

THE PACIFIC ARTS ASSOCIATION  
NEWSLETTER  
[www.pacificarts.org](http://www.pacificarts.org)

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### Message from Steven Hooper, President PAA-International

Dear PAA members and colleagues

2016 promises to be an exciting year for Pacific arts, with the upcoming PAA International Symposium in Auckland on 14-17 March and the Festival of Pacific Arts in Guam in May-June (<https://festpac.visitguam.com>), plus other exhibitions and activities.

Arrangements for the 12th PAA International Symposium in Auckland are now finalised and information about registration, accommodation and the excellent 4-day programme can be found on the official symposium website ([www.conference.co.nz/ispaa16](http://www.conference.co.nz/ispaa16)). Support from PAA and other sources has enabled a substantial fund of **Symposium Assistance Grants** to be established for those needing help with travel costs and/or registration fee reduction/waiver. Please go to the registration page of the Symposium website to access information about these grants and an application form. They are especially aimed at assisting Pacific-based artists, scholars and students to attend the symposium.

In addition, and as a clarification, those attending the PAA Symposium do **not** need to be paid-up members of PAA, so that cost (\$50/35US) need not be a barrier to attendance. We hope that all attendees who can afford it will either already be members or will join in Auckland, to support the organisation and receive benefits such as the PAA journal. Those who wish to join PAA can do so via the PAA website ([www.pacificarts.org](http://www.pacificarts.org)).

In Europe, the PAA-E board is finalising discussions about the venue of the 2016 meeting, which is likely to be in Norwich during the *Fiji: Art & Life in the Pacific* exhibition at the Sainsbury Centre, which opens on Saturday 15 October. Programming difficulties at the Sainsbury Centre meant that this exhibition had to be postponed until later in 2016. A highlight of the exhibition will be an 8m-long double-hulled sailing canoe (*drua*), specially built in Fiji for sailing in the annual Hibiscus Festival canoe races in August 2015 and for display in the exhibition in the UK. Precise information on the timing of the 2016 PAA-E meeting will be circulated shortly.

I look forward to seeing as many of you as possible in Auckland or elsewhere in 2016. Wishing you a happy New Year, and best wishes with all your Pacific-related endeavours.

Steven Hooper, President PAA



Fijian drua undergoing sailing trials on Suva Harbour, August 2015. Built by craftsmen from Vulaga and Ogea Islands, she will feature in the exhibition *Fiji: Art & Life in the Pacific* at the Sainsbury Centre in the UK (15 Oct 2016 - 12 Feb 2017). Photo: Steven Hooper



THE **PACIFIC ARTS ASSOCIATION**

**XII** INTERNATIONAL  
**SYMPOSIUM**  
14-17 MARCH 2016

*Mā te āhuatanga o mua  
E arataki te huarahi  
Hei haere whakamua.*

*By the lessons of the past  
We are guided into the future.*

**TĀMAKI MAKĀURAU AUCKLAND  
AOTEAROA NEW ZEALAND**

## 2016 PAA XII International Symposium

Auckland War Memorial Museum extends a warm invitation to you all to join us for the Pacific Arts Association XII International Symposium 14-17 March, 2016. We look forward to hosting delegates from across the globe as we gather in Tamaki Makaurau, Aotearoa New Zealand. Presented over four days and scheduled between Polyfest and Pasifika Festival, two of the largest Pacific cultural offerings in the Southern Hemisphere, the Symposium will present a wide range of ideas and topics to provoke discussion and encourage exchange.

The official website for the PAA XII International Symposium, March 14-17th 2016, Tamaki Makaurau Auckland is now live. For all information in relation to the Symposium and participation details, please see the link below.

Symposium Assistance Grants are offered to those with limited means to attend.

<http://www.conference.co.nz/ispaa16>



AUCKLAND WAR MEMORIAL MUSEUM



## Reports on recent events and symposia



### ***Sepik, Arts in Papua New Guinea Symposium Musée du quai Branly***

Following the opening of the exhibition "Sepik. Arts de Papouasie Nouvelle-Guinée" in the Musée du quai Branly in Paris on 27 and 28 October 2015 a number of invited scholars gathered for a Symposium. This was attended by an audience of up to 80 scholars, curators, students and further people interested in New Guinea art. Under the general heading "The materiality of Sepik societies 2015 : New visions, old problems" subjects such as theme oriented recent research in the lower and coastal Ramu or the Korewori River and Chambri Lage areas were presented and discussed. The impact of modern religious movements examined from different perspectives and a whole section of the conference was devoted to the questions of how to best document old collections as well as of how to present Sepik cultures and their rapidly changing environment in future exhibitions. The participants also visited the exhibition, their views animated by comments made by the head curator, Philippe Peltier. The introductory session looking back at the period of research since the 1984 and 1986 conferences sadly suffered from Dr. Andrew Moutu not being able to attend. The full program, containing also a summary for each presentation, can be found at:

[http://www.quaibrantly.fr/fileadmin/user\\_upload/2-Evenements/manifestations-scientifiques/2015-manifestationsscientifiques/SEPIK/The\\_materiality\\_of\\_Sepik\\_societies\\_au\\_9-10\\_2\\_.pdf](http://www.quaibrantly.fr/fileadmin/user_upload/2-Evenements/manifestations-scientifiques/2015-manifestationsscientifiques/SEPIK/The_materiality_of_Sepik_societies_au_9-10_2_.pdf).

Recordings of the sessions will be available in due course. A publication of papers is planned.



Christian Kaufmann, Marcus Schindlbeck, Philippe Peltier



## Trading Traditions: The Role of Art in the Pacific's Expansive Exchange Networks

Nuku'alofa, Kingdom of Tonga

29 September-4 October 2015

The conference attendees were welcomed to the Kingdom of Tonga by the New Zealand High Commissioner, which also enabled the 60+ attendees to meet and chat with Tonga's arts community. This was a great beginning to 5 days of events, which included the presentation of papers (by 25 people from 11 nations; New Zealand, Fiji, New Caledonia, Tonga, Papua New Guinea, Taiwan, Japan, Germany, Britain, and the United States), artist panels (artists from New Zealand, Tonga, New Caledonia), 'conversations', a book launch, a film festival, an island tour, and many opportunities to eat!

The theme of the conference provided our presenters quite a diversity of topics. Phyllis Herda was our keynote speaker and she spoke of the encounter between Tongans and two European expeditions, the exchange between them, the concept of 'gifting' and the lasting artistic legacy that these encounters provide. A new event was introduced under the rubric of 'conversations' where two people 'had a conversation' about a topic and then opened this up for further discussion. What followed were many lively discussions that continued over teas, lunches and dinners.

Other events included a book launch (supported by the Tautai Contemporary Pacific Arts Trust) and attendance at the 1<sup>st</sup> Nuku'alofa Film Festival. Vinesh Maharaj from the University of the South Pacific Press presented us with two of their newest titles: Max Quanchi and Max Shekleton's *Postcards from Oceania: Plantations, port towns and the picturesque* and Karen Stevenson's *Filipe Tohi Journey to the Present, Makahoko mei Lotokafa*. The Film Festival was a coordinated effort by Sisuno Helu, Iosefa Enari, Emily and Veia Mafile'o.

A highlight for many of the attendees was the participation of local artists. This gave us a sense of what is happening in the arts community of Tonga, but also introduced us to new and very exciting artists.

I would like to thank Hilary Scothorn without whose help this conference would not have taken place. I also acknowledge all of the time and effort given by both Dagmar Dyck and Filipe Tohi, and also the assistance and support provided by The Honourable Princess Lupepau'u Tu'ita, The Honourable Tuivakano (Acting Secretary for Foreign Affairs and Trade), The Honourable Sarah Walsh (The New Zealand High Commission), Jeanett Veia (Deputy Secretary, Public Service Commission), Tonga Visitor's Bureau, Paul Johanssen (Friends Café), Virginie Droulet (Department of Education), Ebonie Fifita (On the Spot), Sisuno Helu ('Atenisi Institute), Semana Kami (Oholei Beach Resort)



Pacific Arts Association Conference reception – 29 September 2015. The New Zealand High Commission hosted a reception for the Pacific Arts Association Conference held in Nuku'alofa.



Karen Stevenson and Hilary Scothorn



Filipe Tohi, Siosua Kanongata'a, and participant



Vaimoana Va'epopua Soakin, Harry Beran, Sio Malani Wolfgramm and Leslie Kaihau



## Le Havre University Symposium



This 3 day international interdisciplinary conference entitled *Pacifique(s)* at the University of Le Havre coincided with *Pacifique(s) Contemporain*, a curatorial project bringing together contemporary Pacific artists from Aotearoa, New Zealand who exhibited in 9 different places in the towns of Rouen and Le Havre.

Artists included: Michel Tuffery, Tracey Tawhiao, George Nuku, Greg Semu, Angela Tiatia, Ane Tonga, Jeremy Leatinu'u, Robert George, Natalie Robertson, Rachael Rakena, Janet Lilo, Edith Amituanai, and Shannon Te Ao. The exhibitions were Co-curated by Jacqueline Charles-Rault and Caroline Vercoe.

For further information go to: [www.facebook.com/pacifiquescontemporain/](http://www.facebook.com/pacifiquescontemporain/)



Participating artists



## **New gallery at the National Museum PNG - Michael Gunn**

A New Chapter Begins for PNG's National Museum

The most recent edition of the OAS Journal celebrates the opening of the exciting new exhibition, "Built on Culture: the Art of Papua New Guinea, celebrating 40 years of PNG Independence" on 14<sup>th</sup> September last year at the National Museum and Art Gallery of Papua New Guinea. Mike Gunn reports on how this significant development for PNG's premier

cultural institution came to fruition and what promise it heralds for enhancing the important role the museum plays in that country's evolving civil society.

The exhibition is the first result of the Twinning Partnership between the National Museum and Art Gallery and three Australian institutions: the National Gallery of Australia, the Australian Museum of Australia and the Australian War Memorial. The exhibition marked the 40<sup>th</sup> anniversary of Papua New Guinea's independence and is to be followed with longer-term capacity-building activities to enhance the Papua New Guinea Museum and Art Gallery. This wonderful display, coinciding with the National Gallery of Australia's Myth + Magic, highlighted in the last edition of the OAS Journal, only emphasizes the growing recognition of the importance of Oceanic art in the Pacific region, including Australia.

Those fortunate to hear Harry Beran's OAS talk at the Australian Museum on Innovation in Traditional Oceanic Art were treated to an insightful lecture into the intricacies of various "traditional" objects. His talk aimed to "rescue the topic of artistic innovation in traditional Oceanic from neglect" by showing that in some regions of Oceania the creation of innovative versions of existing types of objects were not uncommon and that at least in the Asmat and Massim regions talented woodcarvers developed a recognizable personal version of the carving style of their regions. His talk, based on an essay which is available from Harry (contact the Editor or Harry directly by email) found that the evidence suggests that "innovation was a normal and regular practice in some Oceanic societies".

In this edition we have the second half of Ron May's sweeping History of the Sepik and Part Two of Barry Craig's fascinating series on the World War One Military Collections from German New Guinea in the South Australian Museum. We take a look at a more recent field collector of Oceanic Art – OAS member Todd Barlin and note some of the institutions that have benefitted from his generous donations of traditional objects, especially from West Papua. We also have a report from Crispin Howarth of the Tribal Art Fair in London, which this year ran in tandem with another highly successful Parcours in Paris.



Right: Gallery architect, Stephanie Donigi, checking lighting with Simm Steele

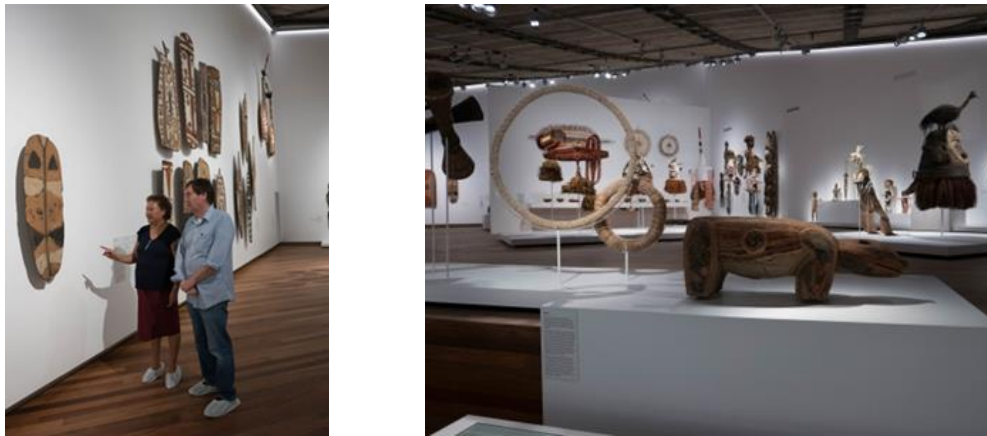
Center: Press review with in the storage with, Andrew Moutu.

Left: Mathew Ama, from Chimbu Kundiawa Gembogl, with headdress especially created for the new gallery.





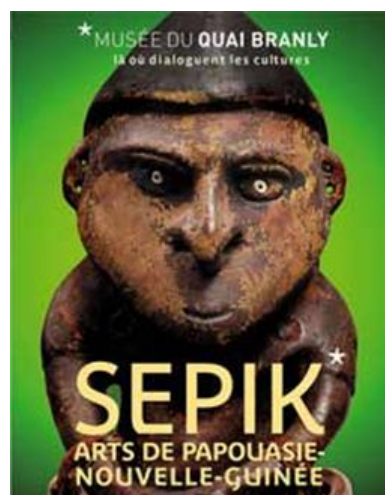
Left: Ariaso Headresses. Kwomtari speakers, Sandaun( West Sepik) province 1962  
 Center: Kokoa Mask, made by Michael Kolusea, Uvol people, Pomio district, East New Britain, 1987.  
 Right: Kokoa Mask, Uvol people, Pomio district, East New Britain, 1986.



Left: Grace Lisandra Guise Vele and Mike Gunn, checking object labels on the Day before the opening.  
 Right: The New Gallery – focusing on Art.



## International Exhibitions



## Sepik: Arts de Papouasie-Nouvelle-Guinée

Musée de Quai Branly  
Until January 31, 2016

This exhibition presents a collection of 230 sculptures linked to the Sepik Valley, a large swampy land in the north of Papua New Guinea. Since the first millennium B.C. this area has sheltered peoples who live on the banks of or in areas close to the Sepik River and its tributaries. The exhibition gradually unveils a major figure common to all cultures of the “lower” and “middle” Sepik: the founding ancestor(s). In Sepik societies, the figure of the ancestor does not immediately show itself. Instead it is gradually understood in all its complexity. The exhibition illustrates the multiple forms and variations in which these ancestral figures appear, from their public forms to their “secret” forms. Discover our article about the exhibition in the Autumn 2015 issue of Tribal Art magazine.

For further information go to: <http://www.quaibranly.fr>



### Arts Premières: Maori Wood Sculpture

Until February 2, 2016  
University Museum of the University of Tokyo

Intermediatheque is holding the exhibition “Arts Premières: Māori Wood Sculpture,” the third installation of its Quai Branly Tokyo project jointly organized with the Musée du Quai Branly in Paris. This is Intermediatheque’s inaugural attempt at loaning collection items to bring together the two institutions, a French national museum and the University of Tokyo’s University Museum, with the Musée du Quai Branly selecting items from its prestigious collections. On display are three exquisite works representative of the refined and intensely expressive wood sculpture produced by the Māori, the indigenous people of New Zealand. For further information go to: <http://www.intermediatheque.jp/en/schedule/view/id/IMT0057>





## Royal Hawaiian Featherwork: Nā Hulu Ali'i

de Young Museum, San Francisco  
Until 28 February 2016

Explore the distinctive art, culture, and history of Hawai'i with the first exhibition of Hawaiian featherwork on the continental U.S., developed in partnership with the Bernice Pauahi Bishop Museum, Honolulu. The exhibition will feature approximately 75 rare and stunning examples of the finest featherwork capes and cloaks in existence, as well as royal staffs of feathers (*kāhili*), feather lei (*lei hulu manu*), helmets (*mahiole*), and related eighteenth and nineteenth-century paintings and works on paper.

For further information, please go to: <http://www.deyoung.famsf.org>



Photograph: *How Tambanum Grew in the Footprint of the Crocodile*, 2009, Lucas Tangun, 1969 - , Tambanum village. Wood, paint, shell, fibre. 74.5 x 25 x 27 cm. 3091/7 Neil Cole Collection, MOA. Photograph: Kyla Bailey

## In the Footprint of the Crocodile: Contemporary works from Papua New Guinea

UBC Museum of Anthropology, Vancouver, Canada  
Opening March 1, 2016

This exhibition will introduce MOA's newly acquired collection of contemporary sculptures from the Sepik region of Papua New Guinea. The exhibition is based on three themes: it will introduce the visitor to one of the world's greatest carving traditions; it will raise awareness of the relationship of these works to cultural life and the river that supports it, and it will provide a forum for the artists to express their concerns about environmental changes they believe will irretrievably upset the fragile balance that currently exists between themselves and the world around them. Given the combination of great art, environmental splendor and an uncertain future, *In the Footprint of the Crocodile Man* will be both a beautiful and challenging exhibition.

Curator: Carol E. Mayer

For further information go to: [http://moa.ubc.ca/portfolio\\_page/crocodile-man/](http://moa.ubc.ca/portfolio_page/crocodile-man/)



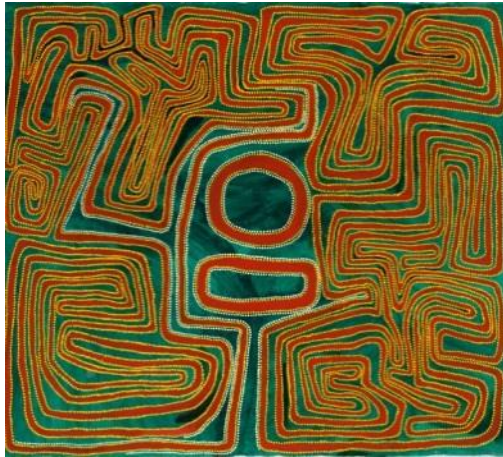
## Marks of the Ancestors: Tattoo Traditions of the Pacific

Pacific Island and Ethnic Art Museum  
Until 17 April 2016

Tattooing was a natural part of life in the Pacific where one had the time, the temperament, and skill to bring it to a high degree of perfection. In recent years Islanders are once again taking pride in the cultural heritage and reviving many of the traditional arts, including the tattoo. Traditional Pacific tattoo designs have also found their way into the repertoire of tattooists across the ocean. Polynesian style tattoos, in particular, have gained a level of popularity unsurpassed by any other style; on the West Coast over fifteen shops are solely dedicated to Polynesian style art, while in Europe over 60 shops specialize in the style. While Polynesian tattoo has reached a pinnacle of popularity, few artists outside the islands and even fewer of the individuals sporting the style have an understanding of the origins or cultural context of the art. This exhibition focuses not only on the historical origins, but also on the practice as perceived today. Guest curator Tricia Allen

For further information go to: <http://www.pieam.org/#!/marks-of-the-ancestors/c1tzf>





## Billabong Dreams

Seattle Art Museum  
Until June 19, 2016

Water is a complex subject to capture visually on a dry bark or a flat canvas. Australian Aboriginal artists remind us that observing water can guide life, as people consider the depths of rock holes and billabongs, the tidal ebb and flow, the rough and calm, to be an analogue for ancestral knowledge. Artists do their best to render water's reflections, transparency, surface, depth and many symbolic references.

Knowledge of the sources for fresh water is essential to survival. In the Australian desert, people rely on a vast matrix of underground deposits and billabongs. These water sources are sacred sites which are watched over, protected and now painted on canvas. In Australia's northern territories, artists paint on bark, referring to places where fresh water joins saltwater, and sacred laws are contained in water. Some are diagrams of deep seated laws, while others depict the turbulent waters of conflicting ideas and emotions.

For further information go to:

<http://www.seattleartmuseum.org/Exhibitions/Details?EventId=35407>



Stone axes from Ropes Creek, NSW. Acquired by George Masters before 1891

## Written in Stone

Macleay Museum, Sydney  
Until August 10, 2016



For Australian Aboriginal and Torres Strait Islander people today, stone tools are tangible evidence of occupation, ingenuity, resilience, and survival. This exhibition shows the remarkable diversity and proficiency of stone tool production across the Australian continent. With so much of our contemporary lives being written in the digital ether, what tangible evidence of our present society will exist in a thousand years' time?

For further information go to: <http://whatson.sydney.edu.au/events/published/written-in-stone>



## **Fiji: Art and Life in the Pacific**

The Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, England  
15 October 2016 – 12 February 2017

The most comprehensive exhibition about Fiji and Fijian art ever assembled, *Fiji: Art and Life in the Pacific* will highlight exceptional collections from the UK and elsewhere, including Fiji Museum. The exhibition will bring together beautiful historic objects including wood sculpture, bowls, body adornments of shell and ivory, canoes, weapons, pottery and a suite of exceptional large painted bark cloths, presented as impressive paintings. Continuity of artistic practice in Fiji will be shown with fashion pieces in barkcloth and a specially commissioned 26-ft sailing canoe. Over 270 objects, paintings, drawings and historic photographs will celebrate Fijian creativity and the important place of art in Fijian culture.



## Pacific Currents

Seattle Art Museum, Seattle  
Until March 2017

Artists from as far away as the Sepik River of New Guinea and as near as Puget Sound honor the creatures, spirits, and people who inhabit the waterways of the Pacific. These waterways are also “highways” which require special skills of navigation. Among certain cultures, art can add a protective force or “a technology of enchantment.” Look for the Trobriand Islanders’ canoe prow, which has been worn away by saltwater, after many years of warding off danger for those who travelled vast distances.

Today, canoes continue to traverse the waters of the Pacific highway. A Tlingit and a Maori artist—Preston Singletary and Lewis Tamihana Gardiner—have worked together in glass and jade to create a striking canoe/waka sculpture that merges two distinctive traditions.



## Printed and Painted: The Art of Bark Cloth

The Denver Art Museum, Denver, Colorado  
Until August 27, 2017

This reinstallation of the Joan & George Anderman Gallery of Oceanic Art offers a glimpse at the variety of creative design and ingenious construction possible through the unique medium of bark cloth (or *tapa*) used across the Pacific. Techniques and styles for decorating varied from island group to island group. Painted, printed, and beaten patterns decorate supple and sometimes expansive bark cloths. Elaborate masks made with *tapa* stretch over rigid stick or cane frames. In addition to cloth, in New Guinea, coils of solid bark were used to create belts embellished with intricate carvings of figurative and abstract forms.

For further information, please go to: <http://www.denverartmuseum.org/exhibitions/printed-and-painted>



## Garrigarang: Sea Country

Australia Museum, Sydney

Until December 1, 2017

Aboriginal people belong to their Sea Countries and their Sea Countries belong to them.

In *Garrigarrang*, freshwater and saltwater are essentials of life.

Displaying the Australian Museum's priceless Indigenous collections and featuring the voices of NSW Indigenous communities through video and oral history, *Garrigarrang: Sea Country* explores many Aboriginal cultural perspectives; from the creation stories and whale ceremonies of south coast NSW. This new exhibition reveals the diverse spiritual beliefs, values and complex knowledge systems that continue across Australia today.

For further information go to: <http://garrettdonnelly.com/garrigarang-sea-country>



## Bayala Nura: Yarning Country

Australian Museum, Sydney

Until December 1, 2017

*Bayala Nura: Yarning Country*, a permanent exhibition celebrating the diversity of Aboriginal and Torres Strait Islander cultures. The exhibition features hundreds of objects from the Museum's collections – many on public display for the first time. Shields, spears and weavings complement a large bark canoe created using traditional techniques especially for the Museum's collection. The striking array of designs and technologies on display connects cultures to Country, sparking new conversations – the 'yarning' in the title – about embracing cultural diversity in contemporary Australia.

For further information go to: <http://australianmuseum.net.au/event/bayala-nura-yarning-country#sthash.8WyQI3Io.dpuf>



## Pacific Spirit

Australian Museum, Sydney

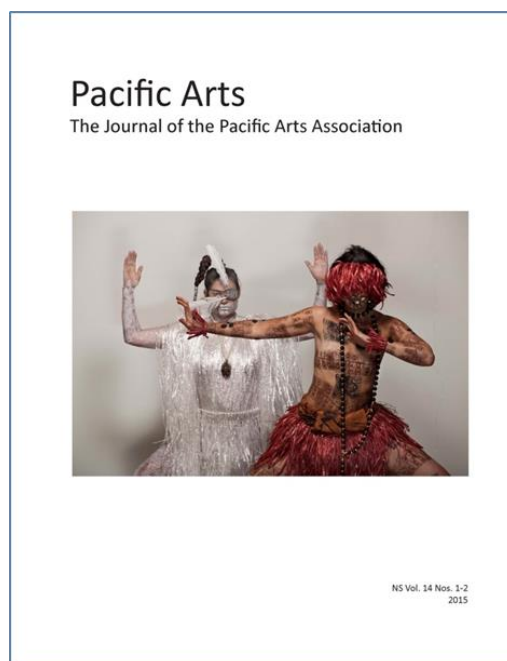
Until December 2017

Pacific Spirit is a window into the collection, exhibiting a selection of rare and priceless artefacts including: 23 elaborate and sacred Malagan masks from Papua New Guinea dating from the 1800s; ceremonial poles from New Ireland; intricately carved door panels from New Zealand; Bird of Paradise head ornaments from the highlands of Papua New Guinea; Kava bowls and drums from Samoa; towering slit drums from Vanuatu; and delicate jewellery from Fiji.

For further information go to: <http://australianmuseum.net.au/event/pacific-spirit#sthash.i65PMB0S.dpuf>



## PAA Journal 2015



Contents of **Pacific Arts** The Journal of the Pacific Arts Association, NS Vol. 14 Nos.1-2 2015

- Pacific Intersections and Cross Currents: Uncharted Histories and Future Trends by *Carol Mayer*
- Pasin Pacifik – Bifo, Nau na Bihain: Wanem Rot? Ways of the Pacific – Before, Now and the Future: Which Way? by *Michael Mel*
- Creating Space/s for Contemporary Pacific Art; Locally, Regionally, Globally by *Karen Stevenson*
- Art in Movement: A Case History from Papua New Guinea Papua New Guinea Art at Australia's Asia Pacific Triennial of Contemporary Art, 1993-2012 by *Susan Cochrane*

- Indigenous Histories, Local Practices: Niu Pasifik Warriors in Sydney by *Giles Peterson and Billie Lythberg*
- The Mis-Education of Moana Pacific Arts by *Kolokesa Uafa Mahina –Tuai*
- Tifaifai of French Polynesia and the Internet by *Joyce Hammond*
- Lost Objects: Questionable Localities and Other Cook Voyage-Enigmas by *Adrienne Kaeppler*
- Objects(and Museums) in Motion : The Journey Nu-u-chah-nulth Club by *Karen Duffek*
- Scottish Pacific Diasporas: Migration and Marriage in the 19<sup>th</sup> Century by *Chantal Knowles*
- Seeing through Spencer: Gabriel Maralngurra's Paintings of Baldwin Spencer by *Henry Skeritt*
- Generative Affects : Expressing Nationalism, Ethnicity and Religion in Post-Colonial Dances of Fiji and in Canadian Diasporas by *Evadne Kelly*
- Hula as a Global Phenomenon: Benefits and Changes for the Hawaiian Culture and Language by *Candace Galla*

## Call for Articles

A call for articles for future Journals on the art of the Pacific region, especially papers on all topics pertinent to the visual and performing arts of the peoples of Polynesia, Micronesia, Melanesia, Australia, and Indonesia, remains in place together with a request for suggestions for special issues devoted to particular topics or regions, as well as for books, exhibitions, videos, etc., for review

For more information on submission of articles, please visit:  
<http://www.pacificarts.org/journal> Volunteer Peer Reviewers are still welcome!

The *Pacific Arts Journal* continues to seek volunteers to peer review articles submitted to the Journal, with the hope of compiling a list of qualified individuals.

If you are interested in reviewing, have an essay to submit, or just have a question, please feel free to contact Anne Allen at [aeallen@ius.edu](mailto:aeallen@ius.edu)

For further information, please go to: <http://pacificarts.org/node/753>



## International conferences



**PAA Europe meeting**



The 2016 meeting is likely to be in Norwich during the *Fiji: Art & Life in the Pacific* exhibition at the Sainsbury Centre, which opens on Saturday 15 October. Further information will be sent in due course.



The Pacific Arts Association (PAA) welcomes session proposals for presentation at the College Art Association (CAA) Annual Conference in Washington, D.C., from 3-6 February 2016

In 2016, CAA will return to Washington, DC for the first time in twenty-five years for its 104th Annual Conference. The four-day event will be held at the Washington Marriott Wardman Park Hotel from Wednesday, February 3 through Saturday, February 6.

The Pacific Arts Association is an affiliate of CAA and will be presenting a panel session on February 4th at 5.30 pm in room Washington 4, Business level of the conference hotel. Heather Waldrop will be chairing the panel, "Photography in and Of the Pacific: Collecting the Past, visualizing the Future." Speakers: Josh Bell, Jacqueline Charles Rault, Deborah Waite and Carol E. Mayer.



### **The European Society of Oceanists**

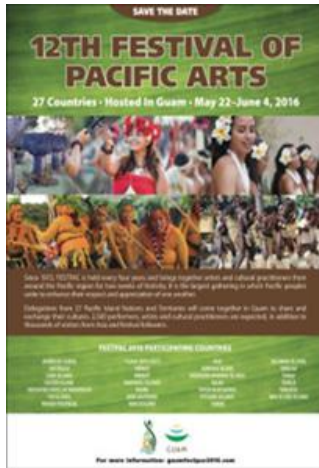
The next conference of the European Society for Oceanists will take place in Munich, Germany. Information regarding dates will be available soon at <http://esfo-org.eu/>



### **ASAO - ASSOCIATION FOR SOCIAL ANTHROPOLOGY IN OCEANIA**

The 2016 ASAO meeting will be held San Diego from February 9-13.

For further information go to: <http://www.asao.org/>



## 12th Festival of Pacific Arts

May 22 – June 4, 2016

The 12th Festival of Pacific Arts will be hosted in Guam. The festival theme is: “What We Own, What We Have, What We Share, United Voices of the Pacific.”

For more information: [www.guamfestpac2016.com](http://www.guamfestpac2016.com)



## Scholarships for MA and PhD study



The Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas (SRU) is offering scholarships for students enrolled in our distinctive MA course for 2016/17, and for doctoral research. The MA course is highly flexible and can be tailored to students' regional and other interests. It combines art-historical, anthropological, archaeological and museological approaches, as well as study visits to UK and continental museums. Candidates interested in careers in **museum curatorship** are especially welcome.

Deadline for applications: 1 March 2016. For further information: [www.sru.uea.ac.uk](http://www.sru.uea.ac.uk)



Visit the PAA Pacific Facebook page - <http://www.facebook.com/pages/Pacific-Arts-Association-Pacific-Chapter/160968317301080>

Or for further information on projects and activities contact: paapacific@gmail.com



## PAA Membership Information

Members of PAA receive *The Pacific Arts Journal*, and *The Pacific Arts Newsletter*, each issued twice yearly. Membership and all benefits are for a calendar year and expire on December 31.

You must be a member of the Pacific Arts Association to become a member of PAA-Europe and/or PAA Pacific.

Annual Membership Fee:

Professionals, institutions, museums/libraries, collectors/dealers: \$50US

Artists, students and retired persons: \$35 US

PAA-Europe: €10 euro

Questions about dues? Change of address? Contact Secretary Maia Nuku -  
Maia.Nuku@metmuseum.org

For more information, to join, renew by Pay Pal, or make a contribution and help Pacific Islanders attend international meetings, please go to: <http://www.pacificarts.org/membership>



## FROM THE EDITOR

Dear PAA members,

After an eventful year the PAA 2015 Winter Newsletter sums up the second half of this year, bringing you news and reports of past and future events.

As the newsletter reaches those who have shown interest in PAA in the past, or have participated in meetings without being members of PAA-E or International, the invitation to participate in the upcoming PAA International Symposium, to be held in Auckland, is also meant for you.

I would like to thank members worldwide who have sent updated information and photographs of events reflecting, yet again, the global aspect of PAA's activities. I am also grateful to the Israel Museum's computer services department for assisting in the technical aspect of the newsletter.

Looking forward to seeing you all in Auckland and wishing everyone a peaceful and successful 2016.

Dorit Shafir

Editor



