

ANNOUNCEMENTS

Pacific Arts -- Call for Submissions

Pacific Arts, the journal of the Pacific Arts Association, has an **ONGOING OPEN CALL** for submissions on the arts of Oceania and its diasporas focusing on visual arts, material cultures, and heritage arts. The scope is temporally broad, highlighting both historical and current topics while engaging with a wide range of creative mediums, forms, and subject matter. *Pacific Arts* encourages interdisciplinary approaches to examining the political, social, economic, cultural, aesthetic, and environmental stakes in the production and study of Indigenous visual and material cultures in Oceania, past and present.

Please send full-length submissions and an abstract to pacificarts@ucsc.edu. Submissions should follow the [Pacific Arts 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.

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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Pacific Arts
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Pacific Arts
Journal of the Pacific Arts Association



N.S. Vol. 25 No. 2



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 and events. PAA-Europe holds a meeting in Europe annually. Members have the opportunity to meet and participate in the PAA-North America sponsored session at the [College Art Association annual conference](#).

PAA’s MISSION:

- Build awareness of the arts and material cultures 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.

PAA XIVth INTERNATIONAL SYMPOSIUM

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

June 23 – June 27, 2026, Wereldmuseum Leiden

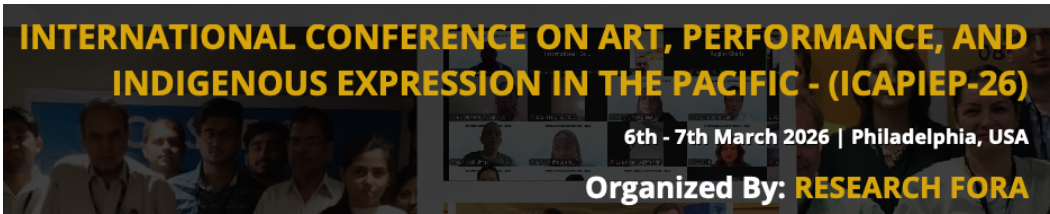


The 14th International Symposium of the *Pacific Arts Association*—“Oceanic Blazing Forms: Memory, Place-making and Imagination”—will take place at the Wereldmuseum Leiden, the Netherlands, June 23–27, 2026. The symposium ties in with the exhibition *Time for Papua*, which opens on February 12, 2026 and closes January 7, 2027. For the first time in forty years, the Wereldmuseum is showcasing a selection of its western New Guinea collection as well as specially 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 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

Conference attendance fees will be €250 standard/€190 concessions. Please visit the PAA website for additional information about the International Symposium: <https://pacificarts.org/announcing-paa-xiv-international-symposium/>

CONFERENCE



The International Conference on Art, Performance, and Indigenous Expression in the Pacific (ICAPIEP-26) conference, will take place on March 6–7, 2026, in Philadelphia, USA. The event will bring together leading experts, thought-provoking discussions, and a diverse group of attendees from around the world. With over 500 participants expected, the conference will provide ample opportunities for networking and professional growth.

The conference will feature a wide range of sessions, including keynote lectures, oral presentations, poster sessions, symposia, and workshops. Our panel of speakers includes academics, students, researchers, and industry professionals, making for a dynamic and engaging environment. Attendees will have the opportunity to actively participate in discussions, connect with others in their field, learn about the latest research and discoveries, and explore solutions to ongoing challenges.

In addition, the conference will bridge the gap between theoretical studies and practical applications, providing attendees with valuable insights and knowledge. Join us for the (ICAPIEP-26) and take the next step in your professional journey. Don't miss out on this opportunity to expand your knowledge, make meaningful connections, and explore new areas of the field.

For more information: <https://www.researchfora.net/event/index.php?id=100276506>

CONFERENCE

Asia Pacific Conference on Maritime & Underwater Cultural Heritage (APCONF-MUCH)

Bali, Indonesia

October 26 – 31, 2026



The Asia Pacific Conference on Maritime & Underwater Cultural Heritage (APCONF-Much)—formerly known as the Asia Pacific Conference on Underwater Cultural Heritage (APCONF)—has been the leading regional conference dedicated to the study, preservation, and management of maritime and underwater cultural heritage in the Asia-Pacific region. The rebranding reflects our conscious effort to broaden the conference’s focus by integrating a wider range of disciplines and perspectives to address the complexities of underwater and maritime cultural heritage.

Since its first conference in November 2011, APCONF-Much has been functioning as a vital platform for scholars and professionals committed to advancing research, conservation, and sustainable management of underwater and maritime cultural heritage. For over 14 years, it has primarily brought together archaeologists, conservators, and historians to discuss and share knowledge about underwater archaeological sites, shipwrecks, and maritime practices.

The decision to expand the conference’s scope acknowledges that maritime and underwater heritage extends beyond submerged sites to include coastal traditions, seafaring practices, and human-environment interactions. In response, APCONF-Much now invites contributions from a broader array of disciplines, including anthropology, ecology, marine science, public policy, environmental studies, maritime legislation, marine engineering, and blue economy. By incorporating these diverse perspectives, the conference promotes transdisciplinary collaboration and fosters a more holistic approach to the preservation and management of underwater and maritime cultural heritage.

For more information: https://apconf-much.org/?page_id=10

CONFERENCE

Australian Institute of Aboriginal and Torres Strait Islander Studies
Summit 2026, June 1–5, Gold Coast Convention & Exhibition Centre



Photo by Jacinta Keefe Photography.

The AIATSIS Summit provides a unique forum for Aboriginal and Torres Strait Islander Elders, leaders, and youth along with Academics, Native Title stakeholders, legal experts, GLAM (Galleries, Libraries, Archives and Museums) sector, and government representatives to come together and collaborate on the issues that matter most to First Nations peoples.

As one of the largest conferences of its kind, the Summit also provides opportunities to support and strengthen Aboriginal and Torres Strait Islander cultures, knowledge, and governance and provides a forum to network and establish new relationships.

The Summit will incorporate GLAM and Research topics (June 1–3) and Indigenous Country and Governance topics (June 3–5). Dedicated programming will also be provided across the full five days for our youth and emerging leaders.

This year's theme—*Our Truth. Our Power. Our Future.*—pays tribute to, and acknowledges, the lived experience, strength, solidarity, and resilience of Aboriginal and Torres Strait Islander peoples. By owning our truths and stepping into our power, we actively build a more just, inclusive, and hopeful future.

Registration and Information: <https://aiatsis.gov.au/whats-new/events/aiatsis-summit-2026>

WORKSHOP

Native Seas: Students and Relatives of Papa Mau

Visit the Bay Area

The Berkeley Center for New Media, Berkeley

March 8 – 13, 2026



The Berkeley Center for New Media will be hosting our Native Seas Workshop Series, a week-long educational program curated by Sophia Perez, Indigenous Technologies coordinator and UC Berkeley PhD, and coordinated in collaboration with the Critical Pacific Islands Studies Collective (CPISC) and the Pacific Islander (PI) Initiative, that will bring several traditional navigators, including students and relatives of Papa Mau Pailug, from the Northern Mariana Islands to the Bay Area.

These distinguished navigation teachers will be traveling from across the Pacific, representing the only two remaining schools of traditional Pacific navigation and carrying forward ancient knowledge systems that have guided oceanic travel for centuries without modern instruments. As teachers, their work is foundational to keeping the ancient art of traditional navigation alive, and they will be visiting UC Berkeley to foster intellectual exchange and create visibility for Pacific Islander and Indigenous communities.

Pacific Studies scholar Dr. Damon Salesa observed that, prior to Western contact, not one of the over 1,000 Pacific Island languages contained a word for “the Pacific” — this was because, to Indigenous Pacific Islanders, “the Pacific” was not a place. Each island culture created and belonged to their own, distinct reaches of the Pacific, defined in part by their voyaging traditions and techniques. Salesa calls these lived oceanic regions “Native Seas,” which “blanketed the inhabited Pacific, like an intricate weave of maritime places, constantly being made and unmade, with Islanders holding all of it together with warp-and-weft-like voyages.”

By embracing Salesa’s PI-centered Native Seas framework, this workshop series intends to explore and celebrate the perseverance of ancient seafaring knowledge in our modern era, where oceanic worlds are sustained not only through traditional voyaging, but also through new technologies spanning from airplanes to planetariums.

Planned public events include a keynote lecture on campus, a celestial navigation presentation at CalAcademy, a traditional boat-building workshop, and more.

This event is free and open to the public. This event will be held in-person, on and off the UC Berkeley campus.

For more information: <https://bcnm.berkeley.edu/events/13/art-tech-culture/6534/native-seas-students-and-relatives-of-papa-mau-visit-the-bay-area>

RECENT CONFERENCE

**Virtual Inaugural Conference of the
Oceania Pacific Studies Association**

January 28 – 30, 2026



The Oceania Pacific Studies Association hosted its Inaugural Conference from January 28–30, 2026. The conference connected Pacific thinkers, practitioners, creators, organizers, activists, and community leaders across the region.

Participation was free. There were virtual and in-person hubs in Brisbane, Sydney, Tāmaki Makaurau/Auckland, Fiji, Hawai'i (Honolulu & Lā'ie), Los Angeles, and Salt Lake City. Sessions focused on critical issues that are currently impacting Moana Nui.

For more information: <https://sites.google.com/hawaii.edu/opsa/home>

RECENT CONFERENCE

**Entangled Seascapes:
More-Than-Human Histories Across Oceanic Worlds**

The International Center of Medieval Art

January 22–23, 2026

This conference brought together scholars working on pre-modern and early modern oceanic worlds: from the Indian Ocean, South China Sea, and the Pacific to the Mediterranean and the Atlantic. Framed within the emerging field of blue humanities and building on posthumanist and decolonial perspectives, the conference explored the sea not as a passive space between empires or cultures, but as an active, more-than-human agent, one that shapes and is shaped by human and nonhuman actors. By focusing on more-than-human histories and material entanglements, organizers aimed to challenge dominant land-based narratives of civilization, encounters, and sovereignties.



The conference intended to be multidisciplinary, and welcomed contributions from historians, archaeologists, anthropologists, human geographers, and any scholars interested in seascapes, more-than-human thinking, and related theoretical approaches.

The keynote lecture was delivered by Professor Serpil Oppermann, Director of the Environmental Humanities Center at Cappadocia University, and author of *Blue Humanities: Storied Waterscapes in the Anthropocene* (Cambridge University Press, 2023).

Entangled Seascapes was intended not only as a forum for presenting original research, but also as a collaborative space for scholarly exchange and long-term network-building among researchers working on oceanic and more-than-human histories from across the worlds.

For more information: <https://www.medievalart.org/calendar/call-for-papers-for-international-conference-entangled-seascapes-more-than-human-histories-across-oceanic-worlds-academia-belgica-rome-22-23-jan-2026>

RECENT 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 \(GRIKPIC\)](#).

CALL FOR PAPERS

**Addressing Ocean and Space Pollution Through the Arts:
New Considerations on Indigenous Knowledges and
Collaborative Practices**

Conference: November 16–18, 2026

What is the role played by contemporary Indigenous artists and non-Indigenous artists engaging with Indigenous knowledges in making ocean and space pollution visible? How are Indigenous knowledges, know-how, histories, and memories mobilized to address current environmental crises? How do Indigenous artists and artists working with Indigenous communities talk about, classify, and use different types of waste?

Examining together ocean and space pollution is crucial not only to take into accounts the specifics of Indigenous epistemologies, ontologies, and concepts but also for the sustainable future of the planet.

This conference—co-organized by OSPAPIK, the Centre des métiers d’art de la Polynésie française (French Polynesian School of Art, Craft and Design; CMAPf), and the Université de la Polynésie française (UPF)—will explore innovative approaches to pollution, Indigenous knowledges, and the arts.



The committee is particularly interested in focusing on the materiality and the disintegration process of waste and on the relationship that people have with waste. Our aim is also to investigate how creative and artistic expressions allow the artists themselves, scientists, expedition project organizers, and audiences to better understand how marine ecosystems and (outer) space are impacted by pollution. Finally, with this conference we want to discuss comparatively affective, professional, sensorial, and historical

relationships to marine, nuclear, and space debris and waste through an analysis of Indigenous artistic practices and non-Indigenous practices engaging with Indigenous knowledges. We are interested in papers focusing on Oceania and French Guiana. If you would like to give a paper on a different area, please contact us.

Papers due: September 8, 2026

Call for papers PDF : <https://ospapik.eu/uploads/2025/12/cfp-ospapik-conference-2026->

For more information: <https://ospapik.eu/en/conference/>

Image Credit: Sylvana Opoya, a young Wayana woman describes her family tree to illustrator Benoît Bonne-maison-Fitte © Julien Cassierle & GdRA

CALL FOR PAPERS

**The History of Mobility in the Atlantic and the Pacific:
People, Goods, Ships, Ideas, and Routes Between the
Continents and Islands**

The Association of Latin American and Caribbean Historians

The Association of Latin American and Caribbean Historians (ADHILAC) celebrates its 15th International Meeting for the first time in the British city of Gibraltar in Southern Spain.

We invite all researchers to submit their papers by April 15, 2026, to secejecutivo@adhilac.org, subject to the conditions outlined in the Call for Papers. The conference will be held at the renowned Sunborne Hotel Gibraltar, a former cruise ship in the port of the British colony.

Sven Beckert (Harvard University) and Paul E. Lovejoy (York University) are confirmed as keynote speakers. The conference president is Sergio Guerra Vilaboy (Havana University). We look forward to receiving your applications.

Dr Jorge Elias Caro, President of the ADHILAC

Dr Christian Cwik, Executive Secretary of the ADHILAC

Papers due: April 15, 2026

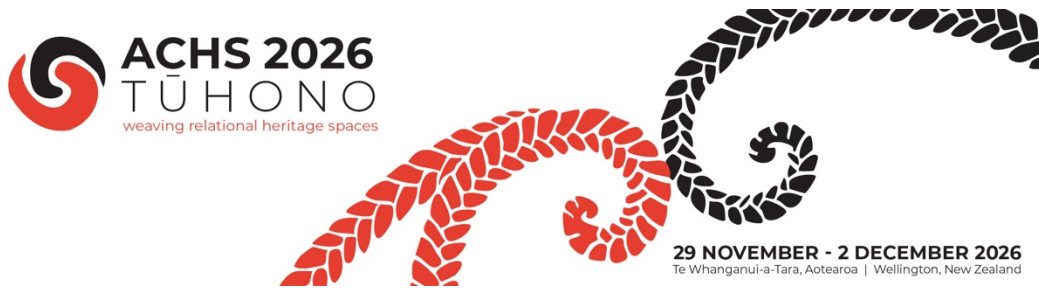
Call for papers PDF: <https://networks.h-net.org/system/files/attachments/call-forpapersadhilac09-2026gibraltar.pdf>

For more information: <https://networks.h-net.org/group/announcements/20136056/history-mobility-atlantic-and-pacific-people-goods-ships-ideas-and>

CALL FOR PAPERS

**8th biennial conference of the
Association of Critical Heritage Studies**

Herenga Waka — Victoria University of Wellington, Aotearoa New Zealand
November 29 – December 2, 2026



Centering on the theme Tūhono—weaving relational heritage spaces, ACHS 2026 invites participants to explore how heritage creates connections among people, across time, and with place. The conference foregrounds Indigenous perspectives grounded in Māori worldviews, alongside the diverse cultural voices of Aotearoa and the broader Moana Oceania region.

You can find all key information here:

- Conference website: <https://www.achs2026.nz/>
- Call for Papers: <https://www.achs2026.nz/call-for-papers>

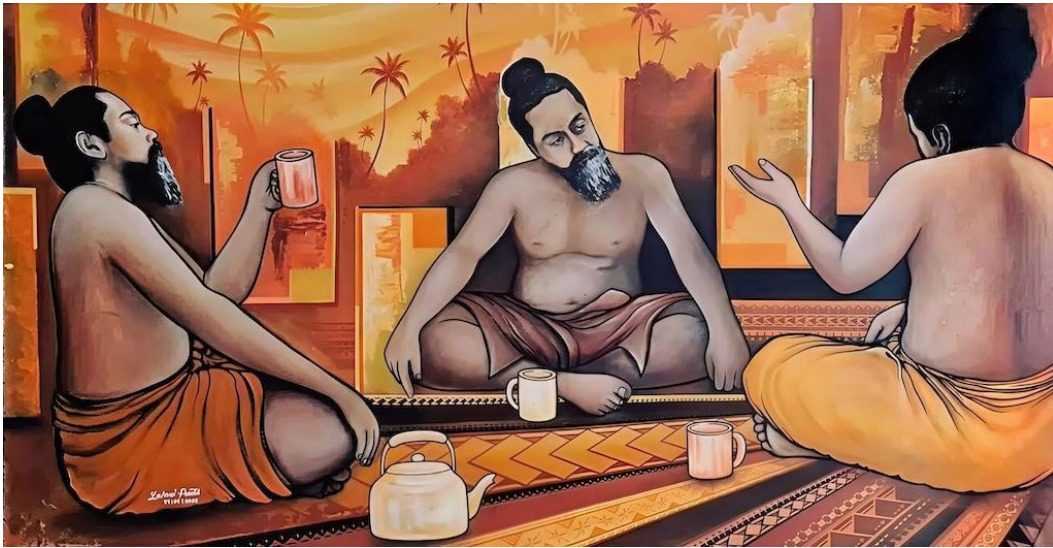
Please note: all presentations will be in-person.

Sign up to the mailing list on the website to receive future updates about the conference.
www.achs2026.nz

Timeline

- CFP opens: **November 10, 2025**
- CFP closes: **February 10, 2026**
- Notification of outcomes: **April 30, 2026**
- Registration opens: **May 2026**
- Conference: **November 29 – December 2, 2026**

EVENT



Sāmoa Arts Fono
March 5–6 2026
Upolu Island, Sāmoa

The **Sāmoa Arts Fono**, organized by the Talanoa Arts Forum (TAF) will serve as a vital platform for fostering collaboration and tackling critical issues within the local and regional arts sector. Participants will include a diverse array of stakeholders, such as artists, musicians, writers, poets, choreographers, heritage artists, curators, producers, researchers, scholars, museum officers, art educators, business entrepreneurs, and policymakers to name a few. Speakers, among others, include artist and Reverend Pelenato Liufau (Sāmoa); arts manager Ammon Fepulea'i (American Sāmoa); regional arts policy analyst Frances Koya Vakauta (Fiji), and artist and curator Reuben Friend (Aotearoa). More speakers to be announced soon.

About Talanoa Arts Forum: Led by Sāmoa-based practicing artists Tau'ili'ili Alpha Maiava and Yuki Kihara, Talanoa Arts Forum (TAF) is a Sāmoa-based curatorial agency setup to establish the infrastructure that supports cultural and artistic exchange between locals and the international community in Sāmoa. Talanoa Arts Forum is a multidisciplinary cultural platform working with private and public entities to activate spaces for cultural production and promotion across all creative disciplines, spanning heritage, visual arts, literature, film, fashion, dance, design, and music. Talanoa Arts Forum aims to enhance Moana Pacific's creative industries and knowledge economy, and leverage its soft power for an Indigenous-led advancement. For more information visit www.talanoaartsforum.ws

The Sāmoa Arts Fono is made possible by the Pacific Feminist Fund and the New Zealand High Commission, Apia.

Image credit: *'Men talk | Fa'asausauga a tamali'i'* (2023) by Lalovai Peseta. Courtesy of Lalovai Peseta and the Manamea Art Studio, Sāmoa.

RECENT EVENT

MET Expert Talks: Arts of Oceania
The Metropolitan Museum of Art Fifth Avenue, New York
February 24, 2026



Join Museum experts, including curators, conservators, scientists, and scholars, for a deep dive into a selection of exhibition objects in the galleries. Hear new insights and untold stories from Met insiders and take a closer look at the works of art. You'll also have the opportunity to ask questions.

Presented in celebration of the reopening of The Michael C. Rockefeller Wing, featuring the Museum's collections of the arts of Africa, the ancient Americas, and Oceania.

Events and programming related to the reopening of The Michael C. Rockefeller Wing are made possible by the Breyer Family Foundation, the Ford Foundation, Samuel and Gabrielle Lurie, the Rockefeller Brothers Fund, and the Thompson Family Foundation. Additional support is provided by Stephen M. Cutler and Wendy N. Zimmermann, Kyveli and George Economou, Ed and Dale Mathias, the Mex-Am Cultural Foundation Inc., and two anonymous donors.

For more information: <https://engage.metmuseum.org/events/education/talks/public-programs/met-expert-talks/fy26/met-expert-talks-oceania/#TicketingApp>

Image Credit: Photo by Bridgit Beyer © The Metropolitan Museum of Art

RECENT EVENT

2026 Hawai'i Scholastic Regional Student Art Awards

Capital Modern: the Hawai'i State Art Museum, Honolulu

Scholastics Opening and Awards Ceremony:

February 14, 2026

The Hawai'i State Foundation on Culture and the Arts was established by the Hawai'i State Legislature in 1965 as the official arts agency of the State of Hawai'i. The concept of setting aside 1% of construction appropriations to provide a fund-



ing base for the acquisition of works of art set a national standard in 1967 when Hawai'i became the first state to pass such legislation. The 1989 revision of the law created the Works of Art Special Fund, a non-lapsing account into which all funds set aside for artworks are deposited and from which expenditures for purposes consistent with Section 103-8.5, Hawai'i Revised Statutes, are made.

Objectives of the Art in Public Places Program are to enhance the environmental quality of public buildings and spaces throughout the state for the enjoyment and enrichment of the public; to cultivate the public's awareness of visual arts in all media, styles, and techniques; to contribute to the development and recognition of a professional artistic community; and to acquire, interpret, preserve, and display works of art expressive of the Hawai'i an Islands, the multicultural heritage of its people and creative interests of its people and creative interests of its artists.

Image Credit: Miley Cox, *Dress*, 2025, mixed media. Courtesy of Capitol Modern

EXHIBITION

Good As Gold, an exhibition of works by Telly Tuita

Tautai Gallery, Auckland, Aotearoa/New Zealand

February 27–May 2, 2026



Coining the term *Tongpop* to describe his rich yet complex relationship to his ancestral home of Tonga, alongside his lived experiences across Australia and Aotearoa, Telly Tuita's practice spans performative self-portraiture. Through sustained experimentation across photography, video, painting, sculpture, and installation, Tuita examines his own life story, navigating ideas of belonging, colonization, and cultural hybridity.

Tuita draws on the multifaceted nature of his experiences to champion the possibility of multiple, shifting versions of oneself. Employing familiar, and at times nostalgic, references and

materials—including pop culture, religious iconography, motifs, colors, textures, and light—these works subvert fixed ideas of identity, making connections across time and space.

With the presentation of old and new works, *Good As Gold* frames Tuita's broader enquiry in to how worth is assigned, inherited, re-negotiated, and reimagined through language, memory, and lived experience.

Exhibition opening event: Friday, February 27, 2026

For more information: <https://www.tautai.org/exhibitions>

Image credit: Donna Vo

EXHIBITION

New Zealand Portrait Gallery

Te Pūkenga Whakaata

February 19 – May 10, 2026



Salome: An Angel of History is a new exhibition that follows New Zealand artist Yuki Kihara’s exploration of Pacific history through her alter-ego Salome. Inspired by the 1886 photograph “Samoa Half-Caste,” Kihara uses photography, video, and sculpture to portray herself as a nineteenth-century Sāmoan woman.

A public artist talk featuring Yuki Kihara in conversation with curator Jaenine Parkinson will be held at the Gallery on Thursday, February 19, at 11:30 am. A conversation between April K. Henderson, Peter Brunt, and Yuki Kihara, facilitated by exhibition curator Jaenine Parkinson, will be held at the Gallery on Saturday February 21, at 11am.

<https://www.nzportraitgallery.org.nz/>

EXHIBITION

**Wanbel: Connecting Papua New Guinea Heritage
Across the World
Until September 16, 2026**



To commemorate Papua New Guinea’s historic milestone 50th Anniversary of Independence on September 16, 2025, selected museums and cultural institutions were invited to come together for *WanBel: a PNG Collective Global Exhibition*.

The Mariwai Project, in partnership with the PNG Ministry of Tourism, Arts and Culture and its agencies—the National Museum and Art Gallery, Port Moresby and the PNG National Cultural Commission (NCC)—engage these collaborations as part of PNG’s official 2025 national program: “Celebrate our History, Inspire our Future,” running through to September 16, 2026.

Over the anniversary year nearly fifty participating museums and cultural institutions are holding tailored exhibitions, educational events, and workshops in their own spaces and sharing their digital learning resources, focusing on their collections that contain many significant artworks from PNG. From historical colonial collections to contemporary art, these collections represent an enormous wealth of PNG cultural resources and documentation. The public will benefit from expanded access to rare objects, talks, creative labs, family days, and more, creating the largest and most inclusive global exhibition of PNG art ever assembled for millions of visitors worldwide. PNG’s exceptional arts, traditions, and cultural artifacts reflect our diverse heritage. As we mark half a century of independence, we illuminate PNG’s cultural legacy and honor the artists and the cultures from which they originate.

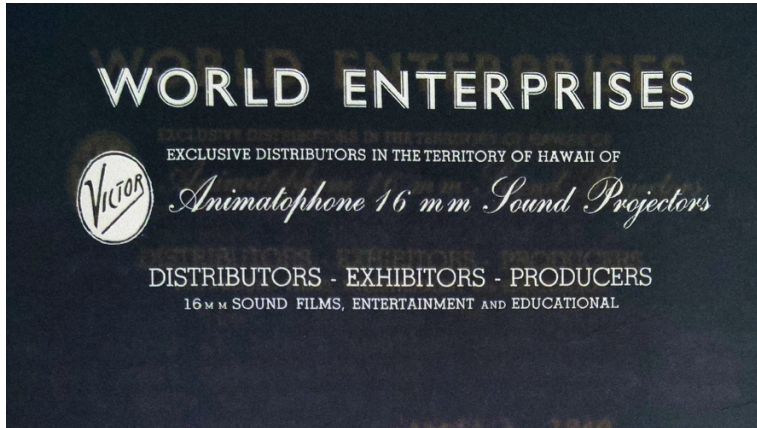
For more information: <https://wanbelglobal.com/>

EXHIBITION

**WORLD ENTERPRISES,
A FILM INSTALLATION BY ANTHONY BANUA-SIMON**

Aupuni Space, Honolulu, Hawai'i, <https://aupuni.space/>

February 27 – March 28, 2026



In 1940, the Kekaha Sugar Company (Kaua'i, Hawai'i) began a six-month mail-order film subscription with World Enterprises, an O'ahu-based distributor—screening films for sugar plantation workers. Varied in style, the films shared a common theme: American power taming lands and peoples of the “frontier” through extraction, an encroachment justified by declared ideals of progress. These narratives attempted to codify American absorption as inevitable—meanwhile Asian immigrant laborers were actively exploring socialist futures that incorporated Kānaka Maoli sovereignty and imagined an independent, multiracial nation.

WORLD ENTERPRISES is a collage of radical possibilities sourced entirely from the original 1940 film program. Recontextualized by Banua-Simon, the short compilation enters a dreamlike conversation with both the material realities of the moment of its creation and the present day. The brazen promotion of harmful chemicals developed by DuPont that featured in the program remains particularly relevant, given their ongoing impact on both the environment and the health of residents of Kaua'i.

When this program was originally shown, Hawai'i workers were navigating a period of intense upheaval: an early strike victory in 1937 by the Filipino labor union Vibora Luviminda was followed by police violence during the 1938 Hilo Massacre, when unarmed strikers were fired upon. It wouldn't be until after WWII that the International Longshore and Warehouse Union (ILWU) would consolidate a diverse and militant membership—laying the groundwork for what would become one of Hawai'i's most effective working-class housing initiatives of the twentieth century. In 1940, however, workers living in plantation camps continued to organize and strategize despite escalating harassment and red-baiting from the “Big Five” sugar barons.

Through sampled material, Banua-Simon draws moments of rupture and levity, culminating in an explicit “cut-up poem” provocation. The reconstructed work reflects on community amid political defeat while pointing toward a revolutionary movement just beneath the surface. The installation features an analog live score by composer Paul Cosme, led by the traditional percussive kulintang instrument originating in the Philippines, with Gustavo D'Amico on saxophone and Kev Calamayan on vibraphone.

EXHIBITION



Time for Papua **Wereldmuseum, Leiden** **February 13, 2026 – January 7, 2027**

Time for Papua brings different perspectives together: from refined wood carvings and korwar figures to prauw prows and recent film works. You see how creators make history tangible, how objects form relationships, and how a dynamic perception of time clashes with imposed boundaries and economic interests. We bring together context, dissenting voices, and current examples. This unfolds a story of resilience and imagination: deeply rooted in place and past, yet focused on a just, green future.

In addition, the objects reflect regional networks and the international influences that have shaped, but also threatened, Papuan worlds. The impact of Christianity and the destructive consequences of mining and plantation economies are visible in the collection.

Now that the Papuan region is facing ecological and humanitarian crises, the collection takes on even greater significance in the West, especially for the Papuans in New Guinea and the diaspora, such as in the Netherlands. The exhibition provides a platform for their stories and is a call to understand Papuan art in its full context, with respect for the Indigenous worlds and their future.

<https://leiden.wereldmuseum.nl/en/whats-on/exhibitions/time-papua>

Image Credit: Oceania collection, Wereldmuseum, Leiden. Installation photo © Wereldmuseum Leiden.

EXHIBITION

Hui No‘eau Visual Arts Center’s Solo Artist Exhibition

March 20 – May 15, 2026

Hui No‘eau Visual Art Center’s Solo Artist Exhibition provides Hawai‘i artists with the unique opportunity to exhibit a complete body of work. It challenges artists to envision and produce an innovative and cohesive show to be displayed in a professional gallery setting. Up to two artists may be selected to present concurrent Solo Exhibits in Hui No‘eau’s two adjoining gallery spaces. This exhibition has advanced careers, spurred community dialogue, and continues to define our local visual arts movement. The Hui’s serene location, bustling open studios, dynamic staff and faculty, and its reputation as a gathering place for Maui’s leading artistic minds combine to foster creative potential and inspiration. Selected artists are invited to engage the community in walk-throughs, hands-on workshops, and talks or lectures.



Applicants must be 18 years or older and reside full-time in the state of Hawai‘i. Artwork to be featured in the exhibition must be current—created within two years of the exhibition date (March 2024–March 2026) without supervision and not previously exhibited. Proposals are open to artists working in all media and can include more than one medium.

Artists are invited to exhibit a current body of work focusing on a specific theme or concept that should be clearly articulated in the proposal’s artist statement. The Exhibitions Committee (comprised of representatives from Maui’s art community), the Hui staff, and Board of Directors, will review applications and make artist selections. Proposals are evaluated based on the inventiveness and technical proficiency of the artwork, originality and clarity of proposed concept or theme, in addition to the artwork’s reflection of the artist’s statement. The committee may select two artists to each exhibit individually in the Hui’s two adjoining gallery spaces or one artist to exhibit in both galleries. The assignment of gallery spaces is determined by the Exhibitions Committee at the time of selection.

For more information on how to apply: <https://www.huinoeau.com/exhibitions/2024/4/2026-solo-artist-exhibition-call-to-artists-6swx6>

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 nineteenth 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

He Toi Ora – A Living History. Connecting Carved Māori Treasures in the Museum Fünf Kontinente

Museum Fünf Kontinente, München

October 17, 2025 – May 10 2026



In the Māori world view, all art forms carry within them an enduring relationship between the past and the present. Many carvings are thus perceived as living and connected to the ancestors. For this reason, the descendants of the original creators or owners should be able to renew this important connection. *He Toi Ora* means: a living art.

But from which *iwi* (tribal groups) in New Zealand do the museum objects now looked after in the Museum Fünf Kontinente originate? The research comes up against boundaries: almost all the pieces were acquired in London between 1825 and 1914, where their trail is lost. Often, the question of their origin can only be approached based on certain clues.

The search for these clues begins with historical photos and documents. They provide information about the previous owners from whom the museum acquired the objects and their motivation for collecting them. Another piece of the puzzle is provided by wood analyses, which offer information about the different tree species used for carving.

The carving motifs can also be part of provenance research, pointing towards specific stylistic regions. However, Māori knowledge is of vital importance when classifying and tracing the pieces.

For more information: <https://www.museum-fuenf-kontinente.de/ausstellungen/he-toi-ora-a-living-history/>

Image Credit: Long Staff Club (Taiaha), length 140 cm, Inv.-Nr. 989 © Museum Fünf Kontinente, photo: Nicolai Kästner

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 Samoan 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 twenty-five *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, which opened in 2024, further highlights 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

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

Hawai'i: A Kingdom Crossing Oceans

January 15 – May 25, 2026
The British Museum, London



Hawai'i: A Kingdom Crossing Oceans is a dazzling celebration of the artistry and history of Hawai'i. The exhibition brings together remarkable objects – from feathered cloaks worn by chiefs and finely carved deities, to powerful shark-toothed weapons and bold contemporary works by Kānaka ʻŌiwi (Native Hawaiian) artists.

In 1824, the young King Liholiho and Queen Kamāmalu traveled across vast oceans on a journey that would mark a turning point in the history of their kingdom, Hawai'i. The exhibition commemorates over 200 years since this ill-fated royal visit and sheds light on Hawai'i's history and culture through an exploration of the complex and enduring relationship between the Hawaiian and British nations.

Building on years of collaboration with Native Hawaiian artists, practitioners, and scholars, the show centers on Indigenous knowledge, shining new light on exceptional objects and extraordinary stories. Shaped together with Hawaiian knowledge-bearers, the exhibition showcases seldom-seen international loans alongside the remarkable collections at the British Museum—one of the largest in the world outside of Hawai'i.

Image credit: 'Ahu ʻula (feathered cloak), Hawai'i, before 1892. The British Museum, Oc,+ .5897

EXHIBITION

Sandroing: Tracing Kastom in Vanuatu
Museum of International Folk Art
Sante Fe, New Mexico
June 29, 2025 – April 26, 2026

More than an intricate and ephemeral artform, sand drawing in Vanuatu is a storytelling tradition, a means of communication, and an important method of knowledge preservation. Performed mostly in the northern islands of this South Pacific archipelago nation, sand drawing conveys folklore, histories, genealogies, rituals, and other forms of kastom (local, traditional knowledge). Narrators illustrate a story running a single finger through loose sand, ash, or fine dirt, often in continuous movements, forming complex geometric and symbolic patterns. Sand drawing is a UNESCO-designated Masterpiece of the Oral and Intangible Heritage of Humanity.



Sandroing: Tracing Kastom in Vanuatu will be on display in the Mark Naylor and Dale Gunn Gallery of Conscience, marking MOIFA's first exhibition focused on Oceania since 1960. This exhibition is a collaboration between The Museum of International Folk Art (MOIFA)

and the Vanuatu Kaljoral Senta and National Museum (VKS). The project is an outgrowth of discussions regarding MOIFA's ni-Vanuatu collection, the history of the collection, and a potential repatriation of kastom objects to the VKS. Together, staff from both institutions engaged in collections research and the development of the exhibition's ideas, content, and design.

The exhibition will feature sand drawings to be created by Edgar Hinge, a sand drawing practitioner and cultural knowledge bearer who is originally from Pentecost Island. He is currently lives in Vanuatu's capital, Port Vila, where he works as a museum educator and guide at the Vanuatu Kaljoral Senta and National Museum.

For more information: <https://www.internationalfolkart.org/exhibitions/exhibition-details?eventID=6452>

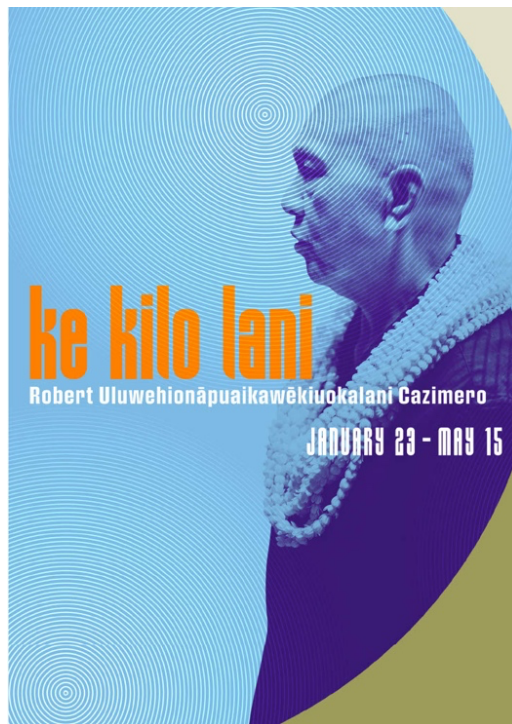
Image Credit: Sand drawing by Edgar Hinge at the Vanuatu Cultural Center and National Museum, Port Vila, Vanuatu. 2023. Photo by Felicia Katz-Harris.

EXHIBITION

**‘Iolani Presents Ke Kilo Lani
Presented by Gallery ‘Iolani and the Wāheha Foundation
Kaneohe, Hawai‘i
January 23, 2026 – May 15, 2026**

Ke ho'okipa nei makou ia oe i Ke Kilo Lani. Ho'omohala keia ho ike ike i kekahi māwae lihi o ke ola honua aiwaiwa o Robert Uluwehionāpuaikawēkiuokalani Cazimero i mea e pulama a hilipoli mau 'ia ai ka 'ike a me ka na'auao Hawaii o ka wā ma mua a me ke au o ka manawa e ne'e nei. E kau mai ka halia a e pahola mai i ka nolau ma o kou makaikai ana i ka lehiwa a lehia hol o keia huaka'i ana. Waheha Foundation / 2026

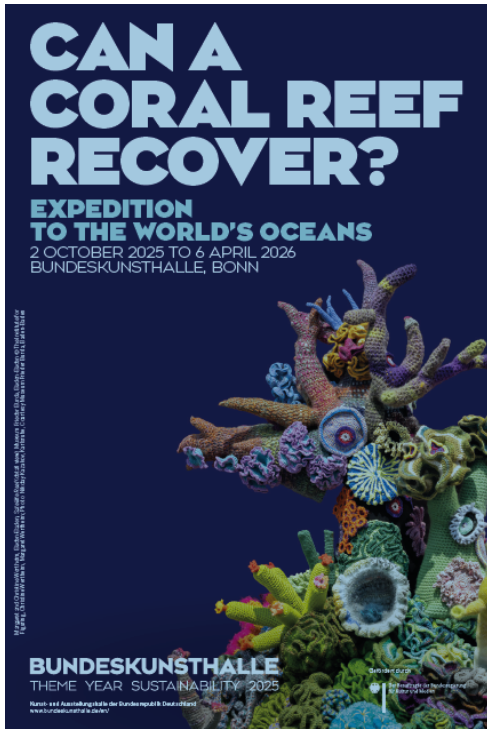
Welcome to Ke Kilo Lani. This exhibit opens a window into Robert Uluwehionāpuaikawēkiuokalani Cazimero's extraordinary life's journey to ensure the continuity of Hawaiian cultural heritage in both traditional and innovative teachings. Find inspiration through your own connection to the beauty and depth of his journey.



For more information: <https://gallery.windward.hawaii.edu/ke-kilo-lani/>

Image credit: <https://www.instagram.com/p/DS--xcAEt0H/>

EXHIBITION



EXPEDITION TO THE WORD'S OCEANS
OCTOBER 2, 2025 – APRIL 6, 2026
Bundeskunsthalle, Bonn
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.

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

www.bundeskunsthalle.de

facebook.com/bundeskunsthalle

instagram.com/bundeskunsthalle

#ExpeditionWeltmeere, #Bundeskunsthalle

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

RECENT EXHIBITION

ÖMIE ARTISTS (Oro Province, Papua New Guinea) and ABORIGINAL & PACIFIC ART (Sydney, Australia) warmly invite you to a new exhibition:

**Ilma Ugiobari & Family: Sacred Ömie Mudcloths
and Initiation Rite Paintings
January 28–February 21, 2026
Aboriginal & Pacific Art Gallery**



*ILMA UGIOBARI & FAMILY:
Sacred Ömie Mudcloths and Initiation Rite Paintings*

28th January – 21st February, 2026

Presented by Aboriginal & Pacific Art in association with
Ömie Artists, Oro Province, Papua New Guinea

Exhibition Opening Event with a Curatorial Talk
3 – 5pm, Saturday 7th February 2026

Exhibiting Artists
Ilma Ugiobari (Ajikum'e)
Onesimus Ugiobari (Ubur'e)
Bibira Ugiobari (Piruko)

ILMA UGIOBARI & FAMILY:
Sacred Ömie Mudcloths and Initiation Rite Paintings

Aboriginal &
Pacific Art 



The exhibition can also be viewed ONLINE in the: [Online Exhibition Catalogue](#) or on the Gallery Website: [Aboriginal & Pacific Art, https://www.aboriginalpacificart.com.au/exhibitions/current](https://www.aboriginalpacificart.com.au/exhibitions/current).

For further exhibition information and artwork enquiries, please email the gallery: info@aboriginalpacificart.com.au
1/24 Wellington Street
Waterloo NSW 2017
Australia

RECENT EXHIBITION

Dan Taulapapa McMullin
Our Bodies Are Memories of Our Bodies: Siapo ma Solo
Pacific Island Ethnic Art Museum, Long Beach
October 18, 2025 – February 22, 2026



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. Limited edition art pairings from this exhibition are available for sale, with all proceeds supporting PIEAM.

For more information: <https://www.pieam.org/exhibits>

Image Credit: *Our Bodies Are Memories of Our Bodies*. Cloth and ink. Installation detail.

RECENT 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, went on display at the gallery in May 2025.

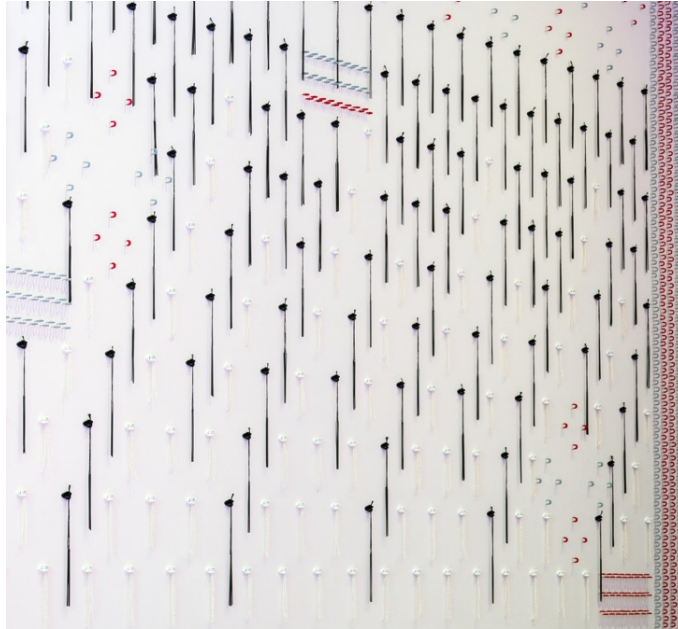
Wastelands is a reinterpretation of a pātaka (Māori storehouse), adorned with carvings of tuna (eels), referencing Māori food economies and the environmental impact of colonial land policies. It reflects the legacy of the 1858 Waste Lands Act, which severely impacted Māori land rights and the ecological 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: La Biennale di Venezia.

RECENT EXHIBITION

Mataaho Collective: Hautāmiro
Dunedin Public Art Gallery
Dunedin, Aotearoa/New Zealand
February 25, 2025 – February 15, 2026



Extending across twenty meters, 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 huka-huka 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) has been working in Ōtepoti Dunedin as part of the Dunedin Public Art Gallery Aotearoa Visiting Artist Programme, supported by Creative New Zealand Toi Aotearoa.

For more information: <https://dunedin.art.museum/news/hautamiro/>

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

RECENT EXHIBITION

Ocean of Peace
Schaefer International Gallery,
Maui Arts & Cultural Center, Kahului, Hawai'i
December 6, 2025 – January 31, 2026



The “Ocean of Peace” represents a framework that was endorsed by Pacific Island leaders in 2025, envisioning a future for the Pacific region as a space of harmony and cooperation drawn from traditional values and cultural customs. The exhibition features six contemporary artists of Micronesian heritage: **James Bamba** (Guåhan/Northern Mariana Islands), **Carol Ann Carl** (Pohnpei), **Gillian Dueñas** (Guåhan), **Kalany Omengkar** (Belau/Northern Mariana Islands), **Anthony Watson** (Belau), and **Lisette Yamase** (Chuuk). These artists integrate the beliefs and practices of their Micronesian cultures with lived experiences in the Hawaiian Islands to build connections across island chains, expressing ways we can collectively realize this future.

For more information: <https://mauiarts.org/exhibit-details/ocean-of-peace>

For information on current and upcoming exhibitions at the Schaefer Gallery: <https://mauiarts.org/exhibits>

Image Credit: <https://mauiarts.org/exhibit-details/ocean-of-peace>

RECENT EXHIBITION

**2026 HIAA Invitational
Hawaii Island Art Alliance, Hilo, Hawaii
January 16, 2026 – February 12, 2026**



Presented by Hawai'i Island Art Alliance (HIAA), this exhibit featured thirty-four outstanding Hawai'i Island artists. HIAA selected artists for their caliber of work and their unique point of view. to submit up to 5 works. The exhibition showcased the wide breadth of talent of both renowned and emerging artists that reside on Hawai'i Island.

Featured artists: Clayton Amemiya, Laurie Bauers, Henry Bianchini, Jane Bonus, Claudia Centorame-Hagan, Ken Charon, Rebecca Rosen Charon, Jelena Clay, Scott Fleming, Stephen Freedman, Reyn Grillo, Joe Hampton, Jan Hashi, Kaiili Kaulukukui, Codie King, Suzi Lacey, Maria Marcias, Kawehi Mahi-Roberts, Ethel Mann, Rodrigo Diego Mazano Pérez, Jillian Marohnic, Diana Miller, Elizabeth Miller, Hiroki Morinoue, Patrick OKiersey, Rachel Orr, Abbie Rabinowitz, Nainoa Rosehill, Joseph Ruesing, Robin Scanlon, Danielle Stanfill, Dominic Tidmarsh, Sunny Tracy, and William Wingert.

For more information: @WAILOACENTER, WAILOACENTER.COM
<https://www.wailoacenter.com/exhibitions-1>
<https://www.wailoacenter.com/>

RECENT EXHIBITION

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

January 13 – February 18, 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 (مَي) 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 a 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.

For more information: <https://hawaii.edu/art/%CA%BBo-ka-wai-mai-%D9%85%D9%8A-from-lahaina-to-the-litani/>

Contact: Melissa Chimera, melissachimera@gmail.com

RECENT EXHIBITION

Voices of the Pacific: Innovation and Tradition
Caixa Forum, Barcelona
November 7, 2025 – February 15, 2026



From New Guinea to Hawai'i, and from Rapa Nui to New Zealand, Oceania is a network of islands and cultures united by the Pacific Ocean. This ocean has not only been their means of subsistence but has also inspired the development of their creativity.

The exhibition features over two hundred historical and contemporary pieces from the British Museum's collections dedicated to the peoples of the Pacific Islands. These include ceremonial paddles, basalt figurines of ancestors, garments made from mulberry bark, hats, models of war canoes, necklaces and nose ornaments, and mother-of-pearl fishhooks. It is a comprehensive display of the artistic genius of Oceanic peoples, structured into seven sections: innovation and tradition, innovators, weavers, dancers, warriors, carvers, and travelers.

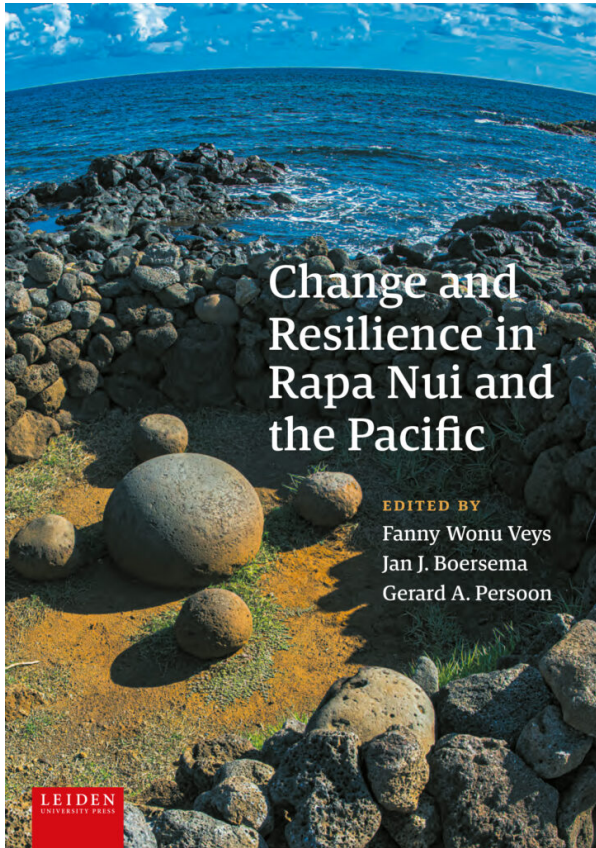
For more information:

https://caixaforum.org/es/barcelona/p/voces-del-pacifico_a173457069

Image Credit: Ango. Model of a tomoko (war canoe). Roviana, Solomon Islands, 1900-1920. Wood and shell. OC1921, 1102.1. © The Trustees of the British Museum

NEW PUBLICATION

Change and Resilience in Rapa Nui and the Pacific
Edited by Fanny Wonu Veys, Jan J. Boersema, & Gerard A. Persoon



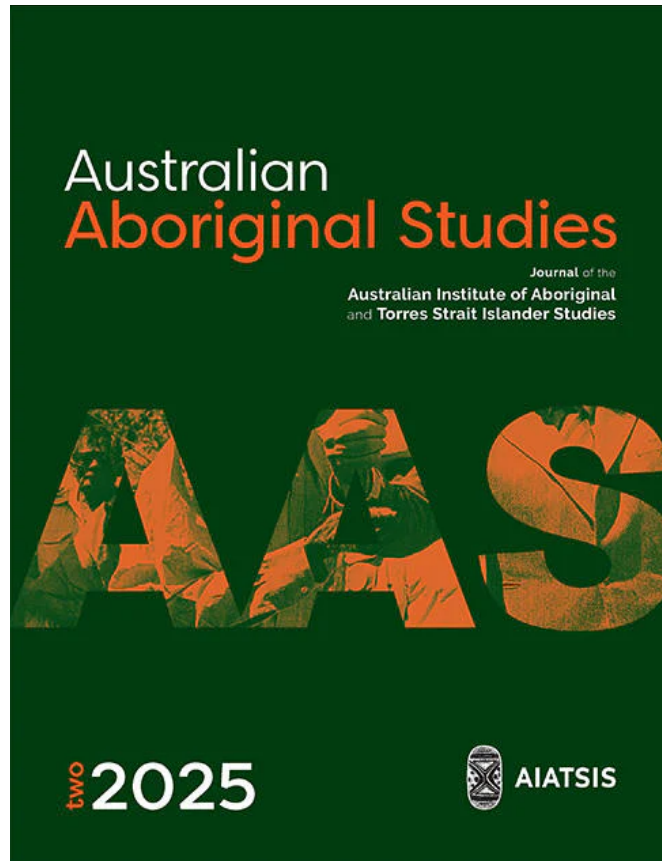
This edited volume reflects the latest research on Rapa Nui and the Pacific in the fields of archaeology, education, history, Indigenous studies, and museology. Archaeologists show the relationship between value judgments, archaeological data and mapping; economic, ideological, and socio-political interactions and stone quarrying; rock art, voyaging histories, and Rapa Nui astronomy. The book pays attention to European views including those of the explorer Jacob Roggeveen, the expedition leader Walter Knoche, nineteenth-century eyewitness accounts, the ethnologist Alfred Métraux, and Professor John Macmillan Brown. The representation of Rapa Nui in

popular culture is discussed. Contributions show that Rapa Nui identity is expressed through ancestral medicine, finding ways to self-determination in relation to Chile, barkcloth traditions and body art, and architectural space and place. The violence of western education systems is unpacked in the context of Rapa Nui. Contributions also discuss how museum collections, be they photographs, stone and obsidian artifacts reveal new dimensions of Rapa Nui history. Concerns about the restitution of Rapa Nui objects and ancestral remains are explored. Authors discuss the still undeciphered Rongorongo script from historical, scientific, and linguistic perspectives. They also reminisce on 1970s life on Rapa Nui and ethno-archaeological experiments. Two contributions take the reader outside of Rapa Nui to Palau and the Marquesas.

To purchase and for more information: <https://lup.nl/publications/academic-research/change-and-resilience-in-rapa-nui-and-the-pacific/>

NEW PUBLICATION

**Journal of the Australian Institute of Aboriginal and
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NEW PUBLICATION



CREATIVE SPIRITS

Bark Painting in the Washkuk Hills of North New Guinea

Ross Bowden | 2025

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The art of painting on bark was once widely found in many parts of the Pacific, including the Sepik River region of Papua New Guinea, the home of the Kwoma people who are the subject of this study. The styles of the paintings and the subjects of designs were as varied as the hundreds of languages spoken in this region.

Following European contact at the end of the nineteenth century, and the social change this brought, many New Guinea peoples discontinued producing their vibrant designs on bark. But in some areas the art form still flourishes. This book gives a detailed account of the art of painting on bark among the Kwoma, a people speaking a distinct language who display their barks on the ceilings of their ceremonial men's houses. The book includes accounts of the work of a number of individual artists all of whom are represented by paintings in one or more major art museums internationally.

This second edition has a new chapter illustrating thirty-three large-format Kwoma paintings on paper commissioned by the author during his fieldwork in the Sepik. All thirty-three works on paper, along with forty-two of the barks illustrated, now form part of the permanent collection of the National Gallery of Victoria, Melbourne (Australia). The book is a unique study of bark painting in a Papua New Guinea society and will have wide appeal to those interested in the art and ethnography of this region.

To read online for free or for ordering information: <https://www.sidestone.com/books/creative-spirits>

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. It holds regular presentations and seminars, and an annual Forum. The OAS publishes a quarterly journal and sends free newsletters to interested subscribers, worldwide.

For membership, event, and subscription information,
visit: <https://www.oceanicartsociety.org.au/>

Postal Address:
Secretary OAS
PO Box 3287,
Wareemba NSW
Australia 2046

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 Hawai'i 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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