

WELTKULTUREN MUSEUM

PRESS RELEASE

Purchases made by the Weltkulturen Museum in 2020



Left: Andrias Aimo, 2019, Avim, Upper Karawari, Papua New Guinea, collected by Tomi Bartole, 2019. Collection of the Weltkulturen Museum. Photo: Wolfgang Günzel. Right: sago palm sheath. Avim, Upper Karawari, Papua New Guinea. Collected by Eike Haberland, 1961. Photo: Wolfgang Günzel

Avim paintings, Papua New Guinea

Acquisition project coordinated by the Oceania curator Matthias Claudius Hofmann

18 paintings on paper with the corresponding ethnological documentation. Avim village, Papua New Guinea (Arafundi River, in the southern tributaries region of the Sepik). Collected by ethnologist Tomi Bartole.

The ethnologist Tomi Bartole commissioned these paintings while conducting field research in Papua New Guinea in 2019. The contemporary paintings correspond to the historical Avim paintings in the Oceania collection of the Weltkulturen Museum. The pictures show mythical motifs while being simultaneously viewed as actual spirits. The Avim men were following in their fathers' footsteps when they painted these mythical motifs - but this time with acrylic paints and on paper. It is through the paintings and their potent colours that the Avim pass their sacred knowledge on to the next generation. The pictures show that despite decades of missionary work and cultural transformation, the aesthetic concepts and mythical motifs of the pre-Christian era have been preserved and are powerfully expressed in these Avim paintings. Although acrylic paints and paper have replaced the natural colours and sago palm sheaths, spirits and myths continue to live in the paintings and

colours.

From 1 April onwards you will be able to see the contemporary works alongside the sago palm sheaths in the exhibition "Green Sky, Blue Grass: Colour Coding Worlds", curated by Matthias Claudius Hofmann. This collecting is one aspect of the ethnological field research conducted by the co-curator Tomi Bartole, which follows a direct line from a historical part of the collection through to cultural production in the present day.

The painters' names: Andrias Aimo, Vincent Apiak, Fidelis Apot, Peter Asikim, Eddie Katuk, Sebastian Katuk, Stanley Kayama, Christian Kmbsa, Conny Tapain, Nelson Tatambi, Justine Waipo



Left: Tom Hunt, dance mask for the highest-ranking dance, the Hamatsa, raven, 2020. Cedar wood, cedar bark, 115 x 40 x 25 cm. Photo: Weltkulturen Museum. Right: Tom Hunt, Kwakwaka'wakw, Komokva mask made of cedar, 1997. British Columbia. Collection of the Weltkulturen Museum. Photo: Wolfgang Günzel

Cedar wood dance mask made by Tom Hunt, Kwakwaka'wakw Nation, Canada

Acquisition project coordinated by Mona Suhrbier as part of the Frankfurt Book Fair in cooperation with the host country Canada

Tom D. Hunt (born in Walawidi in 1964) of Vancouver Island is a woodcarver and painter of the Kwakwaka'wakw Nation, with ancestral family ties that extend to Blunden Harbour and Fort Rupert. His art is anchored in the religious ritual context of the potlatch. As the son of Hereditary Chief George Hunt and Mary (Henderson), after the passing of his father he will himself inherit the position of chief. He began learning about Kwakwaka'wakw art from his father at the age of twelve, when he became an apprentice. Later he worked with other renowned woodcarvers: his brother George Hunt Jr., his uncle Calvin Hunt and his maternal grandfather, Sam Henderson, from whom he learned the remarkable artistic style of the Nakwaxda'xw Nation (Blunden Harbour).

Tom Hunt's works embrace a broad palette of exceptional, richly

coloured carvings, ranging from large-format totem poles and architectural elements through to delicate, complex pieces. His art testifies not only to his artistic skill but also to his extensive knowledge of his own culture, myths and rituals. Each and every one of his works tells its own story and fulfils a particular function. There has been a longstanding association between the artist and the Weltkulturen Museum: in 1997, Tom Hunt participated in the exhibition "Raubwal und Sonnenfinder" (Predatory Whale and Sun Finder) at the museum, and during his stay in Frankfurt he completed a mask for the collection.



Roldán Pinedo, "Just Trees", 2020. Acrylic on canvas, each c. 2.90 x 1.50 m. Photo: Wolfgang Günzel. From left to right: Cedro, Copaiba, Huangana Caspi, Cashimbo

**Trees of the Rainforest by Roldán Pinedo, Shipibo, Peru
Acquisition project coordinated by Americas curator Mona Suhrbier**

Commission and purchase of four large acrylic paintings, the "Just Trees"

Peruvian artist Roldán Pinedo (born in 1971), assisted by his son Harry Pinedo, has created four paintings that were commissioned especially for the Weltkulturen Museum: four mighty rainforest trees, each solitary and magnificent with vibrantly coloured backgrounds. With these works, Pinedo is presenting an Indigenous perspective on the rainforest as an ecosystem. His trees incorporate the vital forces of nature in their very essence, functioning as helping spirits of the shamans. The museum requested that Pinedo should include details of how the trees are generally used: furniture and other objects are made from the wood of the cashimbo and the huangana caspi, while cedar and the copaiba tree produce medicines.

Roldán Pinedo is of Indigenous Shipibo heritage and comes from the rural lowland region around San Francisco de Yarinacocha. His name in Shipibo is Shoyan Shëca, which means 'restless mouse'. In 1997 he accepted an invitation to travel to Lima, where a team of painters

from various parts of Peru were assembled. Since then he has been living and working in the city. Pinedo lets his own personal experiences from using ayahuasca, a psychoactive brew, flow into his visionary painting, visualising Indigenous notions of spirits and spiritual entities such as the animals and plants of the rainforest. He also uses natural paints that he has manufactured himself.

The idea for the acquisition came from a Facebook post by Harry Pinedo which referred to Roldán Pinedo's 2020 solo exhibition "Solo árboles" (Only Trees) at Centro Cultural Inca Garcilaso in Lima.

Americas curator Mona Suhrbier chose this artist because his works correspond to paintings and watercolors that are already in the collection. His oeuvre represents contemporary Indigenous Shipibo cultural production. The paintings will be shown in an exhibition that is being planned for 2022.

Each purchase came about as the result of longstanding contacts, following a close examination of the various collections and research undertaken by the curators. The acquisitions are thus much more than mere additions to the collections - they are also communication, and initiating a dialogue and partnerships. This is about relationships as much as it is about the works.

**PRESS PHOTOS can be obtained upon request here:
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