

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 Many of these sketches and watercolors are among the previously unpublished materials shared by the artist's daughter, researched and documented by the author.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 Ogarto 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 Paul Jacoulet and his South Seas 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

recent visit of the *Hōkūleʻa*, a traditional Hawaiian voyaging canoe built in 1973, which sailed from Hawaiʻi in January 2007 through Micronesia to Japan using traditional sailing methods such as navigation by stars and ocean currents. On its arrival in July, large crowds welcomed the canoe, its captain Nainoa Thompson, and the crew as they visited the ports of Okinawa, Kumamoto, Yamaguchi, Hiroshima, and Yokohama.

The first part of the exhibition, called “Vaka Moana: Voyages of the Ancestors,” was designed and first presented at the Auckland Museum in New Zealand, where it was entitled “Vaka Moana: The Untold Story of the World’s Greatest Exploration.” Following its appearance in Japan, this part will be shown in Taiwan, Korea, Australia, the United States, and Canada, and some places in Europe, through the year 2011. Containing items chosen primarily from the Auckland Museum’s extensive collection, it presents thousands of years of Pacific people’s migration patterns, in eight sections: “Ocean,” “Island People,” “Origins,” “Navigation,” “Vaka,” “Landfall,” “Two Worlds” and “Renaissance.” The superbly presented section on navigation includes touch-screen computer displays based on interdisciplinary research that succinctly provide pertinent information on migration patterns, as clearly exemplified by similarities in flora and fauna, pottery, language, and DNA. It also features a dome-like exhibit, which shows how ancient navigators used the stars in the night sky to guide them to island destinations.

In the “Island People” section, a touch screen presents oral histories of

the origins of various Pacific Islands. For me, the video on the origin of Fiji as told by a mother to her children was most impressive, with regard to both the narration and the expressions on the mother’s and children’s faces as she describes the physical origin of the Fiji Islands and arrival of the first Fijian people.

The exhibition’s second part, “Island Life,” was designed by Japan’s National Museum of Ethnology, using items from its collection to display aspects of contemporary daily living on a number of islands that were inhabited as a result of the prehistoric migrations: Madagascar, the Philippines, Papua New Guinea, the Federated States of Micronesia, Tahiti, and Easter Island (Rapa Nui). Also included here is a replica of a travel agency in Mino, a village in the Sepik area of Papua New Guinea, which is loaded with computers and information pertinent to the interests of tourists and other visitors. This illustrates that tourism—which some might view as a contemporary descendant of prehistoric voyaging—continues to be an important aspect of life in the Pacific Islands.

Several interesting events such as lectures, symposia, film screenings, and performances have been scheduled in conjunction with the exhibition. In addition, every day in the National Museum’s hall, a volunteer staff member teaches visitors how to manipulate string, which is a popular activity in Japan, to make Pacific Islanders’ string figures such as a turtle in Papua New Guinea, a fisherman’s net in the Caroline Islands, and a star in Hawaiʻi. There is also a special program for visitors to make their own miniature

canoe. In these ways, visitors can come to better understand Oceanic cultures not only by looking at the exhibition, but also through personal, hands-on experience.

The presentation of objects is excellent in both parts of the exhibition; however, a large time gap exists between the prehistoric era and today. Except for Captain James Cook, very little attention is paid to the European occupation and influence in the Pacific from the seventeenth through the nineteenth centuries, or to that of the Japanese from 1914 to 1945. It seems ironic that an exhibition located in Japan and focused on the Pacific Islands would ignore the involvement of its own South Seas Bureau in Micronesia. Furthermore, some of the islands, especially those with elevations of only two to three meters, are confronted by the serious challenge of rising sea levels due to global warming. Further, in the Marshall Islands, some people still cannot return to their home islands because of radiation from the atomic bombs exploded there by the United States in the 1960s. These contemporary problems should have been mentioned in the second part of the exhibition to give visitors a fuller understanding of the real conditions of life there.

There are also some minor weaknesses in the exhibition. The artifacts are correctly identified in both English and Japanese; however, more information about where they came from, and a map showing these locations, would have been helpful because many visitors are not familiar with the place-names so may have difficulty perceiving their connections. More information about the materials from

which the objects are made would also have been useful. For example, one label about a ritual stone ax does not provide the name of the beautiful green stone from which it is made or tell how a ritual ax differs from an ordinary ax. In addition, the explanations are written in too small a font for some elderly visitors to read them.

However, these are small problems and visitors do come away with a better understanding of the huge challenges early Pacific peoples faced as they migrated from island to island, not by accident but through their extensive knowledge and excellent skill in their own systems of navigation. The exhibition helps us to understand what it is to be a human being—a significant question in anthropology, and the reason the National Museum of Ethnology in Osaka chose *Vaka Moana* for its thirtieth anniversary.

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*Guitar Style, Open Tunings, and Stringband Music in Papua New Guinea*, by Denis Crowdy. Apwiti-hire: Studies in Papua New Guinea Musics, 9. Boroko, PNG: Institute of Papua New Guinea Studies, 2005. ISBN 978-9980-68-048-8; xix + 140 pages, maps, music examples in staff, tablature, and graph notation, figures, references cited, list of commercial recordings, index, and one compact disk. PKK20; for overseas order, contact IPNGS, Box 1432, Boroko III, Papua New Guinea.

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