Headdresses from around the World

Antoine de Galbert’s donation

6 June 2019 – 15 March 2020
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Humanity covers its head. Extraordinary and sometimes spectacular, headdresses offer protection from the sun or bad weather. They also provide symbolic protection to individuals who wear them. Hats, feather headdresses and crowns are sometimes symbols of power or identity. In many societies, they mark the statuses of individuals, from young grooms to dancers, shamans, warriors and monarchs.

From donation to exhibition

Founder of 'la maison rouge' in Paris, Antoine de Galbert collected more than 500 headdresses over a period of nearly 30 years, amazed by their beauty and peculiar shapes. In 2017, he decided to donate his entire extraordinary collection to the Musée des Confluences. Revealing this passion, the exhibition takes visitors around the world as they discover a selection of 334 headdresses and outfits. The materials and techniques used to make them, as well as their shapes and uses, reflect the diversity of the world's cultures.

The museum’s largest exhibition room makes it possible to see this great variety all at once. In this singular space, visitors are first attracted by the beauty of the objects and then invited to explore them through various themes (such as feathers of the Amazon, wedding headdresses and symbols of power), in order to understand their uses.

'Headdresses from around the World, Antoine de Galbert's donation'
6 June 2019 to 15 March 2020
Room 11 – 741 m²
Men’s wedding headdress, *topor* - Early 21st century - India, State of West Bengal – Sholapith - Photo: Pierre-Olivier Deschamps / Agence VU'
Humanity covers its head

"Thirty or so years ago, Antoine de Galbert became interested in the various ways humanity covers its head. He noticed that the tradition of covering one’s head existed on all continents, whatever the divine, diabolical or human powers people believe they should submit to or please.

Antoine de Galbert’s passion took him to stalls, shops, homes and temples as he searched and asked questions. He has described the world with more than five hundred headdresses. This approach reflects that adopted by the Musée des Confluences, which seeks to describe the complexity of the world through the diversity of its collections.

In order to conserve the fruits of his passionate labour and keep the collection whole, Antoine de Galbert decided to donate it all to the Musée des Confluences, thereby enriching the museum in a remarkable way. We thank him for this donation and are honoured by his choice, which links his approach as a collector with the spirit and values that define the Musée des Confluences."

Hélène Lafont-Couturier,
Director of the Musée des Confluences

Key facts:
The donation: 520 headdresses and other objects
The exhibition: 335 headdresses, hats, masks and head decorations, as well as 5 outfits.
More than 40 experts consulted to document the collection
The most represented continents: Asia, Africa, South America and Oceania
Oldest headdress: net headdress from pre-Columbian Peru, before the 15th century
Most recent headdress: Bengali wedding headdress, early 21st century
Antoine de Galbert's donation

Over a period of nearly 30 years, Antoine de Galbert collected more than 500 headdresses, from gallery owners and antique dealers, and through his travels, encounters and whims. His relationship with headdresses is instinctive, playful and spontaneous. This collector based his acquisitions on feeling and physical, intuitive contact. More often than not, the shapes of headdresses would be more important in his decisions than their history. Both old and new, from Oceania, America, Africa and Asia, these headpieces of all sorts are made of various materials, ranging from precious metals to colourful feathers, hair, pearls, wood, earth, cloth and hides. Beyond their visual appeal, they each serve protective, social, identity-related or symbolic purposes and, as such, are a window on to our world's huge cultural diversity, both past and present.

"As I contemplate my collection of headdresses, I get an exhilarating feeling of travelling around the world, like a journey without moving, or an inner, mental adventure like those one sometimes has lying in bed. This collection reflects a certain form of romanticism, fed by reading accounts written by great travellers." (Extract from the catalogue 'Voyage dans ma tête' – Journey in My Head)

Antoine de Galbert decided to donate his entire collection to the Musée des Confluences, based on his desire for it to find a home in a place where nature and culture are explained. "With its interdisciplinary approach, the Musée des Confluences reflects the crossroads that have marked my life. Giving my collection of headdresses in its entirety to this museum therefore made total sense." the donor stated in 2018. Lyon is also the city where Antoine de Galbert discovered tribal art. By entrusting his collection to this recently opened museum in Lyon, with its ancient collections, some 30 years later, he is getting back in touch with his region of origin.

Resources
You can read about the history of this collection in his interview with Hélène Lafont-Couturier, director of the Musée des Confluences, in the following exhibition catalogue.
Antoine De Galbert. Photo: Denis Vinçon
The exhibition catalogue

Headdresses from around the World. Antoine de Galbert's donation

From one continent to another, this catalogue, richly illustrated with previously unpublished photographs, takes readers on a journey of discovery with more than five hundred headdresses, symbols of the world’s cultures. It encourages contemplation and the study of headdresses, their visual appeal and materials, as well as their role, status and nature for people who wear them. Varied, extraordinary and spectacular, headdresses reveal themselves and inspire curiosity about their true functions...

This catalogue adopts a dual approach: that of a collector, inspired by their beauty, strangeness and exoticism, and that of a museum, which looks at their history, peoples and actual uses in order to understand these objects in their living context.

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Part 3: complete catalogue of the collection

Extracts

Hélène Lafont-Couturier: Faced with a headdress, one’s initial reaction might be the temptation to try it on. Did you try them on?
Antoine de Galbert: Sometimes, yes. However, while handling these objects, I learnt a certain number of things to reveal their truths. For example, an object that is too heavy is often a fake, as nobody can dance with something weighing ten kilograms on their head. Or, certain colours of cheap pearls that only appeared in the twentieth century can be used to accurately date a Yoruba crown. In fact, people do not make fake headdresses, as their monetary value would not make it worthwhile. At worst, they are made for tourists. These are sometimes known as 'airport objects'. My friends often ask me if such and such a
headdress is old, while the question they should be asking is, 'was it ever worn?'. An old headdress may be totally fake and vice-versa. I recently bought two wedding headdresses, which are magnificent and still in use. They are sculpted out of a sort of aquatic root that is found in the Hooghly River in Calcutta.

Every time you bought a new headdress, did you get the feeling that there was always one missing? Absolutely, this is the tragedy of being a collector. My insatiable appetite for headdresses meant I wanted to own rooms full of them, but there are millions of Lega headdresses that rapidly satisfy one’s hunger, while it is almost impossible to buy Inuit objects. This means that one tends to collect less and less as the years go by. This demotivated me. However, none of my travels would be complete if I did not return with a headdress. My recent trips, since the donation, when I decided to stop looking for new items, have lost some of their savour. I have become a hunter without a gun.
Behind the scenes

Maïnig Le Bacquer, exhibition project manager

Maïnig Le Bacquer is an exhibition manager at the Musée des Confluences and project manager for the exhibition Headdresses from around the World, Antoine de Galbert’s donation. She coordinated the entire exhibition, from design to production. Through her many meetings with the donor, partner scientific experts, and heads of collections, she came up with the idea behind the exhibition. She was involved in the exhibition space design in close collaboration with the agency ZenDco. She was previously involved in the design of Species - the Web of life, which is part of the permanent exhibition trail, and has produced temporary exhibitions such as Emile Guimet’s Treasures (2014) and At your feet (2016).

Deirdre Emmons, collection expert

Deirdre Emmons is the head of the Asia collections at the Musée des Confluences. She assisted with the reception of Antoine de Galbert’s headdresses donation. For the exhibition, she documented the selected exhibits with the partner experts and worked on conservation and restoration measures with the Institut National du Patrimoine. She was recently involved in the exhibition Yokainoshima, spirits of Japan (2018).

Partner experts: an extensive network of scientists

In order to document the exhibits, more than 40 experts were consulted, from the Musée du Quai Branly – Jacques Chirac to the Museum of Tahiti and Her Islands in French Polynesia. The contributions of the experts, which included anthropologists, archaeologists, heads of collections at public museums and gallery owners, helped specify dates and origins, identify materials and establish the uses of the 335 headdresses and outfits displayed for the public. Among them, five partner experts were involved in writing the notes and/or catalogue:

- **Christian Coiffier**, former lecturer at the Muséum national d’Histoire naturelle and project manager at the Musée du Quai Branly.
- **Laurent Pellé**, delegate general of the Comité du Film Ethnographique.
- **Denis Buffenoir**, independent researcher.
- **Bernard Formoso**, professor of ethnology, Université Paul Valéry - Montpellier 3.
- **Julien Bondaz**, lecturer in anthropology, Université Lumière - Lyon 2.
A "listening table" in the exhibition space reveals details and anecdotes told by the experts and exhibition managers, including the origins of certain headdresses, the reasons why Antoine de Galbert chose them, the conditions in which they were collected, and the materials used to make them.

These stories include the investigation conducted by Christian Coiffier, a partner expert who retraced the history of a mourning headdress collected in the 1930s in Papua New Guinea. Found in a chest at the home of the last survivor of the expedition known as 'La Korrigane', it is from one of the last great anthropological expeditions conducted in the Pacific.

*Mourning headdress, *kaliko* - Before 1935 - Made by Sabunwalli - Papua New Guinea, province of East Sepik, Kapriman village (Kambaraman), Kapriman people - Mani (ninggel tree) fibres, shell - Photo: Pierre-Olivier Deschamps / Agence VU'
The exhibition trail

In the museum’s largest exhibition room, the exhibition design makes it possible to see the great variety of objects displayed all at once. First attracted by the beauty of the objects, visitors are invited to freely explore them, like a stroll through a garden, around twenty or so tables that group the headdresses together by theme, such as feathers of the Amazon, wedding headdresses and symbols of power, in order to understand their uses.

La coiffe des rotateurs (the rotator cuff)

The entrance is marked by a composition, which evokes the collector’s passion for his objects. Here, a sound creation by the artist Fantazio interprets a text based on a feverish and hallucinatory dream Antoine de Galbert had while suffering from an inflammation of the rotator cuff, a group of muscles and tendons around the shoulder joint (‘coiffe’ is also the French word for ‘headdress’).

Exhibition design by Zen + dCo

Zen+dCo Office pour Design specializes in the design of museum spaces and cultural mediation venues. It designed the Musée des Confluences’ permanent exhibition ‘Species - the Web of life’, as well as the permanent exhibition at the Musée de l’Homme in Paris.
I stepped into the shoes of a dervish wearing a tall hat made of camel hair, an upside-down flower pot. But my princess stumbled and her golden tiara fell, revealing her snakeskin hair (...) I put on my warrior's helmet covered in bear fur with two warthog teeth planted in it, but my head knocked against the bedhead. I passed out."

Extract from *La coiffe des rotateurs*, a text written by Aline Vidal, who transcribed a feverish dream Antoine de Galbert had when suffering from inflammation of the rotator cuff.
There are probably as many headdresses as there are beliefs in the world. Some headdresses open doors to the world of the invisible, while others are inseparable from spiritual and religious rituals. These headpieces not only provide protection from the elements; they also protect against the evil powers of occult forces.

From hair to headdresses

Hair continues to grow throughout a person’s existence and therefore symbolises power and vitality. This meaning has led to hair being used to make certain headdresses. In China, headdresses worn by women of the Long-horn Miao tribe are spectacular markers of ethnic identity. In a less conspicuous way, they link them to a line of ancestry. Locks of hair handed down by mothers, grandmothers and great grandmothers are attached to their own hair, and bound with cotton braids. This "life line" allows the living and deceased parents to interact (online video). In Papua New Guinea, the Huli wear headdresses made of hair, often dyed red or black, which they decorate with feathers, flowers or beetle shells.

Physical and symbolic protection

In daily life, headdresses provide protection from the sun and bad weather, but they also come between the wearer and invisible forces. The head, which houses essential functions, and its various orifices (eyes, ears mouth and nose), must be protected from all intrusions. In nineteenth-century Siberia, people covered the heads of the deceased with decorated headdresses to protect them from hostile elements on their final journey. In China, some brides-to-be protect themselves from evil forces by wearing a tiara with decorations depicting scenes from mythology, as well as representations of birds, flowers and leaves (see picture on page 33).
Touching gods and spirits

From Buddhist monks to shamans, headpieces imbued with magical or religious power are an integral part of rituals.

Tibetan Buddhist monks of the Gelugpa school can be recognised by the yellow hats they wear during ceremonies. In Papua New Guinea, the Kewa wore a specific headdress during ritual dances that were performed to ward off disease and drought. Many pigs were sacrificed on these occasions. During the dances that punctuated these festivities, it was the role of the assistant, who could be recognised by his headdress, to encourage and direct the dancers.

(Top – from left to right) Headdress for the Rimbu Indali ceremony – 20th century - Papua New Guinea, Kewa people - Plant fibres, rattan, white clay, ochre, coal, feathers (peahen coucal and intermediate egret) - Photo: Pierre-Olivier Deschamps / Agence VU'.

Monk’s headdress, sha-ser or tse sha, or tagdroma, of the Gelugpa order – 20th century - Sphere of Tibetan Buddhism (Mongolia, Tibet, Nepal, Bhutan) - Wool, cotton - Photo: Pierre-Olivier Deschamps / Agence VU'.

Revealing the invisible

In many societies, headdresses take the form of masks representing a spiritual entity from the world of the spirits or the dead. Such headdresses are used to assist the deceased in their passage to the beyond, to initiate young people or to serve as a reminder of codes of conduct.

For the Bassari in West Africa, the particularly spectacular lukuta mask represented a spirit that watched over the continuity of rites. It was worn during initiation ceremonies for young boys and during agricultural rites. In Papua, jipae masks represent deceased people who return to their village for a day and night. They are worn to celebrate the passage of the dead from the world of the living to the spirit world.

(Bottom - from left to right) Mask, lukuta - Seen from behind – 20th century - South Senegal, north Guinea, Bassari people - Bark, Palmyra palm, wool - Photo: Pierre-Olivier Deschamps / Agence VU'.

Doroe funeral ceremony mask, jipae or jiwí purí - 20th century - Indonesia, Western New Guinea, Papua province, Asmat people - Plant fibres, feathers (cassowary, black-capped lory, greater crested tern (?), shells)
Coming of age, marriage, motherhood and death give rise to rituals during which individuals wear a headdress symbolising the stage of life or passage. The characteristics of the headdress indicate the period of life an individual is in.

**Objects of communication**

Headdresses make it possible to immediately identify the places of individuals in society and assign their roles. They are essential for the social organisation of a population. The nature of the various ornaments, and the richness of the finery, are all indicators that reveal information about the age or status of the wearer.

In Namibia, there is a specific headdress for each period in the life of a woman. This headdress, made of leather, metal, fat and earth, marks the status of a young girl of marrying age. In China's Yunnan province, while elderly women wear a headpiece decorated with a phoenix, a symbol of marital bliss and longevity, young girls wear a brimless hat decorated with flowers representing the five girls of gold, a recurring theme in Bai oral tradition.

While covering the face, the finery worn by married Bedouin women reveals their ethnic identity and wealth, and is enriched with coins, stones, pearls and other objects over the course of important events in their family lives.

(From left to right) Young girl's headdress, *ekori* – Seen from behind – 20th century - North-western Namibia, Himba people - Leather, metal, fat, earth - Photo: Pierre-Olivier Deschamps / Agence VU’ – Elderly women's ceremonial headdress – 20th century - China, Yunnan province, Dali region, Bai population - Silver, textile, stone, glass jewellery, cardboard - Photo: Pierre-Olivier Deschamps / Agence VU’ – Young girl's headdress decorated with peach flowers, a symbol of longevity - Second half of the 20th century - China, Yunnan province, Bai people - Embroidered cotton, glass beads, paper - Photo: Pierre-Olivier Deschamps / Agence VU’
Marking the passing of time

Rituals celebrate the rhythms of nature and mark the stages of the human life cycle. **On Bougainville Island** in Papua New Guinea, during initiation ceremonies preceding adulthood, young men wore an impressive headdress, made with plant fibres and decorated with geometrical patterns, in which their hair grew. Today, there is an image of this headdress on the flag of Bougainville province. **In Uganda**, young men wear a headdress made of monkey fur, intended to give the wearer a temporary appearance of wildness, enhance his strength and show his ability to face the violence of the initiation without fear. **In the Central African Republic**, boys wore a helmet covered in wooden spikes during a ceremony involving dancing to mark their passage to adulthood.
Marriage

From ostentation to concealment, bridal headdresses carry symbols of prosperity and fertility to provide good omens as young girls take on the status of wife and future mother. Richly decorated, these headdresses sometimes endow women with a small fortune, which can be used in times of need.

Marriage is one of the most important rites of passage in Hinduism. In West Bengal, during weddings celebrated according to Hindu tradition, the bride and groom both wear a delicate tiara. Very fragile, they are made with ‘sholapith’ or ‘shola’, a spongy white plant matter from the pith of Indian jointvetch, a swamp plant (see picture on page 5). In Indonesia, among the Minangkabau, wedding preparations take place in the family of the bride-to-be, and two ceremonies are required to seal the union of young couples: one is Muslim, while the other is ‘adat’, to honour the Minangkabau’s origins. It is on this occasion that women wear the suntiang.

Promoting the warrior spirit

During battles, or when hunting, helmets serve as much to protect warriors as they do to promote the exploits that make them accomplished men. They may be worn in both everyday life and during rituals performed to celebrate heroic deeds, prepare for war or glorify the strength of fighters. Until the twentieth century, between India and Burma, Naga head hunters brought back the heads of their enemies, which were thought to increase the group’s fertility and the abundance of harvests. The return of the warriors was welcomed with ceremonies and dances, during which the men wore their regalia, and headdresses in particular, as a sign of their bloody exploits. In the north of the Philippines, the Ilonggo people, also head hunters, celebrated victory with festivals during which the dancers imitated the flight of a bird. These headdresses, decorated with the skull of a northern red-billed hornbill, a symbol of energy and anger, or a monkey skull, could only be worn by boys entering adulthood after killing an enemy.

(Top - left) Bridal headdress, suntiang – 20th century - Indonesia, north of Sumatra island, Minangkabau people - Gold, brass - Photo: Pierre-Olivier Deschamps / Agence VU'

(Top – right) Helmet – 19th - 20th century - India and Myanmar, state of Nagaland, Noklak district, Naga people, Khiamniungan group - Rattan, orchid fibres, horns (gayal?), fur (bear?), hair (goat) - Photo: Pierre-Olivier Deschamps / Agence VU'

(Bottom) Head hunter’s headdress, panglao - Second half of the 20th century - Philippines, Luzon island, Ilonggo people - Rattan, pearl, metal, skull (hornbill), hair (monkey) or horsehair (?), brass, seeds - Photo: Pierre-Olivier Deschamps / Agence VU'
"Tell me what you're wearing and I'll tell you who you are." Wearing a headdress is a way of displaying one's social status within a community or declaring one's ethnic belonging. The most precious headdresses are often an outward sign of richness or power.

The headdress as a standard

At markets, or during seasonal festivals or ceremonies, people proudly wear headdresses to signal their clan or ethnic belonging. In certain cases, wearing them can also be a kind of declaration or sign of resistance. In northern Thailand, the colourful headdresses worn by Akha women provide precise information regarding their ethnic identity, village of origin and lineage, through highly codified decorations. Some headdresses are decorated with coins dating from the colonial period, indicating their social status. The small white seeds known as 'Job's tears', on the other hand, are symbols of fertility and wealth. In the nineteenth century, in western Canada, the Haida wore wide-brimmed hats bearing their family emblems during ceremonies: a visible way of declaring their clan identities.

Feathers in the Amazon

In the Amazon, each people has its own attire, which comes in a multitude of variations thanks to the great variety of feathers available in the surrounding environment. In this part of the world, several founding myths draw a parallel between the feathers that differentiate birds and those that are used to distinguish human societies from one another. Most often worn during rituals, the ornaments are used in particular to express the complexity of social structure. Among Brazil’s Kayapo Indians, individuals have the privilege of wearing certain feathers depending on their origins. The kräimrôjakati feather hat is related to a story that tells of a fight between two mythical characters and a giant harpy eagle. The victorious heroes are said to have created the first headdress using the bird’s feathers.

(Top) Hat - Late 19th century - Canada, British Columbia, Haida Gwaii archipelago, Haida people - Spruce root, pigments - Photo: Pierre-Olivier Deschamps / Agence VU’ – (Bottom from left to right) Headdress-hat, kräimrôjakati – 20th century - Brazil, Pará state, village of Raripori?, Kayapo Mekrägnōti people - Feathers (red-and-green macaw, harpy eagle and snowy egret), plant fibres - Photo: Pierre-Olivier Deschamps / Agence VU’ - Women’s headdress – 20th century - Northern Thailand, Akha (Hani) people - Plant fibres, cotton, silver alloy, seeds, pearls, bones (water buffalo) - Photo: Pierre-Olivier Deschamps / Agence VU’
Objects of power

By their nature, headpieces are a distinctive sign of individuals who hold political power within a community. Made with rare and expensive materials, and decorated with patterns holding supernatural power, their headdresses establish a link with invisible forces. Headaddresses both reinforce and declare the power of their wearers. In Japan, headdresses named eboshi, the first character of which means 'crow', in reference to the black colour, date back to the seventh century. Officials reserved them for private use and they were later adopted by Shinto priests. Today, these headdresses are worn during rituals or historical shows that depict the court during the Heian period (794-1185).

In Japan, headdresses named eboshi, the first character of which means 'crow', in reference to the black colour, date back to the seventh century. Officials reserved them for private use and they were later adopted by Shinto priests. Today, these headdresses are worn during rituals or historical shows that depict the court during the Heian period (794-1185).

The African passion for headpieces

Before colonisation, all-powerful African monarchs cultivated an extraordinary art of ceremony. Some of these kingdoms still exist today, alongside nation states. The Baoulé, located in today's Côte d'Ivoire, were major gold producers, who placed great importance in this precious metal, a true outward sign of richness. People with wealth and a high social standing wore impressive crowns, with a red and black velvet base decorated with ornaments covered in gold leaf. When the king of the Yoruba in Nigeria makes public appearances, he wears his 'ade' crown: a fringe of pearls masks the inner identity of the monarch, who is considered to be second to the gods, and protects subjects from the supernatural power of his gaze. Medicinal plants placed inside his crown offer protection and reinforce the monarch's power. In the current Democratic Republic of the Congo, Kuba monarchs wore a prestigious and heavy outfit, which sometimes weighed more than 80 kilograms, during royal celebrations. The shell in the centre of the headdress symbolises authority and power, which were the prerogative of men and women with a high social standing.

(Top – right) Royal men's headdress, ade or adenla – 20th century - Nigeria, Yoruba people - Plant fibres, textile, pearls - Photo: Pierre-Olivier Deschamps / Agence VU’ – (Bottom – from left to right) Dignitary's crown - Second half of the 20th century - Côte d'Ivoire, Baoulé people - Velvet, wood, gold leaf - Photo Pierre-Olivier Deschamps / Agence VU’ - Men's royal headdress - Second half of the 20th century - Democratic Republic of the Congo, Kasai Province, Kuba people - Plant fibres, pearls, textile, iron, earth, shells (cowrie shells, lettered cone), feathers (Senegal coucal, passerine, African paradise flycatcher (?)) - Photo: Pierre-Olivier Deschamps / Agence VU’.
Changes in the composition of headdresses and their uses reflect the successive impacts of colonisation and globalisation. Various indigenous societies drew on these influences by combining traditional and modern materials to make their headdresses, or found inspiration in the shapes of European headdresses. Elsewhere, the growth of tourism has led to the emergence of new uses and meanings for headdresses, and sometimes given them a second life.

From ritual to show

From generation to generation, rituals evolve along with society. With them, the styles and uses of headdresses change over time. With globalisation and the growth of tourism, some rituals have turned into shows or attractions, shifting attire away from its original meaning, but sometimes giving it a second life. The 'roach', associated with the Amerindians of the United States and Canada, has become the emblematic headdress of powwow dancers, placed on the top of the head like a crest, to enhance the "Iroquois hairstyle". Among the Melpa in Papua New Guinea, groups of initiated men wear a headpiece known as a "bag of birds" during the 'moka' exchange ceremonies. Clans showed their power and strength through a competition of donations of shells and pigs. The appearance of body ornaments and synchronisation of dances made it possible to gauge the overall state of the group, with the perfection of the performance showing its strength and union.

At the crossroads of cultures

Headdresses reflect the coming together of the cultural traditions of a people and the outside influences it draws on. The shapes and materials used are all clues that reveal influences from various periods, such as colonisation, religious missions, migrations and globalisation. The dance hat in the shape of a ray, collected in Papua New Guinea, is inspired by the caps of the German navy, serving as a reminder of Germany's colonisation of part of north-eastern New Guinea at the end of the nineteenth century. The Amerindians of southern Canada and the Great Lakes region took the Glengarry cap, formerly worn by British soldiers in Canada, and added a three-dimensional floral decoration with pearls, which was emblematic of the know-how of the Haudenosaunee. This pearl-adorned hat was sold to English-speaking tourists visiting the Niagara Falls.
(Bottom – from left to right) Dance hat in the shape of a ray – 20th century - Papua New Guinea, New Britain, Gazelle Peninsula, Gunantuna (Tolai) people - Wood, textile, shells, leaves, pigments, paper - Photo: Pierre-Olivier Deschamps / Agence VU’ - Glengarry cap – 20th century - United States, American East, Iroquois nations (Haudenosaunee) - Velvet, silk ribbon, glass beads, paper - Photo: Pierre-Olivier Deschamps / Agence VU’
News about donations at the Musée des Confluences

As of 2016, only two years after its opening, the Musée des Confluences was already recognised by many donors. The museum’s approach, at the crossroads of natural and human sciences, and the magnificent mosaic formed by its collections, which go back through the ages and cross the world, contribute to this attractiveness. The popularity of the Musée des Confluences and its diversity of visitors, as well as the temporary exhibitions that highlight all of its collections, are also major assets in the eyes of donors. The museum selects their proposals according to their scientific, museographic and heritage value, as well as their coherency with the museum’s vocation and collections. Each donation is based on a privileged relationship built between the museum and donor.

Donations received by the Musée des Confluences between 2016 and 2018 have considerably enriched its collections and contribute to the institution’s vitality and heritage. In addition to Antoine de Galbert, who donated his collection of headdresses, Ewa and Yves Develon donated 40 African objects, mainly from Nigeria, of exceptional quality. Hubert Bonnetain of Lyon donated a collection of 6000 birds dating back to the nineteenth century. Artist and collector Armand Avril donated 65 items from his collection of African art to the museum.

Alongside these heritage collections, some donations have enriched the museum’s documentation department, such as that of Loude-Lièvre-Nègre, formed of thousands of previously unreleased archive documents, which record the threatened oral culture of the Kalash people of the Himalayas.

In order to present to the public a choice of collections from donations on the fringes of the permanent and temporary exhibitions, the Musée des Confluences is opening the donor gallery named ‘Emile Guimet’, a new space specifically dedicated to the donors and the history of their collections.
(From left to right) Mask-crest - South-eastern Nigeria, Boki people - Donated by Ewa and Yves Develon - Musée des Confluences - Photo: Pierre-Olivier Deschamps / Agence VU'. – Hubert Bonnetain donation – Photo: M. Virat, Musée des Confluences. Contact sheet of portraits of prestigious Kalash men in ceremonial attire. Photo: Hervé Nègre, Musée des Confluences, Lyon.
Programme

The museum holds meetings and events related to the exhibition, including fun family tours and discussions behind the scenes of the exhibition, offering different ways in which to discover the collection.

Guided tours of the exhibition
The museum offers visitor trails and activities that are adapted and accessible for all.

**Fun tours**: "Like child's play" (Comme un jeu d’enfant) for families with children aged 6 and over.

**Guided tours** for groups and individuals (available in French sign language) for a deeper understanding of the exhibition.

"*Time for you*" (Temps pour vous): 20 minutes in the heart of the exhibition with guides to throw light on an item in the collection (weekends and school holidays)

Children’s trails and workshops reserved for school and community education groups, from nursery to secondary school.

Cultural programme
Meetings, screenings and shows to extend the exhibition and open up to other areas.

**Stories about collections: meeting with Antoine de Galbert**

*6 pm on Thursday 10 October 2019*

An exceptional discussion with the collector and donor Antoine de Galbert, who speaks with Hélène Lafont-Couturier, director of the Musée des Confluences. Meeting following a screening of the film 'Voyage dans ma collection – Antoine de Galbert' by Alyssa Verbizh (52 min - France, 2014)

**Original tours and Bal poussière**

*Thursday 7 November 2019, starting at 7 pm*

While the Crystal, the museum's large entrance hall, is filled with the rhythm of the dances, balafons and percussion instruments of Burkina Faso, original tours of the exhibition 'Headdresses from around the World, Antoine de Galbert’s donation' give visitors a chance to see the collection in a different light. As part of 'Nuits du Faso' (Nights of Faso) initiated by the artist Karim Sanou from Burkina Faso.

**Portraits and Perspectives of Ethnologists**

*4 pm and 5:30 pm on Saturday 25 and Sunday 26 January 2020*

A selection of films in resonance with the exhibition 'Headdresses from around the World, Antoine de Galbert's donation', in collaboration with the Jean Rouch International Ethnographic Film Festival.
Phoenix tiara, *feng guan* - Second half of the 20th century - China, Guizhou province, Kaili county-level city, Miao people, Kra Nong group - Silver alloy - Photo: Pierre-Olivier Deschamps / Agence VU’
New to the European museum scene the musée des Confluences creates dialogue between the sciences in order to understand the history of humanity. Located at the confluence of the Rhône and Saône, at the heart of an architectural structure designed to be a place of meeting and reflection, the musée des Conflences deals with big universal questions: humanity's origin and future, the diversity of cultures and societies, as well as the place of humanity in the living world. The permanent exhibition trail includes four exhibitions that are unique in offering an interdisciplinary approach for visitors. Walls between the sciences are broken down and dialogue is created in order to unravel the complexity of our world.

Through emotion and wonder, the musée des Confluences offers an invitation to learn. With more than 680,000 visitors per year, the musée des Confluences is the most visited museum in France (outside of Paris).
Photo en contre—Fabrice Fouillet (couverture) — Coiffe (20e siècle — Papouasie-Nouvelle-Guinée — province des Hautes-Terres méridionales — population mendi) — cheveux humains, plumes, fibres végétales, pigments — photo Pierre-Olivier Deschamps / Agence VU'
“As I contemplate my collection of headdresses, I get an exhilarating feeling of travelling around the world, like a journey without moving.”

Antoine de Galbert.