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## **California Is the Eastern Pacific: Toward a Collective Oceanic Realignment**

### **Abstract**

*This article is a reprint of a curatorial essay written for the catalogue of Transformative Currents: Art and Action in the Pacific Ocean, a multi-venue exhibition presented as part of Art & Science Collide, Getty's most recent PST ART initiative (2024–25). Transformative Currents featured work by twenty-one artists and collaborative teams from across the Pacific region at three venues in Southern California: Oceanside Museum of Art, Orange County Museum of Art (now UC Irvine Langson Orange County Museum of Art), and Crystal Cove Conservancy. The essay details how the show, while rooted in Southern California, attempted to suture the ways in which the Pacific has been divided by colonial and imperialist powers and, thus, is regularly presented in large-scale exhibitions. It argues that the work in Transformative Currents both disembarked from Southern California and seemingly always recalled it, the artists navigating the Pacific searching for points of solidarity, not places for subjugation.*

**Keywords:** *Getty PST ART, Pacific art, contemporary art, environmental art, exhibitions, curatorial practice*

*Transformative Currents: Art and Action in the Pacific Ocean* was a multi-venue exhibition presented in 2024–25 as part of *Art & Science Collide*, Getty's most recent PST ART initiative. Curated by Cassandra Coblenz, with assistant curators Ziyang Duan and myself, *Transformative Currents* featured work by twenty-one artists and collaborative teams at three venues in Southern California: Oceanside Museum of Art, Orange County Museum of Art (now UC Irvine Langson Orange County Museum of Art), and Crystal Cove Conservancy.<sup>i</sup>

The work of these artists from across the Pacific—encompassing the coastal Americas, Oceania, Australia, and South/East Asia—examined oceanic concerns including deep-sea mining, military weapons testing, plastic pollution, nuclear waste, coral restoration, climate data collection, kelp ecosystems, sea-level rise, border infrastructures, factory fishing, sand dredging, coastal erosion, saltwater intrusion, Indigenous relationalities, and the challenges of international

stewardship, among others. The catalogue, published by X Artists' Books and designed by Polymode Studio, features curatorial and contributed essays, individual project profiles for each participating artist, and documentation of the international "Sea Change" symposium held at Orange County Museum of Art in 2022.<sup>ii</sup> It beautifully archives the nearly five-year project. Conscious decisions around the catalogue's use of algae paper inserts and vegetable-based ink also contributed to the exhibition's participation in PST ART's Climate Impact Program.<sup>iii</sup>

The following is a reprint of my curatorial essay in the catalogue, which details how the show, while rooted in Southern California, attempts to suture the ways in which the Pacific has been divided by colonial and imperialist powers and, thus, is regularly presented in large-scale exhibitions. From the onset, *Transformative Currents* repeatedly challenged me to reconcile my research on contemporary art in Oceania with the project's place-specificity of Southern California. Inspired by the reverberations between Indigenous oceanic practices in Southern California and Oceania, this text is the result of that curatorial wayfinding process.

## Introduction

In the hit song "Californication" from their 1999 album of the same name, the Red Hot Chili Peppers describe, somewhat resentfully, the state of California as the "edge of the world and all of Western civilization." An influential assertion from a stereotypically "Californian" band if there ever were one, this conventional geographical parlance reassures listeners that California is, indeed, something associated with a "West." Contrary to any perceived "western-ness," the seafaring practices of Indigenous peoples in Southern California have led Craig Torres and Cindi Alvitre, both Tongva and members of the Ti'at Society, to refer to Southern California's offshore islands, now called the Channel Islands, as the "furthest east of Polynesia" and the "most eastern point of [the] Pacific landscape," respectively.<sup>1</sup> Such a shift in orientation, marked by a compass placement centered in the Pacific Ocean rather than on the North American continent, would lead us to classify California not as the West Coast but as the Eastern Pacific, in turn encouraging a considerable realignment in perspective (Fig. 1).

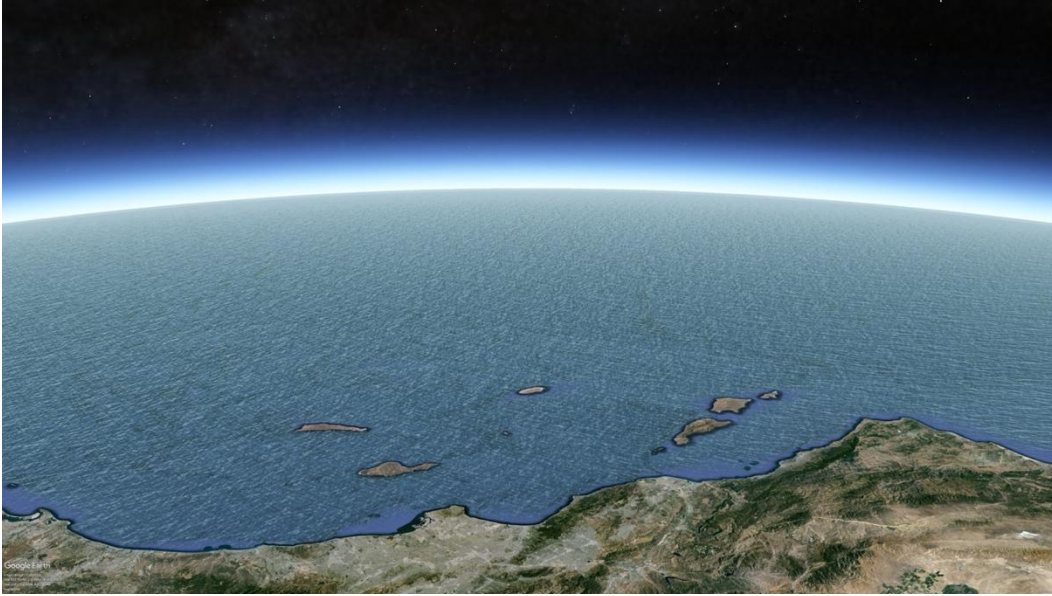


Figure 1. Google Earth view of the Pacific from Southern California's coastline.

These two understandings of California—the edge of Western civilization and Polynesia's easternmost limits—each suggest certain ideological inclinations toward the Pacific Ocean. The former recalls the Pacific as merely the successful termination point of Manifest Destiny, the “civilizing” project of the United States that realized its continental completion in the state-sanctioned genocide of California's Indigenous peoples.<sup>2</sup> Evoking death, destruction, and a newfound rampart, this militarized approach has lent itself to a fraught relationship with a fortified coastline that must not only be continually defended from outside enemies but can also function as a strategic base for further oceanic conquest. The latter, based on the scientific knowledge of Indigenous boatbuilding, brings to mind ecological ingenuity, pan-oceanic kinship, and cultural exchange.<sup>3</sup> Averse to a racist hierarchical worldview between “civilized” and “uncivilized,” Torres's and Alvitre's sentiments foster respect for similarities and differences, mediated through a shared obligation to the oceanic environment.

As an exhibition anchored in Southern California with its sights set toward the greater Pacific, *Transformative Currents: Art and Action in the Pacific Ocean* strives to hold these two orientations in tension. The exhibition takes seriously the notion of Southern California as an oceanic entity, putting into conversation artists whose work either derives from socio-ecological concerns close to these shores or emerges from elsewhere in the Pacific but elicits particular relevance to local communities. Guided by aspirations to further recalibrate Southern California to

the Pacific, the curatorial process for *Transformative Currents* has prompted many difficult questions requiring deep deliberation: what does reimagining an “oceanic gaze” from this vantage look like, beyond the generally romanticized impressionist seascapes of the plein air art “colonies” that arose in beachside communities during the early twentieth century? How might a critical oceanic examination effectively expose Southern California’s historical and ongoing complicity in colonialism, imperialism, and militarism, while also offering potential routes through which more harmonious ways of engaging the ocean can be coordinated? Taking Torres’s and Alvitre’s pronouncements as its theoretical starting point, this essay will articulate the fruitful connections made visible by *Transformative Currents*’ innovative inclusion of Southern California within existing scholarly and artistic discourses concerning the Pacific. Although not possible to comprehensively represent the entire Pacific in its rich diversity, I contend that the place-based projects included in the exhibition elicit parallel analyses, motioning toward a collective oceanic realignment.

### **Navigating Pacific Geo-Terminologies**

The very capaciousness of the Pacific is precisely what makes arriving at terminology adequate for an oceanic spatial understanding so difficult. Focusing on a single ocean is itself already an arbitrary task of selective exclusivity, especially if one takes into consideration geological time. Hundreds of millions of years ago, before massive plate tectonic subduction and corresponding uplift shaped the distinctive coastline to what we recognize today, the area that is now Southern California was completely submerged, the evidence of which can be found in marine fossils still dotting the landscape.<sup>4</sup> Even if one limits their outlook to the more immediate past, present, and near future, the boundaries between individual oceans (and *within* oceans as well, such as the racialized identities imposed through the colonial partition of the Pacific into Polynesia, Micronesia, and Melanesia)<sup>5</sup> are largely human-produced cartographic demarcations influenced by geopolitical motivations. What is more, if one follows how complex coastal ecosystems interact with the ocean—from estuaries, wetlands, and the inland waterways that replenish them—the ocean/land distinction becomes increasingly blurred, constituting less of a binary division than a spectrum of entanglements. For Pacific Islanders, the ocean also inhabits bodily realms. “We sweat and cry salt water,” Banaban, I-Kiribati, and Black diasporic scholar and poet Teresia Teaiwa once reflected, “so we know that the ocean is really in our blood.”<sup>6</sup>

Akin to these dilemmas of generally defining oceanic space, others have also problematized how the Pacific has been framed, emphasizing how the terms privileged often correlate to underlying rationale.<sup>7</sup> Epeli Hau'ofa, a Tongan and Fijian anthropologist and founder of the Oceania Centre for Arts and Culture, repeatedly unsettled prominent continental perceptions of the Pacific. In his essay "Our Sea of Islands," Hau'ofa famously posits "there is a world of difference between viewing the Pacific as 'islands in a far sea' and as 'a sea of islands,'" stressing how cultures and peoples are not separated by the ocean but, rather, interconnected through mobilities facilitated by its expansive waters.<sup>8</sup> This critique is further contextualized in his later essay "The Ocean in Us," in which Hau'ofa dissects terms such as "South Seas" and "South Pacific," among other representations, as troublesome for the ways they reduce the region to peripheral status, a mere backdrop for paradisiacal leisure and military campaigns. Hau'ofa also challenges the label "Pacific Rim" by likening it to a doughnut in which decision-making power is reserved only for countries in the ring of continents (North and South America, Australia, and Asia) that border the ocean, while Oceania—his preferred unifying identity for the region—is relegated to a helpless void of nothingness, a hole in the metaphorical doughnut.

The meanings imbued through the charged terms outlined by Hau'ofa mirror the critique opening this essay between considering California as the West Coast or as the Eastern Pacific. Much like how each suggests an orientation to the ocean largely incompatible with the other, the dominant geo-terminologies of the Pacific reveal how it has long been imagined by colonial regimes, providing rhetorical cover for exploitative resource extraction, poisonous legacies of radioactive fallout, and environmental destruction.<sup>9</sup> "When viewed through island rather than continental eyes," Kanaka Maoli scholar and Hawaiian sovereignty activist Haunani-Kay Trask explains, "Pacific peoples live in the largest danger zone in the world."<sup>10</sup> While some of the more explicitly nefarious uses of language have receded as formal colonialism has slowly given way (in some places) to neocolonialism, exclusionary framing continues. Take, for instance, Asia-Pacific Economic Cooperation (APEC), the enterprise of capitalist trade liberalization founded in 1989, spearheaded by US imperialist interests, and including barely any Pacific Island member states (depending on how one classifies New Zealand and Papua New Guinea). As Pacific studies scholar and artist Katerina Teaiwa has noted, APEC's logo seems to visualize the Pacific as a space devoid of anything but water.<sup>11</sup> More specifically, the Pacific is rendered empty in the logo precisely due to APEC's wordmark—and its economic influence—spanning the entire ocean,

paradoxically proving in this very representation the deceitful nature of the erasure inherent within “Pacific Rim” framings.<sup>12</sup>

Antithetical to terminologies that derive from competition and promote division, the names for the ocean in Indigenous Pacific cultures allude to cohesion and interconnection. In ‘ōlelo Hawai‘i (Hawaiian), *Moananuiākea* refers to the Pacific as the “vast/great ocean.” *Te Moana-nui-a-Kiwa*, the name for the Pacific in te reo Māori (the Māori language), locates the ocean as the home of the god Kiwa. To acknowledge the centrality of the ocean for Pasifika peoples without privileging any single understanding at the expense of others, Sāmoan, Persian, and Cantonese artist and curator Léuli Eshrāghi commonly uses the general translation of “Great Ocean.”<sup>13</sup> Rather than continually being subsumed into continental struggles for power, these terms imply an alternative worldview emanating *from* the Pacific, what Hau‘ofa willed in his declaration that “Oceania is expanding.”<sup>14</sup> Hau‘ofa offered an embracing vision of Oceania, one that already resonates with the seafaring Indigenous peoples of Southern California: “As far as I am concerned, anyone who has lived in our region and is committed to Oceania is an Oceanian. This view opens up the possibility of expanding Oceania progressively to cover larger areas and more peoples [...].”<sup>15</sup>

Sometimes reinforcing and sometimes resisting these disparate framings, several recent exhibitions have addressed related themes in/about the Pacific. The rapidly growing number of contemporary art biennials/triennials in the cosmopolitan hubs of “Asia-Pacific” (itself another framing in danger of equating all of Oceania with Australia and further subordinating any representations of the Pacific to the more economically advantageous Asia) have engaged these questions with varying criticality, either by directing attention toward Oceania or by mapping links between Oceania and Australia, Asia, and, to a lesser extent, North America. These include the Asia Pacific Triennial hosted by the Queensland Art Gallery/Gallery of Modern Art (QAGOMA), begun in 1993; the Honolulu Biennial (now Hawai‘i Triennial), established in 2017; TarraWarra Biennial 2023: *ua usiusi fa’ava’asavili*; and recent editions of the Biennale of Sydney.<sup>16</sup> Other exhibitions have touched on affinities across the Indigenous Pacific, concerns of climate change in the ocean, or both, including *Paradise Now? Contemporary Art from the Pacific*, at Asia Society (2004); *‘Ae Kai: A Culture Lab on Convergence*, organized by the Smithsonian Asian Pacific American Center (2017); *The Oceanic*, at Nanyang Technological University (NTU) Centre for Contemporary Art Singapore (2017); *Transits and Returns*, at Vancouver Art Gallery (2019); *Inundation: Art and Climate Change in the Pacific*, at the University of Hawai‘i at Mānoa Art Gallery (2020); *SALTWATER / Interconnectivity*, at Tautai Pacific Arts

Trust (2020); *Te Au: Liquid Constituencies*, at Govett-Brewster Art Gallery (2022); and the ongoing research initiatives and exhibitions organized through *Blue Assembly* at the University of Queensland Art Museum and by TBA21–Academy, among many others about ecology and/in oceans more generally.<sup>17</sup>

In California, the short-lived California-Pacific Triennial, held at the Orange County Museum of Art in 2013 and 2017, became the first major exhibition in the “Western” hemisphere to situate California alongside other places of the Pacific Rim, highlighting California’s interrelation with Latin America and Asia. Dan Cameron’s curatorial essay for the 2013 edition, though, spoke of the ocean only in superficial terms, as a surface for transpacific encounters between continents.<sup>18</sup> Even the decorative line drawing of the Pacific that spread across the front and back covers of the 2013 catalog did not include any islands from Micronesia or Polynesia, except for the northern tip of Te Ika-a-Māui, the North Island of Aotearoa New Zealand. True to what its name implied, neither California-Pacific Triennial went so far as to consider issues in or include artists from Oceania, in no small part because—when the ocean itself is not of immediate focus—the region can, as Hau’ofa warned, too easily “disappear into the black hole of a gigantic pan-Pacific doughnut.”<sup>19</sup>

### **Southern California Connections**

*Transformative Currents* is indebted to the breadth of these scholarly and curatorial efforts examining the Pacific. The exhibition contributes to these evolving conversations by centering Southern California in its study of the ocean and situating that locational grounding toward the Pacific in as expansive and inclusive terms as possible. Following Torres’s provocation that associates Southern California with Polynesia, the work in *Transformative Currents* generates newfound connections for places like Southern California that are geographically located in the “Pacific Rim” but also find crucial similarities in Oceania. Put differently, cognizant of both the doughnut and the hole, but without unproductively diminishing their differences, *Transformative Currents* makes a concentrated effort to suture the two together. This method of recovery also informs *Transformative Currents’* use of *Pacific* in its subtitle. While sensitive to the colonial origins of the word to describe the body of water and its extrapolation onto Pasifika peoples as weak and passive, perhaps the use of *Pacific* in this context can work to reclaim its literal meaning of “peaceful” into an ethic of relationality, of treating the ocean and its billions of inhabitants—human and

more-than-human alike—with peace. Despite its turbulent historical usage, and in the spirit of challenging existing notions of the ocean, it might be worth resuscitating the term to give it new life.<sup>20</sup>

To meaningfully make such generative associations without effacing culturally specific meanings and approaches, it was imperative to include artists whose work interrogates place-based issues—not to further divide the Pacific into increasingly smaller, separate pieces, but to raise questions in one location which might find their answers in another. As opposed to projects speaking to oceanic environments with little locational grounding, an approach likely to reproduce problematic assumptions in its sweeping generalization, it is precisely this place-specificity that allows productive dialogue to transpire across the Pacific. As such, there are a roughly equal number of projects in *Transformative Currents* rooted in issues in Southern California that speak to the Pacific as a whole as there are projects from elsewhere that speak to concerns in Southern California, including military bombing, nuclear waste, oil drilling, deep-sea mining, navigation technologies, fiber-optic cables, rising sea levels, and ocean conservation.

For example, L. Frank and Jane Chang Mi's

*múyuki hísh pó' putí'un*

*(she will dream many things)*<sup>21</sup>

encourages us to consider the much-studied histories of military weapons testing in the Pacific through Southern California's offshore islands. Frank and Mi's installation links Indigenous dispossession of Minar, or San Nicolas, to the current US military occupation of the island, which was originally proposed as one possible testing site for the first atomic bomb and has since been repeatedly used as a bombing range, not unlike many other islands and atolls throughout the Pacific, including Kaho'olawe and Bikini. Also focusing on Southern California coastal waters, Beatriz Jaramillo's *Connect 27,000 Dots* references the 2020 discovery of barrels dumped between the shores of Los Angeles and Pimu, or Santa Catalina Island. The discovery of the barrels has since resulted in corresponding detection of DDT pollution and low-level radioactive waste, alerting the public to the long history of the improper disposal of toxic pollution in nearby oceanic waters.<sup>22</sup> Ohan Breiding and Shoghig Halajian's *Souvenir* follows the migratory path of ocean debris caused by the 2011 Tōhoku earthquake and tsunami in Japan, which led to the major accident at the Fukushima Daiichi Nuclear Power Plant. These three projects, installed in Oceanside just over twenty miles from the now-being-decommissioned San Onofre Nuclear Generating Station, embed Southern California within a larger understanding of "transnational nuclear imperialisms,"

among the many Pacific places dealing with legacies of nuclear radiation and nuclear reactors threatened by the tectonic activity of the Pacific plate.<sup>23</sup>

As one might expect in an exhibition on the ocean and climate change, the topic of sea-level rise is pervasive. Charles Lim, Irwan Ahmett and Tita Salina, and Angela Tiatia address aspects of sea-level rise in Singapore, Indonesia, and Tuvalu, respectively, while local effects are charted through Fran Siegel's multimedia drawing installation of four wetlands in Southern California between Los Angeles and the US-Mexico border.<sup>24</sup> On the other side of the border at Playas de Tijuana, Ana Andrade examines the delicacy of oceanic life, which is similarly contemplated in Isabel Beavers's multimedia installation on deep-sea mining, a related topic in Alex Monteith and Maree Sheehan's and Sean Connelly's projects, too. Connelly's *Gut Technics* traces the history of scientific data collection throughout the Pacific, creatively using the Argo float program—developed at Scripps Institute of Oceanography in La Jolla, California—as an emblematic case study. Tiare Ribeaux and Qianqian Ye's collaborative project *Kai-Hai* also makes visible transpacific infrastructures of communication. Named after the Asia-America Gateway submarine cable system, Ribeaux and Ye's A.A.G. goddess figure is composed of the fiber-optic cables that stretch across the ocean floor and physically connect North America from San Luis Obispo, California, to Southeast Asia through Hawai'i and Guam.<sup>25</sup>

Continuing to traverse Southern California's coast, Marcos Lutyens's project about offshore drilling rigs near Santa Barbara gestures toward the origins of the contemporary environmental movement in the US, which was initiated in part in response to the 1969 Santa Barbara oil spill, leading to the inaugural Earth Day in 1970. Similar activist efforts continue today in community projects like those of Jake Atienza and Martha Atienza's work on Bantayan Island in the Philippines, where they have helped declare Adlaw sa Mga Mananagat, or Fisherfolks Day, and designate Mambacayao Daku, an islet of Bantayan, as a Marine Protected Area. As in Bantayan, however, the tension between desires for sustainable oceanic stewardship and commercial profit repeatedly comes to the fore in Southern California. This is especially the case for those seeking Indigenous sovereignty, as advocated by Charles Sepulveda and Angela Mooney D'Arcy in an essay (republished in the catalog) responding to a 2021 oil spill off the coast of Huntington Beach and further evident through the prolonged difficulties of establishing the Chumash Heritage National Marine Sanctuary off California's central coast.<sup>26</sup> Sepulveda and D'Arcy share that the Tongva and Acjachemen word for ocean is *moomat*, commemorated in the first ti'at (sewn-plank canoe) built by the Tongva in over a century, which has helped restore Indigenous oceanic

traditions in Southern California. *Moomat Ahiko*—“breath of the ocean,” as the ti’at is named—reasserts the importance of language in shaping our perception of the Pacific.

These are but some of the ways the work in *Transformative Currents* both disembarks from Southern California and seemingly always recalls it, the artists navigating the Pacific searching for points of solidarity, not places for subjugation. For viewers local to Southern California, *Transformative Currents* is an appeal to likewise rethink our reciprocal relations with geographies of the Pacific more holistically, up and down the coasts of the Americas, across and throughout Oceania, and all the way to South/East Asia. For viewers from elsewhere in the Pacific, the exhibition is an invitation to generate conversations needed for new collectives of global action, in which an alignment from/toward Southern California as outlined here might provide useful guidance. For all who care for the ocean, *Transformative Currents* is an offering to the Pacific, in its expansive entirety.

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## Notes

<sup>i</sup> The artists exhibiting at Oceanside Museum of Art were Irwan Ahmett and Tita Salina, Ana Andrade, Jake Atienza and Martha Atienza/DAKOGamay in collaboration with GOODLand, Isabel Beavers, Ohan Breiding and Shoghig Halajian, Sean Connelly, Megan Cope, L. Frank and Jane Chang Mi, Beatriz Jaramillo, 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, and Cecilia Vicuña. Liz Larner exhibited at Orange County Museum of Art, and Maja Godlewska and Marek Ranis exhibited at Crystal Cove Conservancy. For more information, see the exhibition

page on PST ART's website, <https://pst.art/en/exhibitions/transformative-currents-art-and-action-in-the-pacific-ocean>.

<sup>ii</sup> Cassandra Coblentz, ed., *Transformative Currents: Art and Action in the Pacific* (X Artists' Books and Oceanside Museum of Art, 2025). For a review of the exhibition catalogue, see Maggie Wander, this volume.

<sup>iii</sup> See "Getty's PST ART Releases Largest-Ever Dataset on Climate Impact of Exhibition-Making," *Getty*, November 18, 2025, <https://www.getty.edu/news/pst-art-releases-largest-ever-dataset-on-climate-impact-of-exhibition-making/>.

<sup>1</sup> Craig Torres and Cindi Alvitre quoted in "Rethinking the Coast with the Ti'at Society," *PBS SoCal*, November 3, 2019, <https://www.pbssocal.org/shows/tending-nature/episodes/rethinking-the-coast-with-the-tiat-society>.

<sup>2</sup> Benjamin Madley, *An American Genocide: The United States and the California Indian Catastrophe, 1846–1873* (Yale University Press, 2017).

<sup>3</sup> Thanks to Joe Riley for our conversations on this topic.

<sup>4</sup> See the Los Angeles County Natural History Museum's exhibition *L.A. Underwater: The Prehistoric Sea Beneath Us*, which opened in 2022.

<sup>5</sup> Lana Lopesi, *False Divides* (Bridget Williams Books, 2018); Maile Arvin, *Possessing Polynesians: The Science of Settler Colonial Whiteness in Hawai'i and Oceania* (Duke University Press, 2019).

<sup>6</sup> Teresia Teaiwa, quoted in Epeli Hau'ofa, "The Ocean in Us," *The Contemporary Pacific* 10, no. 2 (Fall 1998): 392.

<sup>7</sup> Greg Fry, *Framing the Islands: Power and Diplomatic Agency in Pacific Regionalism* (Australian National University Press, 2019).

<sup>8</sup> Epeli Hau'ofa, "Our Sea of Islands," *The Contemporary Pacific* 6, no. 1 (Spring 1994): 152.

<sup>9</sup> See Margaret Jolly, "Imagining Oceania: Indigenous and Foreign Representations of a Sea of Islands," *The Contemporary Pacific* 19, no. 2 (2007): 508–45; Elizabeth DeLoughrey, "Toward a Critical Ocean Studies for the Anthropocene," *English Language Notes* 57, no. 1 (April 2019): 21–36.

<sup>10</sup> Haunani-Kay Trask, "Politics in the Pacific Islands: Imperialism and Native Self-Determination," in *From a Native Daughter: Colonialism and Sovereignty in Hawai'i*, 2nd ed. (University of Hawai'i Press, 1999), 45.

<sup>11</sup> Katerina Martina Teaiwa, "Reframing Oceania: Lessons from Pacific Studies," in *Framing the Global: Entry Points for Research*, ed. Hilary E. Kahn (Indian University Press, 2014), 67–96.

<sup>12</sup> See also Rob Wilson, "Doing Cultural Studies inside APEC: Literature, Cultural Identity, and Global/Local Dynamics in the American Pacific," *Comparative Literature* 53, no. 4 (2001): 389–403.

<sup>13</sup> Léuli Eshrāghi, *Indigenous Aesthetics and Knowledges for Great Ocean Renaissances* (Common Room Editions, 2023).

<sup>14</sup> Hau'ofa, "Our Sea of Islands," 160.

<sup>15</sup> Hau'ofa, "The Ocean in Us," 402.

<sup>16</sup> For example, I wrote about the tense use of "Pacific Century" in Hawai'i Triennial 2022. See Aaron Katzeman, review of *Hawai'i Triennial 2022: Pacific Century - E Ho'omau no Moananuiākea*, eds. Melissa Chiu, Miwako Tezuka, and Drew Kahu'aina Broderick (University of Hawai'i Press, 2022), *caa.reviews*, August 19, 2022, <http://www.caareviews.org/reviews/3989>.

<sup>17</sup> See Melissa Chiu, ed., *Paradise Now? Contemporary Art from the Pacific* (Asia Society, 2004); Margo Machida, "'Ae Kai Rising: Trans-Oceanic Communities of Cultural Imagination," *Pacific Arts* 22, no. 1 (2022): 58–78; Ute Meta Bauer, ed., *Climates. Habitats. Environments*. (MIT Press, 2022); Tarah Hogue, Sarah Biscarra Dilley, Freja Carmichael, Léuli Eshrāghi, and Lana Lopesi, eds., *Transits and Returns* (Vancouver Art Gallery, 2019); Jaimey Hamilton Faris, ed., *Inundation: Art and Climate Change in the Pacific* (University of Hawai'i Art Gallery, 2020); Giles Peterson and Katharine Losi Atafu-Mayo with Stacy L. Kamehiro and Maggie Wander, "SALTWATER / Interconnectivity," *Pacific Arts* 22, no. 1 (2022): 130–55; Léuli Eshrāghi and Peta Rake, eds., *The Clam's Kiss/Sogi a le faisua*, University of Queensland Art Museum, <https://www.theclamskiss.com/>; Stefanie Hessler, ed., *Tidalectics: Imagining an Oceanic Worldview through Art and Science* (MIT Press, 2018); Daniela Zyman, ed., *Oceans Rising: A Companion to "Territorial Agency: Oceans in Transformation"* (Sternberg Press, 2021); Stefanie Hessler, ed., *Prospecting Ocean* (MIT Press, 2019); Pandora Syperek and Sarah Wade, eds., *Oceans* (MIT Press, 2023).

<sup>18</sup> This is despite Cameron also referring to California as "lying on the eastern coast of the Pacific Ocean." Dan Cameron, "A Bigger Gulp: Trans-Pacific Routes in Twenty-First-Century Art," in *2013 California-Pacific Triennial* (Orange County Museum of Art, 2013), 14–25.

<sup>19</sup> Hau'ofa, "The Ocean in Us," 393.

<sup>20</sup> For a counterargument regarding the usage of *Pacific*, see Ioana Gordon-Smith, "Terms of Convenience," *un Magazine* 9, no. 2 (November 2015), <https://unprojects.org.au/article/terms-of-convenience/>.

<sup>21</sup> L. Frank: "Alone for so long, longing for so many years, she will dream many things. Of children's laughter, of mothers singing to their babies, or the music of the dances that keep the world turning." The title is in two lines to emphasize Native language over forced language and to represent the rupture of time and space caused by settler colonialism.

<sup>22</sup> Rosanna Xia, "It's not just toxic chemicals. Radioactive waste was also dumped off Los Angeles coast," *Los Angeles Times*, February 21, 2024, <https://www.latimes.com/environment/story/2024-02-21/radioactive-waste-ocean-dumping-los-angeles-coast>.

<sup>23</sup> Anaïs Maurer and Rebecca H. Hogue, "Introduction: Transnational Nuclear Imperialisms," *Journal of Transnational American Studies* 11, no. 2 (2020): 25–43.

<sup>24</sup> Rosanna Xia, *California Against the Sea: Visions for Our Vanishing Coastline* (Heyday Books, 2023).

<sup>25</sup> For more on such cables, see Nicole Starosielski, *The Undersea Network* (Duke University Press, 2015).

<sup>26</sup> To learn more, visit <https://chumashsanctuary.org/>.