## OBJECTS AND IMAGINATION Perspectives on Materialization and Meaning

Edited by Øivind Fuglerud and Leon Wainwright



## Contents

List of Illustrations	
Acknowledgements	xi
Introduction Øivind Fuglerud and Leon Wainwright	1
Part I. Museums	
1. Contemporary Iroquois Art between Ethnographic Museum, Art Gallery and Global Market Place: Reflections on the Politics of Identity and Representation Sylvia S. Kasprycki	27
2. Disconnecting Relations: Exhibitions and Objects as Resistance Peter Bjerregaard	45
3. Materializing Islam and the Imaginary of Sacred Space Saphinaz-Amal Naguib	64
Part II. Presence	
4. Visible While Away: Migration, Personhood and the Movement of Money amongst the Mbuke of Papua New Guinea Anders Emil Rasmussen	81
5. Being There while Being Here: Long-distance Aesthetics and Sensations in Tamil National Rituals Stine Bruland	93

6.	Food Presentations Moving Overseas: Ritual Aesthetics and Everyday Sociality in Tonga and among Tongan Migrants Arne Aleksej Perminow	111
7.	Imaginations at War: The Ephemeral and the Fullness of Life in Southwest China Katherine Swancutt	133
8.	How Pictures Matter: Religious Objects and the Imagination in Ghana Birgit Meyer	160

## Part III. Art

	Art as Empathy: Imaging Transfers of Meaning and Emotion in Urban Aboriginal Australia <i>Fiona Magowan</i>	187
	Transvisionary Imaginations: Artistic Subjectivity and Creativity in Tamil Nadu <i>Amit Desai and Maruška Svašek</i>	207
	An Indian Cocktail of Value/s and Desire: On the Artification of Whisky and Fashion <i>Tereza Kuldova</i>	230
Note	es on Contributors	248
Inde	x	251

## Illustrations

0.1.	Objects and imagination.	21
2.1.	Soviet objects in the museum storage at Musée d'ethnographie de Genève, May 2008. Photo courtesy of Willem Mes.	47
2.2.	First sketch of 'One World – A Thousand Stories'. Sketch courtesy of Lars Foged Thomsen.	53
2.3.	Sketch envisioning how a steel rack stuffed with objects might look. Sketch courtesy of Lars Foged Thomsen.	55
3.1.	Representing Islam at St Mungo Museum of Religious Art and Life, Glasgow. Turkish prayer rug and painting, 'The Attributes of Divine Perfection', Ahmed Moustafa, 1987. Courtesy of Ahmed Moustafa and St Mungo Museum of Religious Life and Art, Glasgow. Photograph by Saphinaz- Amal Naguib.	71
3.2.	Detail from <i>The Attributes of Divine Perfection</i> , Ahmed Moustafa, 1987. Courtesy of Ahmed Moustafa. Collection of St Mungo Museum of Religious Life and Art, Glasgow.	73
5.1.	Recreated <i>maveerar illam</i> on <i>maveerar naal</i> in Oslo, 27 November 2008. Photograph courtesy of Stine Bruland.	100
5.2.	Honouring the ninety-nine <i>maveerars</i> of families residing in and around Oslo with candles and flowers. Oslo, 27 November 2008. Photograph courtesy of Stine Bruland.	101
5.3.	Large coffin with nameless gravestone, draped with the flag of Tamil Eelam inside the <i>maveerar illam</i> . Oslo, 27 November 2008. Photograph courtesy of Stine Bruland.	102

5.4.	The large coffin draped with the Tamil Eelam becomes covered with candles and flowers. Oslo, 27 November 2008. Photograph courtesy of Stine Bruland.	103
6.1.	Phase of formal eating in food presentation on Kotu Island in Tonga 2011. Photograph courtesy Arne Aleksej Perminow.	124
6.2.	Phase of informal eating in food presentation on Kotu Island in Tonga 2011. Photograph courtesy Arne Aleksej Perminow.	125
6.3	Pigs pointing the way in the heaps of food moving overseas at a Tongan food presentation in Hamilton, New Zealand, to mark a first birthday in 2011. Photograph courtesy Arne Aleksej Perminow.	126
6.4.	A Tongan living room in Auckland, 2010, furnished for formal exchange. Photograph courtesy Arne Aleksej Perminow.	128
6.5.	The same living room in 2011, furnished for informality. Photograph courtesy Arne Aleksej Perminow.	129
7.1.	Nuosu priest ( <i>bimo</i> ) twisting plants into the shape of a grass ghost effigy. October 2011. Courtesy of Katherine Swancutt.	135
7.2.	Nuosu priest ( <i>bimo</i> ) painting ghostly patterns onto a ghost board effigy, using a twig and the blood of a sacrificial chicken. October 2011. Courtesy of Katherine Swancutt.	135
7.3.	Nuosu priest ( <i>bimo</i> ) holding an outdoor rite with grass ghost effigies, an effigy of a ghost's jail, sacrificial meat and a live chicken decoy. October 2011. Courtesy of Katherine Swancutt.	149
7.4.	Nuosu shaman ( <i>suni</i> ) exorcising ghosts by violently whipping them away from the household threshold. October 2011. Courtesy of Katherine Swancutt.	150
7.5.	Ghost effigy made from twisted plants. October 2011. Courtesy of Katherine Swancutt.	151
7.6.	Live chicken suspended upside down, near to the sacrificial sheep and ghost board effigy placed within an effigy of the ghost's jail. October 2011. Courtesy of Katherine Swancutt.	152
7.7.	Water spat over a ploughshare that the priest ( <i>bimo</i> ) heated in the hearth. October 2011. Courtesy of Katherine Swancutt.	153
7.8.	The moment before tossing a shovelful of hot coals and exploding two sticks of dynamite, to expel ghosts across the household threshold. October 2011. Courtesy of Katherine	
	Swancutt.	154

7.9.	Sweeping the effigy of the ghost's jail outside the home. October 2011. Courtesy of Katherine Swancutt.	155
8.1.	Selling Jesus posters in Accra. Courtesy of Birgit Meyer, 2010.	171
8.2.	Pastor preaching. Still from <i>The Witches of Africa</i> (Ebcans Enterprise, 1992).	173
8.3.	Jesus sees. Still from <i>The Witches of Africa</i> (Ebcans Enterprise, 1992).	.174
8.4.	Born again. Still from <i>The Witches of Africa</i> (Ebcans Enterprise, 1992).	175
8.5.	On the set of Turning Point. Courtesy of Birgit Meyer, 2003.	177
9.1.	Suburban 2.1. Acrylic on canvas. Collection of the artist. Image courtesy of Christopher Crebbin. Photograph by Fiona Magowan.	1 <b>94</b>
9.2.	Display by Burthurmarr. The largest painting on the wall, Bush Fire (centre), is flanked on the left by two turtle pictures. Acrylic on canvas. Collection of the artist. Image courtesy of Christopher Crebbin. Photograph by Fiona Magowan, October 2010.	195
9.3.	<i>Turtles</i> . Acrylic on canvas. Collection of the artist. Image courtesy of Christopher Crebbin. Photograph by Fiona Magowan.	197
9.4.	Rainbow Serpent. Acrylic on canvas. Collection of the artist. Image and photograph courtesy of Conrad Blackman.	199
9.5.	Rainbow Serpent. Acrylic on canvas. Collection of the artist. Image and photograph courtesy of Conrad Blackman.	200
9.6.	Conrad Blackman holding <i>Rainbow Serpent</i> . Acrylic on canvas. Image and photograph courtesy of Conrad Blackman.	201
10.1.	First position of the bronze sculpture by Vidyashankar Sthapathy. Photograph courtesy of Amit Desai, 2011.	208
10.2.	Rearranged elements of the sculpture. Photograph courtesy of Amit Desai, 2011.	208
10.3.	Vidyashankar Sthapathy. Photograph courtesy of Amit Desai, 2011.	209
10.4.	Bronze sculpture of Nataraja in the workshop of Suriyanarayanan Sthapathy, Swamimalai, India. Photograph courtesy of Amit Desai, 2011.	216

10.5.	Vidyshankar Sthapathy's sketch of Nataraja, drawn to	
	demonstrate the principles of measurement for bronze	
	sculpture. Photograph courtesy of Amit Desai, 2011.	217
11.1.	Backstage at the Chivas Studio 2011 promotion photoshoot.	
	Image courtesy of Vijit Gupta, 2011.	240