## 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

Susan Cochrane, Max Quanchi

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

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 guarters 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 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 **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 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 **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 African and Oceanic Art in Jerusalem Muze'on Yiśra'el (Jerusalem), Douglas Newton, 2001 consistent Susanne Küchler, 2020-08-23 Shortlisted for the Katharine Briggs Folkore 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 K chler 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 Religions of Melanesia Garry Trompf,2006-09-30 Melansia 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

The World of Tribal Arts, 1997

Pacific Arts, 2006

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