

MUSEU ETNOLÒGIC-
MUSEU DE CULTURES DEL MÓN
DE BARCELONA



DIALOGUES WITH FRICA

THE MEMORY
OF OBJECTS

ENGLISH



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Introduction

Gemma Celigueta & Gabriel Izard
University of Barcelona

Some objects are alive. They have a history that we discover as people speak. They explain the personal memory of their owners, which is intertwined with a collective memory. In other words, their relevance to the life story of an individual is generally linked to family transmission and they simultaneously condense a collective meaning that is rooted in cultural heritage. For example, the artefacts made from calabash in West Africa are common among various ethnic groups, but some people have a particular history regarding their own calabash, which was possibly given to them by their mother.

The exhibition explores these memories with objects belonging to Afro-Catalans and those from the African collections of the Ethnological Museum - Museum of World Cultures of Barcelona.

Three workshops were held during the months of February and March 2016 to establish a dialogue between the Afro-Catalan participants and specialists from the Museum through the objects that each of the former provided. This experience formed the basis for the material contained in this exhibition: the objects and their histories as told by the participants.

Dialogues with Africa: The Memory of Objects

Josep Fornés i Garcia
Director of the Ethnological Museum -
Museum of World Cultures of Barcelona

Sharing the world in a cooperative fashion may seem a theoretical exercise, an ideal or a utopia. Yet building a new museum concept is already a more specific, tangible and possible idea. Objects have no memory if they are thought of as things, but they are full of meanings when they are used by people. We think of objects when we make them and enjoy them when we use them, but above all we love objects when we yearn for them. Patrimony is the cultural heritage of our ancestors, those most distant and those most recent; it is the material and intangible testimony of the culture of many peoples. The imagined trace that people leave in each object, however humble it may be, shapes human culture. The memory of each song, of each story told in private or during a celebration, the taste of each meal, the advice of each proverb also makes us human. The museum is a space of trust in which you can have sincere conversations about culture, share complex ideas and exchange feelings.

The Museum and the EU SWICH Project

Patricia Puig
Culture Institute of Barcelona

The Ethnological Museum - Museum of World Cultures of Barcelona is a partner member of SWICH - Sharing a World of Inclusion, Creativity and Heritage, a large-scale cooperation project supported by the European Union through its Creative Europe Programme (2014-2020).

With a total duration of four years, the SWICH project aims to position European ethnological and world culture museums at the centre of discussions on citizenship in contemporary Europe. Through a series of activities organised around six themes, the goal of the SWICH project is to increase the role of these museums as centres of cultural encounters, open discourse, creative innovation and knowledge production based on transnational and international collaborations.

“Connecting Diasporas of Objects and Peoples” is one of the themes tackled by the SWICH project. European ethnological museums preserve objects from around the world, usually objects in the shadows of a colonial past.

Yet at the same time, ethnological and world culture museums can also become places of encounter and inclusion and foster a sense of belonging, a relational encounter in which all visitors can gain a better understanding of a changing and highly diverse Europe.

In this sense, it is an honour for the Barcelona Museum to be coordinating the “Connecting Diasporas” activity together with three other SWICH project partner museums: Weltmuseum (Vienna, Austria), Museo Nazionale Preistorico Etnografico “Luigi Pigorini” (Rome, Italy) and Musée Royal de l’Afrique Centrale (Tervuren, Belgium).

Each of these museums organised a local collaboration project by connecting people of immigrant origin with the museum, inviting them to comment or reflect on their collections and in some cases including artistic mediation.

These experiences were shared at a lab meeting in Barcelona in order to deepen dialogue and exchange concepts and results. As a result of this process, each museum is presenting an exhibition created in collaboration with newly arrived local communities. In our case, the activity was developed in collaboration with members of the research group on indigenous and Afro-American cultures (CINAF) at the University of Barcelona. A dialogue was established between the researchers, the collaborators from Africa and representatives of the Museum. The dialogue focused on the objects presented by each participant and those pertaining to the Museum’s collections. This exchange has now materialised in the form of a small format exhibition.

The Museum and the “Dialogues with Africa” Project

Gabriel Izard & Gemma Celigueta

University of Barcelona

The “Dialogues with Africa” project is part of the theme “Connecting Diasporas of Objects and People” of the EU SWICH project and is the result of collaboration between the Ethnological Museum - Museum of World Cultures of Barcelona, members of the research group on indigenous and Afro-American cultures (CINAF) at the University of Barcelona and Catalans of African origin. “Dialogues with Africa” addresses SWICH’s aim to attract to the host society’s cultural spaces, and more specifically its ethnological museums, diasporic populations (originating from other places) that are present in Europe and are represented in the collections of these museums.

Museums are one of the main spaces for preserving and disseminating cultural heritage (whether ethnological, artistic-historical or scientific-technical). From the perspective of new or social museology, the goal is to be more open, interact, discuss and participate towards, and with, local native society (also part of this context are community or neighbourhood museums and ecomuseums). In the case of ethnological and world culture museums, their characteristic deriving

from the fact that they preserve and exhibit artistic and/or heritage objects from other continents leads them to seek a relationship with diasporic communities originating from these territories so that they can feel represented and identify with these objects.

This new museology was conceived during the 1980s in forums such as the general conferences of the International Council of Museums (ICOM). As opposed to traditional museums, new museums no longer seek to protect and isolate pieces that must be observed by a passive public, but instead place these at the service of society in order to become forums and centres of debate. Accordingly, the aim is to arrive at a socially influential museum that is open to user participation (Fernández, 2012; Iniesta, 1994: 62-105). Therefore, the concepts of openness, interaction and dialogue towards, and with, society are fundamental in this new museology, as well as that of participation. The museum becomes an institution at the service of cultural democracy (Fernández, 2012: 74) and also of interculturality.

Becoming a participatory museum is a desire shared by many ethnological and world culture museums that imagine these spaces as privileged places of cultural encounter, innovation and co-production of knowledge concerning new citizenships in a globalised world characterised by cultural diversity.

If the museum has been viewed as a tool of citizenship since its development as an institution from the Enlightenment, as the backbone of the inhabitants of a community (city, region or country) based around an artistic-historical heritage or science itself, based around a collective memory, then a museum of these characteristics must become a tool to construct a broad notion of citizenship that includes the Barcelonans and Catalans of other origins. Because the museum is not only a space to preserve and disseminate heritage, but also a powerful political agent of contemporary public culture (Macdonald 2005: 224).

In short, the goal of the “Dialogues with Africa” project is to create a space for dialogue, reflection and memory for the general public in Barcelona, and especially for the populations related to the exhibited cultures. Its aim is to broaden the spectrum of the Museum in order to make it reach the populations that will feel transported to their lands of origin, to their roots and to their memories.

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Focus Groups: Objects as Connectors

Gemma Celigueta & Gabriel Izard
University of Barcelona

In order to conduct the “Dialogues with Africa” project, we contacted Catalans of African origin who wanted to be involved. Why Africa? For three main reasons: because of the significantly major presence of Africans in Catalonia, because we wanted to give a greater presence to African cultures in the Museum and, finally, because we wanted to recapture the spirit of the previous “Afriques” exhibition jointly organised by the Ethnological Museum of Barcelona and the Archaeological Museum of Catalonia in 2008.

The decision was taken to work jointly with the Museum’s team, the CINAf research members and the Afro-Catalan participants through the qualitative technique of focus groups, which consists of gathering a group of people together with researchers-moderators directing and guiding the discussion according to the aim of the meeting. Three focus groups were formed, each corresponding to three geographical and cultural areas of the continent with a significant presence in Catalonia: Morocco, West Africa (mainly Senegal) and Central Africa (mainly Equatorial Guinea). Each focus group comprised six selected participants based on a criterion of gender parity and ethnic diversity. In order to encourage the memories and recollections of the participants based on

several objects, each person was asked to bring one or two personal items (clothing, personal or household decorations, household utensils, cooking ingredients, photographs, books, musical instruments or songs...) that would evoke memories of their land of origin. Likewise, the Museum’s team of specialists selected some artefacts from its collections of the aforementioned geographic and cultural areas.

As already mentioned, the sessions sought to create a dialogue between the Museum and the participants by using the selected objects. The dialogue consisted of each participant presenting his or her object by describing it, explaining how they came to own it, the story behind it, what it was used for, why they had chosen it, what it evoked in them... Presenting these objects led to an exchange of experiences and stories with other participants. Besides connecting the person with his or her own memory, each object connected to the memories of the other participants through both its individual and cultural nature. In this way, the dialogue focused on both the relationship of the objects to particular memories and their relationship to collective memory.

The team from the Museum then presented its collection pieces, resulting in a new dialogue with the invited

participants, who connected these pieces to their knowledge and personal life stories. Their comments served not only to enrich the technical information of each piece, but also to reflect together on their more or less increased capacity for ethnic and/or cultural representation.

In addition to the many emotions arising from some strong memories, this enriching experience also led to some reflections that we would like to highlight:

The possibility that some, but not other, objects have to be thought of as representative of certain cultures based on their connection to a cultural tradition. For example, several participants chose djellabas or food items such as dates or sweets from Morocco and artefacts made from calabash or woodcarvings from sub-Saharan Africa, but they did not choose pens or mobile phones.

In addition to this collective dimension, there was also a more personal story behind the artefacts brought in by the participants. In other words, there are many djellabas from Morocco or woodcarvings from sub-Saharan Africa, but each is appropriated in a different way. In these collective and personal stories, the importance of the family in cultural transmission was especially evident.

Ethnological museums also appropriate certain artefacts through expeditions and purchases, seeking a type of meaning in them that they believe represents a cultural tradition. The history that the museum constructs with its objects no longer responds to a direct collective and/or personal ascription, but is the result of this external, scientific search for meaning and representation. The invited participants sometimes recognised this representativeness, generating a discussion about the piece and even providing additional information. Other times, they did not.

By continuing to compare the objects of the invited participants with those of the Museum, personal patrimony can be observed, linked to the cultural memory of the land of origin, as opposed to external institutional patrimony, the result of scientific and museum commitment. In this sense, the focus groups helped us to reflect on the relationship between heritage and memory.

In short, both the objects brought in to the workshops by the participants and those by the team at the Museum became alive; they became more human as people spoke about them and we began to learn about their history.

Moroccan Focus Group

18/02/2016

LATIFA EL BAHJA

47 years old. Born in Marrakech, Morocco. She has lived in Santa Coloma de Gramenet since 1998. Treasurer at the CoopHalal cooperative for 18 years.

Salla (skirt) and **laktib** (headscarf), originally from Souihla, Marrakech, Morocco. Circa 1940.

"These clothes belonged to my great-grandmother. They are very old and are for special holidays. In the countryside, I mean, not in the city. They have the colours of nature, of the countryside. In the past, when the women finished their work, they would meet together in the afternoon outside their homes to get some sun and do they tasks each had to do. A piece of clothing like this was made little by little. Sometimes it took a year. I brought it with me to Catalonia to recall my family."



RADUAN ZAHIR

38 years old. Born in Igli, a desert town in southeastern Morocco. Amazigh people, Aït Atta tribe. He currently views himself as a “Catalan Moor”. He has lived in Catalonia for 16 years, specifically in Barcelona. Social educator.

Dates representing the palms of desert oases.

“Palm trees are part of my identity. I used to see them as a child. Dates were a very important source of food during my childhood, both in terms of existence and culture. There were always dates at home. The palm is part of my family. When I see the palms on the Ramblas I am immediately transported back to Igli, my hometown.”



MOHAMED EL BOUHALI

48 years old. Born in Oulad Mtaa, Marrakech, Morocco. He has lived in Barcelona for 26 years. Social educator and actor.

Luha (wooden tablet used to memorise the Koran in Koranic schools), originally from Oulad Mtaa, Marrakech.

“After 20 years I returned to the town of Oulad Mtaa to visit my clan and introduce them to my daughter, Dúnia Boira, who was three at the time. The people recalled events and customs and it was all very emotional for us. It was at that time that one of my mother’s cousins, Ibrahim ait Ayyad ‘Iharara’, gave me this luha. I dedicate this text to my Oulad Mtaa tribe and our Amazigh neighbours.”



ABDERRAHIM BELMEHDI

67 years old. Born in Kasr El Kebir, northern Morocco. Currently lives in Esplugues de Llobregat. Journalist.

Koran holy book and Turkish style kaftan for celebrations from the Ottoman Caliphate, originally from Mecca. Circa 2003.

"My mother gave me these two things 13 years ago, after she had returned from Mecca. The book is very special for me and I always have it on me because it contains the two most important things: God's love and mother's love. This is a Turkish style kaftan from the Ottoman Caliphate. You wear it to the Feast of Sacrifice and other major celebrations such as weddings."



ASMA HARTI EL KHOLTI

45 years old. Born in Tangier, northern Morocco. She has lived in Catalonia for 20 years, specifically in L'Hospitalet de Llobregat. Association project coordinator.

Korziya (sash), originally from the area of Jebala, northern Morocco.

"The sash identifies women from northern Morocco. I always wanted to wear one, but it was more for women from the countryside. It corrects your back posture when working and it also serves as a good place to keep your money when selling at the city market. It symbolises female power and the ability to walk alone."



ABDELAZIZ EL BARRAK

37 years old. Born in Tangier, Morocco. He has lived in Catalonia for 15 years, specifically in Parets del Vallès. Building officer.

Djellaba, originally from Tangier, circa 1970, and **traditional biscuits** from an originally Turkish recipe.

"This djellaba was given to me by my father when I returned to Morocco after organising my 'papers'. My father is a tailor and he made it over 40 years ago. I always wear it when I'm playing in concerts. My mother used to make trays of sweets once a month. She taught me the recipe and now we make them for our children."



MARÍA JOSÉ SERRANO SERRANO

47 years old. Born in Mislata, L'Horta Oest, Valencia. She has lived in Barcelona for 1 year. In charge of collections at the Ethnological Museum of Barcelona.

Tizerzai (fibulae). Engraved, enamelled, filigreed silver. Originally from Oulad Yahia, Taroudant, Morocco (Amazigh people). Pre 1967.

"This piece was acquired during one of the Museum's three campaigns to Morocco in the 1950s. Fibulae are worn by women to hold the garments they wear. They are the equivalent of the pins we use today. These belong to the Amazigh culture, commonly referred to as Berbers. We were interested in their relationship with women, as they play a very important role in this culture. Jewellery is always owned by women and is passed on from mother to daughter."





SIRA KANDE

39 years old. Born in Dakar, Senegal. Fula ethnic group. She has lived in Catalonia for 14 years, specifically in Girona.

Sabba Leepi (ceremonial cloth), originally from the Sedhiou region, Senegal.

"My grandmother gave this to me as a gift when I first came to Catalonia. It means a lot to me and to many ethnic groups in West Africa. You have this piece of material with you throughout your entire life. They wrap a child in it and perform a ritual at birth, also when the child marries and finally at death. In other words, it is always with us. My grandmother gave it to me so that I would never forget my roots, which is why I used it at my wedding and at the birth of my child."



BARNABE DIATTA

38 years old. Born in Kabrousse, Senegal. Jola ethnic group. He has lived in Catalonia for 8 years, specifically in Mollet del Vallès. Electrician.

Kahem (calabash) and **kulat lat** (shaker), originally from Kabrousse, Casamance, Senegal. Circa 2000 and 1960.

"My mother gave these to me when I came to Barcelona. Every time I see them I recall the festivals in my village after a day of working together in the rice fields, when the boys play the akonting made from a kahem and the girls play the kulat lat. Battles are acted out at these festivals and palm wine is also drunk from a kahem. I keep these objects in my room and every time I see them I recall my mother."



DIEBEL SECK

43 years old. Born in Kaffrine, Senegal. He has lived in Catalonia for 13 years, specifically in Terrassa. Website programmer.

Lengue (memento of circumcision ritual), originally from Kaffrine, Senegal. 1984.

"I first came across the langue in Wolof country during my circumcision ritual, which marks the entrance to adulthood and when secrets that only the circumcised know are entrusted to them and songs are sung. It is given to you by your tutors on the day before and you cannot lose it during the entire initiation process. If you want to be seen as a man and if girls want to be your wife and your people want to entrust you with responsibilities, then you have to go through this process. This is why I have it. I'm a nostalgic person. It reminds me of the time I spent together with my brothers."



FATOU SECK

58 years old. Born to a Senegalese family in Banjul, Gambia. Jola and Serer ethnic group. She has lived in Catalonia for 42 years, specifically in Vilafranca del Penedès. Intercultural mediator and trainer for the prevention of gender violence.

Keul (calabash), originally from Serekunda, Gambia. Circa 1995.

"This keul can be found under the bed of a Jola mother in her home. It stores essences and herbs for healing and casting out evil spirits. My mother was born in Gambia, but came from a Jola family in Casamance. One of the valuables she saved was this recipient. In 1995, when I returned after 22 years in Europe, my mother bought it for me so that I could give it to my daughter because she had lost hers. I look after it with a lot of affection, because the image of my mother's kindness is reflected in this piece."



ELISABET PERTEGAS ROBERT

52 years old. Born in Barcelona. Cultural manager and regular collaborator of the Ethnological Museum - Museum of World Cultures of Barcelona.

Bracelet. Gold, silver and copper. Senegal. 20th century.

"This piece was acquired in Dakar by the then director of the Ethnological Museum of Barcelona, August Panyella Gómez, during an expedition to Senegal in 1975. We are not very certain about the type of ceremonies in which it was used, also taking into account that not everyone had access to gold. Above all, it is an interesting piece because it appears that the artisans working with gold in Senegal were from a specific clan and were also the only ones authorised to bury lepers."





**STELLA
MONAYONG ASEKO**

32 years old. Born in Niefang, Equatorial Guinea. Fang ethnic group. She has lived in Barcelona for 6 years. Teacher.

Byeri (religious figure, Fang ethnic group), originally from Ebebiyin, Equatorial Guinea. Circa 1980.
Artist: Felipe Osá.

"It is the physical representation of Melan, our ancient cult of ancestor worship. He was called upon for fertility in women and in the fields and was presented to children. My father's brother was introduced to Melan, but my father never spoke to me about it. My uncle explained it to me when I interviewed him for a final-year course project about my culture. I was lucky that he explained these things to me. They say it was all burned during colonisation. And you preserve it here! This is a copy made by my brother's father-in-law."



SARA TALLA

46 years old. Born in Yaounde, Cameroon. Bamileke ethnic group. She has lived in Barcelona for 16 years.

Sendja (Bamileke cloth), originally from Cameroon. Circa 2003.

"The sendja serves as an ornament (tablecloth or wall-hanging), but it can also be worn, especially at weddings and funerals. My grandfather gave this one to me in 2003 when all his grandchildren and great-grandchildren got together at a major gathering in Bameka (Bafoussam), in the land of the Bamileke. The drawings on African cloths make up a language and the figures on this sendja represent a gathering, love, communication, but for me it also represents my identity. I communicate through it with all my family and ancestors. This sendja means a lot to me. I talk to it when I have to make an important decision."



MARÍA LUISA MANDJE

67 years of age. Born in Nguele, Equatorial Guinea. Bapuku ethnic group. She has lived in Catalonia for 40 years, specifically in L'Hospitalet del Llobregat. Upholsterer and patchwork artist.

Epamba (basket bowl), originally from Malabo (Equatorial Guinea). Circa 1996.

"The epamba is very useful to us. We use it every day, to put food in it (corn, peanuts) or tropical fruit, to go fishing at the river, to fetch water with it. You put the food you are preparing here with a banana leaf under it. I bought it during a trip to Guinea with a lot of other things (drums, mortars...). I have a museum at home. I really love all these things. We have an epamba like this at home, like the ones grandmothers used to have at home. It reminds me of my childhood."



INONGO VI-MAKOME

68 years of age. Born in Lobe-Kribi, Cameroon. Ndowe-Batanga ethnic group. He has lived in Barcelona for 30 years. Writer and dramatist.

Command staff, originally from Cameroon. Circa 1976.

"You do not need to be strong to be a clan chief or king, but you do need to be a powerful speaker. And owning this staff demonstrates this quality. When the king wants to give power to someone in my ethnic group, he gives him this staff. He doesn't in fact give it to him, but the chosen person has to take it from him, because we are taught from the time we are children that power and freedom are taken; they are conquered. I use this fact a lot in my writing. This one was given to me by an old person; in fact, I took it from him. And I just did the same thing with my first grandchild: I told him to take it from me."



SAOKA KINGOLO

55 years of age. Born in Kinshasa, Democratic Republic of the Congo. He has lived in Barcelona for 28 years. Teacher and intercultural agent.

Fish made from animal horn. Originally from Diria, Democratic Republic of the Congo.

"My parents told me, but I can't remember what animal this horn came from; it was a strange animal. This is a decorative object, a gift that was made for my grandfather, the head of the clan. It was always at my parents' house. I had already left when my father died and when I returned home my mother told me: 'Take this to remind you of home and to preserve it.' That's why I keep it in her memory. It is a very artistically carved horn, but it means a lot more to me than a simple horn."



MIKE BUESULE

69 years of age. Born in Malabo, Equatorial Guinea. Bubi ethnic group. He has lived in Barcelona for 58 years. AV technical engineer.

Wooden figure, originally from Equatorial Guinea. Circa 2010.

"This is a very beautiful figure. It shows some features that people used to have as identification in order not to be enslaved. My tribe, the Bubi from Bioko, handed over the island as a bridge on the route to America of Africans captured on the continent in exchange for not being enslaved. This figure was given to me as a gift. I came here when I was 11 years old... and have only returned once, because of the political situation and shameful poverty in such an oil rich country. The only contact I have with my country is through family and friends who come and go and bring things."

JOSEP FORNÉS I GARCIA

59 years of age. Born in Barcelona. Director of the Ethnological Museum - Museum of World Cultures of Barcelona.

Lega ceremonial headdress. Raffia, plastic, elephant hide and vegetable fibre material. Congo. Pre 1996.

"This object was added to the Museum in 1996, donated by Eduard Tell i Nohet, who had acquired it in 1981. It is an object that is used in a ritual of the Lega's secret society. The fact that it incorporates buttons and ballpoint pen fragments, material foreign to the culture, adds special interest to the object, given that African secret societies do not usually accept the inclusion of these foreign additions. A possible interpretation would be that the value of the materials derived from their rarity, or perhaps there was a belief that they were invested with the symbolic power of the colonial ruler."











MEB 362-4

NDONGA
(musical instrument)

Equatorial Guinea
Pre 1990

Dimensions:
Box: 30.5 x 22 x 23 cm
Bow: 57.5 cm
Material / Technique:
wood / woodwork



MEB 55-3

WOODEN IDOL

Cameroon
Pre 1956

Dimensions:
38 x 7.3 x 4 cm

Material / Technique:
wood / carved, painted



MEB 275-362

**ANTHROPOMORPHIC
HEAD**

Senegal
Pre 1975

Dimensions:
19 x 11.3 cm

Material / Technique:
wood / carved



MEB 381-8

**LEGA CEREMONIAL
HEADRESS**

Congo
Pre 1996

Dimensions:
17 x 18 x 14.5 cm

Headpiece: 46 cm
Strap: 46 cm

Material / Technique:
raffia, plastic, elephant
hide and vegetable fibre
material / textile work



MEB 22-105

DARBUKA

Morocco
Pre 1952

Dimensions:
14.2 x 8 cm

Material / Technique:
hide, clay / potter's
wheel, polychrome



MEB 188-54a,b

FIBULAE

Morocco
Pre 1967

Dimensions:
7 x 3 x 0.8 cm

Material / Technique:
silver / metalwork



MEB 188-233

TIZERZAI
(fibulae)

Morocco
Pre 1967

Dimensions:
13.2 x 97 x 3 cm

Material / Technique:
silver / engraved,
enamelled and filigreed



MEB 275-579

BRACELET

Senegal
20th century

Dimensions:
8.5 x 2 cm

Material / Technique:
gold, silver, leather /
metalwork



MEB 359-2

POT
Morocco

Pre 1990

Dimensions:
18.5 × 26 × 20 cm

Material / Technique:
clay / ceramic work



MEB 22-303

PLATE
Morocco

Pre 1952

Dimensions:
4.5 × 21 cm

Material / Technique:
clay / handmade



MEB 45-96a,b

DISH WITH LID
Morocco

Pre 1955

Dimensions:
Tapa: 7 × 19 cm

Olla: 11 × 24.5 cm
Material / Technique:
clay / handmade



MEB 45-370

STOVE
Morocco

Pre 1955

Dimensions:
21 × 32.5 cm

Material / Technique:
clay / ceramic work



MEB 275-45a,b

EARRINGS

Senegal
Pre 1975

Dimensions:
3.3 × 1.5 cm

Material / Technique:
silver, gold / metalwork



MEB 275-47a,b

EARRINGS

Senegal
Pre 1975

Dimensions:
7 × 4 × 1.8 cm

Material / Technique:
metal / metalwork



MEB 275-155

LIMBAL
(musical instrument)

Senegal
Pre 1975

Dimensions:
84.5 × 7 cm

Material / Technique:
wood / carved

<p>INFORMATION</p> <p>ACCESS Museu de Cultures del Món Montcada, 12-14 08003 Barcelona Tel. 932 562 300 museuculturesmon@bcn.cat www.bcn.cat/museuculturesmon</p> <p>Metro L4 Jaume I L1 Arc de Triomf L3 Liceu</p> <p>Rodalies trains RENFE stations Arc de Triomf and Plaça Catalunya</p> <p>Bus Via Laietana-Argenteria (45, 120, V15, V17) Princesa-Montcada (120) Parc de la Ciutadella-Pg. Picasso (39, 51, H14) Pla de Palau (14, 51, 59, H14, V15, D20) Pd. de Lluís Companys-Arc de Triomf (39, 40, 42, 51, H16, B25, B20)</p> <p>Bicing · Av. de la Catedral, 6 · Comerç, 36 · Gombau, 24 · Av. Marquès de l'Argentera, 1 · Av. Marquès de l'Argentera, 19</p> <p>Car The museum does not have a car park. The nearest car parks: Passeig del Born, Plaça de la Catedral, Avinguda Cambó and Via Laietana.</p>	<p>OPENING TIMES Tuesday to Saturday from 10am to 7pm* Sunday and bank holidays from 10am to 8pm* Monday, non-bank holiday, closed Annual closing days: 1 January, 1 May, 24 June and 25 December</p> <p>*Ticket office time ends 30 minutes before the museum closing time.</p> <p>PRICES</p> <p>General admission €5</p> <p>Reduced admission fee €3.5</p> <ul style="list-style-type: none"> · People aged 16 to 29. · People aged 65 and over. · Unemployed or reduced pink card holders. · Families with a maximum of two accompanying adults, on condition that at least one of them is one parent or the legal guardian. It is essential that at least one family member is under 16. · Large family card holders. · Single-parent family card holders. · Holders of the Barcelona Library card and/or the BCN Cultural card. · Bus Turistic: 20% discount. 	<p>Free</p> <ul style="list-style-type: none"> · First Sunday of each month from 10am to 8pm. · Every Sunday from 3 to 8pm. · Minors aged under 16. · Duly accredited members of the ICOM (International Council of Museums) · People having the metropolitan pass of accompaniment of a disabled person. · Duly accredited journalists. · Holders of the BCN Card. <p>Combined ticket Museu de Cultures del Món and Museu Etnològic de Barcelona: €5</p> <p>SERVICES</p> <ul style="list-style-type: none"> · Cloakroom: It is not allowed to enter the exhibition rooms with rucksacks, suitcases or bags. The museum has a free cloakroom service. To use it you need your museum entrance ticket or the letter of confirmation of your booking. · Baby changers. 	<p>ACCESSIBILITY</p> <p>For people with hearing, visual and motor disabilities the museum has adapted spaces and services, specific support and tactile resources.</p> <ul style="list-style-type: none"> · Interior spaces without architectural barriers. · Toilets adapted to wheelchairs. · Wheelchair availability. · Tactile maps of the permanent collection. · Audio guides with audio description, subtitles and sign language of the most outstanding pieces.
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