



Erasmus+

Job shadowing
Uniwersytet Lizboński

Maria Szymańska-Ilnata



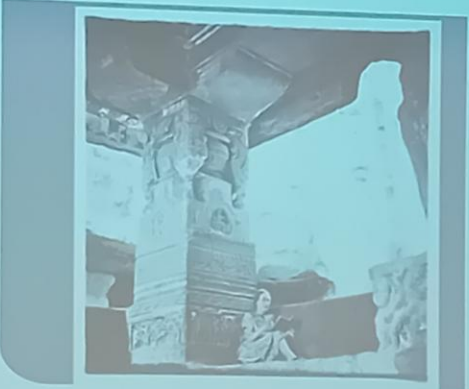


Główne cele mobilności:

- Poznanie praktyk włączających różne społeczności do działalności muzeów
- Rozwijanie języka inkluzywnego i wrażliwego na różnorodność
- Obserwacja muzealnych narracji pod kątem wprowadzania dyskursu dekolonizacyjnego
- Poznawanie różnorodnych kulturowo perspektyw badawczych
- Nawiązanie kontaktów z badaczami z różnych krajów i instytucji
- Analiza bieżących wystaw w Lizbonie

Conference of the European Association for Asian Art and Archeology

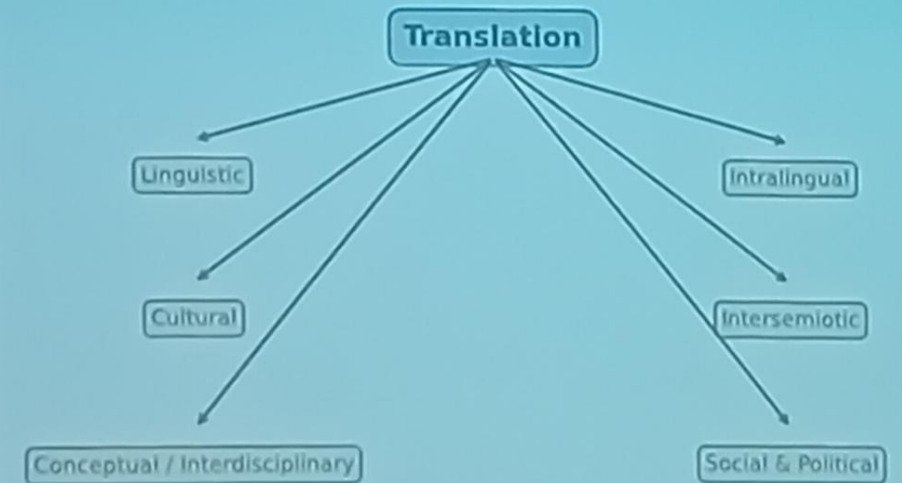
TRANSLATING SPIRITUALITY:
ALICE BONER AND THE
UNDERSTANDING OF INDIAN
DANCE



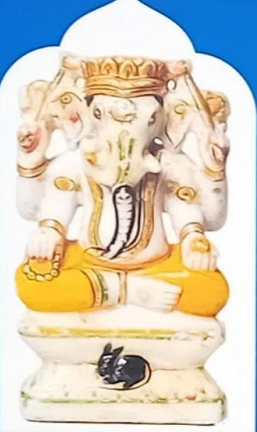
Isabella Schwaderer
University of Erfurt
09.09.2025

09.09.2025 1

The Wider Meanings of Translation



Art of India from
the Collection of
the Latvian
National Museum
of Art: Towards a
Decolonial
Exhibition
Curation



Kristine Milere
Exhibition curator, researcher
Latvian National Museum of Art
Art Museum RIGA BOURSE

Klara Hrvatin

Jessica Rossi

Kristine Milere

Tina Berdajs

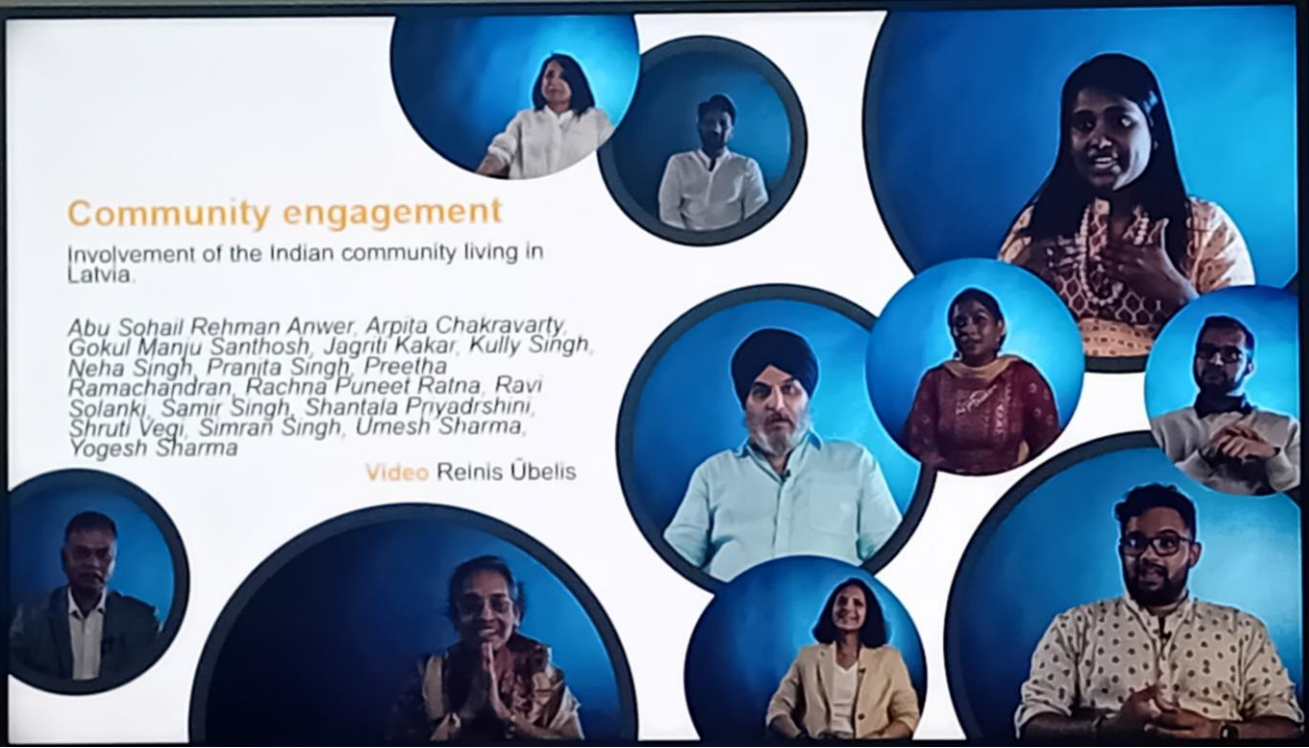


Community engagement

Involvement of the Indian community living in Latvia.

Abu Sohail Rehman Anwer, Arpita Chakravarty, Gokul Manju Santhosh, Jagriti Kakar, Kully Singh, Neha Singh, Pranita Singh, Preetha Ramachandran, Rachna Puneet Ratna, Ravi Solanki, Samir Singh, Shantala Priyadishini, Shruti Vegi, Simran Singh, Umesh Sharma, Yogesh Sharma

Video Reinis Ūbelis



Re-evaluation of the use of language, terminology and classification

Using terminology appropriate to Indian culture

Object classification

Removing Russian as an intermediary language in word translation in Latvian

Geographical names

Accessibility of the display

Glossary for the display	Route for children – The Elephant Trail
Promoting accessibility of the collection to the Indian community living in Latvia	International availability of the collection



Changing narratives, contextualizing the collection

In-depth study of the history of the collection

- Source community's point of view.
- The meaning of the collection in a contemporary context.

- History of the acquisition of objects.

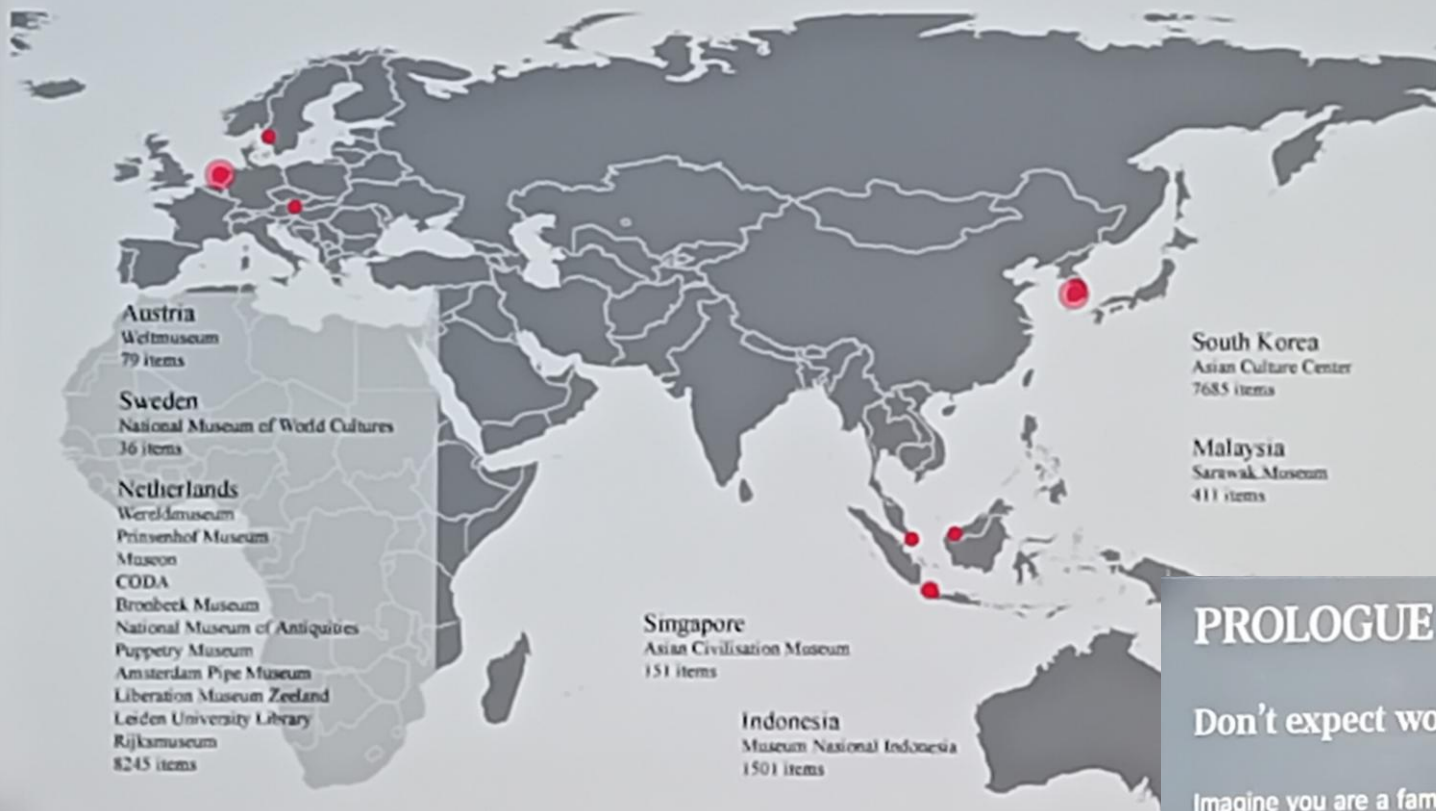
➤ Objects as diplomatic gifts / objects representing Indian culture

314 works of traditional arts and crafts from All India Handicraft Board made by artisans from different regions of India.

➤ Personalities' perspective and interest in Indian culture

From 2016 to 2022, a collection of 122 Indian works of art was received as a gift from the diplomat of Baltic German origin Karl Köhler (1942–2022).

Diaspora of ex-Nusantara Museum Collection



Colonial Legacies and the Unchanging Fate of Indonesian Artifacts in Museums across Europe and Asia: Insights from the Delft Nusantara Museum Collections

Ahmad Ginanjar Purnawibawa - PhD Candidate, University of Naples "L'Orientale", Lecturer at History Education Program, Universitas Pendidikan Ganesha

Jessica Rossi - PhD Student, University of Naples "L'Orientale"

PROLOGUE

Don't expect worthy challenges to be easy.

Imagine you are a famous Dutch sailor, shipwrecked and drifted to Joseon. Soon, you are commissioned by the king of Joseon to explore the unknown. Which region would you recommend? You are in the 17th century, the Age of Discovery.

Let's open the world map. The north is dangerous with powerful nations. But looking south to the sea, you see Southeast Asia, where the Indian and the Pacific Oceans meet. It is an important passage to the crossroads of Indian and Chinese civilizations where Arabian merchants are busy doing their business. A window to the outer world! I would leave for a port city in Southeast Asia, an ancient "Maritime Silk Road," woven with tea, silk, gold and silver.

Now, are you ready for an adventure? We will meet unfamiliar landscape and people, strange myths and beliefs, exotic houses and clothes, and unique everyday objects. But remember, traveler, our quest is not to claim exotic treasures, but to witness the sublimity that naturally flows



끝나지 않은 항해, 문화를 품은 바다

Endless Voyage in the Sea of Cultures

진시를 나가미

문순은 우리가 탄 배를 떠 나온 세상으로 실고 갈 수 있을까?

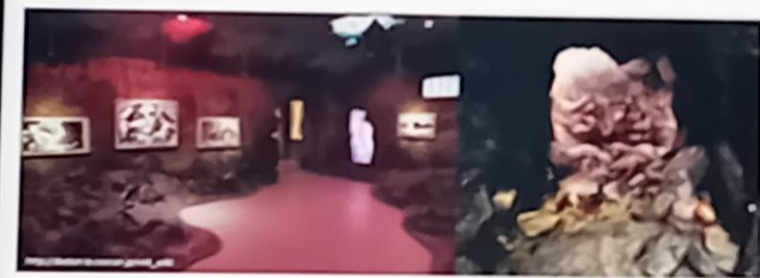
바다는 모든 것을 품을 수 있습니다. 어떤 사람은 세상의 모든 요소를 혼합하면 바다 빛깔이 나올 것이라고 이야기합니다. 개인이 평생 동안 복잡한 관계를 만들고 싶어하는 것처럼, 우리 삶에서 맺어진 관계를 바다의 색깔에 비유한다면 지나친 과장일까요.

바람은 예측할 수 없고 우연적인 만남을 낳습니다. 이렇게 바람을 따라 영혼들이 한데 모여 관계를 구축하고 맺어지는 과정에서 함께 문화를 만들어갑니다. 그렇게 서로 다른 색이 섞이면 수만 가지의 가능성으로 피어납니다.

지금 우리는 문화적 다양성, 다원성, 포용성을 특징으로 하는 개방적이고 다문화적인 세상에서 살고 있습니다. 바람과 바다가 만나 만들어진 바닷길을 통해 우리는 공존과 공생을 통한 문화의 지속적인 창조와 소통의 중요성을 깨울 수 있습니다. 바람의 궤적을 밟는 작업은 미래를 밝히는 지혜가 될 것입니다. 아직 우리의 항해는 끝나지 않았습니다.

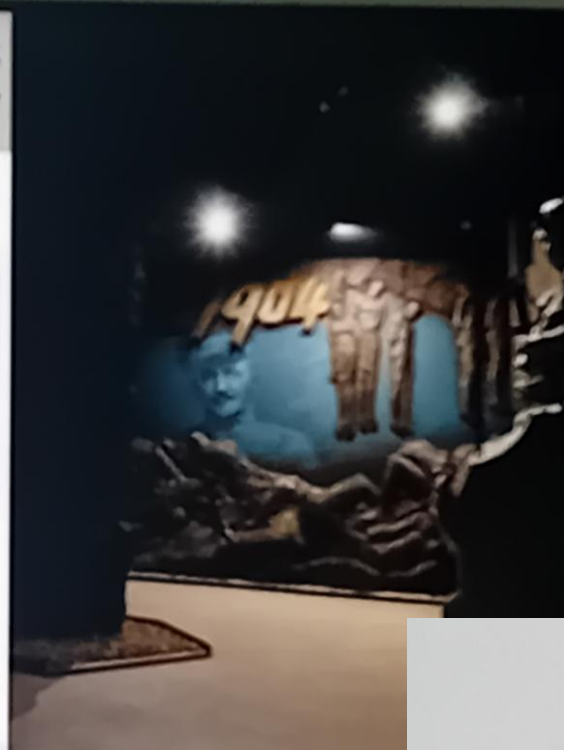
Now we live in an open and multicultural world characterised by cultural diversity, pluralism, and inclusiveness. Through the sea routes created by the meeting of sea and winds, we can learn the importance of continuous cultural creation and communication through coexistence and symbiosis. Following the wind's trajectory will provide wisdom that illuminates the future. Our journey is not over yet.

Multimedial installations and 'Horror Chambers'



'Horror Chambers' in the Sinchon Museums of American War Atrocities

'Horror Chamber' in the Independence Memorial Museum



Traveling Iconographies – North Korean Murals in the Independence Memorial Museum in Namibia
Sarah Brühl - PhD Student, Freie Universität Berlin

Kuronbo Visualized: Reexamining 'Jagatara Jinbutsu' and Indonesian Slave Representations in Dejima's Isolation-Era Art
Meta Sekar Puji Astuti - permanent lecturer at Hasanuddin University, Indonesia

Kuronbo Visualized: Reexamining 'Jagatara Jinbutsu' and Indonesian Slave Representations in Dejima's Isolation-Era Art

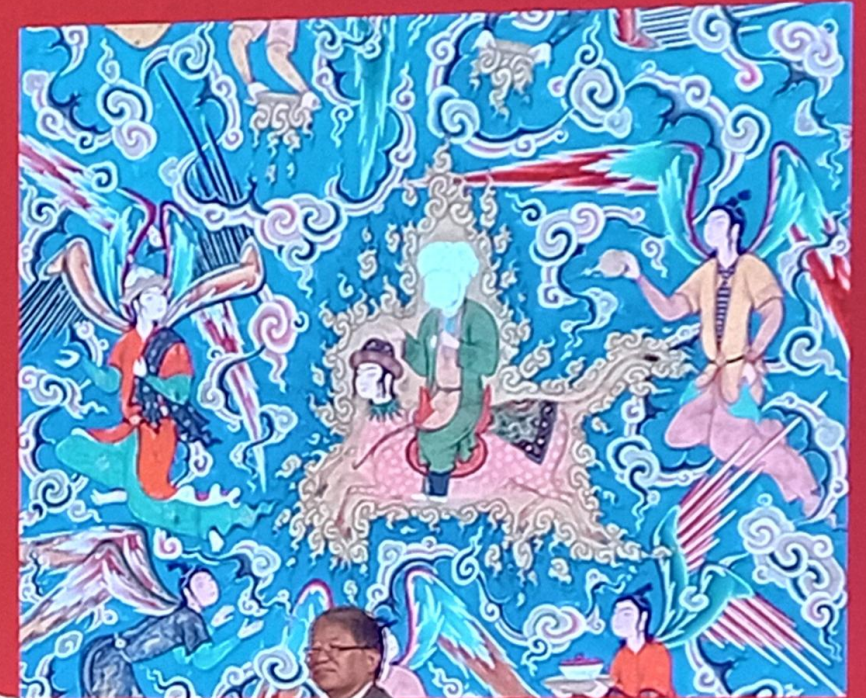
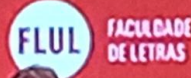
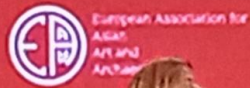
Dr. Meta Sekar Puji Astuti
Japanese Department-Universitas Hasanuddin-Indonesia

Lisbon, 7th September 2025

THE FOURTH
Conference of the European
Association for Asian
Art and Archaeology

📍 School of Arts and Humanities
(Faculdade de Letras), University of Lisbon

📅 8-13 September 2025



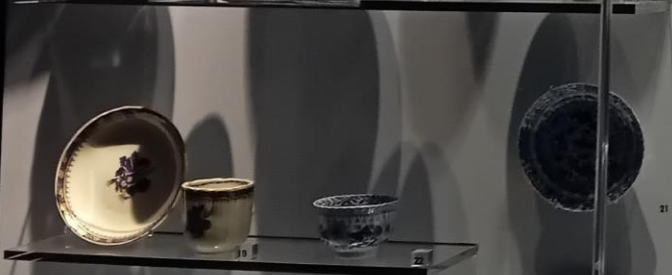
Sofia Campos Lopes, António Barrento

Muzeum Orientu





AZUL E BRANCO | BLUE AND WHITE



FAMÍLIA VERDE | FAMILLE VERTE



IMARI CHINÊS | CHINESE IMARI



MONOCROMÁTICOS | MONOCROME



FAMÍLIA NEGRA | FAMILLE NOIRE



IMARI JAPONÊS | JAPANESE IMARI



BLANC DE CHINE







FOTOS DE TIMOR - LEURAI
Timor, 1960, Comandante Ant6nio S6rgio Cardoso
(author)
Donated by Filipa Esp6rita Santa Cardoso



FOTOS DE TIMOR - LEURAI

Timor, 1960, Comandante Ant6nio S6rgio Cardoso
(author)

Donated by Filipa Esp6rita Santa Cardoso

TIMOR PICTURES - LEURAI

Timor, 1960, Comandante Ant6nio S6rgio Cardoso
(author)

Donated by Filipa Esp6rita Santa Cardoso



FIGURA DE CORDÃO UNICIDA

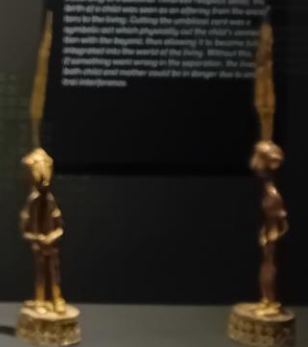
Timor-Leste (Timor), c. 1900
Euros
FD-1991 e FD-1992

Na religi6o tradicional Timorese o casamento deve ser precedido por uma cerim6nia de cortejo que envolve a queima de cord6es e a queima de cord6es. Este ritual simboliza a uni6o entre os dois grupos e a sua integra76o no mundo das almas. Na sua forma tradicional, os dois grupos s6o representados por cord6es de madeira e os seus membros s6o representados por cord6es de madeira.

UNICIDA, CORD6ES UNICIDOS

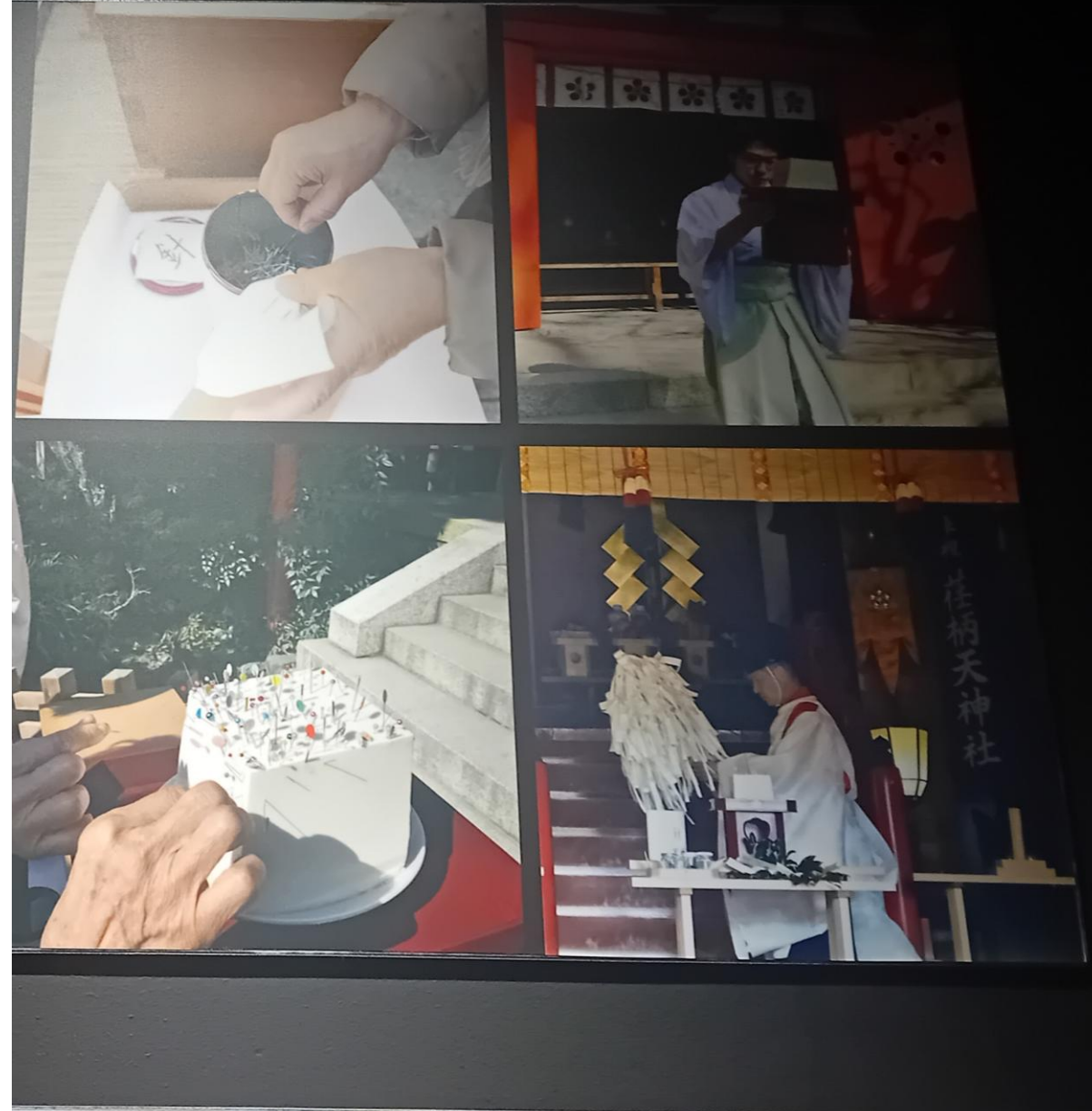
Timor-Leste (Timor), c. 1900
Euros
FD-1991 e FD-1992

According to traditional Timorese religious belief, the bride and groom must pass an offering from the world of the living to the world of the dead. Cutting the cord6es represents the bride and groom's journey to the world of the dead and their integration into the world of the living. Without this ritual, the couple's union is incomplete and the bride and groom are considered to be in danger due to their unbalanced relationship.





Japan: Festivities and Rites





Na primeira refeição do ano bebe-se otoso, um saqué muito doce, aromatizado com ervas, e consumido em dias de festa, e que nesta altura é destinado a expulsar a má sorte do ano passado e pedir saúde para o ano que acaba de chegar.

At the first meal of the year otoso, a very sweet sake, flavored with herbs, is drunk on feast days and at this time of the year is meant to expel the bad luck of the past year and ask for health for the year that has just arrived.

141. SERVIÇO DE SAQUÉ E PLANTAS PARA OTOSO

Japan, Era Heisei (1989-2019)
Madeira lacada
Fundação Oriente/Museu do Oriente, Inv. 6J105; 6J113; 6J136; 6J1136

141. SAKE SERVICE AND OTOSO PLANTS

Japan, Heisei era (1989-2019)
Lacquered wood
Fundação Oriente/Museu do Oriente, Inv. 6J105; 6J113; 6J136; 6J1136



Foto Arte Ganesh



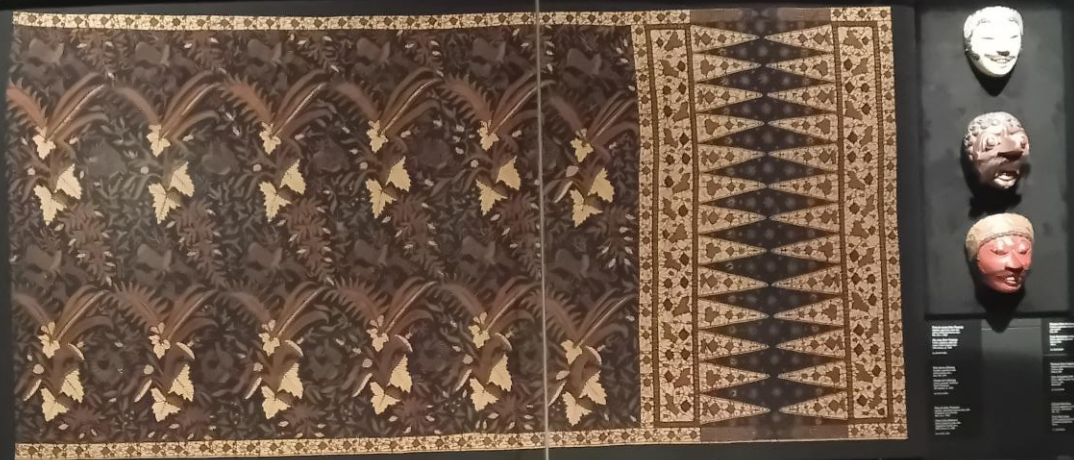






Casa Asia







Taça com tampa
Grés, vidrado
Dinastia Tran, séc. XIII–XIV

Bowl and cover
Stoneware, glazed
Tran dynasty, 13th–14th c.

Inv. CA-CPC.41

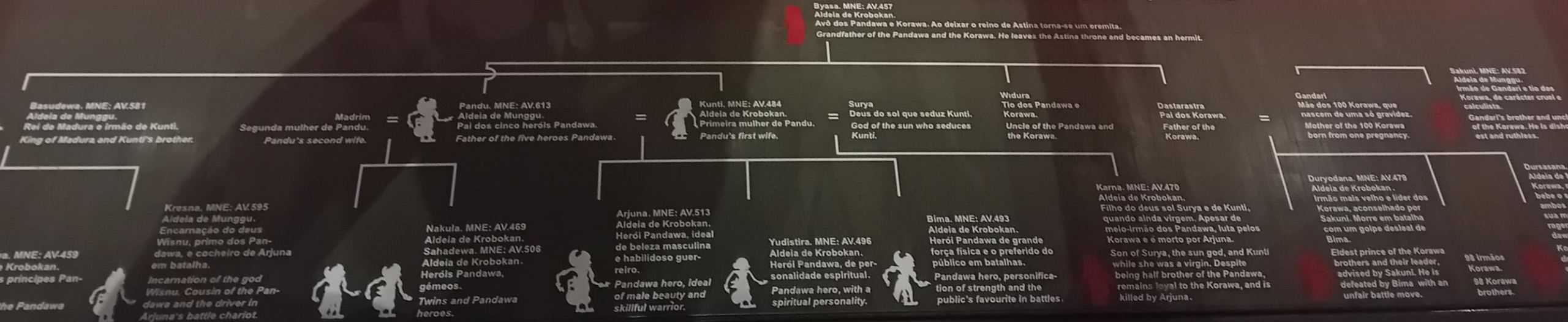
Pote de cal
Grés, vidrado
Dinastia Tran,

Lime pot
Stoneware, glazed
Tran dynasty,

Inv. CA-CPC.57



A famosa rivalidade entre os cinco irmãos Pandawa e os seus primos Korawa pela posse do reino de Astina dá origem a inúmeros episódios do Mahabharata. *Mahabharata, the famous rivalry between the five Pandawa brothers and their cousins, the Korawa, for mastery of the kingdom of Astina.*

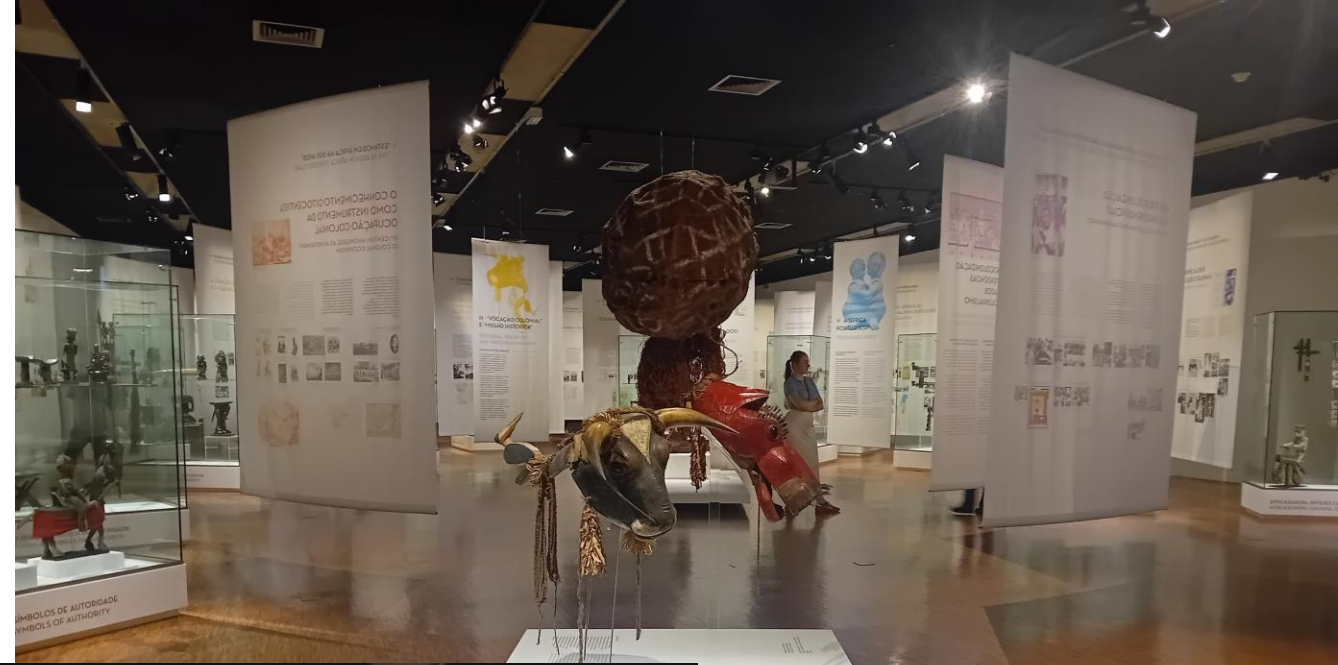


Desconstruir o Colonialismo, Descolonizar o Imaginário

O COLONIALISMO PORTUGUÊS EM ÁFRICA: MITOS E REALIDADES

Deconstructing Colonialism, Decolonising the Imaginary

PORTUGUESE COLONIALISM IN AFRICA: MYTHS AND REALITIES







Muzeum Lalek Teatralnych





Small text block, likely a caption or description of the marionettes.



3



Small text block, likely a caption or description of the marionettes.



Because the Museum is undergoing a technical & museographic renovation there will be a new exhibition proposals in terms of layout and installation for the new presentation in the reopening , July 2026



Prezentacija na temat renowacji muzeum Calousta Gulbenkiana

Vera Mariz - Research Curator

11/09/2025 Rui Xavier, Curator & Coordinator of Preventative Conservation, Curator of Lacquer and Japanese Art

Rui Xavier – Coordinator, Preventative Conservation, Curator of Lacquer

“
Although I have been established in Europe for more than forty years, I do not forget that I am of Armenian origin.
Calouste Gulbenkian, 1936



Centro de Arte Moderna



Adriana Varejão



WAR

REALITY, MYTH AND FICTION

a fragilidade, marcado
cente número
m e contaminam,
s crises ambientais
bilidade, assistimos
, de disputas
o de discursos
io e discórdia.
um conjunto de obras
nacionalidades e
eitos de verdade
diálogos abertos que
tro de um ambiente
de destruição, é explicitada
ade e a fragilidade da
na relação entre linguagem
essente em narrativas
nto no real, assim como
s.

s temporais que
l crucial da arte na
o. É por isso inexorável
s meios, suportes e formas
xpõe o que nos rodeia,
de. A arte, enquanto
al com a liberdade e
olo de abertura, de novas
e empatia.
onflitos bélicos, que
que correm, questões
temporânea revelam
onde a realidade e a
às relações que definem
o mundo ao nosso redor.

All around the world, we are living through times of extreme fragility, characterised by uncertainty and worry, with a rising number of challenges and complexities that mutually influence and interlink with one another, from political and economic issues to environmental and humanitarian crises. During this phase of tension and instability, we are also seeing the perpetuation of active conflicts, geopolitical disputes on global scale, and the rapid spread of media discourses and images that promote hatred and discord.

War: Reality, Myth and Fiction brings together a group of works from the MACAM collection by artists of different nationalities and generations, and offers a reflection on the concepts of truth and reality, mythology and fiction, promoting open dialogues that encompass and question both past and future. In an atmosphere marked by the warlike visuals of death and destruction, it makes explicit and simultaneously exalts the vulnerability and fragility of life. It also seeks to establish a relationship between visual language and written language, imagination based on mythological and fictional narratives that develop within the real, as well as the richness and limitation of myths and beliefs.

Through the interplay of appearances and temporal references that interweave memories, it highlights the crucial role of art in pondering, questioning and creating peace in the world. Hence the inexorability of creative potential, which using diverse media, supports and forms – painting, sculpture, video and installation – exhibits that which surrounds us, intensifying it with profound sensitivity. Art, synonymous with a fundamental commitment to freedom and the expression of authenticity, is a symbol of openness and fresh perspectives and a platform for the creation of empathy.

In a world of ongoing wars and conflicts, to which we cannot help but bear witness nowadays, the latent questions and contemplations in contemporary artworks reveal the complexity of the human experience, where reality and imagination merge to embody the reflections that define who we are, and how we see and shape the world around us.

MACAM - Museu de Arte Contemporânea Armando Martins





Alertamos para a existência de
obras de conteúdo sensível

*Please be aware that some of the
works include sensitive content*

MACAM

Museu
de Arte
Contemporânea
Armindo Martins

TROPOCENO

CA DE UM NOVO HUMANO?

THE ANTHROPOCENE

IN SEARCH OF A NEW HUMAN?

ra do Antropoceno. Este termo ainda não
mas importa começar a familiarizar-nos
respeito e define o nosso contexto
a palavra congrega dois termos gregos
"ano", e -ceno que significa "novo".
no um conceito científico interdisciplinar,
gica em que o comportamento dos
neçou, de forma crescente, a ganhar
evidências científicas esmagadoras
a emergência de alterar o estado de
se encontra, urge repensar a relação
o.

envolve, tanto na sua dimensão
ve como um barómetro sensível
indo as mudanças, tensões e
redor.

as da coleção MACAM, de diferentes
s, que refletem emoções, posturas
ntes abordagens. Num percurso
ontamo-nos, por meio das obras
na visão sobre o contexto em que nos
face ao Cosmos, no segundo núcleo
gicas e éticas da acção humana
papel vital da natureza
aprender a respeitar e defender.
ça ambiental para as gerações
hhecimento da nossa
da adoção de práticas mais
ossa identidade coletiva como

We are living in a new era: the Anthropocene. This term is not yet widely used, but it is important that we become familiar with it, given that it concerns us as human beings and defines our current situation. The etymological origin of the word is a combination of two Greek terms: 'anthropo', meaning human, and 'cene', meaning new.

The Anthropocene emerged as an interdisciplinary scientific concept that identifies the geological age in which human behaviour on Planet Earth started to have an increasingly significant impact on nature. Faced with overwhelming scientific evidence of the current climate crisis and the crucial need to change the threatened state in which the planet finds itself, we must urgently rethink the relationship between humankind and the universe.

Ever-alert to its surroundings, both externally and internally, art acts as a barometer that is sensitive to society, capturing and reflecting changes, tensions and questions in the world around us.

This exhibition brings together works from the MACAM collection, by various Portuguese and foreign creators, which reflect emotions, attitudes and perspectives using different approaches. It is organised in three sections: the first confronts us with a view of our current context, which (re)positions us in relation to the Cosmos; the second section brings into focus the ontological and ethical questions of human impact on the environment; while the last explores the vital role of the nature around us, which we must learn to respect and defend.

The goal of achieving environmental justice for future generations depends on our willingness to recognise our interdependence with nature, by adopting more sustainable practices and redefining our collective identity as guardians of the planet.

Curadoria
Curatorship
Adelaide Ginga

Assistência Curatorial
Curatorial Assistance
Carolina Quintela

Texto de exposição
e seleção de frases
Exhibition text and
phrase selection
Adelaide Ginga

Organização e Produção
Organization and Production
MACAM

Montagem, Instalação
audiovisual e iluminação
Assembly, audiovisual
installation and lighting
SGLDA

Arquitetura auxiliar
Auxiliary architecture
**J. C. Sampaio
e Carlos Carvalho**

Design gráfico
Graphic design
silvadesigners

Produção gráfica
Graphic production
Euro Cartazes

MACAM.PT
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de Arte Contemporânea
Armando Martins

O que fazemos faz a diferença, e temos de decidir que tipo
de diferença queremos fazer.

Jane Goodall

What you do makes a difference, and you have to decide what
kind of difference you want to make.

