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Introduction

The papers collected in this thematic issue “Asia Collections outside Asia: Questioning Artefacts, Cultures and Identities in the Museum” were first presented at a well-attended and lively panel in June 2018.¹ The event was part of the international conference *Art, Materiality and Representation* organised in London by the Royal Anthropological Institute of Great Britain and Ireland in cooperation with the British Museum and SOAS (School of Oriental and African Studies), University of London. The initial intention of the panel was to look at the histories and processes of musealisation of Asian arts, with a special focus on the cultural practices of specialist museums displaying Asian arts outside Asia. It was assumed that in mapping the collections of these museums and tracing their histories, a clear picture of the identity of these collections and their hosting institutions would emerge. It was also hoped that this exercise would shed light on the development and construction of representations of Asian identities as cultural “Others”. However, the issues highlighted by the papers and the discussions they stimulated challenged this somewhat simplistic view and a much more complex situation was outlined.

Consequently, a re-shifting of focus was required in the overall theme as well as in the scope of the debate. In particular, the case studies underscored the heterogeneity of the objects in the collections; the presence of these collections in a variety of types of museums; and the inclusion or absorption of these collections – sometimes previously housed in autonomous specialist museums – into bigger, more comprehensive institutions. These aspects are approached from varying perspectives in the following eleven articles.

There are numerous scholarly volumes exploring museum history, practices and policies as well as books on Asian art and material culture, such as catalogues and studies on specific parts of a

collection by individual museums. The purpose of our publication is to offer an alternative approach: it brings together an eclectic group of contributions with the aim of laying the foundations for a critical analysis of the distinctive features, circumstances, objectives and needs of Asia collections in museums outside Asia.

Our proposition is timely and in line with the growing interest among academics and museum professionals engaged in under-studied and unresolved issues related in various ways to this specific category of collections. In recent years, attention to this subject has taken shape in a wide range of initiatives, of which those listed below are only some examples.

The history of collecting Asian art objects in nineteenth- and twentieth-century Europe – with particular focus on Britain – was discussed within a geopolitical framework at a symposium held at SOAS, University of London, in April 2018.² A few months later, another symposium on the history and development of collecting Asian art in the western world took place in Amsterdam.³ Collections of Asian art were also at the centre of a roundtable discussion at the EAAA (European Association of Asian Art and Archaeology) conference in 2017,⁴ and – with a focus on Chinese art – of some panels at the EACS (European Association of Chinese Studies) conference in 2018.⁵ An emphasis on international networking among museums with Asian art collections was laid during the plenary session ‘Asian Art Museums and Collections in the World’ at the ICOM (International Council of Museums) conference in 2019.⁶ In addition, National Museums Scotland undertook a thorough review of East Asian collections held by museums across Scotland.⁷ Further conversations are underway among scholars and institutions to develop projects aimed at mapping and digitising Asia collections in Europe. An example of these endeavours is the Network of Chinese

Collections in Europe (NCCE), which is taking shape inspired by the China Art Research Network in the United Kingdom (CARNUK).⁸

It is within this vibrant and active scenario that we offer our contribution for a deeper and more detailed understanding of a theme that lends itself to be analysed from a myriad of perspectives. As it can be noticed from the cases mentioned, the prevailing focus is on the typology of objects described as “art”. In particular, the artistic production of East Asia attracts most of the attention. While all these features are important pieces of the puzzle and deserve to be scrutinised, our thematic issue intends to propose a wider, more inclusive outlook. The aim is to break free from the boundaries of categorisations and stiff distinctions that have thus far prevented exchange and cooperation between experts with different specialisms and different theoretical and professional backgrounds. Considering this group of papers as a whole, we attempt to encourage an overarching reflection on Asia collections in museums outside Asia.

For instance, the term “collections” is here used to indicate a group of gathered objects that include an extensive range of material manifestations of cultural heritage, from artworks to ethnographic artefacts and crafts linked to folkloric traditions. A seminal work published in 2017, *Inside the World's Major East Asian Collections* is a commendable endeavour to put together some of the world's major East Asia collections.⁹ Dividing the collections in three geographical sections – Europe, East Asia and America – the book equally considers libraries, archives and all types of museums as institutions with converging missions to preserve and grant access to cultural heritage materials.

The term “Asia” is also taken in its most comprehensive meaning. As similarly intended by Grant Evans in his *Asia's Cultural Matrix*,¹⁰ it refers to a land mass inhabited by an impressive variety of peoples, each with distinctive cultural traits, yet showing more or less evident connections of varying intensity and kind as a result of histories of contacts and interactions, different in nature and purpose. We therefore embrace and extend a notion of “transnationality” similar to that suggested by Eiko

Tomizawa-Kay and Toshio Watanabe, highlighting the porosity of cultural borders and putting aside the constraints of national and regional boundaries.¹¹

We then position these “Asia collections” within the framework of “museums outside Asia”, trying to offer a bird's-eye view of perceptions and representations of Asian cultural identities in non-Asian settings. This multi-faceted and far-from-unequivocal topic is dealt with an emphasis on material engagements. Historically influenced by social, cultural and political factors, these engagements are, in their turn, instrumental in shaping ideas of “Others” and in determining processes of self-identification.¹² Such considerations cannot disregard the prolific literature, produced especially in the last thirty years, on the intimate entanglement between museum displays and the construction of public knowledge about the cultures of “Others”. We can here only mention a few of the scholarly texts that have become essential references in this discourse. Ivan Karp and Steven Lavine's *Exhibiting Cultures*, Barbara Kirshenblatt-Gimblett's *Destination Culture: Tourism, Museums and Heritage* and Elizabeth Hallam and Brian Street's *Cultural Encounters: Representing 'Otherness'* have become ubiquitous in the reading lists of museum studies programmes.¹³ Other often-cited works are George Stocking's *Objects and Others: Essays on Museums and Material Culture*, Eileen Hooper-Greenhill's *Museums and the Interpretation of Visual Culture*, Mary Bouquet's books, among which we find *Academic Anthropology and the Museum*.¹⁴ A pertinent case study is that researched by Louise Tythacott as she traces the travels and history of a group of five Ming-dynasty Buddhist statues from their Chinese location in a temple on Putuo island, Zhejiang province, to their most recent installation, in 2005, in the Buddhism section of the World Cultures gallery at Liverpool's World Museum.¹⁵

The articles that follow acquire a further level of significance if read in light of recent debate surrounding the decolonisation of museums. Since the 1990s, the colonial origins of certain collections and the lingering repercussions of this controversial past on the use and exhibition of such collections in the present have increasingly been questioned and

challenged.¹⁶ A surging tide of critical research on this subject has characterised the first two decades of the twenty-first century.¹⁷ A recent publication edited by Michael Marten and included in the journal *Anthropos*, issue 114.2019 seeks “to highlight aspects of postcolonial anthropological concern in the context of museological studies”.¹⁸ In this thematic section, two articles in particular are most relevant to the contents of our publication: Inbal Livne’s study of Tibetan collections in the National Museum of Scotland and Jennifer Way’s analysis of a collection of Vietnamese handicrafts in the Smithsonian National Museum of Natural History.¹⁹ There is increased academic interest in the theorisation and implementation of the process of decolonising museum collections, as shown, for instance, by the recently published dossier on “decolonial processes” in Swiss cultural institutions and the higher education sector.²⁰ The main point is the need for museums to reflect the cultural diversity around them and to give more voice to the communities that produced the objects on display.²¹ Retracing the provenance of the objects and addressing acquisition practices, a growing number of academics and museum professionals is calling for an epistemological shift in the engagement with the collections. According to the advocates of decolonisation, the objects should be freed from the “coloniality”²² of certain interpretations and should be contextualised in their original cultural framework.²³

The reader of this collection should bear in mind that the theoretical models outlined above are the editors’ suggestions for possible interpretative keys of the contents presented. The editors fully acknowledge the authors’ individual choices of theoretical approach and leave untouched the original tone and perspective of the articles. Likewise, the use of certain terms, such as “Eastern” and “Oriental” standing for “Asian”, has been kept unaltered since the preference of one over the other may deliberately highlight nuances in the meaning that are distinctive of the specific historical and cultural settings of each case study.

There is no clear-cut division between the articles, as they were all in conversation with one another. However, the papers can be arguably grouped into two parts.

The first five papers are concerned with the definition or re-definition of the Asia collections within the museum intended both as a physical space and a conceptual framework. In the first article, Annette Loeseke discusses how the display in the Asian Pavilion at the Rijksmuseum in Amsterdam represents historical and current narratives of Asia. Curatorial choices and visitors’ responses are analysed against the backdrop of acquisition practices adopted at the time of the Dutch colonial presence in Asia.

Laura Vigo explains next how private collections of Asian art entered the Montreal Museum of Fine Arts. This museum was born to assert Canada’s “civilised” status as part of the British Empire and to exercise an authoritative role in the promotion of western aesthetic values. Therefore, the Asia collections displayed in its galleries were intended to support this agenda, proposing a Canadian view of Asia strongly influenced by British colonialist ideology. A comparable situation to that of Canada, as far as the shaping of a collecting taste of Asian art is concerned, can be found in Argentina during the second half of the nineteenth century and the first half of the twentieth century. In the following article, Florencia Rodríguez Giavarini also mentions the Argentine middle and upper classes’ efforts to demonstrate their high level of “civilisation” based on a European cultural model. A legacy of the long period of subordination to the Spanish colonial empire, this endeavour affected the history of acquisition, contextualisation and displacement of Asian art in Argentina. The histories of these objects are, in this case, further complicated by the fate of the Museo Nacional de Arte Oriental, which was created in 1965, lost its premises in 2001 and is now re-housed within the Museo Nacional de Arte Decorativo. As Rodríguez Giavarini analyses the difficulties faced by the Asian collection as a consequence of this resettlement, the reader is led to reflect on whether this is an issue of a museum within a museum or rather of a collection deprived of a museum and absorbed in another museum.

From a collection in need of its own space, we move on, in the fourth paper, to a museum space recently created to house two collections with different histories and different typologies of objects.

As Sofia Campos Lopes illustrates, the Orient Museum in Lisbon was opened in 2008 by the Orient Foundation (Fundação Oriente, FO), a private organisation that since 1988 has been presenting and supporting Asian cultures. The focus of the FO is a commitment to cultural exchange and intellectual cooperation especially with those territories historically linked to Portugal by a past of Portuguese colonial administration. The museum includes the Portuguese Presence in Asia (PPA) Collection and the Kwok On (KO) Collection. The former, made of a wide range of artistic, archaeological and ethnographic materials, was gradually acquired by the FO to showcase and promote Asian cultural production. The KO, donated to the FO in 1999 by the French Association des Arts et Traditions Populaires de l'Asie, owes its name to the Chinese banker who gathered the original core of the collection and is made of a variety of materials related to traditional performing arts of Asia. Campos Lopes addresses how the two collections live side by side and are used as a complement to each other. In particular, she highlights the challenges faced by the curators as they try to give voice to the objects in order to unravel and express their multiple cultural meanings and functions acquired as they travel from context to context in space and time.

Curatorial challenges are also at the centre of Maria Szymańska-Ilnata's paper. She presents the forty-year history of the Asia and Pacific Museum in Warsaw, concentrating on the difficulties in establishing this museum in the Polish socio-cultural scenario, where Asian and Pacific culture continue to be perceived as alien and distant. Planning the arrangement of the display after securing a new building in 2013, as well as boosting and documenting the collections are the main practical concerns that museum staff are tackling. In addition to these, thorny conceptual issues affect the curators' decisions when it comes to choosing a viable model and an effective strategy to help diverse audiences engage with the rich and complex cultural realities of the Asian and Pacific areas.

While the framing of the objects within the museum is the underlying motif in the articles mentioned thus far, the remaining six articles share an

emphasis on the role of collections in conveying cultural identities. Artist Karen Tam analyses the representations of Chinese cultural identity proposed to the public through the artefacts collected by Canadian missionaries in China in the early twentieth century. This eclectic collection of works of art, handicraft products and decorative objects was displayed for over sixty years from 1931. Using her own installations *Nous sommes tous des brigandes / We Are all Robbers* (2017-2020), which revisits and re-proposes the Jesuits' collection with contemporary contextualisations and readings, the artist questions the perceptions evoked by those artefacts in the historical setting of the missionary museum. According to Tam, such perceptions, forged by the missionaries' direct experience and proselytising project, by political and diplomatic developments, and by the social history of racial relations, contributed more or less intentionally to the shaping of Canadian views of China.

The next two papers deal with the role of private collections in the construction of ideas of specific Asian cultures. Both collections were formed in the late nineteenth century by distinguished and influential Italian collectors and led to the foundation of two relevant public museums in early-twentieth century Italy. The first case is that of the artist and professor of design and engraving Edoardo Chiossone, who built up his collection during his stay in Japan from 1875 to 1898. Donatella Failla examines the multiple cultural influences at play in the construction of knowledge about Chinese culture and aesthetics that emerges from the objects on display at the Chiossone Museum of Oriental Art in Genoa. Offering an insightful gaze into the history of circulation, appreciation and adaptation of Chinese artefacts in Japan, the author highlights how Chiossone's choices in the acquisition of these objects, and Japanese objects inspired by them, were ultimately conditioned by the development of intercultural Sino-Japanese connections and local sociocultural transformations in Japan. As a result, the image of China gathered from his collection is filtered through the lens of a Japanese perspective. In the second paper, Marta Boscolo Marchi presents the case of the collection gathered by Prince Henry of

Bourbon during his journey in East Asia between 1887 and 1889. The bulk of this collection was eventually acquired by the Italian state and in 1928 was displayed to the public with the creation of the Museum of Oriental Art in Venice. However, Boscolo Marchi focuses on the period when the objects were exhibited at Prince Henry's private museum and were, later on, in part sold on the European art market after the owner's death in 1905. In particular, the article illustrates that the late nineteenth century and early twentieth century saw the growth of a deeper appreciation of Japanese arts and culture in Italy – as in Europe in general – thanks to closer and more intense diplomatic ties, commercial relations and cultural exchange. It is therefore stressed how the artefacts originally selected by a discerning connoisseur had a considerable impact on the image of Japan elaborated by those – especially members of the upper classes, artists and intellectuals – who had the opportunity to admire and purchase them.

While retaining an emphasis on the connection between materiality and identity construction in collecting and displaying cultural manifestations of the "Other", the last three articles offer the chance to consider this motif with different slants. The contexts examined complement the other contributions and provide a wider scope for reflection.

Helen Wang discusses the liminality and marginality of East Asian non-art objects in museum settings outside Asia. She does this using collections of Chinese numismatic and money-related materials as a case study. Wang consequently denounces how much these objects are under-studied and neglected by museum professionals, despite their remarkable potential as unique sources of information about specific yet substantial cultural aspects that would otherwise fall aside mostly undetected. Proof of the numerous and varied research possibilities is provided by an extensive annotated bibliography that mentions major European projects devoted to the study of Chinese money. The article also includes a preliminary list of relevant museum collections worldwide, underlining the need to systematically map these resources.

Maria Sobotka then takes us to Korean gardens. Analysing the Seouler Garten – a joint Korean-German

project – in Berlin's Gardens of the World, she questions the re-production and representation of Korean cultural traits through the re-construction and translation of a typical sixteenth-century Korean Neo-Confucian literati garden. Seen as a sort of open-air museum, the Seouler Garten displays replicas of original features and architectural structures in the Dongnakdang (House of Solitary Enjoyment), the Korean historic garden taken as a model. The German version also re-proposes a similar spatial organisation. However, the selection of certain elements over others, and the inclusion of objects taken from different settings and historical periods of Korean cultural traditions cast doubts over the authenticity of the image of Korea perceived by the visitors. The impression – Sobotka suggests – is one of a stereotyped idea of Korean cultural identity deliberately promoted abroad as part of the agenda of the South Korean foreign cultural policy.

The final paper also takes into consideration the perspective of cultural representations nurtured and publicised on the international stage by the protagonists and producers of specific Asian cultural traditions. Robin Ruizendaal explains the role of the Taiyuan Asian Puppet Theatre Museum in Taiwan as guardian, mediator and promoter of the centuries-old puppet theatre tradition spanning across Asia albeit with many genre and regional variations. Besides collecting theatrical artefacts, the museum carries out conservation programmes, operates its own puppet theatre company, and coordinates research, education and outreach projects in Taiwan and other Asian countries. In addition, it organises numerous exhibitions and performances in countries outside Asia. With a mission to keep this performing art alive while divulging the knowledge of its history and peculiarities around the world, the museum proposes an idea of a pan-Asian cultural identity.

The whole collection of papers is wrapped up by Elisabetta Colla's thought-provoking concluding remarks. Her comments invite the reader to reflect on the spatio-temporal dimensions of representations of the "Other". She also ponders upon the function of museums to draw forth the memory and affect enclosed in objects bearing cultural weight.

Far from being an exhaustive publication, this thematic issue aims to draw attention to the complex patchwork of museal narratives about Asia in the western world. On the one hand, it highlights the topical and geographic areas that have been more clearly identified and better studied, such as the history and development of western collections of East Asian arts. It should be noted that Asia collections in Eastern Europe are not well-known, and often absent from the discussion owing to many reasons, including the impact of the Cold War, political alliances, financial and other resources.²⁴ On the other hand, it brings to the fore lacunae in the general research interest, including, for instance, a focus on a wider range of Asian material culture and on collections of South and Southeast Asian materials. Some inconsistencies also need to be pointed out, one of them being the inclusion or exclusion of West Asia and Central Asia when discussing Asia collections outside Asia more broadly. All these issues require to be dealt with appropriately in other occasions and deserve other specific publications. This is why we encourage further in-depth studies on a subject that has just begun to be explored.

Appendix

Of the seventeen papers originally presented at the conference panel in 2018, eleven are present in this issue. However, it needs to be stressed that the remaining six papers, even if not included here for various reasons, have equally contributed to shape the discussion around Asia collections held by institutions outside Asia as well as the theoretical principles behind this publication. In order to deservedly acknowledge them, we append below their brief summaries.²⁵

Saving Asia: The Past and Present of Asian Art Objects in Western Museums

Harnoor Bhangu (Ryerson University)

This paper examined the process of collecting Asian art in colonial and post-colonial contexts. Taking the Musée Guimet in Paris as a case study, it unpacked histories of colonial travel, appropriation, and dissemination. Moving from the museum's history of accumulation to its present curatorial practices,

Harnoor Bhangu argued for a decolonial turn to Asian art objects circulating in Western museums.

Rethinking Asian Museums in Italy

Marco Biscione (formerly Museum of Oriental Art, Turin)

The former director of the Museum of Oriental Art in Turin reflected on the difficulties faced by museums of Asian arts in Italy. Limitations in budgets and resources were identified among the problems affecting not only these museums, but also many other Italian cultural institutions. However, he drew attention to fundamental hindrances caused by the crisis of a model of representation of Asia, no longer responsive to changing socioeconomic, cultural and political patterns. Hence, he presented the case of the museum in Turin, which, in order to cope with these changes, rethought its mission and approach in the presentation of Asian cultures and arts to the public.

Defining Asia's Cultural Matrix

Chiara Formichi (Cornell University)

In this presentation, Chiara Formichi investigated the relationship between art collection practices and the ways in which "Asia" has been constructed in the academic field, with a dedicated focus on the shaping of two disciplinary fields of study, Islamic Studies and Asian Studies. Referring to her research conducted in Europe, America and Asia, with particular attention to collections of Southeast Asian materials, she argued that academic and curatorial approaches have fostered an image of Asia's "original" cultures as solely rooted in the Hindu and Buddhist traditions.

The Museum of Asian Art in Berlin: From Prussian Heritage to World Museum

Regina Höfer (Bonn University)

Presenting as a case study the Museum of Asian Art in Berlin, this paper showed how the museum's history influenced its collection policies and examined the changing approaches, over time, to collecting East Asian and South Asian artefacts. The recent integration of the museum into the new Humboldt-Forum in the heart of Berlin was discussed as a significant caesura. In particular, Regina Höfer pointed out that, together with the collections of

Western cultural artefacts on the Museum Island within an innovative and ambitious museum project, the collections of the Museum of Asian Art are set to become part of a global landscape of cultures and arts.

'Seek Knowledge Even as Far as China': The Founding of the Oriental Museum, Durham University
Gillian Ramsay (Durham University)

Tracing the history of the Oriental Museum, Durham University from its foundation in 1960, Gillian Ramsay provided an overview of some of the most important donors who shared the ethos of its founder and director, Professor Thomas W Thacker, to promote better understanding of people through their material culture. The paper highlighted how the museum has developed from its initial ancillary function, primarily as a resource to support academic teaching and research agenda, into a world-class institution which combines its traditional academic role with a commitment to making its collections accessible to all.

The Museums of the Far East and the Asian Collections of the Royal Museums of Art and History, Brussels

Nathalie Vandepierre (Royal Museums of Art and History)

The Asia collections of the Royal Museums of Art and History (RMAH) were introduced by curator Nathalie Vandepierre as historically displayed at two sites with completely different identities and characters – the Cinquantenaire Museum (also known as the Art and History Museum) and the Museums of the Far East (MFE). With the MFE closed for renovation and the RMAH undergoing major upgrading, it was argued in the paper that challenging choices will be needed regarding how and where to spread and display the diverse Asia collections, spanning from archaeology to fine arts and ethnography, in ever-changing settings.

Endnotes

1. The editors thank all the authors in this issue and all those who enriched and enlivened the conference panel with their presentations and observations. They are also very grateful to Regina Höfer, specialist in Indian and Tibetan art history and editor of the section 'Transcultural Perspectives' in the open access journal *Kunsttexte*, for the opportunity to guest-edit this

issue and for her crucial support throughout the editorial process. This publication has also greatly benefitted from the input of Amy Matthewson, Research Associate and Senior Teaching Fellow at the School of History, SOAS, University of London. With an expertise in visual and material culture, race relations, cultural representations and Sino-British relations, she has meticulously reviewed all the pieces in this issue providing valuable suggestions and constructive comments.

2. The symposium *Politics of Collecting Asia: 1800 - Present* took place at SOAS, University of London on 28 April 2018, <https://www.soas.ac.uk/jrc/events/28apr2018-politics-of-collecting-asia-1800---present.html>, 18-11-2020.
3. The symposium *Collecting Asian Art in the Western World – Past, Present and Future* was held at the Rijksmuseum on 23 June 2018, <https://www.kvvak.nl/wp/wp-content/uploads/2018/04/vvak-programma-A5-d-WEB-1.pdf>, 18-11-2020.
4. The roundtable 'Identification, Categorization and Digitization of East Asian Art Objects in Local Collections of Different European Countries' was organised as part of the Second Conference of the European Association for Asian Art and Archaeology, 24-27 August 2017, University of Zurich, http://www.ea-aaa2017.ch/public/pdf/EAAA_Program%20and%20Abstracts_170814_opt.pdf, 18-11-2020.
5. Collections of Chinese art were discussed at the EACS2018 Conference, 29 August-1 September 2018, University of Glasgow, <https://eacs2018.glasgow.ac.uk/index.php/programme/>, 18-11-2020.
6. This plenary session at ICOM Kyoto 2019 was presented as "a chance to consider how international networking and other endeavours can help foster better presentation and understanding of East Asian art in museums around the world", <https://icom.museum/en/news/plenary-asian-art-museums-and-collections-in-the-world/>, 18-11-2020.
7. The full review *East Asian Collections in Scottish Museums* is now publically available, <https://www.nms.ac.uk/media/1161839/east-asia-collections-in-scotland.pdf>, 18-11-2020.
8. Information about this new network can be found on the CARNUK website, <https://carnuk.wordpress.com/nccpe/>, 18-11-2020.
9. Patrick Lo et al., *Inside the World's Major East Asian Collections. One Belt, One Road, and Beyond*, Cambridge 2017.
10. *Asia's Cultural Mosaic: An Anthropological Introduction*, ed. Grant Evans, New York and elsewhere 1993.
11. *East Asian Art History in a Transnational Context*, eds. Eriko Tomizawa-Kay and Toshio Watanabe, Abingdon and New York 2019, p. 1-7.
12. *Questions of Cultural Identity*, eds. Stuart Hall and Paul du Gay, London 1996; Kate Sturge, *Representing Others. Translation, Ethnography and Museum*, London 2007; Iside Carbone, *China in the Frame. Materialising Ideas of China in Italian Museums*, Newcastle upon Tyne, 2015.
13. *Exhibiting Cultures. The Poetics and Politics of Museum Display*, eds. Ivan Karp and Steven Lavine, Washington and London 1991; Barbara Kirshenblatt-Gimblett, *Destination Culture: Tourism, Museums and Heritage*. Berkeley and Los Angeles 1998; *Cultural Encounters: Representing 'Otherness'*, eds. Elizabeth Hallam and Brian V. Street, Abingdon and New York 2000.
14. *Objects and Others: Essays on Museums and Material Culture*, ed. George Stocking, Madison 1988; Eileen Hooper-Greenhill, *Museums and the Interpretation of Visual Culture*, London and New York, 1992; *Academic Anthropology and the Museum. Back to the Future*, ed. Mary Bouquet, New York 2001.
15. Louise Tythacott, *The Lives of Chinese Objects. Buddhism, Imperialism and Display*, New York and Oxford 2011.
16. *After Colonialism. Imperial Histories and Postcolonial Displacements*, ed. Gyan Prakash, Princeton, N.J. 1995; Moira Simpson, *Making Representations: Museums in the Post-colonial Era*. London and New York, 1996; Chris Healy, *From the Ruins of Colonialism. History as Social Memory*, Cambridge 1997; *Colonialism and the Object. Empire, Material Culture and the Museum*, eds. Tim Barringer and Tom Flynn, London 1998.
17. *Sensible Objects: Colonialism, Museums and Material Culture*, eds. Elizabeth Edwards et al., Oxford and New York Berg 2006; *Unpacking the Collection. Networks of Material and Social*

- Agency in the Museum*, eds. Sarah Byrne et al., New York 2001; Mary Bouquet, *Museums: A Visual Anthropology*, London 2012; Claire Wintle, *Decolonising the Museum: The Case of the Imperial and Commonwealth Institutes*, in: *Museum & Society*, vol. 11 no. 2, 2013, p. 185-201; *Artefacts of Encounter: Cook's Voyages, Colonial Collecting and Museum Histories*, eds. Nicholas Thomas et al., Honolulu 2016.
18. Michael Marten, *Framing the Debate. Mission History and the Postcolonial Museum*, in: *Anthropos*, vol. 114 no. 2, 2019, p. 489.
 19. Inbal Livne, *Tracing the Biographies of Objects and Lives*, in: *Anthropos*, vol. 114 no. 2, 2019, p. 495-513; Jennifer Way, *Narrative Failures. Vietnamese Handicraft at the Smithsonian*, in: *Anthropos*, vol. 114 no.2, 2019, p. 547-562.
 20. Fiona Siegenthaler and Allain Bonilla, *Introduction: Decolonial Processes in Swiss Academia and Cultural Institutions. Empirical and Theoretical Issues*, in: *Tsantsa*, no. 24, 2019, p. 4-13.
 21. Amy Lonetree, *Decolonizing Museums. Representing Native America in National and Tribal Museums*, Chapel Hill 2012; Bryony Onciul, *Museums, Heritage and Indigenous Voice: Decolonising Engagement*, New York 2015; *Matters of Belonging. Ethnographic Museums in a Changing Europe*, eds. Wayne Modest et al., Leiden 2019.
 22. Nelson Maldonado-Torres, *On the Coloniality of Being. Contributions to the Development of a Concept*, in: *Cultural Studies*, vol. 21 no. 2, 2007, p. 243.
 23. Madina V. Tlostanova and Walter D. Mignolo, *Learning to Unlearn: Decolonial Reflections from Eurasia and the Americas*, Columbus, OH 2012; Valentina Gamberi, *Decolonising Museums: South-Asian Perspectives*, in: *Journal of the Royal Asiatic Society*, vol. 29 no. 2, 2019, p. 201-218.
 24. We note here the collections in Slovenia, and the international symposium *From Centre to Periphery: Collecting Chinese Objects in Comparative Perspective* held at the Slovene Ethnographic Museum (SEM), 19-22 September 2019, <https://www.etno-muzej.si/en/novice/international-symposium-from-centre-to-periphery-collecting-chinese-objects-in-comparative>, 18-11-2020.
 25. Information on the panel and on all the papers, including their summaries can also be found on the conference website, <https://nomadit.co.uk/conference/rai2018/p/6051>, 18-11-2020. <https://eacs2018.glasgow.ac.uk/index.php/programme/>, 18-11-2020. <https://icom.museum/en/news/plenary-asian-art-museums-and-collections-in-the-world/>, 18-11-2020.
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