

Registration for the "Made in Oceania" symposium
16th – 17th January 2014

Last Name, First Name, Title

Institution or position

Contact address

email

Conference fee:

60€ for both days / **40€** for students
(please provide proof) for registration
until the **1st December 2013**
after that we ask for an increased fee of **80€/60€**.

The keynote on Thursday night will be followed by a
small gathering with food and beverages.
For this event we ask for an additional fee of **25€**.

The fee has to be paid in advance.
After we received your registration we will send you a
confirmation with the payment details.
Registration forms can be sent

via fax +49 221/8275-3485

or via email to cics-rjm-tapa@f02.fh-koeln.de

I will take part in the following event:

Gathering on Thursday night

I confirm that this is a binding registration.

Place, Date

Signature

**TAPA – ART AND
SOCIAL LANDSCAPES**
**INTERDISCIPLINARY SYMPOSIUM
ON OCEANIC TAPA**
16.-17.01.14



**made in
oceania**



Rautenstrauch-Joest-Museum
Kulturen der Welt

in Kooperation mit der

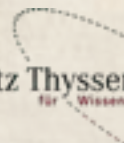


Fachhochschule Köln
Cologne University of Applied Sciences

CICS

**Cologne Institute of
Conservation Sciences**
Institut für Restaurierungs- und
Konservierungswissenschaft

gefördert durch die



Fritz Thyssen Stiftung
für Wissenschaftsförderung

RAUTENSTRAUCH-JOEST-MUSEUM
KULTUREN DER WELT

Ein Museum der



Made in Oceania
Social and Cultural Meaning, Conservation
and Presentation of Oceanic Tapa

Interdisciplinary Symposium of the
Rautenstrauch-Joest-Museum –
Kulturen der Welt in cooperation with the
Cologne Institute of Conservation Sciences (CICS)
of the University of Applied Sciences Cologne

Both social anthropologists and conservation scientists are fascinated by tapa. Historical tapa designs are often living cultural heritage, but today's objects also combine content, form and tradition in new ways and are intimately connected with the social and cultural identity of individuals, groups or even nations. With tapa being completely alien to European traditions, conservation scientists are challenged by the material and its restoration and preservation. Although being similar in quality, it is not paper, and although often being used as such it is not really textile. Additionally various colours, adhesives, and other materials might have been combined with it. Conservation and restoration therefore require shared efforts between different experts. Size and fragility are additional challenges. Questions of adequate presentation in exhibitions touch upon both disciplines – particularly when cultural requirements of the source communities additionally come into play.

Bringing together renowned scientists of both disciplines from all over the world, the conference presents cutting edge research into the social and cultural meaning of tapa, the possibilities and challenges of restoring and conserving historic and recent examples and their presentation in exhibitions. Findings and theories can be openly discussed with an interdisciplinary and international audience. Topics include the material and aesthetic qualities of tapa, their use as everyday objects and markers of identity, connections to modern art, and challenges of their new existence in museum contexts. Whereas all these questions play an important part in exhibition practices and the research of both disciplines, an exchange of knowledge and experience apart from the absolutely necessary rarely takes place. "Made in Oceania" creates the unique opportunity to tear the barriers down between both disciplines and discuss questions from different perspectives but with a shared interest.

Thursday, 16th January 2014

- 09.00 Registration; Meet and Greet
10.00 Welcome Note

Session 1: Cultural Meaning of Tapa

- 10.30 **Verena Keck**
From depiction of primeval events to today's kastom object: Tapa among the Yupno in Papua New Guinea
- 11.00 **Anna-Karina Hermkens**
Mediations of cloth: Engendering personhood among the Maisin of Papua New Guinea
- 11.30 **Joshua Bell**
A forest of relations: Barkcloth and the ritual arts of the Central Papuan Gulf of Papua New Guinea
- 12.30 **Kolokesa Māhina-Tuai**
Nimamea'a koka'anga - The fine art of Tongan ngatu or barkcloth making
- 13.00 *Lunch break*

Session 2: Material Quality of Tapa

- 14.30 **Fanny Wonu Veys**
Duty and multi-sensorial qualities of barkcloth during royal ceremonies in Tonga
- 15.00 **Anne-Claire de Poulpiquet**
Treatment of oiled Hawaiian barkcloth - looking for the suitable adhesive. Identification of oil on Hawaiian barkcloths
- 15.30 *Coffee break*
- 16.00 **Julia Gresson**
Investigation of two colourants used to decorate Solomon Islands barkcloth: Turmeric and wild indigo
- 16.30 **Robin Bastian, Petra Czerwinske, Regina Klee, Stephanie Lürßen**
Before the opening – aspects of conservation and installation
- 17.00 **Guided tour of the special exhibition** (optional)
- 19.00 **Keynote**
Nicholas Thomas
Barkcloth: Museology, history, art history
Followed by a small gathering with food and beverages

Friday, 17th January 2014

- 09.30 **Keynote**
Adrienne Kaeppler
Culture, conservation and creativity:
Two centuries of Polynesian barkcloth

10.30 *Coffee break*

Session 3: Tapa in Museum Collections

- 11.00 **Mark Nesbitt**
Tapa at Kew Gardens:
The view from a botanical museum
- 11.30 **Monique Pullan**
Barkcloth conservation at
The British Museum
- 12.00 *Lunch break*
- 14.00 **Roswitha Zobl**
Barkcloth in the Weltmuseum Wien
- 14.30 **Jeremy Uden**
Barkcloth in the Cook-voyage
Collections at the Pitt Rivers Museum,
University of Oxford
- 15.00 *Coffee break*

Session 4: Tapa – Towards the Future

- 15.30 **Eva Raabe**
From patterns to graphic arts in Papua
New Guinea. Looking for traces
- 16.00 **Sean Mallon**
Following tapa: New contexts,
new meanings, and global culture

Closing Session

For further information and updates please refer to our website www.made-in-oceania.com