

## 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, heritage arts, and current creative work. 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

Our next issue of *Pacific Arts* is “**Grounded In Place: Dialogues Between First Nations Artists—Australia, Taiwan, Aotearoa,**” guest edited by Sophie McIntyre, Fang Chun-wei, and Zara Stanhope. The collection of essays and creative work featured were presented at a three-day symposium held in October 2021 that explored several themes: History and Sovereignty, Land and Community, Site and Materials, and Place and Space. Contributors include: Patrick Flores, Vernon Ah Kee, Chang En-Man, Kaihaukai Art Collective, Judy Watson, Akac Orat, Areta Wilkinson on behalf of Ngāi Tahu Contemporary Visual Arts, Mandy Quadrio, Yuma Taru, Leah King-Smith, Civas Tahos, Ngahuia Harrison, and Megan Tamati-Quennell.



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

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

PAA's **goals** are:

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

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

CONFERENCE

**PACIFIC ARTS ASSOCIATION–EUROPE**  
**2022 CONFERENCE AT THE MUSÉE DU QUAI BRANLY—**  
**JACQUES CHIRAC, PARIS:**  
**GENDERED OBJECTS IN OCEANIA**  
**13–15 SEPTEMBER 2022**

The annual PAA-E meeting entitled *Gendered objects in Oceania* will be held at the Musée du quai Branly – Jacques Chirac from 13 until 15 September 2022 to coincide with the exhibition *Power & Prestige: The Art of Clubs in Oceania* (7 June – 25 September 2022).

As the exhibition demonstrates, clubs are sculptures, exchange valuables, markers of authority and status, embodiments of divinity and accessories of performance. However, clubs are first and foremost weapons that through their association with warfare may be seen as expressions of masculinity. The gender identity linked to clubs forms the inspiration of the meeting as we hope to explore whether and how objects are being gendered in Oceania.

**Call for papers:** While the papers can cover a wide range of topics, preference will be given to papers dealing with the following issues: material culture as expression of gender identities, gendered collecting, gendered objects and art practices, & access to collections along gender lines.

There are two types of presentations:

- (a) 30 minute papers (20-25 mins talk, 5-10 mins discussion)
- (b) 10 minutes reports

Abstract submissions (100-200 words) for reports or papers should be sent to [Stéphanie Leclerc-Caffarel](#) by 1 May 2022. Acceptance will be confirmed by 1 June 2022, allowing time for presenters to make their travel arrangements.

**Registration, tentative programme and accommodation:**

Details for the meeting and information about accommodation will be announced in due course. It is anticipated that the programme will include an excursion to the *Musée d'histoire naturelle* in Lille.

The meeting follows on the *Parcours des mondes*, which will be held from 6 until 11 September 2022.

NEW PUBLICATION

*Navigating CHamoru Poetry: Indigeneity, Aesthetics, and Decolonization*  
by Craig Santos Perez



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

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

University of Arizona Press, Jan. 25, 2022

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

NEW PUBLICATION



**Textiles of Indonesia: The Thomas Murray Collection**

*With contributions from Lorraine V. Aragon, Joanna Barrkman, Christopher Buckley, Kristal Hale, Valerie Hector, Janet Alison Hoskins, Itie van Hout, Etsuko Iwanaga, Fiona Kerlogue, Eric Kjellgren, Brigitte Khan Majlis, Robyn Maxwell, Thomas Murray and Sandra Sardjono*

Drawn from one of the world's leading textile collections, this magnificently presented array of traditional weavings from the Indonesian archipelago provides a unique window into the region's cultures, rites, and history.

Gathered over the course of four decades, the Thomas Murray collection of Indonesian textiles is one of the most important in the world. The objects comprise ritual clothing and ceremonial cloths that tell us much about the traditions of pre-Islamic Indonesian cultures, as well as the influences of regional trade with China, India, the Arab world, and Europe. As with the earlier volume, *Textiles of Japan* (Prestel, 2018), the book focuses on some of the finest cloths to come out of the archipelago, presenting each object with impeccable photographs. Geographically arranged, this volume pays particular attention to textiles from the Batak and the Lampung region of Sumatra, the Dayak of Borneo, and the Toraja of Sulawesi, as well as rare textiles from Sumba, Timor and other islands. Readers will learn about the intricate traditions of dyeing, weaving, and beading techniques that have been practiced for centuries. Original texts by international experts offer historical context, unspool the mysteries behind ancient iconography, and provide new insights into dating and provenance. At once opulent and scholarly, this book arrives at a moment of growing interest in Southeast Asian culture and carries the imprimatur of one of the art world's leading collectors.

Published by Prestel, 526 pages, 450 colour illustrations, hardcover

[Ordering information:](#)

[https://shop.hali.com/product/View/productCode/THOMASMURRAY/?mc\\_cid=9428ba6d19&mc\\_eid=88ec697107](https://shop.hali.com/product/View/productCode/THOMASMURRAY/?mc_cid=9428ba6d19&mc_eid=88ec697107)

**EXHIBITION**

**THE 10TH ASIA PACIFIC TRIENNIAL OF CONTEMPORARY ART (APT10)**

4 DEC 2021 – 25 APR 2022

Queensland Art Gallery | Gallery of Modern Art's (QAGOMA)



For this landmark tenth edition, QAGOMA's Asia Pacific Triennial looks to the future of art and the world we inhabit together. It's rich with stories of how to navigate through time and space, reimagine histories and explore connections to culture and place.

The 10th Asia Pacific Triennial of Contemporary Art (APT10) includes 69 projects with new and recent work by emerging and established artists and collectives, together comprising more than [150 individuals from 30 countries](#). It includes works of art that are by turn highly personal, deeply political, and full of joy.

Including major new and recently commissioned works, APT involves a great depth of research by the Gallery's in-house curators working collaboratively with a network of artists across wide and diverse geographies from Australia and the Asia Pacific region.

QAG and GOMA features a great wealth of materials and techniques, from large-scale installations and immersive multimedia artworks to sculpture, textiles, paintings, photography and video. APT10 includes three curated [cinema programs](#), interactive artist projects for [children and families](#), plus [Up Late](#) and a [closing weekend Festival](#).

Information: <https://www.qagoma.qld.gov.au/whats-on/exhibitions/apt10>

EXHIBITION

**HAWAI‘I TRIENNIAL 2022 (HT 22)**



Hawai‘i Triennial 2022 (HT22) presented by Hawai‘i Contemporary will open on February 18, 2022. Preceded by two biennials in 2017 and 2019, the 11-week, city-wide art exhibition entitled “Pacific Century – E Ho‘omau no Moananuiākea” marks its third iteration with a new format and major expansion as the biggest contemporary art event in Hawai‘i.

HT22 is a citywide art exhibition of contemporary art installed across seven venues in Honolulu: Bishop Museum, Foster Botanical Garden, Hawaii Theatre Center, Hawai‘i State Art Museum, Iolani Palace, Honolulu Museum of Art, and Royal Hawaiian Center. For more information and updates on Hawai‘i Triennial 2022 (HT22), visit [HawaiiContemporary.org](https://www.hawaiicontemporary.org).

**CURATORS:** Melissa Chiu, Miwako Tezuka, and Drew Broderick

**ARTISTS:** Chitra Ganesh, Michael Joo with Alchemyverse (Yixuan Shao and Bicheng Liang), Karrabing Film Collective, Izumi Kato, Pacific Sisters, Ahilaplapa Rands, Lawrence Seward, Gaku Tsutaja, Ai Weiwei, Leeroy New, TOQA, Ming Wong, ‘Ai Pōhaku Press, Richard Bell, ‘Elepaio Press, Nā Maka o Ka ‘Āina, Jamaica Heolimeleikalani Osorio, Piliāmo‘o (Mark Hamasaki and Kapulani Landgraf), Tropic Editions, Jennifer Steinkamp, Theaster Gates, Ed Greevy and Haunani-Kay Trask, Masanori Handa, Ai Iwane, Yuree Kensaku, Sung Hwan Kim + David Michael DiGregorio, Liu Xiaodong, Dan Taulapapa McMullin, 目[MÉ], Shinro Ohtake, Mika Tajima, Xu Bing, Chikako Yamashiro, Herman Pi‘ikea Clark, Tsuyoshi Hisakado, Miao Ying, Beatriz Santiago Muñoz, Double A Projects, Sun Xun, Momoyo Torimitsu, Justine Youssef, Zheng Bo

LECTURE SERIES

The Hawai'i Triennial: History, Place, Identity

For Spring 2022, the Pacific Basin Institute Lecture Series invites artists, curators, scholars, and activists to present bodies of work featured in the international exhibition, *The Pacific Century—E Ho'omau no Moananuiākea*, the 2022 Hawai'i Triennial, which foregrounds the Hawaiian archipelago's location at the confluence of Asia-Pacific and Oceania. Touching on the exhibition's intersecting themes of *History*, *Place*, and *Identity*, our guests will consider the question: how can local cultural rights and sovereignty struggles be articulated in a global exhibition platform?

Pacific Basin Institute Presents

**THE HAWAII TRIENNIAL:  
HISTORY, PLACE, IDENTITY**

JOSH TENGAN & DREW KAHU'ĀINA BRODERICK  
**E Ho'omau no Moananuiākea**  
[https://pomonacollege.zoom.us/join/wn\\_wf0qp6HhSWSaL-EWYqfQLg](https://pomonacollege.zoom.us/join/wn_wf0qp6HhSWSaL-EWYqfQLg)  
03.02.2022 @ 4:15 PM PST / 2:15 PM HST



DAN TAULAPAPA MCMULLIN  
**The Healer's Wound:  
A Queer Theirstory of Polynesia**  
[https://pomonacollege.zoom.us/join/wn\\_D\\_WmgLaHTC6Ht\\_5VemdZ3g](https://pomonacollege.zoom.us/join/wn_D_WmgLaHTC6Ht_5VemdZ3g)  
03.09.2022 @ 4:15 PM PST / 2:15 PM HST

JOAN LANDER  
**Nā Maka o ka 'Āina**  
[https://pomonacollege.zoom.us/join/wn\\_ng\\_SpUN6RdykbA4knLyfjg](https://pomonacollege.zoom.us/join/wn_ng_SpUN6RdykbA4knLyfjg)  
03.28.2022 @ 4:15 PM PDT / 1:15 PM HST

BERNICE AKAMINE  
**'A'ohe hana nui ke alu 'ia**  
**No task is too big when done together by all.**  
[https://pomonacollege.zoom.us/join/wn\\_KhYmihisSSCG0kxCP4XbPQ](https://pomonacollege.zoom.us/join/wn_KhYmihisSSCG0kxCP4XbPQ)  
04.11.2022 @ 4:15 PM PDT / 1:15 PM HST

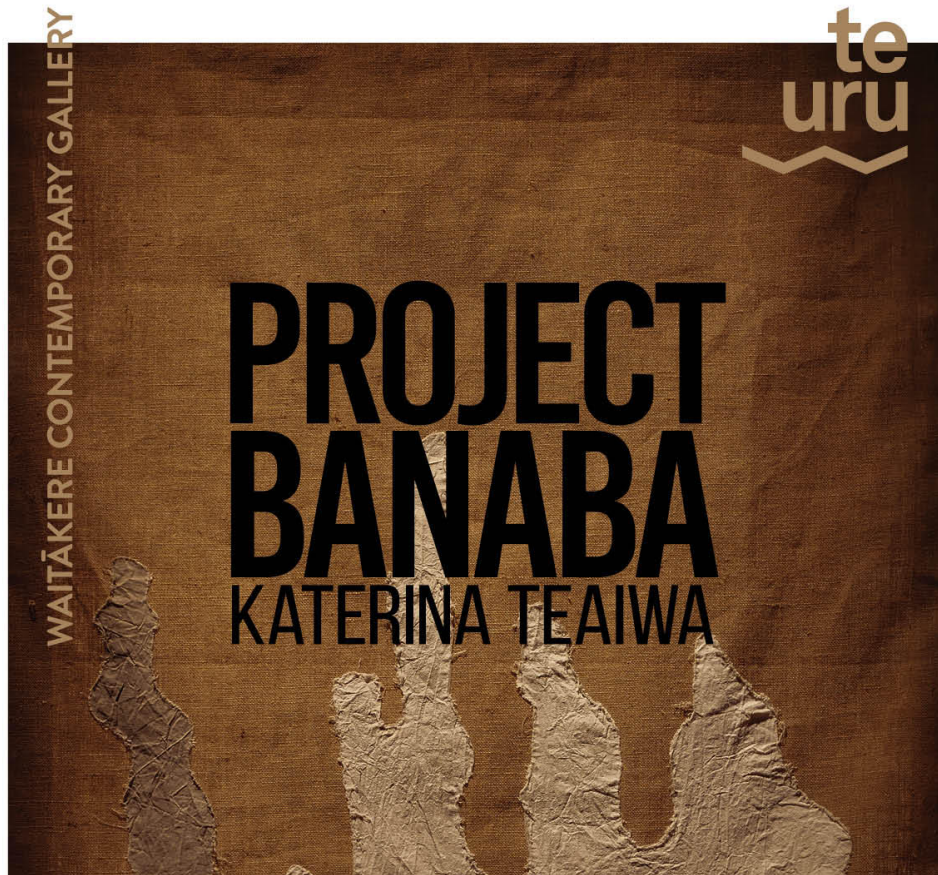
RICHARD BELL & ZOË DE LUCA  
**A Conversation**  
[https://pomonacollege.zoom.us/join/wn\\_FeU\\_DAHDT2y\\_Rzop4YubzQ](https://pomonacollege.zoom.us/join/wn_FeU_DAHDT2y_Rzop4YubzQ)  
04.27.2022 @ 4:15 PM PDT / 1:15 PM HST

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

Please visit this [link](#) for more information.

EXHIBITION



THE UNTOLD NEW ZEALAND MINING  
HISTORY IN BANABA OCEAN ISLAND

*Project Banaba* is co-curated by Yuki Kihara and presented alongside *Te Kaneati*, a cultural revitalisation program by the Auckland Banaban community, funded by Creative NZ

5 March – 29 May 2022

[teuru.org.nz](http://teuru.org.nz)



Exhibition information [here](#).

**EXHIBITION**

**TE URU WAITAKERE CONTEMPORARY GALLERY (NZ)**

is delighted to announce a double feature in our Autumn program with *Project Banaba*, a solo exhibition by Katerina Teaiwa, accompanied by the presentation of *Te Kaneati*, an exhibition that honors Aotearoa's Banaban diaspora, opening Saturday, 5 March 2022.

**TE KANEATI**

*Te Kaneati* is a presentation of Banaban arts, culture and heritage by Tāmaki Makaurau's Banaban community, presented alongside the exhibition *Project Banaba* by artist Katerina Teaiwa (Tabiang and Tabwewa) highlighting the resilience of the diaspora.

It follows a series of community-led, master-class workshops facilitated by Banaban elders with young Banaban community members that took place throughout 2021 and early 2022. The workshops were developed to strengthen Banaban cultural identity, language and creative arts, and to foster intergenerational relationships through sharing ancient knowledge and fostering connection to the homeland and its history.

Contemporary works made during these sessions will be exhibited at Te Uru, alongside *bai aika kakawaki* (treasures) from master-makers, co-curated by the Banaban Christian Fellowship Hub and Yuki Kihara. Together, these offer an account of Banaba's unique cultural heritage, and of what it means to be Banaban in Tāmaki Makaurau today.

Te Kaneati is supported by Creative New Zealand.

Image: *Auckland Banaban children with a diagram of the four Banaban villages*. Courtesy of Lilian Corrie

**5 March – 29 May 2022**

[Exhibition information here](https://www.teuru.org.nz/index.cfm/whats-on/calendar/te-kaneati/): <https://www.teuru.org.nz/index.cfm/whats-on/calendar/te-kaneati/>

## EXHIBITION

### Inspired by Country: Bark Paintings from Northern Australia The Gerd and Helga Plewig Collection

Museum Fünf Kontinente, München, 18 March–18 September 2022



In 1969, after completing his medical studies in the USA, Gerd Plewig went on a journey to Australia and bought a bark painting showing a kangaroo. This became the foundation for a collection of historical bark paintings from northern Australia, mainly Arnhem Land, which today is considered the best outside of Australia. For the Aboriginal people, however, these paintings are deep and spiritual maps of their Country, which also form the basis for their land right claims.

Arnhem Land lies in the most north-easterly part of the Northern Territory. Its culture, over 60,000 years old, is famous for its rock and bark paintings. The rock paintings show aspects of the creation stories of Arnhem Land and, according to the Aboriginal people, they were created by the original ancestors themselves, who still live on in the paintings. The bark paintings are painted with natural earth pigments on eucalyptus bark and are based partly on the iconography of the rock paintings and partly on ceremonial body painting. They show ancestors and mythical beings, sometimes in the form of animals, alongside star constellations, natural phenomena and religious ceremonies. They are an expression of *Mardayin*, the sacred law which the ancestors introduced and which is still to be found today in songs, dances, paintings, ritual objects and ceremonies.

The earliest bark paintings in the Plewig collection were created in the 1920s and 1930s, however, most of them are from the period from 1950 to the mid-1970s. At that time the artists of Arnhem Land were trying to convey the importance of Aboriginal culture to the world through their paintings. As ritual leaders of their clans they used their art to demonstrate their close connection to Country and to fight for their land rights.

The Plewig collection consists of 170 bark paintings from Arnhem Land and the Kimberley region which were donated to the Museum Fünf Kontinente in 2018 via the Collective Foundation in support of the Bavarian State Museums. The exhibition shows a representative range of paintings, including works by such renowned artists as Yirrwala, Dick Nuleingulei Murrumuru, Mawalan Marika or Mungurrawuy Yunupingu.

**Exhibition information** [here: https://www.museum-fuenf-kontinente.de/ausstellungen/inspired-by-country/](https://www.museum-fuenf-kontinente.de/ausstellungen/inspired-by-country/)

**Exhibition catalogue:** Michaela Appel (ed.), *Inspired by Country. Bark Paintings from Northern Australia. The Gerd and Helga Plewig Collection*, Hirmer Verlag, Museum Fünf Kontinente, 2022. Additional information [here: https://www.hirmerverlag.de/us/titel-1-1/inspired\\_by\\_country-2294/](https://www.hirmerverlag.de/us/titel-1-1/inspired_by_country-2294/)

## POSITION ANNOUNCEMENT

### Australian based volunteer Treasurer for the Oceanic Art Society

<https://www.oceanicartsociety.org.au>



Become involved in the dynamic boutique Oceanic Art Society. This is an opportunity to learn, contribute to and communicate with fellow national and international members, cultures and artists, all involved in the appreciation and understanding of oceanic art. Be an enthusiastic member of a small but passionate Committee who have an extensive network connection in the world of Oceanic art.

#### Skills & Job Description:

Basic MYOB skills preferred (alternatively they can be taught by outgoing Treasurer).

Reconciling monthly statements income and expenditures to MYOB:

1. Westpac
2. PayPal
3. Stripe

Monthly transfer of funds from PayPal to Westpac.

Funds management of events. This would include: x 4 Lectures/year, an annual International 2-day forum, an annual Sydney Oceanic Art Fair + Lecture.

- Budgets
- Tracking ticketing income from lectures and forums
- Depositing cash takings. Cash entries from annual SOAF (Sydney Oceanic Art Fair), lecture and raffle cash income.
- Managing the \*Eftpos machine. Sending receipts. \*Rarely used any longer for membership, used primarily during the SOAF.
- Managing the Eftpos machine for membership payments (no longer often used for membership).

#### Other:

- Invoicing journal advertisers (6–8) bi-annually. This involves working with our wonderful Journal Editor, Margaret Cassidy.
- Quarterly statistical returns of donations to Register of Cultural Organisations (ROCO). An online, preformed report.

Finance reporting (balances and P/L) at each OAS Committee meeting. An annual financial report (balance sheet /P/L) from MYOB at AGM.

The Treasurer is an office bearer in the OAS Executive Committee contributing to all aspects of decision-making and management of the organisation.

All inquiries are welcome: [rita.uechtritz@bigpond.com](mailto:rita.uechtritz@bigpond.com)

**POSITION ANNOUNCEMENT**

**Assistant Professor of Environmental Literatures and Ecocritical  
Inquiry and/or Decolonial and Indigenous Studies,  
University of Guelph, Canada**



The School of English & Theatre Studies at the University of Guelph invites applications for a tenure-track position at the Assistant Professor level in English, with Specialization in Environmental Literatures and Ecocritical Inquiry and/or Decolonial and Indigenous Studies. Often these two areas of research have overlapping mandates and methodologies, but this search is open to scholars who consider themselves specialists in one or the other field regardless of period or location. The appointment will commence on July 1, 2022.

The objective is to hire someone whose research and teaching speaks to the urgent political dilemmas facing present and future generations. That work can be situated in conventionally defined historical periods and literatures, or it can be staged in relation to wider definitions of tradition, community, environment, sociability, and mediation. Applicants should consider this as an opportunity to further the discipline-wide movement towards decolonization, the historical understanding of climate justice, and the interconnectedness of social and environmental justice. The preferred candidate will have a specialization demonstrated by publications in any of the following areas: environmental and climate literatures, eco-criticism, Indigenous cultural expression, decolonial writing. Applicants are encouraged to envision both how our current course offerings might be inflected to suit these needs and how our curriculum might be re-structured in the coming years.

Deadline: March 11, 2022 or until a suitable candidate is found.

Full position description [here](#):

<https://www.uoguelph.ca/facultyjobs/postings/ad22-12.shtml>

**CALL FOR APPLICATIONS**

**The Summer Institute on Global Indigeneities (SIGI)  
A Graduate Student Program  
June 27-July 1, 2022, University of Washington, Seattle**

Hosted on the traditional homelands and waters of the Duwamish, Suquamish, Muckleshoot, Tulalip, and other Coast Salish peoples, the Summer Institute on Global Indigeneities invites applications for our 2022 program in American Indian, Indigenous and Native Studies. Supported by the Andrew W. Mellon Foundation, SIGI is a collaboration of scholars at the Universities of British Columbia (Vancouver), Victoria, California (LA), Hawai'i (Mānoa), Minnesota (Twin Cities), Oregon, Utah, and Washington (Seattle). This summer institute offers a week of workshops, lectures, and collaborative learning activities for PhD students from member universities of the SIGI consortium. SIGI activities focus on the intellectual and institutional challenges of *articulating Indigenous studies* and will provide a set of epistemological, methodological, and professional strategies for the successful completion and dissemination of creative research projects in Indigenous studies that may not always be legible to conventional academic disciplines. Through these activities and related conversations, we foresee the elaboration of a sustainable and on-going network of collaborations that can support scholars of Indigenous Studies and usefully disrupt conventional and colonial forms of knowledge production and graduate training.

**Teaching Team:** Hokulani Aikau (UVic), Chadwick Allen (UW), Vicente Diaz (UMN), and José Antonio Lucero (UW)

**Costs:** Room and board for all SIGI graduate fellows will be funded by the UW and provided by UW Conference Services. UW students may opt not to reside in UW dorm housing. There are no additional fees for SIGI. SIGI consortium members will support travel costs for participating students and faculty.

**Dates and Location:** June 27-July 1, 2022 University of Washington, Seattle

**Eligibility:** Graduate students from SIGI consortium members in any academic discipline, at any stage of their PhD program are welcome to apply.

**Application Process and Deadline:** Please submit the following materials to [sigi@uw.edu](mailto:sigi@uw.edu) by **April 1, 2022**. Applicants should bundle CV and research statement **in one PDF document** with the applicant's last name in file name (for example: Aikau-SIGI.pdf).

- **Curriculum Vitae**
- **Research Statement. In no more than 1000 words**, introduce your dissertation project for an academic reader who may be unfamiliar with your topic, region of study, and disciplinary approach. In your essay, provide the central research question, problem, or puzzle. Describe how you intend to conduct (or have already conducted) your dissertation research. Finally, explain how you expect your dissertation project to engage and contribute to the existing literature.
- **One letter of recommendation**, sent separately to [sigi@uw.edu](mailto:sigi@uw.edu).

Questions? Contact Professor Tony Lucero, [jal26@uw.edu](mailto:jal26@uw.edu)