



# CULTURE CORRIDOR



THE G20 DIGITAL MUSEUM

This book of 252 pages accompanies the physical and digital exhibits submitted and displayed at the G20 Digital Museum – *Culture Corridor* – held at the venue of the Leader’s Summit, Bharat Mandapam, ITPO, New Delhi, India. The *Culture Corridor* is an international Digital Museum that unveils a rich tapestry of global cultures. Immersing in vibrant artistic creations, diverse designs, and profound stories this extraordinary exhibition pays homage to the kaleidoscope of human heritage. Ranging from objects of cultural significance, iconic masterpieces, intangible traditions, and natural wonders from the G20 members and invitee countries, this exhibition also showcases symbols of democracy that have defined the democratic journeys of the participating nations. With each submission of the total 29 countries, you’ll embark on a journey through time and space, forging connections, and celebrating the beauty of our shared humanity.



# CULTURE CORRIDOR

THE G20 DIGITAL MUSEUM

Presented by

**Ministry of Culture**  
Government of India

For

**India's G20 Presidency**



Ministry of Culture  
Government of India



The G20 Digital Museum – *Culture Corridor* is an international museum project conceptualised by the Ministry of Culture, Government of India, held during the G20 Leaders' Summit 2023, at Bharat Mandapam, ITPO, New Delhi.

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“Culture has an inherent potential to unite. It enables us to understand diverse backgrounds and perspectives.”

“Inclusiveness and cultural diversity is the strength of Indians. We believe in ‘Vasudhaiva Kutumbakam’ – the world is one family.”

“A country cannot progress unless it knows its history, heritage, culture, and glorious traditions and takes pride in them.”

**Shri Narendra Modi**

Hon’ble Prime Minister of India

गोविंद मोहन  
सचिव  
Govind Mohan  
Secretary



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## FOREWORD

November 30, 2023

India's civilizational ethos and its rich cultural traditions have been built on the ideals of "Vasudhaiva Kutumbakam" or "One Earth, One Family, One Future". Drawn from the Maha Upanishad, this ancient Indian dictum affirms the value of all life – human, animal, plant, and microorganisms - and their interconnectedness on planet the Earth and the wider universe. The spirit of 'Vasudhaiva Kutumbakam' rooted in the idea of inclusiveness, universal welfare, and harmony, espouses the strength of 'unity in diversity'.

As Bharat assumed the G20 Presidency, the overarching theme of 'Vasudhaiva Kutumbakam' became the guiding principal for global engagement, initiatives and projects. The G20 Culture Working Group (CWG) under the aegis of Ministry of Culture, Government of India, sought inspiration from this simple yet powerful philosophy to develop an international cultural initiative called *The G20 Digital Museum - Culture Corridor*.

Conceived as a collaborative project to represent and celebrate the diverse cultural expressions of humanity, the *Culture Corridor* invited participation from all G20 members and 9 invitee countries as equal contributors to create a powerful platform for collective storytelling. At its core, the project positioned the CWG's hallmark campaign 'Culture Unites All' to reiterate the immense potential of 'culture' to unite people and communities, and foster multilateralism, mutual respect and understanding.

*The G20 Digital Museum* was designed as a *phygital* museum, informed by a contemporary museological approach of a diversified use of digital curation for immersive and virtual spaces. Five curatorial categories — 'Object of Cultural Significance,' 'Iconic Cultural Masterpiece,' 'Symbols of Democracy,' 'Intangible Cultural Heritage', and 'Natural Heritage'—provided the framework for national submissions as a combination of physical objects and digital assets. While the choice for a hybrid format of submissions was guided by practical considerations, exigencies of time and the sheer volume of cultural commissions, it was essentially to support the democratisation and holistic representation of culture and to create interactive and innovative ways of viewership through the strategic use of digital tools and technology.

This conceptual and curatorial premise of the project championed the four priorities articulated by the CWG of India's G20 presidency - it addressed the need for the protection and preservation of all forms of culture; it celebrated living heritage and its myriad manifestations; it visualised the vast economies of creative and cultural practices; and leveraged technology for expanding access and understanding of the cultural heritage sector.

From its inception, the *Culture Corridor* ignited curiosity and excitement. It was heartening to see that, slowly yet surely, every country joined this initiative recognising the intrinsic value of this vision and the chance of being a part of an unique and historic global cultural enterprise. At the close of the project, the *Culture Corridor* had confirmed hundred percent participation from all 29 countries, with 29 physical objects and over 250 digital and multimedia submissions, showcasing iconic examples of tangible, intangible, natural and democratic heritage spanning a millennia of human civilisation.

The 'making' of the *Culture Corridor*, was a result of a tremendous coordinated effort and concerted action. In a short span of nine months, *The G20 Digital Museum* developed through an open and inclusive dialogue with the participating nations. Over thousands of phone calls, emails, bilateral meetings and presentations at intra and inter-governmental levels, and with various foreign missions, embassies, institutions, agencies and individuals, from across 29 countries, brought this ambitious project to fruition. This massive global partnership saw its culmination at the G20 Leaders' Summit in New Delhi in September 2023 with the opening of the *Culture Corridor* exhibition.

Envisioned as a G20 legacy project - a 'Museum in the Making'- the *Culture Corridor* is an idea of continued collaborations, discourse and a shared repository of knowledge for future generations. I would like to thank all collaborators for their unwavering commitment to this project and heartily congratulate them for the success of *The G20 Digital Museum - Culture Corridor* in realising the essence of 'Vasudhaiva Kutumbakam'.

  
(Govind Mohan)

# CURATORIAL NOTE

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G20 programme's overarching theme Vasudhaiva Kutumbakam, "One Earth • One Family • One Future" encapsulates India's vision for harmony, healing and hope for a sustainable future for the whole planet draws from the ancient Indian knowledge system. Under the Culture Track concerted efforts at inclusive sustainability through development of culture, creative industry and creative economy has brought together nations along objectives of cooperation and purposeful collaboration. Driven by the Culture Working Group, India hopes to place culture at the centre of policy making to develop a more equitable and inclusive world while celebrating the cultural diversity of the G20 and invited countries.

This exhibition is especially curated by India for the G20 Leaders' Summit at the Bharat Mandapam, Convention Centre, ITPO, Pragati Maidan in New Delhi. Recognising cultural pluralism and dynamic identities of the countries in the G20 Presidency led by India, *Culture Corridor* exhibition is a unique platform under the theme of "Culture Unites All"

initiative where each country showcases what is representative of their culture, heritage and identity. In alignment with the above concept, the storyline of this exhibition explores the gamut of diverse natural and man-made creations of national significance from 29 countries to celebrate the shared heritage. Using tangible and intangible cultural heritage of recognised natural, cultural or historical artefacts of different countries, the exhibition conveys the identity and aspiration of universal humanity. In this endeavour, creativity, integrity and purposefulness of culture for the greater good of the humanity has been the focus. Efforts have been made to focus on each country's 'pièce de résistance' through examples of built heritage, natural, cultural, historical or everyday examples.

This exhibition draws on tangible, intangible, natural and cultural heritage including symbols of democracy from prehistory to the present and displays them in five sections. The well-known and recognisable examples on display can vary from



classical to contemporary. This exhibition is an opportunity to travel in time, combining culture, heritage, science, technology and philosophy to tell the story of civilisations with impetus on the future.

The *Culture Corridor* exhibition is a hybrid Digital Museum that consists of physical display of cultural significance, a digital immersive zone of intangible and natural heritage recognised by UNESCO, and a digital cube depicting cultural masterpieces of all G20 and invitee countries in a breathtaking feast of cultural experience pushing boundaries of digital experience. A unique collection of symbols of democracy in the forms of documents, artworks and photographs dating back from the most ancient past to the present reflective of the G20 and invitee countries' commitment to democracy are also on display to highlight the central role of democratic values and processes enshrined in the constitution of participating countries which acts as a rudder and propels them into the future.


This unique hybrid form of museum is an evolution of the conventional collection-based museum to a more community-oriented approach driven by digitization and how it can be adapted to further the communication of cultural artefacts, human talent and aspiration. This is a legacy project of the Indian Presidency which will be passed down.

Over the years, digital curation has evolved from simple touchscreen kiosks to large immersive experiences. The pandemic was a turning point where the future of museums was at a crossroad. Traditional object-oriented spaces stood at one side while virtual museums on the internet were at the other. At this crossroad emerged mix media installations. Museums now aim to cater to the diverse interests of not only local communities but for global citizens in an immersive captive environment that has the best of the past in the form of objects and the future, via the language of technology. Besides the most significant cultural objects showcasing the art, ideas, skills

and aspirations of the people, the Digital Museum is complimented by the 180-degree immersive screen transporting the audience into a zone that celebrates natural and intangible cultural heritage of the world. The 12-foot digital cube showcases iconic masterpieces through anamorphic content. The cube also celebrates the objects of democracy from time immemorial. The entire experience resonates with the G20 theme of "Vasudhaiva Kutumbakam" One Earth. One Family. One Future.

From a philosophical standpoint, the exhibition concept revolves around creation of the universe the Hiranya Garbha and how the natural and human habitats and human inventions weave a web emanating from the microcosm and manifesting into the macrocosm. Drawing from the same source, the universal cultural ethos has guided many civilisations of the G20 countries which this exhibition explores and juxtaposes. With sustainable and responsible development, ecological balance, democratic principles and processes, inclusive ethical prosperity and harnessing the power of technology impacting the whole planet as the focus of the current "People's G20", certain resonances from the ancient Indian knowledge systems are worth recalling here. It is aptly suitable at the present moment to cite the concept of walking in unison with one common thought and intention, with oneness of mind and spirit as envisioned in the 10th Mandala of the Rigveda Samhita that underscored the importance of democratic values and ethos of common purpose as envisioned in ancient India. Culture certainly has the potential to unite all of the humanity.

It can be summed up that what is contained in this catalogue is not frozen in time of a bygone era, but visions and futuristic constructs that have been selected as enduring images that represents the globe and what its citizens want the future generations to learn, appreciate and benefit from.



“Tangible heritage is not only of material value but also  
the history and identity of a nation.”

**Shri Narendra Modi**  
Hon'ble Prime Minister of India





# OBJECTS OF CULTURAL SIGNIFICANCE

The Objects of Cultural Significance included here represent each G20 members' and invitee countries' rich cultural heritage, encapsulating their unique traditions, historical narratives, and collective identities. These objects have been carefully selected by the participating nations for their widespread cultural significance that embody both historical, contemporary and artistic value.

These artifacts, often spanning centuries, are invaluable touchstones that connect the present with the past, allowing us to peer into the depths of diverse cultures and their evolution over time. They are repositories of collective memory, preserving the stories and experiences of generations past, and serving as a bridge to the future.

Moreover, these objects are artistic marvels, showcasing the craftsmanship and knowledge traditions of their respective cultures. They bear witness to the aesthetic sensibilities of their creators, offering a visual and tactile glimpse into the artistic expressions that have shaped their societies. From ancient sculptures and textiles to contemporary artworks, handicrafts, these objects span a wide spectrum of artistic, intellectual, utilitarian and sustainable endeavours.

Beyond their historical and artistic merits, these objects are cultural ambassadors, fostering cross-cultural understanding and appreciation among the G20 members and invitee countries. They signify the interconnectedness of the global community and the importance of acknowledging and celebrating our shared cultural tapestry. By showcasing these Objects of Cultural Significance, the G20 community brings together the rich heritage of its members and highlights the importance of dialogue and preservation for future.

## INDIA

# ASHTADHYAYI

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Ashtadhyayi (“Eight Chapters”) is a well-known Sanskrit treatise on grammar written in the 6th to 5th century BCE by the Indian grammarian Pānini. Each of the eight chapters are further subdivided into four sub-chapters, setting the linguistic standards for Classical Sanskrit. It sums up in 4000 *sutras* the science of phonetics and grammar that had evolved in the Vedic religion. Pānini divided the work into eight chapters, each of which is further divided into quarter chapters. Beyond defining the morphology and syntax of Sanskrit language, Ashtadhyayi distinguishes between usage in the spoken language and usage that is proper to the language of the sacred texts. The Ashtadhyayi is generative as well as descriptive with its complex use of metarules, transformations, and recursions. The grammar in Ashtadhyayi has been likened to the Turing machine, an idealised mathematical model that reduces the logical structure of any computing device to its essentials.

Pānini took the idea of action as defined by the verb and developed a comprehensive theory by providing a context for action in terms of its relations to agents and situations. This theory is called the *kāraka* theory and stipulates these categories: that which is fixed when departure takes place; the recipient of the object; the instrument, or the main cause of the effect; the basis, or location; what the agent seeks to attain, deed, object; and the agent.

Ashtadhyayi grammar begins with “metarules,” or rules about rules, using a special technical language, or “meta-language.” This is followed by several sections on how to generate words and sentences starting from roots, as well as rules on transformation of structure. The last part of the grammar is a one-directional string of regulations where a given rule in the sequence ignores all others that follow. Pānini also uses recursion by allowing elements of earlier rules to recur in later rules. He thus anticipates by more than 2,500 years the idea of a computer program, both in form and spirit.

Many Sanskrit scholars have written commentaries on the Ashtadhyayi but none has surpassed it. Among the many copies scattered all around the country, this particular manuscript comes from Lal Bahadur Shastri National Sanskrit University, New Delhi, India. The manuscript is written in Old Devanagari script.

In the words of A L Basham, “Though its fame is much restricted by its specialised nature, there is no doubt that Panini’s grammar is one of the greatest intellectual achievements of any ancient civilisation, and the most detailed and scientific grammar composed before the 19th century in any part of the world”.





# INDONESIA

## BATIK SARONG TEXTILES

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For Indonesia, batik is not a mere tradition of a bygone era but a living marker of identity. Batik is a wax resist dyeing technique produced by applying molten wax lines to create different traditional patterns using *canting* tool to draw patterns on a cotton cloth which is then put through different colour dyes. The painted batik is called *batik tulis* and the block printed batik is called *batik cap*.

The three textiles selected here, represent three trends in the evolution of the batik tradition in Indonesia from the time it was favoured by the royals and classic patterns evolved due to their patronage, to when it was seen as an outdated practice and not fashionable by the younger generations. Many contemporary design batik cloths have also been popularised today which gives expression to a modern conception of the batik technique.

To promote batik, Government of Indonesia introduced “Batik Day” on October 2, on the day when in 2009 batik was announced as A Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO.

**Top:** The textile on top has *parang* motif, which means slope in Javanese. It is arranged in diagonal formation to

symbolise moving higher while the repetition of the motif suggests continuity and persistence. It is inspired by the waves in ocean which continue incessantly to symbolically mean an indefatigable spirit. It is one of the oldest batik motifs originated in Java. During coronation, a Javanese king would wear this patterned sarong to suggest determination, thoroughness and patience. This pattern was formerly used by the royal family in Java exclusively, but at present it can be worn by anyone at any time.

**Middle:** The cloth in the middle is an example of contemporary design of batik from Jakarta. The present trend attracts artists to create countless new designs, new drawings and patterns enriching the culture of batik. No more guidelines, no more sacred and meaningful patterns but fun and popular batik.

**Bottom:** This batik translates the “birds of paradise” motif into a batik pattern. In the westernmost part of Indonesia in Aceh, the type of batik produced reflects its strong Islamic background, which is reflected in the Arabic calligraphic pattern batik.



**Batik Sarong Textiles**

Cotton

21st Century

Indonesia

H 176 cm x W 110 cm x D 48 cm

Courtesy of the Embassy of Indonesia in New Delhi

## BRAZIL

# NATIONAL PARLIAMENT PALACE OF BRAZIL

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The National Parliament Palace is one of Brasília's landmarks, located at the end of the city's Monumental Axis, following the headquarters of the ministries. It occupies one of the vertices of the "Praça dos Três Poderes" (Three Powers Square), together with "Palácio do Planalto" (the President's Palace) and the Federal Supreme Court.

The Parliament consists of a horizontal main building, which serves as a platform for the domes of the Federal Senate and the Chamber of Deputies. The smaller dome, facing downwards, houses the Plenary of the Federal Senate. The larger dome, facing upwards, houses the plenary of the Chamber of Deputies. Between the two domes, there are two 28-storey office towers: one belonging to the Chamber and the other to the Senate.

The National Parliament Palace is one of the most iconic projects by Oscar Niemeyer. Niemeyer, Brazil's most famous and renowned architect, has created some of his most important landmarks in Brasília. Although very successful since the 1940s, it was in Brasília that he could develop an architecture that was at the same time monumental and consistent with the Modern Movement, designing a governmental centre for an entire nation. This building design represents the most significant object for Brazil and is also a symbol of Democracy for the G20 Digital Museum exhibition *Culture Corridor*.



**Model of the National Parliament Palace of Brazil**

Oscar Niemeyer (architect)

Plastic with acrylic cover & wooden base

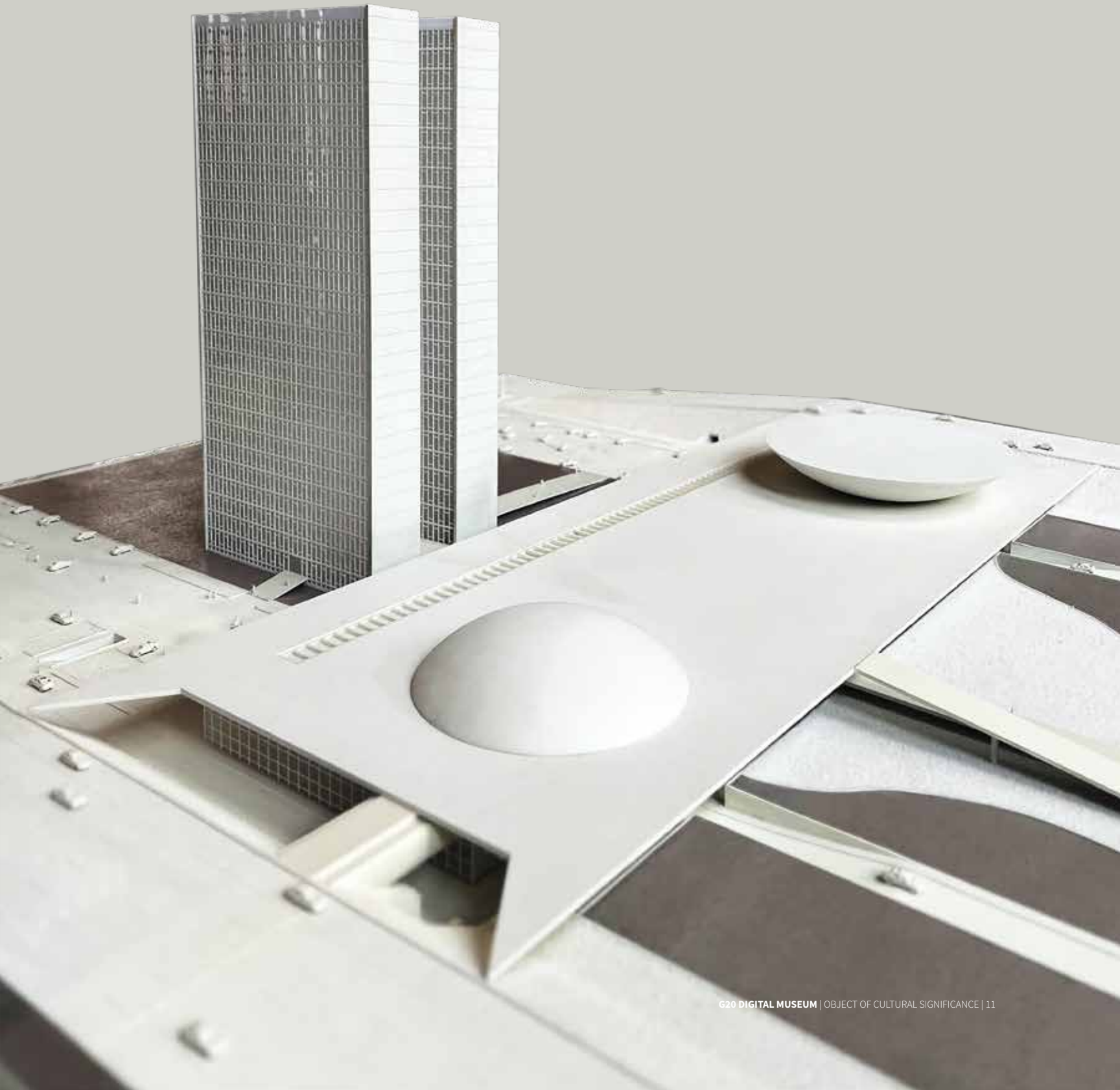
1958

Brasília

H 155.5 cm x W 185.3 cm

Model of the National Parliament Palace of Brazil.

Project by Oscar Niemeyer (1958)



# ARGENTINA

## PONCHO

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The poncho, a rectangular piece of cloth with an opening in the middle through which the head is passed, is a native garment of the Americas. The artisanal knowledge and craftsmanship evident in the ponchos discovered in Angualasto and Calingasta in San Juan province dating to 1100 CE live on in the practices of weavers throughout what is now Argentina. The poncho in addition to being a luxury garment and identity marker was used as a shelter against cold, heat, rain and snow and a blanket to lie down on.

The poncho on display is woven by the master craftswoman Graciela Salvatierra, from Londres, Catamarca, using native

camelid fibre or sheep wool. The loom she uses, locally known as a Criollo loom, is handmade from the wood of local trees. It is an adaptation of a basic Iberian model which was brought to what is now Argentina in the sixteenth century. Based on the botanical knowledge that has been passed down for generations in the community of Londres, Catamarca province, Salvatierra uses the black-carob-tree and walnut-shell to dye the poncho. Once the entire length of the textile has been woven, it is cut, and its parts sewn and embroidered together symmetrically to leave the opening for the head. After that process is complete, the fringe is added—though in this case, it is an extension of the weave itself.



**Poncho**

Graciela Salvatierra (b. 1961)

Sheep's wool dyed with resin from the *Prosopis nigra*, and walnut shells from the *Juglans australis* or criollo walnut tree, woven on a traditional loom

2023 | Londres, Catamarca, Argentina

H 141 cm X W 216 cm

## AUSTRALIA

# YIŃAPUŃAPU AT DJARRAKPI by NARRITJIN MAYMURU

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Through my paintings I will teach you first the surface stories ... the deeper meanings I will hold in my hands.

### **Narritjin Maymuru**

'Artistfella' was how Narritjin Maymuru described himself. A Yolŋu man from north-east Arnhem Land on the north coast of Australia, he was not just an artist. He was also a performer, an advocate, a politician, a clan head, a ceremonial leader, a philosopher and an entrepreneur. Narritjin believed in the power of art to transcend cultures. He is considered one of Australia's master artists.

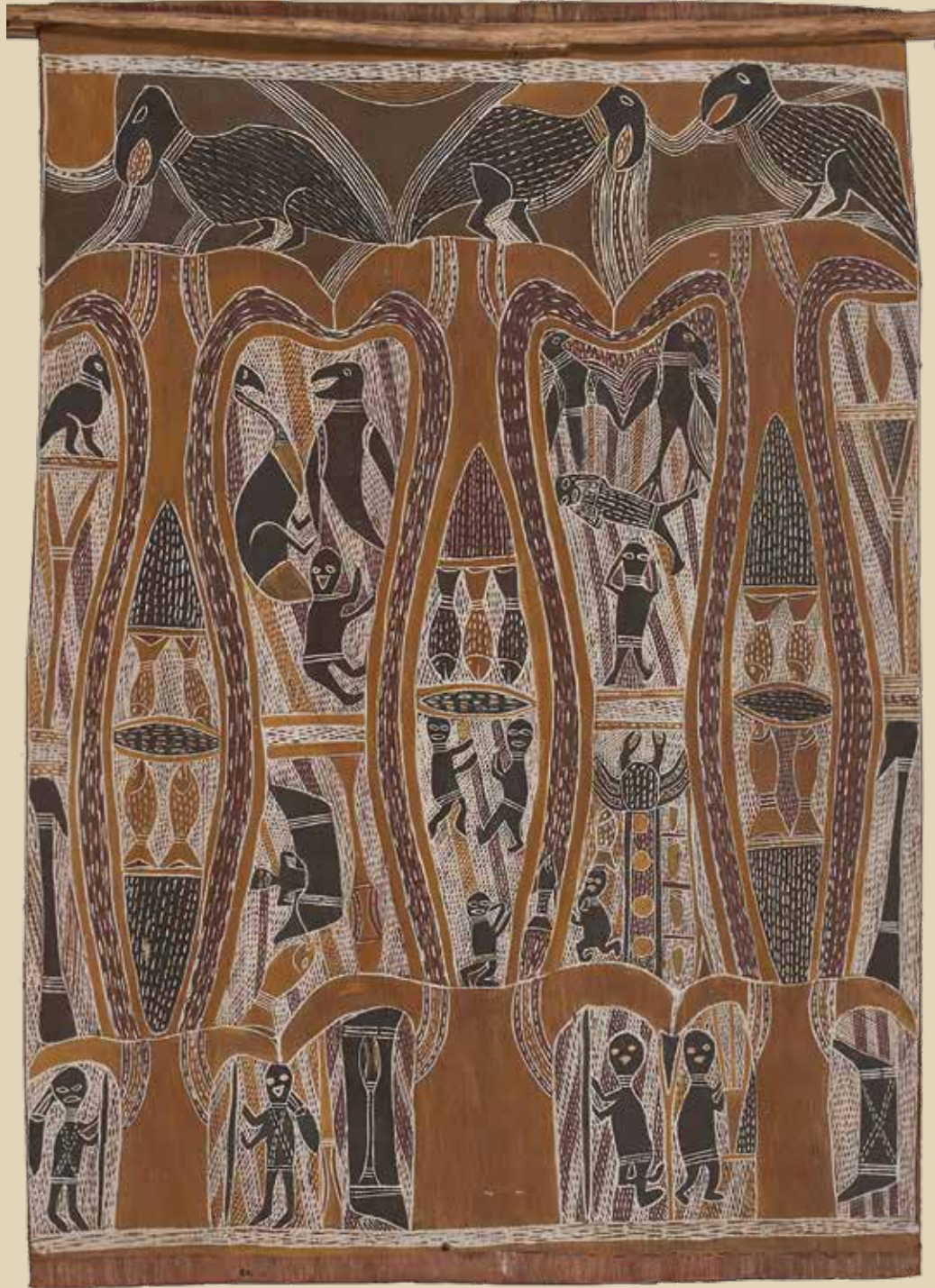
This painting tells two different but connected stories from Narritjin's Yolŋu culture.

The first is the story of Djeŋ, the sea eagle. A boy named Djeŋ finds a fish but won't share it with his father. The next day his father goes fishing, bringing back a big catch. Djeŋ asks him to share the fish but his father refuses, in order to teach him the value of reciprocity and sharing. Djeŋ falls into a rage, screaming and jumping up and down. As he does so, feathers begin to form on his body and he transforms into Djeŋ, the sea eagle.

This story sits within a bigger story of birth, death and renewal. In the painting, the yellow anvil shapes represent both the first storm clouds of the wet season and death. The three elliptical shapes represent yiŋapuŋapu, the sand sculptures used during mortuary ceremonies. They also represent the capsized canoes of the ancestral hunters drowned in an ancient tidal wave. Here, fish are shown buried in the sand sculptures. They rot and are eaten by maggots — the little white dashes — which are, in turn, eaten by sand crabs in an act of cleansing. Birds eat the crabs and the tides ebb and flow, washing away the signs of all that has happened. The story is a metaphor for the cycle of life and demonstrates the cleansing power of ceremony.

The painting is made on the inside surface of a sheet of bark cut from a stringybark tree (*Eucalyptus tetradonta*). The bark is scraped clean and straightened by heating it over a fire. The sticks at the top of the painting keep the bark from rolling back into its natural tree shape. The paints Narritjin used are ground ochres mixed with a plant glue made from the roots of orchids.





***Yiŋapuyapu at Djarrakpi about 1963***

by Narritjin Maymuru (about 1914–1982)

Mangalili clan, Yolŋu people

Yirkkala, Northern Territory, Australia

Courtesy of National Museum of Australia

CANADA

## SEA MONSTER TRANSFORMATION MASK

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*Sea Monster Transformation Mask* was created in 2018 for Calvin Hunt's first solo exhibition *Yuxan Kis'ó* (These Are Our Treasures), which featured many works that detailed stories, songs and creations passed down through his family. The mask is reminiscent of an origin story in which an underwater monster saved a Kwakwaka'wakw village by carrying and protecting the people during a massive flood. Calvin's unique signature can be seen in the scale of the piece, his contemporary design work, and the articulation in both the human puppet and opening of the mask. It is a reminder of the rich traditions that have been passed down for thousands of years, paired with a contemporary and evolving aesthetic that is unique to each and every artist.

Master carver Calvin Hunt is the Hereditary Chief of Mowachaht/Muchalaht First Nation. Born into a wealth of

tradition and knowledge, he is renowned for his incredible artistry, rich storytelling, and immense generosity. Hunt began his apprenticeship at the age of 12 alongside Tony Hunt Sr. and other members of the family at the influential Arts of the Raven Gallery in Victoria, B.C. In 1988, he carved and raised the Hunt Pole at Kwakiutl (Fort Rupert), the first pole to be raised in the community in 70 years. Since then, Hunt has become renowned for his monumental sculptures, totem poles, large-scale masks, house posts, and dugout canoes, which can be found in cultural spaces across the world. He shares his knowledge through his workshop and gallery Kwakiutl Art of the Copper Maker Gallery, which has been home to many aspiring artists since it opened in 1989. In 2004, Calvin was inducted into the prestigious Royal Canadian Academy of Arts and was honoured with the BC Creative Achievement Award for Aboriginal Art in 2009.



**Sea Monster Transformation Mask**

Calvin Hunt (b. 1956)  
Cedar wood, horse hair, acrylic paint  
2018  
British Columbia, Canada  
H 106 cm x W 60.9 cm x D 45.7 cm  
Catalogue no. 2018.66.1

Courtesy of Global Affairs Canada Visual Art Collection  
© Calvin Hunt

CHINA

FAHUA

## Lidded Jar with Lotus Pond Design

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The entire jar is glazed in blue, painted with lotus pond design on the body and the lid. It is complemented by decorative designs such as beaded chains, auspicious clouds, and curly grasses and accented with various colours—deep or light green, pink, pale yellow, peacock blue, and gold. The exterior bottom is glazed in turquoise and bears a six-character inscription in the seal script in three columns, which reads as: “Made in the Qianlong Reign of the Great Qing.” This jar of classic elegance appears refreshing due to exquisite craftsmanship and is of high aesthetic value.

The lotus pond design portrays a midsummer scene: lotus flowers in full bloom, buds about to burst, petals appearing plump, and leaves unfolding naturally. Looking up and down, the leaves accentuate the poised elegance of the tall and graceful lotus plants. With a pool of clear water that seems to be flowing, the scene brims with vim and vigour. The green leaves and the lotus flowers, the latter being acclaimed as the most noble of the floral kingdom, phonetically resonate with the Chinese word for “free from corruption.” Therefore, the mosaic design embodies the concept of “utmost noble integrity.”

The shoulder of the jar is adorned with the *yingluo* (beaded chains) design. Originally an ancient Indian

necklace composed of various worldly treasures, *yingluo* was introduced to China along with Buddhism. *Yingluo*, as its Chinese name suggests, means “immeasurable light.” During the Song (960–1279) and Yuan (1271–1368) dynasties, the *yingluo* design was moulded or pasted on porcelain sculptures of religious figures. Such decoration was predominantly found on official kiln porcelain made for the court during the Qing dynasty (1644–1911).

This piece is a rare and valuable *Fahua* ware. *Fahua* is a method of outlining raised designs on the unfired body of a ceramic vessel with a special tubed bag filled with colour materials, and then filling in with ground coloured enamels before firing in a kiln—a technique that is similar to cloisonné. *Fahua* wares originated in the Yuan dynasty. Before the 15th century, the *fahua* technique was mainly applied to pottery bodies. During the Yongle to Xuande period (1403–1435) in the Ming dynasty, kilns in Jingdezhen began producing porcelain *fahua* wares, a practice that continued into the Qing dynasty. This large-sized piece is graceful and exquisite, displaying even more delicate details than wares from the Ming dynasty (1368–1644), thanks to the application of coloured enamels known as *fencai* or *famille rose* (literally “powdery colours”). It is a precious artistic masterpiece from the official kiln.





**Fahua Lidded Jar with Lotus Pond Design**

Porcelain

Qing dynasty, Qianlong reign (1736–1795)

H 34 cm; Mouth Diameter 17.6 cm; Base Diameter 21 cm

Courtesy of National Museum of China

## EUROPEAN UNION

# MARIE SKŁODOWSKA-CURIE

## Scientist, Nobel Prize Winner

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The remarkable scientist Marie Skłodowska-Curie (1867-1934) holds immense importance for Europe and the world. Maria Skłodowska-Curie was awarded two Nobel Prizes during her lifetime, making her the first woman to ever receive this prestigious honour. In 1903, Marie Curie, along with her husband Pierre Curie and physicist Henri Becquerel, were jointly awarded the Nobel Prize in Physics for their research on radioactivity. In 1911, Marie Curie received the Nobel Prize in Chemistry for her exceptional contributions to the field of chemistry. Notably, she became the first person to win the Nobel Prize in two different scientific disciplines.

Born in Poland and later naturalised as a French citizen, she dedicated her life to scientific exploration. Her work embodies the principles of scientific rigour, critical thinking, and the pursuit of excellence, which form the bedrock of European scientific and intellectual traditions. Her contributions to science paved the way for countless scientific advancements and had a profound impact on various scientific fields. Marie Skłodowska-Curie shattered gender barriers in the scientific community of her time. She not only achieved scientific breakthroughs but also inspired generations of women to pursue careers in science. Her relentless pursuit of knowledge and intellectual curiosity exemplify the spirit of inquiry and innovation that the European Union cherishes.

Apart from her scientific excellence, Curie's humanitarian efforts during World War I demonstrate her commitment to serving society. She developed mobile radiography units, known as "Petites Curies," that provided crucial medical assistance to wounded soldiers on the front lines. Her selflessness and commitment earned her recognition and respect beyond her scientific achievements. She demonstrated how science and technology could be harnessed for the advancement of humanity, amid a devastating global conflict. Her work with the "Petites Curies" not only saved numerous lives during the war but also highlighted the importance of scientific innovations in

times of crisis. Her selflessness and dedication to alleviating human suffering reflect the values of compassion, solidarity, and social responsibility that Europe holds dear.

Marie Skłodowska-Curie, with her remarkable achievements in science, stands as an icon of inspiration. Her profound scientific discoveries and her dedication to knowledge and innovation, has left an indelible mark on history. She serves as a constant reminder of the power of human potential, and her contributions continue to shape the scientific landscape and inspire generations to come.

Inspired by her legacy, the European Commission's flagship programme, Marie Skłodowska-Curie Actions (MSCA), funds excellent research and innovation by providing grants for all stages of researchers' careers — be their doctoral candidates or highly experienced researchers — and encourage transnational, intersectoral and interdisciplinary mobility. The MSCA, enables research-focused organisations (universities, research centres, and companies) to host talented foreign researchers and to create strategic partnerships with leading institutions worldwide and help build Europe's capacity for research and innovation by investing in the long-term careers of excellent researchers.

To further honour Skłodowska-Curie, we pay tribute to the enduring European values that she exemplified by exhibiting a bronze statue of her bust. The statue was created by the Berlin-based artist Anna Franziska Schwarzback as a tribute to Marie Skłodowska Curie and to all women in science. Since its acquisition, the statue has been exhibited in the main hall of the European Commission's landmark building the Berlaymont in Brussels, Belgium.



**Marie Skłodowska-Curie,  
Scientist, Nobel Prize Winner**  
(November 7, 1867 — July 4, 1934)  
Anna Franziska Schwarzbach  
Bronze | 2015 | Berlin  
H 37 cm x W 21 cm x D 25 cm

[www.franziska-schwarzbach.de](http://www.franziska-schwarzbach.de). Courtesy of the European Union.  
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FRANCE

## AUXERRE VASE with Blue Background and Decoration of Butterflies and Trefoils

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This vase by the Manufacture de Sèvres is made from “new porcelain”, a formula developed in 1875. It is one of four paste formulations still used today by the Manufacture de Sèvres. The “new porcelain” composed of 45 percent kaolin was initially developed to offer a wider range of colours to compete with the Chinese porcelain. Its development also led to the use of new techniques to create new shapes. This vase, with its Sèvres blue base and gold decoration, is part of a long tradition of the Manufacture’s incomparable expertise. This blue was developed by the scientist Jean Hellot in 1751 under the name lapis blue. It was not until 1753 that this deep colour took on its current name of Sèvres blue. It became the signature colour of the Sèvres manufactory in the 19th century.

The shape of this vase was created by Alexandre Sandier who was the artistic director of Sèvres Porcelain Factory from 1896 to 1916, revitalised the sources of inspiration and the repertoire of the Sèvres manufactory. Under his guidance, Art Nouveau permeated many of the compositions. He also invented the principle of simplifying shapes by varying and playing with sober lines according to a mathematical formula that he published in *2800 Vase Shapes* (1900). Using seven

basic lines (vertical, oblique inclined to the left and right, and four quarters of a circle), bounded by a horizontal line, he obtained an infinite number of profiles. The decorations now were no longer applied face to face but ran all the way around the vase. Between 1896 and 1915, more than three hundred new profiles were created. Alexandre Sandier named them after small towns in the Ile-de-France region, his native Burgundy and the stages on the road from Burgundy to Paris like Argenteuil, Auxerre, Savigny, Chorey.

The butterfly and shamrock designs are in 24-carat gold and date from the early 20th century. The decoration is placed on the base and then fired at 820°C. The gold then acquires its brilliance by burnishing the different motifs with agate stone, a process that is very specific to Sèvres.

This Auxerre vase of 1912 and, along with other objects created and produced in the workshop of the Manufacturer, was deposited for several years with the French Consulate General in Geneva, to contribute to the international promotion of French know-how and culture. The vase was recently returned to Sèvres, enabling it to be displayed in the *Culture Corridor* of the G20 Leaders’ Summit in New Delhi.





**Auxerre Vase with Blue Background and  
Decoration of Butterflies and Trefoils**

Porcelain, pâte nouvelle  
1912  
H 80.5 cm x W 43 cm  
Inventory n°: 2023.D.571

Courtesy of La Cité de la céramique – Sèvres et Limoges

## GERMANY

# VOLKSWAGEN BEETLE MINIATURE MODELS

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Capturing the essence in a 1:18 scale die-cast model of a Volkswagen Old Beetle is more than a miniature replica – it's a preservation of a legacy. The world of automobiles has witnessed the evolution of iconic vehicles that hold a special place in history. Among these, the timeless charm of the Volkswagen Old Beetle stands as a symbol of innovation, resilience, and cultural heritage. It pays homage to Germany's rich automotive heritage and the significant role it played in shaping global mobility.

The 1:18 scale die-cast model of the Volkswagen Old Beetle is a testament to meticulous craftsmanship. Every curve, contour, and detail of the original car is faithfully recreated, making it a work of art that captures the essence of automotive history. The precision and attention to detail in these models showcase the dedication of artisans who are committed to preserving the legacy of remarkable automobiles.

The Volkswagen Old Beetle, affectionately known as the "Bug" or "Käfer" in German, made its debut in the mid-20th century and quickly became a global sensation. Its unique design, affordable price, and reliable performance transformed it into a cultural icon that transcended generations. The Beetle's impact was not confined to the roads; it represented

a shift in mobility, becoming a cherished part of countless family memories and a cultural touchstone.

Germany has long been synonymous with automotive innovation, engineering excellence, and a deep-rooted automotive culture. As the birthplace of iconic automobile brands such as Volkswagen, Mercedes-Benz, and BMW, Germany holds a unique position in the history of the automotive industry.

The inclusion of the 1:18 scale die-cast Volkswagen Old Beetle model made in India in a G20 Digital Museum exhibition titled *Culture Corridor* in New Delhi is a testament to the commitment to preserving cultural and automotive heritage. This artefact is more than a representation of a car; it encapsulates a journey through time, an emblem of the spirit of German engineering, and a reflection of a bygone era.

It celebrates not only a car but also the ingenuity, perseverance, and cultural significance that continue to define. These models stand as a tribute to the past and an inspiration for the future, ensuring that the story of this iconic vehicle is passed down through generations.



**VW Beetle Miniature Models**

Vishal Sudam Bendre  
Diecast and ABS plastic  
2022-23  
India  
H 17 cm x W 8 cm x D 8 cm (1:18 Ratio)

Courtesy of Skoda Auto Volkswagen India

## ITALY

# BELVEDERE APOLLO

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Greco-Roman solar divinity Apollo is the son of Zeus and Leto and twin brother of Artemis, the Goddess of Hunting. He is considered one of the most important gods of Classical Antiquity associated with the arts, poetry, hunting, truth, healing, and the presiding deity of the Delphic Oracle. Archery is associated with the siblings. Apollo is also a pastoral god and protector of herdsmen and giver of laws. Furthermore, as a solar divinity, he not only cyclically travels the arch of the sky with his chariot but also supervises the harmony of the celestial spheres. Therefore, from the 16th century onwards, the figure of Apollo represented a model of superior wisdom and concord for countries and their rulers and in general for culture.

This 45.7 cm tall bronze statuette represents the Greco-Roman God of Light. During the 15th century, Renaissance period in Italy, there was a revival of interest in the classical antiquity and Greco-Roman art. This reinterpretation was inspired by a Roman marble sculpture of the mid-2nd century CE: the Belvedere Apollo, found in the 15th century and kept in the Vatican Palace since the early 16th century along with other classical masterpieces. It is a copy of an original bronze statue of 330-320 BCE by Leochares, one of the artists who worked on the Mausoleum at Halicarnassus. Through the Renaissance and upto the 18th century this sculpture was the most ideal representation of human likeness, perfection, noble grandeur, and aesthetic beauty. In the 18th century, German art historian and the father of archaeology, Johann Joachim Winckelmann declared this sculpture as the best example of ideal human form captured in form and spirit by any artist in the western world.

The present bronze statuette was in the collection of the Venetian senator Domenico Pasqualigo who had purchased it from Carlo Gonzaga in 1708 after the dispersion of the Gonzaga property in Mantua. In 1745, Pasqualigo donated it to the Republic of Venice together with his other collections. The artwork remained in Doge's Palace until it passed into the collections of the Archaeological Museum and from 1923 into those of the Ca' d'Oro in Venice.

The *Apollo del Belvedere* influenced entire generations of artists. The Ca' d'Oro's bronze statuette, created before 1498 by the sculptor Jacopo Bonacolsi known as the Ancient, is probably its earliest and somewhat free copy. The figure of the god depicted by Bonacolsi is softer and more relaxed. His interpretation transforms the imposing Roman marble into a precious and sensual creature, caressed by light. A perfect fusion and a refined fire gilding on hair, mantle, and shoes characterise the artwork. Its small format suggests both on the part of Bonacolsi, one of the most important Italian sculptors of the Renaissance and on the part of the Gonzagas, his patrons and collectors, the even intimate, private search for that universal harmony of which Apollo was a long-considered patron deity.

The work selected to represent Italy as an Object of Cultural Significance in the G20 Digital Museum Project (*Culture Corridor*), albeit in a small format, is a valid synthesis of the concept of universal harmony, which, having its roots in the study and love for classical antiquity, inspired some of the highest achievements of Italian Renaissance artistic culture.



**Belvedere Apollo**

Pier Jacopo Alari Bonacolsi, known as the Ancient  
Partially gilded bronze with silver inserts (in the eyes), black patina, silver  
c. 1498 – 1502  
H 45.7 cm x W 23.5 cm

Courtesy of Galleria Giorgio Franchetti at the Ca' d'Oro, Venice  
Veneto Regional Museums Directorate - Ministry of Culture

## JAPAN

# NENDOROID HATSUNE MIKU Kōrin Kimono Version

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This figurine, Nendoroid Hatsune Miku: Kōrin Kimono Version was created through a joint production project of Crypton Future Media, INC., the developer of Hatsune Miku; Tokyo National Museum (TNM); and the National Center for the Promotion of Cultural Properties (CPCP) as part of the Kōrin Kimono Restoration Project, a fund-raising project for the necessary repair works of the Important Cultural Property Robe (Kosode) with Autumn Flowers, commonly known as Kōrin Kimono (TNM) collection).

Hatsune Miku is a software (<https://piapro.net/>) developed by Crypton Future Media, INC., which allows anyone to input lyrics and melodies to make Hatsune Miku sing songs. Numerous creators have created music with Hatsune Miku and posted them online, creating a movement that brought Hatsune Miku to fame. Gathering attention as a mascot character as well, today Hatsune Miku is active on many fronts, having merchandise and holding concerts. Her popularity has spread throughout the world.

This Hatsune Miku figurine is wearing a kimono (traditional Japanese garment) called the Kōrin Kimono designed 300 years ago. The Kōrin Kimono was designated as an Important Cultural Property by the Japanese government in 1974 and is now owned by the TNM. TNM undertakes maintenance works and keeps the collection in good condition as much as possible to pass them down to future generations, however, the fragile silk ground had also suffered wear and tear over the garment's 300-year history. Thus, TNM and the CPCP started the Kōrin Kimono Restoration Project in 2020, which raised funds from individuals, companies and organizations

to ensure the Kōrin Kimono can be passed down through the next 100 to 200 years.

The partial proceeds from the sale of Nendoroid Hatsune Miku: Kōrin Kimono Version (designed by illustrator and character designer En Morikura who is active both in Japan and overseas) is one of the ways to invite people's participation in this initiative, and eventually the project gathered more than 16 million yen. The repair works of the Kōrin Kimono took approximately two years and it was completed in March 2023.

Overall, this project has made an outstanding success in terms of how such a fundraising activity could contribute to restore cultural treasures, ensure they can be handed down to future generations, and expand opportunities for people to take part in the preservation as well as enjoyment of cultural heritage.

The Kōrin Kimono is a kimono designed 300 years ago by Ogata Kōrin, who painted autumn flowers on the kimono himself. It is said that he designed the kimono for the wife of lumber merchant Fuyuki in Fukagawa, Edo, with whom Kōrin stayed when he came out of Kyoto to Edo, and for this reason it is also known as the Fuyuki Kosode. The kimono features autumn flowers such as chrysanthemums, bush clovers, bellflowers and pampas grass rendered in gradations of sumi ink, indigo, yellow, and red on a white silk twill background. Kōrin's original style of painting which grasps the form of an object without an outline can also be seen in his other works.

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En Morikura is an illustrator known for her depictions of moments in the daily life of girls and their Kawaii, adorable gestures. With soft colors and gentle brush strokes, she portrays hair with a texture that makes you instinctively want to touch it and eyes that draw you in.

Crypton Future Media, INC. (<https://www.crypton.co.jp/>) has over 100 business partners in the United States, Europe, and other countries around the world and sells licenses for over 30 million sound contents in the Japanese market. Founded originally as an audio products importer for sound effects and such contents, the company is now involved in the development of DTM software, a sound distribution store, music aggregator, 3DCG system, smartphone games, and more, building services and developing technologies daily under a flat in-house system. The company is known as the developer of the singing synthesizer software Hatsune Miku.

Established in 1872, Tokyo National Museum, or TNM (<https://www.tnm.jp/>), is Japan's oldest museum. It has approximately 120,000 cultural properties in its collection. These cultural properties span regions from Japan, China, and the Korean Peninsula to East Asia and Egypt. From archaeological artifacts such as clay pottery and clay figures to ukiyo-e prints, swords, armor, and modern art, TNM's collection traces the history of Japan's art.

The National Center for the Promotion of Cultural Properties, or CPCP (<https://cpcp.nich.go.jp/>), was established in 2018 within the National Institutes for Cultural Heritage as a national center to promote the utilization of cultural properties. Under the vision of "creating a society in which all people think and participate in order to pass down cultural properties to future generations for millennia to come" the center engages in various activities with "creating opportunities for as many people as possible to become familiar with Japanese cultural properties" as its mission.



Facing Page:

**Nendoroid Hatsune Miku: Kōrin Kimono Version**

Art by En Morikura, Manufactured by Good Smile Company

Painted ABS&PVC figure with movable parts

January 2021

Toytech D.T.C., Japan

Approx. H 10 cm



Art by En Morikura © Crypton Future Media, INC.  
www.piapro.net **piapro**

## REPUBLIC OF KOREA

# GAT

## The Artisan-Crafted Hat

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Korea is well-known for its impressive variety of traditional head-wear, so much so it earned its nickname “the land of hats” due to the sheer diversity and significance these hats held. A standout among them is the “*gat*,” which can generally refer to any brimmed hat but is more specifically known as a black hat worn by men during the Joseon

dynasty (1392-1910). The history of *gat* dates back to ancient times, as depicted in ancient tomb murals. Its style, material, and manufacturing technique have developed over time, resulting in a wide array of variations. Different social classes wore different types of *gat*, giving this particular hat an additional meaning as a social signifier.

# JOKDURI

## The Artisan-Crafted Headpiece

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The “*jokduri*” is a headdress women donned on their heads for formal occasions. Typically, *jokduri* has a design that is wider at the top and tapers slightly toward the bottom, covered with black silk, and structured with cotton filling. However, its style, material, and decoration varies widely depending on the nature and purpose of the event. Brides, for example, would wear a *jokduri* made of black silk and embellished with jade, pearl, coral, and other colourful gemstones at their weddings. This style of *jokduri* continues to be worn in present-day traditional-style weddings. A plain *jokduri* was typically worn for ancestral rites, while a *jokduri* covered with white cotton cloth was the norm for funerals. In all its forms, the *jokduri* carries the dignity of traditional Korean culture, which balances splendor and grace without being overly excessive or humble.

As Korean pop culture becomes increasingly beloved and sought-after worldwide, its music, fashion, and movies are enjoying unprecedented global attention. Traditional Korean attire, including the *gat* and the *jokduri*, is also gaining recognition through various films or drama series and is appreciated for its unique design and aesthetics.

The two works on display, masterfully crafted by Korean government-designated artisans, bridge traditional techniques with modern reinterpretations. Likewise, Korean pop culture’s innovative, creative, and dynamic characteristics are also deeply rooted in the country’s rich traditions as the outcome of simultaneously inheriting and recreating the traditional culture with a fresh perspective.



**The Artisan-Crafted Hat, Gat**

Park Chang Young  
Bamboo yarn, silk thread, lacquer  
Contemporary  
Diameter 73 cm; H 19.5 cm

Courtesy of Park Chang Young



**The Artisan-Crafted Headpiece, Jokduri**

Park Sung Ho  
Satin, cotton, jade, coral, amber, pearl  
Contemporary  
H 11 cm x W 12 cm x L 11 cm

Courtesy of Park Sang Wung



## MEXICO

# SCULPTURE OF DUALITY

## Quetzalcoatl (Feathered Serpent God) and Tlaltecuhтли (Goddess of the Earth)

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This stone sculpture shows Quetzalcoatl, the Feathered Serpent God, believed to be the creator of humanity along with Tlaltecuhтли, regarded as the goddess of earth. The carving is intricate and depicts the mythological tale of the god and the goddess associated with Aztec civilisation in the 15th century.

According to an ancient legend, the Earth was created when Goddess Tlaltecuhтли was brought down from heaven by the gods. Some believe that both Tlaltecuhтли and Quetzalcoatl were brought down together with the purpose to creating earth but because of Tlaltecuhтли's constant desire to destroy

the world, she was punished for her deeds by the gods, including Quetzalcoatl, who as serpent pulled her hands and feet and tore her body apart. With one part of her body, they formed the earth and with the other, the sky.

The sculpture featured here is intricately designed showing the finesse and the sheer artistic ability of the unknown sculptor. A closer look at the sculpture shows that it is related to the mythical context of "creation" — on the one side, there is Tlaltecuhтли while the other side of the work shows Quetzalcoatl complete with associated motifs and patterns to suggest growth and promise.



**Sculpture of Duality  
Quetzalcoatl (Feathered Serpent God)  
and Tlaltecuhli (Goddess of the Earth)**

Fibre glass replica  
Post-Classical Period (1300-1521)  
Approx. H 17.8 cm x W 36.8 cm

Courtesy of Embassy of Mexico in India

RUSSIA

## TRADITIONAL KHAKASS WOMEN'S DRESS, VEST AND POGÓ

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The traditional Khakass women's dress with pogó demonstrates the cultural heritage of the Republic of Khakassia and the skills of modern Khakass masters. Pogó is a Khakass women's wedding breast decoration, in the form of a flat hemispherical product, embroidered with beads, buttons, pearls, cowry shells. It has a sacred meaning, reflects the religious and mythological foundations of the traditional culture of the Khakas. The Khakass traditional decoration of pogó has deep historical roots. Archaeological evidence has revealed that on the territory of Khakassia, the breastplate as an element of the costume has existed since the Bronze Age. During the Middle Ages, in the Kyrgyz state (Ancient Khakass) the cult of the Goddess of fertility Ymai was widespread amongst all Khakass tribal groups, which is also reflected in the ancient writings.

Pogó thus symbolises fertility, prosperity, childbirth, and its purpose is associated with an important event in a person's life — marriage, family creation. This breastplate is a mandatory element of the matchmaker's ritual attire too. During the wedding ceremony, the matchmaker dressed in wedding attire leads the young people out of a summer yurt.

According to the tradition they walk around it, bowing to the rising sun. Holding on to the hem of her clothes, the bride also walks in a circle, repeating the matchmaker's bows. The matchmaker in the wedding ceremony performs the role of the bride's mother, since the bride's parents do not participate in it. The newlyweds enter the yurt and bow to the fire, making a vow of fidelity. The goddess of fertility depicted on the pogó blesses the marriage union and becomes a kind companion and guardian of the new Khakass family.

In addition to the ancient sacred meaning contained in the pogó, the ornamentation with pearls, beads and coral is the highest example of folk decorative and applied creativity of the Khakas.

The female breast decoration of the pogó is a unique system in which the traditional worldview of the Khakas that formed the semantics of the pogo, as well as the artistic, stylistic features and technological achievements of the people are closely intertwined. The skills, abilities and knowledge associated with the use and manufacture of Pogó, forms a part of the intangible cultural heritage of the Republic of Khakassia.



**Traditional Khakass Women's Dress, Vest and Pogó**

Tatiana Pudova

Satin, jacquard, velvet and viscose

2022-23

Republic of Khakassia, Russian Federation

Dress: H 141.6 cm x W 58 cm | Vest: H 79.5 cm x W 38.5 cm

Pogó: H 102 cm x W 102 cm

Courtesy of the Ministry of Culture, Republic of Khakassia



## SAUDI ARABIA

# TAYMA STELE WITH ARAMAIC INSCRIPTION

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Tayma is located around 264 kilometers southeast of Tabuk on the northwest coast of Saudi Arabia. It is an ancient oasis known for its numerous archaeological sites dating back to the prehistoric and Madinian periods. It was located on a commercial trade route between Madina and Dumah in the Nafud desert with a long history of settlements.

Several objects and inscriptions from the 6th century BCE, as well as relics from the early Islamic period, have been uncovered in the area. Notable landmarks in the vicinity include the Great Wall, Al-Hamra Palace, Haddaj Well, Al-Ablaq Palace, and Al-Bujaidi Palace.

The Tayma Stele, which dates to the 6th century BCE, is a rectangular stone that bears an Aramaic inscription

consisting of ten lines on its front surface. It also displays prominently carved religious symbols of sun, moon and winged sun disc of Faravahar. The letters of this inscription are not etched into the stone surface but carved out of it. The inscription recounts the appointment of a priest in the temple of the god Salm in Tayma, as well as obligation placed on other temples to present a harvest of twenty one palm trees to the temple of the god Salm in Tayma. God Salm and other Aramaic gods were introduced into Tayma from Mesopotamia.

Many such steles with Aramaic and cuneiform inscriptions are found from this region making it a thriving centre of economic and administrative activities.



**Tayma Stele with Aramaic Inscription**

Stone

5th –4th century BCE

Al-Hamra palace, Tayma, Tabuk

H 102 cm x W 45 cm x D 16 cm

Courtesy of Ministry of Culture, Saudi Arabia

## SOUTH AFRICA

# MRS PLES

## A cast of *Australopithecus Africanus*

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On April 18th, 1947, Dr. Robert Broom made a remarkable discovery in the Sterkfontein region of the Cradle of Humankind World Heritage Site: *Australopithecus africanus*, commonly referred to as Mrs. Ples. It is one of the earliest hominins to be discovered and existed approximately 2.5 million years ago. Initially classified as female, subsequent research has revealed it to be a male specimen. Mrs. Ples is known solely from its skull, although researchers suspect a potential connection to a juvenile skeleton found in the same area. Mrs Ples has a slightly protruding face, brain size similar to the chimpanzee and teeth similar to those of humans.

The journey to humanity began around 7 million years ago in Africa and iconic fossil hominins discovered in South Africa have greatly contributed to understanding our complex origins. Hominins are a group consisting of modern humans, extinct human species and all our immediate ancestors, including members of the *genera Homo, Australopithecus*. These fossil discoveries give evidence that Africa is indeed the

cradle of humankind. They present anatomical changes that provide evidence to a not-so-linear-process that eventually gave rise to us, modern humans.

The diverse hominin remains discovered in these sites date as early as 3.3 million years ago. They include two *genera* (singular *genus*) *Australopithecus* and *Homo*. In South Africa, the *genus Australopithecus* is represented by species *Australopithecus prometheus* (Little Foot) *Australopithecus africanus* (Mrs Ples and Taung Child), *Paranthropus robustus* and *Australopithecus sediba* (Karabo).

South Africa's rich paleo-anthropological heritage plays a significant role in shedding more light on the origin of mankind, including evidence supporting Africa as the cradle of humankind. The late Professor Phillip Vallentine Tobias, South African paleoanthropologist was once asked "What did Africa gave to world", to which he proudly responded, "Africa gave the world humanity".



**A Cast of *Australopithecus Africanus* (Mrs Ples)**

Foam Cast

2.5 million years old

The original fossil was discovered in Sterkfontein Caves,  
in the Cradle of Humankind

H 10 cm x W 12 cm x L 18 cm

Courtesy of Ditsong National Museum of Natural History,  
Ditsong Museums of South Africa

# TÜRKİYE

## GÖBEKLİ TEPE STELE

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This is a modern glass replica of an ancient limestone T-shaped pillar supporting world's ancient most monumental round, oval and rectangular megalithic structures from the region of Upper Mesopotamia. The site of Göbekli Tepe is in Southeastern side of Anatolia, ancient Mesopotamia in Türkiye and it was designated as World Heritage Site by UNESCO in 2018. Many such carved pillars were also found from other sites, original size of such T-shaped pillars would be approximately 5.5 metres tall. Many archaeological finds from Göbekli Tepe and similar sites are kept at *Şanlıurfa Müzesi* in Şanlıurfa Archaeology and Mosaic Museums.

The communities that built the monumental megalithic structures of Göbekli Tepe lived during one of the most momentous transitions in human history, one which took humanity from hunter-gatherer stage or the Pre-Pottery Neolithic period to the first farming communities. The monumental architectural remains at Göbekli Tepe demonstrate the creative human genius of these early (Pre-Pottery Neolithic) societies who had a clear worldview and were adapt at stone carving to turn it into tangible forms. The site testifies to innovative building techniques, including the integration of frequently decorated T-shaped limestone pillars, which also fulfilled architectural functions. The

monolithic T-shaped pillars were carved from the adjacent limestone plateau and attest to new levels of architectural and engineering technology. They provide an artistic record of the presence of specialised craftsmen, and possibly the emergence of a more hierarchical forms of human society.

The imagery found at Göbekli Tepe, adorning T-pillars and some small finds (stone vessels, shaft-straighteners, etc.), is also found at contemporaneous sites in the Upper Mesopotamian region, thus testifying to a close social network in this core region of Neolithic transformation.

The imagery of animals and birds in relief and round features have close association with wild boar, vulture, duck, geese, crane, deer, squirrel, snake, etc. suggesting that this would have been a sanctuary with totemic imagery used for protection and periodic gatherings for celebrations. As to whether the community would have been nomadic or settled it yet to be fully researched.

Göbekli Tepe stele signifies the importance of this and related archaeological finds in Türkiye's history as a landmark of cultural development in the story of human civilisation across the world.





**Göbekli Tepe Stele**

Limestone (Glass replica)

Pre-Pottery Neolithic period, 9500-9000 BCE

South-Eastern Anatolia, Türkiye

H 30 cm x W 24 cm

Courtesy of Ministry of Culture and Tourism, Republic of Türkiye

UNITED KINGDOM

# MAGNA CARTA

## Full-Size Colour Reproduction of the Entire Original Document

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Magna Carta, meaning ‘The Great Charter’, is one of the most famous documents in the world. Originally issued by King John of England (r. 1199–1216) as a practical solution to the political crisis he faced in 1215, Magna Carta established for the first time the principle that everybody, including the king, was subject to the law.

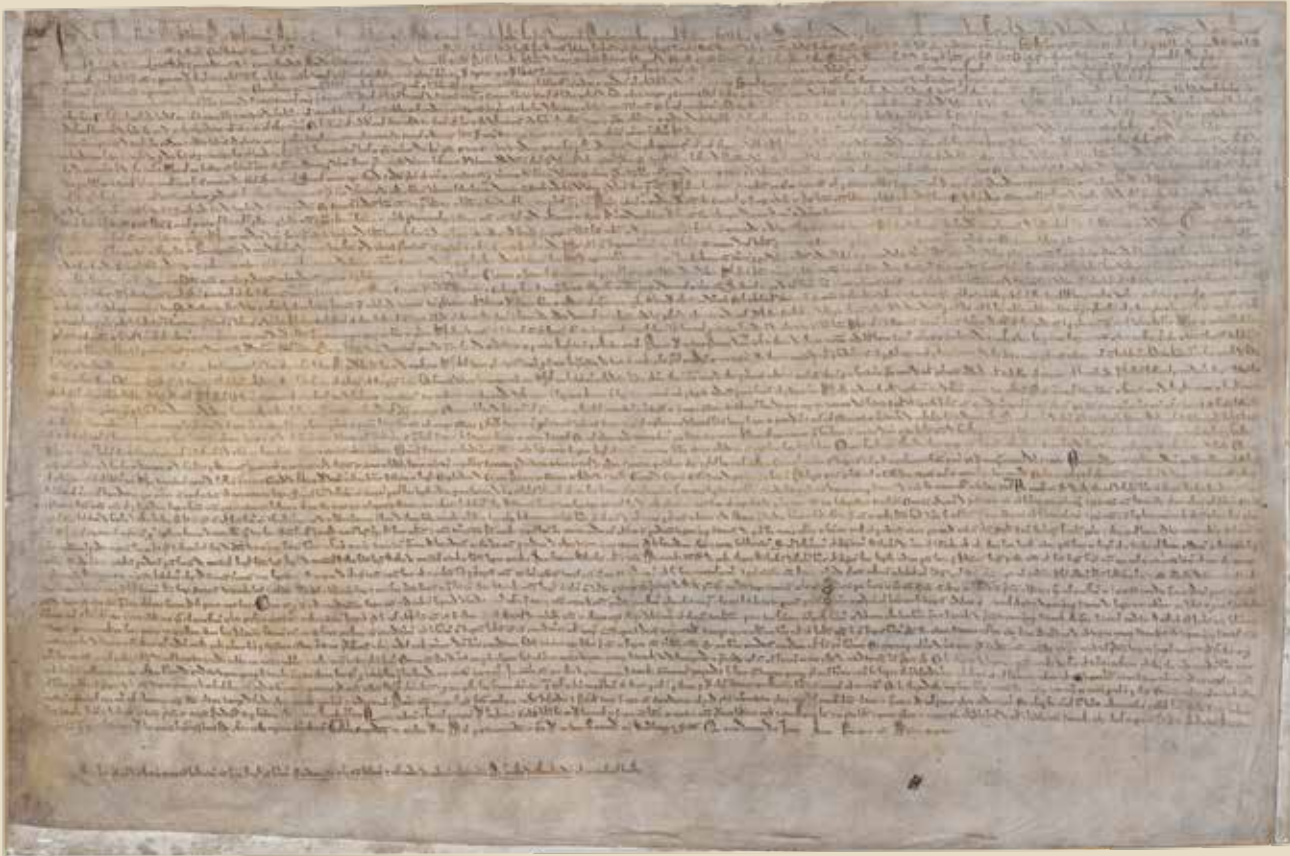
In 1215, Magna Carta was a peace treaty between the King and the rebel barons. In that respect it was a failure, but it provided a new framework for the relationship between the King and his subjects. The 1225 version of Magna Carta, freely issued by Henry III (r. 1216–72) in return for a tax granted to him by the whole kingdom, took this idea further and became the definitive version of the text. Although nearly a third of the text was deleted or substantially rewritten within ten years, and almost all the clauses have been repealed in modern times, Magna Carta has still acquired a special status as the cornerstone of the British constitution.

The Magna Carta contained 63 clauses when it was first granted and only three of those clauses remain part of

English law. One defends the liberties and rights of the English Church, another confirms the liberties and customs of London and other towns, but the third is the most famous: “No free man shall be seized or imprisoned, or stripped of his rights or possessions, or outlawed or exiled, or deprived of his standing in any other way, nor will we proceed with force against him, or send others to do so, except by the lawful judgement of his equals or by the law of the land. To no one will we sell to no one deny or delay right or justice.”

This clause gave all free men the right to justice and a fair trial. However, ‘free men’ comprised only a small proportion of the population in medieval England. The majority of the people were unfree peasants known as ‘villeins’, who could seek justice only through the courts of their own lords.

The Magna Carta has consequently acquired a special status as the cornerstone of English liberties and it retains enormous symbolic power as an ancient defence against arbitrary and tyrannical rulers, and as a guarantor of individual liberties. It is sometimes also regarded as the foundation of democracy in England.



**Full-Size Colour Reproduction of the Entire Original Document, Magna Carta**

The edition is a facsimile of the Magna Carta on a single piece of parchment, cut by hand to replicate the original; a seal attached by parchment tag; a frame in oak and glass with brass plaque; a label stating the limitation number

Original dated 1215, the reproduction dates from 2012  
Runnymede, Surrey  
H 54.5 cm x W 68 cm x D 2.5 cm

Lent with kind permission of the British Library

# UNITED STATES OF AMERICA

## TYRANNY OF MIRRORS

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New York-based conceptual artist Sanford Biggers (born 1970, USA) has cultivated a remarkable body of work known as the *Codex* series for over two decades. This series intricately weaves American history and traditions, engaging in a cross-cultural dialogue with the contemporary art realm on national and international levels. The *Codex* series encompasses an array of mediums, including mixed-media paintings, drawings, sculptures, and assemblages, all of which utilise antique quilts as the foundation of the work.

The series draws its inspiration from a long-debated narrative that quilts had a dual role as signposts on the Underground Railroad — encrypted with symbolic messages and strategically hung to guide people toward freedom. The artist characterises his quilt-based artworks as a repository of an ongoing material conversation that acquires new meanings over time, ultimately transforming into trans-generational palimpsests for a future ethnography.

A notable piece within this series is *Tyranny of Mirrors* (2017), whose title references a quote by American writer James Baldwin from the book, *Fire Next Time*.

In *Tyranny of Mirrors*, Biggers employs a red, white, and blue tumbling block quilt pattern. This pattern consists of three-dimensional cubes that appear in motion, creating the illusion of tumbling blocks. The design is theorised to have potentially conveyed safe routes to follow on the Underground Railroad, indicating changes in direction or a need to alter one's course discreetly to evade pursuers.

In 2009, Biggers received a commission from Hidden City Philadelphia, a month-long cultural project, to produce

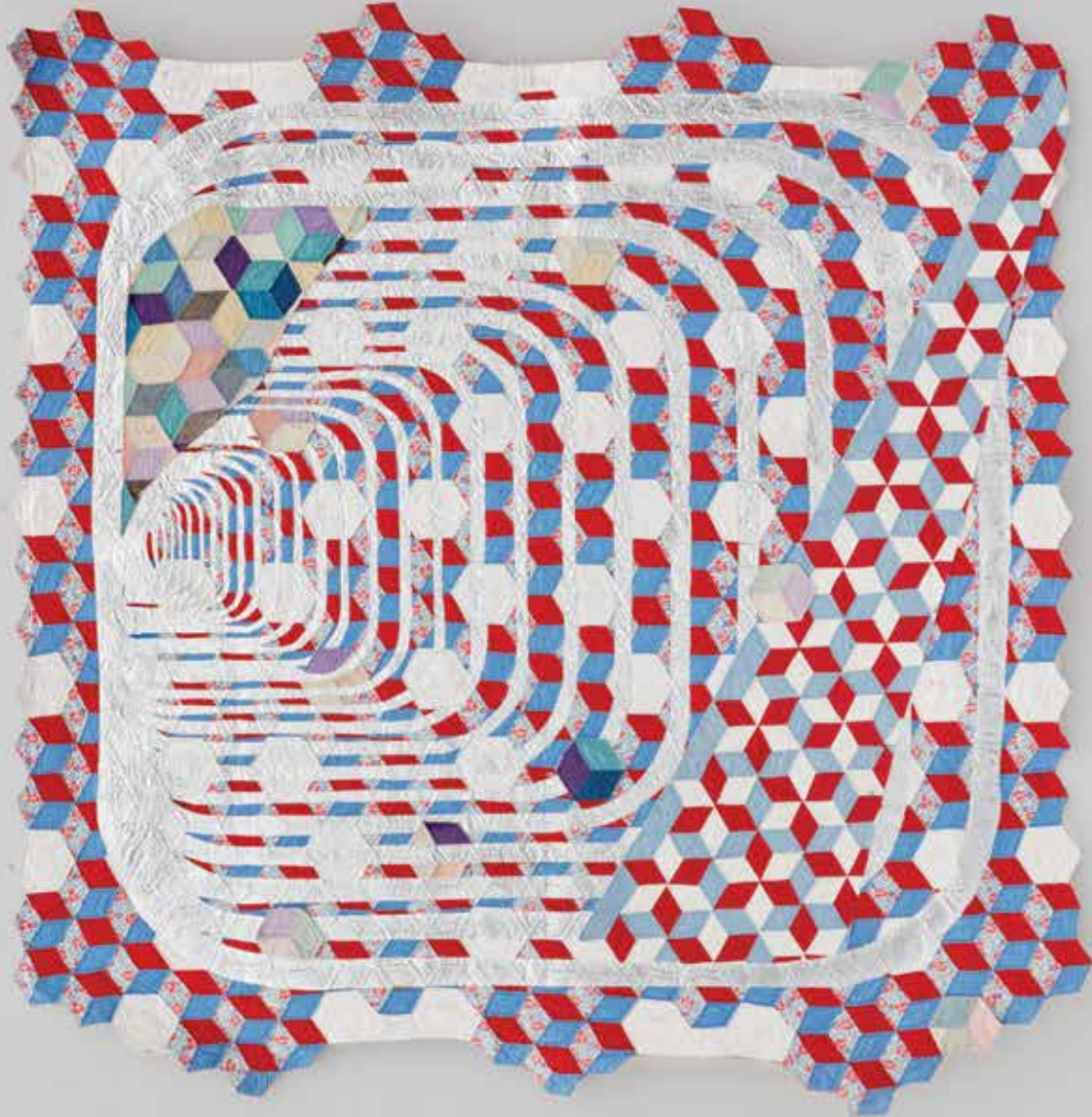
a work for the Mother Bethel African Methodist Episcopal Church — a pivotal site along the Underground Railroad. Delving into the history of this clandestine network, Biggers became captivated by the ongoing historical narrative that quilts were covert markers along escape routes throughout the 19th century.

Historian Kellie Jones contextualises Biggers' endeavour, stating, "Some scholars have argued that African Americans in the antebellum period made quilts not simply as bed coverings but as devices to navigate the roads to freedom. Patterns were created in fabric and stitching that offered clues to safe places and areas of danger, times, and locations as the 'conductor' moved the train north along the Underground Railroad. Quilts hung on fences, washing lines, or even trees displayed these messages that were 'hidden in plain view.'"

Building on this inspiration, Biggers incorporated quilt-based elements for the Philadelphia Project, aligning traditional quilts with the church's stained glass windows. He further designed a "celestial map," documenting the city's Underground Railroad sites with Mother Bethel as the guiding North Star.

Biggers' artistic practice serves as a dynamic lexicon, drawing from a diverse spectrum of references, including jazz, astronomy, Buddhism, sacred geometry, hip-hop, mythology, art history, archetypes, and symbolism, among many others. These works reimagine cultural and historical artefacts by repositioning them materially and chronologically in the present, thereby extending their meaning into consideration of potential futures.





**Tyranny of Mirrors**

Sanford Biggers

Antique quilts, assorted textiles, silver leaf

2017

UOVO, Bradley Parkway, Blauvelt, New York

H 185.4 cm x W 190.5 cm

Courtesy of the Artist and Marianne  
Boesky Gallery, New York and Aspen



## BANGLADESH

# BUST OF THE FATHER OF THE NATION

## Bangabandhu Sheikh Mujibur Rahman (1920-1975)

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Sheikh Mujibur Rahman was born on March 17, 1920, in Tungipara village of Faridpur district. He was the third child of Sheikh Lutfur Rahman and Sayera Khatun. At the age of eighteen, he married Begum Fazilatunnesa. He passed the Secondary School Certificate examination in 1940. He was elected General Secretary of the Islamia College Students Union in 1946. In 1947, he obtained a Bachelor of Arts Degree from Islamia College under Calcutta University.

From the start, he was a fearless campaigner for Bengali interests in Pakistan. He was one of the first language detainees. He reformed the Awami League and established it on firmer ground. He announced his famous six-point movement in 1966. He was charged with sedition in the Agartala conspiracy case. It may be noted that during most of the period of the Ayub regime he was in jail (1958 – 1961) and (1966 -1969). During the second term in jail, Mujibur's charisma grew so much that a mass uprising took place in early 1969 and Ayub administration was compelled to release him on February 22, 1969, unconditionally. On the following day of his release, the Sarbadaliya Chhatra Sangram Parishad (All Parties Students Action Committee) organised a reception in his honour at the Ramna Racecourse (now, Suhrawardy Uddyan) and conferred upon him the title 'Bangabandhu' (Friend of the Bengalis). The general election of December 1970 made Bangabandhu Sheikh Mujibur Rahman the sole spokesman of East Pakistan. President Yahya Khan unilaterally cancelled the National Assembly meeting in Dhaka set for March 3, 1971. In East Pakistan, Mujib declared

an all-out non-cooperation effort. The non-cooperation campaign was supported by the entire province. On March 7, 1971, Bangabandhu Sheikh Mujib made a historic speech at a mammoth gathering at the Suhrawardi Uddan which marked a turning point in the history of the Bengali nation. In his address Mujib made specific charges against the Martial Law authorities which failed to transfer power to the elected representatives. At the end of his speech, he made a clarion call, saying: "The struggle this time is the struggle for our emancipation; the struggle this time is the struggle for independence."

On March 25, 1971, the Pakistan army launched its brutal crackdown in Dhaka. Sheikh Mujib was arrested and taken to West Pakistan and tried for sedition and inciting insurrection. The revolutionary government took oath on April 17, at the Amrakanan of Baidyanathtala in Meherpur, which is now known as Mujibnagar. Sheikh Mujib became the President of the government and the Supreme Commander of the Armed Forces. Throughout the War of Liberation, his charisma was the source of national unity and strength. On December 16, 1971 Pakistani troops surrendered to the Allied Forces. Sheikh Mujibur Rahman was released and via London and Delhi he arrived in Dhaka on January 10, 1972. He headed the first government of the post-liberation Bangladesh for a period of three and a half years. Bangladesh gained recognition from the international community including the United Nations. Bangabandhu was unfortunately assassinated by a group of disgruntled army officials on August 15, 1975.

**Bust of the Father of the Nation**  
**Bangabandhu Sheikh Mujibur Rahman**

Shyamol Chowdhury

Fibre glass

2011

Dhaka, Bangladesh

H 93 cm x W 93 cm x D 46 cm

Courtesy of the Bangladesh National Museum





### **The Golden Mask of King Tutankhamun**

Gold and wood with inlays of precious and semi-precious stones  
20th century | Egypt  
H 90 cm x W 80 cm x D 80 cm

## EGYPT

# MODERN CEREMONIAL CHAIR AND MASK OF KING TUTANKHAMUN

One of the most popular pieces found in Tutankhamun's tomb is the king's golden throne made of gilded wood and decorated with coloured glass and semi-precious stones.

King Tutankhamun, for the record, ruled Egypt at the age of nine. He died at the age of nineteen thus ruling Egypt for a total of ten years in the period from 1334-1325 BCE. Considered one of the most important kings of ancient Egypt due to the discovery of his intact tomb containing all of his funerary furniture, the object on display here gives a glimpse of Egyptian history, especially because of the decorated scenes and motifs that point to the royalty getting accorded godly status.

When it was first discovered in 1922 by British archaeologist Howard Carter, the back of the throne had bindings of linen. They consisted of strips of linen that were three centimeters wide with double folds, this exercise was done to possibly protect the throne during transport. The ornaments on either side were a pointer to the regal way of life and appear to be of designs and motifs that connect to the synergy of the two lands of earth and beyond. The focal point of the throne is the decorated scene on the backrest. It shows the royal couple under the rays of the solar disk. Tutankhamun is

seated on his throne and wears an elaborate headdress and jewellery. Tutankhamun's wife, Ankhesenamun, is shown standing while applying perfumed ointments to his skin from a cup in her hand. The queen also wears an elaborate crown and jewellery. It's worth noting that the colours on the luxurious chair haven't altogether faded thus giving us an idea about the skill and the technique of the artisans that continues to inspire and intrigue the world even today.

The funerary mask of King Tutankhamun is made of gold, with inlays of turquoise, carnelian, lapis lazuli and semi-precious stones. The front of the mask shows the king resembling Osiris, the God of the afterlife. The back is carved with what is believed to be a protective spell. It is regarded as one of the world's best known masterpieces of art.

Covering the head of the wrapped mummy in its coffin, the mask ensured protection for the king's body. The head is covered by the royal headdress and the forehead bears the emblems of kingship and protection: the vulture and uraeus, or cobra. The eyes are of obsidian and quartz and the eyebrows and eyelids are inlaid with lapis lazuli. The broad inlaid collar of semiprecious stones and coloured glass ends in falcon heads.



**Modern Ceremonial Chair of King Tutankhamun**

Wood overlaid with sheet gold, inlaid with faience, glass, and fibrous translucent calcite  
20th century  
Egypt  
H 105 cm x W 68 cm x 54 cm

Courtesy of the Embassy of the Arab Republic of Egypt, New Delhi



MAURITIUS

## RAVANN

### Musical Instrument

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Ravann is the main instrument used in the Mauritian Traditional Sega which is inscribed on the UNESCO Representative list of Intangible Cultural Heritage of Humanity. It is a percussion instrument belonging to the membranophone and the idiophone family. The Ravann is an instrument closely linked with the period of slavery in Mauritius. This instrument enabled the slaves to project their dehumanised suffering through musical and theatrical genres of performance. The Ravann is, thus, deeply rooted in the cultural heritage of Mauritius and is an integral part of Mauritian traditional music.

Each material used in the manufacturing of the Ravann relates to the traditional knowledge system of the people at that time, for instance, the usage of wood, the ashes, the

aloe leaf cords, the tamarin berry glue, and the goat's skin. It would take at least two months to manufacture it. It is made of a circular piece of wood called a 'tour'. In ancient days, a soft timber was traditionally used for the circle of the Ravann but nowadays plywood is often used. A piece of treated and stretched stiffened goat's skin is then attached to one side of the wood. The size of the Ravann can vary which obviously determines its pitch. The Ravann is heated up and then played to produce throbbing and scintillating beats. The musical beats that emanate from the Ravann are melodious and are a cultural means of expression by all members in the society without distinction in terms of age or gender. This not only creates a bond between people but also forges new relationships and social interactions, maintaining the concept of sharing and positive neighbourhood spirit.





***Ravann***

Kurwin Castel

Goat's Skin

June 2023

Diameter 62cm; Thickness 6.5cm

Courtesy of National Heritage Fund, Mauritius

# NETHERLANDS

## ZIGZAG CHAIR

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Between 1932 and 1934, the Dutch architect and designer Gerrit Rietveld (1888-1964) designed the zigzag chair from elm wood for the Rietveld Schröder House in Utrecht. This specific zigzag chair is a later version of the design from the early 1980s. In 2007, the chair was purchased for the National Collection of the Netherlands that is managed by the Cultural Heritage Agency of the Netherlands. The chair has been used, it therefore contains some traces of use.

This chair's design arose from Rietveld's search for simplicity that could be mass produced, and therefore accessible to many people. This resulted in a chair with clear simple lines, without any unnecessary decorative additions, consisting of only four wooden planks. The Zigzag chair may not be as well known as the red-blue chair Rietveld designed in 1917-18, but within Rietveld's oeuvre it is the purest example of the synthesis between form, function and construction that he pursued. Rietveld himself said that his 'zigzag' was not a chair, but a constructive joke.

### **Gerrit Rietveld (1888-1964)**

Gerrit Rietveld is one of the most famous Dutch designers and architects. He was part of a group of pioneers who radically changed the architectural and design landscape in the Netherlands at the beginning of the last century. In 1919 he became a member of *De Stijl*. This was a Dutch art movement named after the influential magazine that was founded in 1917. The members of *De Stijl* strived for a radical reform of art. This reform was translated into a clear design language which used a minimum of colours (only primary colours, black, white and grey). Designs from *De Stijl* were seen as

pure in form and function. *De Stijl* expanded to become an international movement comparable to the later Bauhaus.

The ultimate expression of *de Stijl*'s ideas can be seen in the Rietveld-Schröder House in Utrecht, designed in 1924. In this house, clean lines and colour planes in the primary colours are combined with modern materials and innovative design elements. It is more of a work of art than a house to live in. In 2000, the Rietveld-Schröder House was added to the UNESCO World Heritage List. Although Rietveld has more than 350 furniture designs and about 100 buildings to his name, he owes his international fame mainly to this Rietveld-Schröder House from 1924.

### **Dutch Design**

The Netherlands has a strong design tradition that originated at the beginning of the twentieth century with *De Stijl* and which culminated in the term Dutch Design in the 1980s and 1990s. The formal idiom and philosophy of *De Stijl* are part of the very DNA of today's world-famous Dutch Design movement. The Dutch design aesthetic is characterized as minimalist, experimental, innovative, unconventional, with an eye for sustainability and with a sense of humor. Well-known examples of Dutch Design are *Droog Design*, *Studio Drift*, Hella Jongerius, Marcel Wanders, Maarten Baas, Piet Hein Eek.

Since it is the most innovative and iconic zigzag chair that every person in the Netherlands recognises, it has been chosen to represent the Netherlands at the G20 Digital Museum exhibition for the G20 Leaders' Summit.



**Zigzag Chair**

Gerrit Rietveld (1888-1964)

Limba wood

1982

H 72.3 cm x L 36.6 cm x W 39.6 cm

Courtesy of National Art Collection of the Netherlands  
(on loan from the Cultural Heritage Agency)

## NIGERIA

# THE BRONZE HEAD OF QUEEN IDIA AND MALE HEAD FROM IFE

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The 68 cm tall female *Bronze Head* reproduction is possibly inspired by the portrait of Queen Idia, a commemorative bronze head from medieval Benin that represents Queen Idia. The proportion and detailing of the hairdo is very impressive and reveals technological prowess of the lost wax bronze casting traditions in Benin during 15th-19th centuries. The tall hairdo is often called the 'parrot beak' hairstyle which was associated with royals and chiefs.

Queen Idia was the mother of Esigie, the Oba of Benin who ruled from 1504 to 1550. She played a very significant role in the rise and reign of her son. She has been described as a great warrior who fought relentlessly before and during her son's reign as the Oba of the Edo people in Nigeria. Four such casts of Queen Idia were ordered by her son, the Oba of Benin to be placed on altars or at her palace to commemorate her military achievements and her ceremonial power. There are four Queen Idia heads known in museum collections so far which underscore her magical powers, her intelligence and beauty.

The *Bronze Head* from Ife, or *Ife Head*, is one of eighteen copper alloy sculptures that were unearthed in 1938 at Ife in Nigeria, the religious and former royal centre of the Yoruba people of Nigeria. It is believed to represent a king and was probably made in the 13th-14th century CE before any European contact had taken place with the local population. The realism and sophisticated craftsmanship of the objects challenged Western conceptions of African art at the time. A year after its finding, the *Ife Head* was taken to the British Museum.

These metal casts reveal high level of achievement of African sculptural tradition that existed before any contact with the Western civilisation. Both the lost wax bronze casting technology and artistic excellence achieved by the sculptors and workshops of the 13th-16th century among the Yoruba people are noteworthy and iconic examples of their tangible cultural excellence that has survived to this day.

**Head of Queen Idia and Male Head from Ife**

Bronze replica

c. 14th-16th century

Benin City, Nigeria

Idia : H 68 cm x W 15.5 cm x D 17.5 cm

Ife : H 67 cm x W 12.5 cm x D 15 cm

Courtesy of the Federal Ministry of Information and Culture,  
Federal Republic of Nigeria





OMAN

## SOFT-STONE BOX WITH NARRATIVE DECORATION

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This exceptional compartmented soft-stone box was found in the Early Iron Age (c. 1100-600 BCE) collective tomb LCG-2 excavated at Dabba (Musandam Governorate) on the north-eastern coast of the Sultanate of Oman. This container was part of the funerary offerings placed around the skull of a woman along with other precious artefacts such as copper pins, cosmetics, and metal and pottery bowls.

The soft-stone box shows a unique decoration, engraved with thick serrated lines, depicting an animal with a very long neck – most likely a dromedary camel — about to eat leaves and sprouts from a tree or bush. Vegetal motifs including similar leaves and sprouts decorate the other sides. This was an exceptional decorative motif representing a life scene or telling a particular story, with great emphasis on the

importance of animals and trees and the generative power of nature to the community represented in the Dabba tombs.

Bowls and boxes made from a variety of soft-stones have been a typical production of ancient Oman since the so-called Magan Civilization in the third millennium BCE, when they were also exported to sites in India like Dholavira and Lothal in Gujarat. Shape and decoration constantly evolved throughout the Bronze and Iron Age, when they eventually began to be exceptionally decorated also with figurative scenes. It has been proposed that they originally contained precious substances such as honey or frankincense, but their skillful craftsmanship and attractive decoration may have made them valuable objects in themselves.



**Soft-Stone Box with Narrative Decoration**

Early Iron Age, c. 1100-600 BCE

Collective Tomb LCG-2, Dabba (Musandam Governorate)

H 10.5 cm × W 13 cm × D 5.5 cm

Courtesy of Ministry of Heritage and Tourism, Oman

## SINGAPORE

# MAKE EVERY DROP COUNT - SINGAPORE'S NEWATER JOURNEY

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This display comprising Singapore's NEWater and NEWBrew packaging traces the remarkable journey of NEWater and how it has become a pillar of Singapore's water sustainability going into the 21st century. What started as a mere idea in 1972 became a reality in 2003 when the first two NEWater Factories at Bedok (eastern part of Singapore) and Kranji (north-western part of Singapore) opened.

A pilot plant was built in 1974 to turn used water into potable water. The first Advanced Water Reclamation Plant in Jurong (western part of Singapore) was the precursor of today's NEWater factories. Although the study found it was technically possible to recycle used water into potable water, the technology's high cost and unproven reliability then were insurmountable concerns. After testing the latest proven membrane technology for water reclamation in 1998, Public Utilities Board (PUB) commissioned a full-scale demonstration plant, in Bedok in 2000. The plant aimed to test out the feasibility of reclaiming water for drinking using membrane technology.

In 2002, the high-grade reclaimed water was named NEWater, and a battery of tests and audits showed it was a safe and sustainable water source. PUB was presented with an Award of Excellence from the National Water Research Institute (NWRI), USA, for the NEWater Demonstration Plant project and in recognition of PUB's outstanding contributions to microfiltration technology. In July 2002, NEWater was certified safe by the NEWater Expert Panel, and in August 2002, it was declared safe and good to drink. NEWater's quality was consistently safe and high and well within the WHO and USEPA's requirements for drinking water. 60,000 bottles of NEWater were distributed to the public at Singapore's National Day Parade (NDP) in 2002 with the then Prime Minister Mr Goh Chok Tong toasting the nation with NEWater. In September that year, PUB announced the Indirect Potable Use of NEWater, which was introduced into Singapore's raw water reservoirs, especially when water levels in reservoirs were low. The blended water undergoes naturalisation and further treatment in conventional waterworks to create drinking water.

By the end of 2002, an independent survey conducted by

*Forbes* showed that NEWater had garnered a 98% acceptance rate. In 2003, the NEWater Visitor Centre, the focal point of PUB's public education on NEWater (co-located with Bedok NEWater Plant), was opened. Visitors can learn Singapore's Water Story and NEWater process through interactive tours and educational workshops. In April 2008, NEWater clinched the title "Environmental Contribution of the Year" at the Global Water Awards 2008 ceremony.

Since then, there has been no looking back. In September 2018, NEWBrew, a unique craft beer made using NEWater, made its first appearance at Singapore International Water Week (SIWW) and garnered strong interest from the public. This marked SIWW's 10 years of excellence. In August 2021, to commemorate Singapore's 56th birthday, NEWater was bottled in reusable 600ml polypropylene (PP), BPA-free bottles to reduce single-use plastic.

In August 2022 NEWater celebrated its 20th anniversary with commemorative NEWater paper carton packs.

Today, Singapore has five NEWater factories across the island; the biggest one is located at Changi (eastern part of Singapore). Since 2008, PUB has constructed the Deep Tunnel Sewage System (DTSS) in phases across the island. DTSS uses deep tunnel sewers to convey used water by gravity to centralised water reclamation plants, where the treated used water is further purified into NEWater or discharged to the sea through outfalls. In Phase 1 of the DTSS (serving the eastern part of Singapore) comprising a 48-km long deep tunnel sewer running from Kranji to Changi, a centralised water reclamation plant at Changi, two 5-km long deep sea outfall pipes and 60km of link sewer was completed.

Phase 2 of DTSS is expected to be completed by 2026. It comprises a massive 106-km long conveyance system, including the South Tunnel to convey domestic water, the Industrial Tunnel to convey non-domestic used water and associated link sewers, and the Tuas Water Reclamation Plant (Tuas WRP). Tuas WRP will be co-located with the National Environment Agency's Integrated Waste Management Facility to harness potential energy recovery from the water-energy-waste nexus.



**newWater Bottles Packaging**

2002-2023

Polyethylene terephthalate (PET) bottle packaging: H 17 cm; Diameter 6 cm

Polypropylene (PP) bottle packaging: H 23 cm; Diameter 6.5 cm

Paper carton packaging: H 19.5 cm x W 6 cm x D 6 cm

2018-2023

newBrew Aluminium Can: H 11.5 cm; Diameter 6.6 cm

Courtesy of PUB, Singapore's National Water Agency

# SPAIN

## ABANICOS

### Hand Fans

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In the G20 Digital Museum: *Culture Corridor*, Spain has presented the exhibition *Diseñar el aire* (Designing air), which displays iconic pieces of Spanish culture.

The exhibition brings together exclusive hand fans designed by 16 renowned national and international designers, curated by Spanish designer Vicent Martínez and manufactured mostly by master fan-maker Ángel Blay, the last artisan in Europe to specialise in mother-of-pearl fans. *Diseñar el aire* (Designing air) puts forward new proposals for redesigning the traditional Spanish fan in terms of shapes, textures and technology. The exhibition is reinventing the ancient fan through design, fostering a new alliance between craftsmanship and fashion, including a new projection with the use of new technologies and materials.

The Spanish fan tradition, as an accessory to wear, to refresh oneself or as a work of art, began to develop in the 16th century. The main centres of production, in addition to Madrid, were Valencia, Barcelona, Malaga and Seville, with Valencia finally consolidating its position as the leading Spanish producer throughout the 19th and 20th centuries.

The representativeness of the hand fans in the Spanish culture was mostly forged in the design of the leaf (semicircular cloth superimposed on the rod), painted by hand or printed. The association of the fan with “Spanishness” had its origin in the Romanticism of the 19th century, a time when the stereotype of the Spanish woman with a *mantilla*, a comb and a fan began to take shape.

#### **Abanicos (Hand Fans)**

Sohei Arao y Sumiko Arao, María Arroyo, Inma Bermúdez, Angel Blay, Luisa Bocchietto, Nieves Contreras, Richard Ferrer, Pepe Gimeno, Eli Gutiérrez, Vicent Martínez, Arnau Reyna, Antonio Serrano, Yukari Taki. Tokushima, Carlos Tíscar, Ramón Úbeda y Pepa Reverter, Terence Woodgate

Different kinds of wood and other materials such as paper and fabric  
2022 | Madrid, Aldaia, Valencia  
Dimensions ranging from H 46.5 cm x W 23 cm (largest),  
H 13 cm x W 15.5 cm (smallest)

Author: Francesc Martínez Sanchís  
Curator: Vicent Martínez

Courtesy of Fundació del Disseny de la Comunitat Valenciana

After the First World War, Spain became the world’s leading producer with Valencia being the main promoter of this tradition. Valencia supplied most of the national and international market, exporting to America and Europe.

The nobility and the new bourgeoisie used the fan to emphasise their social position. During the 19th century and the first half of the 20th century, an eclectic style prevailed in which romantic scenes in salons or outdoors, regional themes of Spanish customs, floral motifs, reproductions of great painters of the past such as Goya, Boucher or Watteau, mythological scenes of antiquity, exotic landscapes or genre portraits of Spanish women prevailed. These themes combine Baroque, Romanticism and Rococo revival.

During the Belle Époque and the 1920s, the fan, as an object of luxury and flirtation, experienced major changes. The 1920s and 1930s were groundbreaking. The fan transcended spaces and social classes. Spanish women took their hand fans to the theatre and high society events as well as to open-air dances and bullfights.

Valencia has remained the main producer of the Spanish fan until the 1930s. After the Spanish Civil War (1936-1939) production moved to other Valencian municipalities, mainly Aldaia where the fan craft tradition dates to the first half of the 19th century. To preserve and promote this craft, the City Council has created the Aldaia Fan Museum, the MUPA.





UAE

## REPLICA OF A HORSE GOLD BRIDLE

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*“A fleet of foot, with perfect symmetry in body and motion, endowed with endurance and speed, fearless and vigorous yet docile and friendly, the Arabian is of august and ancient lineage, a player in history as the charger of men who have changed the world, as far apart as Saladin and George Washington. It is deserving of all the accolades which have been heaped upon it.”*

**THE LATE SHEIKH ZAYED BIN SULTAN AL-NAHYAN**

QUOTED IN AMIRSADEGHI 1998:9

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Mleiha site in Emirate of Sharjah offers us the earliest evidence for horses in Southeast Arabia, in the form of skeletal remains and a pictorial representation.

Two horse skeletons were found in graves south of the Mleiha Fort together with camel skeletons. The bones were quite poorly preserved but enabled some conclusions to be drawn. The animal with the gold discs on its bridle was between 137 and 139 cm high at the withers. This value is in the range of recent Arabian horses, and its width measurements are in the same range.

The wealth of the inhabitants of Mleiha, which was part of modern-day the UAE, is demonstrated by the burial of these magnificent gold horse trappings. It was used to decorate

the horse bridle that lived buried beside a camel. The burial rituals were common among the people of the Mleiha region at that time. The circular discs decorated the bridle on the horse's head and would have been attached with bronze rings to leather straps, which have since decayed. These decorations have a foreign flavour and were probably imported by the same travellers who brought the horse bridle from outside the Arabian territories. The Golden Bridle and Trappings showcase the affluent lifestyle lived in the region and demonstrate the heights of economic exchange, trade, and interconnectedness between different civilisations in ancient times. It further cements the notion that the UAE has always been a hub that brings together and connects people of different backgrounds and cultures.



**Replica of a Horse Gold Bridle**

c. 1st–2nd century CE  
Mleiha, Emirate of Sharjah  
H 58.4 cm x W 69.5 cm x D 20.4 cm

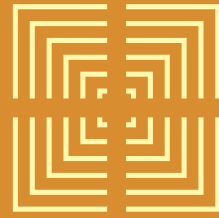
Courtesy of Sharjah Archaeology Authority  
and Sharjah Museums Authority



“Culture is a sublime expression of a people  
and the foundation of a society.”

**Shri Narendra Modi**  
Hon'ble Prime Minister of India





# SYMBOLS OF DEMOCRACY

Democracy is a fundamental pillar of the society which upholds the principles of liberty, equality and participation.

Symbols of democracy are powerful representations of a nation's commitment to participatory governance, democratic principles, and the pursuit of a just and free society. These symbols encapsulate the essence of democracy and serve as rallying points for citizens, reminding them of the values they hold dear. The objects selected by the nations capture significant moments in history which led to the establishment of Democracy in their nations. This section also showcases the respective countries' democratic journeys while emphasising the importance of upholding democracy on a global scale.

These symbols serve as a visual and emotional connection to the ideals of democracy, inspiring citizens to engage in the democratic process, protect their rights, and strive for a more just and equitable society. They remind us that democracy is not merely a system of government but a living, breathing commitment to the principles of liberty, equality, and justice for all.



## INDIA

# RIGVEDA SAMHITA BHATTA BHIMASWAMI

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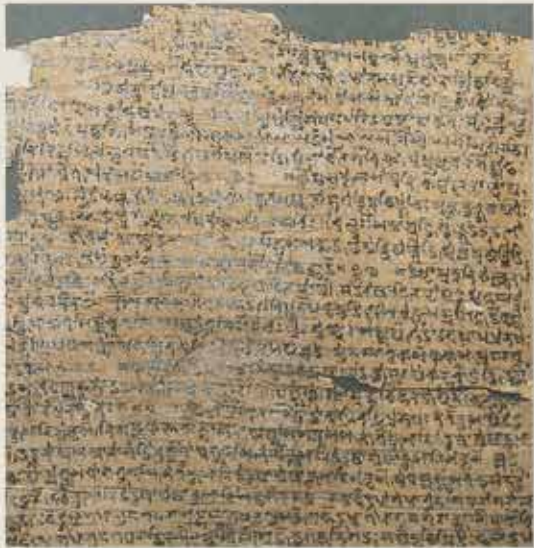
The Vedas comprise a vast corpus of Sanskrit poetry, philosophical dialogue, myth, and ritual incantations developed and composed by Aryans over 3,500 years ago. Regarded by Hindus as the primary source of knowledge and the sacred foundation of their religion, the Vedas embody one of the world's oldest surviving cultural traditions. The Vedic heritage embraces a multitude of texts and interpretations collected in four Vedas, commonly referred to as "books of knowledge" even though they have been transmitted orally.

The Rigveda is the earliest literary document in the world. It is a collection of poems, prayers and songs sung by the Aryans mainly in praise of nature and its bounty, in all its various manifestations. Nature forms, in fact, the canvas for the portrayal of the play of human emotions and feelings. It is highly praised by scholars as a genuine work of art and not a mere conglomerate of poetry. This collection of poems, composed in Sanskrit, one of the world's oldest languages, is one of the wonders of the world because it has preserved for us intact, not only a vibrant expression of human imagination, aspiration, ambition and ideology more than three thousand years old, but also the aesthetics of expression in terms of sound, intonation and accent.

This manuscript of Rigveda Samhita of Bhandarkar Oriental Research Institute, Pune, Maharashtra is extremely rare as it is written on birch bark, a support material used extensively in Kashmir. It dates to 1551 CE. The text is composed in Sanskrit

in the Sharada script. The famous German Indologist F. Max Muller used this manuscript for his first critical edition of Rigveda, complete with a translation of its most famous commentary by Sayana in 1849 CE. The scribe of this manuscript was Bhatta Bhimaswami. It was procured by George Buhler, Professor of Sanskrit at Elphinstone College, Mumbai, during his third trip to Kashmir, in one of the first efforts at surveying this Indian manuscript. This manuscript was also nominated for Memory of the World Register, UNESCO, in the year of 2007.

According to some scholars the Rigveda contains elements that can be interpreted as early instances of democratic ideas and principles if not explicitly outlining the modern democratic system. The text mentions of "Sabhas" and "Samitis" where the community members gathered to discuss important matters and involved decision making, which are foundational aspects of modern democracy. The text also has mentions of participatory government, consensus building and free speech. While these elements in the Rigveda may be seen as early seeds of democratic principles, it's essential to recognise that they existed within a distinct cultural and historical context. The concept of democracy evolved independently in various cultures and took different forms over time. Therefore, while the Rigveda provides insights into early democratic ideals, it should be understood as part of a broader tapestry of democratic thought and development in human history.



**Rigveda Samhita**  
**Bhatta Bhimaswami**  
Birch Bark | 191 Folios  
1551 CE  
Kashmir  
H 26 cm x W 24.1 cm

Repository of Bhandarkar Oriental Research  
Institute, Pune, Maharashtra  
Courtesy of National Mission for Manuscripts,  
Indira Gandhi National Centre for the Arts

## BRAZIL

# NATIONAL PARLIAMENT PALACE OF BRAZIL

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The National Parliament Palace is one of Brasília's landmarks, located at the end of the city's Monumental Axis, following the headquarters of the ministries. It occupies one of the vertices of the "Praça dos Três Poderes" (Three Powers Square), together with "Palácio do Planalto" (the President's Palace) and the Federal Supreme Court.

The Parliament consists of a horizontal main building, which serves as a platform for the domes of the Federal Senate and the Chamber of Deputies. The smaller dome, facing downwards, houses the Plenary of the Federal Senate. The larger dome, facing upwards, houses the plenary of the Chamber of Deputies. Between the two domes, there are two 28-storey office towers: one belonging to the Chamber and the other to the Senate.

The National Parliament Palace is one of the most iconic projects by Oscar Niemeyer. Niemeyer, Brazil's most famous and renowned architect, has created some of his most important landmarks in Brasília. Although very successful since the 1940s, it was in Brasília that he could develop an architecture that was at the same time monumental and consistent with the Modern Movement, designing a governmental centre for an entire nation. This building design represents the most significant object for Brazil and is also a symbol of Democracy for the G20 Digital Museum exhibition *Culture Corridor*.

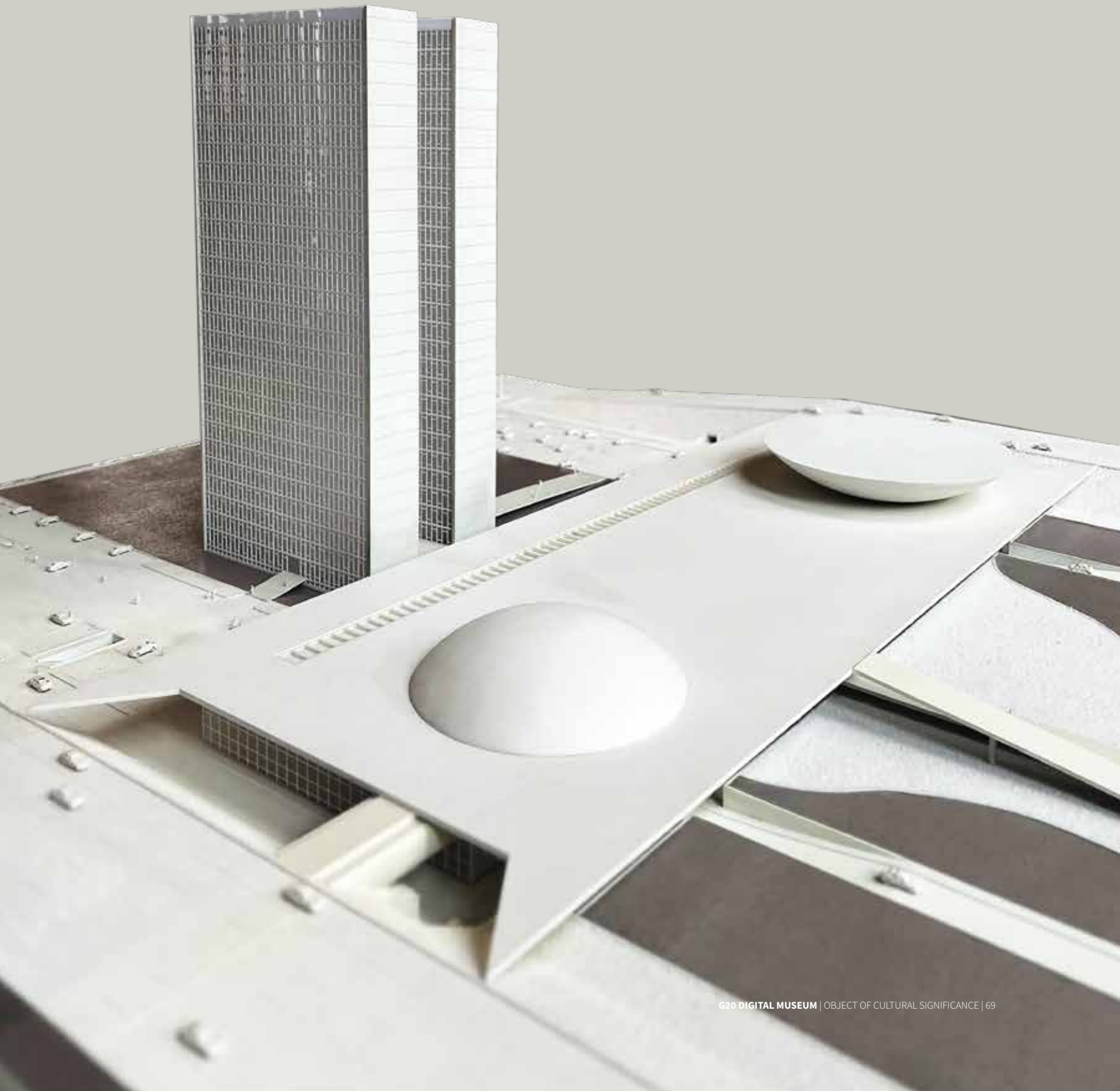
**Model of the National Parliament Palace of Brazil**

Oscar Niemeyer (architect)  
Plastic with acrylic cover & wooden base  
1958

Brasília

H 155.5 cm x W 185.3 cm

Model of the National Parliament Palace of Brazil.  
Project by Oscar Niemeyer (1958)



# ARGENTINA NUNCA MÁS

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*The Final Report of the National Commission on the Disappearance of Persons* or simply *Nunca Más* (“Never Again”) is a book based on the report issued by the National Commission on the Disappearance of Persons regarding the disappearances that occurred in Argentina during the country’s last military dictatorship, that governed from 1976 to 1983. It is also occasionally referred to as the Sabato Report, since the commission that delivered the report on September 20, 1984, to the then president, Raúl Alfonsín, was chaired by Ernesto Sabato, a famous Argentine writer and a highly respected intellectual.

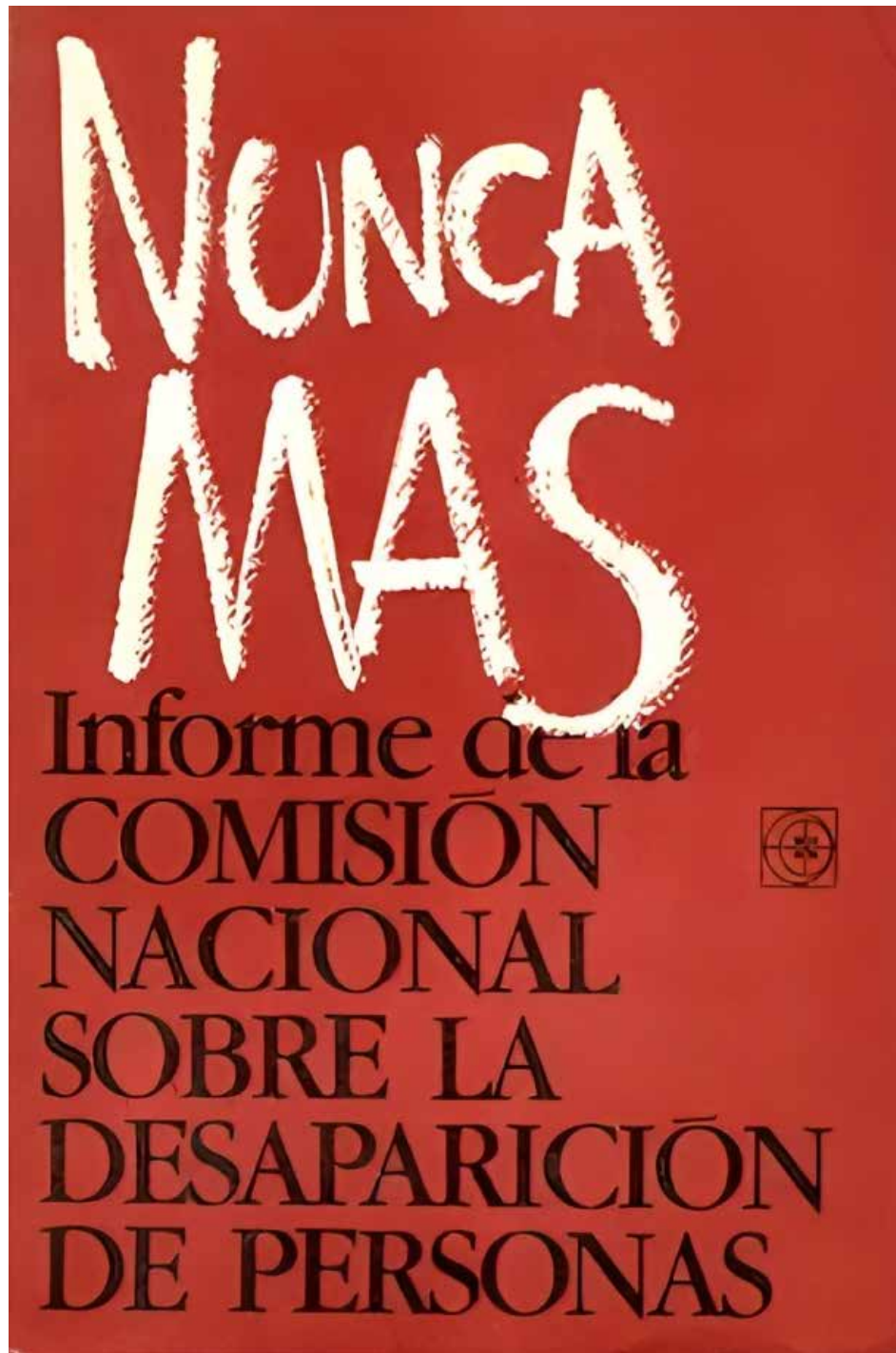
The commission was created by president Alfonsín on December 15, 1983; five days after taking office. The objective of this project was to investigate the many human rights violations that had taken place in the Argentine Republic during almost eight years of dictatorial rule under a military Junta. It did so by receiving documents and complaints about the disappearances, kidnappings and torture that occurred within that period and which impacted every level of Argentine society. Five departments were created to deal with the different aspects of the work. Thousands of cases of abduction, disappearance, torture and executions were revealed. Each case was documented in a numbered file.

More than 50,000 pages of documentation were compiled.

The report testifies to the disappearance and death of more than 8,961 people during the military dictatorship established in the country. The report also maintains that human rights were systematically and organically violated by state repression, with similar kidnappings and identical torments, using a terror methodology carefully planned by the high command of the Armed Forces, thus rejecting the possibility that there had been treaty of “excesses” on the part of some individuals. After thousands of horrifying testimonies and facts, the Commission concluded with a series of recommendations to initiate legal actions against those responsible.

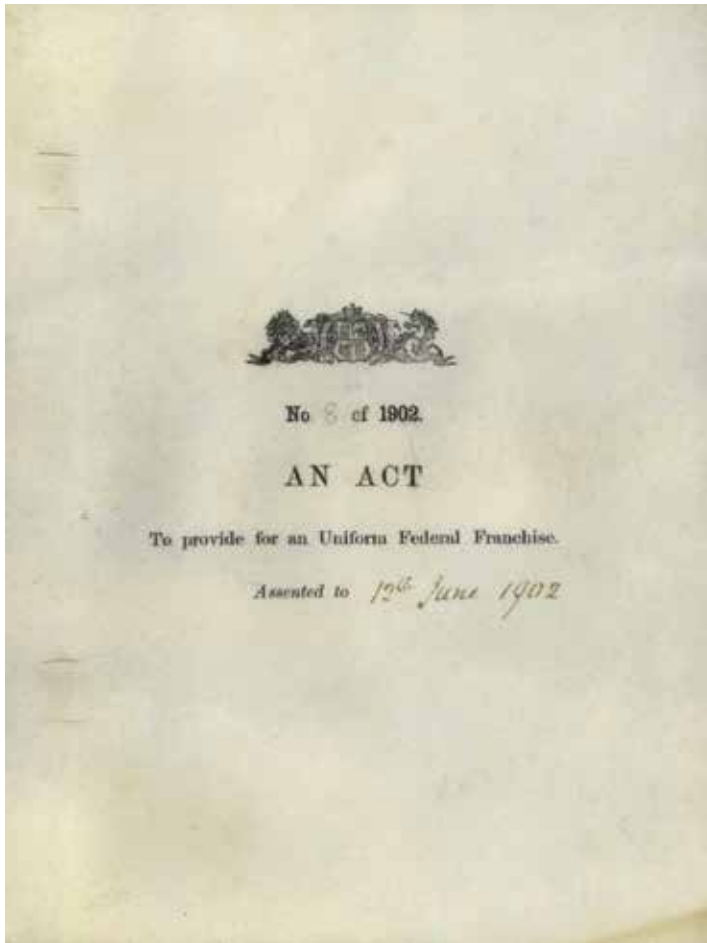
Finally the *Nunca Más* proved to be a fundamental precedent which led to the the Trial of the Juntas, during which the members of the de-facto military government were prosecuted and then condemned for crimes against humanity. This proved to be a pivotal moment in the consolidation of Argentine democracy and remains to this day the only example of such a large scale procedure by a democratic government against a former dictatorial government of the same country in Latin America.





Facing Page :  
**Nunca Más (Never Again)**  
Editorial Eudeba  
1984  
Buenos Aires, Argentina  
L 20 cm x W 18 cm

Courtesy of Mariano Moreno National Library



## AUSTRALIA

# WOMEN'S SUFFRAGE AND PARTICIPATION IN DEMOCRACY

Australia was the first nation in the world to grant women both, the right to vote and the right to stand in elections through the passage of the Commonwealth Franchise Act 1902. Proud of its achievement, Australia supported women's suffrage activists in other countries in their quest to follow Australia's example.

One prominent Australian campaigner was Vida Goldstein. Her publications, *Woman's Sphere* (1900-05) and *Woman Voter* (1909-19), became available overseas, encouraging other countries' movements for women's voting rights and the right for women to contest elections. The Commonwealth Franchise Act 1902 granted people the right to vote in federal elections for both of Australia's

Houses of Parliament irrespective of gender, marital status or property ownership. The Act was fundamental to establishment of Australia's representative Parliament. This document gave most Australian women full suffrage (voting rights and right to stand for elections) and illustrates the result of the women's rights movement in Australia.

Later, in 1962, the Parliament granted all Aboriginal and Torres Strait Islander peoples the option to enroll and vote.

The Hon. Linda Burney MP became the first Aboriginal woman to become a Cabinet Minister in 2022. That year, Australian Prime Minister the Hon Anthony Albanese MP appointed a record number of women to Cabinet positions.



Facing Page Left:  
**Image of front page of Commonwealth Franchise Act 1902**

Courtesy of National Archives of Australia

Facing Page Right:  
**Photo of Vida Goldstein selling Votes for Women newspaper**

Courtesy of State Library, Victoria

This Page:  
**Photo of PM Albanese's cabinet**

This image shows the current federal cabinet with the largest number of women who have ever served in an Australian cabinet with 10 women.



# CANADIAN CHARTER OF RIGHTS AND FREEDOMS



Whereas Canada is founded upon principles that recognize the supremacy of God and the rule of law:

## Guarantee of Rights and Freedoms

1. The Canadian Charter of Rights and Freedoms guarantees the rights and freedoms set out in it subject only to such reasonable limits prescribed by law as can be demonstrably justified in a free and democratic society.

## Fundamental Freedoms

2. Everyone has the following fundamental freedoms: (a) freedom of conscience and religion; (b) freedom of thought, belief, opinion and expression, including freedom of the press and other media of communication; (c) freedom of peaceful assembly; and (d) freedom of association.

## Democratic Rights

3. Every citizen of Canada has the right to vote in an election of members of the House of Commons or of a legislative assembly and to be qualified for membership therein. (1) No House of Commons and no legislative assembly shall continue for longer than five years from the date fixed for the return of the writs at a general election of its members. (2) In time of real or apprehended war, invasion or insurrection, a House of Commons may be continued by Parliament and a legislative assembly may be continued by the legislature beyond five years if such continuation is not opposed by the votes of more than one-third of the members of the House of Commons or the legislative assembly, as the case may be. 5. There shall be sitting of Parliament and of each legislature at least once every twelve months.

## Mobility Rights

6. (1) Every citizen of Canada has the right to enter, remain in and leave Canada. (2) Every citizen of Canada and every person who has the status of a permanent resident of Canada has the right (a) to move to and take up residence in any province; and (b) to pursue the gaining of a livelihood in any province. (3) The rights specified in subsection (2) are subject to (a) any laws or practices of general application in force in a province other than those that discriminate among persons primarily on the basis of province, present or previous residence; and (b) any laws providing for reasonable residency requirements as a qualification for the receipt of publicly provided social services. (4) Subsections (2) and (3) do not preclude any law, program or activity that has as its object the amelioration in a province of conditions of individuals in that province who are socially or economically disadvantaged if the rate of employment in that province is below the rate of employment in Canada.

## Legal Rights

7. Everyone has the right to life, liberty and security of the person and the right not to be deprived thereof except in accordance with the principles of fundamental justice. 8. Everyone has the right to be secure against unreasonable search or seizure. 9. Everyone has the right not to be arbitrarily detained or imprisoned. 10. Everyone has the right to arrest or detention (a) to be informed promptly of the reasons therefor; (b) to retain and instruct counsel without delay and to be informed of that right; and (c) to have the validity of the detention determined by way of a habeas corpus and to be released if the detention is not lawful. 11. Any person charged with an offence has the right (a) to be informed without unreasonable delay of the specific offence; (b) to be tried within a reasonable time; (c) not to be compelled to be a witness in proceedings against that person in respect of the offence; (d) to be presumed innocent until proven guilty according to law in a fair and public hearing by an independent and impartial tribunal; (e) not to be denied reasonable bail without just cause; (f) except in the case of an offence under military law tried before a military tribunal, to the benefit of trial by jury where the maximum punishment is death; (g) not to be found guilty of an offence or to be sentenced to a more severe punishment; (h) not to be found guilty on account of any act or omission unless, at the time of the act or omission, it constituted an offence under Canadian or international law or was criminal according to the general principles of law recognized by the community of nations; (i) if finally acquitted of the offence, not to be tried for it again and, if finally found guilty and punished for the offence, not to be tried or punished for it again.

and (i) if found guilty of the offence and if the punishment for the offence has been varied between the time of commission and the time of sentencing, to the benefit of the lesser punishment. 12. Everyone has the right not to be subjected to any cruel and unusual treatment or punishment. 13. A witness who testifies in any proceedings has the right not to have any incriminating evidence so given used to incriminate that witness in any other proceedings, except in a prosecution for perjury or for the giving of contradictory evidence. 14. A party or witness in any proceedings who does not understand or speak the language in which the proceedings are conducted or who is deaf has the right to the assistance of an interpreter.

## Equality Rights

15. (1) Every individual is equal before and under the law and has the right to the equal protection and equal benefit of the law without discrimination and, in particular, without discrimination based on race, national or ethnic origin, colour, religion, sex, age or mental or physical disability. (2) Subsection (1) does not preclude any law, program or activity that has as its object the amelioration of conditions of disadvantaged individuals or groups including those that are disadvantaged because of race, national or ethnic origin, colour, religion, sex, age or mental or physical disability.

## Official Languages of Canada

16. (1) English and French are the official languages of Canada and have equality of status and equal rights and privileges as to their use in all institutions of the Parliament and government of Canada. (2) English and French are the official languages of New Brunswick and have equality of status and equal rights and privileges as to their use in all institutions of the legislature and government of New Brunswick. (3) Nothing in this Charter limits the authority of Parliament or a legislature to advance the equality of status or use of English and French. 16. (1) The English linguistic community and the French linguistic community in New Brunswick have equality of status and equal rights and privileges, including the right to distinct educational institutions and such distinct cultural institutions as are necessary for the preservation and promotion of those communities. (2) The role of the legislature and government of New Brunswick to preserve and promote the status, rights and privileges referred to in subsection (1) is affirmed. 17. (1) Everyone has the right to use English or French in any debate and other proceedings of the legislature. (2) Everyone has the right to use English or French in any debate and other proceedings of the legislature of New Brunswick. (3) The statutes, records and journals of Parliament shall be printed and published in English and French and both language versions are equally authoritative. (4) The statutes, records and journals of the legislature of New Brunswick shall be printed and published in English and French and both language versions are equally

authoritative. 19. (1) Either English or French may be used by any person in, or in any pleading in or process issuing from, any court established by Parliament. (2) Either English or French may be used by any person in, or in any pleading in or process issuing from, any court of New Brunswick. 20. (1) Any member of the public in Canada has the right to communicate with, and to receive available services from, any head or central office of an institution of the Parliament or government of Canada in English or French, and has the same right with respect to any other office of any such institution where (a) there is a significant demand for communications with and services from that office in such language; or (b) due to the nature of the office, it is reasonable that communications with and services from that office be available in both English and French. (2) Any member of the public in New Brunswick has the right to communicate with, and to receive available services from, any office of an institution of the legislature or government of New Brunswick in English or French. 21. Nothing in sections 16 to 20 abrogates or derogates from any right, privilege or obligation with respect to the English and French languages, or either of them, that exists or is continued by virtue of any other provision of the Constitution of Canada. 22. Nothing in sections 16 to 20 abrogates or derogates from any legal or customary right or privilege acquired or enjoyed either before or after the coming into force of this Charter with respect to any language that is not English or French.

## Minority Language Educational Rights

23. (1) Citizens of Canada (a) whose first language learned and still understood is that of the English or French linguistic minority population of the province in which they reside, or (b) who have received their primary school instruction in Canada in English or French and reside in a province where the language in which they received that instruction is the language of the English or French linguistic minority population of the province, have the right to have their children receive primary and secondary school instruction in that language in that province. (2) Citizens of Canada of whom any child has received or is receiving primary or secondary school instruction in English or French in Canada, have the right to have all their children receive primary and secondary school instruction in the same language. (3) The right of citizens of Canada under subsections (1) and (2) to have their children receive primary and secondary school instruction in the language of the English or French linguistic minority population of a province (a) applies wherever in the province the number of children of citizens who have such a right is sufficient to warrant the provision to them out of public funds of minority language instruction; and (b) includes, where the number of those children so warrants the right to have them receive that instruction in minority language educational facilities provided out of public funds.

## Enforcement

24. (1) Anyone whose rights or freedoms, as guaranteed by this Charter, have been infringed or denied may apply to a court of competent jurisdiction to obtain such remedy as the court considers appropriate and just in the circumstances. (2) Where, in proceedings under subsection (1), a court concludes that evidence was obtained in a manner that infringed or denied any rights or freedoms guaranteed by this Charter, the evidence shall be excluded if it is established that, having regard to all the circumstances, the admission of it in the proceedings would bring the administration of justice into disrepute.

## General

25. The guarantee in this Charter of certain rights and freedoms shall not be construed so as to abrogate or derogate from any aboriginal, treaty or other rights or freedoms that pertain to the aboriginal peoples of Canada including (a) any rights or freedoms that have been recognized by the Royal Proclamations of October 7, 1763, and (b) any rights or freedoms that now exist by way of land claims agreements or may be so acquired. 26. The guarantee in this Charter of certain rights and freedoms shall not be construed as denying the existence of any other rights or freedoms that exist in Canada. 27. This Charter shall be interpreted in a manner consistent with the preservation and enhancement of the multicultural heritage of Canadians. 28. Notwithstanding anything in this Charter, the rights and freedoms referred to in it are guaranteed equally to male and female persons. 29. Nothing in this Charter abrogates or derogates from any rights or privileges guaranteed by or under the Constitution of Canada in respect of denominational, separate or dissentient schools. 30. A reference in this Charter to a province or to the legislative assembly or legislature of a province shall be deemed to include a reference to the Yukon Territory and the Northwest Territories, or to the appropriate legislative authority thereof, as the case may be. 31. Nothing in this Charter extends the legislative powers of any body or authority.

## Application of Charter

32. (1) This Charter applies (a) to the Parliament and government of Canada in respect of all matters within the authority of Parliament including all matters relating to the Yukon Territory and Northwest Territories; and (b) to the legislature and government of each province in respect of all matters within the authority of the legislature of each province. (2) Notwithstanding subsection (1), section 15 shall not have effect until three years after this section comes into force. 33. (1) Parliament or the legislature of a province may expressly declare in an Act of Parliament or of the legislature, as the case may be, that the Act or a provision thereof shall operate notwithstanding a provision included in section 2 or section 7 to 15 of this Charter. (2) No Act or provision of an Act in respect of which a declaration made under this section is in effect shall have such operation as it would have but for the provision of this Charter referred to in the declaration. (3) A declaration made under subsection (1) shall cease to have effect five years after it comes into force or on such earlier date as may be specified in the declaration. (4) Parliament or the legislature of a province may re-enact a declaration made under subsection (1). 15. Subsection (3) applies in respect of a re-enactment made under subsection (4).

## Citation

34. This Part may be cited as the Canadian Charter of Rights and Freedoms.

"We must now establish the basic principles, the basic values and beliefs which hold us together as Canadians so that beyond our regional loyalties there is a sense of life and a system of values and such incommensurable joy, the country that has given us such freedom and such incommensurable joy."

PE. Trudeau 1981

# CANADA THE CANADIAN CHARTER OF RIGHTS AND FREEDOMS

The Canadian Charter of Rights and Freedoms protects basic rights and freedoms that are essential to keeping Canada a free and democratic society. It is a powerful force for progress, protection, and fairness, with the power to influence Canadian society by interpreting laws and policies. The Charter forms part of the Constitution — the highest law in all of Canada — and is one of the greatest accomplishments. The Charter came into force on April 17, 1982.

The Charter has been an essential part of Canada's democracy, and it will continue to shape our identity as a nation. The Charter affirms that we are a multicultural society, and it must be read and understood with this in mind. The rights and freedoms guaranteed in the Charter govern how governments act, including the right to equality, freedom of expression and the right not to be deprived of life,

liberty, or security of the person, except in accordance with the principles of fundamental justice. It also protects the rights of First Nations, Inuit, and Métis in Canada.

The Charter sets out those rights and freedoms that Canadians believe are necessary in a free and democratic society. Any person in Canada – whether they are a Canadian citizen, a permanent resident, or a newcomer – has the rights and freedoms contained in the Charter. Canadian courts have rendered hundreds of decisions in which the Charter has applied to bring Canadian laws into line with the principles and values of Canadian society. For example, the Charter has led to the recognition and enforcement of the rights of a number of minorities and disadvantaged groups, including official languages minorities. It has also clarified the state's powers with respect to the rights of the accused.





## THE HONOURABLE PIERRE ELLIOTT TRUDEAU SIGNING THE PROCLAMATION OF THE CONSTITUTION ACT

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The signing of the Proclamation in 1982 was the result of over 100 years of Canadian political progress, beginning with the signing of the British North America Act in 1867, also known as the BNA Act, which established the Dominion of Canada. The Constitution Act, 1982, enshrined the Charter of Rights and Freedoms in the Constitution and completed the unfinished business of Canadian independence — allowing Canadians to amend their own Constitution without requiring approval from Britain.

Facing Page  
**The Canadian Charter of Rights and Freedoms**  
April 17, 1982

© Canadian Heritage, Government of Canada, 1982

Above  
**The Honourable Pierre Elliott Trudeau signing the Proclamation of the Constitution Act**  
Photograph by Robert Cooper

Courtesy of Library and Archives Canada, e011180713  
© Government of Canada



## EUROPEAN UNION

# SIMONE VEIL (1927–2017)

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Simone Veil was a prominent French politician, lawyer, and women's rights advocate. Veil was born in Nice, France. She survived the Holocaust during World War II, after having been deported to Auschwitz and Bergen-Belsen concentration camps. After the war, she pursued a legal career and became a prominent jurist. In the field of politics, Veil held various positions in the French administration. Veil was also the first woman to be elected as President of the European Parliament, serving from 1979 to 1982. Veil's presidency coincided with a critical phase in the development of the European Union. During her tenure, she played a pivotal role in steering the European Parliament towards greater influence and legitimacy within the evolving EU framework. She worked diligently to strengthen the institution's role in shaping European policies and promoting cooperation among member states.

More specifically, under her leadership, the European Parliament made strides in asserting its authority and relevance. Veil's personal experiences and commitment to human rights, stemming from her own survival of the Holocaust, contributed to her dedication to fostering unity and peace in post-war Europe. Her speeches often emphasised the importance of reconciliation and cooperation among European nations. During her presidency, the Parliament took important steps towards empowering the European citizens it represented. Veil championed transparency, accessibility, and democracy within the institution. Her efforts laid the foundation for the

European Parliament's continued endeavours to connect with and involve European citizens in the decision-making process.

Beyond her immediate term as President, Veil's legacy as a unifying figure and a strong advocate for European integration endured. Her dedication to the ideals of freedom, human rights, and cooperation served as an inspiration to subsequent generations of European leaders and citizens. Veil's leadership and contributions have contributed to the ongoing evolution of the European Parliament as a key player in shaping the future of the European Union.

In recognition of her remarkable achievements, Veil received numerous honours and accolades throughout her life, including the prestigious Charlemagne Prize in 1982 for her contributions to European unity. Her legacy continues to be celebrated not only in France but also across Europe, as she remains a symbol of resilience, progress, and dedication to a united and peaceful continent.

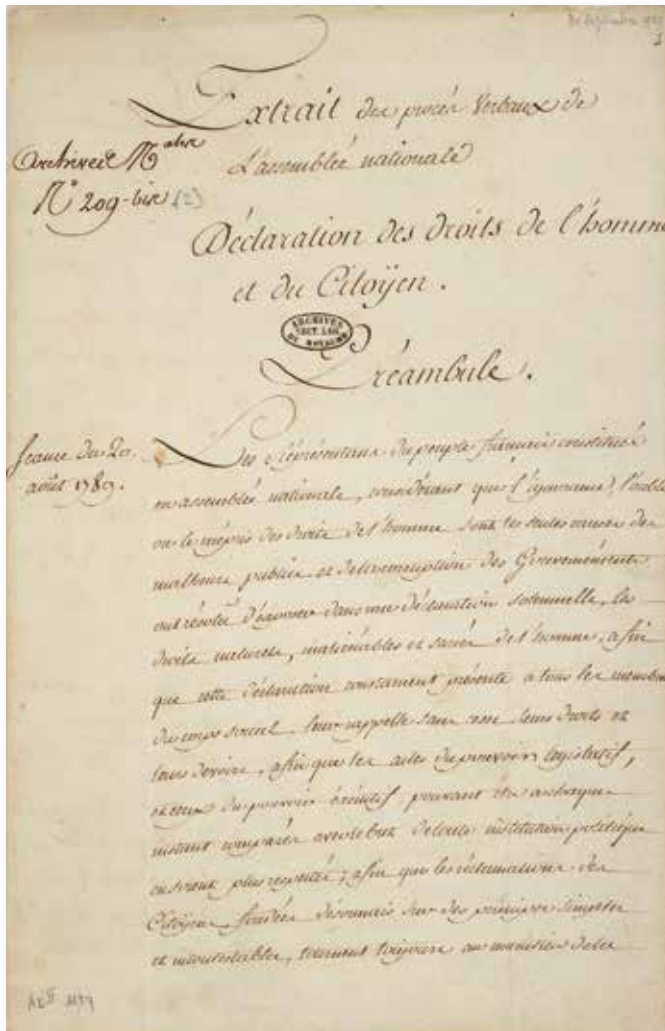
The legacy of figures like Veil serves as a reminder of the importance of educating citizens about the value of democracy and the dangers of totalitarianism. Veil's life and work underscore the intrinsic value of democracy in safeguarding human rights, promoting equality, ensuring accountability, and fostering a just and inclusive society. Her legacy serves as a testament to the enduring importance of democratic principles in shaping a better future for all.



**Simone Veil,  
President of the European Parliament**

Courtesy of European Parliament  
© European Union, 2023





## FRANCE

# FASCIMILE OF DECLARATION OF THE RIGHTS OF MAN AND OF THE CITIZEN

In July 1789, the Constituent Assembly began drafting a Declaration of Human Rights. The Declaration was intended to set out the main principles on which the future Constitution would be based, and became its preamble in 1791. The final

text was adopted after long and stormy debates, and the seventeen-article summary was presented to King Louis XVI, who accepted it and signed it after much procrastination.

Above & Facing Page:

**Facsimile of Declaration of the Rights of Man and of the Citizen**

National Assembly

September 30, 1789

Courtesy of Archives nationales de France, AE/II/1129

Listed on UNESCO's "Memory of the World" Register since 2003

constitution... la loi...  
Cependant, la loi...  
de la... de la... de la...

Art. 1<sup>er</sup>

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Art. 2<sup>o</sup>

Le... de la... de la...  
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Art. 3<sup>o</sup>

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Art. 13<sup>o</sup>

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Art. 14<sup>o</sup>

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## GERMANY

# THE CIVIL RIGHTS CATALOG OF THE PAULSKIRCHE CONSTITUTION OF 1849

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Parliamentary democracy was first established in Germany in 1919. But already during the 19th century, brave men and women fought for the introduction of civil rights and democratic participation. When a wave of revolutions swept through Europe in 1848, a constituent assembly was also formed in Germany, meeting in the Paulskirche in Frankfurt am Main. On March 27, 1849, this national assembly passed a constitution for the new German nation-state to be founded. It was to have the governmental form of a constitutional monarchy. However, the kings and princes ruling in the German states rejected this constitution, the revolution was crushed, and the German nation-state was not founded until 1871 as a confederation of princes.

But the Paulskirche Constitution, which never came into force, was not forgotten. The document was carefully preserved. When, after the end of the First World War and the fall of the monarchy in Germany, a constituent assembly met again in 1919 — this time in Weimar — the 1849 constitution was used as a reference. In particular, the “fundamental rights of the German people” formulated there served as a model for the Weimar constitution. Another 30 years later, after the destruction of the Weimar Republic by National Socialism and after the end of the Second World War brought upon Europe and the world by Nazi Germany, a new parliamentary democracy was to be established in West Germany. And again, the members of the constituent

assembly remembered the Paulskirche constitution of 1849. In the Basic Law for the Federal Republic of Germany, adopted on May 23, 1949, even individual sentences from 1849 can be found with identical wording, such as: “The freedom of the person is inviolable.” Since the Unification Treaty of 1990, this sentence has been in force throughout Germany, along with the other fundamental rights guaranteed in the Basic Law.

The catalog of fundamental rights from the 1849 constitution shown here thus represents a landmark document in the history of German democracy. In it, for the first time, central rights and freedoms such as equality before the law and the independence of the judiciary, freedom of assembly, freedom of expression and freedom of the press, freedom of faith and conscience as well as freedom of science and the right to education were codified. However, by no means all the contents of the 1849 Constitution correspond to our current understanding of democracy. For example, active and passive women’s suffrage was not introduced until 1919. Moreover, Germany’s checkered history since 1849 shows that it is not enough to establish basic democratic rights once. Rather, they must be negotiated, asserted, and defended on an ongoing basis. The catalog of fundamental rights from 1849 therefore reminds us today of the openness of historical development and the threats to democracy. It should be a reminder and an incentive for us to stand up time and again for democracy and the freedom of the individual.

Facing Page:

**The Civil Rights Catalog of the Paulskirche Constitution of 1849**

Courtesy of Deutsches Historisches Museum/I. Desnica





## ITALY

# ALLEGORY OF GOOD GOVERNMENT AND BAD GOVERNMENT

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*The Allegory of Good and Bad Government* by Ambrogio Lorenzetti is an outstanding series of three fresco panels strongly related to democratic practices. Painted in the council hall of the Republic of Siena, they represent the various forms of government of a medieval city and their different impact on the life of its citizens, to remind the nine executive magistrates of the city how much was at stake as they were taking their decisions.

### ROOM OF PEACE

Between 1338 and 1339, Ambrogio Lorenzetti painted the frescoes in a room where the “Nove”, the executive body of the Republic of Siena, performed its governmental functions. The frescoes are a symbolic representation of the various forms of government of a medieval city and their different or opposite effects on the life of its citizens. They carry a complex message, which focus on the correct management of political power. The cycle features two opposite concepts (Municipality and Tyranny), which unfolds on three walls. It is linked by a series of inscriptions: a poetic song of 62 verses; its function being to explain and accompany the message of the figurative narrative. The key to the reading of the message is the interaction between the inscriptions and the images: from the great Allegory of the north wall, through the Effects of Good Government on the city and the countryside, all the way to the opposite side, which features the Allegory of Bad Government and its ominous results. Thanks to the universality of these frescoes, they are considered one of the most famous pictorial texts in the world.

### ALLEGORY OF GOOD GOVERNANCE

The narrative develops from the far left with the image of Wisdom holding a scale in one hand, with the plates being kept in balance by Justice who is on the throne. On each plate is an angel that administers two aspects: distributive justice and commutative justice. At the foot of the throne, Concord alludes to equality between citizens, which are represented in procession, holding a rope that descends directly from the plates of Justice and is delivered to a venerable figure wearing a black and white robe, the colours of the “balzana”, namely the personification of the Municipality of Siena. Surrounding them are the Cardinal Virtues, joined by Magnanimity and Peace - by far the most famous figure of the entire cycle -

who turns her benevolent gaze towards the scene on the east wall, where a rich and flourishing city and countryside come to life.

### EFFECTS OF GOOD GOVERNANCE ON THE CITY

On the east wall is a depiction of an ideal (and real) Siena. The cathedral's bell tower and the dome (top left) can be seen inside the walls. The intense and lively colours in the background, which include houses and palaces, show several distinctive features of the medieval Siennese architecture. The streets are bustling with a multitude of hardworking citizens dedicated to commerce and their daily occupations: the tailor's workshop, the goldsmith and the shoemaker are all represented in a very realistic composition of the city's life. The gates are open and commerce from the countryside comes to the city, creating a spontaneous and continuous flow.

### EFFECTS OF GOOD GOVERNANCE ON THE COUNTRYSIDE

Countryside with a relaxed atmosphere and several men and women going about their day, the crops are distributed in an orderly manner, changing according to their distance from the city. Several olive tree groves and vineyards can be seen around the perimeter of the walls while cereal crops and different types of rural settlements dominate the flat areas in the middle.

### ALLEGORY OF BAD GOVERNMENT

The scene depicted on the west wall is very different: a chained Justice devoid of the royal mantle is at the foot of Tyranny, which acts as a reference to hell, together with the Vices that surround it. Scenes of abuse and violence against the unarmed population can be seen at the foot of the high platform where the tyrant sits, surrounded by his sinister court.

### EFFECTS OF BAD GOVERNMENT ON THE CITY AND ON THE COUNTRYSIDE

The scene is completed by the bleak visions of a destroyed and impoverished city and countryside, which have become riddled with robberies, kidnappings, murders and armed clashes: a warning of how political choices can positively or negatively affect the life of the entire community. Due to prolonged improper use of the space, the wall is currently in poor condition.





**Allegory of Good and Bad Government**

Ambrogio Lorenzetti  
Fresco  
1339  
Palazzo Pubblico, Siena

Photo by Roberto Testi  
© Comune di Siena

JAPAN

# THE CONSTITUTION OF JAPAN

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*“We, the Japanese people, acting through our duly elected representatives in the National Diet, determined that we shall secure for ourselves and our posterity the fruits of peaceful cooperation with all nations and the blessings of liberty throughout this land, and resolved that never again shall we be visited with the horrors of war through the action of government, do proclaim that sovereign power resides with the people and do firmly establish this Constitution. Government is a sacred trust of the people, the authority for which is derived from the people, the powers of which are exercised by the representatives of the people, and the benefits of which are enjoyed by the people. This is a universal principle of mankind upon which this Constitution is founded. We reject and revoke all constitutions, laws, ordinances, and rescripts in conflict herewith.*

*We, the Japanese people, desire peace for all time and are deeply conscious of the high ideals controlling human relationship, and we have determined to preserve our security and existence, trusting in the justice and faith of the peace-loving peoples of the world. We desire to occupy an honored place in an international society striving for the preservation of peace, and the banishment of tyranny and slavery, oppression and intolerance for all time from the earth. We recognize that all peoples of the world have the right to live in peace, free from fear and want.*

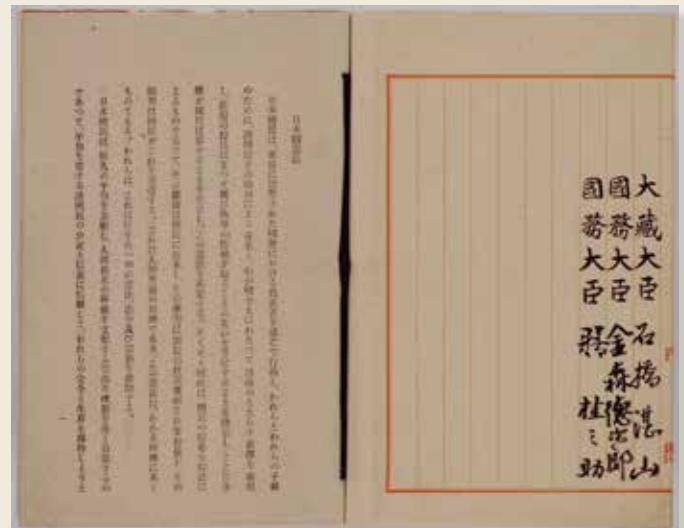
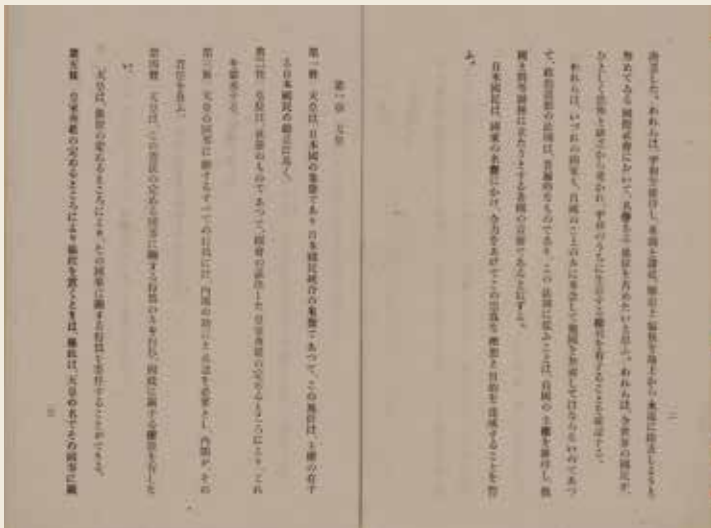
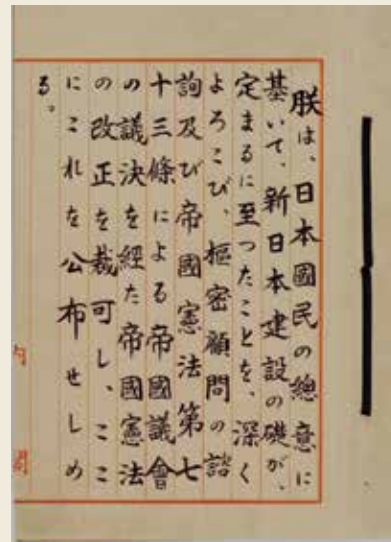
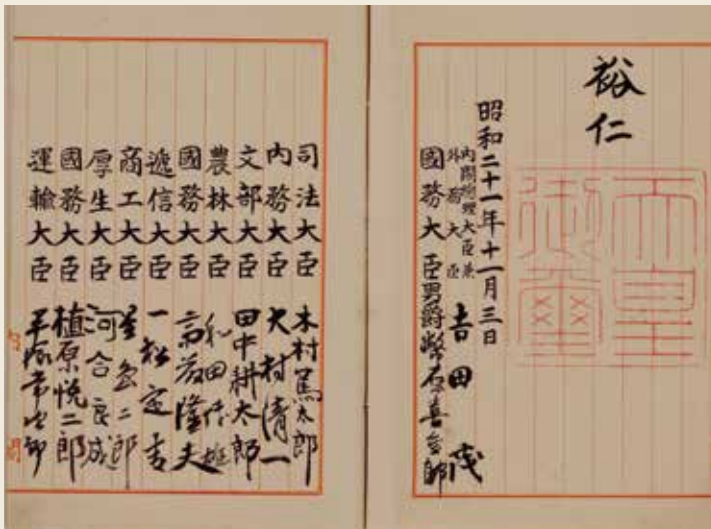
*We believe that no nation is responsible to itself alone, but that laws of political morality are universal; and that obedience to such laws is incumbent upon all nations who would sustain their own sovereignty and justify their sovereign relationship with other nations.*

*We, the Japanese people, pledge our national honor to accomplish these high ideals and purposes with all our resources.”*

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**PREAMBLE** | NOVEMBER 3, 1946

This is a digital image of the original Constitution of Japan. The Constitution of Japan was promulgated on November 3rd, 1946 and went into effect on May 3rd, 1947. The fundamental principles of the Constitution are sovereignty of the people, respect for basic human rights, and pacifism. It also establishes the separation of powers — the independence of the three branches of government: the Diet, the Cabinet, and the Judiciary. The Constitution represents the cornerstone of Japanese democracy.



**The Constitution of Japan**  
 November 3, 1946  
 Courtesy of The National Archives of Japan



## REPUBLIC OF KOREA

# POSTER OF THE FIRST DEMOCRATIC GENERAL ELECTION IN KOREA

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The concepts of national sovereignty and elections were introduced in the provisional constitution of the Korean Provisional Government in 1919. However, the Korean people universally experienced elections with the May 10th General Election of 1948. This poster was designed to promote the May 10th General Election, which was the first modern democratic election in Korea. The poster depicts people heading to vote in order to establish the government of the Republic of Korea after passing through the Gate of Independence.

Voting in elections is a primary method of exercising national sovereignty. Therefore, this poster represents a new dawn of Korea breaking free from colonial rule and moving towards becoming a democratic nation. The phrases on the poster such as 'Independence through General Election,' 'Abstention is a disgrace to the nation,' and 'Voting is a patriotic duty' encourage citizen participation in this inaugural voting experience.

The election on May 10, 1948, marked the first modern democratic election in Korean history based on the fundamental principles of democracy: universal suffrage, equality, directness, and secrecy. It granted suffrage to all citizens aged 21 and older, and the right to run for office to all citizens aged 25 and older. There was no discrimination based on property, gender, or race, and eligible voters voluntarily registered to participate in the elections.

By granting suffrage to all citizens at once, a full-fledged general election was carried out, recording an impressively high voter turnout of 95.5 percent. Through this election, the Constitutional Assembly was established, which

subsequently drafted the constitution. The principles of democratic governance and popular sovereignty which had been carried forward from the provisional government, were upheld through this democratic election. Finally, on August 15, 1948, the establishment of the Republic of Korea was proclaimed.

In commemoration of this democratic election, the Republic of Korea has designated May 10th as Voter's Day since 2012, and the week following Voter's Day as Voter's Week, aimed at reflecting on the significance and value of the right to vote.

Subsequent elections in Korea have evolved in a direction where even a single eligible voter can exercise the right to vote, leading to the gradual enhancement of diverse voting methods. In 1960, absentee postal voting was introduced, attempting to enable voters residing overseas to participate in elections. This concept expanded progressively, leading to the establishment of electoral mechanisms for overseas Koreans. As a result, suffrage was extended to citizens abroad, even for sailors on board.

Furthermore, the introduction of early voting allowed eligible voters facing difficulties in participating on the main election day to cast their votes on designated early voting days, supplementing the single-day election process. Since the first election on May 10, 1948, elections in Korea have consistently evolved the voting system to enhance the convenience of voters, aiming to expand opportunities for participation. This effort signifies the result of valuing participation and upholding the democratic tradition of elections and voting, preserving the meaning of participation and the democratic practice of elections.



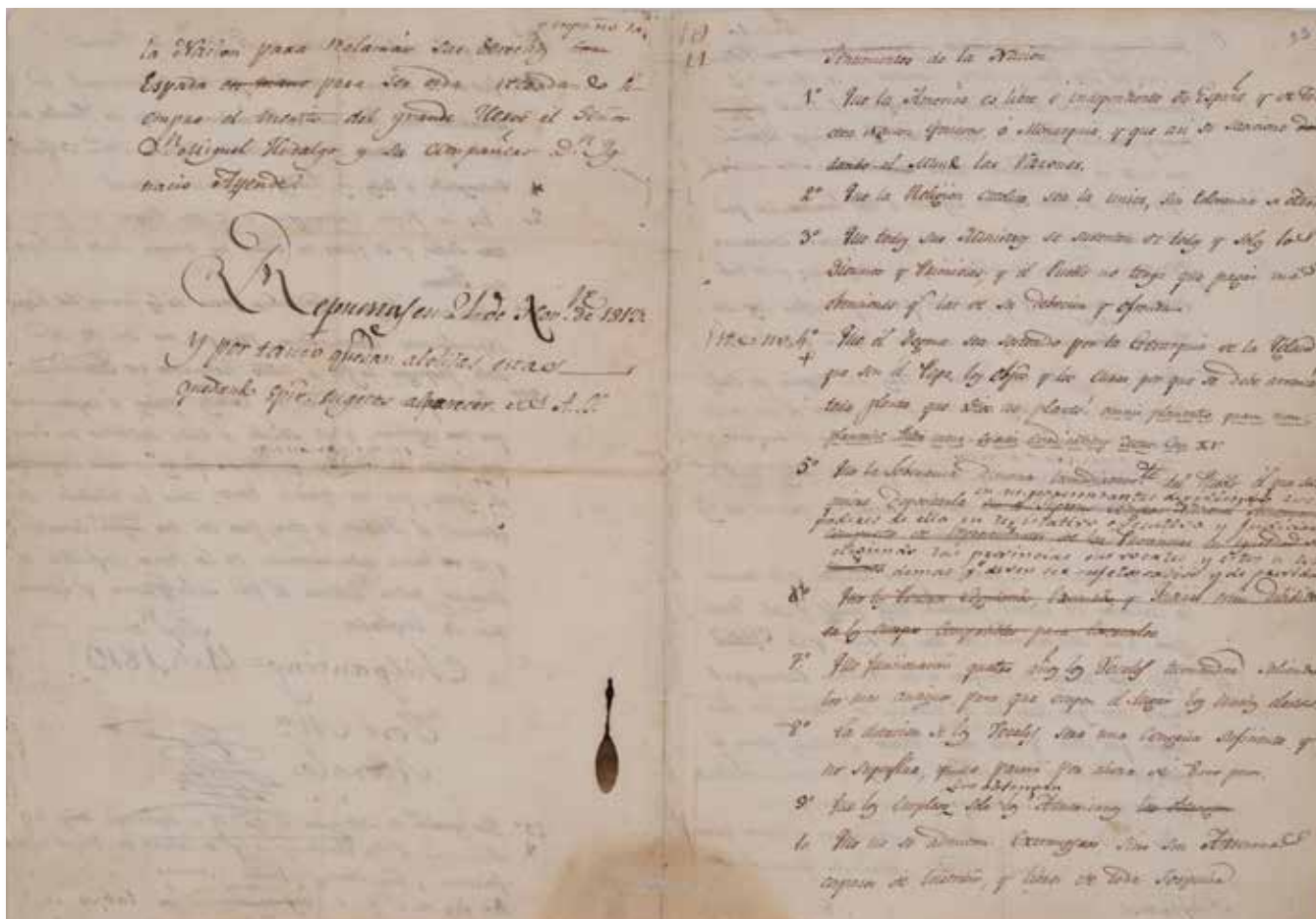
Poster of the First Democratic General Election in Korea

Paper

May 10, 1948

L 51.5 cm × W 37.5 cm

Courtesy of National Folk Museum of Korea



## MEXICO

# SENTIMIENTOS DE LA NACIÓN (Sentiments of the Nation)

In the middle of the Independence War, on September 14, 1813, the priest José María Morelos y Pavón, a Mexican Independence hero, presented the exceptional document “Sentiments of the Nation”.

In 23 points, this document brought together the essence of the struggle for Independence, declared the freedom of North America, and the dissolution of the central government to become a representative authority distributed in three powers: Legislative, Executive and Judicial.

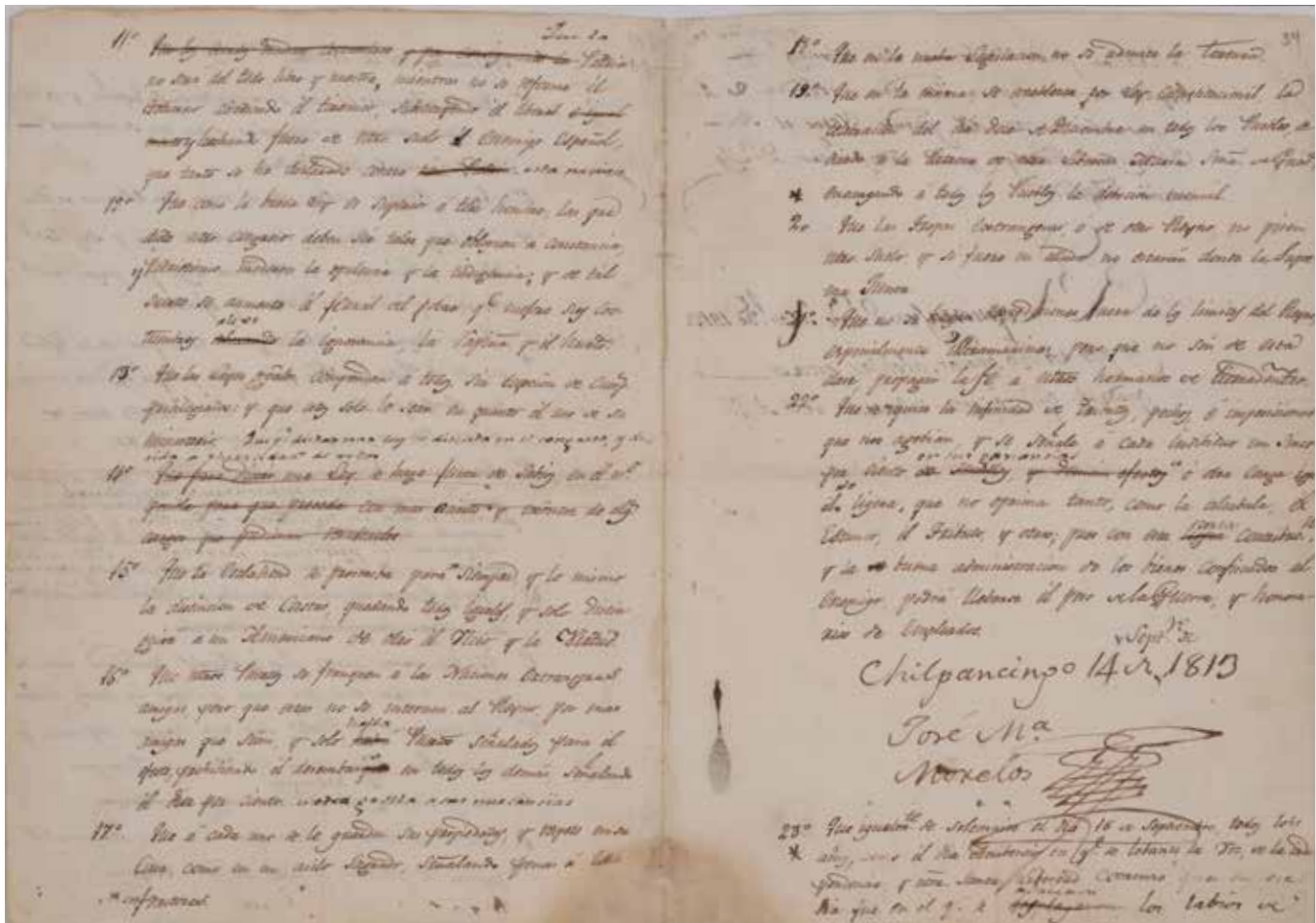
Articles 1, 5 and 14 proclaim that the American Continent must be free and independent from Spain or any other

country and monarchical government; and that sovereignty must emanate from the People by their representation in the Congress.

Articles 13, 15 and 18 recognise all human beings as equal before Law; therefore, they assert the abolition of slavery, the caste system, and any form of torture.

At the time of its presentation, the importance of “Sentiments of the Nation” was not gauged; however, this document was the essence that provided content for the making of the first constitution of Independent Mexico, thus becoming the ideological basis of the constitutionalism in the country.





**Sentimientos de la Nación (Sentiments of the Nation)**

José María Morelos y Pavón  
September 14, 1813  
Chilpancingo, Guerrero, Mexico

Courtesy of Archivo General de la Nación

## RUSSIA

# TREATY ON TRADE AND JUSTICE

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Novgorod (officially considered to be founded in 859 CE) is one of the oldest Russian cities, the second capital of Ancient Rus (along with Kiev). In the Middle Ages, it had the republican form of government and was the only ancient Russian city that avoided decline and fragmentation during the 11th and 12th centuries. Between the 12th and 15th centuries, Novgorod was part of the Hanseatic League.

In 1268, following the Battle of Rakovor (the city of Rakovor known today as Rakvere), which resulted in the defeat of the Livonian Order by the united forces of Novgorod, Pskov and a number of other principalities, Novgorod entered into negotiations with the alliance of Lübeck and Hamburg and Gotland (which, in 1376, formed the Hanseatic League comprising 57 cities) to normalise their trade relations. The

text of the Treaty reflects the terms of the Novgorod side. The negotiations ended in April 1269 and the Treaty was concluded in 1270.

In this agreement, along with the “winter guest” (a merchant who came in winter), a “summer guest” appeared for the first time. This “guest” could stay “until the last navigation or the first sled road”. Foreign merchants were not yet allowed to settle permanently but annual rotation of groups of Hanseatic merchants began, which implied that trade became all year-round and expanded. The terms of transportation of goods overland and by rivers were negotiated, court disputes were settled, and the ratio of Russian and German weights and measures was regularised.

# THE PEACE TREATY OF NIEBUHR

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In the autumn of 1391, negotiations were held in Izborsk, where the text of the Treaty was worked out, which was to regulate trade and judicial relations between Novgorod and the Hanseatic League. In January-February of 1392, the signing of the Treaty between the Hanseatic League and Novgorod took place. The Treaty was signed by Timofey Yurievich, the city *posadnik*, and Nikita Fedorovich, the *tysiatskii*, from the Novgorod side; from the Hanseatic side by Johann Niebuhr from Lübeck, representatives of the island of Gotland, the cities of Riga, Derzhat and Revel. The terms of the Treaty guaranteed open passage and trade for merchants of both sides: in Novgorod and Novgorod land for Germans, in Gotland and the possessions of the Bishopric of Dorpat for Novgorodians. Conflicts were to be resolved just

where they occurred; the rule “the plaintiff should know the plaintiff” was introduced. Two copies were written, one in Russian and one in Low German. Notably, the text was originally written in Russian and then translated into Low German.

The Peace Treaty of Niebuhr became a model for further relations between Hanseatic League and Novgorod. It was often referred to when negotiating and signing treaties. This document outlined the nature and rules of trade between German cities and Novgorod, and was used as a guideline for conflict resolution. The Peace Treaty of Niebuhr remained in force until 1494, when Ivan III reduced Novgorod’s trade independence and closed the Peterhof.





TÜRKİYE

## 15 JULY DEMOCRACY MUSEUM

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Last year, 54 thousand people visited the “15 July Democracy Museum”, which was inaugurated by H.E. Recep Tayyip Erdoğan, President of the Republic of Türkiye, to tell the story of the July 15 coup attempt with special sound and visual effects and to remind the visitors of the spirit of unity that prevented the attempt. Built opposite the Presidential Complex in Beştepe/Ankara, the museum consisting of eight underground halls with the sections “Coups in Türkiye and the World”, “Threat of a Bullet”, “Thrown into Darkness”, “The Longest Night”, “Those Who Leave a Trace”, “Sala”, “Respect for Martyrs” and “Democracy Watches”, continues to welcome its visitors since its opening on 15 July 2021.

The Fetullah Gulen Terrorist Organisation (FETÖ), which has been trying every single means to infiltrate the “veins of the state” since the day it was established, attempted a coup on the night of 15 July 2016 when its unlawful activities under the name of “cemaat” (community) were exposed.

This treason attempt was foiled thanks to the efforts of the nation and patriotic security forces under the leadership of H.E. President Erdoğan. The treacherous coup attempt, in which 253 military and civilian people were martyred by the members of the organisation, was defeated in about 21 hours all over the country.



**15th of July Museum of Democracy**

2023

Halil Sağırkaya

Anadolu Agency

Türkiye/Ankara

Courtesy of Presidency of the Republic of Türkiye

## UNITED KINGDOM

# WRITS FOR THE DE MONTFORT PARLIAMENT

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January 20, 1265, marks a pivotal day in British history — one that marks an important change in the extent to which people outside the aristocratic classes were involved in politics.

The parliament of the day was opened by Simon de Montfort, Earl of Leicester, the leader of a rebellion against the Monarch of the day, King Henry III. Simon was in charge of the government — though he was still ruling in the name of the king, who was his captive but still faced open hostility from other powers both within Britain and from further afield, in France.

In an attempt to quell the unrest, Simon called a parliament so that he could give the appearance of legitimacy and of governing with the guidance and consensus of representatives from across the realm including people from outside of the aristocratic class.

Because of his summons and necessity to include citizens

from outside one class, we have firm evidence that the 1265 parliament had representatives from both the counties and the towns, who gave counsel to the leaders of the kingdom alongside the nobility and the clergy.

This event was an important step in extending the role of ordinary people in government. Simon de Montfort's 1265 parliament deserves to be remembered as a crucial step on the road to modern democracy.

The Close roll for the 1265 parliament records the writs sent to summon people to the parliament: firm, early evidence that representatives of the counties and the towns were at parliament to give counsel to the leaders of the kingdom (nominally Henry III but actually Simon de Montfort).

It is an early example of democracy being extended to citizens of the realm and not limited just to the ruling classes.





Left: Writs for the De Montfort parliament  
1265



Centre: Close Roll, writs of summons to the Parliament 49 Henry III  
28-10-1264/27-10-1265



Right: Close Roll, writs of summons to the Parliament 49 Henry III  
28-10-1264/27-10-1265

Courtesy of the UK National Archives



## UNITED STATES OF AMERICA

# CHARTERS OF FREEDOM: THE DECLARATION OF INDEPENDENCE, THE CONSTITUTION, AND THE BILL OF RIGHTS

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“Liberty, when it begins to take root, is a plant of rapid growth.” — President George Washington

“We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness.”

This passage in the Declaration of Independence is widely thought to be the most well-known non-religious script in the world. With good reason. The signatories pledged their sacred “honour” to the cause of liberty in issuing this Declaration which was to create a nation unprecedented in the history of humanity. Read together with the Constitution and Bill of Rights — collectively known as the Charters of Freedom — these documents have secured the rights of Americans for over 230 years.

The Declaration of Independence was debated, adopted, and signed at Pennsylvania’s Independence Hall. The monumental day it was adopted, July 4, 1776, still reverberates around the world. Through their actions, every signatory was committing an act of treason against the British Crown and Empire. Their boldness in declaring statehood, setting forth their grievances, and their first use of the “United States of America,” was unprecedented. As John Quincy Adams was to write, “The truths of the Declaration of Independence are not limited by time or place...They belong to the nature of man in every age and every clime.”

The Constitution of the United States of America was ratified in 1788, thereby becoming the supreme law of the United States of America. It was debated, forged, and finalized in the wake of the Articles of Confederation — an early American attempt to govern in the years following victory in the Revolutionary War. The Constitution was drafted by

the Constitutional Convention with the goal of creating a government sufficiently powerful to act at a national level, but so restrained that it could not threaten fundamental rights. The debate surrounding the drafting of the Constitution of the United States of America is legendary, and the system of checks and balances are divided among the three branches of the government of the United States of America — the Executive, the Legislative, and the Judiciary — was the result. Its famed preamble is known the world over. As noted by Supreme Court Justice Ruth Bader Ginsburg, “We have the oldest written constitution still in force in the world, and it starts out with three words: ‘We, the people.’”

The last signed of the Charters of Freedom was the Bill of Rights. Written in 1789, and fully ratified in 1791, the first ten amendments to the Constitution collectively form the Bill of Rights. This document was constructed to prevent governmental overreach and to enshrine the freedoms of the American people. It sets forth several rights that many now consider fundamental to the very notion and meaning of the United States of America. This includes the First Amendment which guarantees the American people the right to the exercise of free speech, a free press, and the rights to assemble and to petition our government over grievances. Supreme Court Justice and Senator Hugo Black famously wrote of this foundational document, “The people of no nation can lose their liberty so long as a Bill of Rights like ours survives.” The Declaration of Independence, the United States of America’s Constitution, and the Bill of Rights are foundational to the American people and to the United States of America. Read individually each is extraordinary; read together they are awe inspiring in their vision, their thought, their restraint, and their far-reaching impact on the development of democracy and ideals of freedom around the world.



**Copies of Charters of Freedom  
(The Declaration of Independence,  
the Constitution, and the Bill of Rights)**

Declaration of Independence: ratified July 4, 1776;  
Constitution: ratified June 21, 1788;  
Bill of Rights: ratified December 15, 1791  
Declaration of Independence: H 53.3 cm x W 60.9 cm  
Constitution: H 96.5 cm x W 86.3 cm  
Bill of Rights: H 53.3 cm x W 60.9 cm

Courtesy of Mr. Darryl "Butch" Woolfolk

## BANGLADESH

# THE 7TH MARCH SPEECH OF BANGABANDHU SHEIKH MUJIBUR RAHMAN

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March 7, 1971, is a red-letter day in the history of Bangladesh. On this day, the charismatic leader and the father of the nation Bangabandhu Sheikh Mujibur Rahman delivered his iconic speech in front of millions of Bangalees at the Suhrawardi Udyan, the then Race Course Maidan in Dhaka for the emancipation of his people and for the liberation of his country from the oppression and deprivation of Pakistan. It was delivered during a period of escalating tensions between East Pakistan and the powerful political and military establishment of West Pakistan. In the speech, Bangabandhu informally declared the independence of Bangladesh, proclaiming: “The struggle this time, is a struggle for our emancipation. The struggle this time, is a struggle for our independence”. He announced a civil disobedience movement in the province, calling for every house to turn into a fortress.

He mentioned four conditions during his speech for joining the National Assembly on 25 March 1971.

1. The immediate lifting of martial law.
2. The immediate withdrawal of all military personnel to their barracks.
3. The immediate transfer of power to elected representatives of the people.
4. A proper investigation for the loss of life during the conflict.

He declared the independence indirectly because he knew it very well that if he declared the independence of Bangladesh directly then the Pakistan Government would get opportunity to call him a separatist. In a 19-minute-long speech, Bangabandhu called his countrymen to be prepared. His beloved countrymen could realise his heart-touching words and people of all walks of life came forward in response to his speech.

After a few days when the liberation war began on March 26, 1971, the unarmed Bangladeshi people fought back the Pakistan Army. They sacrificed their lives but did not give in to Pakistan. And thus after a nine-month long war on December 16, 1971, Bangladesh became an independent country. The 7th March speech of Bangabandhu played a vital role in the liberation war and it inspired the people to sacrifice their lives for the independence.

This speech is considered as one of the best speeches of the world and that is why UNESCO on October 30, 2017, added the speech to the Memory of the World Register as a documentary heritage. Bangabandhu Sheikh Mujibur Rahman is no more in this world but his historical speech of 7th March and his contribution for the liberation of Bangladesh will be remembered forever.



**The Historic 7th March Speech of Bangabandhu Sheikh Mujibur Rahman**

Courtesy of Bangladesh National Museum





## EGYPT

# A QUOTE OF THUTMOSE III

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Thutmose III earned a preeminent legacy as a warrior-king. He ruled Egypt for almost 54 years and his reign is usually dated from April 28, 1479 BCE to March 11, 1425 BCE. Becoming the sole ruling pharaoh of the kingdom after Hatshepsut's death, he conducted no fewer than 17 campaigns, all victorious, while expanding Egypt's empire to its largest extent. He said:

“God does not accept prejudice (or partiality or corruption), be vigilant the position of the minister is the pillar of the whole earth, so the minister does not have to enslave people, listen to the complainant from the south, the delta or any region. Act with justice, for favouritism is abhorred by God. Be fair to those you know and those you don't...”





Facing Page & This Page (Above)  
**Statue of Thutmose III (1479-1425 BCE)**  
Basalt – Graywacke  
New Kingdom- 18th Dynasty  
Karnak temple (Karnak, Cachette)  
H 90 cm

Courtesy of SCA- Luxor Museum

This Page: Below  
**'Quote of King Thutmose III'**  
**Wall of the tomb of Rekhmire**

## MAURITIUS

# EXTRACT OF THE CONSTITUTION OF MAURITIUS 1968

(Amended by Act No. 48 of 1991)

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The Constitution of Mauritius 1968 serves as the supreme law of the Republic of Mauritius and provides the fundamental framework for governance. This extract specifies Mauritius as being a sovereign democratic State and reflects the nation's commitment to adapt and evolve its governance structure in line with democratic principles. The Constitution of Mauritius 1968 holds profound significance as it highlights the principles and mechanisms underpinning Mauritius' democratic framework and participatory governance.

THE CONSTITUTION 1968

CHAPTER I - THE STATE AND THE CONSTITUTION

### **1. The State**

Mauritius shall be a sovereign democratic State which shall be known as the Republic of Mauritius.

Amended by [Act No 48 of 1991]

### **2. Constitution is supreme law**

This Constitution is the supreme law of Mauritius, and if any other law is inconsistent with this Constitution, that other law shall, to the extent of the inconsistency, be void.

## ACCESSION OF MAURITIUS TO THE STATUS OF REPUBLIC IN 1992

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The photograph captures the momentous occasion of the accession of Mauritius to the Republic of Mauritius at the Champ de Mars, Port-Louis on March 12, 1992. The

photograph encapsulates the pivotal moment in the nation's history that reflects the firm commitment of Mauritius to democracy and participatory governance.



**Photo of the Accession of Mauritius  
to the status of Republic in 1992**

Courtesy of Government Information Service,  
National Library, Mauritius

## NETHERLANDS

# PLAKKAAT VAN VERLATINGHE (The Act of Abjuration)

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The Act of Abjuration (Plakkaat van Verlatinghe) is the declaration of independence by many of the provinces of the Netherlands from their allegiance to Philip II of Spain, during the Dutch Revolt. It is one of the founding documents of the Republic of the Seven United Netherlands, predecessor state of the present-day Netherlands.

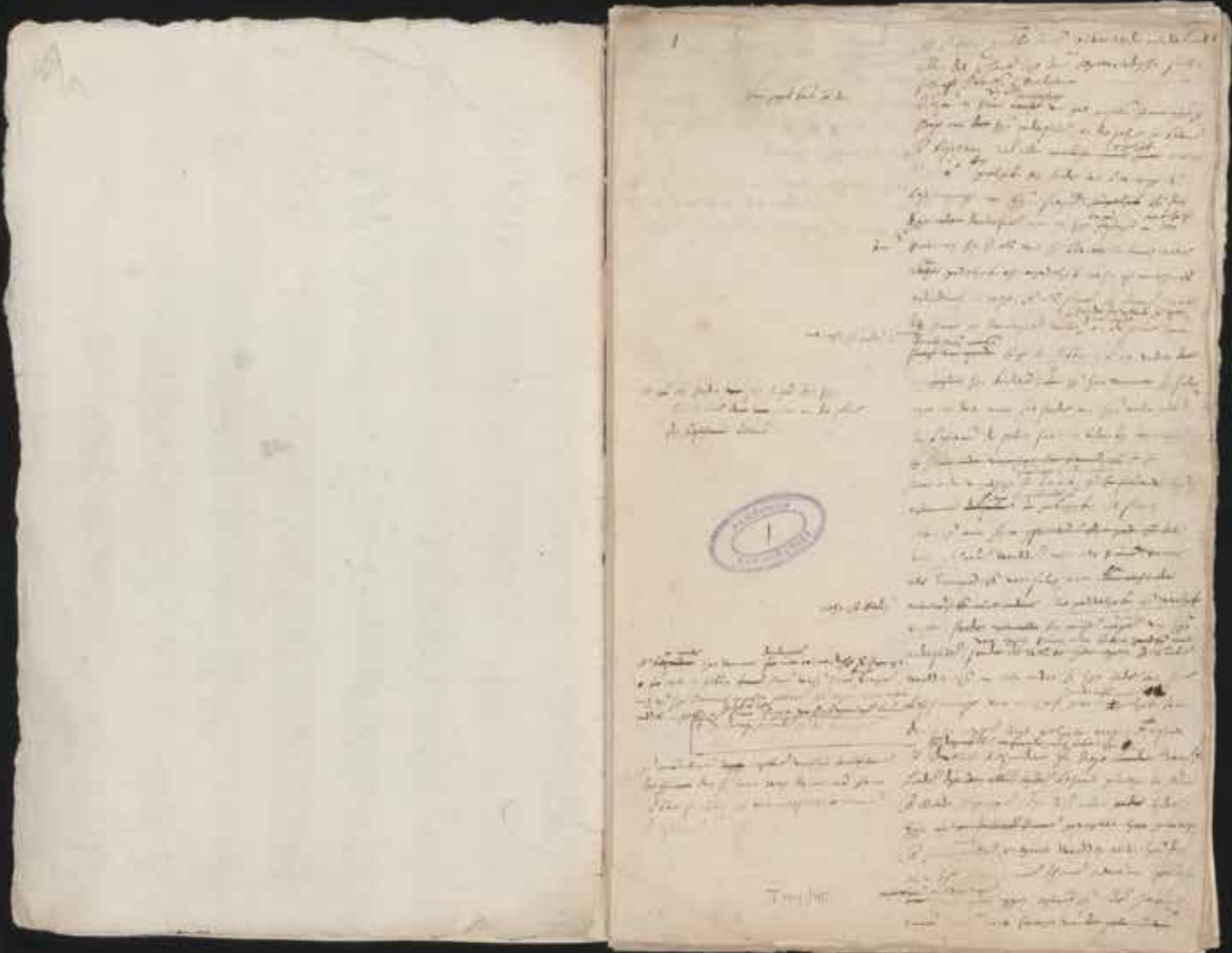
Signed on July 26, 1581, in The Hague, the Act formally confirmed a decision made by the States General of the Netherlands in Antwerp four days earlier. It declared that all magistrates in the provinces were freed from their oaths of allegiance to their lord, Philip who was also King of Spain. The grounds given were that Philip had failed in his obligations to his subjects, by oppressing them and violating their ancient rights (an early form of social contract). Philip was therefore considered to have forfeited his thrones as ruler of each of the provinces which signed the Act. Immediately after the decision of the States General, the document was printed and distributed. This was necessary not only to make the decision known, but also to give it the force of law.

The Act is an important document, because it marks a necessary step in the development towards an independent Dutch state. After the decision to leave the Spanish king, the cooperation with the new ruler, the Duke of Anjou, does not last long. After that, the States General was no longer able to find another monarch. In the end they gave up the

search and decided that they could do without a ruler. From 1588, the northern Netherlands therefore continued independently as the Republic of the Seven United Netherlands.

The text consists of three parts: the preamble (considerations), the explanation and the conclusion. In the preamble, the States General indicate what they believe may be expected of a monarch and they explain how the King of Spain has failed to do so. Then follows a comprehensive overview of what happened in the Netherlands during the reign of Philip II. This culminates in the announcement of the decision of the States-General to declare the King of Spain to relinquish his rule, jurisdiction and hereditary claims to the Netherlands.

The Act was remarkable for its extensive preamble, which took the form of an ideological justification, phrased as an indictment (a detailed list of grievances) of King Philip. This form, to which the American Declaration of Independence bears striking resemblance, has given rise to speculation that Thomas Jefferson, when he was writing the latter, was at least partly inspired by the Act of Abjuration.



**Plakkaat van Verlattinghe (The Act of Abjuration)**

26 July 1581

The Hague

Courtesy of National Archives of the Netherlands



## SINGAPORE

# NATIONAL LANGUAGE CLASS

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Born in 1931 in China, Chua Mia Tee is regarded for his realist portraiture and depictions of Singapore's changing urban and cultural landscape. Chua moved to Singapore in 1937 when he and his family fled the Sino-Japanese war. In 1947, he was a student at Chung Cheng High School, but left midway to pursue an art education at the Nanyang Academy of Fine Arts (NAFA), where he eventually graduated from in 1952. During his time at NAFA, Chua was the student of then-director Lim Hak Tai as well as Cheong Soo Pieng and See Hiang To. He sought to establish his practice through his pursuit of the 'real,' an interest that was cultivated by his encounters with European classical realism, Russian

and Chinese social realist art. He was one of the founding members of the Equator Art Society (EAS) in 1956 and took part in its annual exhibitions until its dissolution in 1974.

One of Chua's most iconic images, National Language Class captures an important stage of Singapore's history. Painted in 1959, when Chua was a member of the Equator Art Society, this work is charged with nationalist sentiment and commemorates Singapore's long-awaited attainment of self-governance in the same year. National Language Class depicts a group of Chinese students learning Malay, the newly-designated national language of Singapore.



**National Language Class**

Chua Mia Tee

1959

Oil on canvas

H 112 cm x W 153 cm

Gift of Equator Art Society,

Collection of National Gallery Singapore

Image courtesy of National Heritage Board, Singapore

## SPAIN

# SPANISH CONSTITUTION OF 1812

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The “Political Constitution of the Spanish Monarchy”, enacted in Cádiz on March 19, 1812, was the first constitution approved in Spain. Emerging during the War of Independence between Spain and Napoleonic France (1808 to 1814), it connected traditional monarchic laws with democratic liberal ideals, such as national sovereignty and the division of powers. Power, previously concentrated exclusively in the hands of the king through absolutism, now partially shifted to the nation and its constituents, as represented through Members of Parliament. However, following the model of the French and American Constitutions, the system is structured as presidential, where the King assumes the role of Head of State and, therefore, wields executive authority. Legislative authority is vested in the parliamentary body, while responsibility to enforce civil and criminal laws corresponds to the courts “established by law”. The Constitution did not include a list of rights and freedoms, although it did set out the Nation’s duty to “safeguard and uphold, through wise and equitable laws, the civil liberty, property, and other lawful rights of all its constituents”.

Following the retreat of Napoleon’s occupying forces and the restoration of the Spanish monarch in 1814, Ferdinand VII revoked the 1812 Constitution promulgated in Cádiz and reinstated the institutions of the former regime. This saw the start of a phase of political instability in a nation that was ravaged by war, economically crippled, and facing the secession of its American colonies. Hence, within the span of six absolutist years (1814-1820), numerous unsuccessful insurrection endeavours unfolded in a bid to reinstate the Constitutional order, culminating in the rebellion led by Rafael Riego in 1820, compelling the monarch to pledge allegiance to the 1812 Constitution.

The six-year absolutist reign of Ferdinand VII failed to erase the memory of the constitutional principles established in

1812 and the Liberal Triennium, which, with this year marking the 200th anniversary of its end (1820 to 1823), saw practical measures enacted based on the ideas originating from the initial sessions of Parliament between 1810 and 1814. The new constitutional period began with the convening and opening of Parliament and Ferdinand VII’s subsequent oath to the Constitution on July 9, 1820, on a copy such as the one presented here, which has been made especially for the occasion. It is a beautiful edition of the Constitution with the cover in gilt paper, protected by a case richly decorated in relief and showing allegorical motifs referring to the new political scenario.

In 1823, King Ferdinand VII of Spain, aided by Louis XVIII of France and his military force known as “The Hundred Thousand Sons of St. Louis”, seized control in absolutist fashion, initiating what historians term the “Ominous Decade”, spanning from 1823 to 1833. Despite this ending, the Liberal Triennium marked a pivotal turning point in the Spanish democratic process. In 1836 María Cristina, as Queen Regent on behalf of the future Isabel II, again accepted the 1812 Constitution. Throughout the remainder of the 19th century, Spanish constitutions would incorporate, to varying degrees, the essence of the spirit of 1812. But this influence did not remain confined to Spain. Naples, Piedmont and Portugal proclaimed Constitutions that emulated it, and its liberalism had echoes even in regions as far away from Spain as the Philippines or India.

In Spain, the feast of St. Joseph is celebrated on March 19, the day on which the Constitution of 1812 was passed. As people called José in Spain are popularly referred to as “Pepe”, this Magna Carta is known as “La Pepa”. This resulted in a widespread call in support of it and of liberalism in general, a call which can be considered one of the first political slogans in Spain and which is still heard today: “Long live La Pepa!”



FERNANDO VII. JURA EN LAS CORTES  
*la Constitución el día 9 de Julio de 1820.*

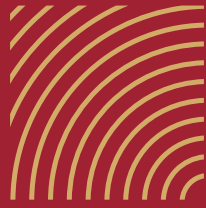


CONSTITUCION  
politica de la  
MONARQUIA ESPAÑOLA  
PROMULGADA EN CÁDIZ  
á 19 de Marzo de 1812,  
GRABADA Y DEDICADA  
á las  
CORTES  
por  
*D.<sup>no</sup> José María de*  
SANTILLO,  
GRABADOR de CAMARA  
y R.<sup>o</sup> Estampilla de S.M.  
M. AÑO DE 1822.

“Technology is an important ally in celebrating culture. We are using technology to ensure better preservation of our cultural landmarks.”

**Shri Narendra Modi**  
Hon'ble Prime Minister of India





# ICONIC CULTURAL MASTERPIECES

Iconic Cultural Masterpieces are extraordinary works of art, architecture, literature, or other creative expressions that have achieved a status of exceptional cultural significance and recognition. These masterpieces are universally acclaimed, often transcending geographical boundaries and becoming emblematic symbols of the culture or country from which, they originate.

These cultural masterpieces are not just static structures; they are embodiments of a nation's identity and pride. They bear witness to centuries of history, reflecting the societal, architectural, and artistic influences that have shaped them. They are repositories of stories, myths, and legends, and serve as magnets for tourists and scholars alike.

Beyond their aesthetic appeal, these masterpieces hold a deep cultural significance, often playing central roles in religious rituals, ceremonies, or national celebrations. They are the pride of their nation, sources of inspiration, and symbols of unity.

In an increasingly interconnected world, Iconic Cultural Masterpieces offer a tangible link to the past, fostering cultural exchange, tourism, and a sense of shared global heritage. They inspire awe, admiration, and respect, reminding us of the incredible capacity of human creativity and the enduring legacy of cultural expression.

These Iconic Cultural Masterpieces are displayed digitally in the exhibition, allowing them to transcend their physical limitations, breaking free from geographical boundaries. In doing so, they enable people worldwide to access and explore these treasures, fostering a deeper appreciation for the richness of human creativity.

## INDIA

# BHIMBETKA ROCK SHELTERS

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The rock shelters of Bhimbetka in Raisen district of Madhya Pradesh record the earliest traces of human life in the Indian subcontinent dating back to the Palaeolithic period. There is a cluster of five rock shelters that are decorated with paintings which represent the longest association of human interaction with its surrounding ecosystem. The tribal culture of the surrounding area still reflects close correlation with what was depicted in the rock paintings. Bhimbetka's prolific rock art examples date back to 10,000 BCE and experts have identified continuous occupation of these group of shelters based on painting records from the Mesolithic to Medieval periods. India's indigenous culture and heritage have been cradled within India since the prehistoric times.

Shri V S Wakankar was the person who explored and identified the importance of these caves parallel to what he had seen in Spain and France and along with a team of archaeologists thoroughly visited the site, classified the paintings into seven periods and the continuous occupation of the site by the local inhabitants. The Bhimbetka group contains 243 of these, while the Lakha Juar group nearby has 178 shelters. This 1892 hectares of protected land is managed by the Archaeological Survey of India since 1990 site and it was declared a UNESCO World Heritage Site in 2003.

The paintings are found in many shelters of which the Auditorium is densely painted and shows cultural development across centuries of hunting of animals with spears to bows and arrows and other agricultural

stage activities. The Palaeolithic period paintings depict rhinoceroses and bears while the Mesolithic period paintings are smaller and show in addition to animals, human activities as well. The historic period paintings depict religious symbols and chariots as well. Extensive research to identify animals depicted at these rock shelters have yielded important revelations. Some shelters sites here has also been nicknamed as Zoo Rock because it depicts abundant species of animals ranging from elephant, rhinoceros, *antelope*, bison to anteater, rat, monkey, hyena, turtle, fish, peafowl and other birds. Many groups of hunters are shown riding horses and holding spears and bow-arrows. Some hunters are also seen running away from the large animals.

The paintings have been done using two to three colours, mainly black from charcoal and manganese dioxide while red from iron oxides. At some places, lime-based white colour has also been used. The vitality of the forms, the dynamism in the lines and the close knowledge of the animal's anatomy are mind blowing. As groups of animals have been painted, one can even imagine a sense of composition was also attempted by the painters. A sense of space, emotion and atmosphere have also been captured through these paintings. Even though they don't really narrate a story, a lot can be discerned from these paintings about the rituals, ceremonies and activities of the communities that lived here.

This site as India's Digital Masterpiece underscores that the origin of the Indian civilisation has been as old as many other sites in Europe and Asia.



**Bhimbetka Rock Shelters**

10,000 CE

Madhya Pradesh, India





## INDONESIA

# PRAMBANAN TEMPLE COMPOUNDS

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Prambanan Temple Compounds consist of Prambanan Temple (also called Loro Jonggrang), Sewu Temple, Bubrah Temple and Lumbung Temple. Prambanan Temple itself is a complex consisting of 240 temples. All the mentioned temples form the Prambanan Archaeological Park and were built during the heyday of the powerful Sailendra dynasty in Java in the 8th century CE. These compounds are located on the border between the two provinces of Yogyakarta and Central Java on Java Island.

Built in the 10th century, this is the largest temple compound dedicated to Shiva in Indonesia. Rising above the centre of the last of these concentric squares are three temples decorated with reliefs illustrating the epic of the Ramayana, dedicated to the three great Hindu divinities (Shiva, Vishnu and Brahma).

While Loro Jonggrang, dating from the 9th century, is a brilliant example of Hindu religious *bas*-reliefs, Sewu, with its four pairs of Dwarapala giant statues, is Indonesia's largest Buddhist complex including the temples of Lumbung, Bubrah and Ghana temple. These reliefs illustrating the Indonesian version of the Ramayana epic are masterpieces of stone carvings. These are surrounded by three temples dedicated to the animals who serve them and hundreds of other shrines that have been arranged in three parts showing excellent stone building technology and architecture from the 8th century CE in Java.

With over 500 temples, Prambanan Temple Compound represents not only an architectural and cultural treasure, but also a standing proof of past religious peaceful cohabitation. The temple compounds were inscribed on the UNESCO World Heritage Sites list in 1991.

**Prambanan Temple Compounds**

8th-9th Century

Courtesy of Ministry of Education, Culture, Research, and Technology of the Republic of Indonesia





## BRAZIL

# A GUERRA DOS KANAIMÉS

## The Kanaimés War

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Jaider Esbell, a famous Makuxi activist, tribal leader, and shaman was also a practicing artist who popularised the history and traditions of the indigenous people through his art and writings. *A Guerra dos Kanaimés* (The Kanaimés's War) is a series of paintings in which Jaider Esbell presents the figure of the Kanaimé, a being known by the indigenous peoples around Mount Roraima for his lethality and infinite capacity to transform his body by wearing the skin of animals and plants, mobilising their potencies as weapons and spells. On the canvases that make up the set, the artist portrays the body transformations of the Kanaimés, their transit between different worlds and spheres of energy and, especially, the double perspective of their behaviour: while being an ally of some, he is still an enemy of others.

Based on the experience of relational variation in the spectrum of alliances of these entities, which is widely described in the history of the Makuxi people, Esbell broadens the understanding of the recent intensification of the colonial war over their indigenous territories in the region, also understanding it as attacks by foreign and predatory Kanaimés. The colourful painting on a black background also evokes the struggle of the indigenous people, which is not only constituted by the political defence of their rights, but also does take place on a spiritual level, through traditional shamanic activities and the production of alliances with protective Kanaimés. The series *A Guerra dos Kanaimés* comprises eleven canvases painted with acrylic paint between 2019 and 2020. The works were commissioned by Fundação Bienal de São Paulo, for the 34th Biennale "Though it's dark, still I sing".



**A guerra dos Kanaimés, tela 4  
(The Kanaimés War, painting number 4)**

Jaider Esbell

Acrylic and Posca pen on canvas

2020

Boa Vista, Roraima

H 110 cm x W 145 cm

Courtesy of Jaider Esbell

## ARGENTINA

# PAGO DE LA DEUDA EXTERNA ARGENTINA A ANDY WARHOL

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Marta Minujín (Buenos Aires, 1943) is one of the most remarkable artists active in Argentina today, though her career dates back to the *avant-gardes* of the 1960s. Recognised internationally as a pioneer of the happening genre, she is a cultural icon in Argentina thanks to the appeal of her media presence, the draw of her participative art projects, and the singularity and enduring relevance of her political conception of art.

*Payment of The Argentine Foreign Debt to Andy Warhol with Corn* is the result of a 1985 photo performance by Minujín and artist Andy Warhol. The work was produced at a critical juncture for the Argentine economy. Then, like now, the country owed the International Monetary Fund an exorbitant debt. The debt referenced in Minujín's work had grown exponentially during the military dictatorship (1976–1983)—indeed, it was one of the legacies passed down to the democratically elected government. Marta Minujín attempted to bring the predicament tying down the Argentine economy to an end with the help of the iconic North American artist. Warhol was known around the world for a critical and ironic body of work that shed light on the dilemmas facing a consumer society and the death machinery part and parcel of the capitalist system.

This series of portraits was produced at a gathering at The Factory in New York. Dressed in black, the artists are seated before the camera, their two chairs placed on a mass of ears of corn. In a sequence of glances and gestures, the Argentine artist uses corn, the “Latin American gold,” to settle her country's financial obligations; the creditor she has chosen is the North American artist that embodied the pop spirit.

This image captures the climax of that photo performance. The work is useful to grappling with the exchange of real and symbolic value. The document of the act of payment's staging has, arguably, a triangular structure. It posits a sort of transactional food pyramid: The basic nutrition of one country, of one continent, is consumed in the high-stakes game of international finance.

*Payment of The Argentine Foreign Debt to Andy Warhol with Corn* captures Argentina as “the world's breadbasket,” as the nation that produced the food that fed a Europe decimated by World Wars and, in these times, as a nation menaced by global greed because of the quality of its soils. Argentina is a

country rich in raw materials that, time and again, attempts to break out of the financial chains that hold back its economic sovereignty.

A new version of this work was produced by Minujín for Documenta 14 (2017), with seats in the cities of Kassel and Athens. In the Greek city, Minujín paid a double of then-German Chancellor Angela Merkel the foreign debt of Greece with green and black olives. Greek olives, like Argentine—or Latin American—corn are native vegetable products that represent not only natural resources and components of each nation's identity, but also commodities traded on international markets.

Marta Minujín's work helps the viewers to imagine more equitable currencies. It enables people to rethink how debts are settled in contemporary geopolitics, how value is built, and what wealth actually is. That mass of corn and husks, that for-export harvest, signals the nature of transaction. It hints at, or even attests to, the role played by the earth's products in the perverse game of today's markets. It sheds light on a world where developed nations, anthropocentric and unsustainable, whatever they may claim, accumulate capital while letting off gases, heating up the globe, and polluting the atmosphere. They are the ones that cause drought and so many other climate catastrophes, though they pay no price and assume no responsibility. Instead, they demand the payment of refinanced debts, old and new. But art, in all its power, dares to assert that Argentina—and Latin America as a whole, indeed the entire Global South—is actually an ecological creditor. The map is turned upside down and the debt settled. And the Earth knows this to be true.

- VIVIANA USUBIAGA

### ABOUT THE ARTIST

Born in Buenos Aires in 1943, Marta Minujín enjoys acclaim both in Argentina and abroad. Throughout her career, she has been an ambassador of the pop art movement in Argentina, reinterpreting it for the local scene. Though considered—by herself and others—a pop artist, her production is multidisciplinary: It combines aspects of pop art with the happening and conceptualism. Sexism be damned, Minujín has been a steadfast presence in creative and intellectual circles in major art capitals the world over. She has played a part in important chapters of art history starting in the second half of the 20th century.



**Pago de la deuda externa argentina a Andy Warhol  
(Payment of The Argentine Foreign Debt to Andy Warhol with Corn)**

Marta Minujín

1985

H 100 x W 100 cm

Courtesy of Castagnino-Macro Museum, Rosario, Argentina



## AUSTRALIA

# SYDNEY OPERA HOUSE

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The Sydney Opera House is the symbol of modern Australia. The Opera House is a World Heritage-listed masterpiece of 'human creative genius' that belongs to all Australians. It is located at the tip of the Bennelong Point, projecting into the Sydney harbour and in close vicinity of the Sydney Harbour Bridge. It is the country's number one tourist destination and busiest performing arts centre, welcoming more than 10.9 million visitors a year on site and hosting more than 1,800 performances attended by more than 1.4 million people. The Sydney Opera House honours the First Nations by fostering a shared sense of belonging for all Australians, and acknowledging the Gadigal, traditional custodians of Tubowgule, the land on which the Opera House stands.

From conception to completion, the building tested the limits of engineering, construction, and design. The iconic building is known by its massive concrete shells which appear like billowing sails filled with sea winds, with sunlight and cloud shadows playing on the shining white surfaces. The shells are glazed off with white ceramic tiles which

reflect the different colours of the day and season. These tiles were inspired by the ancient Islamic architecture and contemporary Asian ceramics. The podium or the terraced platform, on which the shells are set, is influenced by the Mayan step-pyramids. The podium is made of earth-toned, reconstituted granite panels.

The Opera House, which opened its doors in 1973, changed the image of Australia after which began a new era of cultural discovery and community engagement. Five decades later, it stands as an important community meeting place, the nation's busiest performing arts centre and an integral part of Sydney through its contribution to culture, heritage, sustainability, and tourism.

The Sydney Opera House stands as a remarkable illustration of 20th century cultural heritage. Its ability to fascinate and excite is global and positions it both as an artistic monument and iconic building. It can be seen as making a contribution to modern architecture as an expression of universal culture.



**Sydney Opera House**

1973

Courtesy of Tourism Australia and  
Department of Foreign Affairs & Trade



## CANADA

# L'HOMMAGE À ROSA LUXEMBURG

## Tribute to Rosa Luxemburg

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*Tribute to Rosa Luxemburg* is a Canadian contemporary art masterpiece, created by one of the most celebrated Quebec artists of the second half of the 20th century, Jean-Paul Riopelle (1923–2002). This immense pictorial fresco, often described as an artistic testament, unfolds in a narrative sequence of 30 paintings integrated into a triptych that measures over 40 metres in length. Riopelle set out to make this monumental work after the death of his companion, Joan Mitchell (1925–1992). The title of this piece comes from the anecdote according to which Riopelle called Mitchell his “Rosa Malheur,” an ironic pun referring first to the famous Parisian painter Rosa Bonheur (1822–1899), and second to Rosa Luxemburg (1871–1919), the famous Marxist, socialist activist, and theorist. Riopelle developed the habit of coding hidden messages in his written correspondence, as some claim Luxemburg had done from prison. In this way, the *Tribute to Rosa Luxemburg* must be understood as a coded work, revealing in symbolic form several episodes drawn from his and Mitchell’s time together. (Source : François-Marc Gagnon, IAC, 2019)

The artwork offers a boreal nature experience typical of Canada with the images of animals (geese, herons, pheasants, mice, chipmunks), fern leaves and everyday objects recalling motifs from nature (sun, moon, snow, waves) reflecting an ecosystem that is part of global biodiversity. The chromatic variations threading their way from one section of the work to the next—from bright, dense colours to hazy light or dark effects—suggest both the alternation of day and night and the cycle of the seasons, an idea reinforced by the presence of wild geese in most of the paintings. Moreover, this bird embodies the seasonal migration of species and their

journey around the world. Geese are also recognised in the totemic system of Canada’s First Nations—which Riopelle admired—for their keen communication capacities, as well as their ability to share and help each other in times of need.

In Canada, the departure of the goose each autumn fires peoples’ imagination and makes them want to set off in search of new worlds and new dimensions. Its cyclical return is a harbinger of spring. This return speaks of the fulfillment of the promises that form the basis of great quests. The geese’s return is the very image of movement and an invitation to embark on a spiritual quest. All of Riopelle’s evocative power echoes the philosophy of renewal and change, manifested in the seasonal mutations and generosity of nature’s perpetual rebirth.

*Tribute to Rosa Luxemburg* is one of Canada’s emblematic cultural masterpieces and its presentation in G20 Digital Museum: *Culture Corridor* will mark the culmination of the world-renowned artist’s centenary year, an anniversary whose celebrations, organised by the Fondation Riopelle and its prestigious partners, constitute the greatest tribute ever paid to a Canadian artist on the international scene.

The Musée national des Beaux-Arts du Québec is also constructing a specially designed unique architectural showcase to ensure the perpetual presentation of this national masterpiece. Located on the majestic site of the Plains of Abraham (Quebec City, Canada), this showcase is the result of the combined contributions of the Quebec government, the Fondation Riopelle and the City of Québec.



**L'Hommage à Rosa Luxemburg (Tribute to Rosa Luxemburg)**

Jean Paul Riopelle

Acrylic and spray paint on canvas

1992

Created at Île aux Oies, Quebec, Canada

H 155 cm x W 4039 cm

Courtesy of Musée national des beaux-arts du Québec, Idra Labrie  
© Succession Jean Paul Riopelle

## CHINA

# RHINOCEROS-SHAPED ZUN

## Inlaid with Gold and Silver Cloud Design

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*Zun* is a type of wine vessel commonly used in ancient China. This *zun* shows a rhinoceros with raised head, robust body, and stumpy legs. Its eyes are formed with inlaid black beads. Its belly is hollowed for holding wine, while an oval opening with lid is on its back. The valour of the beast is vividly depicted. Its artistic style breaks away from the religious shackles of bronze ritual vessels of the Shang (c. 16th–11th century BCE) and Western Zhou (c. 11th century–771 BCE) dynasties, injecting vitality and freedom into the artefact.

The entire vessel is decorated with delicate cloud design with gold and silver inlay, a complicated and expensive technology developed in ancient China. The emergence of this fine bronze technology was closely related to the

advancement of productive forces and the wide use of iron tools during the Spring and Autumn and the Warring States periods (770–221 BCE).

Inspired by nature, ancient Chinese created many lifelike zoomorphic *zun* vessels, in the forms of water buffalo, elephant, rabbit, duck, and so on. Among them, *zun* in the shape of a rhinoceros is very rare. Rhinoceros once lived in ancient China, as can be evidenced by rhinoceros bones found at Neolithic sites and Shang dynasty oracle bone inscriptions on rhinoceros hunt through forest-burning. During the Spring and Autumn and the Warring States periods, armours made from rhinoceros skin were the warriors' luxurious pursuit.



**Rhinoceros-shaped Zun  
Inlaid with Gold and Silver Cloud Design**

Bronze inlaid with gold and silver  
Western Han Dynasty (202 BCE–8CE)  
Douma village, Xingping County, Shaanxi Province  
H 34.1 cm x L 58.1 cm

Courtesy of National Museum of China



## EUROPEAN UNION

# ELENE WINDMILL

## Virtual Restoration of the 18th Century Elene Windmill

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This 3D model showcases the windmill of Elene, an 18th-century windmill nestled near the town of Zottegem, Belgium. Built in 1762 it is a stone-ground sail that served as an oil and corn mill. The mill was used until 1923.

Windmills gained widespread use during the Middle Ages and became integral to agricultural communities. They played a pivotal role in grinding grains into flour, a vital aspect of food production, and served diverse functions like sawing wood, crushing oilseeds, and draining wetlands. These remarkable structures existed throughout Europe, each uniquely designed and adapted to regional needs and climates. Windmills can be found in countries like the Netherlands, Denmark, Greece, Spain, Germany, and Belgium, among others. Windmills thus stand as iconic symbols of European landscapes, inspiring art, literature, and popular culture for centuries. They hold a profound historical, cultural, and economic significance, dotting the European countryside and harnessing the power of wind to perform various essential tasks, such as milling grain and pumping water.

As industrialisation took hold, traditional windmill usage declined. While traditional windmills continue to be celebrated for their cultural value, modern wind energy has become a significant player in Europe's renewable energy

sector. Across the continent, wind farms featuring large turbines have been established, harnessing the power of the wind to generate electricity and promote sustainability.

Nevertheless, in recent years, a renewed interest in preserving these historical landmarks has emerged, leading to the restoration of numerous windmills to their former glory. Today, some still function as museums or tourist attractions. This 3D model of the windmill of Elene has been digitised by Visual Dimension BVBA Europe, based upon the 1987 restoration plans of architect Pascal Mariman, and is available on Europeana.eu, an initiative of the European Union to enhance digital access to Europe's cultural heritage. The windmill of Elene is also the core visual element of the Twin it! 3D for Europe's culture campaign by Europeana and the European Commission, which aims to collect and showcase emblematic and high-quality samples of Europe's cultural assets in 3D.

Europeana is at the heart of the common European data space for cultural heritage, a flagship initiative of the European Union to accelerate the digital transformation of Europe's cultural sector and foster the creation and reuse of content in the cultural and creative sectors.





**Elene Windmill**

18th Century  
Zottegem, Belgium

Virtual restoration (by arch. Thierry Ferfers)  
by visual dimension | CC BY-NC-ND 4.0.  
[www.europeana.eu/nl/item/181/share3d\\_270](http://www.europeana.eu/nl/item/181/share3d_270)

# FRANCE

## MONA LISA

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This three-quarter face, half-length portrait of a lady popularly known as Mona Lisa was painted on white Lombardy poplar panel at Florence by Leonardo da Vinci in early 16th century. It marks the height of Renaissance in Italy and Europe, which has become a world-renowned masterpiece for many reasons. It is a portrait of Lisa Gherardini, wife of Florentine merchant Francesco del Giocondo, hence the alternative title *La Gioconda*. However, her identity is still not determined which makes it a mystery and fascinating at the same time.

Leonardo chose to show the face in three quarter and not the conventional profile and his spatial understanding and treatment of the subtle soft flesh over the bone structure is remarkable of the *sfumato* technique developed by him. He treated different tones of skin colour by applying and subtly blending tones of paint in a manner as if evoking illusion of form and its roundness without harsh lines or borders. Sfumato and chiaroscuro, the practice of highlighting light and dark shades for defining three dimensionality of a form in oil painting became the hallmark of Renaissance masters in Italy during the 16th century. Along with methods such as camera obscura to control light and shade and single point perspective, and building a vantage point to introduce distance and planes in a work of art as part of the execution of a scene were driven largely by the ways of seeing introduced by the artists of the Renaissance and later periods in European art.

Leonardo created a sense of monumentalism with the portrait of Mona Lisa by adding a landscape in the distance that was treated with illusion of atmospheric haze or smoke. Even the curvaceous shape of the river streams and mountains echoed in the curves of her hair, folds of her veil and sleeves creating a sense of harmony and calmness. It also added a sense of enigma to the sitter and the scene which became legendary as soon as they were created.

Many followers of Leonardo and artists such as Raphael, Correggio and Giorgione adopted the style of Leonardo in creating landscapes using illusion of atmosphere and enigma of the weather, hitherto not experimented by the earlier masters for their portraits or scenes.

After the death of Leonardo in 1619, this painting was acquired by King Francis I of France. Towards the end of his career, Leonardo had worked in his court. After changing many hands, it is now the property of the French Republic which is on permanent display at the Louvre since 1797.

In order to give the opportunity to rediscover Leonardo da Vinci's masterpiece through stories and sensory experiences to a larger international audience, le musée du Louvre, La Réunion des Musées Nationaux-Grand Palais and Le Grand Palais Immersif have recently produced a travelling digital exhibition : « The Monna Lisa, an immersive exhibition ».

Facing Page:

### **Mona Lisa**

Leonardo Da Vinci (1452-1519)

Oil on panel

1503 - 1506

H 77 cm x W 53 cm

Courtesy of Musée du Louvre, Paris

Courtesy of Réunion des Musées Nationaux-Grand Palais & Grand Palais Immersif for « The Monna Lisa, an immersive exhibition »







## GERMANY

# GUTENBERG BIBLE

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The 42-line Gutenberg Bible is the first book printed in Europe by using movable types. Johannes Gutenberg, a German book printer from Mainz, invented a process for mass-producing movable metal types, individual units of letters and punctuation marks. The letters were assembled into words, lines and complete pages of texts, bound together and inked with a leather covered ink-ball. A wooden printing press with a threaded spindle was used to press the paper against the inked surface of the type.

Gutenberg's invention had a major influence on the cultural, social and economic history of Europe and beyond. In less than 50 years, his movable-type printing press had spread all over the continent. Printer's workshops were established in most of the larger cities. As a result, the printing process was much faster and less expensive, leading to a rise in the distribution of books, pamphlets, and other documents. The new technology facilitated the circulation of information and the widespread dissemination of ideas. It played a crucial role in important developments such as the Scientific Revolution and the Protestant Reformation.

While there are 49 extant copies of the Gutenberg Bible today, only four complete books printed on vellum have survived. Göttingen State and University Library holds the only extant copy printed on vellum in Germany. It was once owned by a monastery that was probably located in Calenberg-Göttingen. From 1587 on, the book was in possession of Duke Julius of Brunswick (1528–1589). In the beginning of the 17th century, various parts of the ducal library were transferred to the library of the University of Helmstedt, including the Gutenberg Bible. When Helmstedt University Library was dissolved in 1812 during the reign of the kingdom of Westphalia, the Bible found its way to Göttingen where it is still kept today.

In addition to its historical significance, the Göttingen copy stands out for its artistic qualities and its unique contemporary documentary context. The Notarial Instrument of Ulrich Helmasperger is the only surviving document from Gutenberg's lifetime that gives evidence of his invention. Both manuscripts are preserved in the University Library in Göttingen.

Facing Page:

**42-line Gutenberg Bible (B42) of Göttingen State and University Library**

Johannes Gutenberg, Johannes Fust and Peter Schöffer

Printed on vellum

c. 1454

Lower Saxony

Print size: H 19.5 cm x 29 cm

Folio size: H 44.5 cm x 61.5 cm

Paper size: H 30.75 cm x 44.5 cm

Courtesy of SUB Göttingen, 2 BIBL I, 5955 INC RARA Cim.

**Incipit prologus sancti ieronimi  
adhiberi in parabolas salomonis**

ungat epistola quos iugit sacerdoti-  
um: immo terra non dividat: quos  
epi nedit amor. Comentarior in osee-  
amos. et zacharia malachia q-  
positis. Scripsisse: si licuisset pre vali-  
tudine. Mutis solacia sumptuum.  
notarios nros et librarios sustenta-  
tis: ut vobis potissimu nrm deluderet  
ingeniu. Et ecce te latere freques turba  
diuisa polsceni: quasi aut equu sit me  
vobis fluribus alijs laborare: aut  
in ratione dari et accepri: cuiq; preter  
vos obnox? sum. Itaq; lōga egrota-  
tione feadus. ne patus hoc anno re-  
tacet. et apud vos inueus essem. rōdui  
opus nomini vōo consecraui. interp-  
tationē videlicet nrm salomonis vo-  
luminū: masloch qd̄ hebrei parabolaf.  
vulgata editio pūbia vocat: coelest-  
que grece ecclesiast- latine deonatorē  
possum? Dicere: scilicet qd̄ i lingua  
nrām veterē tantū cāticōy. Fecit et  
panaretos. ihu filij siraeh liber: et ali?  
pseudographus. qui sapientia salo-  
monis inscribit. Quorū priorē hebra-  
icum reperi: nō ecclesiasticum. apud la-  
tinos: sed parabolaf pnotatum. Cui  
iudi erāt ecclesiast- et cāticū cāticōy: ut  
similitudinē salomonis. nō solū nu-  
mero librorū: sed etiā materiy gene-  
re coquaret. Secundus apud hebreos  
nloq; est: quia et ipse stilus grecam  
eloquētiā redoler: et nōnulli scriptorū  
veterū hūc esse iudei filonis affirmāt.  
Sicut ergo iudith et thobie et macha-  
beorū libros. legit quidē eos ecclia. sed  
inter canonicas scripturas nō recipit:  
sic et hec duo volumina legat ad edi-  
ficationē plebis: nō ad auctoritatem  
ecclesiasticorū dogmatū cōfirmandam.

Si cui sane septuaginta interpretum  
magis editio placet: habet eā a nobis  
olim emendatā. Neq; enī noua sic cu-  
dim? ut vetera destruat. Et tamē cū  
diligētissime legent. sciat magis nrā  
scripta intelligi: que nō in terrū vas  
trāsūsa coacuerit: sed statim de prelo  
purissime emēdata testē. suū saprē se-  
uauret. **Incipit parabola salomō. i. c.**

**D**arabole salomonis  
filij dauid regis isrl:  
ad sciendā sapiēti-  
am et disciplinā: ad  
intelligendā verba  
prudētie et suscipi-  
endā erudi- rione doctrine: iusticiā  
et iudiciū et equitatē: ut detur paruul?  
astutia: et adoleſcenti sciētia et intel-  
lectus. Audiēs sapiēs sapiētiōr erit: et  
intelligēs gubernacū possidebit. Ani-  
aduertē parabolam et interpretatio-  
nem: verba sapiētiū et enigmata eorū.  
Timor dñi pncipiū sapiētie. Sapiēti-  
am atq; doctrinam stulti despiciūt.  
Audi fili mi disciplinā patris tui et ne  
dimittas legem matris tue: ut addatur  
gracia capiti tuo: et torques collo tuo.  
Fili mi si te laetauerit peccatores: ne a-  
quiescas eis. Si dixerit veni nobiscū:  
insidiemur sāguini. abscondam? rēdi-  
culas et cetera infontem frustra. deglutia-  
mus eū sicut infernus vniuersū et inte-  
grum. q̄si descendente in lacū: omnē  
preciosā substantiā reperiem? implebim?  
domus nrās spolijs. forem iure no-  
biscum. maelupū sit vnum omnū  
nrū: fili mi ne ambules cū eis. Pro-  
hibe pedem tuū a seruis eorū. Pedes  
enī illoꝝ ad malū currūt: et festināt ut  
effundant sāguinem. Frustra autem  
iacēt rete ante oculos pēnatorū. q̄p̄ q̄  
contra sāguinē suū insidiantur: et



Presentum Julij...  
vost. Alii...  
p. 11.

# ITALY

## POMPEII

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The ancient city of Pompeii sits on a plateau of volcanic origin on the slopes of Vesuvius, about 30 metres above sea level, in the valley of the river Sarno, an area that currently belongs to the Province of Naples in the region of Campania in southern Italy. Information on the origins of the city is uncertain. When the city surrendered in 80 BCE it became a Roman colony with the name *Colonia Cornelia Veneria Pompeianorum*. After the dedication of the colony, Pompeii was enriched with private and public buildings, and further embellished, especially in the age of the emperors Octavian Augustus (27-14 CE) and Tiberius (14-37 CE). In 62 CE, a violent earthquake struck the entire Vesuvian area. Reconstruction began immediately in Pompeii but due to the extent of the damage and the seismic activity that followed, it took a long time for the city to recover. When 17 years later, in the autumn of 79 CE, the sudden eruption of Vesuvius buried the city from its western and southern slopes down to the sea, and surrounding settlements in pumice and ash, Pompeii was still an open building site.

Pompeii was rediscovered at the end of the 16th century but it was not until 1748 that exploration began with the efforts of the King of Naples Charles III of Bourbon. This continued systematically in the 19th century, up to the most recent excavation, restoration and enhancement of the city and its exceptional heritage of architecture, sculptures, paintings and mosaics.

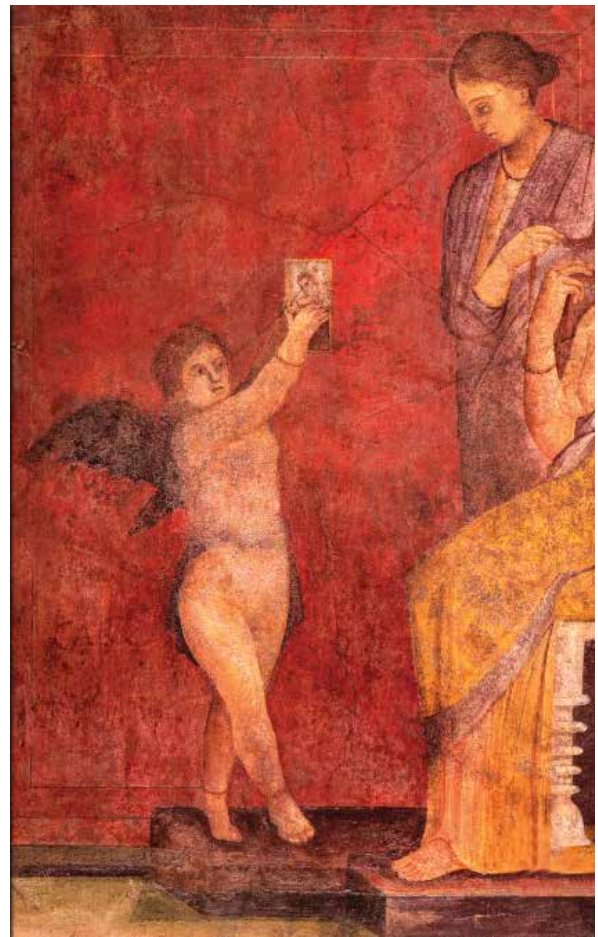
The ashes of the volcanic eruption that destroyed Pompeii in 79 CE “froze” the city. The frescoes in the video remind us

about the wealth and prosperity of a city at the apex of its splendour; most of the frescoes represent moments of family life or natural elements. Since their rediscovery, the frescoes of Pompeii inspired artists and influenced interior decoration all over the world. Pompeii thus links the past with the future, reconnecting us with the art and culture of past civilisations but also reminding us of the fragility of humankind against catastrophes, including climate change, and the importance of memory and culture of prevention for the future of humankind.

Excavation work, which began in the Bourbon period and has continued over time, has brought to light some 45 hectares of the ancient city and recovered structures, decorations, furnishings, inscriptions, and graffiti, making it possible to reconstruct a rich picture of the characteristic aspects of ancient public and private life: the luxurious houses and villas – a selection of which is presented in the video “Pompeii Frescoes Room”. The visuals shows the flats, shops, public places, the forum and the streets, as well as the furnishings, utensils and objects of everyday life.

The Outstanding Universal Value recognised by UNESCO for the Vesuvian city consigned to posterity in its entirety and thanks to the implementation of the Great Pompeii Project, funded by European Community, the site has been secured for conservation, research and giving access for an enhanced visitor experience.





**Pompeii Frescoes Room**

Sylvain Roca

2021

Pompeii (NA), Campania, Italia

Duration: 7:30 mins

© Ministry of Culture/ Archaeological Park of Pompei



JAPAN

## KOSODE

### Autumn Grass Design on White Twill Ground

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The Important Cultural Property Robe (Kosode) with Autumn Flowers, also known as Kōrin Kimono, was designed by Ogata Kōrin, an Edo period artist who gave his name to the renowned Rinpa school (one of the major historical schools of Japanese-style painting).

Kōrin was born in Kyoto. His family owned Karigane-ya, a kimono retail store, and he enjoyed a luxurious lifestyle until the loss of his family's fortune. He then turned to art to make a living, eventually achieving success as an artist in Kyoto. He later went to Edo (as Tokyo was formerly known) and in 1709 he stayed at the house of a lumber merchant named Fuyuki family, located in the Fukagawa district in Japan. He drew this painting for the wife of the merchant, which is why the garment is also known as the Fuyuki Kosode. Garments with unique patterns or pictures painted directly onto the surface using ink or colour were very popular among the wives of wealthy merchants. This trend explains why Kōrin was asked to draw this pattern on the kimono.

The Kōrin Kimono features autumn flowers such as chrysanthemums, bush clovers, bell flowers and pampas grass, all rendered using different shades of indigo. Bell flowers unfurl across the upper section, while chrysanthemums and bush clovers bloom wildly from the waist downwards. A glance at the overall design reveals a

blank section around the waist where the obi belt was tied. With his experience at the kimono retail store, Kōrin was able to draw the pattern with such a clear image of how the garment would look when worn.

The Kōrin Kimono was designated as an Important Cultural Property by the Japanese government in 1974 and is now owned by the Tokyo National Museum. TNM undertakes maintenance works and keeps the collection in good condition. In order to pass them down to future generations, the fragile silk has also suffered wear and tear over the garment's 300-year-old history. Thus, TNM and the National Centre for the Promotion of Cultural Properties started the Kōrin Kimono Restoration Project in 2020, which raised funds from individuals, companies and organizations to ensure the Kōrin Kimono can be passed down through the next 100 to 200 years. The project gathered more than 16 million yen, and repair works started from July 2021 and completed in March 2023. The image here is of the Kōrin Kimono after the repair work.

Overall, this project has made an outstanding success in terms of how such a fundraising activity could contribute to restore cultural treasures, ensure they can be handed down to future generations, and expand opportunities for people to take part in the preservation as well as enjoyment of cultural heritage.



**Kosode (Garment with small wrist openings),  
Autumn grass design on white twill ground**

Hand-painted by Ogata Kōrin  
Edo period, early-18th century Japan  
Twill (silk)  
H147.2 cm x W 130.2 cm

Important Cultural Property  
Original work owned by Tokyo National Museum

Catalogue image: Courtesy of Tokyo National Museum  
3D scan data used in the exhibition: Courtesy of TOPPAN Inc.

## REPUBLIC OF KOREA

# THE FEAST OF GAT

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The “gat” is usually a brimmed hat but is more specifically known as a black hat worn by men during the Joseon dynasty (1392-1910). The history of *gat* dates way back to ancient times, as its depictions can be found in ancient tomb murals. Different social classes wore different types of *gat*, giving this particular hat an additional meaning as a social signifier. Its style, material, and manufacturing technique have been developed over time, resulting in a wide array of variations.

The Joseon Dynasty can be seen as the true zenith of *gat*; it was during this time that this hat boasted the widest varieties and bloomed into its most refined characteristics. With its gentle curves, subtle hue, and unique aesthetic, the Joseon dynasty’s *gat* embodies the restrained yet sophisticated elegance inherent to traditional Korean culture. The harmony between the delicate black *gat* and the gentlemen’s crisp white robe symbolises the ideal persona of a “seonbi,” or Confucian scholar, with the highest form of educated, respectable, and righteous integrity.

Despite its seemingly simple form, the process of making a *gat* is so meticulous and intricate that it can only be crafted

by handwork and demands seasoned skills. The artisan has to weave various delicate materials like bamboo yarn, horsehair, and silk thread with precision, ensuring structural stability as well as a particular mood by allowing light to seep through softly. A coating of black lacquer applied to the surface enhances the *gat*’s understated simplicity. When completed, its semi-translucent brim casts a gentle shade onto the wearer’s face, adding an air of serene grace.

This *gat*, masterfully crafted by Korean government-designated artisans, adeptly bridges traditional techniques with modern reinterpretations. Likewise, Korean pop culture’s innovative, creative, and dynamic characteristics are also deeply rooted in the country’s rich traditions as the outcome of simultaneously inheriting and recreating the traditional culture with a fresh perspective. And as Korean pop culture becomes increasingly beloved and sought-after worldwide, its music, fashion, and movies are enjoying unprecedented global attention. Traditional Korean attire, including the *gat*, is also gaining recognition through various films or drama series and is appreciated for its unique design and aesthetics.



**The Feast of Gat**

Daegu National Museum, Lee Hwa Jin

Digital Art

Contemporary

Duration: 3:02 mins

©Daegu National Museum



## MEXICO

# COATLICUE SCULPTURE

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Coatlicue is a primeval goddess whose name means “the one with the skirt of snakes”. She is represented as an old woman invoking protection during childbirth and fertility. She is associated with good governance, agriculture and warfare.

According to Mexica mythology, Coatlicue was the mother of the Centzon Huitznáhuac – four hundred *surianos* (southerners) – gods of the southern stars, as well as the goddess Coyolxauhqui who ruled her brothers. She used to live on the hill of Coatepec where she did penance and took care of the temple. Once, while she was sweeping, a beautiful plumage fell from the sky, which she picked up and placed on her skirt. When she finished sweeping, she looked for the feather she had kept but could not find it. At that moment, she became pregnant by the god Huitzilopochtli. This mysterious pregnancy offended her other four hundred sons (the Centzon Huitznáhuac) who, instigated by their sister Coyolxauhqui, decided to kill their dishonoured mother. But Huitzilopochtli was born armed and killed off his brothers and sister. He cut off Coyolxauhqui’s head and her body rolled to the foot of the hill, dismembered. This story was represented in Templo Mayor (Great Temple), the ceremonial precinct of Tenochtitlan. The great pyramid, crowned with the temple of Huitzilopochtli, represented the Coatepec and at its foot was the dismembered Coyolxauhqui monolith.

It is believed that this nearly-10-foot sculpture, representing the goddess of fertility, was placed at the top of the pyramid of the Great Temple of Tenochtitlan and was removed by the Spanish during the Conquest. The sculpture was found two centuries later, on August 13, 1790, while Plaza Mayor (Main Square) was being levelled in front of one of the doors of the National Palace. Viceroy Revillagigedo ordered it to

be moved to the yard of the Royal Pontifical University to be preserved and studied there, but the Dominican friars decided to bury it in the yards of the university to avoid the resurgence of idolatries. The monolith remained buried until 1825, when it was unearthed and made public with the opening of the National Museum.

In this work, Coatlicue’s head is represented by two snakes (symbolising duality), which when created is believed to have originated the universe. On her flaccid breasts she wears a necklace formed by a skull, severed hands and hearts. She is adorned with a skirt of snakes that alludes to her name and her powers of germination. The skirt is girded with a two-headed ophidian and at the back she holds a skull with feathers and snail bells hanging. Her legs have been replaced by an eagle’s feet with threatening claws that qualify her as a sorceress. On its back, it bears the calendar date 12-Caña (cane), and on the base, out of sight of the visitor, it has the date 1-Conejo (rabbit) and the image of Tlaltecuhli, a deity of the earth.

Referring to this ancient myth, human sacrifices were performed at the top of the pyramid as the bodies of the victims had to roll down like the body of the goddess Coyolxauhqui.

This sculpture represents the world view of the Aztec civilisation, its deep interest in the natural world and its understanding which has come down to us through the mythology and its creative visual representation in permanent architecture and sculpture such as this Coatlicue sculpture. This also resonates with other ancient civilisations where earth, air, water and other fundamental elements have been recognised as the vital forces and venerated to maintain an ecological balance.



Above : Back View  
Below : Front View

**Coatlicue Sculpture**

Andesite Stone

Mexico

Late Post Classic (1250-1521 CE)

Tenochtitlan, Mexico City

H 252 cm x W 158 cm x D 124 cm

Courtesy of Museo Nacional de Antropología (National Museum of Anthropology), INAH (National Institute of Anthropology and History), Ministry of Culture, Mexico

## RUSSIA

# CAP OF MONOMAKH

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The Cap of Monomakh is a unique symbol of Russian statehood. It is one of the most ancient amongst the Tsar crowns or caps (*shapkas*) preserved in the Moscow Kremlin Armoury. The Cap of Monomakh weighing 698.5 grams is made of gold, sable fur, a low rounded crown part and a hemispherical pommel with a cross. It consists of eight golden plaques, adorned with filigree, pearls and other precious gems.

There are various versions of the origin of the Cap of Monomakh, but its antiquity and significance for the Russian history has endured for centuries. According to scholars, the crown part of the Cap could have been created either in Byzantium in the 12th–13th centuries or in the East (Cairo, Central Asia, the Golden Horde) at the end of the 13th and first half of the 14th century. One version suggests that the cap could have been presented to Grand Prince Ivan I of Moscow by Khan Uzbek in the 14th century.

The origin of this symbolic relic's name is connected to a legend that connects it with the reign of the Grand Prince Vladimir Monomakh. This Russian prince was the son of a Byzantine princess from the Monomakh family and was considered one of the important ancestors and predecessors by the Grand Princes of Moscow and Russian Tsars. The

legend about the regalia sent from the Byzantine emperor to Vladimir Monomakh appears no later than the end of 15<sup>th</sup>–early 16th century. It played an important role in the doctrine of Moscow as the Third Rome, presenting Russian Grand Princes and Tsars as the worthy successors to the Roman and Byzantine Emperors.

The Cap of Monomakh can be associated with the 'Golden Cap' mentioned in the wills of the Grand Princes of Moscow of the 14th century, starting with two wills of Ivan I dated by 1336 and 1339. In 1498, in the Assumption Cathedral of the Moscow Kremlin, Grand Prince Ivan III crowned his grandson Dmitry Ivanovich as his heir, placing a crown on his head — apparently the same Golden Cap. In the early 16th century, the crown used during the coronation of the Russian monarchs is first referred as "the Cap of Monomakh". The Russian Tsars in the 16th and 17th centuries were crowned with the Cap of Monomakh, starting with Ivan IV and ending with Ivan V Alekseyevich in 1682. Under Peter the Great, a new symbol of supreme power was introduced — the imperial crown. Though the Cap of Monomakh was no longer employed for the coronation of the Russian Emperors, it retained its exceptional significance as the national relic, being displayed together with other ancient regalia after coronations.



**Cap of Monomakh**

Gold, silver, precious stones, pearls, velvet, satin and fur  
Late 13th -19th Century  
Golden Horde; Moscow  
H 18.6 cm; Diameter 19.8 cm

Courtesy of The Moscow Kremlin Museums, 2023



## SAUDI ARABIA

# A LION'S HEAD AND CLAWS

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Najran, an ancient trade city that thrived during the early first millennium BCE, holds great historical significance and was populated during the Byzantine, Umayyad, and Abbasid periods. Between 1000 BCE and 600 CE, it used to be a significant hub for the caravan trade of frankincense and myrrh. It gained fame for its al-Akhdood site, which is mentioned in the Holy Quran (Surah al-Burooj). Located in the village of al-Qabil on the southern bank of Wadi Najran, the ruins of al-Akhdood are considered one of the most important archaeological sites in the Najran region excavated in 1996.

Al Akhdood is a prominent landmark that was once the central hub of the ancient city of Najran, situated between the villages of al-Qabil and al-Jarba. The site encompasses a central city enclosed by an impressive wall measuring 235 metres in length and 220 metres in width. It is believed that

the main phase of settlement in al-Akhdood began before 600 BCE and lasted until the end of the 3rd century CE. Outside the enclosure wall, there are archaeological mounds including the remains of old stone and mud foundations. These mounds are littered with ceramic fragments that date back to the period following the civilisation of southern Arabia and extended until the Islamic period.

In addition to stone tools that were used by humans since the Stone Age, pottery, glass and jewellery made out of silver, copper and gold, and inscriptions were also discovered. The Lion's Head resembles Greco-Roman models in the 1st and 2nd centuries CE. Though locally carved with meticulous attention to detail, the styling of the lion head found in this area distinguish it from those found at various other locations in the Arabian Peninsula.

**Lion's Head and Claws**

Bronze

2nd century CE

Najran

Head: H 30 cm x W 30 cm

Claw: H 10 cm x W 9 cm

Courtesy of Ministry of Culture, Saudi Arabia



## SOUTH AFRICA

# LINTON PANEL

## Rock Painting Depicting Animals and Humans

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*The Linton Panel* is a fragment of San rock art preserved at the Iziko South African Museum in Cape Town, South Africa. Iziko traditionally means a hearth and implies a social gathering place for a community or people at large. It is believed to be 5000 years old. The San are descendants of hunter-gatherer populations in southern Africa and form part of the Khoesan group whose DNA evidence. They have one of the oldest genomes we see in Africa, making them representative of some of the earliest populations globally. The rock art, which is represented on this panel, records images of humans and animals.

This panel was removed from a remote rock shelter on the farm Linton in the Maclear District, Eastern Cape Province, in 1917. There is an interesting story behind this panels' arrival at the museum. In 1916, Dr Louis Peringuey, director of South African Museum in Cape Town, received a letter from G.S.T. Mandy, a field assistant in the Provincial Roads Department. Mandy was concerned by the deterioration of the rock paintings in the area and asked Peringuey to remove an exceptional panel from the farm Linton for

preservation in the museum. The extraction of the panel proved to be a challenging endeavour, requiring the skills of both a stonemason and a blacksmith. This painstaking process commenced in July 1917 but was only brought to completion in May 1918. The Linton Panel, however, has been exceptionally well preserved, making it one of the most remarkable instances of rock art ever removed from a site anywhere in the world.

Linton panel's significance has taken on a new dimension, as images from this panel were taken as inspiration for the South African Coat of Arms. The two figures facing each other symbolise unity of the people of South Africa inspired by the human figures found on the Linton panel. The words on the scroll beneath the shield loosely translated as "diverse people unite." By including the San human figures within the Coat of Arms, it honours the original painter of this rock painting who may have intended to channel its power for the benefit of all people.

**Linton Panel**

L 200 cm x H 79 cm x W 17 cm

Courtesy of Iziko South African Museum





# TÜRKİYE

## NEMRUT DAĞ

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Crowning one of the highest peaks of the Eastern Taurus mountain range in south-east Türkiye, Nemrut Dağ is the Hierotheseion (temple-tomb and house of the gods) built by the late Hellenistic King Antiochos I (69–34 B.C.), who reigned over Commagene, a kingdom founded north of Syria and the Euphrates after the breakup of Alexander’s empire, as a monument to himself.

With a diameter of 145 metres, the 50-metre high funerary mound of stone chips is surrounded on three sides by terraces to the east, west and north directions. Two separate antique processional routes radiate from the east and west terraces. Five giant seated limestone statues, identified by their inscriptions as deities, face outwards from the tumulus on the upper level of the east and west terraces. These are flanked by a pair of guardian animal statues – a lion and eagle – at each end. The heads of the statues have fallen off to the lower level, which accommodates two rows of sandstone stelae, mounted on pedestals with an altar in front of each stele.

The row carrying relief sculptures of Hierotheseion of Antiochos I is one of the most ambitious constructions

of the Hellenistic period. Antiochos I is represented in this monument as a descendant of Darius by his father Mithridates, and a descendant of Alexander by his mother Laodice. This semi-legendary ancestry translates in genealogical terms the ambition of a dynasty that sought to remain independent of the powers of both the East and the West. Its complex design and colossal scale combined to create a project unequalled in the ancient world. A highly developed technology was used to build the colossal statues and orthostats (stelae), the equal of which has not been found anywhere else for this period. The syncretism of its pantheon and the lineage of its kings, which can be traced back through two sets of legends, Greek and Persian, is evidence of the dual origin of this kingdom’s culture.

Nemrut Dağ retains its authenticity in terms of form, materials and design as one of the unique artistic achievements of the Hellenistic period with its fascinating beauty of monumental sculptures in a spectacular setting. It has survived in a moderately well-preserved state. The original ceremonial routes to the Hierotheseion are still used for access today. This site was inscribed as a World Heritage by UNESCO in 1987.

**Nemrut Dağ**

1st Century BCE  
Southeastern Türkiye  
H 50 m; Diameter 145 m

Courtesy of Ministry of Culture and Tourism,  
Republic of Türkiye



## UNITED KINGDOM

# THE HAY WAIN

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This is the third of the large landscapes set around the River Stour that Constable exhibited at the Royal Academy between 1819 and 1825. The *Hay Wain* was shown in 1821, the year after *Stratford Mill*. His determination to capture the rural Suffolk landscape of his boyhood in these monumental paintings must in part have been due to a sense that this way of life was changing due to rapid industrialisation — the factories, steam power and locomotives that appear in works by his contemporaries, such as Turner, are absent from Constable's paintings.

The view is of the millpond at Flatford. Flatford Mill was a watermill for the grinding of corn, leased and operated by the Constable family for nearly a hundred years. It still survives and is about a mile from Constable's birthplace at East Bergholt, Suffolk. In *The Hay Wain*, the mill is out of sight — the viewer just glimpse the edge of its red brick wall on the extreme right. The building on the left of the picture is the house, which also still survives, occupied during Constable's time by the tenant farmer Willy Lott.

The painting's title refers to the wooden wagon (*wain*) used for transporting cut and dried meadow grass (hay), which is used as animal feed over the winter. The empty wagon is making its way through the shallow millpond towards a ford across the stream — the 'flat ford' that gave Flatford its name.

Although the painting evokes a Suffolk scene, it was created in the artist's studio in London. Over the years, Constable had made many drawings and oil sketches of Willy Lott's farmhouse; its red roofs and chimneys, whitewashed walls and brick buttresses appear in several of Constable's Stour scenes. His earliest oil study of it was probably painted in 1802. When painting *The Hay Wain*, Constable referred back to three small oil sketches of the house he had made in 1811. Constable did not generally copy the work of other artists directly, preferring to pursue a way of painting 'founded on original observation of nature'.

Constable himself did not call this picture *The Hay Wain* — it was a nickname given to it by his friend Archdeacon Fisher. When it was sent to the Royal Academy in 1821 with its given title *Landscape: Noon*, it was greeted favourably by reviewers. In 1824, Constable agreed to sell *The Hay Wain*, *View on the Stour near Dedham* and a small *Yarmouth Jetty* to the Anglo-French dealer Arrowsmith for £250. Arrowsmith sent them to the 1824 Paris Salon where they caused a sensation. He was awarded a gold medal by the French king, Charles X, for his exhibits at the Salon, but chiefly for *The Hay Wain*. The medal is now in the National Gallery Archives.





**The Hay Wain**

John Constable (1776 – 1837)

Oil on canvas

1821

London

H 130.2 cm × W 185.4 cm

Courtesy of The National Gallery



# UNITED STATES OF AMERICA

## STATUE OF LIBERTY

### Liberty Enlightening the World

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The Statue of Liberty is both a national treasure and a global icon. It is recognised as a universal symbol of freedom and democracy, and is a beacon of hope to the millions who cherish those ideals.

The Statue of Liberty reflects the American story. The Declaration of Independence of 1776 states, “We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness. That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed.”

“The Statue of Liberty Enlightening the World” was a gift of friendship from the people of France to the United States of America. In 1865, a French political intellectual and anti-slavery activist named Edouard de Laboulaye proposed that a statue representing liberty be built for the United States of America. This monument would honour the country’s centennial of independence and the friendship with France. He was also moved by the recent abolition of slavery in the United States of America, which furthered America’s ideals of liberty and freedom.

French sculptor Auguste Bartholdi supported de Laboulaye’s idea and in 1870 began designing the statue of “Liberty Enlightening the World.” While Bartholdi was designing the Statue, he visited the United States of America in 1871. During the trip, Bartholdi selected Bedloe’s Island as the site for the Statue. Although the island was small, it was visible to every ship entering New York Harbor, which Bartholdi viewed

as the “gateway to America.”

Bartholdi’s design encompassed much symbolism: her crown representing light with its spikes evoking sun rays extending out to the world; the tablet, inscribed with July 4, 1776 in Roman numerals, noting American independence; to symbolise the end of slavery, Bartholdi placed a broken shackle and chains at the Statue’s foot.

Over time, the Statue of Liberty evolved to also symbolise that the United States of America is a nation of immigrants. The statue was the first view of America for the millions of immigrants arriving in search of a better life. In 1903, a plaque was added to the Statue with Emma Lazarus’ words:

*“Give me your tired, your poor,  
Your huddled masses yearning to breathe free,  
The wretched refuse of your teeming shore.  
Send these, the homeless, tempest-tost to me,  
I lift my lamp beside the golden door!”*

Today, the Statue of Liberty reminds the world of the leadership, resilience, and courage shown by generations of immigrant communities who ventured to the United States of America from every part of the world to seek new possibilities and help to forge the Nation.

The Statue of Liberty was dedicated on October 28, 1886. It was designated as a U.S. National Monument in 1924. Employees of the U.S. National Park Service have been caring for the colossal copper statue since 1933.



**Statue of Liberty  
(Liberty Enlightening the World)**

Frédéric Auguste Bartholdi and Alexandre-Gustave Eiffel  
Copper, steel, cast iron & gold  
October 28, 1886  
H 93 m

Courtesy of U.S. National Park Service

## BANGLADESH

# MUKTIJODHYA

## Freedom Fighters

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Shilpacharya Zainul Abedin (1914-1976) is a prominent Bangladeshi painter and one of the pioneers of the modern art movement in Bangladesh. He was rightly considered as the founding father of Bangladeshi modern art.

One of the rare pieces painted on the theme of the Liberation War with black ink, water colour wash and wax on paper, shows a band of marching *muktijodhyas*, or freedom fighters. Created by Abedin, the work is titled *Freedom Fighters*. A group of freedom fighters are depicted here marching forward strongly with weapons and flags. This painting is an articulation of freedom fighters moving forward with conviction. They walk without fear in the hope

of a free country. Flags and rifles in hands that give shape to the wartime freedom fighters' conviction, the work is an embodiment of the dream of liberation. Using red colour in the textured image, the brilliance of the freedom fighters has been brought out. The picture depicts the excitement of war in which freedom fighters are ready to sacrifice their blood. The technique is unique in the sense that in this work Abedin neither employs geometry nor produces any realistic interpretation of the advancing phalanx of fighters. Rather it is an ingenious way of constructing the image by way of blending broad and short brushstrokes skirting around anatomical facts.



**Muktijodhya (Freedom Fighters)**

Shilpacharya Zainul Abedin

Black ink, watercolour and wax on paper

1973

Dhaka

H 76 cm x W 56 cm

Courtesy of Bangladesh National Museum



## EGYPT

# THE CITY

## Mahmoud Said

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Mohamed Said, one of the first founders of the modern Egyptian school of plastic arts, was born on April 8, 1897, and died on April 8, 1964. Descendant of a wealthy family, born in Alexandria, he studied Bachelor of Arts in French law in 1919, continuing to rise through the ranks in the profession.

Though he painted as a hobby initially, Said was heavily influenced by the history of Egypt and kept learning Western techniques of painting. In his art, Said claimed his inheritance of Pharaonic history, Islamic and Arab art.

*The City* is one of the most important works of Said in which he portrays the Egyptian folk life through a scene of one of the popular areas in Alexandria. In the centre of the canvas, the artist shows three veiled women wearing traditional dresses. On the right side of the painting there is a seller of licorice, a popular drink in Egypt while on the other side of the frame, we find a child and a male figure atop a donkey. The background has the port of Alexandria with distinctive sailboats and women in the distance with water vessels.

Depicting a typical scene in Egypt, the artist in *The City* deploys techniques of western academic painting while

infusing his own visual idiom. An important painting by one of the most relevant modernists of Egypt, the oil painting is currently preserved in the Museum of Egyptian Modern Art. The painter shows detailed facial expression of the figures and emphasises on the perfect play of light and shade on the canvas.

Said's composite structure was influenced by several references that eventually informed his artistic practice and created his own visual language. In his art depicting sights and scenes of Egypt, Said was informed by the classical rules of European arts in the Renaissance.

An award-winning painter, Said won many accolades in his artistic career. Some of his other notable works are *Shadoof*, *The City*, *Girls of Bahri*, *The Girl of the Country*, *The Beggar*, *Woman with Golden Braids*, *The Blue Robe*, and the painting of the *Inauguration of the Suez Canal*.

In 2000, the state established a museum for works of art called the Mahmoud Said Museum in Alexandria.



**The City**

Mahmoud Said (1897 – 1964)

Oil on canvas

1937

H 198 cm x W 350 cm

Courtesy of Museum of Egyptian Modern Art

# MAURITIUS

## DODO BIRD

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The Dodo Birds or *Raphus cucullatus* was a flightless bird native to the island of Mauritius. The closest relatives to the Dodo bird are pigeons and doves, even though Dodo birds were much larger in size. On average, Dodo birds stood three feet tall and weighed about 18 kgs. Unfortunately, due to aggressive human population, Dodo birds became extinct in the late 17th century. The birds were first seen by Portuguese sailors around 1507 in the islands of the Indian Ocean and were exterminated by humans. The Dodo was extinct by 1681, the Réunion Solitaire by 1746, and the Rodrigues Solitaire around 1790. The Dodo is frequently cited as one of the most well known examples of human-induced extinction.

The first documented appearance of the Dodo bird is in the early 15th century by Dutch explorers. Dutch vice admiral Wybrand Van Warwijck used the name 'Walgyogel' in his journal to describe the bird after his visit to the island of Mauritius in 1598. The origins of word Dodo to describe the bird is still unclear, but some ascribe it to the Dutch word *Dodoaars* referring to the features of Knot birds. Even though the Portuguese visited the island first in 1507, no

records show of them mentioning the bird. But, according to the Portuguese dictionary, the word 'Dodo' is derived from Doido meaning 'fool' or 'crazy'.

### DIGGING FOR CLUES

In 1828, John Duncan, a curator at the Ashmolean Museum in Oxford wrote a paper on the Dodo for the Zoological journal. The paper aroused some interest in Mauritius which was already under British rule. George Clark, born in the United Kingdom was appointed as a school teacher in 1851 and worked at the Diocesan school in Mahebourg. Amateur Naturalist, he read about the Dodo in Strickland's book and wanted to dig for clues. Meanwhile, a young engineer Harry Higginson, arrived in Mauritius in 1862 in connection with the setting up of the first railway. He commented in his journal that on October 19, 1865, he noticed some coolies removing some peat soil from a small morass and they were separating in to heaps a number of bones which he examined together with George Clark. These bones were compared with plates available from Professor Owens Books on the Dodo. The bones were those of Dodos.



**Dodo Bird**

H 1 m

Courtesy of Ministry of Arts and Cultural Heritage  
and the Mauritius Museums Council



## NETHERLANDS

# MEISJE MET DE PAREL

## Girl with a Pearl Earring

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*Girl with a Pearl Earring* by Johannes Vermeer is one of the most iconic images that was ever produced in the Netherlands. Johannes Vermeer, the ‘master of light’, is one of the most famous Dutch painters of the 17th century. He is famous for his intimate household scenes with amazing light. In other paintings by Vermeer, such as the famous *Girl with a Pearl Earring* and *View of Delft* among others, he managed to create a calm, almost timeless atmosphere. Vermeer always spent a long time on every painting, so he did not complete many pictures. We know only 36 paintings by him. Vermeer was also an art dealer and valuer.

This artwork exemplifies Vermeer’s virtuoso painting technique. The face is modelled very softly, with gradual transitions and invisible brushstrokes. The clothing is depicted more schematically and enlivened with small dots of paint suggesting reflected light — one of Vermeer’s trademark techniques. The artist achieves textured materials — for instance the white collar, painted in impasto, and for the turban, drier paint such as the precious pigment ultramarine is used. However, the most remarkable detail is the pearl. This consists of little more than two brushstrokes — a bright highlight at the upper left and soft reflection of the white collar on the underside. The pearl is too large to be real. Perhaps the girl is wearing a pearl drop made of glass, which has been varnished to give it a matte sheen. Another possibility, of course, is that the pearl was a product of Vermeer’s imagination. Pearls — both real and imitation — were fashionable between 1650 and 1680.

Vermeer is still a mysterious figure in art history and researchers are still very interested in the way he worked. His brushwork consists of lots of tiny dots of paint to suggest the reflection of light. Because of his unusual painting technique and understanding of perspective in a photographic manner, experts wonder whether he might have used special equipment such as a ‘camera obscura’ — a dark chamber with controlled pinhole source of light for his compositions, however there is absolutely no documentary evidence to support this idea.

Seventeenth-century Dutch girls did not wear turbans. With this accessory, Vermeer has given the girl an Oriental air. Images like this were known in the 17th century as tronies. Tronies are not portraits — they were not made in order to produce the best possible likeness of an individual. Although there would probably be a sitter, the point of a tronie was mainly to make a study of a head representing a particular character. Rembrandt had popularised tronies in Dutch art around 1630.

This masterpiece has been selected for the G20 Digital Museum exhibition in conjunction with the Leaders’ Summit because it is one of the most iconic images produced in the Netherlands by Johannes Vermeer, one of the most famous Dutch painters of the 17th century.

**Meisje met de Parel**  
**(Girl with a Pearl Earring)**  
Johannes Vermeer (1632 – 1675)  
Oil on canvas  
1665  
H 44.5 cm x W 39 cm

Courtesy of Mauritshuis Den Haag/  
The Hague



## NIGERIA

# GREAT NIGERIAN MUSEUMS

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The video featured in the exhibition gives a glimpse into some of the most important exhibits of the cultural masterpieces of Nigeria. The museums spread in various states of Nigeria serve as the repository of the nation's cultural heritage and every museum has a notable collection of archaeological and ethnographic with exhibits dating back to the 15th century and also featuring contemporary objects.

**Gidan Makama Museum Kano**, Nigeria, for instance, has a significant collection of arts and crafts, all of them curated thoughtfully in a historical building from the 15th century. Focussing on Kanawa artefacts, paintings and other works of heritage importance. Then there's **National Museum, Onikan**, Lagos, which houses over 47,000 objects belonging to different cultures of ethnic groups in Nigeria. These include masks, textiles, musical instruments, jewellery and traditional costumes.

Also featured in the video is **Nike Art Gallery**, which boasts a collection of the largest collection of art in West Africa. Opened with the aim to promote arts in Africa. Likewise,

there's **National War Museum** in Umuahia with a focus on the military history of Nigeria with relics from the Biafra-Nigerian Civil War. The collection of tanks, ships, war vehicles and aircrafts give a glimpse into the historical past.

**Benin City National Museum**, established in 1973, which is in the heart of Nigeria, nestled on King's Square, is rich in history and cultural significance. The museums showcase an array of artefacts from the illustrious Benin Empire, including terracotta and bronze figures that show the sheer skill of the master artists. Likewise, two museums — **Museum of Colonial History** in the Nigerian state of Abia and **Oron Museum**, Calabar, a port city in southern Nigeria — boast of ethnographic and archaeological objects and some of the oldest and finest surviving wood carvings in Africa. Collectively, all of these museums, along with **Ife Museum** and **Kalakuta Museum**, are a number of artefacts, devoted to promoting Nigeria's culture and preserving materials of religious, cultural and historical value, thereby providing insight into the history of humankind.



**ORON MUSEUM**  
Calabar



**IFE MUSEUM**  
Osun State

**Great Nigerian Museums**

Duration: 3:52 mins

Courtesy of Federal Ministry of Information and Culture,  
Federal Republic of Nigeria



OMAN

## BAIT AL-MAQHAM CASTLE

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Bait Al-Maqham is a significant fort in the history of Oman, which is located in the Wilayat of Boshar in the Governorate of Muscat. Also called the Great House — it was the biggest in its area – this magnificent historical building is an example of preservation and restoration of a place as per the traditional techniques and skill.

The fort exemplifies the rich heritage of Oman and was the house of Sayyida Thuraya bint Muhammad bin Azzan who built it and lived here in the 18th century. Complete with Omani architecture — an amalgamation of functionality,

aesthetic, artistic concerns — Bait Al-Maqham was not just a home but a major defence abode for providing security and protection to the community in and around the area.

Built on an irregular space with a slope in the southeast corner, the place boasts of rooms, arches, courtyards, special hollow entrances. It continues to inspire generations even today for its architectural finesse, the preservation of old historical buildings, the use of old material in restoration (“Omani sarooj”) and is an ode to the heritage of Oman.



**Bait Al-Maqham Castle**

18th Century

Boshar, Muscat

Courtesy of Ministry of Heritage and Tourism, Oman

## SINGAPORE

# MAJAPAHIT KALA ARMLET

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This gold armlet was found at Bukit Larangan, otherwise known as Fort Canning, in Singapore during excavation works undertaken there in 1928.

As Singapore possesses no natural geological deposits of gold, the archaeological discovery of a solid gold object in Singapore, taken together with further archaeological finds, points towards Singapore's pre-colonial trading connections with the surrounding region by the early 14th century.

The craftsmanship of the armlet bears both Javanese and South Asian influence. The repoussé work on its face depicts a creature resembling the Javanese *kala*, “kirtimukha” face of glory of Hindu mythology associated with immortality and a common protective motif featured on the entrance of Javanese temples dating from the 8th to 14th centuries. The armlet is associated with the East Javanese Hindu-Buddhist Majapahit period (c.13th–16th centuries). During

this time Singapore was part of the Majapahit's *mandala* (sphere of power).

The armlet is made of a sophisticated technology for its time: it is cleverly fastened with a locking mechanism, and its chain consists of interconnecting gold-faceted beads, a technique which is rare in ancient jewellery. Furthermore, it bears fine craftsmanship in the repoussé work with few tool marks on its face. Such ornaments would have served as visual indicators of social status or gifts as a means of forging valuable alliances. In particular, the quality of the armlet suggests that it could have belonged to a member of royalty.

The *Sejarah Melayu*, a narrative that traces the lineage of Melaka's sultans between the 14th and 16th century, writes of an *istana* (palace) on the hill. The suggestion of an elite residing on Bukit Larangan supports the argument that while Temasek was within the Majapahit *mandala*, it had its own power structure and social hierarchy.



**Majapahit Kala Armlet**

Gold

c.14th Century

Fort Canning Hill (Bukit Larangan), Singapore

H 0.5 cm x W 10 cm

Courtesy of National Museum of Singapore

Image Courtesy of Collection of the National Museum of Singapore



## SPAIN

# LAS MENINAS

## With the collaboration of the Museo Nacional del Prado

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La Meninas is one of Velázquez's largest paintings and among those in which he made most effort to create a complex and credible composition that would convey a sense of life and reality while enclosing a dense network of meanings. The artist achieved his intentions and Las Meninas became the only work to which the writer on art Antonio Palomino devoted a separate section in his history of Spanish painters of 1724, *entitling it In which the most illustrious work by Don Diego Velázquez is described*. Since then the painting has never lost its status as a masterpiece. From Palomino we know that it was painted in 1656 in the Cuarto del Príncipe in the Alcázar in Madrid, which is the room seen in the work. He also identifies most of the figures of the court servants grouped around the Infanta Margarita, who is attended by two of the Queen's meninas or maids-of-honour: María Agustina Sarmiento and Isabel de Velasco. In addition to that group, we also see the artist himself working on a large canvas, the dwarves Mari Bárbola and Nicolasito Pertusato, the latter provoking a mastiff, and the lady-in-waiting Marcela de Ulloa next to a guardadamas (attendant), with the chamberlain José Nieto standing in the doorway in the background. Reflected in the mirror are the faces of Philip IV and Mariana of Austria, the Infanta's parents who are watching the scene taking place. The figures inhabit a space that is modelled not just through the laws of scientific perspective but also through aerial perspective. In the definition of this space the multiplication of the light sources plays an important role.

Las Meninas has one meaning that is immediately obvious to any viewer: it is a group portrait set in a specific location and peopled with identifiable figures undertaking comprehensible actions. The painting's aesthetic values are also evident: the setting is one of the most credible spaces depicted in western art; the composition combines

unity and variety; the remarkably beautiful details are divided across the entire pictorial surface; and finally, the painter has taken a decisive step forward on the path to illusionism, which was one of the goals of European painting in the early modern age, given that he has gone beyond transmitting resemblance in order to successfully achieve the representation of life or animation. However, as is habitual with Velázquez, in this scene in which the Infanta and the court servants pause in their actions on the arrival of the King and Queen, there are numerous underlying meanings that pertain to different fields of experience and which co-exist in one of the masterpieces of western art that has been the subject of the most numerous and most varied interpretations. One study, for example, has focused on the royal status of the Infanta, which thus endows the entire painting with a political content. There are also, however, important references of an art-historical nature that are expressed through the presence of the painter himself and the paintings hanging on the rear wall, while the inclusion of the mirror makes this work a consideration on the act of seeing and ensures that the viewer reflects on the laws of representation, the limits between painting and reality and his or her own role within the painting.

This richness and variety in the content, combined with the complexity of the painting's composition and the variety of actions depicted, make Las Meninas a portrait in which the artist deploys representational strategies and pursues aims that go beyond the habitual ones in this genre, bringing it closer to history painting. In this sense, it is one of the key works through which Velázquez championed the potential of the pictorial genre to which he had devoted his activities since he arrived at court in 1623.

Portús Pérez, Javier, Diego Velázquez 'Las Meninas'. In: Velázquez y la familia de Felipe IV, [1650-1680], Madrid, Museo Nacional del Prado, 2013, p.126-129 n.16

**Las Meninas**

Diego Velázquez

Oil on canvas

1656

H 320.5 cm x W 281.5 cm

Courtesy of Madrid, Museo Nacional del Prado.



UAE

## ABRAHAMIC FAMILY HOUSE

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The Abrahamic Family House in Abu Dhabi encompasses a mosque, a church, and a synagogue as well as a forum to learn and nurture mutual understanding. Inaugurated in 2023, the Abrahamic Family House welcomes people from all walks of life to exchange knowledge and practice faith. The three houses of worship are equal in shape and volume, each incorporating architectural elements specific to their respective faiths.

From the earliest centuries of Islam, the Middle East region welcomed people of different ethnicities and religions from across the globe, driven at first by the expansion of trade and commerce. In the 7th and 8th centuries CE, the islands of Sir Bani Yas in Abu Dhabi and Siniya in Umm al Quwain were at the centre of exchanges that connected the Arabian Gulf to the broader world. As a result, a small group of Christians established monasteries and churches on these islands. There is also evidence of an ancient Jewish community in the country, illustrated by the discovery of a large gravestone written in Hebrew, marking the resting place of 'David, son of Moses'. The size of this

community is unknown, but we do know that they felt comfortable erecting such a prominent monument, written in the language of their faith. Rooted in the UAE's vision of bringing people and cultures together, the Abrahamic Family House is dedicated to fostering peaceful coexistence for generations to come.

The project was inspired by the principles of the Document on Human Fraternity, signed by His Holiness Pope Francis and the Grand Imam of Al Azhar-His Eminence Dr. Ahmed El-Tayeb in 2019. The Abrahamic Family House embraces diverse beliefs, founded on common humanity, coming together in peace, which are core values in the UAE.

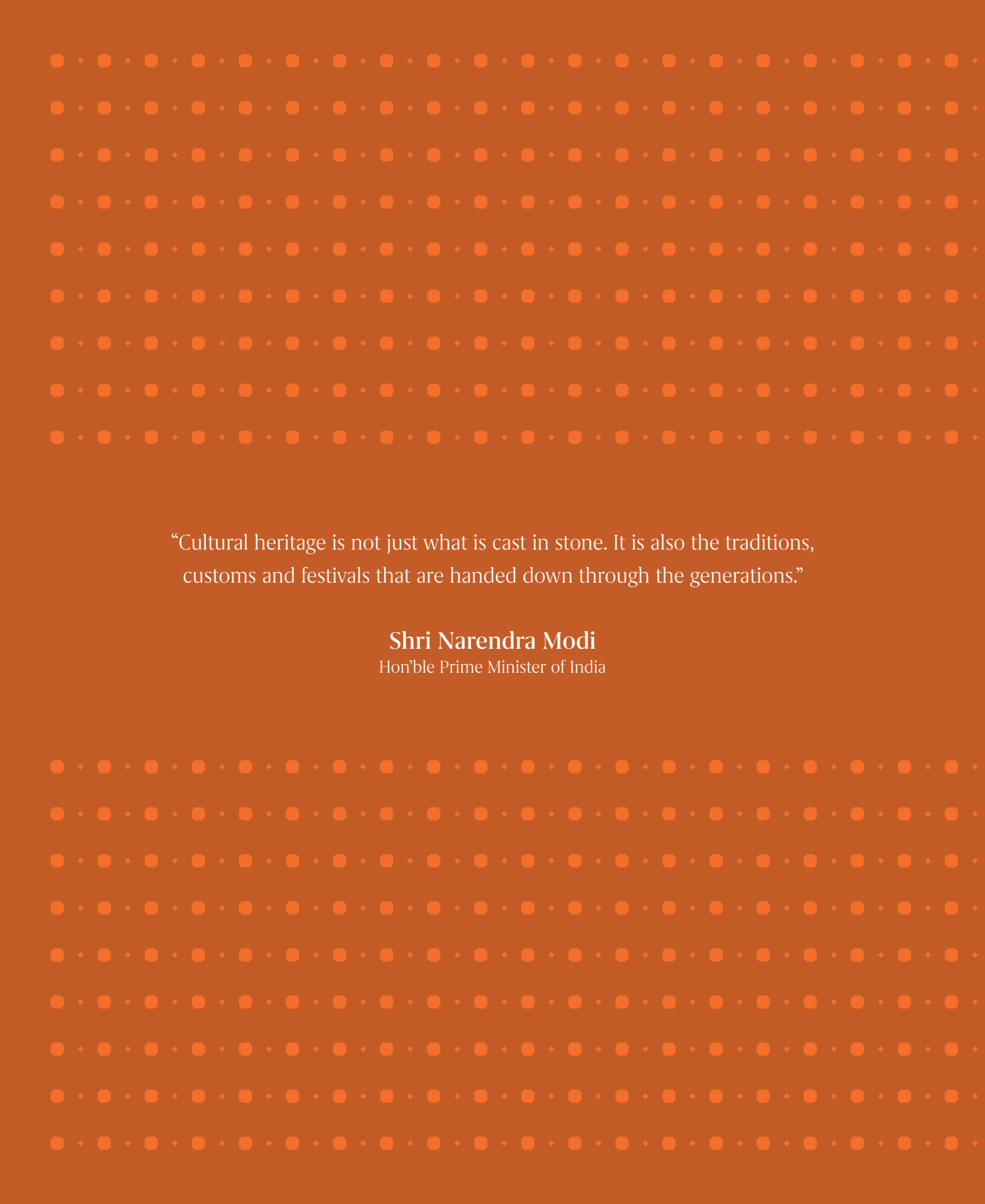
**Abrahamic Family House**

February 2023  
Abu Dhabi, UAE

Courtesy of Abrahamic Family House

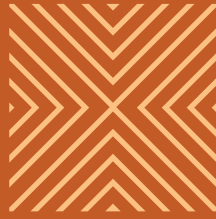






“Cultural heritage is not just what is cast in stone. It is also the traditions, customs and festivals that are handed down through the generations.”

**Shri Narendra Modi**  
Hon'ble Prime Minister of India



# INTANGIBLE CULTURAL HERITAGE

Intangible Cultural Heritage refers to the living cultural expressions, traditions, knowledge systems, and practices that are passed down from generation to generation within a community or society. This cultural heritage category includes a wide range of elements, such as oral traditions, performing arts, rituals, festivals, social practices, craftsmanship, traditional knowledge, languages, and culinary traditions. Intangible heritage is dynamic and ever evolving, adapting to changing times while maintaining its cultural significance.

They are repositories of a community's history, beliefs, and customs, often embodying the wisdom and creativity of past generations. Through oral storytelling, music, dance, and other forms of expression, communities transmit their unique cultural identities to younger generations, ensuring the continuity of their heritage.

Recognising and safeguarding intangible cultural heritage is essential to preserving the diversity and richness of human cultures. UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage, adopted in 2003, aims to protect and promote intangible cultural heritage worldwide. It encourages communities and nations to identify, document, and safeguard their intangible cultural heritage, recognising its value in maintaining cultural diversity and fostering intercultural dialogue.

The participating nations' submissions which include many UNESCO inscribed Intangible Cultural Heritage elements showcase the wealth of knowledge and skills that have been transmitted intergenerationally. The aim of this showcase is also to understand the intangible cultural heritage while fostering intercultural dialogue and promoting mutual respect for alternative lifestyles.





## INDIA

# KUMBH MELA, VEDIC CHANTING, IKAT, YOGA, AND BRONZE CASTING

India's intangible cultural heritage is as ancient as its history and closely intertwined. Ancient Indian knowledge and practice of yoga, astronomy, sacred geography, religion and Vedic oral traditions have survived to this day showcasing the historical continuity in our living traditions.

**Kumbh Mela**, celebrated four times over the course of 12 years in four pilgrimage places — Haridwar, Ujjain, Nashik and Prayagraj — on the banks of four sacred rivers — is an astronomical marvel which attracts millions of people from all over the world for a holy dip in the sacred river confluences during Kumbh celebrations. For devotees, it is a moment of spiritual upliftment as it is believed that positive energy from the waters is at its peak during that time.

India's Vedic tradition is a living body of knowledge that has been passed down orally for over a thousand years through

four distinct chanting traditions in Sanskrit. It is a fine example of how knowledge can be transmitted over centuries through oral transmission. Similarly **yoga**, which has evolved since the Vedic period, continues to provide medical and spiritual balance to inspire the world for its meditative power and health benefits. India also has a rich tradition of **double ikat** weaving and **lost wax tradition of bronze casting** which underscore ancient knowledge of metallurgy, botany, weaving and natural dyeing processes that has seen a fitting revival with concerted efforts, getting passed down from one generation to the next. Double ikat, called *patola* in Gujarat, is a complicated weaving technique of dyeing warp and weft using fine silk yarns with complex geometric patterns which were popularly traded to Southeast Asia in the past.





## INDONESIA

# SUBAK, BATIK, WEAVES, PUPPETS

From water irrigation system unique to the country to an indigenous puppet theatre art form to weaves and traditional dances, the videos in the exhibition capture the cultural spirit of Indonesia.

The traditional water irrigation system, **subak**, has shaped the unique landscape of Bali over the past thousand years along with rice paddy fields to create picture-perfect scenes. **Wayang Puppet Theatre**, renowned for its elaborate puppets and complex musical styles, has been, for the last ten centuries flourishing in Bali, not just with the locals but also the tourists. The wooden puppets and the leather ones continue to borrow from mythology while also talking about politically topical issues.

Similarly, with the traditional art form of **Batik** on cotton and silk fabrics that continue to permeate the lives of Indonesians. Likewise, the weave of **Noken** or knotted net made by communities in Papua Provinces of Indonesia continues being passed down from one generation to the next. It is threatened given the competition with factory-made bags but select artisans continue to keep this craft alive.

In addition, there are traditional dances (sacred, semi-sacred, and contemporary) of Bali that continue to enthrall visitors even today with bedecked costumes, graceful moves and costume jewellery bringing home a sense of strong cultural identity.



## BRAZIL

# ACARAJÉ

The *acarajé* is a typical dish in Brazil, especially in the state of Bahia, in the northeastern parts of the country. The artisanal preparation process of this delicacy is a century-old tradition. Originally from Africa, *acarajé* was brought to Brazil by the enslaved black populations from that continent, eventually becoming an indelible part of the culinary heritage and culture of Brazil. Initially connected to the worship of Candomblé gods, a religion of African provenance, *acarajé* became popular among people from

all walks of life, becoming part of the cultural identity of the Brazilian people. The deep-fried, savoury fritter is made with cowpeas, chopped onions and served with spicy pastes made from shrimp, ground cashews and other ingredients.

In 2005, the National Historic and Artistic Heritage Institute (Iphan), an institution linked to the Ministry of Culture, recognised the Trade of the Acarajé Baianas as a Cultural Intangible Heritage of Brazil.





## ARGENTINA TANGO

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A globally recognised dance form, an irreplaceable hallmark of Argentine identity, tango emerged from the fusion of Afro-Rioplatense, gaucho and European dances and rhythms. It is an emblematic dance of the Río de la Plata region, mainly from the city of Buenos Aires, Argentina's political and cultural capital as well as its main port. Inscribed in the representative list of the Intangible Cultural History of Humanity by UNESCO in 2009, the sensual, elegant dance, capable of transmitting complex and powerful emotions, is a vibrant living national treasure, known for the way it engages

diverse communities, age groups and professional artistes. Additionally, it reflects political and cultural transformations while also serving as a binding element in the building of national identity. An irreplaceable symbol of the country's cultural universe, tango is truly an intangible cultural flagship without equal in Argentina.



## AUSTRALIA

# WALKING THROUGH A SONGLINE

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In cultures around the world, epic stories are passed from one generation to the next. They are a way to explain history, share knowledge and maintain culture. For the First Nations peoples of Australia, these stories are known as songlines, or Dreaming trails.

Songlines are pathways of knowledge that crisscross the continent and form the foundational stories of Australia. They map the routes and activities of Ancestral creator beings, imprinting the stories in the features of the land. Songlines explain creation and transmit cultural values, including protocols of behaviour and how to live sustainably on the continent, as Australia's First Nations peoples have done for millennia. By embedding that information in story, performance and art, an entire continent has been mapped by and for its people and remains memorable for generations. Access to this knowledge ranges from public versions to secret/sacred or closed versions available only to the most senior custodians. There are major songlines that span the continent, and more localised ones that connect only a few sites.

The Pleiades star cluster is referred to by many cultures, including Greek, Hindu and Australia's First Nations, as

seven women – sometimes sisters, mothers or wives. The Seven Sisters songline begins in Australia's Western Desert, in Martu Country, where a group of sisters are being chased by a lustful sorcerer looking for a wife. A shapeshifter, he uses many disguises to trick the sisters and lure them to him so he can possess them. He turns into delectable foods, water, a shady tree, or a juicy snake to tempt the hungry sisters. But the sisters can shapeshift too, teasing and infuriating their pursuer and creating songlines as they run and fly.

In the chase across Anangu Pitjantjatjara Yankunytjatjara (APY) and Ngaanyatjarra lands, the language and the story changes as the sisters flee across different Countries. Their activities are recorded in the features of the land, such as rock formations and waterholes, and in the night sky. As the Seven Sisters travel through desert lands and across the sky, they map Country for millennia to come.

*Walking through a Songline*, in its complete form, is an immersive digital experience that visualises the Seven Sisters songline. It was produced by the National Museum of Australia in partnership with Mosster Studio, with the ongoing support of the traditional Aboriginal custodians and knowledge holders of this story.





CANADA

## CANADA 150 ANTHEM

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*Canada 150 Anthem* is a short clip marking the 150th anniversary of the Confederation of Canada in 2017. It reflects on the country's past and present and it offers a vision of the future as seen through the people, places and values that unite us. The clip communicates the beauty and grandeur of Canada's native land, the spirit of its diverse people, and the land's deep-rooted importance, particularly for the Indigenous People who live there.

The video highlights the nation's aspirations and hopes for the future and evokes values that inspire Canadians such as respect for diversity, family, friendship, freedom, and tradition. It also speaks to the enduring relationship between the land and its original stewards, which serves as a guide for reconciliation with Indigenous Peoples and for Canada's sustainable future. These images are a reminder that when we stand together, we stand stronger.



## CHINA

# TEA CEREMONIES AND CHINESE NEW YEAR

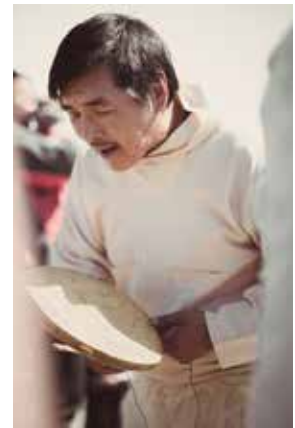
With a population of 1.4 billion, China is the largest developing country in the world. Through arduous efforts, nearly 100 million poor people have been lifted out of poverty and thus the poverty reduction goal of the UN 2030 Agenda for Sustainable Development has been achieved 10 years ahead of schedule. In the process of the decisive battle to get rid of poverty by Chinese people, intangible cultural heritage has made important contributions in promoting communities, groups and individuals to achieve productive employment, acquire decent job, income and sustainable life.

The featured video focuses on intangible cultural heritage.

Some of these include **traditional tea ceremonies**, **traditional paper cutting techniques**, exclusive even now to indigenous communities, **calligraphy**, practices, **shadow puppetry**, among several others. Speaking of tea ceremonies, the video featured in the exhibition highlights how deeply steeped is tea culture (picking, processing, drinking and sharing the beverage) in the Chinese cultural value system.

Also noteworthy is the **Chinese New Year**, a prominent example of traditional festivals in China, which is showcased as part of the video featured in the exhibition, showing the jubilant celebrations and traditional parades.





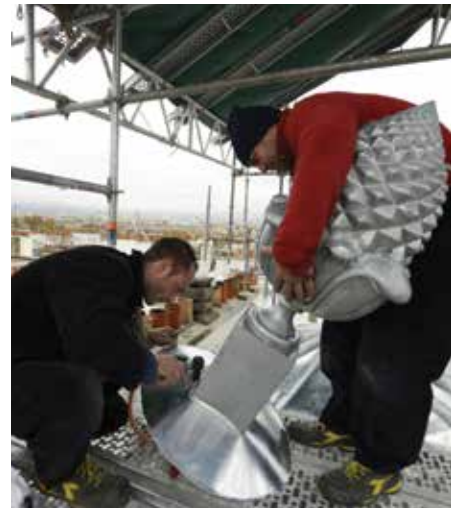
## EUROPEAN UNION

# CARNIVALS, BELL RINGERS, PARADES AND MORE

The collection of photos in the exhibition offers a glimpse into the vast richness of the intangible cultural heritage found within the European Union, showcasing the diverse cultural tapestry that makes Europe so rich and unique.

The practices depicted have been inscribed in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity, signifying their immense cultural significance and the need to safeguard them for future generations. Intangible cultural heritage, also called living heritage, encompasses a wide array of traditions, knowledge,

customs, and practices that have been passed down through generations, contributing to the unique identities of communities across Europe. From **Slovenia's lively Kurenti** carnival with its elaborate costumes, to the colourful **Corso flower** and fruit parades that grace the canals of the Netherlands, and the **Inuit singing and dancing** in Denmark, these photos capture the diversity of European culture. Additionally, the art of **dry-stone walling** in Croatia and the ancient practice of manual **bell ringing** in Spain serve as powerful reminders of the significance of preserving traditional skills and their enduring importance for our society.



## FRANCE

# THEATRE, DANCES, PARADES AND TRADITIONAL KNOW-HOW

Audio visuals shown in the exhibition reflect France's rich heritage and culture. The **Theatre of Tamoul Bal**, which takes place in Réunion or La Réunion, an island of France that lies 200 km southwest of Mauritius, creates a strong linkage between India and France. Practiced in Réunion, *Tamoul Bal* is described as a popular theatrical form drawing inspiration from epics such as Ramayana and Mahabharata. There's the traditional **Marquesan dance** from Nuku Hiva, the largest of the Marquesas Islands in French Polynesia, which is still practiced today and passed down from one generation to the next. Also shown

here is the parade and procession showing the figures of **Batisse and Zabelle in the city of Boulogne-sur-Mer**, a major fishing port on the north coast of France. Another aspect of France's heritage is the art of **hand-blown glass making**, which continues to be done traditionally in some of the towns even today. As is the 200-year-old tradition of the professional ornamentists and roofers who weld and create zinc roofs thus giving Paris its distinct identity with a landscape offering a sea of grey.





## GERMANY

# MODERN DANCE

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Featured in this video is a homage to the practice of modern dance in Germany. As mentioned by one of the practitioners featured in the video: “Dance is inherently a process of social and experiential learning that happens, sometimes by yourself but mostly with others. So this is a support for learning how to be an experiencing community.” At another point, it is mentioned “that it is about the joy of going into the dance but also knowing what to do... for the body and mind to be connected through movements”.

Meditative, emotional, rooted in life experiences, this genre emerged at the beginning of the 20th century during the period of the Weimar Republic with innovative artistic-choreographic approaches. From a social perspective, it is viewed as a source of social cohesion, promoting integration and inclusion (older, differently-abled, people) while also promoting health by contributing to an appreciation of physical and emotional expression.



## ITALY

# SONGS AND CELEBRATIONS

Featured in the video at the exhibition are clippings that display five elements of Italy's UNESCO's list of Intangible Cultural Heritage, including 1) **Opera dei Pupi**, a Sicilian puppet theatre form; 2) **Canto a tenore** that features **Sardinian pastoral songs**; 3) the **musical art of horn players**, an instrumental technique linked to singing, breath control, vibrato and resonance of place; and 4) & 5) the two separate Catholic processions, including the **Celestinian**

**forgiveness celebration and big shoulder-borne processional structures.**

They have been selected for the G20 Digital Museum exhibition for their strong reference to India's theme of the G20 presidency 'One Earth. One Family. One Future.'





## JAPAN

# NOHGAKU

Nohgaku is a Japanese traditional performing art, which has had a significant influence over Japanese performing arts that followed, such as the Ningyo Joruri Bunraku (Japanese puppet theater) and Kabuki (all inscribed as UNESCO Intangible Cultural Heritage). Still to this day, its essence is prominent in every corner of Japanese contemporary arts. With 700-hundred-year-old history, Nohgaku is considered

the oldest form of theatre in the world which is continuously passed down through many generations up to this day. In 1957, Nohgaku was designated as an Important Intangible Cultural Property of Japan, and in 2008, it became the first Japanese inscription on UNESCO's representative list of Intangible Cultural Heritage of Humanity.



## REPUBLIC OF KOREA

# WOMEN DIVERS, WEAVING, DANCE AND ARCHITECTURE

Shown in the series of audio-visuals for the exhibition are dances, handicrafts and architectural sites of the Republic of the Korea. **Talchum** is the mask dance drama that originated in Korean villages as part of shamanic rituals to ward off evil spirits and protect the harvest. Then there's the video of **haenyeos** (women divers) from Jeju Island in South Korea who dive sans oxygen tanks or other mechanical devices that are typically used underwater. Collecting sea cucumbers, abalone, and seaweed, the women (some in their 80s) dive as much as 10 metres under the sea, having the ability to hold their breath for one minute for every dive. They pass down the techniques

from one generation to the next. Likewise, middle-aged women in the **Chungcheongnam-do** province practice the art of weaving ramie cloth, a traditional practice to create women-only enterprises and bind communities together.

Celebrating the architectural marvels of South Korea, there's the iconic **Jongmyo Shrine**, believed to keep the spirit tablets of the kings and queens along with another video showing **Changdeokgung Palace Complex** that was built in 1405 in the fifth year of the reign of King Taejong. It was declared a UNESCO World Heritage Site in 1997.





## MEXICO DAY OF THE DEAD

Day of the Dead is a traditional festival observed throughout Mexico. It finds its genesis especially in the local Yoreme community, which believes that the souls of their loved ones rest in peace once certain rituals and ceremonies have been observed. Given how the celebrations have continued with the same fervour, momentum and a spirit of continuity of traditions, the festival is now considered a national symbol, even taught in schools with the perspective of its native origin. In 2008, the tradition was inscribed in the Representative List of the Intangible Cultural Heritage of Humanity by UNESCO.

The symbol of the festival, the skull (calavera in Spanish), is represented in many ways, including masks, foods (skulls are made of chocolate and sugar), much of it distributed and given as gifts to people who attend the festival.

More of a celebration than a day of mourning (for both, young and old), the Day of the Dead is seen as a festival showcasing the resilient spirit of the country.



## RUSSIA

# BALLET, CHOIR AND FESTIVALS

Featured here are visuals showing some of the most important cultural markers of Russian Federation. There's **Festival of the First Fish**, which is celebrated by the Koraks, the indigenous people who inhabit the coastlands of the Bering Sea of the Northern Pacific Ocean. Given the importance of fishing in the daily lives of this ethnic group, "Festival of the First Fish", celebrated at the beginning of the fishing season, is regarded as a traditional holiday among the locals.

**The Pyatnitsky Russian Folk Choir**, established by Mitrofan Pyatnitsky in 1911, focuses on preserving and promoting traditional Russian songs. The choir has 100 members (it is believed to have been started with 18 peasants) with its folklore studio and a rich collection of archival material.

The iconic **Bolshoi Ballet's *The Swan Lake***, commissioned by the Bolshoi Theatre, Moscow, premiered in 1877 in Moscow. It was created by Russian composer Pyotr Ilyich Tchaikovsky between 1875 and 1876.





## SAUDI ARABIA

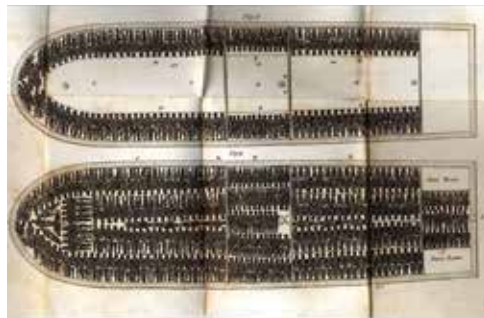
# COFFEE, WEAVING, DATE PALM TRADITIONS AND PRACTICES

Known for its cultural history, a rich legacy that has made many of its local practices get recognised by UNESCO, Saudi Arabia continues to intrigue millions of people all over the world who visit it.

The cultivation of **Khawlani coffee beans** is a complex process with the fruit growing two to three years after planting. Khawlani tribes have been cultivating coffee beans through traditional means for over 300 years, passing on the skills and techniques to younger generations. Additionally, the entire process encourages social cohesion and provides a sense of shared identity between the farmers. A symbol of generosity, coffee in Saudi Arabia, especially from coffee beans harvested from one's own farms, is considered a sign of honour and respect.

Sadu or horizontal weaving is a traditional weave made by Bedouin women. Made on a ground loom, the fabric forms a durable, tightly knit fabric. While the weavers make use of natural fibres, the patterns reflect their lives in the desert with geometric designs in bright colours combined with repetition and symmetry. Passed on as per tradition to the next generations, **sadu weaving** is also taught in educational institutions to impart skills and knowledge through classes or workshops and reflects the role of women in Bedouin society.

The **date palm** has been associated with handicrafts, professions, traditions, customs and associated social and cultural practices and is one of the primary forms of nutrition in Saudi Arabia. Playing a pivotal role in strengthening the relationship between people and land in the Arab region, it is symbolic of the cultural heritage of the country.



## SOUTH AFRICA

# MAPUNGUBWE, WONDERWERK CAVE, SÃO JOSÉ, ROBBEN ISLAND

**Mapungubwe Cultural Landscape** is an open, expansive savannah landscape, historically known for the social, economic and political changes that took place here between 900 CE and 1300 CE due to extensive trade networks and successful farming. Likewise, **Wonderwerk Cave** is a 140-metre-deep cave that dates from beyond a million years

ago and continues being studied for climate change. The audio visuals of **São José**, the Portuguese slave ship that was wrecked near the Cape of Good Hope in South Africa in the mid 1700s, and of **Robben Island** tie into the exhibition to reflect the symbolism of slavery, its subsequent abolition and democracy.





## TÜRKİYE

# STORYTELLERS, TILE MAKING, EBRU AND FESTIVITIES

Featured here are culturally relevant examples that highlight the heritage of Republic of Türkiye. There's *Meddahlik*, a Turkish theatre form that emerged in the 16th century, getting popularised during the Ottoman Empire. Performed by a single storyteller called a **meddah** who plays different characters and uses a plethora of props, the *meddah*, in keeping with the traditional style, even now narrates a social and political commentary in a light-hearted, humorous style. Besides the *meddahs* continuing the tradition of storytelling with nuances as taught by their forefathers, stories of the 13th century philosopher **Nasreddin Hodja** are celebrated the world over even today. They're still told by experts in several towns and cities of Türkiye, the anecdotes peppered by both, wisdom and witty repartees. A video highlights **Kuş Dili** or Turkish bird language that dates back 400 years and is practiced even today in Kuşköy, a village in Türkiye's northern Pontic Mountains. Then there are visuals of the **Mesir Macunu** festival of Manisa, a city in Türkiye's Aegean Region that has been celebrated for the last 485 years from 21 to 24 March, owing its culinary-cultural festivities to Suleiman the Magnificent.

The exhibition offers a glimpse into the art of **çini-making** that refers to traditional, handmade glazed tiles and ceramics made in Türkiye featuring colourful motifs of plants, animals and geometric patterns often found on facades of buildings and in homes throughout the country. The art of çini-making is unique to Türkiye with this ornamental art having been around since the 12th century. It reached its zenith, however, around the 16th century, according to historians.

Likewise, **Ebru**, also featured here, is the traditional art of creating colourful patterns by sprinkling and brushing colour pigments onto a pan of oily water and then transforming this pattern to paper. The traditional art form, known as marbling, used for bookbinding, emerged in the 13th century in Central Asia, spreading to Anatolia through Iran. During the Ottoman period, Turkish calligraphers and artists created new forms and perfected techniques.



## UNITED KINGDOM SHAKESPEARE, CARNIVALS, DANCES AND MORE

The set of images featured in the exhibition represent the United Kingdom's intangible heritage, illustrating examples of the living cultural heritage that include the traditions and living expression of people in the United Kingdom. One of the images shows the excellence of **blacksmiths in Northern Ireland** who are known for their longstanding tradition and culture of working with metal, including steel. William Shakespeare's longest play **Hamlet** (written between 1599 and 1601), for which British actor Pappa Essiedu won the 'Best Performance in a Play' at the UK Theatre Awards in 2016, reflects the wealth of culture that

continues being celebrated even today. Also on display is a still photograph of Eisteddfod which is held in Wales every year. The image shows the fervour and energy of **Rygi**, a traditional Welsh dance performance that celebrates rugby in Wales. The photograph of a **bagpiper and a corgi** is a homage to the late Queen, Elizabeth II, who loved this breed of dog. Meanwhile, **Notting Hill Carnival**, held in London since the mid 1960s, celebrates the diversity of cultures found within the United Kingdom, particularly those from the Caribbean.





## UNITED STATES OF AMERICA FAIRS, PARADES, BLUES, FESTIVALS

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Featured in these set of images is the depiction of the diverse cultural events, fairs and parades in the United States. From the compelling image of the colourful Ferris Wheel at **Wyoming State Fair**, celebrated every August in Douglas, Wyoming, in western United States to the Grand Parade in the **Honolulu Festival** in Hawaii, there's a strong sense of the promotion of the mutual understanding, economic cooperation, and ethnic harmony between various peoples and communities living in the United States. There's a stunning visual of **Mummers Parade** in Philadelphia, Pennsylvania, which was inaugurated in 1901

and continues being held each New Year's Day, regarded as the longest-running continuous folk parade in the United States.

The image showing the **Grand Parade**, held annually on the fourth weekend in April, brings together over 565 tribes from around the United States and 220 from Canada together in Albuquerque, New Mexico. Also featured is Terry "Harmonica" Bean performing **Delta blues** music — the oldest form of blues — at the Club Red jazz club in Clarksdale, Mississippi.





## BANGLADESH

# EMBROIDERY, WEAVING AND PAINTINGS

Captured in these images are some of the most important cultural imprints of Bangladesh, including crafts that define the country on the global map. Known for its **Nakshi kantha**, a traditional embroidery art on quilt, the centuries-old Bengali art tradition uses thread and old cloth. Though made throughout the country, areas of greater Mymensingh, Jamalpur, Bogra, Rajshahi, Faridpur, Jessore and Chittagong are most famous for this craft.

The iconic **Jamdani sari**, one of the important Intangible Cultural Heritage of Bangladesh is a sign of identity,

dignity, and self-recognition and weavers even today create these beauties with age old techniques, passing it on from one generation to the next. Likewise, the art of weaving **Shitalpati**, made of Murta plant highlights the entrepreneurial spirit of women. As such, it strengthens family ties and fosters a peaceful social environment. The other traditional weave of Shitalpati, made of green cane (*Murta*) is basically a sitting mat, bedspread or a prayer mat that is unique in its craftsmanship. Not to miss another of the cultural markers, **rickshaw paintings** that are vibrant and a must see for people who visit this country.





## EGYPT

# TAHTIB: STICK-FIGHTING FOLK DANCE

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Featured here is a remarkable work by painter Abdelfattah Elbadri who depicts one of the most important intangible cultural heritage aspects of Egypt. *Tahtib* or stick-fighting is one of the most famous Egyptian folk dances prevalent in southern Egypt. A traditional stick-fighting martial art, it evolved later into an Egyptian folk dance that continues getting performed for tourists.

Distinctive costumes (*galabia and the imamah*) are worn by the local communities celebrating this dance, which is a

part of tribal celebrations in Upper Egypt and some cities in the Delta. Swaying to the beats of drums, flute, and *rebab*, the stick-fighting dance of *tahtib* is considered one of the elements of the intangible cultural heritage registered on behalf of Egypt in the lists of the UNESCO.

The painting by Elbadri, which was completed in 2002, is an ode to this aspect of Egyptian identity that is culturally rooted in tradition but continues to be an important part of Egyptian society in contemporary times.



## MAURITIUS

# TEA, FISHING, SPORTS, FOOD, DANCE

The videos featured in the exhibition give a glimpse of the rich culture of Mauritius and the nation being seen as a global example of a multi-ethnic and a plural cultural island community. Despite its small size, Mauritius has a diverse and dynamic cultural heritage, which was brought to its shores by people of different origins from various parts of the world. Today, these cultures, traditions, social practices and religions form an integral part of the Mauritian Cultural Heritage.

Besides **tea cultivation, fishing** and water sports (**regatta**) along with the rituals and traditions rooted in the culture

of the ethnic communities, Mauritius has a vibrant **food culture**, a melting pot of cultures, religions, and people with a mix of Hindu, Muslim, Creole, Franco-Mauritian, Chinese and European descendants. Worth noting are the intangible cultural heritage elements, that is, the Segga Tipik, the Geet Gawai and the Segga Tambour of Rodrigues Island have been inscribed on the UNESCO Representative List of Intangible Cultural Heritage of Humanity in 2014, 2016 and 2017 respectively. The Segga Tambour Chagos, is also an intangible cultural heritage element which has been inscribed, in 2019, on the UNESCO List of Intangible Cultural Heritage in Need of Urgent Safeguarding.





## NETHERLANDS

# CORSO FESTIVAL, ESPELO EASTER FIRE, KONINGS DAG, IRRIGATION SYSTEM, PAPER-MAKING

In the set of images and videos featured in the exhibition, we find glimpses of the rich cultural heritage of the Netherlands revealed through its vibrant parades, carnivals, living traditions and crafts. The **Corso** festival celebrations in the village of Sint Jans klooster, for instance, highlights the continuing tradition of the 19th century where giant floats or boats are decorated with lifesize floral artworks made of steel wire, cardboard, etc. Similarly, **Espelo Easter Fire** (*Paasvuur Espelo*) or giant bonfires, created with architectural finesse, dates to the 17th century. If the examples promote a spirit of bonhomie and community, **Koningsdag**, which celebrates the king's birthday (as is the

tradition for royalty since the last 125 years), signifies the ties of the past with the present.

Showcased here are two more important innovations — the **traditional irrigation system** that shows us how to achieve minimum wastage of water for agriculture along with the distribution to all crops. Then there's also the **craft of paper-making**, unique to Utrecht, the fourth-largest city, located in the centre of the Netherlands, where paper is still made through traditional means and measures.



## NIGERIA

# KANO DURBAR AND EYO FESTIVALS

Featured in these images are some of the most important cultural highlights of Nigeria that look at traditional dances, festivals, inclusivity of religions and other sport-related events.

**Kano State Durbar** or Hawan Sallah or Hawan Daushe is a royal parade that dates back hundreds of years and continues to follow the traditions of the rich past with contemporary times. With men on horses in complete regalia, the festival is celebrated at the culmination of Muslim festivals Eid al-Fitr and Eid al-Adha. Traditionally, the parade signified loyalty to the Emirate with the nobility in every town and district

showing its preparedness of horsemanship. Today, the festival is celebrated in honour of visiting Heads of State.

The colourful **Eyo festival**, meanwhile, exhibits the culture and traditions of the city of Lagos. Evolved over three centuries, it is usually held to celebrate the life and times of the royalty. Today, the theatrical displays celebrate the aboriginal history of Nigeria with an array of regalia and costumes from the country.





## OMAN

# AL-KHANJAR

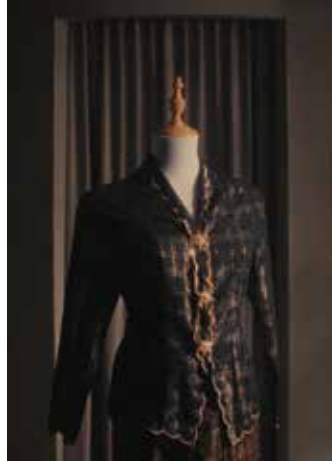
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An intrinsic part of the traditional dress worn by men in Oman during celebratory occasions, Al-Khanjar is an important element of Omani culture for its traditional handcrafting techniques that are passed down, from one generation to the next.

Attached around the waist, the Omani *khanjar* includes a belt, handle, blade, scabbard and cover, all made from a variety of materials including wood, leather, cloth and silver. The motifs and designs that are engraved are a reflection

of the rich history of the people of Oman, their beliefs and the rich legacy of the land. The *khanjar* is a part of the state emblem and plays a key role in many Omani customs and traditions. Historical sources and archaeological discoveries indicate that Omanis have worn the *khanjar* for centuries.

Known to be given as a gift to official guests, it is an expression of the cultural connection between nations. Not only that, it is described variously by poets, writers and painters in literature and visual arts.



## SINGAPORE

# SINGAPORE: A CULTURAL MELTING POT

Featured in the videos in the exhibition are glimpses of Singapore's rich and diverse intangible cultural heritage. **Hawker culture** embodies the confluence of culinary traditions across various ethnic and cultural communities as well as the practice of community dining at hawker centres. The craft and practices of **kebaya**, a traditional garment worn by communities in Singapore and across Southeast Asia, highlight the craftsmanship involved and how these skills and knowledge have been sustained in contemporary times. Other videos feature **ketupat** weaving, where the traditional

practice of weaving to create the ketupat pouch for rice cakes is adapted to inspire innovative designs and products such as furniture pieces; as well as a range of **festive performances and traditions**, including the Thaipusam, wushu, lion dance, and dragon dance, which reflect diversity in harmony in vibrant, multicultural and multi-ethnic Singapore.





## SPAIN

# INTANGIBLE DIVERSITY

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Not breaking away from the past while being entrenched in the present, Spain's rootedness with tradition is what makes it unique. For instance, even today, **bell ringing** has served as a means of expression and communication in Spain, fulfilling several social functions, from information sharing to coordination, protection and cohesion. These are coded messages conveyed through various communities. The techniques and skills of bell ringing are passed down from one generation to the next in accordance with the traditional practices.

With a thriving cultural heritage, it's noteworthy to mention the equestrian ritual **Los Caballos del Vino** (Wine Horses), a series of events wherein horses are decked up in beautiful cloaks richly embroidered in silk and gold thread. Various parades are then held, showcasing the horses and the cloaks through the streets. The most awaited moment is a race against the clock up the hill to the castle, with the horses running with four handlers.

There's also **transhumance**, which shapes relations among people, animals and ecosystems through the seasonal movement of livestock along migratory routes in the Mediterranean and the Alps. The continuity of transhumance, then, is crucial to the preservation of Spain's natural and cultural heritage. One of the most stunning visuals of Spain are the **patios in Cordova**, which have been fascinating tourists from all over the world. For twelve days at the beginning of May, the city of Cordova celebrates the Fiesta of the Patios where houses, located in the city's historical quarter, are decked up with an abundant array of plants and flowers.

Finally, Spain presents Esparto Grass Culture, a traditional handicraft which takes advantage of the resources of its environment to create useful objects since the Neolithic and which is shared with other cultures and neighbor countries.



UAE

## AL AFLAJ: WATER DISTRIBUTION SYSTEM

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The still images and the videos featured here show Al Aflaj, a remarkable water distribution system that showcases the exceptional engineering prowess of ancient communities. Regarded as a lifeline in the history of UAE and serving as the backbone of the Iron Age civilisation, Al Aflaj is derived from “Al Falaj”, a term of Semitic origin in Arabic, which refers to a small stream or spring. While its fundamental structure has remained consistent over time, variations in its depths and sizes have been observed.

Most ancient civilisations flourished along the banks of prominent rivers, the vast Arabian Peninsula, devoid of rivers, compelled its inhabitants to ingeniously harness water resources based on their geographical locations. The UAE thus stands as the birthplace of the oldest Falaj systems, many of them dating back more than three thousand years. Today, it is a living testament to the technique that has helped in the survival of this illustrious country throughout the ages.



# FILM AND IMAGE CREDITS

## Intangible Cultural Heritage

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### INDIA

Yoga  
Courtesy of Bharat Bala

Double Ikkat Weaving  
Wikimedia Commons

Vedic Chanting  
Courtesy of National Mission for Manuscripts,  
Indira Gandhi National Centre for the Arts

Lost Wax Tradition of Bronze Casting  
Courtesy of Sushil Sakhuja via Wikimedia Commons

Kumbh Mela  
Duration: 1 min  
Courtesy of Incredible India: Ministry of Tourism,  
Government of India

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### INDONESIA

Cultural Landscape of Bali Province:  
The Subak System as a Manifestation of the Tri Hita  
Karana Philosophy  
Duration: 17:11 mins

Wayang Puppet Theatre  
Duration: 17:27 mins

Indonesian Batik  
Duration: 17:52 mins

Noken Multifunctional Knotted or Woven Bag,  
Handcraft of the People of Papua  
Duration: 17:19 mins

Three Genres of Traditional Dance in Bali  
Duration: 15:26 mins

Courtesy of Ministry of Education, Culture, Research, and  
Technology of the Republic of Indonesia

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### BRAZIL

Acarajé  
Duration: 2:00 mins  
Courtesy of Ministry of Brazil

### ARGENTINA

Tango  
Duration: 59 secs  
Courtesy of Centro Cultural Kirchner,  
Ministry of Culture, Argentina

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### AUSTRALIA

Walking through a Songline  
2017 | Duration: 7:00 mins

Courtesy of National Museum  
of Australia and Mosster Studio

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### CANADA

Canada 150 Anthem  
2017 | Duration: 1:58 mins  
Courtesy of the National Film Board of Canada

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### CHINA

Integrating into the national strategy, intangible heritage  
protection helps poverty alleviation and rural revitalisation.

Enhance the inheritance ability and promote the creative  
transformation and innovative development of intangible  
cultural heritage.

Carrying out broadcasting and promoting intangible  
cultural heritage, people's sense of gain has been  
significantly enhanced.

Non-material cultural heritage poverty alleviation  
promotional video  
Duration: 11:00 mins

Promotional Video  
Duration: 6:30 mins  
Courtesy of the Intangible Cultural Heritage Department,  
Ministry of Culture and Tourism, China

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### EUROPEAN UNION

"Door-to-door rounds of Kurenti, Slovenia"  
(© Črtomir Goznik, 2012, with the permission of UNESCO)

“Corso culture, flower and fruit parades in the Netherlands”  
(© Arnaud Roelofs, 2019, with the permission of UNESCO)

“Art of dry-stone walling knowledge and techniques,  
Croatia”  
(© Branko Orbanić, 2011, with the permission of UNESCO)

“Manual bell ringing, Spain”  
(© Bell ringer from Archidona- Malaga/Joseph Table, 2016,  
with the permission of UNESCO)

“Inuit drum dancing and singing, Denmark”  
(© Mads Phil - Visit Greenland, 2015, with the permission of  
UNESCO)

Video of EU’s natural and living, tangible  
and intangible heritage  
Duration: 1:42 mins  
© 2018 European Union. All rights reserved.

Music Clip  
Rhapsodie sur l’Hymne Européen: Anthem and Final by  
Christophe Guyard, performed by the SWR Symphony  
Orchestra of Baden-Baden and Freiburg, conducted by  
Roland Kluttig; with the permission of the Council of Europe  
Duration: 1.56 mins

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## FRANCE

Glass Blowing Demonstration During  
the European Artistic Crafts Days  
© Sebastien Di Silvestro / The French Savoir-faire Institute

Bal Tamoul, Réunion, Nangué Morgini (Valli Cordy’s  
adopted Queen Mother), sound document provided by  
Canne d’eau.  
© François Guénet / MCM-CFPCI

The Skill of Parisian Roofers  
© Gilles Mermet

Traditional Dance from Nuku Hiva  
© François Guénet / MCM-CFPCI

The Two Giants Batisse  
and Zabelle in Boulogne-sur-mer  
Duration: 20 secs  
© Nathalie Gauthard

BACKGROUND MUSIC  
Duration: 2:17 mins

Bal Tamoul, Réunion Nangué Morgini (Valli Cordy’s adopted  
Queen Mother), sound document provided by Canne d’eau.

Bourrée, Auvergne  
Bourrée played by Antoine Chabrier, from Riom-ès-  
Montagne, previously unreleased, recorded by Jean-  
François Dutertre, Jean-Loup Baly and Emmanuel Lazinier  
in August 1973.

## ACKNOWLEDGEMENTS

FAMDT (Federation of Actors of Traditional Music and  
Dance), DASTUM, AMTA (Auvergne Regional Music Agency),  
the Canne d’eau association and the Regional Centre of  
Réunion for Live Music.

Alban Cogrel, Gaétan Crespel, Jean-François Cadet, David  
De Abreu, Eric Desgrugillers and Sterenn Diridollou, Lily  
Martinet. Sound editing: Eric Desgrugillers (AMTA)

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## GERMANY

German Intangible Heritage Video  
Duration: 1:44 mins

Modern Dance in Germany  
Duration: 9:4 mins  
Produced and directed by Siegersbusch Film,  
Jeuckens/Windus Gbr | 2021  
Courtesy of Dachverband Tanz Deutschland /  
German Dance Association

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## ITALY

Italian Living Heritage, Legacy for the World  
Duration: 3:59 mins  
© RAI / Ministry of Culture

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## JAPAN

Nohgaku: A Japanese traditional performing art  
Japanese Beauty and Spirit through Nohgaku  
Duration: 4:27mins  
Nohgaku Caravan Promotion video  
Duration: 2:17 mins  
© THE NOHGAKU PERFORMERS’ ASSOCIATION

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## REPUBLIC OF KOREA

Talchum, Mask Dance Drama in the Republic of Korea  
Duration: 9:57 mins  
Culture of Jeju Haenyeo (Women Divers)  
Duration: 8:59 mins  
Weaving of Mosi (Fine Ramie) in the Hansan region  
Duration: 30:17 mins  
Courtesy of Cultural Heritage Administration  
of the Republic of Korea

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## MEXICO

Animam mabétwame (Welcome to Deceased)  
Directed and produced by Ana María Valenzuela Vásquez,

2023 | Huatabampo, El Júpare, Sonora, México  
7:43 mins  
Courtesy of Ministry of Culture of Mexico

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## RUSSIA

The Bolshoi Ballet: The Swan Lake;  
The Bolshoi Ballet: The Swan Lake 2  
Duration: 3:42 mins  
Courtesy of The Bolshoy Theatre

The Festival of the First Fish  
The Pyatnitsky Russian Folk Choir: Traditional Russian songs  
Courtesy of The State Russian House of Folk Art  
named after Polenov

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## SAUDI ARABIA

Knowledge and Practices Related  
to Cultivating Khawlani Coffee Beans  
Duration: 4:29 mins

Traditional weaving of Al Sadu  
Duration: 4:32 mins

Date Palm, Knowledge, Skills, Traditions and Practices  
Duration: 2:31 mins

Courtesy of Ministry of Culture, Saudi Arabia

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## SOUTH AFRICA

Mapungubwe Cultural Landscape  
Duration: 4:10 mins

Robben Island  
Duration: 3:29 mins

São José  
Duration: 6:35 mins

Wonderwerk Cave  
Duration: 3:46 mins  
Courtesy of South African Heritage  
Resources Agency (SAHRA)

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## TÜRKİYE

Arts of Meddah; Mesir Macunu;  
Nasreddin Hodja

Whistled Language  
Duration: 1:50 mins

Traditional Craftsmanship of Çini Making  
Duration: 10 mins

Traditional Turkish Archery  
Duration: 10:26 mins

Ebru  
Duration: 12:04 mins  
Courtesy of Ministry of Culture and Tourism,  
Republic of Türkiye

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## UNITED KINGDOM

British Council and the Department for Culture Media and  
Sport

Blacksmithing at the Ulster Folk Museum  
Courtesy of Ulster Folk and Transport Museum/ Northern  
Ireland Department for Communities

A performance of Hamlet  
Courtesy of Hamlet/ Manuel Harlan

‘Rygbí’: National Eisteddfod, 2019  
Courtesy of National Dance Company of Wales

Bagpiper and Corgi  
Courtesy of VisitWBritain/Aurelie Four/@lecorgi

Notting Hill Carnival  
Courtesy of Wayne Campbell/ Notting Hill Carnival

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## UNITED STATES OF AMERICA

Colourful Ferris Wheel at the Wyoming State Fair  
Courtesy of Library of Congress

Honolulu Festival Grand Parade  
Courtesy of Wikimedia Commons

Mississippi Delta Blues  
Courtesy of Carol Highsmith / Library of Congress

Grand Entry: Gathering of Nations  
Courtesy of Powwows.com

Mummers Parade  
Courtesy of Library of Congress

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## BANGLADESH

Traditional Shitalpati of Bangladesh; traditional art of  
Shital Pati weaving of Sylhet, Bangladesh; traditional art of  
Jamdani weaving in Bangladesh; traditional embroidery art  
on quilt in Bangladesh; rickshaw painting

Courtesy of Department of Ethnography and Decorative Art,  
Bangladesh National Museum

## EGYPT

Tahtib (Stick-Fighting)  
Abdelfattah Elbadri (b. 1949)  
Oil on canvas  
H. 130 cm x W. 109 cm

Courtesy of the Ministry of Culture, the Arab Republic of Egypt

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## MAURITIUS

Sega Tipik  
Duration: 5:49 mins  
Duration: 3:47 mins  
Courtesy of Mr Clarel Armel and Group, Group Zwe Nu Lamizik, Mr Ricardo François, Ministry of Arts and Cultural Heritage, Mauritius Film Development Corporation, National Heritage Fund, Mauritius

Multi-Culturalism and Festivals in Mauritius  
Duration: 2:50 mins  
Courtesy of Ministry of Arts and Cultural Heritage, Mauritius Film Development Corporation, National Heritage Fund, Tourism Promotion Authority, Mauritius

Geet Gawai  
Duration: 3:15 mins  
Courtesy of Mauritius Film Development Corporation, Aapravasi Ghat Trust Fund, National Heritage Fund

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## NETHERLANDS

King's Day in Velp  
Duration: 2:19 mins

Espelo Easter Fire  
Duration: 1:46 mins

Paper making  
Duration: 1:21 mins

Traditional Irrigation of Grassland  
Duration: 1:36 mins

Corso Culture, Flower and Fruit Parades in the Netherlands  
Duration: 2:00 mins

Courtesy of Dutch Centre for Intangible Cultural Heritage/  
Kenniscentrum Immaterieel Erfgoed Nederland

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## NIGERIA

Pictures of Major Religious Symbols in Nigeria; Pictures of Nigerian Sports Triumph; State Durbar; The Eyo Festival  
Courtesy of Federal Ministry of Information and Culture, Federal Republic of Nigeria

## OMAN

Omani Khanjar  
Duration: 4:14 mins  
Courtesy of Ministry of Culture, Sport and Youth, Oman

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## SINGAPORE

Hawker Culture in Singapore, 2020  
2:04 mins

Craft and Practices related to Kebaya in Singapore, 2023  
Duration: 2:36 mins

Furniture inspired by Ketupat weaving in Singapore, 2022  
Duration: 3:17 mins

The Practices of Wushu, Dragon and Lion Dance in Singapore, 2023  
Duration: 2:43 mins

The practice of Thaipusam in Singapore:  
a journey of devotion  
Duration: 1:54 mins

A series of short videos- interviews related to Thaipusam  
Duration: (0:24 mins, 0:25 mins, 0:25 mins, 0:28 mins)

Courtesy of National Heritage Board, Singapore

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## SPAIN

Manual Bell Ringing  
Duration: 10:35 mins  
Editing and production by Grup Transversal  
© Ministerio de Cultura y Deporte & Campaners d'Albaida, 2021.

Patios in Cordova | Photograph by José Luis Martínez Herra

Transhumance | Photograph by Ganadería Merina Joaquín Ortiz

Wine Horses | Photograph by Juan Francisco Morenilla

Bell Ringer of Renedo de Valderabuey, Manual Ringing of Bells | Photograph by Andoni Altube

Esparto | Photograph by Pascal Janin

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## UAE

Al Aflaj Irrigation System  
Duration: 6: 23 mins

Al Qattara Oasis  
Duration: 0:58 secs  
Courtesy of Department of Culture and Tourism, Abu Dhabi





“Celebrating our shared culture is important for  
creating a shared future.”

**Shri Narendra Modi**  
Hon'ble Prime Minister of India



# NATURAL HERITAGE

Natural heritage encompasses the Earth's most treasured landscapes, ecosystems, and biological diversity. It is a testament to the planet's awe-inspiring natural beauty and its complex web of life. Natural heritage connects us in many ways.

Natural heritage celebrates the intricate habitats, ecosystems, tranquil reservoirs and rugged terrains, lush botanical gardens, and thriving natural parks and aquaria. Natural heritage is a living laboratory for science, a sanctuary for conservation, and a source of inspiration for the beauty of our world. It is the embodiment of sustainable practices and the interconnectedness of all living beings.

The submissions from G20 countries reflect the harmonious coexistence of microcosms and macrocosms. They capture the delicate balance between human habitation and the preservation of nature's wonders. These submissions echo themes of sustainability, reminding us of the profound responsibility we hold in safeguarding our natural heritage for future generations.

Through this curated experience, we are reminded that we are not separate from nature but an integral part of it. Our actions today will determine the legacy we leave for tomorrow, and through the preservation of our natural heritage, we ensure that the beauty and diversity of our planet continues to thrive.







INDIA

## GANGA, HIMALAYAS, AND ROOT BRIDGES

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India's unique geographical and national identity that is ingrained in our ethos and way of life embodies self-sufficiency and a shared relationship that develops between people and the heritage of flora, fauna, climate, water and soil. The **holy river of Ganga**, a trans-boundary river (2,525 kilometres) of Asia that flows through India and Bangladesh, continues to be a massive influence on the world even today after centuries. Mentioned in ancient texts, the Ganges — it flows south and east through the Gangetic plain of North India — is supposed to be life giving and awe inspiring even today. Ganga flows through the **Himalayas** (Sanskrit for 'abode of the snow'), which is another natural wonder of India, a gift to

the rest of the world for the majestic peaks (more than 100, including the highest in the world, Mount Everest in Nepal). Likewise, the **Indian Ocean**, covers approximately one-fifth of the total ocean area of the world.

Besides these iconic geographical treasures, a mention in this exhibition is made of **Living Roots Bridge**, a unique type of simple suspension bridge, woven from aerial roots of rubber fig trees by Khasi and Jaiñtia people in northeast Indian state of Meghalaya. The work reflects the architectural acumen and ecological balance achieved by the locals.





## INDONESIA

# SANGIRAN EARLY MAN SITE, COAL MINING HERITAGE

**Sangiran Early Man Site** is situated about 15 kilometers in the north of Solo town in Central Java, Indonesia, covering an area of 5,600 hectares. It became famous after the discovery of *Homo erectus* remains and associated stone artefacts (well-known as Sangiran flake industry) in the 1930s. There is a very significant geological sequence from the upper Pliocene until the end of Middle Pleistocene by depicting the human, faunal, and cultural evolutions within the last 2.4 million years. The property also yields important archaeological occupation floors dating back to the Lower Pleistocene around 1.2 million years ago.

These fossils continue to be relevant for experts studying human evolution process and the impact of ecology and

changing climatic conditions.

Also showcased in the exhibition is an audio visual of **Sawahlunto's Ombilin Coal Mining Heritage**, an extensive technological ensemble consisting of twelve components located in three functionally-related areas. Each of the area consist of open pit mines and labyrinthine underground mining tunnels; an ingeniously engineered rack mountain railway together with numerous rail bridges and tunnels, besides a dredged harbour and newly-constructed seaport at Emmahaven on Sumatra's Indian Ocean coast from where the coal was shipped throughout the Netherlands East Indies and to Europe.



BRAZIL

## BRAZILIAN NATURAL SITES

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The audio-visual on display showcases Brazil's rich natural heritage, giving a glimpse into the great variety of landscapes, climates, vegetation and animal species that can be seen in the country — the fifth largest in the world, almost the size of the European continent.

Throughout the Brazilian territory, there are seventy-four national parks, all of which are legally protected, as well as seven Natural World Heritage sites. It has the largest forest

on the planet — the Amazon rainforest — that continues to be protected and studied by experts for the potential threats to the planet. Home to incredible biodiversity with its six biomes, including Amazon, Cerrado, Caatinga, Pantanal, Atlantic Forest and Pampa, Brazil with its pristine beauty of natural sites, beaches, mountains, sand dunes, sandstone formations, lush vegetation, pristine blue waters and waterfalls, continues to intrigue the world.





## ARGENTINA

# IGUAZÚ NATIONAL PARK

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Chosen as one of the “Seven Natural Wonders of the World”, Iguazú National Park conserves the environment and biodiversity of the Iguazú Falls, which are made up of 275 waterfalls fed by the flow of the Iguazú River on the Argentine-Brazilian border. With 80 percent of the waterfalls on the Argentine side that are about 80 metres high, they represent one of the country’s most precious natural treasures. Some of the most emblematic waterfalls are Salto San Martín, Salto Bossetti, Salto Dos Hermanas and the impressive Garganta del Diablo among others. The

surface of this protected area is 67,620 hectares, which are subdivided into 59,945 hectares for the national park and 7,675 hectares for the national reserve, which is where a concession sector called the Iguazú National Park Falls Area is located to provide tourist services for receiving visitors. Listed as a UNESCO World Heritage Site since 1984, its rich biodiversity includes over 2000 species of plants, 400 species of birds and possibly as many as 80 mammals, as well as countless invertebrate species.



## AUSTRALIA

# BEACHES, PARKS AND REEFS

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The video featured here reveals Australia's rich natural heritage. Bestowed with landscapes of exceptional beauty, there's **Mackay Cay Islands**, a small sand island approximately 50 kilometres from Port Douglas, which protects a variety of endangered plant and animal species, its coral cays being internationally recognised.

There's **Myall Beach** on the southern side of the Cape Tribulation headland – this iconic destination is where World Heritage areas (the Daintree Rainforest and the Great Barrier Reef) meet.

The **Great Barrier Reef**, on the north-east coast of Australia, in fact, is the world's most extensive coral reef ecosystem.

Additionally, **Ningaloo Reef** is home to some of the world's most incredible marine creatures.

**Uluru-Kata Tjuta National Park** is a spectacular geological formation that dominates the vast red sandy plain of central Australia.

**Purnululu National Park** reveals a series of beehive-shaped towers or cones, formed due to Devonian-age quartz sandstone that eroded over a period of 20 million years.

The video also shows **Blue Mountains**, best known for sandstone ridges blanketed in native bushland.

Australia's mention is incomplete without **Sydney Harbour**, home to Sydney Opera House and the Sydney Harbour Bridge, offering spectacular world-renowned waterfront scenes.

The lunar-like Pinnacles, formed over millions of years with thousands of tall limestone spires rising eerily out of the yellow desert sands of **Nambung National Park**, is spectacular.

So is **Flinders Chase National Park** with the precariously balanced granite boulders.

The **Cradle Mountain**, Tasmania's most famous peak, stands supreme above Dove Lake to provide iconic views.

The **National Arboretum Canberra** is a mosaic of living forests and gardens offering breath-taking views with over 44,000 rare and endangered trees across a 250-hectare site. **Grampians**, as shown in the video, is a majestic mountain range that is home to wildlife and a rich and continuing aboriginal history.





## CANADA

# NATURE'S WONDER

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These images of Canada's natural wonders highlight the grandeur and diversity of the nation's landscape. They depict Canada's stunning regions and habitats such as the glowing fields of the Prairies, the majestic mountains of Canada's West, the vastness of the North and the powerful seas surrounding our dramatic coasts. Canada's natural environment houses a rich biodiversity, from the oceans

and tundra to the grassland and boreal forest. The natural heritage, then, is as diverse as the people and a constant reminder of what it's like to live in harmony. In the spirit of reconciliation with the Indigenous Peoples, Canadians are working together to protect and conserve the nation's natural heritage inherited from past generations so that future generations can thrive in this place and do the same.



## CHINA

# SIGHTS AND SOUNDS

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The short video titled *Leaping Over the Central Axis* showcases a montage of the iconic **Beijing Central Axis**, which is connected by many cultural relics and brings together the charm of the imperial city that has lasted for hundreds of years. Starting in the south of the city from the Yongding Gate, running across the Zhengyang Gate, Tian'anmen Square, the Forbidden City, the Jingshan Hill, and ending with the Drum Tower and Bell Tower in the north, the Central Axis gives a glimpse of essential buildings in the old city of Beijing.

The other two videos, **Tea for Harmony: Yaji Cultural Salon**, and **Wonderful Tour of Lucky Rabbit**, further highlight the sights and sounds of the country. Since it is the year of the rabbit, the Wonderful Tour of Lucky Rabbit showcases the marvels of China, reflecting the continuous inheritance and development of Chinese civilisation.

Tea for Harmony: Yaji Cultural Salon showcases the sprawling tea plantations that are seen in various parts of the country. The traditional tea making skills embody a sense of identity and continuity among the audience while showing how integral tea is to the people's daily life.





## EUROPEAN UNION LIFE PROGRAMME & NATURA 2000 SITES

The selection of five photos presented here captures the richness and diversity of landscapes found across Europe, offering a glimpse into the European Union’s natural beauty. With Europe predominantly belonging to the temperate climatic zone, our continent exhibits many distinct climates and biogeographical regions — of which the boreal, atlantic, mediterranean, and continental are the most extensive ones — each hosting unique ecosystems. Many of the images highlight the positive impact of the LIFE programme, a funding instrument established by the European Commission since 1992 to support projects related to nature conservation, environmental protection, climate action and clean energy across the European Union. The photos also highlight the benefits Natura 2000 has had as it works towards conserving biodiversity and safeguarding the most valuable and threatened species and habitats in Europe. EU Member States have designated roughly 27 000 Natura 2000 sites that altogether cover 18.6 percent of the EU land area and almost nine percent of its marine area. Västerhocklan in Sweden is an example of how restoring a river’s natural appearance and a thriving ecosystem have resulted in an increased insect and fish population, and better opportunities for all stakeholders involved in the process. This is following the implementation of the Rivers of LIFE project under the LIFE programme. Another image shows the scenic Carpathian

landscapes in Poland where the “Green-Go!Carpathians” project, funded by the LIFE programme, has actively engaged local stakeholders in collaborative efforts to maintain, restore, and enhance green infrastructure within Natura 2000 sites, promoting the natural and landscape values in these areas. The picturesque Scalandri waterfall captured in this image focuses on safeguarding and restoring the native Mediterranean trout, an endemic fish species protected under the Habitats Directive, classified as “vulnerable” in Europe and “critically endangered” in Italy. Another image of Cerknica Lake in Slovenia, the largest of its kind in Europe, showcases how the intervention of LIFE projects contributes to the preservation of this unique ecosystem. Likewise, snow-covered moorlands in Belgium portrays a winter landscape in the Hautes Fagnes nature reserve in Belgium, designated as a Natura 2000 site. This picturesque landscape exemplifies the commitment to conserving and protecting natural habitats and species-rich areas within the EU.



## FRANCE

# SITES AND NATURAL MONUMENTS

The audio visuals featured in the two videos, **French Sites and Natural Monuments Policy** and **Martinique: Wonder of the World**, are a celebration of the most picturesque and historical landscapes, shaped by nature and men, protected by the nation as a gift to future generations. With the aim to identify and protect sites as per the nation's policy of 1906, the Sites and Natural Monuments legislation is today part of the French Environmental Code. The focus, as shown in the videos, is to continue protecting the places of interest, with the protection of broader landscapes and an overall approach of dynamic supervision, that also contributes

to restoring further the biodiversity. There are already 2,700 protected sites in France, occupying 1.8 percent of France's territory, and 4,500 sites with a lighter protection. In addition, the nation continues its efforts to safeguard its natural heritage within the framework of the UNESCO World Heritage Convention. France now has 52 properties on the World Heritage List, including the Volcanoes and Forests of Mount Pelée and the Pitons of Northern Martinique, inscribed in 2023.



# GERMANY

## ISLANDS, SEAS AND MOUNTAINS

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Featured here are some of the most iconic destinations in Germany, which reflect not just the glorious past of the nation but also the continuing efforts in conservation. **Kreidefelsen Rügen**, the largest island in Germany, is 574 kilometres of coastline with impressive green forests, turquoise-coloured waters and a stunning chalk coast. Also majestic is the grandeur of its white cliffs that has inspired many painters and poets in the 19th century. **Loreley** or Lorelei, at the deepest and narrowest point of the Middle Rhine, is a 132-metre high slate rock has, for two millennia, facilitated the exchange of culture between the Mediterranean region and the north. It continues to

fascinate us with 1000-year-old castles and fortresses. The Saar Bend or **Saarschleife** inspires thousands of tourists as does **Sächsische Schweiz**, a UNESCO World Heritage Site since 2004, in the German part of the Elbe Sandstone Mountains in Saxony. The German section of **Wadden Sea** is a tribute to maritime conservation, the last of the remaining large-scale, intertidal ecosystems where natural processes continue to function largely undisturbed. Also highlighted here is **Zugspitze**, Germany's highest mountain belonging to the Mesozoic era and home to thousands of species of flora, fauna and numerous caves; crucial to studying the future climatic conditions and the effect on ecology.





ITALY

## WORLD HERITAGE NATURAL SITES

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This video, featuring Italy's rich selection of UNESCO's World Heritage Natural Sites, gives a glimpse of some of the best-known places in the country. From the mountains of Monte San Giorgio to the rich Beech Forests, from the beautifully landscaped Dolomites to the volcanic regions of Aeolian

Islands and Mount Etna, the video will take the viewers into the charming parts of Italy that take pride in its glorious past boasting of stunning landscapes, rich forests, and conscious ecological awareness.





## JAPAN FOUR SEASONS

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This video is a compilation of scenes from Japan's four seasons. The footage from spring shows **Hirosaki Castle**, the only castle in the Tohoku region to retain its keep tower from Edo period, and its blooming cherry blossoms. Cherry trees were first planted within the castle compounds in 1715 and now there are 2,601 cherry trees that bloom spectacularly each year.

The footage from summer is of **Nachi Falls**, located at the Kumano Nachi Taisha Shrine in Wakayama Prefecture. This shrine is where the Nachi Falls were first worshipped as a deity. The Nachi Falls boast a 133-metre drop to the basin and were designated as a UNESCO World Heritage Site in 2004 as part of the Sacred Sites and Pilgrimage Routes in the Kii Mountain.

The footage from fall features Tsutenkyo Bridge at **Tofukuji Temple**, located in Kyoto Prefecture. Tofukuji Temple is Kyoto's largest Zen temple, and the Tsutenkyo Bridge located at the temple is famous for being home to Kyoto's iconic fall foliage. The footage from winter is of **Dewa Sanzan**, which consists of three mountains — Haguro (414 metres), Gassan (1,984 metres) and Yudono (1,500 metres) that tower over central Yamagata Prefecture. With Mountain Gassan being its highest peak, the three mountains connect to create an elegant mountain ridge. This is also one of Japan's holiest places for Shugendo, a unique Japanese mountain faith that mixes nature worship with esoteric Buddhist beliefs.



## REPUBLIC OF KOREA

# JEJU ISLAND, GETBOL, TIDAL FLATS

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Seen in these videos are breathtaking visuals and panoramic images of some of the most important natural wonders of South Korea. In **Jeju Island**, formed millions of years ago by volcanic activities, there are three UNESCO World Heritage Sites: Hallasan Mountain, Seongsan Ilchulbong Tuff Cone, and Geomunoreum Lava Tube System, all of which are exceptional natural sites created thousands of years ago.

Vital not just for tourism but also academically valuable for in the study of volcanology and biodiversity conservation, Jeju Volcanic Island continues to inspire people from all over

the world. Speaking of biodiversity, **Getbol, Korean Tidal Flats**, along the southwest coast of the Republic of Korea, is recognised as one of the most important and meaningful habitats for the conservation of biodiversity. The site attracts migratory waterbirds as well as a growing variety of flora and fauna, including endemic and endangered marine life.

The two sites featured here demonstrate the link between geodiversity and biodiversity, responding to how cultural diversity and human activity depend on the natural environment.





## MEXICO

# NATURAL RESERVES

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Home of 10-12 percent of the world's biodiversity, Mexico, located in the southern portion of North America, is known for its rich landscapes, lush green forests, mountain-scapes, wetlands, reefs and habitat complete with flora and fauna. Mexico is home to thousands of endangered species of animals, birds and plants that continue to be protected and sustained through measures deployed by the government.

The country is home to some of the most spectacular reserves such as Sierra Gorda Biosphere Reserve, Montes Azules Biosphere Reserve, Iztaccíhuatl-Popocatepetl National Park, El Pinacate and Gran Desierto de Altar Biosphere Reserve,

Balandra wetland, Guadalupe Island Biosphere Reserve, Cabo Pulmo National Park and Jaguar Flora and Fauna Protection Zone. Cabo Pulmo, for instance, is estimated to be 20,000 years old, home to some of the oldest and different species of varieties of coral and coral reefs while many of the aforementioned biospheres continue to take measures to protect thousands of varieties of trees, plants, animals and fauna. A special mention is a must about El Pinacate and Gran Desierto de Altar Biosphere Reserve that has linear and "star" dunes covering more than 550 thousand hectares, the latter existing in very few places in the world.



## RUSSIA

# KHAKASSIA, KARELIA AND KIZHI

As part of showcasing the natural heritage of Russian Federation in this exhibition, featured here is **Republic of Khakassia**, located in southern Siberia in Russia. Khakassky Nature Reserve, which covers two large mountain areas and other grasslands and savannah land sites. It is particularly noted for its ecological conservation and large lakes that attract a wide variety of migratory birds and endangered wildlife.

The **Republic of Karelia**, situated in the northwest of Russia, between the White and Baltic Seas, is regarded as a land of natural beauty with its national park reserves, historical

monuments, beautiful islands and traditional crafts. **Kizhi**, a popular island that's located in Lake Onega in northwestern Russia, annually attracts thousands of tourists from all around the world for its unique wooden architecture, including some of the oldest churches in Russia.

**The Kizhi Natural Reserve**, located in the Republic of Karelia in northwestern Russia on an area of 50 thousand hectares, protects the overall habitat, including some of the rarer species of wild animals. Additionally, there are monuments and sites dating back to Mesolithic and Neolithic times.



## SAUDI ARABIA

# MOUNTAINS, VALLEY AND ISLAND

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The stunning videos and photographs featured in the exhibition highlight some of the most incredible landscapes of Saudi Arabia. There's **Al-Namas**, a popular hill station located in Sarawat Mountains that is known for its spectacular and picture-perfect views. A window to Arab culture and traditions, dating back to pre-Islamic period, Al-Namas, which means “city of fog” with the misty clouds enhancing the overall beauty of the place.

**The Edge of the World**, cliff that lies roughly 100 km from Riyadh in the Tuwaik Mountain range is distinguished by its arid features and local varieties of trees and plants that cover the sand dunes. The characteristic carved mountains, eroded areas and even marine fossils suggest that a marine habitat might have existed here millions of years ago. Though closed to the public now, it's one of the more intriguing places in

Saudi Arabia. As is **Farasan Island**, a UNESCO-protected site, which is a large archipelago of over 170 islands and islets of uplifted coral reef lying 40-90 km offshore from the city of Jazan on the south-eastern coast of the Kingdom of Saudi Arabia.

**Rijal Almaa** is a protected site for its historical importance and for its architectural wonder with over 60 historical palaces built from natural stone, clay and wood, and the palaces consist of several floors.

The **Wadi Al Disah** (Valley of Palm Trees) is characterized by rocky columns and freshwater springs. The valley consists of several archaeological sites such as facades of Nabataean tombs, and the remains of walls containing Nabataean and Arabic writings in Kufic script.





SOUTH AFRICA

## WONDERWERK CAVE, CRADLE OF HUMANKIND

The audio visuals featured here give a historical perspective of some of the iconic places in South Africa. While **Wonderwerk Cave** is known for its distinctive rock paintings dating back approximately thousands of years, **Cradle of Humankind**, located in the Muldersdrift area, is a paleo-anthropological site that's located near Johannesburg, South Africa. Declared

a World Heritage Site by UNESCO in 1999, it is home to the largest concentration of human ancestral remains anywhere in the world. At 47,000-plus hectares of land, it contains a complex system of limestone caves, getting inscribed in 1999 by UNESCO as the Fossil Hominid Sites of South Africa.





TÜRKIYE

## NATIONAL PARKS, RESERVES, FORESTS & TERRACED BASINS

Featured in these images are national parks, reserves and forests of incredible beauty found in Republic of Türkiye. While **Bolu-Yedigöller National Park**, also known as Seven Lakes National Park, is located in the northern part of Bolu Province in Türkiye, it is best known for the seven lakes surrounding the park that got formed by landslides. Declared a national park in 1965, it is known for over 300 tree species, 100-plus bird species and numerous other animals and plants. Known to revive efforts to protect the natural habitat and wildlife in its national territory, Yedigöller National Park

is of utmost importance. As is **Karagöl**, a tranquil nature reserve with two lakes, approximately 50,000 square metres, which is home to a rich species of old trees, flora and fauna and a favourite for eco-tourism.

Another unusually beautiful landscape made up of forests, 'petrified' or mineral deposit-formed waterfalls and terraced basins is **Pamukkale** or Cotton Palace, which is known for its visual splendour, striking landscape, hot springs in the original Greco-Roman town of Hierapolis.



## UNITED KINGDOM CASTLES, SCULPTURES & RIVERS

Presented in the selection of these images is the cultural heritage of the United Kingdom (UK), which consists of the four nations (England, Scotland, Wales and Northern Ireland). On display is a stunning visual showing **Cardiff Castle**, its rich history spanning over 2,000 years, which serves as a dramatic backdrop for open air performances of Shakespeare's most popular dramas. Then there's the **Giant's Causeway** in Northern Ireland, which was recently the location for Game of Thrones. It continues being an

important destination as a UNESCO world heritage site. Also showcased here is Antony Gormley's **Angel of the North**, an iconic sculpture in 200 metres of steel, a symbol of hope and renewal. The iconic **University of Cambridge** with punting on River Cam is another image that symbolises the synergy between the past and the present while the panoramic view of **London's skyline** is a reminder of its glorious past of over 2000 years.





## UNITED STATES OF AMERICA **PARKS, NIAGRA FALLS & GRAND CANYON**

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The images seen here show the natural heritage of the United States of America that millions of people come to witness every year.

The image of **Lake McDonald** at Glacier National Park, located in northwestern part of Montana, is beautiful in its formation by the combination of erosion and glacial activity. It is home to numerous native species of trout and other game fish. **Redwood National and State Parks**, along the coast of northern California, is a visual escapade for redwood forests – among the oldest and the tallest of the most massive tree

species on Earth. The visual of the iconic **Niagara Falls**, taken from Niagara Falls State Park, New York, the oldest state park in the United States of America is breathtaking.

The panoramic visual of **Grand Canyon** in Arizona, a natural formation distinguished by layered bands of red rock, is a reminder of the richness of geological history spanning millions of years. **Great Egret** is an important part of the vast biodiversity found in the largest subtropical wilderness in the United States in Everglades in southern Florida.



## BANGLADESH SUNDERBANS, PAHARPUR AND COMILLA

The images featured here show the scale of Bangladesh's natural beauty. Lush green mangrove forests of Sundarbans, the longest beach in the world (**Cox's Bazar Sea Beach**, 120 kilometres long), the majestic and mysterious ruins of ancient times, all of these elements add to the beauty of the country.

**Sundarbans** is the largest single block of tidal halophytic mangrove forest in the world, located in the southwestern part of Bangladesh. It lies on the Ganges-Brahmaputra Delta at the point where it merges with the Bay of Bengal. It is located on the border of India's Sundarbans World Heritage

Site, which was designated in 1987. The location, which is crossed by a complex network of tidal rivers, mudflats, and small islands of salt-tolerant mangrove forests, is an exceptional illustration of continuous natural processes. The region is notable for its diverse biodiversity, which includes 260 bird species, **spotted deer, the Royal Bengal tiger**, among others. The Buddhist monastic complexes near **Paharpur and Comilla** from 7th century CE or early 8th century CE are ruins that intrigue people even today for its glorious architecture. The monuments testify the rise of Buddhism while attesting the cultural and religious life of the people at that time.





## EGYPT

# THE NILE IN ASWAN

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For innumerable centuries, the Nile has held a very important place in the history of Egypt. Called the “Gift of the Nile”, the river is the country’s lifeline. It is believed that Egypt would have been a desert if not for the river that provides water for the cultivation of crops and helping in civilisations to thrive. The longest river in Africa, it has been a subject for many artists who have tried to capture the beauty and splendour of the river on their canvas.

*The Nile in Aswan* by Mohamed Naghi, one of the leading modernists of Egypt, is a work in oil that captures his passion for the landscapes of Egyptian life, which includes the

majestic river, the traditional houses in the background, the lush green palm trees and several boats. The work by the artist who studied Italian art between 1910 and 1914, captures the area of Aswan, still rated among the most beautiful locations and considered a gateway to the Egyptian Nile in south Egypt. Naghi’s work is a clear expression of the beauty of pristine Egyptian nature at the beginning of the 20th century. This painting, much like Naghi’s other art, captures the rich connection of the ancient Egyptian civilisation with the present represented by the scenes of folk life and natural scenes and their close connection with that history.



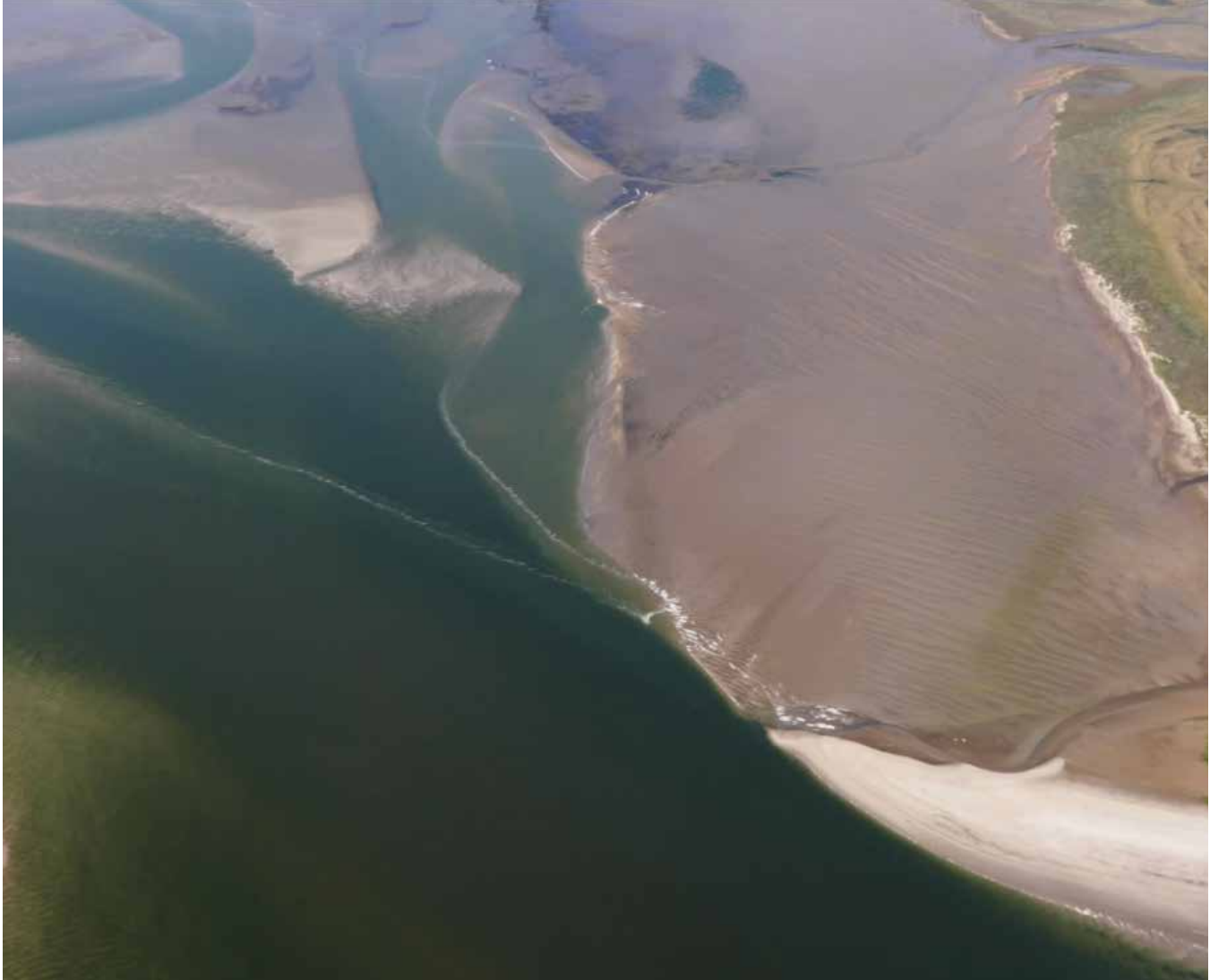
## MAURITIUS PARKS, BAYS, MOUNTAINS AND WATERFALLS

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This concise video gives a glimpse into the rich bounty and natural habitat of Mauritius, an island of truly unique biodiversity.

Featured here is **Le Morne** Cultural Landscape, inscribed in 2008 as a UNESCO World Heritage Site. **The Blue Bay Marine Park**, a marine reserve in southeast Mauritius, spread over 353 hectares. It was declared a national park in October 1997 with 50-plus different species of coral, becoming an important ecosystem for marine life. **Chamarel**, one of the most iconic attractions in Mauritius, offers a unique

experience for geology and nature lovers with its 600 million years of history of basalt lava and clay minerals converging to form seven colours of sandy dunes. **Pieter Both Mountain**, named after the first Governor-General of the Dutch East Indies, Pieter Both, is the second highest mountain of Mauritius standing 820 metres tall. **Maconde View Point** offers glimpses into the rich bounty of nature along with the spectacular history of the place while **Tamarin Bay** has dolphins, other marine life and stunning water-scapes.



## NETHERLANDS

# WADDEN SEA

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The Wadden Sea is the largest unbroken system of intertidal sand and mud flats in the world. The only natural property of the Netherlands on the World Heritage list, the site covers the Dutch Wadden Sea Conservation Area, the German Wadden Sea National Parks of Lower Saxony and Schleswig-Holstein, and most of the Danish Wadden Sea maritime conservation area.

A large, temperate, relatively flat coastal wetland environment, Wadden Sea was formed by the intricate interactions between physical and biological factors that

have given rise to a multitude of transitional habitats — tidal channels, sandy shoals, sea-grass meadows, mussel beds, beaches, dunes, etc. The area is home to numerous plant and animal species, including marine mammals such as the harbour seal, grey seal and harbour porpoise.

For its conservation of African-Eurasian migratory waterbirds (6.1 million birds can be present at the same time; an average of 10-12 million pass through it each year), rich depositional coastline and a burgeoning flora and fauna, Wadden Sea is regarded as a critical natural heritage site of the Netherlands.





## NIGERIA

# THE CITY OF ABUJA

A symbol of resilience, development and growth, Abuja is the capital city of Nigeria. It is also the eighth most populous city of Nigeria. Called Suleja in the earlier 20th century, Abuja today is defined by the several indigenous communities that live in harmony with one another. Built as a planned city in the 1980s with high-rise buildings that signify a growing economic landscape of Nigeria, Abuja is blessed with natural habitat comprising monolith rocks, forests, carefully constructed parks, zoos, etc. Additionally, the city pulsates with the growing pop culture complete with malls, pubs, restaurants.

Its geography is defined by Aso Rock, a 400-metre monolith along with Zuma rock, another monolith structure from the 15th century. The other landmarks of this illustrious city include the Millennium Tower, the Central Bank of Nigeria headquarters, the Nigerian Presidential Complex, the Ship House, the National Stadium, which was the main venue of the 2003 All Africa Games, some of the crucial games of 2009 FIFA Under-17 World Cup, National Mosque and the National Church.





## OMAN CAVES, TOMBS, VALLEYS, BEACHES

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The natural heritage of Oman, officially the Sultanate of Oman, a country in West Asia, is worth noting. From picturesque waterfalls to ancient tombs, caves, beaches and valleys, the country is rich and diverse in the habitat that surrounds it. There's **Wadi Al Ain Waterfall** that looks beautiful and resplendent. Then there's **Majlis al-Jinn**, noted as among the largest cave chambers in the world by volume. Translated into "Meeting Place of the Spirits", the cave has small entrances that make it challenging for people to get into them thus adding to the mystery and intrigue.

**The ancient tombs of Bat**, within the historic archaeological complex of Bat, al-Khutm and al-Ayn, represents some of the earliest settlements in the world from the 3rd millennium

BC worldwide. The core site here is the modern village of Bat in north-western Oman. It extends further to include monumental towers of al-Khutm and al-Ayn. Together, all of the elements embedded in a fossilised Bronze Age landscape, form a unique example of cultural relics in an exceptional state of preservation.

There's the **Valley of the Snakes** or the Snake Canyon, named so because of the shape of the area, which is in greater Wadi Bani Awf region, Oman's largest natural water park. The **Ras Madrakah Beach**, known for its stunning visuals of black rocks contrasting against the soft white sands of the beach and turquoise water, further exemplifies the rich heritage of Oman.



SINGAPORE

## SINGAPORE, A CITY IN NATURE

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One of the greenest cities in the world, Singapore, with all the lush urban greenery, is a result of sustained and dedicated efforts to green up the city over the past few decades. With challenges like climate change and increasing urbanisation, there is a need to build to build a Singapore where residents will be able to enjoy a liveable, sustainable and climate resilient Singapore. All highlight Singapore's development.

Singapore will be transformed into City in Nature, as part of the Singapore Green 2030. The plan is to build upon what has been achieved and further restore nature into the urban environment. The key strategies in achieving this are to grow nature park networks, naturalise the gardens and parks, restore nature into urban areas, connect the green spaces, and enhance vet care and animal management. This will be underpinned by the support and involvement of the community.





## SPAIN

# WORLD HERITAGE SITES

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The images here reveal the natural beauty of Spain. The photo of **flamingos** flying over the marsh with the sun and numerous water birds in the background of **Doñana National Park** beholds the attention of the viewers. This park is one of the largest heronries in the Mediterranean region and is the wintering site for more than 500,000 waterfowl each year. It is notable for the great diversity of its biotopes, especially lagoons, marshlands, fixed and mobile dunes, scrub woodland and maquis while being home to some threatened bird species.

**Aigüestortes i Estany de Sant Maurici National Park** represents the ecosystems of the high Pyrenean mountains and is known for its alpine meadows, species of birds, animals and trees. As does the orography of **Ordesa y Monte Perdido National Park**, which boasts of green valleys,

forests, meadows and waterfalls.

**Teide National Park** in the Canary Islands is regarded as the world's third-tallest volcanic structure and stands in a spectacular environment. The visual impact of the site — the constantly changing textures and tones in the landscape and a 'sea of clouds' — is impressive.

Similarly, in **Garajonay National Park**, situated in the middle of the island of La Gomera, there are high, volcanic islands and unique vegetation with forests that are relict ecosystems, living remnants of the old rainforests and warm temperate forests that occupied much of Europe and North Africa during the Tertiary. Today, they are a refuge for an exceptional number of endemic species, which in many cases are also threatened.



UAE

## WADI WURAYAH NATIONAL PARK

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The Wadi Wurayah water catchment area, now protected as part of the Wadi Wurayah National Park (WWNP), is in Fujairah, an important emirate of the UAE (UAE). It was given formal protection under a special decree issued by His Highness the Ruler of Fujairah in 2009. In 2010, it was declared a Ramsar site, getting recognised as a wetland of international importance due to its importance for migratory bird species and their associated habitats.

Displaying perennial freshwater habitats in the form of springs, pools, riffles, streams and waterfalls and a rich biodiversity of fauna and flora, it was declared as a UNESCO Man and Biosphere Reserve in 2018 making it the second such Reserve site in the UAE.

As a biosphere reserve, it includes a mosaic of ecological systems representative of the major biogeographic system in which the UAE is situated and being of significance in terms of conservation of biological diversity.

In 2010, it was declared as a Ramsar site getting recognised as a wetland of international importance due to the importance of its fresh water eco system for all its dependent species including migratory birds, and for that same reason, later in 2018, it was recognised as an Important Birds Area by Birdlife International.



# FILM & IMAGE CREDITS

## Natural Heritage

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### INDIA

Himalayas and Ganga  
Courtesy of Bharat Bala

Living Root Bridges of Meghalaya  
Duration: 4:05 mins  
Courtesy of Department of Tourism,  
Government of Meghalaya

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### INDONESIA

Sangiran Early Man Site  
Duration: 8:32 mins

Ombilin Coal Mining Heritage of Sawahlunto  
Duration: 7:14 mins

Courtesy of Ministry of Education, Culture, Research, and  
Technology of the Republic of Indonesia

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### BRAZIL

Brazil's Natural Landscape  
Duration: 1:34 mins  
Courtesy of Ministry of Culture of Brazil

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### ARGENTINA

Iguazú National Park  
Duration: 3:55 mins  
Courtesy of Iguazú National Park

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### AUSTRALIA

Australian Natural Heritage Video  
Duration: 1:14 mins  
Courtesy of Tourism Australia

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### CANADA

National Anthem: 'With Glowing Hearts'  
Ted Remerowski | 1979

Duration: 20 secs  
Courtesy of the National Film Board of Canada

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### CHINA

Leaping the Central Axis  
Duration: 2:05 mins

Wonderful Tour of Lucky Rabbit  
Duration: 1:22 mins

World of Tea: Elegant Collection (Promo)  
Duration: 3:09 mins  
Courtesy of Ministry of Culture and Tourism

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### EUROPEAN UNION

1. Photo: River Västerhocklan, Sweden, Author: Peter Mathisen © 2018: LIFE18 NAT/SE/000268/Peter Mathisen. All rights reserved. Licensed to the European Union under conditions.

2. Photo: Carpathian Landscapes, UNEP/GRID-Warsaw Poland, Author: Piotr Mikołajczyk © 2016 LIFE16 GIE/PL/000648/Piotr Mikołajczyk. All rights reserved. Licensed to the European Union under conditions.

3. Photo: Scalandrini Waterfall, Italy, Author: Giordano Giacomini © 2018: LIFE18 NAT/IT/000931/Giordano Giacomini. All rights reserved. Licensed to the European Union under conditions.

4. Photo: Cerknica Lake, Slovenia, Author: Ivan Kebe © 2016: LIFE16 NAT/SI/000708/Ivan Kebe. All rights reserved. Licensed to the European Union under conditions.

5. Photo: Snow-covered moorlands, Belgium, Author: Frank Vassen © 2018: Frank Vassen.

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### FRANCE

French Sites and Natural Monuments Policy  
Duration: 1: 21 mins  
Courtesy of Ministère de la Transition Ecologique et de la  
Cohésion des Territoires

Martinique merveille du Monde  
Duration: 5 mins  
Courtesy of Parc Naturel de la Martinique

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## JAPAN

Japan Natural Heritage: Four Seasons  
Duration: 7:08 mins  
Video insert: Courtesy of Nachi Kumano Taisha

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## GERMANY

Kreidefelsen Rügen; Loreley; Saarschleife; Sächsische Schweiz; Wattenmeer; Zugspitz  
Courtesy of Picture Alliance

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## ITALY

Italian Sites of UNESCO World Heritage  
Duration: 3: 36 mins  
© RAI / Ministry of Culture

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## REPUBLIC OF KOREA

Jeju Volcanic Island and Lava Tubes  
Duration: 5:30 mins  
Courtesy of Cultural Heritage  
Administration of the Republic of Korea

Getbol, Korean Tidal Flats  
Duration: 1: 41 mins  
Courtesy of Cultural Heritage  
Administration of the Republic of Korea

Jongmyo Shrine  
Duration: 5:31 mins  
Courtesy of Cultural Heritage  
Administration of the Republic of Korea

Changdeokgung Palace Complex  
Duration: 4:32 mins  
Courtesy of Cultural Heritage  
Administration of the Republic of Korea

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## MEXICO

Jaguar Flora and Fauna Protection Zone,  
Quintana Roo

Courtesy of Miguel Ángel CRUZ RIOS

Montes Azules Biosphere Reserve, Chiapas  
Courtesy of Alejandro VELASCO BERNACHE

Balandra RAMSAR Site, Baja California Sur  
Courtesy of CONANP Archives

El Pinacate and Gran Desierto de  
Altar Biosphere Reserve, Sonora  
Courtesy of SERGIO MÜLLER

Cabo Pulmo National Park, Baja California Sur  
Courtesy of Valeria MAS GOMEZ

Guadalupe Island Biosphere Reserve,  
Baja California  
Courtesy of José Eduardo PONCE GUEVARA

Iztaccíhuatl-Popocatepetl National Park,  
Estado de México, Morelos and Puebla  
Courtesy of CONANP Archives / Amado FERNANDEZ ISLAS

Sierra Gorda Biosphere Reserve, Querétaro, Guanajuato,  
San Luis Potosí and Hidalgo  
Courtesy of José Eduardo PONCE GUEVARA

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## SAUDI ARABIA

Al-Namas  
Edge of the World  
Farasan Island  
Rijal Alma'a

Wadi Al-Disah  
Edge of the World  
Duration: 1:10 mins

Jazirat Karān  
Duration: 0:56 mins

Rijal Alma'a  
Duration: 1:17 mins

Shaaf al-Waleed  
Duration: 1:02 mins

Wadi al-Disah  
Duration: 0:56 mins

Courtesy of Ministry of Culture, Saudi Arabia

## RUSSIA

Khakassia: The Land of the Five Elements

Duration: 3 mins

Courtesy of Ministry of Culture  
of the Republic of Khakassia

Karelia

Duration: 2:33 mins

Courtesy of Kizhi Ethnographic Museum

Kizhi Natural Reserve

Duration: 3:50 mins

Courtesy of Kizhi Ethnographic Museum

Lake Baikal

Duration: 2:05 mins

Courtesy of The Ministry of Culture  
of the Irkutsk region

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## SOUTH AFRICA

Cradle of Humankind

Duration: 4:00 mins

Courtesy of South African Heritage  
Resources Agency (SAHRA)

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## TÜRKİYE

Artvin Borçka Karagöl; Bolu Yedigöller; Denizli Pamukkale  
Travertenleri

Courtesy of Türkiye Tourism Promotion and Development  
Agency

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## UNITED KINGDOM

British Council and the Department for Culture Media and  
Sport

Cardiff Castle

Courtesy of Asset number: 76962 / GREAT Campaign, UK  
Government

Giant's Causeway

Courtesy of National Trust & VisitBritain

London Skyline

Courtesy of VisitBritain/Andrew Pickett

The Angel of the North

Supplied by the UK Government

Courtesy of Christopher Keeley

Cambridge and Punting on the River Cam

Courtesy of the UK Government

British Council and the Department for Culture Media and  
Sport

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## UNITED STATES OF AMERICA

Lake McDonald at Glacier National Park

Courtesy of U.S. National Park Service

Redwood National and State Parks

Courtesy of Library of Congress

Niagara Falls

Courtesy of [https://pixabay.com/photos/united-states-  
canada-niagara-falls-2396927/](https://pixabay.com/photos/united-states-canada-niagara-falls-2396927/)

Grand Canyon

Courtesy of U.S. National Park Service

Great Egret Among the Cypress

Courtesy of U.S. National Park Service

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## BANGLADESH

The Sundarbans: Mangrove Forest of Bangladesh; The Cox's  
Bazar Sea Beach is the Longest in the World; Spotted  
Deer at Sundarbans in Bangladesh; Royal Bengal Tiger in  
Sundarbans

Courtesy of Department of Natural History, Bangladesh  
National Museum

Aerial View of Shalban Vihara at Mainamati, Cumilla,  
Bangladesh (added to UNESCO World Heritage Tent);

Aerial View of Ruins of the Buddhist Vihara at Paharpur at  
Naogaon, Bangladesh (UNESCO World Heritage)

Courtesy of Department of Archaeology, Bangladesh

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## EGYPT

The Nile in Aswan

Mohamed Naghi (1888-1956)

Oil on canvas

1941

H 78 cm x W 61 cm

Courtesy of the Ministry of Culture, the Arab Republic of  
Egypt

## MAURITIUS

Natural Landscapes of Mauritius

Duration: 3: 03 mins

Courtesy of Ministry of Arts and Cultural Heritage, Mauritius Film Development Corporation, National Heritage Fund, Mauritius Tourism Promotion Authority

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## NETHERLANDS

The Wadden Sea

Duration: 2: 20 mins

Courtesy of Wadden Sea World Heritage

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## NIGERIA

City of Abuja

Duration: 2:42 mins

Courtesy of Federal Ministry of Information and Culture, Federal Republic of Nigeria

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## OMAN

Wadi Al Ain waterfall; Majlis al-Jinn Cave; The Ancient Tombs of Bat; Ras Madraka Beach; The Valley of the Snakes

Courtesy of Ministry of Heritage and Tourism

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## SINGAPORE

Rifle Range Nature Park

An NParks Virtual Tour | 2023

Duration: 3: 12 mins

Sungei Buloh Wetland Reserve Migratory Bird Trail An

NParks Virtual Tour | 2021

Duration: 4:12 mins

Singapore, A City in Nature; 2020

Duration: 3: 03 mins

Chek Jawa Wetlands

An NParks Virtual Tour; 2021

Duration: 3: 48 mins

Courtesy of National Parks Board, Singapore

## SPAIN

Flamingos; Garajonay National Park; Aigüestortes i Estany de Sant Maurici National Park; Ordesay Monte Perdido National Park; Teide National Park

Image 1 (Doñana): “Flamencos volando sobre la marisma con el sol de fondo y numerosos aves acuáticas” © OAPN/ Fototeca CENEAM

Image 2 (Pirineos Aigüestortes): “Lago con un pino negro al lado y montañas detrás, al atardecer. Parque Nacional de Aigüestortes i Estany de sant Maurici” © O. Alamy/ CENEAM- MMA

Image 3 (Pirineos Ordesa): “Cortados rocosos con nubes bajas” © J. M. Pérez de Ayala/ Fototeca CENEAM

Image 4 (Teide): “Montaña volcánica con un extenso mar de nubes debajo. Parque Nacional del Teide” © J.M. Reyero/ CENEAM- MMA

Image 5 (Garajonay): “Troncos cubiertos de musgos en el raso de la bruma” © A.B. Fernández/ Fototeca CENEAM

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## UAE

Wadi Wuraya

Courtesy of Fujairah Environment Authority



# ACKNOWLEDGMENTS

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The G20 Digital Museum – *Culture Corridor* – is a project conceptualized by the Ministry of Culture, Government of India to celebrate and represent the shared heritage of the G20 members and invitee countries, under India’s G20 Presidency.

This endeavour was made possible through the active involvement and collaboration of G20 membership. We express our heartfelt gratitude to the Governments of Indonesia, Brazil, Argentina, Australia, Canada, China, European Union, France, Germany, Italy, Japan, Republic of Korea, Mexico, Russia, Saudi Arabia, South Africa, Türkiye, United Kingdom, United States of America, Bangladesh, Egypt, Mauritius, Netherlands, Nigeria, Oman, Singapore, Spain, and UAE, for their enthusiastic participation to ensure the success of the *Culture Corridor* project.

The diplomatic mission of the G20 members and invitee countries in New Delhi, as well as the associated cultural agencies and institutions, and the designated points of contact have given generous support to this project.

We thank the G20 Secretariat, Ministry of External Affairs, for their support throughout the making of the *Culture Corridor*.

The entire curatorial, technical, editorial and support teams for their tireless commitment and effort to realise the promise of the G20 Digital Museum – *Culture Corridor* in the making.

G20 Digital Museum Team – *Culture Corridor*

# APPENDIX

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Russia	34, 90, 140, 187, 223		

# TESTIMONIALS

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## Ambassador of Argentina to India

“I would like to express the gratitude of Argentina for India’s leadership during the G20 Presidency, bringing the world together. Thank you for making all of us feel at home.”

**H.E. Mr. Hugo Javier Gobbi**  
Ambassador of Argentina to India

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## Australian High Commissioner to India

“Congratulations to India on the success of the culture corridor at the G20 which highlighted the rich tapestry and unique cultural heritage of G20 member and invitee countries. Australia’s First Nations people are the oldest continuous culture on earth. We are proud that through art, we can bring their stories and knowledge to India.”

**H.E. Mr. Philip Green OAM**  
Australian High Commissioner to India

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## Ambassador of France to India

“France was glad to participate in the G20 Culture Corridor, which stands as a testament to the diverse cultural expressions of our countries. This unique exhibition, presented in both physical and multimedia formats, has inspired us to continue our collective efforts in preserving and celebrating our common heritage.”

**H.E. Mr. Thierry Mathou**  
Ambassador of France to India

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## Ambassador of Japan to India

“My sincere congratulations on the grand success of the G20 Digital Museum. Our display of Kōrin Kimono with Hatsune Miku figurine demonstrated Japan’s novel charm, which is a confluence of pop and traditional cultures. I believe they contributed to showcasing rich culture of G20 members. My heartfelt gratitude to everyone who made this innovative project a huge success.”

**H.E. Mr. Hiroshi Suzuki**  
Ambassador of Japan to India

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## British High Commissioner to India

“I congratulate the Government of India for putting culture at the heart of its G20 presidency. The most tangible example of this approach was the Culture Corridor at Bharat Mandapam in New Delhi, put together by the Ministry of Culture.

The UK’s contributions featured a bespoke facsimile of the Magna Carta from the British Library as well as digital versions of several Close Rolls from the reign of Henry III; objects that bind the world’s oldest democracy to the largest. British PM Rishi Sunak and Mrs Akshata Murty very much enjoyed their view of the Corridor.

Our contribution to each request for the culture corridor symbolised the UK’s wholehearted support for India’s G20 presidency.

Other intangible heritage exhibits showcased the diverse and inclusive cultural wealth of the UK, including those from our devolved nations. These included immersive experiences of Notting Hill Festival, traditional blacksmithing from Ulster Folk Museum, Giants’ Causeway, Cardiff Castle, the Angel of the North and a performance of a Shakespearean.”

**H.E. Mr. Alex Ellis**  
British High Commissioner to India, New Delhi

### **Ambassador of the United States to India**

“On behalf of the United States on the success of its G20 Digital Museum: Cultural Corridor. We were proud to learn that Sanford Biggers’ work “A Tyranny of Mirrors” was a well-received addition in company with the extraordinary expressions of our common aspirations across the globe. His work speaks of freedom and beauty and reminds us that each of us has a role to play in making our world more just for everyone.”

**H.E. Mr. Eric Garcetti**

US Ambassador to India

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### **Bangladesh High Commissioner to India**

“I wish to congratulate the Government of India for successfully organising the Digital Museum Exhibition during the G20 Leaders’ Summit.

We are delighted to be a part of this wonderful initiative through providing the sculpture of our Father of the Nation Bangabandhu Sheikh Mujibur Rahman as a physical object and other artworks.

I believe, this sort of endeavour will help strengthen the cultural ties between the nations.”

**H.E. Mr. Md. Mustafizur Rahman**

High Commissioner of People’s  
Republic of Bangladesh to India

### **Hon'ble Union Minister of External Affairs**

“The G20 Digital Museum projects culture as a unifying force to facilitate vital cross-civilizational dialogue. It showcases our past and present, and illuminates a path towards a more inclusive world, rooted in our collective history and identity. The exhibition is reflective of India’s dedication towards encouraging global dialogue and cooperation through inter-cultural understanding. By fostering shared traditions, art and history, India encourages interactions that build enduring bonds of global solidarity. Through that process, we seek to advance cultural rebalancing that is so essential to a multipolar world.”

**Dr. Subrahmanyam Jaishankar**

Hon'ble Union Minister of External Affairs

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### **Hon'ble Union Minister of Commerce and Industry, Consumer Affairs, Food and Public Distribution, and Textiles**

“The cultural and creative economy is increasingly being considered as an untapped resource, not just as a contributor to economic growth and employment, but also as a crucial enabler in building human capital and resilient societies. The G20 Digital Museum - Culture Corridor was a unique project aimed at celebrating and showcasing the diverse cultural expressions of G20 members and all the invitee countries. It elegantly exemplifies the potential of commerce, creativity, and collaboration!”

**Shri Piyush Goyal**

Hon'ble Union Minister of Commerce and Industry,  
Consumer Affairs, Food and Public Distribution, and  
Textiles

### **Hon'ble Union Minister for Culture, Tourism and DoNER**

“Culture Corridor underscores the power of culture in renewing multilateral and multicultural cooperation. I hope this international cultural initiative inspires mutual respect, forging lasting connections beyond geographical boundaries. We thank all the 29 countries for their participation in this first-of-its-kind global cultural endeavour. I commend the Ministry of Culture for this exceptional initiative.”

**Shri G.Kishan Reddy**

Hon'ble Union Minister for Culture,  
Tourism and DoNER

---

### **Principal Secretary to the Prime Minister of India and Chairperson, G20 Coordination Committee**

“India’s rich traditions, thriving on artistic and ideological exchange, find a global echo in the *G20 Digital Museum - Culture Corridor*. This initiative, led by the Ministry of Culture, celebrates the cultural heritage of the G20 membership, embodying the philosophy of ‘*Vasudhaiva Kutumbakam*’—the world as one family. It’s a platform where tangible heritage meets intangible traditions, showcasing not just historical artefacts but also the customs, festivals, and stories that define us.”

**Dr. Pramod Kumar Mishra**

Principal Secretary to the Prime Minister of India and  
Chairperson, G20 Coordination Committee

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### **G20 Sherpa**

“The *Culture Corridor* echoes the essence of India’s G20 Presidency theme, *Vasudhaiva Kutumbakam* - ‘the world is one family.’ In this celebration of cultural diversity and age-old democratic traditions of the world, we witness the realization of India’s G20 Presidency goal—uniting different nations on a common platform and nurturing a shared vision for a sustainable future. Envisioned as a G20 legacy project, this is an important stride towards global unity. Congratulations to the Ministry of Culture for this exemplary effort!”

**Shri Amitabh Kant**

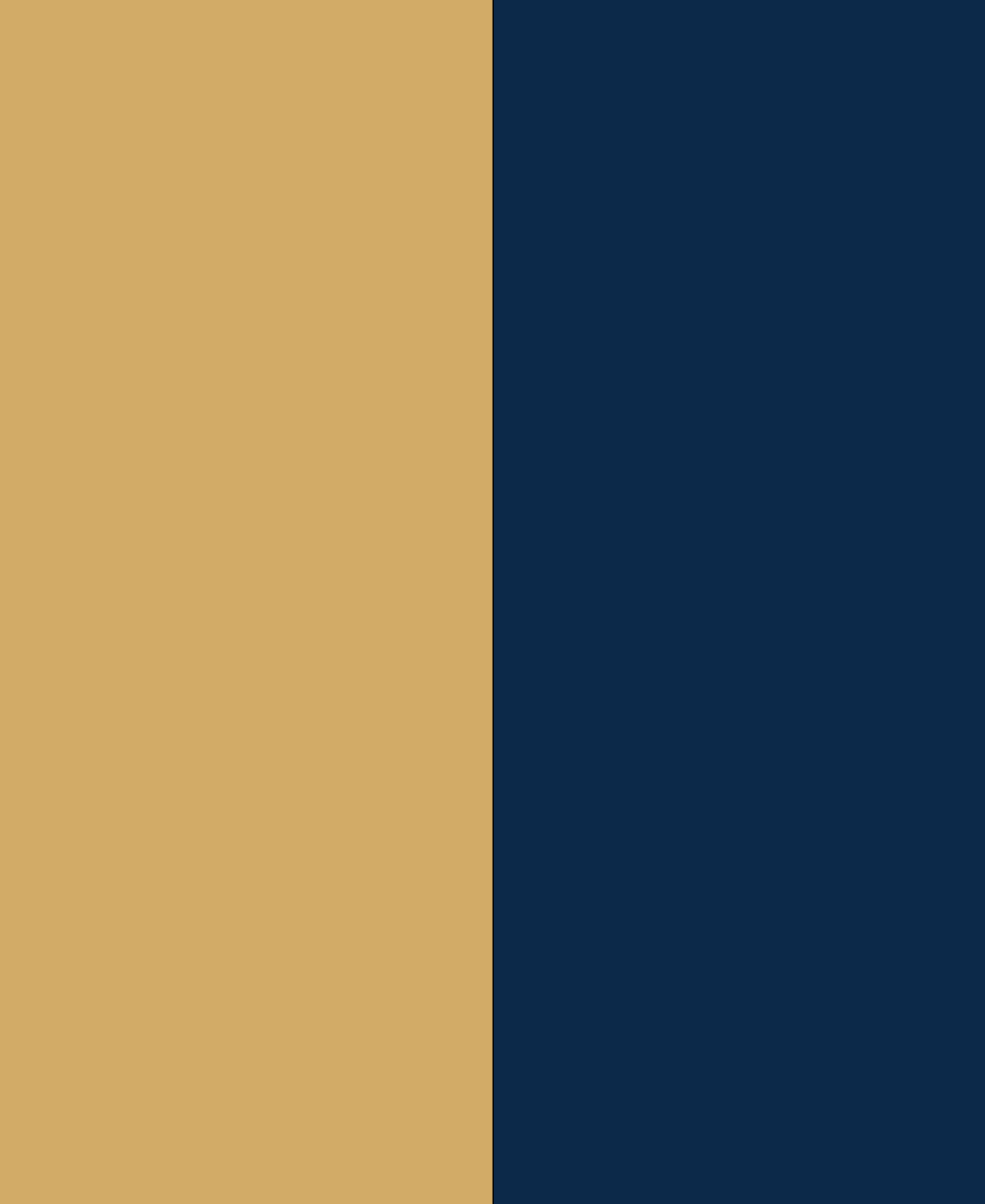
G20 Sherpa















भारत 2023 INDIA

INDIA

INDONESIA

BRAZIL

ARGENTINA

AUSTRALIA

CANADA

CHINA

EUROPEAN UNION

FRANCE

GERMANY

ITALY

JAPAN

REPUBLIC OF KOREA

MEXICO

RUSSIA

SAUDI ARABIA

SOUTH AFRICA

TÜRKİYE

UNITED KINGDOM

UNITED STATES OF AMERICA

BANGLADESH

EGYPT

MAURITIUS

NETHERLANDS

NIGERIA

OMAN

SINGAPORE

SPAIN

UAE



Ministry of Culture  
Government of India

