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JAMES CLIFFORD & STACY L. KAMEHIRO

From the Edge through the Vā: Introduction to “Pacific Island Worlds: Oceanic Dis/Positions”

Abstract

This special issue of Pacific Arts centers on the theme “Pacific Island Worlds: Trans-pacific Dis/Positions,” which was the topic of a two-day series of events held at the University of California, Santa Cruz (UCSC) in May 2018. This generative meeting explored Oceanic rootedness and mobility, grounded and expansive kinships, worlding, place-making, and colonial histories and their legacies. In important ways, it grew out of the “Native Pacific Cultural Studies on the Edge” symposium, also hosted by UCSC, nearly two decades earlier. “Pacific Island Worlds” was dedicated to the memory of Teresia Teaiwa, a graduate of UCSC’s History of Consciousness doctoral program (2001) who had passed away in 2017 and whose academic, activist, and creative work profoundly inspired Pacific studies scholars and artists around the world. Our introduction is a story of two conferences—moments, pauses, in an ongoing flow of historical, political, and intellectual activity.

Keywords: *Pacific studies, Indigenous studies, cultural studies, feminist studies, colonial studies, diaspora, identity, art, visual culture, material culture, indigeneity, activism*

This special issue of *Pacific Arts* centers on the theme “Pacific Island Worlds: Trans-pacific Dis/Positions,” which was the topic of a two-day series of events held at the University of California, Santa Cruz (UCSC) in May 2018. Largely supported by the University of California (UC) Humanities Research Institute and organized by Stacy Kamehiro and Kara Hisatake, with assistance from Michelle Erai, Maile Arvin, and UCSC graduate students in visual studies, literature, anthropology, and history, “Pacific Island Worlds” gathered together students and faculty from across the UC—as well as artists, students, and scholars working throughout the United States—to participate in workshops, artist talks, and a symposium.¹ This generative hui (meeting, joining) explored Oceanic rootedness and mobility, grounded and expansive kinships, worlding, place-making, and colonial histories and their legacies.

In important ways, the 2018 gathering grew out of the “Native Pacific Cultural Studies on the Edge” symposium, also hosted by UC Santa Cruz, nearly two decades earlier, and the powerful swells of inquiry and critique emerging at that time. “Pacific Island Worlds” was dedicated to the memory of Teresia Teaiwa, a 2001 graduate of UCSC’s History of Consciousness doctoral program who had passed away in 2017, and whose academic, activist, and creative work profoundly inspired Pacific Studies scholars and artists around the world. Born in Honolulu and raised in Fiji, Teresia taught at the University of the South Pacific in Suva before moving to Wellington. Deeply concerned with Fijian culture and politics after a series of military coups in that country, she strongly rejected all forms of ethnic absolutism. Her view of the world reflected a Pacific-centered internationalism. Her father is I-Kiribati (displaced to Fiji from the mine-devastated phosphate island of Banaba), and her mother African American. An understanding of the simultaneously rooted and mobile nature of Islander histories and attachments permeated her scholarship, teaching, and creative writing. “Native Pacific Cultural Studies on the Edge” crystallized this understanding.

Our introduction is a story of two conferences—moments, pauses, in an ongoing flow of historical, political, and intellectual activity. The anchoring dates, 2000 and 2018, are somewhat arbitrary markers for currents (and eddies) of change beginning in the 1980s and extending into an unfinished present.



Figure 1. View from the University of California, Santa Cruz “clifftop” (see p. 5 below). Photograph courtesy of James Clifford

2000

“Native Pacific Cultural Studies on the Edge” was organized by Vicente (Vince) M. Diaz and J. Kēhaulani Kauanui. It brought together established scholars, graduate students, activists, and artists from across the Pacific to explore possibilities for cultural studies in Oceania. Many threads link it with “Pacific Island Worlds”: an affirmation of inventive, cosmopolitan forms of “indigeneity,” a refusal to separate academic work from activism, and an openness to diverse aesthetic practices. Several individuals were active at both events: Jewel Block (formerly Jewel Castro), Michele Erai, James Clifford, and most pervasively, Teresia Teaiwa, tragically deceased and much missed.

A selection of papers from the first conference quickly appeared in a special issue of *The Contemporary Pacific* in 2001.² Diaz and Kauanui, both graduates of UCSC’s History of Consciousness doctoral program, defined the event’s focus on “native productions of indigeneity”: “We wanted to feature the edges of what is normally taken to be traditional native territory; in the face of diaspora and globalization, but without relinquishing the groundedness of indigenous identity, politics, theory, method, and aesthetics.”³ This awareness of deep local attachments, simultaneously engaged with contemporary structures and possibilities, was a hallmark of the complex concept, and practice, of “indigeneity” that was emerging in the conference discussions.

At that time, Teresia Teaiwa was a PhD student at UC Santa Cruz. She belonged to an extraordinary group of younger intellectuals (Oceanian, Native American, international) who were working with multiple, sometimes contradictory, perspectives: Indigenous, diasporic, feminist, poetic, activist, scholarly, postcolonial. Her dissertation, “Militarism, Tourism and the Native: Articulations in Oceania,” rescued “natives” from the stereotypes of pastoral exoticism, nationalist apologetics, and postmodern condescension.⁴ In her work, and that of her cohort, “Indigenous,” never meant “Nativist” in a national, exclusivist sense. At stake was a more open, relational figure, always both a dweller and a traveler. Throughout Teresia’s career as an artist, critical thinker, and educator, she challenged dichotomies, exploring the tensions, crossings, and dreams that make Oceania a dynamic old/new place.

Something that might be called “critical Indigenous studies” was taking shape at UC Santa Cruz—a development allied with, but distinct from, the ethnically-defined programs (“Hawaiian Studies,” “Native American Studies,” “Black Studies,” and “Chicano Studies”) that had formed in the 1970s and 1980s. By 2000, a diverse group had gathered at UCSC, attracted by a campus with a deep history

of interdisciplinarity and a willingness to support activist scholarship. The History of Consciousness Program harbored a vibrant cluster of Native Pacific and Island-savvy PhD students. Vince Diaz was the first to arrive, in 1986, after studying political science at the University of Hawai'i, Mānoa. A few years later, Teresia, with an MA in Pacific history from the same institution, followed. Then, after a Fulbright in Aotearoa, came Kēhaulani Kauanui. Over the next decade, others joined the mix: Noelani Goodyear Ka'ōpua, April Henderson, Michele Erai, Pamela Kido, Riet Delsing (in anthropology), and Heather Waldroup. Joanne Barker (Lenape/Delaware) was a close ally. A bit later, David Delgado Shorter and Kim Christen wrote dissertations based on their long-term alliances with Indigenous communities. The subsequent careers and many publications of these individuals are important and widely accessible.

The work being done at UC Santa Cruz was not unique; it was part of wider movements—feminist, queer, and postcolonial. The Pacific cluster overlapped with a group of largely South Asian students in the History of Consciousness Department devoted to the critical study of “colonial discourse.” An earlier conference, “Traveling Theories, Traveling Theorists,” had grappled with many of the issues of post-/neo-colonial location that would be explored a decade later in Indigenous/Pacific contexts.⁵ Another ally at UC Santa Cruz was an emerging research cluster (and annual film festival) for “Women of Color in Collaboration and Conflict.” Feminism, “racial formations,” “the politics of location,” and “intersectionality” were in the air.

During the 1980s and 1990s, Oceania was not well represented at UCSC. A “Center for South Pacific Studies” had recently folded.⁶ No faculty members in the humanities, social sciences, or arts were pursuing active research on Island Pacific issues. This did not deter Vince, Teresia, and those who followed. They brought with them local knowledge and ramifying networks. What they sought in graduate school was freedom to make connections, an open theoretical and interdisciplinary context that could support their work without forcing it into established academic molds. They found this in the History of Consciousness Department and its affiliated faculty.

James Clifford, Donna Haraway, Angela Davis, Barbara Epstein, Don Brenneis, Chris Connery, and others served as advisors and committee members, willing to listen and to offer critical guidance in areas outside their academic expertise. The Pacific Island cluster at UCSC was not a planned initiative. Faculty found themselves recruited, interpellated by social and intellectual projects they could not have anticipated. Students formed loose networks based on friendship,

political solidarity, and a commitment to critical thinking—a search for scholarship with a difference.

In her contribution to the 2000 conference, “L(o)osing the Edge,” Teresia traced the formation of academic links at a series of meetings around the Pacific during the 1980s. One result was a “motley group of Hawaiian, Chamorro, Fijian, Indo-Fijian, Samoan, Micronesian, and Filipino Pacific Islanders . . . [quoting Vince Diaz,] ‘in constant motion with the tides of change and growth . . . [who have] caught different waves, all of us, only to find ourselves beached, temporarily, out here in Santa Cruz.’”⁷ “*Out here* in Santa Cruz”: the US mainland was conceived, not as a center, but as a margin, a stopping place in a dynamic, interconnected Oceanic world. Epeli Hau‘ofa’s “sea of islands,” provided inspiration during these years.

“L(o)osing the Edge” was divided into two columns, creating a counterpoint on every page. In one column Teresia evoked the recent gatherings and networks that had come together in the 2000 conference. In the other she reflected on the conference theme, “edges”—places of power and perspective, both in the Pacific region and in intellectual work. Traveling natives/mobile theorists had to negotiate diverse locations, embodied perspectives. She traced her own movement from Hawai‘i to Santa Cruz and History of Consciousness, a place where nativeness could be conceived in relation to various “countercolonial discourses” and racial/ethnic formations. Her time in Santa Cruz offered “an intellectual luxury, away from the immediacy of nationalist struggles.” While there, she could “afford complex and theoretical formulations.”⁸ However, this intellectual stimulus and overview brought with it blindness. She evoked a Hawaiian proverb contrasting the distant view from a clifftop (*tapu*) with the intimate encounters down among particular ocean currents (*noa*). Teresia explained that leaving Santa Cruz after five years for Fiji and a position teaching at the University of the South Pacific positioned her at a different “edge,” a meeting place for diverse populations from all over the Pacific. There she learned, face-to-face, about “people and relationships,” different local histories and struggles. Something was lost and something gained in the move (which would not be her last). “For me, Fiji and Santa Cruz embody this complicated tension between the *tapu* and the *noa*, the clifftop and the face-to-face” (Fig. 1).⁹

Pacific Studies, as Teresia and April Henderson later developed it at Victoria University, Wellington, would mediate continually between these two locations: one of comparative, critical overview, the other of local affiliation and

activist engagement. And the same complex vision now characterizes the “Indigenous Pacifics” series at University of Hawai‘i Press, edited by April and Noelani Goodyear Ka‘ōpua. In their series introduction they write:

Recognizing that histories of exchange within and beyond Oceania shape the lived experiences of Pacific Islanders, *Indigenous Pacifics* seeks to create a space for generative and sustained conversations between the independent and the still-occupied Pacific Islands, between Natives and non-Natives, between academics, artists, activists and other cultural knowledge producers, between the Pacific and other regions.¹⁰

A recent book in the “Indigenous Pacifics” series by Emalani Case, *Everything Ancient Was Once New*, develops the resonant Hawaiian concept of Kahiki, at once an ancestral homeland and a pathway to life beyond island shores.¹¹ It explores the personal experience of a “traveling native” moving from Hawai‘i to Aotearoa, grappling with diasporic challenges and opportunities, while sustained by Kahiki, a mobile, form-shifting sanctuary.

Here, in the 2018 conference, and in many other places, we encounter echoes from the engaged theorists—Indigenous and “postcolonial”—who gathered in 2000 out on the Santa Cruz edge. Links to that moment can also be found in the first volume of Teresia’s selected works, *Sweat and Salt Water*, published by University of Hawai‘i Press in 2021.¹² Reading early essays such as “L(o)osing the Edge,” “bikinis and other s/pacific n/otions,” and “Yaqona/Yagoqu: Roots and Routes of a Displaced Native” reminds us how words like “indigenous” and “native” can evoke mobilities and interconnections, relational forms of identity and sovereignty. Anna Lowenhaupt Tsing, who was part of the Santa Cruz conversation, has shown contemporary indigeneity to be a multi-scaled, non-guaranteed, globalizing “project.”¹³ Her account of this emergence describes what was coming together on the UC clifftop: networks made of specific contacts, travels, and affiliations.

At UC Santa Cruz in the 1990s and early 2000s, “nativeness” was fashioned through relations with other decolonizing and liberatory discourses. An important context, the research cluster for “Women of Color in Collaboration and Conflict,” opened links between Island Pacific and Native American experiences of colonization. With Joanne Barker, Teresia co-authored “Native Information,” an experimental essay published in the occasional journal *Inscriptions*.¹⁴ The essay reacted to a new visibility and normativity for Indians/Natives. It worked to make space

for something more: a critical, subversive edge to the Indigenous, and a sense of becoming. Refusing to be “native informants,” authentic insiders, the authors offered an open-ended scrapbook of Indigenous perspectives: “information” rewritten as “in-formation,” historical process.

2018

“Pacific Island Worlds” reflected on the impact of those early conversations sounding from the clifftop and extended them through complex strata of time and space. Writing about “Tā-Vā (Time-Space): The Birth of An Indigenous Moana Theory,” a conference session held at the Association for Social Anthropology of Oceania annual meeting in Santa Cruz in 2009, the session’s conveners—Tēvita O. Ka’ili (Maui-Tāvā-He-Ako), ‘Okusitino Māhina (Hūfanga), and Ping-Ann Addo (Kula-He-Fonua)—explain that “it is, in the Moana, symbolically thought that people walk forward into the past and, contemporaneously, walk backward into the future, both in the present, where the elusive, already-taken-place past and illusive, yet-to-take-place future are, and in the special process, constantly mediated in the ever-changing present.”¹⁵ Reflecting on the spatial component, A. Mārata Tamaira describes vā (the space between) as “a liminal zone marked not only by tension and transformation but also by confluences and connections”; it is uncomfortable, deeply personal, and also transformative.¹⁶ The students, scholars, artists, and activists who contributed to the 2018 gathering reckoned their consequential genealogies through the UCSC Native Pacific Cultural Studies group as they engaged questions of identities, mobilities, homes, belongings, and futures. They added to the productive waves of questioning, compassion, risk, action, and critique inspired by their forebears.

“Pacific Island Worlds” continued those earlier expansive conceptions of Oceania as a site of complex human interaction, as a heterogeneous space-time in which diverse communities are connected through kinship, colonial histories, and diasporas. Sustaining Epeli Hau’ofa’s “sea of islands” consciousness, this perspective aligned with a critical shift away from framing the Pacific Islands as isolated entities within an empty expanse of the Pacific Ocean. Instead, it recognized as a key conceptual and political intervention Hau’ofa’s vision of island (and Pacific edge) worlds that have been intimately connected within a vast relational network.¹⁷ Interactions between Indigenous communities, explorers, settlers, migrants, and colonial agents have produced a range of mobilities (either willful or compelled), yielding fraught processes of place-making, maintaining customary

homes, establishing new communities, and forming social, cultural, and political positions in the face of ongoing dis-positioning.



Figure 2. Some of the participants at the “Pacific Island Worlds: Transpacific Dis/Positions” symposium, May 5, 2018, University of California, Santa Cruz. Photograph by Joe Stockwell. Courtesy of Stacy Kamehiro

The heterogeneous, yet historically—and culturally—specific, character of transpacific movements enables and demands creative and theoretical approaches to understanding human experiences and agency in a far-reaching Oceania (dynamically and dialogically extending and centering the “edges”) in order to generate future imaginings that contribute not only to a mode of survival, but to an art of living.¹⁸ “Pacific Island Worlds” questioned the often indiscriminate applications of theories related to (post)colonialism, diaspora, creolization, borderlands, etc.—which are largely grounded in other histories and parts of the world—to Oceania. Through interdisciplinary collaboration and dialogue, participants asked: How can the Pacific generate theories, engage innovative methods, and emerge from epistemologies and historicities specific to its social and cultural experiences? What are the opportunities and challenges of dwelling in Oceanic thresholds that are both familiar and alienating, and how do these inform our approaches?

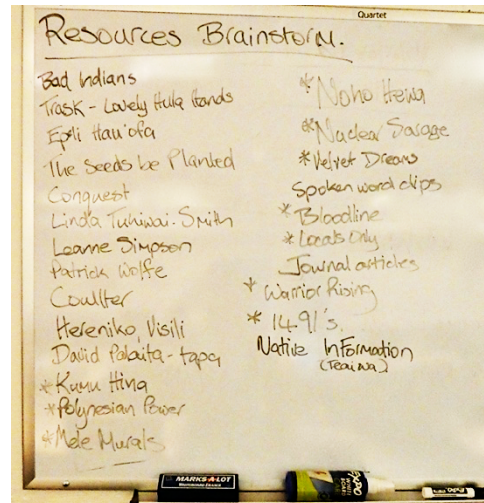
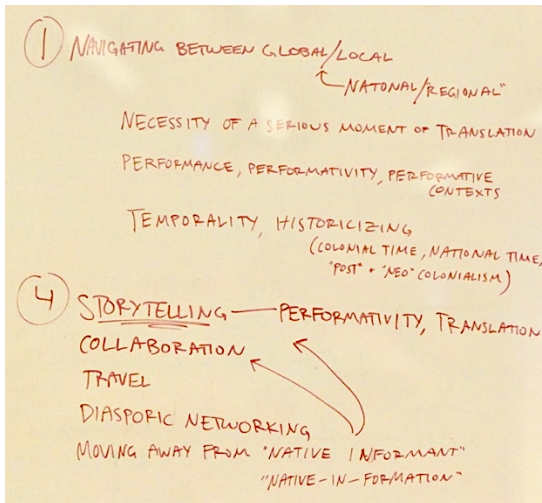
The 2018 hui included artists, undergraduates, graduate students, and faculty working in the fields of art, American studies, Asian American studies, community studies, economics, English, environmental studies, critical race and ethnic studies, feminist and gender studies, history, history of consciousness, literature, marine biology, museum studies, psychology, sociology, theater and performance studies, and visual studies (Fig. 2).¹⁹ The participants work at the mobile “edges” and through the *vā* of Oceania as they pursue their creative work, activism, education, and scholarship, living and creating the generative borderlands of what the 2000 conference and Teresia invoked as inventive, open, relational dwelling/travel. They inhabit a space-time akin to Emalani Case’s Kahiki—an ancestral homeland and a pathway forward-back, then-now.

Spatio-temporal metaphors of/for Oceanic identities have become more pervasive, enabling critical Indigenous studies to effectively articulate experiences of Indigenous movement and transition—positioning, dis-positioning, and repositioning through what artist Rosanna Raymond might characterize as “acti.VĀ.tions.”²⁰ In their creative, scholarly, and activist endeavors, “Pacific Island Worlds” contributors forge relational forms of identity and sovereignty and acknowledge networks made—and also interrupted and remade—through distinct sojourns and associations. They explore, what Halena Kapuni-Reynolds has argued for, an “embracing [of] the theoretical flexibility and diversity of *Vā*, as opposed to making concrete the meanings and work that one can do with space.”²¹ And they explore, in essential ways, being and becoming.

The first day of “Pacific Island Worlds” included a workshop in which participants discussed innovative and apt approaches for future Oceanic research and pedagogy (Fig. 3). Within diverse research interests, they grappled with bounded notions of “Indigenous,” “Migrant,” and “Settler;” how these are configured in the academy/from the clifftop; and how they are created and lived on the ground. They pursued a broader set of questions that complicated these categories through theoretical dis/positions as well as explorations of cross-cultural confrontations, alliances, and wayfinding in the formations of Oceanic places and identities. Additionally, they attended to the complex interactions taking place in everyday life that admit the imperfect impositions of empire and reveal intricate subject formations and human strategies (in art, education, language, literature, and community development) to create livable places in the shifting centers and edges of the Pacific. Participants considered how past scholarship about Oceania has often been subsumed in studies of Asian or US empires and thought about how to grapple with Asia-Pacific-America in productive ways to reconfigure the geographies of their research (Figs. 4–5).



Figure 3. Some of the participants at the “Pacific Island Worlds” workshop and artist talks, May 4, 2018, University of California, Santa Cruz. Photograph courtesy of Stacy Kamehiro



Figures 4–5. Two of the whiteboard notes generated by the “Pacific Island World” workshop discussions, May 4, 2018, University of California, Santa Cruz. Photographs courtesy of Kara Hisatake

They also reflected on Teresia’s writing about the classroom as a metaphorical canoe.²² Drawing on Joseph Lowman’s *Mastering the Techniques of Teaching*, she emphasized learning as a journey that entailed navigating into un-

familiar waters, a cooperative approach to learning, and shared responsibility between students and teachers.²³ Workshop collaborators pondered what “mastery” looks like in Oceanic studies. Three undergraduate members of UCSC’s student organization O.N.E. (Oceania Navigators Empowerment) delivered a compelling presentation on “Empowering Pacific Island Communities” in higher education that identified ongoing inequities in access and the lack of support faced by Native Hawaiian/Pacific Islanders in the US. They also described their academic and professional goals, campus and community projects, outreach and mentoring, and challenges and accomplishments.



Figure 6. Matai Kerupi Lesu'i (back row, center) with members of O.N.E. (Oceania Navigators Empowerment), a University of California, Santa Cruz student organization, at the kava ceremony for the “Pacific Island Worlds” symposium, May 5, 2018. Photograph courtesy Stacy Kamehiro

The symposium was held on the second day of “Pacific Island Worlds” and began with a kava ceremony officiated by Matai Kerupi Lesu'i (son of the Sa'o family), from Sāmoa and now living in Santa Cruz, who was assisted by members of O.N.E. (Fig. 6). Guests and hosts converged while Matai Lesu'i offered an acknowledgement of thanks and opened a space for those who had gathered with a willingness and readiness to think and share together. James Clifford's keynote address, “Teresia's Complexities,” reflected on her career as an artist, critical thinker, and educator who challenged simple histories and identities. Three panels followed, starting with “Pacific Poetics and Performances,” in which Diana Looser

examined the role of the performing arts in contributing to discourses of national pride and regional affiliations. She considered how *A Waka Odyssey*, a series of integrated performances staged for the 2018 New Zealand Festival, “foregrounds Aotearoa New Zealand as a critical site for examining complex relations between Indigenous, diasporic, and settler identities—entanglements that generate new theories based on local specificities but with broader resonances.”²⁴ Poet-artist Joe Balaz then presented his poetry and artwork in Hawaiian Islands Pidgin (HIP), punctuated with commentary from several literary journal editors on why they have included HIP in their publications, and revealed the expanding contribution of HIP to a growing world literature.

For the second panel, “Imag(in)ing history and Place,” sculptor and installation artist Kaili Chun described how she negotiates ideas of containment and exposure, agency, and restraint in her work, which is largely focused on Native Hawaiian colonial history. Her attention to process, materiality, and time seeks to transform physical spaces into unique environments in order to comment on contemporary issues and realize the culture as an ongoing formation. Ocean engineer and artist Jane Chang Mi discussed her work—including her exhibitions (*See Reverse Side.*) and *The Taste of Purity*—which considers the impact of US and French militarism and nuclear testing in the Pacific Ocean from 1946 to 1996. Through an examination of photographic archives of weapons testing and the production of her own photographs and videos, Chang Mi images non-linear stories of place that speak to earthly environments as collective heritage. Kiri Saliata presented “Citizens of Nowhere: Sāmoan Dis/locations in the United States,” exploring the ways American Sāmoans navigate an exceptional subjectivity as neither fully American nor Sāmoan.”²⁵ Her talk exposed competing narratives of history and belonging, and contended with colonial studies approaches that enact and reinforce Indigenous erasure.

“Pacific Diasporas and Travel,” the final panel, commenced with David Aiona Chang recounting *kanikau* (mourning songs) composed by Native Hawaiian diasporic laborers and settlers in North America in the 1860s and 1870s. He described how *kanikau* gave voice to their composers’ affective lives; how their spatialities formalized Native Hawaiian ties to their homeland; and how they indexed the ways Native Hawaiians were becoming intertwined with Indigenous North American places and social worlds. Focusing on cultural festivals, Jesi Lujan Bennett detailed strategies developed by diasporic Chamoru—who have settled in San Diego, California, facilitated by pervasive Chamoru service in the US military—to build new communities while maintaining connections to their homeland. Jewel Block spoke about her paintings and drawings, which are inspired by the physical

experiences of her family members in the US and in American Sāmoa—their travels, labors, celebrations, memories, material cultures, and building of homes and lives—and increasingly reflect on the impact that changing natural environments have on her family and, more generally, on Sāmoans and the Sāmoan diaspora.

Though closing the symposium, Rob Wilson’s presentation opened new questions about the ways creatives and researchers might engender different temporalities and spatialities within current conditions of global capitalism and planetary transformation. He argued that “‘Worlding Asia Pacific into Oceania’ would open up different ways of being with others and being in the world, opening life-forms to what have been called other ‘lived local temporalities’ and ways of dwelling or ‘being with’ above or below the nation-state, reified regionality, or the given world-system of a carbon-fueled, profit-driven capitalism.”²⁶

Several of the workshop and symposium participants—those working in art, visual studies, material culture, and performance studies—are contributors to this issue of *Pacific Arts* (Balaz, Bennett, Block, Kamehiro, Looser, and Axelle Tous-saint writing on Chun). They are joined by others who contemplate the critical interventionist reframing potential of art exhibitions to address colonial histories and Oceanic networks (Margo Machida; Giles Peterson, Katharine Losi Atafu-Mayo with Kamehiro and Maggie Wander; and Katerina Teaiwa and Yuki Kihara); reactivations of space and time through the re-awakening of archives (Christina Ayson Plank and Meleia Simon-Reynolds); reclaiming of nuclear and militarized environments (Claudia Ledderucci); the construction of transnational Oceanic spaces through festivals, performances, and education (Michelle Ladwig Williams); the liberatory possibilities of practicing culturally responsive architectural and urban histories (Kelema Moses); and the deep space-time of natural phenomena (A. Mārata Tamaira and Carl Franklin Ka’ailā’au Pao).

Gazing past/future, the contributors to this issue continue to weave the threads plied by those who led “Native Pacific Studies on the Edge,” fashioning Oceania as an old/new place. Rather than declaring what Oceanic “indigeneity” is, they consider how/where/when it is and respond to Henderson and Goodyear Ka’ōpua’s invitation to sustain multi-vocal and multi-sited conversations.

James Clifford (UCSC, History of Consciousness) is an Emeritus Professor at UCSC who is best known for his historical and literary critiques of anthropological representation, travel writing, and museum practices. He has published several books on these topics, including Writing Culture: The Poetics and Politics of Ethnography (with George E. Marcus, 1986). Beginning with his first book, Person and Myth:

Maurice Leenhardt in the Melanesian World (1982), *the Island Pacific has been central to his thinking*. Returns: Becoming Indigenous in the Twenty-First Century was published in 2013. Jim is currently investigating the future possibilities and material limits of ethnological museums in the former First World. He continues to follow the changing politics of indigenism in diverse conjunctures today.

Stacy L. Kamehiro's (UCSC, History of Art and Visual Culture) research focuses on colonial Hawaiian visual and material culture. Her book, *The Arts of Kingship* (2009), offers a detailed account of public art and architecture during the reign of David Kalākaua (1874–1891). Her recent work attends to the politics of art organizations following the overthrow of the Hawaiian monarchy; the place of overseas travel in Kalākaua's efforts to maintain Hawai'i's independence; the roles of Hawaiian featherwork as cultural affirmation, political statement, and historical subject; and US empire and art history. Her current book project, *Objects of the Nation: Hawai'i at the World Fairs* examines collections and exhibitions of Hawaiian material culture and natural history in local and international contexts.

Notes

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² "Native Pacific Cultural Studies on the Edge," a special issue of *The Contemporary Pacific* 13, no. 2 (2001).

³ Vicente M. Diaz and J. Kēhaulani Kauanui, "Native Pacific Cultural Studies on the Edge," *The Contemporary Pacific* 13, no. 2 (2001): 315–6.

⁴ Teresia Teaiwa, "Militarism, Tourism and the Native: Articulations in Oceania," PhD diss., University of California, Santa Cruz, 2001.

⁵ James Clifford and Vivek Dhareshwar, eds., *Traveling Theories, Traveling Theorists* (Santa Cruz: University of California, Santa Cruz; Group for the Critical Study of Colonial Discourse; Center for Cultural Studies, 1989).

⁶ The Center for South Pacific Studies records and publications (1943–94) are housed at the University Archives, Special Collections, University of California, Santa Cruz.

⁷ Teresia K. Teaiwa, "L(o)osing the Edge," *The Contemporary Pacific*, 13, no. 2 (2001): 349.

⁸ Teaiwa, "L(o)osing the Edge," 351.

⁹ Teaiwa, "L(o)osing the Edge," 353.

¹⁰ “Indigenous Pacifics,” University of Hawai‘i Press, accessed February 28, 2022 <https://uhpress.hawaii.edu/bookseries/indigenous-pacifics/>.

¹¹ Emalani Case, *Everything Ancient Was Once New: Indigenous Persistence from Hawai‘i to Kahiki* (Honolulu: University of Hawai‘i Press, 2021).

¹² Teresia Kieuea Teaiwa, *Sweat and Salt Water: Selected Essays*, compiled and edited by Katerina Teaiwa, April K. Henderson, and Terence Wesley-Smith (Honolulu: University of Hawai‘i Press, 2021).

¹³ Anna Lowenhaupt Tsing, “Indigenous Voice,” in *Indigenous Experience Today*, ed. Marisol del la Cadena and Orin Starn (New York: Berg, 2007), 33–67.

¹⁴ joannemariebarker and Teresia Teaiwa, “Native InFormation,” in “Enunciating Our Terms: Women of Color in Collaboration and Conflict,” ed. Maria Ochoa and Teresia Teaiwa, *Inscriptions 7* (1994): 16–41.

¹⁵ Tēvita O. Ka‘ili (Maui-Tāvā-He-Ako), ‘Okusitino Māhina (Hūfanga), and Ping-Ann Addo (Kula-He-Fonua), “Introduction: Tā-Vā (Time-Space): The Birth of An Indigenous Moana Theory,” *Pacific Studies* 40, no. 1–2 (2017): 1. The authors note on page 2 that the tā-vā (time-space) theory of reality is based on Oceanic notions of “time” and “space,” variously known as tā and vā, or, kā and wā.

¹⁶ A. Mārata Tamaira, “Preface,” in *The Space Between: Negotiating Culture, Place, and Identity in the Pacific*, ed. A. Marata Tamaira, Occasional Paper 44 (Honolulu: Center for Pacific Islands Studies, School of Pacific and Asian Studies, University of Hawai‘i–Mānoa), 1.

¹⁷ Epeli Hau‘ofa, “A Sea of Islands,” in *A New Oceania*, ed. V. Naidu, et al. (Suva, Fiji: University of the South Pacific, 1993).

¹⁸ Cf. Wendy Knepper, “Colonization, Creolization, and Globalization,” *Small Axe* 10, no. 3 (2006): 85.

¹⁹ Participants at the two-day event included artists Joe Balaz, Jewel Block (formerly Jewel Castro), Jane Chang Mi, and Kaili Chun; faculty Juliann Anesi, Keith Camacho, David Aiona Chang, James Clifford, Elizabeth DeLoughery, Michelle Erai, Stacy Kamehiro, Diana Looser, Kiri Sailiata, Kēhaulani Vaughn, and Rob Wilson; graduate students Jesi Lujan Bennett, Marion Cadora, Emily Cornish, Danielle Crawford, Kara Hisatake, Josephine Ong, Angela L. Robinson, Demiliza Saramosing, Axelle Toussaint, and Maggie Wander; and undergraduate students Theresa Legae‘e Atanoa, Ray Decadiz, Geraldine De Leon, Fe‘Ofa‘Aki ‘Epenisa, Hattie Fletcher, Ilaisaana Lolohea Fuka, Barrie Greeley, Manamea Lafo, Tufumoena‘i Lesu‘i, Walter Manuofetoa, Alexandra Melendez, Connie Ngirchemat, Alexandria Laloifi Saelua, Alora Santos, and Maha J. Taitano. Matai Kerupi Lesu‘i officiated at the kava ceremony that opened the symposium on May 5, 2018.

²⁰ See Peterson et al, this issue. “Acti.VĀ.te” is a term and concept developed by artist Rosanna Raymond, who highlights the vā as a central practice within the word. “Acti.VĀ.te” uses the vā as a methodology to bring the past into the present through an embodied practice. “Acti.VĀ.tor” is the performative agent, or avatar, who uses the vā as an embodied practice. Rosanna Raymond, personal communication with Giles Peterson, September 10, 2021.

The concept of vā and related concepts were recently explored in a multimodal online conference, “Vā Moana: Space and Relationality in Pacific Thought and Identity,” hosted by the University of Hawai‘i–Mānoa and the Auckland University of Technology, November 24–25, 2021; see <https://www.vamoana.org/marsden-project>.

²¹ Halena Kapuni-Reynolds, email to Stacy Kamehiro, December 29, 2021. See also Halena Kapuni-Reynolds, “Place to Place, Space to Space: Huaka‘i Hele as Decolonial Praxis and the Tidalectic Repertoires of Place” (paper presented at the “Vā Moana: Space and Relationality in Pacific Thought and Identity” conference, Aotearoa New Zealand and Hawai‘i, November 24, 2021).

²² Teresia K. Teaiwa, “The Classroom as a Metaphorical Canoe: Cooperative Learning in Pacific Studies,” *WINHEC: International Journal of Indigenous Education Scholarship* no. 1 (2005): 38–48, <https://journals.uvic.ca/index.php/winhec/article/view/19254>.

²³ Teaiwa, “The Classroom as a Metaphorical Canoe”; Joseph Lowman, *Mastering the Techniques of Teaching* (San Francisco: Jossey-Bass, 1984).

²⁴ “Pacific Island Worlds: Transpacific Dis/Positions” symposium program, May 5, 2018 (University of California, Santa Cruz), 8.

²⁵ “Pacific Island Worlds” program, 11.

²⁶ “Pacific Island Worlds” program, 15.