

# UC Santa Cruz

## Pacific Arts: The Journal of the Pacific Arts Association

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Announcements

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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](mailto: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](mailto:pacificarts@ucsc.edu).

**PLEASE SUPPORT PAA & PACIFIC ARTS:** There is no cost to contributors to publish with *Pacific Arts*. However, our editorial staff are volunteers and all of our publication costs rely entirely on your PAA membership and 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



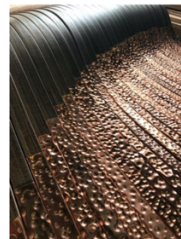
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2023

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Pacific Arts  
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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](http://www.pacificarts.org/membership).

**PAA SPEAKER SERIES**

**Pacific Currents**

(Pacific Arts Association online speaker series)

**‘Amui ‘i Mu‘a/Ancient Futures: Late Eighteenth- and Early Nineteenth-Century Tongan Arts and Their Legacies**

**~~Billie Lythberg & Phyllis Herda~~**

February 2025

(Date, time, and Zoom registration link will be sent to PAA members in January)



Phyllis Herda (anthropologist and Pacific historian), Billie Lythberg (art historian, anthropologist, and lecturer in organizational studies) discuss the New Zealand-based research project “‘Amui ‘i Mu‘a/Ancient Futures: Late Eighteenth- and Early Nineteenth-Century Tongan Arts and Their Legacies” and its affiliated traveling exhibitions. The project’s participants also included Melenaite Taumoefolau (Pacific linguist and researcher in Pacific studies), Hilary Scothorn (art historian and Pacific textile specialist), and Tongan artists Sopolemalama Filipe Tohi and Dagmar Vaikalafi Dyck. These academics and artists

worked collaboratively to locate, examine, and interpret historical Tongan artifacts in more than thirty collections throughout Europe, the United Kingdom, the United States, Japan, and Australasia, as well as to investigate the legacies of Tongan–European encounters in this era.

Top: Dagmar Vaikalafi Dyck, *M.A.P.S.*, 2020. Acrylic and spray paint on wood board. Bottom: Sopolemalama Filipe Tohi, *Talanoafolau*, 2020. Andesite, wood, and sennit. ‘Amui ‘i Mu‘a/Ancient Futures exhibition, Te Whare Toi o Heretaunga Hastings Art Gallery, 2023. Photograph courtesy of Te Whare Toi o Heretaunga. Photograph by Thomas Teutenberg

**PAA CONFERENCE SESSION at CAA**



## Current Research in Pacific Visual Studies

**PAA Session @ College Art Association Annual Conference**

**Thursday, February 12, 2025, 9–10:30 AM**

**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.**

**PAA-EUROPE ANNUAL MEETING**



**An Ocean of Connection: Oceanic art, artists and museums**

**Wednesday, June 18 – Friday, June 20, 2025**

Sainsbury Research Unit for the Arts of Africa, Oceania & the Americas,  
University of East Anglia (UEA), Norwich, UK

Since the 1980s Oceanic scholars (Wendt 1982, Hau'ofa 1994, Teaiwa 2014, amongst others) have responded to the tendency, resulting from colonialism and developmentalism, for Oceania to be divided into clearly delineated and distinct areas by reminding Islanders and non-Islanders alike that the Pacific Ocean is a linking pathway rather than a separating boundary. They emphasised the connection to the ocean for many people living in the region; a place defined by the seascape as much as the landscape. This discourse continues to resonate and inspire scholars, curators, artists and practitioners in the region and beyond.

The main conference theme is related to the Sainsbury Centre's exhibition season *Can the Seas Survive Us?* The exhibition includes Oceanic contemporary art and community responses to the issues that the Pacific region faces, particularly in Yuki Kihara's *Paradise Camp*. The conference will explore the Pacific Ocean as a relational entity, as a powerful metaphor for connection, as a pathway that is reclaimed by Oceanic people today by celebrating the impressive navigational skills of their ancestors when settling the islands, as well as a pathway used by collectors who shipped artefacts to museums.

While papers can cover a range of topics, preference will be given to speakers who bring their own experiences, reflections, and actions in response to the following themes:

- Past and present Oceanic artist/community-museum collaborations
- The cultural and/or political relationship between Oceanic communities and the Pacific Ocean
- The impact of climate change and its expression in the arts and/or museum collections and exhibitions
- The ocean as resource for Oceanic arts
- Collecting journeys of Oceanic arts

(continued on following page)

- Restitution, repatriation or long-term loans of objects
- Shifting exhibition and curatorial practices in relation to Oceania collections
- Possible futures for Moana Oceanic artist-museum collaborations

For those wishing to present papers at the conference, there are two types of presentation:

- (a) a paper of 20 minutes followed by 5-10 minutes discussion
- (b) a report of 10 minutes.

Please send abstracts of 150-200 words for papers or reports to [paae.conference@uea.ac.uk](mailto:paae.conference@uea.ac.uk), stating your full name in the body of the email, by 23.59 (UK time) on Friday **28 February 2025**. Acceptance will be confirmed by Monday 24 March 2025, 17.00 (UK time), allowing time for presenters to make their travel arrangements. Registration, with an outline meeting timetable and accommodation information, will be available soon thereafter. We expect the conference to run from the afternoon of 18 June until early evening of 20 June.

### **Scholarships for Participation at the Annual PAA-E Meeting**

The Pacific Arts Association-Europe is offering up to two annual scholarships to support the participation of Pacific artists, students and scholars at the annual PAA-E conference. The scholarship is for a maximum of € 400; it pays in addition the cost of the conference fee and the conference dinner.

### **Eligibility**

Pacific artists, students and scholars who propose a contribution to the annual PAA-E conference that is accepted by the conference organisers.

### **Requirements**

- Write a short statement (max. 200 words) explaining why attending the PAA-E meeting is important for you.
- Propose a paper, report or performance to be presented at the conference.
- Provide name and details of one external referee. Applicants should contact their referee directly and ensure the reference is sent to the Scholarship Committee by the closing date.

Applications, including a proposal for a presentation at the conference, should be sent to the Chair of the PAA-E Scholarship Committee, Anita Herle ([ach13@cam.ac.uk](mailto:ach13@cam.ac.uk)), AND the President of the PAA-E, Wonu Veys ([wonu.veys@wereldculture.nl](mailto:wonu.veys@wereldculture.nl)), by the closing date of **February 28, 2025**. Applicants will be informed of the outcome by March 24, 2025.

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

Conference—Save the Date



We're thrilled to announce that PAA's XIV INTERNATIONAL SYMPOSIUM will take place at **Wereldmuseum in Leiden, the Netherlands, from June 23-27, 2026!**

The International Symposium will coincide with a major exhibition on Western New Guinea.

Mark your calendars and stay tuned—more details will be shared over the next year and a half.



**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 ASAONet Listserv, a listserv hosted by the University of Illinois at Chicago.

**CONFERENCE**

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

**PACIFIC ISLANDS POLITICAL STUDIES ASSOCIATION (PIPSA) CONFERENCE**  
Te Herenga Waka-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.

Contact: [pipsa2025@gmail.com](mailto:pipsa2025@gmail.com).

Deadline for conference registration is February 1, 2025.

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

CONFERENCE



**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.

Conference participants will present research related to French colonial history and its legacies. This year’s theme is “Representations of Empire: Art, Museums, International Expos.” Participants 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.

Additional information about the Society’s scholarly activities, fellowships, and past conferences is available at [www.frenchcolonial.org](http://www.frenchcolonial.org). If you have questions concerning the conference, please email [frenchcolonial2025@gmail.com](mailto: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](mailto:esfo2025@gmail.com)

## CALL FOR PAPERS

**History of Photography panel  
Pacific History Association Conference  
National University of Sāmoa, Apia, December 2–5, 2025**



The call for papers has been announced for the 2025 Pacific History Association (PHA) conference to be held in Apia, at the National University of Sāmoa. It will be preceded by two workshops, one for post-grads (a “Master” class) and one for local history teachers.

At the 2023 PHA conference at Warrnambool, the History of Photography panel was, ***“Across the seas; the history of photography in the Pacific Islands”*** and it included papers from across the broad subfields of art, literature, anthropology, museum studies, fashion, travel, journalism, and media.

The 2025 panel uses the same label and is open to empirical or theoretical examination of individual images, photographers, studios, albums, postcards, lantern slides, travel photography, official reports, expedition photography, domestic photography, illustrated books, photojournalism, and propaganda. Any photograph or body of photography published or in repositories, from or about the Pacific Islands is the center of interest. Proposals outside these areas are also welcome.

The first History of Photography panel at the PHA was at UH-Hilo in 1996, followed by panels at each subsequent PHA bi-annual conference. Papers from previous PHA photography panels have been published as special issues of *Pacific Studies*, and *JPH*, and those from Cambridge PHA 2018 appeared as a special double issue of *JNZPS*.

The panel will take the usual format, with 20-minute papers followed by ten minutes of questions, presented with accompanying song/dance/talk, and/or PowerPoint (but no reading of papers!!!) The NUS campus has full projection facilities and internet access. A decision on Zoom presentations for those unable to attend, has yet to be made by the organizers.

Heather Waldroup and Max Quanchi are co-chairs.

Send your proposal to [waldrouphl@appstate.edu](mailto:waldrouphl@appstate.edu) and [Quanchi.amqfu@gmail.com](mailto:Quanchi.amqfu@gmail.com)

Please include:

Title

Abstract (100-150 words)

Key words (six)

Your affiliation and contact email address

## 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](mailto:waldrouphl@appstate.edu)

Conference CFP



**Conference 2025:** Pacific Discourses and Destinies  
Tuesday 3 to Friday 6 June 2025

Hosted in 2025 by The University of Sydney, our gathering will focus on exploring and navigating the concepts of discourses and destinies, and how they relate to the Pacific, its people and places.

Much attention – locally, regionally and globally – continues to be placed on the Pacific. Whether it's being contested through geopolitical endeavours, to being celebrated for its traditional cultures, the Pacific is no stranger to attention. However, who determines how the region is understood is key to this conversation. Is it the highest bidder for the natural resources that control these narratives, or the local communities that generally don't benefit from such financial investments and exploitations? Is it the military power that exercises more diplomatic prowess, or Indigenous wisdoms from across the region? This conference strives to explore these various tensions, whilst also showcasing Pacific strengths and solutions in trying to make sense of the underlying discourses that determine the possible destinies of the Pacific region and beyond.

The conference will encourage an intersectional talanoa, provoking participants to be mindful of how their disciplinary perspectives and practices interact with the complexities of Pacific discourses and destinies. Sub-themes supporting these discussions will include panel presentations, papers and performances from the following areas:

- Pacific Studies
- Pacific Education
- Pacific Social Work
- Pacific Employment
- Pacific Health
- Pacific Sports
- Pacific Visual Arts
- Pacific Performing Arts
- Pacific Literature
- Pacific Media
- Pacific Fashion
- Pacific Finance
- Pacific Tech and Innovation
- Pacific Climate and Environment
- Pacific Sciences

Submission instructions, templates and access to view accepted panel abstracts are available at: [AAPS Poster and Paper submissions guidelines 2025](#)

- The deadline for submissions is **Friday 28 February 2025**
- Submissions will be notified on **Friday 14 March 2025**

EXHIBITION



GALLERY 'IOLANI AT WINDWARD COMMUNITY COLLEGE PRESENTS

## Ho'okāhi Ka 'I lau Like Ana Wield the Paddles Together

During the 13th Festival of Pacific Arts and Culture in Honolulu, Hui Kālai Ki'i O Kūpā'aikē'e hosted 70 Moananuiākea carvers, uniting to create 15-foot Hoe Uli (steering paddles) as symbols of collective self-determination. This exhibition features Hoe Uli crafted by Pacific delegations, including Hawai'i, Aotearoa, American Samoa, Western Samoa, Tonga, Fiji, Northern Mariana Islands, Micronesia, French Polynesia, Guam, Palau, Papua New Guinea, Rapa Nui, Solomon Islands, Taiwan, Tuvalu, and Vanuatu.

**January 18 – March 7, 2025**

**Artist reception: Saturday, January 18, 3–6 p.m.**

Gallery hours: Open MON.–SAT., 1–5pm; Closed SUN. and holidays  
Gallery phone: 808-236-9155 | [gallery.windward.hawaii.edu](http://gallery.windward.hawaii.edu)  
Located adjacent to Palikū Theatre



**Gallery 'Iolani**  
Windward Community College  
45-720 Kea'ahala Rd.  
Kāne'ohe, HI 96744



## 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

**FROCK A WHANAUNGATANGA**  
**The Pacific Sisters**

Presented by Bunjil Place in association with Asia TOPA, Arts Centre Melbourne  
December 8, 2024–March 9, 2025  
Gallery, Bunjil Place



**World Premiere. Advocates for bodily autonomy, environmental care, and collective action, do not miss this major exhibition, curated by Jade Hadfield (Ngāti Kahungunu, Ngāti Whātua ki Kaipara).**

Kinship, ritual, adornment, and activism are masterfully woven together in *FROCK A WHANAUNGATANGA*, an exhibition and workshop series by legendary Tagata Moana (People of the Pacific) art collective, the Pacific Sisters, exploring living ancestral connections through taonga and measina, treasures of the Pacific.

Bunjil Place Gallery transforms into a vibrant, welcoming space that seeks to honour the shared histories of First Peoples and Moana Peoples. Encounter niu aitu (new ancestors) avatar, dressed in iconic and intricate handmade garments and cherished measina, alongside taonga from Museums Victoria, reuniting and reawakening the making practices of the moana.

Kick back in a Pasifika lounge adorned with imagery and archival footage of the Pacific Sisters' 30+ years of groundbreaking artistic work. Since their emergence in the early '90s, the Pacific Sisters have gained international acclaim for their innovative, multidisciplinary practice and fashion activism. They skillfully blend Moana-based arts and cultural practices with contemporary art forms, celebrating diverse urban Māori, Pacific, and Queer identities.

Information: <https://www.asiatopa.com.au/event/frock-a-whanaungatanga>

EXHIBITION

**Frock Enz Limited Edition and FrocktiVAtion  
The Pacific Sisters**

Presented by Asia TOPA, Arts Centre Melbourne  
February 25, 2025 — June 30, 2025  
Smorgon Family Plaza, Arts Centre Melbourne



Alongside their centrepiece exhibition [FROCK A WHANAUNGATANGA](#) at Bunjil Place, the Pacific Sisters present a short series of interventions designed to bring the whun (fun) and celebrate Pasifika culture and whanaungatanga (kinship) through fashion, actiVAtion, film and music. Nau mai, haere mai, all welcome!

***Frock Enz Limited Edition***

The Sisters make new history by diving into the hidden depths of the Australian Performing Arts Collection to unearth a curated selection of the zoot suits of Aotearoa supergroup Split Enz, courtesy of the Australian Performing Arts Collection. Designed by Noel Crombie, these original suits will be on display throughout the festival in Arts Centre Melbourne's Smorgon Family Plaza. From 3 March, the display will expand to become a face off with the Sister's updated and thrifted responses, rewriting their intertwined histories as local legends of pop culture in Aotearoa.

***FROCKtiVAtion***

On 1 March, join the Pacific Sisters for a special public activation where they blend live music, spoken word, taonga pūoro (traditional māori instruments), and processional movement to bring their garments to life in a stunning ActiVAtion before going on display.

Information: <https://www.asiatopa.com.au/event/frock-enz-limited-edition-and-frocktiVAtion>

EXHIBITION/EVENT

**SAUNIGA**

**FAFSWAG**

A Work-in-Progress Sharing  
March 6–8, 2025  
The Show Room, Arts Centre Melbourne



Samoan Proverb: '*E sui faiga ae tumau fa'avae.*'

Translation: The form changes, but the underlying principles remain.

Join us for this work-in-progress sharing by the internationally acclaimed Queer Indigenous arts collective FAFSWAG.

*SAUNIGA* explores the majestic world of our earliest ancestors: the animals from the land, sky and ocean.

*SAUNIGA* recalls the sacred connections between spirits (Aitu) of the old world and the lives of their Samoan descendants. Bringing together dance, costume and ceremony.

*SAUNIGA* seeks out playful discovery, posing curious reflections on our relationship with animals and the environment, told through a Samoan world view.

*SAUNIGA* is a new work in development which will premiere at Manchester International Festival. The presentation at Asia TOPA shares excerpts from early development of the work.

Information: <https://www.asiatopa.com.au/event/sauniga>

**EXHIBITION**

**Faith and Philanthropy:  
Queen Emma Kaleleonālanī's Visit to England, 1865-1866**

Hawaiian Hall, Bernice Pauahi Bishop Museum  
July 19, 2024 through Spring 2025



Between 1865-1866, Queen Emma Kaleleonālanī departed Hawai‘i for a year-long journey to England, the only journey outside of the Hawaiian Kingdom that she took during her lifetime (1836-1885). Her trip was not for recreation or pleasure but had a specific mission: fundraising for the construction of St. Andrew’s Cathedral, the seat of the Anglican Church in the Kingdom of Hawai‘i. For 183 days, Queen Emma leveraged her royal status and likeness to garner support and cash funds from English citizens around the country, resulting in national coverage of her extensive travels as well as the adoration of the British public.

“The fundraising for the Mission and the cathedral occurred during a particularly dark period of Queen Emma’s life,” shared Sarah Kuaiwa, Ph. D., Bishop Museum curator for Hawai‘i and Pacific Cultural Resources, and curator of the installation. “At 29 she was a dowager queen, a widow, and had lost her only child. Queen Emma channeled her grief and pain into a purpose for the Anglican Church in Hawai‘i, an important story that is not widely known.”

*Faith and Philanthropy* highlights new research identifying items associated with Queen Emma’s travel and fundraising strategies, utilizing objects from multiple Bishop Museum collections to demonstrate not only the richness of her journey but also the social, religious, and political spaces she navigated as a Hawaiian royal.

Photo credit: *The Queen of the Sandwich Islands*, Oxford, 1866. This file comes from [Wellcome Images](https://www.wellcomeimages.org/), a website operated by Wellcome Trust, a global charitable foundation based in the United Kingdom.

## 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 *Ehara* 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

**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/>

**MEDIA RELEASE**

# **KASTOM: A MELANESIAN HERITAGE**

A PACIFIC PATHWAYS FILM BY CAROLINE YACOE

**KASTOM** presents indigenous dances, music, ceremonies, rituals and scenes of daily life that underlie the socio-economic and political beliefs of the Melanesian countries of Vanuatu, Papua New Guinea, the Solomon Islands, Fiji, and New Caledonia. Filmed primarily in 2023 in Vanuatu during MACFEST (The Melanesian Arts and Culture Festival). These **kastom** practices show a wisdom and relevance for issues worldwide today including climate change and national independence.

Contact: [cyacoepp@gmail.com](mailto:cyacoepp@gmail.com)  
Phone: +1-808-384-5438

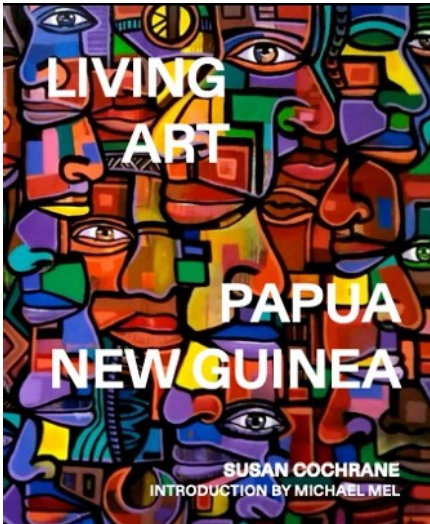
**FALL 2024**

SCAN FOR  
MORE INFO



**NEW PUBLICATION**

**Pre-order your copies of  
LIVING ART  
PAPUA NEW GUINEA**



To be launched in 2025 to celebrate Papua New Guinea's 50 years of independence, *Living Art in Papua New Guinea* by Susan Cochrane, with a preface by Steven Kilanda and an introduction by Michael Mel, is a stunning book that brings alive the art and culture of Papua New Guinea.

This impressive, hardcover, full-colour art book—lavishly illustrated with over 100 photos, presents artworks and cultural performances that are astonishing for their dramatic visual effect and virtuosity.

Culture, politics, history, and identity are interlinking themes through which the book presents ideas about artists, creative processes, and aesthetics to reveal Papua New Guinea's diversity of cultures and environments. It locates innovative artists in their villages, in urban settings, and on the international stage.

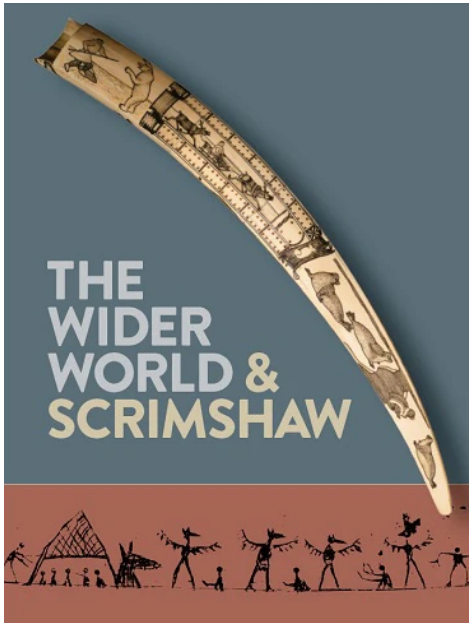
“Through art, this book tells multiple stories—some personal perspectives, or others which share our ideas and concerns. Without stories: Where are we? Who are we? How are we?” ~From the Preface by Steven Enomb Kilanda

There is a limited number of books being printed and it is now available for pre-order. Your pre-order will assist in the production of the book and part of the sales proceeds will benefit existing and emerging Papua New Guinean artists.

Email: [info@melbournebooks.com.au](mailto:info@melbournebooks.com.au)

Publication details: Large format, colour, hardcover, 304 pages. Recommended retail price €59 + €17 postage.

**NEW PUBLICATION**



***The Wider World and Scrimshaw***  
**Edited by Naomi Slipp**

This expansive catalogue with essays and contributions from a number of Pacific scholars and makers records the exhibition of the same name at New Bedford Whaling Museum, Wattles Gallery, June 14–November 11, 2024. It took the Museum’s scrimshaw collection (objects carved by whalers on the byproducts of marine mammals) and placed it in conversation with carved decorative arts and material culture made by Indigenous community members from across the Pacific and Arctic. Native communities

across Oceania, the Pacific, and Arctic have cosmologies related to whales, distinctive maritime traditions involving marine mammals, and vibrant carving styles. They were also impacted by commercial whaling ventures in the 1800s and the external pressures of colonialism and Western empire-building.

This interdisciplinary, community-driven, and collections-focused project engaged questions about identity, place, and material, and considered how exploration and whaling impacted the production of material culture in this diverse region between 1700 and today. The exhibition showcased over three hundred objects, paying particular attention to ones that indicate cultural and material exchanges. How did whaling (internal or external) impact these different communities and their unique art forms – from New Bedford to Aotearoa to Utqiagvik? In what ways do these legacies continue within contemporary art, communities, and cultures?

The exhibition considered different cultural products from Oceanic material culture and Arctic carvings to engraved sperm whale teeth. Organized in consultation with a diverse advisory board of artists, scholars, and culture bearers and in partnership with NBWM curators, it explored the rich cultural traditions, carving forms, and material exchanges that emerged in cultural contact zones across the Pacific world and continue to shape artistic practice and communities today.

Ordering information: <https://store.whalingmuseum.org/products/the-wider-world-scrimshaw>

NEW PUBLICATION



**Australian Institute of Aboriginal and Torres Strait Islander Studies**

**Published:** December 19, 2024

**Newsletter:** [https://aiatsis.gov.au/sites/default/files/research\\_pub/NativeTitle-Newsletter\\_2024%20Issue%202\\_WEB.pdf](https://aiatsis.gov.au/sites/default/files/research_pub/NativeTitle-Newsletter_2024%20Issue%202_WEB.pdf)

The Indigenous Country and Governance Unit (**ICG**) delivers information services and activities to support the native title sector, particularly native title organizations, and undertakes research activities to inform law and policy reform.

Over two editions per year, the Native Title Newsletter features updates on key developments in law and policy, contributions from the broader native title sector and updates on the activities of the ICG.

Keep informed by [subscribing to the Newsletter online](#) or if you would like to make a contribution, please [contact the ICG](#) for further information.

**ORGANIZATION**



**The Oceanic Art Society**

The aim of the Oceanic Art Society is to further the understanding and appreciation of Oceanic art. The focus is on the traditional and contemporary art of the indigenous peoples of Melanesia, Micronesia, Polynesia and Australasia. We hold regular presentations and seminars, and an annual Forum; we publish a quarterly Journal and send free newsletters to interested subscribers, worldwide.

For membership, event, and subscription information, visit:

<https://www.oceanicartsociety.org.au/>

Postal Address:  
Secretary OAS  
PO Box 3287,  
Waremba NSW  
Australia 2046

## 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.

#### **Journal of Polynesian Archaeology and Research (JPAR)**

JPAR is an open-access, peer-reviewed journal co-sponsored by the [Easter Island Foundation](https://www.easterislandfoundation.org/) (EIF) and the [Society for Hawaiian Archaeology](https://www.societyforhawaiianarchaeology.org/) (SHA) and published by the University of Hawaii Press. This journal carries forward the legacy of the Rapa Nui Journal, the final issue of which was released in February 2023.

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