

# Pacific Arts Association

## Newsletter – November 2018

Co-edited by Jacqueline Charles-Rault & Crispin Howarth

---

### Message from the President

Dear PAA members and colleagues

A busy time is in prospect for all those interested in Pacific Arts over the next few months. PAA will be hosting conferences in Vanuatu and Brisbane (details below), the latter timed to take place during the 9th Asia-Pacific Triennial of Contemporary Art, which runs in Brisbane from 24 November 2018 until 28 April 2019. In Europe the major exhibition *Oceania* is currently running at the Royal Academy of Arts in London (details below) and will transfer to the Musée du Quai Branly-Jacques Chirac in Paris in March next year. In early December meetings of the Pacific History Association (PHA) and the European Society for Oceanists (ESFO) will be hosted in London and Cambridge. At the Cambridge Museum of Archaeology and Anthropology their refurbished Pacific displays, *Pacific Currents*, was opened in July with Pacific Islander blessings and celebrations.

PAA is flourishing and we look forward to a good turnout in Brisbane for PAA-International XIII. At that meeting a venue for PAA-International XIV in 2022 will be chosen, so if anyone is interested to discuss a proposal, please contact me in the first instance ([s.hooper@uea.ac.uk](mailto:s.hooper@uea.ac.uk)). PAA-International meetings are usually held in the Pacific region, including the Pacific rim, but can be held in Europe or elsewhere. The 2007 meeting was held in Paris. Please check our PAA website ([pacificarts.org](http://pacificarts.org)) for further updates on meetings and events, and please send any information about events, exhibitions, conferences, etc., to Caroline Vercoe, our web officer ([c.vercoe@auckland.ac.nz](mailto:c.vercoe@auckland.ac.nz)). Many thanks to Caroline, Christina Hellmich and Marion Cadora for helping see us through the renewal of the web platform. Thanks also to Chantal Knowles and her colleagues in Brisbane for all the work going into the Brisbane meeting, and to Karen Stevenson and Lisa McDonald for the current preparations for the upcoming meeting in Vanuatu.

Steven Hooper, President PAA  
November 2018

---

### A Brief Note on the 2018 PAA-Europe meeting in Stuttgart

Many thanks to Ulli Menter and his assistants for organising an enjoyable and successful PAA-Europe meeting, *The Pacific in Europe, Europe and the Pacific*, in Stuttgart on 26-28 April, timed to coincide with the last days of Ulli's major exhibition, *Hawai'i – Royal Islands in the Pacific*, at the Linden Museum. A range of papers was delivered on themes including *Polynesia in European Museums*, *Provenance Research*, the *Pacific Presences* project and *Collaborative Projects*. These sessions were supplemented by a tour of the stores, time to have a close look at the Hawai'i exhibition and a very enjoyable dinner at the Alte Kanzlei.

---

## PAA 2019 Meetings

### PAA International Symposium XIII

The next International symposium will take place in Brisbane, Australia, on 25-28 March 2019. The call for papers is closed but information about the programme, registration, location of the meeting and accommodation options can be found on the PAA website [[pacificarts.org](http://pacificarts.org)].

### PAA-Pacific meeting

PAA-Pacific are organising a meeting in Port Vila, Vanuatu, on 20-22 March 2019 to facilitate attendance by those travelling to the Pacific for the PAA-I meeting in Brisbane. Please check PAA website for details.

### PAA-Europe

The PAA-Europe meeting will take place in September 2019, in order not to clash with the crowded schedule earlier in the year. Beatrice Voirol and her colleagues at the Museum der Kulturen in Basel have kindly offered to host the meeting. Precise date will be decided shortly.

---

## Current and upcoming Exhibitions

---



**HONOLULU, HAWAI'I**—During his reign, King Kalākaua fought for the survival of his island country, and he did that by being a savvy early adopter of emerging technologies and design, and the strategic use of art. Honolulu Museum of Art presents *Ho'oulu Hawai'i: The King Kalākaua Era*, an exploration of how a forward-looking nation created a cosmopolitan identity that took its place on the world stage, from **13 Sep 2018 to 27 Jan 2019**.

This is the first exhibition to describe a seminal period in Hawai'i's history—1874 to 1891—when Hawaiian art and culture, philosophy and practice were promoted through innovative means, ultimately to present a national identity to a global audience.

During this time, Hawai'i welcomed global perspectives, while confidently expressing Hawaiian philosophy; integrating the two in meaningful, creative ways. People in Hawai'i developed a visual language that merged art and politics, and expanded an existing visual culture using a combination of indigenous and introduced materials, concepts, and techniques.

Artistic examples featured in the exhibition explore how both Hawaiian and foreign art traditions were reshaped in a local context and then deployed in the projection of a national identity. The exhibition prompts conversations about issues of adaptability, economy, ceremony, and, more important, questions underlying perceptions about Hawai'i's place in the world. Sections within the exhibition will include, but are not limited to, travel and technology through Kalākaua's scrapbooks, photography, and early Kingdom telephones; hula, music, and fashion through period 'ukulele, and textiles; and international diplomacy through government-commissioned garments and paintings, royal orders, and diplomatic gifts. A fully illustrated, scholarly catalogue authored by Ms. Johnston and other experts in the field is in production to accompany the exhibition.

Bishop Museum and 'Iolani Palace are the guardians of Hawai'i's great collections of Hawaiian material culture. Without their collaboration, this project would not have been possible. We are deeply indebted to them for loaning essential works to the exhibition, along with two other significant stewards of Hawaiian patrimony, the Hawai'i State Archives, and Hawaiian Mission Houses Historic Site and Archives. We are grateful to our community partners, 'ōlelo Hawai'i (Hawaiian language) and cultural advisors, Vicky Holt Takamine with PA'I Foundation, Naomi Losch, and Dr. Puakea Nogelmeier, whose guidance and direction gave shape to the exhibition, catalog, and programming content.

For more information please visit:

<https://honolulumuseum.org/art/exhibitions/16882-hooulu-hawaii-king-kalakaua-era/>

---

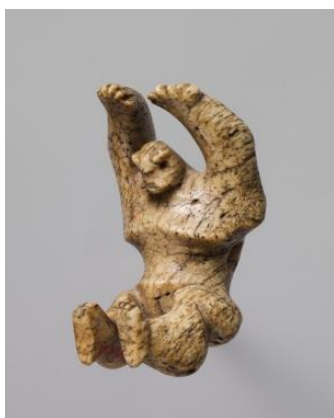
Atea: Nature and Divinity in Polynesia  
The Metropolitan Museum of Art, New York  
19 Nov 2018 – 27 Oct 2019



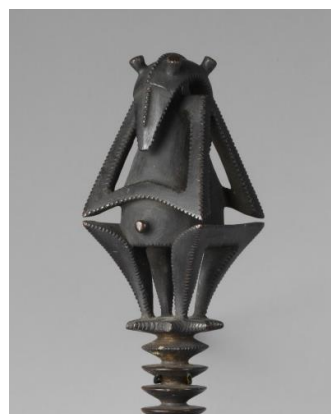
Barkcloth, Niue (Peabody Museum Harvard) ©MMA

This Autumn the Metropolitan Museum of Art presents a special exhibition featuring 30 exceptional works of Polynesian art dating from the late 18th to the 19th century. Drawn from American collections as well as from The Met's own holdings, the exhibition celebrates the creative ingenuity of Polynesian artists who drew from the natural world to give material expression to their understanding of divinity.

The exhibition focuses on an extraordinarily powerful moment in deep ancestral time when first light (*atea*) sparked forth after many eons of a thick, engulfing darkness. This piercing of the night with sacred light—Polynesia’s cosmological equivalent to the Big Bang—initiated a new era in which strings of islands were vigorously birthed into being and the first generation of gods was born. Across Polynesia, ritual artifacts were created principally for the powerful chiefs who descended from these gods. As political and religious leaders, they were imbued with the spiritual potency (*mana*) of their forbears. Prestige items such as feather cloaks and headdresses reinforced status and reputation, but also asserted their direct genealogical relationship with divine ancestors - the men and gods who had first peopled the islands. Far from being an abstract notion, Polynesians understood their relationship with divinity to be dynamic and very much materialized in nature - in the plants, feathers and fiber of the ocean and island environments from which they themselves had sprung.



Hawaiian whalebone figurine ki'i palaoa ©MMA



Flywhisk handle, Austral Islands ©MMA

Focusing on the extraordinary materiality of these works, the exhibition foregrounds this vital and dynamic connection. Celebrated examples of figural sculpture in wood and whale ivory, painted barkcloths and visually compelling fiberworks that incorporate feathers, shark teeth and shell highlight the way in which Polynesian artists strategically channelled this material potency to enhance their chiefs' and priests' spiritual efficacy.

---

**RA250**  
1768-2018



OCEANIA Exhibition - Royal Academy of Arts – London  
29 September – 10 December 2018

The Royal Academy of Arts is marking the 250th year since its inception and the departure of Captain Cook’s first voyage to the Pacific with an exhibition entitled *Oceania*. The exhibition brings together historical historical treasures from the Pacific islands as well as works by contemporary artists.

*“The exhibition draws from rich historic ethnographic collections dating from the 18th century to the present, and includes seminal works produced by contemporary artists exploring history, identity and climate change.”*<sup>1</sup>



*Oceania* exhibits over 170 treasures from worldwide public collections that span a period of 500 years. The major themes explored in the exhibition are voyaging, place making and encounter, with treasures ranging from across the entire region. Each gallery space is themed, one gallery is dedicated to voyaging, with several canoes; another brings together significant religious sculptures of ancestors and god figures. The exhibition has been jointly organised by the Royal Academy of Arts and Le Musée du quai Branly-Jacques Chirac in Paris, with the participation of the Museum of Archaeology and Anthropology in Cambridge.

Various events accompanying the exhibition have been organised by the RA, such as a weekend art history course and family Oceania workshops. A publication edited by Peter Brunt and Nick Thomas accompanies the exhibition, which will open in Paris at the Musée du quai Branly-Jacques Chirac on 12 March 2019.

For more information visit :

1. <https://www.royalacademy.org.uk/exhibition/oceania>

A journey through the art of Oceania by Maia Jessop Nuku : <https://www.royalacademy.org.uk/article/ra-magazine-voyage-through-the-art-of-oceania-by-maia-jessop-nuku>

---

## Review: *Oceania*

Wonu Veys, National Museum of World Cultures, The Netherlands

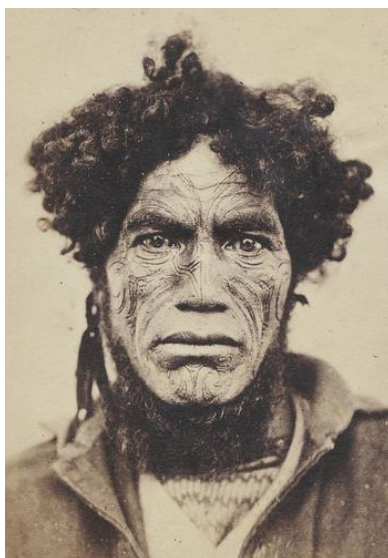
Greeted by a large blue 'wave' entitled *Kiko Moana* and created by the Maori women's collective Mata Aho, the visitor is immediately plunged into the atmosphere of the latest Royal Academy of Arts Exhibition. The curators Peter Brunt and Nicholas Thomas use in 'Oceania' an aestheticized presentation of the arts of this vast region to introduce and acquaint diverse audiences with the main thinking strands that have occupied Pacific Islanders and scholars alike over the past decades. Water and the sea are celebrated through canoes, navigation charts, paddles and prow ornaments, but also through shields, figures and Michael Parekowhai's piano that all make explicit references to water. The ocean as a threat and one of the chief indicators of climate change is addressed with the inclusion of Kathy Jetnil-Kijiner's poem 'Tell Them'.

The theme 'Making Place' captures how Pacific peoples in the past, but also in today's world, have made their places their own. The environment has become rooted in the cosmology and mythology. The two rooms devoted to this theme display some of the most astonishing sculptural works of Oceanic art including figures from Hawai'i, Nukuoro, Palau, Lake Sentani and Sepik areas. Introducing exhibition visitors to Oceania, could not have happened without talking about gift-giving and how human life was shaped by lifelong obligations in forging relationships. The theme 'The Spirit of the Gift' has particular resonance in our times where the legitimacy of European ethnographic museum holdings are increasingly questioned and disputed as having all been stolen. Textiles feature strongly in this section, next to objects connected to the *kula* trade of the Trobriand Islands. Ceremonial attire, but also clubs and shields form the focal points of the 'Performance and Ceremony' section. 'Encounter and Colonial Empire' does not shy away from the violent intrusions, land confiscations and missionisation that resulted from the British, French and Dutch colonial empires. However, these very encounters also opened up new ways of imagining and shaping the Pacific Islanders' world. One room is completely devoted to Lisa Reihana's 'in pursuit of Venus (infected)', a moving wallpaper artwork, which provides a re-enactment of early encounters. Finally the last theme considered aspects of 'Memory', remembering and honouring the ancestors, the deceased and recent generations. Spread over two rooms, this last theme has the highest density of contemporary art, with works by Fiona Pardington, Yuki Kihara, Taloi Havini, and John Pule.

While the juxtaposition of certain works is sometimes difficult to understand, the exhibition succeeds brilliantly in presenting Oceania to a general audience who will surely want to see and learn more about all things Pacific.

---

**MĀORI MARKINGS: TĀ MOKO**  
National Gallery of Australia, Canberra  
23 March – 25 August 2019



Maori Rangatira (possibly Te Iriaha) c.1860s. Private collection.

Tā Moko is the unique Māori art of marking the skin with patterns that connect : patterns that tell of prestige, authority and identity. To receive, and to wear Moko is a great cultural privilege and through a series of portraits, the traditional art of skin marking, Tā Moko, can be explored. The portraits within the exhibition span a timeline over the past 250 years with images of men and women influential in Māori history. Included are some of the first illustrations of Māori wearers of moko observed during Captain Cook's voyages to those of chiefs who travelled the world in the early 19th century, such as Hongi Hika and Te Pahi Kupe to other important historical figures including Tāmāti Wāka Nene and those who openly defied New Zealand's colonial government during the Land Wars of the mid-19th century. This exhibition and accompanying catalogue traces the art of Tā Moko from the 18th century to its contemporary resurgence through photography, paintings and important sculpture.

<https://nga.gov.au/tamoko/>

---

## **UK Conferences**

To coincide with the closing in London of the *Oceania* exhibition, the Pacific History Association (PHA) and the European Society for Oceanists (ESFO) are organizing conferences in London and Cambridge, on 2-5 and 7-10 December respectively. Information on the programmes can be found on their respective websites.

<https://www.pacifichistoryassociation.net/>

<https://www.pacific-studies.net/conferences/public.php?confID=3&action=programme>

---

## Recent Exhibitions, Awards and Achievements

---

### Colony: Australia 1770-1861 and Colony: Frontier Wars



Installation view of *Colony: Frontier Wars*

In Melbourne, The National Gallery of Victoria exhibitions *Colony: Australia 1770–1861* and *Colony: Frontier Wars* provide both indigenous and settler perspectives to Australia's colonial past through an array of over 600 objects, artefacts and art. *Colony: Australia* records the settlement period for Melbourne, Adelaide and Hobart and features early sketches, watercolours and prints, many of which are among the first visual documentation of Aboriginal communities in the region.

*Colony: Frontier Wars* provides the indigenous response to colonisation through the display of 19<sup>th</sup> century to contemporary art works. The complimentary exhibitions create a much needed platform for audience interpretation of Australian history.

*Colony: Australia 1770-1861*: <https://www.ngv.vic.gov.au/exhibition/colony-australia-1770-1861/>

*Colony: Frontier Wars* until September 2. <https://www.ngv.vic.gov.au/exhibition/colony-frontier-wars/>

---

## Pacific Sisters: Fashion Activists - Pacific Sisters: He Toa Tāera

Museum of New Zealand Te Papa Tongarewa Wellington  
17 March – 15 July 2018



©Onpoint jaunnie - <https://www.facebook.com/PacificSisters/>

Te Papa has just hosted the first ever major retrospective of the Pacific Sisters fashion creations that was curated by Nina Tonga, curator for Pacific art at the museum. The Pacific Sisters started out as a collective group of artists, once described as a Polynesian version of Andy Warhol's factory, who got together in the early 1990s and brought together, art, fashion, music and film. They include: Lisa Reihana, Rosanna Raymond, Ani O'Neill, Suzanne Tamaki, Selina Haami, Niwhai Tupaea, Henzart @ Henry Ah-Foo Taripo, Feeonaa Wall, and Jaunnie 'Ilolahia.

The garments created by The Sisters were made from a mix of natural and recycled elements that celebrated being Pacific. From fashionable designs made for the catwalk to mythological creations for the stage, The Pacific Sisters reflected the radical diversity and economic tensions of late 20<sup>th</sup> century New Zealand. Their exuberant energy and creativity helped propel Pacific fashion and give voice to the lives of numerous urban Pacific Islanders and Maori. They created costumes in a contemporary light that drew upon tradition and storytelling, while continuing to honour their Pacific heritage. Their history is in many ways the history of a Pacific arts identity that continues to grow and flourish in the Pacific today.

"Our work is a reflection of the 'spark' we have had as Pacific Sisters – finding our connections to our Pacific stories, peoples, lands, each other," Ani O'Neill says.

"For me, Pacific Sisters is a safe space to push boundaries. We might seem a bit hardcore and serious to some, but we have a lot of fun – we like to laugh and play with words as well as frocks."<sup>1</sup>

---

1. <https://www.tepapa.govt.nz/visit/exhibitions/toi-art/pacific-sisters-fashion-activists>



## The Creative New Zealand Arts Pasifika Awards

**Rosanna Raymond**



Congratulations to Rosanna Raymond who was recently awarded the Senior Pacific Artist Award and prize money of over \$13,000 by the Creative New Zealand Arts Pasifika Awards. The annual award aims at celebrating excellence and innovation in Pacific Arts by recognising outstanding Pacific artists practising contemporary and heritage art forms in Aotearoa.<sup>1</sup>

Rosanna Raymond has been recognised for her leadership in art collectives and community movements that span the past thirty years of her artistic career in Aotearoa and the UK. Last year, Rosanna Raymond was the Pacific Artist in Residence at Government House. Earlier this year, Te Papa in Wellington hosted the first ever retrospective of Pacific Sisters, of which Rosanna was a key founder member. In 2016 she was awarded the PAA's Manu Daula Award.

1.[https://www.radionz.co.nz/international/pacific-news/369444/arts-pasifika-awards-celebrate-excellence-and-innovation?fbclid=IwAR0AcU2CijVMRGPdWUMibjsEWVG6klL2\\_pgMOiNzp8nH2YjolzNvMs102Ao](https://www.radionz.co.nz/international/pacific-news/369444/arts-pasifika-awards-celebrate-excellence-and-innovation?fbclid=IwAR0AcU2CijVMRGPdWUMibjsEWVG6klL2_pgMOiNzp8nH2YjolzNvMs102Ao)

---

## Ravenswood Australian Women's Art Prize

**Angela Tiatia**



*The Fall* – video © <http://www.ravenswoodartprize.com.au/2018/artprize/entries>

Congratulations to Angela Tiatia who was awarded in June the Ravenwood Australian Women's Art Prize, as winner of the category of the Professional Artist Prize for her digital work "The Fall". The video explores the collapse of society through war.

The annual Ravenwood Australian woman's art prize was launched in 2017. The prize aims at advancing art practice and opportunities for female artists, emerging and professional, living in Australia. The prize has two categories: Professional Artist prize and emerging artist's prize.<sup>1</sup>

Angela Tiatia is a visual artist who works with a variety of mediums: paint, sculpture, video and performance. She was born in Auckland and is of Samoan-Australian descent. Tiatia has been living in Australia for a number of years and has exhibited national and internationally. *"Angela Tiatia explores contemporary culture, drawing attention to its relationship to representation, gender, neo-colonialism and the commodification of the body and place, often through the lenses of history and popular culture."*<sup>2</sup>

Angela Tiatia was also recently awarded the contemporary artist award by the Creative New Zealand Arts Pasifika Awards.

1. <https://www.ravenswoodartprize.com.au/2018/artprize/home>

2. <http://www.angelatiatia.com/>

---

## 65th Blake Prize – 2018 Finalist

**Greg Semu**



© <https://www.google.com/search?q=greg+semu+finalist+blake+prize&client=firefox->

The New-Zealand born Samoan photographic artist Greg Semu was one of the 80 finalists of the prestigious annual Blake Prize for his work "The body of the dead Christ in the tomb" (2017) - a photographic self-portrait adaptation from the painting made by Hans Holbein in 1552.

The Blake prize is named after William Blake who integrated the artistic and religious in his work. The prize encourages contemporary artists from all walks of life and religion to create work, which engages in conversations and negotiations that deal with spirituality and religion. This year there was a staggering 769 entries from professional to self-taught artists from a number of countries which include: Germany, Belgium, Greece, Norway, the United States, the United Kingdom and Australia State and territory.

## Book news

---

### Translated publication of *New Guinea* by Krieger 1899

Glenn Summerhayes and John Dennison of the University of Otago recently published the first translation into English of the 1899 work by Maximilian Krieger *Neu-Guinea*. It is one of the earliest surveys of the flora, fauna and cultures of across the island of New Guinea written by a German expert who spent "almost thirty years" in the region. The last chapter by Felix von Luschan 'Contributions to the Ethnography of New Guinea' proves particularly interesting to read through the lens of over a century since it was written.

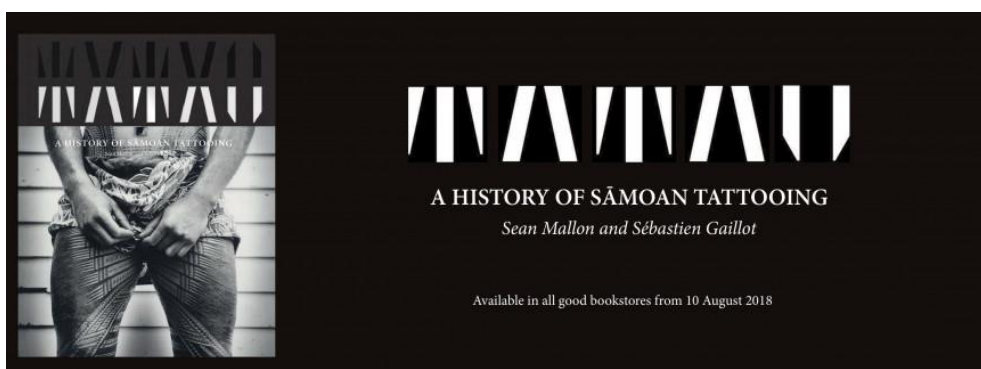
The translation of Krieger follows on from three other significant historical volumes, written in German during the early 20<sup>th</sup> century. Two are by Hans Nevermann *St Matthias-Gruppe. Ergebnisse der Südsee Expedition 1908-1910 / St Matthias Group: Results of the Expedition to the South Seas 1908-1910* (1933) and *Die Admiraltätsinseln / the Admiralty Islands* (1936) with the third being Otto Reche's *Der Kaiserin-Augusta-Fluss: Ergebnisse Der Sudsee-Expedition 1908 – 1910 / The Empress Augusta River: Results of the Expedition to the South Seas 1908-1910* (1913).

The translations by Dennison have been a task undertaken over several years and edited by Summerhayes. The impetus for these publications comes from field work on Emirau Island in the Bismarck Archipelago a decade ago when Summerhayes donated a copy of Dennison's 2002 translation of Richard Parkinson's *Dreißig Jahre in der Südsee / Thirty years in the South Seas* (1907) to the Kavieng library. As Summerhayes said '*Within days, word of the book's presence spread across New Ireland province and people from as far as Konos, some three hours' drive down the Boluminski Highway, came to visit the library specifically to read the stories that Parkinson had written about their area. What became obvious was that people were coming to look at their ancestors and to read stories about their past*'. Copies of these translated rare books have been donated to Papua New Guinea's National Museum, National Library, local schools and communities. There are also future plans to make these works even more accessible with downloadable versions available from Summerhayes' Otago University webpage.

Each of these publications in the University of Otago's Working Papers in Anthropology series as available through Amazon.com and may very well be invaluable resources to PAA members.

---

### A History of Samoan Tattooing



*A History of Samoan Tattooing* by Sean Mallon and Sébastien Gaillot (August 2018) retraces 3000 years of the ritual of tatau – (tattooing) in Samoa. Richly illustrated with images of

nineteenth and twentieth century Samoan tatau the book also contains images of contemporary tattooing as well as drawings of motifs and designs.

**Sean Mallon** is of Samoan and Irish descent and is Senior Curator Pacific Cultures at the Museum of New Zealand Te Papa Tongarewa. He is the author of *Tangata o le Moana: the story of New Zealand and the people of the Pacific* (Te Papa Press, 2012).

**Sebastien Galliot** studied ethnology at the University of Provence and EHESS (Paris). France's foremost research school in social sciences, and researches Samoan traditional tattooing and the contemporary practice of this ritual. »<sup>1</sup>

1. <https://www.tepapastore.co.nz/products/tatau-a-history-of-samoan-tattooing>
- 2.

---

## Scholarships for MA and PhD study in Oceanic art



The Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas (SRU) at the University of East Anglia, UK, offers scholarships for PhD students and those enrolled on the Masters course in the Arts of Africa, Oceania & the Americas.

The MA course is highly flexible and can be tailored to students' regional and other interests. A student can do over 50% of the course in their preferred field, but also benefit from exposure to other regions and disciplinary perspectives. The course combines art-historical, anthropological, archaeological and museological approaches, and includes study visits to UK and continental museums. Candidates interested in careers in museum curatorship are especially welcome. Many alumni now have academic jobs and curatorial posts in prestigious museums worldwide, including several national museums.

Deadline for applications: 1 March 2019 (PhD applicants); 20 March 2019 (MA applicants).

For further information: [www.sru.uea.ac.uk](http://www.sru.uea.ac.uk)

---



## New record set for Pacific art auction

The art market for Pacific art seems to be steadily rising. Evidence of this can be seen in the sale results of exceptionally rare Pacific objects, which have recently given the Pacific art market, as much recognition as the African or Pre-Columbian art markets. In May 2016 a New Ireland Uli figure fetched \$4.7 million at auction in New York, and in Paris in June 2013 a Yuat River house finial figure sold for €2.5 million. Late last year at Christie's auction rooms in Paris a Hawaiian figure sold for €6.3 million, setting a record price attained at auction for Pacific art.

The figure is in the Kona style from a Heiau (temple) and it was virtually unknown prior to its auction. The sale of the figure made TV and newspaper headlines in Hawai'i and as expected when significant artworks with little historical documentation appear on the art market it was accompanied by lively interest and discussion about its authenticity. The figure came from the Vérité family collection, French art dealers active from the 1930s, with provenance to Marie-Ange Ciolkowska in the 1940s. The figure is considered to have been created between the 1780s and 1820s, mostly likely during the reign of Kamehameha I.

Susan Kroman, Head of African and Oceanic Art at Christie's recalled "The Hawaiian figure's appearance on the market was an astonishing turn of events. No one could have imagined such an epic masterpiece was still in private hands". Given two centuries of art from the Pacific region moving across the world, entering museum collections or flowing through specialised dealers it is all the more remarkable that major works of art can still appear as new discoveries.

The figure was purchased by Marc & Lynne Benioff, who have ties to Hawaii, with the sole purpose of donating the god figure to the Bishop Museum.<sup>1</sup>

<sup>1</sup> <https://www.sfchronicle.com/bayarea/article/Benioff-pays-7M-to-return-rare-Hawaiian-war-god-12938915.php>



---

## Editors' End Note

The next Newsletter will be sent out in February 2019. 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). Please submit information for the next edition by 30 January 2019.

We look forward to hearing from you soon and sharing with you all the exciting events and publications that make up this newsletter.

Jacqueline Charles-Rault & Crispin Howarth

[jacqueline.charles-rault@univ-lehavre.fr](mailto:jacqueline.charles-rault@univ-lehavre.fr)

[Crispin.Howarth@nga.gov.au](mailto:Crispin.Howarth@nga.gov.au)

### **About the editors:**

Jacqueline Charles-Rault has been the director of the cultural service at Le Havre Normandy University for 6 years. She has curated 3 contemporary Pacific art exhibitions. The most recent in 2015 was entitled *Pacifique(S) Contemporain* and co-curated with Caroline Vercoe (Senior lecturer art history – Auckland University). The Seduction of the Saints – 2007 – Greg Semu and Northern Skies-southern Stars co-curated with Rosanna Raymond (artist). She has been a member of the PAA for over 10 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 the following exhibitions: *Gods, Ghosts & Men: Pacific Arts from the National Gallery of Australia* (2008), *Varilaku: Pacific Arts from the Solomon Islands* (2011), *Kastom: Art of Vanuatu* (2013), *Myth + Magic: Art of the Sepik River* (2015). Crispin is a previous president of the Oceanic Art Society and has worked his way through various museum roles at Museum Victoria, Melbourne and World Museum, Liverpool, UK since the 1990s.

---