

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



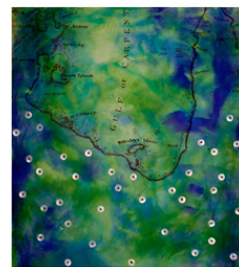
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2021

Pacific Arts
Journal of the Pacific Arts Association



N.S. Vol. 22 No. 1
2022

Pacific Arts
Journal of the Pacific Arts Association



N.S. Vol. 22 No. 2
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.

CONFERENCE

National versus Local Museums

December 11-12, 2023

Musée des Beaux-Arts de Chartres, France

The annual **PACIFIC ARTS ASSOCIATION–EUROPE (PAA-E)** meeting entitled National versus local museums will be held at the Musée des Beaux-Arts (MBA) of Chartres, France from 11 until 12 December 2023. The museum holds paintings, sculptures, art objects and ethnographic collections from the 13th to the 20th century, including an important Pacific collection of objects, drawings and photographs. Attendants to the meeting will have the opportunity to see these collections, but also to hear about some of the renovation plans for displaying the collections.

As the Musée des Beaux-Arts of Chartres has diverse collections that are not only focused on the Pacific, the meeting will be an opportunity to rethink the role of smaller museums in relation to the larger national museums in finding creative ways to work with their Pacific collections. How do local museums inform and feed the national debates around representation, collaboration and repatriation?

Registration, tentative programme and accommodation

Details for the meeting and information about accommodation will be announced in due course. This will be a small one and a half day meeting offering opportunity to meet and discuss Pacific museum and material culture topics.

EMPLOYMENT OPPORTUNITIES

PACIFIC ISLANDER STUDIES AT UCLA

With the support of the [Native American and Pacific Islander Bruins Rising Initiative](#), the American Indian Studies Center, the Asian American Studies Center, and the Institute of American Cultures, UCLA is now accepting applications for three (3) tenure-track faculty positions in Pacific Islander Studies. The departments include Engineering, Public Health, and Theater, all of which are working closely with the Asian American Studies Center.

Department of Theater - Assistant Professor, Pasifika Theater and Performance Studies – <https://recruit.apo.ucla.edu/JPF08972>

- The application deadline or full consideration date is: December 15, 2023.

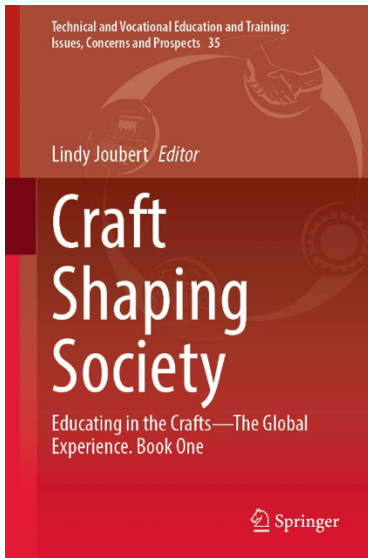
Department of Engineering - Assistant Professor, Pacific Islander Experiences in Engineering – <https://recruit.apo.ucla.edu/JPF08858>

- The application deadline or full consideration date is: November 30, 2023.

Department of Public Health - Assistant Professor, Specializing in Native Hawaiian and Pacific Islander Health – <https://recruit.apo.ucla.edu/JPF08959>

- The application deadline or full consideration date is: December 1, 2023.

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, business-people, 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.

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

Additional information:

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

CALL FOR PAPERS

Call for papers:

Eco-Artivism in Oceania

Journal of New Zealand & Pacific Studies, 12.2

Guest editors: Paola Della Valle, Marine Berthiot, Cornelia Kaufmann

Climate change is the most urgent issue of the present. Numerous studies have shown the impact of global warming on the environment and biodiversity and, especially in Oceania, on people's political status, their health, cultures and languages. The climate emergency in this region has also prompted the rise of militant artistic and literary forms, often mixing different literary genres and/or arts, drawing on modern technology and Indigenous wisdom. A special issue of the *Journal of New Zealand & Pacific Studies* will be dedicated to Eco-Artivism, a portmanteau word combining art and activism, in this case applied to environmental issues, in order to observe the connections between climate change, Oceanic arts and literatures, multilingualism, multiethnicity and multiculturalism, biodiversity and politics. For the purpose of this issue, the term 'Oceania' refers here to Pacific Islands and countries of the Pacific and Pacific Rim (including Australia and Aotearoa New Zealand).

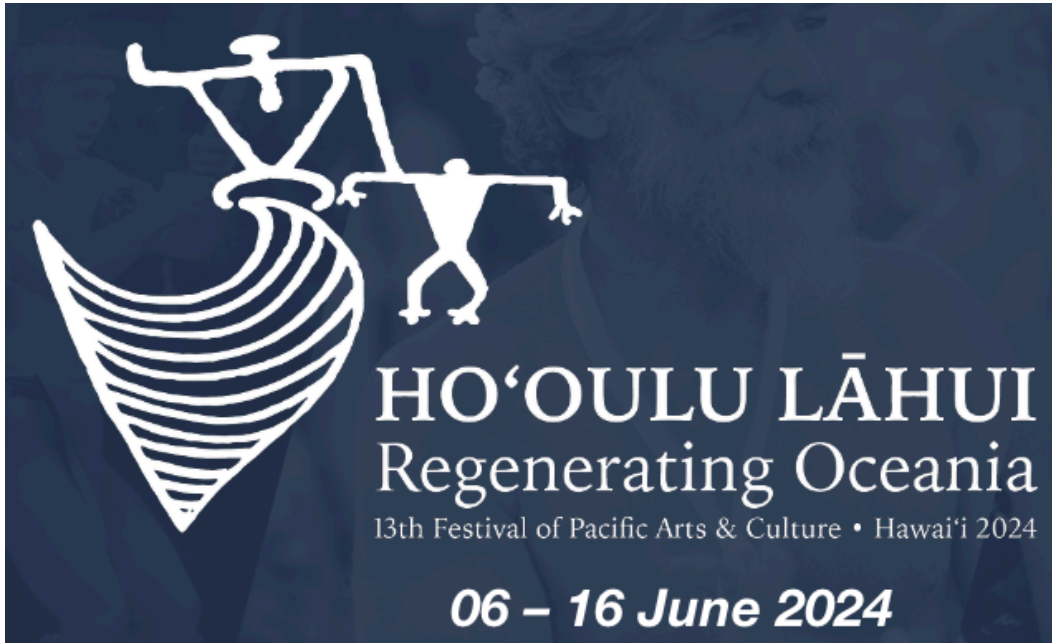
We welcome proposals for articles, interviews and reports to be published in this special issue of the *Journal of New Zealand & Pacific Studies* and pertaining, but not limited, to the following areas of study:

- Environmental activism in poetry, fiction and drama
- Environmental activism in visual arts and films
- Environmental spoken word poetry and performativity
- Digital/electronic/cyber activism and the environment
- Scholarly environmental activism on paper
- Decolonising environmental literature
- Indigenous studies and the environment
- Artivism, performance and resistance
- Environmental postcolonial and decolonial narratives
- Artivism and political institutions
- Online activist and/or author communities
- Ghost nets and/or digitalized islands
- Refugee literature

Proposal submission:

Please send an abstract of 250 words to Paola Della Valle <paola.dellavalle@unito.it> by 31 January 2024. Acceptance of proposals will be notified by mid-February 2024. Abstracts must include a short bio, institutional affiliation and contact information. Contributions will then need to be submitted by 31 May 2024, whereupon they will be refereed. Accepted articles will appear in issue 12.2 (December 2024) of the *Journal of New Zealand & Pacific Studies*.

FESTIVAL OF PACIFIC ARTS 2024



ARTS, CULTURE, AND HEALING

The Festival of Pacific Arts & Culture (FestPAC) is the world's largest celebration of Indigenous Pacific Islanders. The South Pacific Commission (now The Pacific Community) launched this dynamic showcase of arts and culture in 1972 to halt the erosion of traditional practices through ongoing cultural exchange. It is a vibrant and culturally enriching event celebrating the unique traditions, artistry, and diverse cultures of the Pacific region. FestPAC serves as a platform for Pacific Island nations to showcase their rich heritage and artistic talents.

The 13th Festival of Pacific Arts & Culture, will convene in Hawai'i, June 6-16, 2024. **“Ho'oulu Lāhui: Regenerating Oceania”** will serve as the theme of FestPAC Hawai'i 2024, honoring the traditions that FestPAC exists to perpetuate with an eye toward the future.

<https://www.festpachawaii.org/>

NEW EXHIBITION



The *Project Banaba* exhibition by Katerina Teaiwa commemorates the history of Banaba Island in the Pacific Ocean, which was destroyed by environmentally devastating phosphate mining during the 20th century. This led to the total relocation of its people in 1945, with the 78th anniversary of their displacement to be observed on Dec. 15, 2023, during the run of the exhibition.

NOVEMBER 4, 2023 – FEBRUARY 18, 2024

[ADMISSION INFORMATION](#)

NEW EXHIBITION

THE SHAPE OF TIME: ART AND ANCESTORS OF OCEANIA FROM THE METROPOLITAN MUSEUM OF ART

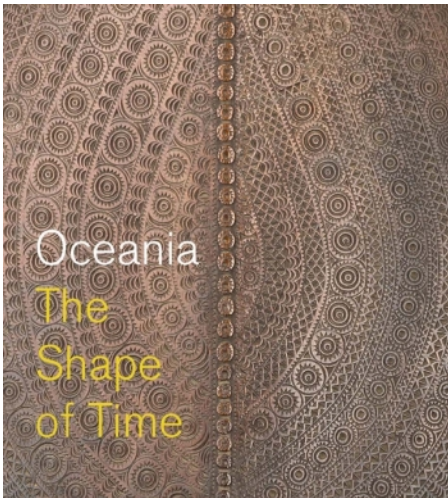
The National Museum of Qatar
24 October 2023–15 January 2024

The National Museum of Qatar will host nearly 130 cherished works from The Metropolitan Museum of Art’s unparalleled Oceanic collection, which are travelling outside of The Met’s walls for the first time in nearly a century, as the Michael C. Rockefeller Wing is being renovated.

The exhibition is organised by themes—Voyaging, Ancestors and Time—which demonstrate the interconnectedness of Pacific Islanders and their rich cultural heritage, and the dynamic artistic expressions on display that date back four centuries.

[Exhibition catalogue](#): *Oceania: The Shape of Time*

By Maia Nuku



The visual arts of Oceania tell a wealth of dynamic stories about origins, ancestral power, performance, and initiation. This publication explores the deeply rooted connections between Austronesian-speaking peoples, whose ancestral homelands span Island Southeast Asia, Australia, Papua New Guinea, and the island archipelagoes of the northern and eastern Pacific. Unlike previous books, it foregrounds Indigenous perspectives, alongside multidisciplinary research in art history, ethnography, and archaeology, to provide an intimate look at Oceania, its art, and its culture. Stunning new photography highlights more than 130 magnificent objects, ranging from elaborately carved ancestral figures in ceremonial houses, towering slit drums, and dazzling turtle-shell masks to polished whale ivory breastplates. Underscoring the powerful interplay between the ocean and its islands, and the ongoing connection with spiritual and ancestral realms, *Oceania: The Shape of Time* presents an art-focused approach to life and culture while guiding readers through the artistic achievements of Islanders across millennia.

[ADMISSION INFORMATION](#)

UPCOMING PANEL



**PAA at College Art Association 112th
Annual Conference**

**February 14–17, 2024
Chicago, Illinois**

Pacific Arts Association Panel:

Curating Pacific Art in the United States: A Roundtable Discussion

Friday, February 16, 2024

4:30 PM - 6:00 PM

Hilton Chicago, Joliet Room

This roundtable discussion brings together curators and researchers who work with and care for museum collections of Oceanic visual and material culture in the United States. The panelists will share updates on current projects, including the redevelopment of Pacific galleries, acquisition strategies, and new research on collections. This will be an opportunity to discuss critical issues in Oceanic art curation, including: community engagement and critical methodologies grounded in Pacific epistemologies; the ethical and sociopolitical issues around museum collection and display; how to engage with different audiences, especially in the settler colonial context of North America; and how to collaborate across institutions.

Co-chairs:

Maggie Wander and Sylvia Cockburn, Metropolitan Museum of Art

Panelists:

Halena Kapuni-Reynolds, Smithsonian National Museum of the American Indian

Sarah Kuaiwa, Bernice Pauahi Bishop Museum

Ingrid Ahlgren, Harvard Peabody Museum of Archeology and Ethnology

Information: <https://www.collegeart.org/programs/conference/conference2024>

CONFERENCE

**EMPIRES AND CULTURES OF THE
PACIFIC REVISITED**

**The 28th annual conference of the
New Zealand Studies Association (NZSA),
together with University College Prague**

**Prague, Czech Republic
9 – 12 July 2024**

A special 4-day international conference, with excursion and conference dinner
Includes a free symposium for graduates & ECRs on 8 July

Keynotes:

**Professor Michael Belgrave
Professor Brigitte Bonisch-Brednich
Professor Angela McCarthy
Professor Jane Samson
Nalini Singh
Professor Tatiana Tökölyová
John Wilson**

The New Zealand Studies Association has a long and strong history in promoting New Zealand and Pacific Studies, which for 11 years has been expanded through its twice-yearly *Journal of New Zealand and Pacific Studies*. The 2024 gathering builds on the successes of the conferences in Stockholm/Turku (2023), Marseille (2022), Athens (2019), Aveiro (2018), Strasbourg (2017), Lugano (2016), Vienna (2015), Oslo (2014), Nijmegen (2013), Gdansk (2012), Frankfurt (2009), Florence (2008), London (2007), and Paris (2006).

Proposals for 20 minute papers to be sent by 31 January 2024 to Ian Conrich (ian@ianconrich.co.uk). Abstracts need to be between 200 and 250 words with a bio added of 100-150 words. Interpretations of the theme are broad and papers can address a range of topics related to the Pacific and New Zealand. Proposals for papers will be accepted within three main strands: 1) Oceania, 2) New Zealand and 3) Oceania/NZ in relation to any aspect of the Pacific Rim. We are particularly keen to receive papers on the third strand as we are hoping to extend the Association's interests into areas we have not widely explored before. The conference fee includes annual membership to the NZSA, which for 2024 includes a twice-yearly journal. A selection of papers from the conference will be published in the Scopus-indexed *Journal of New Zealand & Pacific Studies*, published by Intellect.

The conference will accept proposals on a range of subjects including the following: history, literature, film, music, art, cultural studies, media and communication, sociology, geography, tourism, war studies, politics, international relations, identity and multiculturalism, anthropology, Māori Studies, Pacific Studies, archaeology, heritage and museum studies.

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 12, 2023.](#)