

From Papua New Guinea to the Museum: (re)collecting Abelam assemblages (1955-1987)

Volume II – Illustrations & Appendices

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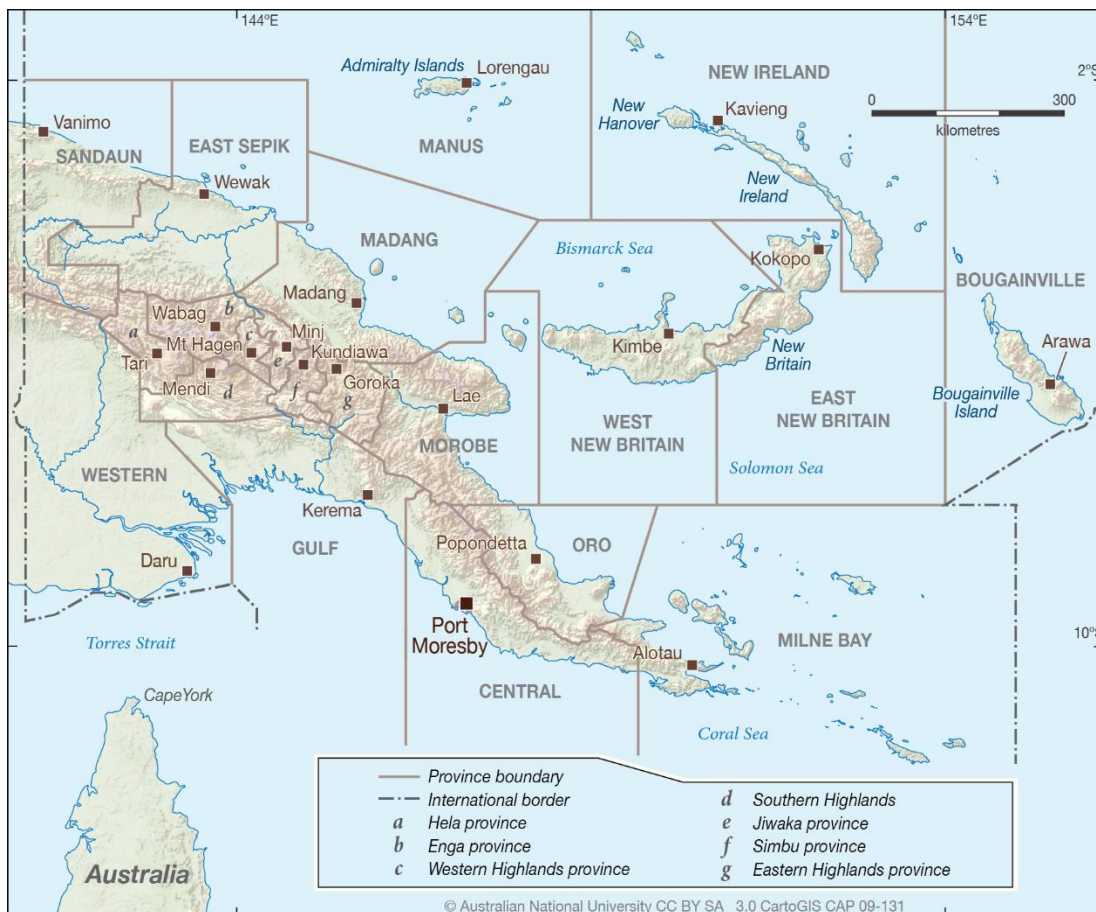
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Maps



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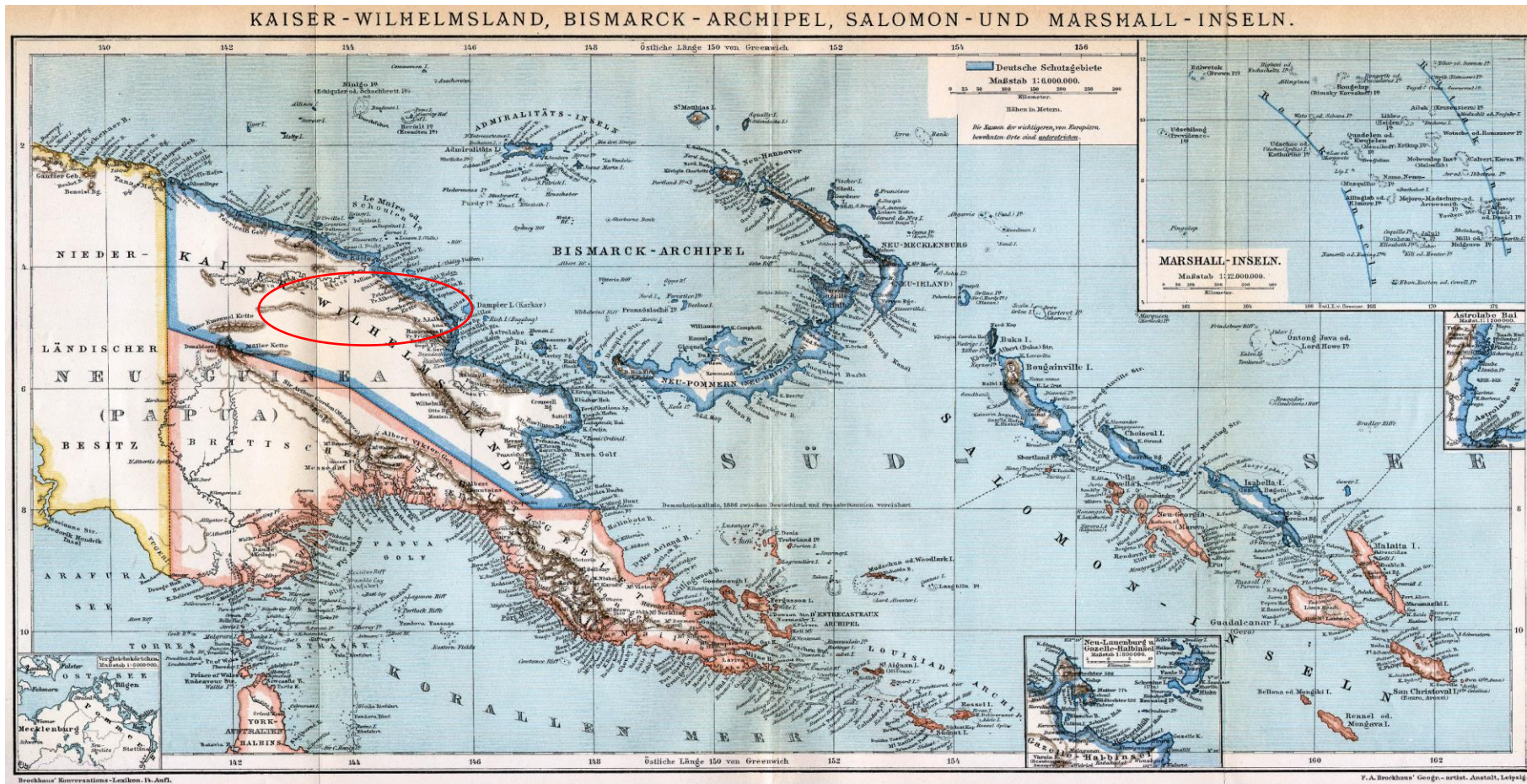
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Map 3 – Northern part of the East Sepik Province. © Amélie Roussillon, 2021.



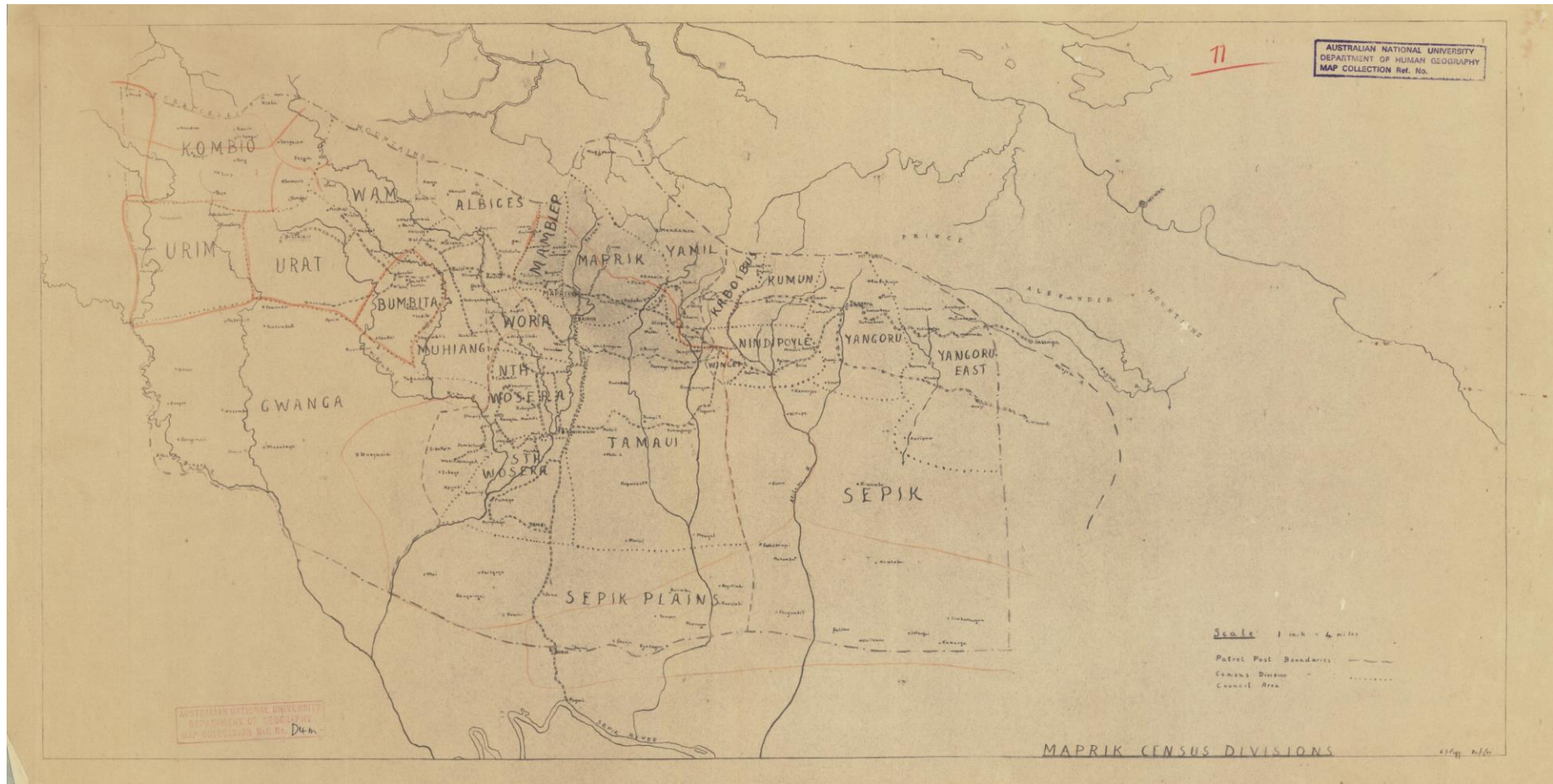
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<https://www.pngaa.net/WW1/GermanNewGuinea.html>.



Map 6 – PNG, East Sepik Province, Maprik census Divisions, 1960, 1:253 440.

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Fig. 6 – *Puti room, Bilgwin hamlet, Apangai, created under the supervision of Keli Kandi.*

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Fig. 7 – *Former display of the haus tambaran façade collected by Franz Panzenböck (VI 47057 a-b), Ethnologisches Museum, Berlin (1970-2018).*
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<https://blogs.ucl.ac.uk/ethnography-collections/2019/03/18/on-display-until-the-end-of-april-phyllis-kaberry-1910-1977-a-woman-in-the-field/>



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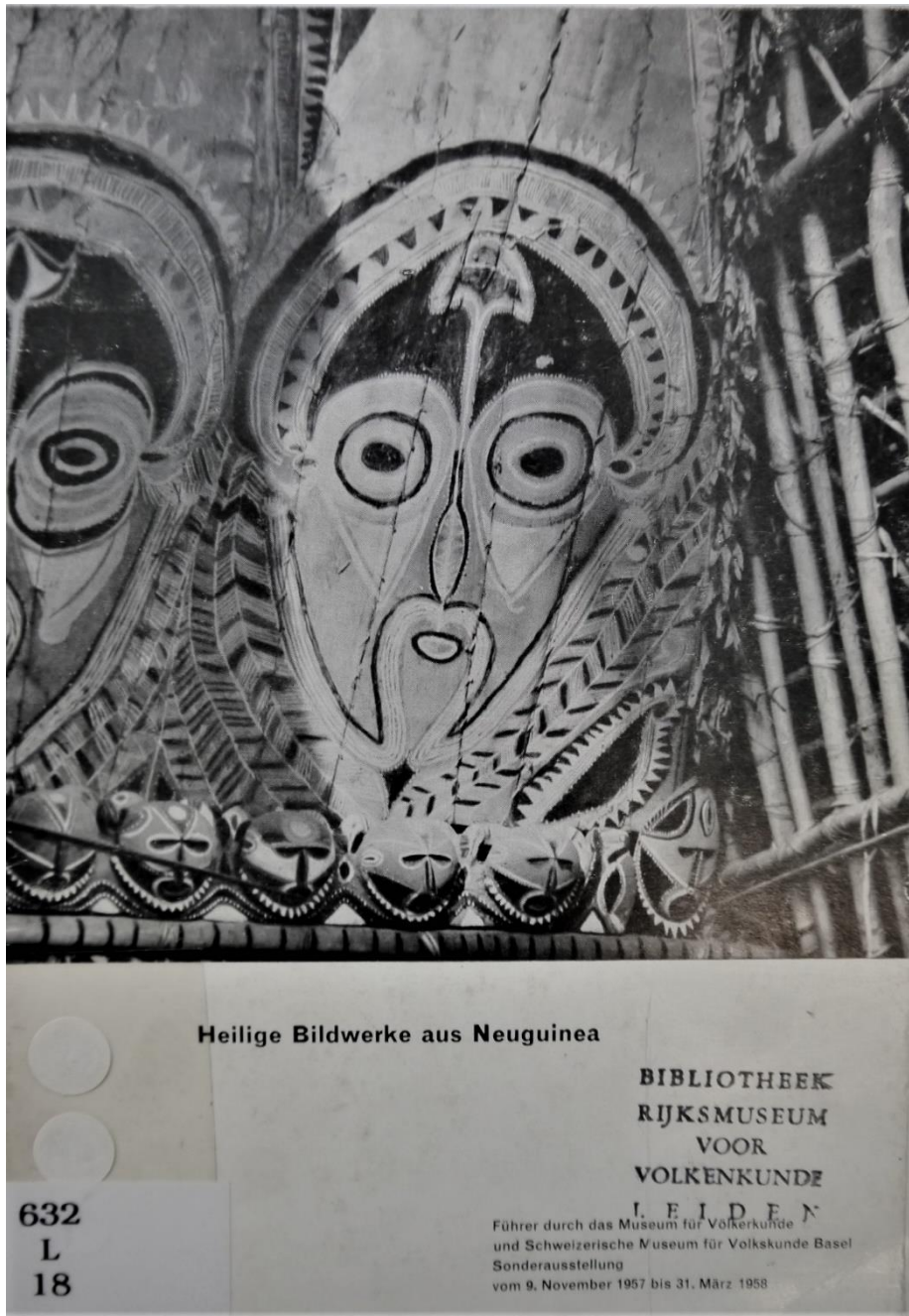


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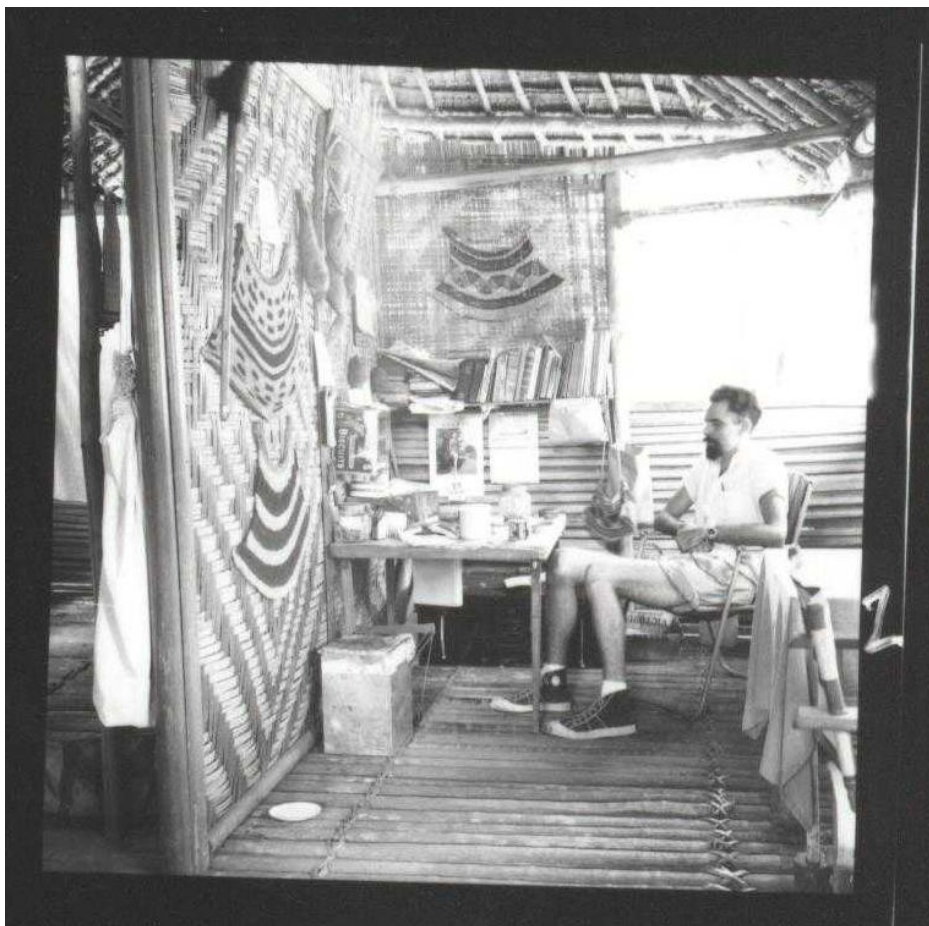


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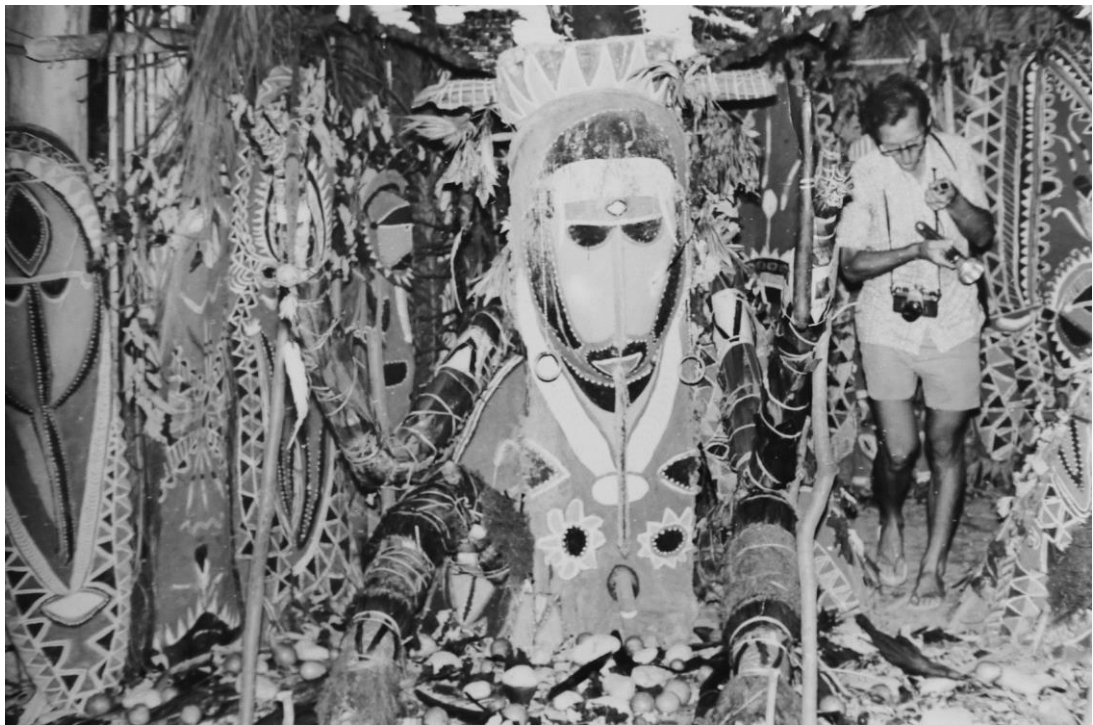


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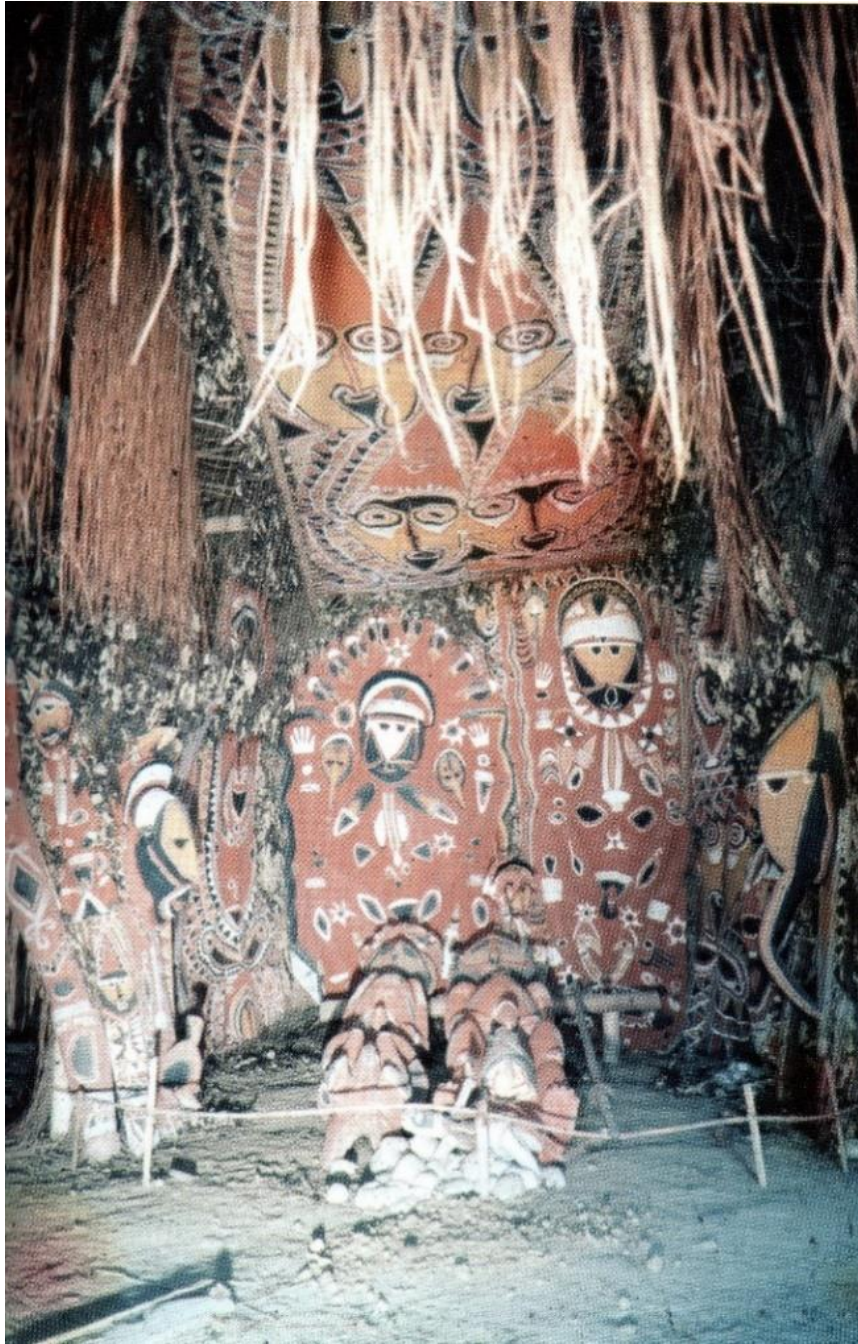


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Fig. 30 – *Caroline Davey, Education Officer, taking children on a 'walkabout' through the new Abelam Gallery, 1982.*

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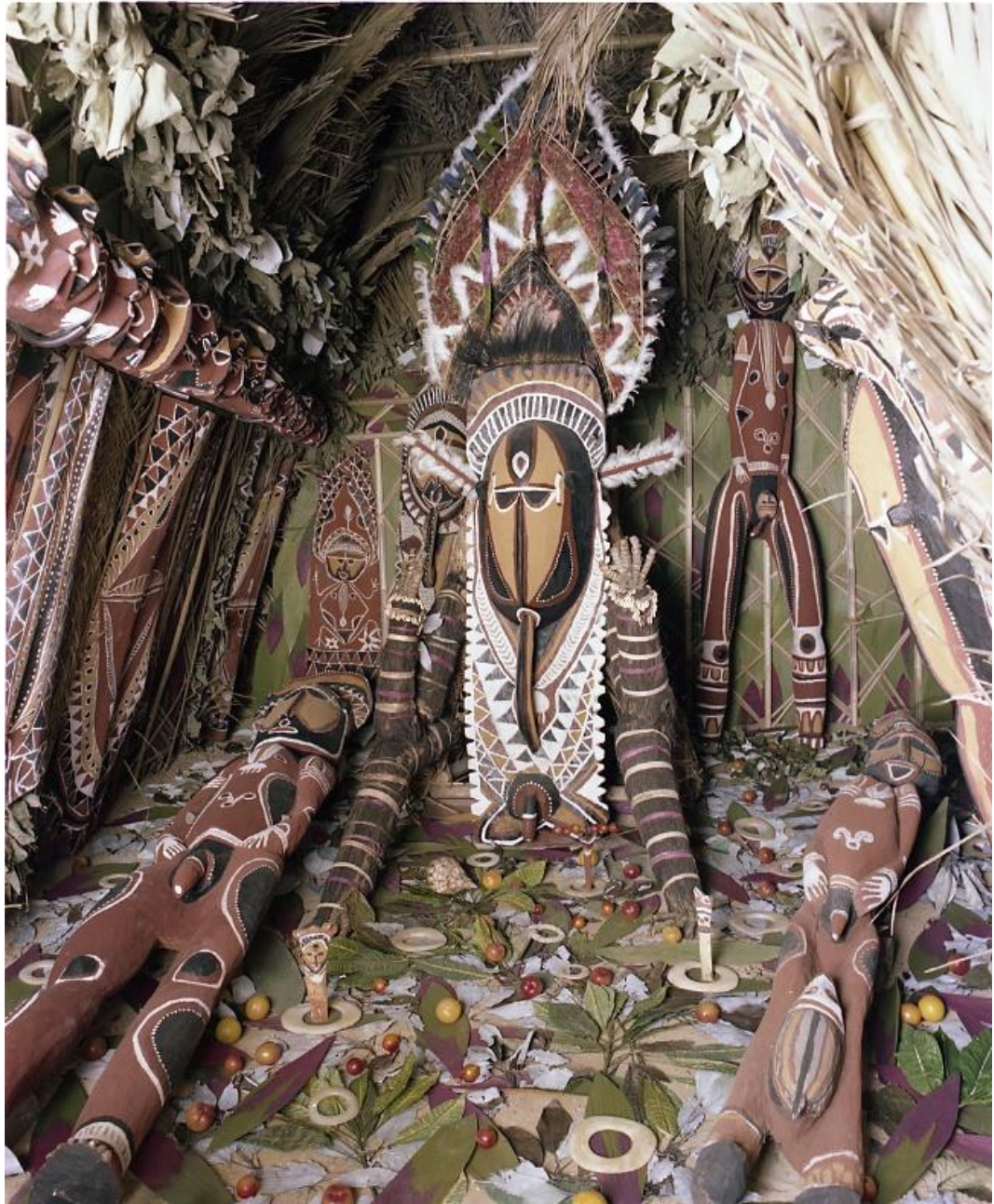


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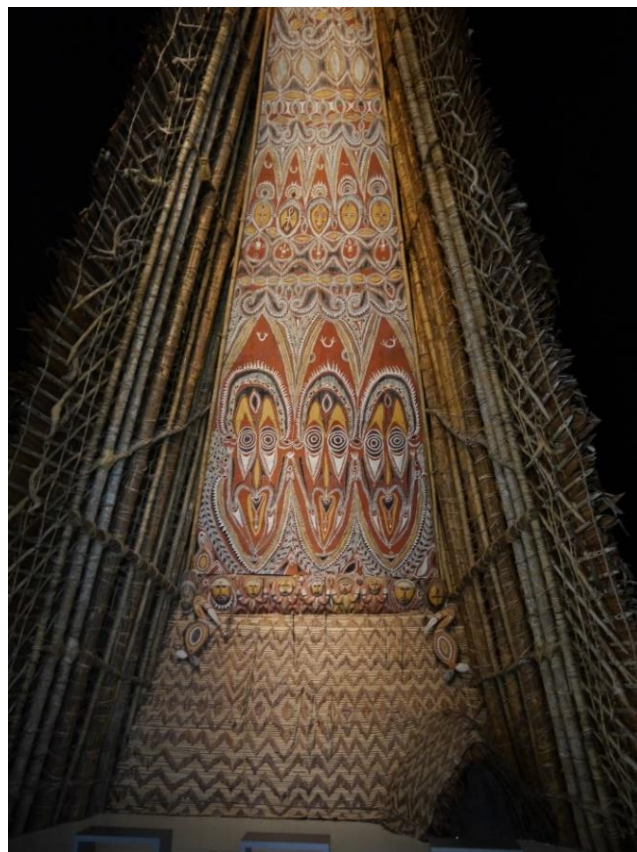
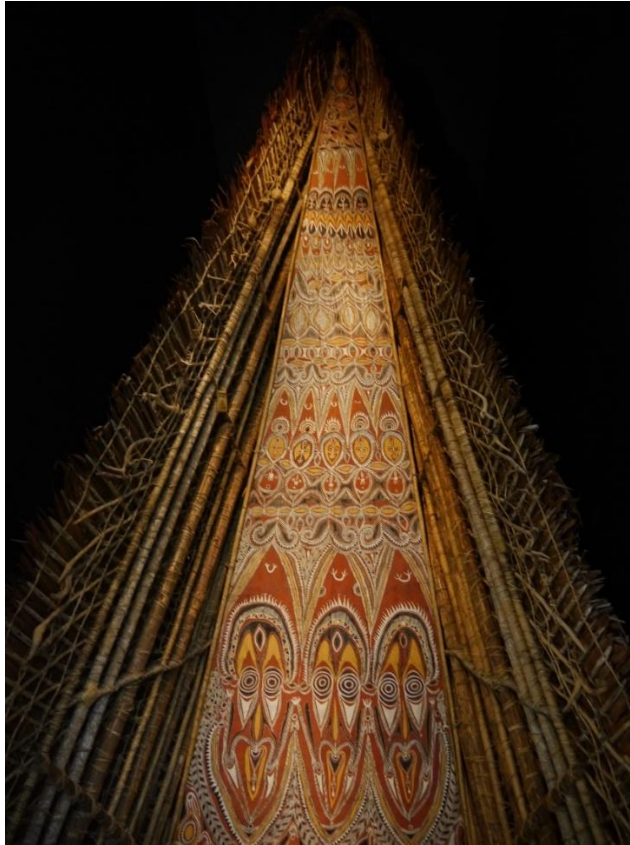


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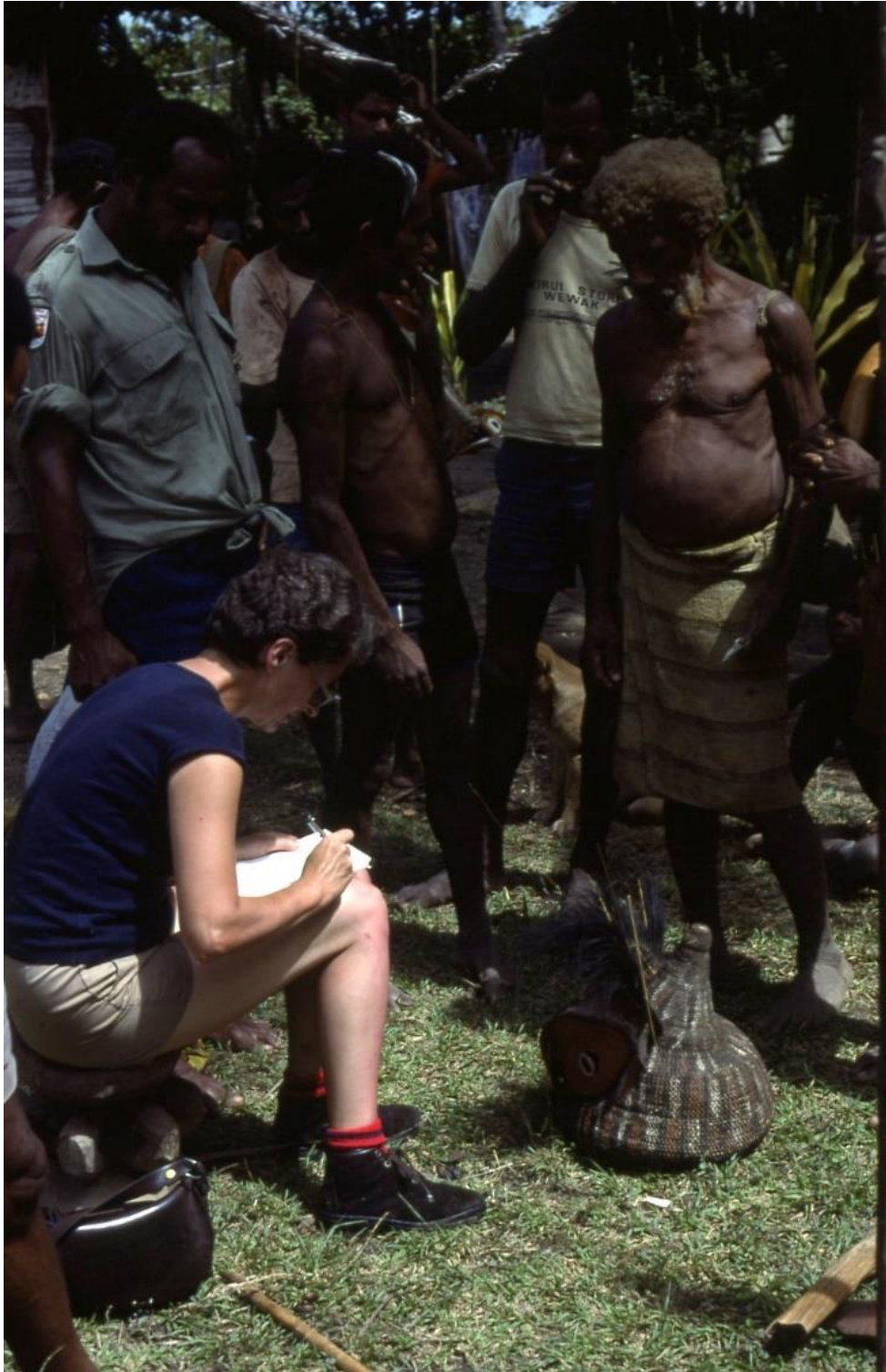


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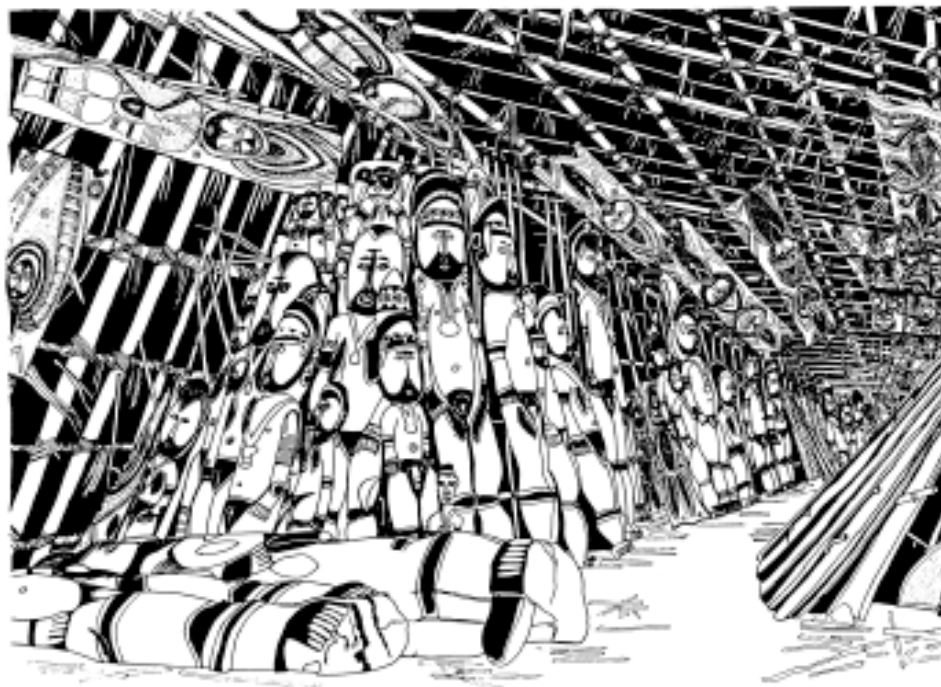
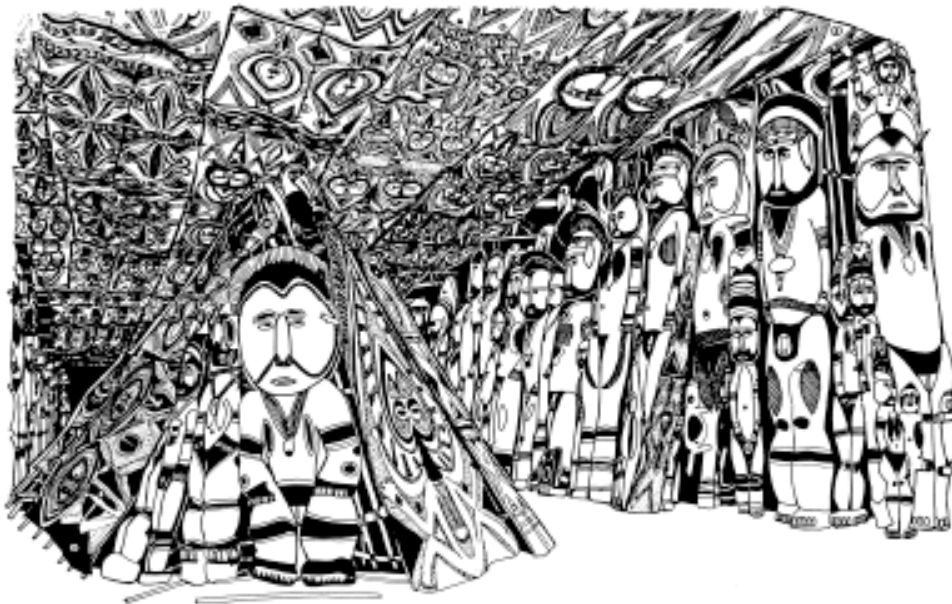


Fig. 40 – *Interior of the haus tambaran in Sarikim 2.*

Drawings by Wallace Mack Ruff, 1977-79.

© Papua New Guinea University of Technology. Architectural Heritage Centre:

<http://macruffsketchbooks.org/maprik.php>



Fig. 41 – *Noel Mc Guigan (right) and Peter Yipime (left), 1987.*
© Nationaal Museum van Wereldculturen, documentation series no. 5526,
DS 1987.05.12, photograph by Dirk Smidt.

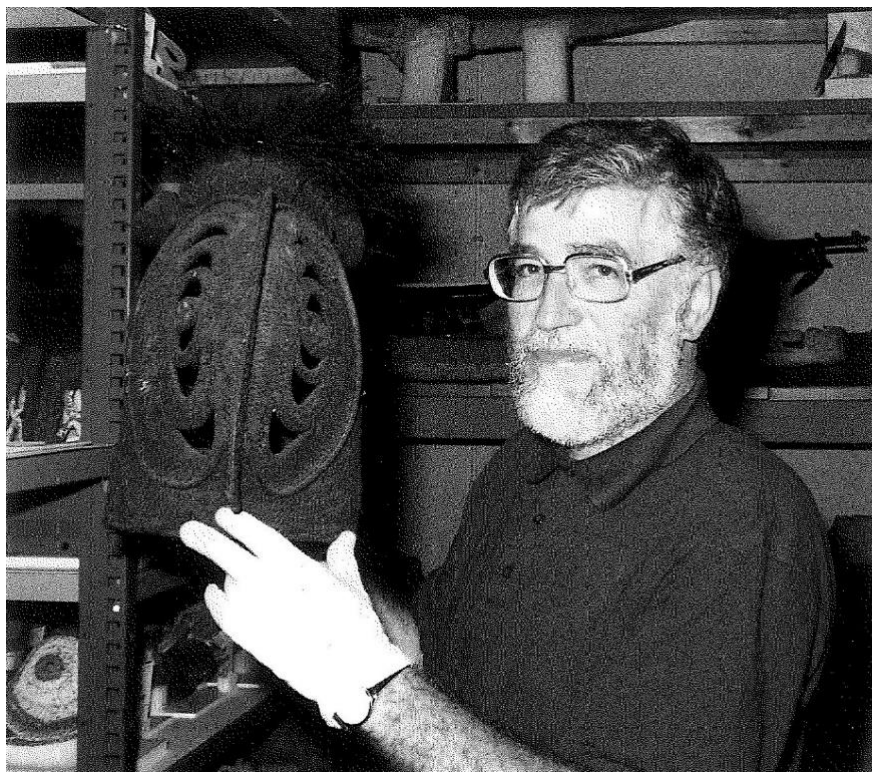


Fig. 42 – *Dirk Smidt.*
Photograph by Wil Roebroeks, 1997.
© Corbey 2000: 212.



Fig. 43 – Haus tambaran in *Nyambikwa hamlet, Apangai, 1987?*
© Nationaal Museum van Wereldculturen, documentation series no. 5526, unknown photographer.



Fig. 44 – *Lu room, haus tambaran in Nyambikwa hamlet, Apangai, 1987.*
© Nationaal Museum van Wereldculturen, documentation series no. 5526,
DS 1987.19.19, photograph by Dirk Smidt.



Fig. 45 – *Puti room, haus tambaran in Nyambikwa hamlet, Apangai, 1987.*
© Nationaal Museum van Wereldculturen, documentation series no. 5526,
DS 1987.11.35, photograph by Dirk Smidt.



Fig. 46 – *Tappoka figure in the Gambawut room, haus tambaran in Nyambikwa hamlet, Apangai, 1987.*

© Nationaal Museum van Wereldculturen, documentation series no. 5526, DS 1987.04.12, photograph by Dirk Smidt.



Fig. 47 – *Gambawut room wall, haus tambaran in Nyambikwa hamlet, Apangai, 1987.*
© Nationaal Museum van Wereldculturen, documentation series no. 5526,
DS 1987.03.28, photograph by Dirk Smidt.



Fig. 48 – *Gambawut room, upper part of the wall, haus tambaran in Nyambikwa hamlet, Apangai, 1987.*

© Nationaal Museum van Wereldculturen, documentation series no. 5526, DS 1987.04.14, photograph by Dirk Smidt.

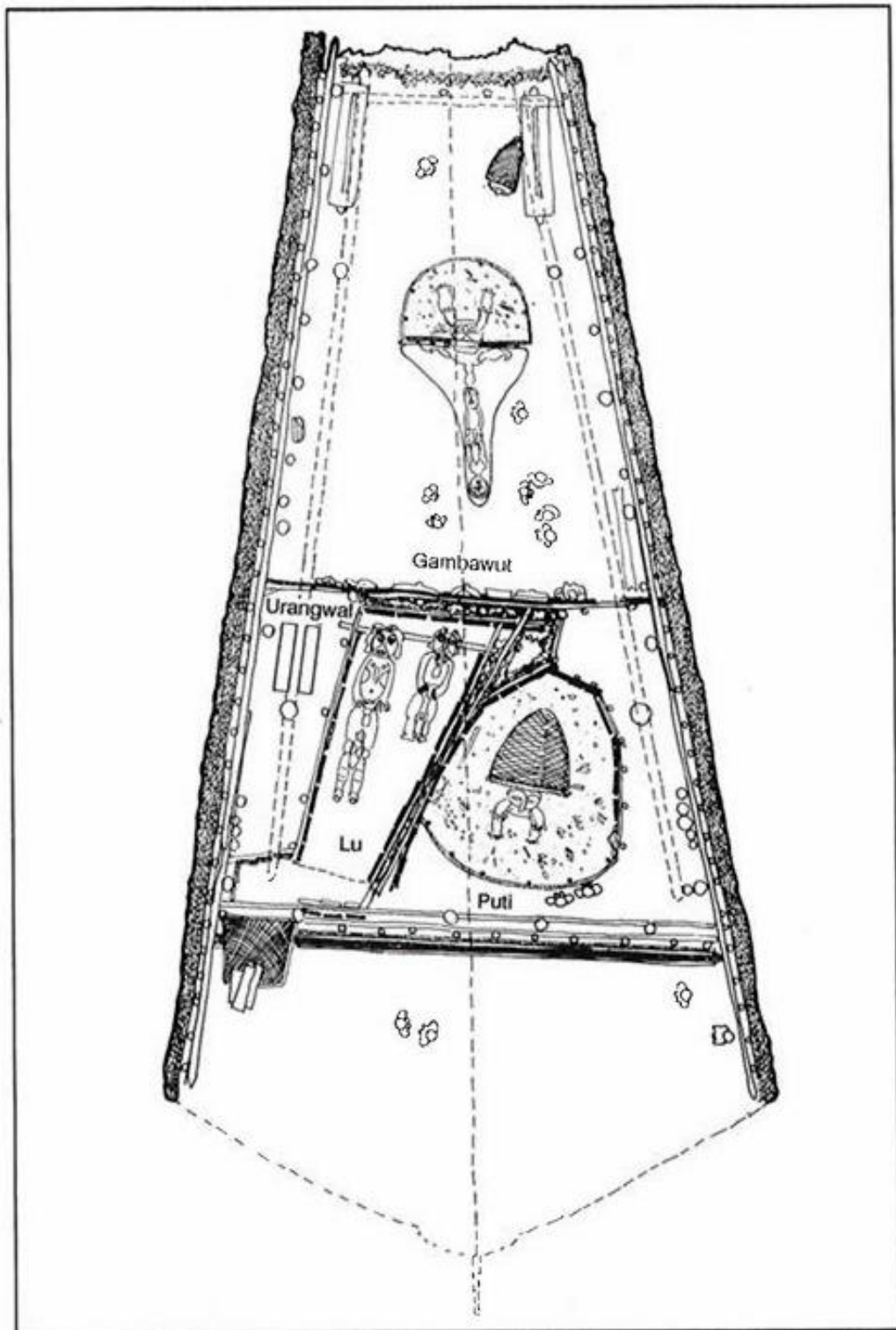


Fig. 49 - *Floor plan of the haus tambaran in Nyambikwa hamlet, Apangai.*
© Nationaal Museum van Wereldculturen, documentation series no. 5526,
drawing by Wallace Mack Ruff.



Fig. 50 - *Façade, haus tambaran in Brikiti hamlet, created under the supervision of Nera Jambruku, Apangai, 1987.*

© Nationaal Museum van Wereldculturen, documentation series no. 5526,
DS 1987.19.29, photograph by Dirk Smidt.



Fig. 51 – *Tappoka figure before restoration in the Gambawut room, Nyambikwa hamlet, Apangai, 1984(?)*.

© Nationaal Museum van Wereldculturen, documentation series no. 5526, photograph by Noel Mc Guigan.

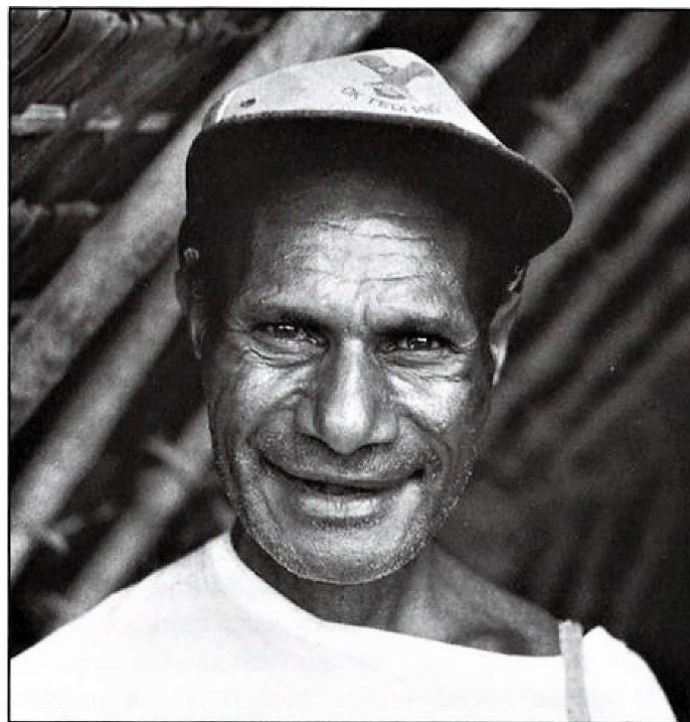


Fig. 52 – *Kipa Wian, Apangai*.

Photograph by Dirk Smidt, 1987.

© Mc Guigan and Smidt 1993: 123.



Fig. 53 – “A general view of the Gambawut scene showing the number of men at one time working on the preparation of the figure. At all times the work was carried out in a hushed quiet as women and non-initiates were not to know that men were at work within the haus tambaran.”

Photograph by Noel Mc Guigan.

© Mc Guigan 1989: Appendix.



Fig. 54 – Ngwalnduwut at the back of the Tappoka figure in the Gambawut room, Nyambikwa hamlet, Apangai, 1987.

© Nationaal Museum van Wereldculturen, documentation series no. 5526, DS 1987.06.10, photograph by Dirk Smidt.



Fig. 55 – *Keli Kandi*.
 © Photograph courtesy Noel Mc Guigan.



Fig. 56 – *Restoration of the Tappoka figure, Nyambikwa hamlet, Apangai, 1987.*
 © Nationaal Museum van Wereldculturen, documentation series no. 5526,
 DS 1987.03.20 and DS 1987.06.06, photographs by Dirk Smidt.

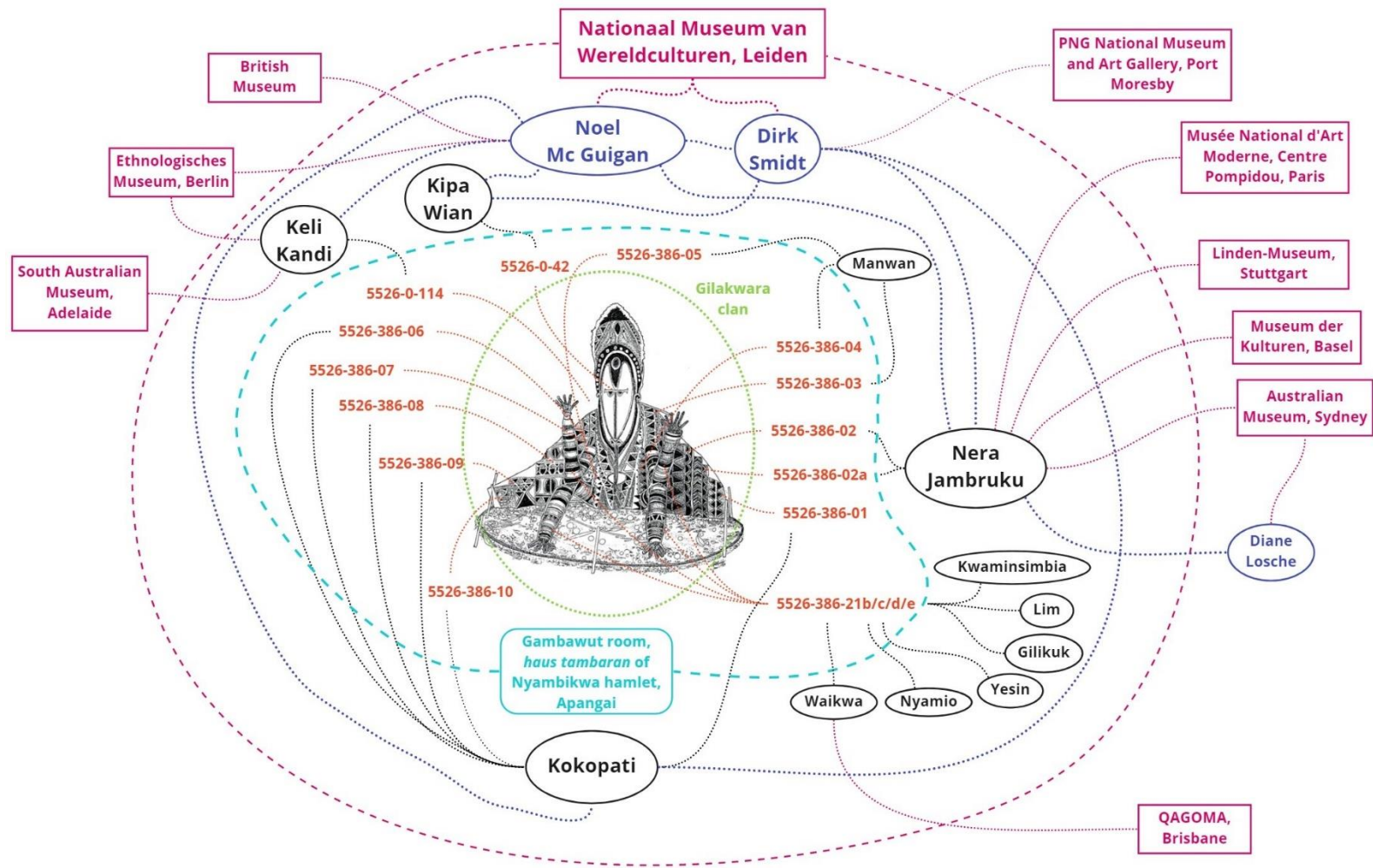


Fig. 57 – *The Tappoka figure (non-exhaustive) assemblage.*
 © Amélie Roussillon, 2021.

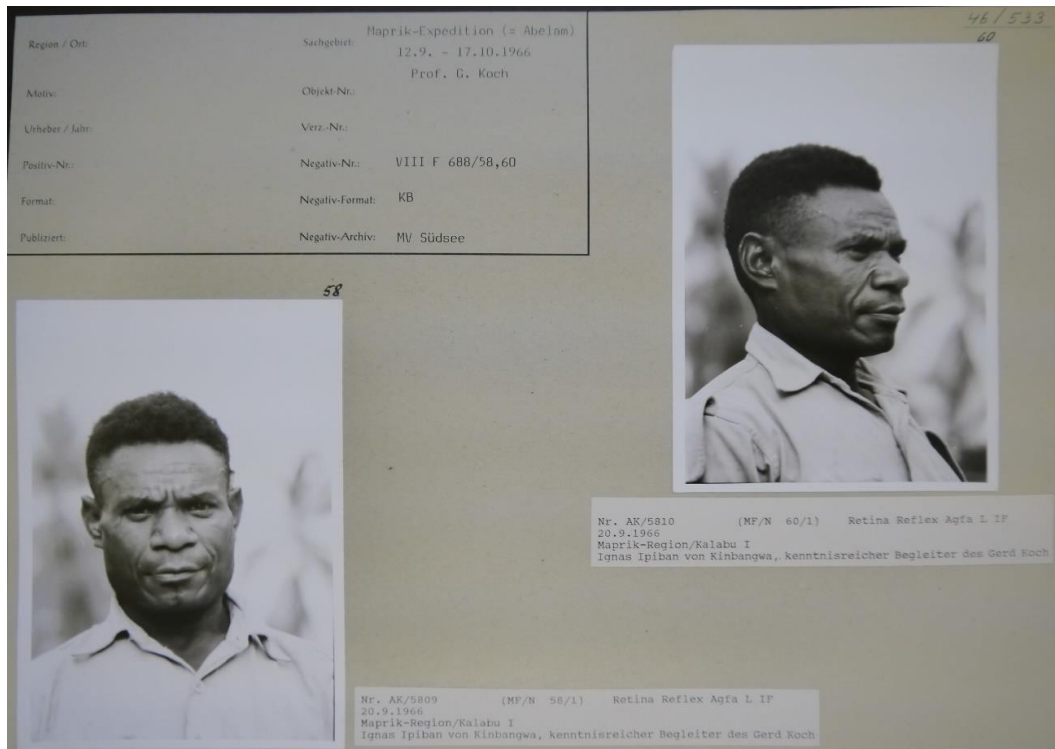


Fig. 58 – Ignas Ipihan, Kalabu 1, 1966.

© Ethnologisches Museum Berlin, Staatliche Museen zu Berlin (SMB) – Preußischer Kulturbesitz, AK/5809-10, photographs by Gerd Koch.

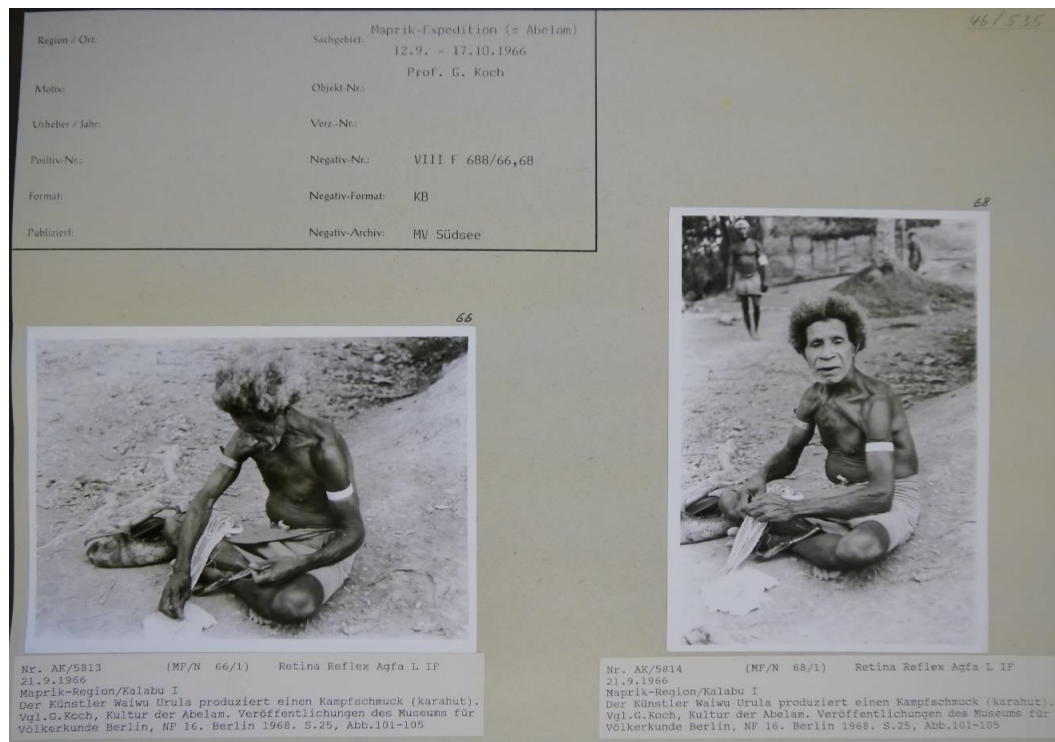


Fig. 59 – Waiwu Urula, Kalabu 1, 1966.

© Ethnologisches Museum Berlin, Staatliche Museen zu Berlin (SMB) – Preußischer Kulturbesitz, AK/5813-14, photographs by Gerd Koch.



Fig. 60 – *Taro of Kuminibus (left) and Nyurek of Bongiora (right).*
Photograph by Fred Gerrits, 1976.
© Slide no. 26R633, courtesy Fred Gerrits.

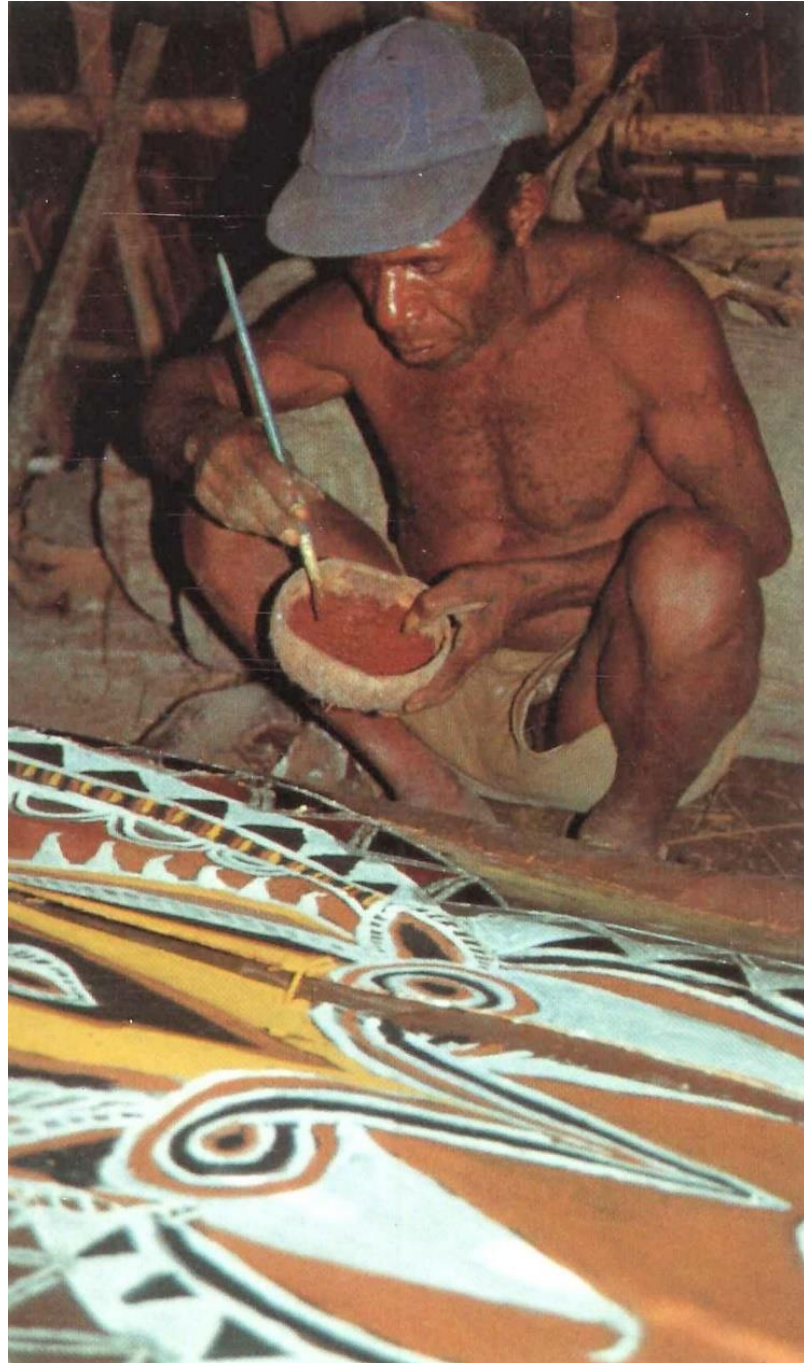


Fig. 61 – *Nera Jambruku in Apangai.*
Photograph by André Magnin, 1988.
© Martin 1989: 157.

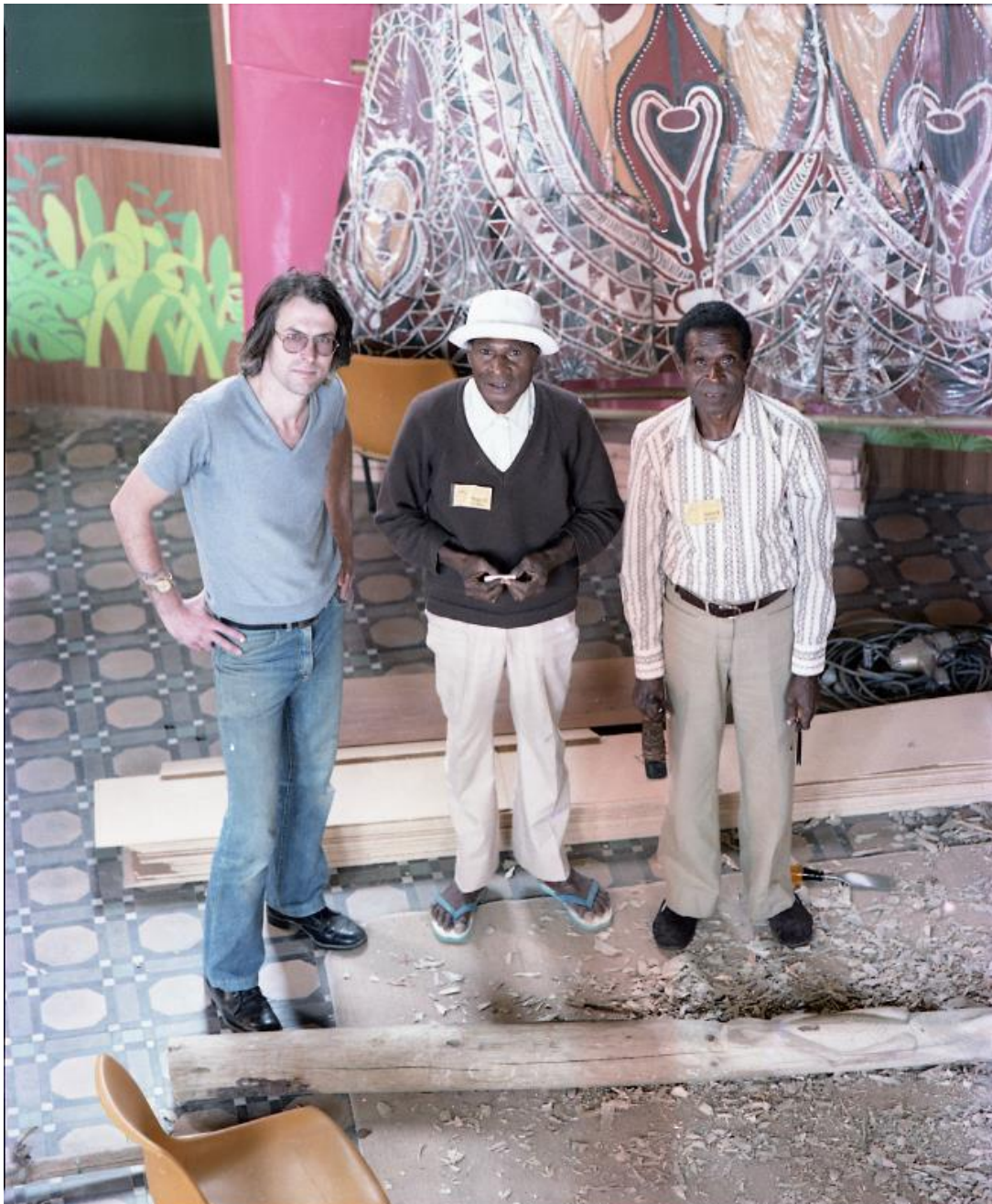


Fig. 62 – *Narikowi Konbapa (middle) and Nera Jambruku (right). Abelam gallery construction, 1981?*

© AMS390/CN00255/4, courtesy Australian Museum Archives.



Fig. 63 – *Niagara Kwarkwai, Sarikim, 1980.*
© Trustees of the British Museum, slide B50, photograph by David John Lee.



Fig. 64 – *Numba Wambungai, Sarikim, 1980.*
© Trustees of the British Museum, slide H10, photograph by David John Lee.



Fig. 65 – Wangi Wanembangi, *Sarikim*, 1980.

© Trustees of the British Museum, slide B54, photograph by David John Lee.



Fig. 66 – *Bangi Mali in front of his store, Sarikim, 1980.*
© Trustees of the British Museum, slide I8, photograph by David John Lee.



Fig. 67 – *William Wote, Sarikim, 1980.*

© Trustees of the British Museum, slide H36, photograph by David John Lee.



Fig. 68 – *Creation of the haus tambaran façade commissioned by the Museum für Völkerkunde Basel, under the supervision of Waulemoi (standing), Kalabu.*
Photograph by Jörg Hauser, 1980.
© (F)Vb 25669, Museum der Kulturen Basel.



Fig. 69 – *Abelam men carrying Bühler and Gardi's equipment.*
Cine film by René Gardi, 1955-56 (screenshot at 8'46).
© AV-00058, Museum der Kulturen Basel.



Fig. 70 – *The luluai paying carriers on behalf of Alfred Bühler.*
Cine film by René Gardi, 1955-56 (screenshot at 11'35).
© AV-00058, Museum der Kulturen Basel.

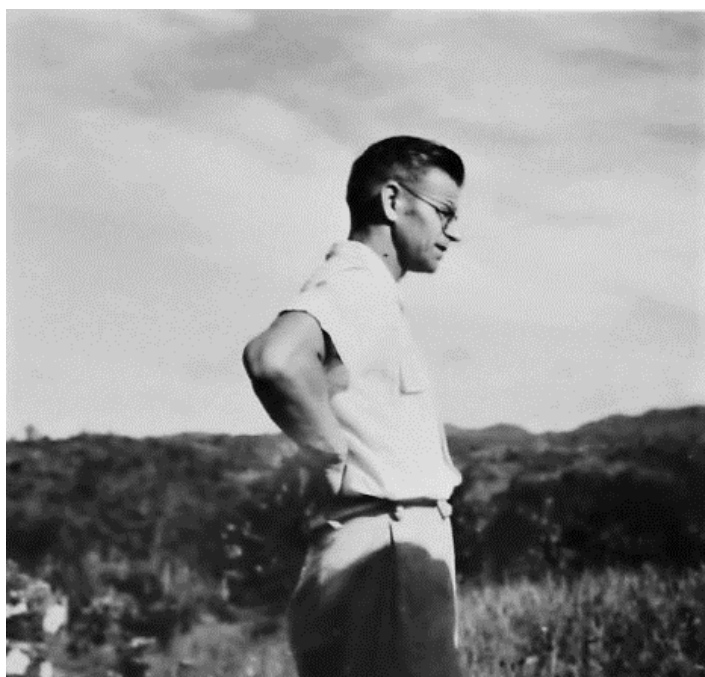


Fig. 71 – *Father August Knorr, Ulupu.*
Photograph by René Gardi, 1955-56.
© (F)Vb 13916, 231/101, Museum der Kulturen Basel.



Fig. 72 – *Helen (middle) and Paul Dennett (right) in the Wosera.*
Photograph by Jane Mc Guigan, 1976?
© Courtesy Noel Mc Guigan.

20.10.79

REPORT ON THE HAUS TAMBARAN AT SARIKIM VILLAGE - EAST SEPIK PROVINCE

EXTERIOR

The lower section of the bark painting on the facade has been affected to some extent by weathering. The exterior lintel appears to be in good condition although it was not possible to examine it closely. (See photos No.1 & No.2).

INTERIOR

The haus tambaran contains about* 108 carved figures and numerous bark paintings produced by men from four villages - Sarikim (Saragum) No. 1 Sarikim No.2, Stapikum No.1, Stapikum No.2. The leading men involved in the erection of the haus tambaran and the production of its carvings and paintings were Nyaraga, Niagara, Gumbuli, Kije, Dunasa Ma'nalak, Anabangive, (Sarikim villages) and Simbiwain, Nautige, Sipalagomi, Sarumbuli and Urawaru (Stapikum villages).

One large figure - how badly affected by white ants (picture No 3) was made by a Sunuhu artist. Picture No. 4 shows men carrying a log which is only carved on one side. The back section, which is not carved, is not on view when the figure is placed upright, against the chamber walls. The majority of the carvings are made in this way.

The figures are of various sizes. Listed below are the approximate heights and numbers of carvings.

No. of figures	approx. height
3	2 feet
7	3 feet
6	4 feet
9	4½ - 5 feet
6	5½ feet
21	6 feet
45	7½ feet
11	8½ feet

Inside the building at the front are two carved lintels, both in good condition. The interior lintel in photo. no. 5 depicts NYANDO, the sun (left hand end of lintel) and Bapmutagwa (literally moon woman or moon mother) on right hand end (only partly shown in photograph.) Between the sun and the moon are six small figures representing the moon's children. The second interior lintel (no photo) is similar in form to the exterior lintel. There are three separate chambers inside the building. The small central chamber runs along approximately two thirds of the building and is covered in bark paintings. The walls (a frame of saplings) of both side chambers are covered by carved figures placed side by side - (see photos no. 6-14). There are some small figures leaning against the front of the small central chamber (see photo. no. 6) and at the rear of the haus tambaran there are three 8-9 feet high figures lying on the ground.

At least five of the larger figures have been badly affected by white ants. The villagers conceded that the badly affected carvings are made in a soft wood. The unaffected carvings were made from hard wood and the villagers thought that white ants would not be able to infest these.

*I use the word 'about' because some of the figures may prove to be too infested with white ants to be sold as figures which could be sold on.



The swing bridge at the beginning of the dirt road would probably mean that very big trucks could not get any further than PATIKO. This would then entail ferrying the carvings etc from Sarikim to Patiko in a smallish truck & possibly loading them on to a large truck for the journey to Wauke. I do not have experience on transport large carvings etc but feel that something can be worked out.

Fig. 73 - Report on the haus tambaran at Sarikim village, East Sepik Province, 20 October 1979, by Helen Dennett.
© Trustees of the British Museum, Archives of the collection Oc1980, 11.



Fig. 74 – *Road around Maprik.*
Photographs by René Gardi, 1955-56.
© (F)Vb 13939, 133/8-9, Museum der Kulturen Basel.



Fig. 75 – *Crossing a river near Numbungai.*
Photograph by René Gardi, 1955-56.
© (F)Vb 19015, Museum der Kulturen Basel.



Fig. 76 – *Lunch at Numbungai rest house.*
Photograph by René Gardi, 1955-56.
© (F)Vb 13541, Museum der Kulturen Basel.



Fig. 77 – *Alfred Bühler supervising the packing of artefacts using local materials.*

Cine film by René Gardi, 1955-56 (screenshots at 23'48, 24'39 and 25'30).

© AV-00058, Museum der Kulturen Basel.



Fig. 78 – *Brigitta Hauser-Schäublin in front of a crate containing haus tambaran building materials (roof thatching, bamboos and vines for lashing and binding) to be sent to the Museum für Völkerkunde, Basel.*

Photograph by Jörg Hauser, 1980

© Negative 151/6, courtesy Brigitta Hauser-Schäublin.



Fig. 79 – *Transport from Sarikim, preparation and packing of the collection in crates, 1980.*

© Trustees of the British Museum, slides F27, I45 and I47, photographs by David John Lee.



Fig. 80 – *Truck transporting the collection crates to be stored at the Sepik Coffee Mill, 1980.*
© Trustees of the British Museum, slide I34, photograph by David John Lee.

TERRITORY OF PAPUA & NEW GUINEA

ANTIQUITIES ORDINANCE 1952

PERMIT FOR REMOVAL OF ANTIQUITIES.

I, CHARLES FRANCIS WILLIAM WARNER JULIUS, delegate of the
Administrator of Papua and New Guinea, hereby grant per-
mission to MR. B. BOHMAN, of MADANG, T.N.G., on behalf of the
BASEL MUSEUM, of SWITZERLAND,
to remove from the Territory the antiquities enumerated
in the attached list signed by me.

LIST (9 PAGES) ATTACHED.

Dated this 15th day of November, 19 63.

Charles Julius

(Charles Julius)
ANTHROPOLOGIST

DEPARTMENT OF NATIVE AFFAIRS. 11116

Fig. 81 - Permit for removal of antiquities delegated by Charles Julius (Anthropologist, Dept. of Native Affairs) to Mr Bohman (Customs and Forwarding Agent), 15 November 1963.
© Einlauf V_0392 (Document Archive), Museum der Kulturen Basel.

Section 6. Registered No. of Licence No. 287 of 1963
TERRITORY OF PAPUA AND NEW GUINEA FORM A
Exports (Control of Proceeds) Ordinance 1952

APPLICATION FOR AN ORDINARY LICENCE TO EXPORT GOODS

To the Collector of Customs at MADANG
Full names of Applicant J.A. FORGE
Address LONDON SCHOOL OF ECONOMICS
Name of Owner of Goods at time of exportation J.A. FORGE
Bank in the Territory to which currency representing proceeds will be paid or credited and, in the case of goods exported by ship, to which shipping documents are to be delivered—
Name NO EXCHANGE Place _____

Method of despatch (state if by ship, air-freight or post; if by ship, give name)	<u>SHIP WONOSOBO</u>
Port or aerodrome of discharge	<u>ANTWERP (for Switzerland)</u>
Ultimate destination of goods	<u>SWITZERLAND</u>
Name and address of person to whom goods are to be exported. Give brief details of the method of payment for the goods (i.e., the manner in which the appropriate currency will accrue in respect thereof)	<u>MUSEUM FUR VOLKERKUNDE BASEL SWITZERLAND Goods already paid for in Aust. Currency during Mr. Forge's visit to Sepik</u>
State whether goods are Restricted Exports under the Customs Ordinance 1951.	<u>No</u>

The above-named applicant hereby applies for an Ordinary Licence to export from MADANG the goods described below—

Marks and Nos. of Packages	No. and description of Packages	Description of Goods	Quantities	Invoice Value (In Australian Currency) *
<u>M.V.B. VOLKERKUNDE</u>	<u>7 c/s</u>	<u>Native Artifacts</u>		<u>£1800 F.O.B.</u>

* State whether f.o.b., c.i.f., or otherwise.

I, M.P. BOHMAN hereby declare that I am the † Applicant/duly authorised Agent of the Applicant, and that the particulars shown in this application are true and correct in every particular.

M.P. Bohman 11116
Signature of Applicant or Agent of Application
Address of Agent MADANG
Date of Application 19th November, 1963

† Strike out whichever is inapplicable.

FOR DEPARTMENTAL USE.

(a) I hereby grant a licence to export the goods specified in the foregoing application in one consignment, in the quantities, by the method of despatch and from the place specified in the application, during the period from the grant of this licence until 18th December, 1963
(b) This licence is granted subject to the terms and conditions specified in Section 10 of the Exports (Control of Proceeds) Ordinance 1952.

(CUSTOMS STAMP) MADANG Export Licensing Officer DAVID WIN
COLLECTOR OF CUSTOMS 20/11/63.

NOTE—(1) This licence is to be returned to the Export Licensing Officer forthwith should the goods covered thereby be not exported on the vessel and/or by the mode specified herein or should its currency expire.
(2) Short-shipment of any of the goods specified should be notified forthwith in writing to the Export Licensing Officer.

Fig. 82 – Application for an ordinary licence to export goods, M.P. Bohman on behalf of Anthony Forge, 19-20 November 1963.

© Einlauf V_0392 (Document Archive), Museum der Kulturen Basel.



Fig. 83 – *The newly built Papua New Guinea National Museum and Art Gallery, Waigani, Port Moresby, 1980.*

© Trustees of the British Museum, slide L1, photograph by David John Lee.



Fig. 84 – *Maprik Cultural Centre. View of the haus tambarans built in the Wosera, Maprik and Yangoru styles (left to right).*

Photograph by Jörg Hauser, 1978-79.

© (F)Vb 23598, Film 101/11, Museum der Kulturen Basel.



Fig. 85 – *Maprik Cultural Centre. Yangoru style haus tambaran.*
Photograph by Jörg Hauser, 1978-79.
© (F)Vb 23594, Film 101/6, Museum der Kulturen Basel.



Fig. 86 – *Maprik Cultural Centre. Maprik style haus tambaran.*
Photograph by Jörg Hauser, 1978-79.
© (F)Vb 23595, Film 101/7, Museum der Kulturen Basel.



Fig. 87 – *Maprik Cultural Centre. Wosera style haus tambaran.*
Photograph by Jörg Hauser, 1978-79.
© (F)Vb 23596, Film 101/8, Museum der Kulturen Basel.

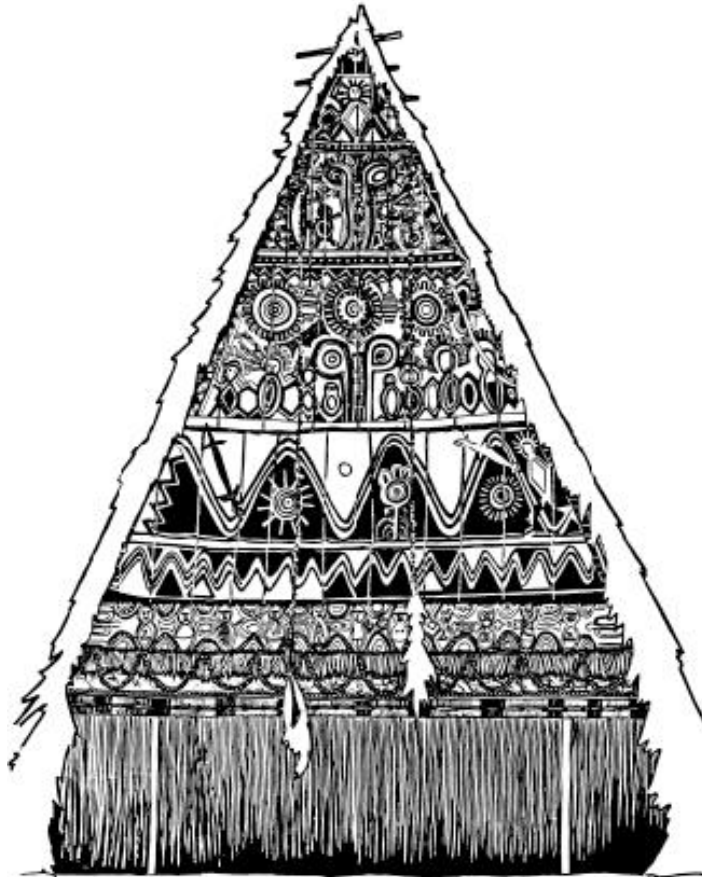


Fig. 88 – *Maprik Cultural Centre. Façade of the Dreikikir style haus tambaran.*

Drawing by Wallace Mack Ruff, 1981.

© Papua New Guinea University of Technology. Architectural Heritage Centre: <http://macruffsketchbooks.org/maprik.php>.



Fig. 89 – *Papua New Guinea National Parliament House, Waigani, Port Moresby.*
© Tok Pisin English Dictionary 2015: <https://www.tokpisin.info/national-parliament-papua-new-guinea/>.



Fig. 90 – *Installation of the reconstitution of the Lungwallndu room from Bongiora, June 1985.*
© Linden-Museum Stuttgart.



Fig. 91 – *Display of the LungwallIndu room from Bongiora, Linden-Museum, Stuttgart.*
© Heermann 1989: 129.

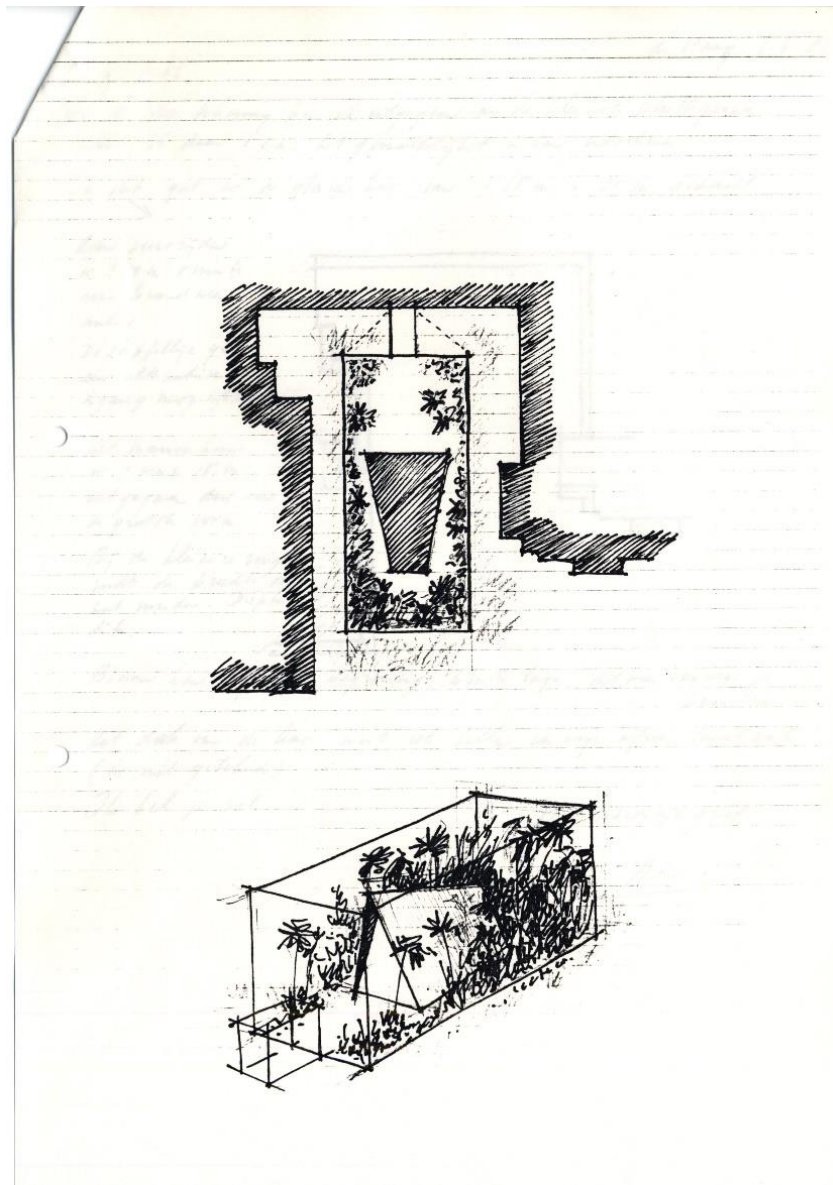


Fig. 92 – *Sketch for a display project of the Abelam haus tambaran, reconstruction in a covered courtyard, 1988.*

© Nationaal Museum van Wereldculturen, documentation series no. 5526.



Fig. 93 – *Display of parts of the Gambawut room from the haus tambaran of Nyambikwa, Museum Volkenkunde, Leiden (2001-2011).*
© Nationaal Museum van Wereldculturen.



Fig. 94 – *Display of parts of the Gambawut room, Museum Volkenkunde, Leiden. View from the balcony.*
Photograph by Klaas Schoof, 2010.
© Schoof 2010: www.melanesian-encounters.com/RMV.html.



Fig. 95 – *Display of parts of the Gambawut room, Museum Volkenkunde, Leiden. View of the Tappoka figure and ngwalnduwut from the side.*

Photograph by Klaas Schoof, 2010.

© Schoof 2010: www.melanesian-encounters.com/RMV.html.



Fig. 96 – *Numba Wambungai posing next to the structure of a waken headdress, Sarikim, 1980.*

© Trustees of the British Museum, slide G44, photograph by David John Lee.



Fig. 97 – *Inside Bangi Mali's store, Sarikim, 1980.*
© Trustees of the British Museum, slide I3, photograph by David John Lee.



Fig. 98 – *Display of Bangi Mali's pottery artefacts for sale, Sarikim, 1980.*
© Trustees of the British Museum, slide I18, photograph by David John Lee.



Fig. 99 – *Display of artefacts for sale, William Wote (left), Dorota Starzecka (middle) and Bangi Mali (right), Sarikim, 1980.*

© Trustees of the British Museum, slide I52, photograph by David John Lee.



Fig. 100 – *Carvings of Yagwadmo, Imowati and Kiagliagin.*
 Collection numbers 69.230.71, 69.230.72 and 69.230.73, Waiwu Urula.
 Respectively 149 x 40 x 16 / 127 x 44 x 10 / 72 x 27 x 23 cm.
 © Courtesy the National Gallery of Australia.



Fig. 101 – *Karawut mouth pendants.*
 Collection numbers 69.230.69 and 69.230.70, Waiwu Urula.
 Respectively 45 x 13 x 4 and 36 x 12 x 4 cm.
 © Courtesy the National Gallery of Australia, photographs by Amélie Roussillon.

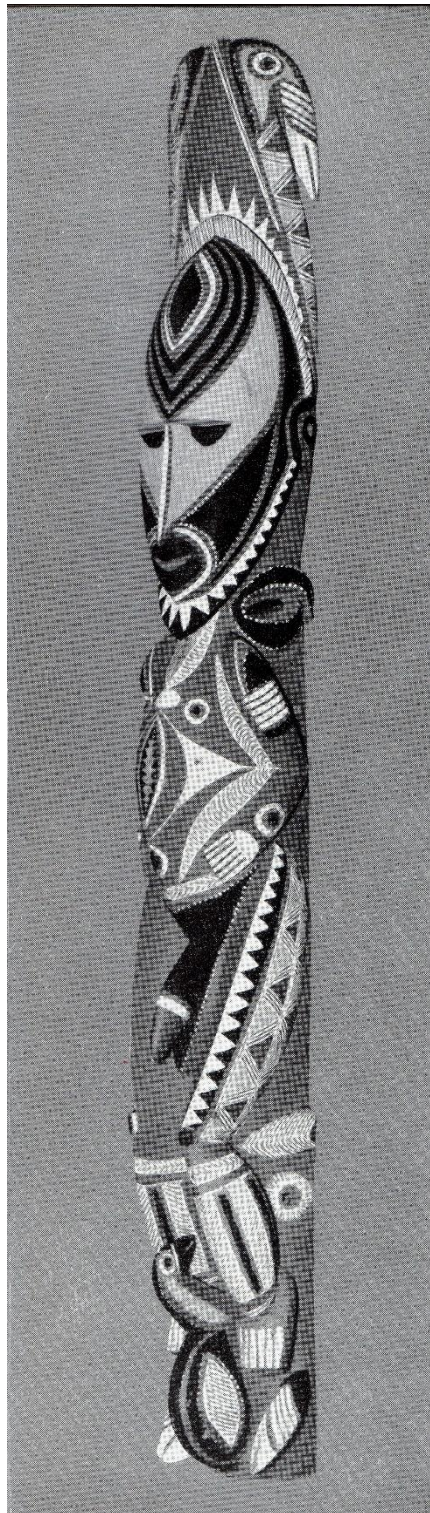


Fig. 102 – *Carving of the gwalndu Bira by Waulemoi.*

293 x 35 x 30.5 cm.

© Ethnologisches Museum Berlin, Staatliche Museen zu Berlin (SMB) – Preußischer Kulturbesitz, VI 48564. Koch 1968: 49.



Fig. 103 – *Pot created by Bangi Mali.*
20 x 24 x 34 cm.
© Nationaal Museum van Wereldculturen, RV-5002-51.



Fig. 104 – *Clay whistle created by Bangi Mali.*
Diameter ca. 15 cm.
© Nationaal Museum van Wereldculturen, RV-5002-59,
photograph by Amélie Roussillon.



Fig. 105 – Yéna ('bone dagger') carved by *Bangi Mali*.
Ca. 30 cm.
© Nationaal Museum van Wereldculturen, RV-5002-71.



Fig. 106 – Panel painted by *Bangi Mali*.
148 x 50 x 16 cm.
© Trustees of the British Museum, Oc1980,11.146,
photograph by Amélie Roussillon.

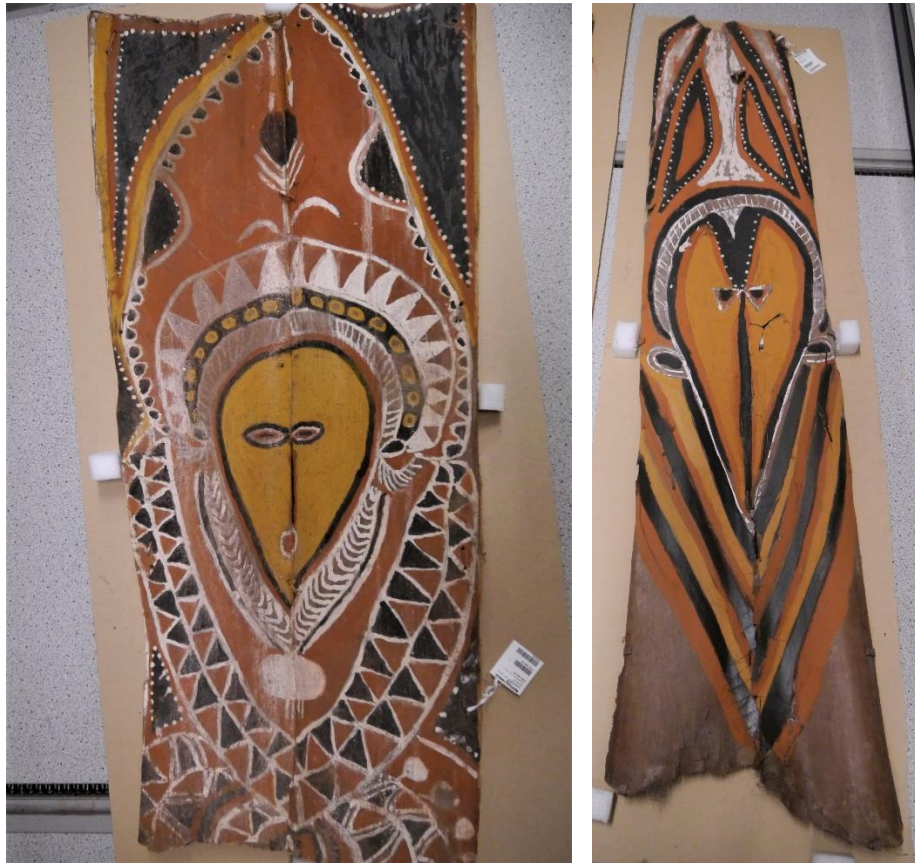


Fig. 107 – *Panels painted by Nera.*

Respectively 126 x 59 x 13 and 160 x 34 x 8 cm.

© Nationaal Museum van Wereldculturen, RV-5526-384-05 and RV-5526-385-29,
photographs by Amélie Roussillon.



Fig. 108 – Haus tambaran *façade* created under the supervision of Nera Jambruku for the 'Magiciens de la Terre' exhibition, Apangai 1988.
Photograph by André Magnin.
© Martin 1989: 156.



Fig. 109 – Haus tambaran *façade* created under the supervision of Nera Jambruku for the 'Magiciens de la Terre' exhibition, displayed in the Grande Halle de la Villette, 1989.

© Centre Pompidou, Musée national d'art moderne.

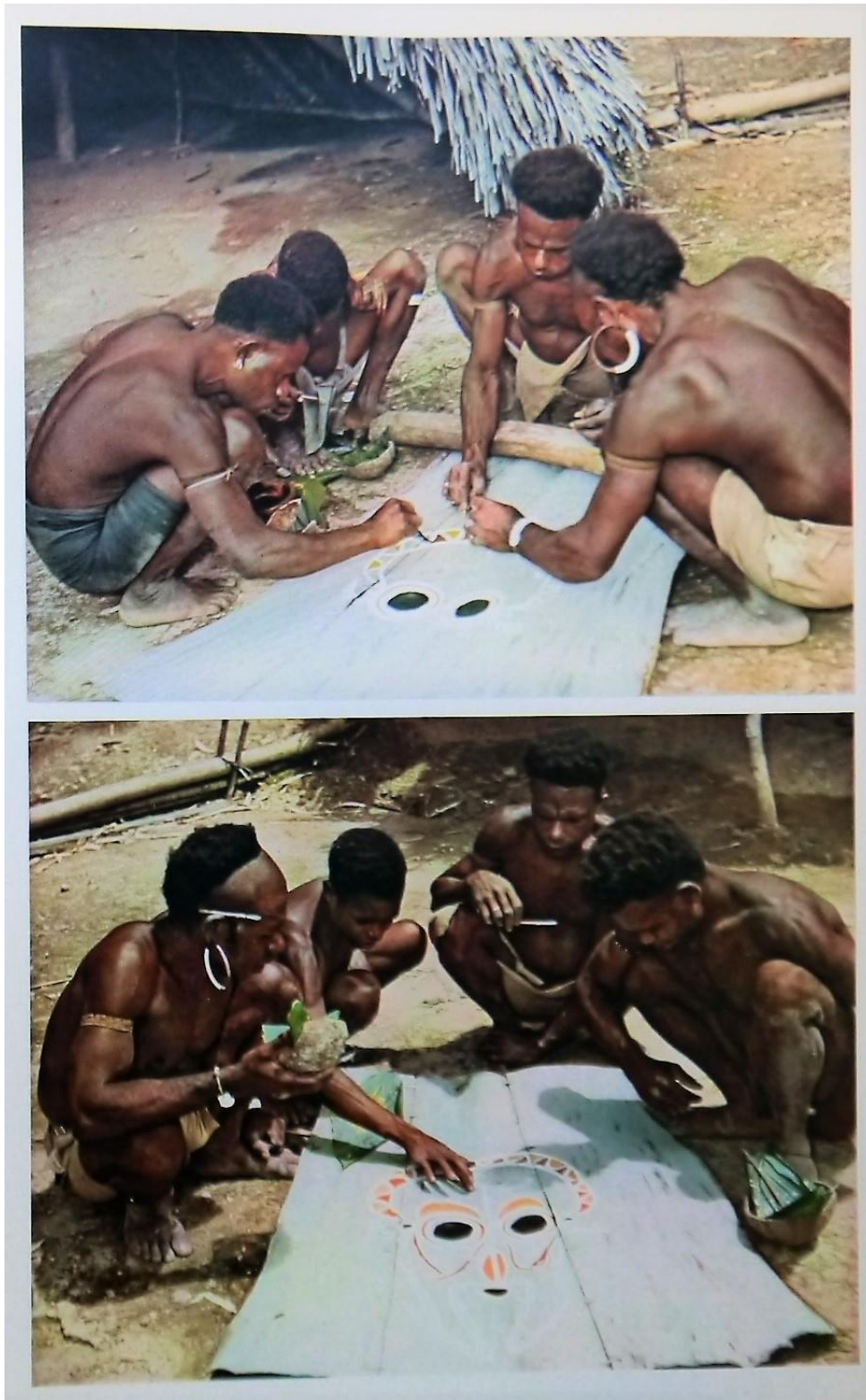


Fig. 110 – *Painting of a sago spathe panel, Ulupu. Namgu (with the ear ornaments) is the master painter leading the work upon the request of Gardi and Bühler. Photographs by René Gardi, 1955-56. © Gardi and Bühler 1958: 113.*



Fig. 111 - *Kipa Wian (with the red cap) creating a new featherwaken headdress for the central figure in the Puti room, Apangai, 1987.*

© Nationaal Museum van Wereldculturen, documentation series no. 5526,
DS 1987.15.04, photograph by Dirk Smidt.



Fig. 112 – Cassowary bone ‘daggers’ (*yéna*).

Clockwise from top left:

© Trustees of the British Museum, Oc1980,11.239, photograph by Amélie Roussillon, 2018. 36 x 8 cm.

© Nationaal Museum van Wereldculturen, RV-5526-161. Ca. 28 cm.

© Nationaal Museum van Wereldculturen, Wereldmuseum, WM-49741. 31.5 x 5 x 4.5 cm.

© NGA, collection number 69.230.61. Courtesy the National Gallery of Australia, photograph by Amélie Roussillon, 2019. 37.1 x 5.6 x 5 cm.

© Photograph by Amélie Roussillon, 2018. Vb 16491, Museum der Kulturen Basel. 35 x 5 cm.



Fig. 113 – *Ancestral figure.*

75 x 24.5 x 10 cm.

© Nationaal Museum van Wereldculturen,
Wereldmuseum, WM-54128, photograph by Amélie
Roussillon.



Fig. 114 – *Carving of Windu (second to the left), gwalndu of Stapikum 2, in the British Museum storage.*

265 x 35 x 22 cm.

© Trustees of the British Museum, Oc1980,11.22,
 photograph by Amélie Roussillon, 2018.



Fig. 115 – *Carving of Windu (painted in yellow ochre), gwalndu of Stapikum 2, stored before being packed, 1980.*

© Trustees of the British Museum, slide I46, photograph by David John Lee.

RH 22 ✓

K 80

261 x 34 x 30

Owner: JAMIAN BALANEMBANG (KUANJIN)
Made by GUMBIRA of Stepikun 2

This is LINGU, who is graduate of Stepikun 2
On his thighs - KARA (my's holes)
Two holes a top.
(GUMBIRA is chamber of Jamian.)

Fig. 116 - Field notebook, Dorota C. Starzecka. Entry for Oc1980,11.22.
© Trustees of the British Museum, Archives of the collection Oc1980,11.

Date	No.	Description	How Acquired	Bill	Observations
Oc. 11.	22.	Another similar with two bundles above his head. Yellow with black red and white decoration. Carve down using antler by face.	Collection made in the field by Gordon Smith-Parker 5/5 - 7/9/1980	KW22 K80.	continued All objects from - SARIKUM 2, village WOSOKA, sub-district MANSIK, district KHAM-SERIK, PROVINCE PAKSA NEW GUINEA.
	23.	Another similar with five abstract spiral heads above the figure. Red with yellow face and black and white decoration. Strakes down sides of figure. Shell eyes (one missing).		KW23 K80	
	24.	Bark painting (PANSER) of a figure. Red with yellow face and black and white decoration and traces of yellow. Two pieces of flat bark held together with cane strips.		KW p.1 K12.	
	25.	Another similar. Two narrow slats of wood are attached to back of the bark pulled with strips of cane.		KW p.2 K12.	
	26.	Another similar but with a different body to the figure.		KW p.3 K12.	

Fig. 117 - Collection register Oceania, collection Oc1980,11.

© Trustees of the British Museum, Department of Africa, Oceania and the Americas. Register of Antiquities, Ethnographical. Register Oceania Volume 13a 1970-1980.



Fig. 118 – *Damian Balanembang, Sarikim, 1980.*

© Trustees of the British Museum, slide G7, photograph by David John Lee.

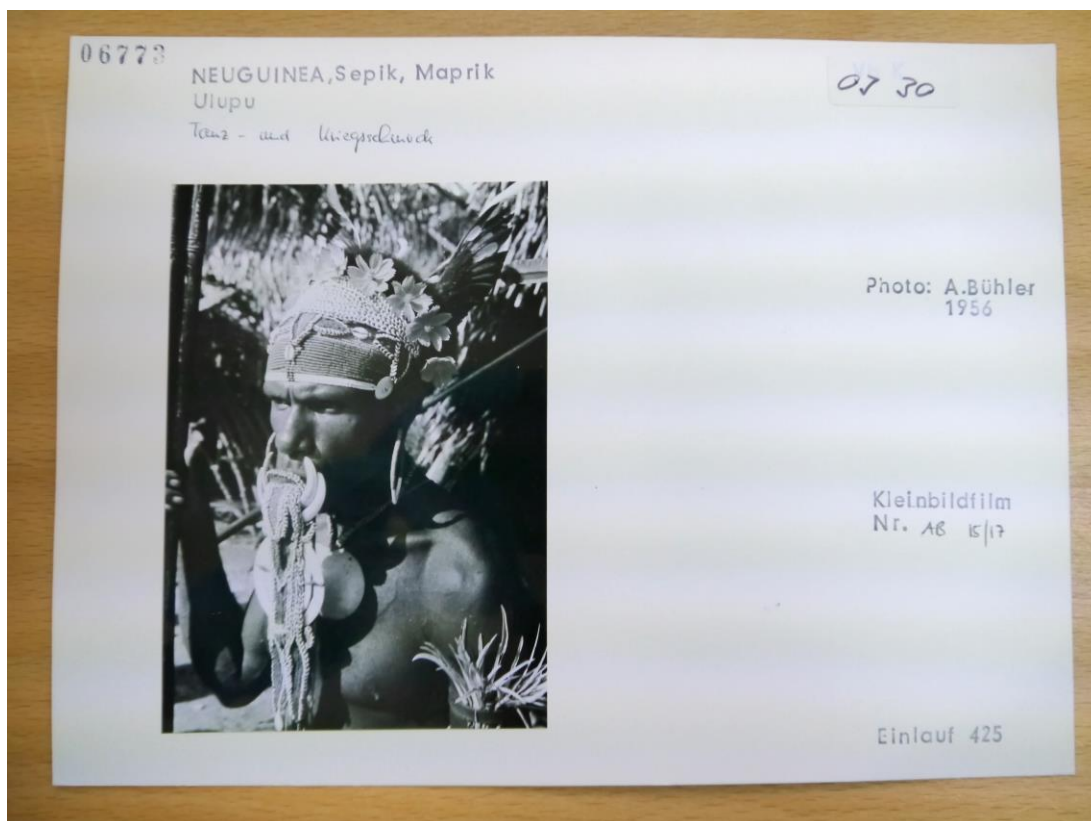


Fig. 119 – Tanz- und Kriegsschmuck [*Dance and war ornaments*], Ulupu.
Photograph by Alfred Bühler, 1956.
© (F)Vb 06773, Museum der Kulturen Basel.

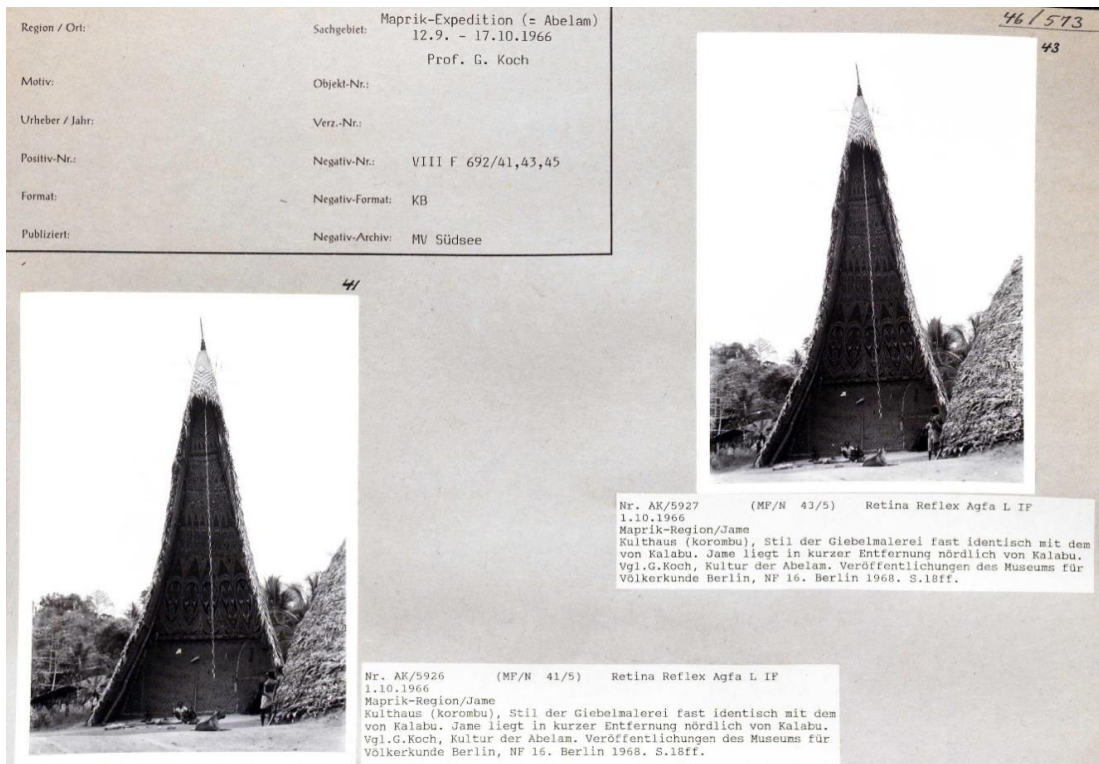


Fig. 120 – Haus tambaran, *Kalabu*, 1966.

© Ethnologisches Museum Berlin, Staatliche Museen zu Berlin (SMB) – Preußischer Kulturbesitz, AK/5926-27, photographs by Gerd Koch.



Fig. 121 – Photo-slides (Box H “People”) taken by D.J. Lee, Sarikim, 1980, as seen on a light table.
© Trustees of the British Museum, photograph by Amélie Roussillon.

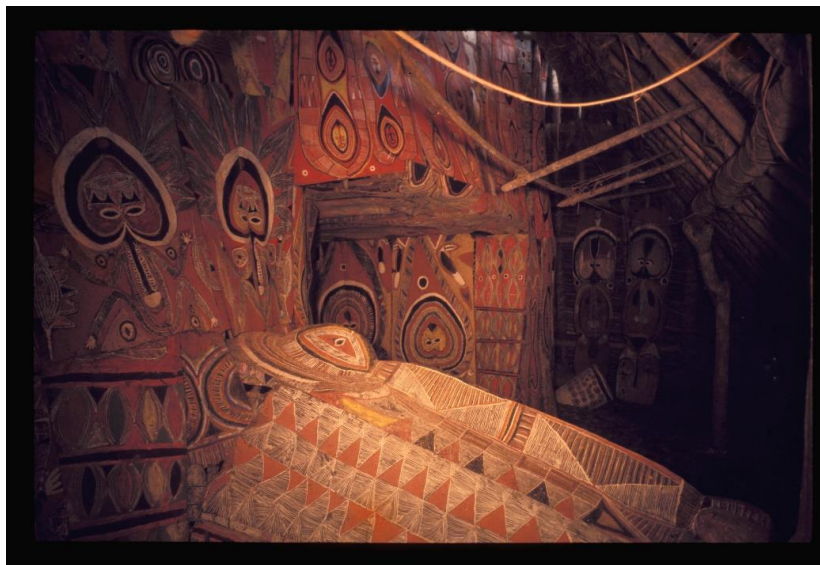


Fig. 122 – *Interior of the haus tambaran in Sunuhu.*
Photographs by Fred Gerrits, June 1973.
© Slides no. 7016, 7019 and 7032, courtesy Fred Gerrits.

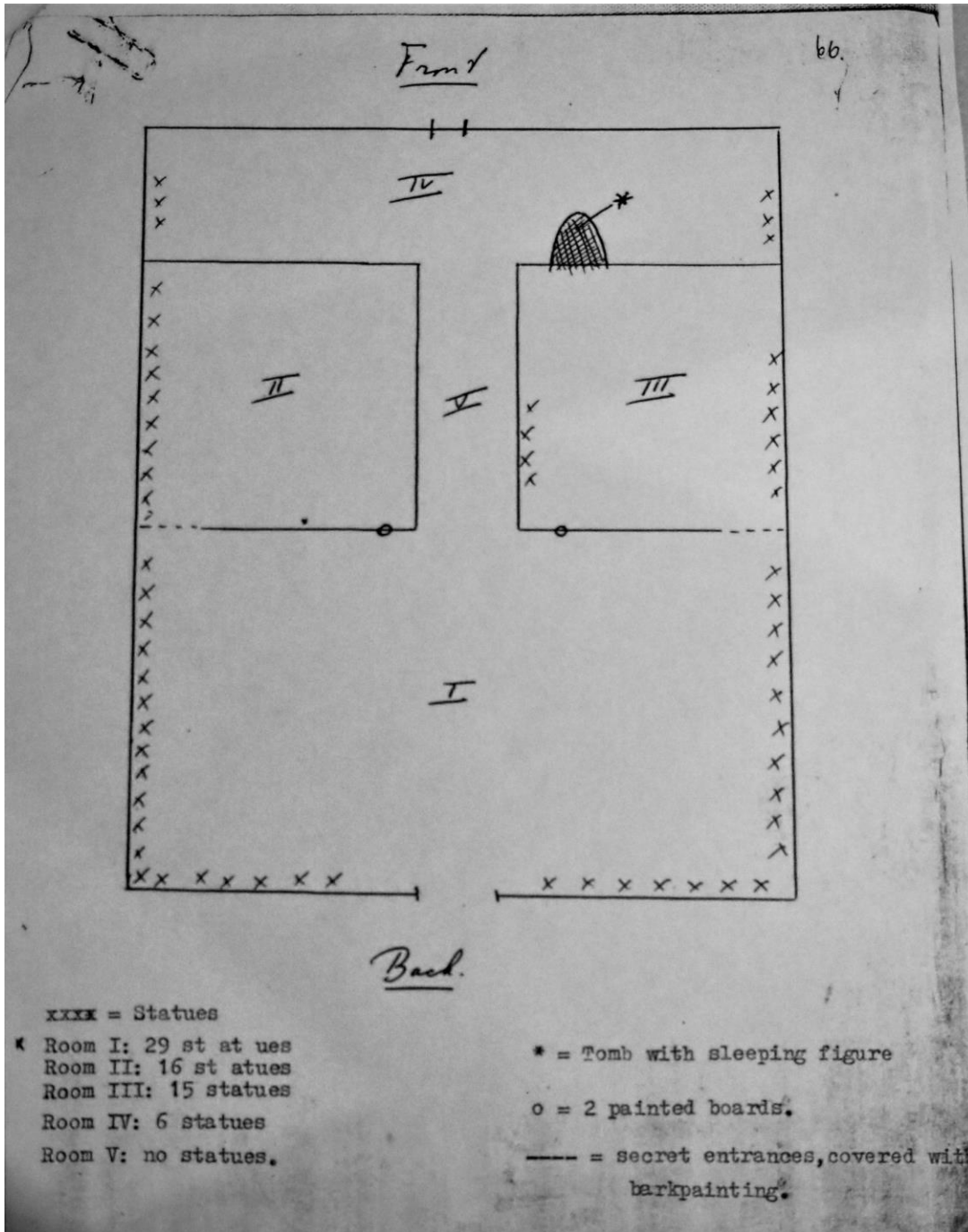


Fig. 123 - Sketch of the layout of the haus tambaran in Sunuhu, 1973.
 © Courtesy Fred Gerrits.



Room I, gambasut, part of wall near wall

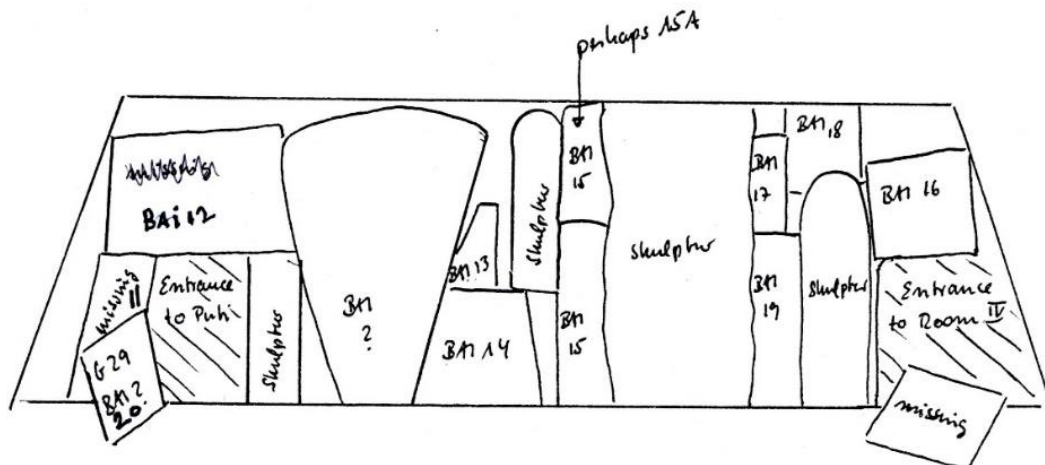


Fig. 125 – Gambawut room wall, haus tambaran in Nyambikwa hamlet, Apangai, 1987.
 © Nationaal Museum van Wereldculturen, documentation series no. 5526,
 DS 1987.04.13, photograph by Dirk Smidt; sketch identifying the different objects *in situ* (by inventory numbers).



Fig. 126 – *Niagara Kwarkwai* wearing a tupu (cassowary-feather head ornament), lamakun (beads) and yawal (yellow leaf used as ornament, here replaced by a piece of plastic), Sarikim, 1980.

© Trustees of the British Museum, slides G16, G17 and G18, photographs by David John Lee.



Fig. 127 – *Cassowary-feather tupu head ornament.*

Diameter 28 cm.

© Trustees of the British Museum, Oc1980,11.242, photograph by Amélie Roussillon, 2018.

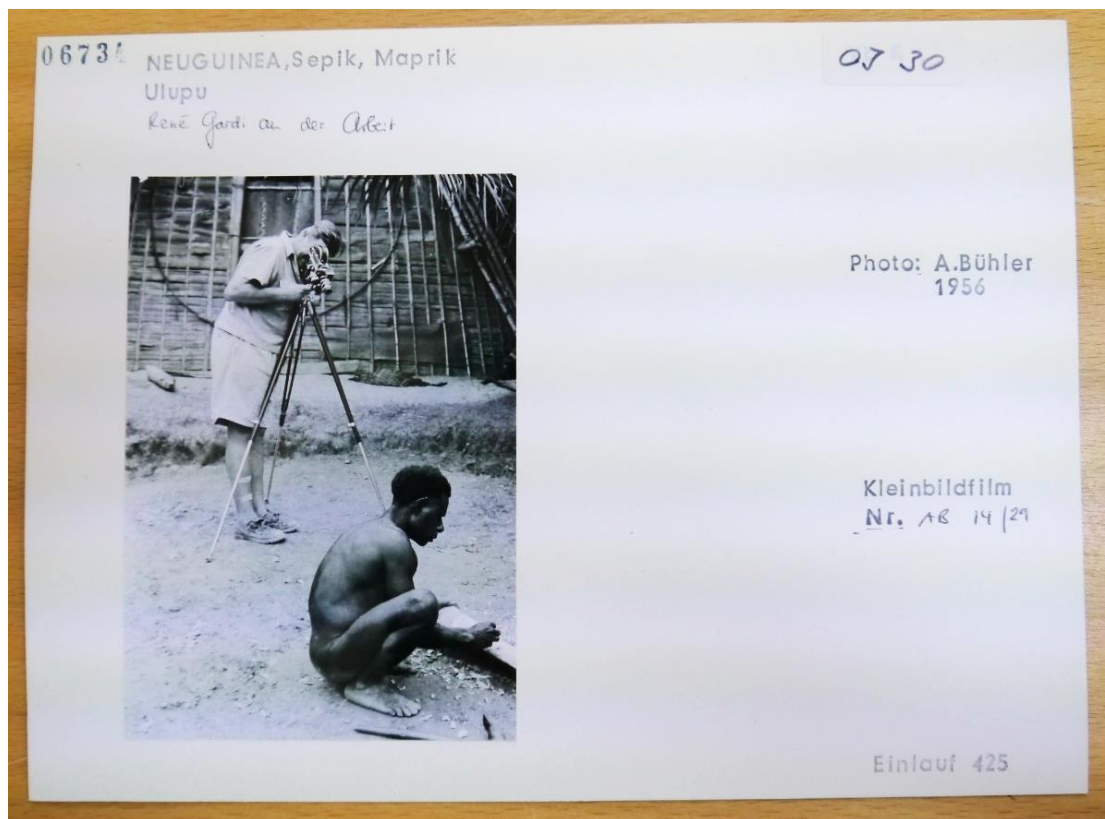


Fig. 128 – René Gardi an der Arbeit [*René Gardi at work*], Ulupu.
Photograph by Alfred Bühler, 1956.
© (F)Vb 06734, Museum der Kulturen Basel.



Fig. 129 – Alfred Bühler at work during the 1955-56 collecting trip.
 Cine film by René Gardi, 1955-56 (screenshots at 10'02, 10'14, 15'04, 16'24, 17'45, 18'32,
 23'30 and 26'06).
 © AV-00058, Museum der Kulturen Basel.



Fig. 130 – *Alfred Bühler and Abelam carriers crossing a river.*
Cine film by René Gardi, 1955-56 (screenshot at 22'13).
© AV-00058, Museum der Kulturen Basel.

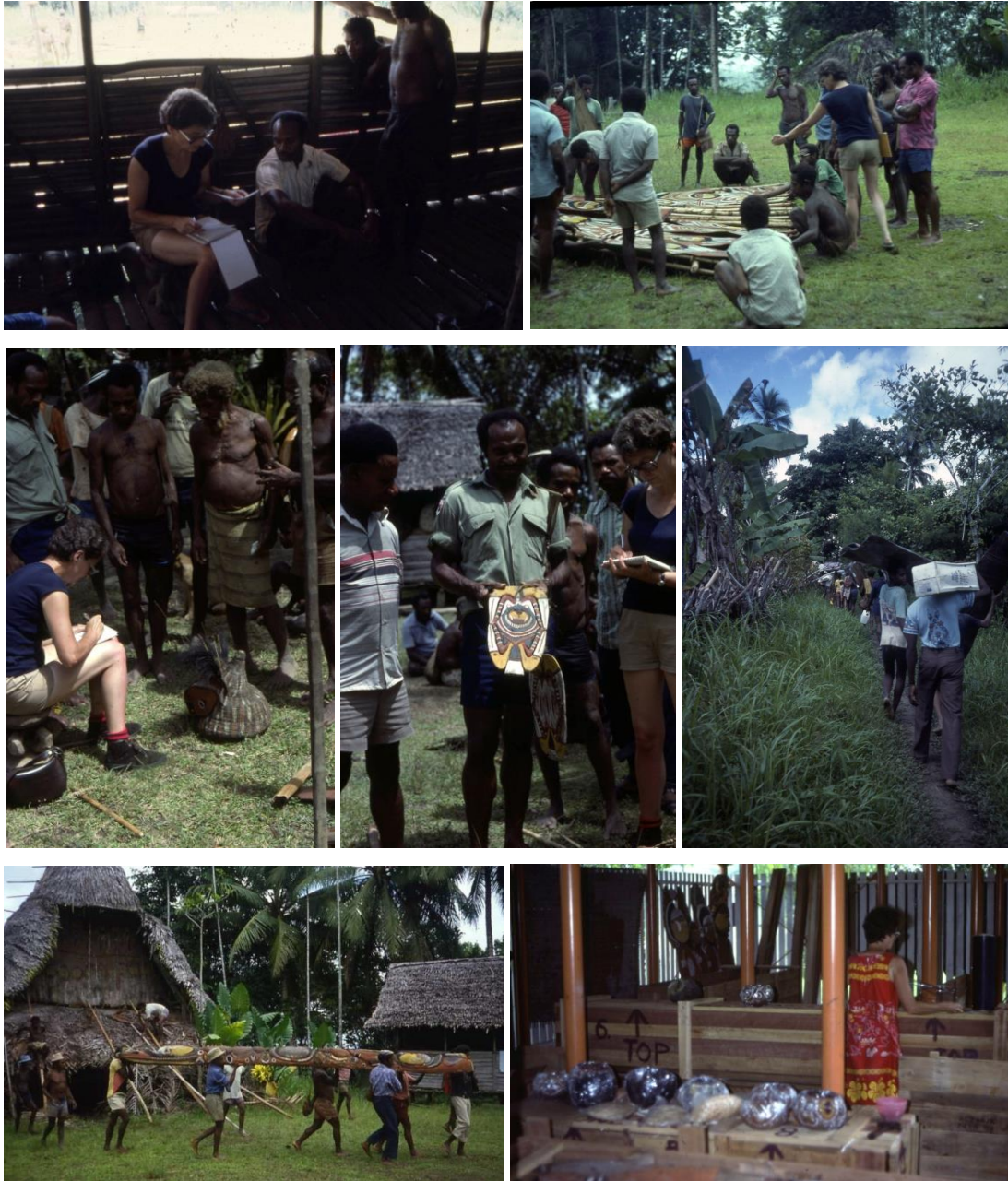


Fig. 131 – *Collecting work, Sarikim, 1980.*

© Trustees of the British Museum, slides B42, E32b, F15, F22, F39, H43, I25, photographs by David John Lee.



40 The interior of a spirit house near Numbungai. On both sides stand about a dozen ancestor figures, carved and painted and about the height of a man. The ceiling is covered with bright paintings.

Fig. 132 – *“The interior of a spirit house near Numbungai.”*
© Gardi 1960 [1956]: plate 40.



Fig. 133 – “Schnitzereien im Innern eines Tambaranhauses. Numumoaka bei Numbungai, Süd-Maprik” [*Carvings inside a Tambaran house. Numumoaka near Numbungai, South Maprik*]. © Bühler 1958: 25.

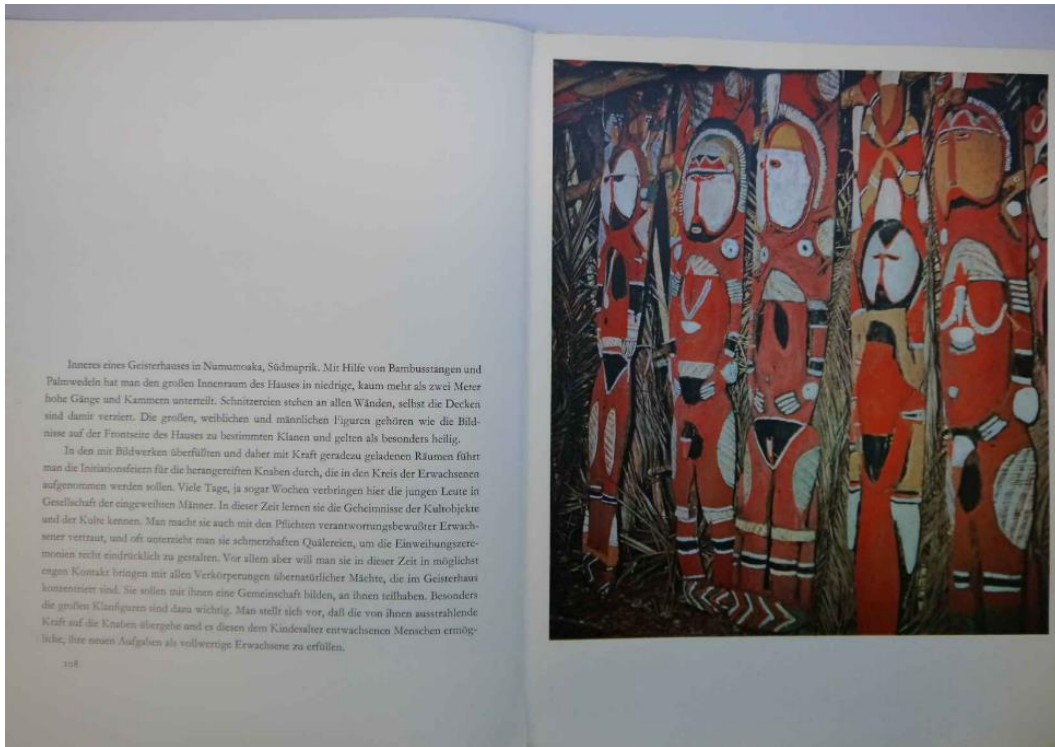


Fig. 134 – “Inneres eines Geisterhauses in Numumoaka, Südmaprik” [*Interior of a spirit house in Numumoaka, South Maprik*].
© Gardi and Bühler 1958: 108-109.

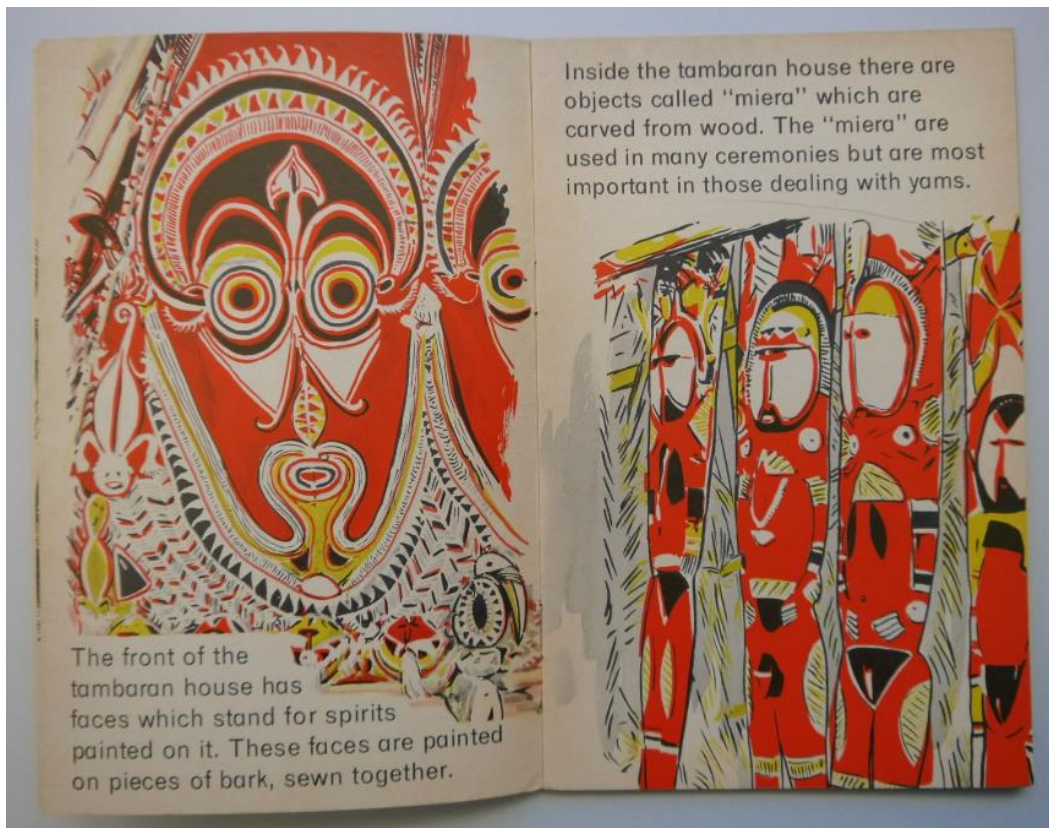


Fig. 135 – “*Peoples of the Pacific. The Abelam People*”.
© Schubert and Fowler 1966: 4-5.

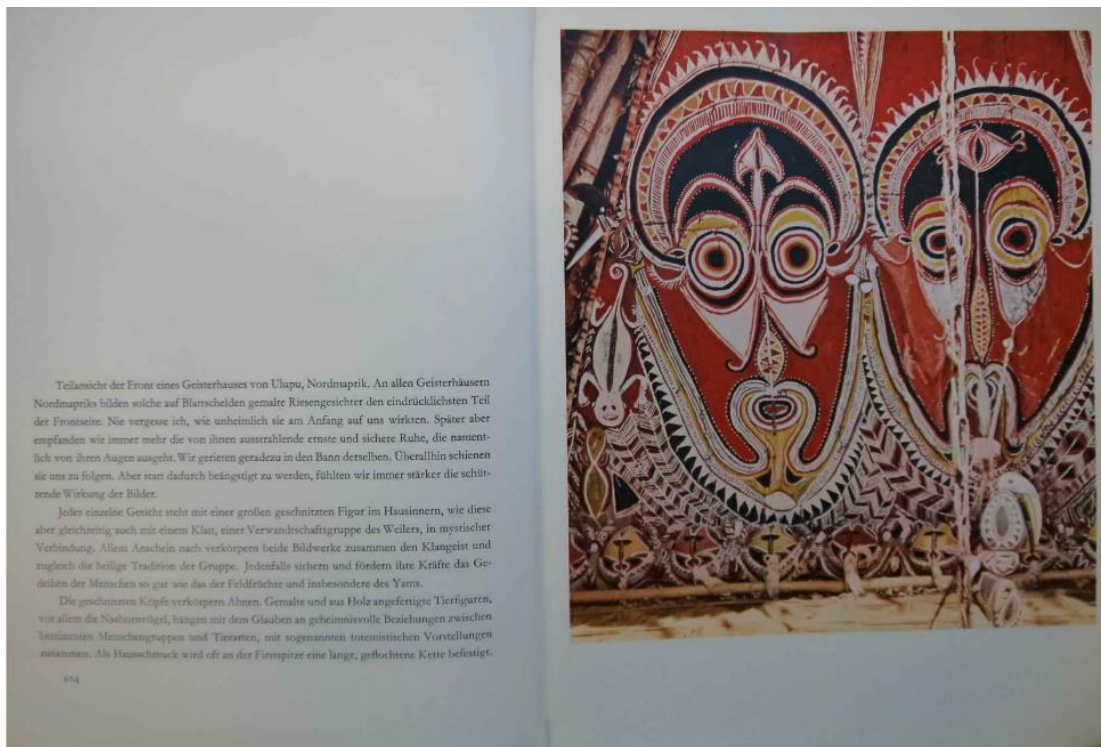


Fig. 136 – “Teilansicht der Front eines Geisterhauses von Ulupu, Nordmaprik” [*Partial view of the front of a spirit house of Ulupu, North Maprik.*]
 © Gardi and Bühler 1958: 104-105.

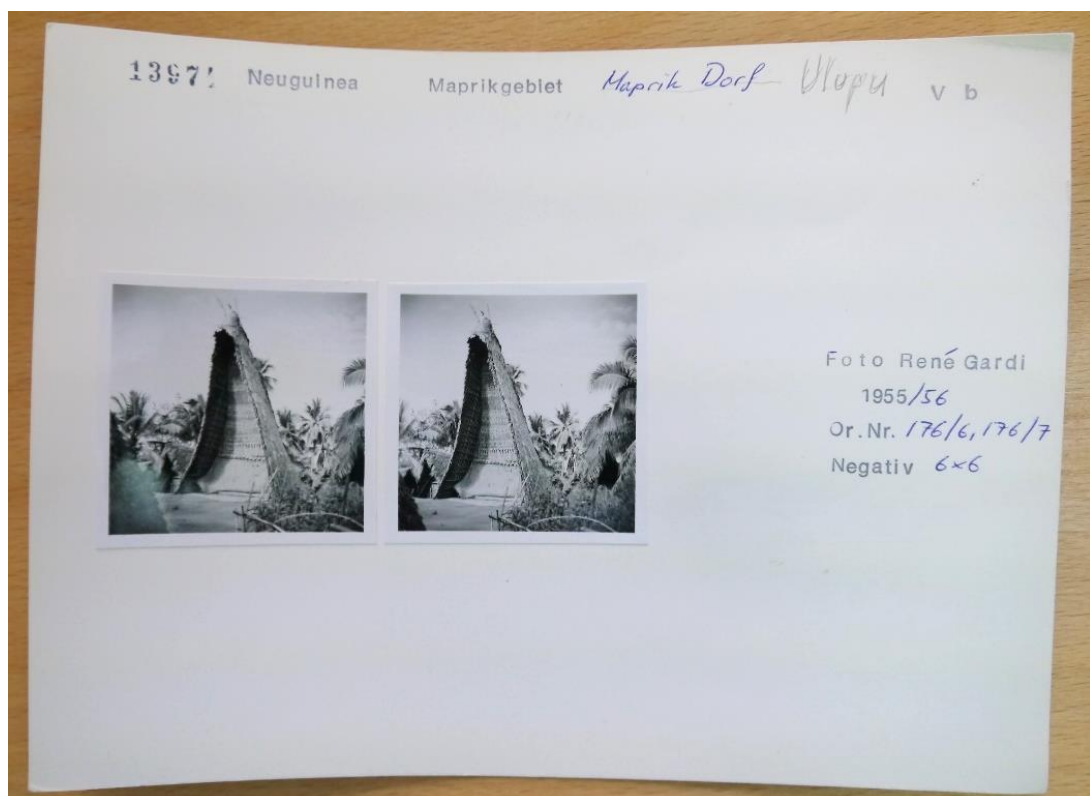
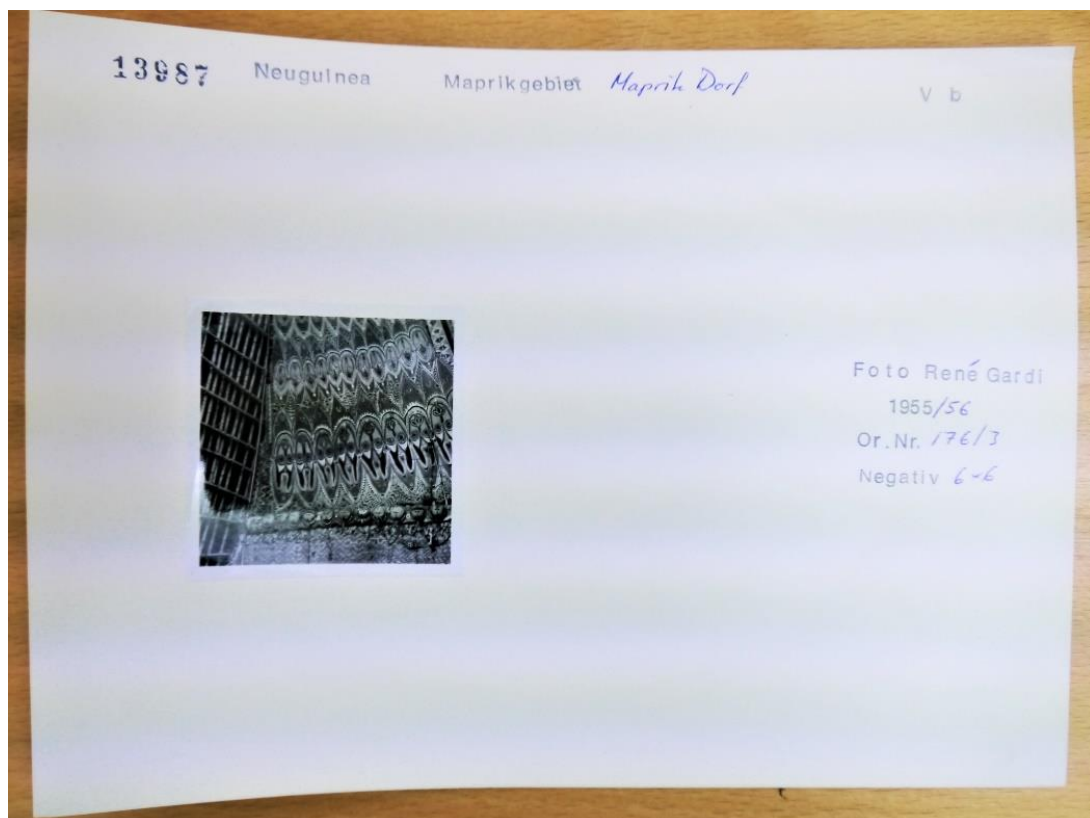


Fig. 137 – “Neuguinea, Maprikgebiet, Maprik Dorf” [*New Guinea, Maprik area, Maprik village*].

Photographs by René Gardi, 1955-56

© (F)Vb 13987 and (F)Vb 13974, Museum der Kulturen Basel.

Appendices

Chronological overview

Abelam museum collections & exhibitions

Historical & anthropological context

1884

Annexation of the north-eastern part of the island of New Guinea by the German Empire (Kaiser-Wilhelmsland)

1885

Otto Finsch travels up the Sepik River (Kaiserin-Augusta-Fluss)

1912-1913

Kaiserin-Augusta-Fluss Expedition: exploration of the territory between the northern coast and the Sepik

1913

- The Papuan Antiquities Ordinance of the British Territory of Papua is drafted by J.H.P. Murray, Lieutenant Governor and Administrator of British Papua
- Richard Thurnwald is the first European ethnographer to travel across the Abelam/Wosera region

Possible Abelam collection by Thurnwald? (lost)

1914

- July: Outbreak of WWI
- September: Administration of the north-eastern part of New Guinea by the Australian Naval and Military Expeditionary Force (ANMEF)

1921

Establishment of Australian Civil Administration of north-eastern New Guinea, under a League of Nations mandate

1922

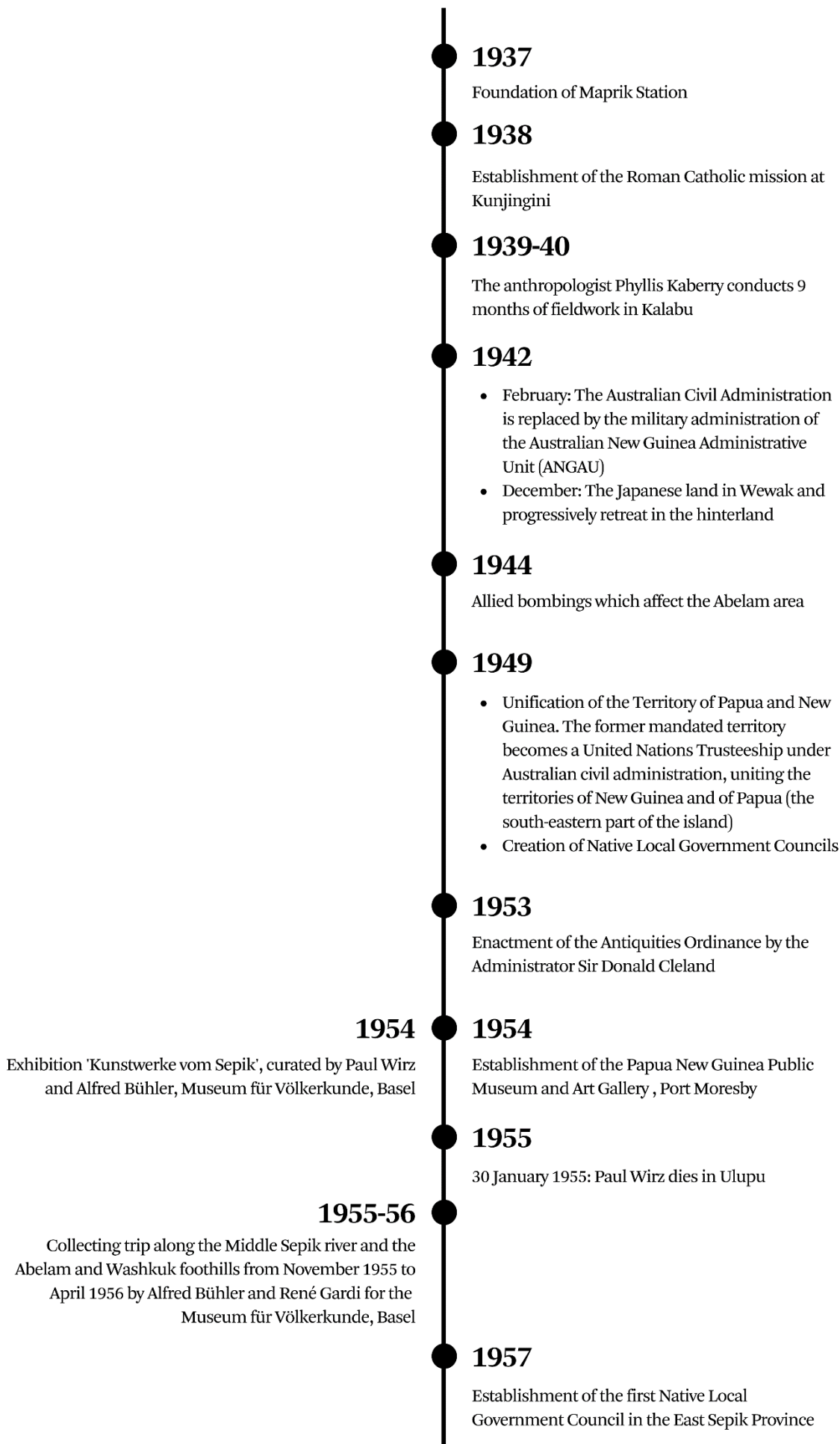
Promulgation of the New Guinea Antiquities Ordinance

1934

- Discovery of gold in the Abelam region
- Margaret Mead uses the term 'Abelam' for the first time in a publication

1936

The first airstrip in the Abelam region is built



1957-58

Exhibition 'Heilige Bildwerke aus Neuguinea',
curated by Alfred Bühler, Museum für
Völkerkunde, Basel

1957-59

The anthropologist Anthony Forge conducts his first
fieldwork trip to the Abelam region between February
1957 and May 1959, based in Bengragum and Wingei

1959

Collecting trip in the Abelam region by Anthony
Forge from March to May 1959 for the Museum
für Völkerkunde, Basel, before joining Alfred
Bühler on his second collecting
trip along the Sepik River (May-October 1959)

1959-62

Second collecting trip in New Guinea by Carel M.A.
Groenevelt, during which he collects in the
Abelam region for the Museum voor Land- en
Volkenkunde, Rotterdam

1959-60

Exhibition 'Tambaran: een verzamelreis in Nieuw-
Guinea', curated by J. Victor Jansen, Museum voor
Land- en Volkenkunde, Rotterdam, displaying
objects collected by Carel M.A. Groenevelt in New
Guinea since 1953 (with a number of recently
acquired Abelam objects)

1960

- Exhibition 'Kunststile am Sepik', curated by
Alfred Bühler, Museum für
Völkerkunde, Basel
- Exhibition 'Three regions of Melanesian art:
New Guinea and the New Hebrides', curated
by Douglas Newton, Museum of Primitive
Arts, New York, including Abelam paintings
on paper lent by Anthony Forge

1961

- Acquisition of a haus tambaran façade by
Meinhard Schuster for the
Völkerkundemuseum, Frankfurt am Main
- Acquisition of a haus tambaran façade by the
Rietberg Museum, Zürich, from Emil Storrer

1962-63

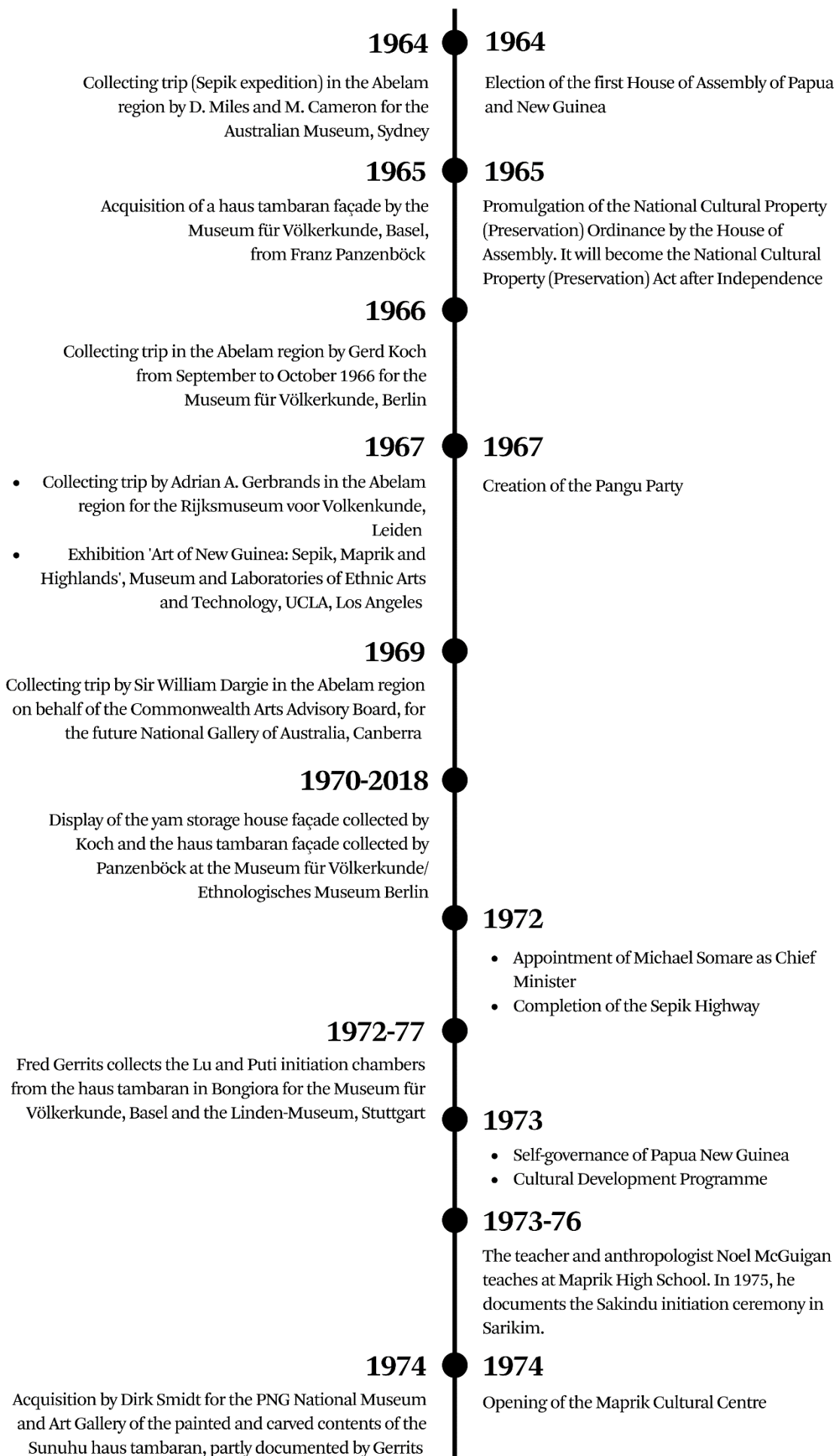
Second collecting trip in the Abelam/Wosera
region by Anthony Forge for the Museum für
Völkerkunde, Basel

1962-63

Anthony Forge conducts his second fieldwork trip to the
Abelam region, based in Kwanabandu (Wosera)

1963-64

Acquisition of a haus tambaran façade by the
Museum für Völkerkunde, Berlin,
from Franz Panzenböck



1975
Acquisition by the Staatliches Museum für Völkerkunde, Munich, of a haus tambaran façade from the missionary Schuster

1975

- Independence of Papua New Guinea on 16 September 1975
- Geoffrey Mosuwadoga becomes the first Papua New Guinean Director of the PNG National Museum and Art Gallery

1975-77
Construction of a new dedicated building for the PNG National Museum and Art Gallery in Waigani (Port Moresby)

1976-77
The anthropologist Diane Losche conducts 12 months of fieldwork in Apangai

1977-78
The anthropologist Barbara Huber-Greub conducts her fieldwork in Kimbangwa

1978
Acquisition by the Rijksmuseum voor Volkenkunde, Leiden, of Abelam objects collected by Fred Gerrits in the 1970s

1978-85
The anthropologist Brigitta Hauser-Schäublin (accompanied by her husband Jörg Hauser) conducts several fieldwork trips, mostly in Kalabu

1979-80
Diane Losche conducts two collecting trips to the Abelam region (Apangai) in preparation for the Abelam Gallery, Australian Museum, Sydney

- 1980**
- Collecting trip (commission of a haus tambaran façade) by Brigitta Hauser-Schäublin and Jörg Hauser in Kalabu for the Museum für Völkerkunde, Basel
 - Collecting trip by Dorota C. Starzecka and David John Lee in Sarikim (Wosera) from 5 August to 7 September 1980 to acquire the painted and carved contents of a haus tambaran for the British Museum, London and the Pitt Rivers Museum, Oxford

1981
Arrival of Nera Jambruku and Narikowi Konbapa from Apangai to finalise the installation of the Abelam Gallery, Australian Museum, Sydney

1982- 1993
Display of the Abelam Gallery, Australian Museum, Sydney

1982-today

Display of the haus tambaran façade commissioned by Brigitta Hauser-Schäublin and of the Putilago initiation chamber collected by Fred Gerrits, Museum für Völkerkunde/Museum der Kulturen, Basel

1984

Noel McGuigan documents the initiation ceremonies in Nyambikwa hamlet, Apangai, and informs Dirk Smidt of the possibility to acquire the contents of the initiation displays for the Rijksmuseum voor Volkenkunde, Leiden

1985-2000

Display of the LungwallIndu initiation chamber from Bongiora collected by Fred Gerrits and the haus tambaran façade collected by Markert, Linden-Museum, Stuttgart

1987

Collecting trip by Dirk Smidt and Noel McGuigan in Nyambikwa hamlet, Apangai, and in the Wosera area to acquire the painted and carved contents of a haus tambaran and other Abelam objects for the Rijksmuseum voor Volkenkunde, Leiden

1989

Exhibition 'Les Magiciens de la Terre', curated by Jean-Hubert Martin, Centre Pompidou, Paris. A haus tambaran façade created by Nera Jambruku is displayed in the Grande Halle de la Villette

2001-2003

The anthropologist Ludovic Coupaye conducts his fieldwork in Nyamikum

2001-2011

Display of the Gambawut room from Nyambikwa hamlet, Apangai, collected by Dirk Smidt and Noel McGuigan, Museum Volkenkunde, Leiden

2012

Display of a haus tambaran façade created by the Brikiti Cultural Group, Apangai, commissioned for the Asia Pacific Triennial 7, QAGOMA Brisbane

2012-2014

Acquisition of the contents of two initiation chambers (Lu and Puti) of a haus tambaran in Bilgwin hamlet, Apangai, arranged by Noel McGuigan for the Ethnologisches Museum, Berlin

2016

Refurbishment of the 'Built on Culture' gallery, including the display of some of the Sunuhu collection, at the PNG National Museum and Art Gallery, Port Moresby

2021

Upcoming display of the Bilgwin initiation chambers alongside the haus tambaran façade collected by Panzenböck and the façade of the yam storage house collected by Koch, Humboldt Forum, Berlin

Appendix B – Museum name changes

Location	Previous name	Current name
Basel	Museum für Völkerkunde und Schweizerisches Museum für Volkskunde (1944 to 1996)	Museum der Kulturen (since 1996)
Berlin	(Königliches) Museum für Völkerkunde (1873 to 2000)	Ethnologisches Museum (since 2000), part of the Staatliche Museen zu Berlin (SMB) – Preußischer Kulturbesitz
Leiden	Rijksmuseum voor Volkenkunde / Museum Volkenkunde (1837 to 2014)	Museum Volkenkunde, part of the Nationaal Museum van Wereldculturen (since 2014)
London	Museum of Mankind (1970 to 1997)	British Museum (Department of Africa, Oceania and the Americas, since 2004)
Rotterdam	Museum voor Land- en Volkenkunde (from 1885)	Wereldmuseum, collaborative partner of the Nationaal Museum van Wereldculturen (since 2017)