



150 Treasures Auckland Museum

Chris Healy, Andrea Witcomb



150 Treasures Auckland Museum:

150 Treasures Auckland War Memorial Museum, 2001 Records of the Auckland Museum, 2003 South Pacific Museums Chris Healy, Andrea Witcomb, 2006 South Pacific Museums Experiments in Culture is a collection of outstanding analyses of museums in the South Pacific written by cultural museum and architectural critics and historians A series of snapshots introduce the reader to key museums in the region and longer essays explore these museums in broad terms Over the last 50 years museums have been regarded by many scholars and cultural critics as archaic institutions far from the cutting edge of cultural innovation This judgement is being proved wrong across the globe with innovative museums staking out new territory Nowhere is this more striking than in the South Pacific where new and redeveloped institutions have included the Museum of New Zealand Te Papa Tongarewa the National Museum of Australia the Melbourne Museum the Australian Centre for the Moving Image the Museum of Sydney the Gab Titui Cultural Centre in the Torres Strait the Auckland Museum the Centre Culturel Tjibaou and the Vanuatu Cultural Centre South Pacific Museums make sense of these museums as part of the complex field of heritage where national economies meet global tourism cities brand themselves and indigeneity articulates with colonialism The effect is one of cultural experimentation Part One New Museums introduces three different museums in distinctive national contexts Te Papa the Centre Culturel Tjibaou and the National Museum of Australia Essays in this part grapple with the role of these museums in the nation at particular historical moments under specific political pressures Part Two New Knowledges documents practices and exhibitions at the point of tension between indigenous and non indigenous interests in the museum Part three New Experiences explores the ways in which museums in the South Pacific are producing that ineffable cultural phenomenon experience **The Art of Copying Art** Penelope Jackson, 2022-08-26 This book is a study of the history role and significance of copying art Copies have enjoyed a different status from authentic artworks and though often acknowledged very rarely have they been considered collectively as a genre in their own right This volume showcases a variety of examples from copies of famous artworks made and used as props in movies to those made innocently by student artists as part of their training Examining the motivations for making copies and reflecting on the reception of copies is central to this book Copies have historically filled voids in collections where some sadly languish and have become a curatorial burden In other cases having a copy assists in conservation projects and fills the place of a lost work Ultimately by interrogating a copy s role and intent we might ask ourselves if viewing a copy changes our experience and perception of an artwork **Discovering Cook's Collections** Michelle Hetherington, 2009 Discovering Cook s Collections focuses on the collections of art and material culture brought back from the Pacific on Captain Cook s voyages and contains essays by some of the world s leading and most innovative historians and anthropologists The book celebrates the richness of Pacific Island cultures in the initial years of European contact as well as the collections contemporary relevance to historians and the Indigenous communities who produced them The essays in this book explore

the history of the collections their dispersal through the museums and private collections of Europe and t Museums and empire John M. MacKenzie, 2017-03-01 Museums and Empire is the first book to examine the origins and development of museums in six major regions of the British Empire in the nineteenth and twentieth centuries. It analyses museum histories in thirteen major centres in Canada, South Africa, Australia, New Zealand, India and South East Asia, setting them into the economic and social contexts of the cities and colonies in which they were located. Written in a lively and informative style, it also touches upon the history of many other museums in Britain and other territories of the Empire. A number of key themes emerge from its pages: the development of elites within colonial towns and cities; the emergence of the full range of cultural institutions associated with this; and the reception and modification of the key scientific ideas of the age. It will be essential reading for students and academics concerned with museum studies and imperial history, and to a wider public devoted to the cause of museums and heritage.

Exhibiting Maori Conal McCarthy, 2024-11-01 This richly illustrated book presents a comprehensive assessment of the display of Maori culture from the nineteenth century to today. In doing so, *Exhibiting Maori* traces the long journey from curio to specimen, artefact, art and taonga treasure. Drawing on extensive and groundbreaking research, *Exhibiting Maori* reveals for the first time the remarkable story of Maori resistance to involvement in, and eventual capture of, the display of their culture. Ranging across museums, world fairs, fine art and tourism, *Exhibiting Maori* fuses museum studies, anthropology and visual and material culture to uncover a history of active Maori engagement with the colonial culture of display.

Galleries of Maoriland Roger Blackley, 2018-10-18 *Galleries of Maoriland* introduces us to the many ways in which European colonists in New Zealand, called Pakeha by the indigenous Maori, discovered, created, propagated and romanticised the Maori world at the turn of the century, summed up in a popular nickname describing New Zealand as Maoriland. It could be seen in the Maori portrait paintings of Gottfried Lindauer and Charles F. Goldie, among artists, patrons, collectors and audiences inside the Polynesian Society and the Dominion Museum, among stolen artefacts and fantastical accounts of the Maori past. The culture of Maoriland was a Pakeha creation. But *Galleries of Maoriland* shows that Maori were not merely passive victims; they too had a stake in this process of romanticisation. What this book asks were some of the Maori purposes that were served by curio displays, portrait collections and the wider ethnological culture. Why did the idealisation of an ancient Maori world, which obsessed ethnological inquirers and artists alike, appeal also to Maori? Who precisely were the Maori participants in this culture, and what were their motives? *Galleries of Maoriland* looks at Maori prehistory in Pakeha art, the enthusiasm of Pakeha and Maori for portraiture and recreations of ancient life, the trade in Maori curios and the international exhibition of this colonial culture. By illuminating New Zealand's artistic and ethnographic economy at the turn of the twentieth century, this book provides a new understanding of our art and our culture.

Cultural Property and Contested Ownership Brigitta Hauser-Schäublin, Lyndel V. Prott, 2016-06-10 Against the backdrop of international conventions and their implementation, *Cultural Property and Contested Ownership* explores how highly valued

cultural goods are traded and negotiated among diverging parties and their interests Cultural artefacts such as those kept and trafficked between art dealers private collectors and museums have become increasingly localized in a Bermuda triangle of colonialism looting and the black market with their re emergence resulting in disputes of ownership and claims for return This interdisciplinary volume provides the first book length investigation of the changing behaviours resulting from the effect of the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import Export and Transfer of Ownership of Cultural Property The collection considers the impact of the Convention on the way antiquity dealers museums and auction houses as well as nation states and local communities address issues of provenance contested ownership and the trafficking of cultural property The book contains a range of contributions from anthropologists lawyers historians and archaeologists Individual cases are examined from a bottom up perspective and assessed from the viewpoint of international law in the Epilogue Each section is contextualised by an introductory chapter from the editors

Pacific Jewellery and Adornment Roger Neich, 2004 The Auckland Museum has extensive collections of the traditional personal ornaments of the peoples of the South Pacific including Melanesia and Micronesia They display a huge variety of styles and materials used yet all reflect the lifestyles preoccupations and imperatives of a people surrounded by thousands of square miles of ocean

New Zealand Books in Print 2004 Thorpe-Bowker Staff, 2004-06 Directory containing updated bibliographic information on all in print New Zealand books 33rd edition of an annual publication The 12 500 book entries are listed by title and there is an index to authors Also provided are details of 975 publishers and distributors and local agents of overseas publishers The book trade directory includes contacts for trade organisations booksellers public libraries and specialised suppliers NZ literary awards and past winners and sources of financial assistance for writers and publishers

The Return of Cultural

Treasures Jeanette Greenfield, 1996-01-26 New edition of Greenfield's pioneering study about the legal political and historical aspects of cultural restitution

Maori Treasures of New Zealand Paul Tapsell, Krzysztof Pfeiffer, Ron D. Crosby, 2006 Unless otherwise specified all written material has been produced by the author Paul Tapsell and all photographic work by Krzysztof Pfeiffer T p verso

Annual Report Auckland War Memorial Museum, 2005

Northland Māori Wood Carving Deidre Sharon Brown, 2003 Art is the soul of culture This book is an introduction to the art of whakairo rakau Maori wood carving from the Tai Tokerau district the Northland region that stretches from Auckland to the top of the country It discusses the characteristics and definitions of the regional style and the debates surrounding provenance as well as northern carvers and their tools materials and work The dynamic history of the practice including its development appropriation of European materials and ideas decline repression and recent revival is examined using a wealth of historical resources and the place of museums and individuals in the collection and renaissance of these taonga treasures is critically assessed This is followed by a comprehensive illustrated catalogue of Tai Tokerau wood carvings in national and international museums many of which cannot normally be viewed by the public The book is a valuable guide for anyone interested in some

of the earliest and most beautiful works of Maori craftsmanship It is written for the non specialist reader although people with a scholarly professional or cultural relationship with the region and its art will discover more about Tai Tokerau whakairo rakau *Pre-Columbian Contact between the Americas and Oceania* Andrea Ballesteros - Danel,2024-09-11 This book weaves together theories of pre Columbian trans Pacific contact between Oceania and the Americas and analyses them from a history of ideas perspective Despite limited factual evidence trans Pacific contact theories between the Americas and Oceania have been discussed in various forms since the sixteenth century and remain a persistent trope To provide a context for the history of ideas of trans Pacific contact involving the Americas and Oceania this book addresses the changing conceptions of the Pacific according to scholars from Europe and the Americas the development of science and later anthropology and archaeology in this region and in the Americas and the growing understanding of the history of settlement of the Americas and the Pacific This book covers views predominantly from the Global South making them more accessible to an Anglophone audience worldwide Museums, Society, Inequality Richard Sandell,2003-08-29 Museums Society Inequality explores the wide ranging social roles and responsibilities of the museum It brings together international perspectives to stimulate critical debate inform the work of practitioners and policy makers and to advance recognition of the purpose responsibilities and value to society of museums Museums Society Inequality examines the issues and offers different understandings of the social agency of the museum presents ways in which museums have sought to engage with social concerns and instigate social change imagines how museums might become more useful to society in future This book is essential for all museum academics practitioners and students *150 Treasures of the Auckland War Museum* Oliver Stead,2001-01-01 *The New Zealand Law Journal* ,2003 *New Zealand* ,2004

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