associated with a rock in the town to which the group goes to honor her with a lei and a hula.

The students paint day and night, as do the two artists. Watching the young people brings Prime to tears. “I wish somebody had sat with me,” Prime tells the camera, thinking of his youth. “It wouldn’t have taken me so frickin’ long to figure things out.” Chastened by the critical scrutiny of “Auntie Pua,” Estria struggles to depict the face of the snow goddess Poli’ahu in the mural. Working up to the last hour before the unveiling of the three murals, he is relieved when he sees her satisfaction with the result. It begins to rain, which Auntie Pua interprets to express Mana’ua’s pleasure. Children sing happily while other boys and girls dance. The students who composed the songs that the murals illustrate open a discussion about their meaning and value. Auntie Pua comments on the extent to which cultural change is now taking place and affirms how important “being Kanaka” is in this moment and generation.

On their return to Honolulu, Prime and Estria go back to a mural depicting some of the imagery that then appeared in their Waimea murals: of the snow and rain goddesses and of Mauna Kea. They paint over the whole wall to honor their new commitment. “I am learning more about my Hawaiian side,” Estria tells the camera, “and can be more face-to-face with my shortcomings that I am trying to change. There’s a difference between Estria and me. I am trying to make Estria more me.”

The story of these two graffiti artists is beautifully visualized and told at an accessible pace. But Mele Murals does not just portray the artists’ lives; its stakes are larger than biography. Mele Murals illustrates an expressive dimension of the ongoing dialogics of decolonization in the Pacific including how some of its advocates appropriate a kind of urban individualism for the purposes of their indigeneity. At the same time, we also get an absorbing glimpse and suggestive hints of the struggles that the two artists have faced and are trying to overcome, not just as Hawaiians but as Hawaiian men.

The director, Tadashi Nakamura, and the producer, Keoni Lee, should be applauded for their achievement. Mele Murals would make a useful contribution to courses on the Pacific, youth culture, masculinity, and of course, on contemporary Hawai‘i.

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Sinuous Objects: Revaluing Women’s Wealth in the Contemporary Pacific debates ideas about women’s wealth, value, and exchange of textiles in the Pacific. Edited by Anna-Karina Hermkens and Katherine Lepani, the constituent chapters draw on ethno-
graphic material from the Trobriand Islands and Oro Province in Papua New Guinea, from Tonga, and from diasporic Tongans and Cook Islanders living in Aotearoa/New Zealand, focusing on issues of colonization, conversion to Christianity, and local economic dynamics and the globalization of capital flows. According to the editors, they “aim for a critical intervention into anthropological theories of value, exchange, and local economies by exploring and comparing local gendered processes of production and consumption, and the value attributed to women’s work” (17). The authors discuss the insights of previous anthropologists, such as Annette Weiner’s idea of universal “womanness” in her 1976 study of female contribution to kula traditions in Trobriand Islands (Women of Value, Men of Renown) and Marilyn Strathern’s 1981 study of net bags in Mt Hagen, Papua New Guinea (“Culture in a Net Bag” [Man 16:665–688]), which argues that the bags were neither exclusively female nor male objects but “conjont products” and “gendered relationally” (264). The contributing authors revisit these earlier works that inspired researchers to focus on the gendered dimension of materiality, productivity, and exchange.

The volume is organized into three clusters of essays. In the first cluster, focused on Trobriand Islands, Papua New Guinea, Katherine Lepani and Michelle MacCarthy look at doba (bundles of dried banana leaves and banana fiber skirts) made by Trobriand women for sagali (mortuary distributions) with questions about sustainability, changing values, and new materiality. The second cluster of essays focuses on Collingwood Bay, Oro Province, Papua New Guinea, with Anna-Karina Hermkens, Elizabeth Bonshek, and Elisabetta Gnechi-Ruscone each looking at the concept of “wealth” in relation to gift and commodity economies. The third cluster, consisting of the final three chapters in the collection explores the endurance and efficacy of cultural values in Tonga and among the Pacific diaspora in Aotearoa/New Zealand with essays by Fanny Wonu Veyes, Ping-Ann Addo, and Jane Horan. The chapters are interspersed with three poems by Katherine Lepani, Tessa Miller, and Emelihter Kihleng. In the epilogue, Margaret Jolly offers a brief history of Weiner’s and Strathern’s debates on gender studies in Papua New Guinea, inserting the eight chapters of this volume into a larger conversation regarding studies of gender and value in the Pacific.

The clustered essays offer thought-provoking juxtapositions and understandings of material culture. The essays by McCarthy and Lepani highlight the changes in material forms of doba in the sagali mourning ceremonies. Lepani stresses that doba (now including both Indigenous and introduced cloth) must be seen as “fresh” and thus must not be hoarded or reused, which she says requires never-ending work (72). While Lepani argues that in relation to Christian values, doba and sagali remain culturally vital for maternity and matrilineal regeneration and in the wider Trobriand economy, McCarthy focuses her analysis on villages that have been “doing away with doba” for the last two decades. Together the pairing of these essays
shows the complexities of negotiating traditions and modernity but also how individual Trobrianders see sagali traditions as either complementary or antithetical to their Christian values.

Similarly, the juxtaposition of Hermkens’s and Bonshek’s studies presents an interesting comparative study about the commodification of Maisin bark cloth and Wanigela pots in Oro. Hermkens discusses how Maisin bark cloth has become a global commodity and ethnic art form in the international market, where it was first circulated and popularized by missionaries in the 1930s and then by Greenpeace workers in the 1990s. However, she argues that as the bark cloth has become a global commodity, the women’s work has lost traditional value in local barter systems and has disempowered them because profits go to men, who control international trade circuits. Complimentary to this, Bonshek observes in her study of the cultural products of Wanigela communities that there are few older women who still make clay pots. This is due partly to newly introduced materials such as metal pots and partly to the changing values in the exchange systems between Maisin and Wanigela. As the bark cloth traveled around the world and gained international status as “art,” clay pots have not gained such attention and are regarded as “craft” or “material culture” (143).

Together these essays offer an analysis of how “authenticating” objects in the international market and valuing objects through Western aesthetics can affect Indigenous modes of production at the local level and undermines the legitimacy and value of Indigenous ways of knowing.

One of the highlights of the book is Ping-Ann Addo’s essay on kaloa in the Tongan diaspora of Aotearoa/New Zealand, poignantly told through the life story of Kalo. Addo argues that the wealth-related aspects of women’s valuables can be better understood by examining the life course of women associated with them. Additionally, she argues that this approach lends an understanding of “how different people in a group experience a particular kind of identity project—in this case, how to be demonstrably Tongan—based on their age-grade vantage points” (216). In conclusion, Addo states that “koloa have divergent forms and meanings and, like all objects that serve as valuables, they have efficacy through humans’ evolving relations with one another” (230).

Fanny Wonu Veys offers a similar conclusive statement in her study of koloa and ngāue in Tonga stating that these are “concepts that can take on different meanings depending on the context in which they are circulating” (202). Veys additionally states that koloa, once controlled by high-ranking or noble women, are now associated with women in general, including commoner women; however, she refrains from calling koloa “women’s wealth,” alternatively translating the meaning to “prestigious objects” (203). On the other hand, Addo seems to describe koloa more loosely as “women’s wealth” throughout her analysis (an argument that seems consistent throughout the volume, as reflected in the book’s subtitle). Together these essays offer insights that are crucial to understanding what is happening in Tonga and in the Tongan diaspora.
Another highlight of the book are the additions of the three poems (as mentioned above). The ethnographic poetry by Emelihther Kihleng entitled “urohs language” is particularly a refreshing addition to the volume. Kihleng weaves personal and ethnographic approaches into her poetic and raw descriptions of urohs (Pohnpeian skirts): “urohs speak to her / late at night as / she sews on her Janome / the quiet doesn’t faze her / she listens / her world is visual, physical / textile spiritual” (257–258). Her poem reveals an intimate relationship with urohs and languages, tracing the social life of the skirts and their makers.

Overall this volume presents many new approaches to understanding women’s wealth and value in the Pacific. The volume could have benefited from more diverse topics and regional perspectives from elsewhere in the region, as well as a more balanced focus on urban/rural issues. There seemed to be a heavy focus on Collingwood Bay and Trobriand Islands, Papua New Guinea. Considering one of the main goals of the volume was to critically intervene in anthropological theories of earlier anthropological work (mostly in Papua New Guinea), I can understand why the editors decided not to cover a larger breadth of work and regional perspectives. While this volume contributes to a broader understanding of value and gender studies, there is limited mention of nonbinary gender inclusions in these analyses. In the epilogue, Jolly discusses contemporary studies of gender including “gender fluidity, transcending the heteronormative binary of male and female, embracing the inclusion of transgender and intersex people, and the complex relations between gender identity and sexual orientation” (266). This volume could have pushed these ideas further by including a greater variety of voices, perhaps through additional creative pieces and research done outside an anthropological framework.

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Oceanian Journeys and Sojourns: Home Thoughts Abroad is a collection of essays edited by Judith A Bennett. Compiled in honor of Murray Chapman, these essays celebrate his students, friends, and colleagues who have gone on to enrich mobility studies of Pacific Islanders far beyond the purely economic and geographic analyses that once dominated the field. The book is divided into three parts, the first of which is focused on Chapman, his career, and his seminal contributions to Pacific studies and understandings of Pacific mobility. Part 2 focuses on Indigenous perspectives and experiences of movement in Sāmoa, Fiji, the Federated States of Micronesia, and Solomon Islands. Part 3 is less concerned with Islander