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not the least of which is the appearance of books such as Kawelu’s. Vast challenges remain, though, as the author acknowledges: “Partnership is our best chance to challenge the forces that keep Hawai‘i on the path to perpetual growth and development” (118).

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On 26 May 2016, the Guam and Chamorro Education Facility, better known as the Guam Museum, temporarily opened its doors to the public. This preview was the result of over eighty years of work to bring a permanent museum space to life. Since the 1930s, the United States has collected Chamorro cultural and historical objects, which the US Navy largely maintained, and the American Legion Mid-Pacific Post 1 founded the original Guam Museum in 1933. Three years later, an executive order by the governor of Guam established the Guam Museum as a government institution, and it was given a small building. The violence and destruction of World War II greatly damaged the collection, so postwar years were used to help regrow the collection while emphasizing the protection of historic structures throughout the island and overseeing research on Guam’s history. Although temporary exhibitions have been showcased throughout the island in community spaces, and advocates such as the late Senator Tony Palomo pushed for a permanent museum space, it was not until Guam was chosen to host the 2016 Festival of the Pacific Arts (FestPac) that funding was allocated to begin building the museum. Groundbreaking took place in 2013 for the budgeted $27 million complex.

The Guam Museum was intended to be ready by the start of the festival; however, issues with construction and severe weather resulted in the postponement of its grand opening till November 2016. Despite its incomplete state, the Guam Museum acted as a functional, multidimensional site for FestPac.

Located in the heart of Hagåtña, in Skinner Plaza, the Guam Museum commands attention with its eye-catching archway, evoking an ácho’ atupat, or sling stone, as well as the Great Seal of Guam. The sling stone is a signature weapon of ancient Chamorros and is now a cultural symbol of Chamorro identity and pride. This structural element is set between grand walls in the shape of book pages that are imprinted with a powerful speech by Chief Hurao, a celebrated Chamorro figure of resistance.

During the 2016 FestPac, the first floor of the museum was used for the Visual Arts Exhibit. These gallery spaces were filled with works by local and visiting Pacific delegates from the twenty-nine different Oceanic countries in attendance. The artwork distracted attention from the unfinished floors, paintwork, and other incomplete cosmetic details in the 6,500-square-foot galleries. While the first floor of the museum was open throughout the festival, the
second and third floors were under construction and remained closed. Even though much of the interior of the museum was inaccessible to the public, its indoor and outdoor theaters were functioning sites for film screenings, performances, and workshops.

The temporary opening of the Guam Museum, prompted by the 2016 FestPac, offered hopeful glimpses of what the museum can offer Guam. From the opening ceremony to the last day of the festival, the Guam Museum was a vibrant and dynamic space. Hundreds of people gathered at the museum’s entrance to witness the cultural exchange between Chamorro chanters and Fijian dancers before being welcomed into the museum for the first time. In the absence of narratives to guide visitors through the exhibits, artists were available to discuss their work. Musicians, dancers, and chanters from around Oceania filled the exhibit spaces with their voices and performances during scheduled time slots throughout the festival’s two weeks, and visitors packed the museum’s first floor to watch the many events taking place hourly. The indoor theater was used throughout FestPac to showcase new documentary and feature films from across Oceania. The outdoor theater was also an important feature of the festival; families brought chairs and mats to sit and watch the performing arts delegates engage in traditional song, dance, and chant during the day. In the evening, films were projected on the outside museum walls. During the Festival of the Pacific Arts, museum admission was free, and programming for the two weeks was available on multiple media platforms. These gestures helped foster a first impression of the Guam Museum as both welcoming and accessible to locals and visitors alike.

The Guam Museum’s soft opening was largely shaped by the Festival of the Pacific Arts, which poses challenges in envisioning how this space will represent Chamorros and its island home once it officially reopens in November. The governor of Guam, Edward Calvo, envisions the museum as part of a larger revitalization of Hagåtña and as key in helping to reinvigorate the city as the vibrant political, economic, and cultural center of the island. Calvo has justified the high construction costs for the museum and building in the historical area by focusing on its potential to contribute to the economic expansion of Guam. As Calvo generates hope and enthusiasm for economic reward from investing in a large-scale museum, it is possible that the museum developers will lose sight of what an institution like this can mean for Guam.

Because financial gain is an important focus of the Guam Museum, there is a chance that it will miss the mark of providing a self-conscious and much-needed dialogic space for the island. Currently, museums elsewhere, like the Bernice Pauahi Bishop Museum and the Museum of New Zealand Te Papa Tongarewa, are moving toward collaborative relationships with Native peoples. As the Guam Museum works to create its permanent exhibits, how will it engage with Chamorro worldviews and the complex histories of the Mariana Islands? The museum’s mission—as
stated on its Facebook page—is to engage with “Guam’s geology, biota, pre-history, history and contemporary culture using as an interpretive narrative ‘I Hinanao-ta’ (the journey of the Chamorro people). . . . It shall also provide a venue for the appreciation of Guam’s unique relationship with its sister islands in Micronesia through the understanding of regional cultures, traditions, practices and lore.” It is important that the Guam Museum represent Chamorro experiences and island-wide stories in meaningful and accessible ways for visitors and local audiences. The museum’s interpretative work on Guam must come across as dynamic, adaptable, and constantly evolving rather than as promoting a fixed, stagnant history. This will enable the institution to be better positioned to uphold its mission to include Chamorro voices and diverse perspectives.

Much of this review of the museum is based on its temporary opening for the Festival of the Pacific Arts; time will tell whether future visitors will find the Guam Museum reflective of what they might hope it will represent for Guam.

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_Ever the Land: A People, A Place, Their Building_ celebrates the Tūhoe tribe, the Māori people who live in a heavily forested corner of the North Island of Aotearoa/New Zealand. The Tūhoe filed compensation claims with the Waitangi Commission in 2007 and subsequently decided to allocate NZ$15 million for the construction of a large tribal center at the valley entrance of their contested, tragic land. Designed by Ivan Mercep, the center was meant to adhere with the Living Building Challenge, whose stringent standards of sustainability require careful attention to material sourcing and a great deal of compliance documentation. Called Te Uru Tamatua, it was to be the first such building in Aotearoa. In a visually compelling way, _Ever the Land_ tracks the building process by embedding it in the context of the dialogue surrounding it. That dialogue, on which the filmmaker unobtrusively dotes, tells a thought-provoking story.

Through voices and actions, we learn of the contested relationship between Tūhoe green ideology and tribal solidarity. This view is asserted in lovely scenes in which children are put to bed by mothers with stories about ancestor-spirits who hate trash,