Katerina Teaiwa). Hopefully scholars will work on translating the francophone journal *Litterama‘ohi* (edited by Flora Devatine and Rai a Mai), and the anthology *Poèmes du Pays Kanak* (Noumea) as well as translate into French more of the literature by well-known indigenous imaginative writers of English, as only a few to date are represented in French. Reading this anthology underscores that there must be many indigenous writers from the region who speak an originally colonial language other than English, and what a richly polymorphic, heterogeneous constellation of writers the region has for comparisons.

To take one example, the prose vignettes and stories by Rai a Mai, *Vai: River in a Cloudless Sky*, aligns with the early antinuclear poetry of the late (and much loved) Hone Tuwhare, using a personal rather than oratorical voice, and also with Patricia Grace’s female-centered narratives. This quote from *Vai* begins with a visit by Charles de Gaulle:

“One day, a man as ferocious as the crazy King Tamatoa V comes to Tahiti. He says that we must build an airport. For one year, night and day, trucks haul rocks out of the river. They wake babies and their families. And the spirits run away.

“The man with the big nose speaks of force and power, of defense and of the bomb. He comes with other men from his country to see the bomb explode over the Pacific Islands at night. And the men, these chiefs of war, stare at the sky with their backs to the land, gazing at the beauty in the ecstasy of violence” (102).

In short, this anthology is a startling glimpse at a new (for many English speakers) literature of the Pacific. There may be other writers who compose in reo Mā‘ohi or French who are not sufficiently represented here, such as Charles Manutahi, Hubert Brémond, and Turo a Raapoto (all are mentioned in the introduction). Nevertheless, this anthology remains very moving and very encouraging for indigenous Polynesian writing in English/Reo/French, which invites further comparative work with other Pacific literatures. In the words of Henri Hiro (88), “O Maori house! / There the Polynesian men rediscover in you / Such warmth . . .”

ROBERT SULLIVAN
University of Hawai‘i, Mānoa


Also available in French and German: €45.00.

This was one of the most comprehensive exhibitions of art from a Pacific
Island in recent years. It was conceived by two Pacific art curators: Michael Gunn, Associate Curator for Oceania at the Saint Louis Art Museum, Saint Louis, Missouri, and Philippe Peltier, Curator, Head of Oceania and Islands of Southeast Asia, Musée du quai Branly, Paris. Three curators—Gunn, Peltier, and Markus Schindlbeck, Curator for South Seas Department, Ethnologisches Museum, Berlin—oversaw the installation of the exhibition at its three sites. The exhibition included about 150 objects, but that number varied slightly at the different museums.

New Ireland is an island group located north of New Britain and northeast of New Guinea. This exhibition focused on arts produced in New Ireland during the nineteenth and twentieth centuries, following Western “discovery” in the seventeenth century. Much collecting by outsiders was accomplished between 1880 and 1915, the period of German colonization of New Ireland and neighboring islands. The northern part of New Ireland was more accessible than the south, resulting in a preponderance of objects from that area. Although many of the objects came to reside in ethnological museums, they did not go unnoticed by European artists of the end of the nineteenth and early twentieth centuries, specifically artists belonging to the French Surrealist and German Expressionist movements.

Following German domination of the area after 1914, colonial rule passed to Australia until 1975, when New Ireland and adjacent islands achieved independence as the country of Papua New Guinea.

Several factors motivated Gunn and Peltier to develop an exhibition that would include all types of art from New Ireland. Traditions from the northern territories and their associated malagan (funerary) ritual carved and painted sculptures and masks had always been privileged in the literature and in exhibitions. Previous reports appeared to reveal that the single term malagan had different connotations in different regions—a hypothesis that demanded further investigation. Traditions from central and southern areas, less well known to the general public, deserved their due, and this was another motive for a new exhibition. Gunn and Peltier recognized the frequent omission of contextual documentation for objects in museums; their research for this exhibition only reinforced their perception. The last motivating factor for the exhibition was a desire to know how present-day New Irelanders would react to photographs of objects collected from their ancestors under the colonial conditions of former years.

These motives prompted the following strategy in preparation for the exhibition. Museums in Europe, Australia, and the United States were first consulted for their New Ireland holdings. Then the curators took photographs of the objects back to New Ireland, the planned re-presentation being more than a hundred years after Western appropriation. As Gunn wrote in an article about the exhibition in the journal *Tribal Arts* (42:82–87 [Autumn 2006]): “In our search for context, we brought hundreds of photographs of art objects in western museums with us to New Ireland. We traveled by truck and by canoe, visiting as many of the twenty-
two different regions of the islands as we were able to reach. We sat down with them and tried to explain what we were doing, what a museum was, and what an exhibition could be. Then we asked them to look through the photographs and comment upon what they saw. By far the majority of individuals we interviewed were interested only in the objects that originated from the region where they lived.”

And yet, Gunn and Peltier were able to discern valuable information and recorded all responses, even when they appeared contradictory. This is one of the features of the exhibition documentation that is so valuable. All too often, attributed provenances just come from Western scholars or collectors. The labels and catalog entries from this exhibition include indigenous comments, even when they contain conflicting attributions or admissions of no awareness at all. Viewers and readers are thus furnished with multiple perspectives that can now redefine the objects.

The exhibition has had three venues: Saint Louis, Paris, and Berlin. Any review of the actual exhibition should demand that the reviewer see all three. I have only seen the exhibition in Paris. However, comments from other viewers reveal that all three exhibitions, while differing slightly, were united by two features: the art objects themselves and videos showing preparation for the ritual and its performance. Video has enabled visitors to all three venues to appreciate the pertinent local contexts for the art objects and, in the case of masks, their movement.

A 302-page catalog accompanies the exhibition. Nine major contemporary scholars contributed forty-five essays, dealing with art and ritual in northern, central, and southern New Ireland, as well as art from New Ireland in museum collections. Issues such as restricted versus open ownership of art traditions, life force and body concepts, and death and memory are considered in some detail.

Just a couple of minor critical points come to mind for this reviewer: Graeme Were, who writes a short essay about the shell ornaments termed kapkap (56–57), does not refer to a 2006 article of his which amplifies the subject (Kapkap: The Art of Connecting in Island Melanesia, Pacific Arts: The Journal of the Pacific Arts Association (NS 1:27–35). Neither this article nor Were’s doctoral dissertation on the subject appear in the bibliography of the catalog. Antje Denner’s essay (145–147) states correctly that the island of Nissan, located between New Ireland and Bougainville, occupies a marginal position in New Ireland. Mask producers on Nissan have executed some masks that exhibit obvious influence from the masking tradition on the island of Anir, which is part of the New Ireland group. These resemblances reflect former ties between the two islands but other masks from Nissan do not, as Denner acknowledges. The two masks in this exhibition belong to the Anir-related category (plates 45, 46). Basically, I agree with Denner that Nissan should be included in the exhibition but perhaps the beginning of the essay should provide greater emphasis on its partial relevance.
Two other features of the catalog deserve mention. The first is an annotated list of art objects from New Ireland in museum and private collections. The exhibition scholars located or received information about over twelve thousand objects in 123 public museums and sixty-five private museums and collections. Gunn estimates that probably another 8,000 pieces exist, resulting in a total of about 20,000 objects from New Ireland in collections outside the Islands. These figures represent awesome evidence of the process of colonialism in the Pacific. The second feature is the full bibliography containing many books and articles published throughout the years on New Ireland. Bibliographies such as this one invite further exploration of the many recorded opinions and photographic records that make up the documented history of these islands and their art objects. Long after the exhibition closes, the catalog will remain as a valuable scholarly work that should encourage similarly thorough explorations of museum collections and Island interpretive contributions for other parts of the Pacific—a postcolonial process that has already begun in several areas and will hopefully continue.

DEBORAH WAITE
University of Hawai‘i, Mānoa


This exhibit pulled together 220 images of Paul Jacoulet’s original drawings, watercolors, and wood-block prints of Micronesian subjects, and the artist’s notes, which were shared by his adopted daughter, Mrs Thérèse Inagaki, with researcher and curator Donald Rubinstein.

Isla Gallery comprises three rooms, which provided a display space for each of the three major geographic areas of the artist’s work in Micronesia. The Mariana Islands grouping contained sixteen wood-block prints; fifteen were featured for Yap and the Outer Islands; and prints from Palau, Pohnpei, Kosrae, and the Marshall Islands made up the third group, which also included four additional prints depicting general themes of the tropics and the South Seas. The colorful, thumbnail-size images provided an enticing coda to the catalog, and invited readers to view the actual wood-block prints in the exhibit. Within each grouping, original wood-block prints were featured together with photographic reproductions of watercolors, pencil sketches, and line drawings of the subject. Text panels described the techniques and steps used by the artist to manipulate the