

UC Santa Cruz

Pacific Arts: The Journal of the Pacific Arts Association

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Announcements

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Peer reviewed

ANNOUNCEMENTS

Pacific Arts — Call for Submissions

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

Please send full-length submissions and an abstract to pacificarts@ucsc.edu. Submissions should follow the [Pacific Arts style guide](#). *Pacific Arts* is a peer reviewed open access online journal published by the University of California/eScholarship and encourages broad participation and circulation.

Pacific Arts is also accepting reviews of books, media, and exhibitions that relate to visual and material cultures of Oceania. Authors, artists, museums, and publishers interested in having their work reviewed and anyone interested in writing a review should contact the editors at pacificarts@ucsc.edu.

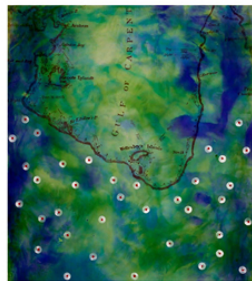
Current and recent issues can be accessed here: <https://escholarship.org/uc/pacificarts>

Pacific Arts
Journal of the Pacific Arts Association



N.S. Vol. 22 No. 1
2022

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N.S. Vol. 22 No. 2
2022

Pacific Arts
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The Pacific Arts Association is an international organization devoted to the study of the arts of Oceania. The Pacific Arts Association (PAA), founded in 1974 and established as an association in 1978, is an international organization devoted to the study of all the arts of Oceania. PAA provides a forum for dialogue and awareness about Pacific art and culture. By connecting individuals and institutions around the world, PAA encourages greater cooperation among those who are involved with the creation, study, and exhibition of Pacific art.

The peer-reviewed *Pacific Arts journal* features current research, creative work, and reviews. The **PAA Newsletter** provides timely information about important events to members. PAA's triennial **International Symposium** takes place in alternating venues across the globe and includes special tours, performances, exhibitions, and presentations of academic and artistic research on the arts of Oceania. Members also have the opportunity to meet and participate in a PAA-sponsored session at the **College Art Association** annual meeting. PAA-Europe holds a meeting in Europe annually.

PAA's **goals** are:

- To make members more aware of the state of all the arts in all parts of Oceania.
- To encourage international understanding among the nations involved in the arts of Oceania.
- To promote high standards of research, interpretation, and reporting on the arts of Oceania.
- To stimulate more interest in the teaching of courses on Oceanic art especially but not only at the tertiary educational level.
- To encourage greater cooperation among the institutions and individuals who are associated with the arts of Oceania.
- To encourage high standards of conservation and preservation of the material culture in and of Oceanic arts.

Membership: US\$50 for professional individuals and institutions, US\$35 for visual and performing artists, students, and retired persons. Memberships are for a calendar year. Individuals and institutions wishing to become members of PAA can visit the membership page of the PAA website www.pacificarts.org/membership or contact the treasurer, Kailani Polzak, at treasurer@pacificarts.org.

EMPLOYMENT OPPORTUNITY

Mira Costa College, Oceanside, California

jobs@miracosta.edu

MiraCosta College is building a robust and comprehensive critical Ethnic Studies program that centers the historical and intersectional experiences of Black, Indigenous, People of Color while critically deconstructing systemic white structures of power and how they have impacted the experiences of historically marginalized groups in the United States, e.g., Latinx/Chicanx, Black/African American, Native American, and Asian Americans communities.

We are developing foundational courses and curriculum in the traditional four areas of study within Ethnic Studies: Latino/a/Chicana/o Studies, Black/African American Studies, Native American Studies, and Asian American Studies. As we establish Ethnic Studies as a newly independent program and department, we are committed to not only expanding our curricula, but doing so in a way which is respectful of the historical development of the field of Ethnic Studies, and rooted in Ethnic Studies frameworks and practices.

Ethnic Studies Instructor (2024), Tenure-Track

MiraCosta College's Ethnic Studies Department invites applications for one equity-minded, full-time (10 months per year), tenure-track faculty position beginning in August 2024. Principal responsibilities include teaching and helping develop curriculum in all four Ethnic Studies areas, i.e., Chicana and Chicano Studies, Black Studies, Native American Studies, and Asian American Studies. The person selected will share leadership roles with other full-time instructors in coordinating and developing curriculum and using culturally-responsive pedagogical techniques.

Position and application details: <https://jobs.miracosta.edu/postings/3955>

Deadline: Feb. 6, 2024

Ethnic Studies Associate (Part-time) Instructor Pool

Position and application details: <https://jobs.miracosta.edu/postings/3835>

EMPLOYMENT OPPORTUNITY

University of California, Los Angeles

Tenure-Track Assistant Professor in the Conservation of Native American/ Pacific Islander Cultural Heritage

UCLA Getty Conservation Program, American-Indian Studies, Anthropology, Asian-American Department, Department of Chicana/o Studies, Department of Gender Studies, Geography, History, Sociology / Social Sciences / UCLA

Job #JPF08917

Apply Now: <https://recruit.apo.ucla.edu/JPF08917>

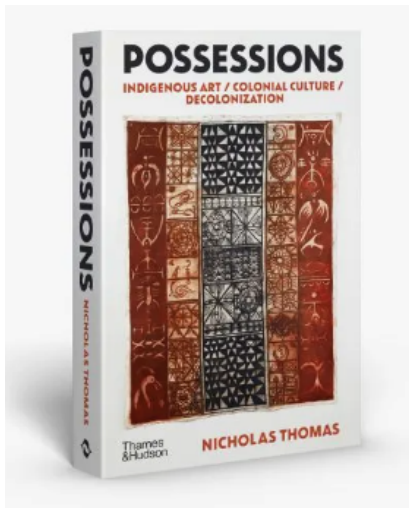
The UCLA/Getty Interdepartmental Degree Program (IDP) in the Conservation of Cultural Heritage invites applications for a tenure-track faculty position to begin as early as July 1, 2024. The appointment will be split 50:50 between the UCLA/Getty Conservation IDP and an appropriate home department within the Social Sciences Division. Some home departments may include, but not limited to, American Indian Studies, Anthropology, Asian American Studies, Department of Chicana/o and Central American Studies, Gender Studies, Geography, History, & Sociology. The appointment will be made as part of the UCLA Native American and Pacific Islander Bruins Rising Initiative:

<https://equity.ucla.edu/ucla-native-american-pacific-islander-bruins-rising-initiative/>.

Faculty duties include teaching at the graduate and undergraduate level, research, service, and supervision of student research in both the Conservation IDP and the home department.

Candidates should hold a Ph.D. and have expertise in Native American / Indigenous cultural heritage. Preference will be given to candidates with experience working with collections and with Native American / Indigenous communities. Research specialization may be in Traditional Ecological Knowledge, Visual Anthropology, Museum Studies, Tribal Law, or other similar fields. Evidence of sustained engagement with Native American or Pacific Islander communities is highly desired. Faculty appointed through this search are expected to actively maintain an affiliation with the American Indian Studies Center or the IAC and AASC (for Pacific Islanders), champion the achievements of Native American or Pacific Islander scholars, and further develop their mentoring initiatives. Strong candidates will have a demonstrable record of work within the Program's core values of collaboration, sustainability, and diversity, equity, & inclusion.

PUBLICATION



***Possessions: Indigenous Art /
Colonial Culture / Decolonization***

By Nicholas Thomas

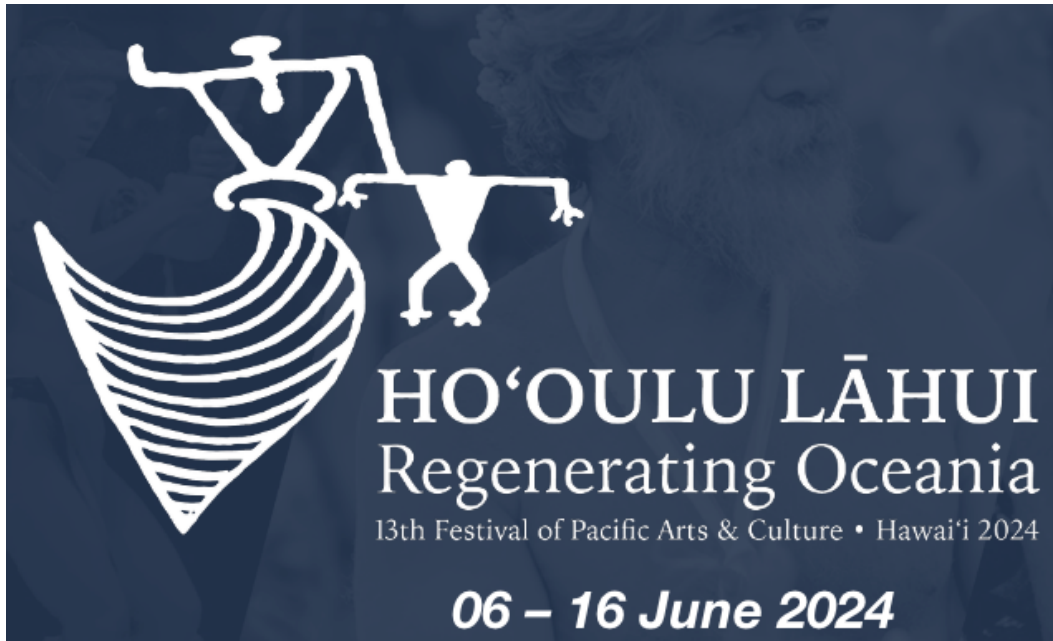
The arts of Africa, Oceania and Native America famously inspired twentieth-century modernist artists such as Picasso, Matisse and Ernst. The politics of such stimulus, however, have long been highly contentious: was this a cross-cultural discovery to be celebrated, or just one more example of Western colonial appropriation?

Highly acclaimed on first publication, and now revised and updated, this revelatory book explores cross-cultural art through the lens of settler societies such as Australia and New Zealand, where Europeans made new nations, displacing but never eclipsing Native peoples. In this dynamic of dispossession and resistance, settler artists and designers have drawn upon Indigenous motifs and styles in their search for distinctive identities, while powerful Indigenous art traditions have asserted the presence of First Nations peoples and their claims to place, history and sovereignty. Cultural exchange is a two-way process, and an unpredictable one: contemporary Indigenous art draws on global contemporary practice, but moves beyond a bland affirmation of hybrid identities to uphold the enduring values and attachment to place of Indigenous peoples.

For anyone with an interest in the current debates about decolonization, Indigenous culture and the history of art, this is essential reading.

Ordering information: <https://thamesandhudson.com/possessions-indigenous-art-colonial-culture-decolonization-9780500296592>

FESTIVAL OF PACIFIC ARTS 2024



ARTS, CULTURE, AND HEALING

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

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

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

EXHIBITION



The *Project Banaba* exhibition by Katerina Teaiwa commemorates the history of Banaba Island in the Pacific Ocean, which was destroyed by environmentally devastating phosphate mining during the 20th century.

This led to the total relocation of its people in 1945, with the 78th anniversary of their displacement to be observed on Dec. 15, 2023, during the run of the exhibition.

NOVEMBER 4, 2023–FEBRUARY 18, 2024

[ADMISSION INFORMATION](#)

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

<https://www.bishopmuseum.org/project-banaba/>

EXHIBITION

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

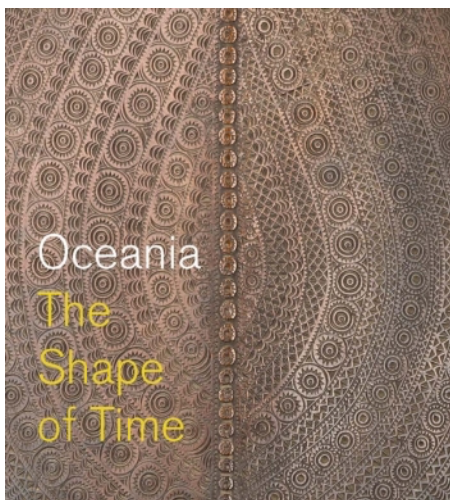
The National Museum of Qatar
24 October 2023–15 January 2024

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

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

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

By Maia Nuku



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

[ADMISSION INFORMATION](#)

<https://nmoq.org.qa/en/calendar/oceania-metropolitan-museum-of-art/>

UPCOMING PANEL



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

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

**Pacific Arts Association Panel:
Curating Pacific Art in the United States: A Roundtable Discussion**

**Friday, February 16, 2024
4:30 PM - 6:00 PM
Hilton Chicago, Joliet Room**

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

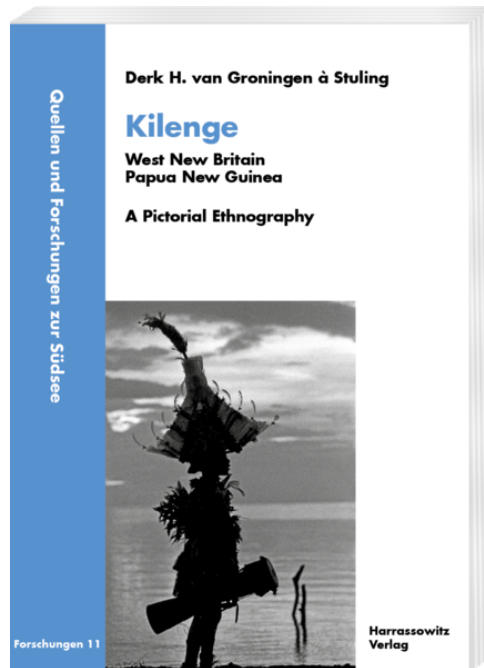
Panelists:

Sylvia Cockburn (co-chair), Metropolitan Museum of Art
Halena Kapuni-Reynolds, Smithsonian National Museum of the American Indian
Ingrid Ahlgren, Harvard Peabody Museum of Archeology and Ethnology
Maggie Wander (co-chair), Metropolitan Museum of Art

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

PUBLICATION

Kilenge, West New Britain, Papua New Guinea: A Pictorial Ethnography
by
Derl H. van Groningen à Stuling



In 1977–78, right after Papua New Guinea had achieved its political independence, Derk van Groningen was living among the Kilenge people on the north-west coast of the island of New Britain. Originally, his ethnographic field research centered on the circular migration pattern in the Kilenge area. Being permitted to take photographs of their daily activities, his focus became much broader.

Groningen's work presents a photographic documentation of many aspects of Kilenge life during the transition period from colonial rule to self-determination and governance. His original observations and photographs are published here for the first time.

https://www.harrassowitz-verlag.de/Kilenge/titel_7242.ahtml

CONFERENCE

**EMPIRES AND CULTURES OF THE
PACIFIC REVISITED**

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

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

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

Keynotes:

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

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

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

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