps and mutual implications .

Waiting for the Monument: imminence and performativity in Eduardo Chillida's Monument to Tolerance (Tindaya, Fuerteventura)
Isaac Marrero Guillamon (Goldsmiths, University of London)
Eduardo Chillida's unbuilt 'Monument to Tolerance' is here analysed as a performative quasi-object. Its entanglement with multiple controversies, and its continually protracted imminence, have turned it into an in/material artwork that is good to think with.

When the sensitive performs reality Public art projects in Mexico rooted in the social fabric.
Francesca Cozzolino (Ecoles nationale supérieure des arts décoratifs (EnsAD))
This presentation aims to explore the postulate of a social performativity of art and the role of aesthetic phenomena (wall painting, performative project of public art) in the production of social relations.

Public Expectations: Mexican feminist art from the streets to the museum
Tania Islas (University of Chicago)
This paper engages with the work of Mexican artist Lorena Wolffer to analyze how logics of representation, political meanings, and power relations change when socially-engaged, ephemeral art that tackles issues of gender violence is transported into the institutionalized space of the museum.

Tierra Y Libertad: Autonomous Flag Aesthetics and Pens/Hacer Politics
Grant Leuning (University of California San Diego); Pepe Rojo (UCSD)
Tierra Y Libertad is the repetition of a revolutionary object on the US/Mexico edgelands, and a method of pens/hacer (thinkdo), following that object as it provokes into being an complex autonomous form of artwork, political labor and collective being.

Short-circuit me! Reflections on viewing and sensing in the context of VR/AR/MR installations
Paolo S. H. Favero (University of Antwerp); Eva Theunissen (University of Antwerp)
The paper explores the short-circuit between mind and body in the context of contemporary Virtual Reality (VR), Augmented Reality (AR) and Mixed Reality (MR) projects.

Curation as curare: thoughts on curing materials
Judith Winter (University of Aberdeen)
This paper explores the relationship between curator and materiality. The word curate has its root in the word 'curare' and here I will follow the terms meaning and consider the contemporary relevance of the medieval Latin 'curatus' that translates in our present time with the act of caring.

Reenactment and Realist Representation as Ethnographic Approaches
Michaela Schaeuble (University of Bern, Switzerland)
In the 1950s, Ernesto De Martino and his research team made use of reenactments, staged encounters and reconstructed performances (i.e. of funerary lament or choreographies of ecstatic behaviour). The paper reflects on the production of "living documents" as effective ethnological research method.

Performing Public Poetry: Enchantment for the Future in Russia
Petra Rethmann (McMaster University)
I build on public poetry readings in Moscow to think about the meaning of aesthetic attunements for a self-identified political and activist anthropology. I argue that it behooves such an anthropology to pay heed to the sensual dimensions of art to produce positive political orientations.

Making Scenes: The return of Interaction in anthropology and art
Susan Ossman (University of California, Riverside)
I address the (re)turn to interactivity in art and anthropology with reference to my work as a "site designer" for "The Moving Matters Traveling Workshop", a collective of serial migrant artist scholars I direct that develops exhibitions, performances and interventions in changing locations.

Apposition, Art, and Anthropology, or, Is it possible to write a poem about climate change without using the word shit?
Gretchen Bakke (Humboldt University, Berlin)
Using Kenneth Burke's notion of "perspective by incongruity" I analyze the banal materialist topes (e.g. the starving polar bear) common in climate changes arts to suggest not opposition but apposition as a strong and playful mode for treating social issues in need of change artfully.

P020 Making, Materials and Recovery: Perspectives "from the inside"

Convenors: Emilia Ferraro (University of St. Andrews); Amanda Ravetz (Manchester Metropolitan University)
SOAS Senate House - S113: **Sat 2nd June, 09:00-10:30, 11:00-12:30, 14:30-16:00**

Research about Art and Health straddles many fields and topics, but presents 2 gaps: artistic research; and first-hand perspectives on sickness and recovery. We invite experiential and/or practice-led perspectives on making, materials and recovery, exploring the "insider's" perspective.

e-Textiles and Recovery in Participatory Wellbeing Design
Sarah Kettley (Edinburgh College of Art, The University of Edinburgh); Richard Kettley (Sherwood Psychotherapy Training Institute)
Hybrid e-textile materials offer opportunities for convivial crafting and support for wellbeing. We discuss participant experiences in e-textile workshops, conducted using a Person-Centred Approach, revealing concerns about the pervasive narrative of Recovery.

Craft, recovery and embodied cognition
Stephanie Bunn (University of St Andrews)
The paper explores how handwork provides essential practical accompaniments to healing and cognition, assisting recovery for people with brain injury and trauma, enhancing communication for people living with dementia, and providing important learning contexts for mathematical and design thinking.

Craft Practice: Making A Life.
Irene Orr (University of Dundee)
Can the process and practice of making craft contribute to generating knowledge by connection through intimate exploration of embodied experience? Does the poêsis, praxis and technê of making craft bring awareness an to inner wisdom and what implications might it have on our well-being?

Prescriptive and improvisational movement in wellbeing.
Krzysztof Bierski (Durham University)
In order to appreciate the healing dimension of movement, we could distinguish between therapeutic and improvisational approaches. While the former focus on form and measurable effects, the latter emphasise process, attention and care. In practice, however, any healing movement is artful or skilled.

Reciprocal learning: collaborative filmmaking and existential uncertainty
Christine Douglass
My cross-disciplinary practice involves inviting those experiencing existential uncertainty to use video-cameras as tools of audiovisual inscription as a process for reciprocal learning. I will critically examine the role of the materials in generating both personal and anthropological knowledge.

Autobiographical photos as safe spaces: subverting HIV stigma using reflective visual methods
Angélica Cabezas Pino (University of Manchester)
This paper examines how men living with HIV in Chile recover from biographical disruption after diagnosis. Combining art and anthropology, they created photographic mises en scène, providing access to inner spaces, and rearticulated their subversive potential by crafting their own representations.

Drawing on Strengths? Reflections on the development of an Assets-based tool for people diagnosed with dementia.
Frances Williams (Manchester Metropolitan)
This paper critically examines the concept of an 'asset-based' approaches to healthcare through the example of project which invites participants to draw and map their own lives using an arts-based intervention in response to a diagnosis of dementia.

"I can't describe what I'm going through": role and boundaries of research, arts, therapy
Nicole Brown (UCL Institute of Education)
I explore the boundaries of research, therapy and arts and the role of the material and metaphorical in making sense of experiences with fibromyalgia. I reflect on the therapeutic quality of the approach as it fosters recovery and on how data may be impacted by the new knowledge that is created.

Making one's self at home with the unknown. Recovery as a learning process
Emilia Ferraro (University of St. Andrews)
This paper explores recovery as a process of learning, and the role of craft-making in it; the type and nature of "knowledge from recovery"; and the importance of "knowing from the inside" for the Art, Health, and Wellbeing scholarship and research

Double Agent: Inside-out and Outside-in - Reflecting On Experience As A Research Method.
Sarah Smith (Sheffield Hallam University)
The author reflects on their knowledges gained from their artistic-practice, re-training as a healthcare professional after being a patient, and becoming researcher to highlight the need to see experience as a valid research method. Highlighting the potential for criticality and justice it can offer

Personal Storytelling for Wellbeing. Creative Digital Media to Explore Form, Content and Process
Julie Walters (Sheffield Hallam University)
Experiences of illness and disability are often strange and difficult to communicate. This paper explores how facilitated media making workshops using digital storytelling and stop-motion animation enable the creation of personal narratives. Research as part of my doctoral thesis will be presented.

P021 Anthropological Traditions, Critical Theory and Museological Diversity

Convenors: Anthony Shelton (University of British Columbia); Sachiko Kubota (Kobe University)
Discussant: Kenji Yoshida (National Museum of Ethnology)
SOAS Senate House - S311: **Sat 2nd June, 14:30-16:00, 16:30-18:00**

This panel will examine the motivation and operation, ideologies, policy and social situations of local people surrounding diverse anthropological and Ethnological museums in the world. We invite papers on these topics from comparative point of view.

Can we rethink museology through indigenous perspectives?
Marzia Varutti (University of Oslo)
Around the world indigenous communities are experimenting with integrating indigenous perspectives into curatorial work. What challenges and implications does this entail for museum theory and practice? I discuss this question through insights from my research in Taiwan and other countries.

The Church as Patron: Debates on Indigeneity, Museology, and Notions of the Good in Northeast India.
Edward Moon-Little (Cambridge University)
This paper reflects on church run ethnographic museums and the intentions of their curators in India's borderlands. My case studies are located in Northeast India, one of South Asia's most diverse regions: ethnically, linguistically, religiously.

Museums and Indigenous people in Australia and in Japan
Sachiko Kubota (Kobe University)
In Australia, the relationship between museums and indigenous population has altered, which symbolically shows the change of Aboriginal situation. Whereas in Japan, the situation is very different. This paper will examine those differences to see how it was changed and why.

Borders: Museums in the Age of Global Mobility
Gwyneira Isaac (Smithsonian Institution)
Borders: Museums in the Age of Global Mobility was a Wenner Gren funded workshop in Mexico City in 2017 that convened 20 international anthropology, museology and migration scholars from Brazil, China, Japan, South Africa, Portugal, Canada, Germany, Italy, the UK, Mexico, and the United States.

Why Do We Need to Collect Everyday Life Heritage? : Case Studies of Local Collections in Japan
Sakiko Kawabe (Kanazawa University Graduate School)
Seeing collecting as a relationship between people and things, this paper traces biographies of collected objects in rural areas in Japan and tries to elucidate how everyday life objects turned into something collected and preserved by local people.

Iberian and Latin American Exhibitions: Political Critique and Poesis
Laura Osorio Sunnucks (MOA, UBC); Anthony Shelton (University of British Columbia)
This paper first critiques the approach to Latin American exhibitions that avoid the political contexts of their curatorial practice and subject, before discussing alternative practices currently being employed at MOA, UBC.

P022 Doing, making, collaborating: art as anthropology

Convenors: Constance Smith (University of Manchester); Joost Fontein (British Institute in Eastern Africa)
Brunei Gallery - B211: **Sun 3rd June, 09:00-10:30, 11:00-12:30, 13:30-15:00**

This panel asks what art can do for anthropology, rather than what anthropological approaches can bring to an understanding of art. It will explore forms of collaboration between art and anthropology that foreground performance, practice, exhibition and event.

Remains, waste & metonymy: critical interventions into art/scholarship in Nairobi
Joost Fontein (British Institute in Eastern Africa); Neo Musangi
This paper works towards an exploration of the uneasy yet creative analytical space between scholarship and the arts, by discussing an emergent collaboration between artists and scholars taking place in Nairobi (Kenya), around the themes of materiality and temporality.

Making Bithooras
Andrew Burton (Newcastle University)
This paper explores a collaboration between a western artist and village women from Delhi. It considers the significance of 'bithooras', cow-dung stores as material vehicles for an experimental approach to generating new creative interactions based in a fast disappearing cultural tradition

Hopes and offerings in Chinese folk art
Robert Layton (Durham University)
Meaning and agency in Chinese art

Sensory Citizens: Senses, Sociality, and Citizenship in a Learning Disability Arts Workshop
Thu Thuy Phan (University of Glasgow)
This paper examines art as a conceptual and methodological tool to understand sensorial, embodied forms of sociality and engagement among artists with learning disabilities.

Notebooks and sketchbooks: on fieldwork, recordkeeping and knowing
Constance Smith (University of Manchester)
Playing with the multiple senses of 'to draw', this paper takes a methodological focus. It explores what the evocative and open-ended qualities of art practice might offer to anthropological fieldwork and forms of recordkeeping.

Interdisciplinary apprehension of technologies and architectures of dispossession and oppression.
Annie Pfingst (British Institute of Eastern Africa/Goldsmiths University of London)
Interdisciplinary archival, spatial, discursive and visual practice apprehends technologies of dispossession and oppression and suggests new forms of sense-making where spatiality, materiality, the discursive and visual intersect to disrupt and disturb certainty, linearity and authorial knowledges.

Painting Knowledge, Writing Art
Catherina Wilson (Leiden University)
Co-creation is a knowledge production process. This paper analyses the painting performance held by an artist and an ethnographer in Congo in 2015 as an act of co-creation. It forces us to question the hierarchy between different types of knowledge production.

Painting People as Part of Anthropology: Experimenting Practice in Public Settings
Zoe Bray (Hebrew University of Jerusalem)
This article reflects on my experiences, as both an anthropologist and a painter, of depicting the portraits of volunteer models, in various public settings, as part of a curatorial experiment on the process doing visual anthropology today.

Dynamogram of Puerto Casado - On visualising knowledge in an interdisciplinary research project on the history of an abandoned factory in Paraguay
Valentina Bonifacio (Ca' Foscari University of Venice)
Situated at the crossroad between art and anthropology, the exhibition "Destiempo: Dynamogram of Puerto Casado" is the result of a one year collaboration between an anthropologist, a Paraguayan curator, a group of Paraguayan artists, two designers and the inhabitants of Puerto Casado.

Case study of a collaboration - Atlas: MATRIX
Francesca De Luca (Universidade de Lisboa - Instituto Ciencias Sociais); Helena Elias (University Lisbon)
A presentation of the Atlas: MATRIX*, a site-specific installation born from the collaboration of an artist and an anthropologist, opens up for new reflections on research processes, collaborations and the subtle and intricate ramifications of colonial legacies in Lisbon.

Shock, wonder, and the moral of shared spaces in an art and anthropology encounter
Luciana Lang (University of Manchester)
In August 2017, an art and anthropology installation in a public park aimed at promoting empathy towards the non-human and introducing the theory of Perspectivism to park goers. This paper looks at the mixed reactions to the 'immersive experience' this interdisciplinary collaboration produced.

"Let's do an art show?!" Anthropological insight from an artist-led ethnography
Sveta Yamin-Pasternak (University of Alaska Fairbanks); Igor Pasternak (University of Alaska Fairbanks)
Co-authored by a cultural anthropologist and a multi-media artist, this paper describes a framework for doing artist-led ethnography. It is based on the research in anthropology of food and shares the experience of creating a collaborative art installation with members of our host communities.

P023 Fashioning Africa: performance, representation and identity

Convenors: Pamela Kea (University of Sussex); Harriet Hughes (University of Sussex)
Brunei Gallery - B204: **Sun 3rd June, 15:30-17:00**

There are a growing number of African fashion cities emerging. Designers employ transnational networks, as well as indigenous art practices, techniques and skills. The panel explores how fashion throws up issues of display, representation, materiality and identity within post-colonial contexts.

Fashioning wax cloth: Vlisco designs and the aesthetic negotiation of African globality
Amah Edoh (MIT)
This paper examines how the rebranding of the oldest producer of wax cloth from a manufacturer of textiles for Africa into a global fashion and design brand manifested in the material and visual reworking of the company's textile designs.

What's with the Fashion Capitals in Africa?
Erica de Greef (University of Cape Town); M. Angela Jansen
The paper aims to show why fashion in, and from, Africa is gaining attention, not because new fashion capitals are emerging, nor that systems of reference are included in the creative process, but instead, that perhaps, new terms are emerging for thinking about fashion in the 21st century,

Catwalk and Representation: Identity and ritual space in Eastern Cape, South Africa
Christian Mieves (Wolverhampton School of Art); Nanette De Jong (Newcastle University)
Based on onsite ethnographic research and on visual arts theory, this presentation introduces a Bhaca ritual through its inclusion of fashion. The runway, which traditionally reinforces hierarchies that separate consumer and audience , is reintroduced here as a conceptual and ritualised space.

Barkcloth Reinvented: fashioning notions of tradition, authenticity and identity
Sarah Worden (National Museums Scotland)
Ugandan born, London-based fashion designer José Hendo is reframing the centuries old tradition of Ugandan barkcloth production and use in both aesthetic and commercial contexts. In this paper the role of contemporary fashion in the construction and expression of new identities will be explored.

P024 Material subjectivities and artistic expression in visual anthropology

Convenor: Rebekah Cupitt (UCL)
SOAS Senate House - S116: **Sun 3rd June, 09:00-10:30, 11-12:30**

Radical artistic expression in visual anthropology holds the potential to develop visual ethnographic representations beyond the paradigm of voyeur/exotic 'other'. Can artistic expression, digital technologies, participatory visual methods intertwine and further decolonise visual anthropology.

Films that Think and Feel: An Essay on 'Sense', the 'Senses', and Experimental Approaches to Ethnographic Filmmaking
Pedro Afonso Branco Ramos Pinto (University of Brasília)
Anthropology's renewed interest in the senses stands as the epistemological cornerstone of current experimental approaches to ethnographic cinema – but is it possible to move towards the realm of thought without capitulating to verbalism? Can experimental ethnographic films think, as well as feel?

Visualizing sound healing - representing multisensorial experiences through filmmaking
Åshild S. F. Thorsen (University Museum of Bergen)
This paper discusses how multisensorial experiences of sound can be represented within the frames of anthropological film.

On "the eye that listens" (Claudel)
Mischa Twitchin (Goldsmiths, University of London)
How might visual anthropology refract, as a question of its own media, the claim of fieldwork that "I saw this"?

Visions of deafness: art, expression and filmmaking with D/deaf filmmakers
Rebekah Cupitt (UCL)
This paper explores the sometimes painful process of how projects evolve and how the radical visions of the researcher and desire for artistic expression can become a new voyeurism and further colonisation of 'the other'.

Creating new formats, creating transcultural experiences?
Anja Veirman (Luca School of Arts Ghent/ La Cambre Bruxelles); Tiecoura N'Daou (Conservatoire des Arts et Métiers Multimédia Balla Fasseké Kouyaté)
My presentation will include the discussion of two Audio Visual works that are part of the interactions and realisations of my project 'Mudcloth and the making of social and artistic fabric' in which we explore the possibilities of different representational formats.

bodies-cities: Re-Imagining the Design of Public Spaces
Manik Gunatilleke (OCAD University)
bodies-cities explores how the entanglements of mind, body, and environment, could be mapped in an immersive virtual space. Situated at the intersection of architecture, place-making, and experiential design, the speculative design explores human embodied knowledge of an urban public site.

Women-Only Spaces in the 21st Century in Western Societies. The Kenwood Ladies Pond, Hampstead Heath, London: A Visual Case Study.
Félicie Kertudo (Royal College of Art)
This paper seeks to reveal the inner dynamics of women-only spaces, drawing on a visual ethnographic case study of the Kenwood Ladies Pond, Hampstead Heath, London, United Kingdom. Gender is a notion in constant fluctuation. What does it mean to have exclusive spaces based on gender identity?

Anthropology, portrait and ritual embodiment of Christian figures
Edilson Pereira (Rio de Janeiro State University)
I call into question the use of photography by an anthropological study on ritual activities that use human appearance and physicality to enact biblical personas. In order to do that, I present a portrait series that express the native aesthetics of the Holy Week celebrations in Ouro Preto, Brazil.

P025 Agile Objects: The Art and Anthropology of Re-materialization

Convenors: Ros Holmes (University of Oxford); Emilie Le Febvre (University of Oxford)
Chair: Clare Harris (University of Oxford)
Brunei Gallery - B211: **Sat 2nd June, 11:00-12:30, 14:30-16:00**

This panel examines the practices by which artists and media-makers from non-Western contexts are progressively re-materializing digital content in order to increase the exclusivity, cultural capital, and visibility of their aesthetic and cultural creations.

Noise: the re-materialization of the digital in Phumzile Khanyile's photographic series Plastic Crown (2015-2016)
Julie Bonzon (University College London)
Based on the photographic series Plastic Crown, this paper will look at the notion of 'noise' as a political and visual strategy to materialize hegemonic norms and reveals the co-construction of womanhood and domestic space in South Africa.

The implications of re-materialising taonga pūoro (traditional Māori musical instruments)
Jennifer Cattermole (University of Otago)
For Māori, taonga (treasures) have mauri (life force). So what kinds of value are ascribed to digital models and 3-D print replicas of taonga? What are the ethical implications involved? This paper addresses such questions in relation to taonga pūoro housed at the Otago Museum, New Zealand.

'The Artist is Absent': Agency and Automation in Contemporary Chinese Art
Ros Holmes (University of Oxford)
This paper examines the role of re-materialization as artistic practice. Contrasting two works by Huang Yongping and Wang Yuyang, it interrogates how the 'agile objects' produced by these artists reveal an intense negotiation with the role of authorial subjectivity in contemporary Chinese art.

Re-materializing Digital Collections: An Exhibition of American Colony Photographs and Historical Revisionism in Beersheba, 2011-2013
Emilie Le Febvre (University of Oxford)
This paper discusses the re-materialization of digitized images from the American Colony's Photography Department and the pursuit of historical capital in southern Israel.

The Surrounding Planet Re-Materialized
Darlene Farris-LaBar (East Stroudsburg University of Pennsylvania)
Emerging technology brings greater opportunities for artists who are seeking new ways to communicate to larger and diverse audiences. In my work, 3D digital modeling, 3D scanning, 3D printing, augmented/virtual reality technology re-materializes in hope to make aware of the significant plants from around the world.

Re-surfacing the nude: Materiality of the body in modern Chinese art and visual culture, 1919-1949.
Di Wang (University of Oxford)
This paper examines how modern Chinese art and visual culture re-materialized European nude images in order to encapsulate the violence that the modern Chinese subject has to undergo whenever their identity and physical integrity is under negotiation, and the agency they therefore develop.

Species extinction: art, materiality and the representation of material loss in the age of the Anthropocene
Arnar Árnason (University of Aberdeen); Gro Ween (University of Oslo)
This paper discusses the art and the materiality of species extinction and species recreation in the age of the Anthropocene.

Reconstructing Cultural Heritage in Conflict Zones: Should Palmyra be Rebuilt?
Nour A. Munawar (University of Amsterdam (UvA))
Rebuilding Heritage in Times of War

P026 Participation and Guardianship: On the Ownership of Images in Movement

Convenors: Timothy Cooper (University College London); Vindhya Buthpitiya (UCL)
SOAS Main Building - 4426: **Sun 3rd June, 13:30-15:00**

This panel will consider issues of informal and participatory heritage transmission in South Asia, operating in relation to dominant or absent heritage regimes.

Temporary Guardianship, Mobile Custodianship: Preservation, Transmission, and Archival Knowledge in A Media Market in Lahore

Timothy Cooper (University College London)
Workers in Lahore's media markets assert custodianship over the circulation and mobility of Pakistani films by cataloguing, retrieving, restoring, and ensuring continued access to domestically produced movies. This paper explores such non-archival contexts for accessing Pakistani visual culture.

Picturing the Disappeared: Of Resistance and Remembrance in Post-War Sri Lanka

Vindhya Buthpitiya (UCL)
The proposed paper seeks to examine the mobilisation of photographs of the missing as objects of memorialisation and resistance within the context of post-war Sri Lanka as a counter-narrative to the triumphalist discourse of the state and its construction of a complementary heritage regime.

"You shouldn't show that photograph!" - Reconsidering Domestic and Amateur Photography in India

Mallika Leuzinger (UCL)
This paper uses a case-study to discuss the politics of domestic and amateur photography in South Asia, which extends from the production of images in and of households in the twentieth century, to current artistic, institutional, digital and entrepreneurial investments in the 'intimate archive'.

P027 Materialising the Imagination: How People Make Ideas Manifest

Convenors: Andrew Irving (University of Manchester); Nigel Rapport (St. Andrews University); Jessica Symons (University of Manchester)
Brunei Gallery - B211: **Fri 1st June, 11:30-13:00, 14:00-15:30, 16:00-17:30; Sat 2nd June 09:00-10:30**

This panel calls for ethnographically-inspired explorations into how people bring their imagined worlds into material form, whether through drawing, music, software design or political systems. We are looking for patterns in the creative process that work across sectors or thematic groupings.

Experiments in living: the value of indeterminacy in trans art

Elena Gonzalez-Polledo (Goldsmiths, University of London)
This paper considers how London-based trans artists imagine art as coextensive with open-ended embodiment, identity and sociality. Conceptualising indeterminacy in arts practice, the paper explores the affordances of imagination to make worlds and the difficulties of thinking with difference.

Whereupon the Road to Erewhon

Judith Okely (Oxford University/University of Hull); Patrick Laviolette (Tallinn Univ / UCL)
Drawing on material that is both cross-generational and multi-sited, this paper explores some of hitchhiking's political paradoxes and material features. It does so through certain duo auto-ethnographic considerations for transport infrastructures, fieldwork intimacy and methodological liminality.

Meeting, reading and writing: an anthropological approach to some practices of imagining new normals

Eeva Berglund (Aalto University, Helsinki)

The paper explores Finnish environmentalists and critics of growth economics who propose and experiment with alternative "normals" in grassroots initiatives. It foregrounds meetings, reading habits and types of writing as key to collective imagining, sustaining enthusiasm and making ideas manifest.

Between duty and rebellion: unearthing the 'culture of shaming' in Polish villages as art (auto) manifest

Tomasz Rakowski (University of Warsaw)

I will discuss the unearthing of 'culture of shaming' in post-socialist Poland, undertaken by the artist Daniel Rycharski. I will argue, his open-air laboratory in his home-village may be conceived as a struggle to reopen his own deposits of shame and at the same time to pursue his (auto)manifest.

Staging Silence: Arab Women's Cancer in Wasafuli al-Sabr

Abir Hamdar (Durham University)

This paper is a critical reflection on my play Wasafuli al-Sabr (I am Waiting for You) which premiered in Beirut in July, 2017. It explores the ethnographic and creative strategies the play deployed to render Arab women's silent and invisible experience of cancer visible and audible on stage.

The Man Who Almost Killed Himself: Three Modes of Co-Creation

Andrew Irving (University of Manchester)

Suicide raises fundamental questions about people's relationship to themselves and the world. Ethnography of suicide is fraught with ethical and practical difficulties. Here I try to understand the mind of a person about to attempt suicide through fieldwork, writing and creative visual practices.

'I move my hand and then I see it': Ways of knowing with young artists in Japan

Iza Kavedzija (University of Exeter)

Based on an ethnographic study of young contemporary artists in Japan this paper will explore the tropes and images invoked by the artists themselves to describe their work. By highlighting the movement of their body in the process of making they shed light on emergent qualities of imagination.

Making Manifestations Accessible: The Case of Theatre Audio Description for Sight-impaired Audiences

Harshadha Balasubramanian (University of Cambridge)

This paper asks how theatre Audio Description (AD) makes artists' ideas manifest for sight-impaired audiences who cannot fully perceive visual materialisations. I argue that some processes of making ideas manifest can be better understood in the experiences created than the materials used.

Open Fields

Kristen Sharp (RMIT University)

This paper traces fieldwork in the practice of three contemporary sound artists as a process that forms and materialises the imagination through the presence of being in place. It draws from anthropology, art history and human geography to analyse the practices of creative production in sound art.

The materiality of Virtual Reality (VR): ethnographic insights into 3D digital drawing among young people in Northern England

Jessica Symons (University of Manchester)

In this paper, I explore how Virtual Reality (VR) tools shape the interpretation of ideas into material form, drawing on ethnographic encounters with young people in rural Cheshire. I argue that VR has the potential to re-engage people with their creative selves, lost through careless art teaching.

Participatory artists as expert creative ritualists, harnessing liminal capacities in the creative process to catalyse transformation

Anni Raw (Newcastle University)

Paper discusses participatory arts workshops as ritual sites of creative 'potency and potentiality'. Field observations highlight complex spatial relationships, slipping between imagined and experienced worlds; as, in a workshop 'ecology', artists foster collective capacity for reflection and action

Performing Print: literary ethnographies of literary events

Ellen Wiles (University of Stirling)

Live literature events turn writers into performers and readers into audiences. Literary ethnography, in the sense of style and subject matter, is a fruitful way to explore the role of live literature events within literary culture, particularly their experiential, aesthetic and creative qualities.

Visualizing the Quran

Christian Suhr (Aarhus University)

Considering a failed attempt to visualize the Quran, I discuss image making and image breaking as technologies for evoking and imagining God's power among neo-orthodox Muslims.

Reimagining the Aztecs: the transformation of a dance form that never changes.

Susanna Rostas (Cambridge University)

The paper looks at how dancers in Mexico City bring a world that is very different from that of their everyday life into material form by means of their dance practice backed by an explicit ideology which at its inception challenged the practices of others.

Dissonant imagination: cartooning as the art of the absurd in Iran

Mirco Göpfert (University of Konstanz)

My paper explores cartooning in Iran as an art of the absurd and it disentangles how its dissonant imagination and pictorial combinatorics of incommensurables is not a solution to, but the desperate celebration of the experience of an existential paradox in contemporary Iran.

High ideals & harsh conditions: making sense of ordinary tragedy in Tirana, Albania

Matthew Rosen (Ohio University)

This paper concerns the material effects of the ethical attitude shared by two friends and business partners in Tirana, Albania, who brought a local bookstore-café out of bankruptcy in 2009, transformed it into a vibrant literary institution, only to be unceremoniously evicted in 2015.

P028 Mutable Materialities of Indigenous Ways of Life

Convenors: Mia Browne (University of St. Andrews); Inna Yaneva-Toraman (University of Edinburgh); Elliott Oakley (University of Edinburgh)
Discussant: Antje Denner (National Museum of Scotland)
British Museum - Sackler A: **Sat 2nd June, 14:30-16:00, 16:30-18:00**

This panel starts from the position that imaginations and moral expectations about identity and indigeneity are often informed and contested through material culture. We ask: how do changing materialities relate to processes of self-making, self-presentation and representation?

"Of the Land, From the Land": Mutable Baining Materiality in Response to Dispossession
Inna Yaneva-Toraman (University of Edinburgh)
This paper explores the ways in which the Baining people of Papua New Guinea respond to processes of dispossession of their land, themselves, and traditional objects, by adopting and changing materialities of representation that are deemed necessary in forming a group identity.

The Avaiki Way: Mutable Materials and Articulations of being Rennellese in the Solomon Islands
Mia Browne (University of St. Andrews)
This paper explores the fluidity with which the 'materiality' of relations evince being Rennellese, in relation to transforming socioeconomic configurations and the broader multicultural context of the Solomon Islands.

"It remains alive": Wood, Paper, and Lakaz Kreol
Mairi O'Gorman (The University of Edinburgh)
In Seychelles, Creole identity is represented not as hybrid and modern, but as fixed and oriented towards tradition. This conservative morality is produced through materiality of the "traditional Creole house", which, as a wooden artefact, is both fixed and capable of regeneration.

Rebuilding the Umana Yana: Houses and indigeneity at a Guyanese National Monument
Elliott Oakley (University of Edinburgh)
This paper explores the changing materiality of Waiwai houses in Guyana through the reconstruction of a Waiwai roundhouse in the capital city. I argue that wages from building a 'traditional' structure enabled different, and desired, materialities for contemporary Waiwai village houses.

Slate, cement and other materials of indigeneity in Taiwan
Geoffrey Gowlland (Museum of Cultural History, University of Oslo)
In this paper I consider the significance of two materials, slate and cement, for the Paiwan indigenous people of Taiwan. I explore how the engagements indigenous people have with 'local' and 'modern' materials are not politically neutral, but tied to relations of power and forms of resilience.

The Taste of Plastic: The decline of Ceramic Vessels in Shuar and Wampis communities in the Upper Amazon (Ecuador and Peru)
Akimi Ota (The University of Manchester)
In this presentation, I will provide my reflections on the social implications around the decline of ceramic vessels in Amazonia. My aim is to outline the particular context which favour this process and its implication to people's material relationship with the land in contemporary Amazonia.

P029 Bodies of Archives/Archival Bodies

Convenors: Jennifer Clarke (Robert Gordon University); Fiona Siegenthaler (University of Basel, University of Johannesburg, Columbia University); Giulia Battaglia (EHESS/Paris 3)
British Museum - Stevenson Lecture Theatre: **Sat 2nd June, 09:00-10:30, 11:00-12:30, 14:30-16:00, 16:30-18:00**

The ideas about the 'archive' as a static repository of history are being increasingly challenged in research practices and not sufficiently in anthropology. This panel calls for academic and artistic interventions that discuss objects, images and/or bodies as archives of experiences and processes.

Introduction to the panel
Jennifer Clarke (Robert Gordon University); Giulia Battaglia (EHESS/Paris 3)
We will present a general introduction to the panel.

Fugitives: Anarchival Materiality in Archives
Trudi Lynn Smith (Simon Fraser University); Kate Hennessy (Simon Fraser University)
This presentation draws attention to anarchival materiality, the generative force of entropy in archives. We theorize anarchival materiality through our oral history research with archivists and curators and parallel video and photography work in the British Columbia Provincial Archives, Canada.

Body Archives, Archive Corpus
Clothilde Roullier (Archives nationales de France / Université Paris-8); Nathalie Bourgès (CNDC); Milena Paez-Barbat (CAPC Museum of Contemporary Art)
Following the idea of an improbable symmetry between archives and creation, our purpose is to establish the way in which heritage, including aesthetics, is worked by its intense selection; art and archives feed on their own destruction, insofar as they result from elections and successive sortings.

Haptic interventions as visual anthropology: Looking for a "Now-time"// Appropriating archival images and sounds
Arine Høgel
In this paper I discuss perspectives on appropriation of archival material derived from practice led research integrating theory and artistic production.

Collisions of Memory, Voice, Sound, and Physicality though a Multi-sensorial Radio Remix Installation
Kwame Phillips (John Cabot University); Debra Vidali (Emory University)
This paper addresses the collision of the tactile and the sonic, and discusses how sonic frontiers are exploited and transgressed in the "Kabusha Radio Remix," an ethnographic sound installation that repurposes archived audio recordings from the popular Radio Zambia program, Kabusha Takolelwe Bowa.

Transforming Records: Poetic Becomings in the Archive
Kathy Carbone (California Institute of the Arts)
This paper discusses the collaborative archival poetry-making of poet Kaia Sand, whose work offers new ways of understanding how artistic use of records can produce novel relations and illustrates some of the ways in which bodies can perform—interpret, manifest, reinvent, and transmit—archives.

The Origin Tapes: An Autoethnographic Study of Media and Memory
Beina Xu (Freie Universität Berlin)
The Origin Tapes is an essay film and paper that probes the role of filmic archive in personal and collective historiography. Borne from a stash of unseen VHS tapes recording the researcher's migration from China to the US, the project examines bodies of archive, both material and corporeal.

When Silence Speaks - Visual Art & Anthropology: Bodies, Memories, Archives & Performances.
Johanne Verbockhaven (University of Louvain/ University of Aberdeen)
This contribution is based on my Phd research in Art & Anthropology, leading together an art practice (visual art & "performance") with a theoretical writing involving notions of Memories, Traces, Archives, Environment, Lanscapes and Bodies. Based in Iceland.

At Dalits' Feet: Archival Resources of Counteraction
Anna Laine (Swedish National Heritage Board)
Dalit bodies are archives of structural violence and discrimination based on caste. Through a process-based notion of the archive and close attention to Dalit counter-forces, the current artistic/anthropological project addresses potentials for increased epistemic and social justice.

The dancing body as living archive
Claire Vionnet (University of Bern)
This paper will consider the notion of living archive applied to the body. What do we understand when we talk about the body as archive? An archive of what exactly? And how can we understand the process of archiving related to the body?

Bone Work: The Leib as Archive
Christina Lammer (Academy of Fine Arts Vienna)
The human body is a rich archive of knowledge and remembrances. History is inscribed in the Leib (living body). I use my own body and its parts to reflect on medical culture and the meaning of archival bodies in surgery. The result of my explorations are analogue and digital movies and resin casts.

Anarchiving the personal: intimate provocations in Zanele Muholi's Somnyana Ngonyama series
Leora Farber (University of Johannesburg)
This paper explores how, in her Somnyana Ngonyama series (2012-2017), Zanele Muholi uses her body to activate a range of formal strategies that disrupt, refigure and unsettle the (colonial) ethnographic archive. These provocations are considered as a 'body of personal experience'.

The Body in the Archive: Embodiment, Storytelling & Human Remains
Gemma Angel
Historical museum collections of human remains present a unique challenge for historians and anthropologists alike. More than simple 'objects', these artefacts retain a loquacious 'subjectness', whose complex entanglements with living bodies continually reshapes their afterlives in the archive.

Minor Intervals - The Noncitizen Archive and Jurisgenerative Poetics
Christian Rossipal (New York University); Jelena Jovicic (Stockholm University)
The Noncitizen Archive is a recently founded project for transversal, 'stateless' media. As a case study, it raises fundamental questions about the archive as a locus of nation-state sovereign power. Is there potential for the noncitizen to (an)archive a dissensual claim to the common?

For lack of Institutional Memory: Archiving as Artistic Practice in Singapore
Nora A. Taylor (School of the Art Institute of Chicago)
This paper examines the Singapore Art Archive Project founded in the 1980s and managed by artist Koh Nguang How (b. 1963) a trove of thousands of documents pertaining to artistic events that took place in Singapore prior to the establishment of museums.

The body in the archive: Iraqi archives in exile
Rebecca Whiting (University of Glasgow)
During the 2 Gulf Wars, substantial collections of official records were displaced from Iraq. The body exists in the archives as the subject of state violence. Through displacement, new interactions with the records have occurred; bodies have left traces and in turn been impacted by the papers.

P030 Art and History Museums in the Middle East as places of social and political production

Convenors: Alain Messaoudi (Université de Nantes); Thomas Richard (Université Clermont-Auvergne Centre Michel de l'Hospital)
SOAS Main Building - 4429: **Sun 3rd June, 09:00-10:30, 11:00-12:30, 13:30-15:00**

This panel aims at studying how works of art are defined in Middle Eastern museums and how this definition encompasses their political project. We would like to study how museums are perceived, socially and politically, including on a commercial level, by local and international audiences.

Desert roses, museums and other stories: art and history narratives in and about Qatar
Alexandra Bounia (UCL)
This paper aims to explore how certain objects are used to construct narratives, raise emotions and consolidate perceptions about the self and the Other as part of political museum projects in the Middle East, taking as a case study the use of the dessert rose in Qatar's museum and touristic scene.

Displaying King Abdul Aziz Legacy in Riyadh, Saudi Arabia: One Founder, Five Museums
Virginia Cassola-Cochin (CEFAS)
This papers aims at presenting the main components (architecture, objects, displays, narratives, audiences) of the museification of King Abdul Aziz legacy in Riyadh in order to analyse the role of the "historical museum" in tempting to foster Saudi national identity in the capital of the Kingdom.

Museums in the Gulf: National Identity or Cultural Diplomacy? The Different Narrative of Dar al-Athar al-Islamiyyah in Kuwait.
Roberto Fabbri (Universidad de Monterrey)
The paper presents Dar al-Athar aI-Islamiyyah's alternative narrative that focuses on art as a diplomatic agent to explain Islamic civilization in broad terms, as opposed to being limited to one country's national discourse as often happens in the museums in the Gulf.

The political use of Museums in Contemporary Maghreb.
Charlotte Jelidi (University of Tours)
Our contribution will show how progressively the Maghreb museum landscape was constituted ; we will analyze its stakes and their evolution over time, and finally discuss the paradoxes of a museum landscape partly created exogenously.

Towards a Transnational Museum? Negotiating the Political Economy of Cultural Production in Palestine
Reema Fadda (The University of Oxford)
Focusing on the Palestinian Museum as the largest Palestinian-led cultural project to date, this paper considers the political, economic and ideological negotiations involved in the development of new models of institution-building under Israeli settler-colonialism.

Art, artefacts and art production at the Museum at the Lowest Place on Earth (Safi, Jordan): decision making, contexts, realities and prospects
Georgios Papaioannou (University College London (UCL)); Konstantinos Politis (Hellenic Society for Near Eastern Studies)
This paper focuses on the various roles and aspects of works of local art (ancient and traditional) at the recently inaugurated 'Museum at the Lowest Place on Earth' (MuLPE) at Safi, Jordan, and its wider society as well as their contribution to local economic and social change and development.

The Israel Museum as a place of belonging
Thomas Richard (Université Clermont-Auvergne Centre Michel de l'Hospital)
This paper aims at understanding how the Israel Museum takes part in the creation of the Israeli identity according to the Zionist narrative, and establishes a link between Israel and the Diaspora.

National Museum of Beirut: Narrative, Identity, Money
Asli Altinisik (American University of Beirut)
How does private capital play a role in constructing, conveying and challenging a national identity in the National Museum of Beirut? This paper will explore the ways in which individual wealth partakes in the curation of Lebanese-ness at the National Museum.

Art in Lebanon- post the civil war
Diana Jeha (Khalil Salem Bteram High School)
There are number of museums in Lebanon all of which display renowned pieces of art and history that cover a number of millennia.

This paper will address the current state of museums in Lebanon and what can be done to encourage art in Lebanon.

A Museum in the Making: Visions, Issues, Politics
Nayla Tamraz (Saint-Joseph University)
In October 2015 APEAL launched an international architecture competition for the design of the new modern and contemporary art museum in Beirut.

This paper will examine two proposals: how they allow to construct the political discourse that underlies such a project, in order to deconstruct it.

The Story of Beirut's Sursock Museum's Collection Display
Nadia von Maltzahn (Orient-Institut Beirut)
This paper investigates the way the Sursock Museum presents its permanent collection, how the latter has been collected, and how the stories narrated through the collection display are perceived by local and international audiences. By doing so, it examines the museum as a socio-political project.

P031 Re Materializing Colour

Convenor: Diana Young (University of Queensland)
Senate House South Block - Gordon: **Fri 1st June, 11:30-13:00, 14:00-15:30, 16:00-17:30**

Colour as both a concept, and as practices with coloured materials, has re-materialized in recent case studies. This panel invites contributions from scholars whose research deals primarily with colour as integral to an anthropology of art - whether in contemporary or historical modes.

The colour palette as meta-category
Diana Young (University of Queensland)
The qualities of colours lend themselves to group formation as socially recognised colour palettes. Drawing on ethnographic fieldwork on Australian Indigenous art, I consider the implications of socially recognised palettes giving way to individualised palettes in works made for the market.

Metacolour: Sepia and the Politics of Nostalgia
Natasha Eaton (University College London)
This talk will explore the relationship between archaic labour and photography in Ceylon with an emphasis on pearlescence and how this might contribute to phenomenologies of light. The economies of pearls and their relationship with visual representation are viewed as allegories of governmentality.

Mineral Materiality: The impact of decorating pigments on ceramic practitioners' perceptions and praxis
Peter Oakley (Royal College of Art)
This paper will examine how the materiality of ceramic decorating pigments has an overwhelming influence on ceramic manufacturing practice & practitioners' perceptions & praxis. It will also consider the effect digital ceramic print technologies are now having on practitioners' approaches to colour.

Battle of Colours: The Politics of Mourning Thai King Bhumibol
Irene Stengs (Meertens Institute)
A compulsory colour scheme for mourning the late Thai king turned the nation black/white. This was no mere expression of sorrow, but part of a political colour management using bodies and rituals as its prime material carriers. The paper studies how colours shape the Thai political landscape.

Color as Action. Anthony Forge, the Anthropology of Art and Abelam's Paints.
Arnaud Dubois (University College London)
Driving by an archival research in the Anthony Forge Papers at UCSD, this presentation will explain how in Papua New Guinea, colorization is conceptualized as a way to give life to things and to create « attachment between persons and things » (Gell, 1998 p. 83).

Living and performing colour
Dunja Hersak
This paper, based on field material on masquerades from the Democratic Republic of Congo, amongst others, will consider alternative cultural perceptions and sensory orders in which the properties and experiences of colour participate in a more holistic, processual aesthetic synthesis.

The colourful matter of chant. The materiality of colour in pre-Hispanic and colonial Mesoamerican manuscripts
Davide Domenici (Università di Bologna)
Discussing the results of non-invasive chemical analyses recently performed on Mesoamerican manuscripts, the paper argues that the predominance of vegetal colours depended on a Mesoamerican notion of the materiality of colour based on a cultural association linking flowers, painting and chanting.

Writing Accidental Colours : the Materialization of my Colours on the Paper Pages of a Poetry Book
Roseline Lambert (Concordia University)
I will present in this conference how the new materialist theories deeply influenced, in a materialized way, my relation to colours, in my work-in-progress second poetry book untitled "Les couleurs accidentelles".

The impact of chemical colour in contemporary weaving in Bhutan.
Alathea Vavasour (University of Queensland)
Over the last century colour mixing in designs and patterning has become the strongest characteristic in densely woven cloth. I will explore how colour plays a central role culturally and how weavers are using new colour to produce individual weaving which is reinvigorating the communal aesthetic.

What Color Is Property? Designs on the "Blackest Black"
Eugenia Kisin (New York University)
Through a case study of the scandal around artist Anish Kapoor's rights to Vantablack, a black carbon substance, this paper explores the histories of controlling colour and the military meanings of this black, arguing for an understanding of the material as absorbing light, heat, and time.

Painting with Saturn. Tracking the White Lead in New Spain Painting
Elizabeth Vite Hernández (National Autonomus University of Mexico)
The white lead, also known in spanish as "albayalde", is one of the main materials in the artist ś palette for its versatility. This paper explores the pigment in the New Spain painting to understand the relationship between painters and the pigment market and trade in local and global networks.

Restoring Rothko's Red: Pinpointing Color at the Harvard Art Museums
Grace Kim (Massachusetts Institute of Technology)
Exploring a high-tech restoration of Mark Rothko paintings at the Harvard Art Museums, I analyze the different knowledge claims over the faded artworks' original red color and how to recover it.

P032 Museum Affordances: Collections, Interventions, Exhibitions

Convenor: Paul Basu (SOAS)
British Museum - Stevenson Lecture Theatre: **Sun 3rd June, 09:00-10:30, 11:00-12:30, 13:30-15:00**

What do museums afford? What repertoires of action do they make possible? This panel explores the latent possibilities of collections, interventions and innovative exhibition practices, focusing on the material legacies of historical anthropological fieldwork and collecting in the present.

Museum Affordances: Collections, Interventions, Exhibitions (Introduction)
Paul Basu (SOAS)
Tracing Fieldwork Experiences: The Material Legacy and Future Affordances of the M. A. Czaplicka and H. U. Hall Siberian Collections
Jaanika Vider (University of Oxford)
This paper explores the affordances of ethnographic collections reimagined as 'traces of field experiences' for the history of anthropology and contemporary museum display.

Viewing Landscape and Livelihoods: Some Ecological Affordances of Material Culture
Stefanie Belharte
Ethnographic collections, particularly when originating from subsistence economies, can provide a window onto human-environment relations. Here, I will specifically illustrate the embodiment of landscape and livelihoods in artefacts with an example from Papua New Guinea.

Lasting Legacies? Reflecting on a Century of North African Art at the Newark Museum
Ava Hess (Newark Museum)
Using the history and development of the North African collection at the Newark Museum as a case study, this paper considers how the latent possibilities afforded by historical collections are activated differently as an institution's values and relationship to its founding story change over time.

Remembering the String Figures of Yirrkala: Action, Intervention, Exhibition
Robyn McKenzie (The Australian National University)
As the record of bodily movement collections of string figures literally contain 'latent possibilities for action.' This paper considers the affordances of a museum collection made in Yirrkala in north-east Arnhem Land as revealed through reconnection with its contemporary source community.

Embodying Heritage: Temporary Assemblages, Ephemeral Artworks and Transient Communities
Orly Orbach (Goldsmiths)
Working collaboratively with diasporic communities and other displaced minority groups in response to museum collections, my art practice employs a range of tactile and sensorial materials to explore the idea of embodied heritage, and the museum as a liminal site for temporary communities.

Making Pain Visible: Artist Kader Attia's Exploration of Colonial Pain in Ethnographic Collections
Anna Vestergaard Jørgensen (Statens Museum for Kunst)
This paper discusses how works by French-Algerian artist Kader Attia (b. 1970) can make colonial pain visible and tangible in ethnographic collections.

The Ethnographic Exhibition as Playful Productiveness: Engaging Arts, Crafts and 'Folk' in East Asian Object Collections
Martin Petersen (National Museum of Denmark)
Historically, the East Asian ethnographic collections in the National Museum of Denmark have predominantly been constituted through 'arts and craft' and 'Folk' focuses. What repertoires of action are enabled hereby? How can the museum engage with source communities and diasporic groups around these?

Working with Contingencies in the Museum Storeroom: An Experimental Exhibition Project in an Ethnographical Collection
Karin Kaufmann (Museum der Kulturen Basel)
This paper discusses possible insights from an experimental exhibition project in an ethnographical collection. It explores the epistemic potential of working with contingencies and unpredictability, made possible by the distinctive features of the storeroom and through public participation.

The Gods are (sort of) Returning: Experimenting Exhibition-Making
Ulrik Johnsen (Aarhus University)
What is the value of ethnographic museum artifacts? What is the value for the museum? And what is the (potential) value in the 'originating communities'? A Danish PhD project seeks the answers through an experimenting exhibition approach, which tries to bring old gods back to their place of birth.

Turning the Table: Exploring Affordances in German Expressionism
Dorthe Aagesen (Statens Museum for Kunst); Mette Rung (National Gallery of Denmark); Beatrice von Bormann (Stedelijk Museum Amsterdam)
Focusing on the practice of German artists Emil Nolde and Ernst Ludwig Kirchner and their reception of non-Western cultures in the early 20th century, this presentation will, through the concept of affordance, explore the possibilities of 'returning the gaze' within contemporary exhibition display.

Dialogues: An Ethno-Aesthetic Experiment in Exhibition-Making
Christian Vium (Aarhus University)
In this paper, I present and discuss my research-based exhibition 'Dialogues', which assembles material from my anthropological research project 'Temporal Dialogues'. I focus on the translation my research into an exhibition and the analytical affordances this has had on my ethnographic research.

P033 Curating futures

Convenor: Charlotte Joy (Goldsmiths, University of London)
SOAS Senate House - S320: **Sat 2nd June, 16:30-18:00**

This panel will investigate some of the tensions concerning how futures are curated and the different ways in which people and things are prioritised within and outside the museum.

Indigenous dissonance: letting artifacts speak
Jack Davy (University of East Anglia)
Museum objects are stripped of context, representatives of distant peoples for modern audiences. But these objects often contain obscured information, that gives profound insights into the people who made them. This paper examines how curators can help objects speak for themselves.

The Dignity of Heritage.
Michael Rowlands (University College, London)
I will focus on those heritage movements that defy dehumanising and the inhumane in contemporary presents. Dignity promotes an egaliatraian ethos where a populist zeal counters exploitation of the right to identify and preserve a s ense of permanence.

Naturalising the Dingo
Jessyca Hutchens (University of Oxford)
This paper will discuss a methodology being developed to bring an early colonial image, George Stubb's Portrait of a Large Dog (1772), into contact with subsequent narratives and histories that followed in the wake of this first European attempt to know, categorise, and represent the Australian Dingo.

The Role of the Encyclopedic Museum: Re-evaluating the Ancient Near Eastern Galleries at the Metropolitan Museum of Art
Mariam Farooqi (New York University)
Art history needs to be brought into modern discourse, not orientalist discourse. To effectively do this, encyclopedic museums need to embrace their stated claim of being safeguards of global culture, and take necessary steps to eliminate outdated 'othering' of non-Western cultures from galleries.

Curating the Future Looking into the Past: A Museum in Twenty-First Century Argentina
Florencia Malbran (New York University Buenos Aires)
The Ingeniero White Harbor Museum, in Argentina, confronts a euro-centric worldview and embraces a politics of difference crucial to citizenship now. Through a groundbreaking curatorial approach, this museum encourages spectators to deconstruct objects, inviting a revision of the idea of progress.

P034 Cultural Professional Practice in the Age of Globalisation

Convenors: Sarina Wakefield (Zayed University); Sabrina DeTurk (Zayed University)
British Museum - Studio: **Sun 3rd June, 15:30-17:00**

This session aims to explore how global cultural professional practice has emerged within and alongside the globalisation of the cultural arts sector. The session is particularly interested in exploring the cultural and political implications of professional cultural practice in the global arena.

Archiving Photography in Lebanon : the case of the SOLIDERE and Beirut Central District
Sophie Brones (Ecole nationale supérieure d'architecture de Versailles)
The Beirut's reconstruction photographic archives produced by a private multinational real estate company involves international photographers and new cultural professional practises that deals with the effects of globalisation on power issues and the definition of local culture.

Relevance and Recognition: Public Art in Qatar
Marjorie Kelly
This paper explores the significance of public art in Qatar, its development, its challenges, and the reaction it engenders in the local populace, the international art community, and government decision-makers.

Globalization and Precarization of the Art Milieu in Iran: Emergence of New Peripheries
Amin Moghadam (Princeton University)
Based on recent fieldwork conducted in Iran and several interviews conducted with Iranian artists, this presentation examines the impact of the globalization of the contemporary art scene in Iran and the emergence of a monopoly situation that have increased the precarity of artists 'careers.

Material Culture in the Louvre Abu Dhabi: Museological and Art Historical Perspectives
Sabrina DeTurk (Zayed University); Sarina Wakefield (Zayed University)
The Louvre Abu Dhabi, which opened in November 2017, has positioned itself as the first universal museum within the Middle East. This paper, taking a museological and art historical perspective, seeks to explore how the Louvre Abu Dhabi attempts to de-center and re-define how the art historical canon has played out within the collection.

P035 Art, Culture and Materiality in the Arabian Peninsula

Convenors: Sabrina DeTurk (Zayed University); Sarina Wakefield (Zayed University)
Brunei Gallery - B211: **Sat 2nd June, 16:30-18:00**

This panel seeks to explore the ways in which cultural institutions and individual cultural actors have contributed to, and shaped, the materialisation of arts and culture in the Gulf States.

Solidifying national identity through visual and material culture in post-blockade Qatar
Serena Iervolino (King's College London)
The 5th of June 2017 is a significant date in Qatar's recent history; it marks the start of an unprecedented blockade imposed on the state by a Saudi-led coalition. The paper explores the role played by iconic images and sensational, material manifestations of nationalism in a Qatar under siege.

Shaping the Emirati artistic landscape: Role and legacy of Emirati Art pioneers
Océane Sailly (Sorbonne Nouvelle - Paris 3)
This proposal aims to explore the evolution of the Emirati artistic landscape from 1980 until today to shed light on the role and legacy of the first generation of Emirati artists and art patrons in the institutionalization of art. Their efforts have created a fertile soil for cultural developments.

What is the "Appropriate" Emirati Face Mask? Contemporary Discussions on the Cultural Representation of Emirati Women
Manami Goto (University of Exeter)
This paper explores discussions around the 'appropriate' Emirati face mask, burgu', though analysing concepts of female agency and cultural appropriation. The research highlights significance of burgu' in Emirati identity and messages the wearers communicate by wearing different styles of burgu'.

Salvator Saudi? MBS, Cultural Materiality, and Materialism
Stephen Steinbeiser
This paper examines recent exemplars of cultural materiality in Saudi Arabia and the impact that Crown Prince Mohammed Bin Salman's program of economic reform has had and continues to have on both the cultural landscape of the Kingdom and the actors shaping it.

P036 Ethnography and the repatriation of artistic heritage

Convenor: Ben Burt (British Museum)
British Museum - Sackler A: **Sun 3rd June, 15:30-17:00**

How can those engaged in research with cultural minorities contribute to their cultural development by repatriating knowledge of their disappearing artistic traditions?

The Weave Within: Malaitan arts, music and culture in the twenty-first century.
Irene Karongo Hundleby (University of Otago)
In North Malaita, Solomon Islands, each weave, vocal line, form or design tells its own compelling story – fashioned to evoke emotion, to teach our histories and to instil spiritual understanding. Hence, for our people, continuation of the arts protects who we were, who we are and who we will be.

Pierre Maranda and the white-canoe of Lau
Ben Burt (British Museum)
This paper discusses the issues around the repatriation of ethnographic research to source communities through the case of a ceremonial canoe from Solomon Islands, documented in the 1960s and about to be published as a bilingual book written in partnership between academic and local authors.

Collaborating to Revive the Anishinaabe Strap Dress
Cory Willmott (Southern Illinois University Edwardsville); Neil Oppendike; Siobhan Marks (Indian Community School)
This paper presents a collaborative project between a museum anthropologist and Anishinaabe community artists who aim to revive the artistic and cultural traditions of the Anishinaabe strap dress after a one hundred year hiatus.

P037 Museums as contested terrains: Memory work and politics of representation in Greater China

Convenors: Lisheng Zhang (UCL); Suvi Rautio (University of Helsinki)
Discussant: Harriet Evans (University of Westminster)
SOAS Senate House - S118: **Sun 3rd June, 09:00-10:30, 11:00-12:30, 13:30-15:00**

Our panel explores the role of museums in the Greater China Region. Taking an ethnographic approach to studying museums across both state official and private domains, we seek to examine the social and political dynamics that come into play in representations of the past.

Remembering the Colonial Past in Contemporary Hong Kong: An Examination of Government and Vernacular Museums
Sonia Lam-Knott (National University of Singapore)
This paper examines how contemporary Hong Kong museums, differentiated between those established by the government and by grassroots actors, respectively portray the city's colonial and Chinese pasts. Of interest are the political (and to an extent, commercial) concerns driving such processes.

Migrant worker museums in China: public cultures of migrant subjectivities in state and grassroots initiatives
Eric Florence (CEFC and University of Liège); Junxi Qian
This paper offers an ethnographic investigation of a state-run and a grassroots rural migrant workers' museums. How do the narratives produced in the two cultural spaces articulate with various layers of public culture that shape the representation of rural workers in post-Mao China?

Chinese Culture Paves One Belt One Road
Sophia Kidd (University of Göttingen)
This paper explores the role of museums in Southwest China. Taking an ethnographic approach to study private and public museums in and around Chengdu and Chongqing , we discuss the role museums play implementing overland "Silk Road Economic Belt" and oceangoing "Maritime Silk Road" policy.

Filling in the Gaps of Planning a Traditional Ethnic Minority Chinese Village
Suvi Rautio (University of Helsinki)
In outlining how the architectural layout and surrounding landscape of a Chinese ethnic minority village are modeled and rationalised into objects of aesthetics readings to become a living heritage site, this paper explores the gaps that form and how they are sustained between planning and outcome.

Making "Weness": How to exhibit a unified multi-ethnic country in a National Museum of Ethnology
Pan Luo (Sun Yat-sen University)
Taking the Chinese National Museum of Ethnology as an example, this study attempts to explore the historical and political factors that lead to the dilemma of representation in ethnographic museums in China.

Producing/Consuming 'Romantic Scotland' at Nanjing Museum: the Role of State Museums
Lo Yun Chung (University of Bath); Andrew Manley (University of Bath); Michael Silk (Bournemouth University)
Our paper examines the role of state museums, particularly in answering the political call of cultivating Chinese citizens. Through the case study of Nanjing Museum, we examine the manner through which a particular version of Scottish cultures and identities is constructed and consumed.

The Fifteen-year War in the PRC's Museums (1949-1982)
Chan Yang (Shanghai Jiaotong University)
This paper explores how the Fifteen-year War was presented in the PRC's museums, and which facets of the Fifteen-year War were specifically favoured, and the kind of memories of the war which were popularised in mainland China, by the CCP regime from 1949 to 1982.

Representing the Prehistoric Past in Comprehensive Public Museums in Greater China
Sofia Bollo (University of Zurich)
Today a great number of museums in China display Chinese past through archaeological material. As these objects are increasingly showcased in public museums and seen by global audience, they give rise to new representations of prehistoric past and multi-perspective narratives on Chinese civilization

Postcolonial Museographies: Narrative(s) of Power and Ideology Display in Macau Museum
Patrícia de Sousa Melo (FCSH/NOVA (School of Social Sciences and Humanities - NOVA University Lisboa))
The Special Administrative Region of Macau is an autonomous territory, reintegrated in People's Republic of China in 1999.I will discuss the changes on Macau's Museum discourse and its effects on museum's mission and goals:representing Macau's communities and shaping local cultural identity.

P038 A clinical anthropology of art: theoretical, practical and disciplinary implications

Convenors: Christos Panagiotopoulos (Cornell University); Antoine Gournay (Université Paris-Sorbonne)
SOAS Senate House - S314: **Sat 2nd June, 14:30-16:00, 16:30-18:00**

What are the theoretical, practical and disciplinary implications of an epistemological reconsideration of anthropology of art? How does the redefinition of art within the larger framework of clinical anthropology challenges classical anthropological approaches of the artistic and the material.

Pour une anthropologie générale: la situation de l'ars
Pierre-Yves Balut (Sorbonne)
Analyse de la raison technique comme part d'une science clinique des capacité rationnelles de l'homme

The anthropological clinic between myth and reality
Attie Duval-Gombert (University of Rennes 2)
Quelle place donner à une clinique anthropologique ? Mythe et réalité : This communication will identify the role and limitations of clinical observations for anthropology.

Embodied Knowledge and its Representation
Vilma Santiago-Irizarry (Cornell University)
I here address the conceptual and methodological potential and implications in using Laban's system of movement analysis and notation in anthropological work.

Theory of Mediation : a new approach to the anthropology of Chinese art
Antoine Gournay (Université Paris-Sorbonne)
This paper will discuss how the redifinition of anthropol-logy by Gagnepain's Theory of mediation leads to a new approach of art in China.

Mediation Theory and Photography in Early Twentieth-Century China
Oliver Moore (University of Groningen)
This paper uses the case study of photography's experiences in early twentieth-century China to illustrate new methods of art historical analysis as well as convergences between photography's different regional histories and cultures.

The technical production of morality and the moral production of Art
Christos Panagiotopoulos (Cornell University)
The definition of art and morality as two autonomous rational processes, accordingly to the epistemological model of the theory of mediation, brings the question of their relation. How do we technically produce morality, and inversely how do we ethically define Art?

P039 Liberating the past or haunting the future?

Convenor: Daniel Barroca (University of Florida)
SOAS Main Building - 4426: **Sat 2nd June, 09:00-10:30, 11-12:30**

How do images emerge from contexts of past conflicts? Why do they appear? How do we turn them tangible through art? What are they doing in our lives? Do we live under their influence, even if we don't quite know where do they come from? Are we using them to resolve the past or haunt the future?

Images from the past - Images of the future. Photography of Guerrilla Movements in Central America
Pablo Hernández (Universidad de Costa Rica)
The photographic images of guerrilla movements in Central America represent the most historically relevant contemporary visual material from the region. The paper aims to show that their relevance derives from the fact that we are not dealing with images from the past, but with images of the future.

The use of "surviving images" in the psychoanalysis of madness and trauma.
Françoise Davoine
In his book "A Memoir of the Future", psychoanalyst Wilfred Bion, speaks to his ghost whom he left on the battlefields of WWI. To reach his patient's areas of death, the analyst has to confront the surviving images of unclaimed experiences, in his story and in History, transmitted by his relatives.

Filling the hollows: on images and ethnographic tasks in the wake of Peru's internal war
Richard Kernaghan (University of Florida)
Whereas post-war politics pivot on what anchors proper reference, ethnography strives here to vividly render the infinitesimal shades of passing presents, which images reveal by dint of their living untethered to sequence.

Conflict and Imagination: Transecting Past and Present Through Material Culture and the Jacobite Movement
Michele Fulcher (Anthropologica Pty Ltd)
The Jacobite movement in Scotland created images of power and heritage that find life in contemporary imagination and action. Oppression, sedition and war are re-formed through artistic qualities of material culture. This paper explores the impact of this on imagination and lived experience.

Legacy of silence: identifying future ghosts in a troubled past.
Janine Prins (Stichting Docuprins)
The author reflects on her post-memory work 'Legacy of Silence', a mixed-media installation breaking the silence about colonialism, internment, independence war and expulsion from the former Dutch East Indies. This results in personal liberation despite a haunting fear for future social unrest.

Between colonialism and post-colonialism in the exhibition "Remains of an Empire"
Maria Restivo (Faculdade de Letras da Universidade do Porto); Vera Carmo (Coimbra University / Instituto Universitário da Maia)
The present paper focuses on the exhibition " Restos de um Império" (Remains of an Empire), by Luís de Almeida, which approaches the photographer's experience in Mozambique, first as a Portuguese military during the Colonial War and afterwards as a traveller and NGO collaborator.

P040 Art and Material Culture in Prehistoric Europe

Convenors: John Robb (Cambridge University); Chris Gosden (University of Oxford)
SOAS Senate House - S312: **Sat 2nd June, 09:00-10:30, 11:00-12:30, 14:30-16:00, 16:30-18:00**

We aim to introduce the full range of art forms from the Palaeolithic to the Iron Age in Europe, placing them in broader material contexts. We will also consider issues of history, continuity and change in aesthetic forms and styles linked to their changing cultural roles over 30,000 years.

The Problem of Prehistoric Art in Europe: creating and mobilising models of causality
Chris Gosden (University of Oxford); John Robb (Cambridge University)
We introduce the session looking at art in Europe from the Palaeolithic to the Iron Age. We ask what insights can be gained from an holistic approach. We argue that style can be seen as a form of technology, so that strongly stylised objects attempt to instantiate and mobilise models of causality.

Later prehistoric rock art in Europe: places and processes
Richard Bradley (Department of Archaeology); Courtney Nimura (University of Oxford)
This paper asks how ancient rock art in Europe compares with the treatment of portable objects. At the decorated outcrops several features were important, including the surfaces on which images were made and the ways in which features like mineral veins or running water brought them to life.

Creating bodies: Technologies of transformation in later prehistoric Eurasia
Helen Chittock (University of Oxford); Chris Gosden (University of Oxford); Peter Hommel (University of Oxford)
As a technology of transformation, art provides a means of moving between categories in the material world and altering ontologies. In the context of prehistoric Eurasia, an analysis of human and animal imagery shows that objects were routinely used to reposition individuals within a social world.

Sound and cosmological efficacy in rock art landscapes
Margarita Díaz-Andreu (Universitat de Barcelona); Tommaso Mattioli (Universitat de Barcelona); Leslie F. Zubieta (Universitat de Barcelona)
Prehistoric rock art sites in Europe can be seen as locales where prehistoric people incorporated sensory experience as a form of cosmological knowledge. In them sound contributed to the understanding of the sacred at rock art sites and to the understanding of ensouled landscapes

Portable Art and ornaments of the Moravian gravettian - a complex local style?
Martina Galetová (Moravian Museum)
In Moravia (Czech Republic), in the period around 30-20,000 years ago, prehistoric people created art artefacts and ornaments from different materials. It is possible to detect a specific local style as part of this artefacts characteristic of the mammoth hunting culture of the Gravettian?

Conceptualizing the Art of Prehistoric Europe as a Whole
Brecht Govaerts (University of Oxford)
How can one conceptualize the artistic traditions of Prehistoric Europe as a whole? By examining the nature of prehistoric European art as art, I put forward a definition of prehistoric art for Europe, which captures its distinctiveness as an artistic tradition.

Socio-Creativity and the Neolithic
Eloise Govier (University of Wales Trinity St David)
What role did creative practice play in social life at the Neolithic tell Çatalhöyük, and what evidence is there to suggest that making informed the maintenance of the 'social bond'?

Dangerous Art: Shields in the British Iron Age
Matthew Hitchcock (University of Manchester)
This paper will examine shields and shield fittings from the British Iron Age through a series of different lenses to explore the intersections between art, power, conflict. martial performance and identity.

Neolithic art in Italy: the representation of human figure on vase
Monica Bersani (University of Trento); Annaluisa Pedrotti (University of Trento)
The purpose of the report is to present the results of a research on the vase decorated with anthropomorphic figure and anthropoid pot, during the Neolithic period, in the Italian peninsula and in Sicily.

Aesthetic Experience, Art and Material Engagement
Lambros Malafouris
This paper adopts the perspective of Material Engagement Theory to articulate the inseparable links between enactive cognition, affect and materiality. Using different examples of creative material engagement I will be exploring the nature of aesthetic consciousness as a situated process.

Formerly "art": Powerful objects, social technologies, and material culture in European prehistory
John Robb (Cambridge University)
The objects we call "prehistoric art" are heterogeneous, and many need not have had special aesthetic, material or representational qualities. Exploring what kind of objects we are dealing with is a necessary prior question; different objects work within different semiotic/ interpretive frameworks.

From Prehistoric Rock Art to Latin Inscriptions on stones: the continuity of a local cult of fertility in the middle of the Alps. Why the Goddess Isis landed in Valcamonica?
Monica Pavese Rubins
From female stelae of the Copper Age to Latin inscriptions dedicated to the Goddess Isis under Roman rule in Valcamonica, Italy, an evolving prehistoric artistic tradition seems to indicate the presence of a local cult of fertility that spans more than 3000 years.

Transformations of visual material in Central Mediterranean prehistory
Robin Skeates (Durham University)
Drawing upon examples from Central Mediterranean prehistory (extending from the Upper Palaeolithic to the Bronze Age), this paper considers when, where, how and why producers and consumers transformed visual materials and associated ways of seeing and sensing.

Revealing European connections through art in Neolithic flint mines
Anne Teather (University of Manchester)
A review of flint mine excavation archives has uncovered previously unrecognised similarities in art marks in chalk, from Neolithic sites across northern Europe. This paper discusses the similarities and suggests this unique style of art may indicate shared understandings and activity-specific art.

Prehistoric art as a transfer station: Technology and temporality of prehistoric art
Silvia Tomaskova (UNC Chapel Hill)
Recognizing the useful transfer point that "art" may be, I suggest we use it as a communicative device, a convergence that leads to other places. I rely on "prehistoric art" as a trade zone that allows us to speak about bodily temporal practices, unique markers of effort, skill and emotion.

P041 A Grey Zone: Sites of Contemporary Art and Anthropology

Convenors: Fuyubi Nakamura (University of British Columbia); Nicola Levell (University of British Columbia)
SOAS Main Building - 4429: **Sat 2nd June, 16:30-18:00**

Anthropology museums remain arenas of contestation, and contemporary art presents itself as an agitation or even irritation that seeks a response. This panel seeks to encourage dialogue on contemporary art and anthropology through an examination of recent exhibitions and projects.

Curating a Museum of Others: contemporary art and curatorial resistance in the Pitt Rivers Museum's Australian art displays
Christopher Morton (University of Oxford)
In 2017 the Pitt Rivers Museum changed its Australian art displays to include photo artworks by Bidjara artist Christian Thompson. The paper explores the curatorial tensions in the redisplay and the wider issues it raises about integrating contemporary indigenous art in the anthropology museum.

Unceded Territories: Art, Agitation and Upset on the Northwest Coast
Nicola Levell (University of British Columbia)
This paper will situate the exhibition Unceded Territories: Lawrence Paul Yuxweluptun (2016) in relation to other contemporary art installations at the UBC Museum of Anthropology to question how they have upset, politicized and even legitimized the institution's narratives, practices and spaces.

Contemporary Asian Art in Anthropology Museums
Fuyubi Nakamura (University of British Columbia)
There is an ongoing discussion around the relationship between contemporary art and anthropology, often in the context of decolonization. Asian art, especially contemporary Asian art, however, presents a different challenge to curating exhibitions at anthropological museums.

P042 Knowing by singing: song, acoustic ecologies and the overflow of meaning

Convenors: Valeria Lembo (University of Aberdeen); Caroline Gatt (University of Aberdeen)
Discussants: Paul Allain (University of Kent), Tim Ingold (University of Aberdeen), Nina Wakeford (Goldsmiths)
SOAS Senate House - S110: **Sat 2nd June, 09:00-10:30, 11:00-12:30, 14:30-16:00, 16:30-18:00; Sun 3rd June 09:00-10:30, 11:00-12:30**

Can song be a way of knowing for anthropologists, rather than an ethnographic object? Can it be a practice of inquiry distinct from logocentric analysis? We invite experimental presentations that use singing to investigate topics ranging from memory and placemaking to forms of collaboration.

Knowing Animals Through Singing
Tamara Ranspot (University of Aberdeen)
In communities where animals are also sometimes persons, how might we understand how people come to know animals through song? This paper asks how analyses of singing as epistemic practice can be extended to non-human persons, and how this contributes to conventional academic dialogues.

Musical notation and non-human voices in Sámi joik
Stephane Aubinet (University of Oslo)
This paper focuses on the Sámi tradition of joik. Sámi performers are able to perceive the phenomenal world as a musical notation to be followed with the singing voice. Written notation thus induces a fracture between human culture and non-human voices that Sámi singers do not endorse.

Singing Our Place. Shall we sing your place ? Can we recreate our common world by singing our places ? A Nordic project about singing as a way to reconnect with our places.
Katrine Faber (Teater Viva)
Does singing have anything to do with our relationship with our environment ? Can we get to know our landscapes by singing ? Can we make a new connection to ourselves and our surroundings through singing ? How is the song of your favorite place ? How is the sound of our Future on our common planet ?

Periplum Petroleum : Noising the Plastic Touch
Marie Lecuyer (Ottawa University)
In a multi-site fieldwork that took place between Montreal and Ottawa, my practice has consisted in a becoming-noise. I listened to and recorded the noises of the circulation and transformations of matter and meaning of oil's concretion into plastic and plastic's deconstruction.

Enabling Voices of Love: Acoustic, Social and Affective Attunement in Somaliland
Christina Woolner (University of Cambridge)
This paper explores musical apprenticeship – specifically, learning the oud in Somaliland – as a mode of ethnographic attention and an embodied process of acoustic, social and affective attunement through which subjectivities and (intimate) socialities are produced.

Tellings: Reconstructing the Repertoire of Songs used in English Lace Schools
David Hopkin (Hertford College, University of Oxford)
Tells were counting rhymes which controled the work pace in English lace schools, and allowed apprentices to express themselves. But while we have texts, we don't have tunes, and we don't know the rhythm employed. We work with singers and lacemakers to reconstruct this practice.

Where does this voice come from? Acoustics, senses of place and self-knowledge through singing.
Valeria Lembo (University of Aberdeen)
This paper aims to reflect on voice in ecological perspective. Drawing on my personal experiences in singing apprenticeship and on notions of acoustic space (Shafer 1985) and senses of place (Feld 1996), I argue that voice is a relational, emplaced and processual event.

Singing as dwelling: exploring the articulation of dwelling through singing
Arran Calvert (University of St Andrews)
What role does signing play in dwelling in Durham Cathedral? This paper will look to set out a number of preliminary questions regarding the role of singing as an articulation of dwelling inside a building such as Durham Cathedral, taking inspiration for Heidegger's concept of the fourfold.

Singing anthropology: The voices of the pages at work with the processual epistemology of laboratory theatre
Caroline Gatt (University of Aberdeen)
In this presentation I explore the voice of the pages through a meeting of the way of knowing of anthropology and that of laboratory theatre in song. I ask what an academic exploration might be like, when exploring other qualities of voice, beyond those of reason and logic.

What is a Song? Embodied Research and the Audiovisual Body
Ben Spatz (University of Huddersfield); Nazhhan Eda Erçin (University of Exeter)
We propose an open, semi-theatrical presentation through which to explore the potential of new audiovisual forms to articulate the ontology of song. Our presentation interweaves dialogic exposition and duo songwork with screenings of video essays tracing laboratory-based experimental practice.

A singing orna/mentor's performance or ir/rational practice
Elisabeth Belgrano (Nordic Network for Vocal Performance Research)
A singing orna/mentor's acts are to follow, to divert, to oppose, to compose, to clarify, to reassure. They are sounds in multiple versions, isolated mad scenes, landscapes governed by wilderness creating a desire to continue an irrational performance of ornamented translations of an original doing.

Singing as Life Practice: catharsis, transformation and empowerment through singing.
Emma Bonnici (Manchester Metropolitan University)
By mapping the voice in the body and observing the placement in resonators and the ability to hold certain intervals, singing can reveal to us our blockages and offer a chance to dialogue with them. Folk song further illuminates this journey, drawing on generations of expression and life experience.

Chalk Lines
Cindy Wegner
It takes an invention and excuse to go outside and explore music without musical skills. The study is designed as an artistic practice that approaches the theme of limits in voice, music and language in space. It explores its capacity to create relationships.

Singing: an expansion of perceptions
Domenico Castaldo
Melodies generate a resonant field around the group singing. A different reality reveals itself. You feel peace in this condition. War has been going out from daily life and enter singing, to refine the tools: body, awareness.

"Some guy's signing a song- it's all over the news; we can't even get interpreters for a job interview": lessons learned through signed-songs and other musical 'access' in austerity Britain
Kelly Fagan Robinson (UCL)
Sign-interpreted pop & sign-song choirs have received international online attention. But as one interlocutor put it, deaf people still "can't even get [sign] interpreters for a job interview." This paper mobilises deaf perspectives to navigate debates around austerity, music & what 'access' means.

Multi-ethnic choirs: group singing as a vehicle for knowledge and integration
Layla Dari (Università degli Studi di Firenze)
In the last decades city soundscapes have changed radically, reshaping the meaning of live music in the context of urban spaces.

Song or Singing
Geremia Lorenzo Lodi
By "announcing one's existence to the universe" singing is a powerful tool to free oneself from oppression. Songs have the power of transforming one's condition, hence the social environment. What is the rule of words and what is the rule of singing in such process of emancipation?

The act of singing or the act of poetic reterritorialisation
Miléna Kartowski-Aïach (Idemec - University of Aix Marseille)
As an anthropologist and artist, singing has been an organic and poetic way to approach my field researches, always related to my own history and family memory. Singing to learn a forgotten language, to retrieve the broken thread of filiation and sometimes to face a traumatic and hidden past.

Kant's Noumenon in North-East Siberia: Area spirits and pop songs
Eleanor Peers (University of Aberdeen)
This presentation considers song as mediating presences that surpass the perceptive categories we normally use, though they are an integral aspect of life. The ethnography traces the continuities between two forms of song, both situated in the Republic of Sakha (Yakutia), in north-eastern Siberia.

Untouchable songs: The epistemology of sacred singing in rural Bengal
Carola Lorea (IIAS)
A local Bengali proverb (gane jnan) equates songs with knowledge. Focusing on the local system of oral exegesis of Bengali Tantric songs, I discuss how an ethnography of metaphorical speech can challenge conventional academic ways of studying sacred songs.

Voices of Joy and Regret: Sonically Presencing the 'Family of the Prophet' in Northeastern Turkey
Stefan Williamson Fa (University College London)
This paper draws on ethnographic research with Shī'i Muslims in Turkey which seeks to understand how sound and song mediate the ways individuals make present, come to know, and build relationships with the divine figures of the 'Family of the Prophet', central to Shī'i piety and devotional life.

Knowing Embodied Islam by Offering the Call to Prayer
Sara Zaltash (The Schumacher Institute)
The Islamic call-to-prayer (azan/adhan) is an evocative vocal act that brings the listener into an experience of the divine. In this paper, I reflect on my six-year practice of offering the Call in unusual extra-Islamic contexts, and the impact of my gender and professional identities on this act.

P043 Performance, design and aesthetics

Convenors: Mehrdad Seyf (30 Bird Productions); Torange Khonsari (London Metropolitan University)
SOAS Main Building - 4429: **Sun 3rd June, 15:30-17:00**

The quote below by Chantal Mouffe is at the heart of this panel. "Can artistic practices still play a critical role in a society where the difference between art and advertising have become blurred and where artists and cultural workers have become a necessary part of capitalist production,"

Objects and the Materiality of Memory
Orkideh Behrouzan (School of Oriental and African Studies)
Iranian youth of the 1980s, remember and performatively enact, mobilise, and embody cultural forms that reconstruct the collective memories of their generation; I focus here on the materiality of these memories, by providing a sensory reading if the much circulated memorabilia of the 1980s.

SITUATED DRAWING - Pedagogical Tools for Civic Practice
Andreas Lang (Sheffield Universtiy)
The paper explore a representational and pedagogical device, the Situated Drawing, developed by art and architecture group public works through practice and teaching in Architecture Schools.

NIUN: Designing a Saudi future
Michael Mogensen (Goldsmiths, University of London); Ahaad Alamoudi
NIUN is a collaboration between designer Michael Mogensen and artist Ahaad Alamoudi. It is inspired by the 13th C. writings of Arab Persian explorer Zakariya al-Qazwini. NIUN is a film, an installation and a series of talks in Saudi Arabia and elsewhere, proposing an alternative Saudi future.

P044 Revealing Histories of Violence: The Representational Politics of Trace

Convenors: Aimee Joyce (St Andrews University); Zahira Araguete-Toribio (University of Geneva); Magdalena Buchczyk (University of Bristol)
SOAS Main Building - Khalili Lecture Theatre: **Fri 1st June, 11:30-13:00, 14:00-15:30, 16:00-17:30**

For anthropologists working with histories of violence & erasure, the trace is an important methodological & analytical tool. This panel asks if the trace can be made to speak & should it? How can we represent traces of slavery, conflict, & ethnic cleansing, & their affective & political power?

"Can't You See?" Collective Memory, Places, and Treasure Hunts in Contemporary Turkey

Erol Saglam (Birkbeck University of London)
Once dismissed as passive backdrops of social relations, materialities and landscapes are now considered to have profound implications on the ways socialities are forged. Drawing on an ethnographic research, this study explores how repressed memories are engaged through hauntings and treasure hunts.

Ruins Before Victims: The primacy of the object in reconstructing the city

Rana Abughannam (Carleton University)
The paper analyzes two manuscripts that documented and provided a recovery strategy for Gaza post-attacks. The paper uncovers the texts fascination with physical traces as forensic evidence and argues that this fetishization pushes the victim to the background, limiting any possibility for recovery.

Can the trace speak? Counter-forensics and the material legacies of Bloody Sunday (1972)

Garikoitz Alfaro (University of Brighton)
This paper explores the way in which material traces are mobilised as counter-witness in order to disrupt attempts to stabilise and patrimonialise the legacy of Bloody Sunday in Derry/L'Derry, Northern Ireland.

A Trace That was Never Meant to be: Performance, Ephemerality and the Representation of Political Violence in a Museum Collection

Lee Douglas (Museo Nacional Centro de Arte Reina Sofía)
Art has long been concerned with making evident acts of violence otherwise unseen. But what happens when artistic practices leave no material trace? I consider how a Spanish Museum grapples with the representational politics of narrating violence through material absence and geographies of distance.

Nowhere by here. Deconstructing the traces of conflict and war with artist Baptist Coelho's works.

Cathrine Bublatzky (Heidelberg University); Baptist Coelho
In this conversation anthropologist Cathrine Bublatzky and artist Baptist Coelho address the artist's work. They will deal with the artistic practice of deconstructing (Derrida 1976) inexpressible traces of war and conflict like the Siachen Glacier, a conflict zone between India and Pakistan.

Ruination and Restoration: pilgrimage sites as traces of conflictual temporalities

Evgenia Mesaritou (University of Toronto, University of Cyprus)
The paper sees how places become traces of various temporalities and concerns that afford diverse forms of action, the implications of restoring traces of conflict in conditions of division, and how anthropology may trace histories of violence without destroying the social relationships it depicts.

Troubling contingencies: Ethnographic challenges of politics and photographic traces
Jill Reese (University College London)
This paper contrasts two photographic traces of political deaths, their dissemination and their communities to consider not only whether an anthropologist should help to facilitate these and similar photographs to 'speak', but also the extents and means through which this could, or should, be done.

Remaking Familial Identity through Contested Archival Traces in Post-Franco Spain
Zahira Araguete-Toribio (University of Geneva)
The impossibility of finding some of the corpses of left-wing Republicans killed during the Spanish Civil War (1936-1939) has prompted forms of information gathering that aim to grasp complex histories of disappearance through the affective and epistemic quality of particular archival traces.

Material and imagined traces of the dead : landscape and human remains in Guatemala's exhumations
Clara Duterme (Musée du quai Branly)
Based on ethnographic fieldwork of the exhumations and reburials in the Ixil region in Guatemala, this paper focuses on the dual process of forgetting and remembering for indigenous victims' relatives, through representations associated with the human remains and landscapes where they were buried.

Haunting absences: femicide and the spectrality of death in Highland Mexico
Catherine Whittaker (University of Edinburgh)
Starting from the case of a missing girl, this paper follows haunting as an embodied trace, characterised by absence and the agonistic encounter of multiple realities, such as in the context of fieldwork or colonialism, opening a window onto the current politics of gender and death in Mexico.

P045 From Palestine Out: Art and the Political Imagination

Convenor: Kirsten Scheid (American University of Beirut)
Discussants: Chiara De Cesari (University of Amsterdam) and Yael Navaro-Yashin (Cambridge University)
SOAS Senate House - S211: **Sun 3rd June, 09:00-10:30, 11-12:30**

This panel takes the ambiguities of Palestinian art-making as an entry point into the study of art's role in constituting community, subjectivity, and political imaginations especially in contexts of state failure. How can art affect the political imagination, institutional change, and citizenship?

Reconsidering the Radical: Palestinian cultural production and the politics of legitimation before and after Oslo
Sary Zananiri (Monash)
The first Intifada and its outcome – the Oslo Accords – marked a previously unrealised political legitimation. This paper explores the dramatic shift in the ways in which Palestinian art circulated before and after the First Intifada as well as the ways such cultural production is consumed.

Critique of the critique: training artists in oppositionality in Ramallah
Helen Underhill (SOAS, University of London)
This paper illuminates the strategic adoption of different registers of the political by staff and students at the International Academy of Art Palestine (Ramallah), relating the discourse of the artist as an oppositional figure to the notion of 'resistance' and emancipatory politics in Palestine.

Politics of (im)mobility and possible futures: a geographic perspective on cultural production at the Palestinian Museum
Silvia Hassouna (Aberystwyth University)
The Palestinian Museum operates to affirm a national Palestinian identity that transcends its assigned territorial space and status. This paper brings together a geographic perspective with the critical study of museums in anthropology to examine material practices at the 'post-territorial museum'.

Experiments in Living: Art and Speculation in the Settler Colony
Kiven Strohm (National University of Singapore)
Drawing on conversations between artist and anthropologist, this paper explores the entanglement of three moments within the political capacities enabled by Palestinian art, tracing the lines between them and the what-if and not-yet created inside the impasses of the settler colonial present.

Critical Art and State-Censorship
Rehab Nazzal (Western University)
In this presentation I will examine the effort of Israel and Zionist political pressure groups in Canada to suppress freedom of expression on Palestine narratives and rights.

Artistic activism in Buenos Aires, Argentina: on political art and social impact
Elke Linders (Utrecht University)
In what ways do artist-activist groups in Buenos Aires, Argentina, engage in the (de)legitimization of cultural meanings attached to objects, practices and experiences? This paper discusses the paradox entailed by a preoccupation with the social impact of political art.

P046 Exhibiting Anthropology beyond Museum Collections

Convenors: Inge Maria Daniels (University of Oxford); Gabriela Nicolescu (Goldsmiths, University of London)
Discussant: Adam Drazin (University College London)
SOAS Senate House - S108: **Fri 1st June, 11:30-13:00, 14:00-15:30**

This panel discusses examples and techniques for exhibiting contemporary anthropological research without drawing on museum collections. The aim is to explore the huge potential of exhibitions to engage the general public in current debates and have an impact on policy making.

Processing Common Ground: Exhibitions and the Greenlandic Mining Complex
Nathalia Brichet (University of Aarhus); Frida Hastrup (University of Copenhagen)
In this paper, we explore collection-cum-exhibition-making as a mode of anthropological knowledge production. We argue that exhibition is not just a popularized form of dissemination rather, it is a productive practice and an opportunity to ask new questions and for discussing what world we want.

Museum-making in Filipino Migration
Deirdre McKay (Keele University); Gabriela Nicolescu (Goldsmiths, University of London); Mark Johnson (Goldsmiths, University of London)
Curating Development uses 'museum as method' to explore the lives of migrant care workers in a participatory exhibition-making process. Working beyond the museum, we explores how curatorial strategies sustain migrants, advance public understanding of migration issues, and support NGO advocacy.

Getting (Un)Comfortable with(out) Things
Christy DeLair (Colgate University)
Focusing on the exhibition Unsettled Conditions: How We Talk about the Environment and Our Place in It, this paper explores the challenges — and opportunities — of creating exhibitions around contemporary social issues and anthropological theories in a small academic museum with limited collections.

Exhibiting Nodes of transnational Mobility and Migration: Mobile Research, developing relational tools and assemblages of art works
Michael Zinganel (Tracing Spaces)
Investigating the effects of the transformation of road-side infrastructures we developed strategies of embodied mobile experience, applied relational tools, produced our own assemblages of artifacts and established a continual rhythm of research, dissemination, and re-evaluation.

Exhibiting echoes, shreds and shadows
Yann Laville (Musée d'ethnographie de Neuchâtel)
This paper presents how the Ethnographic museum of Neuchatel deals with conceptual topics, research and innovative scenography without overlooking its more "classic" collections

'I felt I could step through the photograph' - Photography, Exhibition Design and Atmosphere
Inge Maria Daniels (University of Oxford)
Through an ethnographic study of the processes involved in the making as well as the reception of one particular exhibition experiment, this paper will explore the possibilities of exhibitions to generate understanding of academic research by experimenting with the evocative potential of space.

Escaping Walls: Exhibiting Migrant Everydayness in Anti-Immigrant Arizona
Kristin Koptiuch (Arizona State University)
Just as migrants escape border walls, "Visualizing Immigrant Phoenix" escapes the confines of classroom, museum, minoritized city spaces. Materialized as an exhibition, this ethnographic collaborative engages viewers with vibrant visualization of immigrants' everyday imprint on Phoenix's cityscape.

P047 Ka Waihona Palapala Mānaleo: Challenging Provenance in a Time of Resource Abundance

Convenor: Sarah Tamashiro (University of Hawaii at Manoa)
Chair: Karen Jacobs (University of East Anglia)
British Museum - Sackler A: **Sat 2nd June, 09:00-10:30**

Hawaiian academics are utilizing (alter)native sources to contribute and create a Hawaiian historiography. What is the potential of these resources for forwarding Hawaiian art history and history?

Recovering lost significances: early collections and contemporary practices
Antje Denner (National Museums Scotland)
Focussing on Hawaiian barkcloth and a collaborative project that combines research on a historical museum collection and fieldwork with contemporary makers, this paper discusses the interrelationship between materiality and practice/experience/creativity in processes of knowledge production.

Kapa, Cloth, and Self-Fashioning, 1800-1860
Sarah Tamashiro (University of Hawaii at Manoa)
While anthropological approaches can provide insight about changing values and trends in Hawaiian dress, Hawaiian language texts better timeline Hawaiian changes in self-fashioning in the 19th century.

The Power of Representation through Words and Images: King Kalākaua, Japanese Immigrants, and Spreckelsville
Ami Mulligan (University of Hawaii at Manoa)
The provenance of objects holds histories both illuminated and obscured by power. Power can be established and perpetuated with narratives formed by material and textual representations. Examining a broader range of narratives concurrently created with the painting can expand its historical context.

I ka ʻōlelo no ke ola: Hawaiian textual materiality, embodied speech and object narratives
Noelani Arista (University of Hawai'i at Manoa)
Tracing the 1875 Grand Tour of Princess Bernice Pauahi Bishop this paper will consider her collection of objects and self fashioning, while suggesting that materiality is also deeply tied to the Hawaiian emphasis on the power of words to give life.

P048 The Future of Anthropological Representation: Contemporary Art and/in the Ethnographic Museum

Convenors: Jonas Tinius (Humboldt-Universität zu Berlin); Margareta von Oswald (Humboldt-Universität zu Berlin)
British Museum - Sackler B: **Sun 3rd June, 09:00-10:30, 11:00-12:30, 13:30-15:00, 15:30-17:00**

Interactions between ethnographic museums and contemporary art have been contentious – appropriative and short-lived for some, a creative and necessary way forward for others. This panel investigates the manifold possibilities, histories, and possible futures of this relation.

Modernity and tradition in the representations of Brazil at Magiciens de La Terre
Amelia Correa (University of Copenhagen)
This presentation will look upon the Brazilian delegation selected by the curators of the legendary exhibition Magicien de la Terre that took place in Paris in 1989 and reflect upon the representations and meanings of their ethnographic and contemporary works that were on display.

Ethnographic Expression. Art and Anthropology as Figuration in the U.S. between the 1920s and the 1940s
Silvy Chakkalakal (Humboldt-Universität zu Berlin)
My talk focuses on art and anthropology in the context of the disciplinary formation of U.S. cultural anthropology. I regard them not as separated fields, but as figurative entanglement articulated in aesthetic practices and in the conception of 'creativity' and 'expression'.

Appropriation or Possibility? Museum Ethnography at the Institute of Contemporary Arts in Postwar London.
Lisa Newby
Debates at the ICA about the relevance of museum ethnography for contemporary artists generated conflicting responses in postwar London. Focusing on appropriation, this paper explores how past relationships between ethnography museums and contemporary art impact exchanges in the present.

"You, My Dark Brothers, Noone Calls Your Names": On the Sounds of the Past and the Politics of Artistic-anthropological Entanglements
Saskia Köbschall (SAVVY Contemporary)
Taking the anthropological sound/music recordings of Tirailleurs Sénégalais (African soldiers conscripted by the French army) from the POW camps in WWI as a starting point, the paper examines the political and ethical limits of artistic engagement with ethnographic collections.

The Scattered Colonial Body in the Heart of Rome: Serendipity, Process and Contested
Arnd Schneider (University of Oslo)
This paper addresses serendipity, process and relationality in a recent research and exhibition project (as part of TRACES www.tracesproject.eu /EU Horizon 2020) which investigated collections of the former African Colonial Museum now in storage in the Museo delle Civiltà), and other museums.

Humboldt Lab Tanzania - Curating Research for Creative Practice through "ethnographic" objects
Lili Reyels (Associated via "Humboldt Lab Tanzania" with Ethnologisches Museum, Staatliche Museen zu Berlin - Stiftung Preußischer Kulturbesitz); Sarita Lydia Mamseri; Paola Ivanov (Ethnologisches Museum Berlin); Kristin Weber-Sinn (Ethnologisches Museum Berlin)
The paper investigates best practices of artistic research from the perspectives of "Humboldt Lab Tanzania's" curatorial and artistic team. The focus being objects stored in Ethnologisches Museum (Berlin) violently obtained by German colonial authorities on the territory of modern-day Tanzania.

Exhibiting the non-European through Art
Vibe Nielsen (University of Copenhagen)
Through examples from recent exhibitions dealing with South African art held in the UK and South Africa this paper discusses the dilemmas involved in exhibiting the non-European through art.

Collaboration between Culinary arts and Ethnography in India
Pratyaksha Rajawat
Food is the utmost undervalued form of artistic expression in the history of art. Today it has found its place in crowds of contemporary art world. This research paper focuses on the current collaborations between culinary arts, Indian museums, artists and ethnography in India.

Strangers in the Night
Maarin Ektermann; Mary-Ann Talvistu
The project "Artist in Collections" brings into dialogue ten contemporary artists and ten small-scale heritage museums in Estonia. The two fields that have been operating in parallel manner will meet first time on such scale, set in the context of celebrating hundred years of Republic of Estonia.

Creative Co-production - A Step Beyond Artistic Interventions
Tal Adler (Humboldt University Berlin)
This talk will portray the problems, shortcomings and inner-contradictions that artistic interventions in ethnographic museums face, and a new model to meet these challenges, proposed by the TRACES research project – the Creative Co-Production.

Contemporary art and the (Post-) Colonial museum: revealing the politics behind ethnography
Giulia Golla Tunno (IMT Lucca/ Université Bordeaux Montaigne)
The category "ethnographic museum" is used in Europe to include a variety of institutions, whose link with anthropology is sometimes loose. By reviewing the history and present of the Royal Museum of Central Africa I will analyse the role that contemporary art has played in this museum.

Cinema as a space to contest object-centered approaches in ethnographic museums
Lotte Arndt (Ecole supérieure d'art et design Valence)
Taking inspiration from Achille Mbembe's idea of the anti-museum, Network cinema asks how we can think of cinema to contest the authority of object displays in ethnographic museums?

Old stories, new voices: anthropology museums and contemporary Pacific art
Sylvia Cockburn (University of East Anglia)
In recent years, contemporary art has become a widespread tool for the decolonisation and reinterpretation of ethnographic collections. This paper discusses the possibilities and limitations of dialogues taking place between Pacific artists and anthropology museums in the UK and Australasia today.

P049 Beauty and the Beast: photography, the body and sexual discourse in the Middle East and Central Eurasia

Convenor: Pedram Khosronejad (Oklahoma State University)
SOAS Senate House - S314: **Sun 3rd June, 13:30-15:00, 15:30-17:00**

This panel is open to a broad range of scholars and artists who are addressing photography and sexuality in the greater Middle East and Central Eurasia during the modern and contemporary periods.

Seeing Through Europe: Constructing an Erotic Gaze in Modern Iranian Photography
Louise Siddons (Oklahoma State University)
I situate Iranian erotic photography of the turn of the century within the context of international scopic regimes of eroticism, exoticism, and the gendered gaze. I consider the erotic gaze on display in these photographs as an expression of elite selfhood within Iran's emergent modern identity.

Critique by Association. Chaza Charaffedine's "Divine Comedy" and contemporary representations of gender in the Middle East
Charlotte Bank
Chaza Charafeddine's "Divine Comedy" juxtaposes contemporary portraits of Beirut's underground transgender and cross-dressing community with reproductions of Islamic miniatures and popular imagery, thus creating a space within which to negotiate gender fluidity and sexual ambiguity.

Photographing Same-Sex Desire: Race, Gender and the History of Sexuality
Andrew Gayed (York University, Toronto Canada)
I historicize homosociality in Middle Eastern art to better investigate contemporary photography, aesthetics of intimacy, and Queer diasporic art. In studying contemporary photography I contribute to the study of Islamicate homoeroticism historically and bridge the gap with modern sexual discourses.

Between the Abstraction of Miniatures and the Literalism of Photography: Amateur Erotica in Early Twentieth-Century Turkey
Irvin Cemil Schick
Amateur erotica in Ottoman script with hand-drawn illustrations produced during the late Empire and the early Republic stand between stylised miniatures and literalist modern pornography. I will present two sets of Turkish amateur erotica from the early twentieth century and place them in context.

Geometry of Pain
Shadi Rezaei
As an artist, I am presenting a series of my work, which includes an audio/visual presentation. It is intended to provoke discussion on the subjects of nudity, gender, and identity.

Visible Bodies for Invisible Eyes: Erotic Qajar Photographs as Hidden Objects of Sexual Desire
Pedram Khosronejad (Oklahoma State University)
In this presentation, erotic photographs will be my starting point to trace the origins of sexual photography in Iran under the Qajar dynasty (1860s-1920s).

The Shameless Taboo
Nasser Teymourpour
Nudity undertakes a strange journey in Iranian culture.

From the Qajar era onwards, the status of nudity enters another phase. In my perception, photographs of the nude Pahlevan men are the most interesting of all, but What if Pahlevani in Iran would have been the subject of a feminine culture?

P050 Re-thinking Source Communities: Plural, Urban Indigenous Communities and Cosmopolitan Objects

Convenors: Cara Krmpotich (University of Toronto); Maureen Matthews (The Manitoba Museum)
British Museum - BP Lecture Theatre: **Sat 2nd June, 14:30-16:00, 16:30-18:00**

These papers look at the possibilities of a new world of museum practice where source communities cannot be conveniently rounded up into a bounded, culturally distinct community and where museum objects are not nearly as fixed/stable/singular as our classifications systems would have us believe.

Canadian indigenous hip hop practices and productions
Claudia Gualtieri (The University of Milan)
This paper discusses Canadian indigenous urban youth culture and art by focusing on some indigenous hip hop communities and artists, and on the production of artistic objects and cultural practices.

Nuxalktimutaylayc - Transforming Museum Engagement into a Nuxalk Way of Being
Jennifer Kramer (University of British Columbia)
Indigenous material culture long held in museum storerooms can be mobilized into living ancestral treasures by a multi-sensorial process of engagement Nuxalk knowledge holder, Snxakila (Clyde Tallio) of Bella Coola, BC calls Nuxalktimutaylayc – a transformation into a Nuxalk way of being.

Identities and meanings of the Powhatan Mantle: 400 years and counting
Giovanna Vitelli (Ashmolean Museum, Oxford)
Research on the Powhatan Mantle examines its various identities that have intertwined over 400 years. The museum's recent engagement with Indigenous communities balances the Mantle's Indigenous importance, both historic and modern, with its value as a marker of Early Modern knowledge creation.

Meshkwajisewin: Paradigm shift
Maureen Matthews (The Manitoba Museum)
This paper looks at the impact of an Indigenous Scholar in Residence program at the Manitoba Museum which overturns the paradigm of source communities as former makers of beautiful things, former experts and reinforces indigenous expertise and authority in the museum.

Possibilities for Urbanizing and Indigenizing Collections
Cara Krmpotich (University of Toronto)
This paper centres upon a collection of Indigenous material heritage and a collective of Indigenous women who call the city of Toronto home. Specific attention is given to souvenir art, its capacity to express urban Indigenous culture, and the need to urbanize and indigenize collecting norms.

We Are All One: Residential School Art Collections and Survivor Communities
Andrea Walsh (University of Victoria)
Collections of children's art from residential schools in Canada challenge museums by their refusal to fit existing ethnographic classifications, and their primary connection to individual persons versus collective identities. So being, they may reveal their potential for healing/truth telling.

Visiting Old Ladies: Object Persons, Pedagogy, and Memory
Sherry Farrell Racette (University of Regina)
An ongoing multi-site project has been exploring ways to understand objects in their historical context and develop relationships with the items we study. We are nurturing and documenting pedagogies of engagement that incorporate Indigenous epistemologies, acknowledge object personhood, and facilitate their roles as teachers and storytellers.

P051 The indigenous city: ecologies, imaginations and the urban space in Latin America

Convenors: Olivia Casagrande (University of Manchester); Valentina Bonifacio (Ca' Foscari University of Venice)
SOAS Senate House - S314: **Sat 2nd June, 09:00-10:30, 11-12:30**

Urban indigenous ecologies and imaginations are addressed as meaningful frames for new forms of collective actions and selves, providing important insights about processes of decolonization of environmental knowledge, and exploring current transformations and future shapes of Latin American cities.

Urban Mestizajes of the Oppressed: Emergent Youth Political Cultures in an Indigenous Guatemalan City
Amir Mohamed (Cornell University)
Novel youth political cultures emerging in Guatemala foreground local Mayan and United States African American legacies of political resistance and artistic expression, shaping how indigenous youth intervene in urban landscapes as they claim rights to the city and a role in transforming society.

"Cultural Work," Urban Indigenous Territorialities and Digital Technologies in Buenos Aires city.
Ana Vivaldi (Simon Fraser University)
I explore how digital communication coordination of "cultural work" produced by urban indigenous living in the city of Buenos Aires reshapes indigenous territorialities, by overflowing the limits of urban indigeneity, contesting marginality and reshaping the city space.

PANARIFE (bread maker): History and Theater, thinking the city from the Mapuche perspective.
Roberto Cayuqueo; Claudio Alvarado Lincopi
Panarife is an interdisciplinary project seeking to make visible Mapuche migration to Santiago and the history of the indigenous syndicalism of Mapuche bakers within the capital city. A video clip of this site-specific theatre piece will be shown and Olivia Casagrande will share reflections on it.

Between the Urbe and the Mapu: emergent MapUrbe subjectivities in Santiago de Chile
Olivia Casagrande (University of Manchester)
In Santiago the Mapuche are present and absent at the same time, caught between forms of intercultural appropriation and invisibilization. In this context, young urban Mapuche often represent themselves as 'MapUrbe', conveying multiple belongings and the emergence of new political subjectivities.

P052 Artefacts and visual systems in Oceania and America

Convenors: Paolo Fortis (Durham University); Susanne Kuechler (University College London)
Discussant: Ludovic Coupaye (University College London)
SOAS Senate House - S108: **Sun 3rd June, 09:00-10:30, 11:00-12:30, 13:30-15:00**

This panel explores the temporal dimension of artefact and visual systems in Oceania and the Americas. Focusing on notions of temporality and historicity embedded in the making, use and perception of images and artefacts it aims to unpack social transformations in indigenous lived worlds.

Asia-Pacific Legacies in Eastern Kula Ring Outrigger Canoes
Frederick H. Damon (University of Virginia)
This paper explores the outrigger canoe form that dominated the eastern half of PNG's Kula Ring. Although the Kula institution is recent, this paper argues the boat exhibits forces that were intrinsic to social life from China and the Austronesian expansion from 6000 years ago.

Breaking A Copper in Public: A Technique for Distributing Surplus Value
Charlotte Townsend-Gault (University of British Columbia)
The 2017 public cutting of a high value Kwakwaka'wakw copper in Ottawa understood not as the display of a treasured object but a technique to release its enigmatic surplus

On A Strangely Painted Piro Cotton Robe: The Edges of an Art Style in Peruvian Amazonia
Peter Gow (University of St Andrews)
The paper develops the analysis of Piro (Yine) visual art initiated in my article "Could Sangama Read?" through the consideration of a very unusual painted cotton robe documented in a photograph by the German photographer Charles Kroehle, most likely in the 1890's.

Amerindian shamanic iconographies (Lowland South America): a comparative study
Pedro de Niemeyer Cesarino (University of São Paulo)
This presentation will focus on a comparative research about drawings produced in Lowland South America, mostly in Amazonia. The aim is to explore common traits of drawings collected by ethnographers, by NGO workers or produced spontaneously by shamans and/or masters of verbal arts.

Producing indigenous memory via affect: Objects and places as links between lived and imagined temporalities in Bogota-Colombia.
Maria Fernanda Esteban Palma (University of Pennsylvania)
This paper explores how the recently self-recognized indigenous Muisca of the city of Bogota have created a long term collective memory using sacralized objects and places as powerful affective "links" between an imagined shared past and a present of struggle for survival.

A meditation on time: learning to see in Amazonia
Els Lagrou (Federal University of Rio de Janeiro)
The analysis of ritual song in huni kuin ayahuasca ritual serves as a starting point for the examination of huni kuin perception of time and of how pattern, figures and form reveal their concepts of relation.

From gourd-people to arrow-people: Wixarika ancestors in the making
Johannes Neurath (Museo Nacional de Antropología)
The identification of people and objects is an important aspect of Mesoamerican ritual and its transmission. Focussing on Wixarika gourd-cups and arrows, I'll analyse processes of transformation and conflicting modes of relationship.

A painter's approach of defining meaning and relevance of Native American Facepaints
Silvia Bancroft-Hunt
The painter's approach is of fundamental importance here since similar conclusions could not be elicited through verbal enquiries, as expressed with the Blackfoot comment 'Facepaint is not to explain in words,,if you can't see it,,too bad', which set the parameter for my investigations since.

Primeval skins: the smooth and the engraved surface
Brigitta Hauser-Schäublin (University of Göttingen)
The property of the skin of mythical beings, the yam and the crocodile, serve as keynote to which the the Abelam and the Iatmul (Papua New Guinea) continuously produce new aesthetic accords. Artists shape surfaces accordingly: either smooth and bright or engraved. Thus, surface design is a basic aesthetic principle.

Materiality and exhibition of the book as a ritual artefact in the Northwest Amazon
Samir R de Angelo (University of Sao Paulo)
Based on the ethnography of a collection of books, the Indigenous Narrators of Rio Negro, published by indigenous authors from the Northwest Amazon, this paper presents the local conception of the book as an artefact and as an object of exhibition for the Tukano indigenous groups.

Changing pots, changing bodies: an analysis of technical change among the Runa of Pastaza.
Francesca Mezzenzana (University of Kent)
In this paper I will reflect how recent changes in the process of pottery making among the Runa of the Ecuadorian Amazon have remarkable repercussions upon women's relationship to clay, pots and to the owner of clay, a figure know as mangallpa apamama.

Stepping into Abyss. Image, Text, Temporality and Personhood at Yaxchilán Hieroglyphic Staircase 2.
Hilda del Carmen Landrove Torres (National Autonomous University of Mexico)
This paper explores the use of 'mise en abyme' in Yaxchilán Hieroglyphic Staircase 2 and it ś relation to ritual, temporality construction and personhood among the Maya of Classic Period (600-900 A.C.).

P053 Ethnographies of Art, Materiality and Representation: Between Art History and Anthropology, A SOAS Tradition

Convenors: Paul Basu (SOAS); Charles Gore (SOAS)
SOAS Senate House - S108: **Sat 2nd June, 14:30-16:00**

Roundtable discussion reflecting on the relationship between anthropological and art historical approaches to world art and material culture, and exploring the distinctive contribution of SOAS scholarship in this field.

Roundtable Discussant - Keyword: 'Bricolage'
John Picton (SOAS)
Making art is a 'do-it-yourself' process, and artists begin by looking at what other artists do, beginning with the 'schemata of tradition' (Gombrich) and the 'debris of events' (Levi-Strauss).

Roundtable Discussant - Keyword: 'Evidence'
Richard Fardon (SOAS)
What different types of evidence do anthropology and art history bring to bear on similar questions concerning art and material culture? How do they deal with the absence or inadequacy of evidence?

Roundtable Discussant - Keyword: 'Exchange'
Ruth Phillips (Carleton University)
How do processes of exchange – understood as both the circulation of art as commodities or gifts, and as cross-cultural communication transacted via works of art – intersect in the contact zones created by travel, trade, and colonialism?

Roundtable Discussant - Keyword: 'Mind-in-Matter'
Fabio Gygi (SOAS, University of London)
Fabio Gygi is fascinated on one side by the ontological commitments we make by making distinctions between inside and outside, and on the other by the practice of collecting and how accumulations of things embody notions of order, taste, and passion.

Roundtable Discussant - Keyword: 'Perspective'
Will Rea (Leeds University)
While perspective has been central to the art historical analysis of its subject, its articulation in anthropology has focussed on the analyst's viewpoint. Where is the articulation between the two?

Roundtable Discussant - Keyword: 'Politics'
Clare Harris (University of Oxford)
Clare Harris reflects on how her research, publications, exhibitions and digital projects all bear the trace of SOAS debates on politics: in knowledge formation, in the exhibitionary complex, on the possession (and dispossession) of objects, and in contemporary transnational art worlds.

Roundtable Discussant - Keyword: 'Register'
David Pratten (Oxford University)
Register points us to the compass, range and variety of a performance. In the study of contemporary Nigerian masking the concept of register, extending from street gangs to national festivals, pop music to contemporary art, offers insight into the vitality of this performative genre.

P054 Ephemeral, transformational and collaborative: Ethnographies of art events

Convenor: Iza Kavedzija (University of Exeter)
Brunei Gallery - B211: **Sun 3rd June, 15:30-17:00**

Contemporary art is often presented in the context of art event; sometimes art itself takes a form of an event, focusing on the encounter. This panel explores the role of events in contemporary art production and themes of temporality, materiality and collaboration in art events.

Immersive environments; How artistic process unfolds from the mind of an artist in the studio, to the arena and back again.
Isla Griffin (Massey University, New Zealand.)
This paper explores the feedback loops that occur within an artists process and intent for the work produced, regardless of medium or underlying concepts, when faced with providing meaningful encounters for strangers. Immersive events, engaging the entire sensorium, may offer solace to all.

Points of Sublation: Mutual Inscriptions in Performance Curation
Louise Sonido (University of the Philippines); Roselle Pineda (University of the Philippines)
Con.Currents: Points of Sublation was an exhibit-performance marking the culmination of a five-year collaborative/inter-creative curatorial project. An interrogation of creative practices and critical spectatorships, it proposes new modes of community engagement through creative cultural work.

Conserving minutes, wishes, advice, and The Gift: employing ethnographic methods for the conservation of relational art
Caitlin Spangler-Bickell (Museo delle Culture, Milan / Maastricht University)
The challenge of conserving ephemeral artworks defined by material or experiential exchange can be addressed with a 'biographical approach to conservation.' This paper discusses the use of ethnographic methods to document the lives of artworks in the contemporary art exhibition Take Me (I'm Yours).

Created to be destroyed: Street art and the seductive potential of ephemeral
Jovana Vukcevic (University of Valladolid/University of Kosice)
The paper addresses the role of the ephemeral, limited and exclusive in the Berlin's collaborative street art exhibition ("THE HAUS" project) in branding urban culture, heritage and the city, increasing not only the socio-cultural, but also the financial value of the art-related objects and spaces.

P055 The Anthropology of Drawing

Convenor: Frances Robertson (Glasgow School of Art)
SOAS Main Building - G51a: **Fri 1st June, 11:30-13:00, 14:00-15:30, 16:00-17:30**

This panel considers how groups acquire and invent in a self-reflexive manner specific drawing styles and strategies as a means of learning, teaching, inhabiting and articulating particular genres of visualisation with a focus that overlaps design thinking, STS approaches and cultural anthropology.

"Spaghetti, and a special fork for my little brother": children's drawings as idioms of childhood
Francesca Vaghi (SOAS)
This paper will discuss children's drawings of food and meals as meaningful depictions of their daily lives through the concept of 'idioms of childhood', which highlights the imaginative and performative dimension of children's modes of communication.

Drawing as environmental revelation: sketching plans and sections in modernist landscape architectural design
Margot Lystra (Cornell University)
Drawing on landscape theory and science and technology studies, this paper analyzes how U.S. modernist landscape architects' design practices cultivated plan and section sketching as a practice of environmental revelation, in dynamic relationship with living others and natural forces.

Financial Markets on Paper: Drawings of Trading Screens by Informants as an Ethnographic Research Method
Deniz Coral (University of Minnesota)
This paper proposes drawings of trading screens made by informants as a research method. It also discusses how this research method provides a critical lens to examine the ways traders and brokers, whom I call "financial players", interpret and engage with financial markets.

Rules of Representation: Style, Message, and Context
Jyoti NA (University of Delhi)
Creative liberties are permitted in certain media and not others while disseminating public welfare messages. This paper discusses how the genres of 'comic' and 'caricature' are understood differently by the team members producing welfare media.

Drawing and attentive perception
John Temperton (York St John University)
This proposal considers a series of three drawings by the contributor which investigate alternative interpretations of a pre-existing concept created by a child. The variants will consist of the original drawing and three alternate figuration's which challenge perception, intention, and usefulness.

Drawing in between
Giulia Panfili (FCSH-UNL; CRIA)
This paper presents drawing as crucial practice in the creative process of a PhD research on/through/for Indonesian wayang puppet theatre.

Industrial design, body imaging, and the ultrasonic life room
Frances Robertson (Glasgow School of Art)
The Dugald Cameron archive at Glasgow School of Art (GSA), informs this interpretation of imaging practices adapted when developing ultrasound equipment for scanning the live foetus in the womb in the 1960s, from new ergonomic concepts in industrial design to traditional life room skills.

Towards A Life in Images - The 'Walk About' Sketches of Maurice DaCosta
Courtney Hogarth (The University of the West Indies)
This paper takes as its core the locating of Maurice DaCosta within the broad movement of art in Jamaica, with particular focus on his 'Walk About' series through which he fully explores the ballpoint medium, whilst narrating the story of a small Jamaican town – Chapelton.

P056 Photography and Political Belonging

Convenor: Sophia Powers (UCLA)
SOAS Senate House - S320: **Sat 2nd June, 09:00-10:30, 11:00-12:30, 14:30-16:00**

This panel explores the relationships between photographic portraiture and political belonging, with special attention to the range of methodological approaches that can be deployed to explore this connection.

Inscribing yourself in the state: ID cards in West Cameroon
David Zeitlyn (University of Oxford)
Using an archive from Mbouda, Cameroon I will explore ways in which citizens inscribed themselves in the state through identity cards and other administrative documentation which all require id style photos.

Identity and Tactics: The Everyday "Civil Contract" of Photography in Contemporary China
Yunchang Yang (University College London)
This paper aims to explore the political implications of photographic practices in contemporary China on an everyday base. It asks how and why making and presenting photographic works play a vital role in image makers' self-identification and negotiations with larger political-economic discourses.

Protesting (family) portraits, portraying the protest: the political identity of the archivist/activist-photographer and their photo production the Lesbian Herstory Archives in New York City.
Giulia Nazzaro (University of East Anglia)
Based on ethnographic and archival data, this paper argues that the archivist/activist-photographer at the Lesbian Herstory Archives has merged the notion of familiar and political belonging by portraying lesbian community members at anti-racist and anti-homophobic marches around the US since 1970s.

Visual Anthropology of Child Labor in Progressive Era New Jersey
JeongSoo Ha
Social photography disseminated in Progressive Era New Jersey portraying a significant young population working in harsh factory conditions was revolutionary in altering normative ideals of childhood, instigating child labor protection laws and public education advocacy.

Absence in the Desert: The Quiet Ethics of Gauri Gill
Sophia Powers (UCLA)
This paper explores the ethical dimensions of Gauri Gill's extended photographic engagement with rural communities across Rajasthan, arguing that her attention to absence as well as presence offers her subjects a bridge to the broader world through the powerful medium of photography.

Visual Representation and Reportage of 19th Century South Asian Earthquakes from Colonial Archives
Debojyoti Das (Bristol University)
Drawing on research from the AHRC-funded project I conclude that photographs were crucial to substantiate colonial state and Indian nationalist (Indian National Congress) political appeal for relief and reconstruction in the colony in the aftermath of a disaster.

Struggles in the visual field: reconstructing political relations in Spanish colonization of Equatorial Guinea
Ines Plasencia
This paper deals with the photography of Spanish Guinea, one of the most ignored episodes in the history of Spain, from a double temporality: the political uses of photography in colonial times, and the potential today to see those images, as well as their implications.

Political Identity - "1848"
Petra Trnkova (Czech Academy of Sciences)
The paper looks at the photographic portraiture related to the revolutionary year 1848 in Austrian monarchy. Drawing on three barely known portraits connected with local political upheavals it shows how differently the photographs assisted at the turmoil and how their meaning shifted with time.

"[...] a very dangerous area" - Photography and politics: reflections on representation, belonging and meaning of a threshold practice.
Gustavo Racy (Universiteit Antwerpen/CAPES Foundation)
The paper will stress Walter Benjamin's contribution to the history of photography and experiment methodologically in ways of addressing photography vis-à-vis politics. It will adress matters such as social relations of production, cultural history and the practice and reception of photography.

Pinélides Fusco, first Peronism photographer
Julieta Pestarino (Buenos Aires University)
Pinélides Fusco was an Argentine photographer during the first two presidencies of Juan Domingo Perón, between 1948 and 1955, author of many of the most emblematic and famous images of the first Peron's government that are still reproduced in books, newspapers and magazines.

Hemispheric Photographic Collaborations: Susan Meiselas, Chile from within (1990) and Chile desde adentro (2015)
Ángeles Donoso Macaya (BMCC - City University of New York)
My presentation considers the dissemination, (re)contextualizations, and reception of Chile from within, a collective project that documents life under dictatorship in Chile. The book was edited by Susan Meiselas in collaboration with the photographers who made the photos in Chile in the 1980s.

P057 The Aesthetics of Modelling: patterns, politics and pleasure in visual representations

Convenors: Mikkel Kenni Bruun (University of Cambridge); Alice Pearson (University of Cambridge)
Discussant: Maryon McDonald (University of Cambridge)
SOAS Senate House - S209: **Sat 2nd June, 09:00-10:30, 11-12:30**

Models are visual representations with vast material effects. This panel considers their consequences by asking what is aesthetically compelling in the practice of modelling, and by situating models in conversation with patterns, politics and pleasure in the anthropology of art and science.

Modeling Midas' Golden Touch: The Creative Process of Anthropological Exhibition Design
Chuan Hao Chen (University of Pennsylvania)
Following the creative process of a group of designers at the University of Pennsylvania Museum of Archaeology, this paper demonstrates how various types of models and modeling processes negotiate between disparate stakeholders' desires and the production of an aesthetically compelling exhibit.

In/forming quality: modelling in the business of architecture
Dominik Hoehn (University of Cambridge)
Based on on-going fieldwork with architectural practitioners in Copenhagen, Denmark, this paper discusses models in architecture. As architecture continues to change, becoming less and less the domain of one discipline or profession, it examines how architects attempt to re-model architecture.

The Aesthetics of Economic Modelling
Alice Pearson (University of Cambridge)
Based on ethnography of undergraduate economics education, this paper will consider the implications of aesthetic aspects of modelling processes for the authority of markets in economics.

Testing 'Model-ness' through art practice; exploring the critical potential of enthusiast models.
Jo Ray (Sheffield Hallam University)
Through a series of art works responding to sites of enthusiast modelling, this paper explores processes of improvisation and emulation in the fabrication, display, dormancy and adaptation of models, considering the possible critical potential of the model re-activated beyond its original purpose.

Models - Making Metaphors
Charlie Stiven (Edinburgh College of Art)
A presentation on my work in 3D model making of real & imagined spaces which act as metaphorical representations of aspects of our lives.

I aim to take the perception of model making beyond the propositional or recreational and instead propose it as a potent means of contemporary art practice.

Mapping Flows and Nodes of Mobility. Doing Research with 3d On-site Models
Michael Hieslmair (Tracing Spaces); Michael Zinganel (Tracing Spaces)
In context of our artistic and research projects on patterns of mobility and migration we develop models as 3 dimensional cartographies understood as "deep maps", partly in a participatory manner. They work as interfaces for triggering conversations on site and for the dissemination of findings.

P058 Making and Growing: the art of gardens

Convenors: Lissant Bolton (British Museum); Jean Mitchell (University of Prince Edward Island)
SOAS Senate House - S108: **Sat 2nd June, 09:00-10:30, 11-12:30**

In many places people invest creativity into making their food growing – their gardens and fields – into works of art, committing energy into making the utilitarian beautiful. This session investigates the significance of these forms of creation.

"Awakening the Stones" : Taro Becoming Ship and the Niel Exchange in Tanna, Vanuatu
Jean Mitchell (University of Prince Edward Island)
In this paper I explore the relational aesthetics of the sculpture of the taro ship in the 2017 Niel exchange in Tanna by analyzing how the taro ship materializes cosmologies that privilege growing, aesthetics and the cultivation of particular kinds of selves.

Cassava Spirit and the Seed of History: Multispecies aesthetics and the cosmology of gardens in Amazonian Guyana
Lewis Daly (University College London)
This paper explores the cosmology of gardens among the Makushi people of Amazonian Guyana. Via a study of Makushi gardening, I show how indigenous notions of aesthetics are understood in "multispecies" terms, emerging from the cross-species encounters that constitute the diverse world of the garden.

Social Ecologies of Plant Cultivation in Amazonian Peru
Tracy Brannstrom (University of California, Berkeley)
This paper examines two distinct sites in which gardens are created, utilized and imagined in urban and rural areas of the Peruvian Amazon.

Above and Below: Abulës ("Abelam") Gardens as Generative Surfaces
Ludovic Coupaye (University College London)
This paper explores the ways in which plants behaviours and treatment in Abulës-Speakers gardens indicates them as crucial space of transformation and reproduction of social life.

"We grow, like tubers, our feet planted in the thick mud of the iridescent water taro garden": social implications of garden's growth and aesthetics in Melanesia.
Candice Roze (Academia Sinica)
In Melanesia, horticultural gardens have often been described as works of art while magic has long been an important aspect of gardening processes, success and beauty. But what about gardens without magic? This paper discusses the relation between social processes of growth and gardens' aesthetics.

Gardens as Instances of Growth, Time and Value: cases from North Vanuatu
Carlos Mondragon (El Colegio de México)
This paper takes gardens in the Torres Islands, North Vanuatu, as instantiations of broader ideas about growth, creation, and temporality in a small island society. The aim is to think about effort and growth in holistic frames.

Wandering Through the Humanist Ideals of Filarete's Labyrinth Garden
Jesse Rafeiro (Carleton University)
This paper explores the journey and revelatory influence of the labyrinth garden in Filarete's ideal city of Sforzinda from the "Libro Architettonico" in the fifteen century. Specifically questioned is the role of the garden as a microcosm for the social body of the ideal humanist city.

From the modernist landscaping to the woods inside the white cube: stories of the Brazilian arts around plants and vegetables
Guilherme Giufrida (State University of Campinas)
This proposal aims to develop a dialogue between the meanings of Burle Marx's work and recent works in contemporary art, especially Brazilian visual arts, by some called 'living arts', specially to understand, by this narrative, how the boundaries between art and gardening are being delineated.

P059 "Culture in Action": Between Performance and Ethnography

Convenor: Styliani Papakonstantinou (Dilos School of Acting, Athens, Greece)
Senate House South Block - Room G16: **Fri 1st June, 11:30-13:00, 14:00-15:30, 16:00-17:30**

The scope of this panel would be to attract academics and artists who have conducted ethnographic research on performance in the fields of theatre, dance and music. Their presentations will be paper-based supported by any kind of relevant audiovisual material to illustrate their work.

Between the natural and the cultural: an ethnographic study of relaying a theatrical role's social transitions through body performance.
Styliani Papakonstantinou (Dilos School of Acting, Athens, Greece)
The present ethnographic study is concentrated on actress Maria Kechagioglou and how her body performance resonates with the eternal anthropological question of a woman's position in the context of nature and culture while playing Charlotte in a stage adaptation of Bergman's Autumn Sonata.

Some One Else's Selfie: Ethnographic Theatre Opportunities Using Every Social Media Technology
Lisa St. Clair Harvey (George Washington University)
Using theatrical technique as a new type of qualitative research the author introduces the concept of ethnographic theatre illustrating how mobile phones can be used for cultural discovery within structured storytelling and role-playing environments.

Performance as Ethnography: Debating Muslimness in Manchester
Asif Majid (The University of Manchester)
This paper highlights major debates that appeared in a process of making theatre with British Muslim youth in Manchester. It argues that performance is a valuable knowledge-making tool when embedded in ethnographic contexts.

For the love of Elu: Steven Cohen performs endocannibalism
Robyn Sassen (University of the Witwatersrand)
Must performance art be 'real'? Performance artist Steven Cohen thinks so. In 2017, in response to the loss of his life partner Elu, Cohen performed endocannibalism on Elu's ashes, evoking a ritual considered a gesture of great compassion. This paper explores Cohen's oeuvre in relation to this work.

Making Meaning in an Autistic Theatre Company
Michael Allen (University of Adelaide)
Ethnographic research on an all-autistic theatre company reveals how structural dynamics of performance suspends social power relationships for autistic actors.

Shadows of Culture in Traditional Greek Shadow Puppetry
Theodoros Kostidakis (Royal Central School of Speech and Drama)
The psychological aspects of the cultural phenomenon of Greek traditional shadow puppetry: The latter is understood as expressing and challenging its social and historical context. The main focus is the art-form representing the shadow at a personal, cultural and psychological/philosophical level.

Museums of Struggle/Struggling Museums: Performance, Education and National Narratives in Cyprus
Seta Astreou Karides
This paper seeks to examine the functions of theatre and how it is used in primary schools in Cyprus as a case study of nationalism, gender and national memory. Working around embodiment, narrative and archiving it seeks to present performance as a site but also a means of ethnographic research.

"The community is a family and the choir is the glue": music and belonging in Gaiman
Lucy Trotter (London School of Economics)
This paper draws on long-term ethnographic research with a Welsh community living in Gaiman, a village in the Chubut province of Argentina to explore the role of music in creation and consolidation of social relationships.

Materialising Site
Nela Milic (University of Arts, London)
The Serbian upraising in '96/'97 was an attempt to overthrow Milosevic's dictatorship. Ashamed by the unsuccessful outcome, Belgraders never produced an archive of artefacts emerged at demonstrations. The public has been left without the full account of the upraising. My archive is trying to amend that and contribute to the celebration of this event

P060 What makes an artist? Examining the social and pedagogical influence in being and becoming artists

Convenors: Hakon Caspersen (University of St Andrews); Molly Rosenbaum (University of St. Andrews)
Brunei Gallery - B201: **Sat 2nd June, 09:00-10:30, 11-12:30**

Focusing on the process of learning to become an artist, both in informal and institutionalised settings, this panel will critically discuss the oft taken for granted assumptions involved in what it means to be and become an artist.

Writers without readers and markets: ethnography from a literary workshop in Havana, Cuba
Molly Rosenbaum (University of St. Andrews)
I am interested in understanding how writers become writers socially, not necessarily pedagogically, in Havana, Cuba, where the socialist economy creates a very different relationship between author, the text and the reader.

Life after art school
Hakon Caspersen (University of St Andrews)
This paper explores how a group of recent fine art graduates conceptualise themselves as artists and understand their creative practice, as well as the labour involved in maintaining the trajectory of becoming an artist.

Becoming and Being Dalang
Marianna Lis
The paper will focus on the process of informal and formal learning process of becoming a puppeteer (dalang) in Indonesian shadow theatre, showing how and when he/she has transformed into an artist in the Western sense of the term.

From 'Ghost Painter' to 'the People's Artist': Qi Baishi's (1864-1957) Craft, Art and Social Network
Shu-Chi Shen (Southeast University)
This paper studies that how famous Chinese artist Qi Baishi (1864-1957) marketed himself. How did this marketing play the crucial role in establishing his art career, drive him from an artisan to 'the People's Artist' through the patronage of the provincial fellows, politicians and the nation?

Who deserves the title 'artist'? The needs of 'the artistic other' and the rewards of artists in Scotland
Yang Yang (University of St Andrews)
This paper examines who deserves the title 'artist' through non-art practitioners in 'art worlds'. The title 'artist' is perhaps not an entitlement for any self-proclaimed artists but a privileged status for those who have satisfied the 'needs' of the artistic 'other'—as regarded by artists.

Auditing creativity? The UK Art School in the age of neoliberalism
Alex Franklin (University of the West of England)
This paper will examine the role that the HEI Art School plays in both normalising and resisting the standardisation of the artist/designer in the UK and reflect on the growing influence of systems of 'coercive accountability' (Shore and Wright 2000) such as REF, TEF and the NSS.

P061 Amazonian Contemporary Art, and its Impacts in Fixing Imaginaries in Transmutational Cultures

Convenors: Giuliana Borea (Institute of Latin American Studies, SAS, University of London/ Universidad Católica del Peru); Esteban Arias (Laboratoire d'Anthropologie Sociale / Collège de France)
SOAS Senate House - S209: **Sat 2nd June, 14:30-16:00, 16:30-18:00**

This panel explores how Amazonian contemporary art is participating and influencing other sensory-aesthetic registers in Amazonian communities, particularly mythology, ritual and shamanism, as it examines the impacts of fixing imaginaries when transmutation is central to Amazonian ontologies.

Three ways of seeing the inaudible and listening to the invisible: Shamanism and graphics in the Peruvian Amazon.
Esteban Arias (Laboratoire d'Anthropologie Sociale / Collège de France)
Focusing on the trajectory of the graphic repertoires of three peoples of the Peruvian Amazon over a century and a half, this paper seeks to explain the differences between their modes of representation and agency in the same regional context of interaction with foreign peoples.

The Shipibo-Konibo Kene: An operator to formalize and link the discontinuity between the presence and absence of agents ant its capacity to lodge their idea of alterity
Luis Alberto López (Ecole des Hautes Etudes en Sciences Sociales)
The Shipibo-Konibo kene constitute an operator that formalizes the coexistence between what denotes the absence of an agent, exhibits its presence and resolves the instant of emptiness of meaning of that relationship. These designs lodge their idea of alterity and the fluidity of their identity.

Ye'kuana Basketry from the Venezuelan Amazon: Transferences and Adaptations of Uses and Myths in the Present
Alessandra Caputo Jaffe (Adolfo Ibañez University, Chile)
This paper studies Ye'kuana contemporary basketry (Venezuelan Amazon). It compares the changes and continuities in mythical meanings, visual symbols and practical uses between traditional male basketry -made for domestic purposes-, and a new kind of female basketry -made for commercial purposes-.

Ritual, Body and Image in the Contemporary Artistic Practice Amazonan Quijos: How Do Artists Represent Mutable And Non-visual Beings?
Angélica Alomoto Cumanicho
This self-ethnographic narrative has a double purpose, on the one hand to contribute to the dissemination of analyzable qualitative elements within visual anthropology and contributes with categories of analysis that allow us to approach and analyze Amazonian discursive practices

Reflection of reality in the paintings of Amati Trumai (Upper Xingu, Brazil)
Sophie Moiroux
This presentation will show how the paintings of Amati Trumai, one of the firsts in the Upper-Xingu region (Brazil) to have painted in the figurative mode, imply a translation into images and transmission of traditional knowledge, as well as a transformation of the concept of "image".

Abstract and figurative images in the Yanomami culture of the Brazilian Amazon
Lilian Papini (EHESS - Paris)
This article seeks to understand the transformations of the notion of image among the Yanomami of Brazilian Amazon. In order to achieve this objective, I present yanomami practices of imagery production by approaching the transition from traditional recourse to images to their contemporary usages.

Images and plants in Amazonian visual arts
Luisa Elvira Belaunde (Universidade Federal do Rio de Janeiro UFRJ)
The paper highlights the political scope of contemporary Amazonian visual arts in Peru, arguing that indigenous artists introduce new modes of conceiving images and their relationships to plants, defying the perceptions of the forest and indigenous peoples imposed from the city.

The Impact of Symbolism and the Work of Indigenous Artists in Cantagallo and in their Place of Origin: The case of Roldan Pinedo and Elena Valera
Daniel Castillo (San Agustin University)
The research is the result of an ethnographic approach that allows to contextualize indigenous pictorial art showing its development and influence in the community of Cantagallo in Lima, through the interpretations and narrations of two Amazonian shipibos painters.

Abel Rodríguez and the preservation of Nonuya knowledge: reflections on the production of indigenous tales in contemporary Colombian art
Jorge Lopera (EAFIT University)
This proposal presents a reading of the artistic work that Abel Rodríguez, a native from the Nonuya community of the Colombian Amazon, has had over recent years. Through paintings and drawings he has been in charge of documenting the traditional knowledge of his community.

Three [Peruvian Huitoto] Artists: On/and Beyond Mythology, Shamanism and Politics
Giuliana Borea (Institute of Latin American Studies, SAS, University of London/ Universidad Católica del Peru)
Highlighting the heterogeneity of Amazonian contemporary art, this talk explores the work and the ways in which three Huitoto artists dialogue with, distance from, and impact on their local communities as they navigate in the contemporary art system.

P062 Design Anthropology: Uniting experience and imagination in the midst of social and material transformation

Convenor: Mike Anusas (University of Edinburgh)
Discussants: Tim Ingold (University of Aberdeen), Wendy Gunn (RMIT University)
British Museum - BP Lecture Theatre: **Sun 3rd June, 09:00-10:30, 11:00-12:30, 13:30-15:00, 15:30-17:00**

This panel takes Design Anthropology beyond a concern with stabilised objects and artefacts, to show how design can be a way of doing anthropology in the midst of social and material transformation, evidenced by works-in-the-making and drawing on experience from all regions and peoples of the world.

Unmaking and ruination in design anthropology
Arvid van Dam (University of Leeds)
This paper questions dominant conceptualisations of design as an agent of generalised positive, productive change, and how design anthropology might relate to such instances when design as well as speculative imagination are tied up with ruination and irresistible abandonment.

The Power of Invitation: Invoking New Ways of Being as a Participatory Designer
Ann Light (University of Sussex)
The future-oriented practices of some participatory design research are intended to investigate new ways of being. How does the designer's invitation marry with participants' experience to co-create the stagings that might enact social transformation?

Exploring cancer patient experiences through art: what can visual methodologies offer user-centred health services (re)design?
Sofia Vougioukalou (Cardiff University)
This paper argues that art produced by health service users is a form of representational knowledge that can engage health service professionals in service redesign in a much more effective way than propositional knowledge about patient needs.

Anthropology by means of design in a Brazilian Indigenous Museum. Account of an ongoing experimentation.
Zoy Anastassakis (Escola Superior de Desenho Industrial, Universidade do Estado do Rio de Janeiro)
The paper presents a project through which design students works to foster preservation and promotion of indigenous cultures in Brazil. In doing so, they experiment on doing anthropology by means of design, transforming the way anthropology and design has been practiced in the Indigenous Museum.

Speculative diagrams: plotting to reclaim algorithmic prediction
Betti Marenko (Central Saint Martins, UAL); David Benque
We open a conversation between design theory and practice to critically interrogate current modes of algorithmic prediction. We focus on diagramming as a way to understand the operational core of machine learning and to propose alternative strategies rooted in speculative methods and imagination.

Fashion Design in the age of Posthuman Ecologies
Patricia Wu Wu (Edinburgh College of Art, University of Edinburgh)
If the emergence of the concept of posthuman implies an epistemological shift in design, how might this transform the way we think about fashion design and the body?

What forms of material aesthetics and practices are envisioned during the process?

Correspondence between traditional handicrafts and the use of plastic by indigenous people in Brazil
Raquel Noronha (Federal University of Maranhão)
This paper discusses the relation of indigenous craftsmen with new and old materials in situations of territorial expropriation. In correspondence, we seek to understand its relations with these materials through the making and cartographic design.

Anthropology uncertain and in-the-making
Mike Anusas (University of Edinburgh)
This presentation will discuss an anthropological programme of work in-the-making concerned with questioning, proposing and exploring new ideas of form and formation. The specific focus will be on a creative workshop – a Bauhaus Dessau 'Open Studio' - the outcomes of which are as-yet-unknown.

Artefacts of inclusion: the participatory lab of Costruire Bellezza
Nicolò Di Prima (Polytechnic of Turin); Cristian Campagnaro (Turin Polytechnic); Valentina Porcellana (University of Turin)
The proposal aims to present the on-going case study of 'Costruire Bellezza' (Crafting Beauty), a Turin-based interdisciplinary lab focused on the topic of social inclusion of homeless people via design-anthropology-led creativity and participatory design processes.

Arresting Design: the work of the studio of material life
Adam Drazin (University College London)
Design anthropology challenges notions of stopping points and flows in social life. Artefacts produced by the Studio of Material Life at UCL provide an opportunity to think critically about the role of ideas of 'thing' and 'person' in the cultural field of design.

Designing cultures of care for vulnerable children: Experience and imagination in Bihar, India
Tracy Johnson (The Bill & Melinda Gates Foundation); Palash Singh (Vihara Innovation Network); Divya Datta (Vihara Innovation Network)
This paper draws on design anthropology to understand and elevate material artifacts of health, protection, and community as the foundation for building improved cultures of care around vulnerable children in Bihar, India.

Interventions, design, and the many modalities of future-oriented anthropology
Debora Lanzeni (RMIT); Karen Waltorp (Aarhus University)
This paper discusses the possibilities of research through interventions. Design Anthropology argues that ethnography and design is a collaboration with implications for the formation of future(s). We argue from two cases in the making: an IoT platform and designing a web platform-cum-exhibition.

Free-form: making double curvature architecturally possible
Rachael Luck (Open University)
The free-form shapes found in nature and Frei Otto's structures provide inspiration for many architects and make double-curvature a desirable design characteristic. We will study just how they work with shape and form in plywood that is curved in two directions, to make a curve out of a line.

We began as part of the part of the body - a sound artwork as creative correspondance
Beverley Hood (Edinburgh College of Art)
The proposed presentation will demonstrate a sound artwork We began as part of the body, developed by the author during a period of creative research residency, at the laboratory of Professor Sara Brown, an eczema genetic research facility, within the School of Medicine, University of Dundee.

Design Anthropology, Emerging Technologies and Alternative Computational Futures
Rachel Charlotte Smith (Aarhus University)
Emerging technologies are providing a new field for design anthropological inquiry that unite experiences, imaginaries and materialities in complex way and demands new approaches to developing sustainable computational futures.

P063 Heritage, beyond materiality: intangible cultural heritage, collaborative methodologies and imaginations of the future

Convenors: Raluca Roman (University of St Andrews); Panas Karampampas (EHESS)
SOAS Senate House - S311: **Sat 2nd June, 09:00-10:30, 11-12:30**

This panel discusses the ways in which Intangible Cultural Heritage is defined, shaped and recognised by communities, researchers and policy-makers and the collaborations and creative (or not) frictions between them at local, national and international levels.

The role of the UNESCO declaration in developing an ethno-nationalism in the Andes
Jonathan Alderman (St Andrews)
This paper examines the role of UNESCO, through ICH, in projects of ethnonationalism. It focusses on the 2003 0UNESCO declaration of Kallawaya culture as Oral Heritage of Humanity, and the ethnonationalist project that followed, alongside the redefinition of Bolivia as a plurinational state.

Intangible Heritage and International Development Networks: Actors, Agency and Representation around Intangible Heritage for Development.
Stefania Cardinale (London Metropolitan University)
Through a case study presentation, the paper discusses the ways in which the practice of intangible cultural heritage safeguarding interlinks with development aims and creates larger and complex collaborative networks impacting the nature, actors and community of the intangible heritage.

The Process of Preservation and Re-construction of Musical Heritage in Contemporary Cambodia
Francesca Billeri (SOAS)
This talk aims to show the ways in which the Cambodian intangible cultural heritage, with a focus on traditional music and theatre genres, is shaped, promoted and restored by local NGOs and performers from different ages and backgrounds in an effort to re-construct the Khmer cultural identity.

'We don't need any safeguarding. We're already doing this': Grassroots and State safeguarding "Intangible Cultural Heritage" practices and plans for Greek Aeróphona (bagpipes)
Panas Karampampas (EHESS); Panayiota Andrianopoulou
This paper examines and compares the safeguarding practices of the actors engage with the safeguarding of a type of bagpipes in Greece and the creative frictions in the heritagisation process of the bagpipes.

Art Interventions in the Service of (In)Tangible Heritage - The Case of Kufr Bir□im Community
Irit Carmon Popper (Technion - Institute of Technology Israel); Alona Nitzan-Shiftan
Located in a national park in Israel, the remains of Kufr Bir□im village fall into ruin. Regularly yet temporarily, its Palestinian community performs participatory art interventions on site that counteract official preservation models by referring to tangible and intangible community heritage.

Collaboration and preservation of intangible heritage: The case of Haining Shadow Play, China
Mengting Fei (Zhejiang University); Yi Fu (Zhejiang University)
This paper discusses how multiple communities collaborate to construct the Haining Shadow Play as intangible heritage. It argues the audiences take the significant role in preserving Haining Shadow Play. They not only affect the presentation of shadow play but also the policy-making of governments.

The Lost City: How do we learn from spaces and places that no longer exist? an exploration of London's genius loci and sites of emotional heritage
Jenny Wedgbury (UCL, Institute of Education)
I'm interested in stripping back the notion of heritage sites being vessels of emotion by looking at heritage places that no longer exist. If no stones, brickwork remain, how can we learn of a site's past? Do places where events have taken place retain some kind of embedded emotional experience?

P064 Redefining the curator, curatorial practice, and curated spaces in anthropology

Convenors: Jaanika Vider (University of Oxford); Katherine Clough (Newcastle University / V&A)
British Museum - Sackler B: **Sat 2nd June, 09:00-10:30, 11-12:30**

This panel seeks to problematise, locate and define curators and curated spaces in contemporary culture and ethnographic museums in the light of an expanding notion of curation. Special attention will be paid to means in which it can harness the potential of material objects to perform and affect.

Redefining Curatorship as skilled practice
Carine Ayélé Durand (Ethnographic Museum of Geneva)
Drawing on current discussions on the relevance of museums for contemporary society, this paper argues that ethnographic museums may gain new insights from redefining curatorship as a skilled practice which assemble together in a unique way things, museum professionals, artists and artisans.

Curatorial affects and the contingency of fieldwork
Magdalena Buchczyk (University of Bristol)
As anthropology has been utilising curatorial techniques to present ethnographic insights, this development exposes disciplinary and affective dilemma. The paper offers lessons from two exhibition projects to consider some of the issues posed by translating ethnographic projects into curated spaces.

Stuff and Heirlooms, genealogies and legacies of colonial objects
Pim Westerkamp (National Museum of World Cultures)
I compare Indonesian objects from my family with similar ones in the museum to answer the question Why (colonial) things matter? What do different processes of curation in private and public spaces reveal, what stays hidden and what are the durabilities of colonial concepts?

Glazed expressions: an anthropological reflection on curation via glass screens in museum spaces
Katherine Clough (Newcastle University / V&A)
This paper reflects anthropologically on the role of glass screens in curated spaces, addressing shifts and contingencies in curatorial power, from glazed display cases housing objects to the 'black mirror' surfaces of digital devices, via ideas of accessibility, visibility, and tangible engagement.

Co-Curating Relations and Materialities of Indigenous Sovereignty
Heather Howard (Michigan State University); John Norder (Michigan State University)
This paper explores curation as co-facilitator 'for' the tangible and intangible contemporary reality of Indigenous narratives that exist and endure within objects bounded by the walls of an American university museum and the greater colonized landscape on which it exists.

The anthropologist as curator: ethnography, visuality and musealization of cultures
Daniel Reis (Centro Nacional de Folclore e Cultura Popular/IPHAN)
The Objective of this paper is to expose some questions about the participation of anthropologists as curators in brazilian context. This focus is to think the possibilities and limits of these professionals at construction of exhibition narratives, collections and musealization of cultures.

What does the Curator Cure? Territory as Victim of Armed Conflict at Colombia's National Museum of Memory
Sofia Gonzalez-Ayala
This paper elaborates on what curatorship may convey as a form of 'cure' in post-conflict Colombia, focusing on a space dedicated to indigenous people's notion of 'territory as victim' in the first exhibition of the National Museum of Memory's narrative to take place in 2018.

When the Gift Redefines the Curator's Roles. The Case of the Montreal Holocaust Museum
Marie-Blanche Fourcade (Montreal Holocaust Museum)
At the MHM, the process of gifting reveals a symbolic ritual that impacts the relation to the work of remembrance, as well as the relationship with the curator. Through the observation of a year's worth of donations, we propose to analyze this process and its impacts on the curator's roles.

P065 The state of the art: the anthropology of art and the anthropology of the state

Convenors: Nikolai Ssorin-Chaikov (Higher School of Economics, St Petersburg); Michał Murawski (Queen Mary, University of London)
SOAS Senate House - S211: **Sat 2nd June, 09:00-10:30, 11:00-12:30, 14:30-16:00, 16:30-18:00**

What is the place of art and aesthetics in the anthropology of the state? What is the place of the state in the anthropology of art? This panel will bridge the anthropology of art and of the state through a comparative exploration that draws on a broad range of ethnographic case studies.

State of the art: the anthropology of art and the anthropology of the state
Nikolai Ssorin-Chaikov (Higher School of Economics, St Petersburg)
The paper discussed the relationship between the state and political aesthetics from the point of view of several recent projects within the 'ethnographic conceptualism' approach.

Zaryadyology: Infrastructure, Superstructure and Performance in 'Putin's Paradise'
Michał Murawski (Queen Mary, University of London)
Zaryadye Park is a $300 million, Kremlin-abutting prestige project, designed by the architects of Manhattan's High Line on the ruins of the gargantuan Brezhnev-era Hotel Rossiya; opened with fanfare by Vladimir Putin in 2017. This paper explores the political aesthetics of 'Putin's Paradise'.

Setting the table: heads of state and their props
Yelena Zhelezov
The paper considers performative use of documents and desk objects arrangements during live (mediated) presentations by 3 heads of state: Donald Trump, Tayyip Erdogan, and Vladimir Putin.

The Culture State: German theatre, Bildung, and Political Self-cultivation
Jonas Tinius (Humboldt-Universität zu Berlin)
Germany boasts an exceptionally rich tradition of publicly funded theatres that is deeply entangled with the self-fashioning of the modern German state. This paper explores the notion of Bildung to unpack this reciprocal relation between public artistic institutions and federal cultural politics.

Community Art and the State in the Cracked Art World: The Politics of Public Arts Funding in Contemporary Northern Ireland
Kayla Rush (Queen's University Belfast)
Despite long association with movements criticizing or calling for changes to state policies, 'community art' or frequently receives state funding. This paper examines this tension in the case of Northern Ireland, exploring the ways in which artists critical of state policies navigate these issues.

The art of suing the state: Arctic oil and Norway's Trial of the Century
Ragnhild Freng Dale (University of Cambridge)
This paper seeks to explore how aesthetics, performance and politics are understood differently by state representatives, artists and environmentalists in a landmark lawsuit over Arctic oil in Norway, and asks how their contestation shapes our understanding of art's relation with the state.

Normative Aesthetics and the Staging of State Power During the Sultan's Public Birthday Celebrations in Brunei Darussalam
Dominik M. Müller (Max Planck Institute for Social Anthropology)
This paper explores how during the Sultan of Brunei's public birthday celebrations, state-power is performed by multiple actors and means. These festivities serve as an aesthetically productive site where asymmetrical power relations, symbolic exchanges, and reciprocal dependencies are staged.

Aestheticizing Kazakhstani Futures: The Place of Children in Space-Age Landscapes
Meghanne Barker (University of Chicago)
In imagining national futures through architecture, public art, or propaganda, states often employ seemingly divergent aesthetic tendencies: space-age futurism versus children's bubbly cuteness. This paper examines the aesthetics of futurity within urban landscapes of contemporary Kazakhstan.

The holes and the system. Failure's work in Tbilisi, Georgia
Francisco Martínez (University of Helsinki)
Based on a material and discursive analysis of urban holes (de Boeck and Baloji 2016), the paper accounts of the kinds of affective responses that infrastructural failures generate in the everyday life of Tbilisi.

The Limits of Late Socialist Realism: Art, Power and National Museum in Central Asia
Diana Kudaibergenova (Lund University)
The works of the state-sponsored artists are seen by contemporary artists and critics in Central Asia as mundane, inauthentic and propagandistic while the work of independent artists is considered as the only authentic art. But how far does this separation go?

Bringing Owls to Athens: The Mobilisation and Contestation of a Universal Left in Artistic Practice
Frederick Schmidt (University of Cambridge)
Documenta14's presence was met by harsh criticism and my research explores why and how an inclusive curatorial program was contested. I examine the satirical interventions of two local actors, one representational, the other material, to ask what we can learn about the state of Left politics.

Stating an Art: Indian state and the politics of identity and representation in 'Adivasi' Art
Shivangi Pareek (Yale University)
This paper presents the case study of Indian 'tribal' or 'Adivasi' art as a unique intersection of state governance, individual creativity and assertion of a community identity or political self-representation. It discusses Indian Adivasi art as an important example of a contemporary political art.

Actionism as Anthropology: Katrin Nenasheva and the New Politics of Performance Art in Russia
Angelina Lucento (National Research University-Higher School of Economics)
This paper argues that Katrin Nenasheva's Actionist performances constitute anthropological experiments. They examine the ways in which the Russian state governs its citizens, while also unearthing pathways to resistance through the aesthetics of live and New Media performance.

Ukraine's new Lenins: Art and a decommunising state
Diana Vonnak (Max Planck Institute for Social Anthropology)
Analysing decommunisation policies and activists' criticisms about state-promoted monumental art in Ukraine, the paper develops a link between predictability in artistic interpretations and governance in creating and attributing political goals in monumental art.

When tourism aesthetic rules - Tourism promotion as a mode of stagecraft and as an aesthetic force in Mubarak's Egypt
Karin Ahlberg (University of Chicago)
This paper explores how tourism turned into a mode of stagecraft and an aesthetic force in the late Mubarak era. Based on fieldwork with tourism actors in Cairo in 2011-2013, it interrogates the intricate politics of image curation, tourism capitalism and rule by tourism aesthetics.

Imagining Institutions Otherwise: Art, Politics, and State Failure
Chiara De Cesari (University of Amsterdam)
In this paper, I present a research proposal to study the role of artistic practices in reimagining failed or failing polities and to examine the connection between the social turn in art and dissolving social infrastructures.

P066 Art with/for the community: anthropological perspectives

Convenor: Filipa Ramalhete (Universidade Autónoma de Lisboa)
Chair: Helena Elias (University Lisbon)
Senate House South Block - Room G5: **Fri 1st June, 11:30-13:00**

This panel addresses researchers who would like to present either anthropological analysis on communitarian artistic projects or present case-studies where anthropologists played an important role in these artistic processes.

Collaboration and Visibility: An Anthropological Analysis of Community-Based Art Practice in Turkey
Ayşe Güngör (Technische Universität Berlin)
This paper illustrates the impact of community-based art practices on local communities by focusing on the cases from contemporary Turkish art scene. In this context, it aims to shed new light on the potential of anthropological analysis of community-based art projects.

Visualising a minority language community? Visual art and Community Festivals in the rural Connemara Gaeltacht (2003 - 2013)
Nuala Ní Fhlathúin (Galway-Mayo Institute of Technology)
The field of Irish Studies has focused on representations of the West of Ireland as signifying a romanticised Irishness. My research complicates this by looking at Visual Art production in the West of Ireland in the bilingual context of community arts festivals in the rural Connemara Gaeltacht.

Artistic practices in communities: forging new vocabulary to think about the world
Diana West (CRIA-FCSH UNL)
The emergence of artistic practices with communities is a way of producing social narratives based in intimate encounters and shared artistic experience. The creation of a new vocabulary expands ways of belonging and being in the world.

Communal Identities and Societal Interactions: Artistic Practices in Local Communities of Medieval China
Junfu Wong (School of Oriental and African Studies (University of London))
This paper attempts to explore how local communities served as a platform for community members' interaction and manifestation of their identities, both individual and communal, through artistic practices, in Northern Wei (CE 386-582) China.

Developing Collaborative Artistic Practices with local communities: insights from Portuguese case studies

Sergio Vicente (Faculty of Fine Arts of Lisbon); Maria Assunção Gato (Dinamia-CET / ISCTE-IUL); Filipa Ramalhete (Universidade Autónoma de Lisboa)

The paper presents two experiences of collaborative artistic practices in Portugal, focusing on the methodological approach to each case and on the role of the anthropologist in the context of a multidisciplinary team working with local communities.

P067 Ambivalence about art: dilemmas for ethnographic museums.

Convenors: Gaye Sculthorpe (British Museum); Howard Morphy (Australian National University)
British Museum - Stevenson Lecture Theatre: **Sun 3rd June, 15:30-17:00**

Curating objects as art or ethnography is a theme that cuts across disciplines and institutions. Anthropologists have played a major role in negotiating this complex terrain. We invite papers that look at how the dilemmas have been conceptualised and how the associated issues have changed overtime.

From folk art to fine art - exhibiting painting of India

Barbara Ewa Banasik (The Asia and Pacific Museum in Warsaw / University of Warsaw, Faculty of Oriental Studies)

This paper presents the solutions to some of the problems that come with exhibiting paintings from India. The Asia and Pacific Museum in Warsaw explores the ways of presenting them as fine art in the context of the theory of art from Sanskrit treatises of Brahmanical tradition.

Seeking new theories of epistemology and the Berndt museum: Caring for Culture in the 21st Century

Vanessa Russ (University of Western Australia)

This paper argues that such dialogue to investigate the best way to represent two distinct cultural systems must start from the collection store to the gallery floor; and should seek to provide a better pathway into the future.

Art and Baldwin Spencer - resolving the contradictions

Howard Morphy (Australian National University)

Baldwin Spencer is recognised as one of the great collectors of Australian Aboriginal 'art.' However because he is often positioned as an archetypal evolutionist his role in the recognition of Aboriginal art is devalued. To the contrary I argue he was a significant actor in a time of category change

P068 The Future of Craft: Apprenticeship, Transmission and Heritage

Convenor: Ferdinand de Jong (University of East Anglia)
British Museum - Studio: **Sun 3rd June, 09:00-10:30, 11:00-12:30, 13:30-15:00**

In the study of craft, the assumption has been that skill is transmitted through apprenticeship. However, apprenticeship has changed since industrialisation and so has craft as mode of production. How has the recent "heritagisation" of craft affected the process of transmission of skill?

When craft performs heritage: Contested practice in post-earthquake heritage reconstruction in Nepal

Stefanie Lotter (SOAS)

Nothing could have prepared all Nepali heritage sites for the effects of a 7.8 earthquake. As in previous earthquakes, many structures collapsed to a pile of rubble. Today craftsmen, communities, structural engineers and architects grasp intangible heritage to negotiate authenticity and modernity.

"Heritagisation" of craft in Cape Verde
Rita Guimarães (FCSH/ ISCTE / CRIA)
The objective of this paper is to analyse two periods of "heritagisation" of craft in Cape Verde – the national independency and the present one- and to reflect on the processes of apprenticeship and transmission of skills at these different times.

Making ceramics and heritage in a Brazilian quilombo: reflections from Itamatatiua, MA.
Katerina Chatzikidi (University of Oxford)
This paper seeks to explore the various nuances of quilombo cultural heritage and their influence on practices on the ground, as they transpire in the quilombo of Itamatatiua, Maranhão state, Brazil.

Whose culture? New forms of apprenticeship in Sardinian craft-design projects
Antonella Camarda (University of Sassari)
Can the relationship between designers and craftsmen be defined as a new form of apprenticeship? Looking at the recent history of Sardinia the paper will discuss power relationships and dynamics of production in craft-design projects, one of the most interesting cultural phenomena of our times.

Craft skills transmission and the construction of heritage discourses
Daniel Carpenter (University of Exeter)
This paper explores how concepts of heritage influence the transmission of traditional craft skills, as well as how performances of skills transmission contribute to the ongoing construction of heritage discourses.

The future of Shetland knitting: from 'maternal osmosis' to 'the responsibility of the community'
Siún Carden (University of the Highlands and Islands)
Knitting was a major industry in Shetland until the late 20th century and has been subject to heritagisation since. New modes of transmission prize skill over production, but 'skill' still includes the 'social knowledge, worldviews and moral principles' (Marchand 2008) inherent to apprenticeship.

INDUSTRY AS A NEW PLACE FOR CRAFT: Contributions of an ethnography of the shoe industry in Portugal
Mariana Silva (ISCTE-IUL/NOVA-FCSH/CRIA)
With the rising flow of heritage values in the field of production and consumption, some traditional industrial production hubs have undertaken a restructuring based on the revival of artisanal models. How will factories today be places of preservation, transmission and apprenticeship of craft?

Persistence of memory. The role of contemporary artistic practice to the safeguarding and transmission of traditional arts and crafts
Rui Oliveira Lopes (Universiti Brunei Darussalam)
Scholars have been debating the effects of globalization on traditional societies and the safeguarding of intangible heritage. Crafts are a major expression of ICH and its endangerment in the modern world is undeniable. Can artistic research and practice contribute to its safeguarding?

JULIA: An Iban Master Weaver's Journey To Fulfilment
Vernon Kedit
We follow the journey of an Iban weaver from her first woven cloth to her final one allowing her to weave an undyed selvedge denoting a master weaver. Her soul had to negotiate a succession of increasing spiritual dangers until it had the maturity to withstand the most powerful spiritual forces.

The future of maki-e in Japanese lacquer art
Tanekuni Koyanagi
As a well-established maki-e lacquer artist, I highlight that the key for the survival of this Japanese tradition lies in the modernisation of apprenticeship, focusing on the education of young generations and the promotion of maki-e intangible cultural heritage at local, national and global level.

Transmission of Intangible Cultural Heritage: the case of Wooden Arch Bridge , China
Xinyi Wang (Institution of Cultural Heritage and Museology); Yi Fu (Zhejiang University)
This paper discusses how the 'heritagisation' affect the transmission of the traditional skills for building Wooden Arch Bridge. It promotes the living transmission of the traditional skills for building Wooden Arch Bridge and the cultural siginificance behind it.

Crafting Futures
Ferdinand de Jong (University of East Anglia)
As a mode of production craft has recently attracted the attention of a range of African artists and artists of African descent. Engaging a wider turn to craft, these artists have explored craft as a time-based medium, engaging time, history and memory in the process of making.

P069 Confluences of Art History and Anthropology

Convenors: Elizabeth Hodson (Newcastle University); Marc Higgin (University of Aberdeen)
British Museum - Sackler B: **Sat 2nd June, 14:30-16:00, 16:30-18:00**

This panel explores both the historic and the contemporary interstices between anthropology and art history. How do anthropologists account for and best capture the disciplinary influences and rationale of contemporary art that is usually the preserve of an art historical reading?

"Thick description": an interdisciplinary outlook in contemporary art history
Juliana Robles de la Pava (Universidad Nacional de Tres de Febrero/Universidad de Buenos Aires)
This paper seeks to give an account of the relations between contemporary art history and the idea of an interpretative science in search of meaning. For that, we shall conceive

the historian of contemporary art as an ethnographer with a microscopic gaze towards the wefts of meaning.

Formless, Bataille and the re-materialisation of the social
Vanessa Corby (York St John University)
This paper argues that conceptual underpinnings of Formless (1996) curated by Yves Alain Bois and Rosalind Krauss are problematic. It foregrounds the exhibition's debt to Bataille's 'primitive art' and offers a counter argument via the work of Rauschenberg, and writings of Ingold and Read.

Allegations Regarding Dominant Biennials: A Cutting-Edge Perspective from the Biennale of Dakar
Thomas Fillitz (University of Vienna)
My paper aims at an anthropological critique of the art historical thesis of the domination of a few biennials on the basis of their global perspectives, in connecting art historical theories and my ethnographic insights from the Biennale of Dakar.

Latin American Art: Between Contemporary Art and Anthropology
Camila Maroja (Colgate University)
This paper examines artworks presented at the last Venice Biennial in order to analyze how Latin American artists have employed art history's and anthropology's theories as an insertion strategy to be included in the mainstream contemporary art world.

German Expressionism, Anthropology, and Colonialism
Dorthe Aagesen (Statens Museum for Kunst); Beatrice von Bormann (Stedelijk Museum Amsterdam)
Taking the notion of the artist-as-explorer as a our starting point this paper suggests that the practice of the two German Expressionist artists, Ernst Ludwig Kirchner and Emil Nolde, evolved through a productive interplay with ethnography and anthropology in the early decades of the 20th Century.

Whose curiosity is it? Reflections on an anthropology of aesthetics in the 21st century
Peter Ian Crawford (UiT - The Arctic University of Norway)
Informed by visual anthropology and ethnographic film over the past sixty years, this paper proposes a rethinking of the relationship between phenomenology, aesthetics, and anthropology. It is inspired by the thoughts on art, aesthetics and philosophy of the Danish Cobra artist, Asger Jorn.

P070 Apprenticeship: Illuminating Persons and Places through Shared Practice and Performance

Convenors: Michele Feder-Nadoff (El Colegio de Michoacán); Elishka Stirton (University of Aberdeen)
SOAS Main Building - G51: **Fri 1st June, 11:30-13:00, 14:00-15:30, 16:00-17:30**

Mentor-apprenticeships with skilled craftspeople illuminate the somatic ethos of their social-aesthetic environments. The bonds of mentor-apprentice also can transform anthropological inquiry into collaborative ecological engagement. We invite participants to explore this close inter-folding. Please drop by during our third session and in this lab contribute a story of apprenticeship, whether through drawing, writing, poetry or threads. Help us make a tapestry of shared stories to illuminate the experience of apprenticeship and explore its contingencies.

THE LIFE THEY ARE LIVING From the making of craft to the making a life worth living
Christine Moderbacher (University of Aberdeen)
Based on a single event that occurred during my apprenticeship in a carpentry training centre in Brussels, the presentation traces my epistemological shift of attention from a focus on craftwork towards an anthropological practice that is open and attuned to what the world has to tell.

Ancient Feminine Knowledge, Practice and Artful Resistance in an Indigenous Community of the Huasteca Potosina of Eastern Mexico
Claudia Rocha Valverde (El Colegio de San Luis)
This paper reflects on how the indigenous women of Tamaletom, in the Huastecan region of Eastern Mexico, transmit and transform their pre-Hispanic ancestral knowledge via traditional artistic practices when their spiritual-natural environment is threatened.

Searching for the light: mentors, teachers, and an apprenticeship in glassmaking
Elishka Stirton (University of Aberdeen)
Fieldwork often takes unexpected directions and you end up working in places and with people you could never predict. This talk describes paths taken or curtailed, mentors discovered, and teachers gained, in a search to understand light and how it is used and perceived by glassmakers.

"It's not wrong, it's just...": Talking about Mistakes in Apprenticeship
Pinqing Wu (Tallinn University)
Making mistakes is not only an inevitable facet of learning, but also an informative process in itself, for that it often elicits the communication of embodied experience amongst research participants. I address this unique cognitive value of mistake-making in this essay.

Duodji and the Sámi. Learning, making, and making mistakes
Gyorgy Henyei Neto (University of Aberdeen)
This is a debate on crafts and art, and in which ways apprenticeship is developed within a craft institute in the Sámi Land in Norway. Duodji and Dáidda, craft and art in the Sami language, are ways of learning a comprehension of one's surroundings through reinvention, making, and making mistakes.

Apprenticeship among Mande Hunters' Musicians
Theodore Konkouris (Queen's University Belfast)
Based on eighteen months apprenticeship under a master hunters' musician in Mali, this paper considers the implications when ethnographers take a radically participating stance towards the realities they study and use their body as a research tool to access the lifeworlds of others.

'Sitting in the loom' - Apprenticeship, social enskilment and the co-production of empathy in a Ghanaian workshop
Niamh Jane Clifford Collard (School of Oriental and African Studies, University of London)
Drawing on an ethnography of work and learning in a Ghanaian weaving workshop, this paper explores apprenticeship as a set of relations that, in foregrounding social enskilment within both fieldwork encounters and a community of practice, opens up spaces for the co-production of empathy.

Memory-work and Empathy: Apprenticeship as archive, excavation and responsibility
Michele Feder-Nadoff (El Colegio de Michoacán)
This talk considers how memory within the relationship of artisanal apprenticeship implies not only to receive and remember memories shared; but, more accurately, means to remember empathically and actively with our mentor-teachers. What is the "memory-work" of a caring ethnography-in-practice?

P071 A Unique Perspective: The Digital Transformation of the RAI Archive

Convenor: Ray Abruzzi (Wiley)
British Museum - Claus Moser Room: **Sat 2nd June, 14:30-16:00**

Please join Dr David Shankland and archivist Sarah Walpole as they discuss the breadth of content that was unearthed for the recent RAI Archive digitisation project they worked on with Wiley this year. They will cover topics including:

• The valuable images and documents that were discovered during the process

• The hurdles involved in reviewing, cataloguing, and digitising 150 years of archival holdings.

• The value that the digital version of the archive represents to both the RAI and researchers who would want to access this content, in comparison to the original physical archives.

• The wider value of the RAI archive to the history of anthropology, and its cognate disciplines such as Anthropology, Archaeology, or Cultural Studies.

P072 Making Research Material: Anthropology, Creative Art, and New Materialisms

Convenors: Richard Baxstrom (University of Edinburgh); Neil Mulholland (University of Edinburgh)
Discussant: Angela McClanahan (University of Edinburgh)
SOAS Senate House - S314: **Sun 3rd June, 09:00-10:30, 11-12:30**

The material turn in scholarship is a reconceptualisation of the role of materiality in shaping culture and society. This panel will address the implications of these encounters that allow artists and anthropologists to retool their relation to the study of 'things' in general.

The Enlightened Eye: Situating Material Interpretation Through Creative and Collaborative Transformations.

Jason Cleverly (UAL Camberwell)
The Enlightened Eye was created to stimulate visitor participation and learning. In this paper, I articulate the value of my distinct approach to animating a collection, enabling user interaction, supporting creative action in public settings that help to explore materiality and authenticity

The Skin of Walls and Animals; Film Notes on Work, Labour and Materiality in Kerameikos and Elaionas, Athens

Ektoras Arkomanis (London Metropolitan University)
This paper analyses the on-film juxtaposition of two current material processes — the archaeological restoration of the wall in the ancient cemetery of Kerameikos in Athens, and the treatment of sheepskin in a tannery nearby — and how these, respectively, relate to the polis.

Voiced into being: materiality of sound and shamanic voice in cursing rituals in post-Soviet Kyzyl, Tuva

Mally Stelmaszyk (University of Edinburgh)
This article concentrates on the materiality of sound and voice in shamanic rituals dedicated to curse infliction and deflection practices in post-Soviet Kyzyl, the capital of the Republic of Tuva. It seeks to reconfigure the understanding of sounds as immaterial and primarily representative.

Questionable Objects

Leila Sinclair-Bright (University of Edinburgh); Laura Major (University of Edinburgh); John Harries (University of Edinburgh)
After years lying dormant, our department's collection of ethnographic objects is being recurated. We confront the many things these objects become when they are deliberately exposed to reconsideration and reorganisation by multiple publics.

"I like Mongolia and Mongolia likes Me". Using a lasso to draw figure-ground reversals between art and anthropology

Hermione Spriggs
How might a Mongolian lasso known as the 'uurga', facilitate a new style of exchange between art and anthropology? "I Like Mongolia..." re-evaluates the performance of an interspecies object, and the role of drawing as an anthropologically relevant method.

P073 Tourism, Materiality, Representation and 'the Large'

Convenors: Hazel Andrews (LJMU); Les Roberts (University of Liverpool)
Senate House South Block - Room G5: **Fri 1st June, 14:00-15:30, 16:00-17:30**

Large objects might be the facilitators of tourism e.g.: modes of transport, or form the backdrop against which activities take place e.g.: public art, buildings, and bridges. This panel examines issues of materiality and representation in tourism through a consideration of 'the large.'

Dances with Despots: Tourism performances and the taming of the large.
Elizabeth Carnegie (University of Sheffield); Jerzy Kociatkiewicz (University of Sheffield)
The heritagization of political pasts is central to the reframing of such narratives and tourists have a key role to play. Focusing on Memento Park, Hungary, and Grutas Park, Lithuania, and elsewhere, we examine how figureheads of such regimes are displayed to diminish their former power.

Plastic and Roses: A New Way of Representing of Minority Culture in Rural China?
Seraina Hürlemann (University of Lausanne)
A new trend of planting roses in former agricultural fields and decorate them with huge plastic object constitutes an abrupt break with the conventional tourist imaginary of the Lashi Hai area (North West Yunnan). This paper analyses social processes behind the co- production of such tourist places.

Attract or Dazzle: Displaying 'the Large' at the Imperial War Museum
Kasia Tomasiewicz (University of Brighton)
This paper explores the Imperial War Museums' changing relationship with large objects. It highlights the complex relationship between the allure of objects for visitors, and the objects' subversive potential.

Riddle Me This: Size, Scale and Photography at the Great Sphinx of Giza
Stéphanie Hornstein (Concordia University)
Through an examination of text and photographic materials from the late nineteenth- and early twentieth-century, this paper argues that the strategies employed by Westerners to convey the size and scale of the Great Sphinx of Giza in photography are symptomatic of imperial ideologies of the period.

In Awe! Tourism and the (Re)Making of Imperial Grandeur
Athinodoros Chronis (California State University, Stanislaus)
Whether in museums, palaces, religious sites, imposing buildings, or artistic legacies, the quality of "grandeur" attracts tourists' awe and admiration. This paper unpacks the concept of "grandeur" and sheds light on the ways in which it is created through guided tours in St. Petersburg, Russia.

How to Share the Wild with the World: Tourists' photographic performances at Banff National Park.
Morgane Roux (University of Lausanne)
In this paper I explore how tourists' use of social media asks for new strategies to capture the materiality of the wild (in Banff National Park) and hence creates new ways of engaging with it.

Utilising Large Sites and Historic Buildings for Tourism Promotion: (Re)Presenting Narratives of Nation Through the Arts
Andrew Manley (University of Bath); Michael Silk (Bournemouth University); Lo Yun Chung (University of Bath)
This paper explores issues associated with the active representation and consumption of large historic buildings and heritage sites through the arts. Key questions are raised regarding the importance of such cultural signifiers in shaping dominant narratives of nation and engaging the tourist gaze.

The Douro Landscape, between practices and representations
Gonçalo Mota (UTAD); Nieves Losada (UTAD)
This paper examines the production of landscape representations of the Douro Wine Region. Crossing a diachronic research in moving and still image archives with an ethnographic approach to the contemporary practices of visuality that make promotional touristic images by unmanned aerial vehicles.

P074 Going beyond the contemporary? Art, anthropology, ontology

Convenors: Pedro de Niemeyer Cesarino (University of São Paulo); Alex Flynn (Durham University)
SOAS Senate House - S312: **Sun 3rd June, 15:30-17:00**

This panel examines recent calls to 'go beyond' contemporary art and responds to how artistic and curatorial practices increasingly enter into dialogue with questions of ontological multiplicity, equivocity and cosmopolitics.

Museums & Construction of Race: Investigating the Colonial Crime Scene
Wandile Kasibe (Iziko Museums of South Africa)
The papers uncovers the centrality of museums in the construction of racist ideology. It looks at the Natural History and Ethnographic museums as colonial "crime scenes" that require rigorous "de-colonial" investigation.

More than an indigenous artist: Fritz Scholder's modernist-indigenous being/non-being
Leonardo Bertolossi (UFRJ)
In this paper I intend to analyze the issues and concepts of Fritz Scholder's artistic work and trajectory through the reception of his work and his relationships, trying to identify the context of his success ahead of other North American Native artists of his time.

Dialogues between Amazon and the Arctic: curating art and knowledge on the anthropocene
Nina Lannes (UFRJ Universidade Federal do Rio de Janeiro, Brazil)
This paper addresses the ongoing curatorial project of Arctic Amazon: art and climate change. I draw a comparison between processes of legitimating contemporary art in both regions and the strategies to make art a vehicle for political agency against threats to people and environment.

Contemporary Anthropology and Anthropological Art
Ivalo Frank
As an artist filmmaker and festival director from Greenland, I will discuss examples of my work, which operates in the space between anthropology and the contemporary art world, thereby expanding our notion of the ethnographic and the arts.

P075 Art and Autonomy Across the Global South

Convenors: Leili Sreberny-Mohammadi (NYU); Olga Sooudi (University of Amsterdam)
SOAS Senate House - S211: **Sun 3rd June, 13:30-15:00, 15:30-17:00**

Autonomy remains a powerful notion in contemporary art world activities. With the growth of art world infrastructures in the Global South, the notion of art's autonomy persists, enacted via similar institutions, professional habitus, norms of display, exchange, and production as exist in the West.

The Weibde Bubble: Spatial Constructions of Autonomy in an Artistic Neighborhood of Amman, Jordan
Colin McLaughlin-Alcock (University of California, Irvine)
This paper examines how social constructions of artistic autonomy scale up to define an artistic neighborhood of Amman

Curatorship, authentication and authorization in China
Oscar Salemink (University of Copenhagen)
Distinguishing between Chinese-style 'accumulatory curatorship' and Western-style autonomous curatorship, I explore different constructions of curatorial authority for validating and authenticating art in Chinese and non-Chinese settings.

Auctions and Autonomy in the Iranian art market
Leili Sreberny-Mohammadi (NYU)
This paper explores auction participation as a process of legitimation for artistic careers and professional development of Iranian artists.

Silences and outbursts: mechanisms of a South African art world
Sarita Jarmack (University of Amsterdam)
Silence may be a common practice in the tradition of the white cube, but becomes interesting when explored as a social mechanism of power in the gallery. This paper examines how social practices of silencing during gallery events can point to the working of power structures in the art world.

Sincerely Cynical: Post-Authentic Palestinian Art, Post-Oslo
Kirsten Scheid (American University of Beirut)
Invocations of cynicism and sincerity in Palestinian artmaking reveal how artists and audiences negotiate an autonomous national self in the context of postponed statehood. This paper combines analysis of art objects and emotion-practices to bridge maker and reception based ethnographies of art.

Artists and autonomy in Indian contemporary art
Olga Sooudi (University of Amsterdam)
This paper examines how Indian contemporary artists articulate and uphold artistic autonomy as an ideal, and how they do so in relation to two domains commonly understood to undermine artistic autonomy in the Indian context: the art market and public institutions.

P076 Hybridity Between the Practice of Art and Ethnography

Convenors: John Richard Stepp (University of Florida); Daniel Barroca (University of Florida)
SOAS Main Building - 4426: **Sun 3rd June, 15:30-17:00**

This panel explores the explicit hybridities between the practice of art and the practice of ethnography. Its aim is to trace the genealogy of a hybrid that has existed since the beginnings of anthropology. It is concerned not with material manifestations but the underlying processes.

Art and ethnography as practices of analytical action
Teresa Fradique (ESAD.CR)
This paper discusses how ethnography and art can engage in practices of analytical action in face of new predicaments emerging on both fields. The collection from a regionalist museum near Lisbon is used to exemplify how anachronistic art works can trigger new engagements between the two disciplines

A shift of attention?
Daniel Barroca (University of Florida)
If there is one thing that art and ethnography have in common, is that both are concerned with observation. Discussing that commonality necessarily implies to distinguish forms, or levels, of attention. I will discuss how art and ethnography have been forging overlapping forms of attention.

Recontextualizing Photographic Objects: Bridging Artistic and Anthropological Research
Megan Ratliff
Interventions of photographic archives (both museological and private) made by Carrie Mae Weems and Susan Hiller reveal the ability for art-based methodologies to present new pictorial narratives; these are informed by the historical, cultural, and material nature of the photographic object.

Accessing experience through images of people's bodies: an encounter between ethnography and film
Filomena Silvano (CRIA-NOVA FCSH); Philip Cabau Esteves (ESAD.CR-IPLeiria)
In 1997 and 1998 I was involved in the making of two films by João Pedro Rodrigues. For him this was an experience in film, but for me it was an ethnographic one. This paper brings about an approach on the way of making an anthropology based on this encounter between ethnography and cinema.

Nailing experienced images: drawing as ethnographic work
Philip Cabau Esteves (ESAD.CR-IPLeiria); Filomena Silvano (CRIA-NOVA FCSH)
Building of awareness is an issue the making of every artist. The same can be said about the anthropologist. Observational drawing is a tool shared by both artist and ethnographer. But what drawing are we talking about and how can we pedagogically implement it? This is the topic of this paper.

P077 Urban Memories: Mobility, Materiality and Photographic Practice

Convenor: David Kendall (Goldsmiths, University of London)
Chair: Abbas Nokhasteh (Urban Photographers' Association)
SOAS Senate House - S116: **Sat 2nd June, 16:30-18:00**

This roundtable explores how urban photography offers alternative ocular archives of cities. Nothing is cast in stone and only interpreted as heritage; the past is illusive and uncanny. 'Urban Memories' will present visual projects and artistic research by the Urban Photographers' Association.

Remembering, Forgetting, Discovering: Dialectics of Memory and Photography in Conversation
Carla De Utra Mendes (Urban Photographers Association); Vic Seidler (Goldsmiths university of London)
Our dialogical method addresses the work of the Urban Photographers' Association, a process in which we will disassemble and reassemble some of the taken for granted concepts of both photography and memory and, ultimately, of urban memory.

Woolwich: A Photographic Walk through a Heritage Quarter
Gill Golding (Goldsmiths, University of London)
Using a walking methodology combined with a camera, this visual project uses the regeneration of Woolwich, with its 'Heritage Quarter', as a case study in which to explore the relationship between the urban landscape, the street, gender and space and asks: In whose image has the space been created?

Democracy Wall
Paul Halliday (Goldsmiths, University of London)
'Democracy Wall' explores spaces of awkwardness and dissent, in part reflecting my own uneasiness about the nature of modern British urban life. Moreover, the photography project considers commentaries about the speed of urban change, of regeneration, gentrification, memory, politics and history.

Memory, Perception and Montage: Uncovering Hidden Realities within the Everyday Urban Realm
Rachel Jones (International Association of Visual Urbanists)
This presentation explores the relationship between memory, imagination and the perception of the urban realm through a discussion of my visual arts practice. My work engages with the multiplicity of the city by revealing hidden realities that become visible through the photographic process.

Disappearing into Night
David Kendall (Goldsmiths, University of London)
'Disappearing into Night' explores how infrastructural transformation, energy generation and consumption in Doha, Qatar effects acoustic and ocular landscapes, thus uncovering and modifying past and present connections between people, architecture and digital infrastructure in the city.

P078 Art, cinema and animism in Modernity and Extra-modernity

Convenors: Catarina de Laranjeiro (Centro de Estudos Sociais da Universidade de Coimbra); Rodrigo Lacerda (CRIA/ NOVA FCSH/ISCTE-IUL)
SOAS Senate House - S118: **Sat 2nd June, 14:30-16:00, 16:30-18:00**

Animism has been described as a mimetic involvement that goes beyond the bounds of Cartesian reason. Considering different cinematographic approaches, we aim to explore the transformative potential of any political reference in image to animism to question knowledge systems and modernity narratives.

Animism, climate change and extinction
Rita Natálio (FCSH- Universidade Nova de Lisboa & FFLCH- Universidade São Paulo)
We will discuss animism in visual culture through the re(presentation) of climate change and extinction in both Western film theory and indigenous film, focusing on Video nas Aldeias (Brazil), Karrabing Film Collective (Australia) and "Story telling for Earthly Survival" by Fabrizio Terranova.

Animism and shamanism in the Mbya Guarani cinema
Rodrigo Lacerda (CRIA/ NOVA FCSH/ ISCTE-IUL)
The Mbya Guarani cinema is defined by one of the directors as political and spiritual. In this presentation, I analyse how cinema encounters phenomenological resonances with the ethos and shamanism of this people and how other ways of living mean other ways of feeling, knowing and making films.

Between Images and Spirits: Encounters in the Liberation War in Guinea-Bissau
Catarina de Laranjeiro (Centro de Estudos Sociais da Universidade de Coimbra)
My aim is to explore how the images produced in the Guinea-Bissau liberation War legitimized the idea of a nation state and simultaneously generated silences and absences of elements which, being part of symbolic and military resistance, escape the frames of modern hegemonic meaning.

"Ritual experiences in contemporary cinema"
Raquel Schefer (University of Lisbon)
The early 20th century avant-garde's theories emphasize cinema's capacity to restore the experience of ritual and the sacred that was suppressed by modern rationality. This paper aims to reflect upon the representation of ritual in contemporary cinema (Alonso, Weerasethakul, Klotz).

Can Film become an Organic Medium? Animism and Animation in Botanical Time Lapse
Chonja Lee (University of Bern)
Through film animated plants were an important contribution to the discussion of a vegetal soul. I analyse the aesthetic properties of early time lapse film, its media theoretical position within cinema, history of science and popular culture and show how the technic itself was perceived as organic.

Animation and Animism: Everything is Otherthing
Pepe Rojo (UCSD)
This paper explores the relationship between animation and animism through Harry Smith ś cut-out animation "Heaven and Earth Magic" and Bruce Bickford's stop-motion sequences in Frank Zappa's Baby Snakes.

P079 For an anthropology of the art world: Exploring institutions, actors and art works between circulation and territorialisation processes

Convenor: Manuela Ciotti (Aarhus University)
SOAS Senate House - S116: **Sat 2nd June, 09:00-10:30, 11:00-12:30, 14:30-16:00**

The proliferation of biennales, art fairs and museums is the hallmark of the global art world today. This phenomenon has surprisingly attracted little attention among anthropologists. This panel invites papers exploring institutions, actors and art works towards an anthropology of the art world.

Contemporary Art Biennials as Ethnographic Sites: Value, Activism and Politics in Large Scale Exhibitions
Panos Kompatsiaris (Higher School of Economics, Moscow)
This presentation examines the art biennial as an ethnographic site, looking at how the in-built tensions between the domains of art and politics take shape when spectacular displays attempt to operate as immediate activist sites.

Behind the Display: the role of Rockefeller foundation on the first's exhibitions of Contemporary African Art at the Venice Art Biennale.
Amarildo Ajasse (Ca' Foscari, University of Venice)
The Venice Art Biennial, is the oldest biennale and one of the most prestigious art show.

In recent decades, after long years of absence, there has been an increased presence of contemporary African arts.

How and what was the institutional structure behind this increasing circulation?

Re-imagine the urban village for the anthropology of art: A study of the Seventh Bi-City Biennale of Urbanism\ Architecture (Shenzhen)
Yuling Zhong
The Seventh Bi-City Biennale of Urbanism\Architecture in Shenzhen implants the exhibition into urban villages with site-specific content to reconsider urbanisation. This study will examine the approach and artistic engagement with the locals to explore the inspiration for the anthropology of art.

Curatorial Practice and the Pursuit of Reciprocity in Indonesia
Changkyu Lee (SUNY Binghamton)
This paper explores the role of curators in shaping the production and circulation of contemporary Indonesian art. By focusing on the materiality of curatorial practices, this paper also examines the notion of global artworlds with the rise of diverse art worlds in Southeast Asia.

The Role of Critique in the Critique of Roles in the Indian Contemporary Art World
Karin Zitzewitz (Michigan State University)
Artist-driven curatorial and archival projects in India have cleverly subverted the division of labor in the art world. While the resulting works, exhibitions, and institutions have been evaluated as art, this paper considers their critique of the art world at a time of market upheaval.

Critiquing the Institution through an Anthropological Lens: a view from South Africa
Kathleen Rawlings (University of the Witwatersrand, Johannesburg, South Africa)
This paper considers the anthropologist's role in the critique of art institutions from the vantage point of South Africa, taking the contentious Second Johannesburg Biennale in 1997 and the equally contested opening of Cape Town's Zeitz Museum of Contemporary Art Africa in 2017 as its case studies.

Branding the nation through art: The case of the Jaya He GVK New Museum in Mumbai's Chhatrapati Shivaji International Airport
Caroline Lillelund (University of Copenhagen)
The paper explores the way art is used to brand the Indian nation and the GVK conglomerate in the museum exhibitions installed in Mumbai's new international airport and points to the potential of the museum form as a means of validating not only art and artists, but also nations and corporations.

Indigenous artists negotiating the art market – A Central Australian Indigenous case study
Chrischona Schmidt (University of Queensland)
Indigenous artists from Utopia in Central Australia work outside the traditional model of an Indigenous-owned and –run art centre. They act as their own agents creating relationships with a variety of sections of the art market by engaging directly one-on-one with commercial art dealers, collectors and tourists. This paper analyses their role within this local art world.

Translations, diasporic travels, and art world receptions in From Where to Where? by Annabel Daou
Rania Jaber (University of East Anglia)
The artwork From Where to Where? (2010) by Annabel Daou demonstrates translatability in the global art world context. Building on the questions asked by the work "where are you going?" and "where are you coming from?" this paper focuses on how artworks and representations by artists are not easily translatable in certain contexts

When a Film 'Travels': World Cinema and Its Local Audience
Maayan Roichman (University of Oxford)
At a time of thriving film festivals, many films are made to 'travel'. By exploring the relations formulated on social media between "world cinema" (Elsaesser, 2005) and its local audiences, this paper reflects on the effects of exhibiting artworks in global arenas.

Magic vitrines, the artist Karl Marx, and Gods on the market: Unstable exhibitions, encompassing assemblages, and renewable anthropologies
Manuela Ciotti (Aarhus University)
This paper analyses selected ethnographic moments at museums, biennales and auction houses at several geographical locations and discusses the broader significance of what it means to ethnographically investigate the art world.

P080 Depiction of the Dead: ethical challenges and cognitive bias

Convenors: Caroline Wilkinson (Liverpool John Moores University); Kathryn Smith (Liverpool John Moores University)
SOAS Senate House - S116: **Sun 3rd June, 13:30-15:00, 15:30-17:00**

How does cognitive bias affect forensic facial depiction or the depiction of the faces of people from the past in archaeological investigations? What are the ethical challenges associated with facial images of the deceased and their presentation?

Introduction to cognitive bias in relation to facial depiction from human remains
Caroline Wilkinson (Liverpool John Moores University)
This paper explores how cognitive bias affect facial depiction from human remains, using examples from forensic identification and archaeological investigation. The ethical challenges associated with facial images of the deceased and their presentation are discussed, along with the effects of historical fame and judgements of personality and character.

Typological archives: incarcerated flesh, untold histories and modern dilemmas
Tobias Houlton (University of the Witwatersrand)
The University of the Witwatersrand (South Africa) houses 1110 typology masks and one full body cast, taken of African persons. Born from an antiquated science and Eurocentric chauvinism, this historic collection demands a renewed enquiry to their purpose, meaning and value in modern times.

"The rotten skeleton of Routine": On the use of forensic photographic archives in Argentina's first debates on cremation
Diego Guerra (Universidad Nacional de Tres de Febrero)
This paper analyzes the links between photography, forensic medicine and cremation in the conformation of the modern Argentine State at the beginning of 19th century. We will focus on the use of the photographic archive of Buenos Aires Crematorium in the public debates around cremation.

Exploring cognitive bias when texturing a facial depiction of King Robert the Bruce
Mark Roughley (Liverpool John Moores University); Caroline Wilkinson (Liverpool John Moores University); Sarah Shrimpton; Ralph Moffat (Glasgow Museums)
This paper explores the decisions made during the process of adding photorealistic textures to a facial reconstruction of Robert the Bruce, 1st King of Scotland that would depict his most likely facial appearance, based upon interpretation of a skull cast and historical data.

Facing up to facelessness: constructing virtual humans in archaeological visualisations
Ellen Finn (Trinity College Dublin)
Faceless avatars haunt our everyday. Whether on Twitter, Facebook or otherwise, we are constantly confronted with human-like figures that lack any discernible facial characteristics. But what challenges arise when these faceless 'grey agents' come to populate digital archaeological visualisations?

One of Us? Navigating 'rehumanisation' questions in the depiction and display of ancient Egyptians from the Johns Hopkins Archaeological Museum
Kathryn Smith (Liverpool John Moores University); Caroline Wilkinson (Liverpool John Moores University); Mark Roughley (Liverpool John Moores University); Juan Garcia (Johns Hopkins University); Sanchita Balachandran (Johns Hopkins Archaeological Museum)
This paper considers how innovative scientific and curatorial approaches have figured in attempts to 'rehumanise' two ancient Egyptian individuals for display at Johns Hopkins University, whilst encouraging critical interrogation of how we construct knowledge at the interface of art and science.

P081 Comparing Notes: Realising the Sacred and the Self in Art

Convenors: Anita Datta (University of Durham); Alina Apostu (SOAS)
SOAS Senate House - S320: **Sun 3rd June, 09:00-10:30**

This panel explores the relationship between sacred art, personal belief and spiritual/artistic experience through comparative ethnographic and auto-ethnographic perspectives in relation to the same artistic stimulus.

'Performing' Sacred Music in Contemporary Anglican Church
Alina Apostu (SOAS)
This paper focuses on sacred music rehearsals as chronotopes wherein acts of negotiation between "performance" and "worship" emerge among choir members. Encompassing both narrative and sensorial dimensions, these acts of negotiation are productive in shaping the singers' religious and artistic experience.

Gift or Anointing? Performance versus Ministration: Experiencing the Sacred Presence through Music in Yorùbá Pentecostalism
Oluwafemi Ayodeji (Durham University)
In this paper, I explore the key term pairings "gift/anointing" and "performance/ministration" as criteria for judging and categorising music ministers and their musical endeavours, as well as how these terms relate to the experience of sacred presence in Yorùbá Pentecostal Christianity.

Sacred Art and Agency - Auroville's Mandala
Shreen Raghavan
The paper examines the agency of the creators, sacred structures and symbols of the Aurovillean mandala in India and their mediation in the self-realization and transformative experiences of the pilgrims.

P083 Performing Culture: Art and Performance for Coming to Know and Expressing Knowledge in the Social Sciences

Convenor: Anita Datta (University of Durham)
Brunei Gallery - B204: **Sat 2nd June, 14:30-16:00, 16:30-18:00**

This panel explores the possibilities of coming to know and expressing social science knowledge through performance and reflections on artistic output. What complexities can be communicated through the rapprochement of culture and artistic expression, of academic and creative selves?

Orien-Thai-ism: Thailand Through the Eyes of Western Artists
Dale Konstanz (Mahidol University International College)
Artworks created by prominent Western artists during their visits to Thailand will be analyzed in order to understand how the culture has been interpreted. The objective is to determine whether or not these artworks reinforce stereotypes and common misconceptions of Thai culture.

The making of hip hop in late socialism
Sandra Kurfürst (University of Cologne)
In Vietnam, the autonomy of art is determined by state censorship, and market economic forces. The paper zooms in on the modes of production of Vietnamese Hip Hop. It suggests, that the collaboration between artists and the state is characterized by "cooperation without consensus" (Star 1993).

Orientalist Opera in the 21st Century
Anita Datta (University of Durham)
Modern productions of classic 'Orientalist' operas have recently been problematized by the media and those in the industry – but not everyone agrees it's a problem. What tensions are generated when contemporary values about racial, ethnic and cultural representation clash with those of the past?

The Harrowing Euphony of Jhumur songs: Depiction of lives in Jangal Mahal area of Bengal
Surama Bera (EFLU)
Singing is one of mankind's fundamental activities and this is also regarded as the universal language of human spirit. How do the song cultures of Purulia fight against the social evils and what role does the memory play in these song cultures?

Do Service Workers Hear Pop Music Sing their Working Lives? Towards a Cultural Studies of Organisations
Marek Korczynski (University of Nottingham); Robert Cluley (University of Nottingham); Jonathan Payne (De Montfort University)
Do workers hear pop songs sing their working lives? We present findings from interviews with 57 café and retail workers, in which we asked workers if there was a song that spoke to them in any way about their working lives.

Performing Out of Limbo: Reflections on Doing Anthropology through Music with Oromo Refugees in Indonesia
Rhino Ariefiansyah (Universitas Indonesia); Dave Lumenta (Universitas Indonesia); Betharia Nurhadist (Universitas Indonesia)
This is an anthropological reflection non-programmatic collaborative music project between refugee community and local Indonesian anthropologist, students and musician. It follows the way the project evolved from a simple academic research opportunity into a mutual transformation of those involved.

Planeta Pel: Creating tradition
Sonia Megias; Eva Guillamon
Planeta Pel is the result of four years of research and rehearsal of Spanish duet Dúa de Pel, formed by poet Eva Guillamón and composer Sonia Megías. Our scales, rythms, meters and instruments help us to dig into the roots of different cultures all over the world.

Practising Authenticity: Singing and/as Listening
Anjeline de Dios (Lingnan University, Hong Kong)
This paper-performance proposes listening to oneself while singing as a productive practice with which to negotiate conflicting imperatives of multiple subjectivities.

P084 Aesthetics and Performativity: Form and substance in cultural politics

Convenors: Gabriel Dattatreyan (Goldsmiths); Martyn Wemyss (Goldsmiths)
SOAS Senate House - S118: **Sun 3rd June, 15:30-17:00**

The panel considers the political mobilization of aesthetic forms through performance and citation in online and offline worlds. Papers address the possibilities for an anthropology that takes seriously the generative power of the surface.

Performing Everyday Infinities at the India-Pakistan Border

Urvi Vora
Using the India-Pakistan border ceremony as a case study, this paper explores the role of hyper masculinity, propaganda, and absurdity in surpassing ideology to create a moment of affect during a political performance.

Purified pageantry: performing arts in Javanese provincial politics

Heikki Wilenius (University of Helsinki)
The Javanese performing arts have a prominent role in contemporary Indonesian politics. The paper analyses the 'thin', purified aesthetics of these politicized performances, and argues that the semiotic ideologies of interpretation in Java partially undermine their intended function.

A Long Portrait: Aesthetics and politics in everyday photography in Manipur, India

Debanjali Biswas (King's College London)
I analyse the aesthetics of everyday photo-ethnography in Manipur (India) and address how politics, indigenous issues and sense of one's own community is represented through the vernacular lens.

Political Spectacle and Stagings of Indigeneity in Bolivia

Martyn Wemyss (Goldsmiths)
This paper describes two 'stagings' of indigeneity in Bolivia through a consideration of their aesthetic and symbolic affects and effervescences, before locating them within a larger framework of the refashioning and subversion of cosmopolitan forms to tell new histories from below.

P085 Containers / Containment

Convenors: Johanna Gonçalves Martín (École Plytechnique Fédérale de Lausanne); Chloe Nahum-Claudel (London School of Economics); Tomi Bartole (RC SASA)
SOAS Main Building - 4429: **Sat 2nd June, 09:00-10:30, 11:00-12:30, 14:30-16:00**

Containers are ubiquitous enablers of life processes. How is the capacity for containment conceptualised cross-culturally? Our interest lies in the making and use of containers, as animate or gendered things, and their material and semiotic relations to bodies, life processes and sociality.

Swallowing Buddha: the recursive relation between container and contained in a Zen Buddhist monastery

Giovanni Nubile (University of Milano-Bicocca)
The paper analyses, through ethnographic data, a Zen Buddhist monastery qua container. Widening the concept, I will focus on how the monastery can elicit, with a sort of retrocausation, the aim of religious practice, superseding a human-centred approach.

Containers of Salvation: English Medieval Church Porches Redefined
Helen Lunnon (University of East Anglia)
Architectural details of English medieval church porches potently reference the Virgin's womb, the 'Sedes Sapientiae' and 'Maria Misericordia'. Through visual and textual evidence this paper argues that the ultimate container of Christian salvation was architecturally realised before church doors.

The box-assemblage as a sentient artefact
Lawrence Buttigieg
The box-assemblage is the result of my fascination with Idoia; infusing it with Idoia-related zeal, I not only "make-real" this artefact, but project my sentience through it. Acting as interchange between us, the box-assemblage not just acquires responsibilities but takes on zoetic characteristics.

Painted bridesmaid's chests: the most popular containers in folk culture. Artifacts in contemporary everyday life
Maria Działo (Jagiellonian University in Kraków); Monika Golonka-Czajkowska (Jagiellonian University)
The article discusses the most popular containers in folk art which are painted bridesmaid's chests, also called hope chest or dowry chest in contemporary everyday life

Containing the Other: Vietnamese traders in 'unruly' Odessa
Marina Marouda (University of Sussex)
Drawing on fieldwork on Vietnamese traders in commodity markets in Odessa, the paper considers the role shipping containers play in everyday market engagements, highlighting the ways in which such steel boxes effect the 'containment' of diasporic networks within prescribed market and social domains.

Thinking outside the box: archaeology, creative practice and the materialities of collecting
Ursula Frederick (Australian National University)
Historically, Australian archaeologists used all manner of containers to carry, sort and store the results of their research. This paper is an art-practice led exploration into the materiality of these boxes, and what they convey about places, people and the practices of a profession.

Radioactive waste containment: aesthetics of material and social spillover into public space
Petra Tjitske Kalshoven (University of Manchester)
In the context of an ethnography on decommissioning in the nuclear industry, I discuss radioactive waste depositories in the UK and the Netherlands to compare practices of radioactive containment, arguing that its aesthetic spillovers speak eloquently to conceptions of public space.

Life (Un)Contained: Housing and the Domestication of Life in Timor-Leste
Gabriel Tusinski (Singapore University of Technology and Design)
In Timor-Leste, houses are not just containers for human life, but involve tracing robust connectivities to broader ecological and cosmological worlds. Post-conflict governmental efforts to rehouse the displaced in prefabricated dwellings have run up against indigenous notions of "house life".

The heart of stone: engineering endurance against the fatal living processes in Western Amazon
Lukasz Krokoszynski (University of Warsaw)
Contemporary local attempts at "strengthening" the surfaces of living beings seek to capture endurance. The resulting "container effects" are moments in the world of chronically deficient permanency. They provide powerful imagery of the causes and results of the living-as-dying processes.

Analyzing Fijian mats as containers of female essences and as female bodies
Jara Hulkenberg (University of the South Pacific)
This paper suggests there is a metonymic relation between indigenous Fijian mats and female bodies. Mats are containers of the essences of the women who make them and materializations of female bodies with the associated nurturing and protective qualities in life and death.

The heart and the work of the heart: The 'discovery' of an-other inside
Tomi Bartole (RC SASA)
The recent focus on Christianity made the 'discovery' of a person's inside that has impinged upon the prospect of relational analytics in anthropology. My ethnography attends to the insideness by presenting ethnographic vignettes of the twofold conception that Awim people (Sepik) have of themselves.

P086 A Museum of Architecture: Challenging Representation(s)

Convenors: Ester Gisbert Alemany (Universidad de Alicante); Camille Sineau (University of Aberdeen); Rachel Harkness (University of Edinburgh)
SOAS Senate House - S110: **Fri 1st June, 11:30-13:00, 14:00-15:30, 16:00-17:30**

This alternative format panel invites contributors to share how their work with or on architecture, building, dwelling and designing might make manifest an experimental 'Museum of Architecture'.

The peaked black hair tent of Jalālī tribe in the West Azerbaijan province of Iran
Taraneh Rouhi (Institute of History of Art, Building Archaeology and Restoration, Vienna University of Technology)
The black tent of Jalālī tribe represents a Light portable prefabricated architecture of nomads who change their abode twice a year. The tent not only acts as a roof over the heads of people, but it provides flexibility for nomads in their search for pasture, with respect to environmental conditions

Designing as weaving: potted landscapes of the 'Costa Blanca'
Ester Gisbert Alemany (Universidad de Alicante)
The potted landscapes exhibited emerge from the sympathy between different things and organims as they grow. They try to challenge the way we undertsand and represent the urban patterns derived from the forces of urbanization related to tourism in the 'Costa Blanca', in Mediterranean Spain.

Rebuilding as therapy
Paolo Robazza (University of Strathclyde); Enrico Marcorè (University of Aberdeen)
Our aim is to perform an architectural experience by building something together. The fundamental point is to pay attention to the process rather than to the final product. Then, by means of the case study presentation, we will collectively talk about building as a more general healing experience.

A Material Intervention: MANIFEST
Gina Leith (Edinburgh College of Art, Edinburgh University)
An interactive display of material understanding, made manifest, through a collection of individually constructed material portraits, which represent distinct yet interwoven voices: material as metaphor – material as action, to be layered over a host – seen as a marked canvas.

Design in Crisis: Toolkits for pedagogical 'intraventions' in architectural training
Tomás Criado (Humboldt University of Berlin); Ignacio Farias (Humboldt University of Berlin); Felix Remter (Technical University Munich (TUM))
Toolkits developed in the 'Design in Crisis' courses, a series of pedagogical 'intraventions' in architecture training where students learn to become affected by multi-sensory aspects of design situations, and the more-than-human actors they design with.

Playing with wood: an anthropological study of dens
Jo Vergunst (University of Aberdeen)
Making dens in forests or woods is both a practice of architecture and an encounter with the landscape. In this session participants are invited to model their own dens and join a conversation about vernacular architecture, materials and landscape.

From Paper to the Ground: Architecture and Dwelling in 'the' New Town of fascism.
Paolo Gruppuso (University of Aberdeen); Pietro Cefaly (Casa dell'Architettura)
An architect and an anthropologist find a map, dated 1929, with a hand-drawn line representing the boundary of a town that did not yet exist. Based on this find, this contribution aims to reflect on the performative power of drawing in architecture and the meaning of a city.

On the Porousness of Architectural Borders— Plastic Boats and Marine Lifeforms
Simon Peres (University of Aberdeen); Carole Papion (Glasgow School of Art)
Through the display of material samples and photographs from fieldwork in Aberdeenshire, we will use the modern composite boat as a paradigm of and possible site for the resolution of the descriptive difficulties faced by process-oriented architectural anthropology.

A Magic Map: in the Studio of Rita Alaoui
Edward Hollis (Edinburgh College of Art)
A book of stories concealing a hidden drawing, that represents the studio of an artist, this exhibit experiments with the representation and exhibition of an architecture that is lived in, rather than represented and exhibited.

Between limestone and chalk, quarry and barrow
Lesley McFadyen (Birkbeck); Rose Ferraby (University of Cambridge)
Our curated piece is two-part: a cabinet of curiosity including tools and fragments of limestone and chalk, and a film of the processes involved in quarry excavations and barrow building. The exhibition animates the material life of quarrying and construction in contemporary and Neolithic Dorset.

Mediating through technologies. The re-presentation of contemporary art, architecture, domesticities and materialities
Enrique Nieto (University of Alicante)
How could the construction process of a videoart center mediate through local communities and global trends? How could a methacrylate bird cage represent local communities, contemporary art, derelict memories and the paradoxes of political ecology?

Object - Wasshoi, Wasshoi: Soundscapes of Sanja Matsuri
Ray Lucas (University of Manchester)
This work is a soundscape of the Sanja Matsuri festival in Tokyo, drawing on the long tradition of soundscape work from R Murray Schafer to Augoyard & Torgue, the work is inspired by filmmaker, editor and sound designer Walter Murch.

Object - Cheating the Game: Wayfinding in the Museum
Leonidas Koutsoumpos (National Technical University of Athens)
The object relates to the way that people find their way in an architectural environment (the Acropolis Museum), by cheating the rules of the architectural game that was set up by the architect.

Love, Delay and Care or, the Anarchic Share: Steps Towards Responsible Worlding
Alberto Altes Arlandis (TU Delft)
Responsible worlding practices need to contribute to increasing the sheer amount of care and love in/on the planet: non-cynical love and care are our tools and energies, intensities and attentions, to resist cynicism and toxic irresponsibility.

P087 Stories with things: processing materials and generating social worlds

Convenors: Julie Adams (British Museum); Amber Lincoln (British Museum)
British Museum - BP Lecture Theatre: **Sat 2nd June, 09:00-10:30, 11-12:30**

With object in hand as a visual and material aid, this panel invites participants to explore technical and socio-cultural processes associated with making things.

Many Hands, Many Voices: making a new suit of Kiribati armour
Alison Clark (University of Cambridge)
This paper discusses the processes of making a new suit of Kiribati armour, exploring how the materials used can reveal social practices and structures, and how direct engagement with the materials and the process of making in all its stages can inform museological knowledge and practice.

On making a cord
Jasmin Guenther (James Cook University, Australia & Aarhus University, Denmark)
With objects and materials from recent fieldwork in Tahiti (2017-2018), the paper explores the insights that can be gained from tracing museum artefacts to the moments of their making in 18th century Polynesia – and how learning to plait a cord may help see old connections and tie new ones.

Plaiting baskets and plaiting literacy in Vanuatu
Lucie Hazelgrove Planel (University of St Andrews)
How do different crafts make us think through craftwork and the act of working patterns and designs? How do we read and make sense of pattern and design work? This presentation explores these questions in relation to pandanus plaiting in Vanuatu.

Turning in circles: Twisting, coiling and spinning in Iron Age Britain
Julia Farley (British Museum)
Although archaelogical textiles from prehistoric Britain rarely survive, spinning animal and plant fibres to make yarn for weaving was an essential task. This paper explores the process of spinning, and argues that ideas of 'twist' and 'circling' were also applied in other materials and practices.

Talking while making: the material culture field research experience
Erna Lilje (University of Cambridge)
This paper will consider the local effect and experience of material culture field research with indigenous cultural experts. The material focus will be on fibre skirts from southeast coast Papua New Guinea.

Mudcloth and the making of social and artistic fabric
Anja Veirman (Luca School of Arts Ghent/ La Cambre Bruxelles)
My presentation will articulate itself around a series of mudcloth, that is part of the interactions and research during my project 'Mudcloth and the making of social and artistic fabric' in which we research, document, expose and stimulate the making process of mudcloth.

An Embroidered Being: Story Cloths, Ontologies, Entanglement, and Craft in a Hmong American Community
Don Duprez (University of Edinburgh)
Hmong embroidered crafts provide a means by which to examine the nature of what it is to be Hmong and Hmong American while offering an opportunity to better understand the nature of multiple ontological expressions and matters of entanglement.

Alma Siedhoff-Buscher's Kinderzimmer Cabinet: The Present, The Pocket and Object Permanence
Brittany Richmond (Victoria and Albert Museum)
The cabinet by Siedhoff-Buscher expresses Bauhaus ideology and progressive childhood ideas. The pedagogic cabinet's modern surface, creation of volume and void, and construction and modularity link to the modern movement in architecture and the developmental stage of object permanence.

Story of Zari: The Golden Thread and Dynamic Life of a Tamil Sari
Kala Shreen (Centre for Creativity Heritage and Development)
This paper examines zari, a golden thread used as surface embellishment in the indigenous Kanchipuram silk sari of Tamilnadu, India and examines how it mediates the dynamic life of the sari.

P088 Deliberate Destruction of Cultural Heritage

Convenor: John MacGinnis (British Museum)
SOAS Senate House - S108: **Fri 1st June, 16:00-17:30**

Submissions are invited for contributions to a panel on the deliberate destruction of cultural heritage. Applicants are invited to submit proposals for papers speculating on the deliberate destruction of material culture and the practical and theoretical considerations which this gives rise to.

Archaeology and Archives: The Destruction of Cultural Heritage in Iraq
John MacGinnis (British Museum); Rebecca Whiting (University of Glasgow)
The conflicts of the past twenty-five years have seen appalling damage to the cultural heritage of Iraq. The archaeological inventory has suffered from looting, and archives have been requisitioned, destroyed or dispersed. This paper considers the impact of this looting and considers the implications for questions of ownership and access to cultural heritage.

The Affective Violence of Cultural Heritage Destruction in Iraq and Syria
Sofya Shahab (Deakin University)
This paper will explore local relationships to and perceptions of the destruction of heritage in Iraq and Syria. Drawing on ethnographic research, it will establish how violence against groups' material culture can generate embodied affect that transcends time and space, and the impacts this has.

Destruction of Material and Immaterial Cultural Heritage Since Timbuktu
Rosemarie Bernard (Waseda University (Tokyo))
The destruction of World Heritage Sites at Timbuktu in 2012 caused outrage. In 2016 the International Criminal Court found perpetrators guilty of War Crimes. This paper considers the related problem of destruction of immaterial culture and of anthropological and legal discourses on the subject.

Bells as often recklessly destroyed members of small communities and subjects of local stories or tales.
Agata Felczynska (Polish Academy of Sciences)
The paper will focus on explaining the need to preserve outwardly unnecessary bells as important witnesses of historical events and important members of small communities.

P089 The Anthropology of Creativity in Art

Convenor: Ross Bowden
Brunei Gallery - B204: **Fri 1st June, 11:30-13:00**

This panel will consider creativity in art from a cross-cultural perspective. Detailed consideration will be given to how creativity in art is manifested in indigenous societies and how this is understood by artists and others.

Kwoma understandings of creativity in art and some implications for museums
Ross Bowden
This paper examines creativity in the art and architecture of the Kwoma of the Sepik River region of northern New Guinea, how artists and others understand it, and some of the implications for the way 'art' objects are treated.

Was the expression of exceptional artistic talent possible in traditional Oceanic art
Harry Beran
The question I pose has not been posed before as far as I know. Publications on 'masterpieces' of Oceanic art do not help in answering it. I provide evidence that in the Massim region of PNG there are artworks which display exceptional artist talent.

Dialectic of Simultaneous Presences: Further Considerations of A'a and other Images from Cenntral Polynesia
Deborah Waite (University of Hawai'i)
The paper focuses on the image of A'a, Austral Islands and deals with presences as affective entities of any and all sorts that convey a certain visual/physical tangibility contextually recognizable for (and by) socially appropriate viewers.

P090 Relating to Raptors: The Art of Human Engagements with Birds of Prey

Convenor: Robert Wallis (Richmond University)
21-22 Russell Square - T102: **Fri 1st June, 11:30-13:00**

Explores representations of the dynamic between ourselves and birds of prey, evidenced diversely in the anthropology of art, the art history and archaeology of the earliest falconry, and visual representations of raptors in museums, heritage and tourism.

Raptors in Precolumbian North America: an Ontology of Art
Max Carocci (Chelsea College of Arts)
The presentation looks at raptor imagery produced by North American peoples before Columbus. It explores how art practices in precolonial America may reflect locally perceived changes in ontological statuses between humans and birds of prey.

Birds of Prey, Falconry and Bird Brooches in Iron Age Scandinavia
Kristina Jennbert
The paper explores the Scandinavian Iron Age bird brooches. The initial perspective is on falconry in terms of "the Animal Turn" and the dynamics between the bird and the human. The second perspective follows the pictorial language on the brooches and how the image may have acted in the society.

Golden Raptors and Rock Art - the role of avian iconography in Kazakhstan during the early 1st millennium BCE
Kenneth Lymer (Wessex Archaeology)
Re-examining raptor decorations and rock art imagery made by the Early Nomadic peoples of Kazakhstan during the early 1st millennium BCE as biographical objects.

Falconers for the Dead: Tang Tomb Figurines
Leslie Wallace (Coastal Carolina University)
This paper examines Tang dynasty (618-907) falconer figurines placed in tombs, including their methods of production, stylistic variations, geographic spread, placement, and details of costume and dress.

P091 Anthropologies of witnessing: imaginaries, technologies, practices

Convenor: Liana Chua (Brunel University London)
Senate House South Block - Room G7: **Fri 1st June, 11:30-13:00, 14:00-15:30, 16:00-17:30**

This panel explores the imaginaries, technologies and practices through which witnessing – as a morally- and politically-loaded intervention, and not just an act of seeing – is facilitated and conceived in multiple ethnographic contexts.

Sepur Zarco, Guatemala: 'bodying forth' and the forensic aesthetics of witnessing in the courtroom and beyond
Silvia Posocco (Birkbeck, University of London)
Drawing on long-term ethnographic research on the Guatemalan conflict, this paper examines processes of witnessing, subjectification, and desubjectificaton in the legal proceedings related to the case of sexual and labour slavery in armed conflict known as the 'Sepur Zarco' case.

Witness/Host, Documenter/Guest - Hospitality as Synecdoche and its Political Inversions: On Certain Human Rights Encounters in Israel/Palestine
Omri Grinberg (University of Toronto)
This ethnography explores hospitality-based interactions shaping of Palestinian witnesses' narration of subjective experiences of Israel's occupation's violence. Based on fieldwork in Israeli human rights NGOs, I examine the synecdochic significance of the hospitality-testimony interface

The Politics of Presence: Piety and Factory Work in Cambodia
May Ngo (National University of Singapore)
This presentation explores witnessing as a form of presence with the other, through a case study of the Little Sisters of Jesus- nuns working in factories in Cambodia. I contend that their embodied and relational form of witnessing opens up different ethical and political possibilities.

"Being There": Rethinking truth with midiativistas in Rio de Janeiro
Raffaella Fryer-Moreira (UCL)
Drawing on an extended ethnography in Rio de Janeiro, this paper examines the ways in which the knowledge practices of video activists articulate particular concepts of truth that are grounded in bearing witness, and considers how these notions can help us rethink anthropological truth.

Committee as Witness: The governing work of ethical decisionmaking
Rachel Douglas-Jones (IT University Copenhagen)
In this paper, I explore the ethics review committee as a contemporary witness to the conduct of 'good' biomedical research in the Asia-Pacific region, focusing specifically on committee member roles and expertise.

Finding Foundlings: Drawings and Field Notes from Workshops at the Foundling Museum
Rachel Taylor (Leeds Arts University)
This paper will present observations of children's workshops at Foundling Museum. Photography was not permitted, drawing and field notes were used as a method to document the sessions. I will question if what I drew was what I truly observed, a doubt that Micheal Taussig describes as 'witnessing'.

Materialities made testimony. Objects as a way to organize the past in the narratives of the National History Museum of Chile.
Hugo Rueda (Concordia University)
This proposal seeks to problematize the construction of different logics of history in a set of material pieces exhibited by the National History Museum of Chile. For this, I propose an approach to the objects understood as testimonial relics, able to create a national historical memory.

Reconciliation and the Pedagogy of Witnessing in Canadian Museums and Arts-based Research
Jennifer Robinson (Queen's University)
Drawing on interviews conducted with heritage professionals working in museums, galleries, and arts-based research collectives, this paper looks at the role of witnessing as both an active, self-reflexive process and pedagogical practice currently underway in heritage work in Canada.

Witnessing through Art: The Environmentalist Engagement of Tolak Reklamasi
Sophie Mahakam Anggawi (Graduate Institute Geneva)
This paper concerns the environmentally engaged movement tolak reklamasi (Bali, ID), and how it uses art and online platforms as its modus operandi concerning the witnessing and disputing of the contemporary development of Bali's tourism industry and its religious, social and ecological implications

The anthropologists' video camera as a stage: Displaced communities' attempt of counter-imaging in Sudan
Valerie Haensch (LMU Munich)
The paper analyzes genres of crises witnessing as claims of truth-telling. It explores how the anthropologists' video camera is used by displaced communities as a stage aiming at the production of visual counter-evidence against hegemonic discourses and promises of large infrastructures.

Witnessing and the Revelation of Responsibility in Urban Suriname
Stuart Strange (Yale-NUS College)
This paper shows the different but analogous ways Hindu and Ndyuka Maroon mediums in urban Suriname transform their patients into passive yet resolutely moral witnesses to the social relations with spirit and human others of which mediums reveal patients to be composed.

Through the Sensationalist Gaze: The Dissonance of the Human Image in Humanitarian Social Media
Matthew Mahmoudi (University of Cambridge)
As social media transfers the once esoteric task of producing information to victims of human rights violations, it is easy to estimate the dawn of a new form of civic participation, promising further democratisation and empowerment. It would be a mistake, however, not to consider the ongoing fetishisation of "smart" technologies as problematic; often taken at face value and as political ends in and of themselves.

P092 The art of infrastructure

Convenors: Hannah Knox (University College London); Pauline Destree (University College London)
British Museum - Studio: **Sat 2nd June, 11:00-12:30, 14:30-16:00, 16:30-18:00**

This panel looks at the relationship between art and infrastructure, and the political possibilities opened up by their intersection.

Selfies of the State: The Aesthetics of Infrastructural Repair in Kampala
Jacob Doherty (University of Pennsylvania)
Visual self-representations of statecraft in Kampala, Uganda, focus on routine infrastructural repair, not spectacular visions of the city. They disclose the political logic of a novel mode of rule, maintenance space, being charted by Kampala's newly created and avowedly anti-political government.

The Intimate Poetics of Large Dams and Settler Common Sense
Michael Truscello (Mount Royal University)
This paper is based on a forthcoming book from MIT Press, Infrastructural Brutalism. "Drowned town" fictions in American and Canadian literature often exhibit white settler nostalgia in the context of large dam construction, what Mark Rifkin calls nonnative quotidian "settler common sense."

Picturing the State. Political Representation, Infrastructure, and Visual Culture in Kuwait
Laura Hindelang (Freie Universitaet Berlin)
This paper analyses illustrations of infrastructures built during the 1950s on Kuwaiti postage stamps and paper money of the 1950s and 1960s as new political iconographies of an emerging petro-state, combining recent art historical and anthropological theories.

The Art of Postindustrial Infrastructure: Jerusalem's Railway Park
Juliana Ochs Dweck (Princeton University)
Examining artistic practices that have emerged out of a new postindustrial urban landscape in Jerusalem, this paper investigates infrastructure as both subject and effect of politically-engaged Israeli art.

Large Dams as Affectively Charged Entities: The Art of Making the Nation
Aybike Alkan (Koç University, Istanbul)
This paper analyses how large dams in Turkey are infused with affect and how Occidentalism provided the basis for the mobilization of affect through particular designs and representations.

Fog harvesting as trapping: the art and infrastructure of fog capture in Peru
Chakad Ojani (University of Manchester)
In the face of inequality in access to water infrastructures, NGOs in Lima attempt to engage vulnerable communities in fog harvesting practices. By using the concept of the trap, this paper seeks to design an anthropological enquiry into the generative capacities of fog capture.

Infrastructure of inspiration: success and style in the production and distribution of mobile applications in Accra, Ghana.
Tessa Pijnaker (University of Birmingham)
Approaching infrastructure as style, this paper explores how Ghanaian technology entrepreneurs use the production and distribution of mobile applications to become successful in the globalized technology industry in Accra, Ghana.

Performing Infrastructure: A dialogue between Anthropology, Art and Activism
Hannah Knox (University College London); Britt Jurgensen; Jonathan Atkinson
This paper describes a collaborative research project involving an artist and activist and an anthropologist in order to reflect on the role of performance in making and transforming infrastructure.

Infrastructural crisis in Accra's contemporary art
Pauline Destree (University College London)
Contemporary art in Accra invokes a particular infrastructural imagination that speaks to political shortcomings, as well as developing around parallel spaces that supplant, complement, and challenge the infrastructural deficits of the city.

Creativity, infrastructure and critique in Dakar
Branwyn Poleykett (University of Munich)
Artistic production in Dakar is distinctively entangled with infrastructural critique. This paper examines artistic practice in the context of intersecting verbal and visual genres of denunciation.

Infrastructural Bricolage: politics and the absence of arts infrastructure
Evangelos Chrysagis (University of Edinburgh)
Drawing on ethnographic fieldwork on DiY music and art practices, and consultancy work on culture and development, this paper conceives of arts infrastructure, and lack thereof, as a form of bricolage by exploring the political configurations and modes of ethnographic representation it enables.

Bringing publics into existence: plans, contestation and urban governance in Beirut
Alice Stefanelli (University of Manchester)
This paper examines the role of urban plans as visual and political artefacts that might help bringing infrastructural publics into existence, through the ethnographic example of architects-turned-campaigners in Beirut, Lebanon.

Ironic Infrastructures: Roadsides and the Aesthetics of Laughter
Silke Oldenburg (University of Basel)
Taking up the panel's call to study infrastructures as "aesthetic networks", I aim at depicting Eastern Congo's roads as a socio-political, economic and artistic mosaic of potentialities by having a closer look on practices of humour.

Feeling it out: art projects in Indonesia's era of tidal flooding
Lukas Ley (Heidelberg University)
This paper ethnographically investigates two art projects about the crisis of kampung infrastructure in Indonesia: the "Art Rob" exhibition and Hysteria's "Penta K Labs." I point to new ethical relations that these projects conjure between infrastructure and residents.

P093 The Performativity of Matter: Decolonial Materialist Practices in/from the Global South

Convenors: Ángeles Donoso Macaya (BMCC - City University of New York)
SOAS Senate House - S320: **Sun 3rd June, 11:00-12:30, 13:30-15:00, 15:30-17:00**

The presentations in this seminar center on artistic/political practices from the Global South that open up matter's performative potential to counter the invisibilizing effects of the Western humanist knowledge apparatus and create alternative logics of meaning and living.

Amaru Cholango on How to Poeticize Technology
Sara Garzon (Cornell University)
This paper explores the robotic artworks of the Kichwa artist Amaru Cholango who since he 1990s has forwards a decolonial critique to technology by combining notions of animism and relationality to his cybernetic installations in order to help reconstitute man's relationship to the environment.

De-electrification. Light devices for an energy crisis.
Amparo Prieto
Through light devices, I investigate, in the rural areas of southern Chile, the water-light nexus, in contexts of hydroelectric exploitation, where the dualities nature/artifice, rural/urban, light/dark are tense. The light transits in my artistic works, announcing crisis and energy catastrophe.

The "Camanchaca" Fog and the "Catancura" Stone: Dialogues between prophetic materialities, folded temporalities, ontological tensions and political potentialities of the surfaces.
Francisco Navarrete Sitja (Museu d'Art Contemporani de Barcelona MACBA)
Exploration that articulates a network of relationships and reflections between two processes of artistic research, based on material expressions -the "Camanchaca" Fog and the "Catancura" Stone – in socio-ecological spaces affected by intensive mining extractivism and/or developmentalism in Chile.

Re-Shaping Wealth: Matter as Dissident De-colonial Agency In the Work of Chilean Visual Artist Alejandra Prieto
Cesar Barros (SUNY New Paltz)
This presentation explores the work of Chilean artist Alejandra Prieto. I see her works as facilitations of thought-actions of matter that enable the latter to assert its presence, enacting a material decolonial voice that thinks the contemporary economic structure of plunder and exploitation.

The contemporary archeology of recyclables: One's trash is another's art
soJin Chun
Aturquesada is an object-based performance project and street interventions. Artist, soJin Chun negotiates and barters with bystanders the value of monochromatic art objects, reflecting on the process of allocating monetary value based on commodities of desire in a global economic system.

Reconversion-Ruin
Eduardo Cruces Ayala
Research on the symbolic and economic restructuring applied to the matter of representation and transmission of the process of deindustrialization and dismantling of coal zones.

Matters of Matter: domestic drawings and the turning of leaves
Renate Dohmen (Open University)
The paper explores what a decolonial, post-humanist aesthetics may constitute. It takes female domestic drawings in Tamil Nadu and the performative engagement with an indigenous understanding of matter it entails as focal point and references the work of de Santos Sousa and Deleuze & Guattari.

Becoming a seismograph body
Marie Bardet (Unsam)
How "dancing body" experiences (Federici 2016) which have been historically marginalized as thought practices open up to a materialism of gestures that departs both from a substantialism of the body that drags the dualism of Western modernism, and from a substantialism of the individuality?

Tecnologías Deculoniales
Marton Robinson (University of Southern California)
Tecnologías Deculoniales is an investigation on systematic practices of representation based on the use of archive, data, and memory as a source in the assessment of a conceptual proposal that questions colonialism and postcolonialism.

Forget the post-colonial state! we have arrived!
Debbie Whelan (University of Lincoln)
The current polemic in Southern African architecture revolves around a 'South African style' yet has achieved little. This paper presents the new vernaculars, constructed without recourse to officially recognised doctrines, but ones which are truly representative of a new middle-class South Africa.

P094 Creative Art/Anthropology Praxis as Revelation and Resistance

Convenors: Jennifer Deger (James Cook University and Miyarrka Media); Eni Bankole-Race (Maverick); Cathy Greenhalgh (Central Saint Martins, University of the Arts London)
SOAS Senate House - S208: **Sun 3rd June, 09:00-10:30, 11:00-12:30, 13:30-15:00**

Creative praxis positions anthropologists and artists within a complex matrix of agencies, material conditions, aesthetic organisation, production culture, and technology. This panel calls for practitioner-academics who mark out their own approaches, experiences, situations and settings in relation to praxis as revelation and resistance within the problematics of practice-as-research.

Slow Praxis, Film-making and Academe : lessons and legacies from "Cottonopolis".
Cathy Greenhalgh (Central Saint Martins, University of the Arts London)
This paper explores reflexivity and constraint in making an ethnographic essay / documentary feature film within the higher education practice-as-research environment, developing praxis by drawing on the politics of resistance and slowing down.

Praxis through the hand, mind, heart and eye.
Pratap Rughani (London College of Communication, Univ. of the Arts, London)
Drawing on documentary practice-based work with vulnerable communities (indigenous, differently abled & racially diverse groups) this presentation considers the space for serendipity and the camera's flow through the "hand, mind, heart and eye".

Yuta anthropology: a remix experiment
Jennifer Deger (James Cook University and Miyarrka Media)
Assembling, curating, remixing, remediating, co-designing, cut-and-paste poetry … any of these terms seem more apt than 'writing' when it comes to describing the creation of a manuscript co-authored with my Yolngu colleagues about mobile phone art and the work of making things new.

Mounted by Orisa : Praxis and Representation of 'Outsider Artists' Personal Landscapes in Political Reality
Eni Bankole-Race (Maverick)
'Outsider art' perception, is literally in a world of its own.

When anthropologists extrapolate from 'native art', whose perspective are they interrogating- the sanity of normality or the 'lunacy' of the inspired – those mounted by the Orisa with special sight into other dimensions.

Displacement and the Oral Narrative of a Sari: Between Life and an Exhibition
Sutapa Biswas (Manchester Metropolitan University)
My paper explores migratory aesthetics and trauma in relation to South Asian diasporic personal oral narratives, focusing on four of my site-specific art works (interventions) and based on empirical research working with the complexities of the sari as garment, metaphor, symbol and psychic entity.

Being an embodied practitioner and researcher
Jennifer Leigh (University of Kent)
I use an 'embodied perspective' in my work, understanding embodiment as both a state of being and an on-going process of bringing conscious self-awareness to and about the body. This brings creative methodology and questions around where we sit on the boundary between art, research and therapy.

Refugees- Whose crisis? Moving beyond 'pity and fear' to a dialectical media practice.
Susan Clayton (Goldsmiths University of London)
Discourses around the 'refugee crisis' have presented as fear of the alien other, or liberal pity for passive 'victims'. I present my collaborative film practice (Hamedullah The Road Home; Calais Children: A Case to Answer) as a new perspective supporting solidarity and resistance.

Singing Songs of the Jewish Underworld of Pre-WW2 Poland: Re-telling the story of the urban poor
Izabella Goldstein (The University of Manchester)
This presentation is about singing a little-known pre-World War Two Jewish repertoire as a means of resisting predominant orientalist, simplified and politicised narratives which surround both pre-war and contemporary Jewish community of Poland. It includes a paper and a vocal presentation.

Emergent Responsive Methodology: A Way into Liberatory, Dignifying, and Love Filled Connections
Shaari Neretin (Free University of Brussels)
What does refugee art produced under conditions of global genocide ask of us? How do we recognize these asks? In what ways might recognizing the request(s) move us to rethink our responses so that we are moved to engage in deeply relational and dignifying, transformative connections?

P095 Organ transplantation and art: The ethics and politics of representation

Convenors: Abin Thomas (King's College London); John Wynne (University of the Arts London)
SOAS Senate House - S110: **Sun 3rd June, 13:30-15:00, 15:30-17:00**

Transplants "blur the easy distinctions between life and death…." (Darwent) This panel takes a global perspective on transplantation, probing its social and political foundations and its subjective, human consequences via sounds and images from the creative research project Transplant and Life. The presentations will be in the first session and the second session will be discussion based.

The Medicalised Subject: Voice, language and emotion in organ transplant patients
John Wynne (University of the Arts London)
Illustrated by sounds and images from two artist research projects based in major transplant centres in the UK, this talk will look at how patients medicalise themselves and how/when emotions surface in their personal narratives.

Matter and Reciprocity; material transplants and art pedagogy
Kimberley Foster (Goldsmiths. University of London)
A profound example of change, and exchange, organ transplants question matter, function and reciprocity. Can this direct embodied encounter defined by the corporeal body be reconfigured from the medical towards the intermingling subjectivities of object exchanges and transformative art pedagogy?

Ex-Life
Michel Gölz (University of Applied Arts Vienna); Thi Que Chi Trinh (University of Applied Arts Vienna)
Ex-life is a European-Vietnamese social design project encouraging Vietnamese youth to exchange views on organ transplantation.

When words fail - an interdisciplinary investigation into the phenomenological effects of heart transplantation
Alexa Wright (University of Westminster); Heather Ross (University Health Network); Margrit Shildrick (Linkoping University)
Exploring themes of self & other, connectivity & assemblage, The Heart Project uses visual and media arts to realize and disseminate the findings of a long-term interdisciplinary research collaboration looking at the phenomenological effects of heart transplant for recipients and donor families.

Controversy, Censorship, and Subversion in American Organ Donor Memorials Projects
Lesley Sharp (Barnard College-Columbia University)
This paper—based on two decades of anthropological field research in the realm of human organ transfer in the U.S.—examines the material culture of professional versus personal donor memorials through the themes of controversy, censorship, and subversion.

The representation of organ transfer and the making of knowledge: A story from Kerala, India
Abin Thomas (King's College London)
In this paper, I will explore how organ transfer is 're-presented' in the movies and documentaries from Kerala and elicit responses from the public.

'The Body is a Big Place': Performing Body Parts, Bodies as Metaphor, and Presenting the Un-representable
Helen Pynor
In artwork 'The Body is a Big Place' a dialogue is staged between 'performing' organs and the performing bodies of members of an organ transplant community. This paper explores material, visceral and metaphoric strategies used in the project to present 'un-representable' aspects of transplantation.

P096 Humanism in the Anthropology Museum?

Convenors: Sarah Byrne (Horniman Museum); Robert Storrie (Horniman Museum); Johanna Zetterstrom-Sharp (University of Cambridge)
Brunei Gallery - B202: **Sun 3rd June, 13:30-15:00, 15:30-17:00**

Are existing vocabularies and field-sites of the anthropology museum enough? How can we bring anthropology back into the museum? How might this change what our ambition for the anthropology museum is and could be?

The Good Crisis: How Transient Identity Saves Modern Museums
George Mentore (University of Virginia)
None

Making Meaning in Museums: The Value of a "Talk Story" Approach
Rowan Gard (University of St Andrews)
The Hawaiian proverb a'ohe pau ka 'ike i ka hālau ho'okahi wisely notes that not all knowledge is learned in just one school. This paper argues that a collaborative and community focused approach offers anthropology museums an authentic and bold future.

World in rather than archives out: reuniting fieldwork with the anthropology museum
Johanna Zetterstrom-Sharp (University of Cambridge); Sarah Byrne (Horniman Museum)
This paper suggests a realignment of the archive and the field within the anthropology museum. We explore humanistic anthropology, with its holistic treatment of human experience, emphasis on cultural narratives and varied fieldwork outputs, as a framework for doing so.

Making communities at the end of the world: doing what we can, with what we have.
Robert Storrie (Horniman Museum)
What can we do with an anthropology museum to make the world a better place? We can tell stories that remind us we are always stronger together than apart.

On the virtues of universities, libraries, and museums
Carlos D. Londono Sulkin (University of Regina)
This paper extrapolates from anthropological research on the semiotic, and therefore material and temporal, character of moralities. On this basis, it relativizes the histories, purposes, and outcomes of universities, museums, and libraries, and reframes their virtues in a pragmatic fashion.

Margaret Mead's Museum Humanism
Tony Crook (University of St. Andrews)
Margaret Mead's vision for a public serving humanistic anthropology developed in a museum context. Mead was always concerned with the biggest questions and became future looking. This paper revisits her late career, public roles and humanist vision that arose when breaking out from anthropology.

UNESCO as a Museum
Heonik Kwon (University of Cambridge)
None

P097 Art and Craft and the Politics of Re-inventing Tradition in Postcolonial Spaces

Convenors: Chuu Krydz Ikwuemesi (University of Nigeria, Nsukka); Chidi Ugwu (University of Nigeria, Nsukka)
Brunei Gallery - B201: **Sat 2nd June, 14:30-16:00, 16:30-18:00**

Examples abound across the world of how indigenous peoples have renewed their collective spirit and heritage through the instrumentality of art and craft. The experiences of Australian aboriginal artists, Ainu artists and the Igbo Uli exponents in eastern Nigeria and others provide models of how craft can reinvent and promote culture and heritage as well as reinforce identities through its populist tendencies.

Exploring the Economics of Fetishism: Igbo Uli Ethno-aesthetics in Craft and Econo-art
Chukwuebuka Dunu (Sankofa Centre for Art and Heritage); Chuu Krydz Ikwuemesi (University of Nigeria, Nsukka)
Other than cast Igbo ethno-aesthetics and heritage in light of fetishism, they can be appropriated in innovative ways to serve contemporary mundane needs through craft and econo-art as has been recently demonstrated by some artists and groups east of Nigeria.

Listing cultures: politics of representation and heritagization of Indonesian traditional textiles
Ayami Nakatani (Okayama University)
Selecting and listing cultures as heritage involves decontextualization. This paper examines the case of peripheral weaving communities in Indonesia, where their textiles have been recognized as part of common heritage of the nation and thus their group identities are now open to negotiation.

Reengaging Igbo Arts and Crafts in the Politics of Postcolonial Representation and Identity
RitaDoris Edumchieke Ubah (University of Nigeria)
Ultimately, it will seem that the politics of representation and identity may be closely linked with power and its contestations. The theory of the construction of the other may help us to explain what seems like a binary opposition between they and us and we and the other.

Global Nomads: A Case Study of the Patchitrakars of Nayagram
Anjali Gera Roy (India Institute of Technology Kharagpur)
Patachitra or Pat is a unique performing art practiced in West Bengal by a group of hereditary painter-singers known as Patachitrakars or Patuas, which combines visuals with song. The Pat is a scroll depicting scenes from traditional epics and myths as well as contemporary life that is unfolded to the singing of a narrative.

Igbo Masking Elements a Creative Resource for Carnival Costume
Kenechukwu Udeaja (University of Nigeria, Nsukka)
In the face of apparent Carribeanisation of carnival in Nigeria, my MFA work focused on contriving possible carnival costumes using elements from Igbo arts. Using that body of work as example, this paper discusses carnival in Igbo land as cultural hangover which should be so reflected in the costume.

Making Uli/Finding Uli: My Experiments in Wearable Textiles and Accessories
Petrolina Ikwuemesi (University of Nigeria, Nsukka)
Focusing on my MFA work as practical example, this paper shows how wearable textile, as social art, offers a dynamic platform where the intercourse between past and present can be creatively renegotiated.

Envisioning a perfect path: uli art and the dialectics of contemporaneity in the works of two Nigerian artists, Krydz Ikwuemesi and Gerald Chukwuma
George Odoh (University of Nigeria, Nsukka); Nneka Odoh (University of Nigeria, Nsukka)
Contemporary art in Nigeria conflates a plethora of art styles whose formal configurations, often times, embody the conscious deployment of indigenous cultural resources as viable tools for defining, as well as engaging postcolonial spaces.

P098 Beauty and its Dilemmas

Convenors: Tom Selwyn (SOAS); Hazel Andrews (LJMU)
Brunei Gallery - B204: **Sat 2nd June, 09:00-10:30, 11-12:30**

A perennial methodological issue in anthropological research concerns the relationship between internal and external landscapes. The notion of beauty mediates between the two. This panel seeks to respond to a critically important idea that is surprisingly understudied.

Beauty and its Dilemmas
Tom Selwyn (SOAS)
A perennial methodological issue in anthropological research, presently increasingly salient, concerns the relationship between internal and external landscapes. The notion of beauty has the capacity to mediate between the two. It is thus a critically important idea whilst, at the same time, being understudied. This paper seeks to respond.

Reflections on the [im]possibilities of Beauty.
David Crouch (University of Derby)
This presentation suggests considerations of the term/ word, idea/notion/ conception, necessarily questioning its conceptual validity, if not also its purpose.

Beauty as a Strange Tool: Fascination with Beauty and a the Knowledge in Arts
Barbora Kundracikova (Olomouc Museum of Art)
Work of art is one of the instruments of dealing with the world. Complex concept of beauty is one of the possible tools of understanding its mechanism. Our aim is to follow the phases of the creative process and to measure it with the principles of dualistic theory and recognition theory.

Art as a Theoretical Source for Social Theory: Paul Klee and the Notion of Crowd and Protest
Reza Masoudi Nejad (SOAS, University of London)
This paper calls for visiting works of great artists not merely for aesthetic pleasure, rather for conceptual inspiration in social science.

Dilemmas of Beauty in equatorial Africa: Representations of Power, Sexuality, and Bodily Aesthetics
John Cinnamon (Miami University (Ohio, USA))
This paper explores interconnections between power, violence, sexuality and bodily aesthetics in representations of equatorial Africans, including oral literature, fiction, European explorers' and missionary accounts, ethnography, photography, the religious imagination and modern dance music.

The Impossible Quest of the Ideal: Studying Women's Body Transformations in Contemporary India
Avilasha Ghosh (Centre for Studies in Social Sciences, Calcutta)
The paper deals with the complex interplay between beauty, culture and technology by studying the politics of technological and surgical body modifications by Indian women and further, to explore if such acts can be read as symbolic forms of agency or resistance against oppressive power structures.

Foucault, Femininity & Female Body Image: An ethnographic study of female students and body image
Isobel Fewster (University of Oxford)
This paper explores how female-identifying students engage with their bodies and body image using anthropological methodology. Using Foucault's concepts as a framework, this paper moves beyond the limited understanding of clinical discourse that body image has traditionally been understood in.

'Lean' into power: globalization, new media and changing female 'beauty regimes' in Bhutan
Shivani Kaul (University College London)
This paper explores the psychological, physiological, political and ethical implications of changing 'beauty regimes' in a time of neoliberal globalization through a case study of college women's body ideals and new media ecologies in Eastern Bhutan.

P099 Representations of displacement and the struggle for home and homemaking

Convenors: Safet HadziMuhamedovic (University of Bristol); Reza Masoudi Nejad (SOAS, University of London); Tom Selwyn (SOAS)
Brunei Gallery - B204: **Sun 3rd June, 09:00-10:30, 11:00-12:30, 13:30-15:00**

This panel seeks to make a contribution to the present upsurge in anthropological work on refugees and the subject of displacement. Particular focus here will be given to representations of and material practices relating to home and homemaking.

Between Worlds
Anne Adamson
I shall be showing some of my paintings and discussing how they were created, attempting to trace a path from the inner landscape of the mind to the image on the canvas. My work is often perceived as representing journeys: I'll be addressing this idea, with emphasis on the interpretation of figures as pilgrims or refugees.

Displacement of Memory or the Memory of the Displaced: Depicting Graves and Gravestones in Contemporary Art
Tehila Sade (Ben-Gurion University of the Negev Israel)
The paper discuss memory and displacement through two photographic projects which depicts graves or gravestones. Through addressing the grave as a site of memory both works resonant in shared consciousness towards contemporary global issues as migration, displacement, Otherness and nationality.

Film and writing as homemaking in the context of displacement, exile and inbetweness
Katarzyna Grabska (Erasmus University)
The analysis of the personal experiences of choosing film and writing as artistic methods of expression for refugees open up a space for alternative narratives and research methods, alternative ways of 'telling stories' about and by exilees, and about making a home in displacement.

Your dream home awaits you: Painting as social engagement in an Australian public housing renewal project
Katie Hayne (Australian National University)
This research project combines both art practice and ethnographic methodologies to gain a greater understanding of what makes a home for a public-housing community undergoing displacement.

Representation of Homemaking, Lived Experience and Inner Turbulence: Archival Research of Overseas Chinese Qiaopi Remittance Letters
Shuhua Chen (University of St Andrews)
Through archival research of overseas Chinese qiaopi remittance letters, this paper examines how Chinese migrants made sense of their tumultuous lives in sojourning while making their ideas of 'home' manifest through the practice of writing family letters and sending remittances home.

Between Homelands: The German-speaking Jewry Heritage Museum
Tamar Katriel (University of Haifa); Shelly Shenhav-Keller (Beit-Berl College)
Demarcating cultural areas in pre-WWII in terms of the German language used in them, this museum reconstructs the culture and history of the 'imagined communities' of Jews who inhabited them in museological language. This institutionalized, language-based move of reconstructing the cultural legacy of Jewish communities from few parts of Europe in Israel is argued to be part of a process of 'ethnification' of contemporary Israeli society.

The Games and Toys Series
Mina Talaee
This project, which is submitted as a presentation of artistic work, is consisted of a series of interactive sculptures, focusing on the subjects of home and homelessness, displacement and immigration with regard to the contexts of power, control and politics.

Comfort foods, liminality and non-refoulement in Hong Kong
Mukta Das (SOAS University of London)
The paper examines how free South Asian food in these select religious and secular sites offer a hospitality that can abet, unsettle and subvert attempts at home making among refugees when attachment to Hong Kong is contingent, problematic and temporary.

Creative Spaces, Self-Authorship and Mutual Interdependence
Catrin Evans (University of Glasgow)
This paper presents a case for how collaborative learning and creative expression can focus our attention on the emotional labour involved in homemaking, and asks how might the creative spaces exercise resistance within the hegemonic state that is the UK's Hostile Environment and Fortress Europe?

Landscapes of pilgrimage and figures of pilgrims: an essay in location and dislocation
Alys Tomlinson (SOAS)
Winner Sony Photographic Competition 2018.

'Alien of Sudanese origin' - a journey of belonging
Larissa-Diana Fuhrmann (Johannes Gutenberg-Universität Mainz)
This paper focuses on Sudanese artists in the diaspora and their creative works discussing identity, the concept of home and retelling/reviving Sudan's past while living in a distant present. Examples of audiovisual artworks such as comics, paintings, music and literature will be discussed.

Homecomings and Identity: A case of a Japanese in the UK
Takamitsu Jimura (Liverpool John Moores University)
I am Japanese living in the UK for the past 16 years. Originally I did not have secure attachment to the country, but now I treat it as my second home. However, this emotional shift has aggravated uncertainty on my identity. The more I feel I fit into British society, the less I feel I am Japanese.

P100 Collections as Currency? Objects, Exchange, Values and Institutions

Convenors: Jude Philp (University of Sydney); Elizabeth Bonshek (Museum Victoria)
Discussant: Robert Foster (University of Rochester)
British Museum - Sackler A: **Sun 3rd June, 09:00-10:30, 11:00-12:30, 13:30-15:00**

Viewing museum collections as a form of currency opens up a space for the interrogation of museum practices. Papers will focus on how value is attributed, created and reassigned to objects at each moment from acquisition, to display, exchange, transfer and repatriation.

A market for museums or the path followed by a modern art collection. Buenos Aires 1960-1970
Talia Bermejo (National Council for Scientific and Technical Research (CONICET))
This paper analyses the partnership between museum and market focusing on the points of contact and exchange in the validation processes of contemporary art in both symbolic and monetary terms, and their consequences in the subsequent formation of the institution's art collection.

The Value of the Berndt's Flour BinThe rediscovery of Indigenous Australian cultural objects collected before 1948 by Ronald and Catherine Berndt in a Flour Bin will be the focus of changing values ov
Louise Hamby (Australian National University)
The rediscovery of Indigenous Australian cultural objects collected before 1948 by Ronald and Catherine Berndt in a Flour Bin will be the focus of changing values over time.

Destroy to Save. Objects selection and value hierarchy in a national film archive
Paola Juan; Sélima Chibout
This paper relies on a fieldwork research at a national film archive. The profusion of collection objects, financial and space constraints lead archivists to a severe selection. According to which values do they preserve or destroy heritage artefacts? How are these objects devalued and revalued?

Appraising collections: understanding institutional values of the Sir William MacGregor collection and their impact
Chantal Knowles (Queensland Museum)
Museums research, display, acquire and dispose of artefacts through frameworks which determine value and significance. This paper explores the appraisal of a shared collection to choose artefacts for repatriation. Did the value judgements made determine the future trajectory of artefacts?

Museum Objects as a Currency of Cultural Exchange
Zachary Kingdon (National Museums, Liverpool)
This paper contextualizes the acquisition of an assemblage of artefacts acquired by exchange and donation from West African elites for institutions in northwest England between 1894 and 1916, through a Liverpool steam ship engineer Arnold Ridyard.

The enigma of liku (Fijian fibre skirts) in museums: trade, translation and reconsideration
Karen Jacobs (University of East Anglia)
This paper analyses misunderstandings surrounding liku fibre skirts worn by 19th century Fijian women. Liku were exchange items resulting in their abundance in museums from where they were exchanged further. Each exchange led to a revaluation of liku and a new translation in the museum catalogue.

Collections, Science & Politics: Distributing Duplicate Anthropological Specimens at the Smithsonian Institution
Catherine Nichols (Loyola University Chicago)
Analysis of the Smithsonian Institution's program of distributing duplicate anthropological specimens to educational institutions in the United States examines how objects acquire value(s) within the intersection of systems of knowledge production and political patronage.

Foundry or museum: the price of the past
Elisabete Pereira (New University of Lisbon)
This paper addresses the importance of money in the production of knowledge about the past, focussing on the trajectory of various objects of archaic jewellery dating from the late Bronze Age: gold collars and bracelets, appearing in Portugal in the nineteenth and early twentieth centuries.

Pots and Patterns: transacting values in British New Guinea.
Elizabeth Bonshek (Museum Victoria)
What hierarchies of value are reflected in Sir William MacGregor's collection of clay pots in British New Guinea in the late 1800s? How might indigenous values be read at the sites of their acquisition, and what social relationships are reflected in the transaction of these pots and patterns?

Far from home: realms of value established for a Torres Strait Saibai Mawa mask
Jude Philp (University of Sydney)
In 2015 a mask relating to Saibai Islanders' Mawa ceremonies was sold through Christies (Paris) for € 1,665,500 – making it the most expensive Oceanic mask ever sold at auction. In this paper I explore the linked regimes of value that I believe made this possible: pre-colonial cultural creation; museum acquisition; collector hierarchies and aesthetic worth based on European art categories.

Keg No 5: Bird Collecting and the Value of Specimens from the US North Pacific Expedition (1853-56)
Joshua A. Bell (National Museum of Natural History, Smithsonian Institution)
This paper examines the bird specimens collected during the US North Pacific Expedition (1853-56) at the Smithsonian Institution. Interrogating archival records and the specimens, I elucidate the agencies involved in their collecting, and their valuation as specimens and as currency of exchange.

Collecting the West: Different values of ethnographic collections from Australia's west
Alistair Paterson (University of Western Australia)
The Collecting the West project work highlights the differential values of collections from Western Australia, the cultural perspectives reflected in collections. These illustrate the inequity between indigenous people and outsiders and the role of the government in making collections.

Gifting, Barter, and Auctions: Currencies in the Biography of a 19th Century Ethnographic Collection from Papua New Guinea
Robin Torrence (Australian Museum)
Between 1888-1898 Sir William MacGregor orchestrated the collection of over 15,000 cultural objects from British New Guinea. Tracing their biographies from villages into museums highlights the variety of social and economic currencies that underpin current ethnographic collections.

Museum exchange and the role of the 'duplicate': Kew and the trade in biocultural objects
Caroline Cornish (Royal Holloway, University of London); Felix Driver (Royal Holloway, University of London)
Kew's Museum of Economic Botany (1847-1987) played a major role in the acquisition and dispersal of botanical specimens and artefacts, exchanging with museums around the world. The paper will focus on the role of exchanges, especially of 'duplicates', in shaping the museum's collection and networks.

P101 Art, Dreams and Miracles: Reflections and Representations

Convenor: Nada Al-Hudaid (University of Manchester)
Discussants: Lydia Degarrod (California College of the Arts), Ammara Maqsood (University of Manchester)
SOAS Senate House - S311: **Sun 3rd June, 11:00-12:30, 13:30-15:00, 15:30-17:00**

This conference panel will explore the relationship between art and the oneiric experiences (dreams, miracles, visitations and/or visions) and how such encounters are materialised. Papers that explore this topic ethnographically are welcome.

A Quest for the Dragon's Egg in the Artworld of Mohd. Din Mohd.
Douglas Farrer (University of Guam)
Malaysian artist Mohammad Din Mohammad embarked upon a hunt for the mysterious dragon's egg. Here we trace the artist's 'dragon journey': a lifetime quest to articulate knowledge and skills honed in Malay martial arts, Sufi lore, and indigenous healing through fine art, jewelry, and sculpture.

The Trickster at Rest: Andalusian Dreams in the Maqamat al-Saraqusti
Brad Fox (CUNY Graduate Center / City College)
This paper will look at the nested disinformation in the dreams recounted within the the 13th Century Andalusian Maqamat al-Saraqusti, considering the implications of tricksterism within the Islamic tradition of dreams and dream interpretation.

'Mirages are common here': oneiric mediations in artistic responses to the Nigeria-Biafra war
Matthew Lecznar (University of Sussex)
This paper explores the significance of oneiric mediation in select artistic responses to the Nigeria-Biafra war. It argues that the recurrence of dreams, visions and mirages in these art works make manifest alternative, intersubjective and partly unknowable versions of its entangled legacies.

Dreams, Art Making, and Ethnographic Knowledge
Lydia Nakashima Degarrod (California College of the Arts)
This paper presentation will explore the use of art making in advancing ethnographic research on dreams. It presents two interdisciplinary projects which combined visual art and ethnographic research.

An infrastructure of images across the everyday life, the digital and the Imaginal realm
Karen Waltorp (Aarhus University)
In working across modalities and registers in body and mind, this paper suggests digital technologies and dreams as particular techniques for researching questions anthropologically. Collage-work and film excerpts are shared as part of a discussion on representation of material in these modalities.

Happenings Live on the Surface of Dreams
Chris de Selincourt (London College of Communication)
Our approach to dreams is often limited by conceptual language or fixed cultural conditions. Artists can play a role in taking the public beyond such constraints. This paper examines the material environments artists have produced for transforming audiences' attitudes toward their oneric experience.

Restoring the Faith: Vernacular repainting of Catholic devotional statuary in Ireland. A photographic documentation by Tim Daly.
Tim Daly (University of Chester)
The act of repainting and retouching allows devotees to re-tell miracle stories by proxy. Layering their own narratives onto figure groups and tableaux, this act of restoration and reconstitution provides essential maintenance to the community shrine and spiritual redemption for the decorator.

Art and Karamat (Miracles) among Shia Artists in Kuwait
Nada Al-Hudaid (University of Manchester)
In Kuwait, art serves as a mediation between Shia artists, God and Ahl Al-Bayt. The exchange of service with the latter results in specific rewards and gifts Known as Karamat. This paper will give an overview of how art is used as service to saints and what type of encounters are known as Karamat.

P102 Art beyond visual (cognitive designs) as creative praxis: A nexus for uncertain worldview

Convenor: Nupur Pathak
SOAS Senate House - S113: **Sun 3rd June, 15:30-17:00**

Research in role of power in artistic performance and ritual has undergone an embodied turn (beyond bodily static experience) reflecting cognition (creative action with time & space) in contemporary artistic anthropology. This panel explores the privatization and dissemination of this dynamic knowledge in evolving a global nexus for uncertainty.

The artistry of tradition. Challenging spaces and conceptual boundaries through performance art.
Silvia Forni (Royal Ontario Museum)
This paper looks at the works of two contemporary artists Hervé Youmbi and Elisabeth Efua Sutherland and their engagement with traditional practices, the anthropological literature interpreting these practices, and the researchers investigating these contexts.

Masks of the Canela Indians of Brazil: A Study of the Photographic and Film Collection
Fabiola Iuvaro (Research Unit at the Sainsbury Centre for Visual Art of Oceania, Africa & the Americas)
This paper provides an introduction to the anthropology of Dr. William Crocker and his recording enterprise, the Festival of Masks, performed in 1970, in a degree of detail and in a manner, that is, to the best of my knowledge, unprecedented.

Tibetan Buddhist Tantric art (semiotic cognitive designs) turn to reflexive praxis: A global nexus for the unchallenged
Nupur Pathak
Semiotic cognitive designs of Tibetan Buddhist Tantric art which can be traced back to 7th century A.D. in Tibet liberate beings from sufferings and resolve unchallenged reality in stressed global culture, through extended cognitive designs in creative actions & accuracy (i.e. reflexive praxis).

Mayan offering vessels as tools for creation
Ana Somohano Eres (Universidad Nacional Autónoma de México)
This paper focuses in the creative feature of the Maya offering vessels. The iconography expressed on them, as well as the offerings they contained, expressly recreated the aquatic environment, considered by the Maya a setting for creation, elicited by the drying of the environment.

P103 Archives and Anthropology

Convenor: Andrew Stiff (RMIT Vietnam)
21-22 Russell Square - T102: **Fri 1st June, 16:00-17:30**

Archives are increasingly seen as mediums of social activism, shining a light on the hidden voices of communities suffering indifference and censorship. This panel presents archives that provide a platform for these discrete voices to emerge, and indicate why the archive remains a critical medium.

Interdisciplinary archival practices: An archive of creative observation.
Andrew Stiff (RMIT Vietnam)
This paper will describe the process of developing an urban archive, that exists as a tool for continued creative observation of the alleyways of District 4, HCMC, Vietnam. This archive is collaboratively developed between design academics and the Library at RMIT University Vietnam.

An Ephemeral Archive of Displacement: Acholi Memories in the Diaspora
Odoch Pido (Technical University of Kenya)
In the last 40 years many Acholi people in Sudan and North Uganda have been forced into internal displacement and refuge abroad. The press and many organizations have recorded biased, views of the situation. I call attention to the need for an emic record collected from the displaced Acholis.

Governmental Control and Archives: The Image of the Islamic Republic of Iran in the International Red Cross Museum's Poster Archive
Maryam Pirdehghan (the Graduate Institute of International and Development Studies)
Disaster and illness in the donated posters by Iran to the Red Cross Museum in Geneva as an international center is almost absence because the Iranian intelligence office has the task of filtering out anything that is believed to be used against the country and to ruin its face.

Protecting Patrimony through Sacred Scholarship: Documenting Haitian Ritual Arts
Liesl Picard (Florida International University)
I discuss how a digital archive documents and preserves the sacred Vodou arts of Haiti. I explore the consumption and deliberate use of Haitian Creole for exchange, challenges the biases inherent to more mainstream conversations about art/art in Haiti, and amplifies diverse Haitian voices.

P104 Indigenous Material Culture and Representation

Convenor: Cinthya Lana (King's College)
Brunei Gallery - B201: **Sun 3rd June, 13:30-15:00, 15:30-17:00**

The panel focuses on the development of experimentalism in the fields of ethnography, material culture studies and museum anthropology as an aftermath of the 'crisis of representation', by discussing case studies focused on Melanesia, Taiwan, North American Northwest Coast, Peru and Amazonia.

Raising mental monuments. Notes on the mnemonic processes embedded in Ni-Vanuatu sandroing.
Jacopo Baron (EHESS)
Ni-Vanuatu sandroing is an ephemeral iconographic tradition but, in spite of that, many scholars recognized it as a traditional mnemonic device. Based on data I collected on the field, I will try to deal with this apparent paradox and to explore this unique, fascinating system to produce memory.

From fishing to fashion: The aesthetics of Indigenous products in contemporary Taiwan
Giulia Mengato (SOAS)
This paper examines how the changing of aesthetics of Indigenous Taiwanese products allows for the culture of these ethnic minorities to be re-evaluated following a stereotyping process imposed upon them by global systems of mass production.

Indigenous Representation In a Different Light
Amanda Sorensen (University of British Columbia)
I explore how Northwest Coast communities are represented in museums from Indigenous visiting perspectives. Drawing on focus group sessions conducted with urban, Indigenous students and the exhibition development team, I explore the Museum of Anthropology's (MOA) exhibition In a Different Light.

Returning the Past to an Imagined Present: How The Yale Peruvian Expedition of 1911 Created an Inca Heritage
Charlotte M. Williams (University of Cambridge)
In 1911, Yale archaeologist Hiram Bingham claimed that his Quechua workmen were unrelated to the noble Inca Empire. 100 years later, the Peruvian government demanded that Yale return the artifacts given Peru's Inca heritage, demonstrating how Bingham's expedition and the removal of Machu Picchu's history sparked debates around a modern Inca identity.

The Hidden and the Unknown: Amazonian Exhibitions at the British Museum
Cinthya Lana (King's College)
The paper will discuss two temporary exhibitions focused on the Amazonian region organised by the British Museum, Hidden Peoples from the Amazon (1985) and Unknown Amazon (2001).

P105 Museums and Anthropology

Convenor: Vibha Joshi (Tuebingen University/University of Oxford)
SOAS Senate House - S208: **Sat 2nd June, 11:00-12:30, 14:30-16:00, 16:30-18:00**

Great Expectations - A Portrait of the Wisbech & Fenland Museum (UK)
Sabine Buerger
The Wisbech & Fenland museum's Victorian collection remaining virtually unchanged until today is exemplary of an object-centred approach. An exploration of its collections focusing on Wisbech born abolitionist Thomas Clarkson and the original manuscript to Charles Dickens' 'Great Expectations'.

Fishes out of water
Dennis Schauffer (University of KwaZulu Natal)
The issue of decontextualisation in the display of African cultural artefacts in two private collections in Durban, South Africa and how such displays could be presented more appropriately through a postcolonial approach.

Practice, Process, Performance (refuse, art, artefact)
Emily Stokes-Rees (Syracuse University); Matthew Zeke Leonard (Syracuse University)
Examining an exhibit of hand-made instruments, this paper highlights possibilities in breaking down the art/artefact dichotomy. Presented as a dialogue, we draw attention to the potential of collaborative, cross-disciplinary work, exploring shifting boundaries in curating art and anthropology.

Enchanted encounters: reaffirming a magical heritage.
Sara Hannant (City, University of London)
As artist in residence at the Museum of Witchcraft and Magic in Cornwall, I photographed one hundred magical objects. This material evidence eloquently speaks to a broad range of magical activity and, by extension, addresses the diverse histories of formerly forbidden rites or everyday worship.

Making a museum: Reimagining borders
Latika Gupta (Jawaharlal Nehru University)
My paper focuses on a family-run museum of pre 1947 trade goods in Kargil, Ladakh. I will discuss the curatorial strategy, process and display interventions in a museum of things; the curator as 'outsider'; the value of ethnographic fieldwork;and the politics of remembrance embedded in the display.

Decolonising the National Museums of Kenya
Kristina Dziedzic Wright (Seoul National University / University of Leicester)
This paper discusses permanent exhibits about Kenya's history at the Nairobi National Museum. Analysis focuses on the legacy of colonialism in the National Museums of Kenya and curatorial strategies to decolonise the collection, exhibition and interpretation of art and cultural heritage in Nairobi.

Colonial museum collections, heritage and representations of the self : A case study of Naga textiles in the Pitt Rivers Museum, Oxford
Vibha Joshi (Tuebingen University/University of Oxford)
This paper focuses on community engagement with the photographs of Naga objects in the Pitt Rivers Museum's PRM) colonial collections and the repercussions and reverberation of the effect of such information being brought back to the community.

Revisiting Serampore's colonial heritage in India and in Denmark
Bente Wolff (National Museum of Denmark)
How are local notions of modernity and development linked to colonial history and the restoration of heritage buildings in Serampore in West Bengal, India? And can the complexities of this relationship be conveyed to a Danish museum and film audience?

P106 Tourist Art and Commodification

Convenor: Louise Todd (Edinburgh Napier University)
SOAS Senate House - S208: **Sat 2nd June, 09:00-10:30**

The visual consumption and depiction of material and experiential phenomena have become increasingly pertinent in contemporary tourism contexts. This panel explores the gazing upon and commodification of tourism experiences through tourists' art and visual representations.

Consuming the large in tourism - the city
Paul Cleave (University of Exeter)
Consuming the city in tourism. Cities often are consumed as an entity, the large. A case study, utilising archive material from 1911 suggests tourists are still drawn to parts of the whole, in their consumption of the large.

Meanings and myths: Semiotics of Edinburgh Castle
Louise Todd (Edinburgh Napier University); Tanja Furger (Edinburgh Napier University)
We will present initial themes from our study into the semiotics of Edinburgh Castle through analysing shared online images. As a semiotic sign, Edinburgh Castle is an iconic tourist sight, a backdrop to the 'festival city', and the most popular paid-entry visitor attraction in Scotland.

Small Lenses, Bigger Pictures- Representing the Large on Instagram
Ana Clara Oliveira Santos Garner (City University of Hong Kong)
Visual consumption has become one of the dominant ways in which societies intersect with their environments (Crawshaw & Urry, 1997). This paper looks at how people are representing large objects on Instagram to narrate their travels.

Tracing the Production of Chamula Dolls: A Journey of the Imagination
Emma Jackson (University of Reading)
By tracing the development of Chamula dolls from Mexico, the process by which artisans adapt their crafts and working practices to both reflect and engender important socio-political change is clarified. Furthermore, by assessing the stock of specific artisans, individual creativity is highlighted.

P107 Conflict and Activism

Convenor: Garry Barker (Leeds Arts University)
SOAS Senate House - S113: **Sun 3rd June, 09:00-10:30, 11-12:30**

The activist nature of drawing supports an argument that is political, whether embedded within sites of conflict or used to speculate and free imaginations. Drawing can question the authority of dominant discourses and direct it's audiences to think about ways to construct both thinking and seeing.

The District Arts Palace: Artist-activists negotiating space, politics, and action in the age of Trump
Siobhan McGuirk (Goldsmiths University of London)
This paper explains how artist-activists use public and private spaces in Washington, D.C. to foster debate, develop political ideas, build community, and create new visual cultures. Tensions arising in the context of capitalism and gentrification pose challenges but also generate new possibilities.

Artistic expressions in India: from the people to the people
Valeria Lauricella (South Asia Institute, Heidelberg University)
In today's India different artistic forms of expression connect the artist-citizen-ethnographer to specific urban 'sites and labs' of investigation and production. In particular, Art Activism shows evident social outcomes as well as significant findings for contemporary anthropological researches.

TrainWreck, or The Failures of Infrastructure: Reflections on a Creative People and Place project
Anthony Schrag (Queen Margaret University)
This reflective text considers the 'failures of infrastructure' from the perspectives of a practitioner involved on a 6 month community art project funded by Creative People and Place. It asks what the ethical pitfalls such failures might engender – and who might take responsibility?

Drawings of stories told
Garry Barker (Leeds Arts University)
A presentation of drawings made in response to being embedded within a community development organisation. These drawings are both objective drawings and large scale narratives based on conversations held with local people together with reflections on being part of a community organisation.

The naked life of images
José Bento Ferreira (USP)
Artworks are analyzed as critical images according to the theoretical framework of the new iconology and post-structuralist critique. Can art "break the frame that suffocates the image"? Or are artworks imprisoned within bounds of exhibition sites where they are deprived of political life?

The Voids in the Archives as a Critical Practice
Annette Maechtel (Universität der Künste Berlin)
The paper revisits the voids and missing representations of the heterogenous group Botschaft e.V. and their activities in post-Wall Berlin as ephemeral and indeterminate practices dealing with regimes of power in a specific historical context.

Arts-based research practices and the political imagination
Ruth Kelly (University of York); Emilie Flower (University of York)
This paper discusses what it might look like to approach research as an artist might approach making art, drawing on research in Uganda and Bangladesh to identify how using arts-based techniques and materials can help to disrupt dominant paradigms and enlarge the space for the political imagination.

P108 Materiality and Imagining Communities

Convenor: Elizabeth Turk (University of Cambridge)
SOAS Main Building - 4426: **Sat 2nd June, 14:30-16:00, 16:30-18:00**

In what ways is belonging negotiated along material lines? This panel will explore the fleshy, embodied and sensorial ways that communities are imagined and perceived across various geographic and socio-historic contexts.

How Cultural Heritage is shaped by North African Jews in Israel
Anat Feldman (Achva Academic College)
Entrepreneurs created sacred spaces for pilgrimage in Israel today, New grave sites. They brought to Israel remains of various significant rabbis of North African Jewish communities, who had died even centuries earlier, for reburial. And create a collective ethnic memory and communities of memory.

War, Slavery, and Aggression: Themes of Violence in Votive Practice
Natalia da Silva (Florida International University)
As a global practice, votive offerings reflect complexities of the human condition across space and time. Although typically related to health and wellbeing, this paper explores a subset of offerings in which one's miracle is another's demise, particularly in matters of war, slavery, and violence.

The Sensory Eclecticism of the Ni'matnama
Zehra Husain (The Graduate Center, CUNY)
This presentation argues that the patronizing of the 15th century manuscript, the Ni'matnama, allowed Sultan Ghiyath Shahi to envision a world of sensory eclecticism that brought together disparate objects, material cultures and people to establish Sultanate authority in Medieval Malwa.

Treasure vases, the Tibetan Buddhist ritual objects practised by Chinese Han Tibetan Buddhists in mainland China
Mei Xue (Durham University)
This paper presents the collectively made treasure vases by Chinese Han Tibetan Buddhists and their guru, to examine the aesthetics (of moral and effect) produced and appreciated by the group and individuals.

Scientific aesthetics of spiritual healing and negotiating national identity in post-socialist Mongolia
Elizabeth Turk (University of Cambridge)
This paper explores the articulation of contested notions of Mongol-ness in discourses of spiritual healing, practices informed by cosmologies of modernity. In what ways do Soviet-era narratives of societal transformation through scientific advancements inform the search for national identity today?

Struggle for separateness: embodiment, materiality and performativity in Naxi ritual
Peter Guangpei Ran (University of Westminster)
This paper looks at the ritual practices of the Naxi people in southwest China to keep their separate sense of locality from the realms of others. Such efforts can be seen as existential struggles to make sense of their places in the world.

P109 Curating with an Anthropological Approach

Convenor: Emily Pringle (Tate Gallery)
Brunei Gallery - B201: **Fri 1st June, 11:30-13:00, 14:00-15:30, 16:00-17:30**

This session focuses on contemporary curatorial and artistic strategies and museum practices examined through the lens of the anthropological and addresses the ethics and practicalities of presenting non-western art in western contexts.

The Ethical Art Museum Curator: from Ethnographer to Ethnographer
Emily Pringle (Tate Gallery)
This paper problematises the model of the curator as traditional ethnographer, exploring and presenting The Other and argues for an alternative construction wherein curatorial knowledge is generated self-consciously and collaboratively in relation to broader social and political contexts.

Curation and Art Exhibition: Anthropological Knowledge(s) within an Ethnographic Reflection
Gabrielle Barkess-Kerr (Durham University)
I will consider the implication of the notions of art and knowledge production centered upon curators, as it reflects and engages with anthropology as a discipline, in both theory and practice. This will be engaged with in a microcosm of cultural and social exchange, encompassed in art exhibition.

Working with Wayang: Curating Indonesian Puppets at the Yale University Art Gallery
Matthew Cohen (Royal Holloway, University of London)
Indonesian wayang puppets are generally considered as ethnographic art for display only. As museums are increasingly becoming places of performance, restrictions on use are being revised: puppets become again tools for performance; exhibition and conservation means putting them into practice.

Muddling the Museum: Performance, intervention and being de-colonial
Alice Procter (UCL)
What does it mean to be disrupt a museum? This paper examines artist-led curatorial practices that engage with contested histories of empire, seeking new approaches to memory and legacies of trauma through ritual, intervention and performance.

Reframing New Guinea Art for a #FreeWestPapua
Marion Cadora (UC Santa Cruz)
This paper offers a critical reframing of New Guinea artifacts displayed in museums that work in solidarity with indigenous communities and participates in conversations about Free West Papua.

Thinking culture first. Challenges in creating object stories for non-western art
Kristine Milere (Latvian Academy of Culture)
Museums need to tell culture based stories. It is more difficult with the non-western culture. How to create stories that are culture based and how to give visitors a closeness with non-western culture? Looking at objects through anthropological perspective and thinking culture first is the answer.

A Comparative Analysis of The Curatorial Presentation of Mesoamerican Art at the North Carolina Museum of Art
Brandon Meyer
The task of the curator is to translate art pieces and exhibits into tangible experiences to broaden visitors' perception of what it means to be human. It is essential that curators maintain an acute sensitivity to the differences and particularities surrounding culture-specific notions of art.

Perspectives and visions. About the uses of ethnographic artefacts in art museums and exhibitions discourses in Italy.
Cristina Balma-Tivola
Ethnographic collections in Italian museums are differently conceived depending on museum identity (anthropological or artistic), and education and vision of their curators, thus showing a wide range of proposals and discourses (as exemplified by the case-study of Turin here taken into account).

Theory on the display. New Polish Contemporary Art Museums
Magdalena Mazik (MOCAK Museum of Contemporary Art in Krakow)
The paper discusses a new phenomenon in Polish art museum institutions after 2000 – the appearance of spaces dedicated to art historians and theoreticians. The paper focuses on two case studies: Mieczysław Porębski's Library and Jerzy Ludwiński's Archive.

Curating art in the "age of the brain"
Birgit Ruth Buergi
Growing interest among curators in incorporating scientific knowledge about the visual brain into their working practice has prompted me to explore together with art practitioners their views on the art-brain interface in research-intensive milieus.

P110 Materiality, Body and Art Practice

Convenor: Jan Lorenz (Adam Mickiewicz University)
Brunei Gallery - B201: **Sun 3rd June, 09:00-10:30, 11-12:30**

This panel brings together artists and social researchers to discuss the embodied, material and sensory dimensions of art practice and explore the potential for creative and theoretical synergies and collaborations between art and anthropology.

Investigating body archives in the limen between human and non-human: an anthropology of movement modes.

Marceau Chenault (East China Normal University); Petra Johnson (Tongji University); Yinan Zhang (Tongji University)
This study use motion capture technology to record, visualize and analyze the interactional gesture between a human dancer and a nonhuman object. The concept of body archive is discuss trough a continuum of movement modes emerging in the experimental and artistic installation.

‚Portrait as Dialogue' - a transcultural encounter

Angelika Boeck (Dublin Institute of Technology)
‚Portrait as Dialogue' investigates how an art practice can disclose the processes involved in any attempts to represent otherness by exploring different culture specific modes of representation and by positioning the artist/researcher and the cultural actor both as subject and object'.

"The sound exists only in your own body". Art, disability, and the potential of sensorially-evocative media art for anthropology.

Jan Lorenz (Adam Mickiewicz University)
This paper considers the work of artists who use sensory media installations to evoke and represent their personal experience of disability. I will consider their work in order to critically reflect on the potential of incorporating artistic methods into anthropology.

Stories of a blacksmith from Agadez around the making of a file which he once learned from his father long time ago in the bush of Aderbisanat

Valerie Hänisch (University of Bayreuth)
I will bring along a double-cut file that was cut by a Tuareg blacksmith in Agadez (Niger) in the year 2015. In my paper I want to tell the different stories that came up in the making process of which I took a video record.

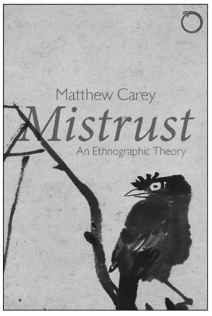
Cocreating Beauty & Grace in Making Artifacts: A Batesonian Systemic Gaze

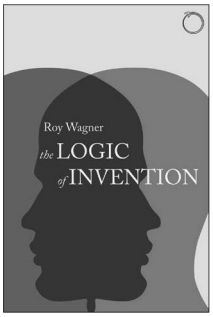
Dirck van Bekkum (MOIRA CTT)
This paper offers a Batesonian Systems Gaze from a) a ten year clinical 'reflexive' fieldwork project in psychiatry, b) my own, representational, artisinal crafting experiences and c) being an organism in a systems of organisms of blacksmith's traditions of both fathers and mothers Dutch families.

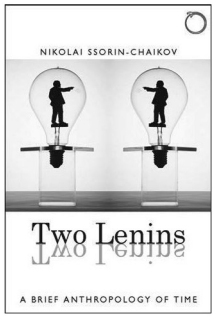
Drawing and breathing: Navigating densities of mind, material and self

Pooja Kaul (Srishti Institute of Art Design and Technology)
This paper looks at the act of drawing as the abundant ability to pause, reflect and engage reflexively with the world afforded to human beings. The deep relation of the active work of art to the body-mind complex, as presented in Indian thought traditions, will be discussed.

Hau Books







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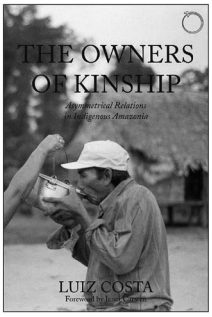

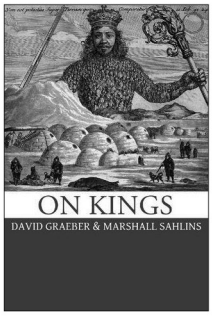

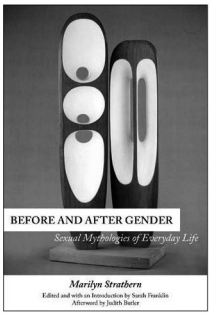

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for Year 12, 13, FE students,
careers advisers and teachers

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- Ethnographic films representing traditional practices from over 1,000 cultural groups

Content Examples

- Listen to traditional music from a street market in Afghanistan, recorded by ethnomusicologist Mark Slobin a few months before the anti-music Taliban takeover
- Track the origin of Victor Turner's liminality theory in fieldnotes from Mukanda rituals, which transformed understanding of adolescent transitions to adulthood
- Read original correspondence between Margaret Mead and Claude Lévi-Strauss

Teaching Power

- Find films and text illustrating key syllabi topics like kinship, subsistence, gender, ritual
- Introduce students to fieldwork methods with real-life examples
- Teach longitudinal studies of cultures over time
- Link ethnographic texts to original fieldnotes
- Integrate films into curricula with teaching guides and classroom activities created by the Royal Anthropological Institute

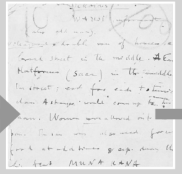
Content Partners

Royal Anthropological Institute, London School of Economics, Yale University, The Center for Ethnomusicology at Columbia University, Pitt Rivers Museum, National Anthropological Archive, National Library of New Zealand, Berkeley Media, Granada Centre for Visual Anthropology, Advanced Laboratory for Visual Anthropology

How do these resources work together to support teaching and research?

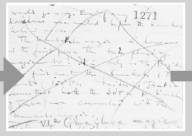
Use Case: Link original field notes to their final, published ethnographies

Malinowski goes to the field.

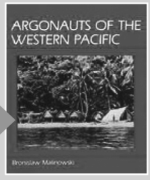


Takes 2 years' worth of journals, notes, observations.

Goes home. Begins to analyze and synthesize the notes. Shapes them into lectures.



Writes draft manuscripts of articles and book chapters.



Publishes final ethnography.

The Anthropology Resource Library contains field notes, draft manuscripts and published ethnographies from key scholars, enabling students to trace the full scholarly process in all of its iterations, from data gathered in the field to later analyses, drafts and publications.

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Maps

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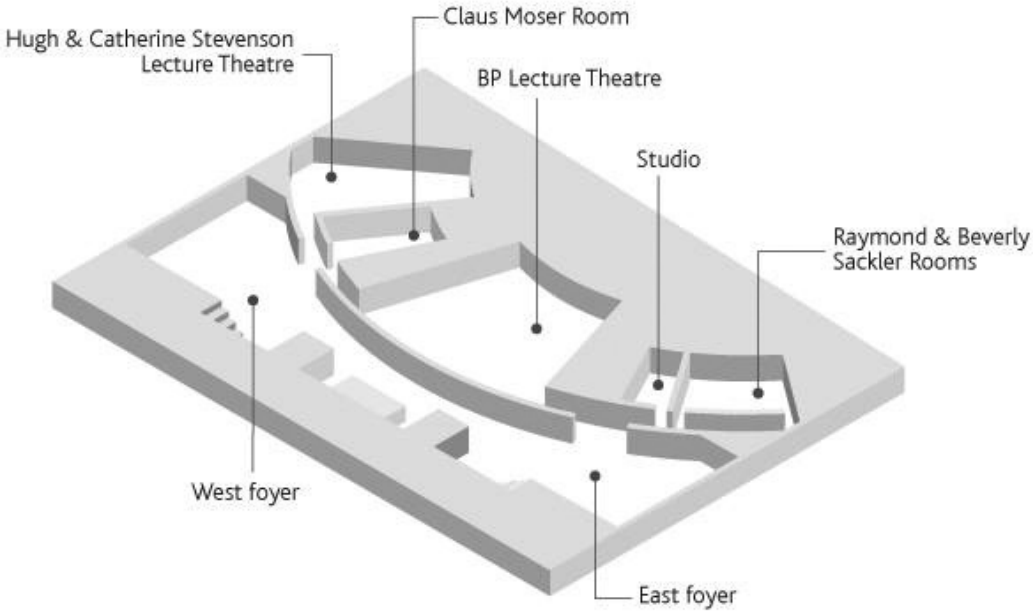
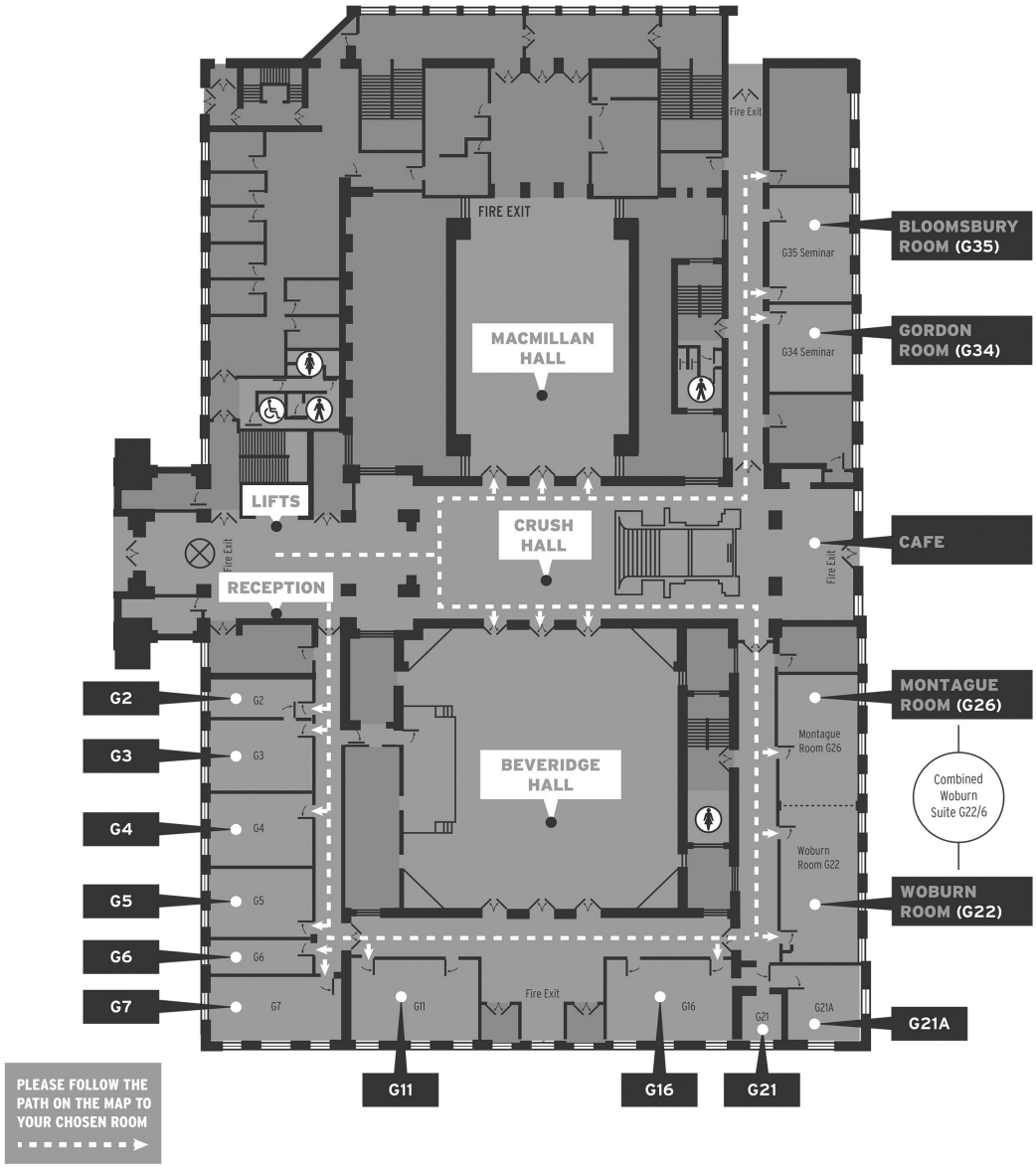
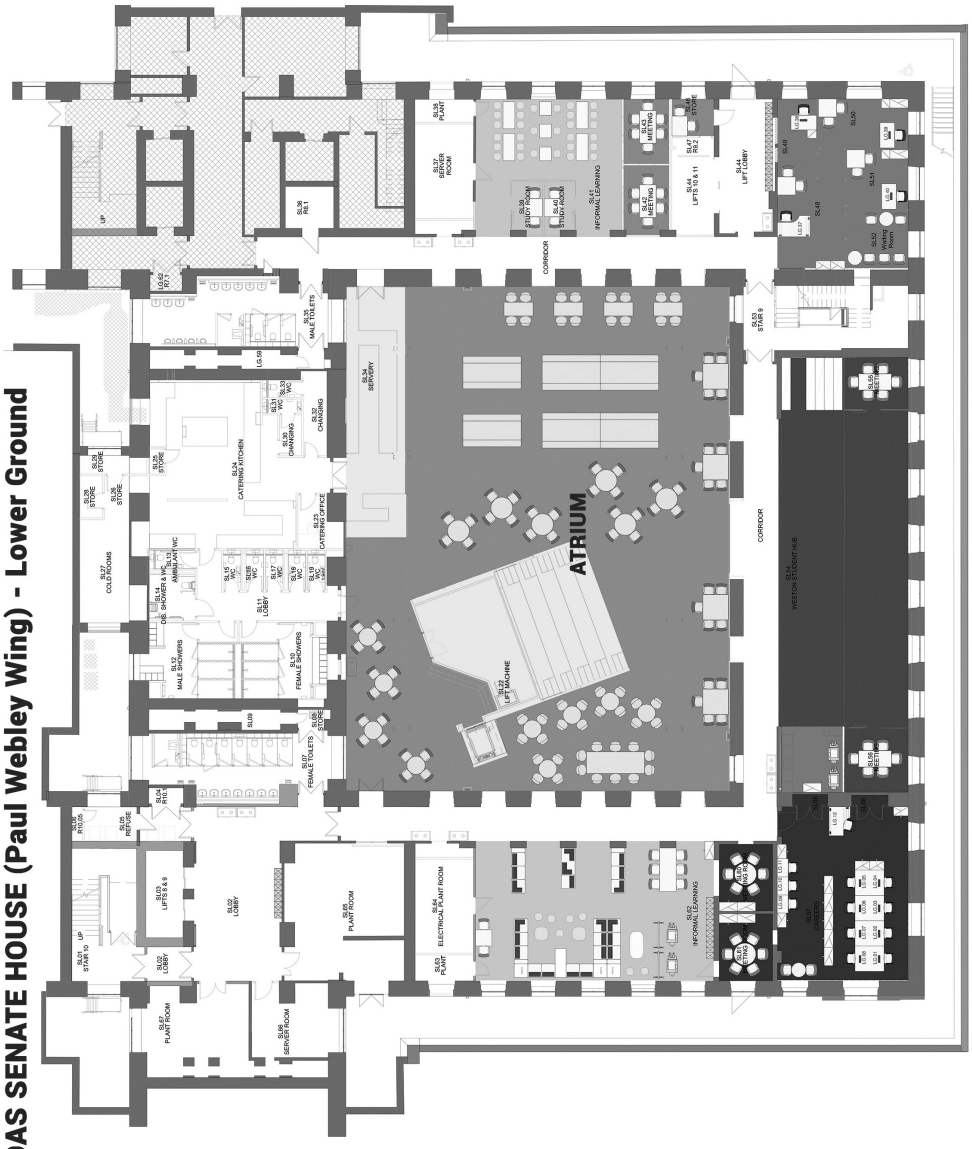


SENATE HOUSE SOUTH WING




SOAS SENATE HOUSE (Paul Webley Wing) - Lower Ground
ATRIUM
CORRIDOR
WESTON STUDENT HUB
SL24 CATERING KITCHEN
SL25 CATERING OFFICE
SL34 SERVERY
SL36 MALE TOILETS
SL10 FEMALE SHOWERS
SL07 FEMALE TOILETS
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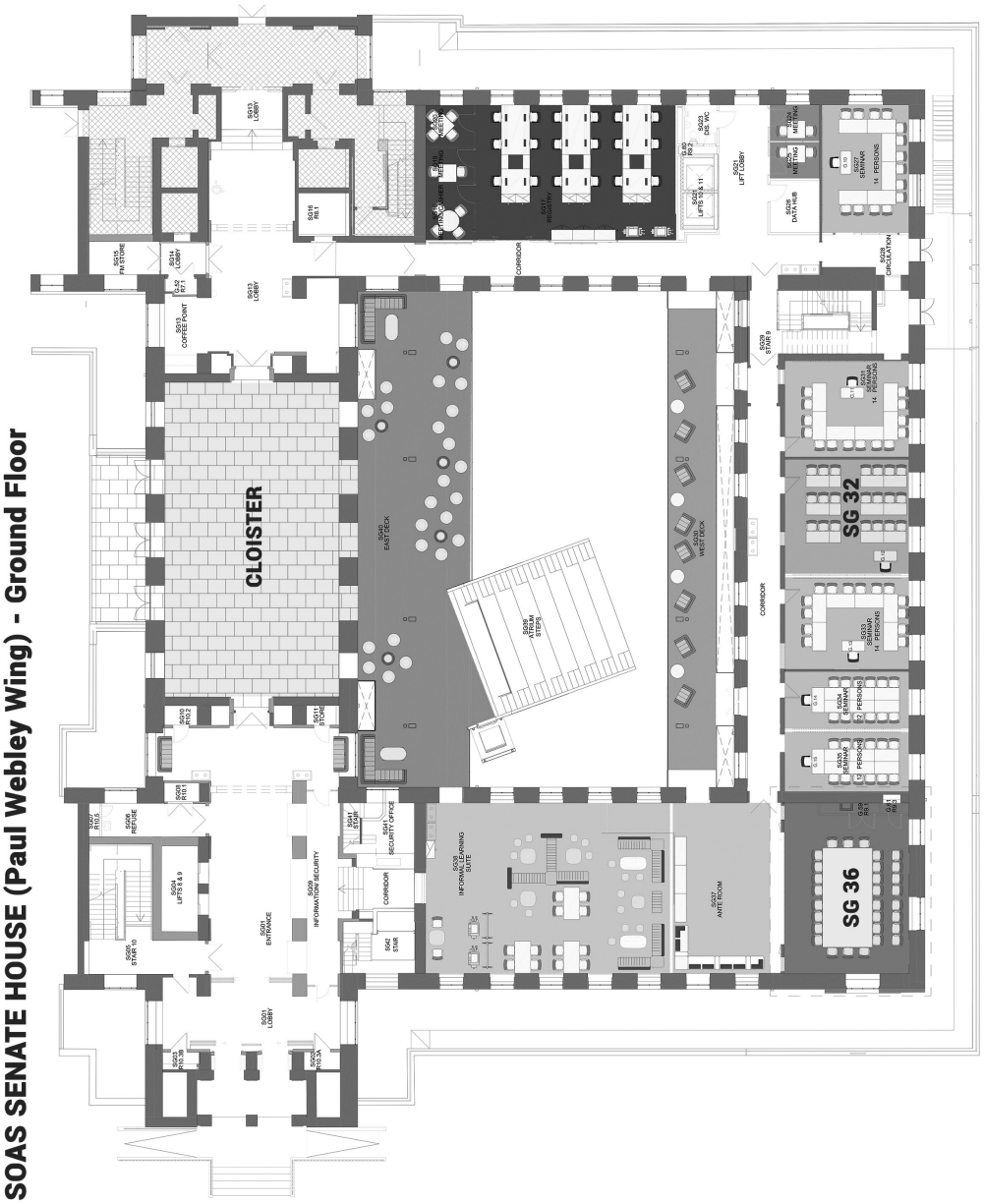
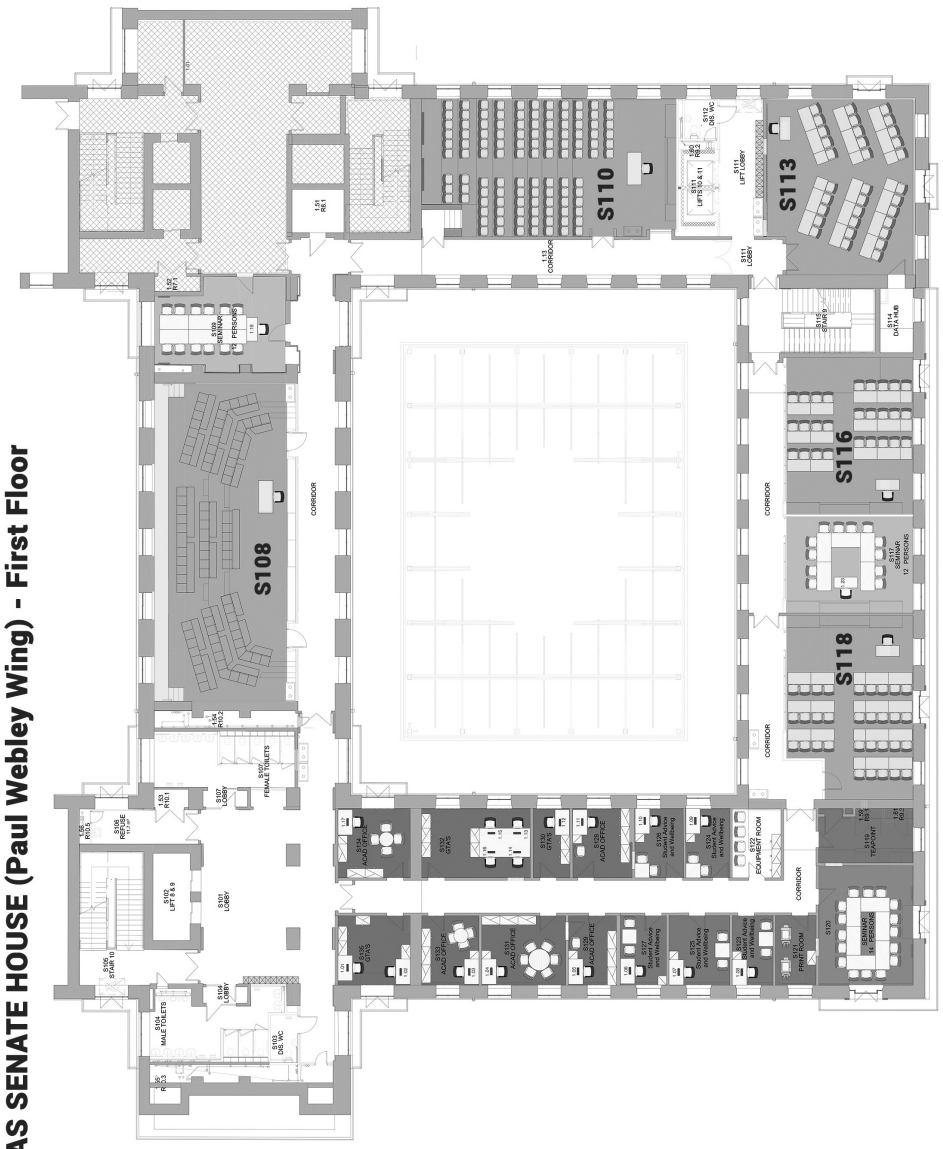
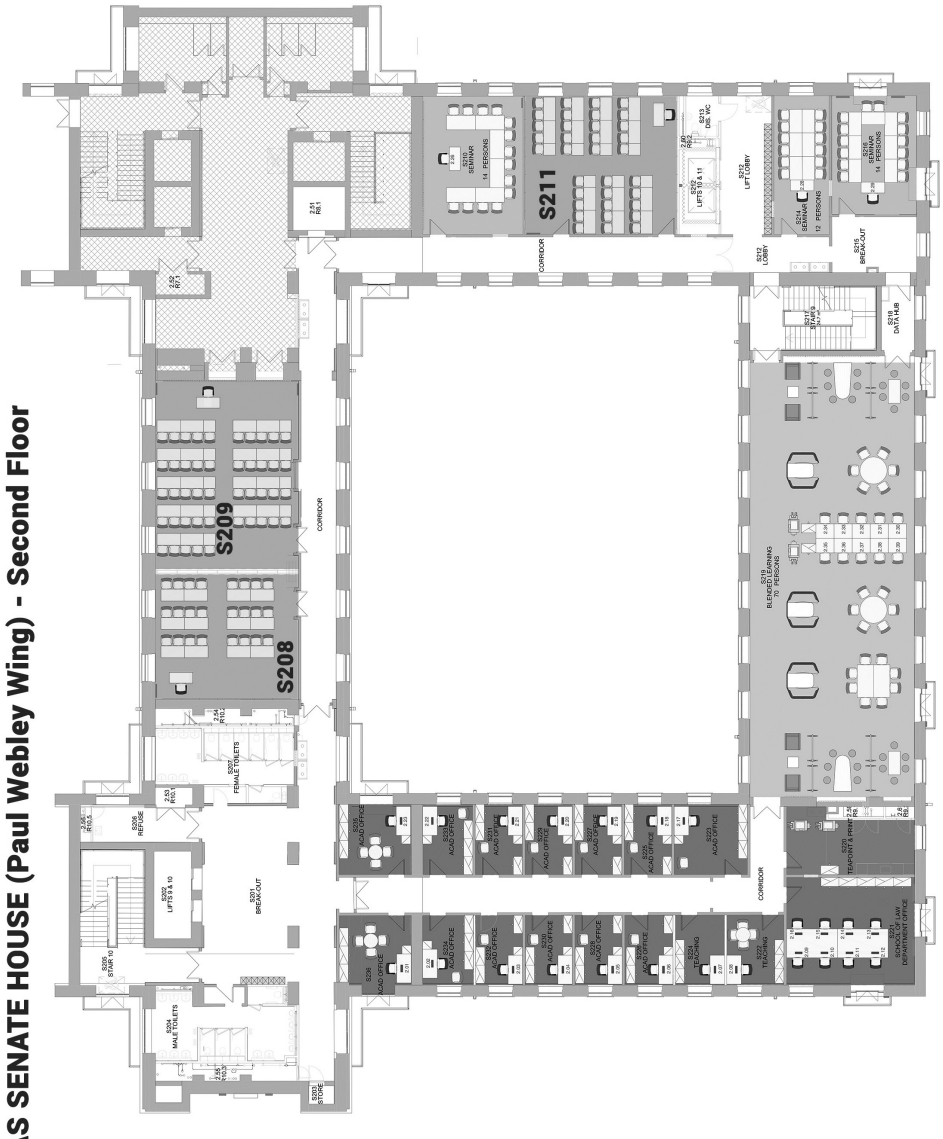

SOAS SENATE HOUSE (Paul Webley Wing) - Ground Floor
CLOISTER
SG 32
SG 36
SG40 EAST DECK
SG39 ATRIUM STEPS
SG30 WEST DECK
SG01 ENTRANCE
SG09 INFORMATION SECURITY
SG08 INFORMAL LEARNING SUITE
SG37 ANTE ROOM
SG04 LIFTS 8 & 9
SG05 STAIR 10
SG06 REFUSE
SG07 R10.5
SG08 R10.1
SG10 R10.2
SG11 STORE
SG14 STAIR
SG14 SECURITY OFFICE
SG42 STAIR
SG01 LOBBY
SG03 R10.3B
SG02 R10.3A
SG13 LOBBY
SG15 FM STORE
SG14 LOBBY
SG13 COFFEE POINT
SG16 R8.1
SG17 REGISTRY
SG21 LIFTS 10 & 11
SG22 LIFT LOBBY
SG23 DIS. WC
SG24 MEETING
SG25 MEETING
SG26 DATA HUB
SG27 SEMINAR 14 PERSONS
SG28 CIRCULATION
SG29 STAIR 9
SG31 SEMINAR 14 PERSONS
SG33 SEMINAR 14 PERSONS
SG34 SEMINAR 12 PERSONS
SG35 SEMINAR 12 PERSONS
CORRIDOR



SOAS SENATE HOUSE (Paul Webley Wing) - First Floor


SOAS SENATE HOUSE (Paul Webley Wing) - Second Floor
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CORRIDOR
S210 SEMINAR 14 PERSONS
S212 SEMINAR 12 PERSONS
S213 SEMINAR 14 PERSONS
S214 LIFT LOBBY
S215 BREAKOUT
S216 DATA HUB
S217 STAIR 9
S218 BLENDED LEARNING PERSONS
S219 TEMPORARY STAFF
S220 SCHOOL OF LAW DEPARTMENT OFFICE
S221 TEMPORARY STAFF
S222 PHOTOCOPIER
S223 ACAD OFFICE
S224 MEETING
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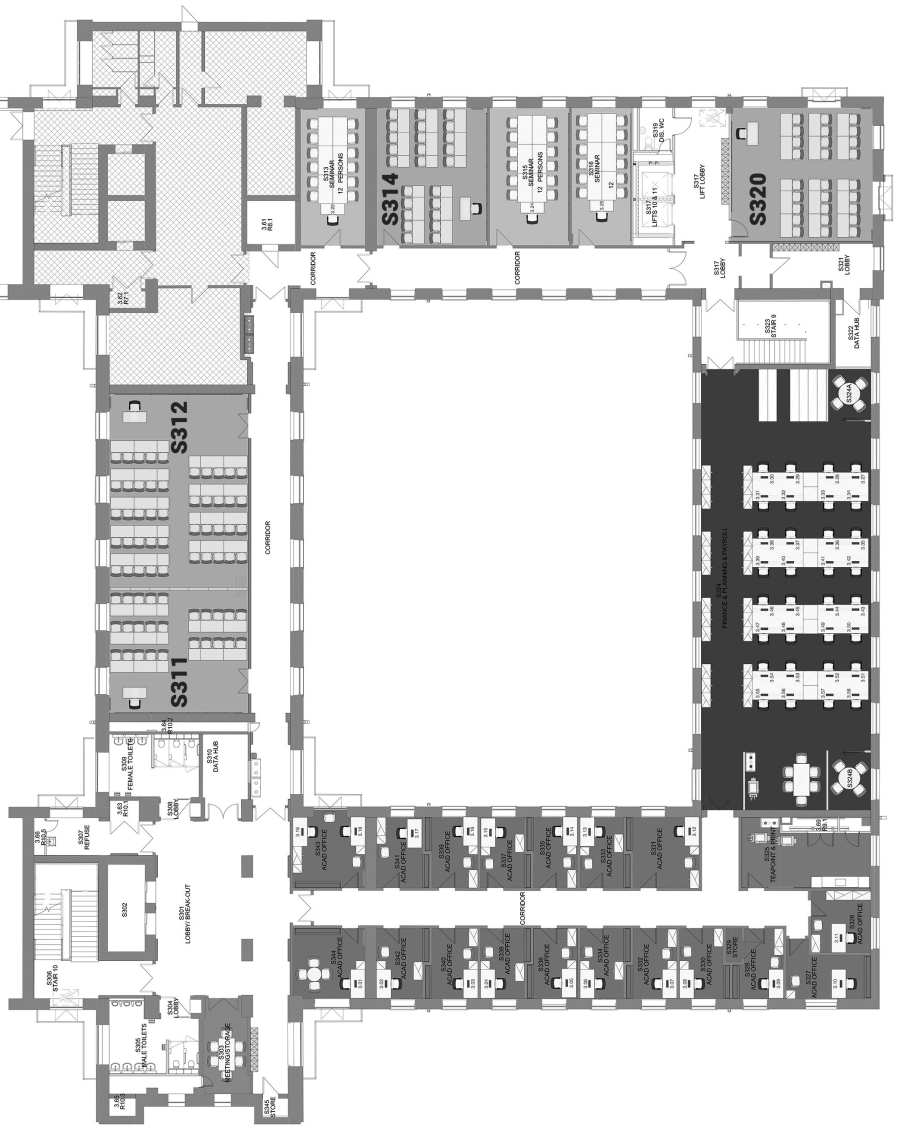
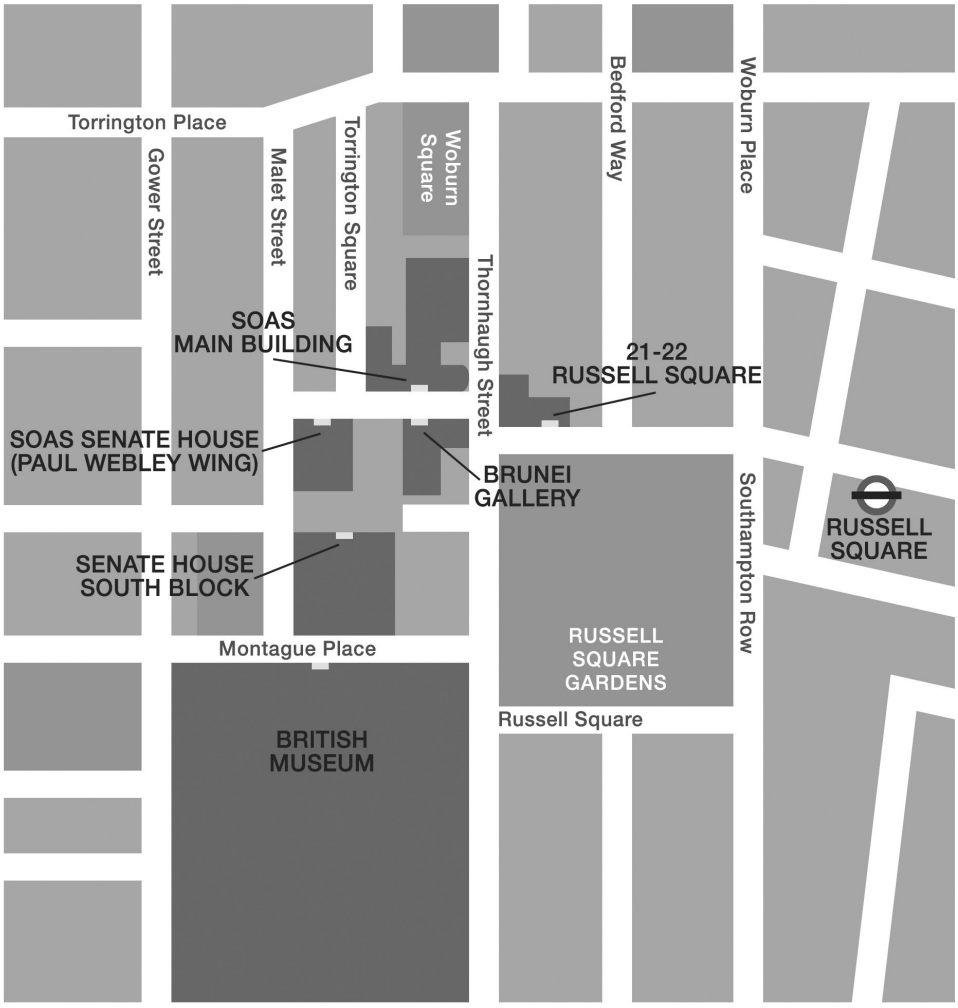
SOAS SENATE HOUSE (Paul Webley Wing) - Third Floor




Torrington Place
Gower Street
Malet Street
Torrington Square
Woburn Square
Thornhaugh Street
Bedford Way
Woburn Place
SOAS
MAIN BUILDING
21-22
RUSSELL SQUARE
SOAS SENATE HOUSE
(PAUL WEBLEY WING)
BRUNEI
GALLERY
Southampton Row
RUSSELL
SQUARE
SENATE HOUSE
SOUTH BLOCK
RUSSELL
SQUARE
GARDENS
Montague Place
Russell Square
BRITISH
MUSEUM

How to find your room

The conference takes place in six buildings. You can see a map of all of the venues on page opposite .

British Museum

If your room is in the British Museum then it will be in the Clore Centre, see map on page 223. The Clore Centre is on the lower ground floor, directly beneath the Great Court at the centre of the museum.

The one exception is the Anthropology Library.This is next to the north entrance to the museum from Montague Place.

Senate House South Block

All the rooms for the conference in the Senate House South Block are on the ground floor. Please see the map on page 224.

SOAS Senate House (Paul Webley Wing)

SOAS Senate House (Paul Webley Wing) is in the north block of Senate House. The room numbers all start with an S. The second letter or number tells you what floor it is on, so SG36 is on the ground floor, S108 is on the first floor, and so on. The maps for the floors for this building can be found on pages 225 to 229.

Brunei Gallery

The Brunei Gallery is just to the east of Senate House. The Brunei Lecture Theatre and the Brunei Gallery itself are both in this building. The room numbers start with a B. The second number tells you what floor it is on, so B104 is on the first floor and B201 is on the second floor.

SOAS Main Building

The SOAS Main Building is just to the north of the Brunei Gallery. The Khalili Lecture theatre is on the lower ground floor of this building. Rooms G51 and G51a are both on the ground floor. Rooms 4426 and 4429 are on the fourth floor.

21-22 Russell Square

21-22 Russell Square is just to the east of the SOAS Main Building. Room T102 is on the first floor.

My Conference

Please use this space to make notes about the panels you are interested in.

Panel Session 1 Friday 11.30-13.00	
Panel Session 2 Friday 14.00-15.30	
Panel Session 3 Friday 16.00-17.30	
Panel Session 4 Saturday 9.00-10.30	
Panel Session 5 Saturday 11.00-12.30	
Panel Session 6 Saturday 14.30-16.00	
Panel Session 7 Saturday 16.30-18.00	
Panel Session 8 Sunday 9.00-10.30	
Panel Session 9 Sunday 11.00-12.30	
Panel Session 10 Sunday 13.30-15.00	
Panel Session 11 Sunday 15.30-17.00	

Panel Grid

Time	11:30	14:00	16:00	9:00	11:00	14:30	16:30	9:00	11:00	13:30	15:30
Session Number	1	2	3	4	5	6	7	8	9	10	11
Rooms											
British Museum - BP LT	P011	P011	P011	P087	P087	P050	P050	P062	P062	P062	P062
British Museum - Sackler A				P047	P008	P028	P028	P100	P100	P100	P036
British Museum - Sackler B				P064	P064	P069	P069	P048	P048	P048	P048
British Museum - Studio	P019	P019	P019	P017	P092	P092	P092	P068	P068	P068	P034
British Museum - Stevenson LT				P029	P029	P029	P029	P032	P032	P032	P067
British Museum - Claus Moser						P071					
British Museum - Anth Library				P006	P006	P006	P006	P002	P002	P002	P002
SOAS Senate House - S108	P046	P046	P088	P058	P058	P053	P012	P052	P052	P052	P010
SOAS Senate House - S110	P086	P086	P086	P042	P042	P042	P042	P042	P042	P095	P095
SOAS Senate House - S113				P020	P020	P020	Film1	P107	P107	P018	P102
SOAS Senate House - S116				P079	P079	P079	P077	P024	P024	P080	P080
SOAS Senate House - S118				P004	P004	P078	P078	P037	P037	P037	P084
SOAS Senate House - S208				P106	P105	P105	P105	P094	P094	P094	Film2
SOAS Senate House - S209				P057	P057	P061	P061	P003	P003	P003	P003
SOAS Senate House - S211				P065	P065	P065	P065	P045	P045	P075	P075
SOAS Senate House - S311				P063	P063	P021	P021		P101	P101	P101
SOAS Senate House - S312				P040	P040	P040	P040	P007	P007	P007	P074
SOAS Senate House - S314				P051	P051	P038	P038	P072	P072	P049	P049
SOAS Senate House - S320				P056	P056	P056	P033	P081	P093	P093	P093
21-22 Russell Sq - T102	P090	P005	P103								
Brunei Gallery - Brunei LT	P015	P015	P015								
Brunei Gallery - B104	P016	P016	P016								
Brunei Gallery - B201	P109	P109	P109	P060	P060	P097	P097	P110	P110	P104	P104
Brunei Gallery - B202				P013	P013	P013	P013	P013	P013	P096	P096
Brunei Gallery - B204	P089	P014	P014	P098	P098	P083	P083	P099	P099	P099	P023
Brunei Gallery - B211	P027	P027	P027	P027	P025	P025	P035	P022	P022	P022	P054
SOAS Main - Khalili LT	P044	P044	P044								
SOAS Main - G51	P070	P070	P070								
SOAS Main - G51a	P055	P055	P055								
SOAS Main - 4426				P039	P039	P108	P108			P026	P076
SOAS Main - 4429				P085	P085	P085	P041	P030	P030	P030	P043
Senate House South - Gordon	P031	P031	P031								
Senate House South - G3	P001	P001	P001								
Senate House South - G4	P009	P009	P009								
Senate House South - G5	P066	P073	P073								
Senate House South - G7	P091	P091	P091								
Senate House South - G16	P059	P059	P059								

Cover image - *Organ Pipes at Finke River,* 2009, watercolour, by Douglas Kwarlpe Abbott, photograph by Iltja Ntjarra Many Hands Art Centre. Dougie's work continues in the tradition established by internationally acclaimed Australian Aboriginal artist Albert Namatjira. The film *Namatjira Project*, directed by Sera Davies and produced by Sophia Marinos, is premiering in the UK as part of the conference on Friday 1 June at 20.30 at the Bertha DocHouse, with a second screening on Saturday at 20.30. For full details please see the Events section in the programme. namatjiradocumentary.org

therai.org.uk/conferences/art-materiality-and-representation/