



Gendered objects in Oceania

13-15 September 2022



Monday 12 September 2022

14h-16h

Board members only

Board Meeting – “Auvent” meeting room, musée du quai Branly – Jacques Chirac
Enter via the museum staff entrance
222, rue de l’Université
75007 Paris

19h

To all present

Opening cocktail at the Gallery Meyer
17, rue des Beaux-Arts
75006 Paris

Tuesday 13 September 2022

9h30 Registration

Doors open at 9h15

10h00 Welcome by president of Musée du quai Branly-Jacques Chirac, Emmanuel Kasarhérou

Contemporary Gender (1)

10h15-11h20

Moderator: Wonu Veys

10h15 *'Paradise Camp'* by artist Yuki Kihara

Yuki Kihara, duskygeisha@yahoo.co.nz

Artist, Sāmoa, Aotearoa New Zealand

My exhibition entitled *Paradise Camp* currently presented at the New Zealand Pavilion located in the central Arsenale as part of the 59th Venice Biennale imagines a Fa'afafine (Sāmoa's Third gender) utopia – where colonial heteronormativity is shattered to make way for an Indigenous worldview that's inclusive and sensitive to the changes in the environment. But beneath the surface of this utopian ideal lies the real-life stories of trials, tribulations and triumphs: how the Fa'afafine community works through the colonial legacy of gender, sexuality and the environment specific to the social and political contexts in Sāmoa. <http://www.nzatvenice.com>

10h40 *Empowering Female Narratives*

Jacqueline Charles-Rault, jacqueline.charles-rault@univ-lehavre.fr

Université Le Havre Normandie – Groupe de recherche le GRIC

This talk will look at some of the contemporary female Maori artists who empower the narratives of women in their art. Mata Aho, a Maori female collective, has expressed how their larger-than-life installations are intended to empower women and the influence and importance of these women in their culture. In doing so, they also demonstrate their resourcefulness in upholding their ancestral traditions through the use of contemporary materials. Lisa Reihana also upholds tradition in her photographic series, *A Digital Marae*, which draws attention to the narratives of some of the female Deities in Maori storytelling, by using Photoshop as her cravers tool to create her digital marae. Robyn Kahukiwa and Star Gossage, both painters, frequently portray Maori women in their paintings. Kahukiwa's paintings are a form of self-identity and affirm her identity as a Maori wahine. Her exhibition *Wahine Toa: Women of Māori Myth*, in 1983, confirmed her art practice. Star Gossage interconnects the themes of *wahine* (woman) and *whenua* (land) in her paintings. The female figures also represent *whānau* (family) and a spiritual essence of womanhood. All of these artists focus on their gender through their art in different mediums and themes. They pay homage and empower women and women deities, whose stories have been eroded over time, so that they can no longer be dismissed or ignored.

11h05 Report: Urban Pathways: Fiji. Youth. Arts. Culture

Karen Jacobs, k.jacobs@uea.ac.uk

Sainsbury Research Unit, University of East Anglia

Youth in Fiji's urban centres (Suva, Lautoka, Nadi) on the main island of Viti Levu find limited sustainable employment opportunities in the tourism sector where a standardised form of iTaukei Fijian culture is presented which is gender and ethnicity restrictive. While urban Fijian culture celebrates fluidity and inclusivity, both in the removal of gendered expectations and in the representation of Fiji's multi-ethnic and multi-faith communities, youth face tensions between tradition and modernity. Supported under the British Academy's Youth Futures programme which seeks a youth-led perspective on the UN's 2030 Sustainable Development Agenda, the project *Urban Pathways: Fiji. Youth. Arts. Culture* examines what culture constitutes for Fiji's urban youth and the implications for sustainable employment opportunities related to cultural heritage. The focus in this paper will be on some of its creative outputs completed by youth participants, such as the online exhibition competition and the cultural translation of poetry.

11h20-11h35 Coffee & tea break

Contemporary Gender (2)

11h35-12h15

Moderator: Aoife O'Brian

11h35 Rematriating the Sacred: Indigenous Feminism and Anticolonial Aesthetics in Guåhan

Christine "Tina" Taitano DeLisle, cdelisle@umn.edu

Associate Professor, University of Minnesota

This paper examines the decolonial work of Indigenous CHamoru feminist activist-artists of Guåhan. It examines this work within broader historical and political struggles for CHamoru self-determination and sovereignty in the island, an unincorporated territory of the United States, and an Indigenous women-led cultural resurgence and rematriation movement for the return, restoration, and caretaking of Indigenous homelands, ancestor burials, Indigenous knowledge, natural resources, and sacred objects. As this paper will demonstrate, CHamoru women artists work traditional and non-traditional iconography and new and old methods and aesthetics to center gendered objects and gendered stories of survivance and Indigenous place amid ongoing forms of colonialism, increased militarization, environmental destruction, and climate change.

12h00 Report: Feminine identity through material culture, in diaspora

Melissa Malu in collaboration with Miriama Simmons, Moemoana Schwenke and Anaseini Ulakai - Pasifika Collections and Engagement, First Nations Division, Australian Museum, Melissa.Malu@Australian.Museum

Pasifika women residing in diaspora continue to maintain connection to their sense of identity through tangible and intangible culture. This research looks at three young Pasifika women living in diaspora from Tongan, Fijian and Samoan heritage. It explores their connection to cultural material, and how it is linked to the expression of their gendered identity. It examines the connection a young Fijian female of diaspora has to the *liku*, a Fijian fibre skirt worn around the waist and hips signifying a woman's life stage and deeply connected to *veiqia* (female tattooing). It also looks at the *'le Tōga* woven out of pandanus leaves, and how a young female Samoan living in Sydney, continues to honor it above all cultural materials. The research also explores why a young Tongan female, also living in diaspora, continues to hold so much significance in the *Kato Alu* a traditionally woven basket, and a prioritized and meaningful gendered object for Tongan women. The research and presentation demonstrate how feminine identity is expressed through material culture and continues even in diaspora.

12h15-14h Lunch

London Pacific Fashion Week
14h-15h

Moderator: Tarisi Vunidilo

- 14h Kahuwai Clothing (New Zealand) by Amber Bridgman, kahuwaiclothing@gmail.com
Hadda Creations (New Caledonia) by Annie Diemene, haddacreation@outlook.fr
Kharl WiRepa Fashion (New Zealand) by Kharl Wi Repa, kharlwirepa@gmail.com
IKUNTJI ARTISTS (First Nations|Australia), Dr Chrischona Schmidt|Manager|Ikuntji Artists, fineart@ikuntji.com.au
Lenita's Collection By J-Len T's (American Samoa) by Lenita Young, lenitajlentees@gmail.com
Kenny Collection (Papua New Guinea) by Kenny Ng, Kennynkb68@gmail.com
Lau Secmana (Cook Islands) by Toka Toka, tokamanihiki@gmail.com
Vulagi Design & Silpa GrG (Fiji/UK) by Silpa Grg & Ana Lavekau, Mero.buda@hotmail.com, londonpacificfashion@gmail.com
Jeanine Clarkin (Aotearoa New Zealand) by Jeanine Clarkin, jclarkinfashion@hotmail.com

London Pacific Fashion Week (LPGW) was established in October 2012. Originally founded as a fundraiser for British Armed Forces registered charity Help for Heroes in which, over the past 5 years LPGW has continued on as a regular fashion event in the United Kingdom promoting established Pacific Fashion Designers. A champion of Pacific design, art and culture, LPGW acts as a platform for designers living and working in the Pacific to engage with the fashion industry and represent them exclusively in the United Kingdom. To do this, a select number of fashion designers from the Pacific travel to London every September for LPGW, which coincides with London Fashion Week, both to promote their brands and gain further experience in the Global fashion world. This year a number of designers also travelled to Paris.

Gendered Collecting
15h-16h15

Moderator: Christine "Tina" Taitano DeLisle

15h00 *Complexly Gendered Objects. An Analysis of a Piece of Feather Money Collected by Wilhelm Joest on Nendö*

Carl Deußen, carl.deussen@stadt-koeln.de
Rautenstrauch-Joest-Museum, Cologne

In 1897, German ethnologist and collector Wilhelm Joest spent the last three months of his life on Nendö in the Santa Cruz Islands, assembling an extensive collection. It contains a piece of 'feather money' originally used by the islands' inhabitants, among other things, to pay bride prices and purchase female prostitutes. The paper explores this artefact's various gendered layers of meaning. Used to transform women into the collective property of Nendö men's associations, the feather money was already gendered and charged with sexualized meaning before being collected. This made it attractive to Joest, who had always recorded non-European sexualities with a mixture of scientific interest and voyeurism. The fact that he himself had regularly frequented prostitutes of colour throughout his life further complicates this perspective, as does his uneasy relationship with Nendö women shaped by both disgust and desire. The object, I argue, reveals a complexly gendered collecting situation and Joest's tentative affinity with Nendö's men based on an (assumed) shared patriarchal outlook.

The paper is based on the Rautenstrauch-Joest-Museum's and the University of Amsterdam's collaborative research project on the gendered affects of ethnographic collecting, the results of which will be presented during the exhibition "Who is Joest?" in 2023.

15h25 *Gendered collecting: Oceanic weapons on the art market*

Marion Bertin, marionbbertin@gmail.com

Since the first encounters between European sailors and inhabitants of Oceania, weapons were exchanged and travelled around the world. Weapons – not only clubs, but also assegais, arrows, or spears – are still amongst the most common objects to be sold on the Oceanic art market. How are these objects considered by the current players in the art market, those who sell and collect them today? What is the impact of gender in the way they are promoted? Are weapons associated with masculinity and men when promoted and advertised? Are women, who in Polynesian societies could possess weapons when their status was high, mentioned in the objects' biographies? Can one talk about a 'male gaze' regarding the way weapons are considered and valued on the art market?

This proposal explores the thematic of 'Gendered Collecting', with a focus on current collecting and marketing practices on the French art market. On one hand, I will study how weapons are described and valued by professionals – in labels, sales catalogues, and exhibitions. On the other hand, I will examine the collecting practices and discourses around weapons, specifically on the part of women who collect Oceanic weapons and others who decidedly do not. Thus, this paper will contribute to the field of art market studies, with special attention to Oceanic objects and gender.

15h50 *Collecting the gatherers: On the role of Rennell women in cross-cultural exchanges*

Alice Bernadac, bernadac.alice@gmail.com

Curator, Cité internationale de la tapisserie, Aubusson

A study of the accounts given by Westerners of their visits to Rennell Island (Solomon Islands) between the mid-19th and mid-20th centuries reveals the almost total absence of individualised feminine figures. In these accounts, exchanges with scientific expeditions or missionaries are conducted exclusively by men, who remain the only ones to be named. The diary of the American physician Sylvester Lambert and the autobiographical account adapted from his field notes do, however, open a window on the role played by Rennellese women in exchanges with the West at the beginning of the 1930s. Lambert took part in several scientific expeditions and allows himself to describe many aspects that are usually overlooked in other accounts. This includes the sexual interactions of members of the Whitney South Sea and Templeton Crocker expeditions with the women of Rennell Island and the resulting exchanges of objects. Some aspects of these interactions are reminiscent of situations already described for the late eighteenth century in Polynesia. A study of the history of Rennell Island's colonisation also suggests that these exchanges were part of a wider strategy of collection and appropriation of Westerners in the context of an increased ritual competition.

16h15 *Report: Male and Female Representations in Sepik Art*

Markus Schindlbeck, m.schindlbeck@outlook.de

Western understanding of mythology and its artistic representation was strongly influenced by Greco-Roman antiquity, its narratives and iconography. When the art objects of Oceania arrived in the museums, objects almost always lacked a scenic representation, and attempts were made to find myths in an explanatory connection to the objects. Misinterpretations were easily possible. Against the background of my own recording of mythical images, an approach to the interpretation of art objects will be made on the basis of a few examples. The report gives insight into my own ongoing work of the publication of Sepik mythology.

16h30-16h45 Coffee & tea break

Moderator: Stéphanie Leclerc-Caffarel

16h45 *Image Assemblage and the Crocodile: Process and Icon in Art from Western Solomon Islands*

Deborah Waite, waite@hawaii.edu
Department of Art History, University of Hawai'i at Manoa

Image assemblage was a visual process that characterized artefacts large and small - from canoes and eating troughs to canoe and shrine ornaments in 19th century western Solomon Islands (Roviana, Santa Isabel and Simbo islands, in particular). The crocodile was a major icon, moving back and forth among all artefacts which presented gender and power-related imagery as social markers. Records of rituals performed in connection with crocodile eating troughs illustrate the social manifestation of that which is visible in the image (in this case, the crocodile). Art, or artefacts and their assembled images, operated within a messaging system that communicated social power. The process constitutes the basis for this paper.

17h10 *Thinking through Wood: Māori Artefacts in the Museum Fünf Kontinente, München*

Hilke Thode-Arora, Hilke.Thode-Arora@mfk-weltoffen.de
Museum Fünf Kontinente, München

Pacific collections in ethnological museums include a large number of wooden artefacts. However, only in very few cases have in-depth analyses regarding their materiality or their deeper meanings been executed. Wood, wood carving and pieces made from wood can have metaphorical and metaphysical implications, and they may be interpreted as reflections of social order. Furthermore, historical artefacts now in museums played a part in a political economy of production and exchange, both on a local and a global scale, during colonial times.

To address these questions in a systematic way, and as part of a larger project, all wooden artefacts of the Māori collection in the Museum Fünf Kontinente will be scrutinized from different angles. A study of the relevant literature on Aotearoa New Zealand woods, on Māori carving and artefacts will be combined with natural science approaches of assessing kinds of wood and carving techniques. Provenance research will try to trace back the artefacts to former owners and, if possible, the Māori owners and makers. Most important, though, contact with Aotearoa New Zealand specialists on wood, carving and carved pieces will be established to invite Māori expertise.

17h35 *Clubs, persons and embodiment*

Steven Hooper, s.hooper@uea.ac.uk
Sainsbury Research Unit, University of East Anglia, Norwich, UK

The relationship between 'persons' and 'things' has for millennia been a concern of human beings – particularly whether things can represent or embody persons, and vice versa. This paper investigates to what extent 'clubs' play a role in these formulations. To what extent are they more than weapons and can play multiple roles, including gendered ones. The case of a Māori *taiaha* staff/club that is inscribed with the name Shungii (an early way of writing the name Hongi – Hongi Hika, c. 1772-1828) is discussed, as well as a musket that purportedly once belonged to the famous Māori chief, having been presented to him by King George IV of England in 1820. An additional case is discussed, that of 'Ai Tutuvi ni Radini Bau' [the Bedcover of the Queen of Bau] a club that once belonged to the Fijian chief Cakobau, was presented by him to Queen Victoria in 1874 and was later returned to be the mace of the colonial Legislative Council. It is now the mace of Fiji's parliament and could be regarded as an embodiment of the polity, irrespective of gender.

19h00 *Fashion show (ticketed as part of the London Fashion Week)*

Hotel Napoleon, 40 Av. de Friedland, 75008 Paris
Contact: Ana Lavekau (londonpacificfashion@gmail.com)

Moderator: Karen Jacobs

9h30 *Fibre, gender and shelves: on museum fibre collections from French Polynesia*

Marine Vallée, vallee.marine@gmail.com

Assistant Curator, Musée de Tahiti et des Îles - Te Fare Manaha

Looking at fibre collections from French Polynesia, this paper will tackle gender considerations often discussed in their use and making, in relation to institutional trajectories, provenances, and curatorial practices. Stemming from ongoing research on collections held at musée du quai Branly - Jacques Chirac, and at the Musée de Tahiti et des Îles – *Te Fare Manaha*, the nature and content of these collections will thus be discussed and put into perspective, along with collecting, acquisition conditions, and display practices. Contents, timeframe, protagonists, and visual documentation will thus be examined in relation to a varied and growing corpus.

9h55 *Gendered Objects and art practices of wooden carvings in Fiji: Case study of the Mataisau Clan*

Tarisi Vunidilo, tarisiv@hawaii.edu

Assistant Professor, Department of Anthropology, University of Hawai'i at Hilo

The Mataisau clan is a traditional rank and hierarchy an iTaukei is born into. Fiji's indigenous society is ranked in such a way that enables everyone to have the ability to hone a skill and undertake tasks that fulfills obligations put forward by the Turaga ni Vanua or the chief. One such clan, known as the 'mataisau' is referred to a group of people, mostly men, who practice their given art as carpenters. They specialize in house and canoe building, making of wooden weapons such as war clubs and spears and any other duties required by the chief. In this paper, I would like to discuss this clan in more detail, and also highlight the making of carved weapons such as war clubs or "iwau". Such fine works of art can be found in many museums around the world, and was a highly regarded 'collectible' by male collectors in the 1800s, when many were visiting Fiji, as missionaries and colonial administrators. I will share my paper from two perspectives, as an iTaukei person and as a museum practitioner. Combining these two perspectives will make this paper interesting in order to understand the two world views of the creators and the collectors of Fijian treasures.

10h20 *Adorning the ears: on Marquesan ear ornaments*

Caroline van Santen, nukuhiva1825@gmail.com

Many historical accounts on the Marquesas Islands contain references on ear ornamentation. Four main types of ear ornaments are described by visitors: large wooden ones (*kouhau*), turtle shell ear ornaments (*uuhei*), ear ornaments made from a whale tooth (*haakai*), and composite shell ear ornaments (*pūtaiana*). They are described as being worn by either men or women or by both. In particular with *haakai* and *pūtaiana*, sources are not in agreement on their gender specific use. In examining both historical written and pictorial sources as well as physical objects present in European and North American collections this paper hypothesises on possible explanations for this lack of consensus.

10h45-11h Coffee & tea break

Moderator: Steven Hooper

11h *Report: Tāhii, Marquesan woven fans*

Carol Ivory, ivory.carol.s@gmail.com
Professor Emerita, Washington State University

This report will focus on *tāhii*, Marquesan woven fans. Symbols of high rank and status, they were displayed by both women and men. At least four were among the first objects collected from the Marquesas by the Cook expedition in 1774. They remained in evidence as a mark of rank well into the 19th century. Over time, though, the knowledge of how to make them, and exactly what fibers they were woven from, have been lost. Repeated attempts by Marquesans, especially women on the island of Ua Huka, to re-learn how to make them have been unsuccessful. During preparations for the 2016 exhibition *Matahoata: Art and Society in the Marquesas Islands*, attention was brought to this issue, and shortly thereafter, a scientific project commenced at the Musée du quai Branly - Jacques Chirac to investigate both technique and materials, including consultation with the women of Ua Huka. With the support and assistance of the Branly scientific team, some key findings of that project will be reported and information about the efforts to continue the project more broadly in French Polynesia will be shared.

11h15 *'Tattoo the women, but not the men' – Female tattooing in Tonga*

Wonu Veys, wonu.veys@wereldculturen.nl
Nationaal Museum van Wereldculturen, the Netherlands

Many researchers have claimed that the tattooing of women in Tonga did not exist before the general ban on tattooing in 1839. Whether female tattooing was practiced is a debate that is also alive among the contemporary tattooist community.

I will examine what the limited number of oral histories, written sources and pictorial materials have to say about female tattooing. The discussion will be situated within the historical context of encounters between Tongan women and non-Tongan men as well as within a discussion of the historical rank of women in Tongan society. In doing so, the paper will address the following questions: (1) how should one interpret the Fijian myth stipulating the sex of the tattooed? (2) did women really have limited tattooing? (3) was tattooing considered a rite of passage for everyone, men and women alike? and (4) and was rank directly related to the tattooing of people?

11h40 *Canoes of splendour and shells-rings of power: gender relations in the material culture production in the Aitape area, Papua New Guinea*

Maria Wronska-Friend, maria.friend@jcu.edu.au
James Cook University, Australia

A small group of coral islands near the town of Aitape on the northern coast of Papua New Guinea evolved into an important economic centre that used to supply vital goods and services to mainland communities. Similar to other Melanesian societies, gender roles informed social life, art, and economic activities, determining labour skills and access to raw materials. Men worked with timber, constructing large cult houses and sea-going canoes. Embellished with elaborate carvings, shells, and feather decorations, the canoes were akin to huge floating art installations. Women applied their creativity in processing reef resources into a diverse range of personal ornaments. The most prominent were large shell rings *raba*, also used as a currency unit and wealth items. While men were in charge of religious and ritual aspects of life, women, by controlling the production of *raba*, were in a position to regulate the local economy. The colonization and missionization of this area that commenced in the late 1880s upset this well-balanced economic system, resulting in a major shift in gender relations and marginalization of women. With the introduction of factory-made replicas of shell goods, the production of *raba* came to an end and women lost their central economic position.

12h05 *Engendering Barkcloth among the Maisin of Papua New Guinea*

Anna-Karina Hermkens, anna.hermkens@mq.edu.au
Macquarie University, Sydney

This chapter explores the interplay between gender and barkcloth, or tapa, among the Maisin people living along the shores of Collingwood Bay in Papua New Guinea (PNG). By focusing on the gendered manufacturing and use of tapa, I show that barkcloth is crucial in experiences, embodiments, and performances of gender. Both making and using tapa transforms the body, mediating relations between divinities and humans, and between social actors and groups. These changes in sight, physiology, and status are activated and expanded by performance, resulting in new or enhanced forms of presence and gendered identity. By unravelling the gendered cosmology of cloth in daily and ritual performances, this presentation shows how barkcloth is not just representing, but constituting gendered identities.

12h30-14h00 Lunch

**Museums/Exhibitions
14h - 14h55**

Moderator: Jacqueline Charles-Rault

14h00 *'Oceans, Reflections, Collections' - exhibition at the Weltmuseum, Wien (June 2022-January 2023)*

George Nuku, georgenuku@hotmail.com

A presentation/survey of my current project of the exhibition at the Weltmuseum Wien, 22 June – 31 January 2023. This project represents my largest work to date of my art career spanning 35 years. Comprising of 10 separate spaces, 1 outside the Weltmuseum Wien and 9 within. This project covers a wide range of topics and narratives, including Ocean environmental expressions as presented in 'Bottled Ocean 2122' installed in the Thesus Temple situated in the grounds of the Imperial public gardens. A further 9 installations within the Weltmuseum Wien itself cover 'Collecting & collections', 'Male and female roles as represented in Oceanic art', 'Contemporary interventions within established museum scenography', 'A presentation of both alternative and complimentary views towards the subject of de-colonising the museum', 'restitution of collections' and the controversial topic of human remains in relation to both their return to source communities and their public display in public institutions. Added to this is a presentation of a contemporary Oceanic response to the current covid 19 global pandemic in the form of a major art installation.

The presentation itself promises to be an extensive visual and oral array of subject matter and a platform to effect further constructive responses and dialogues from both inside and outside the conference at hand.

14h25 *Report: The BIBA CHamoru: Cultura e Identidad en las Islas Marianas Collaborative Exhibition at Museo Nacional de Antropología, Madrid*

Alba Ferrándiz Gaudens, a.ferrandiz-gaudens@uea.ac.uk

AHRC-CHASE-funded PhD student at the Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas (University of East Anglia, England)

This work-in-progress report will present the case-study of the BIBA *CHamoru: Cultura e Identidad en las Islas Marianas* collaborative exhibition, which took place in Museo Nacional de Antropología (MNA) in Madrid between the 18th of November 2021 and the 6th of March 2022. *BIBA CHamoru* was a collaboration between multiple institutions and people from Spain, Guam and the Commonwealth of the Northern Mariana Islands. Set to open on the 6th of March 2021, it had to be postponed due to the Covid-19 pandemic. The exhibition showcased artefacts from the MNA collection, collected in the late 19th century, as well as several contemporary objects, reproductions of CHamoru artworks and street art which could not be transported due to the pandemic, and information panels about community projects. The paper will present the exhibition as a productive example of collaboration between Spain and the people of the Marianas, but it will also address the difficulties of doing a collaborative exhibition in the midst of a global pandemic. Furthermore, it will explore different aspects of the exhibition design, reception, and its media impact both in Spain and the Mariana Islands.

14h40 Report: *Te Ana Peua: Creating a Community Museum at Vaitahu, Tahuata, Te Fenua 'Enata (Marquesas Islands)*

Eric Kjellgren, eric.kjellgren@gmail.com

This presentation explores the ongoing process of creating, reimagining, and renewing the exhibits of *Te Ana Peua* ('The Open Cave') a community museum in the village of Vaitahu on the island of Tahuata in *Te Fenua 'Enata* (the Marquesas Islands). *Te Ana Peua* was originally founded by the local 'Enata community in collaboration with Dr. Barry Rollett, an archaeologist from the University of Hawai'i, Manoa. The museum was initially created primarily to house objects discovered in a succession of local archaeological excavations in Vaitahu itself (rather than in the *Musee de Tahiti et Des Iles – Te Fare Manaha* over 1,200km away). But, from the start, it also began to serve as a vital keeping place for stone images and other ancestral objects owned and lent by community members and the presentation of contemporary works by local artists. Reflecting on the presenter's experiences as part of a team collaborating with the community to reimagine and reinstall the museum's exhibits, the presentation examines the evolving role of *Te Ana Peua* in safeguarding and presenting objects from the past as well as promoting works by contemporary artists.

Objects/collections (2)

14h55-16h15

Moderator: Anna-Karina Hermkens

14h55 *'In the manner of' – forged artefact to return of ancestral remains*

Crispin Howarth, Crispin.Howarth@nga.gov.au

National Gallery of Australia

In 1985 the National Gallery of Australia acquired 96 African, Pacific and American objects which formed a large part of Surrealist Max Ernst's collection of world art. One rather unusual object proved problematic in its authenticity. Subsequent research has led to unravelling the likely origins of the object and identifying a number of similar bone objects 'in the manner of' Māori cultural art in collections. Held up by covid, the object has now returned home to Aotearoa.

15h20 *A barkcloth's study from the Musée cantonal d'archéologie et d'histoire de Lausanne (Switzerland)*

Nicolas Moret, nmoret@hotmail.com

Conservator, Musée cantonal d'archéologie et d'histoire de Lausanne

This presentation is about a part of the conservation-restoration project of a Polynesian barkcloth belonging to the Musée d'archéologie et d'histoire in Lausanne (Switzerland). The main aim of this master's project was to allow the consolidation and securing of the object making possible its use for future exhibitions, but due to the pandemic lockdown, and so with more time at disposal, it was possible to deepen knowledge about its history and to try to replace it in time and space. What will be exposed here are the information gathered from a historical point of view through available archives, from a technological point of view thanks to macro- and microscopic observations of the materials and their analysis but also stylistically by comparison with other pieces kept in different museums.

15h45 Report: *Imagining the Pacific through the National Museums Scotland*

Melissa Shiress, M.Shiress@uea.ac.uk

PhD candidate, Sainsbury Research Unit, University of East Anglia

Within National Museums Scotland's collections, some 300 objects – and likely more – were collected in the Pacific during the late 18th and early 19th centuries. The acquisition of these objects and their circulation between different institutions within Scotland speak to both the activities of Scots overseas, as imperial agents, traders, missionaries, and colonists, as well as the overlapping social and intellectual networks within Scotland during this period. These early Pacific objects within NMS' collections have arrived there via a multiplicity of routes, with many previously held by institutions such as the University of Edinburgh's Natural History Museum, the Royal Society of Edinburgh, and the Society of Antiquaries of Scotland.

This presentation seeks to explore what the presence of these objects within NMS' collections tells us of the ways in which Scots imagined the Pacific and its peoples in this period, and the practices of collecting within the context of British imperialism that brought these objects to Edinburgh. Furthermore, the exchange and circulation within Scotland of these objects is considered to elucidate the ways in which these objects were perceived and valued within a specifically Scottish context.

Focussing on objects from Tonga, the Austral Islands, Hawai'i and Aotearoa New Zealand, this presentation considers what NMS' early Pacific collections reveal about Scottish engagements with and imaginaries of the Pacific in the context of British imperialism.

16h00 *Report: From Tapa to Pareo*

Anthony Meyer, ajpm@meyeroceanic.com

Galerie Meyer, Oceanic Art - Eskimo Art

This presentation is on the creation, advent, production, and use of the ubiquitous printed cloth *pareo* (or *pareu*) which represents "Polynesian Paradise" in popular culture. The Polynesian *pareu* embodies the meeting of Pacific and Western visual cultures in the coming together of particular textile technologies, mercantile practices and socio-political histories in the 19th century. The result is the cultural icon recognized today as a Polynesian print: a combination of simplified, often oversized, floral motifs and geometric stripes in boldly contrasting colours, most often white or yellow seen against red or indigo. The research team has investigated, found, collected, and analysed several hundred original *pareo* including 19th century production and commercial sample books. Production centres and techniques have been identified. By matching the motifs in paintings, drawings and photographs of the 19th and early 20th century we have been able to reconstruct the temporality of certain motifs and restore the original colours of the *pareo* seen in the photographs of Robert Louis Stevenson or Jack London and the Pareo in colour, as Paul Gauguin and his contemporaries saw it.

16h15-16h30 Coffee & tea break

16h30-17h30 General Assembly meeting

17h30-18h30 Guided tour of *Power and Prestige*

19h30

Conference dinner at *La Coupole*

LA
COUPOLE

102 boulevard du Montparnasse
75006 Paris

Métro Vavin (ligne 4), Montparnasse Bienvenue (Ligne 4,6,12,13)



MENU*

APERITIF

Coupe de crémant

ENTRÉE

Pressé de chèvre frais et courgettes, tuile de thym

PLAT

Filet de daurade rôti, bouillon fruité et raviole de légumes

DESSERT

Crème brûlée à la vanille Bourbon

BOISSONS

25 cl de vin blanc Saumur « Les Plantagenets »

ou 25cl de vin rouge St Nicolas de Bourgueil Domaine des Valettes

50cl d'eau minérale (Vittel ou Perrier Fines Bulles)

Café ou thé

* Please, let us know of any dietary preference or allergies as soon as possible

60 euros

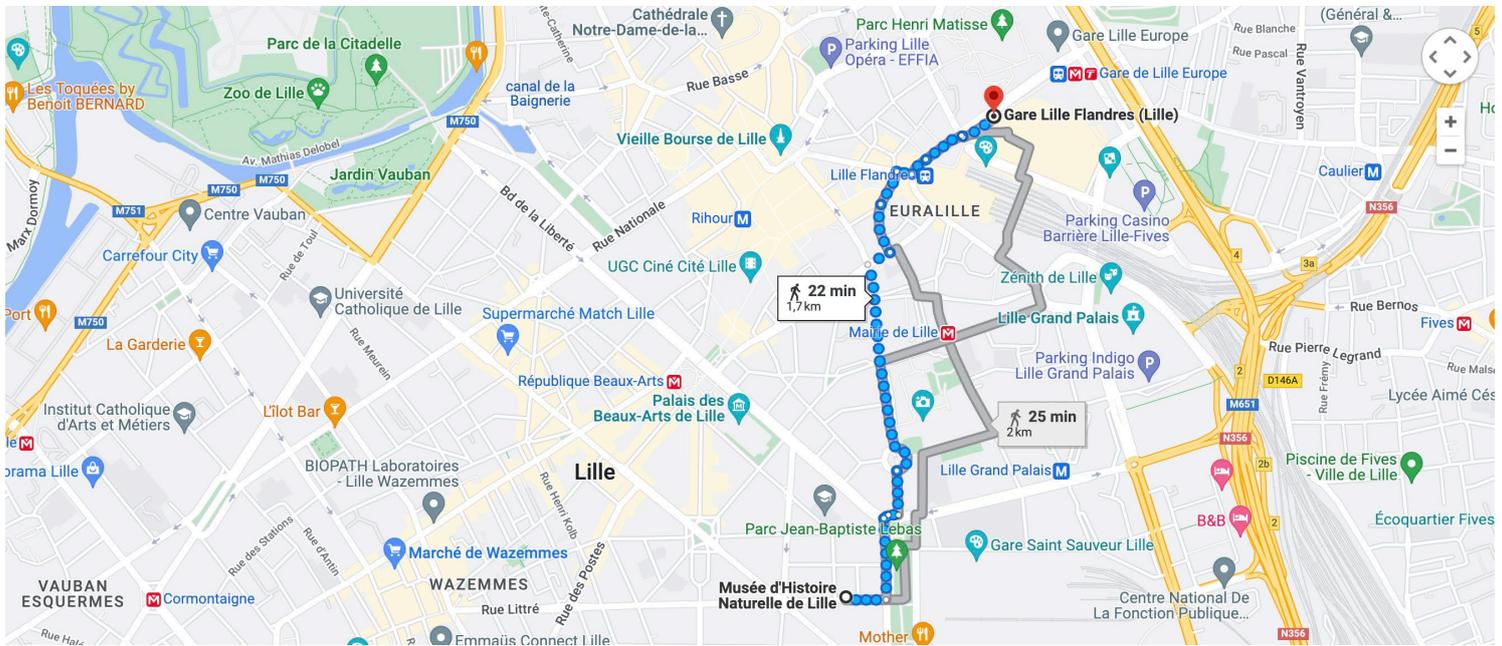
Wednesday 14 September 2022

Thursday 15 September 2022

Excursion to Lille, Musée d'histoire naturelle 23 Rue Gosselet, 59000 Lille

Departure time: Gare du Nord > 8h45

Arrival time: Lille Flandres > 9h48



22 minutes by foot from the Train Station Lille Flandres to the Museum

11 minutes by bus n° 14 (direction Wattignies Cimetièrre) from the Train Station stop to Jb Lebas stop (5 stops)

Meeting point: Entrance of the Muséum d'histoire naturelle, 23 rue Gosselet, at 10:30

Departure time: Lille Flandres > 16h12

Arrival time: Gare du Nord > 17h15

or

Departure time: Lille Flandres > 17h12

Arrival time: Gare du Nord > 18h14

Tickets Price (return): from 55 € (2nd class) to 67 € (1st class)

Booking website: <https://www.sncf-connect.com/>

NB: From Lille-Europe Station (next to Lille Flandres), London and Bruxelles can be reached for those who don't need to go back to Paris after the visit. Please check the [sncf-connect.com](https://www.sncf-connect.com) website for these destinations and timetables.

For more information about Lille City : <https://www.lille.fr/Que-faire-a-Lille/Decouvrir-Lille>