

## Contributors

**Ping-Ann Addo** is Associate Professor of Anthropology at the University of Massachusetts Boston, where she teaches courses on the anthropology of art and material culture, critical multiculturalism, race, ethnicity, nationalism and anthropological approaches to art. Her book, *Creating a Nation with Cloth: Women, Wealth, and Tradition in the Tongan Diaspora*, was published with Berghahn Books in 2013. She currently researches the politics of Caribbean-Boston's Carnival-related art production as it relates to bodily adornment, performativity and gendered entrepreneurship.

**Elizabeth Bonshek** is Senior Curator, Pacific Cultures at Museums Victoria, Melbourne. She completed her doctorate at The Australian National University, carrying out fieldwork in Collingwood Bay, Papua New Guinea. She held a joint postdoctoral research position at the British Museum, London, and the University of Cambridge, working on collections from Melanesia prior to teaching museum studies at the University of Canberra. Her research focuses on Pacific material culture, the creation of cultural heritage and contemporary interpretations of museum collections, and the use of objects as vehicles for memory making. Her most recent book, *Tikopia Collected: Raymond Firth and the Creation of from Solomon Islands Cultural Heritage* (2017), examines Firth's collection and collecting in Tikopia. She has written on museums and the creation of memory, 'Making Museum Objects: A Silent Performance of Connection and Loss in Solomon Islands', in *Beyond Memory: Silence and the Aesthetics of Remembrance*, ed. Alexandre Dessingué and Jay Winter (2015), and is co-editor of *Melanesia: Art and Encounter* (2013), a major research project focused on the British Museum's collections from Melanesia.

**Elisabetta Gneccchi-Ruscione** has a PhD in anthropology from The Australian National University. She has conducted fieldwork among Korafe speakers in Tufi, Oro Province, Papua New Guinea. Currently, she teaches a Master's course on 'Cultures and Societies of the Pacific'

at the University of Milano-Bicocca. She has acted as consultant for the Castello D'Albertis Museo delle Culture del Mondo in Genova, for the Museo delle Culture in Lugano, and for Museo delle Culture (MUDEC) in Milano. In 2008, she was co-convener of the 7th European Society for Oceanists Conference in Verona. Her main publications include *Antropologia dell'Oceania* (ed. with Anna Paini, 2009); *Oceania* (2010), French edition: *Les Arts d'Océanie* (2011); *Putting People First. Dialogo interculturale, immaginando il futuro in Oceania* (ed. with Anna Paini, 2011); and a special edition of *La Ricerca Folklorica* (2011). Her latest publication is *Tides of Innovation in Oceania: Value, Materiality and Place* (ed. with Anna Paini, 2017).

**Anna-Karina Hermkens** is a lecturer and researcher interested in cultural anthropology, museum collections, gender studies and art. She has been doing research in Indonesia, Papua New Guinea and Solomon Islands on the interplay between gender and art, and between gender, religion and violence. She was a senior postdoctoral research fellow with Professor Margaret Jolly's Australian Research Council Laureate Fellowship project, 'Engendering Persons: Transforming Things: Christianities, Commodities and Individualism in Oceania' (FL100100196), 2010–2015. She currently works at the Department of Anthropology at Macquarie University, and is a visiting research fellow in Professor Nicholas Thomas' Pacific Presences Project at the Museum of Archaeology and Anthropology, University of Cambridge, UK (2016–2018). Her aim is to explore and establish an 'anthropology-in-art' practice that fuses academic theory and research on gender and art with her ceramics and painting.

**Jane Horan** received her PhD in social anthropology from the University of Auckland in 2012. In her thesis, she explored the interactions of value, values and valuables in the Cook Islands' ceremonial economy in New Zealand. She currently holds a research associate's position in the Property Department of the University of Auckland Business School to look at the escalation of value and price in the Auckland housing market from an economic marketing perspective.

**Margaret Jolly** (Fellow of the Academy of the Social Sciences in Australia) is an Australian Research Council Laureate Fellow and Professor in the School of Culture, History and Language in the College of Asia and the Pacific at The Australian National University. She has taught at The Australian National University, Macquarie University, the University of Hawai'i and the University of California, and been a visiting scholar in anthropology at the University of Cambridge and at the Centre de

Recherche et Documentation sur l'Océanie in Marseille, and a visiting professor with the Centre National de la Recherche Scientifique in France. She is a historical anthropologist who has written extensively on gender in the Pacific, on exploratory voyages and travel writing, missions and contemporary Christianity, maternity and sexuality, cinema and art. Her books include *Women of the Place: Kastom, Colonialism and Gender in Vanuatu* (1994); *Sites of Desire, Economies of Pleasure: Sexualities in Asia and the Pacific* (ed. with Lenore Manderson, 1997); *Maternities and Modernities: Colonial and Postcolonial Experiences in Asia and the Pacific* (ed. with Kalpana Ram, 1998); *Borders of Being: Citizenship, Fertility and Sexuality in Asia and the Pacific* (ed. with Kalpana Ram, 2001); *Oceanic Encounters: Exchange, Desire, Violence* (ed. with Serge Tcherkézoff and Darrell Tryon, 2009); *Engendering Violence in Papua New Guinea* (ed. with Christine Stewart and Carolyn Brewer, 2012); *Divine Domesticities: Christian Paradoxes in Asia and the Pacific* (ed. with Hyaewol Choi, 2014) and *Gender Violence and Human Rights: Seeking Justice in Fiji, Papua New Guinea and Vanuatu* (ed. with Aletta Biersack and Martha Macintyre, 2016).

**Emelihter Kihleng** completed her PhD in Va'aomanū Pasifika, Pacific Studies from Victoria University of Wellington in Aotearoa New Zealand. Her dissertation, '*Menginpehn Lien Pohnpei: A Poetic Ethnography of Urohs* (Pohnpeian Skirts)', is a bilingual and creative exploration of a genealogy of Pohnpeian women's *menginpeh* or handiwork from tattooing to cloth production to poetry, another kind of dynamic textual and textured 'writing' that responds to *urohs*, a highly valued textile and distinct form of female dress. Emeli has worked as an interim Curator, Pacific Cultures at the Museum of New Zealand Te Papa Tongarewa, and taught at the University of Hawai'i at Mānoa, the University of Guam and the College of Micronesia-FSM (Federated States of Micronesia). Her first collection of poetry, *My Urohs*, was published by Kahuaomānoa Press in 2008. Her work has also appeared in other national and international literary journals and anthologies. Most recently, Emelihter was the Fall 2015 Distinguished Writer in Residence in the English Department at the University of Hawai'i at Mānoa. Since July 2016, she has been working as the Cultural Anthropologist for the Pohnpei Historic Preservation Program in Pohnpei Island, Micronesia.

**Katherine Lepani** is an anthropologist with a research focus on gender and health. She lives in Papua New Guinea (PNG) and is currently working as gender equity specialist for the PNG Governance Facility, a joint initiative between the governments of PNG and Australia. She was recently a senior research associate with Professor Margaret Jolly's Australian Research Council Laureate Fellowship project, 'Engendering Persons, Transforming Things: Christianities, Commodities and Individualism in Oceania' (FL100100196), 2010–2015. Lepani's book *Islands of Love, Islands of Risk: Culture and HIV in the Trobriands* (2012), based on her PhD thesis, is the first full-length ethnography that examines the interface between global and local understandings of gender, sexuality and HIV in a Melanesian cultural context.

**Michelle MacCarthy** is an Assistant Professor in the Department of Anthropology at Saint Mary's University in Halifax, Canada. She was previously a Postdoctoral Fellow in the Department of Social Anthropology at the University of Bergen (where she undertook the research and writing of the chapter in this book), and where she was a contributor to Annelin Eriksen's Norwegian Research Council-funded project on gender and Pentecostalism in Africa and Melanesia. She completed her PhD at the University of Auckland in 2012. She has conducted a total of 22 months of fieldwork in the Trobriand Islands between 2009 and 2016, and based on this research, has written about tourism, performance, food security, witchcraft, gender and Pentecostalism. Her monograph is entitled *Making the Modern Primitive: Cultural Tourism in the Trobriand Islands* (2016). She recently co-edited (with Annelin Eriksen) a special issue of *The Australian Journal of Anthropology* on Gender and Pentecostalism in Melanesia (August 2016). A co-edited volume entitled *Pentecostalism and Witchcraft: Spiritual Warfare in Africa and Melanesia* (with Knut Rio and Ruy Blanes) is forthcoming from Palgrave Macmillan.

**Tessa Miller** is a creative facilitator with Namana Fiji Arts, engaging women to develop their crafts and maintain agriculture for handicrafts and medicine gardens as a mainstay for improved livelihoods. She is the country editor (Fiji) for World Crafts Council online encyclopedia. Her paper 'Masi Making and Marking' (2014) is published in *TAPA: From Tree Bark to Cloth, An Ancient Art of Oceania* (2017). She lives in Fiji and uses the arts and creative facilitation as a means to re-establish peaceful coexistence within communities and nature.

**Fanny Wonu Veys** is Curator for Oceania (51,000 objects) at the National Museum of World Cultures in the Netherlands. For her PhD thesis at the University of East Anglia, UK, she researched Western Polynesian barkcloth, focusing on historical material and contemporary royal ceremonies in the Kingdom of Tonga. She has worked at the Museum of Archaeology and Anthropology in Cambridge, UK (2004–2006, 2008–2009), and has held postdoctoral fellowships at the Metropolitan Museum of Art, New York (2006–2007), and at the Musée du quai Branly, Paris (2007–2008). She co-curated a barkcloth exhibition, ‘Tapa, Étoffes cosmiques d’Océanie’, in Cahors, France, and curated the ‘Mana Māori’ exhibition (2010–2011) at the National Museum of Ethnology in Leiden. Her fieldwork sites include New Zealand (since 2000), Tonga (since 2003) and more recently Arnhem Land, Australia (since 2014), in the context of the Australian Research Council–funded project entitled ‘Globalization, Photography, and Race: The Circulation and Return of Aboriginal Photographs in Europe’ (2011–ongoing). She is currently a research partner of the European Research Council–funded ‘Pacific Presences’ project at the Museum of Archaeology and Anthropology, University of Cambridge, researching the complex cross-cultural histories of the western New Guinea collections, their colonial lives and the salience to twenty-first-century communities and audiences (2015–2018). She regularly gives guest lectures to students attending Dutch universities. Her topics of interest and expertise include Pacific art and material culture, museums and cultures of collecting, Pacific musical instruments, Pacific textiles and the significance of historical objects in a contemporary setting.

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