

Exhibiting Material Localities Through Embodied Sensorial Performance

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Abstract. This study investigates the embodied sensorial performance in material exhibition design as a way to enhance visitors' experience about local cultures. Exhibitions and installations designed in museum or gallery context often incorporate a sensorial approach to increase engagement and to cater specific needs of society. This study takes particular interest in expanding such discussion, highlighting how a sensorial approach can be used in a more active way to experience localities, particularly in relation with food material. The study explores such sensorial aspects through reflecting towards an exhibition event conducted by the Indonesian Architect Association Central Java titled *Rumarasa*, an exhibition that explores the sensorial narrative of Indonesian spices. The exhibition consists of three particular stages that activate the overall senses that construct the experience of spices in Indonesia. The first stage consists of the visual stages of the spices, displaying the form and origin of spices in an interactive way. The next stage requires the visitors to touch the spices, inviting the visitors to experience the spice using their tactile, olfactory, and auditory senses. The third stage highlights how the spice can be used as a medium of creative play, transforming the spice as colouring material with different gradients. Through these stages, the sensorial journey constructs the overall local narrative of Indonesian spices, understanding the origin, building the intimacy, and enabling transformation of material. In conclusion, this study contributes to expanding the sensory experience as an approach to design cultural exhibitions, enabling an active and deep experience of locality.

Keywords: embodied sensorial performance, multi-sensory, material exhibition, cultural locality

1. Introduction

This study aims to explore the idea of embodied sensorial performance as the basis of designing exhibitions about local materiality. This study's objective is to address how multi-sensory aspects are particularly significant in exhibition design about material and localities, and expand how multi-sensory exhibition can provide a more active way of experiencing the materiality. Incorporating multi-sensory aspects in exhibition design has been an important strategy to increase visitors' interaction and keep their focus on the overall exhibition narrative (Vi et al., 2017). Using touch devices, sounds, smells and other interactive components as part of display creates a deeper engagement with the body in a holistic way (Christidou & Pierroux, 2019; Vi et al., 2017). Nevertheless, current curatorial practices and exhibition design is still largely focusing on visual means of engagements (Christidou & Pierroux, 2019). With such focus, the experience of the exhibition is relegated to spectatorship, where the visitors are often assumed to simply follow a particular flow of the exhibit, without deeper engagement to the overall exhibition narrative (Christidou & Diamantopoulou, 2017). This study starts by exploring the idea of embodied performance within the discourse of exhibition design. The study follows by addressing how the experience of locality, particularly local material, can be addressed through the embodied sensorial performance. Through reflecting a case study about local exhibition about food material, this study concludes on the presence of embodied sensorial performance as strategy to enhance visitors' experience.

1.1 Exhibition as embodied sensorial performance

This study is interested in addressing how exhibitions exist spatially as a series of embodied performances (Christidou & Pierroux, 2019). Embodied performance reflects the engagement between the visitors and the material world of the exhibition (Schorch et al, 2015). Such embodiment can happen in a multimodal way, incorporating various sensorial experiences (Christidou & Diamantopoulou, 2017). Visitors' engagement is often discussed as a way of shaping various design aspects of the exhibit, particularly in regards to directing the visitors' flow of movement in the exhibit. Yet, the idea of embodied performance potentially informs other ways on how an exhibit can be designed and experienced.

Embodied performance creates a dance of agency, where the visitors' role may expand beyond the spectator, but instead become integrated with the exhibit itself (Christidou & Diamantopoulou, 2017; Pickering, 2012). The possibility of dance of agency becomes relevant in this study, with its focus on materiality, that exists as something that is emergent, and is created through intersection between human and matter itself (Pickering, 2012). The embodied sensorial performance of the exhibit about material highlights how the material is not a static entity that exists on display, but becomes something that is transformative and open-ended to the exhibit itself.

Sensorial embodiment invites a more holistic integration between the mind and the body (Stevens et al, 2019). Such integration creates the embodied experience of the lived world, which can be subjective for each person (Stevens et al, 2019, Thorburn and Stolz, 2020). The mind-body integration in an exhibit as a sensorial performance highlight how the exhibit stimulates the mind through the body and then generates agency through the produced emotion (Borovica et al, 2024, Stevens et al, 2019). For example, the existence of creative activities in children's exhibitions (such as games and textile artmaking) enable children to express their imaginations, and in the process of doing so, co-create the exhibit environments through their produced artworks (Borovica et al, 2024; Purnasasmita et al, 2024). The goal of an exhibit that values sensorial embodiment therefore does not necessarily focus on capturing and depicting every information in the same way for everyone. Instead, it often aims to enable the production of subjective experience (Thorburn and Stolz, 2020), that exist through embodied interaction between an individual and its surroundings. What is invisible and what is visible becomes equally important, and the body exists as both active body and emotional body, actively interacting and seeking meaning (Merleau-Ponty, 1964; Stevens et al, 2019).

The idea of sensorial embodiment certainly exists as one of the ways to seek for subjective experience of the individuals. Yet, sensorial embodiment also allows for embodied interactions between persons, creating a "chain action-reaction between the self and the others" (Tanaka, 2015, p. 460). This discussion highlights how people do not exist singularly in the world, but are also positioned and oriented to specific objects and/or people in a setting, thus experiencing each other and influencing each other with their own embodiment (Tanaka, 2015; Merleau-Ponty, 1964). In discussing sensorial embodiment as part of an exhibit, the way a visitor develops an embodied interaction with the exhibit itself creates a shared experience with other visitors.

1.2 Multi-sensory experience of locality

This study focuses on exploring exhibition design that focuses on locality, and how multisensory experience can enhance the idea of locality. Locality is contributed by a varying set of contexts, historical, spatial and social aspects of community (Atmodiwirjo, 2018; Ma, 2018). There has been a paradigm shift on how exhibition of locality can be organised, beyond simply displaying ancient artefacts for future preservation (Zoh, 2023). Instead, there has been a growing discourse that outlines how senses connect people to the past and presence in a unique way, driving alternative ways to explore how the exhibit material is being created, manipulated to produce sensorial stimuli (Davis, 2017). Exhibition often fails to convey the

cultural value of space and place, and bodily encounters with objects, journeys and environments may create deeper engagement (Reynolds, 2014). Locality exists in various intangible fragments of processes, practices, memories attached to the sensorial stimuli (Davis, 2017). It can be gathered that providing a multisensory experience in exhibiting locality may enhance the richness and the deep engagement within the visitors' experience.

This study focuses on exhibitions about local material, particularly food material. The study focuses not only on the existence of such material as a standalone thing, but also addresses its materiality, which consists of the production and transformation of materials that demonstrate what the material itself can do (Atmodiwirjo et al, 2020). The materiality of food reflects high relevance in the process of place-making. For example, the way certain plants are planted and then transformed into food construct people's relationship to the land as part of the way food is produced and consumed (Ma, 2018; Suryantini et al, 2019). Collectively, the existence of various food materials builds the sensorial presence that constructs the sense of place in an area. Davis (2017) noted how the existence of spice markets, which consist of various spices collectively displayed together, creates particular smellscape that drive certain associations to that place. Production and transformation of food then creates certain narratives that become embedded in the place as part of collective memories (Marte, 2014; Wahid, 2021).

This study is interested to inquire how the narrative of food as part of locality can be constructed through the embodied sensorial performance of food and its materiality. In an exhibition, this can be challenging as the overall performance exists only in transitory, fleeting moments (Miller, 2021a). Commercial food exhibitions "sought to draw visitors by engaging their taste (through free samples or concessions) or olfactory systems (through cooking demonstrations)" (Miller, 2021b, p. 249). However, in emphasising the idea of locality, the materiality of food must be exhibited in ways that demonstrate its tight intertwine with the broader social and cultural context, showing local knowledge and practices (Atmodiwirjo and Yatmo, 2020; Durocher and Knezevic, 2023). Sensorial engagement with visitors may potentially reveal such knowledge and practices by participating in activities that interact with the surrounding environment, which may span from walking, touching, to assembling (Zoh, 2023). Through such active engagements, the visitors may explore the tangible and intangible qualities of the material, and its relation to context as part of local practice (Dümen, 2022). It can be concluded that exhibition of local material needs to emphasise on the intangible and tangible qualities of the material through interactive activities that enable the production and transformation of the material itself.

2. Methods

This study aims to investigate the use of embodied sensorial performance in designing an exhibition about locality. In particular, this study reflects on how such performance occurs in the visitors' experience of *Rumarasa*, an exhibition conducted by Indonesian Architects Association Central Java in 4 - 10 December 2023, taking place in Oudetrap Kota Lama Semarang. The exhibition is part of an event that explores locality, consisting of 50 participants showcasing art installation of the spice route. The exhibition brief invites its participants to explore the story of spice as the riches of archipelago using various mediums, such as painting, movie, and spice elements. *Rumarasa* focuses on exhibiting food material, particularly local Indonesian spices, in an interactive and transformative way. The food materials that are being exhibited are divided into three parts. The first part consists of a display of twenty kinds of local spices, grouped as leaves and herbs, such as lime leaves, lemongrass, bay leaf or as dried spice such as star anise, candlenut, clove, cardamom, cinnamon, caraway and so on. The second part consists of a big tray of food material with different texture such as coffee powder and mung beans, that invites the visitors to approach, have a look at the food and touch the material. The third part consists of a set of colouring made from food material in powder, such

as turmeric, onion, red chili paper, and black pepper. These parts are assembled together and displayed using wooden panel blocks, arranged in different orientations within a confined area of 2.5 m x 3.5 m (Figure 2.1).

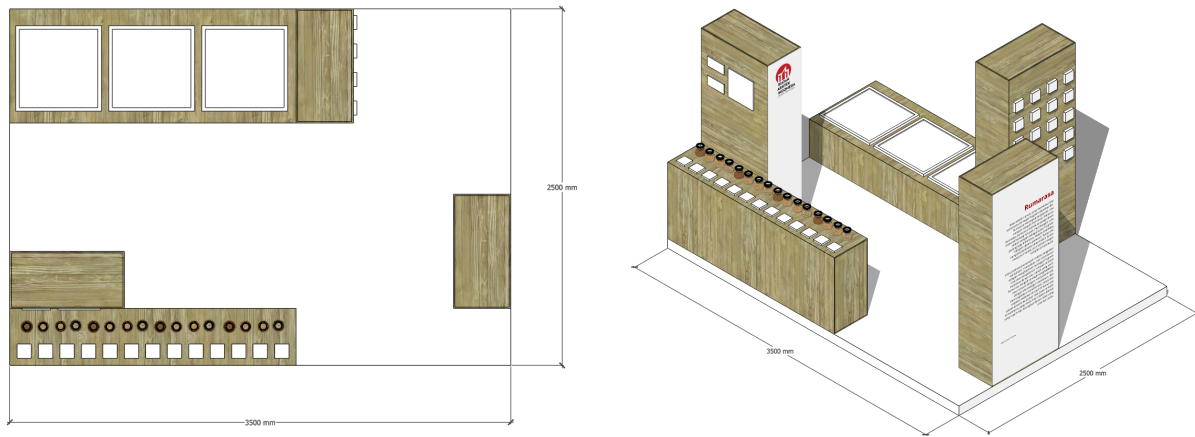


Figure 2.1. Exhibition layout (Author, 2023)

The difference position of the horizontal and vertical block panels aims to make the narrative produced by visitors dynamic in accordance with the material displayed related to the idea/method of organizing the exhibition itself (Figure 2.2). The vertical block panel has purpose to place material and information parallel to eye level. The horizontal block panel aims to provide space for visitors to be involved in the creation of the material. Other horizontal block panels invite visitors to interact directly by touching the ground. Because the exhibition wants to involve active action from visitors, the size of the space and the position of the display act as constraints. These things enrich the idea of how the exhibition strategy is implemented comprehensively between the context of the exhibition place/area, how the exhibition is designed, and what is displayed in the exhibition.

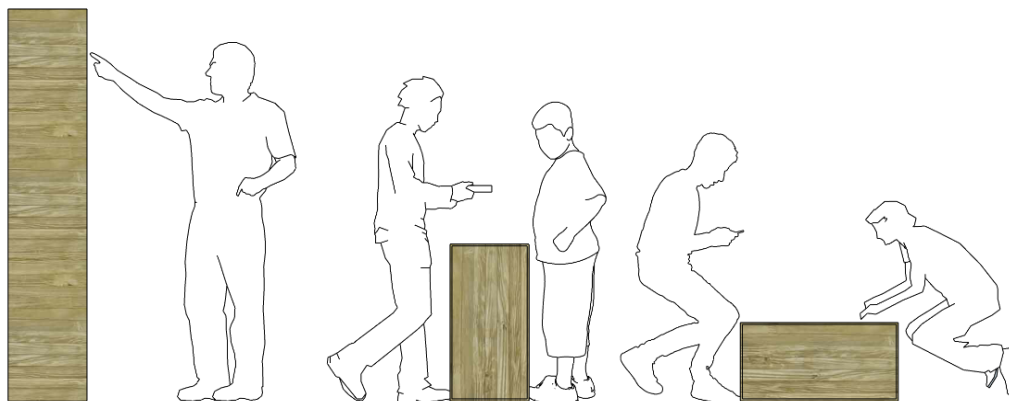


Figure 2.2. Dynamic position as exhibition strategy

The study captures and documents the experience of visitors in the exhibition using photographs, analysing each part as a form of embodied sensorial performance. In doing so, this study highlights how the visitors build interest, interact and then co-create the exhibition material. This study also annotates how such performance expands the visitors' understanding of local food material, producing subjective and collective experience of locality.

3. Discussion

The study divides the embodied sensorial performance into three parts based on the displayed exhibit in *Rumarasa*. The three parts of the exhibition display are not designed as a sequential experience. The study through this exhibition looks at the visitor experience that occurs, where visitors can enter the *Rumarasa* exhibition area freely and start their activities without any sequence from beginning to end. The following section discusses each performance and how it enhances the experience of locality.

3.1. Understanding the origin

The first part of the exhibition consisted of a display of twenty local Indonesian food spices. Each of the spices are assembled directly on top of a 5 cm x 5 cm white canvas, which is then arranged altogether forming a 4x5 grid (Figure 3.1). Some descriptive text that explains about the name of the spice and its origin is added underneath each canvas. Instead of printing the picture of the spices directly, the act of placing the actual spices in white canvas enables the visitors to gain understanding about the real qualities of the spices visually. This is critical as some of the visitors may never see the spice or be unfamiliar with the spice in its original form. Providing the actual spices enables the visitors to build familiarity and close observation to the various spices of Indonesia.



Figure 3.1. Twenty food spices exhibition with description (Author, 2023)

As discussed, the spices consist of various forms, consisting of seeds, leaves, dried skins, sticks and so on. The visitors are invited to observe and understand how each spice and herb comes from different parts of the plant, and they come in a variety of shapes. For example, despite being both seeds, the seeds of nutmeg are round and bigger in size, while the seeds of star anise consist of a star shaped outer pod that contains the seed inside the pod. The variety of plant parts that can be used becomes an essential knowledge. For example, other than the seeds, some spices exist from the bark of a plant, while others come from its trunk. The display and the descriptive text inform such knowledge, to provide discussion by the visitors of the physical origin of the spices as part of particular plants.

The different colours, sizes, and textures of herbs and spices often exist in subtle differences between each other. For example the coriander seeds and the pepper seeds both consist of small brown round seeds. However, the coriander seeds are slightly smaller in size in comparison to pepper seeds, and some pepper seeds exist in darker colour. These differences can be easier to annotate in deeper observation of all of the spices altogether, creating deeper visual knowledge of local spices. Some of the spices, particularly the root based spices such as turmeric and ginger are displayed by cutting them into several parts. This is necessary as both spices have a slightly similar form. Only by cutting them can it be revealed that the turmeric has dark yellow-coloured flesh, while ginger has cream-coloured insides. Emphasising visual differences between spices through display becomes necessary to build interest of the visitors and enable them to identify the various information about each spice.

The spice grid is displayed in a wood panel at eye level height, enabling the visitors to look over the display and discuss it in a lengthy period of time. During the exhibition, the visitors, particularly the ones that bring children, often talk about the spices, introduce the spices one by one, telling the names of the spices and how it is being used in the daily cooking. Through this process, the embodied experience of the spice is done through deep visual observation, which is then articulated through collective discussion. Understanding the origin of the spices from existing plants becomes one of the important knowledge about locality that is offered in this part of the exhibition.

3.2. Building the intimacy

The next part of the exhibition consists of two large trays that invite visitors to touch and play directly with the food material. One tray consists of an array of mung beans, while the other tray consists of coffee powder. Both trays were placed in the panel at waist height, making it easier for the visitors to access the content of the trays (Figure 3.2). Both trays have food materials with different textures, where one of the trays consist of finer materials, and the other are coarser. Such texture differences invite different activities to do with the food material within the boundaries of the tray. Food material that is more fine, enables the visitors to use their finger tips and create various forms and drawings in the tray. This finer food material leaves traces within the surfaces, integrated with the overall surfaces in depicting messages from the visitors. On the other hand, food material that is harder and coarser enables possibilities for the visitors to grasp and move the mung bean, playing with its movement within the tray. The mung bean texture interacts with the tray texture, bounces and moves to different directions dynamically.

The interaction between visitors and the material builds a sense of intimacy towards the food, understanding the embodied presence of the material in relation with the body. An intimate interaction enables the visitors to address and acquire multiple information at once with the material, about its size, its textures, and its movement possibilities in relation to the body. The intimate interaction between body and the material is also enhanced by other qualities of the food material, such as its subtle smell. Through the activities of playing with the material, the visitors also leave traces in the tray, and in doing so, co-produce the exhibit itself. Traces of material exist in the position and distribution of material that changes after play, and also some messages left by the visitors. The new visitors then may add new traces, creating layers of traces of intimate play with the material as part of the exhibit.



Figure 3.2. Comparison between food materials with different textures (Author, 2023)

The process of playing and creating with material with different textures construct the embodied experience of locality. The locality of food is experienced through its tactile textures, and its possibilities as a means of play. Experience of locality is established by enabling the visitors to manoeuvre with the food material. Instead of being told about the food material quality, direct engagement with the materials enables a sense of discovery to emerge from the visitor, creating a deeper relation between material and its embodiment. The size of the tray allows interaction and co-creation of material traces to be shared among visitors, making exploration of the material can be done collectively yet in an intimate way. Intimacy of the material therefore can be a subjective experience, but it can be triggered and shared with others.

3.3. Enabling transformation of material

The last part of the exhibition consists of a long panel surface that is used to display a selection of paint colouring created from a mix of food material. An array of white canvases were provided for the visitors to draw and colour using the paint next to each other (See Figure 3.3). Afterwards, the visitors' drawings were displayed in the nearby panel for them to enjoy together. The food material creates a selection of earthly colours, from red, yellow, brown, grey, black, and so on. This selection of paint was created from food material, consist of red colour from chilli paper, yellow from Turmeric, black from black paper, green from moringa leaves, etc. The use of food as a means to create other material (e.g paint) demonstrate transformation of the material from one form to another, from solid to liquid state.

The act of drawing using the paint colouring enables the visitors to reveal qualities of the food material that are more intangible as they are not directly visible in the first place. Some food materials may be more easily dissolved, while others may be more reluctant and hard to mix with each other. Such liquidity of the material becomes one of the intangible qualities present in the exhibit. Another intangible quality can be perceived in the use of different food materials creating different consistencies and opaqueness of the material itself. Some paint is more watery and transparent, creating less solidity of the colours, while others are more dense;

creating a more blocking colour. Utilizing these paints enables further experience on the characteristics of each food material and its abilities to manifest into different conditions.

Through drawing with the food-based paint, many other sensorial experiences are created by the visitors. The mixture of colours creates a composed mix of spices, which can be experienced and smelled by the visitors during their uses. The existence of food-based drawing can be experienced through different senses altogether. For example, the spiciness of the chilli mixed with the earthy smell of the turmeric creates a rather warm sensorial experience. The combination of different senses creates a deeper embodied experience of the visitors, created through creative activities within the exhibition. The produced drawing and food material composition becomes part of the exhibit, enriching the overall exhibition experience.

The drawings created from food material depict multiple material transformations. The transformation began when the food material was being processed into paint colouring and therefore changed its state. Further transformation happens when the paint is used for creative expression, integrated with the canvas as the drawing platform. Within that platform, the material continues to transform, creating compositions of smell sensations that can be further experienced by the visitors. The utilization of creative activities that accommodate and support material transformation became an essential thing. The creative activities enable the visitors to reveal intangible qualities of the material, while at the same time influence and co-create the exhibit material.



Figure 3.3. Painting workshop and display from food-based material (Author, 2023)

4. Conclusion

This study explores the potential of embodied sensorial performance to enhance the experience of exhibition about local material, particularly food-based materiality. This study explores such performance through reflecting on *Rumarasa*, a food based exhibition created by Indonesian Architects Association Central Java. Through literature study, this article outlines the shifts of design exhibition, from understanding the exhibit as a static and protected thing, to expanding the idea of the exhibit as something that is open-ended and transformative. The idea of embodied sensorial performance becomes something that is essential in

constructing such a form of exhibition. The performance enables the visitors to acquire a role beyond simply the spectator of the exhibition, into somebody that can co-create the exhibit and the experience of such an exhibit itself. The exhibition that focuses on locality, particularly local material, requires such embodied experience to dig further about the intangible fragments of processes, practices, memories of a material in relation to its context.

Reflection towards the Rumarasa food material exhibition outlines three embodied experiences of locality. The first experience is the experience of understanding the origin, through displaying the material along with the descriptive text to familiarize oneself with the exhibit. The second experience is the experience that builds intimacy. Intimacy is created through dialogue between visitors and the material itself through direct tactile engagement. The third experience explores transformation of the material from one state to another using creative activities by the users. The exhibition flows through navigating these experiences, and along the way, creates intervention towards the exhibit, leaving traces and co-creating the exhibition.

Exhibiting locality through spatially arranging embodied experience creates deeper ways of understanding and constructing the various fragments of locality. The different levels of experiencing locality is produced through interactions between bodies and the food material. The study also effectively constructs the narrative text as part of its knowledge production. Future studies may explore such understanding through other forms of material or practices, expanding the idea of embodied experience of locality.

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