

令和 5 年 6 月 15 日現在

機関番号：32689

研究種目：基盤研究(C)（一般）

研究期間：2019～2022

課題番号：19K01210

研究課題名（和文）The Archipelago Speaks Back: Pacific Islander Art and Resistance between Oceania, Japan, and Postcolonial Metropoles

研究課題名（英文）The Archipelago Speaks Back: Pacific Islander Art and Resistance between Oceania, Japan, and Postcolonial Metropoles

研究代表者

D V O R A K G ・ E (Dvorak, Gregory Eric)

早稲田大学・国際学院・教授

研究者番号：20613079

交付決定額（研究期間全体）：（直接経費） 3,400,000円

研究成果の概要（和文）：この調査は、日本やミクロネシア地域で、太平洋諸島の若い先住民アーティストがどのように活動しており、植民地主義、軍国主義、気候変動にどのように対処しているかを調査した。また、パシフィックアイランダー（アイヌや沖縄の人々も含む）のコミュニティでアーティストとワークショップを行い、国際的なアートマーケットや地域のクリエイティブ産業についての歴史的・環境的背景を考慮した調査も行った。これにより、出版物や美術展のキュレーションにつながり、将来の研究や日本での一般公開に向けた基盤が築かれた。

研究成果の学術的意義や社会的意義

This research fostered cross-regional dialogues among Indigenous communities, capturing the responses of Islander youth to climate change and imperial legacies, while conveying messages to former colonial metropolises. The project documented emerging global artists and culminated in an art exhibition.

研究成果の概要（英文）：This project surveyed how young Pacific Islander and other Indigenous artists have been making a difference in both Japan and in Pacific Island nations of Micronesia, researching how these artists respond to colonialism, militarism, and climate change. The project also conducted local workshops in Pacific Islander, Ainu, and Okinawan communities with artists to learn about local creative industries as leveraged against an international art market and historical/environmental contexts. Resulting in several publications and the curation of a major art exhibit, the project laid the groundwork for future research and public engagement in Japan.

研究分野：Pacific Islands Studies

キーワード：contemporary art 現代アート climate change 気候変動 decolonization 脱植民地化 Pacific Islands 太平洋諸島

科研費による研究は、研究者の自覚と責任において実施するものです。そのため、研究の実施や研究成果の公表等については、国の要請等に基づくものではなく、その研究成果に関する見解や責任は、研究者個人に帰属します。

1 . 研究開始当初の背景

The vast archipelagos of the Pacific Islands region comprise some of the most colonized and militarized places on earth, as well as countless sites that are severely affected by climate change. Most island countries were extensively subjugated by European, American, and Japanese governments from the 16th century to the 20th century. Japan played a large role in colonizing the central Pacific in Micronesia for thirty years of civilian rule, and its military encounters during World War II with the United States dramatically impacted the entirety of Oceania. As industrialized nations like Japan and the United States, Australia, China, and many others that surround the Pacific Ocean are at fault for the carbon emissions, nuclear waste, sea level rise, overfishing, and other environmental crises that threaten this part of the world, many scholars have shown how, to Indigenous communities, these crises are also a form of “environmental colonialism,” yet another iteration of the violence that has persisted for centuries. Yet, Japan’s fraught linkages to the Pacific islands are largely ignored or forgotten by contemporary Japanese. As Japan shares the same ocean as these islands and possesses a common environmental destiny, now more than ever it is of urgent importance that the Japanese public engages with and embraces this region and its histories of involvement with Japan. This project underscores the importance that investigating past Japan-Pacific relations holds for present and future relations.

Today, a new generation of young Pacific Islanders are using creative industries to take initiative in fighting back against these imperial trespasses and the urgent threat of climate change—using art and activism to heal the past and save their island homelands from obliteration. Building on my previous anthropological research from 2008-2015, my extensive experiences in curating Pacific art at the 2017 Honolulu Biennial, and a preliminary research project funded by Waseda University in 2017, this multi-sited project was conceived to document these recent Pacific contemporary art movements of resistance in the art markets of former colonial metropolises; survey local Pacific Island contexts where art is produced; and investigate Japanese-Pacific articulations through art, while connecting Pacific artists/scholars to their Indigenous Japanese counterparts, such as Ainu and Okinawans.

2 . 研究の目的

This project will result in tangible outcomes—an international exhibition of Pacific contemporary art in Japan, an international symposium at Waseda University, and several publications—including a book draft based on critical essays and art from both the symposium and exhibition. In Pacific Island communities, the project will stimulate dialogue about the role of art in decolonization and activism; and in Japan, increasingly known as a hub of innovation and creativity in its own right, it will link academia and the art world with the Pacific region.

3 . 研究の方法

In terms of social science research, this was a highly interdisciplinary project, incorporating feminist

ethnography and workshop-based community work; direct collaborative intervention with artists; historical, archival, and museum survey work of different collections in former colonial metropolises; visual methodologies and interpretation of visual culture, including contemporary art theory/film studies; and curatorial research. Arguably, this kind of multi-sited, interdisciplinary approach was essential in a project like this, because Pacific Islander histories have traditionally been highly visual, oral, or performative, not typically encoded in text. Additionally, taking this sort of approach enabled me to make the most of the expertise of a wide range of collaborators beyond the academy, including Pacific Islander artists and Indigenous cultural authorities. The project's approach initially was to entail three largely sequential phases, spread out over three years: Gaining a nuanced knowledge of key artists and how their work is exhibited abroad, surveying local Pacific contexts/art production and conducting workshops in select island sites, and then planning a major art exhibition.

What was initially conceived as the second phase of the project ended up being spread throughout the extended research period, due to the COVID-19 pandemic. A rigorous multi-sited ethnographic and art study in the Federated States of Micronesia, Republic of the Marshall Islands, Guam, and Hawai'i in August-September 2019 was the first of many that were planned. This was meant to be followed by numerous other local workshops, but the format needed to be changed due to global border restrictions. Nevertheless, these were workshops which served a two-fold purpose: one was to have a collective conversation with a local community about their attitudes toward colonialism, climate change, and art. The second outcome expected from these workshops was to *give back* to the community, facilitate art-making, and help to build a robust network that empowered Pacific Islanders at the root level. Another purpose of these local visits would be to document the local artmaking process, conduct studio visits, and get a more nuanced understanding of the social and natural conditions in which this art is made, including the current state of climate change and environmental degradation. Establishing a more nuanced sense, too, of what Indigenous communities and artists value as art, was a major objective in this phase.

Due to the COVID-19 pandemic and border closures, which made it inevitable that I could not undertake onsite work in Oceania for the greater part of 2020-2022, I adapted this project to entail a series of online workshops via Zoom, a number of "local" presentations conducted online, and more extensive ethnographic and museum survey work here within the borders of Japan, mainly in Okinawa, Hokkaido, and Aomori Prefectures. Having fortunately been able to conduct onsite interviews, studio visits, and three workshops in Micronesia prior to the pandemic, I was then, together with my collaborators, able to share material, conduct follow-up work, keep in touch with artists, and eventually curate an international exhibition, which I detail later in this report. Additionally, instead of traveling to the major art exhibits of Venice and Documenta as originally envisioned in my project proposal, after the borders reopened, I substituted that onsite research with textual analysis of the documentation that emerged from those exhibits while instead traveling to the Republic of Palau and Hawai'i, two Pacific sites that provided suitable opportunities to explore the same questions with Indigenous communities in the wake of the pandemic. Meanwhile, as noted below, thanks to my early collaboration with researchers/curators Ruth McDougall and Ruha Fifita, both based at the Queensland Gallery of Modern Art, I was able to remotely co-curate an exhibition of art and resistance from Northern Oceania at the 10th Asia Pacific Triennial in Brisbane between late 2021-2022, which I was able to visit just before it closed.

4 . 研究成果

As this was a humanities-based project and not a positivist scientific study, it should be emphasized that the results of this project, which was originally conceived as a three-year project, but inevitably ended up being a four-year project, were both tangible and intangible. This was also a project that would have been inconceivable had it not been for the generous cooperation of several individuals and institutions outside of Japan, most of whom were outside of academia. Additionally, the most significant outcome of this project, a rigorously-conceived exhibition of contemporary art from Northern Oceania shown in Australia at the 10th Asia Pacific Triennial in Brisbane, communicated our research results in highly visual and physical ways that cannot be communicated easily through academic discourse. This outcome, which was titled the “Air Canoe” Project, involved two other curatorial researchers, twenty different artists from the Federated States of Micronesia and Republic of the Marshall Islands, and collaboration with Professor Vicente Diaz of the University of Minnesota and various other scholars. It was, ultimately, both a compendium of the findings of our ethnographic research about “speaking back” to Empire, but also it served as a template for some of the concurrent work I undertook in Japan in Hokkaido and Okinawa, and I was able to present elements of this exhibit, at least in conceptual form, back in Japan, while actually holding hands-on workshops in Australia. An audiovisual media packet that documented this exhibit was also given to all of the artists who were involved in the project.

To briefly summarize the outcome of the workshops we conducted, it became apparent early on in the project that Pacific Islander and other Indigenous artists are often ignored by the contemporary global art world because of what they consider to be art, which is often relegated to the world of “handicraft” and not taken seriously. We thus began to explore more of the theories behind navigation, weaving, chanting, song, and other techniques through the lens of contemporary art. At the same time we looked at how artists in the more urban international art scene were adapting narratives and practices from Indigenous cultures into visual, filmic, or performative works that would be accepted and appraised by the international art world. Thus on one hand, my research focused at the very local level on how local creatives and activists—not only in Micronesia but also in Okinawa and Hokkaido—were, despite doing so-called “traditional” work, actually making interventions that were ultimately political, resistant, and effective. On the other hand, my research looked at high-profile international artists such as Latai Taumopeau, Taloi Havini, and others who came from Pacific Islands communities but translated their work into contemporary art vernacular that earned them significant attention on the world stage. For instance, I conducted extensive conversations with several of these artists and observed how their work was exhibited between 2019-2022 in Australia, the Philippines, Bangladesh, Hawai‘i, New York, Italy, and Germany. In Japan, this took the form of collaborating with Okinawan artist Ishikawa Mao, who drew upon Okinawan practices of storytelling and passing on painful truths to future generations by harnessing the power of contemporary photography. In Hokkaido, I traced the work of Ainu artist Mayunkiki to learn how she had been drafted into the contemporary art circuit and portrayed as a spokeswoman for Ainu politics and cultural legacies, and how she tried to speak back to and resist these projections of Japanese imperial power. Her intensive research into the Ainu practice of *sinuye* tattooing of women’s faces and hands translated into multiple international exhibits during the course of this research, in the UK, Germany, and Australia, as well as around Japan, and I learned through my observation and visual study, as well as my exhibition survey work, in what way she was being “positioned,” counter to the agency that she expressed through her own

initiatives. Emerging Marshallese contemporary artist Kathy Jetnil Kijiner, likewise, expressed similar frustrations with the art world and found, like Mayunkiki, that she could better showcase the work of elderly Marshallese practitioners of weaving and other cultural practices in collaboration with her spoken word art, as a way of representing her community and “hijacking” the art world in metropolitan centers to get more attention paid to climate change in her home country.

Yet, these are examples of artists who managed to secure international celebrity through these circuits of visibility. The Air Canoe project was, thus, a way to spotlight the work of artists whose work spoke to all of the themes I was investigating in my project, but in more subtle ways. The exhibition itself featured the work of canoe-builders, navigators and their wayfinding technology, the mourning and anger expressed by Marshallese toward nuclear testing and colonization as encoded in their funereal rites, the textile needlepoint and stitch work of women from Pohnpei and the economy of semiotics they trade in through skirtmaking, toys crafted out of trash by children on Ebeye islet as a way of having fun with severe weather caused by climate change, and the resistant and defiant church singing of an all-male chorus gospel group from Kosrae who weave messages of decolonization and resilience into their Christian lyrics.

The Air Canoe project is emblematic of the major outcomes that surfaced from the “Archipelago Speaks Back” project, as it speaks to the larger themes of resilience amidst colonization, militarization, climate crisis, and, unexpectedly, a global pandemic which also became the subject of my inquiry as the research progressed. Having conducted extensive ethnographic and art research in the Central Micronesia region, specifically focusing on the Northern Oceanian islands and atolls, the project aimed to explore and understand the connections and relationships between Indigenous island peoples and their surrounding water, land, and skies, as well as their historical, present, and future contexts. Through the lens of contemporary artistic reinterpretations of culture, history, and technology, Air Canoe sought to address the enduring impacts of military and colonial domination in this region, where even airspace had been colonized. The very naming of “Air Canoe” derived from a critical term that many Islanders used in our workshops, referring to the “Islandhopper,” the sole commercial air route that currently connects the various islands of Northern Oceania. Through surveying art, my research showed that islands continue to bear the scars of some of the most brutal battles of the Pacific War (1941-45) between the United States and Japan. This KAKENHI Project thus documented Islander voices that critiqued this military-colonialist trajectory by showcasing the agency, resourcefulness, resilience, interconnectedness, and interrelationships of Islanders and other Indigenous people.

Citing the text that I wrote for the Air Canoe exhibition, I highlight a symbolic takeaway from this research that encapsulates how much we learned from this KAKENHI project, even despite the global pandemic. The Marshallese term “aelon” translates to “island,” but it also encompasses the connotations of currents and flows (“ae”), as well as everything above (“lon”), encompassing the entirety of the seafloor, earth, plants, creatures, water, sky, and cosmos. It encapsulates a holistic worldview, rejecting compartmentalization and isolation imposed by the sea. This project thus shed light on how local artists navigate the myriad currents swirling around them – waves of liquid, air, sound, migration, memory, militarism, radiation, climate change, and most recently, the novel coronavirus.

5. 主な発表論文等

〔雑誌論文〕 計1件（うち査読付論文 1件/うち国際共著 1件/うちオープンアクセス 1件）

1. 著者名 Greg Dvorak	4. 巻 112
2. 論文標題 S/pacific Islands: Some Reflections on Identity and Art in Contemporary Oceania	5. 発行年 2020年
3. 雑誌名 Online Art/Academic Journal E-flux (www.e-flux.com)	6. 最初と最後の頁 (online)
掲載論文のDOI（デジタルオブジェクト識別子） なし	査読の有無 有
オープンアクセス オープンアクセスとしている（また、その予定である）	国際共著 該当する

〔学会発表〕 計11件（うち招待講演 10件/うち国際学会 1件）

1. 発表者名 Greg Dvorak
2. 発表標題 Migration, Land, Home
3. 学会等名 Yogyakarta Biennale 2021 Indonesia with Oceania（招待講演）
4. 発表年 2021年

1. 発表者名 Greg Dvorak
2. 発表標題 Wavelengths: Art in Northern Oceania
3. 学会等名 Queensland Art Gallery Asia Pacific Triennial 10（招待講演）
4. 発表年 2021年

1. 発表者名 グレッグ・ドボルザーク（Greg Dvorak）
2. 発表標題 ソウルフルな「島々の海」
3. 学会等名 沖縄県立博物館・美術館；石川真生展シンポジウム（招待講演）
4. 発表年 2021年

1. 発表者名 Greg Dvorak
2. 発表標題 「マーシャル・アイランド」への再上陸：オセアニアにおける日米の軍国主義とマーシャル諸島の人々のレジスタンス
3. 学会等名 島嶼地域科学研究所講演シリーズ 琉球大学（招待講演）
4. 発表年 2020年

1. 発表者名 Greg Dvorak
2. 発表標題 Art in Oceania after Imperialism: A View from the North
3. 学会等名 Symposium: Sovereign Pacific / Pacific Sovereign--CIRCUIT, Porirua, New Zealand（招待講演）
4. 発表年 2020年

1. 発表者名 Greg Dvorak
2. 発表標題 Elephants in the Living Room: Resistance, Resistance, and Solidarity Despite Japanese and American Empires
3. 学会等名 Monash University/Melbourne Hyphenated Biennial 2020-2021（招待講演）
4. 発表年 2020年

1. 発表者名 Greg Dvorak
2. 発表標題 Part 1 of “The Ocean in Us - Flows of Art, Culture, and History Between Japan and the Pacific Islands.”
3. 学会等名 Mori Art Museum, Tokyo（森美術館）Urgent Talk 034（招待講演）
4. 発表年 2019年

1. 発表者名 Greg Dvorak
2. 発表標題 Part II of “The Ocean in Us - Flows of Art, Culture, and History Between Japan and the Pacific Islands.”
3. 学会等名 Mori Art Museum, Tokyo (森美術館) Urgent Talk 035 (招待講演)
4. 発表年 2019年

1. 発表者名 Greg Dvorak
2. 発表標題 Which War? Reframing Visual Histories Of Militarism Between America And Japan In Oceania
3. 学会等名 ESKWELA/ Bellas Artes Projects Foundation, Manila, Philippines (招待講演)
4. 発表年 2019年

1. 発表者名 Greg Dvorak
2. 発表標題 AM/NESIA: Forgotten "Archipelagos" of Oceania/オセアニアの忘れられた「群島」
3. 学会等名 Yamagata International Documentary Film Festival 2019 (2019年山形国際ドキュメンタリ映画祭) (招待講演)
4. 発表年 2019年

1. 発表者名 Greg Dvorak (chair) with Taloi Havini, Mata Aho Collective, Hill Artist Group,
2. 発表標題 Histories of Indigenous Resistance and Gender in South Asia and the Pacific
3. 学会等名 Dhaka Art Summit 2020, Dhaka Bangladesh (国際学会)
4. 発表年 2020年

〔図書〕 計5件

1. 著者名 Greg Dvorak (eds. Anne Perez-Hattori et al)	4. 発行年 2022年
2. 出版社 Cambridge University Press	5. 総ページ数 33
3. 書名 The Cambridge History of the Pacific Ocean (Vol. 2)	

1. 著者名 グレッグ・ドボルザーク (Greg Dvorak) eds. Ishikawa Mao, Kamegai Fumiaki	4. 発行年 2021年
2. 出版社 T & M Projects	5. 総ページ数 408
3. 書名 醜くも美しい人の一生、私は人間が好きだ。	

1. 著者名 Greg Dvorak ed. by Queensland Gallery and multiple writers	4. 発行年 2021年
2. 出版社 Queensland Gallery of Modern Art	5. 総ページ数 240
3. 書名 Asia Pacific Triennial 10	

1. 著者名 Greg Dvorak (author); Sara Amin, Danielle Watson, Christian Girard, eds.	4. 発行年 2020年
2. 出版社 Routledge Press	5. 総ページ数 250
3. 書名 "Resisting the Tides" in "Mapping Security in the Pacific: A Focus on Context, Gender and Organisational Culture"	

1. 著者名 グレッグ・ドボルザーク著（石森大知、丹羽典生編）	4. 発行年 2019年
2. 出版社 明石書店	5. 総ページ数 368
3. 書名 太平洋諸島の歴史を知るための60章	

〔産業財産権〕

〔その他〕

10th Asia Pacific Triennial Website https://www.qagoma.qld.gov.au/whats-on/exhibitions/apt10?artist=air-canoë
--

6. 研究組織

氏名 (ローマ字氏名) (研究者番号)	所属研究機関・部局・職 (機関番号)	備考
---------------------------	-----------------------	----

7. 科研費を使用して開催した国際研究集会

〔国際研究集会〕 計0件

8. 本研究に関連して実施した国際共同研究の実施状況

共同研究相手国	相手方研究機関			
オーストラリア	Queensland Art Gallery of Modern Art			
米国	University of Hawaii	Hawaii Contemporary		
オーストラリア	Queensland Gallery, Brisbane	Monash University, Melbourne	Hyphenated Biennial, Melbourne	
ミクロネシア	College of Micronesia Palikir			
マーシャル	University of the South Pacific-Majuro	College of the Marshall Islands	Jo Jikum	他2機関
米国	University of Guam	University of Hawaii		