

Ritual Arts of Oceania
NEW IRELAND

in the Collections
of the Barbier-Mueller Museum



New Ireland Ritual Arts Of Oceania In The Collections Of The Barbiermueller Museum

J Elliott



New Ireland Ritual Arts Of Oceania In The Collections Of The Barbiermueller Museum:

Ritual Arts of Oceania Michael Gunn, 1997 *Ritual Arts of Oceania, New Ireland* Michael Gunn, Musée Barbier-Mueller, 1997 For twenty years now the Barbier Mueller Museum has mounted exhibitions that have travelled throughout Europe North America and the Far East To people everywhere the museum has presented its extensive collections of tribal art brought together over three quarters of a century by three generations of a single family For the first time ever forty pieces of sculpture from New Ireland selected for their beauty rarity and originality are being brought out of the museum's storerooms where they have been conserved several for over half a century and put on display in the galleries of Paris's Foundation Bismarck a unique event that ran from 28 April to 28 June 1997 Unlike traditional tribal sculpture largely limited to a number of conventional forms which native craftsmen have little choice but to respect the masks and statues of New Ireland are striking for their freedom of invention Animal and humanlike motifs are combined with infinite variety according to rules laid down by the rites employing such objects

BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved **Oceania** Metropolitan Museum of Art (New York, N.Y.), Eric Kjellgren, 2007 Includes detailed chapters devoted to each of the five major cultural regions of the Pacific Australia Melanesia Micronesia Polynesia and the islands of Southeast Asia *Hunting the Collectors* Susan Cochrane, Max Quanchi, 2014-11-10 This volume investigates Pacific collections held in Australian museums art galleries and archives and the diverse group of 19th and 20th century collectors responsible for their acquisition The nineteen essays reveal varied personal and institutional motivations that eventually led to the conservation preservation and exhibition in Australia of a remarkable archive of Pacific Island material objects art and crafts photographs and documents *Hunting the Collectors* benchmarks the importance of Pacific Collections in Australia and is a timely contribution to the worldwide renaissance of interest in Oceanic arts and cultures The essays suggest that the custodial role is not fixed and immutable but fluctuates with the perceived importance of the collection which in turn fluctuates with the level of national interest in the Pacific neighbourhood This cyclical rise and fall of Australian interest in the Pacific Islands means many of the valuable early collections in state and later national repositories and institutions have been rarely exhibited or published But as the authors note enthusiastic museum anthropologists curators collection managers and university based scholars across Australia and worldwide have persisted with research on material collected in the Pacific This volume is a very important one for anyone studying the art and material culture of the Pacific It focuses on collections now in Australia Even those well versed in museum collections from the Pacific will learn about many important but little known collectors as well as better known figures like the anthropologists F E Williams and Thomas Farrell the husband of Queen Emma This will be a treat for students and specialist alike Professor Robert L Welsch University of Dartmouth *How to Read Oceanic Art* Metropolitan Museum of Art (New York, N.Y.), Eric Kjellgren, 2014-09-02 An engaging explanation of Oceanic art and an important gateway to wider

appreciation of Oceanic heritage and visual culture Inside Abstraction Carolyn Dean, 2025 Why did the Inka especially in their most prominent examples of visual culture elite garments vessels at imperial feasts public stonework prefer abstract designs Carolyn Dean argues that what may appear to be abstract is actually something else something beyond abstract Inka designs Dean believes were demonstrations of proper relationships informed by context and imbued with agency such that the viewer is invited to participate The geometric forms experience the relationships they model In so doing the geometric configuration itself is a teacher alongside agentic materials and the self revelatory process of creation Once the category of teacher is opened to include geometric configurations we see how they could model actions Nevertheless viewers must do for themselves The Inka state carefully choreographed the contexts of viewing so as to encourage imperial subjects to think through and within design locating themselves within networks of relationships on multiple scales In this way non objective configurations served the Inka s imperial goals dependent on an acceptance of and submission to Inka order It s important to understand that relationships and ideas reflected in the designs are not Dean suggests narrowly static but rather open ended Two viewers might see different obligations in the designs depending on where the viewer fits into Inka society but the underlying principles and general submission to an Inkan worldview are consistent **Religions of Melanesia** Garry Trompf, 2006-09-30 Melanesia boasts over one quarter of the world s distinct religions and presents the most complex religious panorama on earth The region is famous for its unusual new religious movements that have adapted traditional beliefs to modernity in surprising ways As the first bibliographical survey to comprehensively cover the entire region Religions of Melanesia is an invaluable research aid for anyone interested in this growing field Trompf s work is a complete listing of scholarly publications and provides readable and concise descriptions that will clearly guide the researcher toward the most relevant sources This survey covers 2188 entries organized topically and regionally Trompf covers such subjects as traditional and modern belief systems and the emergent indigenous Christianity that has taken root Regional coverage includes Irian Jaya Papua New Guinea Solomon Islands Vanuatu New Caledonia and Fiji Malanggan Susanne Küchler, 2020-08-23 Shortlisted for the Katharine Briggs Folklore Award 2003 Malanggan are among the most treasured possessions in the Pacific yet they continue to confound anthropologists Central to funerals in New Ireland these death figures are intended to decompose as symbolic representations of the dead Wrapped in images that are conceived of as skins they are both visually complex and intriguing This book is the first to interpret these mysterious agents of resemblance and connection as having a cognitive rather than a linguistic basis Found in nearly every ethnographic museum in the world Malanggan collections have been left virtually untouched This original study begins by tracing the history of the collections and moves on to consider the role these artefacts play in sacrifice ritual and exchange What is the relationship between Malanggan and memory How can Malanggan be understood as a life force as well as a vehicle for thought In an analysis of the cognitive aspects of Malanggan Küchler offers a highly original conceptualization of the centrality of the knot as a mode of

being thinking and binding in the Pacific Malanggan Art Memory and Sacrifice is a groundbreaking study Based on fifteen years of fieldwork and collection research it provides an incisive new take on one of the Pacific s classic puzzles as well as a wealth of new information and resources for anthropologists collectors and curators alike **African and Oceanic Art in**

Jerusalem Muze'on Yiśra'el (Jerusalem), Douglas Newton, 2001 **Engendering objects** Anna-Karina

Hermkens, 2013-07-01 Engendering objects explores social and cultural dynamics among Maisin people in Collingwood Bay Papua New Guinea through the lens of material culture Focusing upon the visually stimulating decorated barkcloths that are used as male and female garments gifts and commodities it explores the relationships between these cloths and Maisin people The main question is how barkcloth as an object made by women engenders people s identities such as gender personhood clan and tribe through its manufacturing and use This book describes in detail how barkcloth tapa not only visualizes and expresses but also materializes and defines people s multiple identities By following the object and how it is made and used in the performance of life cycle rituals in exchanges and in church festivities this interaction between people and things and how they are mutually constituted becomes visible How are women s bodies and minds linked with the production of barkcloth How do cloths produced by women both establish and contest clan identity In what ways is the commodification of barkcloth related to gender dynamics Barkcloth and its associated designs show how gender ideologies and the socio material constructions of identity are performed and as such developed established and contested The narratives of both men and women reveal the ways in which barkcloth provides a link with the past and dreams for the future The author argues that the cloths and their designs embody dynamics of Maisin culture and in particular of Maisin gender relations In contributing to the current debates on the anthropology of art this study offers an alternative way of understanding the significance of an object like decorated barkcloth in shaping and defining people s identities within a local colonial and postcolonial setting of Papua New Guinea Engendering Objects is among the most comprehensive and innovative new works emerging from Melanesia examining the intimate connections between material culture cultural identity and gendered personhood Drawing upon extensive ethnographic fieldwork archival research and examination of museum collections Anna Karina Hermkens traces the enduring yet innovative place of tapa barkcloth among the Maisin people Written with warm compassion and immediacy the book is a theoretically provocative accessible and compelling portrait of changing life in a Papua New Guinean village society John Barker University of British Columbia This book makes a most welcome contribution to the study of the materiality by showing how gender is performed in the sensuous terms of clothing food and the exchange of objects Anna Karina Hermkens accomplishes this with enviable care and intellectual resources and a prose and ethnography that make the book a pleasure to read David Morgan Duke University Anna Karina Hermkens takes us to look at designs on bark cloth from Papua New Guinea through a magnifying glass A fascinating perspective on material culture evolves Beyond the art work we discover individuals mainly women painting their stories

about who they and their beloved are as women and men as traditional members of a clan and also what they head for as strugglers in a new economy driven world Christian Kaufmann Honorary Research Associate Sainsbury Research Unit University of East Anglia Norwich UK former curator for Oceania at the Museum der Kulturen Basel *Pacific Arts*, 2006

Tribal Art, 2007 Quarterly journal of the art culture and history of traditional peoples and Old World civilizations **The World of Tribal Arts**, 1997 Oceania Michaela Appel, 2005 **The Elegance of Menace** Michael Hamson, 2005

Beyond the Coral Sea Michael Moran, 2003 East of Java west of Tahiti and north of the Cape York Peninsula of Australia lie the unknown paradise islands of the Coral Solomon and Bismarck Seas They were perhaps the last inhabited place on earth to be explored by Europeans and even today many remain largely unspoiled despite the former presence of German British and even Australian colonial rulers The historic anthropological work of Bronislaw Malinowski guides the author through the seductive labyrinth of the Trobriand Islands of Love and the erotic dancers of the yam festival Darkly humorous characters both historical and contemporary spring vividly to life as the author steers the reader through the richly fascinating cultures of Melanesia *New Ireland* St. Louis Art Museum, Musée du quai Branly, 2006 Despite the incredible artistry and skill evident in the prolific output of New Ireland artists of the late 19th century their work is still largely unknown This compelling exhibition catalogue intends to rectify that by presenting a broad panorama of artistic expressions developed in New Ireland a Pacific island northeast of Papua New Guinea and home to one of the most sophisticated sculptural traditions in the Pacific region The works of art featured are of such a quality that the design and craftsmanship would be undeniable in any context However the narrow range of time and place are especially important to our understanding of them There is less than one hundred years between the oldest and newest works on view yet they represent an artistic tradition that is at least four hundred years old The story of how these arts flourished before and even during the period when contact with the outside world was resulting in a major dislocation of traditional cultural practices is the subject Ethnoarts Index, 1997 **Being Object, Being Art** Achim Sibeth, Stephan Beckers, 2009 Cultures contribute to the richness of this world through their uniqueness and variety as do their material products This is reflected in the ethnographic collections from Africa the Americas South East Asia Oceania and East Asia at the Museum of World Cultures in Frankfurt Using exceptional photographs 130 everyday objects or ritual items are presented from the huge collection The objects in this volume are described and interpreted simultaneously as works of art The book questions the environment in which the work was created and which ideas about design colour form symmetry balance etc might have influenced their production The common goal is to present what it is about these works that are exceptional elaborate other perfect or imperfect in fact harmonious or disturbing From the South Seas Michael Gunn, William Teel, 2006 From New Guinea to New Zealand Easter Island to Hawaii the Pacific region known as Oceania has long excited the Western imagination but its traditional sculptures pots and paintings have only recently been studied and appreciated as fine art While much about these works and the cultures that

produced them remains mysterious we do know that most items were created for use in daily life rather than as products for the art market Nonetheless their beauty and craftsmanship elevate the best of them to objects of contemplation and wonder This catalogue presents some 80 Oceanic works of art each illustrated with its form and function described Michael Gunn's introduction places the works in context Christraud Geary discusses provenance and contextual photographs throughout show many of the objects in situ aiding in a growing understanding of these intriguing but still elusive works and adding to the scholarship on and interest in Oceania

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