

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.

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Paul Jacoulet's *Vision of Micronesia*. Exhibition, Isla Center for the Arts at the University of Guam, 11 October–24 November 2007.

*Paul Jacoulet's Vision of Micronesia*, by Donald Rubinstein, 2007. ISBN 978-0-9800331-0-6, 40 pages including cover, text, notes, drawings, full-color watercolors, prints, and bibliography. US\$30.00.

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 Rubenstein.

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

original image toward its ultimate rendition as a wood-block print.

Prominently featured in the Mariana Islands grouping was Jacoulet's first publication in 1934, the "Rainbow Series," depicting seven prominent Chamorro women, each adorned in clothing primarily of one color of the rainbow. Each exquisite rendering is accompanied by a text panel providing ethnographic information about the woman's adornment, what the woman is holding, and background details that relate symbolically to the subjects.

In the Rainbow Series as well as in many of the portraits elsewhere in the exhibit, Jacoulet noted the names of his subjects, adding historical interest for the Guam viewing audience, especially for the descendants of Jacoulet's named subjects. An undated photograph of Simion Ogarto, who is identified among a group of other men, shows an unmistakable resemblance to Jacoulet's portrait of the man titled "S. Ogarto, father of Kikou."

The text panels in the exhibit provide additional information to the viewer and complement the discussions of the subjects and themes in the catalog (the art used in the catalog's cover is shown in figure 1). The catalog notes that the first Guam exhibition of Paul Jacoulet's wood-block prints opened at the Guam Art Center in Agaña in 1947. A retrospective of Jacoulet's prints was exhibited at the Pacific Asia Museum in Pasadena, California in 1982. The Yokohama Museum of Art held the largest Jacoulet exposition in Japan in 2003, followed in 2006 by an exhibit at the National Museum of Korea. These

exhibits and their accompanying catalogs comprise the primary literature available on the artist. The Isla Center exhibit and accompanying catalog adds significantly to our understanding of the art of Paul Jacoulet and his vision of Micronesia.

The exhibition catalog presents an overview of Paul Jacoulet's life from his birth in France in 1896, his upbringing in Tokyo, the difficulties he experienced during the World War II years, and his postwar recovery and final years. The biography traces his artistic development and the significant influences on his artistic style and choice of subject matter, which was particularly influenced by his travels through Micronesia beginning in 1929. Author Donald Rubinstein presents new material about Jacoulet's life based on documents shared by the artist's adopted daughter.

The catalog focuses on Jacoulet's travels in Micronesia and the subsequent renditions of Micronesia that he continued to produce throughout his life. His progression from watercolor paintings and pencil sketches to wood-block prints is illustrated through images produced by the artist, often done decades apart. Several pages depict his initial, on-site, detailed watercolor rendering of Islanders in traditional dress and ornamentation of the period, juxtaposed with a refined but equally detailed line drawing made in his studio years later in preparation for a wood-block print. Quotations from the artist's notes describe the technical detail involved in the creation of his prints, which used as many as two hundred blocks to make one picture.

From richly illustrated technical

progression, the author moves to a discussion of the subjects and themes of Jacoulet's Micronesian renderings. Watercolors and drawings made during his visits to the islands of Yap and Chuuk between 1929 and 1940 show his interest in the frank sensuality of the Islanders, through renderings of young couples in love—typically with the man lying with his head on the woman's lap. The rich detail in dress and background reveals layers of sym-

bolism intertwined with ethnographic truths, sly messages, and exaggerated surreal flowers. Rubinstein enriches the discussion with his firsthand ethnographic knowledge of Micronesia, pointing out turmeric-dusted fingertips and cheeks, elaborate combs, distended earlobes, tattoos, and other self-decoration among the natives. He also shares his artistic sensitivity to Jacoulet's use of objects and colors, through which the artist added symbolic mes-



FIGURE 1. Portrait of unidentified Yapese individual. 28.2 x 29.5 cm. Watercolor, 1935. © Estate of Paul Jacoulet/ADAGP, Paris, and JVACS, Tokyo.

sages to his art. Rubinstein's discussion includes references to Western artistic influences in the renderings, particularly with regard to the classic European poses of some subjects and the Gauguin-inspired color palette often employed by the artist.

With very few exceptions, Jacoulet's art consists of portraits. His pencil sketches usually focus on a single individual, exquisitely drawn with unerring, unbroken lines to convey his subject's character and mood. Many of these sketches and watercolors are among the previously unpublished materials shared by the artist's daughter, researched and documented by the author. Jacoulet scribbled on the back of several of the portraits the names of his subjects: "Maria from Saipan," "Sagag from Yap," "Tathoh from Mogmog." The subjects engage the viewer with their direct gaze and expression, which the author discusses in detail using numerous watercolor examples.

Rubinstein also discusses, using vivid examples, themes of the transitory nature of Island beauty and the viewpoint among foreigners of the time that Islanders were doomed to extinction. The author provides an interesting analysis of a painting of young Francisco Ocarro and another painting of the same subject as he might have looked later in life. The juxtaposition of youth and age in the wood-block print "Joaquina and Her Mother" is another subject the author analyzes with careful attention to the details of the composition.

The catalog is exquisitely designed, drawing on the more muted pastels found amongst the bright flashes of color so artfully placed throughout

Jacoulet's work. Throughout the catalog, the left-side pages are divided vertically; the far left panel, which carries a running essay on the artist's life, is printed on a rich cream color. The inner left-side panel carries discussions of the art techniques, themes, and artist's notes in a background color that flows into the right-side pages, which contain the corresponding images. Rubinstein is planning a book-length treatment of Jacoulet's images of Micronesia, and asks those who are interested in ordering an advance copy to contact the Isla Center for the Arts at [islacenter@gmail.com](mailto:islacenter@gmail.com). This catalog is an enticing prelude to what we can expect in a more expansive treatise, and contributes significantly to the body of literature available on the artist Jacoulet and his South Sea art.

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The Great Ocean Voyages: *Vaka Moana* and Island Life Today. Exhibition, National Museum of Ethnology, Osaka, Japan, 13 September–11 December 2007.

In celebration of its thirtieth anniversary, Japan's National Museum of Ethnology in Osaka mounted a two-part exhibition entitled "The Great Ocean Voyages: *Vaka Moana* and Island Life Today." The Japanese people's keen interest in the exhibition's theme—the title of which includes the Polynesian words *vaka* (canoe) and *moana* (ocean)—is due, at least in part, to the