

UC Santa Cruz

Pacific Arts: The Journal of the Pacific Arts Association

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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 book reviews editor Emily Cornish at emilycor@umich.edu.

Pacific Arts – Volume 21 (2021)

The forthcoming issue of *Pacific Arts* is a special issue focused on “Pacific Island Worlds: Oceania Dis/Positions.” The collection of essays and creative work explores how past and present visual art forms and practices shape place-making and identities in Oceania. Colonial interactions have produced a range of mobilities, yielding fraught processes of displacement, place-making, establishing new homes, and forming social, cultural, and political positions in the face of various dis-positionings. Contributors lend insight into understanding human experiences in Oceania that generate future imaginings and contribute not only to a “mode of survival,” but to “an art of living” across the region.

CALL FOR PARTICIPATION



Pacifique(S) Contemporain – deuxième édition

Past & Present – Unfolding Narratives in the Pacific

Université Le Havre Normandie

Pacifique(S) Contemporain, a collective of lecturers and curators passionate about the Pacific and its arts, is pleased to announce its second international conference following *Pacifique(S)* in 2015, supported by the research group le GRIC (Groupe de Recherche Identités et Cultures).

The conference is in participation with Le Havre's Museum of Natural History and l'ESADHaR (École supérieure Art et Design Le Havre, Rouen). The International conference will be held at Le Havre Normandy University from the **22nd - 24th September 2021**, and will coincide with the exhibition *Australie* (Australia) at the Natural History Museum.

The theme is ***Past & Present – Unfolding Narratives in the Pacific***. "Narrative" is to be understood in its broadest meaning (a spoken, written or drawn account). "Unfolding" focalizes on revealing, unveiling, disclosing and unravelling narratives buried in the past and offering different layers of understanding and perceptions in the present. Associating the two words, *unfolding narratives*, inspired us to assemble four axes that would allow researchers from a variety of fields to come together and explore and evoke narratives in and concerned with the Pacific.

For more information and to submit an abstract: https://www.univ-lehavre.fr/spip.php?article3130&var_mode=calcul



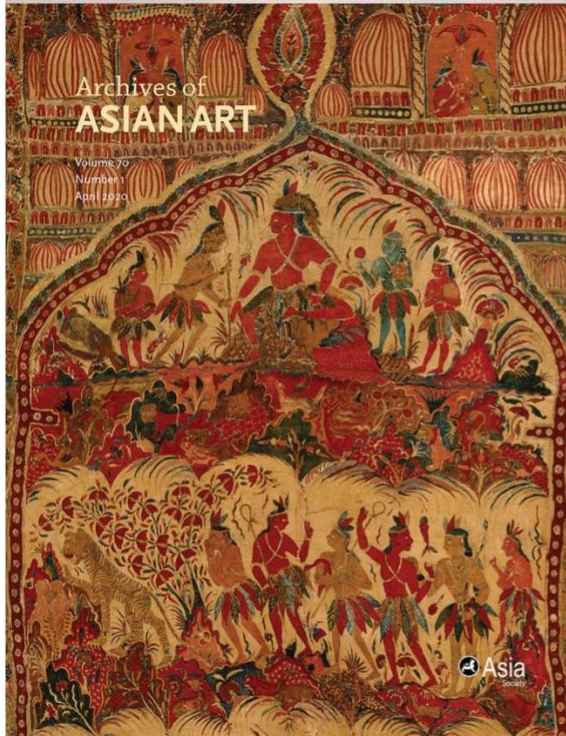
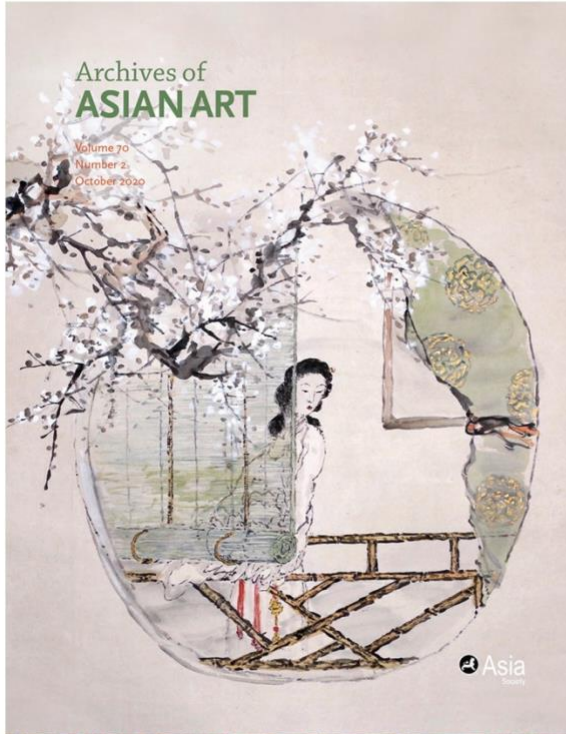
The Pacific Arts Association is an international organization devoted to the study of the arts of Oceania. The Pacific Arts Association (PAA), founded in 1974 and established as an association in 1978, is an international organization devoted to the study of all the arts of Oceania. PAA provides a forum 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.



Archives of **ASIAN ART**

Patricia Berger, editor

Since its establishment in 1945, *Archives of Asian Art* has been devoted to publishing new scholarship on the art and architecture of South, Southeast, Central, and East Asia. Articles discuss premodern and contemporary visual arts, archaeology, architecture, and the history of collecting. Every issue is fully illustrated (with color plates in the online version), and each fall issue includes an illustrated compendium of recent acquisitions of Asian art by leading museums and collections.

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Nka

JOURNAL OF
CONTEMPORARY AFRICAN ART

Salah M. Hassan and
Chika Okeke-Agulu, editors

Nka contributes to the intellectual dialogue on world art by publishing critical work in the developing field of contemporary African and African Diaspora art. The journal features scholarly articles, reviews of exhibitions, book and film reviews, and roundtables.

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POSITION ANNOUNCEMENT

**Faculty Director, Native American and Indigenous Studies Initiative,
Brown University**

Brown University invites applicants for the position of Faculty Director for our Native American and Indigenous Studies Initiative ([NAISI](#)). During a period of exciting growth and expansion, we look forward to welcoming an accomplished scholar to serve as Faculty Director of NAISI, in partnership with an Executive Director and supported by a faculty Steering Committee and an established office. The inaugural director will provide the intellectual leadership and vision to help us create a dynamic and leading academic program in Critical Native American and Indigenous Studies. By contributing to the scholarly field of NAIS and by engaging with Native American/Indigenous communities that currently define the field of NAIS, this position will help transform Brown's program in the coming years as it continues to grow, innovate and lead the field.

NAISI was established in 2016 to integrate the strong constellation of interest at Brown in Native American and Indigenous Studies among students, faculty and administrators across a number of departments. Supported by an exceptional array of resources for research, teaching and study; student organizations; and increased engagement with Native American tribes and communities in the region, NAISI has quickly grown over the past five years to include 24 affiliated [faculty](#) across a number of departments. In addition, NAIS has developed an undergraduate concentration (major) in Critical Native American and Indigenous Studies, and hired a staff of 6 (including two graduate student fellows).

Working closely with the Executive Director and the faculty Steering Committee, NAISI's Faculty Director will articulate and advance a vision in Native American and Indigenous Studies and oversee significant resources to support the goals of the Initiative. As a tenured member of the Brown faculty, they will have opportunities to work collaboratively with fellow faculty, students, departments, centers and administrative offices across the university, offering leadership in the areas of academic engagement, research and teaching in NAIS. They will contribute to our expanding engagement with tribes and Indigenous peoples on the local, national and international levels.

Review of applications will begin **Sept. 1, 2021**. For more information and to view the full job description, please visit <https://apply.interfolio.com/86622> .

POSITION ANNOUNCEMENT

**ERC Research Group *Indigeneities in the 21st Century*
One Postdoctoral Fellowship or Doctoral Position**

Available from 1 April 2022, at the latest, for the duration of 3 years

The project 'Indigeneities in the 21st Century', funded by the European Research Council (ERC) (2019-2025), attempts to understand how Indigenous actors have evolved from 'vanishing people' to global players. While the label 'Indigeneity' circulates globally, it is also defined as a place-based marker of identity. This project breaks new ground by incorporating both dimensions – global circulation and local experience – in a common framework. It does so by studying entangled Indigeneities as transregional and transcultural formations along the transpacific intersections between North and South America, Australia and the South Pacific. The project deploys and investigates a set of knowledge practices - collecting, filming, exhibiting - through which Indigenous multiplicities become constituted, and is located at the disciplinary intersections between anthropology, art, history, literature and philosophy. It aims at making a future-oriented contribution to (re)emerging Indigeneities and the (re)negotiation of their (post)colonial legacies in and with Europe.

The project seeks applications for one Postdoctoral Fellow or Doctoral Student to join an international team of researchers and conduct an individual project within the framework of '**Indigeneities in the 21st Century**' (www.indigen.eu). Candidates should be versed in Indigenous cosmologies, epistemologies, ontologies and languages. A high level of academic English is required, and knowledge of other colonial/archival languages (French, German, Spanish) is advantageous. Candidates should have an excellent early career research record and present evidence of outstanding potential. They will be expected to conduct fieldwork in the Pacific, consolidate his/her academic profile and expertise through publications and collaboration, and contribute to the research culture of the Department of Social and Cultural Anthropology at LMU Munich, the highest-ranked university in Germany and one of the leading universities in Europe, where this position is based.

The University is an equal opportunity employer. Applicants with disabilities will be given preference in the case of approximately equal qualifications. LMU Munich is interested in increasing the number of female faculty members and encourages women to apply. The salary grade is TVL 13 (Postdoc 100 %, Doctoral Position 75%), which provides a liveable salary and benefits including full healthcare, pension contributions, and six weeks paid vacation.

Please submit the following application documents electronically by **30 June 2021** to the principal investigator **Prof. Dr. Philipp Schorch** (philipp.schorch@ethnologie.lmu.de) to whom further questions about the position can also be sent:

As one pdf file (in English):

- (1) Application letter (letter of intent)
- (2) Curriculum vitae (including all publications)
- (3) Project proposal (max 5 pages)
- (4) Writing sample (e.g. a published paper or a chapter of the Doctoral/MA thesis)
- (5) Degree certificates
- (6) Names and contact details of three referees

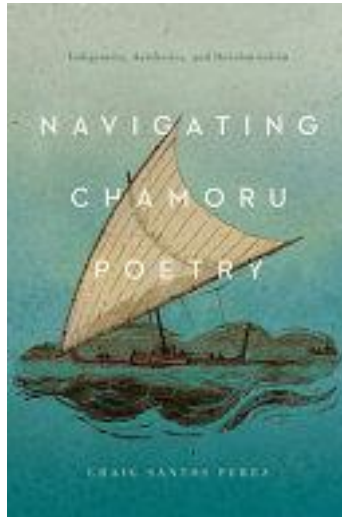
Shortlisted candidates will be programmed for a zoom interview in late July 2021.

The project has received funding from the European Research Council (Grant Agreement No. 803302).

NEW PUBLICATION

Navigating CHamoru Poetry: Indigeneity, Aesthetics, and Decolonization

by
Craig Santos Perez



Navigating CHamoru Poetry focuses on Indigenous CHamoru (Chamorro) poetry from the Pacific Island of Guåhan (Guam). Poet and scholar Craig Santos Perez brings critical attention to a diverse and intergenerational collection of CHamoru poetry and scholarship. Throughout this book, Perez develops an Indigenous literary methodology called "wayreading" to navigate the complex relationship between CHamoru poetry, cultural identity, decolonial politics, diasporic migrations, and native aesthetics. Perez argues that contemporary CHamoru poetry articulates new and innovative forms of indigeneity rooted in CHamoru customary arts and values, while also routed through the profound and traumatic histories of missionization, colonialism, militarism, and ecological imperialism.

This book shows that CHamoru poetry has been an inspiring and empowering act of protest, resistance, and testimony in the decolonization, demilitarization, and environmental justice movements of Guåhan. Perez roots his intersectional cultural and literary analyses within the fields of CHamoru studies, Pacific Islands studies, Native American studies, and decolonial studies, using his research to assert that new CHamoru literature has been--and continues to be--a crucial vessel for expressing the continuities and resilience of CHamoru identities. This book is a vital contribution that introduces local, national, and international readers and scholars to contemporary CHamoru poetry and poetics.

University of Arizona Press, Jan 25, 2022

<https://uapress.arizona.edu/book/navigating-chamoru-poetry>

CALL FOR PAPERS

Amerasia Journal: [Ocean Feminisms](#)

Guest Editors: Celia Tagamolila Bardwell-Jones (University of Hawai'i at Hilo), Stephanie Nohelani Teves (University of Hawai'i at Mānoa), and Joyce Pualani Warren (University of Hawai'i at Mānoa)
Publication Date: Planned for **Fall 2022**

Submission Requirements: 5,000-6,000 words (not including endnotes), due **October 1, 2021**

This special issue aims to center Indigenous epistemologies of the sea alongside settler responsibilities through transoceanic reflections. The guest editors recognize as a starting point the importance of the elemental sea, Moananuiākea, as the basis of identity for many people of Oceania. Centering the sea also invites dialogue with feminist scholarship emerging from the Caribbean, the Atlantic, and other ocean-centered Indigenous communities. Though this project is rooted in and routed through Oceania, oceanic flows invite us to think about feminisms that move beyond cartographic boundaries and academic disciplines, and we seek contributions that develop better models of decolonizing feminisms as well as models that center Indigenous feminist practices in the diaspora. Moreover, the editors take seriously the critiques of settlers of color made by Native Hawaiian activists, such as Haunani-Kay Trask, and Moana feminists, such as Stephanie Nohelani Teves, Maile Arvin, and Teresia Teaiwa. Hence, the special issue aims to develop a decolonial conceptual framework that deeply examines how epistemic practices of knowing oceans and waterways aid in cultivating ethical orientations that are critical of settler colonial occupation within Oceania and reconstruct alternative conceptions of the sea as generative/birthing pathways that are anchored to modalities of place-based ecologies, to evade colonial logics that render the sea as passive. Navigating the terrain of the space between oceans requires a trans-oceanic placental consciousness. As Epeli Hau'ofa reminds us, a "sea of islands" invokes a trans-oceanic consciousness that navigates across oceans, dives deep into the womb of the sea, and finds landings on the liminal ecologies of the sand, the coral, and the tides.

We seek critical essays and articles as well as creative non-fiction, first person accounts, poetry, and visual art that engage the intersections of settler responsibilities and Indigenous epistemologies of the sea. Possible topics include:

- Indigenous epistemologies, cosmogonies, or ontologies of the sea (ocean literacies, waves of knowledge, epistemic resistance, philosophical conceptions)
- Black, Indigenous, people of color critical perspectives of the sea
- Oceanic rematriation projects
- Queer theorizations of the ocean and diaspora
- Birthing practices in Oceania
- Indigenous feminism in Oceania (ie, Mana Wahine, Mana tama'ita'i)
- Women of Color feminisms
- Black Indigenous Pacific feminist scholarship (centering Melanesian and/ or Afro-diasporic perspectives)
- Decolonizing allyship (settlers of color, Asian Settler colonialism)
- Ecologies of the ocean and climate change
- Water rights
- Surfing, paddling, fishing, swimming, diving, sailing, wayfinding, and activism
- Militarization across oceans
- Imaginings of the sea through art, poems, song, performance

Please submit your paper at: <https://www.editorialmanager.com/ramj/default.aspx>.

Please contact Arnold Pan, Associate Editor, with any questions regarding your submission: arnoldpan@ucla.edu.