

TMAG's Pacific Collection: A bird's eye view (kiwi)

Presentation to The Friends of TMAG
29 June 2023







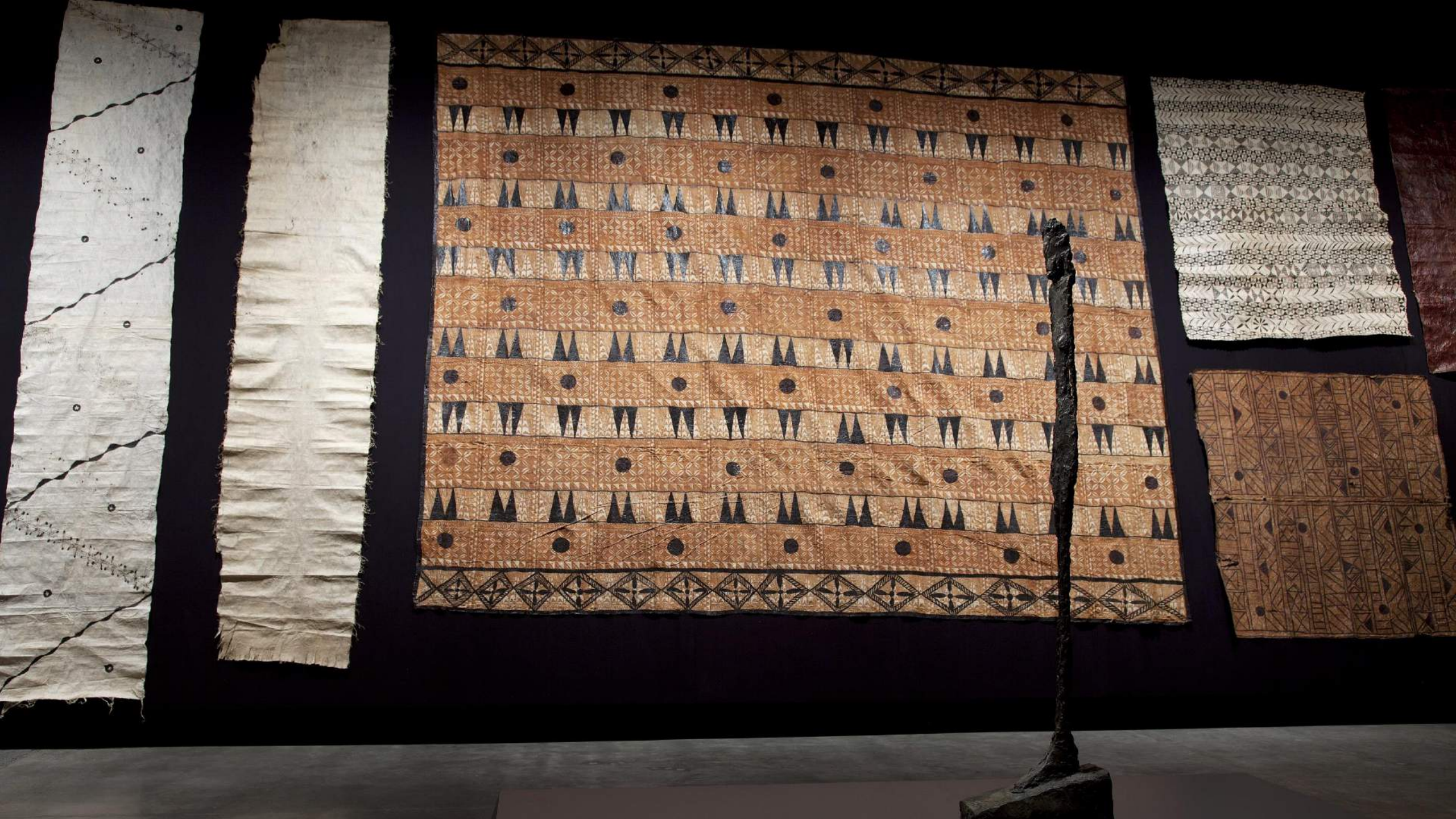














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237. Barkcloth: *Sapo mumanu*
Samoa, possibly collected c. 1906
Barkcloth, coloured dye, hand-painted
273 x 441 cm
Tennent Museum and Art Gallery
Presented by William Walker, c. 1975, Seattle Collection
M4549



238. Barkcloth: *Sapo mumanu*
Samoa, collected pre 1970
Barkcloth, coloured dye, hand-painted
382 x 332 cm
Tennent Museum and Art Gallery
Presented by Australian Board of Missions (T.M.), 1985
M4002

This *sapo* has words (*manu*) finely painted on it in several places.
Inscriptions include: 'Samua / Leta / FEA / SAMAFIA'.



239. Barkcloth: *Sapo tane*
Samoa, 20th century
Barkcloth, coloured dye, rubber on design (latex layer paper), hand-painted
highlight
223 x 44 cm
Tennent Museum and Art Gallery
Presented by Miss Sarah L. B. Mitchell, 1981
M4358



240. Barkcloth: *Sapo tane*
Samoa, collected pre 1970
Barkcloth, coloured dye, rubber on design (latex layer paper), hand-painted
highlight
272 x 164 cm
Tennent Museum and Art Gallery
Presented by Australian Board of Missions (T.M.), 1985
M4003



241. Barkcloth: *Sapo mumanu*
Samoa
Barkcloth, black dye, hand-painted
200 x 92 cm
Tennent Museum and Art Gallery
M4078

SOLOMON ISLANDS



242. Barkcloth: *Lepu*
Santa Cruz Group, Solomon Islands, probably pre 1930
Barkcloth, black dye, hand-painted
124 x 97 cm
Tennent Museum and Art Gallery
M4541

Both weaving and barkcloth manufacture were practiced in Santa Cruz, where local barkcloth is referred to as *lepu*. The text used for its production is *lalewa* (Samoan).

Early photographs depict similar cloths being worn as a cylindrical headpiece by important men. They were also worn as *lalewa* (Samoan). Barkcloth stopped being produced in about the 1970s, although there has been intermittent production since the 1970s.*

This piece is typical of Santa Cruz in that the cloth is divided into rectangles that have been decorated with fine black hatching.

* Neich and Pendragon, p. 125.



243. Barkcloth
Tikopia, Solomon Islands, 19th century

Barkcloth, coloured dye, hand-painted
271 x 43 cm
Tennent Museum and Art Gallery
Presented by Sir George Smith, 1989
M4020

In Tikopia, barkcloth is made from the inner bark of the tree

Antares (Samoan), which is thicker and heavier than the inner bark of the paper mulberry. The orange dye used is *tamare*.

In addition to being used for wear (men's *lalewa*) and *lalewa* (women's cloth), barkcloth is often used as *lalewa* as a gift or payment in rites of passage, for funerals, and in indigenous religious activities.*

Brian Capener was Assistant Treasurer, Florida, South Settlement (Malay Peninsula), and donated three barkcloths as well as other ethnographic material in the late nineteenth century.

* Neich and Pendragon, pp. 120-1.



244. Barkcloth
Tikopia, Solomon Islands, 19th century

Barkcloth, coloured dye, hand-painted
279 x 43 cm
Tennent Museum and Art Gallery
Presented by Sir George Smith, 1989
M4021



245. Barkcloth
Solomon Islands, possibly collected c. 1906

Barkcloth, coloured dye
271 x 101 cm
Tennent Museum and Art Gallery
Presented by William Walker, c. 1975, Seattle Collection
M4538

This object is from the collection of John W. B. B. (1889-1930), a professional photographer throughout Tennessee and an active amateur collector and anthropologist. In 1906 B. B. B. toured the western Pacific, recording his journey in *Journal of a Voyage to the Western Pacific in the Malayan Museum, Yacht Southern Cross* 25 August - 10 November 1906.



246. Barkcloth
Solomon Islands, collected c. 1897

Barkcloth, coloured dye

275 x 43 cm

Tennent Museum and Art Gallery

Presented by Capt. Adams, 1897

M4022

[Note: It originally recorded this as M4021, however it's correct

Rag. No. is M4022]

Barkcloth from the Solomon Islands are mainly recorded in the

western islands of New Georgia and Santa Isabel. The blue dye on

this cloth is known as *pa* (red indigo), and was commonly used in the

Solomon Islands. The women of Santa Isabel were experts in

making blue cloth and it was traded to New Georgia. Men wore a

loose *lalewa* of blue dyed or natural brown cloth while women

were recorded as wearing a larger garment that was padded at the

back to form a triangular cushion.*

Captain Adams RN of HMS *Pyralis* collected this barkcloth from the

Rubiana Islands, Solomon Islands, donating it to the Tennent

Museum and Art Gallery in 1897. Derived from the voyage of the

Southern Cross and the occasional papers of the Malayan

Missionary refer to missionaries meeting with Captain Adams

and the *Pyralis* at several times in the Solomon Islands in 1896,

suggesting that this cloth was collected just prior to its donation

to TMAG.

* Neich and Pendragon, p. 125.

† 'The Island Voyage, 1896', *The Southern Cross*, vol. 11, no. 22, Auckland,

1897, 31 Jan 1898, 18 July 1894.

† See also, J. B. (ed.), *Continental Paper of the Malayan Mission*, London, C. &

Peterkin, Printer, Chancery Lane, 1894, 21 July 1896.



247. Barkcloth: *Ahu*
Tahiti, French Polynesia, possibly collected c. 1898

Barkcloth

273 x 101 cm

Tennent Museum and Art Gallery

Presented by Rev. T. W. Walker, probably between 1908 and 1914

M4023

In Tahiti barkcloth is referred to as *ahu*.* The bark of the paper

mulberry was the preferred tree for manufacture creating a fine

white cloth although *leu* (alluvial) and *leu* (species of fig) were also

used. Early Tahitian barkcloth were often dyed in solid colours

by an immersion process or left white (as with this one), with decoration coming at a later date.

They were worn as *tiputa* (Samoan) in plain white, red, black, brown or yellow, with *leu* (barkcloth) usually worn by men, *leu* (alluvial), and *leu* (species of fig) were worn around the waist. Women also wore an *ahu*, a barkcloth shawl or scarf.†

* Neich, p. 8.

† Neich and Pendragon, pp. 85-6.

TONGA

Tongan *tiputa* is referred to as *ngatu*. It is made out of the bark of the paper mulberry tree. *Ngatu* are classified into two main groups: *ngatu* 'ah', dark cloths made for ceremonial purposes that are rarely acquired by outsiders and therefore rare in museum collections; and *ngatu* 'taha', lighter cloth usually for household and personal use.* While barkcloth is now seldom worn, it remains an important part of the culture and large amounts continue to be manufactured.†

Creating the barkcloth involves beating the bark on a long anvil; then these small pieces of cloth are joined and patterned into the full size *ngatu*. Women working on a convex bench, with patterned rubbing blocks made of *lape* (leaf strips) bound to it, do this by rubbing the surface of two small strips lengthwise with brown pigment made from the bark of the *kaka* tree. Half-cooked arrowroot tubers are also rubbed along it to use as a bonding agent and a second pair of small pieces are added at right angles; the process continues until the *ngatu* has reached its desired length.‡

The white undyed border left on each side is known in Tongan as *tapa*. On this border the number of completed units is sometimes recorded. The unit of counting is *lape*, which is based on half the width of the rubbing bench (usually one to two feet, 45 to 60 cm). The completed piece would be at least fifty *lape* long.** After the piece of bark cloth has been dried, the optional final stage is hand painting highlight patterns with black or brown dye.††

* Neich, p. 101-4.

† Neich and Pendragon, p. 46.

†† H44, p. 4.

** H46, p. 42.

†† H46, p. 42.



183. Barkcloth: Mas kea Cakaudrove, Fiji
Barkcloth, coloured dye, hand painted, unstitched
102 x 68 cm
Taraman Museum and Art Gallery
M417

Elements of the stencilled and hand-painted designs of this *mas kea*, such as the opposing triangles, four-pointed stars and rows of black and white rectangles with alternating 'lips', are typical Cakaudrove stylistic elements. It may come from Nalawa or Tavani.*

* Davies, *Ngan-Angika*, p. 77

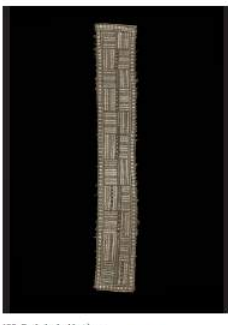


184. Barkcloth: Mas kea
Possibly Cakaudrove, Fiji, probably 20th century
Barkcloth, coloured dye, unstitched
200 x 100 cm
Taraman Museum and Art Gallery
M423

This barkcloth could be a garment for either sex. Its date is suggested by the use of design elements that are larger and cruder than on nineteenth-century cloths. It is possibly from Buca on Vana Levu, Cakaudrove.* There are signs of water damage where the kea has run, indicating use of dye (orange-bark) on kea *mas*. There are the least waterproof of the paints used, with dye used in the Buca district of Cakaudrove.†

* Davies, *Ngan-Angika*, p. 77

† Ibid.



185. Barkcloth: Mas kea
Possibly from Lau or Lomaviti, Fiji
Barkcloth, coloured dye, unstitched, possibly some initial printing
205 x 71 cm
Taraman Museum and Art Gallery
M542

This fine piece is probably a male garment.* The cloth worn by men was usually one to two pieces of bark in width (approximately 50 to 100 cm) and four to six metres long, described by Thomas Williams as:

A kind of sack of white, brown or figured *mas*, varying in length from three to a hundred yards, five to ten yards, however in the usual museum. This sack is passed between the legs, and wound two or three times round the loins, securing one end in front, so as to fall over to the knee like a curtain; the end behind is fastened in a bunch, or left to trail on the ground.†

* Davies, *Ngan-Angika*, p. 77

† Williams, Thomas, *My archaic Writings*, Alexander Hays, London, 1908, p. 116, cited in Davies, *Ngan-Angika*, p. 7.



186. Barkcloth: Mas kea
Possibly Northern Lau, Fiji, pre 1944 and likely 19th century
Barkcloth, coloured dye, unstitched
107 x 91 cm
Taraman Museum and Art Gallery
Presented by Mrs. Thomas Clay, 1944
M2078

This is probably a male garment. Of note is the reddish colour which has stained through to the back. This is unusual for earth colours and suggests the use of *gwa* or *gwa* (Dioscorea) - *gwa* or 'gwa' (plant root).*

* Davies, *Ngan-Angika*, pp. 18-19



187. Barkcloth: Mas kea
Near Suva, Viti Levu, Fiji, c. 1920
Barkcloth, coloured dye, unstitched
210 x 50 cm
Taraman Museum and Art Gallery
Presented by A. M. & J. R. Thompson, 1982
M545

This barkcloth was presented to A. M. and J. R. Thompson by Mrs. Louisa Thompson in 1970. It was made by her mother near Suva, Viti Levu, around 1920.



188. Barkcloth: Mas kea
Possibly Lomaviti, Fiji, collected 1956
Barkcloth, coloured dye, unstitched
281 x 60 cm
Taraman Museum and Art Gallery
Presented by Jessie Lockman, 1982
M2191



189. Barkcloth: Mas kea
Moala, Lau, Fiji, collected pre 1970
Barkcloth, coloured dye, unstitched
136 x 150 cm
Taraman Museum and Art Gallery
Presented by Australian Board of Missions (Th.), 1983
M5770

Part of a large mosquito curtain/unconventional screen (*basuwa*).*

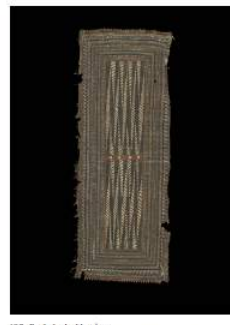
* Davies, *Taraman Museum & Art Gallery Book Club Catalogue*.



190. Barkcloth: Mas kea
Cakaudrove, Tavani, Fiji
Barkcloth, coloured dye, hand painted
292 x 68 cm
Taraman Museum and Art Gallery
Presented by Australian Board of Missions (Th.), 1983
M5172



191. Barkcloth: Mas kea
Possibly Tavani, Cakaudrove, Fiji, collected pre 1970
Barkcloth, coloured dye, hand painted
472 x 54 cm
Taraman Museum and Art Gallery
Presented by Australian Board of Missions (Th.), 1983
M5184



192. Barkcloth: Mas kea
Possibly northern Lau, Fiji, collected pre 1970
Barkcloth, coloured dye, unstitched
210 x 120 cm
Taraman Museum and Art Gallery
Presented by Australian Board of Missions (Th.), 1983
M5705

The sides of this cloth are typical fine Lau patterns. However, the mouth in its centre - a band with white fringed lines and long diamond shapes that alternate black and white stripes (twice) - are Cakaudrove.*

* Davies, *Taraman Museum & Art Gallery Book Club Catalogue*.



193. Barkcloth: Mas kea
Colo, Viti Levu, Fiji
Barkcloth
122 x 57 cm
Taraman Museum and Art Gallery
Presented by M. J. White, 1983
M5777



194. Barkcloth: Mas kea
Moala, Lau, Fiji
Barkcloth
280 x 50 cm
Taraman Museum and Art Gallery
M4725

Moala *moala* is plain barkcloth, the most commonly used in Fiji. It was used as scarves, sashes and turbans as well as in construction.*

* Davies, *Ngan-Angika*, p. 6



195. Barkcloth: Mas kea
Moala, Lau, Fiji, 19th century
Barkcloth
402 x 100 cm
Taraman Museum and Art Gallery
Presented by Mrs. F. W. White, between 1884 and 1913
M4177





196. Barkcloth: Mas kea
Colo, Viti Levu, Fiji
Barkcloth, coloured dye, red and blue lines, red and purple lines
122 x 57 cm
Taraman Museum and Art Gallery
M4725

This cloth is referred to as *keu*, a type of barkcloth unique to Colo - made by women but printed by men.* It is designated *mas kea* (barkcloth) as it was used for use by the cop house (keu) at important events.†

* Davies, *Taraman Museum & Art Gallery Book Club Catalogue*

† Davies, *Ngan-Angika*, p. 13.

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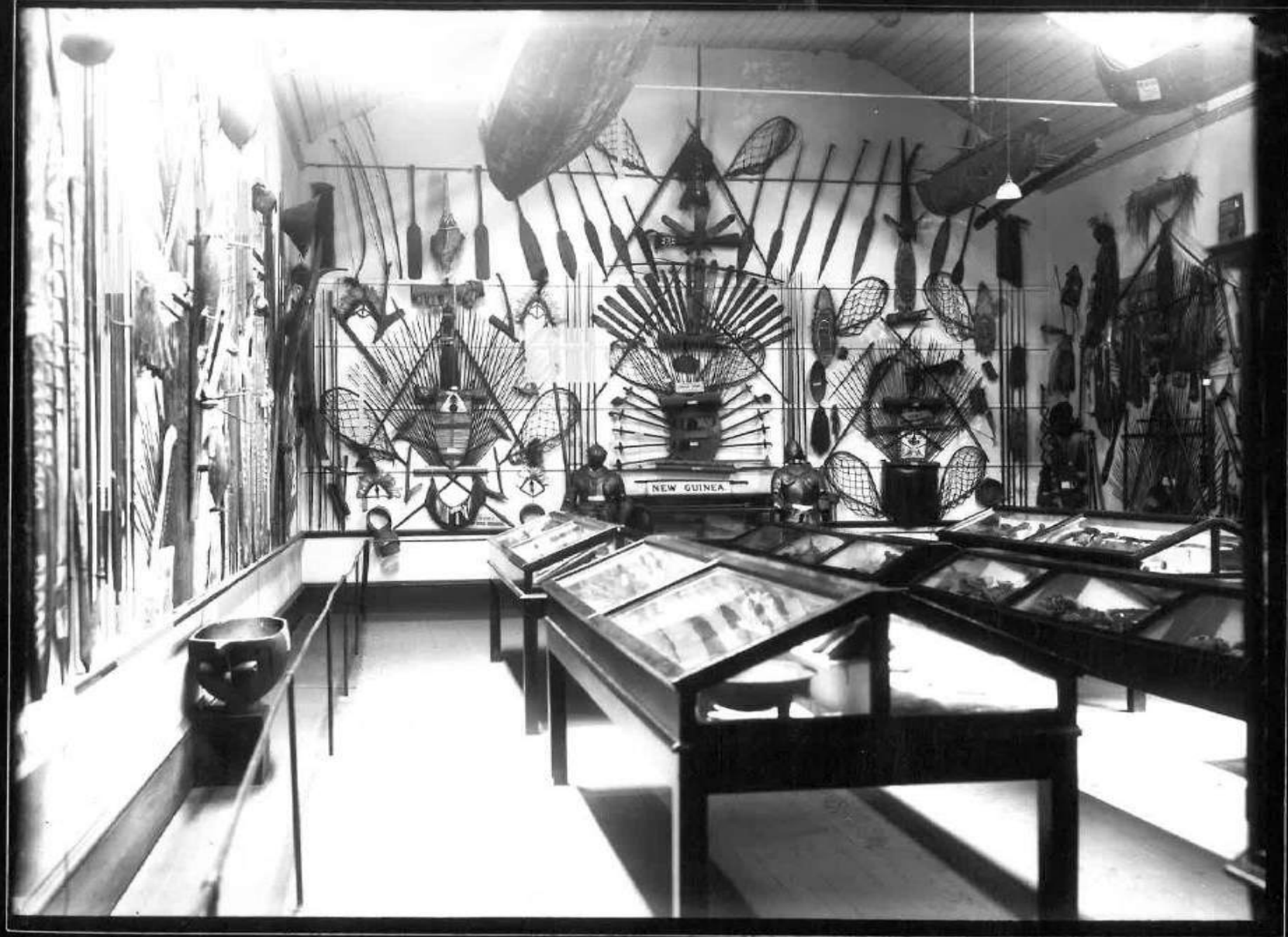
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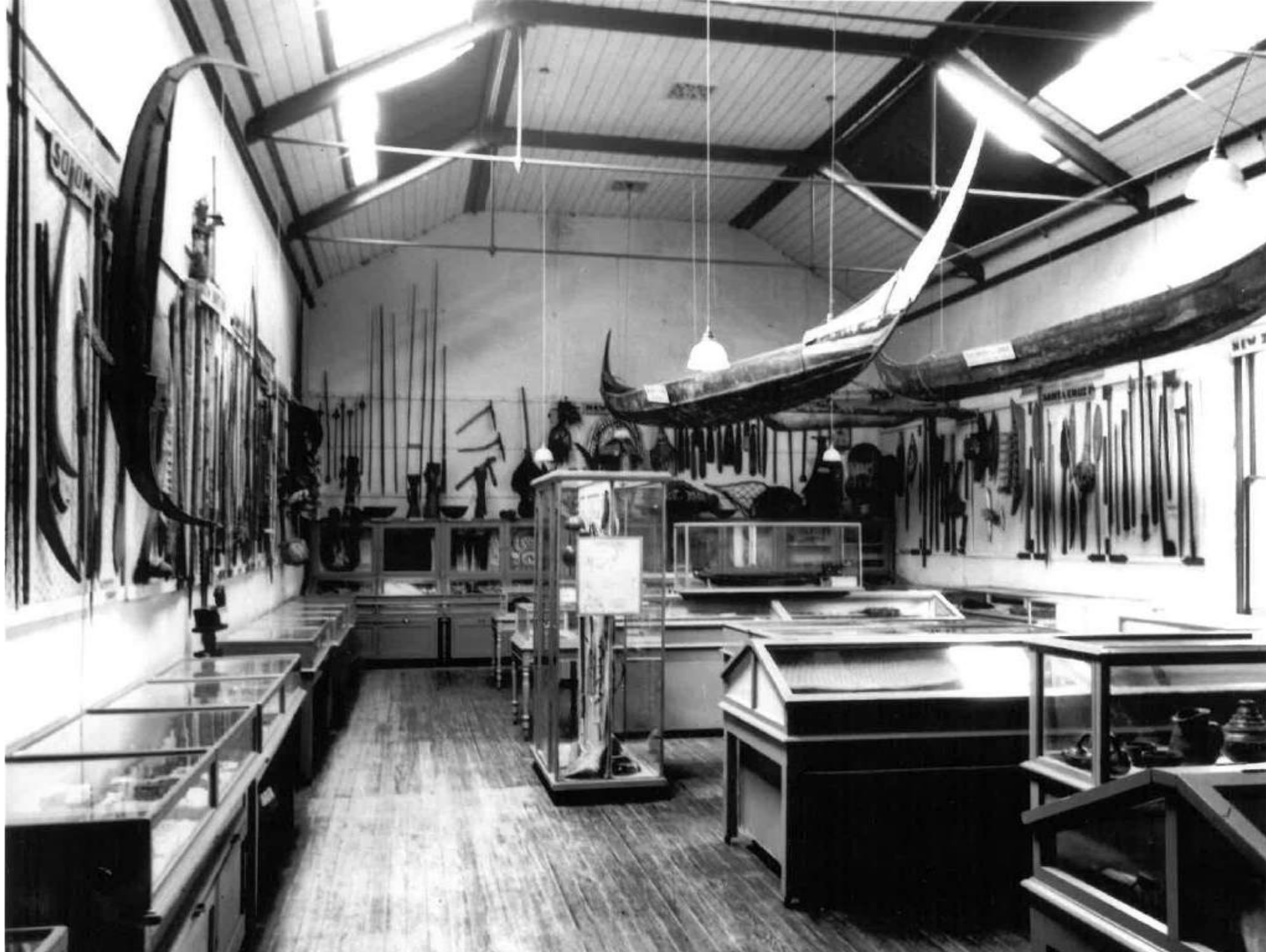
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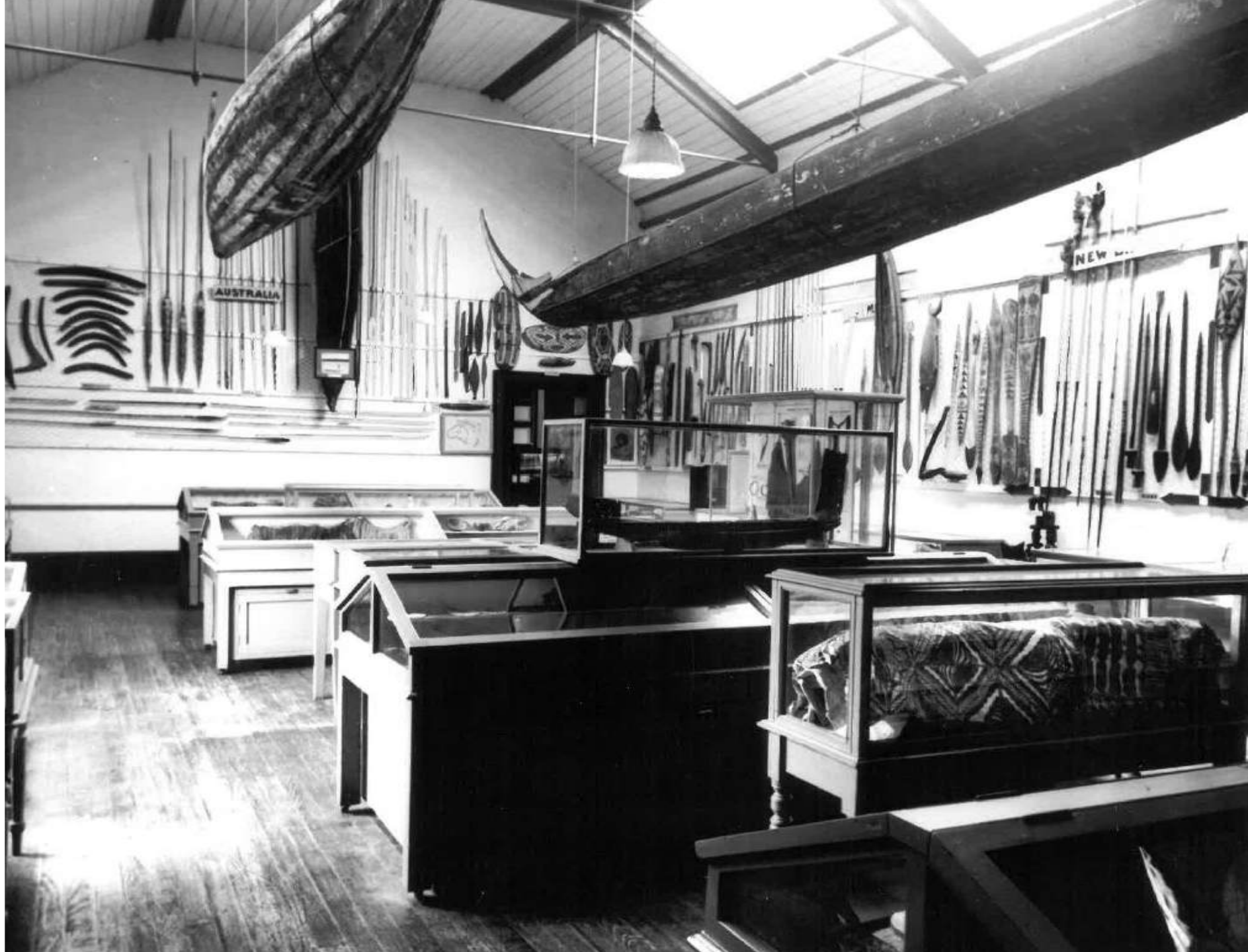
Pacific room 1924
Q4647



Ethnology gallery
looking east from door
July 1953
Q2891



Ethnology gallery
looking west to door
July 1953
Q2890



Collectors & Donors

Date	Collectors / Donors	Historical and collection information
1850	Mr Makeig	
1866	Capt. McArthur	
1870 (1960?,1978?)	Bishop Wilson	? F.P Wilson (1884) B2297 Yellow throated honeyeater studyskin
1876/1877/1879/1881/1887	Rev. George Brown	See below.
1891	Robert & Co.	
1892	Rev. S. Frazer	
1893	Rev. R.M. Frazer	
1894	Rev. Jas. Chalmers	
1894 / 1898	Lt. C. R. Wason	
1895	Dr Thorpe	
1897	Lt. Schramm	
1897	Capt. Mauler	
1897	Lt. Willis	
1895/1897	Lt. Waugh	?
1898	Rev. Newall	Check if different from Rev. Newell.
1898	Lt. Thompson	? J. Thompson (1897) B1794 Caspian Tern eggs
1898	Dr Bowie	
1899	Capt. Leah	HMAS (Her/His Majesty's Australien Ship) Mildura.
1900	C.E.F. Webb R.N.	
1900	Dr Miller	
1906	Rev. J. E. Newell	

Collectors & Donors



Reverend George Brown





4—COLLECTION OF 34 NATIVE WEAPONS FROM LATE GERMAN NEW GUINEA, seized by Lieut. R. E. Jones whilst serving with Australian forces, and presented to Tasmanian Museum. For description see Pith and Personal Page.



5, 6—HONOUR ROLL OF MEMBERS OF TASMANIAN PUBLIC SERVICE WHO ENLISTED FOR ACTIVE SERVICE.
G. P. Ray, Photo.



6—HONOUR ROLL OF MEMBERS OF TASMANIAN PUBLIC SERVICE WHO ENLISTED FOR ACTIVE SERVICE.
G. P. Ray, Photo.

NORTHERN PLAYERS SUCCESSFUL IN RECENT CHUQUET TOURNAMENT held at New Town, Robert. Mrs. Foulster (on left), winner Open Championship Buzzer of Cup for season 1920-21; Mrs. Southon, winner Doubles Championship; Mr. J. W. ...

2—PRIZE-WINNING CARNATIONS AT THE RECENT QUEENSTOWN FLOWER SHOW, locally grown. Treasurer's Studio, Photo.

3—PEELING POTATOES AT HURNEY MILL-TARY HOSPITAL, LAUNCESTON. Vandyck Studio, Photo.

Weekly courier March_11_1920_PNG_souvenirs
Lieutenant E.E. Jones

THE WEEK'S PITH.

Mr. Professor of Physics in the University of Adelaide. Mr. Barlow is accompanied by his wife, who is a Bachelor of Arts at the same university. The University of Adelaide was also Dr. Glasgow's university.

presence of the speaker, Dr. Anderson, of Westbury, was summoned, and attended to the child's injuries. On Monday next the child will be removed to the hospital.

The North Broken Hill Co. will be making a start in this timber belt in the Ohio district at an early date. One of the first works will be the construction

It is unlikely that the State Parliament will be called together before the usual time, about the middle of the year, as the necessity of clearing for two or three weeks next month and then adjourning to July, and Ministers were contemplating this, but the Premier (Sir Walter Lee) stated

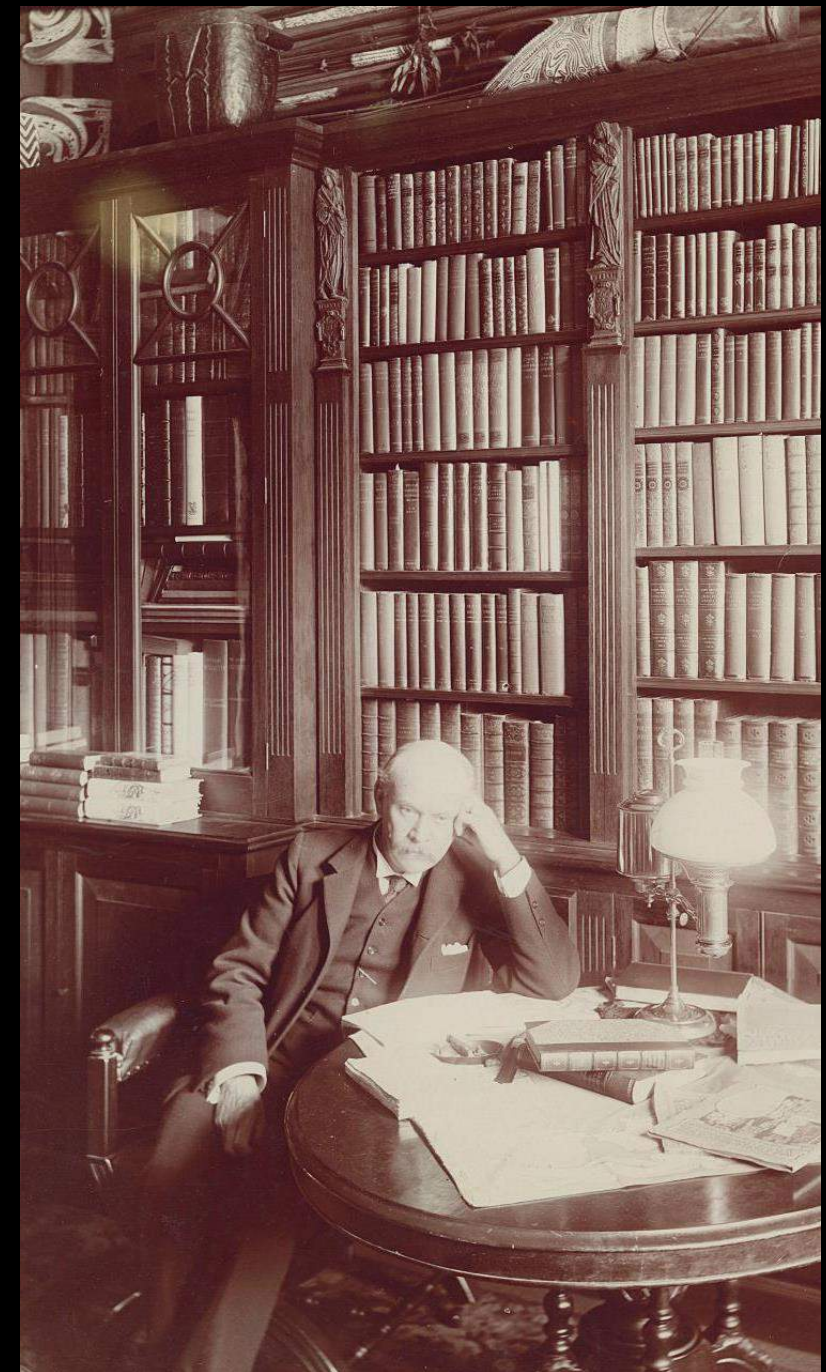
1 stone axle head (very odd); 1
sago spoon, 2 carved feeding bowls, 4
native dices, 1 circumcised drum, (New
Guinea Island), 1 tail, 2 hair ornaments
(combs), 1 armlet from Sio, 1 stone
axehead, 1 forehead band and necklet of
dog's teeth, 2 New Guinea bags, 3 belts,
waving, 1 carved figure, guitar maracas

de
w

See Illustrations.)

A fine collection of native weapons was made by Lieut. E. E. Jones, of Hobart, while serving with the Australian forces in what was formerly German New Guinea. These have been presented to the Tasmanian Museum, and a photograph of them appears in the illustrated section this week. The collection consists of 94 specimens, the chief of which are:—2 wooden clubs, 12 spears. The above were handed to Lieut. Jones in token of surrender by chiefs and their principals at various places in the hill country in the hinterland of Sigawa, Rye Coast, late German New Guinea. 6 pig spears, 18 bone-tipped arrows, 8 fishing spears, 9 arrows from Bulca (Bougainville Island), 1 very old shield procured from Wari of Jewari, 3 earthenware saucepans made by natives of Atzera. These natives had no intercourse with white men, and the idea of the decorations is entirely their own. 2 Lewomba Sing-Sing hats, 2 Sing-Sing head dresses, 1 pus-pus (armlets), worn by Waria tribe, 1 ditto ditto shell, 1 carved coconut shell. Very old, the carving having been done by Ngwal, who several generations ago taught the natives of Tami to carve. 1 shell adze from Sigawa, Huon Gulf, 1 set of carved shell armlets, 3 very old worked stones (probably club heads), 1 fire-making stick from Siassi (Rook Island), 1 lep pus-pus (Waria tribe), 1 Siassi basket, 1 hair ornament (Rye Coast natives), 1 musical instrument (Talewomba tribe), 1 stone adze head (very old), 2 carved sago spoons, 2 carved feeding bowls, 1 native dress, 1 ceremonial dress, (Bougainville Island), 1 taul, 2 hair ornaments (combs), 1 armlet from Sio, 1 Atzera necklet, 1 forehead band and necklet of dog's teeth, 2 Mowle plaited bags, 1 N.G. weaving, 1 carved figure, native money.

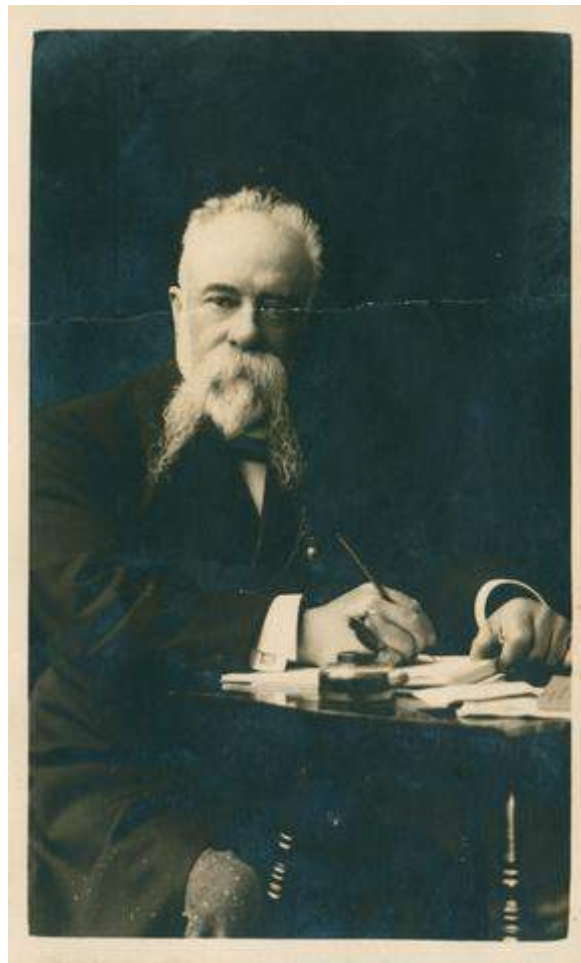
Collectors & Donors
Robert Carl Sticht



Collectors & Donors

Ethnographical Group including Skeletons, Skulls &c

- 1 Wooden Swords used by Natives of Northern Queensland "Li-lil"
(See Humboldt "Among the Lamelae" p 121)
Brought by the Aborigines of Victoria K. 1 p. 18.
- 2 Fijian Club (mada or dromu) made of young tree, torn up by the roots, which are cut off nearly close, so as to form a knotty mass.
(Vun-Ni-Kau). This club always regarded by Fijians as the most trust-worthy for fighting purposes. It is sometimes bound with "hauvalawa" or fine sinnet - made from coconut fibre. This work being delegated to the old men. (See No. 8) see also "Islands of the Pacific" by H. S. Cooper p 112
- 3 Tappa Cloth - called by Fijians Masi. This piece has been smoked ("Oigala") brown by being oiled with coconut oil and smoked for 3 or 4 weeks. It is used by the Native fore-walkers - also by Priests in Heathen days. Used also by Chiefs & Maids, worn round the head with end fringe hanging over the forehead - also as Kumabunda (waite band). from Tonga
For process of Manufacturing Tappa Cloth see "Fiji & Fijians" by Thos. Williams & James Grant 1870. p. 53. Also "Hawaii" by Knout p. 316 & "Islands of the Pacific" by H. S. Cooper p. 311.
Tappa cloth is made in Fiji, Tonga, Samoa, Tahiti but not in Solomon Islands
- 4 to 7 Fijian Bows ("Dakai Tite") & Arrows. Bows made from pendant shoots of the Mangrove * Arrows made for killing fish they have several points with the barbs cut upwards (ibid p. 67)
* See "Horn & Adventure in New Guinea" p. 171 also note to No. 2.
- 8 Fijian Club - Pine apple pattern used by Mountaineers
Viti Levu see No. 2. (very rare form - small)
- 9 New Hebrides Club with imitation Sword not New Hebrides
(very nice specimen)
- 10 same as Coconut shell basket
- 11 Ornamented Tortoise shell from Malaya Island



Alfred Joseph Taylor

Collectors & Donors



Willian (Bill) and Dora Radcliffe



The Port Arthur Museum, run by William and Dora Radcliffe. *(Photo: PAHSMA Collection)*

Collectors & Donors

Rev. John Waterhouse at Taranaki
Allport Library



The Tasmanian Museum at Hobart

*List of Fijian Manuscript
Loaned to the Tasmanian Museum
by Mrs Waterhouse*

T.M. 8.1877	Wooden Bowl or Trough	T.M. 8.
" 1878	"	1907
" 1879	Kava bowl	1908
" 1880	Wooden plate with shells	
" 1881	Wooden Bowl	Total 32
" 1882	"	
" 1883	"	
" 1884	" with figure of Bird	
" 1885	Model of Fijian House	
" 1886	Carved Club	
" 1887	"	
" 1888	Basket	
" 1889	Can?	



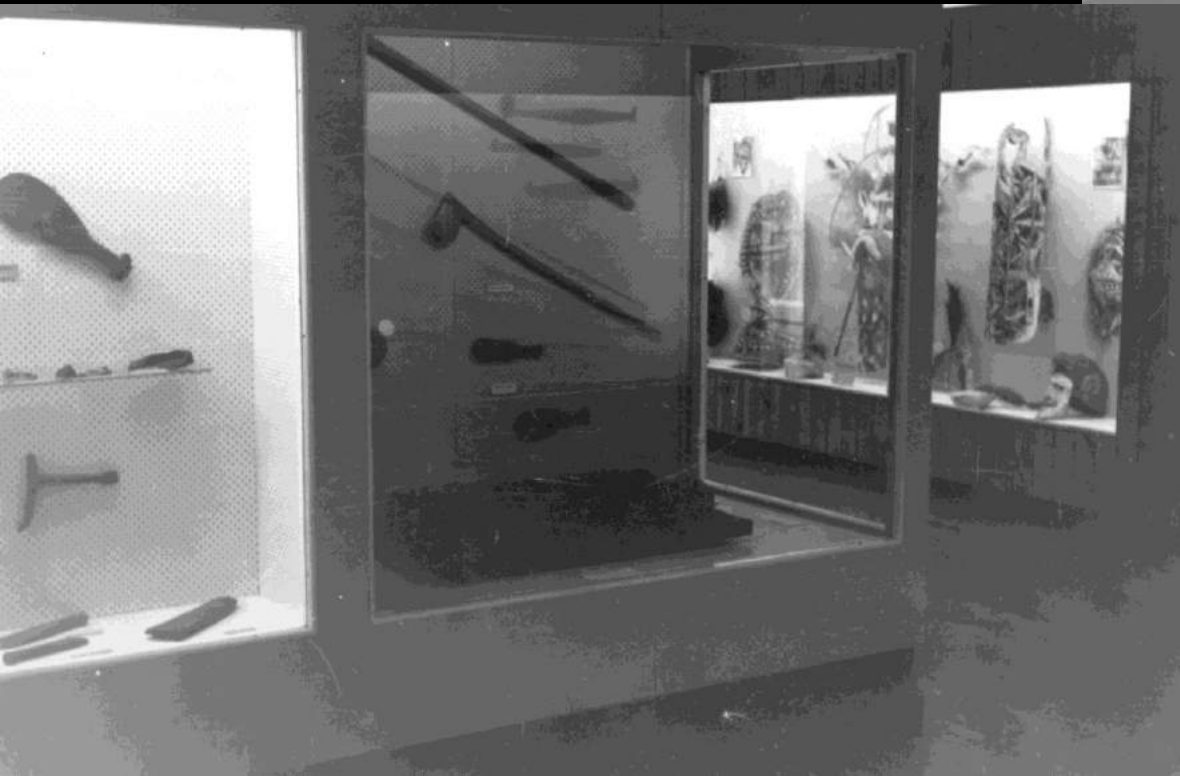
Copy of a TMAG letter (dated 1896) from Alex Morton to Mrs Mary Waterhouse, (the wife of William Towers Waterhouse, who died earlier that year) listing Fijian objects loaned to the museum.

Michael Waterhouse, a relative, believes the objects belonging to William and Mary were collected by Rev. John Waterhouse. Rev John and his sons, Rev Joseph and Rev Samuel Waterhouse, were all missionaries in Fiji at various times between 1840 and 1878.

There is a monument honouring Rev John Waterhouse at the Wesley Church on Melville St.



Old foyer display - baskets pacific region 3-11.
1981, Q9204











TORRES STRAIT



NEW GUINEA





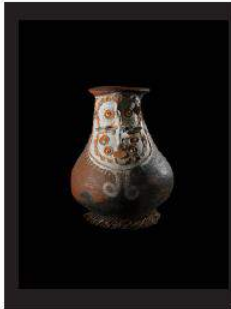








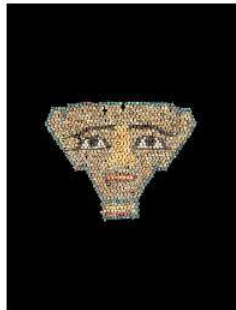
124. Beaded crown with two faces
Nigeria, West Africa, Yoruba people, 20th century
Glass beads, fabric, woven beads
43 x 20 x 20 cm
Monahan (2014) and New Art
2015.024



126. Damaru (egg storage pot)
Ailom Village, East Sepik Province, Papua New Guinea, 20th century
Clay, pigment
30 x 4 x 4 x 4 cm
Tennant Museum and Art Gallery
Presented by Mrs Patricia Palmer, 2004
M2187



128. Malanggan carving
New Ireland Province, Papua New Guinea, late 19th century - early 20th century
Wood, pigment, shell
41 x 14 x 12 cm
Tennant Museum and Art Gallery
M2187



125. Beaded face for a mummy
Egypt, late Third Intermediate to Late Period, c. 750-525 BCE
Glass, copper, beads for eyes, shell
11.5 x 14.5 x 5.5 cm
Monahan (2014) and New Art
2015.088



127. Pelric shell ornament
Island of Mer (Murray Island Group), Torres Strait, Queensland, Australia, early 20th century; formerly owned by Councillor Marou, Meriam people
Baker shell
23.5 x 17.5 x 7 cm
Tennant Museum and Art Gallery
Presented by Mr Louise R. Butler, 2014
M2188



129. Koveve spirit mask
Gulf Province, Papua New Guinea, early 20th century
Cane, barkcloth, natural pigment, synthetic pigment
30 x 43 x 41 cm
Tennant Museum and Art Gallery
Donated by A. J. Taylor, 1922
M2189

129. Koveve spirit mask
Gulf Province, Papua New Guinea, early 20th century
Cane, barkcloth, natural pigment, synthetic pigment
30 x 43 x 41 cm
Tennant Museum and Art Gallery
Donated by A. J. Taylor, 1922
M2189

This striking beaded mask with its two life-like faces is characteristic of the sophisticated mask-making practices associated with the male initiation ceremonies of the coastal Elom people. Their vibrant

ceremonial masks represent spirits of the dead, ancient mythical creatures who have assumed significance to the Elom class. Birds are referenced within this mask not only by the hawk but also by the distinctive painting around the eyes symbolizing the profile of an eagle. Coloured and beaded, with their long thin fringing attached, these masks blend ceremonial and dance characteristics representing their dual purpose of entertaining the spirits and communicating their barter power to the young initiates.

BN
Robinson, Young, Michael R. and Clark, John, *An Anthropologist in Papua: The Biography of F. B. Watson*, 1923-25, Crawford House Publishing, Stroud, New South Wales, 2001.



130. Agent Orange
2006-7
Matthew Monahan
Born 1972, Toronto, CA, USA. Lives and works in Los Angeles, CA, USA. Paints, 2001, pigment, shell and paper
130 x 64 x 64 cm
Monahan (2014) and New Art
2015.016



131. Tambora (body mask)
Middle Sepik Region, Papua New Guinea, Iatmul people, early 20th century
Pine, cane, pigment, basket, wax
170 x 50 x 40 cm
Tennant Museum and Art Gallery
M2187

Spectacular woven canoes have been created by different groups throughout Papua New Guinea for dance ceremonies and rituals, and are often decorated with brilliant feathers, coloured leaves and shells. This towering example is associated with the male initiation ceremonies of the Iatmul people of the Middle Sepik Region. The two faces represent the relationship between

the young initiate, depicted by the lower face, and his clan elders and ancestors, represented as the upper face. The dance of the initiation process is reinforced through the skilled artistic rendering of the faces in different ways, distinguishing the maturity and experience of the initiated men from the relative inexperience and ignorance of the younger uninitiated boys.

BN
Robinson, Robinson, John R., *Human Art as Anthropology (New Guinea)*, *Anthropos*, no. 76, 1926, pp. 267-268, Anthropos Institute, Jena, Germany.



132. Deadeye from the barque Otage
Scotland, 1869
Wood, wax
28 x 22 cm
Tennant Museum and Art Gallery
2015.4



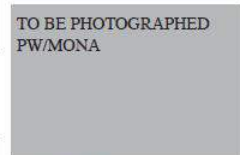
133. Thoro mask
Gulf Province, Papua New Guinea, early 20th century
Bark cloth, cane, basket, plant fibre, pigment
41 x 24 x 18 cm
Tennant Museum and Art Gallery
M2187

Dangerous spirits of the forest and sea feature prominently in the traditional belief systems of the Elom people of the Papua Gulf. Pleasuring the spirits was undertaken through a continual cycle of ceremonies called *thoro* and involved the creation of spectacular masks and costumes, and the performance of ritual dances and rituals. These masks were considered 'things of ghosts', and were worn in barter ceremonies created for enjoyment, celebrating supernatural beings as well as locally renowned ceremonial figures. This mask, worn as part of an elaborate costume, would have been completed with the addition of ornament or fringing or sculptural elements.

BN
Robinson, Young, Michael R. and Clark, John, *An Anthropologist in Papua: The Biography of F. B. Watson*, 1923-25, Crawford House Publishing, Stroud, New South Wales, 2001.



134. Der Fleck auf dem Spiegel, den der Atemhauch schafft
The Mark on the Mirror Breathing Makes
1977
Dieter Appelt
Born 1925, Nuremberg, Germany. Lives and works in Berlin, Germany. Gelatin silver photograph, white print
49 x 50 cm
Monahan (2014) and New Art
2015.007



TO BE PHOTOGRAPHED
PW/MONA
135. Candle Describing a Sphere
2006
Jason Shulman
Born 1962, London, England, where he lives and works. Working as a consultant in Information Systems
Monahan (2014) and New Art
2015.081

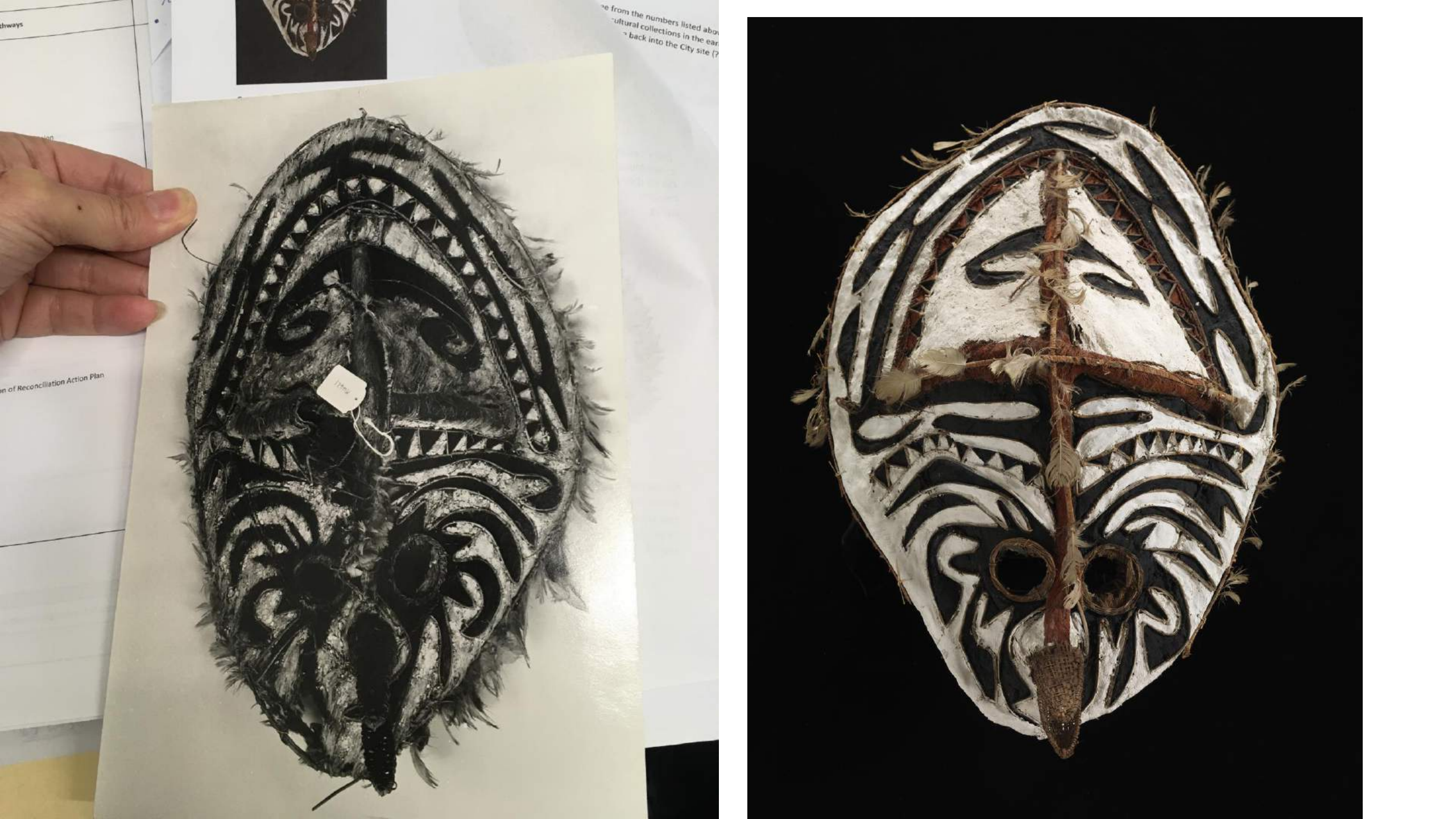
This quiet, mysterious installation has been described as "an attempt to achieve light". Shulman's works often combine art and scientific experiment to explore the illusion and delusion that can underpin our perceptions. In *Candle Describing a Sphere*, he shadows a flame with a strongly and self-wisely spherical curved by means of optical illusion. Through centuries of art history, of course, painters have represented light as a solid in saints' or angels' halos and heavenly clouds, but Shulman's spherical halo is apparently "real", right there in the room.

In science, "candlepower" is the luminous intensity of a source of light in a given direction; now expressed in candela (an international unit of measurement). However, what Shulman shows us is not only science. It is creativity, cinema, even theatre. The power of light is universal in human consciousness. In mythology and ritual, flames can be either cleansing, creative and life giving or destructive and punishing - or both. The ability to make fire sets human beings apart from all other creatures.

Shulman has explained that this work also pays homage to Jane's *Describing a Cave*, "the first film to exist in real, three-dimensional space", made in 1973 by the British-American avant-garde artist Anthony McCall. In that piece, a beam of light gradually grows into a cross in the void between the screen and the projector, made visible as particles in the air are illuminated by the projector. *

* Sarah Gifford and Anthony McCall, "Anthony McCall's *Describing a Cave*", *The Paper*, Autumn 2017 at www.itsa.org.uk/resources/anthony-mccall-projects/anthony-mccall-describing-a-cave





ways

from the numbers listed above
cultural collections in the ear
back into the City site (?)

on of Reconciliation Action Plan



2011.07.14 16:4



M2576

Eharo mask

Papua New Guinea

Presented by the Australian Board of Missions, 1983



Egharo_British Museum postcard Oc B102.23



M6101

Tanoa (Kava bowl)

Fiji

Presented by the Australian Board of Missions, 1983



M5200

Kali (Head rest)

Fiji or Tonga

Presented by Captain Robin, 1920



M6663

Garamut (Slit drum)

Murik Lakes, East Sepik Province, Papua New Guinea

Purchased from Frank Parsons, 1984



M7071

Dala (Head ornament)

Guadalcanal, Solomon Islands

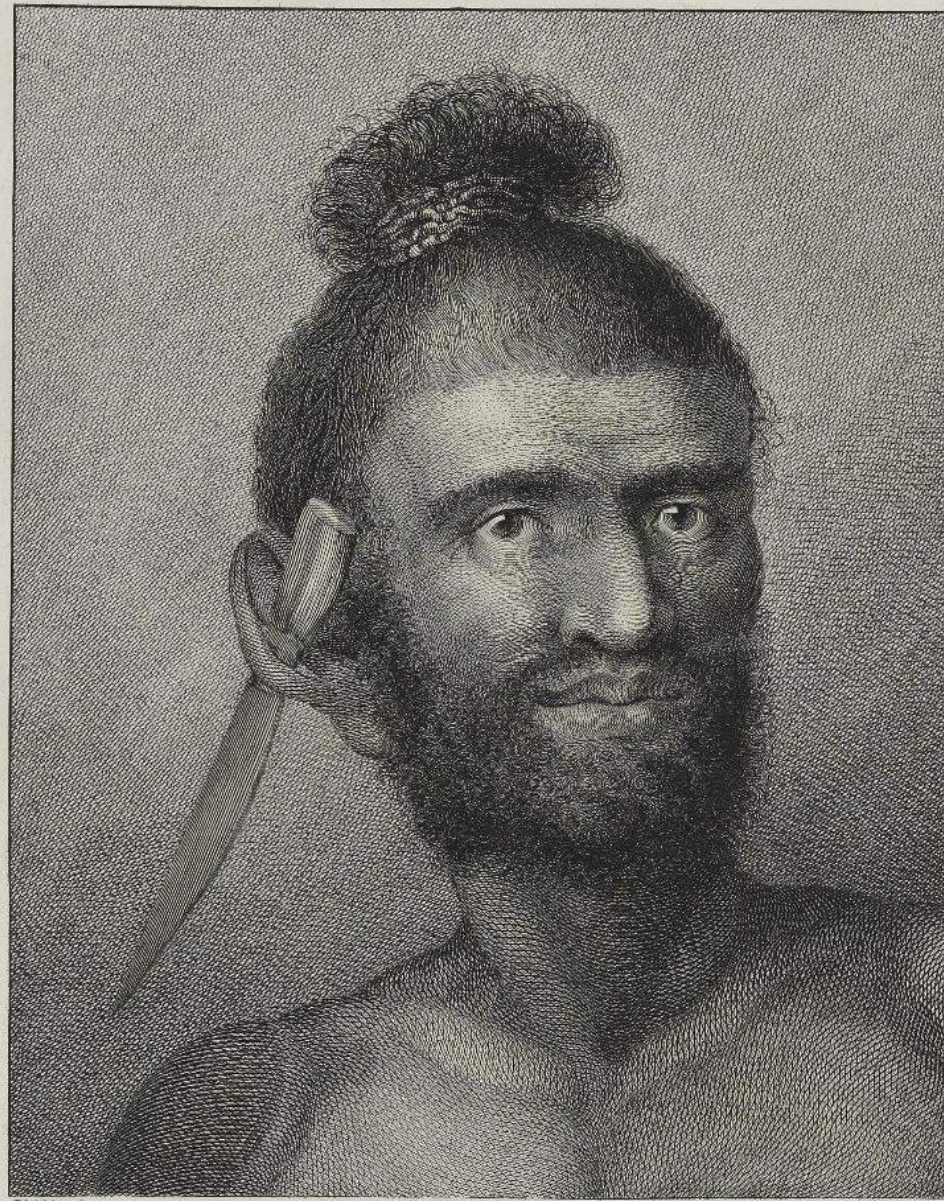
Presented by Dr Scott Bell, 1988

Torika Bolatagici and Rosanna Rayment
Jayne Wilson Bursary, 2022





John Webber prints,
Cook's 3rd voyage



A MAN of MANGEA.



Drawn by J. Webber.

The Landscaps Engr. by W. Hodkinson

The Figures by Hall.

An OFFERING before CAP.^T COOK, in the SANDWICH ISLANDS.



Sionemaletau (Sione) Falemaka
Kahoa mahina
Friend's acquisition, 2021



Sionemaletau (Sione) Falemaka
Kahoa korowai (Lalanga emu – woven emu feathers)
Friend's acquisition, 2021





Sionemaletau (Sione) Falemaka
Lalanga emu
 Friend's acquisition, 2021



Sionemaletau (Sione) Falemaka
Kato M9278 & Kato M9279
 Friend's acquisition, 2021



Sionemaletau (Sione) Falemaka
Weaving workshop coming soon...
Lift-Off festival, Oct 2023

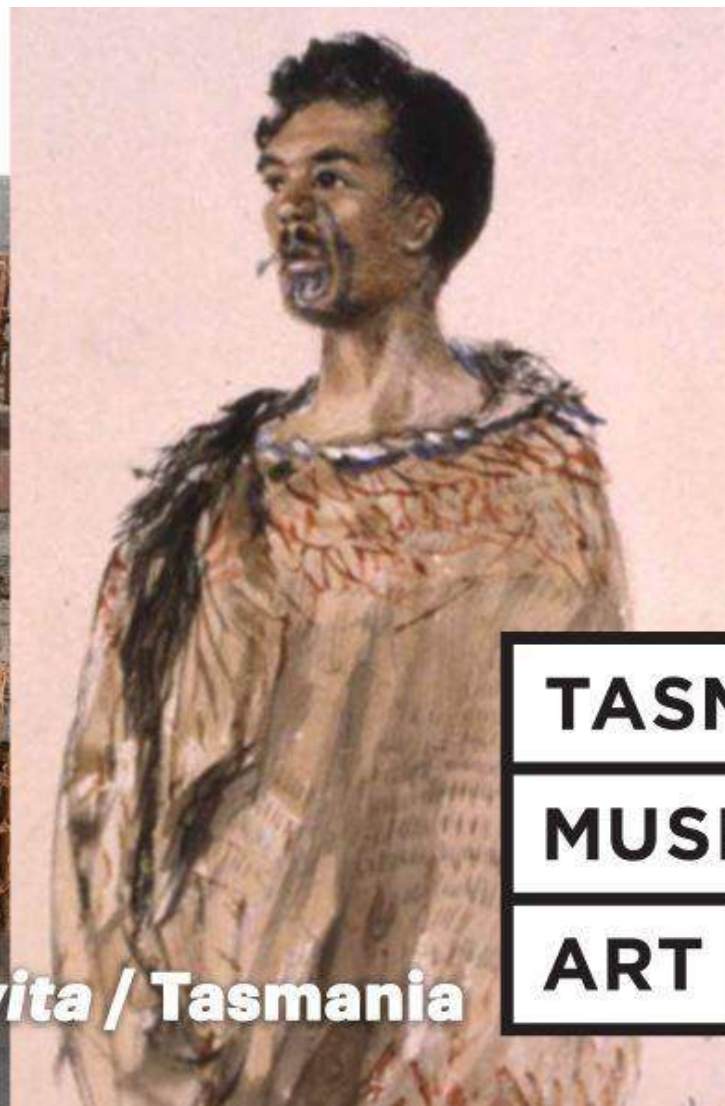
A discussion in commemoration of Waitangi Day (February 6) with Tasmanian-based Maori Elder, Matua Adam Ranui

Saturday 26 February, 2022



Waitangi

connections between Maori and *Iutruwita* / Tasmania



TASMANIAN

MUSEUM

ART

&

GALLERY

Kia ora, po marie
Thank you and good night