Message from the President

Dear PAA Members and Colleagues,

Greetings from a chilly Christchurch!

I think of my Northern Hemisphere colleagues as you move from spring to summer and hope that your sunny days provide an optimism that this past year of covid and working at home and teaching online and new waves of covid in some areas may actually be coming to an end. This year has been one of huge challenges, challenges that are not quite over as some colleagues in Australia and other areas are locking down once again. I do not like beginning a newsletter in this manner, but covid is clearly not something we can ignore and I do want to acknowledge the difficulties that we have all faced.

However, I am very excited to begin this greeting with news that our Pacific Arts journal is now up and running on its open access on-line platform! Please see below for the information provided by its new editors Stacy Kamehiro and Maggie Wander. I want to thank them for their efforts and their willingness to take on the journal as it moves in this new and exciting direction.

I would like to take this opportunity to both acknowledge and thank: Anne Allen for editing Pacific Arts, Molly Huber for copy editing and designing the journal, and Mark Stansbury-O'Donnell and the University of St. Thomas for printing and distributing these journals. Their combined efforts over the past eleven years have enabled Pacific Arts to be our organisation's journal, one that provides a forum for dialogue and awareness about Pacific Arts and cultures. This has been a challenging 'labor of love' that reinstated the journal to its academic standing. It is also due to Anne's work and vision that the journal has become accessible through JSTOR. I appreciate all of the time and effort that has been spent over the past decade. Thank you's are insufficient, but thank you!

Equally, I want to thank Caroline Vercoe for all of her work and determination to create a new website. She is waiting for a few more pieces of information and will then hand all of the changes to the web designer and we’ll be set to launch! Hopefully the new website will be up and running by July.

Another task that needs attention is our International Symposium. As you know, we typically have them every three years. Brisbane was our last host in March of 2019. Due to the interruptions of covid we have not been able to secure a host for the next Symposium. I am hoping that with the easing of restrictions that someone may feel able to take this on. Clearly, the dates would be negotiable. Please feel free to contact me for any further information you may need as you consider this undertaking.

As hope springs eternal, I do hope that the world rights itself and that we will be able to get back to some sense of what pre-covid was. I also hope that you enjoy reading about what some of your colleagues have gotten up to and that you enjoy the new journal and the articles that it holds.

All the best,
Karen Stevenson, President PAA
June 2021
In Memoriam: Harry Beran

The PAA is very sad to announce the passing of Harry Beran, in February of this year.

Harry was a long-time member of the PAA and attended regularly the annual PAA-E meetings, where he would always generously share his knowledge and experiences with other members. He was the first president of the Oceanic Art Society and an authority on the art and culture of the Milne Bay Province. The art of the Massim region was a major passion in his life which led to him being called upon by the British Museum to write about their collection.

First visiting Milne Bay Province in 1969 Harry built a substantial personal collection of over 800 objects over the next 36 years. While Harry’s academic career was in political philosophy at the University of Wollongong, he is better known to us for dedicating a large portion of his life to the study of Massim art. His contribution to our understanding of museum collections across the world of material culture from this region is immense. In 1980, he curated an exhibition of Massim art which travelled to several Australian venues including the Australian Museum. Harry published extensively. His work ‘Mutuaga, a nineteenth-century New Guinea master carver’ was the first study of a named 19th century New Guinean artist. Harry led a life of memorable experiences from his childhood in Vienna to emigration to Australia to numerous travels in Papua New Guinea and retirement in the UK. He recorded everything he could, even his experiences and views on being both a researcher and an art collector are to be found in his essay ‘Recollections of a Former Massim Art Collector’ (2007 & 2014).

Harry will be sadly missed by the members of PAA and our thoughts and condolences are extended to his wife, Clare Harding and to his son, Steven Beran.
Pacific Arts Association – Newsletter June 2021

Future Conferences

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.

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. While the word narrative is to be understood in its broadest meaning (a spoken, written or drawn account), the adjective 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 please visit: https://www.univ-lehavre.fr/spip.php?article3130&var_mode=calcul
This year the PAA-E meeting took place virtually via Zoom and was organized by Wonu Veys, Curator Oceania National Museum of World Cultures, the Netherlands and president of the PAA-E, and the Volkenkunde Museum in Leiden, Holland. The conference coincided with the exhibition *A Sea of Islands – Masterpieces from Oceania*, which ended on the 5th April 2021, and was sadly temporarily closed at the time of the conference.

The PAA meeting took place over two days with a selection of reports and papers from a number of PAA members in Europe and the Pacific. The theme this year was *Remaking and Renewing Practices and Skills*, and centred on the role of cultural institutions and practitioners, in documenting, remaking and renewing practices and skills in the Pacific and among Pacific Diasporas.

Special thanks go to Wonu Veys, Dr. Erna Lilje, junior curator western New Guinea for helping with the organization of this online meeting, Julliette Huijgen for her zoom production skills and support and to everyone who attended and contributed towards the conference.

Recordings of the conference are now available. Video links

1. Thursday 25 March 2021 – morning session: Not yet available
2. Thursday 25 March 2021 – afternoon session: [https://www.youtube.com/watch?v=z54lVQiaE9E](https://www.youtube.com/watch?v=z54lVQiaE9E)
3. Friday 26 March 2021 – morning session: [https://www.youtube.com/watch?v=92cQoPW_MWY](https://www.youtube.com/watch?v=92cQoPW_MWY)
4. Friday 26 March 2021 – afternoon session (before break): [https://www.youtube.com/watch?v=IYKyLTx5Bi4](https://www.youtube.com/watch?v=IYKyLTx5Bi4)
5. Friday 26 March 2021 – afternoon session (after break): Not yet available

To learn more about the exhibition please visit: [https://www.volkenkunde.nl/en/a-sea-of-islands?fbclid=IwAR2EjICMzmoNfxubTBYRcMNpSOp9MMt101X9Vcan8sF4EFjC9sbw203X8](https://www.volkenkunde.nl/en/a-sea-of-islands?fbclid=IwAR2EjICMzmoNfxubTBYRcMNpSOp9MMt101X9Vcan8sF4EFjC9sbw203X8)
Exhibitions & Acquisitions

Brett Graham: Tai Moana Tai Tangata
Govett Brewster Art Gallery
New Plymouth, Aotearoa
5 Dec 2020 — 2 May 2021
https://govettbrewster.com/exhibitions/brett-graham-tai-moana-tai-tangata

The architecturally remarkable Govett Brewster Art Gallery, in New Plymouth, NZ, opened an equally impressive exhibition in December 2020; Tai Moana Tai Tangata, by the artist and sculptor Brett Graham. The exhibition presents five colossal scale-sized sculptures alongside other works, in the largest solo exhibition of Graham’s work to date. Shortly after the opening of the exhibition, Crispin Howarth was in touch with guest Curator Anna-Marie White, Strategic Advisor at Toi Māori Aotearoa to learn more about the development of the exhibition.

CH: How did the exhibition come about?

AMW: The exhibition evolved from my doctoral research on the art works of Brett Graham. Through an intensive study of Brett’s practice as a contemporary Māori artist, I identified a number of conditions under which Brett makes his best work. When invited to develop an exhibition, I tried to replicate those conditions. This included practical considerations such as sourcing new art work funding at the beginning of the project and winning time and resourcing to support Brett’s research process. The exhibition is one outcome of Brett’s 2019 artist in residence at the Govett Brewster Art Gallery. The residency enabled him to spend six weeks in Taranaki where he investigated his whakapapa (genealogical) connections to the region and engaged with tangata whenua – my immediate and extended family. The resulting exhibition is a restatement of ‘Te Kiwai o te Kete’, the political alliance between our respective iwi (Tainui and Taranaki), established during the New Zealand Land Wars.

CH: In development and delivery of Tai Moana Tai Tangata, did Covid affect your work?

AMW: This exhibition was initially scheduled for delivery in March 2020 and delayed by Level 4 lockdown in Aotearoa. In hindsight, our current isolation as an island nation in the Pacific Ocean has primed local and national audiences to consider the challenges issued by this exhibition. Tai Moana Tai Tangata reflects on the experience of Tainui and Taranaki iwi who suffered the harshest penalties of the colonial process in Aotearoa, and casts the lessons learned by our ancestors into the future. Te Namu, is one of three films in the exhibition that establishes the geography of the exhibition’s concept and presents a dystopic view of this: South Taranaki township lined with oil derricks and flares. This region currently produces the national gas and fuel supply and Brett’s prophetic vision of accelerated oil and gas exploration in the region is entirely plausible when one considers the prospect of being cut off from international resource supplies.

CH: Graham’s large-scale works form the core of the exhibition, did their sheer physicality present an installation challenge? Please tell me about them.

AMW: Brett was encouraged to realise his ambitions for this exhibition and he worked to the fullest capacity of the Gallery. His experience at working on large scale was appreciated by Gallery staff, who were well prepared to meet the challenges presented by this installation. The five sculptures also operate as monuments that commemorate the experiences of Tainui and Taranaki within the landscape plotted by the films, and benefit from global discussions about traditions of memorialisation and stage a timely intervention in the local community, which is littered with memorials to the ‘Māori Wars’ though currently developing a national war memorial at Te Kohia pā at my hometown of Waitara, where the first shots of the New Zealand Wars were made.
CH: What underpinned your curatorial processes and what would you say has been the most remarkable aspect in completing this exhibition project?

AMW: My doctoral thesis recovered Hirini Moko Mead’s argument for contemporary Māori art to be defined according to taonga—an argument that was overwhelmed in the 1990s leading to separate definitions. Where contemporary Māori art is defined as the work by an artist who recognises their Māori whakapapa, taonga indicates the articulation and transference of ancestral knowledge through the ritual performance of the art work—a status that is not assigned by the artist but designated by authoritative Māori people. By applying the definition of taonga to contemporary Māori art practice, I identified these principles to be evident in the work of Brett Graham and examined the example of Āniwaniwa 2006, made in collaboration with Rachael Rakena, which is recognised and performed by Brett’s people as taonga, and played an important role in their Treaty of Waitangi negotiation process. At the whakatau (opening) for Tai Moana Tai Tangata, Tainui and Taranaki Māori awakened Brett’s art works as taonga through their restatement of the principles of Te Kiwai o te Kete. This exchange was incredibly powerful, which saw the completion of the art works and clearly demonstrated the power of taonga to all in attendance.

Due to the limitations on world travel currently, it is excellent to learn there is an accompanying catalogue with new writing from senior contemporary Māori artist, Darcy Nicholas (Taranaki), Assistant Curator at the Govett Brewster, Hanahiva Rose and Chiricahua Apache art historian and curator, Nancy Mithlo and is available from the Gallery.
The Natural History Museum in Le Havre, France, is hosting an exhibition this coming summer dedicated to Australia and its territories. The exhibition will display heritage collections alongside contemporary art, and offers a glimpse into Australia’s past as well as its present. The museum is also giving voice to indigenous communities that address worrying environmental issues through their art.

217 drawings by Charles-Alexandre Lesueur and his assistant Nicolas Petit will be displayed from the expedition ‘Voyage de découvertes aux Terres Australes’ (1800-1804), where Lesueur served as the official artist on board. The drawings and manuscripts will act as the starting point of the exhibition to strengthen their importance as ambassadors to France and Australia and the relationship between the two countries then and now.

The drawings and documents will be juxtaposed with contemporary works, including an array of outstanding ghost net creations that have been made especially for the exhibition, and which will later become a part of the museum’s permanent collection.

The exhibition is divided into three categories: the first concentrates on the scientific documentation of the voyage and how marine biodiversity has changed today. The second explores and documents Aboriginal culture and the third category looks at nature, animals and the environment.

This encounter between scientific documentation, objects and contemporary art that encompasses traditional cultures is intentional and aims at opening dialogues concerned with intercultural and environmental issues.

The town of Le Havre will be hosting a number of exhibitions and events throughout the summer that will be specifically orientated to exhibit and enhance the relationship between France and Australia.
Inv. 18011-1
"Terre de Diémen - Armes, vases, ornements"
Charles-Alexandre Lesueur
Aquarelle, encre noire et crayon sur papier
27 x 21,6 cm.
©Le Havre, Muséum d'histoire naturelle

Inv. 20036-1
Femme de Nouvelle-Hollande portant son enfant.
Nicolas-Martin Petit
Pierre noire, sanguine, gouache blanche, encre noire, encre brune, plume et crayon sur papier.
28,3 x 19,6 cm
©Le Havre, Muséum d'histoire naturelle

Bouclier, boomerangs (1)
2 Boomerang et un bouclier
Bois Casuarina stricta (sheoak) pour les boomerangs – Pigments naturels (bouclier).
68 x 5 cm et 85 x 5,5 cm – bouclier : 89,5 x 24,5 cm
Boomerangs Inv. 2013.7.1 et Inv. 2013.7.2 – Bouclier Inv. 2013.7.5
©Le Havre, Muséum d'histoire naturelle – Cliché L.Lachèvre

Boucliers
Uncle Moogy Sumner - Groupe des Ngarrindjeri,
South Australia (Murray River area)
2011
Bois, pigments
De gauche à droite : Inv. 2015.8.12 - 59,5 x 22,5 cm / Inv. 2015.8.10 - 62,5 x 21 cm / 2015.8.11 - 46 x 12,5 cm
©Le Havre, Muséum d'histoire naturelle – Cliché L.Lachèvre
Inv. 2015.8.6
Vannerie fichée de plumes
Aunty Ellen Trevorrow - Groupe des Ngarrindjeri, South Australia (Murray River area)
2013
Fibres végétales, plumes
15 x 21 x 21 cm
©Le Havre, Muséum d’histoire naturelle – Cliché L.Lachèvre

_Jelly fish - medusa_
Lynette Griffiths
2019
Filets de pêche recyclés
11 x 11 x 62 cm
©Le Havre, Muséum d’histoire naturelle – Cliché L.Lachèvre
Exhibition - "Otros mundos, el Pacífico en Málaga"

For those of you living or visiting Spain this summer you may be interested in visiting the town of Málaga, which will be hosting the exhibition "Otros mundos, el Pacífico en Málaga", which roughly translates as: Other Worlds: The Pacific.

The exhibition will open on June 17th and close on July 31st 2021.

The exhibition will present around 90 objects from Papua New Guinea and the Solomon Islands, from a private collection.

The exhibition has been accredited by The First Round-the-World Trip V Centenary Commission (The Magallen Voyage 1519-1522) and also has the support of the Regional Government of Andalusia and the mayor of Málaga amongst others.
Yuki Kihara – Venice Biennale 2022

The PAA would like to extend its heartfelt congratulations to the artist Yuki Kihara, who has been chosen to represent New Zealand in next year’s 2022 Venice Biennale. Natalie King has also been appointed the position of curator for New Zealand’s participation. She curated Tracey Moffatt’s exhibition in the Australian Pavilion at the Biennale in 2017.

Yuki Kihara of Sāmoan and Japanese heritage, is an artist and independent curator. Her interdisciplinary work engages with political, social and cultural issues, as well as exploring the intersectionality between gender, race, politics and culture.

Kihara is going to be the first Pacific artist to represent New Zealand at the Venice Biennale, as well as being the first fa’afafine and artist with no formal art school training. When asked how she felt about being appointed to represent New Zealand she said “the glass ceiling has been shattered. This moment is so much bigger than me, especially for the Pacific art community. I am humbled by this opportunity and the platform that enables me to further amplify my practice”. New Zealand is still considered a newcomer to the biennale, as it only joined in 2001. However, according to Kihara visitors are happy to queue to see New Zealand’s contribution to the event, as the artists and their work offer a unique experience that is so different from their European counterparts.

Kihara moved to New Zealand in the late 1980s, but moved back to Samoa eleven years ago, where she now lives six months of the year in Apia and travels the other half of the year for her work. According to Kihara, Samoa’s art scene is humble but gradually growing and she hopes that the construction of the Sāmoa Arts...
and Cultural Centre, currently under construction, will help boost the profile of local artists. She is currently working on a major project that will coincide with the 60th anniversary of Sāmoa’s independence. Kihara says that “Samoans and Pacific people are the primary audience for my work. They are whom I want to empower”.2

Kihara is working on a number of projects alongside the Venice Biennale. This year, she will premier her new work entitled ‘Quarantine Islands’ (2021) series presented at Milford Galleries Queenstown (NZ) opening in July; and a new work entitled ‘Going Native’ (2019/2021) commissioned by the National Museum of World Cultures, The Netherlands later this year. Her video work entitled ‘Siva in Motion’ (2012) is currently exhibited at The Maritime and Natural History Museum in La Rochelle, France.

For more information about the artist please visit: https://yukikihara.ws/


National Museum & Art Gallery of Papua New Guinea receives cultural objects from Australia

The National Museum & Art Gallery received 225 cultural objects that have been returned to Papua New Guinea from the National Gallery of Australia, Canberra. Museum Director, Dr. Andrew Moutu said “We are delighted to receive some very stunning and powerful...”
pieces of ethnographic objects that have been returned to us with remarkable care and respect. We expressed our gratitude to the National Gallery of Australia and its curatorial team”.

As part of the Pacific Arts Collection of the National Gallery of Australia, the collection began some 52 years ago in 1968 with an intention to present stories through the cultural art forms of Australia’s closest neighbour in the Pacific. Papua New Guinea has a very high representation amongst Australian collections reflecting the relations and historical ties between the two countries.

The return of the 225 objects evolved out of ongoing processes of deaccessioning within the National Gallery of Australia. The majority of the cultural items are tools; utensils, masks and sculptures created in the mid-20th century. They come from various provinces including some parts of New Ireland, East and West New Britain, Gulf, Milne Bay and East Sepik.

The process involved years of discussions between our two institutions demonstrating a commitment that these objects should be placed in the care of the National Museum & Art Gallery in PNG. “There is a long standing positive relationship between the National Museum & Art Gallery of Papua New Guinea and the National Gallery of Australia which was reaffirmed by a twinning partnership in 2014 and this repatriation is part of the spirit of reciprocating objects, skills and competencies and other kinds of support between our institutions” said Dr. Moutu, further stating “The National Museum & Art Gallery has remained open during these times of the pandemic and visitors are welcome to visit the galleries during the week days. The staff of the National Museum & Art Gallery has also been at work and is ensuring that the 225 objects that have been repatriated are incorporated into our database of the national ethnographic register”.


Recording Kastom: Alfred Haddon's Journals from the Torres Strait and New Guinea, 1888 and 1898


This critical edition of Alfred’s Haddon’s Journals is based on detailed archival research and two research trips to the Torres Strait to discuss plans for the publication with communities and direct descendants of the people with whom Haddon worked. In addition to the full edited text of both Journals, it includes a substantial introductory essay, nearly 500 footnotes and over 300 images, including all of Haddon’s original journals drawings, field photographs and images of some of the outstanding objects he collected. The preface and epilogue provide Torres Strait Islander perspectives on Haddon’s work and its significance for the present and the future.

Thanks to support from the Torres Strait Regional Authority (TSRA), the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) and the Monash Indigenous Studies Centre the authors are able to distribute free copies to Indigenous schools, community centres, libraries and various Islander organisations across Torres Strait and on mainland Australia.

For more information see: https://sydneyuniversitypress.com.au/products/114526
The book is available directly from SUP and from mid-January from the shop of the Museum of Archaeology and Anthropology, University of Cambridge, and other UK venues.

Haddon’s journal sketch of the wai-tutu kap (saw-fish dance). Thursday Island, Torres Strait November 1888:69

Picnic on the beach with (l-r) Haddon (seated), Pasi, Ray, probably Koriba, Mrs Canoe, unknown youth, and Poi Pasi (squatting). Photo probably by Charles Seligmann, Dauar Island, Torres Strait 14 May 1888. MAA N.23140
Church and the Ancestors: Sacred pir mats from Asmat, Papua, Indonesia
(3 December 2020 – September 2021)

A new exhibition at the Museum of Archaeology and Anthropology in Cambridge tells the story of how Asmat people of Papua, Indonesia, have transformed Catholicism in accordance with their ancestral ritual life.

For generations, Asmat people have negotiated relationships with their ancestors, and with each other, through cycles of ritual. Since the 1970s, Asmat people have reshaped their church practices around cycles of ritual feasting, creating innovative forms of material culture that mediate between ancestral spirits and a Catholic God. This exhibition looks at how indigenous feasts have been taken up to celebrate Christmas and other Christian festivals. While Asmat men’s ritual arts, in the form of woodcarving, are widely held in museums, women’s fibre work – the focus of this exhibition – is rarely seen outside the region. This collection of church arts was made specially for the museum by Keenok women of Sawa Erma, Asmat, commissioned by Cambridge-based student Tom Powell Davies as part of his doctoral field research (2017-18). The exhibition was curated by Tom Powell Davis and Sophie Hopmeier with the assistance of Anita Herle.

An on-line tour is available at available at the University of Cambridge Museums https://www.youtube.com/watch?v=_EBXiafDSFA&feature=youtu.be

Ravaela Ep directs Virginia Tómbair and Bibiana Kákan in the painting of a pir mat for MAA in Cambridge. Photo by Tom Powell Davies, 2018
Pir natal (Christmas mat) showing Mary giving birth in a traditional Asmat forest camp. Mary is flanked by Joseph and surrounded by all the things that are most important in Asmat life. Collected by Tom Powell Davis in 2018. MAA 2020.15

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Oceania at the Linden-Museum Stuttgart

Image courtesy of Ulrich Menter – Linden Museum, Stuttgart

The Linden-Museum Stuttgart is currently the home to nearly 26,000 objects from the Pacific Islands and Australia, which were collected and acquired between the late 19th century and the present. Since 2001, four special exhibitions have highlighted some of the holdings from New Britain, Micronesia, New Zealand and Hawai‘i. However, the Linden-Museum’s rich collections from Oceania have been absent from the museum’s permanent presentations for more than two decades. With the opening of a new, albeit small gallery
“Oceania” scheduled for March 2022 at least part of the collections from the Pacific Islands will again be accessible to visitors. The exhibition will present around 250 Objects, highlighting the museum’s early collections from New Guinea and the Bismarck Archipelago, as well as works from Aotearoa New Zealand. While the former will feature impressive sculptures and masks from various contexts relating to the arts of ceremony and religion, the latter will centre around Te Wharepuni-a-Māui, a small carved house treasured in the museum, and speak of the role of space, and the continuing history of arts and design in Oceania. Further sections of the gallery will concentrate on textiles and clothing, its materials and meaning, as well as body decorations and their importance in past and present. A selection of elaborately made model boats from Melanesia, Micronesia and Polynesia combined with original boat components and accessories, attests to the importance of the ocean and inland waterways for livelihood, trade and communication among neighbours and over vast distances. In addition to the presentations of the objects, interactive media will address questions related to the collection’s history and provenance, research and the organization and work carried out by the museum for the collection. Together with familiar masterworks, a wide range of lesser- or little-known objects from the Linden-Museum’s collections will offer visitors a glimpse on various aspects of ways of life in Oceania, as well as, on aesthetic ideas, creativity and craftsmanship of Pacific Islanders from the past to the present. The permanent gallery “Oceania” will be open to the public from 12 March 2022. Linden-Museum Stuttgart, Hegelplatz 1, D- 70174 Stuttgart, Germany. www.lindenmuseum.de
The first digital online journal (N.S. Vol.20 No1, 2020-2021), is hosting a number of papers, relating to environmental issues in the Pacific, which focus on artistic, performative and creative production about ecological issues in Oceania.

A message from Pacific Arts editors:

Dear PAA Members,

We are pleased to announce that Pacific Arts, vol. 20, no. 1 (2020-2021) has been released as an open access online journal published through the University of California’s eScholarship platform. This thematic issue focuses on “Art and Environment in Oceania.” You can view or download the articles here (https://escholarship.org/uc/pacificarts).

Anne G. Allen will be guest editing the next issue (vol. 20, no. 2), which will be published late summer/early fall 2021. We are currently working on Vol. 21, which is focused on the theme “Pacific Island Worlds: Oceanic Dis/Positions.” You can view the CFP here (https://escholarship.org/uc/pacificarts/vol_21).

We also have 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.

The journal welcomes contributions from a variety of disciplines focusing on historical and present-day visual and material cultures of Oceania. Submissions can take the form of articles, discussion forums, research notes, and creative work.

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.

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 that encourages broad participation and circulation.

Thanks,
Stacy L. Kamehiro and Maggie Wander,
Executive Editors, Pacific Arts

A bit of information about Pacific Arts new editors:

Stacy L. Kamehiro is a faculty member in the History of Art and Visual Culture Dept. at the University of California, Santa Cruz. Her research focuses on colonial Hawaiian visual and material culture. She has published on textiles, images of “race” produced during Pacific voyaging expeditions, world fairs, Indigenous travel, and the place of Oceania in American art history. Her book, The Arts of Kingship (2009), offers a detailed account of Hawaiian public art and architecture during the reign of David Kalākaua. Kamehiro’s current work examines the politics of art organizations in Hawai’i following the overthrow of the monarchy,
as well as nineteenth-century Hawaiian material culture collecting and exhibition practices in local and international contexts.

Maggie Wander, is a settler American of European descent and a PhD Candidate in Visual Studies at the University of California, Santa Cruz. She has presented her work internationally at conferences including the College Art Association and the European Society for Oceanists. Her writing has been published in The Contemporary Pacific, Media Fields Journal, and Spectator (forthcoming). Maggie is also the managing editor of Refract: An Open Access Visual Studies Journal.

Editors’ End Note

This year has once again been a very anxious and stressful year for all of us wherever we may live in the world. Most of us have been working from home and doing our best to keep our institutions afloat. Museums, galleries, theatres, cinemas, concert halls, cafés and restaurants have all been closed. Our cultural way of life has been considerably disrupted. However, as our countries begin to come out of extended lockdowns, there is at last a ray of hope as these cultural institutions begin to reopen and we are at last allowed to socialize with our colleagues, friends and family. That is why it is so important to share what’s happening where you are with the other PAA members. We therefore encourage you to share with us the exhibitions; publications and events that you and your museums are hosting, as well as anything that you personally think will be of interest to other PAA members.

The next Newsletter will be sent out in December 2021. If you have any exhibitions, conferences, publications or events that you wish to share with other PAA members please be sure to send us in advance the relevant information and images (emails below).

We look forward to hearing from you soon,
To all our readers, stay safe and take care,
Jacqueline Charles-Rault & Crispin Howarth

jacqueline.charles-rault@univ-lehavre.fr
Crispin.Howarth@nga.gov.au

About the Editors

Jacqueline Charles-Rault is a lecturer at Le Havre Normandie Université in France. Her research, interests and publications focus on Contemporary Maori and Pacific art and in particular Maori women artists. She has curated a number of contemporary Pacific and Maori art exhibitions in France. She has been a member of the PAA for a number of years and is now a member of the board for PAA-E.

Crispin Howarth is the curator for Pacific arts at the National Gallery of Australia, Canberra. Beginning this role in 2007, he has curated several exhibitions the most recent being Tā Moko: Māori Markings in 2019. Crispin is a previous president of the Oceanic Art Society and has worked in various museum roles in the UK and Australia since the 1990s.