



S M  
B Staatliche Museen  
zu Berlin

**The Presentation of the Collections of the  
Ethnological Museum and the Museum of Asian Art  
in the Humboldt-Forum**

**Members of the International Advisory Board**

gefördert durch:



### **George O. Abungu**

Vice-Chairman, Bureau of the UNESCO World Heritage Committee

Former Director of the National Museums of Kenya

Regional expertise: Africa

Special areas of interest/research: African museums, African collections in Europe

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**George O. Abungu** is the Proprietor and Chief Executive of Okello Abungu Heritage Consultants. He works as an independent consultant and advisor for various organizations and heritage training programmes in Africa, Europe and the USA. From 1999 to 2002 he was the Director General of the National Museums of Kenya, and Director for Regional Museums, Sites & Monuments from 1996 to 1999. He was the Founding Chairman of "Africa 2009" and the Programme for Museum Development in Africa, and is currently the Chairman of the International Standing Committee on the Traffic of Illicit Antiquities. He is on the Executive Council of the International Council of Museums (ICOM), and has recently been elected the Kenyan government delegate for the UNESCO World Heritage Committee.

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#### **Selected publications**

Ndoro, Webber; Mumma, Albert; Abungu, George (eds), *Conserving Cultural Heritage and the Law: Protecting Immovable Heritage in English-Speaking Countries of sub-Saharan Africa* (ICCROM Conservations Studies 8), 2009.

Abungu, George, "Universal Museums: New Contestations, New Controversies", in: Mille Gabriel; Jens Dahl (eds.), *Utimut: Past Heritage - Future Partnerships: Discussions on Repatriation in the 21st Century*, 2008.



### **Christoph Antweiler**

Professor of Ethnology, Rheinische Friedrich-Wilhelms-Universität Bonn, Head of the Department of Southeast Asian Studies at the Institute of Oriental and Asian Studies

Regional expertise: Southeast Asia

Special areas of interest/research: urban anthropology, development anthropology, raising awareness of anthropological issues in the public (amongst others)

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**Christoph Antweiler** is professor of anthropology at the University of Bonn where he heads the Department of Southeast Asian Studies. Formerly, he was chairman of the Centre for East Asian and Pacific Studies at the University of Trier and of the Working Group for Development Anthropology. From 1993 to 1995, Antweiler was Managing Director of the Working Group for Development Anthropology. In 1991-1992 he visited Makassar in Sulawesi/Indonesia, where he conducted stationary fieldwork.

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#### **Selected publications**

Antweiler, Christoph, *Mensch und Weltkultur. Für einen realistischen Kosmopolitismus im Zeitalter der Globalisierung*, Bielefeld 2011.

Antweiler, Christoph, *Was ist den Menschen gemeinsam? Über Kultur und Kulturen*, Darmstadt 2009.

Antweiler, Christoph; Wuketis, Franz M. (eds.), *Handbook of Evolution. Vol. 1: The Evolution of Cultures and Societies*, New York 2004.



### **Claudia Augustat**

Head of the South America Collections, Museum of Ethnology, Vienna

Regional expertise: South America

Special areas of interest/research: material culture, culture change, cultural memory, museum studies

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**Claudia Augustat** became Head of the South America Department at the Museum of Ethnology in Vienna in July 2004. She has studied Ethnology, Art History, and Oriental Art History at the University of Bonn. In 2002 and 2004 she was academic museum assistant in training at the Ethnological Museum Berlin. In 1999 and 2000 she conducted fieldwork among the Piaroa ethnic group in the Venezuelan state of Amazonas. In 1994, Augustat was curator of the Americas collection at the Museum of World Cultures, Frankfurt/Main.

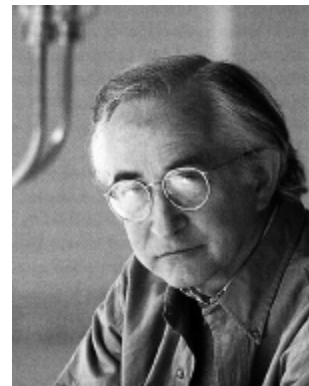
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### **Selected publications**

Augustat, Claudia, „ Indigene Perspektiven. Von der Savanne ins Museum und zurück“, in: Monika Egli-Schärer (ed.), *Guyana. Trennendes überwinden – Zukunft gestalten. Schritte ins Offene*, No.5, 2007, pp. 12–15.

Augustat, Claudia, „Brasiliens Indianer – Bild und Wirklichkeit“, in: Tayfun Belgin (ed.), *Brasilien. Von Österreich zur Neuen Welt*, Exhibition catalogue Kunsthalle Krems, 2007, pp. 18–22.

Augustat, Claudia, *Entmachtete Gegenstände? Zur Kommerzialisierung sakraler Masken bei den Piaroa in Venezuela*, Wien 2006.



### **Milo C. Beach**

Former Director of the Freer and Sackler Galleries, Smithsonian Institution, Washington D.C.

Regional expertise: Southeast Asia

Special areas of interest/research: Indian art

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**Milo C. Beach** is former director of the Freer and Sackler Galleries, Smithsonian Institution, Washington D.C. He is a renowned scholar of South Asian painting and author of numerous books and articles. Beach has lived and studied extensively in India and has served as a curator at the Walters Art Gallery in Baltimore and Harvard University's Fogg Art Museum. He is a frequent contributor to journals and symposia and has lectured at universities, museums, and other institutions around the world.

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### **Selected publications**

Beach, Milo, Eberhard Fischer, B.N. Goswamy (eds.), *Masters of Indian Painting*, Zurich 2011

Beach, Milo C., *The Silk Road and Beyond: Travel, Trade, and Transformation*, Art Institute of Chicago, 2007.

Beach, Milo C. *Rajasthani Painters: Bagta and Chokha, Master Artists at Devgarh*, University of Washington Press, 2005.



### **Elizabeth Hill Boone**

Professor, Martha and Donald Robertson Chair in Latin American Art, Newcomb Art Department, Tulane University, New Orleans

Regional expertise: Mexico

Special areas of interest/research: Pre-Columbian and colonial art

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**Elizabeth Hill Boone** is head of Tulane University's Newcomb Art Department in New Orleans, where she has been professor since 1994. From 1980 to 1983 she was curator of the Pre-Columbian collections in Dumbarton Oaks. Prior to that, she worked as a Research Associate at the Research Center for the Arts of the University of Texas at San Antonio. Her PhD thesis was on Pre-Columbian Art and History.

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#### **Selected publications**

Boone, Elizabeth Hill: *Cycles of Time and Meaning in the Mexican Books of Fate*, Austin 2007.

Boone, Elizabeth Hill, *Stories in Red and Black: Pictorial Histories of the Aztec and Mixtec*, Austin 2000.

Boone, Elizabeth Hill, "Pictorial Documents and Visual Thinking in Postconquest Mexico", in: Elizabeth Hill Boone and Tom Cubbins (eds.), *Native Traditions in the Postconquest World, A Symposium at Dumbarton Oaks 2nd through 4th October 1992*, Washington D.C. 1998, pp. 149–199.



### **Clara Isabel Botero**

Anthropologist, Universidad de los Andes, Bogotá, Colombia

Regional expertise: South America

Special areas of interest/research: experience in international museum exhibitions

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**Clara Isabel Botero** is an anthropologist at the Universidad de los Andes in Bogotá, Colombia. She is the former director of the Gold Museum of the Banco de la República in Bogotá and was in charge of the new construction and installment of the Gold Museum (Museo del Oro). Botero has been working at the Columbian Institute for Anthropology and was in charge of designing the new rooms of the ethnographic and archaeological departments at the National Museum.

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#### **Selected publications**

Botero, Clara Isabel, "El surgimiento de museos arqueológicos y etnográficos", in: Carl Henrik Langebaek, Clara Isabel Botero (eds.), *Arqueología y Etnología de Colombia, la creación de una tradición científica*, Bogotá 2009. ("The origin of archaeological and ethnographical museums").

Roberto Lleras, Clara Isabel Botero, Santiago Lodono, *The Art of Gold: The Legacy of Pre-Hispanic Colombia*, Milan 2007.

Botero, Clara Isabel, "La construcción de discursos sobre el mundo prehispánico de Colombia durante el siglo xix ", in: Betty Osorio Garcés, *La construcción de la Memoria Indígena*, Bogotá 2007. ("The construction of discourses about the Pre-hispanic past of Colombia ")



### **Dawn Casey**

Director of the Powerhouse Museum, Sydney

Regional expertise: Australia

Special areas of interest/research: construction, development and conceptual design of a new museum, with a special emphasis on the concerns of the Aborigines

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**Dawn Casey** is director of the Powerhouse Museum in Sydney and professor at both the University of Technology, Sydney, and the University of Queensland. From 2005 to 2007, she was Chief Executive Officer of the Western Australian Museum. Casey is widely known nationally and internationally for her work as the Director of the National Museum of Australia. She was responsible for the construction and development of the museum that opened as a Centenary of Federation project in 2001. Casey's other experience includes her major contribution to Indigenous policies and programmes and Australia's Cultural Heritage nationally.

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### **Dipesh Chakrabarty**

Lawrence A. Kimpton Distinguished Service Professor in History, South Asian Languages & Civilizations and the College, The University of Chicago

Regional expertise: South Asia

Special areas of interest/research: modern South Asian history; subaltern, indigenous, and minority histories; postcolonial theory and history

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**Dipesh Chakrabarty** is Professor of History, South Asian Languages and Civilizations, and the College at the University of Chicago. He also holds an Honorary Professorial Fellowship with the School of Historical Studies at the University of Melbourne, Australia. He is a founding member of the editorial collective of *Subaltern Studies*, co-editor of *Critical Inquiry*, and founding editor of *Postcolonial Studies*. Chakrabarty's current research focuses on the development of history as a profession in South Asia in the first half of the twentieth century and its relationship to public life. He has also been working on changing forms of mass-politics in the subcontinent.

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### **Selected publications**

Chakrabarty, Dipesh; Majumdar, Rochona; Sartori, Andrew, *From the Colonial to the Postcolonial: India and Pakistan in Transition*, Delhi 2007.

Chakrabarty, Dipesh: *Provincializing Europe: Postcolonial Thought and Historical Difference*, Princeton 2000.

Chakrabarty, Dipesh: *Rethinking Working Class History: Bengal 1890 – 1940*, Princeton 1989.



### **Vishakha N. Desai**

President and CEO of the Asia Society

Special areas of interest/research: modern and traditional non-European arts and cultures

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**Vishakha N. Desai** is President of the Asia Society. As the Director of the Society's Museum and Cultural Programs she was responsible for the management of the Society's renovation of its New York City headquarters and for its 2001 inaugural season. Prior to joining the Asia Society, Desai was a curator of Indian, Southeast Asian and Islamic Art at the Museum of Fine Arts in Boston. A scholar of classical Indian art, Desai has built an international reputation for introducing contemporary Asian art to a broad audience and using it to illuminate historical trends and their influence on the development of today's society.

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#### **Selected publications**

Desai, Vishakha N., "Beyond the 'Authentic-Exotic': Collecting Contemporary Asian Art in the Twenty-First Century", in: Bruce Altshuler (ed.), *Collecting the New: Museums and Contemporary Art*, Princeton 2005, pp. 103–14.

Desai, Vishakha N. (ed.), *Asian Art History in the Twenty-First Century*, Williamstown 2007.

Desai, Vishakha N. (ed.), *Gods, Guardians, and Lovers: Temple Sculptures from North India A.D. 700 – 1200*, Ahmedabad 1993.



### **Steven Engelsman**

Director of the Museum Volkenkunde, Leiden

Expertise: museology

Special areas of interest/research: involvement of cultural minorities, cooperation with countries of origin

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**Steven Engelsman** is the Director of the National Museum of Ethnology (Museum Volkenkunde) in the Netherlands. Since he took up his position in 1992, the museum has gone through a range of transformations: it evolved from a government agency into an independent organization, collections management was brought up to standard, and the museum's buildings and permanent displays were completely renovated. Engelsman has been one of the founders of the ASEMUS network of Asian and European Museums. He was formerly Deputy Director of the National Museum of the History of Science of the Netherlands.

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#### **Selected publications**

Engelsman, Steven, „Rechtliche Verselbständigung der staatlichen Museen in den Niederlanden“, in: F. Loock , O. Scheytt, *Kulturmanagement und Kulturpolitik: Die Kunst, Kultur zu ermöglichen*, Stuttgart 2006.

Engelsman, Steven, “Dutch National Museums go ‘private’”, in: *Museum International* Vol. 48, No. 4 (1996), pp. 49-53.

Engelsman, Steven, *Families of Curves and the Origins of Partial Differentiation*, Amsterdam 1984.



### **Katharina Epprecht**

Deputy Director, Museum Rietberg,  
Zurich

Special areas of interest/research:  
Western and East Asian art history,  
with a special focus on Japanese  
painting

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**Katharina Epprecht** has been working at the Museum Rietberg, Zurich, as curator of Japanese Art since 1998 and became the museum's Deputy Director in 2007. Since then, she has been in charge of all departments of the museum. Epprecht has developed and realized numerous exhibitions on various aspects of Japanese art for the Museum Rietberg; these included the opening exhibition of the new museum annex in 2007, where early Buddhist sculptures from the 7<sup>th</sup> to 14<sup>th</sup> centuries were on display. In the past years, her focus has been particularly on influences of traditional Japanese art and aesthetics on the present.

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#### **Selected publications**

Epprecht, Katharina, "Transmedia Images", in: Lars Müller (ed), *Windfall Light. The Visual Language of Edition of Contemporary Music*, Zürich 2009, pp. 126-131.

Epprecht, Katharina, "Signposts to Nothingness", in: Kunstmuseum Wolfsburg (ed.), *Japan and the West. The Filled Void*, Kunstmuseum Wolfsburg, 2007, pp. 273-276.

Epprecht, Katharina (ed.), *Kannon – Divine Compassion: Early Buddhist Art from Japan*. Special exhibition catalogue, Museum Rietberg Zürich, 2007.



### **William Fitzhugh**

Director, Arctic Studies Center,  
Department of Anthropology,  
Smithsonian Institution

Regional expertise: Arctic

Special areas of interest/research:  
circumpolar cultures (ample  
experience in international  
exhibitions, including Asia/America)

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Anthropologist **William Fitzhugh** is Director of the Smithsonian Arctic Studies Center. He is the curator of the Arctic and Subarctic archaeological collections of the Smithsonian Institution at the National Museum of Natural History in Washington, D.C.

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#### **Selected publications**

Fitzhugh, William, "Arctic Cultures and Global Theory: Historical Tracks along the Circumpolar Road", in: Christer Westerdahl, *A Circumpolar Reappraisal: The Legacy of Gutorm Gjessing (1906-1979)*, Oxford 2010, pp.87-109.

Fitzhugh, William, "Genghis Khan: Empire and Legacy" in: Morris Rossabi, William Honeychurch, *Genghis Khan and the Mongol Empire*. Washington D.C. 2009, pp.22-39.



### **Jacques Giès**

President, Guimet National Museum of Asian Art (Musée Guimet), Paris

Special areas of interest/research: Chinese and Central Asian Buddhist art, Chinese painting

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**Jacques Giès** is President of the Musée Guimet in Paris. Being at the same time a curator at the museum, he is in charge of the Department of the Arts of China and Central Asia. He has curated numerous exhibitions, including a large display on Taoism in 2010. In addition, Giès has frequently taught at universities. He became the Musée Guimet's Chief Conservator in 1993 and was subsequently in charge of newly installing several galleries.

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### **Selected publications**

Giès, Jacques (ed.), *La Voie du Tao, un autre chemin de l'être*. Catalogue of the exhibition at the National Gallery of the Grand Palais, Paris, 2010.

Cohen, M.; Giès, Jacques (eds.), *Sérinde, Terre de Bouddha: Dix siècles d'art sur la Route de la soie*. Catalogue of the exhibition at the National Gallery of the Grand Palais, Paris 1995.

Giès, Jacques (author & al., editor), *Les arts de l'Asie centrale : La collection Pelliot du Musée national des Arts asiatiques-Guimet*, 2 vols., Paris 1995-1996.



### **Michael Gilsenan**

Director of the Hagop Kevorkian Center for Near Eastern Studies, New York

Regional expertise: Islamic Orient

Special areas of interest/research: Islamic societies, Arabic migration to Southeast Asia, anthropology versus/and Islamic art

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**Michael Gilsenan** is Director of the Hagop Kevorkian Center for Near Eastern Studies in New York and Professor of Near Eastern and Islamic Studies at the University of New York (NYU). From 1996 to 2004 he was head of the Department of Middle Eastern Studies at the University of New York. Prior to that, he held the Khaled bin Abdullah Al Saud Chair in the Study of the Contemporary Arab World at the Magdalen College, Oxford. Most recently, Gilsenan has been working in Singapore (with periods spent in Java and Penang) on the Arab migrations to Southeast Asia since the mid-nineteenth century. He has also done field research in Egypt on the sociology of the Sufi brotherhood, and in the Lebanon on violence and hierarchy in a region of North Lebanon.

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### **Selected publications**

Gilsenan, Michael,  *Lords of the Lebanese Marches: Violence and Narrative in a Lebanese Society*, University of California Press and I. B. Tauris, 1996.

Gilsenan, Michael, *Recognizing Islam: An Anthropologist's Introduction*, London 1982.

Gilsenan, Michael, *Saint and Sufi in Modern Egypt: An Essay in the Sociology of Religion*, Oxford 1973.





### **Hans Peter Hahn**

Professor of Ethnology, Institute of Historical Ethnology, Goethe University, Frankfurt/Main

Regional expertise: Africa

Special areas of interest/research: material culture (cultural processes, appropriation of culture)

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**Hans Peter Hahn** holds the position of professor of anthropology at the Goethe University, Frankfurt. He is currently Vice-President of the German Anthropological Association. From 1997-2000 he was in charge of a cooperation with the National Museum of Togo in Lomé. In this project, he organized several workshops in Togo on exhibition didactics and maintenance of collections, and installed a regional museum in the capital of the northern province of Togo, Dapaong, in 2000. From 1997 to 2007 he was assistant professor at Bayreuth University where he carried out research on consumption and migration in Burkina Faso. Hahn explored the question of how global consumption patterns are mirrored in rural life in the West African Savannah.

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### **Selected publications**

Hahn, Hans Peter, "Museums in Africa as Institutions for the Transfer of Knowledge - Lessons from the Regional Museum of Northern Togo", in: E.W. Schamp; S. Schmid (ed.), *Academic Cooperation with Africa. Lessons for Partnership in Higher Education*, Münster 2008, pp. 205-223.

Hahn, Hans Peter (ed.), *Cultures of Migration. African Perspectives*, Berlin 2007.

Hahn, Hans Peter, *Materielle Kultur. Eine Einführung*, Berlin 2005.



### **Jyotindra Jain**

Professor at the School of Arts and Aesthetics at Jawaharlal Nehru University, Delhi

Regional expertise: India

Special areas of interest/research: exhibiting Indian art from an Indian perspective, contemporary art

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**Jyotindra Jain** was Director of the Crafts Museum, Delhi from 1984 to 2000. As a Director he revived traditional arts and handicrafts of India, including those from the tribal areas. He invited traditional artists and craftsmen from all over India to Delhi and presented their work in pioneering exhibitions, according them the same honour and attention generally shown towards 'modern' artists. Jain breaks down prejudices concerning crafts and art, tradition and modernity, 'low' and 'high' culture. Currently, Jyotindra Jain is a Distinguished Visiting Professor at the School of Arts and Aesthetics at Jawaharlal Nehru University, Delhi. From 2000-2008 he was Professor and Director of the School of Arts and Aesthetics, and from 2008-2010 head of the Indira Gandhi National Centre for the Arts, an art academy in Delhi.

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### **Selected publications**

Jain, Jyotindra, "Curating Culture, Curating Territory. Religio-Political Mobility in India", in: Gayatri Singha (ed.), *Art and Visual Culture in India 1857-2007*, Mumbai 2009, pp. 218-235.

Jain, Jyotindra (ed.), *India's popular Culture. Iconic spaces and fluid images*, Mumbai 2008.

Jain, Jyotindra , *Kalighat Paintings: Images from a Changing World*,



### **Margaret Kartomi**

Professor of Music at Monash University, Australia

Regional expertise: Southeast Asia

Special area of interest/research: ethnomusicology

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**Margaret Kartomi** is Professor of Music at Monash University, Australia. She was a Director-at-Large of the International Musicological Society from 1993-2003. Kartomi was elected a Fellow of the Australian Academy of the Humanities in 1982 and was made a Corresponding Member of the American Musicological Society in 2004. She is the world expert on the traditional music of Sumatra, Indonesia, and a leader in the discipline of Ethnomusicology. Her research is wide ranging. She has published on the traditional musics of Indonesia, China, Malaysia and Aboriginal Australia. Most recently, Professor Kartomi has continued her lifelong research on the traditional music of Sumatra. She has undertaken many field trips to study, for the first time, the musical lives of the Acehense, the people of the province of Aceh in Sumatra.

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#### **Selected publications**

Kartomi, Margaret, *Musical Journeys in Sumatra*, Champaign, IL, 2011.

Kartomi, Margaret, *The Gamelan Digul and the Prison-Camp Musician Who Built It: An Australian Link to the Indonesian Revolution*, Rochester, NY 2002.

tom, Margaret, *On Concepts and Classifications of Musical Instruments*, Chicago 1990.



### **Hyonjeong Kim-Han**

Curator of Korean Art at the Asian Art Museum of San Francisco

Regional expertise: Korea

Special areas of interest/research: 18th- and 19th-century Korean and Chinese painting

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**Hyonjeong Kim Han** is Curator of Korean Art at the Asian Art Museum of San Francisco and head of the museum's Korean art department. Until 2010 she was the Associate Curator of Chinese and Korean Art at the Los Angeles County Museum of Art. She was in charge of designing the museum's new galleries of Korean art, which opened in 2009. The LACMA holds what is generally recognized as the most comprehensive Korean art collection outside of Asia. Kim's specific expertise is Korean painting of the eighteenth and nineteenth centuries, but she has continuously sought to look at art critically in order to understand it from a cross-cultural, interdisciplinary perspective. She has curated LACMA's big summer exhibition of 2009, "Your Bright Future: 12 Contemporary Artists From Korea."

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#### **Selected publications**

Hyonjeong Kim-Han, *Geurim: Fine Korean Painting at the Los Angeles County Museum of Art*, Web exhibition and 18 essays, March 2008.

Hyonjeong Kim-Han, *Korean Art at the Los Angeles County Museum of Art*, Brochure, April 2008.

Hyonjeong Kim-Han, "The Creation of 'Sea of Clouds at Mt. Huang' " in: *Establishment and Expansion of Art History; in Honor of Professor*



### **Lee Chor-Lin**

Director of the National Museum of Singapore

Regional expertise: Southeast Asia

Special areas of interest/research:  
Asian textiles and Buddhist art

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**Lee Chor-Lin** is the Director of the National Museum of Singapore. Until 2003 she was Senior Curator at the Asian Civilisations Museum for the Chinese and Southeast Asian collections. As the Director of the National Museum she undertook the major redevelopment of the then 116-year-old institution. Re-opened in December 2006, the National Museum of Singapore is the oldest, yet currently also the largest and most modern museum in Singapore. Chor Lin was instrumental in the revitalisation of museum culture in Singapore, by creating innovative programmes of spectacular international exhibitions such as the Greek Masterpieces from the Louvre, the Ancient Egyptian exhibition, the current Pompeii exhibition, and of programmes such as the Night Festival.

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### **Selected publications**

Lee Chor-Lin, *Power Dressing: Textiles for Rulers and Priests from the Chris Hall Collection*, Singapore: Asian Civilisations Museum, 2005.

Lee Chor-Lin, *>38°C... remembering SARS*, Singapore: National Heritage Board, 2004.

Lee Chor-Lin, *Batik: Creating an Identity*, Singapore: National Museum Singapore, 1991.



### **Jeong-hee Lee-Kalisch**

Professor of East Asian Art History,  
Institute of Art History, Free  
University of Berlin (Freie Universität  
Berlin)

Special areas of expertise: East  
Asian art, art history

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**Jeong-hee Lee-Kalisch** is Professor of East Asian History in the Institute of Art History at the Freie Universität Berlin. Since 2006 she has been a member of the curatorial staff of the Deutsche Gesellschaft für Ostasiatische Kunst (German Society for East Asian Art). From 2002-2007 she was head of the exhibition project "Tibet – Treasures from Tibetan Monasteries" of the Museum für Asiatische Kunst (Museum of Asian Art) Berlin, from 1995-2000 Head Curator of the exhibition project "Korea: The Old Kingdoms" presented by the Kulturstiftung Ruhr, the Hypo-Kulturstiftung and the Rietberg Museum Zurich. In 1989-1990, Lee-Kalisch was a curator at the Museum for East Asian Art in Cologne.

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### **Selected publications**

Jeong-hee Lee-Kalisch (ed. and co-author with Andreas Kretschmar), *Tibet: Klöster öffnen ihre Schatzkammern*, Exhibition catalogue, München 2006.

Jeong-hee Lee-Kalisch (ed. and author with Roger Goepper), *Korea – Die Alten Königreiche*, Exhibition catalogue, München 1999.



### **Lothar Ledderose**

Professor Emeritus of East Asian Art,  
Institute of East Asian Art History,  
University of Heidelberg

Special area of expertise: East Asian  
art

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**Lothar Ledderose** is professor of the History of Art of Eastern Asia at the University of Heidelberg and Dean of its Philosophical-Historical Faculty. He was a researcher at Tokio University's Oriental Cultural Institute (1973-1975) and at the Museum of East Asian Art in Berlin. (1975-1976). He is a corresponding member of the Deutsches Archäologisches Institut (German Archaeological Institute) and the British Academy. He has been a board member of the Deutsche Morgenländische Gesellschaft (German Oriental Society) and, in 1986, president of the ICANAS (International Congress of Asian and North-African Studies) in Hamburg.

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### **Selected publications**

Ledderose, Lothar, "The Age of Enlightenment: Global Perspectives on the History of East Asian Art. An Interview with Lothar Ledderose and Adele Schlombs". In: *Orientalia* (November/December, 2009), pp. 84-90.

Ledderose, Lothar, *Orchideen und Felsen. Chinesische Bilder im Museum für Ostasiatische Kunst, Berlin*. Berlin 1998.

Ledderose, Lothar, "Chinese Influence on European Art: Sixteenth to Eighteenth Centuries". In: *China and Europe: Images and Influences in Sixteenth to Eighteenth Centuries*. Edited by Thomas H.C. Lee. Hongkong, 1991, pp. 221-249.



### **Albert Lutz**

Direktor of the Museum Rietberg,  
Zurich

Special areas of expertise: East Asian  
art, construction of new museum  
buildings

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Being curator of the Chinese Department, **Albert Lutz** has been Director of the Museum Rietberg Zurich since 1998. The Museum Rietberg is home to a fine collection of arts from Asia, Africa, America, and Oceania. Being the only museum of non-European cultures in Switzerland, it owes its international reputation to the selectness of its collections. In collaboration with cultural institutions worldwide, the museum organizes two or three major exhibitions each year which are accompanied by a wide range of public activities. In 2007 the spectacular, mainly subterranean extension of the museum was opened. Not only has exhibition space thus become doubled, the museum collection is also presented in a completely new way.

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### **Selected publications**

Lutz, Albert, *Huang Qi, Chinesische Szenen 1656/1992, Die 13 Meter lange Bildrolle des Malers Xiao Yuncong aus dem Jahr 1656* („Chinese Scenes 1656/1992. The Scroll by the Painter Xiao Yuncong of 1656“), 1992.

Lutz, Albert, *Der Tempel der Drei Pagoden von Dali, Zur buddhistischen Kunst des Nanzhao- und Dali Königreichs in Yünnan, China* („The Temple of the Three Pagodas in Dali – Buddhist Art of the Nanzhao and Dali kingdom in Yunnan, China“), 1991.

Brinker, Helmut, Albert Lutz, *Chinesisches Cloisonné / Chinese*



### **Stéphane Martin**

CEO, Musée du quai Branly, Paris

Special field of expertise: new  
museum buildings and their  
conceptual design

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**Stéphane Martin** was appointed President-Director General of the public establishment of the Musée du quai Branly in 1998. He presided over the commission for verification of accounts and monitoring of public establishments in the Republic of Senegal from 1986 to 1989 and held a variety of positions in the cultural sector – most notably that of General Director of the Centre Georges-Pompidou from 1989 to 1990, Director of Music and Dance from 1993 to 1995, and Director of the Office of Philippe Douste-Blazy, Minister of Culture, from 1995 to 1997. At the same time, he was Vice-President of the association of the Musée de l'Homme, des Arts et des Civilisations. Since 1998, he has also been presiding over the Ensemble Intercontemporain.

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### **Julian Raby**

Director of the Freer Gallery of Art and Arthur M. Sackler Gallery (Smithsonian Institution), Washington

Special area of expertise: Islamic art

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**Julian Raby** was appointed director of the Freer Gallery of Art and Arthur M. Sackler Gallery in 2002. He has championed such popular exhibitions as “Encompassing the Globe: Portugal and the World in the 16th and 17th Centuries” (2007), which closed with the highest average daily attendance in the gallery’s history. In addition, Raby has served as curator, concept designer and consultant for numerous museum exhibitions in both the United States and abroad including the landmark “Iznik, The Pottery of Ottoman Turkey,” Turkish & Islamic Arts Museum in Istanbul (1989). Raby also has extensive experience in the field of publishing, where he has distinguished himself in the area of Asian studies as author, editor and publisher.

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### **Selected publications**

Raby, Julian, *Qajar Portraits: Figure Paintings from Nineteenth Century Persia*, London 1999.

Raby, Julian; Zeren Tanındı; Tim Stanley (Eds.), *Turkish Bookbinding in the 15th Century, The Foundation of a Court Style*, London 1993.

Atasoy, Nurhan; Julian Raby, *IZNIK. The Pottery of Ottoman Turkey*, London 1989.



### **Lawrence Rosen**

William Nelson Cromwell Professor of Anthropology at Princeton University

Field of expertise: Islamic Studies

Special areas of interest/research: anthropology, indigenous rights

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**Lawrence Rosen** is the William Nelson Cromwell Professor of Anthropology at Princeton University and Adjunct Professor of Law at Columbia Law School. As an anthropologist he has worked mostly in North Africa on Arab social life and Islamic law; as an attorney he has worked mostly on the rights of indigenous peoples and American socio-legal issues. He is a member of the bar of the State of North Carolina and the U.S. Supreme Court. Named to the first group of MacArthur Award Fellows, he has held grants from the Guggenheim Foundation, The National Endowment for the Humanities, and the National Science Foundation. He carried out extensive fieldwork in Morocco, Tunisia and Malaysia on national legal systems and local courts and related fields of interest.

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### **Selected publications**

Rosen, Lawrence, *Law as Culture: An Invitation*, Princeton 2006.

Rosen, Lawrence, *The Culture of Islam: Changing Aspects of Contemporary Muslim Life*, Chicago 2002.

Rosen, Lawrence, *The Justice of Islam: Comparative Perspectives on Islamic Law and Society*, Oxford 2000.



### **Jette Sandahl**

Director of Københavns Museum in Copenhagen

Fields of expertise: conceptual design of exhibitions, establishment of worldwide museum networks

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**Jette Sandahl** is Director of the City Museum Copenhagen (Københavns Museum). Formerly, she was Director of the Te Papa Tongarewa Museum Wellington in New Zealand. As the Founding Director of the National Museum of World Cultures in Göteborg (Gothenburg) in Sweden, she developed and tested novel ways of designing exhibitions, and interlinked the museum with a worldwide network of artists and exhibition makers. In the City Museum Copenhagen, too, she plans to realize a new concept using innovative approaches in the near future.

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#### **Selected publications**

Sandahl, Jette, „Ein fortwährender Prozess der Aussöhnung“, in: Thomas Flierl, Hermann Parzinger (eds.), *Humboldt Forum Berlin. The Project*, Berlin 2009, S. 164-167 (“A Continuous Process of Re-Conciliation”).

Sandahl, Jette, “The Included Other – the Oxymoron of Contemporary Ethnographic Museums?”, in: *Journal of Anthropology and Culture*, Russia 2007.

Sandahl, Jette, “Living Entities”, in: The National Museum of the American Indian (ed.), *The Native Universe and Museums in the 21st Century: The Significance of the National Museum of the American Indian*, Washington D.C. 2005.



### **Adele Schlombs**

Director of the Museum of East Asian Art, Cologne

Fields of expertise: Chinese, Korean and Japanese art

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**Adele Schlombs** has been the Director of the Museum of East Asian Art Cologne since 1991. She is also a lecturer on Chinese and Japan art at the Institute of Art History, Cologne University. Since 1991 she curated numerous exhibitions of Chinese, Korean and Japanese art at the Museum of East Asian Art Cologne, several of them with international loans from museum and private collections, and thematic exhibitions with the museum’s own holdings. Adele Schlombs was responsible for the extension and refurbishment of the galleries that took place from 1993-1995. Since 2006 she prepared several special exhibitions (The Heart of Enlightenment: Buddhist Art from China 550-600; Surimono: The Art of Allusion).

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#### **Selected Publications**

Schlombs, Adele, *Art in China*, Köln, forthcoming.

Schlombs, Adele, *The Dawn of a New Era: The foundation of the Museum of East Asian Art in Cologne*. Köln 2009.

Schlombs, Adele, *Zhou Jun: Ein chinesischer Tuschmaler der Gegenwart* (Zhou Jun: A contemporary Chinese Ink painter), Exhibition catalogue, Köln 2007.



### **Klaus Schneider**

Director of the Rautenstrauch-Joest-Museum – Kulturen der Welt, Cologne

Fields of expertise: Africa, museology, new museum buildings and installation of exhibitions

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**Klaus Schneider** is Managing Director of the Rautenstrauch-Joest-Museum Kulturen der Welt (Rautenstrauch-Joest Museum of World Cultures) in Cologne and Honorary Professor at the University of Cologne's Institute of Ethnology. Formerly, Schneider was Vice Director of the Ethnological Museum Hamburg. He designed the concept for a new building and successfully realized that project; the new building opened in 2009. In the course of his work as an anthropologist, Schneider has done research in West Africa for many years.

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#### **Selected publications**

Engelhard, Jutta, Klaus Schneider (eds.), *Der Mensch in seinen Welten. Das neue Rautenstrauch-Joest-Museum – Kulturen der Welt*, Exhibition Catalogue, Cologne 2010.

Schneider, Klaus (ed.), *Namibia – Deutschland. Eine geteilte Geschichte*, Exhibition Catalogue, Köln 2004.

Schneider, Klaus, *Handwerk und materialisierte Kultur der Lobi in Burkina Faso*, Stuttgart 1990.



### **Anthony Shelton**

Director of the Museum of Anthropology at the University of British Columbia, Vancouver

Regional expertise: North and Middle America

Special areas of interest/research: ethnography of Mexico, theoretical foundations of anthropology, critical museology

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**Anthony Shelton** is Director of the Museum of Anthropology at the University of British Columbia, Vancouver and Professor of Anthropology and Adjunct Professor of Art History, Visual Culture and Theory at the University of British Columbia. Previously he was Head of Collections, Research and Development at the Horniman Museum in London. His research interests range from theoretical foundations of anthropology to the incorporation of Latin American Art into Western collections. His active research includes work on the development and institutionalisation of visual cultures in 19th and 20th century Yucatan.

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#### **Selected publications**

Shelton, Anthony, „The Collector's Zeal: Towards an Anthropology of Intentionality, Instrumentality & Desire”, in: P. ter Keurs (ed.), *Colonial Collections Revisited*, Leiden 2007, pp. 16-44.

Shelton, Anthony, “Museums and Anthropologies. Practices and Narratives” in: S. Macdonald (ed.), *A Companion to Museum Studies*, Oxford 2006, pp. 64-80.

Shelton, Anthony, “Museums in an Age of Cultural Hybridity”, in: *Folk. Journal of the Danish Ethnographic Society* 43 (2001), pp. 221-49.





**Yukiko Shirahara**

Chief Curator at the Nezu Institute of Fine Arts in Tokyo, Japan

Regional expertise: East Asia/Japan

Special areas of interest/research: exhibition design, Buddhist and Shinto painting

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**Yukiko Shirahara** is the Chief Curator at the Nezu Institute of Fine Arts in Tokyo, Japan. Previously, she was Asian arts curator at the Seattle Art Museum, USA. The Nezu Museum, one of the most important private museums of Japan with large holdings of Japanese and Chinese art, was completely rebuilt in the years 2006-2009. Shirahara is a specialist in Buddhist and Shinto painting. At the SAM, she organized the groundbreaking exhibition “Japan Envisions the West: 16th -19th Century Japanese Art from Kobe City Museum”. From 1991 to 2000, while pursuing her doctorate, Shirahara worked as a part-time curatorial assistant and librarian for the Nezu Institute of Fine Arts in Tokyo, where she participated in the planning and presentation of some 30 exhibitions.

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**Samuel Sidibé**

Director of the Musée National du Mali

Regional expertise: Africa

Special areas of interest/research: museum management, cultural heritage

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**Samuel Sidibé** is the Director of the National Museum of Mali, and a leading advocate confronting the controversial issue of reclaiming works held in Northern countries. From 2001 to 2003, Sidibé performed a major rehabilitation and expansion programme of the National Museum. This expansion, in addition to offering more possibilities for exhibiting the Malian cultural heritage, is also in line with the National Museum’s policy of opening itself to contemporary creation. This policy took concrete form in the organisation of an important regional exhibition of contemporary art in 2007 that brought together artists coming from North Africa and the south of the Sahara. In 2007 the museum under Sidibé received the 2007 Prince Claus prize, awarded in recognition his efforts to fight illicit traffic of cultural goods.

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### **Huhana Smith**

Research Leader Māori at the Centre for Ecological Economics, Massey University, Palmerston North

Regional expertise: New Zealand

Special area of interest/research: Maori

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**Huhana Smith** is an artist/painter, academic and environmentalist with continuing links to Massey University in Palmerston North and Wellington. She was the Senior Curator Māori at the Museum of New Zealand Te Papa Tongarewa up until December 2009. For that position she was actively engaged in the intricacies of research surrounding the taonga Māori collection for publications, exhibitions, collections online and international exhibitions, with an interest and involvement in the contemporary Māori art/visual culture arena. Huhana resigned from the Museum position at the end of 2009, to take time out to lead the research required for “Manaaki Taha Moana: Enhancing Coastal Ecosystems for Iwi” (2010-2015). Since 2000 Huhana has been actively engaged in the rehabilitation of coastal ecosystems in decline.

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### **Selected publications**

Smith, Huhana, “Mā te whakaaro, mā te kotahitanga, ka whai oranga Te Taiao”, *Māori and the Environment: Kaitiaki*, Wellington 2010.

Smith, Huhana, “Mana Taonga and the Micro World of Intricate Research and Findings around Taonga Māori at the Museum of New Zealand Te Papa Tongarewa, in: *Sites: A Journal of Social Anthropology and Cultural Studies*, Dunedin 2009.

Smith, Huhana, “Hei Wai Ora: A Photo Essay”, in: *International Journal of Cultural Property* 15 (2008), pp. 181-188.



### **Nicholas Thomas**

Director of the Museum of Archaeology and Anthropology, Cambridge

Special areas of interest/research: issues of material culture, culture contact, and colonial history in Oceania

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**Nicholas Thomas** is the Director of the Museum of Archaeology and Anthropology in Cambridge. He has held professorships at the Australian National University and Goldsmiths College, London. Thomas visited Polynesia first in 1984 to research his PhD thesis on the Marquesas Islands; later he worked in Fiji and New Zealand, as well as in many archives and museum collections in Europe, North America, and the Pacific itself, and has written widely on art, voyages, colonial encounters, and contemporary culture in the Pacific. His exhibitions have included “Skin Deep: A History of Tattooing” for the National Maritime Museum, London, and “Cook’s Sites”, a collaboration with the New Zealand photographer Mark Adams, for the Museum of Sydney.

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### **Selected publications**

Thomas, Nicholas, *Discoveries: The Voyages of Captain Cook*, London 2003.

Thomas, Nicholas, *Possessions: Indigenous Art, Colonial Culture*, London 1999.

Thomas, Nicholas, *Entangled Objects: Exchange, Material Culture, and Colonialism in the Pacific*, Cambridge 1991.



### **Melanie Trede**

Professor for the History of Japanese Art, Institute of East Asian Art History, Ruprecht-Karls University Heidelberg

Special field of expertise: Japanese art

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**Melanie Trede** is Professor for the History of Japanese Art at Heidelberg University. She taught at Columbia University and the Institute of Fine Arts, New York University between 1999 and 2004. Trede was a research fellow at Gakushuin University in Tokyo (2003) and will be the Toyota Visiting Professor at the Center for Japanese Studies, University of Michigan, Ann Arbor (2011/12). Her research and publication interests include pictorial narratives, gender issues and art history, collecting histories, art historiographies and terminologies. She currently works on two projects that involve the Political Iconography of Pictorial Narratives in Medieval Japan, and art exhibition strategies between Japan and Germany in the 1930s and 40s.

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### **Selected publications**

Bichler, Lorenz, Melanie Trede, *Hiroshige. One Hundred Famous Views of Edo*, Köln/New York 2007.

Trede, Melanie, *Arts of Japan: The John C. Weber Collection; (Kunst aus Japan: Die John C. Weber Sammlung)*, New York, Berlin 2006.

Trede, Melanie, *Image, Text and Audience: The Taishokan Narrative in Visual Representations of the Early Modern Period in Japan*, Hamburg/New York 2003.



### **James C. Watt**

Brooke Russell Astor Chairman  
Department of Asian Art,  
Metropolitan Museum of Art

Regional expertise: China

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**James C. Y. Watt** is the Brooke Russell Astor Chairman of the Metropolitan Museum's Department of Asian Art. He has worked at the Museum for 25 years. Previously he was Curator of Asiatic Art at the Museum of Fine Arts, Boston (1981–85), and Curator of the Art Gallery, Chinese University of Hong Kong (1971–81). Watt planned and installed the Charlotte C. Weber Galleries for the Arts of Ancient China, which opened in 1987, and the Florence and Herbert Irving Galleries of Chinese Decorative Arts, which opened in 1997. He has also organized numerous exhibitions at The Metropolitan Museum of Art.

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### **Selected publications**

Watt, James C., *The World of Khubilai Khan: Chinese Art in the Yuan Dynasty*, New York 2010.

Watt, James C., Anne Wardwell, *When Silk was Gold—Central Asian and Chinese Textiles*, New York 1998.

Watt, James C., *Chinese Jades from Han to Ch'ing*, New York 1980.



### **Tobias Wendl**

Professor of African Art, Institute of Art History, Department of African Art, Free University of Berlin (Freie Universität Berlin)

Regional expertise: Africa

Special area of interest/research: contemporary African art

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**Tobias Wendl** is Professor at the Institute of Art History, Free University of Berlin. Until recently he served as director of the Iwalewa House, the Africa Centre of the University of Bayreuth. Since 1981 he has traveled to Africa and spent more than four years conducting research in countries such as Ghana, Togo, Benin, Nigeria, Ivory Coast, Burkina Faso, Mali, Senegal, and South Africa. During his academic career, Wendl has taught at the Universities of Munich, Cologne, Frankfurt, Bayreuth, and Berlin. He has authored and edited numerous books, documentaries, scholarly articles, and exhibitions. His fields of interest include Contemporary Arts, Media Studies, Cinema, Popular and Urban Culture, Music and Religion.

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#### **Selected publications**

Wendl, Tobias, *Andrew Tshabangu – Johannesburg Transitions*, Cologne 2008.

Pinther, Kerstin, Bettina v. Lintig, Tobias Wendl, *Black Paris – Kunst und Geschichte einer schwarzen Diaspora*, Wuppertal 2006.

Rösler, Michael, Tobias Wendl, *Frontiers and Borderlands. Anthropological Perspectives*, Frankfurt/Main 1999.



### **Manuelito Wheeler**

Director of the Navajo Nation Museum, Window Rock, Arizona

Regional expertise: North America

Special areas of interest/research: contemporary Navajo/Native American art

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**Manuelito Wheeler** was born and raised on the Navajo Nation and is currently the Director of the Navajo Nation Museum in Window Rock, Arizona, serving as the director of the tribal museum since 2008. In collaboration with the other museum staff, more than ten exhibits have been completed, all produced in-house. Wheeler has over 12 years of exhibit development experience that includes concept, design, construction, and installation. Prior to his current position, Wheeler spent more than 10 years working at the Heard Museum in Phoenix, Arizona, and rose through the ranks from carpenter's assistant to creative director. While at the Heard Museum, he installed more than 75 exhibits, including travelling exhibits from the Smithsonian Institution and the Autry Museum.

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#### **Exhibitions**

A Family Affair - Basket Exhibit (*Navajo Nation Museum*)

Through the Lens- Photography (*Navajo Nation Museum*)

Our Stories of the Long Walk (*Navajo Nation Museum*)



### **Jay Xu**

Director of the Asian Art Museum of San Francisco, Chong-Moon Lee Center for Asian Art and Culture

Expertise: China; ample experience in international museum work

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**Jay Xu** is the Director of the Asian Art Museum, San Francisco. He is a scholar of Chinese antiquities and a curator committed to sharing his extensive knowledge of Asian art with a wide audience. He has been the Pritzker Chairman, Department of Asian and Ancient Art at The Art Institute of Chicago since 2006, after serving as Pritzker Curator of Asian Art since 2003. Prior to that, he served as Head of the Department of Asian Art at the Seattle Art Museum. Before his appointment at the Seattle Art Museum, Xu was a fellow in the Department of Asian Art, The Metropolitan Museum of Art, New York.

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### **Selected Publications**

Chen, Jianming, Xu, Jay, Fu, Juliang. *Along the Yangzi River: Regional Culture of the Bronze Age from Hunan*, New York 2011.

Xu, Jay (Guest editor), Special Section: Art and Archaeology of the Sichuan Basin, in: *Journal of East Asian Archaeology*, Vol. 5 (2003), pp. 101–469; author of “Defining the archaeological cultures at Sanxingdui,” pp. 149-190.

Xu, Jay, “Introduction Part 1: Sichuan before the Warring States Period,” pp. 21–37; “Chapter 1: Bronze at Sanxingdui,” pp. 59–151, in: Robert Bagley (ed.), *Ancient Sichuan: Treasures from a Lost Civilization*, Seattle 2001.



**Thomas W. Gaehtgens**

Direktor des Getty Research  
Institute GRI, Los Angeles

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**Thomas W. Gaehtgens** war von 1980 bis zu seiner Emeritierung 2006 Professor für Kunstgeschichte an der Freien Universität Berlin. Von 1985 bis 1986 forschte er am J. Paul Getty Center for the History of Art and the Humanities in Santa Monica, Kalifornien. 1992 übernahm er die Organisation des XXVIII. Internationalen Kongresses für Kunstgeschichte in Berlin. Thomas W. Gaehtgens ist Gründungsdirektor des Deutschen Forums für Kunstgeschichte (Centre Allemand de l'Histoire de l'Art) in Paris, das die deutsch-französischen Kulturbeziehungen erforscht. Seine Forschungsgebiete sind vornehmlich die französische und deutsche Kunst und Kunstgeschichte des 18. bis 20. Jahrhunderts. Im November 2007 wurde er zum Direktor des Getty Research Institute GRI in Los Angeles berufen

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**Okwui Enwezor**

Kurator am International  
Center of Photography in  
New York

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**Okwui Enwezor** war künstlerischer Leiter von mehreren Großausstellungen. 1996-97 leitete er die zweite Johannesburg Biennale in Südafrika, 1998-2002 war er künstlerischer Leiter der documenta 11 in Kassel, 2006 kuratierte er die Biennale für zeitgenössische Kunst in Sevilla, sowie 2007-2008 die 7. Gwangju Biennale in Südkorea. Gegenwärtig ist er künstlerischer Leiter von Meeting Points 6, einem Projekt für Performance und visuelle Kunst in acht Städten (Beirut, Amman, Damaskus, Kairo, Tunis, Tanger, Brüssel und Berlin). Vor kurzem wurde er zum Hauptkurator von La Triennale, Paris 2012 ernannt und ist 2011 kuratorischer Berater der "Dublin Contemporary" in Irland.

Okwui Enwezor ist ab Oktober 2011 neuer Direktor des Haus der Kunst, München.

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**Martin Heller**

Heller Enterprises, Zürich

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**Martin Heller** ist Kulturunternehmer, Ausstellungsmacher, Kurator und Autor. Er war Direktor des Museums für Gestaltung Zürich, ab 1997 zudem Direktor des Museums Bellerive Zürich. Dort übernahm er unter anderem die Verantwortung für die Themenfelder Visuelle Kommunikation, Design, Fotografie und Populärkultur, für die Plakatsammlung sowie für die Grafische Sammlung und realisiert eine Vielzahl an Ausstellungen und Publikationen. Ab 2005 war Martin Heller Intendant von Linz 2009 – Kulturhauptstadt Europas. Seit 2010 entwickelt er Konzept und Inhalte der Agora im Humboldt-Forum.

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### **Neil MacGregor**

Director of the British Museum,  
London

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**Neil MacGregor** taught History of Art and Architecture at the University of Reading from 1975 to 1981. He left to assume the editorship of the Burlington Magazine. He oversaw the transfer of the magazine from the Thomson Corporation to an independent and charitable status. In 1987 he became director of the National Gallery in London. MacGregor was made director of the British Museum in August 2002. In 2010, he presented a series on BBC Radio 4 and the World Service entitled A History of the World in 100 Objects, based on objects from the British Museum's collection.

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