

## ANNOUNCEMENTS

### *Pacific Arts* – Call for Submissions

*Pacific Arts*, the journal of the Pacific Arts Association, has an **ONGOING OPEN CALL** for submissions on the arts of Oceania and its diasporas focusing on visual arts, material cultures, and heritage arts. The scope is temporally broad, highlighting both historical and current topics while engaging with a wide range of creative mediums, forms, and subject matter.

*Pacific Arts* encourages interdisciplinary approaches to examining the political, social, economic, cultural, aesthetic, and environmental stakes in the production and study of Indigenous visual and material cultures in Oceania, past and present.

Please send full-length submissions and an abstract to [pacificarts@ucsc.edu](mailto:pacificarts@ucsc.edu). Submissions should follow the [Pacific Arts style guide](#). *Pacific Arts* is a peer reviewed, open access, online journal published by the University of California/eScholarship and encourages broad participation and circulation.

*Pacific Arts* is also accepting reviews of books, media, and exhibitions that relate to visual and material cultures of Oceania. Authors, artists, museums, and publishers interested in having their work reviewed and anyone interested in writing a review should contact the book reviews editor Joslyn Chu at [jxchu@ucsc.edu](mailto:jxchu@ucsc.edu).

### *Pacific Arts* – Forthcoming Issue

The forthcoming issue of *Pacific Arts* is a special issue focused on **“Pacific Island Worlds: Oceanic Dis/Positions” (vol. 22, 2022)**. The collection of essays and creative work explores how past and present visual art forms and practices shape place-making and identities in Oceania. Colonial interactions have produced a range of mobilities, yielding fraught processes of displacement, place-making, establishing new homes, and forming social, cultural, and political positions in the face of various dis-positionings. Articles and creative work lend insight into understanding human experiences in Oceania that generate future imaginings and contribute not only to a “mode of survival,” but to “an art of living” across the region. **Contributors include:** [Christina Ayson Plank](#), [Jesi Luhan Bennett](#), [Jewel Block](#), [Kaili Chun](#), [James Clifford](#), [Stacy L. Kamehiro](#), [Yuki Kihara](#), [Claudia Ledderucci](#), [Diana Looser](#), [Katharine Losi Atafu-Mayo](#), [Margo Machida](#), [Carl Pao](#), [Giles Peterson](#), [Meleia Simon-Reynolds](#), [Mārata Tamaira](#), [Katerina Teaiwa](#), [Axelle Toussaint](#), and [Michelle Williams](#).



The Pacific Arts Association is an international organization devoted to the study of the arts of Oceania. The Pacific Arts Association (PAA), founded in 1974 and established as an association in 1978, is an international organization devoted to the study of all the arts of Oceania. PAA provides a forum for dialogue and awareness about Pacific art and culture. By connecting individuals and institutions around the world, PAA encourages greater cooperation among those who are involved with the creation, study, and exhibition of Pacific art.

The peer-reviewed **Pacific Arts journal** features current research and reviews. The **PAA Newsletter** provides timely information about important events to members. PAA's triennial **International Symposium** takes place in alternating venues across the globe and includes special tours, performances, exhibitions, and presentations of academic and artistic research on the arts of Oceania. Members have the opportunity to meet and participate in a PAA-sponsored session at the **College Art Association** annual meeting. PAA-Europe holds a meeting in Europe annually.

PAA's **goals** are to:

- Make members more aware of the state of all the arts in all parts of Oceania.
- Encourage international understanding among the nations involved in the arts of Oceania.
- Promote high standards of research, interpretation, and reporting on the arts of Oceania.
- Stimulate more interest in the teaching of courses on Oceanic art especially but not only at the tertiary educational level.
- Facilitate greater cooperation among the institutions and individuals who are associated with the arts of Oceania.
- Support high standards of conservation and preservation of the material culture in and of Oceanic arts.

**Membership:** US\$50 for professional individuals and institutions, US\$35 for visual and performing artists, students, and retired persons. Individuals and institutions wishing to become members of PAA can visit the membership page of the PAA website: [www.pacificarts.org/membership](http://www.pacificarts.org/membership).

**POSITION ANNOUNCEMENT**

**Assistant Professor of Indigenous Media, Cultural Sovereignty, and Decolonization  
University of California—Santa Cruz**  
(initial review date: Dec. 1, 2021)

The Department of Film and Digital Media at the University of California, Santa Cruz (UCSC) invites applications for an Assistant Professor of Indigenous Media, Cultural Sovereignty, and Decolonization (Job # JPF01147).

We seek to hire a colleague whose creative work and/or scholarship embodies or addresses emerging and/or historical Indigenous/Native media practices. Candidates might be a media-maker and/or a theorist-practitioner. Mediamakers will be working with audiovisual systems of meaning that are centered in Indigenous/Native communities and expression. Theorist-practitioners might emphasize ethical, social and cultural considerations of Indigenous knowledge, sovereignty and decolonization theories, methods and practices. Ideal candidates will demonstrate a commitment to community involvement and an Indigenous lived experience including working with Native American, First Nations, Inuit, or Métis communities and organizations in Turtle Island; or more broadly the Americas, the Pacific Rim, Borderlands, or Circumpolar Indigenous Nations. We are interested in located knowledges and practices but also collaborative or comparative approaches across geographically diverse areas.

We welcome Indigenous/Native pedagogical and practical approaches to media production and theory as an opportunity to strengthen the breadth of both critical research and production methods and perspectives taught and supported in the department at the undergraduate, graduate and faculty levels. Such a position would be supported by our departmental commitment to an ongoing process of developing structures and practices for centering social justice in teaching and research, and would enrich ongoing collaborations with other programs such as: the new MFA in Environmental Art and Social Practice in the Art Department, the Digital Arts and New Media MFA Program, Critical Race and Ethnic Studies, Feminist Studies, History of Art and Visual Culture, Latin American and Latino Studies, Literature, Sociology, History of Consciousness, the Science and Justice Research Center, the Center for the Middle East and North Africa, Center for Creative Ecologies, Center for Documentary Arts and Research, and/or the Center for South Asian Studies.



For the complete position overview, description, qualifications, and application requirements, please visit: <https://recruit.ucsc.edu/JPF01147>

**POSITION ANNOUNCEMENT**

**Assistant Professor of Environmental and Social Equity and Justice  
Mount Holyoke College**

Mount Holyoke College invites applications for a tenure-track position in environmental and social equity and justice to begin Fall 2022. The search is open to candidates working in any discipline or area of environmental and social equity and justice. We are particularly interested in candidates with an emphasis on humanistic perspectives. Areas of specialty are open but could include: environmental art, history, or literature; ecocriticism; ethics; religion and ecology; queer ecologies and ecofeminism; post-colonial environmentalism and indigenous studies; climate or health justice; just sustainabilities or futures; or other areas. The successful candidate will have: a strong interest in cross-disciplinary teaching and research; a demonstrated commitment to promoting diversity, equity, and inclusion and experience mentoring students who are broadly diverse with regard to race, ethnicity, socioeconomic status, gender, nationality, sexual orientation, and religion; and a commitment to undergraduate, liberal-arts education. The hired applicant will be expected to employ interdisciplinary perspectives and approaches in teaching and in an active research program that ideally involves undergraduates. Teaching responsibilities will include participation in teaching introductory and capstone courses as well as development and teaching of intermediate and advanced courses in the field. A Ph.D. is required (we will consider A.B.D. candidates also), and post-doctoral research, teaching, or mentoring experience is helpful. Teaching load is 2/2; salary is competitive.

Although the position will initially be housed in the Department of Environmental Studies, it will soon be in a new Department of Earth, Environment, and Sustainability (EES), and is supported in part by generous funding from The Andrew W. Mellon Foundation. The EES curriculum will offer students a foundation for understanding Earth's natural systems and their interactions with political, economic, social, cultural, and historical factors from global to local scales. The new EES Department will result from a planned merger of the Department of Environmental Studies with the Department of Geology and Geography. The successful candidate will participate in building this new interdisciplinary major and curriculum.

Please submit a letter of application, a C.V., and statements covering (1) research interests, (2) teaching philosophy, (3) the mentoring of a diverse student body. The successful candidate should be able to demonstrate excellence in teaching and mentoring students who are broadly diverse with regard to gender, race, ethnicity, nationality, sexual orientation, and religion. Review of applications will begin on Friday October 1, 2021 and continue until the position is filled.

For the full position description: <https://careers.pageuppeople.com/1024/cw/en-us/job/492743/assistant-professor-of-social-and-environmental-equity-and-justice>

Inquiries: Tim Farnham, Chair, Dept. Of Environmental Studies, [tfarnham@mtholyoke.edu](mailto:tfarnham@mtholyoke.edu)

POSITION ANNOUNCEMENT



The UH Mānoa Center for Pacific Islands Studies is currently accepting applications for a **Junior- or Assistant-level Outreach Director**. This is a full-time, non-tenure track position supported by UH and federal grant funds.

The selected candidate will lead our outreach activities including organizing Pacific Islands-related seminars, faculty workshops, and conferences, as well as oversee our social media initiatives and our partnerships with local communities, across the US, and within the Pacific Islands region.

The full description and qualifications of the Outreach Director position can be seen here: <https://www.governmentjobs.com/careers/hawaii.edu/jobs/3265362/outreach-program-director>.

Application deadline is 11/2/2021 11:59 PM HST.

**To Apply:** Go to the NeoGov page above and click on “Apply” at the top right corner of the screen and attach the required documents. Applicant must submit (1) cover letter indicating how you satisfy the minimum and desirable qualifications, (2) curriculum vitae, (3) names and contact information of three (3) professional references, and (4) copies of transcripts. Copies of transcripts are acceptable, but official transcripts will be required at the time of hire.

**Note:** If you have not applied for a position using NEOGOV, you will need to create an account.

**Inquiries:** Professor Alexander Mawyer, Director, Center for Pacific Islands Studies; [mawyer@hawaii.edu](mailto:mawyer@hawaii.edu)

CALL FOR PARTICIPATION

*Island of Shattered Dreams, 15 Years On:  
Reframing Francophone Oceanian Studies*

[https://www.fabula.org/actualites/appel-a-contribution-acla--pour-la-session-suivante-island\\_104113.php](https://www.fabula.org/actualites/appel-a-contribution-acla--pour-la-session-suivante-island_104113.php)

Call for papers for next ACLA [American Comparative Literature Association] Annual Meeting, to take place online and at the National Taiwan Normal University June 15-18, 2022.

2022 marks the 15th anniversary of the publication of Jean Anderson's English translation of Chantal Spitz's "L'île des rêves écrasés," a turning point in the reception and production of contemporary Oceanian literary production in French. While Francophone Oceanian studies have been gaining traction over recent years, the Oceanic region remains a severely under-studied part of the Francophone world, despite its booming literary, artistic, and cultural productions.

This seminar seeks to reposition Oceanian studies within the global Francophone studies academic discourse by establishing an état présent of research into the literary, artistic and cultural productions in French in the region. Selected papers from this seminar will be included in a book proposal submission to Liverpool University Press's 'Francophone Postcolonial Studies' series to be submitted in February 2022. By publishing this volume with Liverpool University Press, one of the only Anglophone academic publisher to have previously published a monograph on Francophone Oceanian literature (Ramsay 2014), we aim to give increased visibility to recent and contemporary literature, visual arts, film, and performing arts from Oceania while creating island-to-island bridges. We seek to interrogate Oceanian studies' relative exclusion from the postcolonial Francophone discourse, and a lack of focus on Francophone writers and artists in Anglophone Pacific studies.

In this perspective, we seek contributions from established and early-career scholars, as well as graduate students, dealing with Francophone literature, including poetry, in the Francophone South Pacific context (Tahiti, New Caledonia, Vanuatu, or the Francophone diaspora in Australia and New Zealand or Hawai'i). We are also particularly interested in contributions engaging with visual arts, film, theatre and performance in French-speaking Oceania. Contributions that explore cross-artistic dialogues, island-to-island cultural exchanges or examine the place of Oceanian studies in Francophone studies are also welcome. The preferred language of proposals is English, since that will be the language of our volume, but proposals in French may also be considered.

Possible topics include:

- local/regional and global reception and exhibition of contemporary Francophone artists based in Oceania
- Case-study on specific writer, filmmaker, artist/artwork/exhibition, film and cultural festivals or comparative analyses across time, region, language, artistic expression
- How today's writers, directors and artists navigate between traditional knowledge and contemporary concerns (climate, political and social issues)
- Position of Francophone Oceanian artists within contemporary Pacific art
- Reappropriation of colonial gaze on Oceania by contemporary Oceania-based writers, filmmakers, artists

To submit a proposal for this seminar **before October 31st**, please follow the instructions on ACLA's website: <https://www.acla.org/node/add/paper>

For any questions, please contact the organizers:  
Nathalie Segeral: [nathalie.segeral@sydney.edu.au](mailto:nathalie.segeral@sydney.edu.au)  
Léa Vuong: [lea.vuong@sydney.edu.au](mailto:lea.vuong@sydney.edu.au)

**SPEAKER SERIES**

(details on following page)

Pacific Basin Institute Presents  
**INDIGENEITY AMIDST SPANISH  
COLONIZATION AND  
AMERICAN EXPANSIONISM**

JASON EDWARD LEWIS  
**The Future is Indigenous:  
Culture, Knowledge and Computation**  
[https://pomonacollege.zoom.us/webinar/register/WN\\_93FYeN\\_oRzyBWErDViPBjQ](https://pomonacollege.zoom.us/webinar/register/WN_93FYeN_oRzyBWErDViPBjQ)  
09.27.2021 @ 4:15 PM

MICKI DAVIS  
**Kao Kåhna Has?  
How is the One Who Hexes?**  
[https://pomonacollege.zoom.us/webinar/register/WN\\_Hpd6SISpQoW0irHBtvdxcA](https://pomonacollege.zoom.us/webinar/register/WN_Hpd6SISpQoW0irHBtvdxcA)  
10.20.2021 @ 4:15 PM

L. FRANK MANRIQUEZ  
**Colonization:  
Both the Oppressor and the Oppressed**  
[https://pomonacollege.zoom.us/webinar/register/WN\\_XcT0jmPHSfS6-jjt2EqhMw](https://pomonacollege.zoom.us/webinar/register/WN_XcT0jmPHSfS6-jjt2EqhMw)  
11.10.2021 @ 4:15 PM

ULRIK LOPEZ  
**Towards a Non-Absolute Dating:  
Recent Work Practice**  
[https://pomonacollege.zoom.us/webinar/register/WN\\_90hp-xUHQdKoRGaTN0CC5g](https://pomonacollege.zoom.us/webinar/register/WN_90hp-xUHQdKoRGaTN0CC5g)  
11.22.2021 @ 4:15 PM

All lectures will be via Zoom, for more info contact [pbi@pomona.edu](mailto:pbi@pomona.edu)

Note: Dates and times are in Pacific Time (California).

**Pacific Basin Institute Fall 2021 Lecture Series  
Indigeneity amidst Spanish Colonization and American Expansionism**

*For the Fall 2021, Pacific Basin Institute speakers series will consider the relationship between Spanish colonization and American expansionism in the late 19th century across the Pacific as well as the Atlantic. Through considering the different practices of these writers and artists, we navigate the histories of islands such as Guahan (Guam), Samoa, and Puerto Rico, while also interrogating the Spanish influence on the continent in places such as California and Mexico. We invite you to join us in our centering of indigenous perspectives in this series and explore this different discourse of the Pacific.*

**Jason Edward Lewis** is a digital media theorist, poet, and software designer who is deeply committed to developing intriguing new forms of expression by working on conceptual, critical, creative, and technical levels simultaneously. He is the University Research Chair in Computational Media and the Indigenous Future Imaginary and Professor of Computation Arts at Concordia University. In addition to being lead author on the award-winning “Making Kin with the Machines” essay and editor of the groundbreaking Indigenous Protocol and Artificial Intelligence Position Paper, he has contributed to chapters in collected editions covering Indigenous futures, mobile media, video game design, machinima, and experimental pedagogy with Indigenous communities. Born and raised in northern California, Lewis is Hawaiian and Sāmoan.

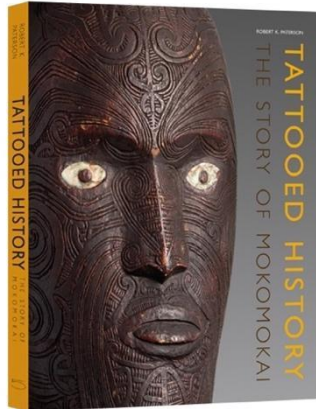
**Mariquita “Micki” Davis** is a CHamoru artist and educator based in Los Angeles. She completed her MFA at the University of California San Diego in 2011. Her work explores notions of artistic collaboration in the contexts of personal, familial, and communal memory. She is a participating artist for the MALI’E performance research project, a 13-moon series of creative development workshops that unites a cohort of culturally rooted Matao/CHamoru artists in the homeland and in the diaspora to produce a traveling exhibit between Guāhan, Los Angeles and Seattle. She is the co-curator of Pasifika Transmissions, a monthly learning series that invites indigenous artists to visit the archive of the Pacific Island Ethnic Art Museum of Long Beach and develop a video “transmission” of this exchange. She is currently a programmer for the Los Angeles Asian Pacific Film Festival and mentor for Armed with a Camera Fellowship program at Visual Communications. Her work has been exhibited nationally and internationally, including at the Honolulu Biennial, Vancouver Art Gallery, and UNSW Galleries, Museum of Contemporary Native Arts, as well as Yamagata International Documentary Film Festival (YIDFF) and Guam International Film Festival.

**L. Frank Manriquez** (Tongva/Ajachmem), an award-winning Native California Indian artist working in many media and a tribal scholar, community activist, and language advocate, has exhibited her artwork in museums and galleries nationally and internationally. She has served or serves on a number of boards, including that of the [California Indian Basketweavers Association](#) (for 15 years) and the [Cultural Conservancy](#), and is a founding board member of the [Advocates for Indigenous California Languages](#).

**Ulrik Lopez** was born in Mexico City (1989) and lives and works between Mexico City and San Juan, Puerto Rico. He acquired a BFA in Sculpture with a minor degree in Industrial Design in 2013 from the Escuela de Artes Plásticas de Puerto Rico. He participated in the independent program, La Práctica in Beta-Local, Puerto Rico, from 2013 to 2014. He has participated in residencies such as Artist Village, Warp- Contemporary Art Platform (Genk, Belgium), ClockTower+Mana (Miami, USA), and Flora ars+natura (Bogota, Colombia), and will be part of Delfina Foundation’s Collecting as Practice residency in Fall 2021. López has exhibited in several galleries, museums, and alternative spaces in Puerto Rico, Mexico, Spain, Colombia, United Kingdom and USA. His recent shows include *Enterrar la Montaña* at El Lobi, Puerto Rico; *Siembra* at Kurimanzutto, Mexico City; and *Never Spoken Again* at the Jepson Center, USA. He is currently in the MFA program at Bard College.

NEW PUBLICATION

## TATTOOED HISTORY: THE STORY OF MOKOMOKAI by Robert K. Paterson



This book is the first comprehensive historical account of the unique Māori ancestors—mokomokai or toi moko. It explores the earliest written accounts to explain how outsiders first understood the practices surrounding their preparation and use, sometimes in connection with peacemaking between iwi. The intense trafficking between Māori and visitors to New Zealand is then explored, along with how mokomokai were first displayed for profit in England by unscrupulous entrepreneurs.

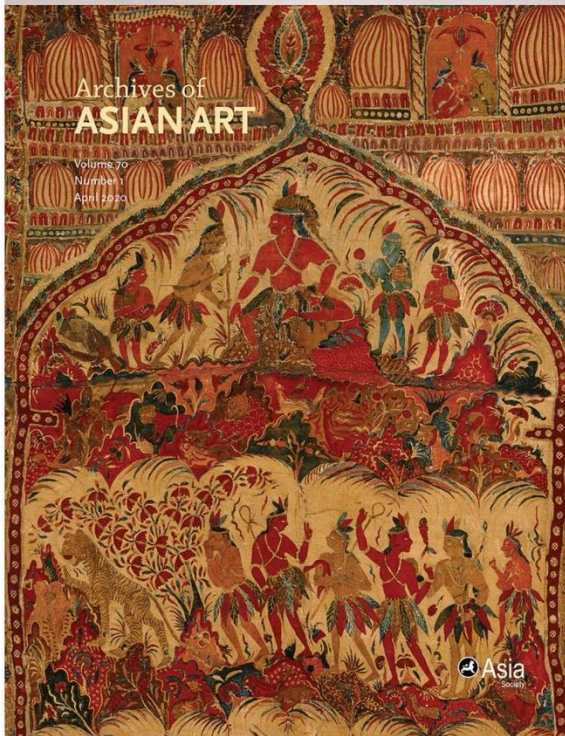
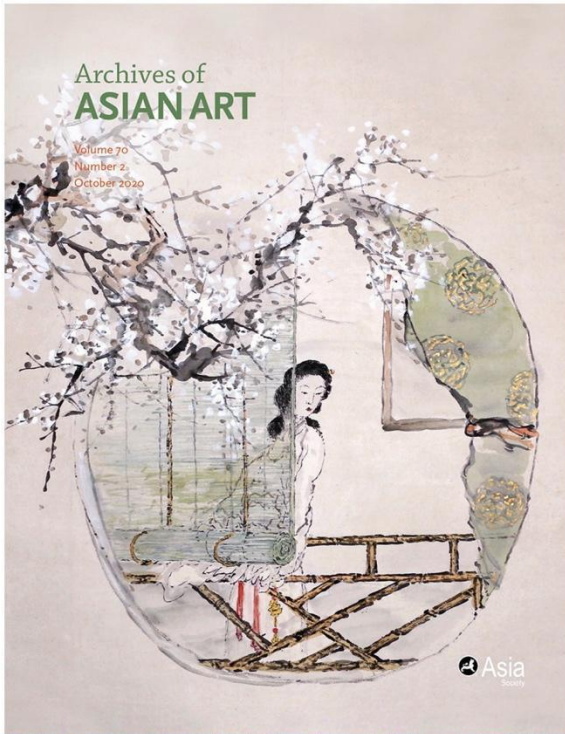
After extensive British settlement in New Zealand began after 1840 heads were rarely preserved and within a short time there were very few left in the country itself. Mokomokai were sold at auction in England and elsewhere and entered into the collections of physicians and scientists, along with collectors of artifacts from remote parts of the world. This book examines early attempts by Māori to secure the return of heads and how court proceedings were sometimes resorted to as part of these initiatives. Early efforts were also made by non-Māori, such as Major General Robley and Kenneth Webster, but these rarely succeeded.

Comprehensive repatriation efforts by New Zealand have now succeeded in securing the return of large numbers of mokomokai which are housed at the Museum of New Zealand Te Papa Tongawera in Wellington. This book seeks to explore the broad historical context from which this process emerged and the characters who featured in it.

Robert K. Paterson is a professor emeritus of law at the University of British Columbia in Vancouver, Canada. He obtained his law degree in New Zealand and then completed a JSM at Stanford Law School in California. He has written extensively in the area of cultural property and art law, including co-authoring *Cultural Law: International, Comparative, and Indigenous* (Cambridge, 2010). He was rapporteur of the Cultural Heritage Law Committee of the International Law Association. He is also a member of the editorial board of the *International Journal of Cultural Property* and the director's advisory council of the University of British Columbia Museum of Anthropology.

Milan: 5 Continents Editions, July 2021

<https://www.fivecontinentseditions.com/en/p/tattooed-history/>



## Archives of **ASIAN ART**

Patricia Berger, editor

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

*Archives of Asian Art* is a publication of Asia Society.

Sign up for new issue alerts at [dukeupress/alerts](https://dukeupress/alerts).

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[dukeupress.edu/archives-of-asian-art](https://dukeupress.edu/archives-of-asian-art)





# Nka

JOURNAL OF  
**CONTEMPORARY AFRICAN ART**

Salah M. Hassan and  
Chika Okeke-Agulu, editors

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

**SUBSCRIBE TODAY.** *Two issues annually*

Individuals: \$50 Students: \$35 Single issues: \$27

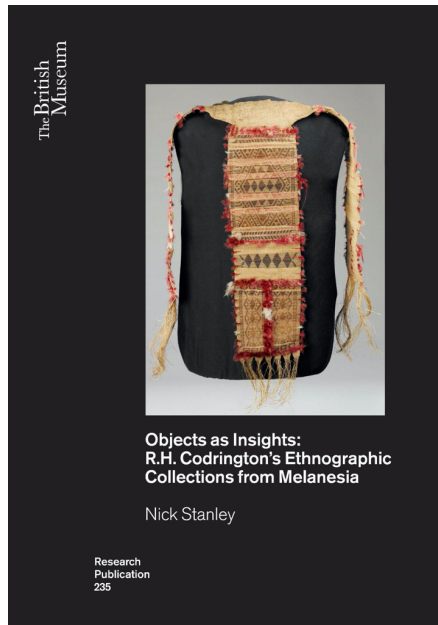
[dukeupress.edu/nka](http://dukeupress.edu/nka)



NEW PUBLICATION

British Museum Research Publication 235

**Objects as Insights:  
R.H. Codrington's Ethnographic Collections from Melanesia  
by Nick Stanley**



R.H. Codrington (1830–1922) graduated from Oxford University in 1856 and was ordained in 1857. He volunteered to work in Nelson, New Zealand, from 1860–1864 and was appointed as headmaster of the Melanesian Mission training school on Norfolk Island in 1867. He spent the next twenty years in this post and for eight of these years he was the head of the Mission travelling through the Melanesian region. Throughout his time in the region, he attempted to gain an ethnographic understanding of the people whom he was serving. To this end he studied local languages and translated scriptures into Mota, the *lingua franca* of the Mission. However, for Codrington material artefacts were fundamental to his understanding of Melanesian life. He therefore took a lively interest in material culture as a collector and donated objects to a number of museums, including the British Museum and the Pitt Rivers Museum. His specialist knowledge made him a valued informant for scholars of Melanesia who regularly consulted him. He is regarded today as one of the founding scholars of Pacific anthropology.

This book intends to provide a more comprehensive understanding of how Codrington formed his collection, through the study of his written anthropological works, correspondence with other collectors and scholars and particularly through the private correspondence with his brother and his five journals written between 1867 and 1882. The book also highlights his equally important contribution to the development of material culture studies in the region and how his work has influenced Melanesian studies to the present day.

Nick Stanley is an Honorary Research Fellow with the Department of Africa, Oceania and the Americas at the British Museum. He was previously Director of Research and Chair of Postgraduate Studies at Birmingham Institute of Art and Design, Birmingham City University. He is a specialist in Asmat art of West Papua, New Guinea.

Released August 2021, British Museum

<https://www.britishmuseumshoponline.org/objects-as-insights.html>

NEW PUBLICATION

British Museum Press Publication

# **Ancestors, artefacts, empire: Indigenous Australia in British and Irish museums**

Edited by Gaye Sculthorpe, Maria Nugent and Howard Morphy



New British Museum Press publication *Ancestors, artefacts, empire: Indigenous Australia in British and Irish museums*, brings together an important collection of extraordinary Indigenous Australian art and artefacts preserved in museums across Great Britain and Ireland. This landmark publication presents a global history that entwines ancestral pasts with epochs of empire and colony leading to the contemporary moment.

Paired alongside authoritative, eloquent and accessible text written by twenty-two Indigenous, Australian and international experts, the reader is invited to explore nearly 160 artefacts, selected from over 30 public museums, both large metropolitan and small regional, to present a multi-stranded narrative that opens up vistas on Britain's Australian history as much as Australia's British history.

Released Sept. 2021, British Museum

Copies can be purchased via the British Museum online shop: <https://www.britishmuseum-shoponline.org/ancestors-artefacts-empire-indigenous-australia-in-british-and-irish-museums.html>

ARCHIVE OPENING

SUSAN COCHRANE PACIFIC ARCHIVE



The E H McCormick Research Library at Auckland Art Gallery Toi o Tāmaki is pleased to announce that the Susan Cochrane Pacific Archive is now available for researchers.

Dr Cochrane is an Australian/French researcher, curator, and author whose research interest is contemporary Pacific art. She was head of the Department of Kanak and Pacific Contemporary Art at the Tjibaou Cultural Centre, New Caledonia (1995–1998), a consultant to the Asia Pacific Triennial (Australia, 1996 and 1999) and for the Austronesian Contemporary Art project at the Kaohsiung Museum of Fine Arts (Taiwan, 2007–9). Her publications include *Contemporary Art from Papua New Guinea* (1997); *Béré tara: New Pacific Art* (2001); and *Art and Life in Melanesia* (2001).

In 2019, Dr Cochrane donated her personal papers to the Research Library, choosing Auckland Art Gallery as her preferred repository on the recommendation of Anna-Marie White, Te Ātiawa (curator and, at that time, a doctoral candidate in art history at Victoria University). In the papers there are documents (including field notes and artist correspondence), interviews with artists, exhibition catalogues (including some rare examples), manuscripts, academic papers, essays and journal articles, photograph prints, diaries, field notebooks, audio-visual resources, and field recordings.

The subject of the Archive is contemporary Pacific art. It includes archival documents pertaining to Papua New Guinea (PNG) artist Mathias Kauage (1944–2003) and many other leading PNG artists, projects at or about the Solomon Islands Pacific Festival of the Arts, the Stevenson Collection, the Tjibaou Cultural Centre, the Kaohsiung Museum of Fine Arts, the Singapore Art Prize, the Melanesian Arts and Culture Festival, and art centres in remote Aboriginal communities.

Details of the Susan Cochrane Pacific Archive can be found here: <https://www.aucklandartgallery.com/explore-art-and-ideas/archives/31385>

Contact the E H McCormick Research Library for more information: [library@aucklandartgallery.com](mailto:library@aucklandartgallery.com)  
Explore art by artists of Pacific and Melanesian heritage in the collection of Auckland Art Gallery Toi o Tāmaki: <https://www.aucklandartgallery.com/art-ideas/explore-art-and-ideas>

Photograph credit: Susan Cochrane, Kwoma Performance at the 7<sup>th</sup> Asia Pacific Triennial of Contemporary Art, 2013. Susan Cochrane Pacific Archive, E H McCormick Research Library, Auckland Art Gallery Toi o Tāmaki, gift of Susan Cochrane, 2019.

**CALL FOR PARTICIPATION**

**Berkshire Conference of Women, Genders and Sexualities, 2023  
Celebrating the 50th Anniversary of the Big Berks!**

28 June–2 July 2023, Santa Clara University, California

<https://berksconference.org/big-berks/2023-berkshire-conference-cfp/>

***Oceans, Islands, and Continents:  
Reconceptualizing the Spatialization of Women's, Gender, and Sexuality Histories***

What does it mean to gather on the Ohlone peoples' ancestral homeland, situated next to the San Francisco Bay, a gateway to the Pacific Ocean and Pacific Islands? What does it mean to convene, craft, share, and celebrate feminist histories in the ongoing contexts of climate change-fueled hurricanes and storm surges, sea level rise and coastal flooding, fires, and marine life extinction? What does it mean to celebrate fifty years of promoting and exploring histories of women, genders, and sexualities when immigrants, refugees, Indigenous and Black people, queer and trans communities are marginalized and subject to violence; political and individual freedoms are eroded; and growing autocratic and totalitarian regimes embolden racial nationalism?

We invite you—national and international scholars of all persuasions, and especially graduate students and early career colleagues—to collaborate with us in framing histories within broadly expansive configurations across time, space, and place. We seek to develop conversations across our interconnected yet disparate social, political, economic, and cultural worlds and to consider the transitions, transformations, and spatializations that keep them in constant flux. We solicit panels, papers, and workshops that help us consider what histories emerge when relations are formed and linkages are drawn that transcend traditional national borders and reference instead, for example, oceans, islands, or continents? What innovative or timeless feminist methodologies help us conceptualize and engage in conversations at new depths, attentive to the vastness of the oceans, lands, and islands we traverse and inhabit, as well as the importance of the care we give to a loved one, a garden, or a forest? What are the affective geographies and histories of spaces of refuge, resistance, and renewal? What are the gendered histories of water, rain, and rivers that move us into new understandings of the relationships among plants, animals, and humans? What are the specific histories of organizing against nuclear testing, deep sea drilling, rainforest destruction, political prisoners, femicide, human and sex trafficking, forced labor, state-based, anti-gay, lesbian, and trans legislation, and religious persecution that center women's leadership as activists as well as mothers, daughters, sisters, partners, and friends? How do we illuminate the depths of connective organizing across Asia, North and South America, the Pacific and Caribbean Islands, Africa, Europe, and the Middle East? What are the ways these efforts transcend temporal and spatial boundaries?

As the Big Berks contemplates its fiftieth year of triennial conferences and plans for the future, we invite you to explore these questions through gendered analyses in addition to more spatially and temporally focused approaches.

We encourage submissions to engage activism and resistance, the local, global, and transnational, the biopolitical and necropolitical, as well as geographies that transcend the continental and the human. We also welcome submissions that explore interdisciplinary methodological, pedagogical, and digital humanities approaches that engage up to three of the themes listed below. Please begin by selecting the format of your proposal. You can choose to submit a single paper, traditional panel, roundtables, interactive workshop, lightning session, curriculum discussion/workshop, or other formats. Once you begin your submission you will be required to select 1-3 of the following themes in order of relevance.

(continued, next page)

## Pacific Arts | Announcements

### CONFERENCE SUBTHEMES:

- Activism, Resistance, and Feminisms
- Affective Geographies of the Sacred, Religious, and the Secular
- Bodies, Health, and (Dis)ability
- Childhood, Family, and Reproduction
- Decolonizing the Environment and the Post-Human
- Disaster Capitalism, Social Death, and Femicide
- Economies, Work, and Labor
- Imperialism, Militarism, and Pacifism
- Indigeneity, Colonialism, and Revitalization
- Migrations, Diasporas, Refugees, and Borderlands
- Queering and Querying Intimacies, Desire, and the Erotic
- Racial Justice, Abolition, and Decolonization

The 2023 Berkshires conference will have a small theater setting for the ongoing screening of films submitted for viewing at the conference. To submit a film to be included as part of the screening, we offer a separate form on the submission site to provide required information for the film along with information for the format required to be included in the screening. Note that this venue does not allow for post-screening discussion nor responses and is distinct from submitting a panel or roundtable about a film.

Submissions for the 2023 conference opened on 1 September and end on 31 December 2021.

### **Submit your proposal here:**

<https://berks.confex.com/berks/berks23/cfp.cgi>

For more information, please contact Sandra Trudgen Dawson, [execadmin@berksconference.org](mailto:execadmin@berksconference.org)

The Berks is committed to encouraging new scholarship, especially by graduate students. If your session includes at least three presentations by graduate students and you would like your session flagged, please check “emergent scholars” on your session submission.

The Program Committee actively promotes the full and equitable inclusion of racial and ethnic minorities, religious minorities, differently-abled people, and LGBTQ+ people. To that end, the Program Committee encourages session proposals that include diverse participants as well as participants in various career paths and of various ranks (i.e., senior and junior scholars, public historians, graduate students, independent historians, and historically-grounded scholars in any discipline).

The Program Committee encourages the submission of complete sessions. When this is not possible, the program committee will accept single papers that will then be added to the program where appropriate.

We are planning for an in-person meeting. We also are monitoring the public health situation and will make adjustments accordingly.