

## CREATIVE STARTS: WORKSHOP-STYLE PROGRAMMES IN OCEANIA<sup>1</sup>

Katherine Higgins

Artist workshops have had a significant role in the development of contemporary visual art practice in Oceania. In this article, I present four examples: two artist workshops and two artist residency programmes, which utilised a workshop format, to highlight how workshops have been an effective means for supporting contemporary visual artists. I offer statements from the instigators of the programmes and bolster them with responses from participating artists to highlight initiatives that have supported artists working in the Pacific Islands since the late 1960s. Rather than separate the initiatives by format – workshop/residency – I present them chronologically to emphasise the overlap and continuity of the programmes.

I selected examples away from the urban and arguably resource-rich centres such as Auckland and Honolulu. Artists in places such as Papua New Guinea and Vanuatu were relatively isolated when these workshops took place. Their practice was unprecedented, and, at times, unappreciated because of the individualistic nature of contemporary visual arts, which was at odds with communal social systems common throughout Oceania. Yet, these workshops were successful because the format invites participants to work in a collective space where knowledge and experience can be shared through indigenous pedagogical and epistemological methods rather than taught through the hegemonic methods of Western education systems.<sup>2</sup> Can 'workshop' imply placing (creative) control into the hands of practitioners rather than assuming curriculum developed elsewhere? The participants are active in determining the learning and sharing processes of a workshop.

This article provides an opportunity to characterise the typical functions of workshops in Oceania and briefly corroborate some differentiation and similarities between workshops and residencies. Although the characteristics typically associated with workshops, such as learning new techniques and communal working space, are apparent in the residencies, it was the duration of programmes that proved a distinguishing factor because workshops typically lasted one to three weeks while residencies lasted months to years. I recognise that long-term residencies such as those at the Creative Arts Centre in Papua New Guinea and Oceania Centre for Arts and Culture in Fiji were a cross between workshops and art school, yet they were called artist residencies and so I analyse them as such. Workshops inspired and have been integral to the development of residency models in Oceania, resulting in artistic support reflective of and responsive to local life. Workshops also continue to be a prominent means for facilitating artistic growth and providing training, independently and as a component of residencies in Oceania. My intention is not to make sweeping generalisations or suggest that workshops and residencies have led to all development of contemporary visual arts in Oceania, but to acknowledge the adoption and adaptation of workshops in places where arts schools were not available or as an alternative for creative individuals who choose not to enrol in academic programmes.

Program type and location	Years	Sponsor or host	Description
Artist residencies, Port Moresby, Papua New Guinea	1969-90	Georgina Beier's home, Centre for New Guinea Cultures, Centre for Creative Arts, National Arts School	Residencies based on a workshop model for Papua New Guinean artists.
Artist workshop, Nuku'alofa, Tonga	1975	Tonga Regional Visual Arts Workshop (sponsored by UNESCO, SPC, and USP)	Fifteen participants from 11 countries met in Tonga for the three-week workshop.
Artist workshops, Esnaar, Vanuatu	1984 and 1985	Michotouchkine-Pilioko Foundation with support from UNESCO, SPC, and USP	Two-week workshops in 1984 and 1985 brought together 34 artists from nine countries.
Artist residencies, Suva, Fiji	1997-present	Oceania Centre for Arts and Culture	Residencies based on a workshop model for local and visiting artists.

## PAPUA NEW GUINEA

In the late 1960s, Europeans Georgina and Ulli Beier imported the terminology 'residency' to Port Moresby, Papua New Guinea, and employed it to credit emerging artists' skills and contributions. The term was intended as an alternative to the institutional framework of Western education and terminology like diploma or curriculum. Although the term was adopted, the typical European format of a residency was not. Instead, Georgina Beier established a workshop environment in her home for creative individuals to have the space and resources to develop their artistic practice, which assisted artists with launching careers and selling artworks. Conceivably, Beier was transforming a workshop model and bestowing a professional designation on the activities that took place in the informal setting of her home.<sup>3</sup> The workshop-style format avoided the constraints of academic training as well as cultural conventions followed in the villages, where individualistic practices like contemporary visual arts careers conflicted with the typical communal lifestyle.

Timothy Akis began his artistic career with the workshop-style residencies with Beier. Akis, acknowledged as Papua New Guinea's first contemporary visual artist,<sup>5</sup> was the first artist in residence invited to work with Beier in her studio. She described the residency: "He worked with a feverish intensity for those six weeks with more suitable materials than those available in his remote area. He discovered the scale on which he could express himself best. He depicted the world he was intimate with, the animals that inhabit the Simbai Valley, cassowaries, lizards, bandicoots, and snakes. People occur less often in his drawings and tend to be indistinguishable from his representations of spirits."<sup>6</sup> Beier encouraged Akis to compose drawings according to his vision. This is evident in *Snek slip i stap, orait wanpela rat emi slip antap, orait wanpela pikinini muruk slip daunbelo* (1969) the figures do not represent mythological iconography but familiar animals to which he began adding imaginary elements to create "a poetic vision of his native forest, with its birds and animals and plants and spirits."<sup>7</sup> From the first residency, Akis' inventive artworks made him immensely popular and, combined with sell-out exhibitions, brought him status associated with modern life. In early 1969, Akis' designs were also printed onto kaftans, dresses, lap-lap (Pidgin for sarong), and shirts that became "the height of fashion among expatriate staff on the university campus."<sup>8</sup> This is another example of how Beier's guidance and the workshop environment provided Akis with skills and insight to balance creative expression and commercial realities.

Akis held annual residencies with Beier and then the subsequent hosts: the Centre for New Guinea Cultures, Creative Arts Centre, and National Arts School. Akis' annual residencies were imperative for sustaining his career because they provided access to resources via the host, Beier or the Creative Arts Centre, and recognition associated with the designation 'artist in residence.'

Scottish educator Tom Craig was the founding director of the Creative Arts Centre (1972-1976) and then the National Arts School (1976-1990) in Port Moresby. He also employed a format akin to a workshop or shared

studio, again with an absence of a fixed duration. In the film about artist Jakupa Ako, who also held residencies at the Creative Arts Centre and National Arts School, Craig described the Creative Arts Centre: "The big advantage of the centre here is that there are so many diverse things happening. The dancers can be influenced by what is happening with the painters and the painters can be influenced by what is happening with the sculptors and the sculptors can get excitement from ... the plays that we put on around ... And the whole thing generates this creativity. There is no need to formally teach art or teach dance or teach drama, you create an atmosphere and an environment where the whole thing just takes off."<sup>9</sup> The informal space filled by a range of creative activities fostered learning and innovation, but not through typical Western pedagogical methods. Rather, the process enabled self-directed and reflexive methods of artistic expression and exchange. Consistency remained in the term – residency – that conveyed professionalism and status through the sponsor's or host's endorsement, which led to opportunities such as local and international exhibitions and commissions.

## TONGA REGIONAL VISUAL ARTS WORKSHOP 1976

In 1971, UNESCO initiated the Project for the Study of Oceanic Cultures with invited partner organisations the University of the South Pacific (USP) and the South Pacific Commission (now the Secretariat of the Pacific Community or SPC). The aims and purpose of the project were "to promote the interest of the Oceanic people in their cultural heritage and to inculcate positive awareness of cultural identity."<sup>10</sup> The arts component of the project employed workshops that brought together creative individuals from countries across the region to learn new skills. From the outset, art workshops were recommended "to provide a vehicle for cross-cultural and cross-island awareness and exchange of ideas. It was also hoped that in a wider, more personal sense, such workshops would provoke new ideas and stimulate new approaches among individual artists and teachers."<sup>11</sup> Upon their return home, workshop participants were expected to act as catalysts to motivate other artists and craftsmen in the fine arts.

The Tonga Regional Visual Arts Workshop, held in Nuku'alofa in 1976, characterises the priorities of the project. The three-week workshop was jointly funded by UNESCO, the Australian Government, and SPC, and coordinated by USP's Extension Services.<sup>12</sup> Māori artists and educators, Katarina Mataira<sup>13</sup> and Para Matchitt, facilitated the workshop for 15 participants<sup>14</sup> from USP's member countries.<sup>15</sup> Unlike workshops or even residencies that primarily function for the host community, the prospect of bringing representatives from many of Oceania's island nations meant that the workshop was a practical means of identifying strengths and weaknesses of expressive arts in the region while simultaneously facilitating wide-reaching networking amongst participants, although restricted by the limited number of participants representing each island group.

The workshop was geared towards experimentation and participants embraced the freedom of expression that it offered. They experimented with new techniques such as using chipboard for printing and applying acrylic paint to decorate tapa (barkcloth). Artists began moving away from reproducing customary imagery towards unique individual ideas<sup>16</sup>. These techniques, incorporating customary practice with imported and introduced materials, prompted discussion of issues of the preservation and revival of traditional arts and crafts. Pitasoni Tanaki from Niue reported: "I appreciated very much the idea of learning to be your true self in art and not just reproducing or copying from existing art pieces. This course really offered some very valuable ideas and thoughts which I have to take back with me to my country."<sup>17</sup> It is difficult to evaluate the participants' achievements and career development since there are no records of follow-up with artists or additional visual arts workshops related to the Project for the Study of Oceanic Cultures.

The following year, the Second Session of the Advisory Committee for the Study of Oceanic Cultures took place in Port Moresby. Albert Wendt recommended the continuation and further development of art workshops on both regional and national levels. Wendt's sentiment aligns with his call, through his writing, for the potential of art as a point for connection throughout Oceania in "Towards a New Oceania" (1976): "intense artistic activity is starting to weave firm links between us. This cultural awakening, inspired and fostered and led by our own people, will not stop

at the artificial frontiers drawn by the colonial powers.<sup>19</sup> The role of arts, and the format through which they were fostered and presented, is inextricably linked to self-determination amidst residual colonialism in Oceania because these artists utilised modern materials to create expressions reflective of their modern world which was not bound by traditions. Moreover, this notion coincides with an increase in attention to and advocacy for governmental support of artists in the region, often through workshops.<sup>20</sup> Although there is no evidence that UNESCO initiated additional workshops or exchanges based on these observations, UNESCO, SPC, and USP did provide financial support for workshops at the Michoutouchkine-Pilioko Foundation in Esnaar, Vanuatu.

## VISUAL ARTS WORKSHOPS AT MICHOUTOUCHKINE-PILIOKO FOUNDATION 1984 AND 1985

The Michoutouchkine-Pilioko Foundation in Esnaar, Vanuatu, was established by Nicolai Michoutouchkine, born to Russian parents in France, and Aloï Pilioko from Wallis in 1977, to foster an awareness of traditional arts amongst Pacific artists and preserve traditional objects in the Pacific region.<sup>21</sup> By 1984, the foundation had established a reputation for fostering artistic creativity and innovation amongst locals and tourists alike, so it was a fitting site for two artists' workshops in 1984 and 1985.<sup>22</sup> The Michoutouchkine-Pilioko Foundation workshops demonstrate a public-private partnership, between the foundation and UNESCO, SPC, and USP, as well as an effort towards follow-up because of the second workshop in 1985. While the workshops did not become an annual event, Michoutouchkine and Pilioko conducted workshops elsewhere, including Fiji in 1994 and the Cook Islands in 1996.<sup>23</sup>

Michoutouchkine and Pilioko had proven that practising contemporary visual arts in Oceania was not an economically futile endeavour: their commercial success and reinvestment into the development of contemporary visual arts, through the Michoutouchkine-Pilioko Foundation, demonstrated to the participants that their creative talents should be celebrated as a gift to share amongst their home community and the network of artists united through the workshops. Thirty-four artists from nine countries<sup>24</sup> within Oceania were provided with funding from the South Pacific Creative Arts Society and the Institute of Pacific Studies of USP to attend the workshops. Artists tackled new themes, media, and concepts such as incorporating aspects of ni-Vanuatu life into their practice while also acknowledging and sharing their own cultural heritage.<sup>25</sup>

Patricia Hereniko documented the workshops in *Pacific Artists* (1986), and described Michoutouchkine's method of facilitating artistic exchange: "Michoutouchkine attempted to set a particular tone in discussion on the Workshop in general, that of the young artists deciding for themselves what they would attempt and which methods they would use ... Michoutouchkine's own views both of the artist's responsibility to society and of his personal responsibility to renew himself were to strongly influence the individual artists in the days ahead."<sup>26</sup> Descriptions suggest that Michoutouchkine was the more outspoken of the two, while Pilioko's bright paintings of figures dancing communicated for the soft-spoken artist.<sup>27</sup> During the workshops, Michoutouchkine's role was that of facilitation while Pilioko focused on hands-on interaction with workshop participants during the daily activities, which included printing, painting, clothing design and production, interior design, and jewellery-making as well as local food preparation, *kastom*<sup>28</sup> healing, and *Ambrym*<sup>29</sup> carving. Michoutouchkine and Pilioko did not dictate techniques or styles. Interestingly, this is similar to the methods of Georgina Beier in Papua New Guinea and Epeli Hau'ofa in Fiji (following section).

Accounts from the workshop participants in 1984 and 1985 indicate that they were successful endeavours for training and networking. One example of the motivation that the workshops instilled is evident in Samoan artist Patsy Fata's comments:

Art gives me confidence, though I'm usually scared to show my work. I have been very much encouraged to find that fellow-artists like my work. Until the Workshop of Pacific Artists, I had no idea how to criticise my efforts, how to price my work, I gave it all away as presents. With the advice I've received and the confidence gained now though, I will try to work towards an exhibition. At this stage I most of all want people to see and criticise my work constructively.<sup>30</sup>

Michoutouchkine encouraged workshop participants to take the responsibility and also to experiment and innovate to further their careers. This was part of an overall declaration that, as artists, the participants were making an important contribution to society. Michoutouchkine's lofty aspirations were based on his personal experience of his partner's successful career that was driven by passion for art as well as Pacific cultures.

### THE OCEANIA CENTRE FOR ARTS AND CULTURE<sup>31</sup>

Residencies at the Oceania Centre for Arts and Culture were based on the format developed by Beier and Craig. Hau'ofa was a senior tutor in the University of Papua New Guinea's Anthropology Department from 1968 through 1970, concurrent with Ulli and Georgina Beier's time in Port Moresby. Hau'ofa told anthropologist Nicholas Thomas that Ulli and Georgina Beier "were responsible for the birth of the new contemporary arts in Papua New Guinea."<sup>32</sup> Beier's initiatives with artists in Papua New Guinea became a model for residencies at the Oceania Centre more than 20 years later.

Upon founding the Oceania Centre, Hau'ofa established a precedent for creative individuals to join as artists in residence with no predetermined duration, and the use of a shared studio or workshop environment with the expectation that participatory exchange would facilitate skills training. Hau'ofa did not set out to attract established visual artists already set in their ways; instead beginners, specifically young people aged 18 to 24 who were not full-time students or otherwise employed, were targeted to become artists in residence.<sup>33</sup> This attracted mostly young men; relatively few women have become long-term artists in residence.<sup>34</sup> Hau'ofa invited artists such as New Zealand-based Niuean John Pule to conduct workshops for the artists in residence. Pule has returned four times since 1998 to conduct subsequent workshops. During the first workshop, Pule used masi (Fijian painted barkcloth) as a familiar source for inspiration. One of the Oceania Centre's first artists in residence and workshop participant, Josua Toganivalu, identified with Pule and was inspired by him. Toganivalu's painting *Speardance* (1998) (Fig. 1) imitated Pule's style of utilising the architecture of hiapo (Niuean for tapa) (Fig. 2) to express visual narratives referring to both customary and contemporary life.



Figure 1. Josua Toganivalu, *Speardance* (1998), oil on canvas, 1000 × 1000 mm. Image courtesy of the artist.

The workshop format enabled learning at one's own pace, but it can also provide motivation for the most innovative to stay ahead of others. Like Toganivalu, Josaia McNamara was inspired by Pule's artistic style, but McNamara began painting contemporary compositions derived from customary imagery on blank masi before joining the Oceania Centre or meeting Pule. While McNamara's early paintings alluded to the 'architecture' or grid format of Pule's paintings, the workshop led by Pule in 2001 prompted him to move beyond the grid format to more complex arrangements, most likely influenced by Pule's own progression away from grid formats. Although McNamara did not specify as much, I believe that seeing several other artists imitating the grid style also motivated him to reinvent his approach, retaining the narrative elements but expressing them in a more dynamic way. He achieved this by intersecting and overlapping shapes within an organised spatial design, as seen in *The Eyes of the Star Compass* (2001) (Fig. 3). This work shows that although McNamara no longer relied on a grid format, he retained forms and motifs derived from masi as well as the colour scheme.

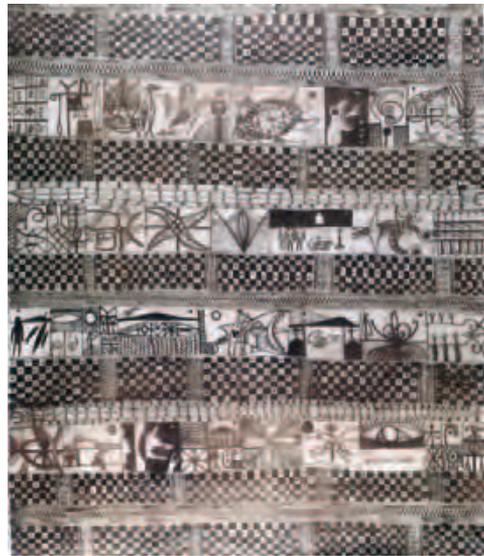


Figure 2. John Pule, *Nofo tata kehe tau lima haaku* (1996), oil on unstretched canvas, 2200 x 1820 mm.<sup>35</sup>  
Courtesy of the artist. (John Pule)

Cultural exchange was fostered through the centre's shared studio space, which required artists to interact and prompted discussion about style and content. The workshop environment was intended as a substitute for institutionalised teaching. However, prior to becoming artists in residence, the participants had little or no experience other than workshops, such as those led by Pule, and so they had little to build upon. The shared studio space prompted imitation as well as competition, in that artists wanted their work to be distinctive. For example, McNamara was motivated to change his style from grid format because Pule's workshop and the shared studio challenged him to create a more distinctive style.

Beier and Hau'ofa encouraged artists in residence to experiment with personal expression, although they did influence artists' techniques and styles. Beier, Mataira and Matchitt, Michotouchkine and Pilioko, and Hau'ofa, each in their own way, were encouraging artists to engage with and invest in their communities by considering their social responsibilities and/or confronting social or political issues. Such commitment helped build a supportive network of visual artists in Oceania.

While several art schools exist today, in the 1970s and 1980s there were few, and many of the Pacific Islands still do not have art schools. Therefore, for artists like the majority of those that participated in the workshops described above, the workshops were an opportunity to receive critical instruction and training to develop their art. The case studies illustrate how

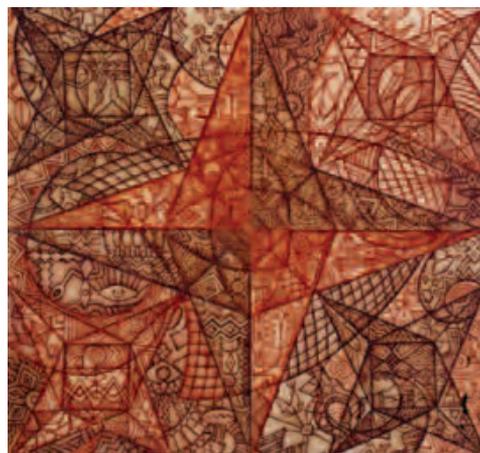


Figure 3. Josaia McNamara, *The Eyes of the Star Compass* (2001), oil on canvas, approximately 1000 x 1000 mm.  
Image courtesy of the artist.

residencies have helped to bridge that gap by offering more consistent opportunities, at least in the case of Papua New Guinea and Fiji. The examples from Tonga and Vanuatu demonstrate the ways that workshops have served a wide range of artists, and optimistically their home communities as well, by providing training and networking opportunities that were often not available locally.

Workshops paved the way for many recent residency programmes, such as recent ones sponsored by Creative New Zealand,<sup>36</sup> and created expectations of community involvement, collaboration, and cultural engagement. Artist residencies were not introduced to Oceania to imitate European or North American versions of residency programmes, even if the programmes maintained similarities to European models. Rather, the first residencies in Oceania replicated a workshop model of artist training and creative exchange evident in the Papua New Guinea and Fiji examples. The workshop format was retained for long-term residencies to promote artistic growth and innovation through exchange, and instituted as an alternative to academic programmes. They can be viewed as long-term art workshops, but were termed artist residencies by the sponsors. Residencies have not eliminated the need for workshops; art workshops have been and continue to be a popular and effective tool for providing short-term training to creative individuals across Oceania.

I have provided only a brief introduction to workshop-style programmes; this article only begins to highlight the ways that these programmes have encouraged professional development and facilitated artistic exchange. Workshops are not a substitute for educational programmes that provide technical training and historical and theoretical context. Nevertheless, workshops can complement educational routes and have provided professional development opportunities for artists who do not want or are not able to enrol in degree programmes in Oceania.

**Katherine Higgins** joined the Center for Pacific Islands Studies as Outreach Director in 2012. She graduated with an MA in Pacific Islands studies and a graduate certificate in museum studies from the University of Hawai'i at Mānoa in 2007 and received a PhD in art history from the University of Auckland (2012). She has worked with artists and arts organizations in Oceania, primarily in Hawai'i, Fiji, Aotearoa/New Zealand, Sāmoa, and the Cook Islands. Katherine's research focuses on contemporary art and artistic and cultural exchange. Her PhD thesis chronicled the development of artist residency programs in Oceania from 1969 to 2010 and analysed the role of residencies as alternatives or complements to institutional programming. She has a particular interest in the ways that residencies engage communities and grow creative industries locally and regionally.

- 1 This essay is related to a larger body of research on artist residencies in Oceania. My interest in this topic was inspired by the methodology employed at the Oceania Centre for Arts and Culture in Fiji – the artists' process of learning, sharing, and refining their practice through workshops was responsive to the participants, effective, and adaptable. This examination of the role and contribution of workshops is part of my long-standing interest and investigation into the development of contemporary arts in the Islands. Although this essay draws heavily from secondary sources, my observations are informed by artists and mentors who have generously shared their insights and experiences conducting and participating in workshops in urban and rural areas of the region.
- 2 See David Gegeo and Karen Ann Watson-Gegeo, "How We Know: Kwara'ae Rural Villagers Doing Indigenous Epistemology," *The Contemporary Pacific*, 13:1 (2001).
- 3 Georgina and Ulli Beier also collaborated with artists in Ibadan, Nigeria. Their work with writers and artists in Nigeria shaped initiatives in Papua New Guinea even though the social, cultural, and environmental situation in Nigeria is unlike that in Papua New Guinea. The political situation, however, was similar to some extent because both countries were embarking on postcolonial nation-building. It appears that Georgina and Ulli Beier felt that their experience in Nigeria was applicable in Papua New Guinea and that it influenced their work there. See Georgina Beier and Adele Tröger, *Georgina Beier* (Nürnberg: Verlag für Moderne Kunst, 2001); Ulli Beier, *Decolonising the Mind: The Impact of the University on Culture and Identity in Papua New Guinea, 1971-74* (Canberra, ACT: Pandanus, 2005).
- 5 Beier, *Decolonising the Mind*; Ulli Beier and Otis Art Institute of Los Angeles, *Contemporary New Guinea Art* (Los Angeles: Otis Art Institute of Los Angeles County, 1971); Melanie Eastburn, *Papua New Guinea Prints*, ed. Roger Butler (Canberra: National Gallery of Australia, 2006). See image Timothy Akis Timothy Akis, *Snek slip i stap, orait wanpela rat emi slip antap, orait wanpela pikinini muruk slip daunbelo* [A snake is sleeping with a rat asleep on top and a cassowary chick below it] (1969), in Susan

- Simons, Hugh Stevenson, and Perc Tucker Regional Art Gallery, *Luk luk gen! = Look again!: Contemporary Art from Papua New Guinea* (Townsville, Qld.: Perc Tucker Regional Gallery, 1990), 49.
- 6 Georgina Beier, "Four Artists from New Guinea," *Hemisphere: An Asian-Australian Magazine*, 4:15 (1971), 24.
- 7 Beier and Tröger, *Georgina Beier*, 111.
- 8 R Bulmer, quoted in Beier, *Decolonising the Mind*.
- 9 James Gerrand, dir., *Jakupa* (1978).
- 10 New Zealand National Commission for UNESCO, *Unesco Project for the Study of Oceanic Cultures Newsletter*, 1 (June 1975), Wellington, New Zealand: New Zealand National Commission for Unesco, 1975. The ambitious aims of the project reflected contemporaneous movements towards decolonisation, yet were seemingly at odds with the principle of self-determination because of the external (Paris-based) organisation's role in establishing directives around cultural identity in Oceania.
- 11 Albert Wendt et al., *Report on the Tonga Regional Visual Arts Workshop 1976* (Nuku'alofa: The University of the South Pacific Extension Services, 1978), 31.
- 12 Albert Wendt taught in the Literature Department and held an administrative position with extension services at USP in Fiji. He coordinated the workshop and compiled the completion report.
- 13 Mataira had previously conducted workshops for USP in the Cook Islands, Fiji, Kiribati, Vanuatu, Solomon Islands, Tonga, and Sāmoa in 1975, so she was familiar with the needs, working situations, and logistical limitations of the participants living in islands without infrastructure or resources for contemporary artists.
- 14 The participants: Teremoana Pearson, tapa, Cook Islands; Mereisi Tabualevu, teacher, Suva, Fiji; Adama Vakarorogo, adult education, Taveuni, Fiji; Nakibae Merand, woodworking teacher, Kiribati; Albert Leomala, teacher and poet, Vanuatu; Pitasoni Tanaki, woodwork/handicrafts, Niue; Nelson Boso, USP student, Solomon Islands; Fa'one Hefa, art teacher, Tonga; Semisi Siu, retired arts teacher/independent artist, Tonga; Mele Sinisia Taumoepeau, tapa, Tonga; Takitōa Taumoepeau, student, Tonga; Henele Vaka, Tonga Audio Visual Aid Centre, Tonga; Vione Natano, teacher, Tuvalu; losua Toafa, art teacher/artist/ writer, Sāmoa; Saivaega Vasa, art teacher, Sāmoa.
- 15 USP's member countries at the time comprised the Cook Islands, Fiji, Kiribati, Nauru, Niue, Sāmoa, Solomon Islands, Tokelau, Tonga, Tuvalu, and Vanuatu. The Marshall Islands joined later.
- 16 The workshop publication did not attribute the artists' names or titles of any of the artworks included in the report.
- 17 Wendt and al., *Report on Tonga RVAW*, 22.
- 19 Albert Wendt, "Towards a New Oceania," *Mana Review: A South Pacific Journal of Language and Literature*, 1:1 (1976), 58. Prior to publishing this piece, Albert Wendt praised the artistic developments in Port Moresby at the Eighth Waigani Seminar (1975) in a presentation entitled "A Sermon on National Development, Education, and the Rot in the South Pacific" (Whimp 2010, 384) [give full reference]. Wendt observed: "A rich and distinctly Papua New Guinea imagery and symbolism, which transcends the hundreds of individual Papua New Guinea cultures, has emerged." (Wendt and al., *Report on Tonga RVAW*, 112)
- 20 Ulli Beier attended UNESCO's 1977 meeting of the Advisory Committee for the Study of Oceanic Cultures as an independent observer. He suggested that to "continue promoting the expressive arts and art education apart from workshops, the Advisory Committee should now initiate training fellowships and grants, an artists-in-residence programme, the exchange of artists and performers and arts and crafts exhibitions, within and outside Oceania." UNESCO, *Second Session of the Advisory Committee for the Study of Oceanic Cultures* (Port Moresby, Papua New Guinea, 1977). Beier's suggestion was based on the success of artist residencies initiated by his wife Georgina Beier at their home in Port Moresby.
- 21 Crispin Howarth, "Nicolai Michoutouchkine (1929-2010)," Pacific Arts Association, <http://www.pacificarts.org/node/415>.
- 22 Patricia Hereniko, *Pacific Artists* (Suva, Fiji: Institute of Pacific Studies in Association with the Fiji Centre of Extension Services of the University of the South Pacific, 1986), 81.
- 23 Linda Crowl, "Sixth Pacific Artists Workshop," *Mana: A South Pacific Journal of Art and Culture, Language and Literature*, 11:1 (1997); Kathy Papatua, "Huge success – the Pacific Artists Workshop," *Cook Islands News*, 17 October 1996.
- 24 Artists from Fiji, Tonga, the Cook Islands, Sāmoa, Solomon Islands, New Caledonia, Wallis Island, Kiribati and Vanuatu participated in the workshops.
- 25 Hereniko, *Pacific Artists*, 82.
- 26 Ibid., 82.
- 27 Nicolai Michoutouchkine and Marjorie Tua'inekore Crocombe, "Aloi Pilioko and Pacific Art," *The Mana Annual of Creative Writing* (1973); Michoutouchkine-Pilioko Foundation, "Nicolai Michoutouchkine & Aloi Pilioko," <http://www.nicolai-aloi.com/>; Aloi Pilioko, *Pilioko: Artist of the Pacific = Artiste du Pacifique* (Suva: South Pacific Social Science Association in Association with the Institute of Pacific Studies, 1980); "The Art of Pilioko," *The Mana Annual of Creative Writing* (1974).

- 28 Kastom is the Bislama word referring to the traditional.
- 29 Ambrym is an island in Vanuatu.
- 30 Hereniko, *Pacific Artists*, 18-19.
- 31 The Oceania Centre for Arts and Culture became the Oceania Centre for Arts, Culture and Pacific Studies when Pacific studies academic and research programmes merged with the arts centre in 2008.
- 32 Nicholas Thomas, "We were still Papuans: A 2006 Interview with Epeli Hau'ofa," *The Contemporary Pacific*, 24:1 (2012), 123.
- 33 Epeli Hau'ofa, "Our Place Within: Foundations for a Creative Oceania," in *The 2003 Forge Memorial Lecture* (Canberra, ACT: Australian National University, 2003), 18.
- 34 This is similar to residencies in Papua New Guinea, whereas there was more gender balance among participants of the workshops in Tonga and Vanuatu.
- 35 John Puhia tau Pule, Nicholas Thomas, and City Gallery Wellington, *Hauaga: The Art of John Pule* (Dunedin, NZ: Otago University Press in Association with City Gallery Wellington), 2010.
- 36 Creative New Zealand has sponsored residencies for New Zealand-based artists with Pacific Islands heritage in the Cook Islands (2001-06) and Sāmoa (2009-present).