

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. 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 editors at pacificarts@ucsc.edu.

Pacific Arts
Journal of the Pacific Arts Association



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2020-2021

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N.S. Vol. 21 No. 1
2021

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N.S. Vol. 22 No. 1
2022



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.

POSITION ANNOUNCEMENTS

Open Rank (Assistant Professor, Associate Professor, and Full Professor) in Pacific Islander Studies

UCLA Department of Asian American Studies

Next review date: Friday, Dec 16, 2022 at 11:59pm (Pacific Time)

Apply by this date to ensure full consideration by the committee.

Final date: Monday, Jan 2, 2023 at 11:59pm (Pacific Time)

Applications will continue to be accepted until this date, but those received after the review date will only be considered if the position has not yet been filled.

Apply link: <https://recruit.apo.ucla.edu/JPF07965>

Tenure-track Assistant Professor (Academic Year) in Asian-Pacific Studies

Department of Asian-Pacific Studies at California State University, Dominguez Hills (CSUDH)

Review of applications will begin in January 2023. For full consideration, please submit your completed application with the required materials no later than January 15, 2023

Apply link: <https://careers.csudh.edu/en-us/job/520978/assistant-professor-asianpacific-studies>

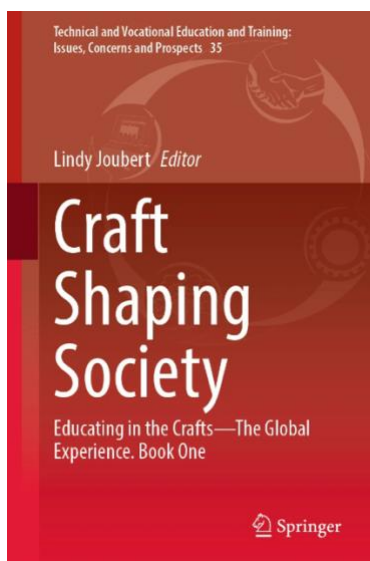
Tenure-track Assistant Professor in Critical Pacific Islander & Oceania Studies

Department of Asian American Studies at California State University Northridge

Screening of applications will begin December 19, 2022. Priority will be given to applicants who meet the screening deadline; however, the position will remain open until filled.

Apply link: <https://careers.pageuppeople.com/873/nr/en-us/job/521500/assistant-professor-asian-american-studies-2327>

NEW PUBLICATION



Craft Shaping Society: Educating in the Crafts—The Global Experience, ed. Lindy Joubert (2022)

This book focusses on the role of craft as a continuing cultural practice and the revival of disappearing skills in contemporary society. It includes twenty-five essays by highly regarded artisans, academics, technologists, entrepreneurs, businesspeople, curators, and researchers from many countries representing a wide range of global craft traditions and innovations.

The authors explain their professional practices and creative pathways with knowledge, experience, and passion. They offer insightful analyses of their traditions within their culture and in the marketplace, alongside the evolution of technology as it adapts to support experimentation and business strategies. They write about teaching and research informing their practice; and they explain the importance of their tools and materials in function and form of the objects they make. The essays reveal a poignant expression of their successes, disappointments, and opportunities.

This book offers case studies of how artisans have harnessed the traditions of the past alongside the latest design technologies. The authors reveal how global craft is not only a vehicle for self-expression and creativity, but also for being deeply relevant to the world of work, community and environmental sustainability. The book makes the vital link between skills, knowledge, education, and employment, and fills a much-needed niche in Technical, Vocational Education and Training TVET.

Additional information:

<https://link.springer.com/book/10.1007/978-981-16-9472-1>

The book is the first of six volumes and the editor, Lindy Joubert, invites PAA members interested in submitting an essay on the Pacific region to email her at: lindyaj@unimelb.edu.au

CONFERENCE – Call for Papers



The Fiji Museum, The University of the South Pacific, Fiji National University, University of Fiji, the Ministry of iTaukei Affairs, the iTaukei Trust Fund Board and the Australian National University are planning the 10th International Lapita Conference at the Grand Pacific Hotel and the Fiji Museum on the 26th-30th of June 2023, with the possibility of a round island field trip on the 29th-30th June.

The earliest people to settle the islands of Fiji were some of the Lapita peoples. They may have settled first in Nadroga around 3000 years ago at the sites of Bourewa and Qoqo and then spread out through southwest Vitilevu and then along all this island's coasts, eventually reaching Vanua Levu and many of the smaller islands offshore including Yadua (Bua), Moturiki and Naigani (Lomaiviti) before occupying Lau islands like Lakeba and Mago. Archaeological research shows that the Lapita settlers of Fiji came from the west, probably from Vanuatu or the eastern outer islands of Solomon Islands which they had reached from the Bismarck Archipelago in Papua New Guinea or from the west, perhaps directly from Vanuatu or 'leapfrogging' from elsewhere in Near Oceania. The Lapita settlers of Fiji represent the world's greatest voyagers for their time and exhibited a complex culture that included elaborately decorated pottery and shell tools and ornaments as well as an extraordinary ability to sail and navigate their way across hundreds of kilometers of open ocean. We know that in Fiji, the Lapita culture disappeared as a distinct culture about 2500 years ago but their descendants still live in these islands today, doing many of the same things and speaking related languages to those of their distant ancestors.

This conference will present some of the latest scientific research about the Lapita settlers of the southwest Pacific islands, including Fiji. In addition to archaeological research, there will be reports about work on Lapita and later ancient DNA to assist in better understanding the origins and population history of Lapita peoples across the Pacific; we will learn about the nature of their migration, whether it was a wave of voyagers or a slower, more drawn-out trickle over a longer period of time. Since Lapita peoples relied heavily on marine foraging and fishing, this conference will also report on the abundant resources that might have played a role in encouraging further expansion of Lapita communities.

The 10th Lapita conference will be a celebration of the deep-rooted cultures of the Pacific Islands and is likely to include themed sessions on:

- The History of Lapita Archaeology
- Lapita DNA and its Contribution to Population Studies
- Fiji Lapita history, 3100-2500 years ago
- Lapita and Language
- Lapita Symbols, Societies, and Networks
- New Lapita Research
- New Research in Pacific Islands Archaeology
- Archaeology, Land, and Identity in Oceania

We invite academics and researchers to submit their paper title and abstract (up to 150 words) by 1 March 2023 at the latest. Please indicate if the paper is for a spoken presentation or for a poster session, identify the session name, and list all authors with their affiliations and emails. Session chairs will contact you shortly early in March to let you know if your paper has been accepted.

COLLOQUIUM

**Templeton Colloquium in Art History: “Pacific Encounters”
University of California—Davis
February 24, 2023, 4:00-6:00 PT**

The Pacific: California’s neighbor to the west, it is largest of the planet’s oceans and home to many societies and cultures. Pacific peoples have for centuries connected to each other and to the bigger world, despite vast expanses involved in traversing this region of the globe. The Pacific is also the site of fanciful modern projection: a space of tourist appeal, strategic political value, philosophical speculation, and colonial exploitation. The arts of Pacific peoples give insight into this region’s histories and can foster better understanding of its importance. The 2023 Templeton Colloquium in Art History takes as its theme an ocean as an art-historical space. Emphasis will be on Hawaiian and Māori societies, which invite deeper consideration of this fascinating global sector and its visual culture.



Speakers:

- Ngarino Ellis, Art History, University of Auckland, Aotearoa New Zealand
- Stacy Kamehiro, History of Art & Visual Culture, University of California, Santa Cruz
- Kailani Polzak, History of Art & Visual Culture, University of California, Santa Cruz

The series is made possible by the generous support of Alan Templeton (B.A., '82). All lectures are free and open to the public. [Campus Map](http://arts.ucdavis.edu/alan-templeton-colloquium-art-history). For more information: <http://arts.ucdavis.edu/alan-templeton-colloquium-art-history>

CONFERENCE – Call for Participation

**Association for Social Anthropology in Oceania Annual Meeting
Kona, Hawai'i, February 1–4, 2023**



The Association for Social Anthropology in Oceania (ASAO) warmly invites participants to join sessions at our 2023 annual meeting. The meeting will be held from 1-4 February at the [Courtyard King Kamehameha's Kona Beach Hotel](#) in Kona on the Big Island of Hawai'i. ASAO is an international scholarly society dedicated to the anthropology of the Pacific which welcomes anyone interested in the lives of Pacific people, including scholars working in Native/Indigenous Studies, Pacific Studies, Cultural Studies, and other disciplines. Our meetings are small, intimate, informal, and cooperative.

Sample of Sessions:

[Archiving, Preserving and Sharing Ethnographic Research for the Future](#)

[Artefacts of relations: buildings in Te Moananui New!](#)

[Dealing with Double Exposure: Extractive Capitalism and Climate Change in the Pacific New!](#)

[Decolonial Feminisms in Oceania: Localised and Regional Perspectives New!](#)

[Decolonising the Sea of Islands New!](#)

[Dialogics of Fieldwork Imagery New!](#)

[Ends of Oblivion: Continuities and Discontinuities in Oceania's Pasts](#)

[Examining the process of protecting spaces, places and the identity of Pacific Islanders New!](#)

[Finding Equitability in a Foreign Space New!](#)

[Food Sovereignty in the Pacific](#)

[Freedom and freedoms New!](#)

[Linking Oceania & Abiyala: Critiques Of Coloniality, Indigeneity, Anthropology New!](#)

[Mana Moana: Protecting Sacredness New!](#)

[Maternal and reproductive health in PNG: culture, medicine and care New!](#)

[Moana/Pacific Ontological Turnings New!](#)

[Museums and Repatriation: To Return or not to Return](#)

[Navigating Our Identities and Places in an Unbounded Oceania New!](#)

[Pacific Biculturalities](#)

[Pacific Christianities in Motion New!](#)

[Pacific Sisters at the Crossroads of Discrimination in Politics, Gender, and Identification \(Sex\) Identities](#)

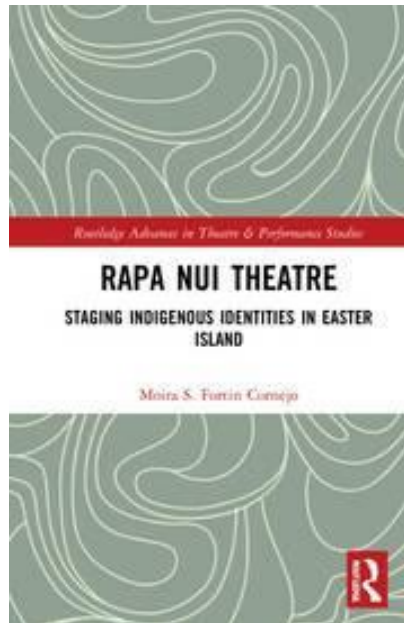
[Possessing the Pacific City: Claiming Place in Urban Melanesia](#)

[Stories about Birth, Cultural Celebrations, Cultural Observations](#)

For more information on participation & registration: <https://oceania.clubexpress.com/>

NEW PUBLICATION

Rapa Nui Theatre: Staging Indigenous Identities in Easter Island
By Moira Fortin Cornejo (2022)



This book examines the relationships between theatrical representations and socio-political aspects of Rapa Nui culture from pre-colonial times to the present.

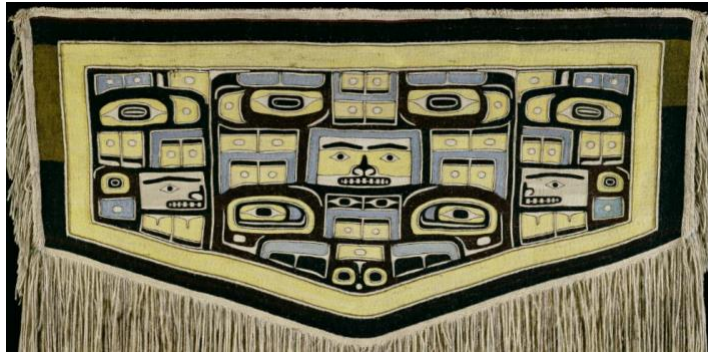
This is the first book written about the production of Rapa Nui theatre, which is understood as a unique and culturally distinct performance tradition. Using a multilingual approach, this book journeys through Oceania, reclaiming a sense of connection and reflecting on synergies between performances of Oceanic cultures beyond imagined national boundaries. The author argues for a holistic and inclusive understanding of Rapa Nui theatre as encompassing and being inspired by diverse aspects of Rapa Nui performance cultures, festivals, and art forms.

This book will be of great interest to students and scholars of Indigenous studies, Pacific Island studies, performance, anthropology, theatre education and Rapa Nui community, especially schoolchildren from the island who are learning about their own heritage.

For ordering information: <https://www.routledge.com/Rapa-Nui-Theatre-Staging-Indigenous-Identities-in-Easter-Island/Cornejo/p/book/9781032277356#toc>

SCHOLARSHIP OPPORTUNITY

Scholarships and Course Fees Reduction
MA in the Arts of Africa, Oceania & the Americas
Sainsbury Research Unit – University of East Anglia



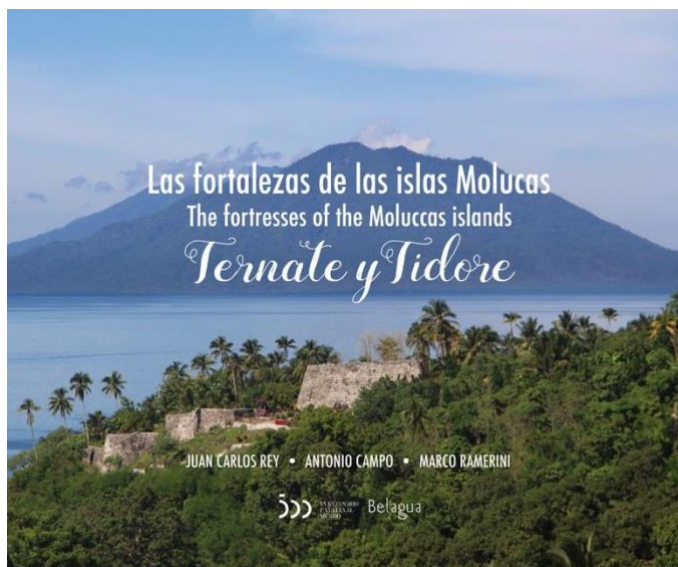
Chilkat blanket, Tlingit, southern Alaska, late 19th century. Robert and Lisa Sainsbury Collection UEA 667

The Sainsbury Research Unit (SRU) has scholarships available to candidates for the 2023/2024 MA course in the Arts of Africa, Oceania and the Americas. In addition, **ALL** students will be charged the same course fee (£9,500 sterling), whether Home, EU or Overseas – a reduction of almost 50% for EU and Overseas students. Applicants should have a background in anthropology, art history, archaeology, museology or a related subject. The course is suitable for those wishing to proceed to doctoral research and pursue careers in higher education and museums.

For September 2023 entry, the deadline to apply and be eligible for SRU funding assistance is **20 March 2023**. Early application is recommended. Later applications can still be received but places or funding support may not be available. Further information: admin.sru@uea.ac.uk.

Information on the SRU and the MA course can be found at:
www.sru.uea.ac.uk.

NEW PUBLICATION



The Fortresses of the Moluccas Islands, Ternate and Tidore
By Juan Carlos Rey, Antonio Campo, & Marco Ramerini

This book offers a precise and detailed account of every fortification in the islands of Ternate and Tidore, built by the European powers in a colonial dispute for the control of the spice trade monopoly. It informs the traveler about the history of the most tumultuous period in the history of the Moluccas or Spice Islands, with special reference to the local sultanates of the two islands.

As a description of the tangible heritage of this European past in the Moluccas islands in the 16th and 17th centuries, the content of the book shows a comparison of the situation of this material heritage in the past and today, based on excellent bibliographic documentation, old engravings, and present-day photographs. In short, the book offers a precise analysis and review of the remains left by the European powers of the time—Portugal, Spain, and the Netherlands—and their struggle to control of the lucrative trade monopoly, namely of cloves and nutmeg produced in the Spice Islands during the 16th and 17th centuries.

Released March 2022 by Belagua Editions. Published in Spanish and English; 120 pages; hardcover and dust jacket ISBN. 978-84-1244-2-4

Ordering information: <https://belaguaediciones.com/inicio/89-las-fortalezas-de-las-islas-molucas-ternate-y-tidore-.html>

Juan Carlos Rey is a diplomat, photographer, and writer who focuses on the Spanish presence in the Pacific in the 16th and 17th centuries. **Antonio Campo** holds a doctorate in History, with a specialization in Spanish history in Indonesia in the modern age. **Marco Ramerini** studies Southeast Asia, Mozambique, and the History of the Portuguese empire.

FILM FESTIVAL

Smithsonian Institution
February 23–26, 2023



Join the Smithsonian Mother Tongue Film Festival for our return to the National Mall! The eighth annual festival will take place in Washington, D.C., from February 23–26, 2023, and will showcase acclaimed feature films, short films, and other forms of digital storytelling, including filmmaker roundtables. Since 2016, the festival has occurred on or around International Mother Language Day on February 21—placing language center stage to reveal the richness, diversity and healing power of multilingual storytelling and expression.

The Mother Tongue Film Festival is organized by the **Recovering Voices**, an initiative of the Smithsonian founded in response to the global crisis of cultural knowledge and language loss. It works with communities and other institutions to address issues of Indigenous language and knowledge diversity and sustainability. Recovering Voices is a collaboration between staff at the Smithsonian Institution’s National Museum of Natural History, National Museum of the American Indian, Center for Folklife and Cultural Heritage, Asian Pacific American Center, National Museum of Asian Art, and Latino Center.

Learn more: <https://mothertongue.si.edu/>

ACCEPTING APPLICATIONS



Housed in the History of Art and Visual Culture Department at the University of California—Santa Cruz, [our interdisciplinary Ph.D. program in Visual Studies](#) is designed for students with diverse academic backgrounds in the arts and humanities who wish to pursue a graduate degree focused on visual and cultural studies with historical and global expansiveness.

The flexibility and small scale of our program allows students to work closely with faculty to craft a personalized course of study that advances their intellectual and professional goals, leading them to excel in academic, curatorial, and other positions. We are proud that our [alumni](#) are gainfully employed at universities and museums.

Our program provides students with unparalleled opportunities to consider the role of social, political, and cultural forces in both shaping and being shaped by assorted modes of visual experience and their relations as well to complex workings of multisensory perception. Areas of particular concern, both historical and current, include art-historical and visual theories and approaches to environmental, social, and racial justice, colonial and decolonial visual culture, and Anthropocene and Indigenous studies, all in relation to such regions as North and Latin America, the Indigenous Americas (including pre-colonial California), Asia, Europe, the Mediterranean, Sub-Saharan Africa, the Middle East, and the Pacific Islands.

Our faculty is internationally known for their scholarship and many have received awards and accolades for their publications as well as their pedagogy. We pride ourselves in being dedicated to our students' academic and professional success. We provide consistent and generous mentorship, feedback and support.

Our students often comment on the positive experiences they share with their peers inside and outside the classroom, thriving in an environment of collegiality and mutual respect. They have an impressive record in the dissemination of their work through national and international conferences, publications, and exhibitions and in earning prestigious grants. You can read highlights of their achievements and activities in our [Newsletters](#), or browse through their accomplishments in our [Graduate Student News](#).

We are located on a 2,000-acre campus nestled in the rolling hills off the Monterey Bay. Santa Cruz offers majestic redwood forests and beautiful beaches and the rich cultural resources of the San Francisco Bay Area are just a short drive away.

Please visit the [HAVC website](#) and contact [faculty](#) in the department with any questions. [The application deadline is December 13, 2022.](#)

NEW PUBLICATIONS

CARTY, JOHN. 2021. *Balgo: Creating Country*. Perth: University of Western Australia Press. 395 pages. ISBN: 978-1760802042 (hb).

CASTRO-KOSHY, E., & DEVATINE, T. (2022). Polynesianising and Regenerating Urban Spaces: An Analysis of the Artworks and Interventions of the Centre des Métiers d'Art de Polynésie Française and of Its Artists. *The Australian Journal of Anthropology* 33(2), 152-172. **Special issue: Making the City "Home": Practices of Belonging in Pacific Cities**, edited by Daniela Kraemer and Monika Stern.

DEVYLER, S. (2022). The Archipelago of Meaning: Methodological Contributions to the Study of Vanuatu Sand Drawing. *The Australian Journal of Anthropology* 33(2), 279-327.

ENGELS-SCHWARZPAUL, ANNA-CHRISTINA, LOPESI, LANA & REFITI, ALBERT L. (eds). 2022 (October). *Pacific Spaces: Translations and Transmutations*. New York and Oxford: Berghahn. 218 pages. ISBN: 978-1-80073-625-2 (hb) and 978-1-80073-626-9 (eb).

GENEIX-RABAULT, S. (2022). What Graffiti Arts and Tags Tell Us about Urban Identity in Nouméa (New Caledonia). *The Australian Journal of Anthropology* 33(2), 173-191. **Special issue: Making the City "Home": Practices of Belonging in Pacific Cities**, edited by Daniela Kraemer and Monika Stern.

GOLDHAHN, J., TAYLOR, L., TACON, P. S. C., MAY, S. K., & MARALNGURRA, G. (2021). Paddy Compass Namadbara and Baldwin Spencer: An Artist's Recollection of the First Commissioned Aboriginal Bark Paintings in Oenpelli, 1912. *Australian Aboriginal Studies*(2), 46-65.

GRIFFIN-KREMER, C. (2022). Hunting Frame Strings: Variations of Two Pacific Island String Figures ["Milky Way" and "Kami Moa"]. *Bulletin of the International String Figure Association*, 29, 119-127.

HOENIGMAN, D. (2020). Talking about Strings: The Language of String Figure-making in a Sepik Society in Papua New Guinea. *Language Documentation and Conservation*, 14, 598-641.

HUNTSMAN, J. (2022). Celebrating Adrienne L. Kaeppler (1935-2022). *The Journal of the Polynesian Society*, 131(2), 107-112.

JANKE, TERRI. 2021. *True Tracks: Respecting Indigenous Knowledge and Culture*. Sydney: UNSW Press. 414 pages. ISBN: 978-1742236810 (pb) and 978-1742245270.

LE ROUX, G. (2022). Pacific Artistic Communities in Australia: Gaining Visibility in the Art World. *The Australian Journal of Anthropology* 33(2), 133-151. **Special issue: Making the City "Home": Practices of Belonging in Pacific Cities**, edited by Daniela Kraemer and Monika Stern.

MORPHY, H. & MCKENZIE, R., (Eds.). 2021. *Museums, Societies and the Creation of Value*. Routledge. 298 pages. ISBN 9780367688486.

TARÇON, S.C., MAY, SALLY K., FREDERICK, URSULA K. & MCDONALD, JO (eds). 2022 (September). *Histories of Australian Rock Art Research*. Canberra: ANU Press. 294 pages. ISBN: 978-1760465353 (pb) & 978-1760465360 (pdf).

VAN SANTEN, CAROLINE. 2021. *Nuku Hiva 1825: Ethnohistory of a Dutch-Marquesan Encounter and an Art-historical Study of Marquesan Material Culture*, Volume I and II. Doctoral thesis, University of East Anglia.