New Guinea cultural expression. Lingua franca song is confronted with multiple challenges: it must be linguistically accessible to diverse audiences; it must be thematically relevant to audiences of different experiential backgrounds (e.g., urban versus village); the musical styles, drawn from various sources—tribal, regional, international—must appeal across more narrow tribal, regional, and cultural lines as well. The paramount concern is financial feasibility, which in turn brings into play other sets of strategies for packaging, marketing, and distribution.

Beyond the Papua New Guinea case study, moreover, readers are implicitly invited to contemplate a rich, and virtually unmined, area for future research—contemporary musical idioms, their social and economic networks, and their ramifications for social analysis, in regions where social and linguistic diversity reign supreme.

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Kanak Sculpture and Painters Today: Ko i Névâ is a book about contemporary Kanak (Melanesian) artists who participated in the art exhibition by the same name that opened in 1990 at the Noumea Museum, Noumea, New Caledonia and then traveled for three months throughout the island of Grande Terre. The design of the book is striking. Surfaces of the cover are light brown and simulate the grainy texture of wood—the major medium for traditional and contemporary sculpture. The words Ko i Névâ are reproduced on the front cover as though carved in low relief. A logo in the lower left-hand corner comprises a circle (the shape of a traditional case ‘house’ in New Caledonia) enclosing a traditional roof spire. Directly opposite, in the lower right-hand corner, are reproduced four brightly colored strokes of paint (painting is not one of the older traditional art forms in New Caledonia). The wood-like surface, logo, and paint strokes indicate visually the variety and contrast of media, tools, and art philosophy of the artists represented in the book.

The book opens with a short preface and remarks about the exhibi-
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tion and book by Claude Tjibaou, president of the Board of Administra-
tors of the Agence de Développement de la Culture Kanak, and its director, Octave Tangna. The main body of the book consists of accounts of, or inter-
views with, fifteen artists and one artists’ association, Djewea. A small
photograph of the artist appears in the upper left or right corner of the first
page of that artist’s interview, and sev-
eral photographs of the artist’s work
accompany the text. Information
regarding previous major exhibitions
in which each artist has participated
appears in small type in the margins—
separate from the main text. In the
text, a statement in bold type intro-
duces each artist and is followed by
remarks made by the artists about
their background, training, and art
philosophy. These statements, like the
art, reveal a range of attitudes. Some
create works for sale; others do not;
still others manage both. How to relate
to traditional art, both visually and
conceptually, represents a major con-
cern, as does the search for woods and
new and suitable tools.

In addition to the artists inter-
viewed, photographs of twenty-eight
other artists and their works are
included without accompanying text. The authors from the Agence de Déve-
loppement state in the preface that “In
order to draw as complete a picture as
possible of Kanak art and artists in
1992, we have decided to add some
who were not represented in the 1990
exhibition. We offer apologies in
advance to any whom we may have
overlooked.”

It is difficult to criticize this book,
but one or two points come to mind. It
would be nice to have been able to
read personal statements from all art-
ists illustrated, not just a few. French
was the language used (with an English
translation booklet that accompanies
the book), but to have provided in
addition a statement in the different
languages spoken by the artists would
have indicated their diversity within
New Caledonia all the more effectively.
And, finally, what is the status of
women artists in New Caledonia
today? Of those artists interviewed,
only two were women. To be sure,
wood-carving was, traditionally, a
male occupation, but to what degree
are women becoming involved in the
arts today?

Criticisms are far outweighed by the
success of this book, which reflects the
success of the exhibition from which it
stemmed. At the time of the exhibition
in 1990, seventy Kanak artists had
been recorded, in contrast to only
thirty in 1986, the year of the first
major art exhibition of Kanak art,
“Art Canaque,” organized by the
Office Cultural Scientifique et Tech-
nique Canaque. To quote the artist
Rony Phadom:

I believe *Ko i Névâ* has served many
purposes. First, to determine where we
stand post-86: new forms are emerging
and out of the repetition of traditional
lines one sees creative pieces being born.
One is aware of a burgeoning confi-
dence among artists. *Ko i Névâ* is the
second major exhibition providing a
means of artists meeting each other and
emerging from their isolation: the mere
fact of seeing others’ work is a means of
enlarging one’s own experience. Clearly
this type of initiative opens the way to a
real progression: the artist no longer
feels hemmed in by tradition, but can explore beyond. There is also the fact of coming face to face with others: an artist has the innate desire to create but it is above all contact with the public, with people with whom one has an exchange, that enables us to see with another's eye. Kanak artists are beginning to discover the importance of the public who sometimes reveal to them their own value. It is important to take account of the other in art.

The book Ko i Névà further expresses this phenomenon.

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Most of the twenty chapters in this collection were first presented as papers at a conference held at the Australian National University in November 1990. The editors explain at the outset that the purpose of this conference was "to discuss the political implications of resource exploitation and resource projects in the island Pacific, and to consider the implications of resource exploitation for the indigenous peoples of Australia and New Zealand" (ix). With such a broad canvas, and only twenty brush strokes, one would expect the editors to have some difficulty in deciding how to arrange the picture. No single criterion could be used to divide the collection into parts, because some chapters dealt with particular economic sectors, others with cross-sectoral issues, some with particular countries, others with international issues. The editors untangled this mixture by dividing it into six parts: the first four deal with sectoral issues in Pacific Island nations (including Papua New Guinea), the fifth is about "Indigenous People and Resources" in Australia and New Zealand, and the last sails back to the Pacific to search for some general, cross-sectoral "Perspectives" on the chosen theme.

The first part of the book contains five chapters on the mining and petroleum sector, four of which are concerned with Papua New Guinea and one with New Caledonia. The last, by Stephen Henningham, has the greatest novelty value, mainly because so little has been written in English about the history of relations between the Kanaks and the nickel-mining industry. The others, by Hank Nelson, John Connell, Stewart MacPherson, and Richard Jackson, are more like extended footnotes or appendixes to previous writings.

Papua New Guinea also gets the lion's share of the attention in the second and third parts of the book, which contain five chapters on forestry and two on fishing. But in this case the Papua New Guinea material has rather more novelty value, partly because it includes the reflections of development practitioners rather than academic commentators. I was especially interested in the afterthoughts of Tos Barnett, whose commission of inquiry into the forest industry had a marked effect on the political landscape of Papua New Guinea, and the reflections of