

## 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 submission guidelines and 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](mailto:pacificarts@ucsc.edu).

**PLEASE SUPPORT PAA & PACIFIC ARTS:** There is no cost to contributors to publish with *Pacific Arts*. However, our editorial staff are volunteers and all of our publication costs rely entirely on your PAA membership and donations to UC Santa Cruz's Pacific Art & Visual Studies Fund. We encourage readers and contributors to join the [Pacific Arts Association](#) and/or [donate to the Fund](#) (donations, no matter how small, are very helpful and welcome).

Pacific Arts  
Journal of the Pacific Arts Association



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**PLEASE SUPPORT PACIFIC ARTS, ARTISTS, & THE PAA**  
~ Thank you for joining PAA or renewing your membership! ~

Founded in 1974 and established as an association in 1978, the Pacific Arts Association (PAA) 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—past, present, and future. 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.

**BENEFITS OF MEMBERSHIP:**

- The peer-reviewed, open-access [Pacific Arts journal](#) features current research, creative work, reviews, and timely information about important events.
- The online [Pacific Currents speaker series](#) provides an internationally accessible venue for artists, scholars, and museum professionals to share current work.
- 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.
- Each of the [three PAA chapters](#) (Pacific, North America, and Europe) hold symposia or events. PAA-Europe holds a meeting in Europe annually. Members have the opportunity to meet and participate in a PAA-sponsored session at the [College Art Association annual conference](#).

**PAA’s MISSION:**

- Build awareness of the state of 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 interest in teaching Oceanic art courses, especially at the tertiary educational level.
- Encourage greater cooperation among the institutions and individuals who are associated with the arts of Oceania.
- 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).

**PAA ONLINE SPEAKER SERIES**

**Pacific Currents Presents:**

**Nicolas Garnier**

Director, Centre for Social Research, Divine Word University, PNG

**Creating under Constraints: Bags from Beon, a Prison in Madang Province, Papua New Guinea**

November 2025

(Date/time–TBD; schedule and Zoom registration link will be sent to PAA members)



In most PNG prisons, male inmates embroider rice bags. In Beon, prisoners have developed another but specific production of bags made with rigid nylon strings. This material, highly valued in Madang, offers a strategic medium because it is not (yet) a commercial production impacted by tourist trade nor the expectations of local politicians and institutions. Furthermore, this recent production offers an opportunity to understand the mechanisms that enable the development of new art forms.

Producing artworks in prison must consider the specific social context of their creation: isolation, restriction of movement, incapacity to regulate access to material, and often being the object of arbitrary sanction from prison administrators. Analysis of bag production offers an opportunity to study a key aspect of the prison economy and its multiple constraints. Based on over two years of research and interaction with three groups of prisoners at Beon Correctional Institution (the prison of Madang in PNG), Nicolas Garnier examines nylon bag production in a dialectic between what is allowed and forbidden; the way prisoners access materials from the outside world; and various forms of exchange that reveal unsuspected aspects of social relations in prison—among the prisoners, with guards, and with the outer world—as well as relations with family members whose frequency of visits constitute the most notorious variable of this economic system.

**Nicolas Garnier** (PhD, Habilitation) is a cultural anthropologist, artist, and director for the Centre of Social Research at Divine Word University (Madang, Papua New Guinea). He was previously the dean for Research and Postgraduate Studies at the University of Papua New Guinea; Acting Chair of the National Cultural Commission (Papua New Guinea); chief curator for the Pacific Collections at the Musée du quai Branly – Jacques Chirac in Paris. His anthropological expertise concerns Papua New Guinea, Pacific art, and rituals of manhood.

**PAA-EUROPE NEWS**

**Announcing Dr. Karen Jacobs as the new  
Vice President of PAA-Europe!**



Karen Jacobs is Professor of Art and Museum Anthropology at the Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas, University of East Anglia. She has worked on various international research projects, focusing on the Kamoro region in West Papua, on Polynesian Visual Arts, the Arts of Fiji, Fijian youth, climate change and material heritage of British missions in Africa and the Pacific. Her research resulted in a range of exhibitions and publications. Exhibition projects include *Pacific Encounters: Art and Divinity in Polynesia 1760-1860* (Sainsbury Centre for Visual Arts, 2006; Paris Musée du quai Branly- Jacques Chirac, 2008), *Art and the Body* (Fiji Museum, 2014) and *Fiji: Art and Life in the Pacific* (Sainsbury Centre for Visual Arts, 2016-17) and she was curatorial consultant for *Darwin in Paradise Camp: Yuki Kihara* (2025). Book projects include *This is not a grass skirt* (2019), *Collecting Kamoro* (Jacobs 2012) and *Trophies, Relics and Curios? Missionary Heritage from Africa and the Pacific* (Jacobs, Knowles & Wingfield 2015).

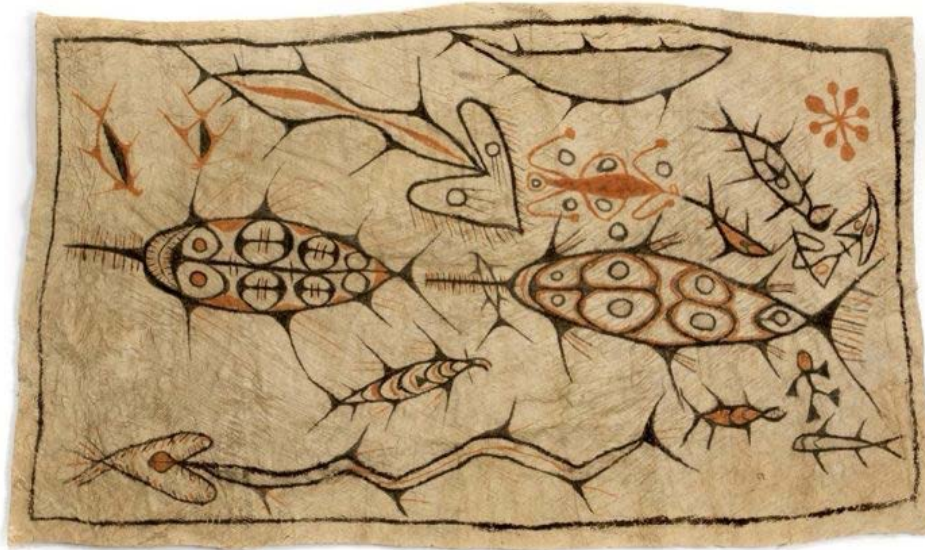
*Very special thanks to Dr. Wonu Veys for serving as the PAA-E Vice President for the past twelve years!*

**PAA XIV<sup>th</sup> INTERNATIONAL SYMPOSIUM**

**Oceanic Blazing Forms: Memory, Place-Making, and Imagination**

June 23 – June 27, 2026

Wereldmuseum Leiden



The 14th International Symposium of the *Pacific Arts* Association entitled *Oceanic Blazing Forms: Memory, Place-making and Imagination* will take place at the Wereldmuseum Leiden, the Netherlands from 23 to 27 June 2026. The symposium ties in with the exhibition *Time for Papua*, opening on 12 February 2026 and closing on 7 January 2027. For the first time in forty years, the Wereldmuseum is showcasing a selection of its western New Guinea collection as well as especially commissioned work. Visitors are invited to explore the richness, intricacy and making traditions of the art and material culture of this former Dutch colony. In addition, the public will discover concepts of time that relate to memory, place-making and imagination.

The symposium is further part of a series of gatherings aimed at rethinking global art histories through the expansive and intellectual space of the Wereldmuseum, which challenges the structures and assumptions of both art history and anthropology through new approaches to material culture. The title of these gatherings 'blazing forms', taken from Margaret Danner's poem *The Convert*, that initially applied to the blazing power of African art and material culture is here applied to Oceania to become *Oceanic Blazing Forms: Memory, Place-making and Imagination*. For more information on this series, visit [materialculture.nl](https://materialculture.nl). For more information on the symposium, visit <https://pacificarts.org/announcing-paa-xiv-international-symposium/>.

## CONFERENCE



### History of Photography Panel

**Pacific History Association Conference:  
“Resilience in the Face of Adversity”  
National University of Sāmoa, Apia  
December 2–5, 2025**

The 2025 Pacific History Association (PHA) conference will be held in Apia, at the National University of Sāmoa. It will be preceded by two workshops, one for post-grads (a “Master” class) and one for local history teachers.

At the 2023 PHA conference at Warrnambool, the History of Photography panel was, *“Across the Seas: The History of Photography in the Pacific Islands,”* and included papers from across the broad subfields of art, literature, anthropology, museum studies, fashion, travel, journalism, and media. The 2025 panel uses the same label and features empirical or theoretical examination of individual images, photographers, studios, albums, postcards, lantern slides, travel photography, official reports, expedition photography, domestic photography, illustrated books, photojournalism, and propaganda.

The first History of Photography panel at the PHA was at UH-Hilo in 1996, followed by panels at each subsequent PHA bi-annual conference. Papers from previous PHA photography panels have been published as special issues of *Pacific Studies* and the *Journal Pacific History*. Those from the Cambridge PHA 2018 appeared as a special double issue of the *Journal of New Zealand and Pacific Studies*.

The panel will consist of twenty-minute papers followed by ten minutes of questions, presented with accompanying song/dance/talk, and/or PowerPoint. The National University of Sāmoa campus has full projection facilities and internet access.

For information on the photography session please contact the co-chairs, **Heather Waldroup** (waldrouphl@appstate.edu ) and **Max Quanchi** ([Quanchi.amqfu@gmail.com](mailto:Quanchi.amqfu@gmail.com)).

Additional conference information can be found on the Pacific History Association website: <https://nus.edu.ws/26pha/>

**CONFERENCE**

**ASAO Annual Meeting**

**February 4–8, 2026**

**Online**

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



The **Association for Social Anthropology in Oceania (ASAO)** is an international scholarly society dedicated to the anthropology of the Pacific. ASAO welcomes anyone interested in the lives of Pacific people, including scholars working in Native/Indigenous Studies, Pacific Studies, Cultural Studies, and other disciplines.

For over fifty years, ASAO has served to connect scholars from across the globe and to further knowledge of the Pacific. Our annual meeting has played a role in the origin of several important pieces of Pacific scholarship, including Epeli Hau'ofa's essay "Our Sea of Islands" and Marshall Sahlins's "Historical Metaphors and Mythical Realities."

Our [annual meetings](#) are intimate, [discussion-based](#), and cooperative, especially in support of developing topics for publication. ASAO has a [book series and a special publication series](#). Many [other publications](#) have emerged from ASAO sessions, including but not limited to those listed in this [cumulative bibliography](#).

ASAO also publishes a [newsletter](#) three times per year, with useful information such as annual officer reports, meeting session reports, and community updates.

ASAO supports the full participation of Pacific Islanders through the [Pacific Islands Scholars Award \(PISA\)](#) and encourages members to return information to the source communities from which it came through a program called the [Grant to Return Indigenous Knowledge to Pacific Islands Communities \(GRIKPIC\)](#).

**FELLOWSHIP OPPORTUNITY**

**Mellon Curatorial Fellow on Oceania  
Fowler Museum, University of California–Los Angeles**

The Fowler Museum at UCLA seeks a Mellon Curatorial Fellow to participate in a research project devoted to the Museum's Oceanic art collections. The project, supported by a major grant from the Mellon Foundation, will focus on Oceanic objects from the Sir Henry Wellcome Collection that were donated to the Fowler between 1965–67. The Curatorial Fellow will work alongside key Fowler staff: the Director, Senior Curator of African Arts and Manager of Curatorial Affairs, Director of Collections Management and Registration, Head Conservator, and Collections Information Coordinator.

The project (**New Relational Ethics in the Museum: University Museums and Indigenous Arts from Formerly Colonized Regions**) has the goal of documenting and understanding the full complexity of a group of Oceanic objects formerly in the Wellcome Collection from the perspectives of their roles, meanings, materiality, and provenance. Essential to this process is the work of robust and complete cataloguing of each object, including past attributions, cultural affiliations, collection history, and materials analysis.

Over the course of thirty-three months the Mellon Fellow will be responsible for carrying out in-depth research on a selected group of Oceanic objects from the Wellcome Collection. These objects will be selected in consultation with other team members with a goal of providing the Fellow an opportunity to deepen an existing area of expertise or establish a new one. As part of this effort, the Fellow will coordinate and compile relevant sources on the objects' history – both as collected and as part of a larger cultural tradition, essentially creating a biography for each. This detail-oriented research will be augmented by research travel and community consultations. At the end of the project, we expect that the Fellow will have a deep background in understanding the role objects play in museum collections, the role they once played in the cultures that created them, and the role they continue to play in the ongoing conversations about cultural patrimony and source communities. The Mellon Curatorial Fellow reports to the Senior Curator of African Arts and Manager of Curatorial Affairs.

Deadline: **November 16, 2025**, 8:59 p.m. PT.

The full description can be found here: <https://jobs.ucla.edu/jobs/8638>

**INTERNATIONAL WORKSHOP**



The ARC discovery grant project “Unfreedom, Voices, Redress: Plantation Cultures of the Western Pacific,” the Bonn Center for Dependency and Slavery Studies, and the Rautenstrauch-Joest Museum, Cologne invite paper proposals for the international workshop “**Plantation Lives, Gender, and Material Culture: Queen Emma’s Networks and the (Post)Colonial Anglo-German Pacific**” to be held at the University of Bonn and the RJM, Cologne from June 17-19, 2026.

(continued on the next page)

During her lifetime, Emma Kolbe/Forsayth/Farrell (née Coe), known as ‘Queen Emma of New Guinea’, was one of the most powerful private individuals and economically successful entrepreneurs in the Pacific—a woman of color in a world dominated by men. Of Samoan and American descent, she and her sister Phebe Parkinson were intimately familiar with both Pacific Islander and American Christian lifestyles (Salesa, 2014). Owning more than 60,000 hectares of plantations in New Britain, New Ireland, Bougainville, and various smaller islands (a region later occupied by the German Empire), Emma Kolbe traded not only in copra, cotton and other natural produce but also people—for whose transport she also maintained ships. Around 1000 South Sea Islanders (as well as several Europeans) worked for her. Kolbe's main residence, Gunantambu in Kokopo, was considered the social hub of the Gazelle Peninsula, from where she controlled her large network including family members (siblings, children, and husbands), trading partners, and politicians. This network, which stretched from New Guinea to Sāmoa, the USA and Australia, also facilitated the sale of artefacts and natural history specimens, yet another means of financing the expansion of her businesses. At the end of the nineteenth century, many German and European ethnographical museums acquired artefacts collected and sold by Queen Emma’s sister Phoebe and her husband, Richard Parkinson (Buschmann, 2023).

Using the figure of Queen Emma and her networks as a starting point, the workshop seeks to examine gendered lives on plantations as well as practices of coerced labor and forced migration. The material traces and histories of these in the Anglo-German Pacific, and in PNG in particular, at the end of the nineteenth and early twentieth century will be a key focus. Participants are invited to explore topics such as the formation of varying (and at times competing) notions of indigeneity, of self and other, gendered protocols, and regional, national, and transcolonial trade and personal affiliations. The workshop is also interested in questions pertaining to the legacies of these processes, how they are remembered today and the (textual, embodied, material, visual, sonic) archives available to study them. The workshop thus aims at fostering an interdisciplinary exchange among scholars who work on Pacific history, dependency studies, women’s history, gender studies, life writing, missionary history, cultural anthropology, provenance research, and museum and heritage studies.

Proposal should include a 250-word abstract and a short bio. Please submit your proposal by email to the organizers Pia Wiegink ([wiegink@uni-bonn.de](mailto:wiegink@uni-bonn.de)) and Oliver Lueb ([oliver.lueb@stadt-koeln.de](mailto:oliver.lueb@stadt-koeln.de)) by **Nov. 24, 2025**. We will send acceptance notifications by early December. Funds to pay for speakers’ travel and accommodation are available to a limited extent.

Find the full Call for Papers [here](https://www.dependency.uni-bonn.de/images/pdf-files/call-for-papers/workshop_queen-emmas-networks.pdf) ([https://www.dependency.uni-bonn.de/images/pdf-files/call-for-papers/workshop\\_queen-emmas-networks.pdf](https://www.dependency.uni-bonn.de/images/pdf-files/call-for-papers/workshop_queen-emmas-networks.pdf))

International workshop web page: <https://www.dependency.uni-bonn.de/en/outreach/news-bcdss/call-for-papers-3>

**NEW EXHIBITION**

## Reopening of the Arts of Oceania galleries at the Metropolitan Museum of Art



The Met's Arts of Oceania galleries returned in May 2025, in a reimagined Michael C. Rockefeller Wing. Following a multiyear renovation, the new galleries feature over 650 stellar works from the Museum's remarkable collection of Oceanic art, drawn from over 140 distinct cultures in a region of astonishing diversity that covers almost one-third of the earth's surface and continues to capture the global imagination.

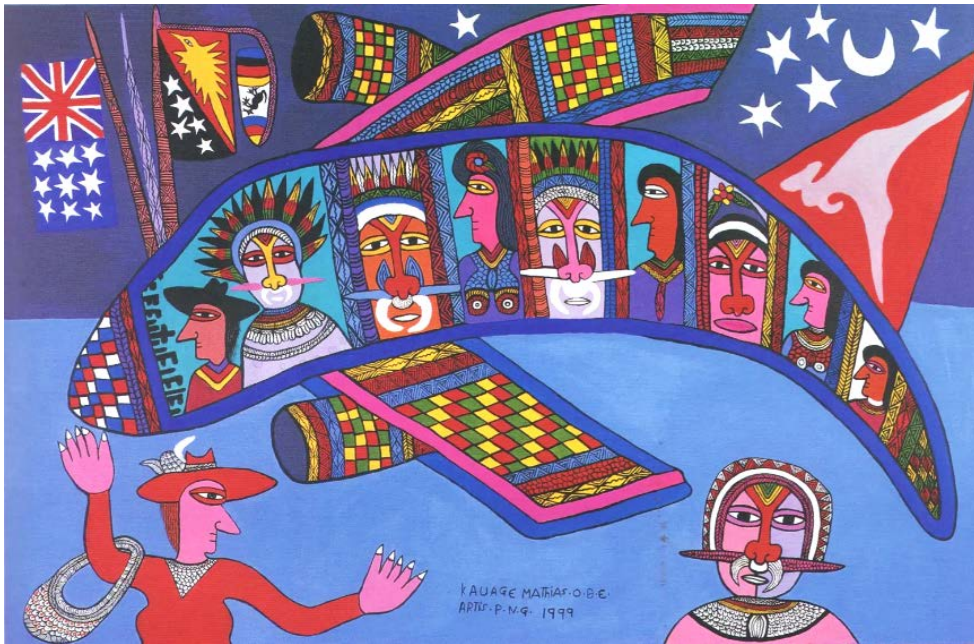
The gallery includes monumental artworks from the large island of New Guinea and the coastal archipelagos that stretch beyond its shores to the north, central, and eastern Pacific, as well as the two neighboring regions of Australia and Island Southeast Asia, whose Indigenous communities all share a common ancestry. Exceptional artworks guide visitors through a wealth of stories relating to origins, initiation, and ancestral power and include some of the greatest achievements of Oceania's visual artists: elaborately carved ancestral figures from ceremonial houses and spectacular ritual regalia, such as towering slit drums, crocodile reliquaries, and dazzling turtle shell masks from the coastal regions.

**THE  
MET**

<https://www.metmuseum.org/exhibitions/arts-of-oceania>

Image Credit: Installation view of the new Oceania Galleries, Michael C. Rockefeller Wing, Metropolitan Museum of Art, New York City. Photograph © The Met, <https://www.metmuseum.org/departments/oceanic-art>

EXHIBITION



## Contemporary Painting in Papua New Guinea: Mathias Kauage and His Family

De Young Museum, San Francisco, March 30, 2024 – March 15, 2026

Mathias Kauage (ca. 1944–2003) is acclaimed for his boldly colorful paintings of a world radically changing around him in the late twentieth century. *Contemporary Painting in Papua New Guinea: Mathias Kauage and His Family* at the de Young Museum in San Francisco features four paintings from the permanent collection, including a new acquisition, on view for the first time. During his lifetime, Mathias experienced dramatic societal shifts — not only during the decades under colonial Australian administration but also after Papua New Guinea achieved independence in 1975. Both periods are a focus of his work. In the late 1970s, he led the contemporary arts movement in the newly independent country, which explored nationhood and technological advancement. Later works by Mathias, his wife Elizabeth (Elisabet), and their family also addressed social issues such as the onset of the HIV/AIDS epidemic. The circle of artists working in their style grew to encompass their children, including nephew and adopted son Apa Hugo. They, along with Elizabeth, continue their father’s artistic legacy today as professional painters.

<https://www.famsf.org/exhibitions/papua-new-guinea-mathias-kauage>

Image Credit: Mathias Kauage (Mingu Village, Kundiawa-Gembogl District, Chimbu [Simbu] Province, now in the independent country of Papua New Guinea, ca. 1944–2003). *Kauage Flies to Scotland for Opening of New Museum of Contemporary Art*, 1999. Acrylic on canvas. Fine Arts Museums of San Francisco, Museum purchase, Phyllis C. Wattis Fund for Major Acquisitions, INC2023.66. Photograph by Randy Dodson. Courtesy of the Estate of Mathias Kauage and Rebecca Hossack Gallery, London

**EXHIBITION**



**The Stars We Do Not See: Australian Indigenous Art**  
**National Gallery of Art, Washington D.C., October 18, 2025 – March 1, 2026**

This eye-opening exhibition introduces North American audiences to the varied visual iconographies of Indigenous Australia, which is made up of more than 250 distinct Indigenous nations. Explore this rich and living history of creativity through over 200 works made by more than 130 artists. Drawn exclusively from the collection of Melbourne's National Gallery of Victoria, *The Stars We Do Not See* offers a rare opportunity to experience some of the most significant examples of modern and contemporary Australian Indigenous art. Charting watershed moments in Indigenous art from the late 19th century to the present, this exhibition reveals a rich history of creativity that predates the arrival of the British.

<https://www.nga.gov/exhibitions/stars-we-do-not-see-australian-indigenous-art>

**Other venues**

Denver Art Museum, Colorado, April 19–July 26, 2026

Portland Art Museum, Oregon, September 5, 2026–January 3, 2027

Peabody Essex Museum, Massachusetts, February 28–June 13, 2027

Royal Ontario Museum, Toronto, July 31, 2027–January 9, 2028

Image Credit: Tiger Palpatja, *Wati Wanampi Tjukurpa*, 2010, synthetic polymer paint on canvas, National Gallery of Victoria, Melbourne, © Tiger Palpatja/Copyright Agency, 2024

EXHIBITION

**Islands Beyond Blue: Nikki Hastings Fall and Treasures from the Oceania Collection**  
Denver Art Museum



The arts of Oceania gallery at the Denver Art Museum (DAM) will reopen with the presentation of a new temporary exhibition, *Islands Beyond Blue: Niki Hastings-McFall and Treasures from the Oceania Collection*. This presentation showcases the work of celebrated contemporary artist Niki Hastings-McFall, who will create site-specific work in conversation with works from the DAM's Arts of Oceania collection.

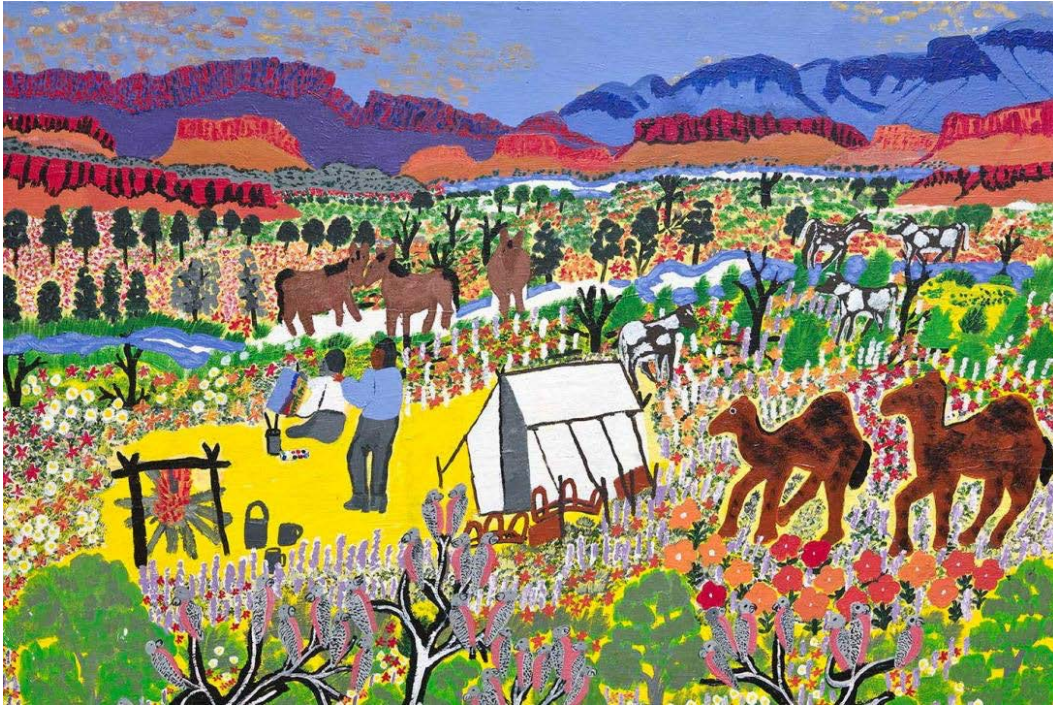
Hastings-McFall, who is of Sāmoan and Pākehā descent, has been credited with shepherding contemporary Pacific art onto an international stage. Known for her large-scale and immersive "lei bombing" installations, she will use hundreds of synthetic lei to create an installation. Her work will be presented in dialogue with approximately 25 *treasures*—Pacific Peoples prefer the term "treasures" over "objects"—from the DAM's collection that illustrate regional historic arts alongside new innovations.

This inaugural exhibition aims to dispel romantic notions of the Pacific Islands as a tourist's paradise through a nuanced exploration of the area's vibrant cultural landscape, challenging visitors to examine their perception of this vast and extremely diverse region. A full reinstallation of the arts of Oceania gallery, opening in 2024, will further highlight the museum's holdings of approximately 1,000 treasures that represent the vast artistic heritage of Oceania.

<https://www.denverartmuseum.org/en/exhibitions/islands-beyond-blue>

Image Credit: Nikki Hastings-McFall, *No Man Is an Island (With Atomic Rainbow)*, 2023, Mixed media. © Nikki Hastings-McFall. Installation photo © Denver Art Museum

EXHIBITION



**‘Great and Small’: Kindred Creatures in  
Indigenous Australian Art**

Queensland Art Gallery/Gallery of Modern Art, Brisbane

June 21, 2025 – May 3, 2027

Animals have played a central part in Aboriginal and Torres Strait Islander culture and spiritual beliefs for over 60,000 years. Native fauna form an integral part of relationships with Country, in community, and are a foundation of economies, identity, and sustainability. Over many millennia of co-existence, animals have been central to survival as a food source, for First Nations people they are also absorbed into lore and culture as images of totemic power and into the ancestral creation stories that link people, land, and animals. *‘Great and small’* is a celebration of these connections.

Curator: Sophia Nampitjimpa Sambono (Jingili people)

<https://collection.qagoma.qld.gov.au/page/kindred-creatures-great-and-small>

<https://collection.qagoma.qld.gov.au/node/57744>

Image credit: Irene Mbitjana Entata / Arrernte/Luritja people / Northern Territory Australia 1946–2014 / *Albert and Rex painting* 2003 / Synthetic polymer paint on linen / 90 x 120.5cm / Purchased 2003. Queensland Art Gallery Foundation / Collection: QAGOMA / © Irene Mbitjana Entata

EXHIBITION

**Our Bodies are Memories of Our Bodies: Siapo ma Solo**  
The Pacific Island Ethnic Art Museum, Long Beach, CA, October 18, 2025–TBD



*Siapo*—indigenous Samoan barkcloth abstraction—and *solo*—poetry in the Samoan genre and worldview, here composed in English—by *Fa’afafine*, non-binary Samoan artist Dan Taulapapa McMullin. Printed on cloth with ink painting, these works embody the *fa’asamoa* understanding that the body itself is an archive, carrying ancestral and personal memory through the *mana* of social and environmental relationships. Taulapapa's *siapo* abstractions draw from sea geometries and mountain rhythms as indigenous heritage and moreover as an ever-shifting continuum, while the *solo* poems retain the cadence, imagery, and interwoven logic of *gagana Sāmoa*, each line a patterned surface of sound and sense. Complicating the Western partition between past and present, body and history, this exhibition invites entry into Pacific poetics where memory moves in cycles, returning like the tide to all the shores it has known and will know. Carried on cloth are imprints of ancestral siapos, cared for by Pasifika diaspora.

<https://www.pieam.org/exhibits>

EXHIBITION



**Mere Porjav [I am remembering] – Shivanjani Lal**  
Umbrella Studio Contemporary Arts, Townsville City, Queensland  
September 19 – November 2, 2025

The works in *Mere Porjav [I Am Remembering]* speak to a history that has been forgotten, the labor of women, and the love of a land that continues to hold them. The pieces in this new body of work explore print making, textiles, objects, and a song that holds it all together. Offering a meditation on who gets to remember but also small moments of joy and prayer that allow a community to continue and persist.

**Shivanjani Lal** is a Fijian-Australian artist and curator whose work uses personal grief to account for ancestral loss. Recent works have used story-telling, objects, and video to account for lost Girmitiya (Indenture) stories from the Indian and Pacific oceans, centering women’s perspectives. Truth-telling and monument-making has become a focal point of Lal's research, attempting to decipher what has been lost and future possibilities.

<https://www.umbrella.org.au/mere-porvaj/>

Image Credit: Shivanjani Lal, *Mere Porjav [I Am Remembering]* (installation detail, in situ at Linden New Art), 2024. Photograph: Simon Strong, courtesy Shivanjani Lal and Linden New Art

**EXHIBITION**



**Maree Clarke: Seeing the Invisible**

**Canberra Museum and Gallery, Canberra, August 2 – November 23, 2025**

Maree Clarke—Yorta Yorta/Wamba Wamba/Mutti Mutti/Boonwurrung multi-disciplinary artist—presents a group of newly made, supersized scale Reed Necklaces. Their giant size pays tribute to the cultural strength that the original object holds, compelling us to notice its beauty and the power of its story, and to also acknowledge the scale of the loss felt by her people.

Clarke's research into the history of these objects has seen her travel extensively nationally and internationally to research and investigate holdings of cultural materials in institutional and private collections. With this background, Clarke was invited to visit Canberra and spend time on Country with the Ginninderry reed necklace that was made in 1862 by Aboriginal girls and gifted to Emma Minnie Palmer on the eve of her wedding. The necklace is now on display in the Canberra/Kamberri exhibition on loan from Catherine Palmer.

<https://www.cmag.com.au/exhibitions/maree-clarke>

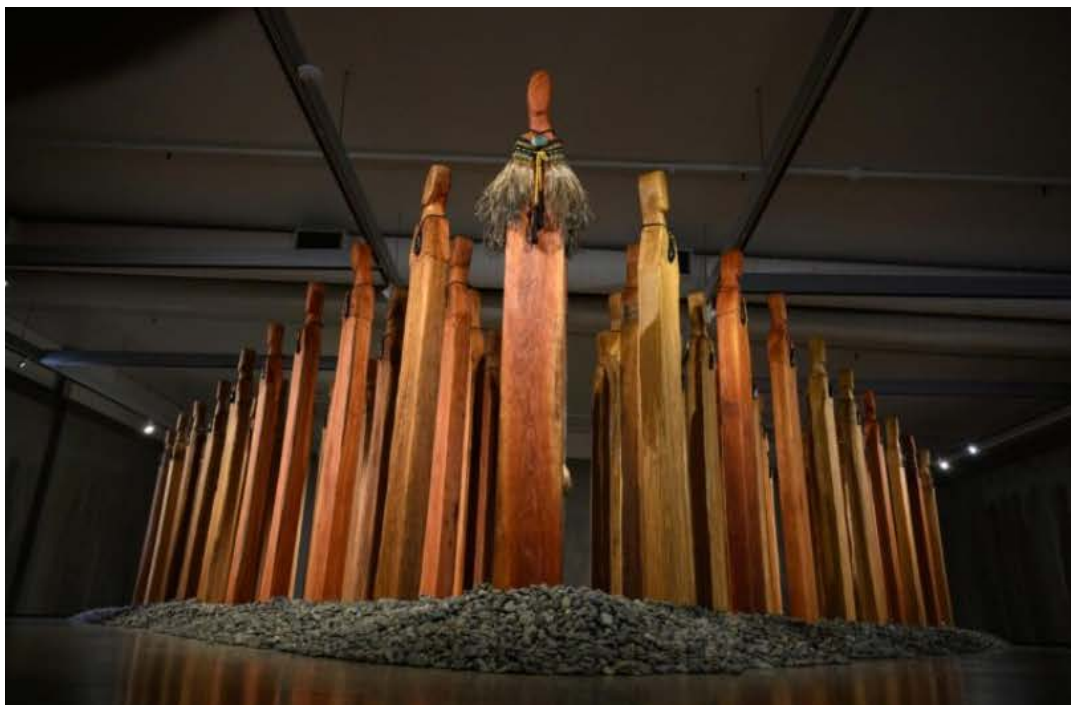
Image Credit: Maree Clarke collecting reeds, ACT, 2025

EXHIBITION

**Tiaki Ora ∞ Protecting Life: Anton Forde**

Sainsbury Centre for Visual Arts, Norwich, England

August 3, 2025 – April 19, 2026



Anton Forde's (b.1973), Invercargill, Aotearoa (New Zealand) monumental installation of 81 over-life-size figures, *Papare Eighty.one* (2024) with Shiree Reihana, is shown in the UK for the first time in a new site-specific configuration and incorporating one of the earliest surviving wooden Māori figures in Europe, held in the Sainsbury Centre's collection.

Forde's work connects with the peaceful actions of the Māori community at Parihaka, New Zealand in November 1881, in the face of a British colonial invasion, and the many examples of similar world-wide powerful peaceful responses that have been inspired by Parihaka. It is a call for *kotahitanga*: unity, togetherness and solidarity. It shows that collective action can safeguard the future of our communities for generations to come, without need for killing – both physically and culturally.

<https://sainsburycentre.ac.uk/whats-on/tiaki-ora-protecting-life-anton-forde/>

Image Credit: Anton Forde, *Papare Eighty.one*, 2024, at Pātaka Art + Museum. Photo by Mark Tantrum

EXHIBITION

## Wastelands

Auckland Art Gallery Toi O Tāmaki, Auckland, Aotearoa/New Zealand

June 7, 2025 – February 15, 2026



Auckland Art Gallery Toi o Tāmaki has announced the acquisition of *Wastelands* (2024) by contemporary artist **Brett Graham** (Ngāti Korokī Kahukura, Tainui). The sculpture, originally commissioned for the Venice Biennale, will go on display at the gallery in May 2025.

*Wastelands* is a reinterpretation of a pātaka (Māori storehouse), adorned with carvings of tuna (eels), referencing Māori food economies and the environmental impact of colonial land policies. It reflects the legacy of the 1858 Waste Lands Act, which severely impacted Māori land rights and the ecological significance of the Waikato River. It addresses themes of colonial history, ecological challenges, and the enduring relationship between Māori communities and the land.

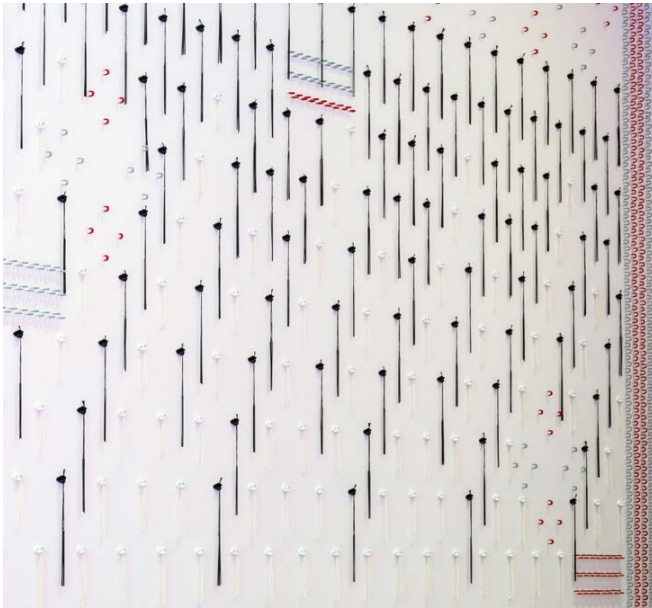
The sculpture challenges colonial narratives, while offering poignant reflections on cultural identity, environmental stewardship, and the impact of colonial-era policies on Māori land rights.

Image Credit: Brett Graham *Wastelands*, 2024. Installation: 60th International Art Exhibition – La Biennale di Venezia, Stranieri Ovunque – Foreigners Everywhere. Photo by Marco Zorzanello. Courtesy of La Biennale di Venezia

EXHIBITION

## Mataaho Collective: Hautāmiro

Dunedin Public Art Gallery  
Dunedin, Aotearoa/New Zealand  
February 25, 2025 – February 15, 2026



Extending across twenty metres, the work creates meeting points between weaving traditions of kākahu Māori (Māori garments) and the introduction of wool by British and European migrants. Inspired by the dynamic visual language of hukahuka whakarākei (the adornments of customary kākahu), *Hautāmiro* acknowledges many things – Māori innovation, ancestral knowledge, and the many ties that bind people together.

Mataaho Collective (est. 2012) have been working in Ōtepoti Dunedin as part of the Dunedin Public Art Gallery Aotearoa Visiting Artist Programme, supported by Creative New Zealand Toi Aotearoa.

*Hautāmiro* will be accompanied all week by a live stream of **Te Matatini o Te Kāhui Maunga 2025**, the world's largest kapa haka competition, which is taking place this year in Ngāmotu New Plymouth. Watch on our large foyer screens as 55 kapa from across Aotearoa take to the atamira (stage), screening from Tuesday 25 February to Saturday 1 March, 2025.

<https://dunedin.art.museum/news/hautamiro/>

Image Credit: Mataaho Collective **Hautāmiro** 2025. Wool, harakeke, muka, plastic, metal fixings.  
Installation detail

EXHIBITION

## Emily Kam Kngwarray

Tate Modern, London, UK, July 10, 2025 – January 11, 2026



Renowned Australian artist Emily Kam Kngwarray (c.1914–1996) created compelling, powerful works that reflect her extraordinary life as an Anmatyerr woman born in Alhalker in the Sandover region of the Northern Territory of Australia.

One of the world’s most significant painters to emerge in the late 20th century, her lived experience and cultural connections to her Country was translated into vibrant batiks and later into monumental paintings on canvas. For Aboriginal and Torres Strait Islander Peoples, the concept of Country encompasses the lands, skies and waters to which they are deeply connected, over countless generations. Country is a shared place of spiritual, social, and geographical origins. Kngwarray’s art embodies her detailed knowledge of the places where she lived throughout her life with layered motifs representing the plants, animals, and geological features that formed the desert ecosystems around her.

Discover rich textiles, paintings, film, and audio elements that embody the expansive scope of Kngwarray’s Ancestral Country and culture.

<https://www.tate.org.uk/whats-on/tate-modern/emily-kam-kngwarray>

Image Credit: Emily Kam Kngwarray, *Ntang Dreaming* 1989 National Gallery of Australia. © Estate of Emily Kam Kngwarray / DACS 2024

EXHIBITION

**Jasmine Togo-Brisby: Ungeographic**  
Pataka Art + Museum, Porirua, Aotearoa/New Zealand  
July 25, 2025 – November 9, 2025



Jasmine Togo-Brisby has been pivotal in raising awareness of Australian South Sea Islanders, the Australian-born descendants of people brought to Australia as “indentured laborers” from over eighty Moana nations between 1847 and 1904. Her own great-great-grandparents were taken from Vanuatu to work as domestic servants. For over a decade, Jasmine has created large artworks that draw on icons and materials of the Pacific slave trade to create a specific visual language unique to South Sea Islanders’ histories and experiences. Together, Jasmine’s works can be read as a form of counter-mapping. Like a red thread strung across a corkboard, Jasmine’s art practice crosses geographical and contextual divides to connect the places and spaces, fragments and traces where South Sea Islanders can be found.

This mid-career survey exhibition includes photography, video, and installations and is accompanied by a beautiful publication of the same name. Designed by Extended Whānau, it features texts by Jasmine Togo-Brisby, Simone Togo-Brisby, Anna Arabindan-Kesson, Ioana Gordon-Smith, Ruth McDougall, Imelda Miller, and Nina Tonga.

<https://pataka.org.nz/whats-on/exhibitions/jasmine-togo-brisby-ungeographic/>

Image credit: Jasmine Tot-Brisby, *Bitter Sweet*, 2016. Unrefined sugar, resin, individual dimensions: 14 x 19 x 14.5 cm, dimensions variable

EXHIBITION

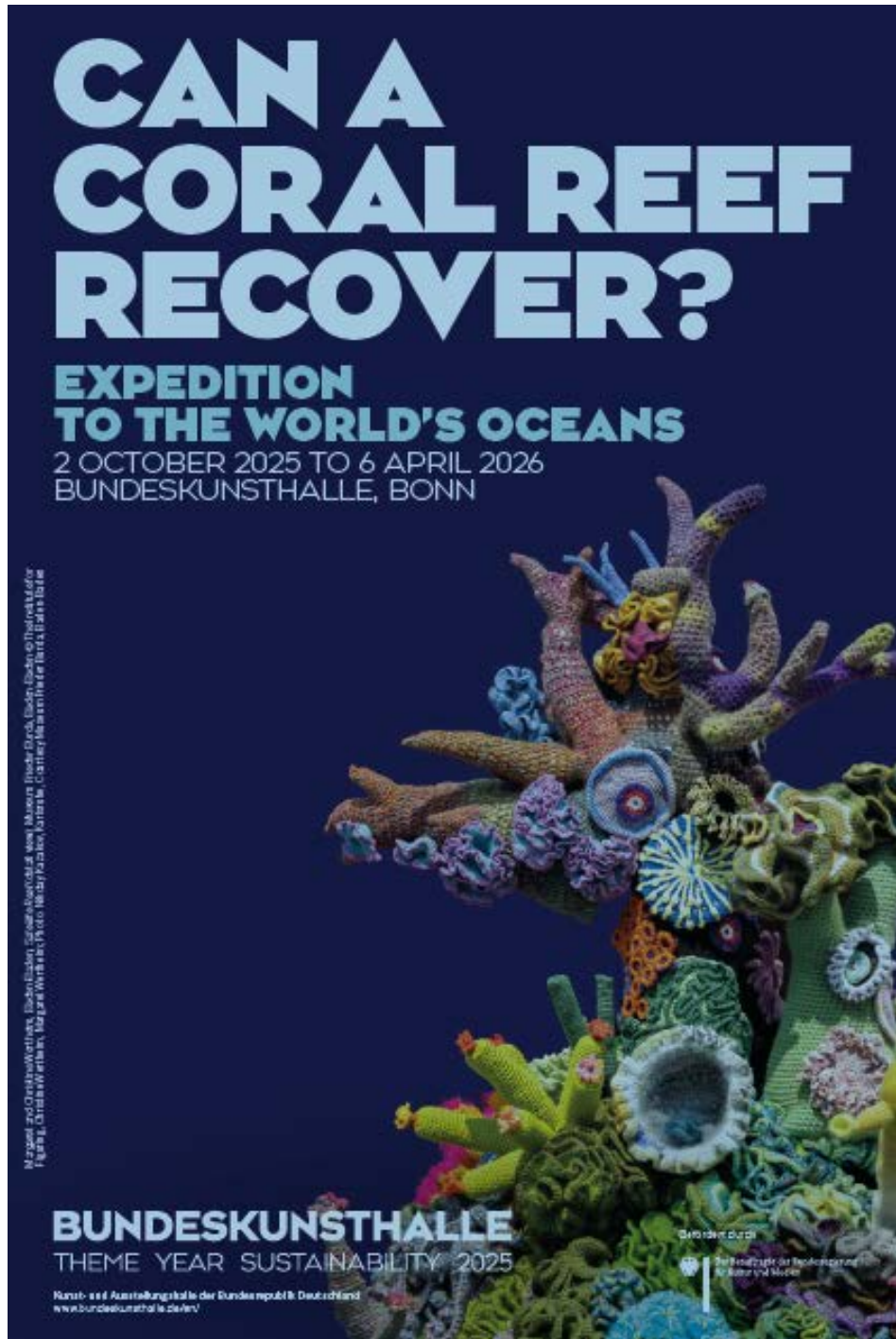


Image credit: Margaret and Christine Wertheim, Baden-Baden, *Satellite Reef* (detail shots), Museum Frieder Burda, Baden-Baden © The Institute for Figuring, Christine Wertheim, Margaret Wertheim; photo: Nikolay Kazakov, Karlsruhe, courtesy of Museum Frieder Burda, Baden-Baden

(additional exhibition information on the following page)

## **EXPEDITION TO THE WORD'S OCEANS**

**OCTOBER 2, 2025 TO APRIL 6, 2026**

**Bundeskunsthalle, Bonn**

[www.bundeskunsthalle.de](http://www.bundeskunsthalle.de)

A captivating journey into the deep blue.

The oceans are the cradle of life and Earth's largest connected ecosystem. Covering 70% of the planet's surface, they produce over half of our atmospheric oxygen and host millions of species. Yet only 5% of their depths have been explored—making them more mysterious than the Moon.

This immersive exhibition invites you to discover the oceans as cultural, scientific, and imaginative spaces. It reveals the beauty and diversity of underwater habitats while addressing the threats they face from pollution, overfishing, and climate change. Since the dawn of globalization, the seas have been arenas of trade, migration, and exchange—and sources of longing, fear, and creativity.

### **THE DEEP SEA UP CLOSE AND PERSONAL DIGITAL EXPEDITIONS INTO UNKNOWN WORLDS**

Two spectacular installations bring the deep sea to life: A virtual descent takes you from the ocean's surface to the bottom of the Mariana Trench. In a retro-futuristic cabin inspired by Jules Verne's Nautilus, you'll encounter glowing jellyfish, transparent molluscs, and the legendary colossal squid. At the ocean floor, a VR lab lets you dive to the wreck of HMS Endurance, resting 3,000 meters deep in Antarctica—an unreachable place made virtually real.

*Expedition to the World's Oceans* makes the invisible visible and the unfathomable tangible. It shows that the deep sea is not out of reach—it's part of our world: fragile, vital, and full of wonder.

An exhibition of the Bundeskunsthalle in cooperation with GEOMAR Helmholtz-Centre for Ocean Research Kiel.

#### **Art and Exhibition Hall of the Federal Republic of Germany**

Helmut-Kohl-Allee 4, 53113 Bonn

T +49 228 9171-200

[info@bundeskunsthalle.de](mailto:info@bundeskunsthalle.de)

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#ExpeditionWeltmeere, #Bundeskunsthalle

**FILM SCREENING**

**NFSA Restores: *Tukana-Husat i asua***

(National Film and Sound Archive of Australia)

Arc Cinema, Canberra, Nov. 4, 2025, 6:00 PM



*Tukana–Husat I asua* (who’s to blame) follows the story of a university dropout who returns to his village in Buka Passage, Bougainville. He drifts into rootlessness among bad companions, becoming progressively alienated from his parents and village life, with tragic consequences.

Considered Papua New Guinea’s most significant feature film, *Tukana* is the result of a unique collaboration between Australian director Chris Owen, who was instrumental in the establishment of the National Film Institute in Goroka, Papua New Guinea, and Albert Toro, a celebrated writer, director, actor and MP, known as the father of PNG film.

*Tukana* has been digitally restored by the NFSA in partnership with Spectrum Films and gifted to the Institute to commemorate 50 years of Papua New Guinea’s Independence. The restoration builds on a four-year co-design project with the Institute, assisting them to better preserve and access their films, with funding from the Australian Government’s International Cultural Diplomacy and Arts Fund. This special screening will open with formal remarks celebrating the restoration of *Tukana*, and the ongoing partnership that made it possible.

Directors: Chris Owen & Albert Toro; Writer: Albert Toro; Producer: Chris Owen; Cinematographer: Chris Owen; Sound recordist: Les McLaren; Editor: Les McLaren; Distributor: Ronin Films; Cast: Albert Toro, Regina Talsa, Wenceslas Noruke, Timothy Hamanin, Emily Beani, Francisca Semosa

Additional information: [https://tickets.nfsa.gov.au/events/nfsa-restores-tukana-husat-i-asua?mc\\_cid=a4ad98d1af&mc\\_eid=f9fd4461df](https://tickets.nfsa.gov.au/events/nfsa-restores-tukana-husat-i-asua?mc_cid=a4ad98d1af&mc_eid=f9fd4461df)

Image credit: Still from *Tukana-Husat I asua*, 1982. Directed by Albert Toro and Chris Owen

EXHIBITION

**Sione Faletau—Tau’a’alo (2023)**

Exhibition at Kadist Foundation, San Francisco, Oct. 9 – Nov. 9, 2025



Devon Bella presents a media exhibition in conjunction with ALOHA NŌ Hawai‘i Triennial (HT25) programming at Kadist Foundation featuring *Tau’a’alo* (2023) by HT25 Artist **Sione Faletau (Tonga)**. Visible both from the street and within the gallery, the installation extends the triennial’s themes into the San Francisco neighborhood, offering passersby and residents an immersive invitation to continue engaging with the narratives long after the screening.

Additional information:

<https://kadist.org/program/aloha-no-hawaii-triennial-2025-film-night/>

Image credit: Installation view of Sione Faletau, *Tau’a’alo*, 2023 (left) and Nanea Lum, *Waiwai o Nu’uanu*, date unknown. Photograph from @devonbella.art on Instagram, [https://www.instagram.com/p/DP8Psd0IZd6/?img\\_index=3](https://www.instagram.com/p/DP8Psd0IZd6/?img_index=3)

**EXHIBITION**

**KULEANA**

**Gallery 'Iolani, University of Hawai'i–Windward Community College**

**Aug. 29 – Dec. 12, 2025**



**Co-curators April A. H. Drexel and Kapulani Landgraf** paired artists and asked them to engage in conversations that would interrogate, contest, and demystify the impacts that surround our histories, politics, cultures, identities, and socio-economic situations. Artists responded individually or in pairs.

**ARTISTS:**

- Maile Andrade & John T. Koga
- Drew Kahu'āina Broderick & Cory Kamehanaokalā Holt Taum
- Kimo Alexander Cashman & Edward Makahiapo Cashman Jr.
- Kaili Chun & Noelle M.K.Y. Kahanu
- Richard Hamasaki & No'u Revilla
- Stacy Hoshino & Keahiahi Sharon Long
- Healoha Johnston & Nina Tonga
- Rochelle Pi'ilani Hussey Kaaloa & Lia O'Neill M.A. Keawe
- Linda Kāne & Malia Ann Crowningburg Kāne
- Karen K. Kosasa & Eiko Kosasa
- Kekeha Solis & Kekailoa Perry

<https://gallery.windward.hawaii.edu/kuleana/>

Gallery 'Iolani, 45-720 Kea'ahala Rd., Kaneohe, Hawai'i 96744  
808-236-9155

(related events on the following pages)

# KO'AKĀ

Please join us for a series of five panel discussions held in conjunction with the exhibition - *KULEANA* on view August 29 - December 12, 2025 at Gallery 'Iolani  
 Windward Community College  
 Saturdays, 3:00-4:30 pm



*Ki'i tewelohuakapono*

Kapulani Ka'aona 2025

August 30, 2025 - Inspirations, Aspirations, Innovations  
 Panelists Maile Andrade, Drew Kahu'ina Broderick, Kaili Chun and moderator April A.H. Drexel discuss their intentions, processes, and struggles from the point of conceptualization to producing significant visual texts.

September 27, 2025 - IN CASE of EMERGENCY  
 Panelists Linda Kāne, Kekailoa Perry, Cory Kamehanaokalā Holt Taum and moderator April A.H. Drexel engage in an unfiltered conversation surrounding urgent issues, controversial encounters, and impacts regarding survivance. They highlight the importance of caring for and protecting life-giving ecosystems to secure sacred spaces, attain food sovereignty, and sustain humanity.

October 11, 2025 - Perpetual Motion - churning, thrashing, roaring  
 Panelists Richard Hamasaki, Lisa Linn Kanae, Keahiahi Sharon Long, Nawa'a Napoleon and moderator April A.H. Drexel set forth key observations, syncopated patterns, and metaphorical touch points that boost meaningful perceptions to oli, mele and poema.

October 25, 2025 - festering wounds...battle fatigue...paralysis of toxic shaming  
 Panelists Noelle M.K.Y. Kahanu, Lia O'Neill M.A. Keawe, Karen K. Kosasa, Nina Tonga and moderator April A.H. Drexel offer critical strategies to rigorously challenge the fears and trauma of negative criticism by asserting respectful and genuine critiques wrapped in thoughtful analyses and assessments.

November 15, 2025 - Routes & Rootedness  
 Panelists Kimo Alexander Cashman, Rochelle P'ilani Hussey Kaaloo, Kekeha Solis and moderator April A.H. Drexel deeply reflect and examine accessibility, detours, and junctures that resuscitate, energize, and liberate ancestral knowledge systems.

All programs are free and open to the general public.  
 We kindly ask that no video, sound recordings or photographs be taken during these panel discussions, out of respect for the speakers and the shared space. For information contact:  
[kapulani@hawaii.edu/808-236-9155/gallery.windward.hawaii.edu](mailto:kapulani@hawaii.edu/808-236-9155/gallery.windward.hawaii.edu)



**Gallery 'Iolani**  
 Windward Community College  
 45-720 Keolu Rd.  
 Kaneohe, Hawaii 96744

Gallery 'Iolani hours:  
 Monday through  
 Saturday, 1-5pm.

# KO'AKĀ - Protecting Native Hawaiian Intellectual Property

Saturday, November 1, 2025, 3:00 - 4:30pm  
 Gallery 'Iolani, Windward Community College



The Native Hawaiian Intellectual Property Working Group (NHIPWG) was convened in hopes of addressing the urgent need to protect Hawai'i's cultural expressions, language, and art forms. For generations, Native Hawaiian culture has been commodified—trademarked, copied, or used without consent—stripping it of meaning and benefit to the community. A roundtable featuring NHIPWG Vice Chair and Native Hawaiian Legal Corporation Executive Director Makalika Naholowa'a, State Representative Darius Kila (Mā'ili, Nānakuli, Honokai Hale, Ko'olina), attorney and cultural practitioner U'ilani Tanigawa Lum, and moderated by artist Kapulani Landgraf will explore the impacts of cultural appropriation, limitations in the law, and strategies to ensure Native Hawaiians maintain authority over their cultural legacy.



Representative Darius Kila



U'ilani Tanigawa Lum



Makalika Naholowa'a

Please join us for a series of six panel discussions held in conjunction with the exhibition - *KULEANA* on view August 29 - December 12, 2025 at Gallery 'Iolani, Windward Community College. All programs are free and open to the general public. We kindly ask that no video, sound recordings or photographs be taken during these panel discussions out of respect for the speakers and the shared space.

Gallery 'Iolani hours: Monday - Saturday, 1-5pm. For information contact: [kapulani@hawaii.edu](mailto:kapulani@hawaii.edu)/808-236-9155/[gallery.windward.hawaii.edu](http://gallery.windward.hawaii.edu)



**Gallery 'Iolani**  
 Windward Community College  
 45-720 Kea'ahala Rd.  
 Kane'ohe, Hawai'i 96744

EXHIBITION

‘O Ka Wai Mai مِي: From Lahaina to the Litani

January 13 – February 15, 2026 | University of Hawai‘i at Mānoa Gallery

This exhibition explores the sacred and threatened nature of water in Hawai‘i and the Levant. The title phrase, ‘o ka wai mai, can be translated in Hawaiian as “the water shall flow.” The word mai carries a double meaning: in Arabic (مِي) it means water, while in Hawaiian it signals the movement of water (wai) toward the speaker. This shared linguistic resonance anchors the exhibition’s exploration of water as both precious and imperiled.

**Water as Sacred, Alive, and Under Threat**

Indigenous peoples of Hawai‘i and the Middle East have long understood water as a living, sacred force—integral to survival, identity, and spirituality. From Hawai‘i’s aquaculture systems to the Levant’s fertile valleys, wai or mai is central to both everyday life and cosmology. Examples abound: Lahaina’s legendary breadfruit grove once bordered Moku‘ula-Mokuhinia, sacred waters guarded by the goddess Kihawahine. In Lebanon, the Litani River—the nation’s lifeline—echoes ancient myth and medieval praise poetry. Across traditions, from the Kumulipo to the Quran, water rights are upheld as a collective trust: all may use water, provided they do not monopolize or waste it.

Today, these waters are under siege—from contamination, diversion, development, occupation, and war. The artists’ works consider water’s sacred role in sustaining lands, cultures, and self-determination in Hawai‘i, Palestine, and Lebanon—at a moment when its loss threatens the very survival of these peoples and places.

**About the Artists**

Together, these women—all working mothers and studio artists—engage ancestry and environment, honoring Hawaiian and Arab lineages while challenging extractive systems that endanger both people and place.

- ◆ Painter [Reem Bassous](#) (Lebanon, b. 1978), who lived and taught in Hawai‘i, draws on her personal history of war in deeply evocative paintings of memory, trauma, and survival.
- ◆ Multi-media artist and conservationist [Melissa Chimera](#) (Hawai‘i, b. 1972) is of Lebanese and Filipino ancestry; her paintings, textiles, and installations confront themes of extinction, migration, and globalization.
- ◆ [Hina Kneubuhl](#) (Hawai‘i, b. 1977) is a kapa maker, botanist, and translator whose work connects ancestral practice and contemporary issues through the living medium of wauke (paper mulberry).
- ◆ [Abigail Romanchak](#) (Hawai‘i, b. 1976), a Maui-based printmaker, grounds her practice in Hawaiian identity and ecological science; her recent series visualizes drought through the life cycles of trees.

**Exhibition Opening Reception and Artist Walkthrough:** January 18, 2026, University of Hawai‘i at Mānoa Gallery

**Contact:** Melissa Chimera, [melissachimera@gmail.com](mailto:melissachimera@gmail.com)

NEW PUBLICATION

Upcoming Book Release

M  
Melbourne Books

September 2025

LIVING ART  
PAPUA  
NEW GUINEA  
Susan Cochrane

“.. OUR ART IS A VIBRANT REPRESENTATION OF OUR HISTORY, DIVERSITY AND IDENTITY AND IT DESERVES RECOGNITION ON A GLOBAL STAGE...”

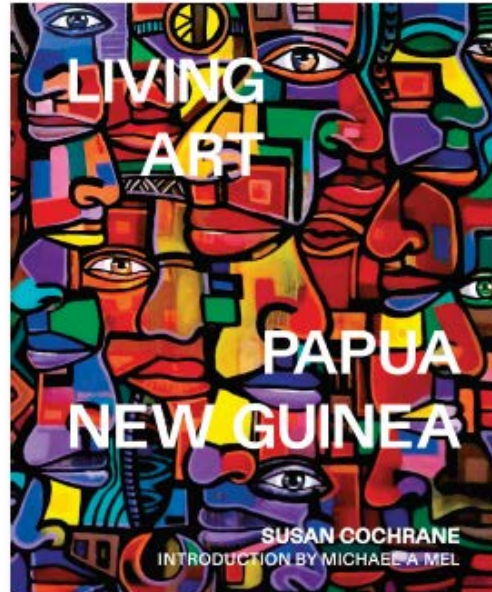
Honorable James Marape  
*Prime Minister of Papua New Guinea*

Released in the month of Papua New Guinea's 50th Anniversary of Independence, this stunning book showcases the contemporary art and culture of Papua New Guinea and its people.

Lavishly illustrated and exceptionally researched and written, Dr Susan Cochrane's *Living Art: Papua New Guinea* brings alive the multiple contemporary realities of the country and its people.

This beautifully produced hardcover, full-colour art book represents more than 125 prominent artists with over 300 artworks and cultural performances. They are astonishing in their dramatic visual effect and virtuosity.

Culture, politics, history, and identity are interlinking themes through which the book presents ideas about artists, creative processes and aesthetics, revealing Papua New Guinea's diversity of cultures and environments. It locates innovative artists in their villages, in downtown Port Moresby, and on to the international stage.



**About the Author**

Dr Susan Cochrane is a researcher, curator and writer who works closely with communities and organisations in Papua New Guinea. Throughout her career, Dr Cochrane has been a staunch advocate for Pacific artists and writers, and she regularly collaborates with artists and writers from Indigenous Australian, Pacific Islander, and Papua New Guinean communities.

Preface by Honorable James Marape  
*Prime Minister of Papua New Guinea*

Foreword by Steven Enomb Kilanda MBE  
*Executive Director, National Cultural Commission  
Ministry of Arts, Culture and Tourism*

Introduction by Professor (Assoc.) Michael A Mel  
*Director, Melanesian Institute for Arts and Communication (MIAC)  
University of Papua New Guinea*

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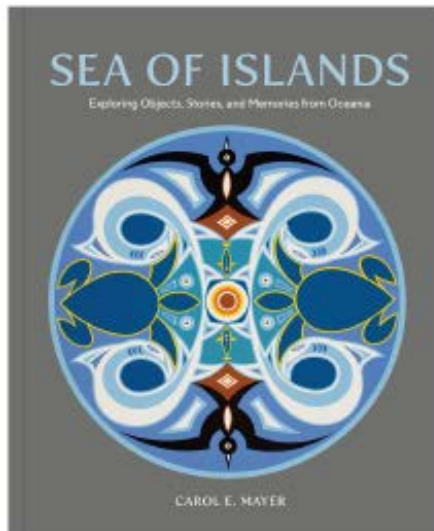
NEW PUBLICATION

# Sea of Islands

Exploring Objects, Stories, and Memories from Oceania

BY CAROL E. MAYER

IN COLLABORATION WITH THE MUSEUM OF ANTHROPOLOGY AT UBC



Cover image: Four White Sharks, Ake Lianga, Solomon Islands/British Columbia, 2004

ON SALE JULY 17, 2025 (UK)

\$55 CAD/\$50 USD/ €44 EUR

Hardcover

240 pages

9" × 11"

ISBN 978-1-77327-155-2

150 colour photos, 3 maps, index



***Sea of Islands* brings together Indigenous knowledge holders, scholars, and artists from across the Pacific with researchers working with Pacific collections in Europe and North America—as well as members of diasporic Oceanic communities—to share the stories and journeys of the objects that comprise Canada's largest Oceanic collection.**

The Museum of Anthropology at the University of British Columbia holds the largest and most diverse collection from this region in Canada.

From objects related to the complexities of daily life or to objects created for special events, they each have the potential to release narratives that describe/relay cultural import. All have travelled, sometimes circuitously, from their homelands—including Aotearoa, Australia, the Torres Strait Islands, Fiji, Papua New Guinea, the Solomon Islands, Rapa Nui, the Marquesas Islands, and Vanuatu—to the west coast of Canada. *Sea of Islands* traces the journeys and stories of these holdings, as shared by Indigenous knowledge holders,

scholars, and artists from across the Pacific. Presented alongside more than 250 photographs of individual objects contextualized by historic and contemporary images from Oceanic communities, Carol E. Mayer's text draws on her decades of research and outreach centred on the complex intersections between museum collections, contemporary art practices, and different knowledge systems.

The result is a lively and accessible exploration of how these objects—old and new—continue to articulate systems of meaning and engender new relationships.

(continued on the next page)

## ABOUT MOA

The Museum of Anthropology (MOA) at the University of British Columbia (Canada) is built on the traditional, ancestral and unceded land of the of the Musqueam people.

MOA is committed to promoting awareness and understanding of culturally diverse ways of knowing the world through challenging and innovative programs and partnerships with Indigenous, local and global communities. The museum is known for its sizeable Northwest Coast collections, and holds the largest and most diverse collection from Oceania in Canada.

## ABOUT CAROL E. MAYER

Carol E. Mayer is the Research Fellow—Pacific at the Museum of Anthropology at UBC. Internationally known for her work as a museum curator, she has published widely on museum-related topics, curated more than forty exhibitions, and received fellowships from the Smithsonian Institution and the Sainsbury Research Unit and numerous awards including from the International Council of Museums (ICOM) Canada. She has also received the Vanuatu Independence medal for her cultural contributions, and the Manu Daula Award from the Pacific Arts Association for her outstanding achievement and dedication in the arts of the Pacific.



## ORDERING

*Sea of Islands* is available for purchase through online retailers, bookstores, and [figure1publishing.com](http://figure1publishing.com).

For wholesale orders, Figure 1 titles are distributed internationally by Ingram Publisher Services (1-866-400-5351, [IPS@INGRAMCONTENT.COM](mailto:IPS@INGRAMCONTENT.COM)), by Raincoast Books in Canada (1-800-663-5714, [ORDERS@RAINCOAST.COM](mailto:ORDERS@RAINCOAST.COM)) and by Publishers Group West in the USA (1-866-400-5351, [IPS@INGRAMCONTENT.COM](mailto:IPS@INGRAMCONTENT.COM)).

Corporate and bulk discounts are also available to qualifying organizations.

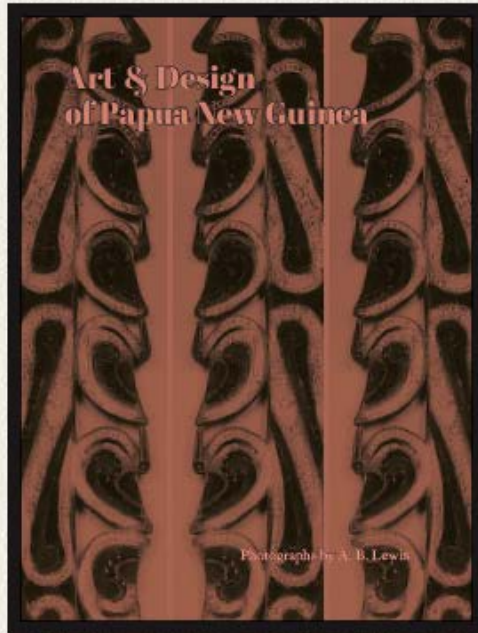
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 MOA  
[www.moa.ubc.ca](http://www.moa.ubc.ca)

**NEW PUBLICATION**



**CONRU EDITIONS**

**ANNOUNCES THE PUBLICATION  
OF TWO LIMITED EDITION BOOKS  
WHICH WILL BE AVAILABLE**

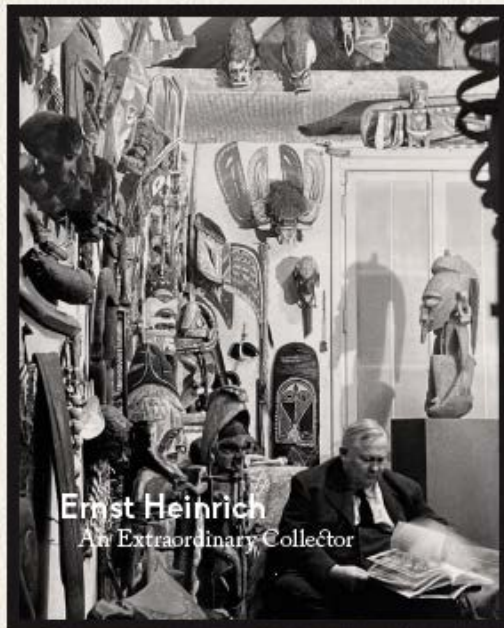
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**NEW PUBLICATION**

**Australian Institute of Aboriginal and  
Torres Strait Islander Studies**



**Access the Newsletter here:** [https://aiatsis.gov.au/sites/default/files/research\\_pub/Native%20Title%20Newsletter%202025%20Issue%201.pdf](https://aiatsis.gov.au/sites/default/files/research_pub/Native%20Title%20Newsletter%202025%20Issue%201.pdf)

The Indigenous Country and Governance Unit (**ICG**) delivers information services and activities to support the native title sector, particularly native title organizations, and undertakes research activities to inform law and policy reform.

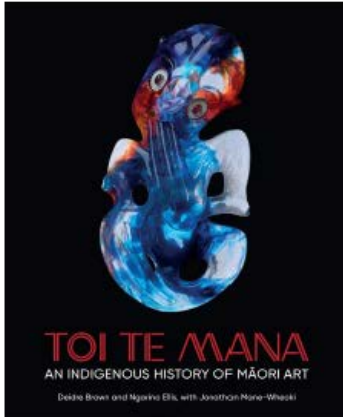
Over two editions per year, the Native Title Newsletter features updates on key developments in law and policy, contributions from the broader native title sector, and updates on the activities of the ICG.

Keep informed by [subscribing to the Newsletter online](#) or if you would like to make a contribution, please [contact the ICG](#) for further information.

Image credit: Quobba Blow Holes near Gwoonwardu (Carnarvon), Yinggarda Country, Western Australia

NEW PUBLICATION

**CHICAGO**  
The University of Chicago Press



FOR IMMEDIATE  
RELEASE

US Publication Date:  
February 28, 2025  
Cloth \$55.00 /£44.00  
616 pages | 6.9 x 11.8 Inches  
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ISBN-13: 978-0-226-83962-2

Abakanowicz Arts and Culture  
Collection

Publicity contact:  
Adrienne Meyers  
Promotions Manager  
University of Chicago Press  
adriennem@uchicago.edu

# TOI TE MANA

An Indigenous History of Māori Art

By Deidre Brown and Ngarino Ellis, with Jonathan  
Mane-Wheoki

A landmark account in words and pictures of Māori art, by Māori art historians—from Polynesian voyaging waka to contemporary Māori artists.

In six hundred pages and with over five hundred illustrations, this volume takes us on an extraordinary voyage through Māori art—from ancestral weavers to contemporary artists at the Venice Biennale, from whare whakairo to film, and from Te Puea Hērangi to Michael Parekōwhai.

The authors explore a wide field of art practices, including raranga (plaiting), whatu (weaving), moko (tattooing), whakairo (carving), rākai (jewellery), kākahu (textiles), whare (architecture), toi whenua (rock art), painting, photography, sculpture, ceramics, installation art, digital media, and film. The works discussed span a period from the arrival of Pacific voyagers eight hundred years ago to the contemporary artists working around the world today. With expansive chapters and breakout texts focusing on individual artists, movements, and events, *Toi Te Mana* is an essential book for anyone interested in te ao Māori.

**Deidre Brown** (Ngāpuhi, Ngāti Kahu) is a Māori art and architectural historian and professor of architecture at Waipapa Taumata Rau University of Auckland. Her books include *Māori Architecture*, *Introducing Māori Art*, and the multiauthored *Art in Oceania*. Brown is a fellow of the Royal Society of New Zealand Te Apārangi and Te Kāhui Whaihanga New Zealand Institute of Architects. **Ngarino Ellis** (Ngāpuhi, Ngāti Porou) is associate professor of art history at Waipapa Taumata Rau University of Auckland. She is the author of *A Whakapapa of Tradition* and coeditor of *Te Puna* (with Deidre Brown) and *Te Ata* (with Witi Ihimaera). **Jonathan Mane-Wheoki** CNZM (1943–2014; Ngāpuhi, Te Aupōuri, Ngāti Kuri) was an art historian specializing in Māori, New Zealand, and European art. He was the director of art and collection services at the Museum of New Zealand Te Papa Tongarewa and head of the Elam School of Fine Arts at the University of Auckland.

NEW PUBLICATION



X ARTISTS' BOOKS

## *Transformative Currents: Art & Action in the Pacific Ocean*



*Transformative Currents: Art and Action in the Pacific Ocean*, edited by Cassandra Coblentz, brings together diverse writers, scientists, artists, activists, and thinkers to investigate social and environmental issues throughout the entirety of the Pacific Ocean, including Angela Mooney D'Arcy and Charles Sepulveda, Elizabeth DeLoughrey, Ziyang Duan, and Aaron Katzeman.

The authors and contributors are leading figures in the field of Blue Humanities—an emergent discipline ranging from historical to visual to cultural and literary studies on oceans—and they bring a rich range of expertise to the project. At this crucial time in which the health of the Pacific Ocean is in an increasingly fragile and volatile state, it is now more important than ever to document and share these individuals' work as we strive to raise awareness and foster a greater consciousness of how artists are making vital contributions to improving the ecological conditions of our oceans and coastal environments.

The book and accompanying exhibition of the same name, curated by Coblentz with Katzeman and Duan for Getty's PST ART: Art & Science Collide, includes work by artists at many stages in their careers and from a variety of locations.

Published by X Artists' Books + Oceanside Museum of Art as part of PST ART: Art & Science Collide

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Contributing Authors: Angela Mooney D'Arcy and Charles Sepulveda, Elizabeth DeLoughrey, Ziyang Duan, Aaron Katzeman

Contributing Artists: Irwan Ahmett and Tita Salina, Ana Andrade, Martha Atienza and Jake Atienza / DAKOgamay in collaboration with GOODLand, Isabel Beavers, Ohan Breiding and Shoghig Halajian, Sean Connelly, Megan Cope, L. Frank and Jane Chang Mi, Maja Godlewska and Marek Ranis, Beatriz Jaramillo, Liz Larner, Charles Lim, Marcos Lutyens, Alex Monteith and Maree Sheehan, Enrique Ramírez, Tiare Ribeaux and Qianqian Ye, Genevieve Robertson, Paul Rosero Contreras, Fran Siegel, Angela Tiatia, Cecilia Vicuña  
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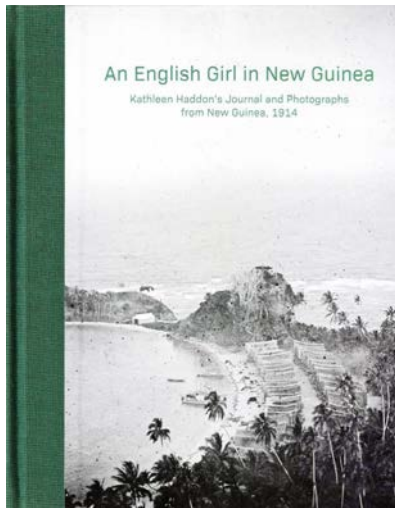
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**NEW PUBLICATION**



## An English Girl in New Guinea: Kathleen Haddon's Journal and Photographs from New Guinea, 1914

By Kathleen Haddon

Edited by Virginia-Lee Webb and Jonathan Fogel, with introductory essays by Nicholas Thomas, Anita Herle, Sebastian Haraha, Henry Rishbeth, and Virginia-Lee Webb.

In 1914, Alfred Cort Haddon embarked on an expedition to southern New Guinea, the third and final one he was to make to that region of the world. Intent upon furthering his studies on indigenous canoes as well as documenting the rapidly transitioning cultures there, he chose his twenty-six-year-old daughter, Kathleen Haddon to be the expedition photographer and research assistant, in addition to pursuing her own studies in invertebrate biology and string figures. They traveled for two months with no set itinerary, transported by missionary vessels, canoes, and government launches and staying in planters' houses, patrol stations, missions, and, most frequently, on the decks of the various vessels they sailed in. Along the way, they visited innumerable settlements, photographing the people and places they saw and taking detailed notes. Upon their return, Kathleen typed her notes into a narrative journal titled *An English Girl in New Guinea*, which lay dormant among her belongings until it was found by her children in 1999. Engaging, detailed, and insightful, her journal is presented in full here for the first time, with the entries paired with scores of her photographs, most never published. This is a unique and visually beautiful account of adventurous travel and cultural encounters impossible in today's world that will be of interest to contemporary Pacific communities, anthropology specialists, art historians, and enthusiasts of traditional cultures alike.

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**ANNOUNCEMENT**

## UC San Diego Library Preserves the Sounds and Stories of Oceania with Recordings at Risk Grant

The UC San Diego Library received a \$48,815 grant from the Council on Library and Information Resources (CLIR) to digitize approximately 727 audiovisual recordings from eleven collections in the [Tuzin Archive for Melanesian Anthropology](#), which will be added to the Library's [Digital Collections](#).



Photo Credit: David Akin. Young men videotaping sango dance practice in `Ai`eda, 1996 (from <https://today.ucsd.edu/story/uc-san-diego-library-preserves-the-sounds-and-stories-of-oceania-with-recordings-at-risk-grant>)

This one-year grant focuses on digitizing content to preserve film, video, reel-to-reel, and cassette tape field recordings in order to safeguard against the deterioration of the physical materials and format obsolescence. It includes AV materials from:

- [David Akin Audiorecordings, 1979-1997](#)
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- [Paula Brown Glick Papers, 1933-1996](#)
- [David and Dorothy Counts Collection, 1966-2006](#)
- [Lamont Lindstrom Papers, 1978-2019](#)
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More information is available at: <https://today.ucsd.edu/story/uc-san-diego-library-preserves-the-sounds-and-stories-of-oceania-with-recordings-at-risk-grant>

**ORGANIZATION**



**The Oceanic Art Society**

The aim of the Oceanic Art Society is to further the understanding and appreciation of Oceanic art. The focus is on the traditional and contemporary art of the indigenous peoples of Melanesia, Micronesia, Polynesia, and Australasia. We hold regular presentations and seminars, and an annual Forum; we publish a quarterly Journal and send free newsletters to interested subscribers, worldwide.

For membership, event, and subscription information, visit:

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

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## ORGANIZATION



### EASTER ISLAND FOUNDATION

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

The Easter Island Foundation (EIF) is a public 501(c)3 organization registered in California. The organization is overseen by a volunteer Board of Directors who share an interest and concern about the culture and history of Rapa Nui and Oceania and include a variety of professions with expertise in anthropology, art, education, information technology, management, and fundraising. The EIF supports the preservation of the Rapa Nui heritage and culture through education. It was incorporated in 1989 to give back to the community that has inspired the world through its rich history, vibrant culture, and monumental archaeological treasures.

#### **Our Mission:**

The Easter Island Foundation supports the Rapa Nui people to preserve their vibrant Polynesian culture. We believe that education and opportunity strengthen the individual, family, economy, and community as a whole. Our vision is to empower the communities of Rapa Nui to make a difference in protecting their future and past. The EIF focuses on education to fulfill this mission.

#### **Journal of Polynesian Archaeology and Research (JPAR)**

JPAR is an open-access, peer-reviewed journal co-sponsored by the [Easter Island Foundation](https://www.easterislandfoundation.org/) (EIF) and the [Society for Hawaiian Archaeology](https://www.societyforhawaiianarchaeology.org/) (SHA) and published by the University of Hawaii Press. This journal carries forward the legacy of the Rapa Nui Journal, the final issue of which was released in February 2023.

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