

Repositioning Pacific Arts: Artists, Objects, Histories: Proceedings of the VII International Symposium of the Pacific Arts Association, Christchurch, New Zealand.* Anne E. Allen and Deborah B. Waite, eds. Canon Pyon, England: Sean Kingston Publishing, 2014.

Reviewed by Billie Lythberg

In June 2003, the city of Christchurch, New Zealand, hosted the VII International Symposium of the Pacific Arts Association (PAA) and launched a handsome volume of essays from the PAA's "Festschrift in Honor of Philip Dark" held at the Field Museum in 1999. Entitled *Pacific Art: Persistence, Change and Meaning* (Adelaide: Crawford House Publishing, 2002), it observed a model whereby an edited volume followed each symposium, often in time for launch at the next. Most recently, a special double edition of the *Journal of the Pacific Arts Association* (Vol. 14[1–2] 2015) has brought together a selection of papers read at the last symposium (IX), held in Vancouver, Canada, in August 2013, and the proceedings of PAA 2003 have finally been published as *Repositioning Pacific Arts* (2014).

In March 2016, the PAA returns to New Zealand for a meeting to be hosted in Auckland. In the years that have elapsed since PAA 2003—and most evidently in PAA symposia held in Rarotonga (2010) and Vancouver (2013)—Pacific artists, curators, and academic and traditional experts have attended PAA in increasing numbers to articulate their experiences and knowledge, and to express what it means to have "a shared ancestry and history that has been shaped by over a millennium of dynamic relationships of exploration, encounter and exchange" yet all too often be "absent from the discourse of Pacific art and visual culture."

Those quotes come from the call for participation for PAA 2016, at which it seems likely *Repositioning Pacific Arts* will have a visible presence (Pacific Arts Association 2016). The overarching theme for 2016 is "By the lessons of the past, we are guided into the future," an appropriate lens through which to view a volume that is no outdated collection of old essays, but rather a comprehensive compilation of recently revised papers. Adrienne L. Kaeppler's keynote speech "Recycling Tradition in the Arts of Polynesia" is the conceptual anchor and introduction for the volume, which has 16 chapters arranged thematically into three broad sections. As editor Anne E. Allen notes, many of the essays could have been placed in multiple sections—"classification is always fallible" (1)—but the arrangement works. "Artefacts and Traditions" umbrellas papers emerging from museum studies and historical research alongside others based on field investigation; "Collections and Collecting" considers the museum as a storehouse of identity and constructor or construction of authenticity; and essays within "The Contemporary Pacific" consider "how to define oneself as distinct from the majority and how locale intersects with identity" (3). The essays span conceptual offerings backed up with examples from across the Pacific, such as Kaeppler's introductory essay, through surveys of the development of particular arts, such as Hilary L. Seothorn's "Consequences of Conversion: The Transformation of Samoan Siapo in the Nineteenth Century." The volume also provides in-depth considerations

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Repositioning Pacific Arts Artists Objects Histories

Norma Broude



Repositioning Pacific Arts Artists Objects Histories:

Repositioning Pacific Arts Pacific Arts Association, 2014-11-30 In investigating both customary and modern Pacific art these collected essays present a wide ranging view across time and space taking the reader from antiquities to contemporary art and travelling across the region from Australia Papua New Guinea Solomon Islands New Zealand to Samoa Studies of artefacts and traditions such as self portraiture wood carvings shields tapa dance and masks use a variety of approaches some deriving from museum studies while others are based on field investigation Together they reveal the oppositional tensions between tradition and innovation and the inspiration this provides for contemporary artistic practice either through conscious implementation or through rejection of past definitions Engagement with these cultural performances and objects provide new possibilities for the creation of current identities The drafting of antiquities legislation the tortuous journeys objects have taken to find a place in galleries the use of exhibitions in cultural exchange framed by the architecture of museums as well as the role of film and photography in appropriating Pacific art culture for emerging nationalisms all of these are considered here to enhance our understanding of indigenous art's place in the world today These historical perspectives provide the framework in which to explore contemporary acquisition and outreach work with Pacific communities that seeks to reconnect people with objects taken away from the places and intentions of their makers Questions of how identity is maintained and expressed through art are considered for both individuals and groups What role does the transformations of objects play in this process What impacts have been made by colonialism modernism and the great migrations of people between Pacific countries and from rural to urban environments Ultimately how is Pacific Islander defined and by whom In Repositioning Pacific Art artists curators and academics including Maori and other Islanders bring fresh approaches to Oceanic Art History and raise questions of relevance not only to scholars of indigenous art in the region but also in other parts of world

Repositioning Pacific Arts Pacific Arts Association (1974-). International Symposium, 2014 In investigating both customary and Modern Pacific art these collected essays present a wide ranging view across time and space taking the reader from antiquities to contemporary art an travelling across the region from Australia Papua New Guinea Solomon Island New Zealand to Samoa Studies of artefacts and traditions such as self portraiture wood carvings shields tapa dance and masks use a variety of approaches some deriving from museum studies while others are based on field investigation Together they reveal the oppositional tensions between tradition and innovation and the inspiration this provides for contemporary artistic practice either through conscious implementation or through rejection of past definitions

Repositioning Pacific Arts Pacific Arts Association, Anne E. Allen, 2014 In investigating both customary and Modern Pacific art these collected essays present a wide ranging view across time and space taking the reader from antiquities to contemporary art an travelling across the region from Australia Papua New Guinea Solomon Island New Zealand to Samoa Studies of artefacts and traditions such as self portraiture wood carvings shields tapa dance and masks use

a variety of approaches some deriving from museum studies while others are based on field investigation Together they reveal the oppositional tensions between tradition and innovation and the inspiration this provides for contemporary artistic practice either through conscious implementation or through rejection of past definitions **Inside Abstraction** Carolyn Dean,2025 Why did the Inka especially in their most prominent examples of visual culture elite garments vessels at imperial feasts public stonework prefer abstract designs Carolyn Dean argues that what may appear to be abstract is actually something else something beyond abstract Inka designs Dean believes were demonstrations of proper relationships informed by context and imbued with agency such that the viewer is invited to participate The geometric forms experience the relationships they model In so doing the geometric configuration itself is a teacher alongside agentic materials and the self revelatory process of creation Once the category of teacher is opened to include geometric configurations we see how they could model actions Nevertheless viewers must do for themselves The Inka state carefully choreographed the contexts of viewing so as to encourage imperial subjects to think through and within design locating themselves within networks of relationships on multiple scales In this way non objective configurations served the Inka s imperial goals dependent on an acceptance of and submission to Inka order It s important to understand that relationships and ideas reflected in the designs are not Dean suggests narrowly static but rather open ended Two viewers might see different obligations in the designs depending on where the viewer fits into Inka society but the underlying principles and general submission to an Inkan worldview are consistent **The Pacific Arts Association Newsletter** Pacific Arts Association (1974-),2001

Perspectives in Motion Brian Diettrich,2021-03-10 Focusing on visual approaches to performance in global cultural contexts *Perspectives in Motion* explores the work of Adrienne L Kaeppler a pioneering researcher who has made a number of interdisciplinary contributions over five decades to dance and performance studies Through a diverse range of case studies from Oceania Asia and Europe and interdisciplinary approaches this edited collection offers new critical and ethnographic frameworks for understanding and experiencing practices of music and dance across the globe [South Pacific Museums](#) Chris Healy,Andrea Witcomb,2006 *South Pacific Museums* Experiments in Culture is a collection of outstanding analyses of museums in the South Pacific written by cultural museum and architectural critics and historians A series of snapshots introduce the reader to key museums in the region and longer essays explore these museums in broad terms Over the last 50 years museums have been regarded by many scholars and cultural critics as archaic institutions far from the cutting edge of cultural innovation This judgement is being proved wrong across the globe with innovative museums staking out new territory Nowhere is this more striking than in the South Pacific where new and redeveloped institutions have included the Museum of New Zealand Te Papa Tongarewa the National Museum of Australia the Melbourne Museum the Australian Centre for the Moving Image the Museum of Sydney the Gab Titui Cultural Centre in the Torres Strait the Auckland Museum the Centre Culturel Tjibaou and the Vanuatu Cultural Centre *South Pacific Museums* make sense of these

museums as part of the complex field of heritage where national economies meet global tourism cities brand themselves and indigeneity articulates with colonialism The effect is one of cultural experimentation Part One New Museums introduces three different museums in distinctive national contexts Te Papa the Centre Culturel Tjibaou and the National Museum of Australia Essays in this part grapple with the role of these museums in the nation at particular historical moments under specific political pressures Part Two New Knowledges documents practices and exhibitions at the point of tension between indigenous and non indigenous interests in the museum Part three New Experiences explores the ways in which museums in the South Pacific are producing that ineffable cultural phenomenon experience Newsletter ,2003 *Art and AsiaPacific* ,2003 **Tuhinga** ,2007 Provenienz und Kulturgutschutz Ulrike Saß,Matthias Weller,Christoph Zuschlag,2022-09-20 Welche Effekte die interdisziplinäre Zusammenarbeit zwischen den Bereichen Provenienzforschung und Kunst und Kulturgutschutzrecht haben können zeigt dieser Band exemplarisch Der Bogen der kunsthistorischen Beiträge spannt sich dabei von Kulturgut aus kolonialen Kontexten über NS Raubgut und Fragen des Kulturgutentzugs in der SBZ und DDR bis hin zu methodologischen Fragestellungen Die juristischen Aufsätze setzen sich mit Grundfragen des Kunst und Kulturgutschutzrechts auseinander etwa mit den zivilrechtlichen Implikationen des neuen Kulturgutschutzgesetzes normwissenschaftlichen Implikationen der Forderung nach gerechten und fairen Leistungen gemäß der Washingtoner Prinzipien zum Umgang mit nationalsozialistischer Raubkunst und schließlich juristischer Reaktionen auf Entwicklungen der Bildwissenschaften **Unsettling Native Art Histories on the Northwest Coast** Kathryn Bunn-Marcuse,Aldona Jonaitis,2020-07-20 Inseparable from its communities Northwest Coast art functions aesthetically and performatively beyond the scope of non Indigenous scholarship from demonstrating kinship connections to manifesting spiritual power Contributors to this volume foreground Indigenous understandings in recognition of this rich context and its historical erasure within the discipline of art history By centering voices that uphold Indigenous priorities integrating the expertise of Indigenous knowledge holders about their artistic heritage and questioning current institutional practices these new essays unsettle Northwest Coast art studies Key themes include discussions of cultural heritage protections and Native sovereignty recentering women and their critical role in transmitting cultural knowledge reflecting on decolonization work in museums and examining how artworks function as living documents The volume exemplifies respectful and relational engagement with Indigenous art and advocates for more accountable scholarship and practices The Frangipani is Dead Karen Stevenson,2008 This book offers a contextual understanding of the contemporary Pacific art movement in New Zealand As well as examining key individual artists the book also addresses issues that underlie this movement and the inspirations for creating this art Māori Markings Crispin Howarth,2019 The practice of t moko and the wearing of moko was considered an art form of a bygone day for the most part of the twentieth century as casualty of Aotearoa New Zealand's colonial past However this unique Pacific art is enjoying a revival Its embers fanned back to life by modern practitioners in the 1980s it

has once again become a powerful form of M ori cultural expression identity and unity In a first for Australia M ori markings t moko looks at not only the history of this living breathing art of our region but also shares stories of today s proud moko wearers and practitioners Foreword **CAA News** ,2004 **Pacific Standard Time** Martin-Gropius-Bau (Berlin, Germany),2011 This comprehensive richly illustrated book explores postwar American art from a new perspective Southern California Grounded in more than a decade of research Pacific Standard Time analyzes L A s art scene from the end of World War II to the beginning of the 1980s demonstrating the pioneering role Southern California artists played in the twentieth century s most influential art movements Page 4 of cover **Art in the Asia-Pacific** Larissa Hjorth,Natalie King,Mami Kataoka,2014-02-18 As social locative and mobile media render the intimate public and the public intimate this volume interrogates how this phenomenon impacts art practice and politics Contributors bring together the worlds of art and media culture to rethink their intersections in light of participatory social media By focusing upon the Asia Pacific region they seek to examine how regionalism and locality affect global circuits of culture The book also offers a set of theoretical frameworks and methodological paradigms for thinking about contemporary art practice more generally **Gauguin's Challenge** Norma Broude,2018-03-08 Several decades have now passed since postcolonial and feminist critiques presented the art historical world with a demythologized Paul Gauguin 1848 1903 a much diminished image of the artist hero who had once been universally admired as the father of modernist primitivism In this volume both long established and more recent Gauguin scholars offer a provocative picture of the evolution of Gauguin scholarship in the recent postmodern era as they confront and consider how the dismantling of the longstanding Gauguin myth positions us now in the 21st century to deal with and assess the life work and legacy of this still perennially popular artist To reassess the challenges that Gauguin faced in his own day as well as those that he continues to present to current and future scholarship they explore the multiple contexts that influenced Gauguin s thought and behavior as well as his art and incorporate a variety of interdisciplinary approaches from anthropology philosophy and the history of science to gender studies and the study of Pacific cultural history Dealing with a wide range of Gauguin s production they challenge conventional art historical thinking highlight transnational perspectives and offer clues to the direction of future scholarship as audiences worldwide seek to make multicultural peace with Gauguin and his art Broude has raised the bar of Gauguin scholarship ever higher in this groundbreaking volume which will be necessary reading for students and scholars of art history late 19th century French and Pacific culture gender studies and beyond [The Venice Biennale and the Asia-Pacific in the Global Art World](#) Stephen Naylor,2020-05-14 This monograph uses the national pavilions of the Venice Biennale as a vehicle to examine the development of international contemporary art trends within the Asia Pacific region including Australia Japan and Korea and 16 additional national entities who have had less continuous participation in this global art event Analysing both the spatial and visual representation of contemporary art presented at the Venice Biennale and incorporating the politics behind

national selections this monograph provides insights into a range of important elements of the global art industry Areas analysed include national cultural trends and strategies the inversion of the peripheral to the centre stage of the Biennale geopolitics in gaining exhibition space at the Venice Biennale curatorial practices for contemporary art presentation and artistic trends that seek to deal with major economic cultural religious and environmental issues emerging from non European art centres This monograph will be of interest to scholars in art history museum studies and Asia Pacific cultural history

Amalia Mesa-Bains Laura E. Pérez, Maria Esther Fernández, 2023-01-24 Amalia Mesa Bains *Archaeology of Memory* is the first retrospective exhibition of the work of longtime Bay Area artist Mesa Bains Presenting work from the entirety of her career for the first time this exhibition which features nearly 60 works in a range of media including fourteen major installations celebrates Mesa Bains's important contributions to the field of contemporary art locally and globally For over forty five years Mesa Bains has worked to bring Chicana art into the broader American field of contemporary art through innovations of sacred forms such as altares home altars ofrendas offerings to the dead descansos roadside resting places and capillas home yard shrines She expanded her installations from domestic spaces to include laboratories library forms gardens and landscapes focusing attention on the politics of space to highlight colonial erasure of the preexisting and still surviving cultural differences in colonized Indigenous and Mexican American communities Many of these works offer a feminist perspective on the domestic life of immigrant and Mexican American women across different historical periods most notably the four part installation series *Venus Envy* which was created over multiple decades and will be displayed in its entirety for the first time at BAMPFA Standing at the juncture of cultural diversity environmentally centered spirituality culled from ancestral non Western worldviews and intersectional feminism Mesa Bains has been heralded as one of the most prominent voices in feminist Chicanx art of her generation

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