



Oceanic Art Society, PO Box 3287, Wareemba, NSW 2046  
email: [info@oceanicartsociety.org.au](mailto:info@oceanicartsociety.org.au)  
website: [www.oceanicartsociety.org.au](http://www.oceanicartsociety.org.au)  
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**furthering the appreciation and  
understanding of Oceanic art**

## Touchstones of Culture

Some cultural artefacts or events become touchstones of a culture. The elaborate masks prepared for participation in the Fire Dance Ceremonies of the Central Baining in East New Britain, Papua New Guinea are readily recognisable touchstones of the Baining culture. In this edition, Harold Gallasch concludes his detailed outline of the preparation of these masks. Each artist designs his own mask, the shape of which can represent almost anything from the physical or spiritual world of the maker - from a plant or animal to an introduced item such as a guitar or spade.

Modern Australia is recognising and placing far greater importance on such cultural artefacts from pre-contact Australian cultures. Jim Elmslie has researched the story of an early Kaurna shield that now forms a centrepiece of the Art Gallery of South Australia. That passion for understanding and studying this art has driven collectors such as Joost and Truus Daalder to be part of the current trend of returning pre-colonial artworks back to our country.

This edition sadly features the obituaries of three people who have contributed significantly to the greater

understanding between pre-contact Oceanic cultures and the world – Dr Dolly Guise, Dr Adrienne L. Kaepler and Eric Coote.

Also included is a book review by Rebecca Conway, curator at the Chau Chak Wing Museum, and finally a personal highlight of the recent *Bark Ladies: Eleven Artists from Yirrkala* exhibition at National Gallery of Victoria was the contemporary feel of the reflective gallery of that touchstone of Yolŋu culture, the *Irrakitj* or hollowed out stringybark trees.

Margaret Cassidy



Ms N. Yunupirju, Wild apple orchard 2008. Earth pigments on Stringybark (*Eucalyptus* sp.), 173.9 x 69.7 cm. National Gallery of Victoria, Melbourne. Purchased with funds donated by Lou and Mary Senini, 2010. 2010.521, © Estate of Ms N. Yunupirju, courtesy of Buku-Larrngay Mulka Centre, Yirrkala. For more details, see page 14.

## dates for your diary

- **Wed 13 July - OAS Lecture, *Shaped by Sea*, Matt Poll, Manager Indigenous Programs, Australian National Maritime Museum - National Art School, Paddington, Sydney.**
- **Wed 20 July - OAS Lecture, *Uli of the South Pacific*, Prof Jean-Philippe Beaulieu, Institut d'Astrophysique de Paris & University of Tasmania - National Art School, Paddington, Sydney.**
- **Sat 5 November - Sydney Oceanic Art Fair (SOAF) - National Art School, Paddington, Sydney.**
- **26 & 27 November - OAS Forum 2022: *Continuity and Connections* - South Australian Museum, Adelaide.**



## The Baining - A Night to Remember Part 2

**Baining collection with field notes and photographs from East New Britain, continued from last issue. By Harold Gallasch**

Years of witnessing the *Engini* fire dance ceremonies of the Central Baining have made me appreciate the wonderful theatricality that is brought to bear to produce performances, using the tension of anticipation, dramatic juxtaposition of dark and light, the wild movement to the accompanying drumming, etc. In this context the term 'Grand Opera' springs to mind.

Like for all magnificent performances, much preparation and much work over many months, precedes the staging of a 'Fire Dance'.

### Mask Making

Tapa bark, *malu*, used in the masks is obtained principally from two different species of trees. One (*Ficus sp.*) has a bark which produces a fairly coarse, loose mash of fibre; the other (*Ficus sp.*), producing a finer-textured, even, cloth-like tapa. Sheets of bark are beaten and teased out over the tree trunk, then washed repeatedly in a stream before being hung out in the sun to dry.

The frame of the mask is fashioned from slivers of saplings or slices of the giant bamboo, twisted into shape, then bound with bark fibre. The frame of the mask is covered with large leaves from a jungle tree. This will reduce the glare of the fire, acting like sunglasses. Long swathes of tapa cloth are soaked in water and, while still wet, laid over the frame and stitched together with fine strands of fibre. The drying of the bark then stretches the cloth taut over the formwork of the mask.

### Mask Painting

The design is sketched in outline over the mask and the paints readied. Painting of the mask will only commence several days prior to the dance, so that the mask when revealed will look fresh and new.

The main colours used are white, black and red. The white background is usually provided by the natural white of the sun-bleached tapa cloth. Upon this is delineated the outline of the design in black. The source of the black colour can vary, but it usually has a fine-grained carbon base.



The front of the Siluga mask (left) represents the leaf of a vine which twists and climbs up trees. The design on the back (right) is called Areptka. Photographs copyright Harold Gallasch.

In several areas this is obtained from the soft wood of ancient trees that has been carbonised by past volcanic eruptions. Mixing this with a little water and plant sap to act as fixative makes a very effective black paint.

In other areas, and in the mountains, the resin like gum of several trees is burnt, with the heavy, sooty smoke being collected on the underside of leaves or pieces of metal. If time is short, charcoal from a special rainforest tree can be used.

The traditional red results from the gum of a particular bush tree being chewed. A little lime is then added to the mouth for further chewing before the resulting red spittle is ejected into a half coconut. Sometimes I saw blood being used. Blood was being applied to sections of the pandanus leaf design used as a screen to mask the *vung vung*. With his head near to the screen, a young lad used a bush leaf having the texture of coarse sandpaper to scrape his tongue. The ensuing blood was swirled around in his mouth, then spat out onto the pandanus design, to coat it red.

When available, the seeds of the *bixa orellana* shrub could also be crushed, mixed with a little water, or sap, to produce a red paint for the tapa masks. In more recent years, with the arrival of trade stores in the region, it is now more common to buy the easy-to-use red marker pens or Textas. They also provide a brighter colour. However, in contrast, the traditional black 'paint' continues to be used.

An effective brush is usually made by chewing the end of a fibrous twig.

### Other Masks

During one of my forays into the Kairak Baining village of Iveri I was taken out into the 'bush' and was surprised and enthralled to see some new masks on which Marsang, an elder of Kynagunan Village, was working, together with several women from Iveri.

Marsang explained to me that his father had told him about the *Siviritki* mask, which only women wore, and danced as a prelude to the men's *engini* or fire dance. Although now an elder in the village, he had never seen these masks. They were made, his father

said, many years ago when the area was under German administration. After the first missionaries arrived late in the 19th century, they had discouraged the performance of some of their celebratory dances. The women had been more responsive to mission sensibilities than the men and their *Siviritki* dance had not been performed for some 70 years: it was to all intents forgotten. Marsang was hopeful of reviving this dance and, with his chosen group of six interested women, had fashioned head pieces from *kanda* vine. Bark cloth had been prepared and Marsang was helping the women to stretch it over the framework of the mask. This was done when the tapa was wet. It was then sewn onto the frame with slivers of supple vine, the whole then being allowed to dry in a bush shelter in the rainforest.

On a subsequent trip to the area I saw how Marsang was instructing the women on how to paint the face on the front with the traditional iconography on the rear of the mask. While the tapa had been drying, the women had been collecting long lengths of the aerial roots of the pandanus palm. These had been beaten over a log in a flowing stream, to tease out the fibrous tissue of the roots. Large bundles of these teased-out fibre parcels were drying in the sun. A 60cm long skirt of these white fibres was hung around the base of each face mask. The great bulk of the fibre was hung from a 2m long rope which was later wound to form a circle of approx. 24cm diameter, the fibre hanging down some 1.2m. When dressing for the dance the women poked their head through the rope circle, allowing the large, voluminous fibrous skirt to hang from their shoulders.

Often, after the mask is fitted over the head, no portion of the body can be seen.

When the first performance of the women's *Siviritki* dance was enacted, prior to the men's fire dance, on an evening in March, 1971, it created quite a sensation, and a lot of subsequent interest. Many more women became interested and were schooled by Marsang. While the first masks were simple head coverings, masks prepared for subsequent occasions became larger and more decorative. However, for each *Siviritki* performance there was a consistency of style between all the masks participating.

### Mask Designs

So what do some of the shapes represent? In essence, many Baining believe that within all living things, even some inanimate ones, there resides a spirit force. During the fire dance there is the reincarnation of these spirits. And the shape of the mask can be indicative of some spirit, often from the jungle but also sometimes from daily village life. While some are quite obvious, e.g. a turtle, bird or dog, others can leave much to interpretation for the uninitiated. For it is when the young boys are secluded in the temporary shelter in the jungle with the men, that they learn about the spirits which exist all about them and have influence on their lives. Initially they will assist in the preparation of masks for the dance, but when it comes their turn to participate in the *engini* they will be responsible for preparing their own costume. They can then determine what spirit they wish to represent, and hence the shape of the mask, and also what design will be used to enhance the effectiveness of the embodied spirit.

Masks include those with flat faces, which vary in shape, and often represent the leaves of different rainforest trees. An obtuse shaped mask, in one plane, with one eye on each side, can represent the shoulder blade of a pig, while a three-dimensional mask with an oval head and raised 'nose' usually represents a grasshopper, being known as *dung-dung-mut-pas*. The variety of design is almost endless.

The most prominent feature is always



Mask called Aumetkaraghi. It represents Sovulmetariski, the leaf of the Meranghi tree. Photograph copyright Harold Gallasch.

the large eyes. As the embodied spirits are most active during darkness – they come out during the night – the large eyes are more or less a prerequisite for night vision. However, some of the day masks also have quite prominent eyes. The often 'duck like' mouth is also well featured, particularly by the Kairak, Uramot and Sibali Baining, but less so amongst the Chachet Baining. It is through this open mouth that the dancer is able to see where he is going.

The back of each mask is usually covered, wholly or in part, by a repetitive

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design that is geometric or curvilinear in style. Some of the geometric designs are purely decorative, while hooked, curvilinear ones, can be representative of vines in the jungle, or the intestines of a pig, etc. There are a plethora of designs and the artist himself can determine what he would like on his mask. These different designs can also be used to enhance the face of the mask, around the eyes or on the neck of the mask.

The iconography is a story in itself.

### Night Dances

An evening celebration amongst the Baining can take many forms.

The simplest being a single *engini*, usually commencing around 8pm when it can be pitch black in the tropics, if there is no moon. After all the excitement of the entry of the masked dances, and the cacophony of the band, mesmerising and addictive, dancing may continue for 2 to 3 hours.

A more serious celebration occurs when there is a feast in the afternoon, often associated with the opening of *mu*mu ovens of food prepared the previous day. The first *engini* is staged by visiting participants from another village.

This could consist of around approximately 20 fire dancers who would perform until around 11pm. Remnants of the large fire would by then be scattered around the square, but teenagers would gather enough smouldering sticks together to keep a small fire consistently alight. The children would sleep on pandanus mats under the village houses, while their elders chatted or dozed.

Sometime around 1.30 am there would be stirrings in the village. Young boys would appear with bundles of kindling and start to build up the fire. Even girls would be helping to drag in sticks and wood, building up a supply.

One or two men would drowsily wander across to where the large slabs of timber lay; the orchestra pit. Shifting their buttocks to obtain a more comfortable seat, a hollow section of bamboo is chosen, and grasped in the hand. When the open end is struck, end on, to a flat, hard surface, such as the timber slab, there is a loud reverberating beat, as from a drum. A few tentative drum beats are heard. Those who had fallen asleep are awakened. The fire grows

bigger. More men join the *orchestre* and strike up. The tension and expectation grows. Soon a regular, urgent chorus of drum beats is heard calling in the 'spirits from the bush'. The next *engini* has commenced.

On this second event of the evening, usually commencing around 2 am, it is the turn of the men and young initiates of the host village to perform. This is usually a much larger group than that earlier in the night, comprising Kavats, Vungvung and Lingans dancers.

The dance spectacle will usually continue until 'pikinini light', those few moments before dawn when it first becomes possible to make out shapes. The last of the dancers then weave across the wood-charred, ash-strewn square to disappear into the jungle.

### Participation of Women

On some occasions there is an even greater repertoire which could involve the women's participating in the dancing celebration.

In the early evening, following the build-up of the centrally placed fire, a line of women are enticed to 'central stage' by a specific 'drum beat' that the orchestra takes up. One behind the other they come, with downcast eyes, their feet shuffling rapidly in time with the beating of the bamboo. Sometimes the women will be wearing the ubiquitous cotton 'meri blouse' with *lap lap* around their waist. On other occasions they will emerge from the crowd in full traditional dress. This comprises two large, fibre



*Tapa* being pinned to the skin. Photograph copyright Harold Gallasch.

*bilum* bags, each hung cross ways from the shoulder, together with a fibrous belt supporting a mini skirt in front with a large leafy 'bustle' resting over the rear buttocks. With one, two or more stalks of sugarcane held over the shoulders, the women circle the fire a number of times. With a change in tempo of the beat, the women break off, deposit the sugar cane before those playing in the band, then discreetly shy away through the gathered audience, to anonymity amongst the houses.

The men wielding the bamboo instruments will, as needed, cut off lengths of cane to chew the sugar-laden fibres of the stalks to reinvigorate and regain their energy.

On still yet other occasions, amongst the Kairak Baining, the evening's celebration will begin with a group of women filing into the firelight, each carrying her section of bamboo, and then sitting next to the logs or wooden slabs in what could be called the 'orchestra pit'. After some casual chatter, one then another will start beating a rapid tempo of bamboo against slab. Once all are ready, there is a barely noticeable change in tune to one which calls in the *Siviritki* dancers. In a long line they enter. The masked figures, with a rapid shuffling of feet, backward and forwards, form a circle around the central fire. There is no evidence that these are women. The fibrous pandanus skirt swishes along the ground with no legs or arms visible. The *tapa* cloth head piece appears to float above the amorphous, swaying body. In contrast to the men's Kavats masks, where each is individually different, the *Siviritki* masks, at any one performance, were always almost identical.

Since being reintroduced in 1971 to Baining culture by the elder, Marsang, it is still only on rare occasions that the *Siviritki* dance is performed.

### Other Visitations

Even after visiting scores of Baining festivals, thinking I'd seen it all, I've often been surprised to see a new apparition emerge from the blackness of deep night and drift towards the fire, newly ablaze and shooting sparks from a recent addition of brush. Such was the occasion late one evening at Vunga village of the Sibali Baining. After the first fire dance of the evening had been completed there had been a lull in the proceedings. Then, after the

percussion tubes started beating again, it was not a Kavat dancer who entered the firelight but a painted man, dressed as a woman, with *tangket* and croton leaves and swathed in two large *bilums*. A long, attenuated snout protruded from the tapa mask of this Rongari figure. Several of these masked figures had emerged to circle the fire and race to and thro across the clearing, before being absorbed back into the darkness.

Sarlek, however, made more regular appearances. He represented a male spirit who lived around Mount Sinewit, the tallest mountain of the rugged Baining ranges, centrally located on the Gazelle Peninsula. It was not unusual for him to show up, during a lull in a fire dance, as a decrepit looking, dirty, old man with a heavily bearded mask, limping around with the aid of a walking stick, poking at the fire with his stick, sometimes even falling into it, or trying to climb a coconut palm. He is essentially seen as a clown. Often the village children are left rolling on the ground in laughter at his antics. He may then grasp a burning ember from the fire and chase after the children, or hurl the glowing fire stick into the crowd.

Another member of the family of spirit personages that sometimes made an appearance at Sibali celebrations is A-Gioracha. Like Rongari, these spirits only rarely appear, sometimes coming to dance around the fire after the first group of Kavat dancers have retired, morphing back into the blackness of the jungle. A-Giorachka masks comprise a tall cylindrical section, usually 1.0 to 1.5m in height, which acts as a neck for a bird-like head. This head, which incorporates two large eyes, has a beak and a number of feather adorned crests radiating out in different directions. They are constructed in a similar manner as Kavat masks, with an additional skirt of pandanus root fibre or of pandanus leaf, to the extent that while the mask rests on the shoulders, the skirt hides most of the body

### The Aftermath

As the Baining people in many villages knew me well, I was always welcomed when I visited. The men often invited me to go with them to their 'bush house', where the masks were made. They

...according to Baining tradition, after seeing a mask, a woman risks bearing a child that may take on the form of the spirit in the mask



Relaxation after the festivities. Photograph Copyright Harold Gallasch.

explained all the steps of manufacture and the meanings of the iconography used on the masks. They were also quite happy to sell their masks after completion of the festivities, the only prerequisite being that it be done in secret, so that the women and young children were not aware. This usually meant arriving at the village, or some

predetermined location, just on dusk. Somebody would be waiting to lead me along a barely detectable track through regrowth gardens, and into the virgin rainforest. Sometimes this took 20 minutes, other times much longer, being led to I didn't know where, along a slippery, rain drenched pathway.

There would be several young men resting around the 'men's shelter', with the debris of the previous night scattered on all sides; bunches of croton leaves from around the head pieces, *tangket* leaves from the legs and hands, now discarded. The side panels of the *Vung Vung* would have been cut off the drone pipe and be now lying forlorn and crumpled.

Any purchase would be wrapped securely in black plastic sheeting to

protect it and also to hide it. Back at Kerevat, sometimes involving a long walk to a waiting vehicle with willing helpers, the masks were photographed and documented.

They were carefully re-wrapped, away from women's eyes. For, according to Baining tradition, after seeing a mask, a woman risks bearing a child that may take on the form of the spirit in the mask.

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by Carolyn Leigh

## ***Murlapaka* – A Kurna Touchstone for the Art Gallery of South Australia**

by Jim Elmslie

At times, the landing page of the website of the Art Gallery of South Australia (AGSA) features an extremely rare and culturally significant shield which also now occupies a prominent position in the Gallery's permanent collection on display. One of only seven shields of its kind, a *Murlapaka* shield of the *Kurna Miyurna* or the Adelaide Plains people, it is unique to its maker.

In July 2020 the AGSA acquired this very rare and important Kurna *Murlapaka* (also spelt *Mulubakka*) shield when the Federal Government, through its National Cultural Heritage Account, agreed to contribute \$100,000 towards the purchase. Other funds were provided by the Tarnanthi Festival of Aboriginal and Torres Strait Islander Art and BHP. The work, from a private Adelaide collection, had been bought from a gallery in Sydney who had sourced the work from a private collection in Connecticut, USA.

Reflecting the increasing prominence of First Nations art in Australia's leading cultural institutions, the shield now occupies a prominent and permanent position in the gallery and on the gallery's website. What this *Murlapaka* embodies goes much deeper than a 'normal' piece of art: it is a direct link to the settlement/invasion of what is now known as South Australia and to the Kurna people who lived there for millennia prior to the arrival of Europeans.

What is particularly interesting about the AGSA's acquisition of this shield is the deep and highly emotional engagement with the contemporary custodians of Kurna culture that the purchase has engendered. Indeed it seems that a genuine act of reconciliation has occurred where an old and revered institution, on behalf of the people of South Australia, has meaningfully embraced the original inhabitants of this region. And, probably more importantly, the Kurna people have also celebrated the acquisition.

To investigate this new acquisition I contacted Nici Cumpston, Barkandji artist and AGSA Curator of Aboriginal



*KAURNA PEOPLE, South Australia. Murlapaka, 1800s, Adelaide. Wood (eucalyptus) and earth pigments, 73.0 x 23.0 cm. Purchased with the support of the Australian Government through the National Cultural Heritage Account and through Tarnanthi: Festival of Contemporary Aboriginal and Torres Strait Islander Art supported by BHP 2020. Art Gallery of South Australia, Adelaide. Photo: Grant Hancock. 20202S1, agsa.sa.gov.au*

and Torres Strait Islander Art, and Gloria Strzelecki, Associate Curator of Aboriginal and Torres Strait Islander Art. The notes below come primarily from a series of excellent recordings produced by the AGSA, in particular the informal lunchtime talk by Gloria Strzelecki and First Friday evening conversation by Senior Kurna man, Uncle Mickey O'Brien.

**Gloria Strzelecki:** After almost 2 years of research and consultation the gallery was able to finalise the acquisition of the *Murlapaka*, a broad shield that was made by a Kurna artist in the 19th century. I thought I would briefly talk about the importance of shields, pre-contact but also post-contact, for Aboriginal people and then I thought I'd briefly talk about the acquisition process.

**GS:** Let me begin by talking about the *Murlapaka*: it is a broad shield that was made by a Kurna artist and would have been used by a Kurna person. It has been dated to the early 19th century and it's made from the inner bark of a eucalyptus tree and it is one of two types of shields that were made by Kurna people. The second type of shield is a *Wokali* which I won't go into today but it was made from the outer bark of a eucalyptus tree so there are some similarities and some differences between the two types of shields but today I am really only talking about the *Murlapaka*. So to give you an idea of what the *Murlapaka* actually looks like it is usually characterised by an oval or oblong oval shape and in this instance the *Murlapaka* on display is quite an oblong oval shape. It has tapering tips at either end and it has incisions in a chevron pattern towards the end of the tips and also has two parallel lines that have been incised in opposing arc fashions.

**GS:** Some other *Murlapaka* will have Chevron patterning across the surface. *Murlapaka* are frequently painted with a white clay and natural pigments and in this instance the *Murlapaka* has remnants of a red pigment in the incisions. The *Murlapaka* has a handle that has been made out of a separate piece of eucalyptus. This would have been made while the bark was still fresh and young so when it would have been quite malleable and it had been placed inside two holes that have been made in the centre of the shield and as the wood would have dried it would have secured the handle into place.

The *Murlapaka* here on display is quite special in the fact that the handle is still very much intact. Many *Murlapaka* and other shields frequently have their handles missing. So this *Murlapaka* is special in that the handle is still very much a part of the shield.

**GS:** The *Murlapaka* would have been used during ceremony and would have also been used as a defence during internal disputes or even external disputes among groups of Aboriginal people. They would have also been used in practice training amongst Aboriginal people and you can see on this *Murlapaka* that there are markings on the surface of the shield where perhaps spears or clubs would have been used against or thrown against the wood. In post-contact Australia the shield becomes a very potent object or tool in the battle and resistance against colonising forces and was used to defend and fight for Aboriginal people as well as land and as a result we see that very few shields from this period, especially those made and used by Kurna people because they were often stolen, destroyed or sent to international collections. In fact this *Murlapaka* is one of only seven known of its type to exist anywhere in the world and we know this from the research that was carried out during the acquisition process. We do not

know the maker's name and we may not know the maker's name even with further research. This is primarily due to the regard held for cultural materials such as the *Murlapaka* when it was first collected. Aboriginal cultural objects and works of art were often collected as representations of Aboriginal people and culture rather than as an art form and they were held as ethnographic and anthropological examples.

**GS:** In 1955 the gallery started to collect Aboriginal and Torres Strait Islander works. Then Director, Robert Campbell, noted that the gallery would be collecting works based on them being works of art rather than anthropological or ethnographical objects. So today shields are very much viewed as powerful symbols of identity and important cultural and artistic

objects that do represent the survival and enduring strength of Aboriginal people. Here in gallery two, where the *Murlapaka* is currently positioned on display, it is amongst works by Alexander Schramm and Oscar Firstrom and these works depict Aboriginal people after European settlement. I think most importantly it does remind all of us visiting the gallery, or working here, that indeed the gallery does stand on Kurna country.

**This *Murlapaka* is one of only seven known of its type to exist anywhere in the world**



**Michael Hamson  
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**GS:** The *Murlapaka* was acquired through the generous support of the Australian government through the National Cultural Heritage Account which is a fund that enables institutions such as the gallery to acquire works that are prohibitive in cost or that would otherwise be held in private collections nationally or even internationally. As part of this process the gallery engaged two very well respected researchers to compile an extensive report about the *Murlapaka*. Dr. Jonathan Jones, a Wiradjuri and Kamilaroi artist and researcher and Dr. Carol Cooper, a researcher of cultural material from the Southeast of Australia. Together Jones and Cooper compiled research around the *Murlapaka* in particular by looking at other shields including *Murlapakas* and *Wokalis* from the 19th century but also looking at shields from the 20th century. In doing this they visited national and international collections including the British Museum in London, where there is an example of a *Murlapaka* that is quite similar in characteristics to this *Murlapaka*. Part of the research saw Jones and Cooper looking at the work of W.A. Cawthorne, who was an artist very much interested in Kurna people and culture and who recorded a number of observations in his watercolours and other drawings as well in a written text that he wrote in 1844. This is one of the earliest observations of Kurna people and culture and Jones and Cooper looked at these watercolours and the references he made to both the *Wokali* and *Murlapaka* shields. The gallery does not have any works by Cawthorne in its collection but we do have the early records of depictions of *Murlapaka* and *Wokali* shields done by George French Angus. He compiled a folio entitled *South Australia Illustrated* and in Plate 6 there is an illustration of a *Murlapaka* and *Wokali* and the gallery does have this lithograph in its collection.

**GS:** The gallery was successful in its application for funding through the National Cultural Heritage Account and with subsequent funding by Tarnanthi Festival of Aboriginal and Torres Strait Islander Art and through BHP the gallery was able to acquire this *Murlapaka*. The *Murlapaka* I think most importantly now will remain in the public domain especially in Adelaide, which is the traditional land of the Kurna people and it will be the first *Murlapaka* to enter the gallery's collection and as such it will be on permanent display where it can be publicly celebrated and viewed by all.

During his talk at the Art Gallery of South Australia Uncle Mickey O'Brien reflected on what the acquisition of the shield meant to him as a Kurna person.

**Mickey O'Brien:** It is wonderful to sit here with the *Murlapaka* shield which was an important part of our culture that has now been brought back to its home. It's just such an honour for us to be able to share this with the public and to pay our respects to the Kurna people and acknowledge our ongoing connection and our ongoing responsibility for this wonderful land, the Adelaide plains.

**MO:** I think one of the things that I've thought about is 'what is a shield?' It protects culture and its placement here today does just that. Firstly I think it largely represents identity. The shield itself is a symbol of our people because it is like the Coat of Arms you know, it has the design, the colours, that represents and signifies and separates us from other groups of nations that also have shields and so it really is a symbol representing our people. I think it's also a symbol of obviously representing our craft in making those shields and it is something that symbolises protection, but protection isn't always physical, protection is really in the sense a holistic thing: it's about protecting the culture.

**MO:** I've also recognized that the shield comes from a tree and a tree itself has that knowledge and wisdom of the land because it is connected to the oldest living thing in the world. When you take

the bark off that tree you're leaving the image of that shield in the tree which becomes a sacred tree that signifies that the person has selected that tree carefully. A person has spent time and energy removing that bark to not kill the tree and so therefore that shield itself, when we remove it from the tree, has now that knowledge and wisdom of that tree but also the land and so it is not something that you did every day. It took a lot of time and energy to create it and so you wanted it to be something that would last forever and as we've seen this shield here at this stage it is ageless, but it is very important to see it here particularly at the art gallery.

Curator, Nici Cumpston, summing up the importance of the *Murlapaka* noted that:

*It is the first shield made by a Kurna person, dated to the early contact period, to enter the Gallery's collection. Through its significant acquisition, the Gallery continues its commitment to building and sharing Kurna culture while acknowledging that AGSA Kurna yartangka yuwanthi (AGSA stands on Kurna Country).*

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\* Thanks to Dr. Lisa Slade, Assistant Director, Artistic Programs, AGSA, for suggesting the term, 'Kurna touchstone'.



## Chris Boylan Oceanic Art

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## Dr Dolly Guise PhD (1942 – 2022)

by Chris Boylan with the input of Dolly Guise's family

Dolly Guise, who graduated as Papua New Guinea's (PNG) first female PhD in anthropology, lived an extraordinary life. Just as the Japanese arrived in PNG, she was born into an important Milne Bay family and lived her early life near Port Moresby; she was the fourth and last child of the marriage between Elsie Miller and Reginald E Guise.

Her paternal great grandfather was an English aristocrat, Reginald Edward Guise, who settled among the Hula in PNG in 1883, as a trader, and lived there for 20 years, learning the language and customs. He married Dolly's great grandmother, Rogena, a Papuan (Hula) woman from Hood lagoon, west of Port Moresby, in the 1880s. This is possibly one of the earliest cross-cultural legal marriages in PNG. He built Rogena a home, they had three sons and he gave them all his name. Unlike many white men, Reginald Guise also welcomed his wife's extended family to their home.

When their three sons were relatively young, Reginald Guise returned to England with advanced skin cancer and, knowing he may not return, left a will with the Administration, leaving everything to Rogena for the education of their sons. Even though he willed his considerable fortune to his wife, the Administration gave this money to the Anglican Church, and removed the sons from their mother, who died at a young age. One of the sons, Sir John Guise became Papua New Guinea's first Governor General at Independence in 1975. As her uncle, he was an influential and important man in her life and Dolly regarded him as a surrogate father. Despite hardship, Dolly was part of a large extended and loving Papuan family throughout her childhood. Family



Dolly Guise (centre) among the staff at New Guinea Arts. Mid-1980s. Photo: Helen Dennett.

was an integral and important part of her life.

Dolly had an equally strong set of maternal ancestors with Elsie who was the eldest daughter of Tavara and James Miller. Dolly's grandfather, James or Jimmy Miller, was an Englishman who came to PNG via Australia in search of gold. He was tall, thin, austere, and a rigid disciplinarian. Dolly's family know from oral history that he met Tavara in Port Moresby. After a courtship, she took him home to Wairavanua, further along the same coast to Rogena, to meet her family. Like Rogena, she too had the courage to wed a white man and died early in life. Tavara and Jimmy started a trade store and developed their small business into a thriving and fully established copra plantation, called Madana, meaning place of snakes. She left him two daughters - Elsie, Dolly's mother, and her sister Mary. Although the union was never legalised, after her death Jimmy never remarried and lived alone. The family have no photos of Tavara but know her face, hands and part of her body were covered in clan tattoos, indicating her high customary status.

Dolly was educated in various religious schools in Papua, and eventually received a scholarship to St Gabriel's school at Waverley in Sydney. Soon after graduation, in 1960, she gained entry to NIDA, studying acting and dance. She met Fritz Seehofer, and in 1962 they married. With married life, they moved to the western suburbs in Sydney, opened a business and Dolly withdrew from her studies. They had two children, Marcus born in 1963 and Liesel, born in 1965. With determination, Dolly eventually moved the family to Wahroonga, raising and educating her children.

When the time was ripe, she went back to school, and eventually received a Commonwealth Scholarship to Macquarie University. She enrolled in an Arts degree, majoring in anthropology. In 1983, moving to Sydney University, she started her doctorate. Her field study was among the Goilala, inland in Central Province. Her PhD dissertation was titled *The Malode Gaba: Pig and Power among the Chirime* (Sydney



Dolly Guise, fieldwork among the Goilala, Central province, Papua New Guinea for her PhD dissertation. Mid-1980s.

University 1993). After graduation she began tutoring in anthropology at Sydney University, and also took up part-time work with New Guinea Arts in Sydney.

Eventually Dolly's background and experience led her to take up work in PNG, where, in 1999, she became the Community Relations Manager at Tolokuma Gold Mine in Goilala, her old stomping ground. She was highly respected both within the community and by the mining company for her untiring and totally committed work ethic.

Dolly was a formidable character. Being highly principled and ethical, and a razor-sharp mind, she was well known for putting her position clearly and forcefully. Hence her high reputation in her liaison position working between the Goilala community and the mining interests.

Dolly spent her final years on her family farm at Bellbrook near Kempsey which, though the brainchild of Fritz whose passion was to raise Arabian horses, Dolly came to love and cherish.

## Adrienne Kaepler (1935 – 2022)

### Adrienne L. Kaepler – an inspiring journey of discovery into Tongan culture, art, society By Mary Lyn Fonau

Eminent scholar and great friend of Tonga, Adrienne L. Kaepler died in Washington D.C. on 5th March 2022.

At the time of her death, Dr Kaepler was Curator Emeritus for the Pacific Islands in the Department of Anthropology at the Smithsonian's National Museum of Natural History, and up until recently she was continuing to make contributions to scholarship in many fields. During her distinguished academic career, Adrienne was recognised as a pioneer who paved the way for female scientists.

An American research anthropologist and writer, known for her books devoted to the culture of Tonga and Hawaii, Adrienne brought to the English-speaking world important insights into Polynesian cultures, especially Tonga, Hawaii and Rapa Nui, and also Asian dance, in a body of scientific work written over five decades. Her work helped to promote understanding of the Tonga's rich heritage and the importance of its sung poetry and dance in its cultural identity.

Her insights were also greatly appreciated by the people and cultures she worked with.

In 2021, HM Queen Nanasipau'u, who has worked closely with Adrienne over many years, wrote the foreword for a Festschrift "Perspectives in Motion: Engaging the Visual in Dance and Music" with contributions from 13 of Adrienne's colleagues from the International Council for Traditional Music, of which Adrienne was a respected Past President.

The Queen noted in a video message that Adrienne's life had been full of passion and love for both the visual arts and dance of Tonga and the Pacific. "It has been amazing for me to have accompanied you on some of your journeys of discovery. Your excitement about the history, culture and arts was captivating and inspiring. ...You dedicated your life to your scholarship and the sharing of the wonders you had so carefully and masterfully unveiled," the Queen said.

As a young scholar in 1964, Adrienne considered herself to be fortunate to



Queen Nanasipau'u and Adrienne L. Kaepler study kupesi from Tupou College. Polataane, Nuku'alofa, 17 May 2017. Photograph courtesy of Matangi Tonga.

begin her studies in Tongan dance, with the support and direction of the late Queen Sālote Tupou III, who had spotted her performing Hawaiian dances with a delegation attending a conference in Tonga.

"Queen Sālote put me in contact with a number of important Tongan dance people," Adrienne later wrote in 1993.

At the University of Hawaii, Manoa, Adrienne's dissertation for her doctoral degree in Anthropology in 1967 was on "The Structure of Tongan Dance". She established a method for analysing dance structure cross-culturally, which pioneered a scientific technique for inclusion of the meaningful 'ethnology' part of dance, rather than just a description of the movements.

She had hoped to do a broader study of the 'arts' of Tonga and their interrelationship with social structure. She found the most flourishing Tongan arts were the making of *ngatu* and dancing and learned as much as she could about both as well as beginning to learn the Tongan language. She returned to Tonga for a year in 1965-66 in what was to become a transitional time for the kingdom.

Adrienne did research on Tongan funerals and social structure and continued to talk to Tongans about

dance during her doctoral research. She found many of the compositions were based on very old formulas.

Adrienne returned to Tonga nearly every year to continue her research and learn dance.

She wrote many essays and articles about Tongan dance, art and society at a time when there were few published works that treated dance in any depth, but felt that her work was only a beginning in the documentation and analysis of the art form.

"As an outsider I have really only scratched the surface. Tongans have a more thorough and detailed understanding of dance and its place in their lives," wrote Adrienne, who hoped her work would stimulate more Tongans to write down their knowledge in order to ensure that dance will continue to enrich the lives of future generations of Tongans.

One of Adrienne's early trailblazing contributions to the understanding of Pacific art was the publication of *Artificial Curiosities*, a world catalogue of the objects collected on the 18th century voyages of Captain James Cook in the Pacific.

Mary Lyn Fonau is managing editor of Tonga's online news website Matangi Tonga.

## Adrienne Kaeppler (1935 – 2022)

### The Elephant in the Room: My 30 years with Adrienne Kaeppler Personal Reflections by Mark Blackburn

Our friendship all started with the elephant in the room at the Smithsonian Institution in Washington, DC, after I called Dr. Kaeppler explaining I had just purchased a Hawaiian Godstick from a descendant of the Sanford Dole family and I would like her to look at it. She said "Sure", and hence began a thirty year journey of discovery and friendship throughout the world. It was at this first meeting that I invited her to my home in Lancaster, Pennsylvania to look at the collection in its entirety. She was amazed at the depth of the material and quite honestly my quest for all things Polynesian. We immediately hit it off and that visit started a decade or more of train trips down to Lancaster studying the collection and doing a deep dive in my photography holdings. Each day she would deliver some exciting news about a discovery she had made about a photograph, painting or object.

Some highlights of the thirty years we spent together include:

1998 – Founding of the Tonga National Museum and groundbreaking exhibition *From the Stone Age to the Space Age in 200 Years: Tongan Art and Society on the Eve of the Millennium*. This amazing project happened after Adrienne asked me if I would loan the Tongan part of our collection in honour of His Majesty King Taufa'ahau Tupou IV for his 80th Birthday, which resulted in an accompanying catalogue. This was an adventure of adventures and could be a book in itself but resulted in forging a long friendship with the Royal Family. This also resulted in the summiting of the active volcanic island of Tofua. I subsequently took a multitude of trips to Tonga, chartering a float plane to remote islands where I observed truly 18th century Polynesian life.

2008 – A trip to Tahiti, where I rented a beachfront home for two weeks. A delightful time with the obligatory martinis at sunset and where I finally learned to pronounce the word *penu*.

2009 – A trip to Marrakech, for a couple weeks with Adrienne and a few friends. I remember fondly her love and interest of the local cuisine as we were involved in cooking classes, and putting her on a donkey in the Atlas



*The Opening of the Tongan National Museum with the Blackburns, Adrienne Kaeppler and Princess Salote Mafile'o Pilolevu Tuita, 1998.*

Mountains as we visited the stunning Toubkal Kasbah.

2009 – *James Cook and the Exploration of the Pacific* exhibition in Bonn, Germany, where I worked closely with her on planning and exhibiting items from our collection. It was very moving to see my son Kuhane at the age of 16 interact with objects, caught up in wonderment and emotions, especially with an important, large, Tahitian painting by Hodges, which had never been publicly exhibited before.

2010 – Publishing of the book *Polynesia – The Mark and Carolyn Blackburn Collection of Polynesian Art* with Adrienne as author. This was a decade or more in the making. This resulted in extended stays and travels around the world and was launched at the Pacific Arts Association Conference that same year. At that conference I chartered a plane for the day and took Adrienne and a group of friends around the small islands and to the actual landing sites for Cook's voyages. A truly memorable time. She would never allow me to add another item after 2007 as she said the project would never get done.

2013 – *Made in Oceania* barkcloth exhibition in Cologne, Germany. A real highlight was a personal invitation from David Walsh's MONA curator to his exhibition in Paris, which was closing in two days. Of course, I asked Adrienne if she would accompany me to Paris for the day, which she did. It was so interesting to see her engaged in this truly groundbreaking exhibition, where she was quite perplexed at David's theme "Theatre of the World."

2016 – The marvellous *Fiji: Art and Life in the Pacific*, a simply incredible time at the opening of this landmark exhibition by Steven Hooper. Just great camaraderie and passion at this event.

In the last few years of her life I was in constant contact, joining her on many trips with special conversations. In her final weeks I was in constant contact with caregivers and friends and said my final goodbyes two days before she quietly passed in her sleep. She will be sorely missed as in a way she was my *Hanai* mother. The best thing to collect is memories and with that said I have memories for multiple lifetimes.

## Eric Coote (1941 – 2022)

### Personal reflections from Crispin Howarth

Eric and I first met when he visited Melbourne around 2001 or 2002. We met on Chapel Street and over lunch we spoke of nothing else than art, history and the people of Papua New Guinea (PNG). Time passed quickly; it was great. Our friendship started there. Eric could seem quiet, reserved, but once you got to know him, his sense of humour was never far from the surface. Shortly afterwards, Eric and Evarne visited our home and we went to dinner; I remember Evarne giving advice on how to pack art if you buy it in PNG by wrapping things in *bilum* bags.

Eric's interest for New Guineans and their arts was absolute - born through his exposure to PNG art while in Sydney. He collected a number of pieces in the early '70s and stored them whilst in PNG. Some burnt in a fire, he kept the charred remains of a treasured Lumi shield all his life. The couple took their children to Papua New Guinea mid-1974, pre-independence, and lived there until 1982. Evarne worked as PNG handicraft & Cultural Officer, Eric as building and construction manager at Unitech: building the dual-purpose lecture theatre known as Duncanson Hall in 1976. Eric engaged thirty-five craftsmen from all around PNG, including latmul carver Sebastian Timpun, to create the 32 highly carved columns for the Duncanson Hall colonnade at Lae Unitech.

Eric and Evarne arrived a year before Independence and were committed to the country's future. So many expats who lived in PNG left when independence was announced, so, the Cootes' decision to stay moving in the opposite direction says something about their world view, Eric and Evarne were never agreeable with conformity and lived their own way.

Within the arts of New Guinea, it was the creations of the Tami people and other communities of the Huon Gulf that resonated with Eric. While in New Guinea Eric instigated a successful canoe revival project and spent long hours with people of Huon Gulf talking, listening, and learning about the material culture and arts, the nuances of dog tooth bilas and the layers of information around the



Eric Coote with Crispin Howarth and curator for Oceania Elena Soboleva of the Peter the Great Museum, St Petersburg, Russia. Courtesy Thomas Murray 2009.

carved wooden bowls of the region were fascinating to him.

Eric is known internationally for his knowledge of PNG art, he was a VIP guest at the opening of the Jolika (Friede) collection galleries at the De Young Museum, San Francisco in 2006 and was never too far away from major exhibitions of New Guinea art around the world, in 2015 he was one of few Oceanic Art Society (OAS) members who made the pilgrimage to the Musee Du Quay Branly conference connected to the major exhibition *Sepik: Arts in Papua New Guinea*. Eric was a serious reader devouring all sources of written material to learn more on New Guinean cultures, so it is no surprise Eric has been referenced in multiple publications on Oceanic Art for his depth of knowledge. He wrote upon PNG arts; most recently *In Praise of the Human Form: Arts of Africa, Oceania and America 2020* on Tami sculpture and his first publication was the 40-page *N.E. New Guinea and the Tami* for the Morobe Cultural Centre in 1977. Over a decade ago, Eric became an itinerant volunteer for the Pacific Arts department of the National Gallery a highlight of which was his presentation at the first OAS Forum in 2008 on the arts of the Huon Gulf with the Gallery's collection at hand for members to study.

Over these past two decades visits to the Coote's private museum, *Sanguma*, were a delight. Discussions on Tami art: why a headrest would look as it did, marvelling at the challenges an artist overcame to carve such resolved forms. Conversations ranged from the appreciation of patina, attention to details like the binding on adornments to outright adoration of carved countenances: how a brilliant artist could give expression and personality to carved face on a betelnut mortar. These were the things that excited Eric. By spending time in the presence of Eric and his collection it was obvious that unpinning our conversations on New Guinea art was his great respect for Papuan people themselves that grew from his life in their country.

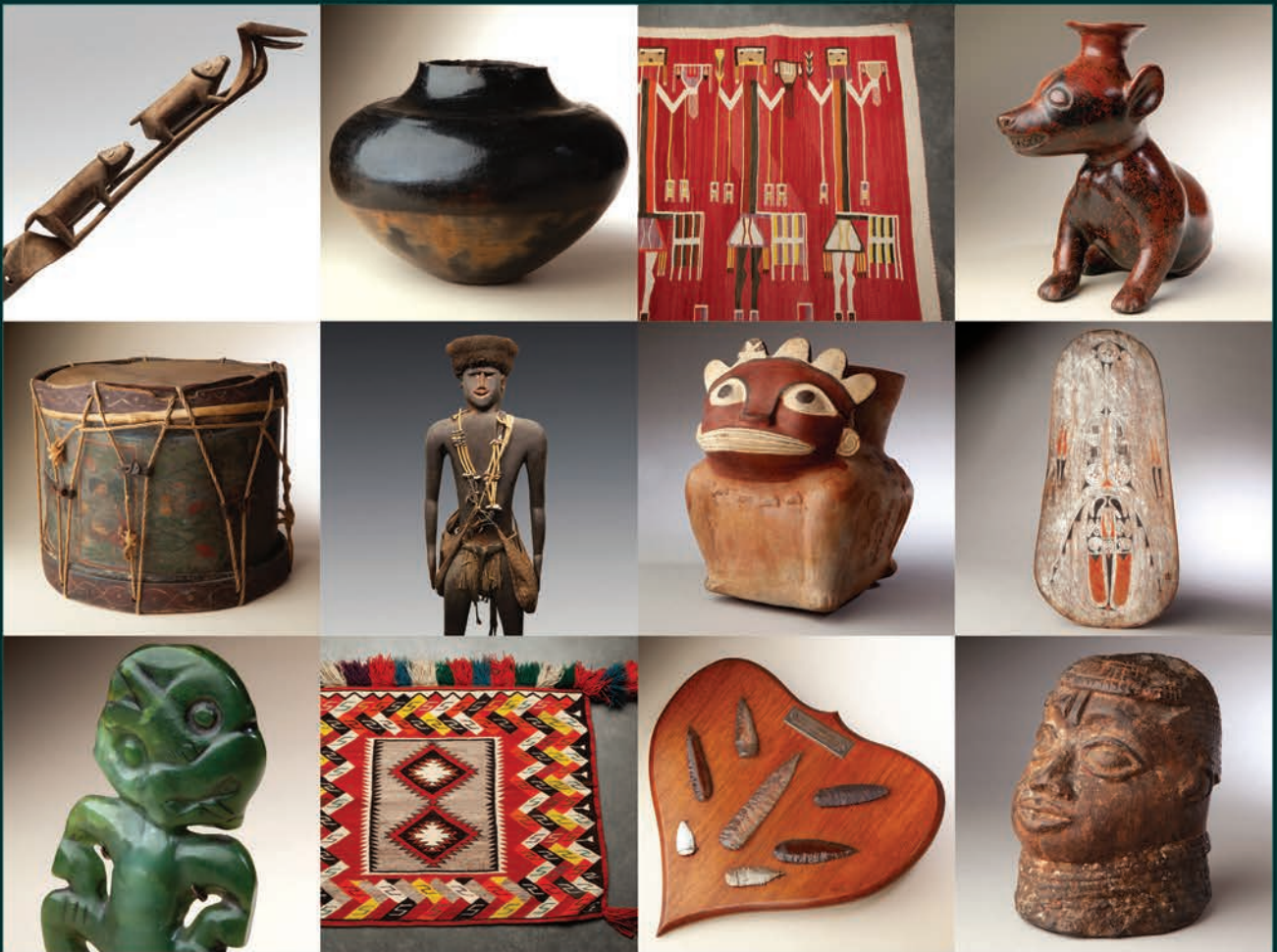
With thanks to Elizabeth Pegg.



Eric enjoying Paris. Photo: Crispin Howarth.

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## Bark Ladies: Eleven Artists from Yirrkala

by Margaret Cassidy

This recent exhibition at the National Gallery of Victoria shows the works of eleven Yolŋu women artists. The works combine traditional fine lined detail on bark with a mix of traditional and new materials. Some artists have maintained the traditional practice of using ochre to paint on bark with brushes made from hair; others have moved to acrylic paints, fibre-tipped pens and acetate and to create pigments using ink from discarded printer cartridges.

Yolŋu women have only been able to paint since 1970; traditionally painting on bark or the ceremonial *larrakitj* or poles was strictly men's business. More recently these women have also challenged the Yolŋu tradition of painting only with materials collected from Country. The result is a stunning combination of old and new.

Gulumbu Yunupingu or Star Lady was the first Yolŋu woman to receive international recognition for her works.



*Dhambit Mununggurr, Djirikiti-Wop! 2020. Synthetic polymer paint on Stringybark (Eucalyptus Sp.), 194.5 x 102.0 cm, National Gallery of Victoria, Melbourne. Commissioned by the National Gallery of Victoria, Melbourne Purchased with funds donated by Orloff Family Charitable Trust, 2021. 2021.44. © Dhambit Mununggurr, courtesy Salon Indigenous Art Projects, Darwin.*

Based on the traditional stories told by her father Mungurrawuy, her style is a distinctive network of crosses tied together by a field of dots; her use of fine lines remains within the realm of traditional Yirrkala painting. Her fascination with the stars is the basis of her works; each cross represents a star with the dots found between the crosses representing everything that isn't seen.

The cosmos is also the subject of the vinyl floor-based work titled *Ringitjimi gapu*, commissioned for the exhibition by Naminapu Maymuru-White. She has used graphic black and white ochre applied with a skewer stick and *marwat* (human hair paintbrush) to map out the stars and galaxies of the Milky Way. It makes for a spectacular entrance to the exhibition that is reflected back by the mirrored ceiling above.

*Larrakitj* were traditionally made by Yolŋu artists across Arnhem Land by painting trees that have been hollowed out by termites. Stringybark trees had traditionally been used to make funerary objects or ossuaries. These Yolŋu artists are continuing customary cultural practices but instead of being intended for mourning ceremonies they are producing a major contemporary art form.

Another highlight of the exhibition is the *Gana* (self) installation by Ms N Yunupingu; comprised of sixteen irregularly shaped bark paintings and nine *larrakitj*, these are completed in shades of ochre. While her works may appear in terms of materials and techniques, artists like Ms N. Yunupingu have moved away from traditional stories and designs to paint in their own way, telling stories of their life and expressing themselves in new ways. In *Wild apple orchard*, 2008, Yunupingu has represented the

place where she collected wild apples as a child.

A magnificent illusion of infinity is created with the grid of variously decorated *larrakitj* in the Reflection gallery lined with mirrors. The *larrakitj* include brilliant blue poles by Dhambit Mununggurr, recycled print toner bright pink and white works by Nonggirŋa Marawili and green ochre works by the late Malaluba Gumana.

After being left with a physical disability after a car accident, Mununggurr couldn't grind up ochre by hand anymore, so she was given permission by elders to paint using acrylic paints instead.

***Larrakitj* were traditionally made by Yolŋu artists across Arnhem Land by painting trees that have been hollowed out by termites**

Marawili later challenged the Yolŋu tradition of painting with materials collected from Country in late 2017 when she became the first artist to start using the brilliant pink, magenta and fuchsia tones of pigments from disused printer cartridges after finding a discarded print toner on Country. The colour is breathtaking while the brush markings are traditional.

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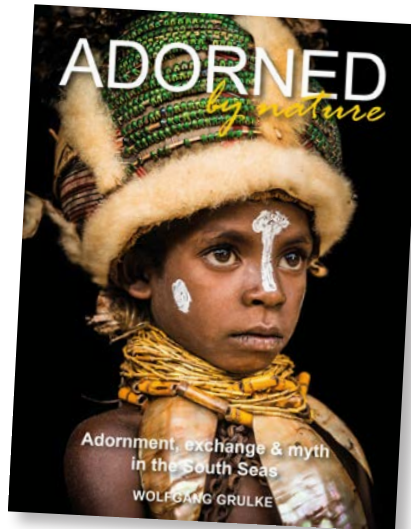
## **ADORNED by nature: Adornment, exchange & myth in the South Seas**

Wolfgang Grulke, 2022, At One Communications, United Kingdom.

Reviewed by Rebecca Conway, curator ethnography Macleay Collections, Chau Chak Wing Museum, University of Sydney

Wolfgang Grulke has applied his passion, collection, and connections to produce a richly illustrated book on the body adornments of the 'South Seas'. Through it he shares his journey of collecting in the region, its diversity of adornments and the various contexts in which they are made and used. Despite the name, the book is centred on Papua New Guinea and the Solomon Islands.

His introduction sets the tone, with a personalised and readable style of writing and the premise of 'collection as classroom'. In Grulke's words the book, '...is unapologetically anecdotal and selfishly visual' (pp21). At just over 395 pages it is wide-ranging, with multiple images at most openings and an eclectic mix of information encompassing personal reflection, histories of parts of the region, and specific information about currencies and adornments, from their production to their varied social and economic uses.



The images used throughout are of high quality and effective, especially those of people wearing and displaying their adornments and the straightforward catalogue style images of objects. Although the 'lens' of the book is his own personal collection, Grulke has included objects from other private collections, public museum and gallery collections, and historic and


contemporary contextual photographs, some great Pacific maps, detailed illustrations, and infographics.

The book is divided into four chapters: Chapter 1 introduces the region, some of its peoples and histories. The complexity and scope of this subject lead to some patchy coverage and gross generalisation that does not add to the book overall.


Chapter 2, 'Natural Gold' looks at the diversity the raw materials employed by Pacific peoples in the creation of their adornments. The materials covered are extensive, ranging from 'naturalia': shells, feathers, teeth, fur etc. to 'artificialia', like ceramic, glass, and plastics. Grulke incorporates natural history information here, using his marine diving experience to great effect.

Chapter 3, 'Precious Objects', addresses the transformation of value in a diversity of objects, from *bilums* to shell goods including Solomon

**continued on back cover**




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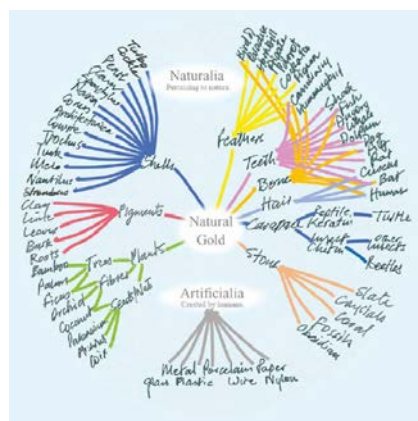
**continued from page 15**

Islands shell valuables, Kina and other pearl shell pectorals, 'a plethora of rings' and the 'ubiquitous *kapkaps*'. Chapters 2 and 3 make up the main body and most successful part of the book, with potential for use as an object visual and natural history identificatory reference.

Chapter 4, 'Value Networks' includes case studies of Pacific trade and exchange networks and objects, highlighting some of the great trading voyages, notably the Massim-Kula system. There was an opportunity missed here, to consider and reflect on the role of contemporary non-Pacific private collectors in the market and movement of cultural artefacts.

In writing about Pacific adornment the author expresses genuine appreciation but acknowledges he is 'an interloper'. Indigenous voices and perspectives are largely absent in the book. When included, they are sometimes anonymous, undated, or referenced in a way that makes them difficult to trace.

The book has inconsistent referencing overall and lacks a bibliography. The list of references provided via the book website is incomplete. Additional editing and fine tuning would have made a more reliable resource for research. Ultimately *ADORNED* is a visual feast and most informative and enjoyable from this perspective.



*Infographic exploring the diversity of materials used by Pacific peoples in the crafting of their adornments and currencies. W Grulke (2022:62)*



**tour**

**Members Tour**

**Rochefort and La Rochelle Pacific and related collections**

Members of the Oceanic Art Society are invited to join in an exclusive two day viewing of Pacific and related collections in Rochefort and La Rochelle during Parcour des Monde.

Express your interest now in this unique opportunity being organised by OAS Committee member Pierre Laffont for Thursday 8 and Friday 9 September 2022.

Pierre is arranging for curators or other specialists to introduce the group to the Pacific collections at three key museums across the two towns.

- Rochefort : Musée Hèbre
- Rochefort :Ancienne École de Médecine Navale
- La Rochelle : Muséum d'Histoire naturelle

Rochefort and La Rochelle are very close to each other (around 30 minutes by car or trains which are quite frequent), and both towns are accessible by TGV from Paris (3 to 4 hours, many trains a day) or Bordeaux.

Pierre will arrange lunch venues and guides for viewing the collections at the three key museums.

Participants will be responsible for organising their own transport and accommodation although Pierre can provide recommendations for the latter.

Contact Pierre via [info@oceanicartsociety.org.au](mailto:info@oceanicartsociety.org.au)

**other events**

**Paris, France:**  
**Power & Prestige: The Art of Clubs in Oceania**  
Musée du quai Branly – Jacques Chirac  
7 June – 25 September 2022

**Parcours des Mondes**  
Saint-Germain-des-Près  
6 – 11 September 2022

**Gendered objects in Oceania**  
Pacific Arts Association-Europe (PAA Europe)  
Musée du quai Branly – Jacques Chirac  
13 – 15 September 2022

**Sydney, Australia:**  
**Pacific Views exhibition**  
Chau Chak Wing Museum, University of Sydney  
Until 24 July 2022

**Venice, Italy:**  
**Paradise Camp**  
Venice Biennale's New Zealand Pavilion  
Until 27 November 2022

**The OAS welcomes contributions to the Journal in the form of news items, information about upcoming events in Australia and overseas, notes on research in progress, book and exhibition reviews, and letters to the editor. Please send contributions to : [editor@oceanicartsociety.org.au](mailto:editor@oceanicartsociety.org.au)**

Editor: Margaret Cassidy  
President: Bill Rathmell  
Vice President: Crispin Howarth  
PO Box 3287 Wareemba NSW 2046 Australia  
email: [info@oceanicartsociety.org.au](mailto:info@oceanicartsociety.org.au)  
Journal design: David Hourigan Design  
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OAS actively seeks articles and photographs of interest for this publication, and requests your participation.

Opinions in signed articles are those of each author and not necessarily those of the OAS, and spelling variations of some words may be found as they reflect global differences.

OAS acknowledges all First Nations artists, past and present.