1. **Gabriele Weichart, University of Vienna, Austria.** ([gabriele.weichart@univie.ac.at](mailto:gabriele.weichart@univie.ac.at)).

Title: Remembering the Past and Representing the Future: Monuments in North Sulawesi (Indonesia)

Abstract: Over the past few decades, a growing number of stone and wooden monuments have been erected as visible signs in public places in the region of Minahasa located at the northern tip of the island of Sulawesi. Many of these sculptures represent historical or mythical, and often heroic, figures and/or events. They are prominent markers of Minahasa public self-representation in which the boundaries between history, religion and mythology become blurred. The paper will inquire about the role of these monuments as sites and objects of memory and identity in contemporary Minahasa society.

2. **Barbara Bohle, University of Vienna, Austria** ([Bohle@gmx.at](mailto:Bohle@gmx.at)).

Title: Material Inspirations in Javanese Contemporary Arts: A Sculptor’s Case

Abstract: In Central Java history persists petrified in the many candi (Hindu-Buddhist temples) of the area, preserved by the Indonesian state as key sites of memory. As identity symbols they are multiply reproduced, in miniature forms, as iconographic fragments, and through various media, to circulate their originally stone-fixed messages via tourism and artefact markets and engrave them as ancient root in the local, national, and global imagery. Their petrified appearance, suggesting that the stories of the past are unbendable and reliably engraved into stone, embodies, of course, a disseminating strategy of monolithic politics of various sorts and is anchor in a vastly changing and unstable presence. As such they appeal to historical and anthropological analysts and contemporary artists alike, who critically comment from without and within such constraining socio-cultural processes.

This paper explores how a contemporary sculptor from Central Java takes part in the flourishing industry of materializing memory in objects of stone as he draws upon the aesthetic tradition of Javanese Hindu-Buddhist monuments, thereby associating with the memory canon of the nation, while at the same time inserting post/modern ideas drawn from the ‘other’, more recent, and contemporary cultural storage of Java, Indonesia, and beyond, thereby invoking new visions of identity. Taking inspirations for his stone-work from a wide and open cultural and religious continuum, he elaborates a vision of a globalizing Javanese art pool that integrates Javanism and Cosmopolitanism as creative resource to suggest an unrestricted identity formation that remains within transforming local practice nevertheless. Fluidly situating the production of his sculpture beyond spatio-temporal limits, he also identifies an artistic source, structure, and dynamic specific to Central Java: artistic
material media cross boundaries between object, space, and body to unite artists of all fields – sculptors, dancers, musicians, etc. – in one common source of (mystical) inspiration, the human heart-beat.

3. **Awang Azman Awang Pawi, Universiti Malaysia Sarawak.**  
   [awangazman@gmail.com]  

   **Title:** Sarawak Malay Material Culture: Between Collective Memory and Primordial.  

   **Abstract:** Why should the Malay Sarawak culture be associated with the Sarawak Malay Culture? How to differentiate Sarawak Malay material culture from other ethnic cultures in Sarawak? How is the Minangkabau diaspora representative of ‘nusantara culture’ exist in Sarawak Material culture? This paper will explore the antecedent of Malay material culture to contemporary Sarawak material Malay culture. The study themes are related to heritage, tradition and modernity in term of material culture. Recently, the politics and poetics of displaying the indigenous material culture have made their presence felt in the late capitalism era. Now the keringkam, gajah olen, tar, kek lapis Sarawak to name a few are part of ‘display culture’ of the ethnic and show the identity and artistic attributes through the of Sarawak Malay identity. This paper also analyzes the latest trend of this ‘display culture’ from the perspective politic of survival in an ‘incredulity toward metanarratives’ in the postmodern era.

4. **Nicolas Césard, EHESS-IRIS, Paris, France.**  
   [ncesard@ehess.fr]  

   **Title:** Jars as heritage of the past and cultural memory of the present among a former nomadic group of Borneo  

   **Abstract:** Stoneware and porcelain jars of Chinese, Vietnamese or Thai origin have been traded for centuries among the ethnic groups living in the interior of Borneo. For more than a century now the Punan, former nomads of the Tubu River (East-Kalimantan, Indonesia), have exchanged various forest products (resins, gums, rattans) for jars, first through their farming neighbours, and then directly with the downstream traders. Punan families identify about fifty types of jars that they organise into various categories according to their origin, their look and their value in exchanges.

   What kinds of relations do the Punan maintain with theirs jars? Why are certain jars kept whereas others are exchanged or sold? After having discussed the importance of outside goods and the process by which former nomads have gradually transformed them into prestige goods and heirlooms, my presentation will address the actual role of jars and their substitutes in matrimonial payments (bridewealth payments), and more specifically, their function as memory goods and as local heritage of the Punan’s complex cultural and historical situation.

Title: Sharing cultural Memory. The Collection of Czurda.

In 1883 Dr. František Czurda, a Bohemian physician, sold large parts of his Indonesian collection to the Vienna-based Natural History Museum and gave the other parts to his friend Vojta Náprstek’s museum in Prague. Dr. Czurda had been in the service of the Dutch colonial army since 1876 which brought him from Java to the battle-fields of Aceh and to Sulawesi. He spent his free time collecting material artefacts of everyday life and conducting research on the customs of the local populations and publishing his findings in travel accounts in a Prague-based newspaper. Today his collection of South Sulawesi especially stands out as one of the most comprehensive single collections of Bugis and Macassarese material culture from the end of the 19th century. The printed catalogue, which documents the Vienna based part of the collection, not only describes the collection in a way unusual for those days, but also illustrates Dr. Czurda’s desire for proper scientific enquiry and representation and thus depicts his in some accounts naïve, but nevertheless avant-garde, approach to the emerging field of ethnography. Together the curators Jani Kuhnt-Saptodewo and Dagmar Pospíšilová of the two ethnographic Museums in Vienna (Museum für Völkerkunde Wien) and Prague (Náprstek Museum Prague) are conducting a one year research project (Sharing cultural Memory) financed by the Austrian Ministry of Science and Research (ForMuse). In May and June it is planned to go to Indonesia to present and discuss Czurda’s collection with curators of local museums. In this panel we would like to speak about the insights and results of this research project.

6. Jana Iguna, British Library, London, UK. [Jana.Igunma@bl.uk]

Title: The earliest Lao glossary in the Hua-Yi Yi-Yu.

The earliest extensive source on Lao language is a “Glossary of the Pa-Poh language” (a language spoken in an area south of Meng La (chin. Gan yai) and north of Phrae/Sukhothai (chin. Bo-le)) created during the Ming Dynasty by the Chinese government’s Bureau of Translators (Siyi Guan). The glossary forms one volume of the Hua-Yi Yi-Yu, a multilingual dictionary that was prepared at the end of the 14th and into the 15th century A.D. in order to help the imperial government officials and tradesmen to communicate with foreign nations or ethnic minorities.

The British Library holds a reprint of the Hua-Yi Yi-Yu produced during the Qing Dynasty, including the Lao glossary. The book was acquired by the British Museum in 1885 A.D. and later transferred to the British Library. Although a reprint, it can be assumed that the original printing blocks cut in the late 14th or 15th century were being re-used.

The glossary, which has 108 pages, is divided into various thematic sections such as astronomy, geography, seasons, flora, fauna, humans, verbs, numbers, etc. For each
Lao word, a Chinese translation is given, and the pronunciation of each Lao word is represented with a Chinese character as well.

The analysis of this earliest and extremely rare glossary of Lao language aims not only to shed more light on the state of Lao culture and society around the 15th century A.D., but also to show how important the preservation of written evidence of a people’s cultural history is for their cultural, national and individual identity.

7. Susan Conway, SOAS, University of London, UK. (sc66@soas.ac.uk)

Title: Material Culture and Memory: The Shan States of Burma (Myanmar).

Abstract: Following Burmese military invasion of the Shan States from the 1960s to present, local sponsorship of Shan cultural activities and monastic literary and ritual practice, has been minimal. Many monks have fled to northern Thailand where they serve Shan communities living in exile, and Shan people cross the border to attend the ceremonies they hold.

Of prime importance to these communities both in country and in exile is the conservation and preservation of manuscripts and ritual material, considered symbols of Shan heritage and cultural identity. Money has been raised both locally and in communities living abroad to buy land for a library where manuscripts can be conserved and catalogued. However, this is a race against time as in certain specialist areas the material is being rapidly consumed by antique dealers.

This paper focuses on one specialism, Shan manuscripts and ritual material associated with apotropaic practices, warding off evil, generating good luck and bringing protection. There are monks and lay experts on both sides of the border who have studied in this field. In the current climate of poverty and insecurity, they have adapted supernatural formulae and rituals to meet the needs of recent migrants while attending to the requirements of more prosperous long-term settlers.

8. Erika C. Robis and Ana Maria Theresa P. Labrador [eka.robis@gmail.com] Title: Death, material culture and memory in a former Spanish colonial town in the Philippines.

Abstract: Cementerio para los indios of Tayabas, a former Spanish cabecera, was established in 1887, intended as a place for interring the Catholic converts of the local population. It stands today as one of the oldest cemeteries in the southern Tagalog region of the Philippines, both withstanding and adjusting through colonial, political and sociocultural changes made since its establishment. Los Indios was later designated as Tayabas Roman Catholic Cemetery, and at about the same time, the municipal cemetery and a private memorial park were established along its sides. Using data from observed burial and commemoration practices and documentation and mapping of memorials, this paper explores the representation of Tayabasin heritage, tradition and identity through mortuary material culture and the cemetery as a place. This will also unravel similar practices in Southeast Asian
death memorials and locations that signify the context of endurance of funeral traditions, remembrances of departed kin and belief in the afterlife.

9. Willemijn de Jong, University of Zürich. (w.de.jong@access.uzh.ch)

Title: *Ikat* textiles as mobile objects of (trans)local memory.

Abstract: In this paper the focus is on *ikat* textiles manufactured in home industry by women in the southern Lio area of Central Flores, Indonesia. The *ikat* textiles represent prestigious artefacts of the Lio clothing repertoire, as they are worn at important public events, exchanged as gifts, and sold to locals and tourists, including museums. Thus, these textiles can be considered as highly mobile objects. The goal of the project is to get a deeper understanding of the design patterns and motifs, departing from the weavers’ conceptions of the world, of modernity and tradition and placing their conceptions in a wider context. Of particular interest are older *patola* designs (*motif sèmba*) and rather recent, fashionable figurative designs (*motif gamba*) of women’s sarongs and men’s shoulder cloths.

The main question to be addressed is: What do the weavers make understandable in important non-figurative and figurative designs of their weavings? It is suggested that recent *ikat* art in Central Flores is not about the creation of a coherent vision of the world and the weaver’s place in it but it shows the relationships of the weavers and perceivers in a complex social and cultural space. This space is locally, translocally, globally and historically informed, particularly with reference to early colonialism with the exchange of trade cloths, postcolonial religious influences, and recent *adat* revivalism in Indonesia. Crucial social and cultural aspects of these life worlds are continuously re-created and re-configured, through the agency of the weavers and through the agency of their textiles as mobile objects of (trans)local memory. A new reading of the iconography, ethnicization and gendering of Eastern Indonesian *ikat* textiles is envisaged, referring to recent work on the materiality of clothing and its patterns in the Pacific, work on the globalization of Asian dress and work on social memory. This project is a continuation of an earlier project that included longer periods of fieldwork in 1987/88 and 1990/91 in this area on economic and social aspects of „cloth wealth“ and gender relationships.

10. Michael S. Falser, Heidelberg University, Germany. Falser, Michael [falser@asia-europe.uni-heidelberg.de].

Title: Models, moulds and memory: a transcultural perspective on material culture in the case of the reproduction of Angkor Vat, Cambodia.

Angkor Vat temple from the 12th c. in Cambodia is the largest religious stone monument in the world. Despite its massive architectural structure in situ, Angkor Vat is one of the most “travelled” objects in Southeast Asia through its reproduction in models and moulds. This phenomenon is tightly linked with the modern notion of national building, the invention of the concept of cultural heritage and the increasingly commercialised cultures of display. In the 19th and early 20th century, Angkor Vat served not only as a model for the initiation of Thai nationalism inside the Bangkok Royal Palace but became the most important monument and archaeological fetish in the French *mission civilisatrice* of the Indo-Chinese Protectorate: its surface was copied via the technique of moulding and transferred for scientific study and display inside the new-found Parisian Musée Indochinois and after being partially reconstructed for earlier World Exhibitions, it reached its most spectacular transcultural translation in the 1:1-scale model for the state-
propagandistic Colonial Exhibition in Paris in 1931. Apart from these state-run instrumentalisations, Angkor Vat serves ever since as an object of vernacular reproduction in Cambodia itself: its rebuilt model in small scale can not only be seen today in local artistic workshops and tourist hotels but also in cremation ceremonies of the local Buddhist community.

This paper aims to formulate a transcultural perspective on material culture studies. It uses the case-study of the different forms of reproductions of the Angkor Vat temple in Cambodia to analyse material flows between political representations, religious practice, scientific display, vernacular art production and touristic consumption.

11. **Fiona Kerlogue, Horniman Museum, London, UK**  (FKerlogue@horniman.ac.uk): Title: Memory and materiality in a Malay village in Sumatra.

Material items operate as repositories of memories, both for individuals and collectively, and are often preserved for this purpose. In many societies material objects are of key importance in the establishment and maintenance of kin and cultural identity.

This paper takes as an example material used in a Malay community in Jambi in Sumatra, and considers the multi-faceted nature of the relationships between people, time and objects, exploring the importance of objects in the preservation of cultural memory.

Field research has revealed the centrality of material culture in the development and maintenance of identity and tradition. Material has the capacity to act as signifier of intangible aspects of human life and culture and to represent symbolically not only memories of individuals for family members and friends, but also of local knowledge, values and beliefs central to a community. The transmission of these core aspects of culture to each generation is often achieved through the persistence and transfer of material and material forms.

In this paper I consider to what extent the types of material used and preserved in Jambi represent or evoke values and ideas which are passed to the next generation. What does the importance of imported material suggest about local conceptions of identity? What material is inherited by succeeding generations and what is not? How does this relate to the identification of family and of belonging?

12. **Helen Mears, Brighton Museum, UK**  (Helen.Mears@brighton-hove.gov.uk) Title: The Materiality of Loss: Shan textiles in exile

Abstract: This paper will present a unique body of court regalia from the Shan States, Burma (Myanmar), held in the World Art Collection at Royal Pavilion & Museums, Brighton & Hove. Most items were donated by individual members of former Shan elites who now live in exile in the UK. The paper will provide an opportunity to reflect on the role of material culture in mediating loss, trauma and memory and to consider how these aspects are 'managed' within the museum collection. Can such precious artefacts ever be considered outside of their traumatic historical, political and personal contexts?
13. Nhung Walsh (nhungwalsh@gmail.com). **Title:** North Vietnamese propaganda posters.

Abstract: Vietnam is a multi-ethnic state with 54 ethnic groups. While the Kinh (Viet) people account for about 80% of the population, the rest are different ethnic minority groups. They speak different languages and inhabit different territories of the country, mainly in the borderlands, central highlands and mountainous areas. Realizing the important role of ethnic communities as “strategic frontlines”, the North Vietnamese government soon included an “ethnic element” in various propaganda themes and topics. The ethnic policy served the purpose of not only mobilizing ethnic tribes to support the war, but also constructing a collective force from the spirit of “đề ra đoàn kết dân tộc” – whole nation’s unification as one – to fight against the enemy.

Using the propaganda posters as materials to explore the politics of this policy, this study focuses on analyzing how the images of ethnic women were used as part of the national unification policy launched during the Vietnam War by the North Vietnamese government. The materials are colourful images of ethnic women and often place them side-by-side with Kinh men and women. Together with Kinh women, ethnic women participate in all war services and activities, showing a natural bonding between people from ethnic minority groups and the Kinh people. Mixing images of different ethnic people with the Kinhs is on the one hand an effort to persuade Vietnamese people to believe in a national integrated strength against any foreign force. On the other hand, it is also a process of constructing a collective memory that involves the ethnic people’s contributions to the war. This study further explores the process of “correcting” the stereotyped perception of people from ethnic minority groups by Kinh people, and how a collective memory of national unification was constructed to serve the purpose of wartime.