

ICOM MUSIC and ICMEMOHRI PROGRAMME

The Landscape of Memory and Resistance through Music and Performance

12–13 November 2025
Dubai, United Arab Emirates

International Committee Sessions of ICOM DUBAI 2025:
ICOM 27th General Conference,
“The Future of Museums in Rapidly Changing Communities”,
11–17 November 2025



Conference Venue: Dubai World Trade Centre (DWTC)

This schedule is accurate as of November 6 and is subject to change. For further information
visit <https://dubai2025.icom.museum/programme> and
<https://dubai2025.icom.museum/programme-details>

IC Sessions A, B, and C (in ICOM program as A-5, B-11, and C-5)

PROGRAMME

subject to change

Wednesday, 12 November 2025

Session A (A-5): Displaced Peoples and Objects: Memory, Meaning, and Identity

12 November 2025, 13:00 – 14:30, Location: Ajman D (subject to change)

<https://dubai2025.icom.museum/bodies-category/session-a>

13:00 Welcome remarks: Marie Martens, ICOM MUSIC Interim Chair and Jane E. Klinger, ICMEMOHRI Chair

Session Chair: Marie Martens		
13:10–13:20	María Gaitán and Luisa de Peña [Announcement]	Memory without Frontiers: The Virtual Museum of Columbia and the Global Memory Atlas
13:20–13:30	Alla BAYRAMOVA	Reflection of Azerbaijan's History in the Exhibits of the Music Museum
13:30–13:40	Kazuhiko SHIMA	Beyond Classification and Showcase, Part 2: Landscape of Japanese Minor Koto Tradition Crisis, and Korean Residents' Music in Japan
13:40–13:50	Karolina Anna TATAR [Online]	The Town Crier as Musician and Messenger: Costume, Status, and Sound in Mid-19th Century Turin
13:50–14:00	Kathrin MENZEL [Online]	"[...] about the nature and role of musical instruments" – The Concept of Anonymity as an Organological Criterion in Bowed String Instruments
14:00–14:30	Joint Q&A	

SESSION A: ABSTRACTS

Reflection of Azerbaijan's History in the Exhibits of the Music Museum

Alla Bayramova

Among the collections of the Museum of Musical Culture of Azerbaijan there is also a collection of non-Azerbaijani musical instruments of different countries and peoples - India, China, Turkey, Indonesia, Tanzania, Kazakhstan, Kyrgyzstan and others. These instruments were from abroad, purchased or donated by foreign embassies and colleagues. However, the three zithers in the museum were not donated by foreigners. They belonged to ethnic Germans living in Azerbaijan. Relocation of Germans, mainly from Swabia to Azerbaijan took place in 1819. In the spring of 1819 Germans founded two colonies: Elenendorf and Annenfeld (nowadays these are the towns of Goygol and Shamkiryu). Sometime later five more colonies were founded – Greenfeld, Traubenfeld, etc. The colonies of Azerbaijan were linked economically and culturally. It was the largest German colony in the Caucasus.

In 1941, when Hitler's army was approaching Azerbaijan, and the Soviet government, fearing that the Nazis might find support from local Azerbaijani Germans, relocated the entire German population to the

West, to Kazakhstan. Therefore, instruments such as zithers and harmoniums left by the local Germans widespread (Harmoniums were repeatedly offered to the museum for purchase in previous years, but unfortunately there were no funds to buy them.) Now the finely inlaid mother-of-pearl zither, attracting the attention of museum visitors, speaks about the 120-year period in the history of Azerbaijan – the history of German settlements.

Another important collection of the museum is the collection of materials related to the art of Ashug, which is included in the UNESCO Representative List of Intangible Heritage. These are audio and sheet music recordings of Ashug songs, books of Ashug poems, photographs, their personal belongings, including their clothes. Interestingly, the costume of a traditional Azerbaijani minstrel was not traditional. For many decades of the twentieth century, Ashugs wore military uniforms and boots left over from the paramilitary Soviet past.

Beyond Classification and Showcase, Part 2: Landscape of Japanese Minor Koto Tradition Crisis, and Korean Residents' Music in Japan

Kazuhiko Shima

I presented a paper entitled “Beyond Classification and Showcase: Can Japan’s Music Museums Conquer the Museum’s New Mission?” at the CIMCIM 2024 annual conference in Mexico City under the theme “Transculturation and Diaspora.” I gave a short presentation on drum production by discriminated Japanese people and their pride. Also, musical activity among foreigners in Japan, especially those from Asia, and Japanese who are active in Japan after studying music in Asia and Africa. Due to time constraints, I was not able to give enough presentation, so I would like to focus on two cases this time.

The first is Japan’s one stringed and two stringed koto, and the second is musical activities and ethnic identity of Koreans living in Japan. In the former I will introduce the history of Ichigen-kin or one-stringed koto, which originated in the Edo period and was passed down as a form of spiritual training for samurai warriors and children of good families, especially until the Meiji period (1868–1912), and the transmission of the Azuma-ryu Nigen-kin or two-stringed koto of the Azuma school, which was gained popularity in Edo, and the current crisis in the transmission of these instruments. In the latter I will look back at the history of Korean immigration to Japan and the history of discrimination in Japan, and introduce the importance of musical instruments and music in their lives and identity formation in Japan through more interviews with Korean residents of pansori, samulnori, kayagum, and geomungo players, etc.

We would like to consider what Japanese music museum can do, beyond classification and showcase, to record Korean immigrant history, identity and music, preserve these minor kinds of Japanese koto and its culture, considering the museum’s new mission such as social inclusion, equity, diversity, sustainability, wellbeing, community, and identity.

The Town Crier as Musician and Messenger: Costume, Status, and Sound in Mid-19th Century Turin

Karolina Anna Tatar

“[A] gala dress (...) accompanied by a hat with cockade, a sword, buttons and buckle shoes” (Arnaldi di Balme, 2021) and a silver trumpet with a banner representing the emblem of Turin with a silk and metallised yarn cord – that is a description of one of the costumes of the mid-nineteenth century Turin town crier. The city, viewed from a historical perspective, was recently reestablished as the capital of the Kingdom of Sardinia after the Napoleonic rule and was on the verge of becoming the capital of the Kingdom of Italy (Levra, 2000). The natural trumpet in D of Giuseppe Agliati, played by the crier, is today a part of the exhibition at the Gallery of Musical Instruments of the Conservatory of Turin ‘Giuseppe Verdi,’ along with its original mouthpiece and banner (Caviglia et al., 2006).

The present proposal aims to investigate the social perception of the mid-nineteenth century town crier, examining how his role and costume may reflect aspects of his social status. Additionally, it will scrutinise his political and administrative roles, along with any political ideas and values that might have been associated with his costume and activity. Furthermore, related musical performances and ceremonies

will be examined. To address these research questions, both the historical context and the figure of the town crier will be analysed, the latter in different geographical and historical contexts and in inseparable connection with the musical instrument (usually a trumpet or a drum). The methods adopted shall include but not be limited to local archival research and visual analysis of costume iconography. The intertwined study of various artefacts (the musical instrument, the banner, and the costumes) and contexts (cultural, social, and political) should enhance future reinterpretations of the heritage present in the Musical Instrument Gallery, which is the subject of ongoing doctoral thesis.

“[...] about the nature and role of musical instruments” – The Concept of Anonymity as an Organological Criterion in Bowed String Instruments

Kathrin Menzel

Anonymity may initially be perceived as a disadvantage, particularly in the context of bowed string instruments. In the context of a collection, it is often more straightforward to narrate the history of an instrument if its creator is known, or to highlight the significance of a particular object to a prospective player if it is accompanied by a label bearing a name. The term “maker” is listed among the top three organological criteria employed in the description and documentation of musical instruments. Should this box remain unchecked, the focus will revert to other characteristics.

This paper explores organological criteria from the field of documentation and analysis, as well as provenance, by means of a series of case studies involving violins, violas and viols. In addition, the study will examine the performative impact of a bowed string instrument. This will include an investigation into the instrument’s setup and the aesthetics of its sound. Simultaneously, the objective is to obtain a snapshot of the instrument's presumed lifeline at several points in time to highlight the role it might have played.

14:30 – 14:45 Short Coffee/Tea break

Poster sessions (during Coffee/Tea break)

Poster presenter	Poster title
Esther Kabalanyana BANDA	Woven Stories: Unpacking Cultural Significance of Traditional Costumes in Zambia
Wonder MAGURAUSHE	Mbende Dance Costumes as Chimurenga Liberation War Narrative

POSTER SESSIONS: ABSTRACTS

Woven Stories: Unpacking Cultural Significance of Traditional Costumes in Zambia

Esther Kabalanyana Banda

Traditional costumes in Zambia are more than just attires with decorative designs; they are tangible manifestations of the country’s rich cultural heritage. Traditional costumes serve as a vehicle for storytelling, with each material, pattern, and design element carrying symbolic meaning. Traditional outfits also foster a sense of community and belonging, enhancing pride in one’s heritage during national events and tribal gatherings for instance, from the majestic Lozi kingdom’s Kuomboka ceremony to the warrior-like costumes of the Ngoni people during Nc’wala festivals, initiations rituals, etc. Each of these costumes tells a unique story of identity, community and history. This paper presentation therefore unpacks the cultural significance of traditional costumes in Zambia from the past to contemporary society’s struggles and triumphs – as traditional costumes continue to evolve – blending with modern fashion trends influenced from global fashion which have also inspired young Zambians to embrace their

culture creatively. Through a detailed analysis of specific costumes, adornments and materials, we shall uncover the ways in which these traditional costumes serve as a visual language conveying messages about cultural values of different ethnic groups in Zambia. By exploring into the stories behind these costumes, we gain a deeper understanding of Zambia's complex cultural landscape and the role that traditional costumes play in shaping the nation's identity. Zambia has a cultural heritage that is shared among the 73 ethnic groups – all shielded under the umbrella of the national flag with beautiful colours telling the story of liberation. By unpacking the stories behind these costumes, this paper presentation will contribute to a deeper understanding of Zambia's cultural identity and the significance of traditional costumes in a contemporary society.

Mbende Dance Costumes as Chimurenga Liberation War Narrative

Wonder Maguraushe

Musical instrument museologists wield potential to champion the curation of music costumes as visual narratives that communicate national histories, identities, cultural values, spiritual beliefs, and social roles. In Zimbabwe, mbende dance costumes serve both artistic expression and reflection of a history of resistance. The dance originates amongst the Zezuru section of the Shona people from Kotwa, Maramba, Murehwa, Mutoko, Pfungwe and Uzumba areas. In 2005 UNESCO proclaimed Mbende onto the list of Masterpieces of Intangible Heritage of Humanity. This paper provides insights into how Mbende costumes encrypt the Chimurenga liberation war history narrative. The costumes are leg rattles, headbands, loincloths and modern fabrics that serve storytelling functions. The minimal adornment of the male dancers, as well as facial and bodily markations also help to tell the story. Data collection for this study was through document analysis, historicism, and interviews with a purposely selected sample of mbende performers and key informants. The analysis shows that Jerusarema dance costumes are costumes used for storytelling during musical performances or ceremonies. The headbands, leg rattles, markations were a coded form of resistance to British colonial rule during a time when direct opposition to the colonial authorities was risky. What appeared to colonizers as merely an energetic courtship dance actually contained embedded messages of resistance. The national colours, modern fabrics, military regalia and used in the post-colonial period continue to tell stories of national identity, hope and cultural continuity despite the disruption experienced during the colonial era. The conclusion shows that because of their socio-historical communication and continuity, Jerusarema costumes can effectively disseminate and promote national identity formation and reinforcement amongst the young generation. Museologists should continue to safeguard Mbende costumes and the dance performances through curatorship and memorialisation.

Session B (B-11): Resilience, Resistance, and Recovery

12 November 2025, 14:45 – 16:15, Location: Ajman D (subject to change)

<https://dubai2025.icom.museum/bodies-category/session-b>

Session Chair: Elisa Bailey		
14:45–14:55	Sander JÜRISSE	Song as a Foundation of Memory, Democracy, and Resistance: The Estonian Experience
14:55–15:05	Kirsten JOHN-STUCKE	Music in the Niederhagen Concentration Camp – Three Examples of Self-Assertion and Resistance
15:05–15:15	Tina Fortič JAKOPIČ	Echoes of Resistance: Puppetry and Art in Slovenia's WWII Partisan Culture
15:15–15:25	Elizete BERNABÉ	Museum-Adjá: The Echo of Resistance of the Candomblé People

15:25–15:35	Mofidul HOQUE	An Opportunity for Collaboration and Cultural Action between Museums of Music and Memory
15:35–15:45	Dieudonné NAGIRIWUBUNTU [Online]	The Role of Music in the Genocide Against the Tutsi and Rwandan Resilience
15:45–16:15	Joint Q&A	

SESSION B: ABSTRACTS

Song as a Foundation of Memory, Democracy, and Resistance: The Estonian Experience

Sander Jürisson

Estonia as a nation is deeply interwoven with the tradition of singing. The cornerstone of our independence and national identity was, in significant part, laid through communal singing, epitomized by the inception of our national Song Festival tradition in 1869. These festivals continue today as pivotal events that inspire collective national sentiment and unity.

Remarkably, singing has not only shaped cultural identity but has also played a vital role in Estonia's political history. Known globally as the "Singing Revolution," Estonia's peaceful struggle to restore independence from the Soviet Union between 1987 and 1991 was largely driven by public singing demonstrations, embodying resilience, hope, and solidarity.

My presentation explores how song, particularly choral singing, represents an essential foundation of Estonian democracy and continuity. I will also discuss how museums across Estonia narrate this unique musical heritage, with a focus on museum exhibitions, public programs, and community engagement. These activities illustrate how museums actively sustain and communicate the profound connection between music, collective memory, and national identity.

Music in the Niederhagen Concentration Camp – Three Examples of Self-Assertion and Resistance

Kirsten John-Stucke

For many prisoners in Niederhagen concentration camp, music was an important medium of self-assertion and of resistance. The prisoners had little time and opportunity in the concentration camp. Everyday life was characterized by existential hardship and arbitrariness. Only those who had secured their material supply could engage in cultural activities with music, singing, drawing or poetry. In Wewelsburg, many musical and cultural testimonies have been handed down.

Georg Klohe is one of these examples. He was persecuted because of his religious affiliation to the Jehovah's Witnesses and sent to a concentration camp. In 1940 he came to Wewelsburg. As workshop manager, he was responsible for the procurement of materials and in 1944 was able to obtain material for the production of a cello. Georg Klohe survived his imprisonment in a concentration camp and took home the cello, which played a major role for him throughout his life. After his death, it was handed over to the headquarters of the Watchtower Society. There it is preserved and exhibited as a special example of self-assertion in the concentration camp cosmos.

Another example is Otto Preuss, a German communist who was active in the political resistance and drew attention to the injustice of the Nazi regime in agit-prop groups in Belgium. He wrote the song "The Endless Road," which was also an act of resistance and self-expression for him.

Also, the Wewelsburg song certainly played a special role. The prisoners were forced to sing it on their way to work, so it was certainly associated with effort, fear and coercion. But on the other hand, it is also a sign of solidarity for them, because they used to sing it at memorial events and meetings to remember their time in the concentration camp.

Echoes of Resistance: Puppetry and Art in Slovenia's WWII Partisan Culture

Tina Fortič Jakopič

The National Museum of Contemporary History of Slovenia holds a unique art collection that highlights how art served as a vital form of resistance and cultural preservation during the Second World War. This collection includes not only sketches depicting suffering and war crimes but also intimate scenes of friendship, small performances, and musical moments – created in the most harrowing conditions of war: in concentration camps, prisons, and on the battlefield. These artistic expressions not only document the resilience of the human spirit but also offer profound insight into the role of cultural heritage in times of conflict.

At the heart of this presentation is the role of performance as a tool of memory, defiance, and emotional refuge, exemplified by the phenomenon of the Partisan Puppet Theatre. Founded in 1944 in the liberated territory of White Carniola, this theatre emerged from a need for cultural expression and a desire to reflect the political reality of the time. A small group of artists created a theatre that was combative, propagandistic, cheerful, and ironic. Their first performance, *Jurček and the Three Robbers*, was staged on New Year's Eve in 1944 and later toured across liberated territories. The play also included a rendition of the famous wartime melody *Lili Marleen*. All 16 puppets were handmade from materials available during wartime, based on ideas developed by the theatre's artistic group.

The puppets became part of the Museum's collection in 1953, and since 1962, reconstructed stage sets have also been preserved. In recent years, the Museum has recontextualized and reactivated these puppets by showcasing them as one of its most significant and symbolically rich artifacts. Their historical and emotional relevance has been further affirmed through their integration into a contemporary theatre production, which brought these original WWII puppet characters to life for modern audiences, forging a powerful dialogue between past and present forms of resistance, creativity, and memory.

Museum-Adjá: The Echo of Resistance of the Candomblé People

Elizete Bernabé & Maya Lemos

In a house of Candomblé – an Afro- Brazilian religion that emerged in the nineteenth century in Bahia – music plays a fundamental role: it is the bridge between the material and spiritual worlds. Through sacred chants, spiritual entities known as *orixás* are invoked and may manifest through the bodies of the faithful.

In this sacred space, each person has a specific role. The *ogãs* – men who serve as protectors of the space – do not enter trance. Instead, they carry out various responsibilities, including that of the *alagbê*, the ceremonial musician.

The *alagbê* must learn a wide range of rhythms and chants, each one dedicated to a specific *orixá*. These musical traditions are deeply rooted in oral transmission, secrecy, and long-term engagement in the spiritual community. Time in a *terreiro* is not measured by the clock, but by experience and commitment. The *alagbê's* instruments include a set of three sacred drums called *atabaques* and a double bell known as the *agogô*.

The chants – sung in Yoruba, the language of the Candomblé Ketu tradition – are more than ritual elements; they are acts of cultural and religious resistance. In Brazil, practicing Candomblé was once criminalised. And even today, its followers face religious racism, with *terreiros* being attacked, leaders and devotees assaulted, and perpetrators rarely held accountable.

This text also honours the *adjá*, a ritual metal instrument resembling a multi-belled handbell. It is usually played by the highest religious authority in the *terreiro* – the priestess or priest – and is used to call a person into trance or sustain their spiritual connection. The *adjá* is a symbol of sacred communication.

Museums, too, can act as allies in the protection and recognition of Afro-diasporic religions like Candomblé. Just as the *adjá* concentrates and amplifies.

An Opportunity for Collaboration and Cultural Action between Museums of Music and Memory

Mofidul Hoque

In a world of rapid changes and rise of intolerance, conflict, and violence the message of music in promoting resilience, resistance, and harmony has gained greater significance. This calls for collaboration between ICOM MUSIC and ICMEMOHRI. The expertise of museums of music in preserving and interpreting musical heritage can be of great help to the memorial museums and sites while the ICMEMOHRI's experience in promoting the historic contribution of music in the dark times of civilization can enhance the work of the museums of music.

Liberation War Museum (LWM) has many stories of musical renditions that contributed greatly in 1971 during the nine months of genocidal brutality and resistance. The Concert for Bangladesh steered by George Harrison and Ravi Shankar and participated by Bob Dylan, Eric Clapton, Billy George has created new history which was followed by other Concerts for Humanity. LWM has various artefacts, recordings, posters, publications, video recordings etc. of the musical event but need collaboration for their preservation and effective dissemination.

Joan Baez rendered the powerful song against genocidal brutality titled "When a million die in Bangladesh". She is living in seclusion for long years but recently was given the LWM authority to render the song by the children of Bangladesh.

LWM produced a film "A Mandolin in Exile" depicting Rohingya refugees' suffering. Music has universal appeal and travels across time and space. One example is the rendition of Rabindranath Tagore's "The Post Office" by the Polish Dr. Korchak at the Warsaw Ghetto by the Jewish orphans on 16 July 1942. During 9–11 January 2025, the children of a school in Bangladesh reenacted the story of the Polish drama in their own context.

We hope the discussion will contribute to bringing ICOM MUSIC and ICMEMOHRI together.

The Role of Music in the Genocide Against the Tutsi and Rwandan Resilience

Dieudonné Nagiriwubuntu

The Genocide against the Tutsi in 1994 was marked by profound atrocities, but music played a complex role during this dark chapter in Rwandan history. Leading up to the genocide, certain songs were used as propaganda tools, spreading hate and inciting violence. Artists who aligned with extremist ideologies created music that fuelled ethnic tensions, manipulating cultural expressions to serve destructive purposes.

Conversely, music has been instrumental in Rwanda's journey towards recovery and resilience. In the aftermath of the genocide, artists emerged as vital voices for healing and reconciliation. Traditional music and dance were revitalized, serving as a means to restore cultural identity and foster community unity. Notable musicians, such as Jean-Paul Samputu and the group "Inanga", used their platforms to promote messages of hope, forgiveness, and remembrance, helping to bridge divides among survivors.

Costumes worn during performances symbolize a reclaiming of cultural heritage. They serve not only as an expression of identity but also as a reminder of the past and a celebration of resilience. In addition, poetry became a powerful medium for survivors to articulate grief and trauma, capturing the collective memory of the genocide. Poets like Scholastique Mukasonga have eloquently expressed the pain of loss while also conveying messages of hope.

In conclusion, music and the arts in Rwanda illustrate a dual narrative: one of incitement during the genocide and one of healing and resilience afterward. As the nation continues to rebuild, the arts remain a vital tool for fostering understanding, promoting peace, and nurturing a shared future. Through music, Rwandans not only remember their past but also embrace the possibility of a united and hopeful tomorrow.

Thursday, 13 November 2025

Session C (C5): Re-curation, Rethinking, Reimagining

13 November 2025, 14:00 – 16:00, Location: AL AIN A (subject to change)

<https://dubai2025.icom.museum/bodies-category/session-c>

Session Chair: Jane E. Klinger		
14:00–14:10	Krzysztof BANACH	What Is This Queue For? Music as a Tool for Understanding Life Under Communism
14:10–14:20	Chia-Yi LIN	Singing Your Songs in the Museum – Cultural Memory and Acts of Dialogue
14:20–14:30	Masayuki TSURUTA	The Japanese Traditional Instrument “Shakuhachi.” Memories Carried by Bamboo Through Historical and Contemporary Contexts
14:30–14:40	Amogelang MALEDU	Re-curating the <i>Isigubu</i> Musical Instrument in the Kirby Collection Through Electronic <i>Gqom</i> Music
14:40–14:50	Elisa BAILEY	Records and Rebels: Sound and Music as Memory, Nostalgia, Provocation and Hope in Cultural Experiences
14:50–16:00	Joint Q&A, Member Discussion, and Closing Remarks: Marie Martens, ICOM MUSIC Interim Chair and Jane Klinger, ICMEMOHRI Chair	

SESSION C: ABSTRACTS

What Is This Queue For? Music as a Tool for Understanding Life Under Communism

Krzysztof Banach

The upcoming exhibition of the Polish History Museum in Warsaw entitled ‘What Is This Queue For? Communist Poland Reflected in Music’ explores how popular music from 1944–1989 reflected and shaped social responses to life under a communist regime. The exhibition presents music as a mirror of public sentiment – from support and adaptation to resistance and protest. Not only the story of a political regime is told by music, but also music in general is perceived as a means to activate individuality, provide space for self-determination, and a leverage for human rights activism.

In my presentation I will reflect on how historical museums can use music to convey difficult history, spark emotional engagement, and promote civic values. Can narratives built around sound and memory remain a valuable historical media? Can they still enhance democratic awareness today? This case study demonstrates the power of Polish communist-era music as a historical source, an educational medium and aesthetic phenomena.

Singing Your Songs in the Museum: Cultural Memory and Acts of Dialogue

Chia-Yi Lin

Since 2013, the National Museum of Taiwan History (NMTH) has launched the “Dream Project” as an action-based initiative to promote cultural equity and accessibility. The project primarily targets students from remote areas and culturally disadvantaged backgrounds, offering financial support and experiential learning opportunities to invite these marginalized groups into the museum with history and culture.

One of the project’s most distinctive features is the “flash mob performance,” which encourages students to perform inside the museum. Some Indigenous students wear traditional clothing, sing

ancestral songs in their native languages, and perform traditional dances – often drawing on themes related to collective memory and family narratives. These performances not only enhance students’ self-confidence and sense of identity but also serve as meaningful acts of cultural revitalization.

Through these embodied experiences of movement and voice, students reconnect with collective memory and further reflect on their cultural identity and historical context. After the performances, they often share with us the stories and craftsmanship behind their traditional attire.

This paper uses the Dream Project as a case study to demonstrate that museums are not merely spaces for displaying knowledge, but also important platforms for fostering cultural identity, promoting intergroup dialogue, and enabling participatory historical engagement. NMTH thus exemplifies the museum’s active role in advancing cultural diversity and social inclusion in contemporary society.

The Japanese Traditional Instrument “Shakuhachi”: Memories Carried by Bamboo Through Historical and Contemporary Contexts

Masayuki Tsurata

This April, the 8th World Shakuhachi Festival will be held in the United States. Additionally, October 8 is also recognized as “International Shakuhachi Day.” Why does the shakuhachi continue to captivate enthusiasts and researchers around the world? A special exhibition at Hamamatsu Museum of Musical Instruments seeks to explore this question by introducing the historical and contemporary background of the shakuhachi, while examining the spiritual values emphasized by players and changes in the instrument’s structure.

Around the sixteenth century, the “Fuke Shakuhachi,” which forms the basis of today’s shakuhachi, emerged. As a ritual tool of the Fuke sect, wandering monks known as komusō played the shakuhachi as part of their spiritual practice while wearing unique costumes that concealed their faces. It is said that hiding their faces symbolized “selflessness,” focusing entirely on the sound itself. However, in the late nineteenth century, the Fuke sect and its temples were abolished, leading to a temporary decline of the shakuhachi. Subsequently, internal modifications to the instrument improved its musical expressiveness. Despite these changes, the spiritual aspects of the shakuhachi remain alive today, as the value of harmonizing one’s “heart” through natural bamboo material and the pursuit of creative expression as an acoustic art resonate with people worldwide – one of the key reasons for the growing global shakuhachi community.

At our museum, we aim to observe how the spirit and memory of the Fuke Shakuhachi connect to the world today and how these aspects can be passed on to future generations through the exhibition. Furthermore, advancements in digital technology have introduced shakuhachi crafted using 3D printers and metal materials. We are keen to examine how these innovations will take root in the memory of shakuhachi.

Re-curating the *Isigubu* Musical Instrument in the Kirby Collection Through Electronic *Gqom* Music

Amogelang Maledu

The Kirby Collection is a quintessential colonial collection housing more than 600 rare musical instruments mostly used in Southern Africa before 1934. The instruments, located at the WH Bell Music Library at the University of Cape Town’s (UCT) College of Music in South Africa, sit silently in vitrines. They are in “cabinets of curiosities”, their utility – sound – silenced by museology’s epistemicides of objectness. I consider one musical instrument, a drum, annotated as *Isigubu* in the collection. The drum is alleged to have been played during the Bambatha Rebellion in what was then the British colony of Natal in South Africa. In its current curation, the drum’s index to music-cum-sound continues to be silenced by the processes of colonialism even in post-colonial, post-apartheid South Africa. Through a curatorial framework of re-curating objects with museology’s attendant colonial baggage, I enacted a re-curation of the drum that reclaims its past musical trajectories in the present by re-staging it against the musical practices of popular electronic music, *Gqom*. The curatorial re-staging of the early twentieth century,

perennially silenced *Isigubu* (with its significant historical value of Black South African colonial resistance vis-à-vis Zulu defiance) and the contemporary youthful music of *Gqom* explores how both sonic practices have regional ties with KwaZulu Natal, alluding to (un)intentional embodied musical inheritances. Much like the *Isigubu*, *Gqom* too has defiance inferences as music produced by a disaffected post-apartheid youth where *Gqom* is a form of survival. I illustrate these threads through the curatorial re-staging that included a research project at UCT. By engaging in this (re)curatorial strategy, museology's curatorial conventions of archival troves that merely focus on objectness are problematized. The paper engages with historian Memory Biwa's 2012 doctoral thesis 'Weaving the Past with Threads of Memory' and cultural studies scholar Paul Gilroy's 1991 article *Sounds Authentic* amongst others.

Records and Rebels: Sound and Music as Memory, Nostalgia, Provocation and Hope in Cultural Experiences

Elisa Bailey

The paper will explore the multi-faceted roles of music and sound in exhibitions and other cultural productions and experiences, including theatre and artworks, that have core themes of human and civil rights, politics and protest. Drawing on case studies from across Europe and beyond, we will explore not only the aural, but also the material and multi-sensory forms this can take. These include as background soundtrack, amplifier of messages, a sought-after object in terms of album covers and other graphic and print production, and even as a creator of worlds through concerts, festivals and the very immersive environments that bring people together.

Now a more common element of exhibition-making and other immersive experiences that appeal to the masses, we will concentrate on how sound and music have been used to both relate actions and provoke reactions within the specific socio-political contexts of their display or creation. Whether regarding the Black Power movement in 1960s–80s USA, the fall of Communist and socialist regimes in Eastern Europe in 1989–91, or more contemporary themes surrounding migration, labour and other rights internationally, sound and music have an immense power to enrich the public's experience of an exhibition or other cultural oeuvre in a plethora of ways. Finally, the paper aims to understand how these different effects can be transformational for visitors, agents of the themes discussed, and the very cultural spaces that host them.

Conference Dinner (Included in registration for members of IC MEMOHRI and IC MUSIC)
Thursday, 13 November (19:30)

Arabian Tea House - Al Fahidi

(Bastakiya Opposite Musalla Post Office)

Al Fahidi St, Bur Dubai

Phone: 04 353 5071 <https://arabianteahouse.com/al-fahidi/>



The Conference Committee

Jane E. Klinger, ICMEMOHRI Chair, U. S. Holocaust Memorial Museum, Washington D.C., USA,
Conference Chair ICMEMOHRI

Christina Linsenmeyer, ICOM MUSIC Board ex-officio, Yale University, New Haven, Connecticut,
USA, Conference Chair ICOM MUSIC

Massimiliano Azzolini, ICMEMOHRI Secretary, TOT Architects, Italy

Elisa Bailey, ICMEMOHRI *Memory Matters* Editor, Lord Cultural Resources, Madrid, Spain

Sarah Deters, ICOM MUSIC Interim Secretary, St Cecilia's Hall, The University of Edinburgh,
Edinburgh, UK

Marie Martens, ICOM MUSIC Interim Chair, Musikmuseet / The Danish Music Museum,
Copenhagen, Denmark

Jimena Palacios Uribe, ICOM MUSIC Board Member, Colección Particular de Carlos Chávez Ramírez,
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