

## *Index to Volumes 21–30*

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This index—which includes *TCP* volumes 21–30—reflects a number of trends in scholarship that might be familiar to those who live, work, or study in the Pacific. Perhaps unsurprisingly, for example, “climate change”—which, as a keyword, was entirely absent from the index for volumes 11–20—has emerged as a topic of focus for many scholars. However, *TCP* authors have offered a number of inventive lenses through which to consider the impacts of climate change, including but also moving beyond environmental impacts: How is climate change imagined, felt, embodied, and performed by Pacific Islanders? Through what routes and in what sources do those Islanders at the front lines of climate change find not just deep loss or concern but also agency and empowerment?

Similar innovations can be found threaded throughout a number of the topics explored in the pages of *TCP*'s last ten volumes. Many of the authors listed here have found novel and dynamic ways to consider some of the broader subjects that have long generated interest. Topics like migration and diaspora, for example, are made new again through original questions and framings. In contemplating the contemporary motivations that might foreground Pacific Islanders' global movements, dance, music, and sport represent only a few of the complex, diverse, and meaning-laden forms of regional and global Islander movement about which *TCP* authors have written. The global movement and treatment of objects—especially of Oceanic and indigenous art, in any of its numerous forms—has also taken center stage in many of the articles published in *TCP* over the last ten years.

The index also suggests that with such diverse global movement necessarily comes self- and group reflection on the shifting dynamics of social relationships, and one notable new entry in this most recent index is that of “identity.” Many of the authors listed here have turned their attention to both the unique and the shared aspects of contemporary Pacific Islander

experience(s), especially in regard to how such diverse experiences are (or are not) integrated into social and individual histories and identities. As these authors show, regional and transnational connections—maintained through an ongoing circulation of people, music, art, kava, and more—all contribute to continual reconfigurations not only of the self and everyday experience but also the ways in which group futures and possibilities are planned for and imagined.

These last ten volumes have also included four special issues: *Flying Fox Excursions: Albert Wendt's Creative and Critical Legacy in Oceania* (T K Teaiwa and Marsh 2010); *Global Sport in the Pacific* (Uperesa and Mountjoy 2014); *Decolonization, Language, and Identity: The Francophone Islands of the Pacific* (Saura and Mu Si Yan 2015); and *Repossessing Paradise* (Alexeyeff and McDonnell 2018). Each of these special issues brings together a diverse assemblage of authors to tackle a range of creative, critical, and timely matters.

Each of the twenty issues of *TCP* that are indexed here also features the powerful work of a number of Pasifika artists and art collectives. These artists have worked with a broad range of mediums—including printmaking, ink, pandanus leaves, photography, wood, cloth, live performance, and even social media and recycled trash, to name a few—as a means to explore their personal histories while also prompting audiences to consider not only specific issues like climate change and consumption but also broader topics of regional connectivity, contemporary Pacific Islander experiences, and what it means to bring tradition and history into the lived present.

Together, these authors and artists not only explore many of the questions that are at the forefront of contemporary Pacific scholarship but also set the stage for future scholarly innovations.

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ics. Place-names (mostly of political units or regions) are in boldface type. Books reviewed are listed only by last name of (first) author, films by the name of the producer, and exhibits by the name of the museum or gallery, with the last name of the reviewer in parentheses following the book, film, or exhibit title, and cross-references from the reviewer.

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