Museum of World Cultures
Mosquito mask, Mambe people, mid 20th century, carved wood, Kubalia village, Low Sepik, New Guinea. (MEB CF 5277)
Índex

1. Introduction................................................................. 5
2. Exhibition project ....................................................... 9
   Permanent exhibition ................................................. 11
   Collaborators and advisors ........................................ 23
   Complementary exhibitions ....................................... 25
   Temporary exhibitions .............................................. 27
   Educational activities ................................................. 29
3. Collection origins........................................................ 31
4. Premises ..................................................................... 37
   Nadal and Marquès de Llió palaces ............................... 37
   Nadal Palace .............................................................. 39
   Marquès de Llió Palace ................................................ 41
5. General calendar ......................................................... 43
Ceremonial axe, Mayan culture, 4th–8th centuries AD, stone, Guatemala. (MEB176-753)
Barcelona gets up close to the world’s cultures

New Museum of World Cultures

The Museum of World Cultures (MCM) will open its doors in early 2015. Housed in the Nadal and Marquès de Llió palaces on Barcelona’s Carrer Montcada, it will exhibit many of the 2,352 non-Western art objects on loan for a period of 20 years to Barcelona City Council from the Folch Foundation, as well as a selection of objects from the non-European collections of the Ethnological Museum of Barcelona and other important collections from across the country.
Ceremonial pole, Abelam people, mid 20th century, polychromed wood, Maprik area, East Sepik, New Guinea (detail).

(MEB CF 1351)
Project mission

The MCM’s main mission is to preserve, present and disseminate the artistic and cultural heritage of the diverse cultures of Africa, Asia, South and Central America, and Oceania.

Through the artistic experiences of peoples, it showcases cultural diversity from a multidisciplinary perspective and aims to become a platform for the dissemination and social projection of the heritage and knowledge of other world cultures.
Paccha libation jug, Recuay-Pashash culture, 1st-8th centuries AD, modelled ceramics and negative painting, Callejón de Huaylas, Peru. (MEB 18-23)
Exhibition project

The MCM is a platform for the dissemination and social projection of the artistic heritage and knowledge of other non-Western world cultures. That is why the museum proposal aims to achieve a balance between exhibiting objects in order to highlight their aesthetic qualities and offering an educational dimension to facilitate an understanding of the multicultural reality it contains.

The MCM’s permanent exhibition will also display works from the Clos Archaeological Foundation and the Duran/Vall-llosera Collection. In this respect, it is the MCM’s express intention to maintain a constant dialogue with private collections that have a public and social outreach vocation.

A platform for the dissemination and social projection of the artistic heritage and knowledge of other non-Western world cultures.
2. Exhibition project

Permanent exhibition

The MCM’s permanent exhibition will offer visitors a journey through Africa, Oceania, Asia, and South and Central America; a journey in time and space that will allow visitors to discover and get an insight into a wide range of cultures through some of those world regions’ most outstanding art forms. Along this journey, visitors will not only be accompanied by some of the most significant pieces from the MCM’s holdings and from those on loan by agreement from other collections, but also by a series of complementary contextual and educational resources that will make full use of the wealth of photos, documents and films held by the Ethnological Museum of Barcelona and the Folch Foundation.
Virtual image of the West and Central African mask room, ground floor.
Africa

The permanent exhibition visit will start on the ground floor with an area devoted to Africa, where the art of the ancient Kingdom of Benin and of the Fang people from Equatorial Guinea will be exhibited.

The visit will continue with an insight into West and Central African art through ceremonial statuary and masks, enabling visitors to discover the art forms of the Dogon, Yoruba, Senufo, Baoulé, Bembe, Songye, Bambara and Pende peoples, among others. Through these art forms, visitors will be able to discover the symbolism and ritual uses of pieces as diverse as reliquary figures or those used for guardian divinity, fertility or spirit worship. The presentation of African arts and cultures will conclude with Ethiopia, one of the continent’s cradles of culture.

- **Kingdom of Benin**
  - The art of the oba courts

- **The Fang people**
  - Eyema byeri: Fang reliquaries

- **West and Central Africa**
  - Ceremonial statuary
  - Masks

- **Ethiopia**
  - Christian art in Africa
Oceania

The visit continues on the first floor of the Nadal and Marquès de Llió palaces, where pieces from Oceania and Asia are exhibited. The journey starts on the first floor in the Oceania rooms with art from New Guinea and its immediate environs. One of the main displays will revolve around the Men’s House of the Sepik river area, although the diversity of pieces will allow other artistic and cultural facets of Oceanian art to be shown, such as the initiation ceremonies of the Abelam people, the funerary ceremonies of the Asmat people, masks and, in particular, the ancient sculptures from the caves of the Karawari river. The Oceania rooms will conclude with a brief introduction to rituals and bark painting from Australia and moai carved from wood by the Rapa Nui people.

- **New Guinea**
  - Men’s House
  - Ceremonial artefacts
  - Karawari sculpture
- **Australia**
  - Bark paintings
  - Ceremonial artefacts
- **Rapa Nui**
  - Wooden moai
Utagawa Kuniyoshi,
Hana-goyomi, 1835,
Japan. (MEB 210-71)
Asia

The Asian area will begin with two rooms devoted to the Philippines and Indonesia, respectively. The first will focus primarily on the art forms of the peoples living in the mountains in the north of Luzon, while also referring to other cultural groups of the Palawan and Mindanao peoples. The cultural richness of Indonesia will serve as the transitional space from Oceania to Asia, and in it there will be a display of the archipelago’s magical and religious art of the Batak, Toraja and Dayak peoples, as well as the jewellery from Nias and Sumba.

The two rooms devoted to India will become one of the central spaces of the Asian area and will serve as an introduction to Hinduism and its art, with the focus on the sculptural representations of Vishnu and Shiva from the 5th century to the 16th century, as well as other sculptures and architectural elements from the 17th, 18th and 19th centuries. It will also offer a brief introduction to Jainism and the beginnings of Buddhism in India, and then continue with two rooms devoted to Nepal and Nuristan.

India will also lead into a specific space devoted to the exceptional art of Gandhara, which will enable visitors to get an insight into the spread of Buddhism throughout Central Asia, and specifically into 2nd-4th-century Indo-Greek Buddhist art. The journey will continue with the space devoted to the art of Tibet, its imagery and Tantric religious practices, and conclude with two final rooms devoted to the spread of Buddhism to Thailand and Burma, where visitors will be able to see sculptures and architectural elements from various kingdoms and cities in Southeast Asia, such as Arakan and Ayutthaya.

The visit to Asia will continue on the second floor of the MCM, with an area specifically formed by three rooms devoted to Japan, China and Korea. Visitors will have access to the MCM’s Japanese holdings, from Kofun-period ceramics to ukiyo-e prints, followed by an insight into China and the specific evolution of Korean ceramics from the Metal Ages to the Yi Dynasty, from the Duran/Vall-llosera Collection.
Guhyasamaja Manjushri and his consort, 17th century, gilded and painted copper, Gyantse, Tibet (MEB CF 3722)
2. Exhibition project

- Philippines
  - Luzon
  - Palawan and Mindanao
- Indonesia
  - Batak
  - Indian traditions
- India
  - Hindu sculpture
- Nepal
  - Architecture
- Nuristan
- Gandhara

- Tibet
  - Tantric Buddhism
  - Precious metal work
- Thailand
- Burma
- Japan
  - Sculpture
  - Ceramics
  - Engraving and painting
- China
- Korea
Cuchimilco, anthropomorphic figure, Chancay culture, 1100-1450 AD, polychromed ceramics, Peru. (MEB CF 2058)
South and Central America

The visit to the MCM will conclude with a journey through six rooms devoted to pre-Columbian America. In this case, the visit will start in Mesoamerica, with ceramic funerary figures from the tombs of Jalisco, Colima and Nayarit, as well as elements from the culture of central Veracruz and Mezcala masks.

The Mesoamerican space will include two sub-areas, one devoted to Mayan culture and the other to the Mesoamerican ballgame, while Lower Central America will be represented by a room of ceramics from Greater Nicoya and the Atlantic coast-highlands of Costa Rica. The journey will conclude with an insight into the arts of the pre-Columbian cultures of the Andean area, starting with female ceramic figures or “Venus” of Valdivia (3000-2000 BC) and finishing with the Inca Empire. This will allow visitors to discover the richness of the cultures of the Naca and Moche valleys, and of Bahía, Jama-Coaque, La Tolita, Manteña, Recuay, Chimú and Chancay regions, through their ceramics, as well as through outstanding pieces of precious metal work and textiles.

- Mesoamerica
  - Grave goods
  - Mayans
  - Mesoamerican ballgame

- Lower Central America

- Andean area
  - Northern Andean cultures
  - Southern Andean cultures
Vessel with stirrup handle, Moche culture. 1st-9th centuries AD. Polychromed ceramics, Peru. (MEB CF 378)
Collaborators and advisors

The process of developing content for the new MCM has been based on contributions by experts who have studied and evaluated the collection pieces. These contributions have served to define the museographic discourse that will be presented in the permanent exhibition.

The MCM has also established contacts with experts who advise on specific aspects of the museum content and provide written contributions for it. In this respect, the MCM is currently in contact with:

- **Dr. Helmut Tauscher.** University of Vienna, Faculty of Philolological and Cultural Studies, Department Southeast Asian, Tibetan and Buddhist Studies. Field: Asian art

- **Dra. Anna Filigenzi.** Director of the Italian Archaeological Mission in Afghanistan (IsAO/UNO) and Professor at L'Orientale University in Naples. Field: Gandharan art

- **Dr. Alexander von Rospatt.** University of California, Berkeley, Department of South and Southeast Asian Studies. Field: Buddhist art in Nepal

- **Dr. Niels Gutschow.** University of Heidelberg, Emeritus Professor. Field: Indian and Nepalese architecture

- **Dr. Nicholas Thomas.** University of Cambridge, Professor of Historical Anthropology and Director of the University of Cambridge’s Museum of Archaeology and Anthropology. Field: Oceanian and Australian art


- **Dr. Ramiro Matos.** Smithsonian Institution, Washington. Curator of Latin American art at the National Museum of the American Indian. Field: Andean cultures


- **Dr. Ewa Balicka-Witakowska.** Uppsala University, Associate Professor, Department of Byzantine Linguistics and Philological Studies. Field: Ethiopian art


- **Dra. Victòria Solanilla.** Autonomous University of Barcelona, Department of Art and Musicology. Field: Pre-Columbian art

- **Sra. Elena Martínez-Jacquet.** Director of the La Fontana Foundation. Field: African art)

- **Dr. Ricard Bru.** Independent expert, Barcelona. Field: Japanese art

- **Dra. M. Dolors Soriano.** Ethnological Museum of Barcelona, Curator. Field: Australian and Oceanian art

- **Dra. Jasleen Dhamija.** Independent expert. Field: Indian jewellery

- **Dr. Jyotindra Jain.** Jawaharlal Nehru University, New Delhi. Field: Orissa popular sculpture, Southern India and Rajasthan

- **Dr. Naman P. Ahuja.** Jawaharlal Nehru University, New Delhi. Field: Indian and Gandharan sculpture
Anthropomorphic figure, Veracruz culture, 7th-10th centuries, polychromed ceramics, Veracruz, Mexico. (MEB CF 2749)
Complementary exhibitions

The free-entry spaces on the ground floor will house various small-format exhibitions that will present the history of the collections and the human and scientific sides of their creators, Albert Folch, August Panyella and Eudald Serra.

Another exhibition will address the architectural and historical value of the buildings housing the MCM: the Marquès de Llió and Nadal palaces. The most outstanding and relevant architectural aspects of these great houses will be indicated throughout the buildings. Reference will also be made to the urban and social dimension of Carrer Montcada, a street that is an exponent of the economic and social dynamism of mediaeval, modern and contemporary Barcelona.

Lastly, and also in the free-entry spaces, short-term small-format exhibitions will be held to highlight some pieces in particular or to establish dialogues between pieces from the MCM’s and other museums’ collections.
Pustaha, book of medicine and magic, Batak people, 19th century, Bakara village, Lake Toba, Sumatra, Indonesia. (MEB CF 4527)
Temporary exhibitions

The temporary exhibition programme will complement the MCM’s permanent discourse through proposals that aim to develop cross-disciplinary themes and show a range of ways of expressing universal archetypes through different cultural manifestations, including European and Western ones.

“Writings” will be the first temporary exhibition to be held at the MCM.

Curated by Dr Miguel Peyró, an expert in linguistics, it will offer an extensive journey through world’s cultures and present the varieties, uses and multiple developments of this means of communication, without which our contemporary societies would be unimaginable. Writings have emerged and evolved in very particular ways within the context of the different peoples across the globe, in accordance with the languages and cultures for which they were created.

They came into existence as instruments for conserving and spreading the word. In the diverse cultures, writings even became symbolic references evoking internal and external social differences, the keys to the identities and collective aspirations of the communities that made use of them.

The exhibition will show that writings are complex and revealing representations of the different societies that used them, and not just straightforward graphic tools for the dissemination of information.

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Magic scroll, Ethiopia, 19th century, painting on parchment, Addis Ababa, Ethiopia. (MEB 267-489)

Stele of Shiva and his consort Parvati (Ummaheshvara), 14th-16th centuries, northern Gujarat or Rajasthan, India. (MEB CF 5236)
Educational activities

The MCM will offer a programme of educational and formative activities revolving around its content. The activities programme will meet the needs and interest of various audiences, mainly families, schoolchildren, the general public and experts.

The MCM’s educational vocation will manifest itself in an educational and formative approach that pays special attention to schoolchildren, who account for a high percentage of total museum visitors. The desired knock-on effect is to get families to visit, which is another audience on which the MCM wants to focus. Finally, the MCM will offer a programme of activities and training courses on the content areas developed within it. It will be a programme aimed at audiences that want to get a more in-depth knowledge of the diverse cultures presented at the MCM from a variety of disciplines and angles. The MCM will also offer activities designed for children: special holiday-period and weekend activities.

For the adult audience, there will be experience-related activities that will create links between important aspects of the cultures present at the MCM, such as gastronomy, languages, literature, music or theatre.
Eudald Serra, Albert Folch and August Panyella (from left to right) in Tiwanaku (Tiahuanaco), Bolivia, in 1963.
3. Collection origins

A history that goes back a long way

In 1949, Barcelona City Council opened the Ethnological and Colonial Museum of Barcelona with August Panyella as the director. The holdings of this first museum came from the city’s Museum Board’s holdings in 1949, and from the holdings of the Archaeological Museum of Catalonia’s and the Martorell Museum’s Ethnology sections, while others were acquired directly by Carreras and other members of the Academy of Sciences of Barcelona. After opening, the collections were expanded mainly as a result of ethnographic expedition campaigns undertaken by the museum until 1976, which were funded by Barcelona City Council.

Starting in the 1950s, Albert Folch managed to build up an important collection of art that he had acquired during his trips to different parts of the world and from the most important international art galleries. The Folch Foundation was created in 1975 to manage the collection and to promote both the study and the dissemination of the cultures represented in it. The holdings were collected by Folch in collaboration with Eudald Serra, who sought advice on the objects and the acquisitions. Folch also partially met the cost of some of the Ethnological Museum’s expeditions, and some of the objects came to form part of the museum’s holdings. The foundation promoted several expeditions and publications of specialist works on non-European art.
Jeep on a raft made from canoes to cross the Mbia River during the expedition to Equatorial Guinea in 1956.
Expeditions

Following its creation, the Ethnological Museum of Barcelona’s holdings were expanded mainly as a result of ethnological and anthropological expedition campaigns to different places in Asia, Africa, America and Oceania, which were promoted by the museum and funded by Barcelona City Council. The expeditions were based on an in situ field-work methodology, with the direct collection and study of data, photographic and audiovisual documentation, and objects, all of which were duly documented in field notebooks.

Twenty-two campaigns were undertaken between 1952 and 1976, often in close collaboration between Barcelona City Council and the Folch Foundation.

People

The MCM is testimony to the work done by the people who played an outstanding role in creating the collections and in raising awareness of the cultures present in its rooms.

Albert Folch i Rusiñol (1922-1988), a chemist and businessman. With his wife, Margarita Corachan, he made several trips to Latin America to discover Venezuela, her country of birth, and was also attracted by the chance to cross the Andes. He met August Panyella and Eudald Serra, with whom he developed a close friendship and began a lifelong collaboration.

Folch also partially met the cost of some of the Ethnological Museum of Barcelona’s expeditions, and some of the objects acquired during his trips were loaned to the museum, thus coming to form part of its holdings. For his contribution to culture, Barcelona City Council awarded him the Gold Medal for Scientific Merit and, in 1985, the Government of Catalonia awarded him the Creu de Sant Jordi (Saint George’s Cross), one of the highest civil distinctions in Catalonia.

Nepalese women with a basket. Image taken by Eudald Serra during his trip to Nepal in 1959.

August Panyella during the 1960 expedition to India and Nepal.

August Panyella i Gómez, (1921-1999), a historian and ethnologist. He was the first director and promoter of the Ethnological Museum of Barcelona. The Ethnological and Colonial Museum opened in 1949. With his wife, Zeferina Amil, he directed and procured an increase in the collections with holdings obtained from the successive campaigns promoted by the museum. He organised and took part in numerous expeditions to different parts of the world with Jordi Sabater, Eudald Serra, or with them and Albert Folch, with whom he had developed a great friendship. By 1973, he had managed to incorporate more than 10,000 objects into the museum’s foundational holdings.

Eudald Serra i Güell, (1911-2002), a writer and ethnologist. An important surrealist sculptor, he formed part of the post-war Catalan artistic avant-garde as a member of the group ADLAN (Amics de l’Art Nou, Friends of New Art). His interest in cultures was aroused during the trip he had taken to Hokkaido island in 1947, at the service of the United States army, in the course of which he began to model busts of the territory’s original inhabitants, an activity that he defined as artistic anthropology and was a constant on all of his trips.

He collaborated with the museum by taking part in various expeditions and several reconnaissance trips, during which he acquired objects for the museum’s holdings. In the case of expeditions paid for by Folch, he was in charge of preparation and planning, as well as selecting and buying objects. Serra also taught until he became the curator responsible for Albert Folch’s collections.
Premises

Nadal and Marquès de Llió palaces

**USABLE FLOOR AREA**

Nadal and Marquès de Llió palaces 2,856 m²

- 383 m² Public use / Activity spaces
- 121 m² Free-entry exhibition
- 1,799 m² Permanent exhibition
- 302 m² Internal use spaces
- 251 m² Stairs, lobbies, etc.

**GROSS FLOOR AREA**

3,873 m²
Nadal Palace

A palace with portraits on the windows

Today, the Nadal Palace is a residential three-storey building that resulted from combining two 14th-century buildings; Jeroni Nadal turned them into one in 1637. His family owned it until the last third of the 18th century, giving it the name by which it is now known. The structure of the main building is typical of a mediaeval palace, with a central courtyard and a gallery of pointed arches on the first floor, a façade with a tower originally on the right, and a covered gallery supported by columns on the top floor. It does not, however, have a noble staircase leading to the first floor.

The current building is the result of various renovations and additions. In the late 15th century and during the 16th century, windows were added to it. From these, the one located on the ground floor façade stands out, as it is decorated with the busts of a man and a woman, which are taken to be portraits of the merchant who bought the house in 1546 and his wife.

After 1789, the current entrance door and the balconies on the first floor were added, and the noble courtyard staircase was almost certainly removed a few years earlier.

As with other buildings, it was modified in the 19th century to convert it into a multi-occupancy building, and various recreational, outdoor-activity and social societies set up their centres in it. Barcelona City Council expropriated it in 1967 and works started on it in 1971. These involved major modifications to the main building, which conserved the original aspect of most of the façade. This intervention extended the southerly-aspect gallery by removing the original tower and modifying some of the openings; likewise, among other actions, the first-floor gallery of the main courtyard was added. From 1997 to 2010, it housed the Barbier-Mueller Museum of Pre-Columbian Art of Barcelona.
Marquès de Llió Palace

A palace with mediaeval polychromatic beams

Originally dating from the second half of the 13th century, today the Marquès de Llió Palace is a large residential building with façades on two streets and a chamfered corner where both converge. The main façade is the one on Carrer Montcada. In 1705, the property was purchased by the first marquis of Llió, giving it the name by which it is now known. The result of combining three buildings, it has three floors, though on the main façade there is a tower with a fourth floor.

Despite the successive renovations, the main building conserves the original structure of the house built between party walls. It is rectangular and has a tower on one side, and is distributed around a central courtyard, where a noble staircase leads to the first floor. It originally had a larger courtyard with a portico of semicircular arches, which was renovated in the second half of the 14th century, and, on the top floor, a covered gallery supported by small pillars on the external façade and arcades on the inside. In both rooms on the first floor, an important set of mediaeval polychromatic beams dating from the 14th century has been conserved. These beams are the only ones of their kind in Barcelona, and have enormous artistic quality and historical value because they are an indication of what the city’s private residences were like at that time.

In the 16th century, windows were added to it and, in this and the following century, the building was enlarged by means of purchases that allowed the side and rear extensions to be added. Major refurbishment works were almost certainly carried out too. In the second half of the 17th century, among other actions carried out, balconies were added to the façade. After its purchase in 1705, the property was completely remodelled: a noble courtyard staircase and the current balconies were built, as were the chamfered frontispiece on the corner of the two streets and the entrance door. It later became the Royal Academy of Language and Literature and was, for many years, the headquarters of the Ateneu Obrer (Workers’ Cultural Association). Acquired by Barcelona City Council in 1955, restoration works were carried out from 1955 to 1959 and from 1964 to 1969, when original elements were restored and new ones were added. From 1982 to 2008, it was the headquarters of the Textile and Clothing Museum and then, up to 2012, of Disseny Hub Barcelona (DHUB).
5. General calendar

General calendar

YEAR 2013

Tendering and award of the architectural project for the refurbishment of the Nadal and Marquès de Llió palaces in Carrer Montcada, Barcelona (July 2013). Drawing up of the executive architectural project. Start of the removal of old installations phase (last quarter of 2013).

Development of content: study of the two great houses, documentation and study of the pieces, elaboration of the basic museographic script and project, photo campaign for the pieces and the process, restoration campaign, development of visual and interactive resources for the permanent exhibition, development of the app for the geographical contextualisation of the pieces.

Development of programmes: creation of the graphic identity, preparation of the website, preparation of the first temporary exhibition (“Writings”), conceptualisation of the app/audioguide, development of the educational programme.

JANUARY 2014

Start of the refurbishment works on the Nadal and Marquès de Llió palaces.

Tendering and award of “Museographic design, manufacture, supply, assembly, installation and maintenance”.

Publication of the website.

OCTOBER 2014

Completion of refurbishment works on the Nadal and Marquès de Llió palaces.

Start of assembly and installation of museographic and technical elements in the Nadal and Marquès de Llió palaces.

Start of wrapping up the 560 original objects that will be displayed in the permanent exhibition.

NOVEMBER 2014

Start of the transfer and installation of the original objects in the Nadal and Marquès de Llió palaces.

JANUARY 2015

Opening of the MCM.
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