TEWCIARIKI TEAERO WILL BE VISITING ARTIST IN APRIL

The Center for Pacific Islands is pleased to announce that our Visiting Artist for 2006 will be I-Kiribati artist, poet, and teacher Tewciariki Teaero. Teaero, who was born on Nikunau Island, Kiribati, studied in Victoria, Australia, and holds a Master of Arts in Education from the University of the South Pacific (USP). He is currently senior lecturer and assistant to the head of the School of Humanities at USP.

Teaero’s poetry has been published in numerous literary journals and in two anthologies, *On eitei’s wings* (Pacific Writing Forum, 2000) and *Waa in Storms* (Institute of Pacific Studies, 2004). His paintings and drawings, inspired by traditional art motifs, ideas, legends, and contemporary issues in the Pacific region, are in private and public collections in the region and beyond. His illustrations have appeared in many literary publications including *Songs of Love* (Mana Publications, 1999), a book of poems by one of the Pacific’s leading poets, Konai Helu Thaman.

As an academic researcher, Teaero is particularly interested in art education, indigenous philosophies of education, and indigenous knowledge. With his colleagues in the region he investigates ways in which indigenous philosophies and processes of education can be successfully integrated with contemporary western ways of teaching and learning.

Teaero will be at the center during the third week in April. During his residency he will give a public presentation at UH Mānoa, speak in UHM classes and on the Brigham Young University–Hawai‘i campus and the University of Hawai‘i at Hilo campus, and serve as a resource for teachers and students.

MUSIC BUILDING WING NAMED IN HONOR OF BARBARA SMITH

The UH Board of Regents has approved the naming of the ethnomusicology wing of the music complex at UH Mānoa in honor of emerita music professor and CPIS affiliate faculty member Barbara Smith. Professor Smith, who retired in 1982, began her career at UH in 1949. She took up the Japanese koto in 1955, made research trips around the Pacific, published widely on Pacific subjects, and became a world leader in her then-emerging field of ethnomusicology.

With Dorothy Gillett, Smith introduced performance classes in Hawaiian chant and hula into the UH Music Department curriculum. She also spearheaded the establishment of the master’s program in ethnomusicology in 1962—one of the earliest ethnomusicology programs in the nation.

She continues to be showered with honors as an active scholar. In 2001, the University of Sydney published a festschrift in her honor when she retired after 18 years as chair...
of the Study Group on Music of Oceania (SGMO), part of
the International Council for Traditional Music. She was also
awarded an honorary doctorate from Pomona College.

In November 2006, Smith and Jane Moulin, professor of
ethnomusicology at UH Mānoa, will coordinate a special
meeting of the SGMO at UH Mānoa, in conjunction with the
Society for Ethnomusicology conference. The theme of the
meeting will be string bands.

NEWS IN BRIEF

Cluny Macpherson Wins Award in New Zealand

Longtime friend and former visiting professor at the Center
for Pacific Islands Studies Cluny Macpherson has won the
Royal Society of New Zealand’s Te Rangi Hiroa Medal for
2005. The medal is awarded biennially, in rotation, in three
areas of the social sciences. It honors an investigator who has
undertaken work of great merit in New Zealand and has made
an outstanding contribution toward the advancement of a
particular area of the social sciences. Macpherson, who is a
professor in the School of Social and Cultural Studies,
Massey University-Albany, was awarded a medal in the area
of social and economic policy and development.

The award cited Macpherson as a major figure in
documenting the role of Pacific Islanders in the wider New
Zealand society and noted that he “has gone beyond
scholarship into praxis in actively helping development
through his community work, mentoring and teaching.” The
society also commented on the migration theme that linked
the scientific and academic lives of Macpherson and Te Rangi
Hiroa (Peter H Buck), observing that “Macpherson has
documented contemporary New Zealand and the Pacific in the
era of the second great series of migrations . . . not just
between islands, but as Māori and other Polynesians moved
to cities in New Zealand and elsewhere.” Congratulations,
Cluny!

Matato‘a to Perform in Honolulu

Matato‘a, a music and dance group from Rapa Nui (Easter
Island), will perform at Leeward Community College on
Friday, 24 March 2006. The group’s performances feature a
fusion of traditional Polynesian dance and music with modern
influences of Latino, reggae, and rock. Their spectacular
costuming includes traditional fibers, feathers, and takona
(body paint). More information on the group’s visit is
available at <www.matatoa.com>. For ticket information,
see <LCCTheatre.hawaii.edu>.

MELLER PRIZE AWARDED

Christine Naomi Castagna has been awarded the Norman
Meller Research Award for the 2004–2005 academic year for
her thesis, “The ‘Wylding’ of Te Urewera National Park:
Analysis of (Re)Creation Discourses in Godzone
(Aotearoa/New Zealand).” The Meller Prize goes to the most
outstanding master’s thesis or graduate research paper written
by a student at UH Mānoa and focusing on the Pacific Islands
from a social science or humanities perspective. It is made
possible by a gift bequeathed by Dr Norman Meller, a
distinguished political scientist and former director of the
Center for Pacific Islands Studies.

In her thesis, Castagna examined struggles over resource
definition and use that are taking place around Te Urewera
National Park, on the North Island of New Zealand. There,
Māori, primarily Tuhoe, are struggling to regain ownership
of the parklands through the Waitangi Tribunal. Her study
looked at ways in which management plans for the park
reflect colonial ways of thinking about nature as separate
from culture. In selecting her thesis for the prize, the
committee cited the creativity of her approach, the quality of
her research, the clarity of her writing, and her use of theory
to interrogate the persistence of colonial ways of thinking.

Ms Castagna is a MA graduate of the UH Mānoa
Department of Geography. The prize includes a check for
$250.

PACIFIC NETWORKING AT UHM

The University of Hawai‘i at Mānoa has a large number of
research, training, and service units and projects whose work
is directly related to the Pacific. On 18 October, the
Agricultural Development in the American Pacific (ADAP)
program, in the College of Tropical Agriculture and Human
Resources, hosted an open conference to bring together
disparate groups working in the Pacific Islands and encourage
dialogue among the participants. Most of the participants were UH-affiliated, but there were also representatives from federal agencies and local nonprofit organizations. Center for Pacific Islands Studies Director David Hanlon attended the conference and spoke about the work of the center.

The success of the conference was due to the organizational work of ADAP Director Jim Hollyer and his assistant, Vanessa Troegner. A Web site has been set up at <www2.ctahr.Hawaii.edu/adap2/Pacific_Initiative/index.htm>. ADAP is a US Department of Agriculture-funded program that promotes capacity building and agricultural development in the American-affiliated Pacific. It also has links to other Pacific nations. The ADAP Web site is <www2.ctahr.Hawaii.edu/adap2/index.htm>. For more information, contact Jim Hollyer at hollyer@hawaii.edu.

**CPIST STUDENTS WORKING WITH CENTER ON THE FAMILY**

Two center MA students, Myjolynne Kim and Teresa Brugh, and undergraduate student Lucky Kim, are assisting the UHM Center on the Family with a project designed to learn about Micronesian students' experiences in Hawai‘i high schools. In addition to interviewing Micronesian students (primarily from Chuuk, the Marshall Islands, Pohnpei, and Palau), the UH students are interviewing a sample of the parents. The interviews with the students cover areas such as their concepts of culture, and Micronesian and American cultures in particular; their relationships with teachers and peers; how they view Hawai‘i schools and schools in their home islands; relationships with their families; their experiences outside of school; and the factors that brought them to Hawai‘i.

Brugh, who spent two years in the Peace Corps in Palau, and Kim and Lucky, who are Chuukese, have been able to help shape the project because of their experience with various Micronesian cultures and their knowledge of the students’ home islands. They are also able to use their Micronesian language skills, as well as English, in the interviews, and they have made a big difference in recruiting for the project. Although most Micronesian students in Hawai‘i are Marshallese, a majority of the students who are recruited by the interviewers at meetings at the high schools are Chuukese, probably reflecting the appeal of talking to interviewers with whom they share a special rapport. At the end of the project, approximately 50–60 students will have been interviewed.

Although the research is not directly related to their own special areas of interest, Brugh and Kim say that they have enjoyed being part of the project as it has enabled them to continue to be involved with Micronesians in Honolulu while they are in school. The interviews have also been quite eye-opening for them, particularly with respect to the high schoolers’ experiences with their teachers and peers and differences in the ways that they perceive and negotiate their relationships with non-Micronesian students.

The lead investigators for the project are Su Yeong Kim, Prevention Research Center, Arizona State University, and Barbara DeBarieshe, UHM Center on the Family. The Center on the Family is a unit within the UHM College of Tropical Resources and Human Resources.

**ROSANNA RAYMOND**

An Interview by Chikako Yamauchi

The center’s Visiting Artist for 2005 was Rosanna Raymond, performance poet, writer, artist, and costume designer. Raymond explores landscapes of her multiethnic heritage—Samoan father, Pākehā mother, raised in a predominantly Māori community in Aotearoa New Zealand—to create her multimedia art. CPIST MA student Chikako Yamauchi interviewed Raymond about her work and her history with Pacific Sisters, a collective of multimedia artists formed in 1992. The following are excerpts from the interview, along with an image of Raymond's multilayered art. While she was in Honolulu, Honolulu Advertiser writer Wayne Harada coined the phrase "multitasking maiden," referring simultaneously to her most memorable performance character, Full-Tusk Maiden, and to her ability to work in several media at one time. In the piece below, Raymond has combined her visual art with her poetry. Other examples of her work, including her recording of "Ode to a Pale Sina (Beat Me and I Shall Fly to the Moon)," are available on the Pitt Rivers Museum Pacific Pathways site at <projects.prm.ox.ac.uk:8080/pcs/viewpub.php?pid=305&id=25>.

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You see meas a homew
and I come to you
like the moon.
It is the slim of a
summer's no
It is the full
of an equilith night
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CY: Being a “multitusking maiden” requires a lot of different kinds of skills and knowledge. How did you acquire these skills and different kinds of knowledge?

RR: I did my first storytelling as a child, instead of listening to stories. Later I met up with the group Pacific Sisters, a multicultural collective of artists. Within the group there are performing artists, costumers, writers, photographers, and digital workers, and I think from hanging around with that lot, I became a “multitusker”! We used to do lots of workshops together, and we would teach each other different skills. I think the very nature of living in Aotearoa—you have to have a few skills up your sleeve. I work professionally, but I picked Pacific Sisters as my creative side. In the end it has all sort of managed to roll itself into one big ball. I live with a photographer, my husband Kerry, and I think that is why I have always worked alongside photography. It is something that has just always been with me. I am either organizing a shoot, or helping with one, or being in one, or watching a shoot being done.

CY: From my audience perspective, your artistic endeavors all stand strongly on their own, but the multilayering of them creates something—its own creature.

I hope that each of the arts, each discipline, can kind of stand by itself—that you can take the poetry, and enjoy the poetry without all the visuals and the performance art, and the same with the crafts—that the costuming stands by itself and the visual art stands by itself. But it is nice when it is all mixed together as well.

CY: Where did you learn to sew? Was that with the Sisters?

RR: My mother and both my grandmothers have always been craftswomen, so on my Samoan side and my Pākehā side I have always lived with women who have been industrious with their hands. I didn’t manage to pick up the crocheting and the knitting . . . but ever since I was a kid, I’ve sewn doll clothes, sewn clothes, it was just something that we did. Working with the Pacific Sisters, I used to do all the “arms and legs” bit—I was the producer, and I used to stand in admiration of them and say, “I wish I could do that!”

In the Pacific Sisters there is Ani O’Neill, who is a Cook Islander; Niuha Tupaea, who is Māori; Suzanne Tamaki, another Māori; and two afakasi Samoans (myself and Fiona Wall)—all New Zealand-born. Ani, in particular, is completely craft-orientated with her work, and she is the one who very patiently taught me how to do a lot of the plaiting techniques—and then the materials did the talking. One year we had to fundraise a lot of money so we started to make jewelry to sell in a stall, and we fundraised, not just by the jewelry alone, but we ended up fundraising thirty thousand New Zealand dollars, which was no mean feat. And that helped us get to the Festival of Pacific Arts [in Sāmoa in 1996].

I also made my first costume for that, so for me it was one of those moments where I suddenly thought of myself as an artist, rather than as the director/producer, doing all the boring stuff—answering all the phone calls and making sure everyone turned up for rehearsals. And it was hard for me a lot of the time because I used to do so much of the other sort of work . . . it eats into your craftwork. And actually that is how I feel about last year, I did so much other work, that my artwork suffered a lot. That’s why it was wonderful to come to Honolulu . . . just having a bit of space sometimes, away from the old daily grind. Especially as a mother—I have two kids and a husband—there is lots of washing and dishes! So this is luxury—and when it is luxury, you don’t waste that time.

CY: Was the Pacific Sisters created specifically as a women-centered space?

RR: Yes, it was—it was a space where we could all be our Polynesian selves. We all had Pālagi blood, we were all mixed-race, all urban kids, too, so even the Māori that were living with us had moved away from their tribe, from their tribal land, so it was a space that we felt safe. And two of us were mothers with kids so it was a time we could get together, be creative, look after each other’s kids—it was a really supportive space. Then doing the show, nobody else was going to do it for us, so I think we just figured out we would have to do it ourselves.

The art world wasn’t serious about craft at that stage—so a lot of times we were excluded. We were excluded a lot because of our mixed-race and excluded a lot because we were “crafty”—and it wasn’t until we went to Sāmoa for the festival of the arts that we made this big step onto a platform of saying, “Now we are artists,” because through making costumes we made the story. We didn’t just make the costumes for the hell of it. We were telling the story of Sina and the eel—and we made a whole set for it. That was the first time I started to write. Before, I would sort of help everybody through an idea. Here I was the main one, but it was a real group effort. We had six cast members, and every cast member had to have a costume, and from there it grew. We created a soundtrack, using a mixture of organic and traditional music. It was a multilayered process again.

CY: In other settings you have touched on the healing aspects of art. Could you elaborate on that?

RR: I am a great believer in that. For me, personally, art is a great healer. I think when you have a product—this
something, this object—it is really quite empowering. You have created this beautiful thing, this thing that can come with stories and has meaning. The creativeness comes not just from the making of it, but why you made it, as well as how you made it, using the same techniques that your ancestors had been using for hundreds of years.

It is really empowering, too, to know that you are carrying on this tradition and that this thing has value and people also want to buy it, or want it—that’s another part. It’s good for the ego! But it also puts it in the twenty-first century, and it becomes relevant to your everyday life. The Pacific Sisters ended up doing lots of workshops for young pregnant women, just teaching them how to work in groups and, by using crafts, how they could earn pocket money. That gives you a sense of self-sufficiency. You can be at home, and you can still be creating and providing yourself with an income. Especially for the mothers, finding an income is really important. [The workshops] were really good for us, as well as them.

I also find that art is a really good way of articulating messages that otherwise people wouldn’t listen to. If I were to just tell people that a certain kind of seed is not around any more, a lot of people would turn off. But if they see a beautiful object made out of these seeds, with a high price on it, too, and they say, “Why is this price high?” I’d explain to them [deforestation, overfishing issues, etc], and they’d say, “Ah, that’s really sad.” The object really helps them see the beauty of the seeds. And placing a value on it was a big thing for me. I’d lost the sense of value for tapa, for the mats, and for a lot of our seeds and shells—they’ve gotten relegated to trinkets, something that tourists pay $5.00 for. They don’t quite understand why we needed more than that. But it is not a renewable source. We can’t use our traditional feathers in New Zealand anymore because they are extinct. There are all these other layers of meaning that go into why we create these objects.

The writing is another part of it, I think. Someone asked me, “Do you produce your art as a form of healing?” And I must confess, yes—but it saves me a lot of money on psychiatric bills!

CY: What’s next for Rosanna Raymond?
RR: I am going to put on another cap and turn into curator and creative director for the Pasifika Styles Exhibition 2006, which we will have at the Cambridge Museum of Archaeology and Anthropology. It’s fantastic to be in this position, especially after so many years of criticizing museums. Our cultures change, so should theirs! They want to change, they need to change, and it is great to be able to work together with an institution and help change peoples’ perceptions of those spaces as well.

For me, it’s another opportunity to help promote the art of the Pacific, so that we don’t just blend into the art world. I’ll be having meetings with Creative New Zealand to see if we can get money to bring artists over. The living dynamic is really important to me, and museums and institutions can help. If they haven’t got much money, at least they can put their support behind changing the dynamics of what an art exhibition can and should be. (For more information on Pasifika Styles2006, see Bulletin Board in this newsletter.)

In Memoriam
JUDITH DAWN HAMNETT
The faculty and staff of the Center for Pacific Islands Studies are saddened to report that Judith Dawn Hamnett, a former newsletter editor for the center, passed away on 9 December 2005 after a short illness. A memorial service to celebrate her life was held on 21 December.
Judy was an administrative assistant with the Pacific Islands Studies Program, the precursor to the Center for Pacific Islands Studies, in the early 1980s. She was the center’s first newsletter editor, and in 1986, she compiled the program’s first guide to films about the Pacific Islands. Since Judy initiated the project, the guide has quintupled in size and is now available in a more easily searched and accessed form on the Internet, but its format owes much to Judy’s original design and vision. In describing her work at the center, Robert C Kiste, a former and longtime director of the center, said Judy contributed to almost all aspects of the program in its early days and was a key player in the history of the center.

VISITORS TO THE CENTER
Among the visitors to the center during the period October 2005 through early January 2006 were

- Charles Chamberlain, Deputy Director of Libraries, University of Washington
- Thomas Gething, Department of Asian Languages and Literatures, University of Washington
- Helene Hale, 4th Representative District, Hawai‘i State Legislature
- Gretchen Kelley, Media Director and Projects Coordinator, Pasifika Foundation
- Yasuyuki Karakita, Faculty of International Studies, Utsunomiya University
- Kimberlee Kihleng, Executive Director, Guam Humanities Council
Paci fi c

CENTER

Shao

Barry

talk on

of a reading by an extraordinary group of

cosponsored by the

Marquesas."

Marquesas regularly since 1984.

AND

the mayor of Tahuata to create the first community-based

archaeological museum in French

polynesia currently living in Honolulu), and Ku’ualoha

Department of English), Anne Kennedy (New Zealand poet

Department of English), Caroline Sinavaiana

poets were Albert Wendt (Citizen’s Chair in the

anthropology at

UH Manoa). Reina Whaitiri, visiting assistant

professor in the

UH Manoa, Department of English, very

attended the

Pacific Lives,” which was held at the Australian National

University in Canberra from December 5th through the 7th.

He presented a paper entitled, “You Did What, Mr.

President?! Trying to Write a Biography of Tosiwo

Nakayama.” After the workshop, he met with a number of

Pacific specialists on the ANU campus and attended a

meeting of the Journal of Pacific History’s editorial board, of

which he is a member.

Heather Young Leslie, assistant professor of anthro-
pology, had a busy few months at the end of 2005 as a

visiting researcher at the Macmillan Brown Centre for Pacific

Studies at the University of Canterbury in Christchurch, New

Zealand. Among her many research projects, she completed a

book manuscript, Hybrid Textiles: Pragmatic Creativity and

Authentic Innovations in Pacific Cloth, with her coeditors,

Ping-Ann Addo and Phyllis Herda. She also gave talks at the

University of Otago and the Macmillan Brown Centre on

Tongans, colonial authority, and creating a hybrid space at the

Central Medical School in Suva. Thanks to a Rockefeller

Archive Grant-in-Aid, Young Leslie will travel to New York

in late January 2006 to examine archived correspondence

between the Rockefeller Foundation’s International Health

FACULTY ACTIVITIES

November found most of the faculty and staff of the Center

for Pacific Islands Studies traveling to Wellington, Aotearoa

New Zealand, for the “Culture Moves! Dance in Oceania from

Hiva to Hip Hop” conference. Representing the center at the

conference were David Hanlon, Vilsoni Hereniko, Tisha

Hickson, and conference co-convener Katerina Teaiwa.

Hereniko was also in Wellington for the New Zealand

premiere of his film, The Land Has Eyes. Judy Van Zile and

Betsy Fisher, from the UHM Department of Theater and

Dance, and Vicky Holt Takamine, UHM Department of

Music, also took part in the conference. Others attending the

conference from UH Mānoa were Neal Smatresk, vice

chancellor for academic affairs; Peter Englert, former vice

chancellor; and Vanessa Chong, a member of the Study

Abroad Center staff.

In addition to traveling to Wellington, David Hanlon

attended the Pacific History Association workshop, “Telling

Pacific Lives,” which was held at the Australian National

University in Canberra from December 5th through the 7th.

He presented a paper entitled, “You Did What, Mr.

President?! Trying to Write a Biography of Tosiwo

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between the Rockefeller Foundation’s International Health...
Board personnel and the Government of Tonga for the period during which the first medical school for Pacific Islanders was established. *Pacific Studies* 26(1) contains Young Leslie’s review of Cathy Small’s *Voyages: From Tongan Villages to American Suburbs*, as part of a review forum.

In December, Murray Chapman, professor emeritus in the Department of Geography, was at the Golden Jubilee Celebrations of the Bangladesh Geographical Society in Dhaka. As the guest of honor, his illustrated presentation, “Let Indigenous Voices Speak: An Island Journey from 1965,” reflects on living and working for three years with the people of tasi maui, also known as the Guadalcanal Weather (south) Coast. To many outsiders, this is a place of notoriety. It has endured years of civil unrest and is the refuge of the militant Harold Keke.

In the last newsletter, it was mentioned that Kanalu Young, associate professor of Hawaiian studies, is making a documentary focusing on Hawai’i Creole English and the role it plays in the lives of Hawai’i’s people. His collaborator on the project is Marlene Booth, a veteran filmmaker who has recently relocated to Honolulu from Boston.

Jan Rensel, CPIS managing editor, and Alan Howard, emeritus professor of anthropology, have a new article, “Rotuman Identity in the Electronic Age,” in *Shifting Images of Identity in the Pacific*, edited by Toon van Meijl and Jelle Miedema (see Publications).

**STUDENT AND ALUMNI ACTIVITIES**

Congratulations to our most recent graduates—Laura M Fepulea’i, Krissy Kahikina, Lea Lani Kinikini, and ‘Amelia M Pasi—who graduated in December 2005. Their theses and Plan B papers explored a diversity of topics and issues:

- Laura Fepulea’i’s thesis, “Atina’eina o tupe mai fafo i le Fa’asamo/Cultivating Remittances in Fa’asamo” looks at remittances, not as aspects of a system of dependency, but as reflecting a system of reciprocity. In contrast to economic and statistical surveys, her thesis focuses on Samoan cultural ways of understanding and appreciating remittances and the way these remittances sustain Samoan cultural values. Fepulea’i also revisits the notion of the “investment” of remittances.

- “Silences and Burdens: Kavenga in the Hawai’i-Tongan Diaspora,” a Plan B paper by ‘Amelia Pasi, looks at kavenga, a Tongan system of obligation and expectation, and the impact that migration has on this cultural tradition. She was also interested in looking at the impact kavenga, which is seen both as a means of strengthening family ties and as a burden, has had on the socioeconomic well-being and success of Tongans in Hawai’i. For her paper, she interviewed Tongans in Hawai’i and in Tonga, and also compared kavenga to the Samoan fa’alavelave.

- Krissy Kahikina’s Plan B paper, “Indigenous Language Immersion Education: An Annotated Bibliography of Resources for Te Kohanga Reo and Piinana Leo,” includes a historical comparison of indigenous language loss in Aotearoa New Zealand and Hawai’i. In addition to presenting selected annotated bibliographies for Aotearoa, Hawai’i, and Tahiti, Kahikina recounts the recent history of language immersion programs and language use in these locations.

- In Lea Lani Kinikini’s thesis, “Narrative Survival in the Tongan Diaspora: The Case of the American Deportees,” she explores the stories of twelve Tongans deported by the US government, “criminal deportees” who were removed from US prisons and returned to the Kingdom of Tonga. Her desire to try to understand life in the diaspora, particularly the violence of life in the diaspora, and what it was like to be deported to a place and culture that one had never known, was born out of the experiences of her own family members in the diaspora.

Kinikini is also a graduate of the UH Certificate Program in International Cultural Studies. At the Capstone Project Forum in December she presented a rough cut of film footage she shot in Tonga during her interviews with deportees, footage that engaged Eisenstein’s notion of “montage.”

The Center for Pacific Islands Studies is pleased to welcome four new students and to welcome back one “old” student. The new students are

- Ian Akahi Masterson has a BA in anthropology from Hawai’i Pacific University and is a surf consultant and instructor. He is interested in continuing his research into Hawaiian archaeology and the importance of surfing in pre-contact Hawai’i. He plans to expand the scope of his studies to include surfing in other parts of the Pacific.

- Leticia Kingtaro Sisior, from the Republic of Palau, has a BA in anthropology from the University of Hawai’i at Manoa. She is interested in cultural and social change over time, with a special interest in the impact of colonization on the culture of Palau and what happens when cultural systems conflict.

- Solinu’u P Topalian, who was born and raised in American Sāmoa, has a BA in Asian studies from the University of Maryland and has traveled widely in her position with the United States Department of State. She is interested in the growing presence of China and other Asian nations in the Pacific and the implications for the future of the region.
Pacific News from Mānoa

- Arndt Burkhard Wrede, who is from Germany, is currently a master’s degree student in the Department of Urban and Regional Planning at the University of Hawai‘i at Mānoa. He is interested in learning more about Hawai‘i and participating in the development of planning and resource management tools that can be used in Hawai‘i and possibly other parts of the Pacific.

In addition to welcoming our new students, we want to welcome back Mariana Ben Dereas, who was on leave from geography, and contemporary issues in Micronesia, among other courses.

Faustina Rehuher (MA 1989), director of the Belau National Museum, presided over the opening of the museum’s new building on 30 September, an event that celebrated the museum’s 50 years of existence. The state-of-the-art building will house valuable museum collections. The building’s architectural design was inspired by the shape of an outrigger canoe. The museum complex includes a bai (traditional men’s meeting house with a carved façade) and a botanical garden and nature trail. For more on the museum, see the Web site at <www.belaunationalmuseum.com>.

Brian Diettrich, PhD candidate in the UHM Department of Music, has received a Wenner-Gren Dissertation Fieldwork Grant for research on “Transforming Colonial Encounters: Performing Arts and Conceptions of Tradition in Chuuk, Micronesia.” His work explores the ways in which Chuukese invoke multiple layers of colonial encounter in their performing arts and articulate these hybridized cultural sites as “tradition.”

Lola Quan-Bautista, a 2001 PhD graduate of the Department of Sociology at UH Mānoa and an assistant professor of sociology at the University of Guam, has been awarded the National Science Foundation’s Minority Postdoctoral Research Fellowship. The fellowship, which is granted to only twelve recipients each year, is intended to increase the number of minority scientists and prepare them for leadership positions in industry and in academia. Quan-Bautista was awarded the fellowship for her project “Understanding Domestic Space in an Urban Setting: Views from Migrant Women from the Federated States of Micronesia,” a project that looks at the migration of Micronesian women to Guam. Quan-Bautista was featured in the summer 2005 issue of the University of Guam’s University Magazine.

In the last issue of the newsletter we incorrectly noted that Kaleialoha Lum-Ho’s thesis, “Displacement and Population Decline in Rural Valleys: A History of Hālawa Valley, Moloka‘i,” was a Plan B paper.

THE CONTEMPORARY PACIFIC

Issue 18:1 of the center’s journal, *The Contemporary Pacific*, is now available. The contents include

**ARTICLES**

- “Got Race?” The Production of Haole and the Distortion of Indigeneity in the Rice Decision
  Judy Rohrer

- Three Competing Research Perspectives for Oceania
  Houston Wood

**DIALOGUE**

- Interview with Albert Wendt: Art, Writing, and the Creative Process
  Vilsoni Hereniko

- On Analogies: Rethinking the Pacific in a Global Context
  Teresia K. Teaiwa

- Saipan: From Then to Now
  P F. Kluge

**POLITICAL REVIEWS**

- Micronesia in Review: Issues and Events, 1 July 2004 to 30 June 2005
  Kelly G. Marsh, Samuel F. McPhetres, Donald R. Shuster

- Polynesia in Review: Issues and Events, 1 July 2004 to 30 June 2005
  Frédéric Angleviel, Lorenz Gonschor, Jon Tikivanotau M Jonassen, Tracie Ku’uipo Cummings Losch

**BOOK AND MEDIA REVIEWS**

The issue’s featured visual artist is the acclaimed novelist and poet, Albert Wendt, who is currently Citizens’ Chair in the English Department at the University of Hawai‘i at Mānoa. Wendt, who says that he is “only five years old as an artist,” has filled his free time, during his two years at Mānoa, drawing and painting what he calls his Ko‘olau and Pele series. These paintings were inspired by the Ko‘olau range at the head of Mānoa Valley and the akua of the Hawaiian Islands. The issue also contains editor Vilsoni Hereniko’s interview with Wendt about his painting.

Individuals whose institutions subscribe to Project Muse can view Wendt’s artwork at the Muse Web site (at <muse.jhu.edu>). Google now indexes all Muse articles, making it much easier to locate information on the site.

**PUBLICATIONS AND MOVING IMAGES**

Available from UH Press
*Ka Moolelo Hawai‘i: The History of Hawai‘i*, by Sheldon Dibble, is a facsimile reprint of the 1838 Lahainaluna history

UH Press books can be ordered through the Orders Department, University of Hawai‘i Press, 2840 Kolowalu Street, Honolulu, HI 96822-1888; Web site <www.uhpress.hawaii.edu>.

Other Publications

Beach Crossings: Voyaging Across Times, Cultures, and Self, by Greg Dening, is an extended essay on first encounters and the peoples they brought together. Dening’s meditation reflects upon the bloody history of the Marquesas, their inhabitants and their combatants, and his own time there. It is described as “an intensely personal, compelling reflection upon his crossings, his subjects—and ours.” Published by University of Pennsylvania Press. 2004, 376 pages. ISBN 0-8122-3849-4, cloth, US$45.00.

Figuring the Pacific: Aotearoa and Pacific Cultural Studies, edited by Howard Naughton and John Newton, is a collection of essays critiquing the myriad of ways the Pacific has been comprehended or figured—from first-contact narratives to the “fatal impact” pathologies of Pacific bodies as seen by Oliver Sacks.” The lead essay is by poet Robert Sullivan, an assistant professor in English at UH Mānoa and a CIPS affiliate faculty member. Published by Canterbury University Press, 2005, 136 pages. ISBN 1-877257-38-9, paper, NZ$29.95.


The Changing South Pacific: Identities and Transformations is edited by Serge Tcherkezoff and Françoise Douaire-Marsaudon and translated by Nora Scott. The texts collected in this volume take an anthropological approach to a variety of contemporary societal problems that confront the peoples of the contemporary South Pacific, including religious revival; the sociology of relations between local groups, regions, and nation-states; the problem of culture areas; the place of democracy in the transition of states founded on sacred chieftdoms; and the role of ceremonial exchanges in a market economy. Published by Pandanus Books, Research School of Pacific and Asian Studies, Australian National University. 2006, 350 pages. ISBN 1-74076-203-7, paper, A$34.95.

Archaeology of Oceania: Australia and the Pacific Islands, edited by Ian Lilley, is an introduction to the archaeology of Oceania and the first text of its kind to integrate the archaeologies of Australia and the Pacific Islands. The book brings together twenty-six of the region’s leading scholars to address questions ranging from the deep pulses of the langue durée to contemporary postcolonial realpolitik. Published by Blackwell Publishing. 2006, 416 pages. ISBN 0-631-23082-3, cloth, US$84.95; ISBN 0-631-23083-1, paper, US$34.95.

Living Spirits with Fixed Abodes, edited by Barry Craig, is about the 209 pieces in the Masterpieces Exhibition at the Papua New Guinea National Museum and Art Gallery. It contains over 320 full-color illustrations. In addition to the introduction and chapter on the masterpieces by Craig, the book includes two chapters by Mark Busse on the museum’s history and functions, and a chapter by Soroi Marepo Eoe on the museum’s role in forging a national identity. Published by Crawford House Publishing. 2005, 296 pages. ISBN 1-86333-258-8, cloth, A$89.95.

Staying Fijian: Vatulele Island Barkcloth and Social Identity, by Rod Ewins, is about the florescence of barkcloth manufacture on Vatulele and the implications for gender roles, the local economy, and Vatulele ecology. It includes photographs of barkcloth production, usage, and relevant ritual, both historical and from the author’s own fieldwork. Published by Crawford House Publishing. 2005, 350 pages. ISBN 1-86333302-9, paper, A$49.95.

Fiji Masi: An Ancient Art in the New Millenium, by Catherine Spicer and Roland B B Me, shows where masi (Fijian barkcloth) was traditionally made in the islands, how it is made, the role it played in traditional life, and its role in contemporary Fijian life. 2004, 120 pages. ISBN-0646437623, paper, US$20.00. Available from the University of the South Pacific Book Centre <uspbookcentre.com>.

rarrk—John Mawurndjul: Journey in Time in Northern Australia, edited by Christian Kauffman, explores the many facets and avenues of leading Aboriginal artist John Mawurndjul’s work, as well as practical and theoretical issues influencing Australian indigenous art. Published by Crawford House Publishing. 2005, 264 pages. ISBN 1-86333-308-8, cloth, 140 color illustrations, A$89.95.

Te Ao Māori o Aotearoa/The Māori World of New Zealand, by Robert K Wiri, looks at Māori connections to wider Polynesia, marae protocols, a Māori meetinghouse, and Māori performing arts. The companion DVD includes video footage of a group visiting a marae and a virtual 3D tour of the Tane-nui-a-rangi carved Māori meetinghouse, as well as
examples of an action song, poi-ball dance, and haka. The DVD includes the option of listening to the script in Māori or English (with or without subtitles), and the option of proceeding through the DVD at the viewer’s own pace. Published by Emissary Media and Film. 2005, 56 pages. ISBN 0-473-10492-X, paper and interactive DVD, US$65.00.

*Ka Kimi a Maui i Ona Mutual/Maui Searches for His Parents*, by Robert K Wiri, is an animated cartoon novel DVD and book about the Polynesian cultural hero, Maui. The illustrations are by well-known Māori illustrator Zak Waipara. The interactive component of the DVD follows the design of *Te Ao Māori o Aotearoa/The Māori World of New Zealand* (described above). Published by Emissary Media and Film. 2005, 16 pages. ISBN 0-473-10493-8, paper and interactive DVD, US$35.00.

*Plant Names of Eastern Polynesia*, by Karl H Rensch, covers plants from the Austral Islands, the Cook Islands, the Gambier Islands, Hawai‘i, Pitcairn, the Marquesas Islands, and the Tuamotu Islands. Published by Archipelago Press, Canberra, Australia. 2005. 428 pages. ISBN 957731582, paper, US$69.00.

**Films, Videos, and DVDs**

*Children of the Migration* (2004, 77 minutes, DVD), by Lala Rolls and Island Productions, tells the story of Samoan migration to New Zealand through the lives of Samoan New Zealanders who migrated as children in the 1950s, 1960s, and 1970s, and who have changed the cultural landscape of New Zealand. Rolls, a Fiji-born European who migrated to New Zealand in 1981, has put together a record of the times and trials of these migrant families. Available from South Pacific Books <www.southpacificbooks.co.nz>, NZ$187.50. *Vanua Tai... of Land and Sea* (2005, 42 minutes, VHS PAL and DVD), directed by Jan Cattoni, script by Jo Dorras, tracks the history of the South Pacific Regional Environmental Program’s (SPREP) turtle preservation program through the eyes of those who worked as turtle monitors over the past ten years. Available from Wan Smolbag <www.wan-smolbag-theatre.org>, US$25.00, A$30.00.

*Te Toa Aniwhaniwha—the Rainbow Warrior* (2005, 56 minutes, Digibeta) chronicles the political ousting, in elections on Tahiti and Moorea, of former French Polynesia President Gaston Flosse and the ascension of newly elected president Oscar Manutahi Temaru. The film, which was directed by Robert Pouwhare, won the prize for Best International Indigenous Entry at the 2005 Wairoa Māori Film Festival.

*Tuhoe—A History of Resistance* (2005, 56 minutes, BetacamSP, in Māori and English), directed by Robert Pouwhare, is a documentary of the Tuhoe tribe of Aotearoa New Zealand and its attempts to reclaim land resources and justice from the New Zealand government. The film explores the tenuous and volatile relationship between the government and the Tuhoe, who continue to resist. It won the prize for Best Long Documentary (Aotearoa) at the 2005 Wairoa Māori Film Festival.

*Le Afi Ua Mu: The Fire is Burning* (2005, 57 minutes, Digibeta), directed by Shane Seggar, explores the difficulties that face Samoan youth who are separated from their cultural heritage. Seggar interweaves the experiences of young Samoan men in Los Angeles and Samoa with his own experiences as he explores the social and cultural dynamics that lead Samoan youths to join gangs in the United States. For more information on the film, contact the Seggar at sseggar@piccom.org.

*Keva et Delphine* (2004, 52 minutes, DVD), by filmmaker Lorenzo Brutti, tells the story of Belgian ethnologist Delphine and Rapa Nui singer Keva, who fall in love and marry. The film, which was produced by CNRS Images, attempts to analyze the issues raised by this cross-cultural encounter in the broader context of a changing Polynesia. The DVD is available in French and English versions.

*Where’s the Catch? Pacific Fishing in Crisis* (2005, 26 minutes, VHS and DVD) examines the depletion of Pacific Ocean fish stocks and the socioeconomic impact of overfishing on Fiji, Kiribati, and the Marshall Islands. It also examines the political systems that enable harmful and often illegal fishing to continue and profiles activist and pro-regulatory groups. Available from Films for the Humanities & Sciences; US$89.95.

**CDs**

*The Canoe is the People: Indigenous Navigation in the Pacific* explores the knowledge and skills of traditional Pacific navigation. Designed primarily for Pacific youth, the CD-ROM includes 70 videos, 41 stories and accounts, and 40 images and diagrams (11 animated), in addition to numerous maps, photos, and texts. The CD-ROM was produced by UNESCO as part of its LINKS (Local and Indigenous Knowledge Systems) project. To order, see the Web site at <portal.unesco.org/sc_nat/ev.php?URL_ID=35434&URL_DO =DO_TOPIC&URL_SECTION=201&reload=1084895990>.

*The Nose Flute Breathes Again—with Calvin Rore* is the latest CD from the Oceania Centre for Arts and Culture at the University of the South Pacific (USP). Once a widespread instrument in Oceania, the nose flute survives in only Tonga and Hawai‘i. Available from the USP Book Centre <uspbookcentre.com>; US$15.00 (ISBN-AV611).
CONFERENCES AND MEETINGS

Transformations of Cultural Traditions in Oceania
The Honolulu Academy of Arts and the Institute of Cultural and Social Anthropology of the University of Göttingen, Germany, are sponsoring a symposium, “Changing Contexts—Shifting Meanings: Transformations of Cultural Traditions in Oceania.” The symposium will take place 23–26 February 2006 at the Honolulu Academy of Arts, in conjunction with the exhibition Life in the Pacific of the 1700s: The Cook/Forster Collection of the George August University of Göttingen. The exhibition runs from 23 February–14 May 2006. Symposium topics include encounters, memories, global and (trans)local processes, and cultural exchange and identities. The exhibition Web site is <www.honoluluacademy.org/exh/upcoming.htm>. For more information on the symposium, please contact Mr Ulrich Menter at umenter@uni-goettingen.de or Ms Lori Admiral at ladmiral@honoluluacademy.org.

Pacific History Association Conference
“Te Moana-Nui-a-Kiwa (The Great Ocean of Kiwa—Oceania),” the Pacific History Association’s seventeenth biennial conference, will be held at the University of Otago, Dunedin, New Zealand, 7–9 December 2006. The conference will provide a uniquely South Island Māori perspective on Pacific history. Some of the themes that the conference intends to explore are maritime history; foreshore and seabed issues; landscape/seascape and imaging Te Moana-Nui-a-Kiwa; health and history; war in the Pacific; reassessing gender and power in the Pacific; building new homes; ethnicity, identity, and place; Pacific prehistories; imaging, photography, and film; governance and the legacies of colonialism; and diaspora studies. The deadline for abstracts to be sent to the conveners—Jacqui Leckie at jacqui.leckie@stonebow.otago.ac.nz or Judy Bennett at judy.bennett@stonebow.otago.ac.nz—is 1 March 2006.

Conferences Announced in Previous Newsletters
• The New Zealand Studies Association (NZSA) and the Centre de Recherche sur les Identités Culturelles et les Langues de Spécialités (CICLAS), are presenting a conference, “New Zealand, France, and the Pacific,” at the University Paris Dauphine, 29 June–1 July 2006.
• “Vaka Vuku: Navigating Knowledges—Pacific Epistemologies Conference” will be held 3–7 July 2006 at the University of the South Pacific. For information, see <www.usp.ac.fj/index.php?id=1351>.
• “Sustainable Islands—Sustainable Strategies,” the ninth conference of the International Small Islands Studies Association (ISISA), will be held in Kahului, Maui.

BULLETIN BOARD

Pasifika Styles Exhibition in Cambridge
Pasifika Styles 2006, celebrating Māori and Pacific Islands culture and art from New Zealand, launches in Cambridge, United Kingdom, in May at Cambridge University’s Museum of Archaeology and Anthropology. Pasifika Styles opens with an exhibition of the work of twenty of New Zealand’s leading young artists. “This is the first time contemporary work from New Zealand will have a major presence in Britain,” according to Rosanna Raymond, who is co-curator of the exhibition along with the museum’s Dr Amiria Henare. The visiting artists will give gallery demonstrations, workshops, talks, and performances. The exhibition will also showcase the museum’s outstanding Oceania collections. The exhibition will be followed by the Pasifika Styles Performing Arts Festival in October 2006. For more information, see the Web site at <www.usp.ac.fj/index.htm>.

Senior Lecturer in Pacific Studies at USP
The University of the South Pacific, Suva, Fiji, seeks to appoint a senior lecturer in the Pacific Studies Program (PSP), one of three programs in the Pacific Institute of Advanced Studies in Development and Governance. The lecturer will convene and teach courses in the Pacific Studies Postgraduate Program, conduct research, organize workshops and conferences, and review and edit Institute of Pacific Studies (IPS) publications when required. For more information, contact Elise Huffer, by telephone (679) 323-2017, fax (679) 323-1524, or e-mail huffer_e@usp.ac.fj.

Fulbright-Creative New Zealand Writer’s Residency
Fulbright New Zealand and Creative New Zealand are accepting applications for a Pacific Writer’s Residency at the University of Hawai’i at Mānoa. The award is for a New Zealand–based writer of Pacific heritage to carry out work on an approved creative writing project at the University of Hawai’i at Mānoa for three months. Applications are due by 1 April 2006. For more information, see the Web site at <www.fulbright.org.nz>. The award includes a stipend, travel, and accommodation.

Sainsbury Research Unit Scholarship in the Arts
The Sainsbury Research Unit in Arts of Africa, Oceania, and the Americas, at the University of East Anglia, is offering a full three-year PhD scholarship to begin September 2006. The scholarship covers tuition fees and maintenance and

Hawai‘i, 29 July to 3 August 2006. For information, see the Web site at <maui.hawaii.edu/isisa2006>.
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includes a stipend to fund travel and fieldwork. Applicants should have a background in anthropology, art history, archaeology, or a related subject. **The application deadline is 1 March 2006.** For more information, contact the admissions secretary at admin.sru@uea.ac.uk.

**PIC Scholarship Fund 2006**

Pacific Islanders in Communications (PIC) is seeking to reach students who are interested in future careers in the media and/or communications industry and who are pursuing accredited degrees in these disciplines. The award is for up to $5,000 per student for the 2006–2007 academic year. For more information and application form, see the Web site at <www.piccom.org/scholarship> or contact Gus Cobb-Adams at gcobb-adams@piccom.org. The **deadline is 3 March 2006.**

**Papers Sought on Existing Colonialisms**

Papers are invited on the topic of actually existing colonialisms for a special issue of the *Journal of Contemporary Thought*. While much of contemporary social theory focuses on postcolonial temporality, there are many locations—geographical as well as political—that are still best understood today as continuous with the era of high colonialism. Please send inquiries to Gaurav Desai at gaurav@tulane.edu. Completed papers are due by e-mail to gaurav@tulane.edu by **15 July 2006**.

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**Seeking Dance Submissions**

Katerina Teaiwa, co-convener of the “Culture Moves! Dance in Oceania from Hiva to Hip Hop” conference, held in Wellington in November 2005, is seeking submissions for the postconference publication. Materials sought include papers from panelists, reflections or reviews by audience members of panel presentations, performance nights, dance workshops, master classes, and the Te Papa community-day performances.

Submissions are also invited for the *Culture Moves! Dance Studies Resources* Web site being created at <www.hawaii.edu/cpis/dance>. They may include images, bibliographies, articles, and announcements of events.

Please send submissions to Teaiwa at teaiwa@hawaii.edu. The deadline for the postconference publication is **10 March 2006.**

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