

UC Santa Cruz

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ANNOUNCEMENTS

Pacific Arts -- Call for Submissions

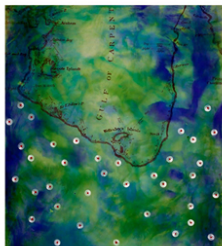
Pacific Arts, the journal of the Pacific Arts Association, has an **ONGOING OPEN CALL** for submissions on the arts of Oceania and its diasporas focusing on visual arts, material cultures, and heritage arts. The scope is temporally broad, highlighting both historical and current topics while engaging with a wide range of creative mediums, forms, and subject matter. *Pacific Arts* encourages interdisciplinary approaches to examining the political, social, economic, cultural, aesthetic, and environmental stakes in the production and study of Indigenous visual and material cultures in Oceania, past and present.

Please send full-length submissions and an abstract to pacificarts@ucsc.edu. Submissions should follow the [Pacific Arts style guide](#). *Pacific Arts* is a peer reviewed open access online journal published by the University of California/eScholarship and encourages broad participation and circulation.

Pacific Arts is also accepting reviews of books, media, and exhibitions that relate to visual and material cultures of Oceania. Authors, artists, museums, and publishers interested in having their work reviewed and anyone interested in writing a review should contact the editors at pacificarts@ucsc.edu.

There is no cost to publish with *Pacific Arts*. However, our editorial staff are volunteers and all of our publication costs rely entirely on donations to UC Santa Cruz's Pacific Art & Visual Studies Fund. We encourage readers and contributors to join the [Pacific Arts Association](#) and/or [donate to the Fund](#) (donations, no matter how small, are very helpful and welcome).

Pacific Arts
Journal of the Pacific Arts Association



N.S. Vol. 22 No. 2
2022

Pacific Arts
Journal of the Pacific Arts Association



N.S. Vol. 23 No. 1
2023

Pacific Arts
Journal of the Pacific Arts Association



N.S. Vol. 23 No. 2
2023-2024



The Pacific Arts Association is an international organization devoted to the study of the arts of Oceania. The Pacific Arts Association (PAA), founded in 1974 and established as an association in 1978, is an international organization devoted to the study of all the arts of Oceania. PAA provides a forum for dialogue and awareness about Pacific art and culture. By connecting individuals and institutions around the world, PAA encourages greater cooperation among those who are involved with the creation, study, and exhibition of Pacific art.

The peer-reviewed **Pacific Arts journal** features current research and reviews. The **PAA Newsletter** provides timely information about important events to members. PAA's triennial **International Symposium** takes place in alternating venues across the globe and includes special tours, performances, exhibitions, and presentations of academic and artistic research on the arts of Oceania. Members have the opportunity to meet and participate in a PAA-sponsored session at the **College Art Association** annual meeting. PAA-Europe holds a meeting in Europe annually.

PAA's **goals** are:

- To make members more aware of the state of all the arts in all parts of Oceania.
- To encourage international understanding among the nations involved in the arts of Oceania.
- To promote high standards of research, interpretation, and reporting on the arts of Oceania.
- To stimulate more interest in the teaching of courses on Oceanic art especially but not only at the tertiary educational level.
- To encourage greater cooperation among the institutions and individuals who are associated with the arts of Oceania.
- To encourage high standards of conservation and preservation of the material culture in and of Oceanic arts.

Membership: US\$50 for professional individuals and institutions, US\$35 for visual and performing artists, students, and retired persons. Individuals and institutions wishing to become members of PAA can visit the membership page of the PAA website www.pacificarts.org/membership.

Please support the study of Asian American and Pacific Islander art and culture at UCSC on Giving Day!



Giving Day 2024 is **NOVEMBER 20**
<https://give.ucsc.edu/giving-day-2024>

The Pacific Art & Visual Studies (PAVS) Fund was established to advance innovative approaches to the study of Asian American and Pacific Islander (AAPI) arts and cultures. The PAVS mission is to support educational and professional development for students (**paid internships**, **workshops**, **guest speakers**, **field trips**). It also enables **student-faculty research collaboration** and the **publication of *Pacific Arts***, the only international peer-reviewed open access journal dedicated to Pacific Islands art.

UCSC is the only institution in the U.S. that offers a full undergraduate curriculum and a PhD program in Pacific Islands visual studies as well as a PhD program in Asian American/Diaspora visual studies.

Your donation strengthens our mission to lift, honor, and **celebrate AAPI arts, cultures, and heritages**. PAVS contributes to the understanding of humanity—of our past and its relationship to our present as expressed through art, cultural objects, photographs, performances, and other forms of creative activity. These are at the center of community activism, expressing identities, healing, maintaining ties to histories and ancestors, cultural knowledge transmission, creating a sense of place and belonging, and forging sustainable futures.

Given that Pacific Islander communities are among the most underrepresented groups in higher education, combined with heightened anti-Asian American discrimination, **it is especially urgent to advance AAPI voices and perspectives**. ***Your support will have a significant impact on AAPI arts in higher education!***

The PAVS Fund is housed at the University of California, Santa Cruz (UCSC)—an Asian American & Native American Pacific Islander-Serving Institution (AA-NAPISI)—but relies entirely on extramural funding.

PAA SPEAKER SERIES

Pacific Currents

(Pacific Arts Association online speaker series)

Imagining Global Samoan Subjectivities After Diaspora

Lana Lopesi

Wednesday, Nov. 6, 2024, 12:00 noon PST via Zoom; Register [here](#)



Still of *Savage Love (Laxed – Siren Beat)* by Jawsh 685 x Jason Derulo music video, 2020

Sāmoa is positioned in prevailing discourses as “tiny islands in a vast sea.” Professor Lopesi’s talk, however, remembers the cosmopolitanism of Sāmoa and connects this to today’s global Samoan population in diaspora across the United States, New Zealand, and Australia. This project considers what the moving image works of Samoans globally tell us about contemporary Samoan subjectivity, and if these global subjectivities can be thought of as being “after” diaspora.

Lana Lopesi is an assistant professor in the department of Indigenous, Race, and Ethnic Studies at the University of Oregon. She is author of *False Divides* (2018) and *Bloody Woman* (2021) and editor of *Pacific Arts Aotearoa* (2024).



PAA CONFERENCE SESSION at CAA



Current Research in Pacific Visual Studies

PAA Session @ College Art Association Annual Conference

Thursday, February 12, 9–10:30am

Hilton Midtown, New York City

The Pacific Arts Association panel at the College Art Association will feature current research in the interdisciplinary field of Pacific Visual Studies. Panelists will discuss ideas of futurism, contemporary activations of customary forms, activism, anti-colonial creative practices, and more.

Panelists:

“Mata Aho—Weaving and Empowering Female Narratives”

Jacqueline Charles-Rault, Université Le Havre Normandie

“Mapping Race or Nation in the Kingdom of Hawai‘i”

Stacy L. Kamehiro, University of California Santa Cruz

“Fale, Tapa, and Fala: The Past and Future of Samoan Heritage Arts”

Anne E. Allen, Indiana University Southeast

“Hawaiian Futurisms: Mixed-Media Mediums as Generating Anti-Colonial Art”

Nicole K. Furtado, University of California Santa Cruz

“Community Workshops, Environmental Justice, and Installation Art in Oceania”

Maggie Wander, Santa Clara University

Please visit the [CAA Conference website](#) for the full schedule and information about membership and registration.

RECENT PAA-E CONFERENCE

“Multiplicity of Voices in Exhibitions and in Collaborations”
Pacific Arts Association–Europe Annual Meeting
October 9–11, 2024, Humboldt Forum, Berlin, Germany



With the staggered opening of the Ethnologisches Museum (Ethnological Museum) in 2021 and 2022 at the Humboldt Forum in Berlin, four rooms dedicated to Pacific Islanders and their cultural belongings were revealed to the public. The Stiftung Preußischer Kulturbesitz with the Ethnologisches Museum and the Museum für Asiatische Kunst of the Staatliche Museen zu Berlin is a partner for the cultural and academic field at the Humboldt Forum alongside the Stadtmuseum Berlin, the Humboldt-Universität zu Berlin and the Stiftung Humboldt Forum im Berliner Schloss. In 2023 the Ethnologisches Museum and the Museum für Asiatische Kunst started a three-year project that centred multi-perspective approaches to researching the collections and tests new formats of collaboration in partnership with international museum and scientific communities as well as with representatives of source communities.

How do sites like the Humboldt Forum with a unique past facilitate or impede the engagement with (Pacific) collections? How are exhibitions and European museums addressing Europe’s trade, colonial, missionising or relationships with the Pacific? What are new formats of collaboration in museums?

Key issues:

- Politics of display
- Object or collections trajectories
- Trade, colonial and/or missionising histories
- Collaboration formats
- Reports on ongoing projects and research

Additional Information: <https://pacificarts.org/paa-europe/>

CONFERENCE

ASAO Annual Meeting

February 12–15, 2025

Nadi, Fiji

<https://www.asao.org/>



The **Association for Social Anthropology in Oceania (ASAO)** is an international scholarly society dedicated to the anthropology of the Pacific. ASAO welcomes anyone interested in the lives of Pacific people, including scholars working in Native/Indigenous Studies, Pacific Studies, Cultural Studies, and other disciplines.

For over fifty years, ASAO has served to connect scholars from across the globe and to further knowledge of the Pacific. Our annual meeting has played a role in the origin of several important pieces of Pacific scholarship, including Epeli Hau'ofa's essay "Our Sea of Islands" and Marshall Sahlins's "Historical Metaphors and Mythical Realities."

Our annual meetings are intimate, discussion-based, and cooperative, especially in support of developing topics for publication. ASAO has a book series and a special publication series. Many other publications have emerged from ASAO sessions, including but not limited to those listed in this cumulative bibliography.

ASAO supports the full participation of Pacific Islanders through the Pacific Islands Scholars Award (PISA). ASAO also encourages members to return information to the island communities from which it originated, in forms appropriate to and usable at the village level, through a program called Grant to Return Indigenous Knowledge to Pacific Islands Communities (GRIKPIC).

ASAO also publishes a newsletter three times per year, with useful information such as annual officer reports, meeting session reports, and community updates. Many ASAO members participate throughout the year on the NESIA-O Google Group (nesia-o@googlegroups.com).

CALL FOR PAPERS

**THE PACIFIC ISLANDS:
ZONE OF PEACE OR OCEAN OF DISCONTENT?**

**PACIFIC ISLANDS POLITICAL STUDIES ASSOCIATION (PIPSA) CONFERENCE
Victoria University of Wellington, Wellington, New Zealand
February 20–21, 2025**

The PIPSA executive is delighted to announce an in-person conference running again for the first time since the pandemic, providing the opportunity for scholars, policy makers and all other interested parties to share knowledge and perspectives on a range of important issues facing the region. We want the conference to be broad and inclusive, welcoming of a diverse range of topics, approaches and methods. PIPSA is suitable not only for political scientists and international relations specialists, but also Pacific historians, geographers, economists, anthropologists and those interested in a wide range of security, developmental and political issues. Early career researchers and post-graduate students are especially welcome.

The conference theme is: Pacific Islands: Zone of Peace or Ocean of Discontent? Proposals for panels and papers, however, are welcomed on any aspect of politics in the Pacific region, including relations between the island states/territories and the Pacific Rim nations.

Proposals for papers and panels should provide the title and a 300 word abstract and (for the program) short biographical details (3 lines maximum) sent to pipsa2025@gmail.com.

Deadline for individual papers or thematic panels is October 22, 2024.
Deadline for conference registration is February 1, 2025.

Call for Papers pdf: https://www.wgtn.ac.nz/strategic-studies/about/pipsa-2025/document/extended-call-for-papers_pipsa-conference-2025.pdf

Conference information: <https://www.wgtn.ac.nz/strategic-studies/about/pipsa-2025>

CALL FOR PROPOSALS

49th Annual Meeting of the French Colonial Historical Society (FCHS) “Representations of Empire: Art, Museums, International Expos” May 29–31, 2025, Buffalo, NY

Most conference events, including all panels, will take place on or near the campus of SUNY Buffalo State University.

Proposals on any topic related to French colonial history and its legacies are welcome. We especially invite papers related to this year’s theme, “Representations of Empire: Art, Museums, International Expos.” The FCHS invites participants to explore how the French colonial empire and its colonizing mission(s) were/are portrayed to audiences in the peripheries of empire, mainland France, and the wider world, as well as how the visual culture of empire created spaces for cross-cultural exchanges as well as resistance to empire. Recent years have witnessed an explosion in the historiography of the French imperial imaginary, including how the empire was depicted visually and in other forms. Scholars have discovered myriad means and ways by which people who worked on visual representations of empire have conceptualized French overseas conquest and rule, sometimes deepening longstanding stereotypes while at other times challenging and even changing cultural norms. Colonial subjects and others used visuals to contest empire and its legacies, and still others employed representations of empire in different media to communicate values, reinforce power, or increase their influence across transnational space. An extensive colonial imagery archive resulted in a significant colonialist legacy, which scholars are only just beginning to unpack and understand today.

The Society encourages students, scholars, and educators from all disciplines to submit proposals. **The proposal submission deadline is November 1, 2024.** Papers may be delivered in English or French.

Paper proposals should include a 100-200 word summary with the title of the paper, name, institutional affiliation, e-mail address, and a brief curriculum vitae (1-2 pages) integrated into a single file, preferably in MS Word format. **Proposals for complete panels or round tables** should include the information above for each participant, as well as contact information and a short C.V. for the moderator if one is suggested. Individual paper proposals should be submitted online via the [Individual Paper Proposal form](#). Proposals for complete panels or round tables should be submitted online via the [Panel Proposal form](#). Individuals willing to moderate a panel should provide their contact information and a brief c.v. via the online [Moderator Interest form](#).

All conference participants must be or become members at the time of acceptance (January 2025). All conference participants must also purchase registration for the conference. The rates for membership and conference registration, as well as the payment system, will be available on the society’s website.

Additional information about the Society’s scholarly activities, fellowships, and past conferences is available at www.frenchcolonial.org. If you have questions concerning the conference, please email frenchcolonial2025@gmail.com.

CALL FOR PAPERS

Connections within and Beyond Oceania

European Society for Oceanists (ESfO) Conference

June 24–27, 2025, Lucerne

<https://www.pacific-studies.net/conferences/public.php?confID=5>

Oceania has always been interconnected in a myriad of ways. From the first peopling of Australia and the Pacific to today's age of the internet, social media, and mobile phones, people of the Pacific have initiated, strengthened, reinforced, and affirmed, but also blocked, interrupted, resisted, and broken off connections with humans and non-humans alike. They have established complex relations within and between communities, societies, and nation states, formed and recognized links with their physical environment, circulated objects, visions and ideas that shape and redefine their worlds, created artistic expressions celebrating all kinds of connections, and continue to be affected by and contribute to global processes that impact us all.

This conference opens a forum for establishing which connections are central to the lives of Pacific people, but also which connections are neglected, de-emphasized or forgotten. We invite participants to reflect on the nature, shape, direction, and durability of connections, how they are initiated and maintained, and the goals and aspirations towards which they are established. We seek to explore the complex interplay between the environmental, social, and cultural landscapes of Oceania and their local, regional, and global connections and disconnections in the past, present and future.

The conference is also an opportunity to reflect on future connections in Oceania and beyond. With new and continuing challenges like climate change, geopolitical shifts, migration, pandemics and other health crises, the impact of extractive industries, or enduring legacies of colonialism and racism, what new connections and alliances are being forged, which new pathways created? How do people remain connected with their heritage in an increasingly globalized world? And what are the objects and ideas that continue to connect people within Oceania and beyond?

For more information, please contact esfo2025@gmail.com

EXHIBITION AND PROGRAM

Please join us for Ke Alaula Program in conjunction with *The OGs: Photographers of the Silver Gelatin Process* Exhibition on view from Sept. 6—Dec. 6, 2024 at Gallery 'Iolani, Windward Community College. Artists/Educators Kimo Cashman and Karen Kosasa reflect on how their artworks in the exhibition are inspired by 'āina in “'Āina: That Which Feeds on Saturday,” Oct. 19, 2:00–3:30pm in Gallery 'Iolani. This program is free and open to the general public.

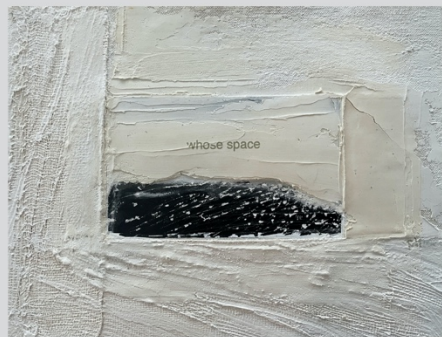
KE ALAULA

'ĀINA: That Which Feeds

Kimo Cashman and Karen Kosasa



Kimo Cashman, *Kapu Aloha 'Aina - Lahui*



Karen Kosasa and Stan Tomita, *Blank/White Erasures*

Join us for a discussion with artists/educators Kimo Cashman and Karen K. Kosasa, moderated by co-curator Kapulani Landgraf. Cashman and Kosasa reflect on how their artworks in the exhibition are inspired by 'āina. Cashman considers his Kapu Series started 30 years ago, a “work-in-progress” based on major issues facing “our people and our 'āina.” Kosasa will describe her collaborative work with photographer and educator, Stan Tomita, and how they, as third-generation Japanese settlers, began asking questions about how artists represent the land and space in Hawai'i. As educators at the University of Hawai'i at Mānoa, Cashman and Kosasa may also discuss the relationship between teaching and creating artworks.

Gallery 'Iolani, Windward Community College
Saturday, October 19, 2024; 2:00 - 3:30pm



Photographer and educator, Kimo Cashman is an Aloha 'Āina and his work in visual arts and education focuses on bringing an end to the U.S. occupation of the Hawaiian Kingdom and the post-occupation future of our lāhui. He received his BFA from University of Hawai'i at Mānoa's Art Department, and after, went on to achieve a MeD and PhD in Education. He is a tenured-faculty member at the University of Hawai'i at Mānoa - College of Education where he serves as co-director of the Aloha 'Āina Education and Leadership graduate programs and the Aloha Kumu-Teacher Leadership program.



Artist, Karen K. Kosasa received a MFA from the University of Hawai'i at Mānoa, and a MA and PhD in Visual and Cultural Studies from the University of Rochester, NY. She is now retired and was the director of the Museum Studies Graduate Certificate Program and Associate Professor in American Studies at UH-Mānoa (2002-2023). For over 13 years she taught studio art (drawing, painting, and design) at UH-Mānoa and University of Rochester, and Boise State University.

This program is free and open to the general public. *Ke Alaula* is the accompanying program for the exhibition: *The OGs: Photographers of the Silver Gelatin Process*, September 6 - December 6, 2024. Windward CC Gallery 'Iolani hours: Monday through Saturday, 1-5pm. Located adjacent to Palikū Theatre. For more information contact: kapulani@hawaii.edu / 808-236-9155 / gallery.windward.hawaii.edu

KE ALAULA

The OGs: Photographers of the Silver Gelatin Process



Join us for a series of six discussion programs featuring the photographers in the exhibition, a roundtable conversation with experts on the importance of archiving and caring for photographs, and a second roundtable on the historic struggles over water diversion in Waiāhole and using photography as a weapon.

Gallery 'Iolani, Windward Community College

Saturdays; 2:00 - 3:30pm

October 19 - 'Āina That Which Feeds, Kimo Cashman and Karen Kosasa

October 26 - Wayne Levin: A Life in Photography

November 2 - Mai Nā Kūpuna Mai, Renee Iijima and Shuzo Uemoto

November 9 - Capturing Our Past for Our Futures — Preserving the Photographer's Opus

November 23 - Franco Salmoiraghi: Photography + Experience

November 30 - Waiāhole: Photography As a Weapon

All programs are free and open to the general public. *Ke Alaula* is the accompanying program for the exhibition: *The OGs: Photographers of the Silver Gelatin Process*, September 6 - December 6, 2024. Windward CC Gallery 'Iolani hours:

Monday through Saturday, 1-5pm. Located adjacent to Palikū Theatre.

For more information contact: kapulani@hawaii.edu / 808-236-9155 / gallery.windward.hawaii.edu

EXHIBITION

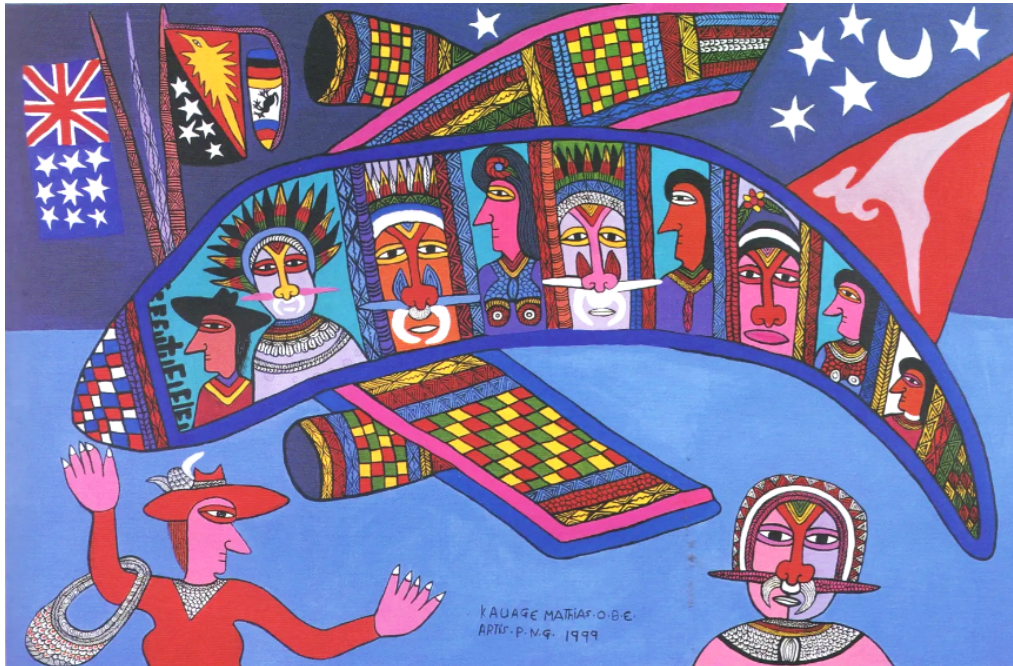


Ka 'Ula Wena: Oceanic Red, to be held May 25, 2024–Jan. 12, 2025, is an original Bishop Museum exhibition that explores manifestations of red in the landscapes, memory, and created expressions of Oceania. Ka 'Ula Wena originates in Hawai'i, but we reach out to embrace our cousins across the vast Moananuiākea.

The phrase “ka 'ula wena” refers to a glowing red, one whose warmth envelops Hawai'i each day, first at Kumukahi, the storied easternmost point of the Islands. It is the strength of the sun but also the bounty of reds found in the plants and animals it nourishes. Ka 'ula wena is a red experienced beyond seeing. This redness is felt in mele (song), mo'olelo (stories), and the wena (warmth) of kinship. Red conveys a constellation of ideas densely populated by meaning. Red, beyond color, shade, or hue, elevates the senses, shifts emotions, affirms kinships, enlivens passions, consecrates the sacred, and sets apart the profane.

Ka 'Ula Wena: Oceanic Red celebrates the distinctly unique reds of Oceania and the redness of our connection.

EXHIBITION



Contemporary Painting in Papua New Guinea: Mathias Kauage and His Family

De Young Museum, San Francisco, March 30, 2024–March 15, 2026

Mathias Kauage (ca. 1944–2003) is acclaimed for his boldly colorful paintings of a world radically changing around him in the late twentieth century. *Contemporary Painting in Papua New Guinea: Mathias Kauage and His Family* at the de Young Museum in San Francisco features four paintings from the permanent collection, including a new acquisition, on view for the first time. During his lifetime, Mathias experienced dramatic societal shifts — not only during the decades under colonial Australian administration but also after Papua New Guinea achieved independence in 1975. Both periods are a focus of his work. In the late 1970s, he led the contemporary arts movement in the newly independent country, which explored nationhood and technological advancement. Later works by Mathias, his wife Elizabeth (Elisabet), and their family also addressed social issues such as the onset of the HIV/AIDS epidemic. The circle of artists working in their style grew to encompass their children, including nephew and adopted son Apa Hugo. They, along with Elizabeth, continue their father’s artistic legacy today as professional painters.

<https://www.famsf.org/exhibitions/papua-new-guinea-mathias-kauage>

Image Credit: Mathias Kauage (Mingu Village, Kundiawa-Gembogl District, Chimbu [Simbu] Province, now in the independent country of Papua New Guinea, ca. 1944–2003). *Kauage Flies to Scotland for Opening of New Museum of Contemporary Art*, 1999. Acrylic on canvas. Fine Arts Museums of San Francisco, Museum purchase, Phyllis C. Wattis Fund for Major Accessions, INC2023.66. Photograph by Randy Dodson. Courtesy of the Estate of Mathias Kauage and Rebecca Hossack Gallery, London

EXHIBITION



He‘e Nalu: The Art and Legacy of Hawaiian Surfing
East Hawai‘i Cultural Center, October 13—November 29, 2024

He‘e Nalu: The Art and Legacy of Hawaiian Surfing covers 2,000 years of surfing history and Indigenous creative expression, from the earliest stories of surfer deities to contemporary works of art and surfing innovations, through the lens of modern Kānaka ‘Ōiwi creatives and cultural practitioners.

In 2023, *He‘e Nalu: The Art and Legacy of Hawaiian Surfing* debuted at the Heard Museum in Phoenix, Arizona and was developed in partnership with guest curator, Carolyn Melenani Kualii of Kua‘āina Associates and artist Ian Kualii. In collaboration with some of Hawai‘i’s leading art organizations presenting smaller iterations of this exhibition to O‘ahu and Maui, the Donkey Mill Art Center and East Hawai‘i Cultural Center are proud to bring *He‘e Nalu* home to our island of Hawai‘i.

Exhibiting artists: Solomon Enos, Daniel Ikaika Ito, Kaumakaiwa Kanaka‘ole, Clifford Kaponono, Ha‘a Keaulana, Ian Kualii, Tom Pōhaku Stone, Cory Kamehanaokalā Taum and Zone Media.

This exhibition is free and open to the public.

Info: <https://donkeymillartcenter.org/event/?event=5547>

East Hawai‘i Cultural Center, Oct. 13—Nov. 29, 2024 (opening & artists talks, Oct 12)

141 Kalākaua Street, ehcc.org, (808) 961-5711

Image: Featured photograph of Puamakamae DeSoto sliding on her longboard in Mākaha, O‘ahu, 2021, in the series *Aia no i ke kō a ke au - Whichever Way the Current Goes* by Ha‘a Keaulana.

EXHIBITION

THE YALE PEABODY'S NEW "HALL OF THE PACIFIC" OPENS TO THE PUBLIC



For the first time, the Peabody is exhibiting an extensive collection of artworks, contextual photographs and historical artifacts that celebrates the living cultures of Pacific Islander communities. The 254 objects on display include a carved seagoing canoe prow from Vanuatu, elaborate façade paintings that adorned a ceremonial house in Papua New Guinea, and decorated shields from the Solomon Islands used for defense and in ceremonies.

The comprehensive new exhibit will showcase the enormity of the Pacific, the vast distances explored and navigated by Pacific Islanders, and the rich diversity of the region's cultures.

The 3,655 sq.-ft. Hall of the Pacific, the museum's second largest space behind the Burke Hall of Dinosaurs, showcases dozens of objects that have been out of public view and held in private collections for decades. The Peabody has never had a permanent exhibit of cultural artifacts from the Pacific, so in addition to Jaffe's collection, many of the museum's objects are also on display for the first time as well. The Peabody's new work and classroom spaces will enable faculty, students, and researchers to have greater access to the collection for study.

The expansive hall will also serve as a space for community events and discussions for the wider AAPI community in New Haven and beyond.

Other Highlights from the Hall of the Pacific Include:

- A rare *Tago* mask from Tami Islands.
- A pair of rare *Ehoro* masks from Papua New Guinea
- A 19th-century *warup* drum from Saibai Island
- An *iUla Tavatava*, a ridged-head missile club from Fiji
- A collection of stylized spirit face masks from Vanuatu
- A Māori feather cloak from New Zealand

See additional photos of the new Hall of the Pacific and its collection [here](#).

Plan Your Visit to the Peabody: <https://peabody.yale.edu/>

EXHIBITION



Aloha Nō
Hawai'i Triennial
Feb. 15–May 4, 2025

Curated by Wassan Al-Khudhairi, Binna Choi, and Noelle M.K.Y. Kahanu

More than a ubiquitous Hawaiian greeting, aloha is a Hawaiian philosophy and way of life. Aloha is an action that embodies a profound love and truth-telling, a practice that has been kept and cared for by the people of Hawai'i for generations. This practice of aloha engenders a deep connectivity to the 'āina (land), environment, elements, and each other. By collapsing two, seemingly opposite, meanings — “no” in English with “nō,” an intensifier, in 'ōlelo Hawai'i (Hawaiian language) — ALOHA NŌ seeks to reclaim aloha as an active cultural practice and situate it as a transformative power that is collectively enacted through contemporary art.

Curated by Wassan Al-Khudhairi, Binna Choi, and Noelle M.K.Y. Kahanu—the first non-hierarchical trio of curators for the Triennial composed of women of color—HT25 is a multi-site exhibition of contemporary art from Hawai'i, the Pacific, and beyond. As part of an established field of art biennials and triennials around the world, HT25 is an internationally recognized, large-scale exhibition that presents the latest artistic works and explores local-global dialogues through a Hawai'i- and Pacific-centered lens.

Additional information and updates: <https://hawaiicontemporary.org/>

EXHIBITION



KE AO LAMA, Enlightened World

Celebrating the 13th Festival of Pacific Arts and Culture

Capitol Modern, The Hawai'i State Art Museum, June 7—December 31, 2024

Presented by the Hawai'i State Foundation on Culture and the Arts, *KE AO LAMA, Enlightened World* celebrates traditional and contemporary expressions of Pacific Island nations through five interconnected exhibitions highlighting the expanse of inspired Indigenous thought and creativity:

PILINA: Festival of Pacific Arts and Cultures 50th Anniversary

Our Sea of Islands

'Ai ā manō

Nā Akua Ākea: The Vast and Numerous Deities

Huli Ki'i: Traditional Hawaiian Puppetry

In acknowledgement of the vital role that Indigenous Pacific Islanders play in the health, care, and wellbeing of Pacific communities, the exhibitions on view will be bolstered by and activated through diverse cultural programming. This includes a Native Hawaiian artist video series, docent-led tours, live performances, demonstrations, hands-on workshops, theatrical productions, and augmented reality experiences.

Information on the exhibitions can be found here:

<https://www.capitolmodern.org/festpac#exhibits>

EXHIBITION

SHIFTING GROUND

Australian Indigenous Printmaking
Kluge-Ruhe Aboriginal Art Collection, University of Virginia
March 9, 2024 – March 2, 2025



Shifting Ground explores the dynamic terrain of Australian Indigenous printmaking, showcasing works by twenty-two artists who have produced prints with Basil Hall Editions. Established by master printmaker Basil Hall, who began working collaboratively with artists in the early 1980s, Basil Hall Editions has worked for more than two decades with several hundred artists, many based within Aboriginal run art centers in the Northern Territory, South Australia, and Western Australia, and who have been introduced to print through visiting workshops.

In 2023, Hall donated a vast collection of 1,316 workshop proofs to the Kluge-Ruhe Aboriginal Art Collection, which is becoming a center for the study of Indigenous prints. The collection represents a complex roving topography of Indigenous contemporary art practice from the last twenty years, traversing works by senior and emerging artists, significant collaborative projects, engagements with renowned print artists, and a diversity of experimental and singular approaches to the print medium.

This exhibition explores the transformative effects of print collaborations – shifting practice, opening-up new ground, and instantiating new material, conceptual, and visual languages. For many of these artists, engagement with print has led to the production of some of their most iconic artworks; and for some it has become a recurring and central practice. The prolific travel of studio-workshops like Basil Hall Editions across Australia, and the intensive engagement of collaborating artists, has established print as a major phenomenon in Indigenous art, marking new ground in a multitude of ways.

To view the artwork labels and wall text for the exhibition, click the link below: [*Shifting Ground* Part 1 Wall Texts and Labels](#)

Image: Detail of GULUMBU YUNUPINU, *Garak*, 2008, etching on Hahnemühle paper, collaborator: Basil Hall, Jacqueline Gribbin; printer: Jacquelin Gribbin, Monique Auricchio. Kluge-Ruhe Aboriginal Art Collection of the University of Virginia, gift of Basil Hall, 2023.0006.011.001. Courtesy of the estate of the artist and Buku-Larrngay Mulka Centre.

EXHIBITION

Kū a Lanakila!

Expressions of Sovereignty in Early-Territorial Hawai'i



OCTOBER 5, 2024 – AUGUST 10, 2025 | J. M. LONG GALLERY

Kū a Lanakila! Expressions of Sovereignty in Early Territorial Hawai'i, 1900-1920 delves into the ways Kānaka ʻŌiwi (Native Hawaiian people) asserted their presence and sovereignty during Hawai'i's early territorial period through cultural and political expressions. Featuring a stunning array of collection items including 'ahu'ula (capets), lei hulu, banners, and political ephemera, the exhibit highlights how Native Hawaiians engaged in public ceremony, competitive sports, and political activism to maintain their identity and agency in a time of profound change.

Showcasing rarely seen items from Bishop Museum's Ethnology and Library & Archives collections, this exhibit bridges the gap between the Hawaiian Kingdom and early territorial periods, revealing the resilience and adaptability of Native Hawaiian People. Visitors will see how ali'i leadership and cultural production continued to thrive. Notable pieces include the 40-foot koa racing canoe commissioned by Prince Jonah Kūhiō Kalaniana'ole, alongside embroidered handkerchiefs and campaign ribbons that tell stories of political engagement and advocacy.

Kū a Lanakila! Expressions of Sovereignty in Early Territorial Hawai'i, 1900-1920 not only celebrates Hawaiian cultural and political history but also serves as a vital narrative extension of the museum's Hawaiian Hall, filling in historical gaps and offering new perspectives on the continuity of Native Hawaiian leadership and cultural expression. Whether you are a lifelong learner, museum member, or part of the Native Hawaiian community, this exhibit invites you to reflect on the enduring spirit of Kānaka ʻŌiwi and their contributions to Hawai'i's story.

<https://www.bishopmuseum.org/kualanakila/>

CALL FOR PAPERS

Libraries, Archives, and Museums in Oceania

A Special Issue of the *Journal of New Zealand & Pacific Studies*

Guest Edited by Joshua Bell, Cristela Garcia-Spitz, and Halena Kapuni-Reynolds

Though shaped by their colonial legacies and postcolonial presents, libraries, archives and museums can also be spaces of hope, healing and collective reimagining. These institutions and their staff steward various media formats (audiovisual objects and texts), giving presence to the many pasts of Oceania, and must reckon with Indigenous interventions that reconfigure these collections as familial legacies, belongings and ancestors. Collaborative work with Indigenous communities has also helped open these institutions and their collections to new possibilities, resulting in richer understandings about activating belongings to nurture and uplift source and descendant communities and returning belongings and ancestors through legal and ethical means. Simultaneously, Indigenous communities continue creating their own cultural centers, blurring distinctions between libraries, archives and museums to serve the needs of their respective communities.

While these projects and trends are in dialogue with global practices, they are also distinctly local and heterogeneous within Oceania. How are these projects in and around libraries, archives and museums transforming these institutions and their collections? How are Indigenous epistemologies helping to challenge the colonial legacies of these institutions? What new collaborative practices are emerging, which help to recenter the relations that may have otherwise been dormant? What lessons for institutions outside of Oceania can be taken from these engagements?

The *Journal of New Zealand & Pacific Studies* invites contributions that offer new insights into library, archive and museum practice in and about Aotearoa New Zealand and the Pacific, and associated collections from the region that may be housed outside of Oceania. Papers might address the following issues:

- Indigenizing and decolonizing strategies for curatorial practice, exhibition design, collection
- development and management
- community-based programming and research
- repatriation and ethical returns
- repatriation initiatives
- conservation/preservation
- digitizing collections and ethical and inclusive metadata practices
- digital scholarship and pedagogy
- emerging technologies and their impact on research
- evolving roles, education/mentoring the next generation of museum/archive professionals

We are particularly interested in case studies highlighting lesser-known libraries, archives and museums in or of the Pacific.

The *Journal of New Zealand & Pacific Studies* is a double-blind refereed journal. Articles, accompanied by a short biography, abstract and keywords, must be between 5000 and 8000 words, including notes and references, and must be formatted according to the journal style guide (<https://www.intellectbooks.co.uk/MediaManager/File/intellectstyleguide2016v1.pdf>). Original interviews (for example, with an artist, curator, librarian or archivist), research reports, review essays and exhibition reviews, between 1500 and 4000 words, are also welcome.

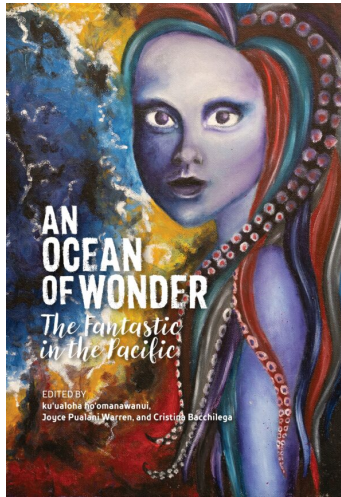
Deadline for submissions is 14 April 2025. All article submissions will be subject to peer review. If accepted for publication, essays will be published in vol. 13, no. 2, December 2025. Please submit complete articles for consideration to Heather Waldroup at waldrouphl@appstate.edu

NEW PUBLICATION

An Ocean of Wonder: The Fantastic in the Pacific

University of Hawaii Press

Edited by kuʻualoha hoʻomanawanui, Joyce Pualani Warren, and Cristina Bacchilega



An Ocean of Wonder: The Fantastic in the Pacific brings together fifty writers and artists from across Moananuiākea working in myriad genres across media, ranging from oral narratives and traditional wonder tales to creative writing as well as visual artwork and scholarly essays. Collectively, this anthology features the fantastic as present-day Indigenous Pacific world-building that looks to the past in creating alternative futures, and in so doing reimagines relationships between peoples, environments, deities, nonhuman relatives, history, dreams, and storytelling.

Wonder is activated by curiosity, humility in the face of mystery, and engagement with possibilities. We see wonder and the fantastic as general modes of expression that are not confined to realism. As such, the fantastic encompasses fantasy, science fiction, magic realism, fabulation, horror, fairy tale, utopia, dystopia, and speculative fiction. We include Black, feminist, and queer futurisms, Indigenous wonderworks, Hawaiian moʻolelo kamahaʻo and moʻolelo āiwaiwa, Sāmoan fāgogo, and other non-mimetic genres from specific cultures, because we recognize that their refusal to adopt restrictive Euro-American definitions of reality is what inspires and enables the fantastic to flourish.

As artistic, intellectual, and culturally based expressions that encode and embody Indigenous knowledge, the multimodal moʻolelo in this collection upend monolithic, often exoticizing, and demeaning stereotypes of the Pacific and situate themselves in conversation with critical understandings of the global fantastic, Indigenous futurities, social justice, and decolonial and activist storytelling. In this collection, Oceanic ideas and images surround and connect to Hawaiʻi, which is for the three coeditors, a piko (center); at the same time, navigating both juxtaposition and association, the collection seeks to articulate pilina (relationships) across genres, locations, time, and media and to celebrate the multiplicity and relationality of the fantastic in Oceania.

NEW PUBLICATION

In a room, in a house, on an island, in an ocean
Waka Kuaka | Journal of the Polynesian Society



Each of the writers in this special issue, from essayists and reviewers to poets and interview subjects, addresses chains of connection. Through many different pathways they articulate and critique discontinuities created in colonial contexts. Memory and systems of memory, from storytelling to whakapapa (genealogical ties) to colonial archives and museums, are responded to in both material and abstract ways, creating fine networks and continuities at personal and institutional levels. Disconnection and connection are the themes that bind this special issue of *Waka Kuaka: The Journal of the Polynesian Society* as we seek to amplify the words and images of Indigenous poets, artists, archivists, creatives and curators and their innovative and unconventional approaches to reclaiming memory and history making.

Link: Vol. 133 No. 1 (2024): Waka Kuaka | *Journal of the Polynesian Society*

NEW PUBLICATION

A beautiful, exceptional book on prestigious Oceanian objects made from giant clam fossils, the intriguing and majestic *Tridacna Gigas*.

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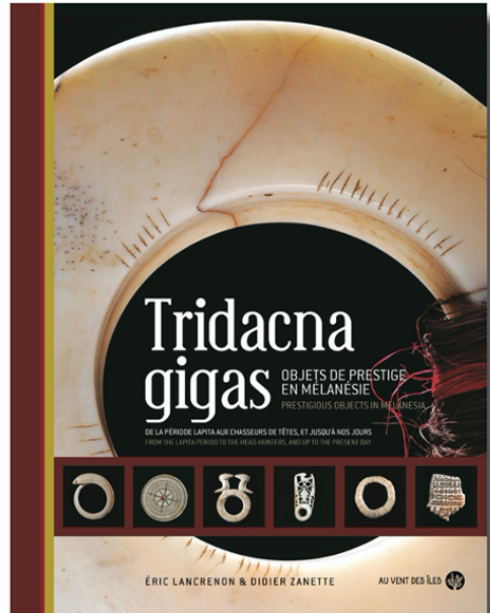
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lire un extrait : [en cliquant ici](#)

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ORGANIZATION



EASTER ISLAND FOUNDATION

<https://www.easterislandfoundation.org/>

The Easter Island Foundation (EIF) is a public 501(c)3 organization registered in California. The organization is overseen by a volunteer Board of Directors who share an interest and concern about the culture and history of Rapa Nui and Oceania and include a variety of professions with expertise in anthropology, art, education, information technology, management and fundraising. The EIF supports the preservation of the Rapa Nui heritage and culture through education. It was incorporated in 1989 to give back to the community that has inspired the world through its rich history, vibrant culture and monumental archaeological treasures.

Our Mission:

The Easter Island Foundation supports the Rapa Nui people to preserve their vibrant Polynesian culture. We believe that education and opportunity strengthen the individual, family, economy, and community as a whole. Our vision is to empower the communities of Rapa Nui to make a difference in protecting their future and past. The EIF focuses on education to fulfill this mission.

NEW & RECENT PUBLICATIONS

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