ARTS OF MICRONESIA

STORYBOARD

"Ademei and the Crocodile"

In 1920, when the Palau Islands were governed by the Japanese Navy, there lived a man named Ademei in Airai Village. About seven o'clock one evening while out walking, Ademei stopped on the bridge across the Diberdii stream to obey the call of nature. While he was thus squatting on the edge of the bridge, a crocodile, unseen by him, raised its ugly head out of the water and bit off a large portion of Ademei's haunch.

"Akieu (a species of fish) has bitten me!," screamed Ademei. The people of the village hurried to the scene and while some took Ademei to the village hospital on Koror, others set about trapping the crocodile by erecting wooden poles at the mouth of the stream and stretching a net across it. At last, on the following morning men in canoes cornered the crocodile and killed it with spears.

The men put the crocodile aboard a Kbekel (war canoe) and carried it in triumph to Koror where it was presented to the Naval Carrier. It was stuffed and hung as an exhibit in the Korar bei (men's house) where it remained until the war.

Ademei recovered from his injury and returned from the hospital to his village where he lived until his death in 1932 at the age of fifty.

ARTS OF MICRONESIA

MARCH-JUNE 1987

FHP Hippodrome Gallery
Long Beach, California

Sponsored by

FHP

A Health Maintenance Organization

MICRONESIA

Written by Eric Metzgar

A

About 15 years ago I became involved in Micronesia through working to establish a prepaid health system for the Island of Guam. Previous visits to the Islands of Palau and Truk on diving trips also created an interest in the area.

Activity as a collector of Mexican and Latin American ethnic art had stimulated my curiosity in the folk and ethnic art of the Micronesia area. However, research into oceanic art provided information only on Melanesian and Polynesian subjects and left a void in regard to Micronesia as if there was nothing significant in that area.

During my 25 trips to the Micronesia area in the last 15 years, I have made it a point to seek out, inquire about and collect ethnic art in the various Island groups. The objective has been to assemble a comprehensive exhibit of representative art forms. Through personal efforts, along with the coordination of the few other collectors, this was finally achieved in March of 1987 through the FHP Hippodrome Gallery and its very able Director, Cynthia MacMullin in the exhibition "Arts of Micronesia," sponsored by FHP, Inc., a California based Health Maintenance Organization (HMO).

I hope that you will enjoy this unique catalogue, which is the result of this project and represents a portion of the exhibit.

Robert Gumbiner, M.D.
Chairman of the Board and
Chief Executive Officer, FHP, Inc.

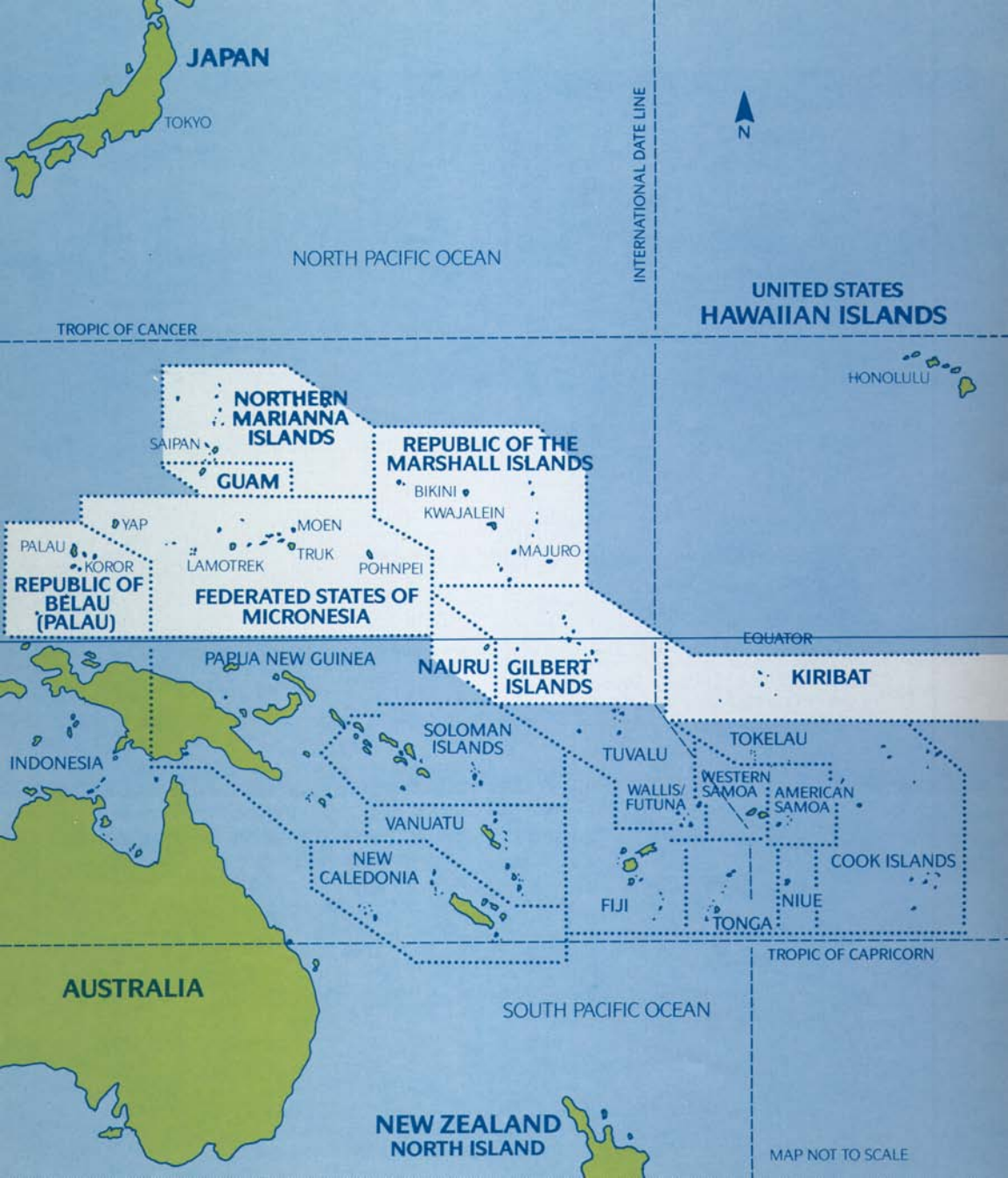
B

MICRONESIA

Imagine yourself in Micronesia long before it was ever called by that name—a region of some 2,000 "small islands" spread over the Pacific, bounded by the Philippines in the West, Hawaii to the East, New Guinea in the South, and Japan to the North. It is 1,000 B.C. and you, your family and friends are sailing on an outrigger canoe in search of a new home (B). Hundreds of miles of ocean separate you from landfall on a volcanic, high island —the only safe haven from the destructive terror of typhoons and the only reliable source of food and fresh water—but you do not know if such an island even exists!

In your voyaging you come across an uninhabited coral atoll scarcely six feet above sea level. It lacks the advantages that volcanic islands offer but you cannot afford to be choosy. After several weary weeks at sea, starvation has set in. You have not found what you wanted but you have gone as far as you can go. You must settle the island.

On small islands such as this, most of them no more than a quarter of a square mile in land area, you, your descendants, and others like you forge the Society of the Canoe—the lifestyle and arts that will be passed down from father to son, mother to daughter for thousands of years to come. Storms periodically lay waste to your island, knocking over coconut and breadfruit trees and poisoning taro plants with waves of sea water that overrun the island. You are forced to seek food elsewhere and bring it back to save the community or, worse, abandon the island. What ever the reason, you ultimately count on the sailing canoe for deliverance from your plight, and you survive.


JAPAN
TOKYO
NORTH PACIFIC OCEAN
INTERNATIONAL DATE LINE
N
UNITED STATES
HAWAIIAN ISLANDS
TROPIC OF CANCER
HONOLULU
NORTHERN MARIANNA ISLANDS
SAIPAN
GUAM
REPUBLIC OF THE MARSHALL ISLANDS
BIKINI
KWAJALEIN
MAJURO
YAP
MOEN
PALAU
KOROR
TRUK
LAMOTREK
POHNPEI
REPUBLIC OF BELAU (PALAU)
FEDERATED STATES OF MICRONESIA
EQUATOR
PAPUA NEW GUINEA
NAURU
GILBERT ISLANDS
KIRIBAT
SOLOMAN ISLANDS
TOKELAU
TUVALU
INDONESIA
WESTERN SAMOA
AMERICAN SAMOA
WALLIS/ FUTUNA
VANUATU
NEW CALEDONIA
COOK ISLANDS
FIJI
NIUE
TONGA
TROPIC OF CAPRICORN
AUSTRALIA
SOUTH PACIFIC OCEAN
NEW ZEALAND
NORTH ISLAND
MAP NOT TO SCALE

Where did the ancestors of the Micronesians come from? Scientists propose that the initial migrants entering Micronesia came from two different directions: first from the Philippines and Indonesia to western Micronesia, and later from eastern Melanesia or western Polynesia to eastern and central Micronesia. When the first migration took place is anyone's guess since archeological investigations in the area are still inconclusive. The earliest Carbon-14 date is 1,500 B.C. for a shell found on Guam in the Mariana Islands, but many scientists believe that Guam as well as other islands in western Micronesia (Palau and Yap) must have been settled by 2,000 B.C. and very possibly as early as 4,000 B.C.

In central Micronesia on Fefan Island in the Truk Lagoon, Carbon-14 dating of pottery fragments place human inhabitation there at around the time of Christ. Whether this date indicates initial colonization by voyagers from the West is a matter of intense speculation since Truk and the other volcanic, high islands in the eastern Caroline Islands (Pohnpei and Kosrae) almost certainly were settled from the East. The people of these islands speak languages which are more closely related to those spoken in the Marshall Islands, Kiribati (Gilbert Islands), and even western Polynesia than those languages spoken on Guam, Yap, or Palau.

When and where imigrants from the West met those coming from the East, what epic battles over island kingdoms transpired, and how those conflicts were eventually resolved in the form of *sawei*—tribute and trade—is a mystery that may never be unraveled. One thing, however, is fairly certain, trade goods of shell, wood, and woven fibers and some diffusion of arts and skills probably had been going on between western and central Micronesia for at least a millenium before Europeans arrived on the scene in the early 1500's.

On a handful of islands in the central Carolines, navigators still recount in *kapesani lemetau*—"the talk of the sea"—star courses for long-distance, two-way voyages across the length and breadth of Micronesia. And beyond these lie mythical islands whose names are remembered in chant and song but whose true identities and locations are veiled by the mists of time.

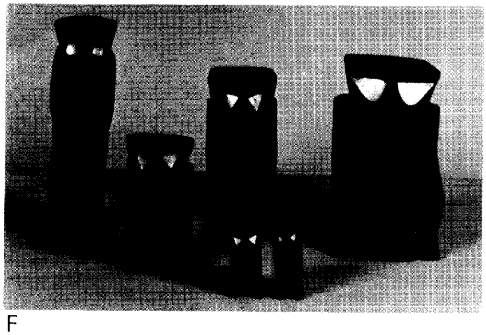
C

D

No doubt, representations of gods accompanied these voyages and were used by navigators to insure a safe passage. The *hos* or weather effigy from the Caroline Islands (C), symbolizes a god from the Sky World called Yalulawaiy, which literally translated means "Spirit of the Voyage." This effigy was hung over the outrigger pontoon when a sailing canoe was at sea. The *hos* is a Janus figure with two faces (D). Navigators say that he looks backwards and forwards at the same time, this having to do with navigation techniques. The name *hos* derives from sting ray spines which protrude from the bottom of the figure. When used, the effigy figure was swung by navigators in a stabbing motion, pointing the sting ray spines in the direction of high waves that threatened to capsize the canoe. At the same time, a magical incantation to Yalulawaiy was chanted to calm the waves and protect the canoe enroute to its destination. The sting ray spines are fixed to the wooden statue with limestone plaster made by mixing coral residue and water. In this way the effigy figure unites the three primary worlds of Carolinian mythology: island, ocean, and sky.

E

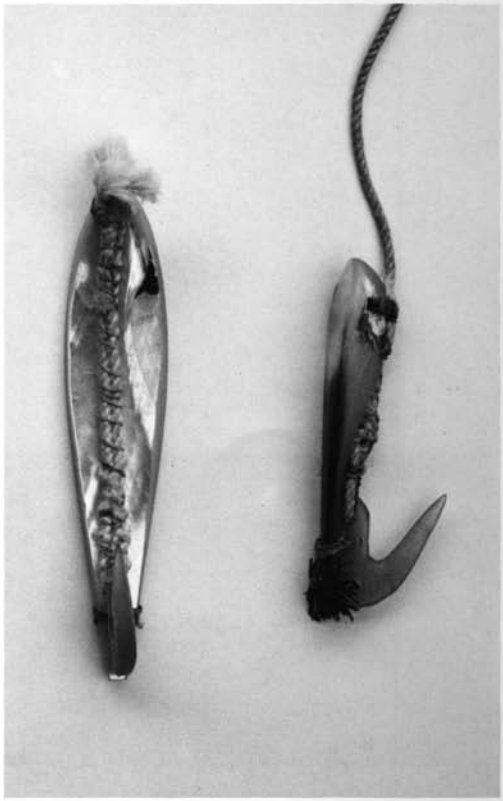
Other idols in Micronesia are represented by the *tino* figure (E), of polynesian origin, and the so-called "monkey man"(F); probably of Melanesian origin. Unlike the *hos* described above, the function of these wooden statues remains unclear. The *tino* figure is probably a protective spirit, most likely a guardian of dwellings or spirit houses. In Ulithian society, the "monkey man" was supposed to have been a guardian of the deceased, as they were placed in canoes and set free in the open ocean for a sea burial.



F

G

H



The pantheon of Micronesian dieties is divided into gods whose realm is heaven and those who dwell on earth. Their aid would often be invoked through the use of magic involving the use of a variety of materials and objects. Another Carolinian ritual which taps super-natural power makes use of the triton shell horn (G). Navigators were trained to use this instrument whenever great winds at sea threatened to knock a canoe off course. Weather magicians on land also used it when churned up waters surrounding an island threatened erosion or engulfment. It is believed that similar techniques were employed by both navigators and weather magicians when using the triton shell horn. The triton shell would be waved in a rythmical motion, symbolically "cutting" the wind and clouds with the pointed end of the shell, all the while chanting a magical incantation to one or more patron spirits. At the end of a chanted measure, the spellbinder would blow into a hole on the side of the shell, producing a deep, resonating blast of sound that would drive the wind, rain and clouds away.

With the advancement of modernization and the general acceptance of Christianity throughout the islands, rituals involving traditional idols, instruments, and magical spells have been reduced, more or less, to superstitions and are rarely practiced today. In some areas of Micronesia, however, the triton shell horn is still used as a message-sending device.

On Lamotrek Island, for example, the triton shell horn is used to communicate different kinds of messages. Lamotrekan custom dictates that a shell horn may only be sounded on the island in the event of an emergency, be it an approaching typhoon or a husband who has just found his wife "in bed" with another man. The exception to this rule is the result of modern influences changing the islander's lifestyle. Now, at the stroke of midnight on New Year's Eve, everyone may make as much noise as they can muster by blowing on shell horns, clanging church bells, or banging on pots and pans. In the Lamotrek lagoon, a triton shell horn may be used to announce a sailing canoe's arrival, but only if the fishermen on the canoe have caught enough bonito—a type of tuna—to feed everyone on the island. In this case, the triton shell is used to call for a celebration. At the sound of the horn, the women stop whatever they are doing and gather on the beach to greet the fishermen with dances and songs. As the sailing canoe tacks back and forth in front of the dancers, the shell horn continues to broadcast the news of their large catch of fish. Meanwhile, with suggestive gestures coupled with ribald lyrics, the women taunt the men to dance and sing on the canoe. The women make fun of the men's prowess at catching fish, and in return, the men make fun of the women's preoccupation with growing taro. After a joyous time is had by all, the canoe finally comes ashore and unloads its delectable cargo.

With the ocean a major source of food, it is no accident that the art of making fishhooks has been raised to the level of a science. Before the introduction of metal by Europeans, fishhooks were commonly made from wood, bone, and the hard shells of mollusks and sea turtles. They come in all shapes and sizes depending on the variety of fish to be caught, but the most ingenious and highly developed of these are bonito hooks (H). These hooks were so successful that their basic design spread virtually unchanged throughout all the islands of the Pacific. A barb of finely chiseled turtle shell is tied to one end of a slender, oval-shaped, mother-of-pearl shell. The strength of the turtle shell is combined with the shiny reflectiveness of the mother-of-pearl which, when dragged through the water, resembles the small, silver fish that bonito feed on. The attractiveness of the lure may be further accentuated by the addition of bird feathers at the base of the hook.

The people and cultures of Micronesia are quite varied; consequently, one finds a diverse range of art forms throughout the region. But if there is any link common to all the islands, it can be found in the *wa*-Micronesian sailing canoe. Although there are variations in construction such as the shape of the outrigger struts and lashings of the pontoon to the outrigger, the overall design—a single-outrigger, single-hulled canoe with lateen sail—is uniformly the same (I). In Carolinian myths, this design is said to have been given to the islanders by the god Lugeilang, which literally translated means "Spirit of Middle Heaven."

Drawings made of sailing canoes which greeted Magellan's flagship, Trinidad, in Guam in 1521 are remarkably similar to drawings made during exploration of the Marshall and Caroline Islands in later centuries. Canoe builders construct these canoes using planks of wood from the breadfruit tree, pieced together with lashings of coconut fiber sennit, and caulked with the husks of coconut and breadfruit sap. The lateen sails were woven of pandanas fiber, (now dacron sail cloth), and suspended from a hinged mast to allow the entire sail to turn as it maneuvers the canoe in any direction. The rudder not being attached to the canoe, is instead the long pointed paddle held overboard in the wake. The construction and design of these great ocean-going outriggers, make them capable of traveling in the excess of twelve knots. Their performance and high speed on the open sea classes them as the most efficient sailing crafts in history.

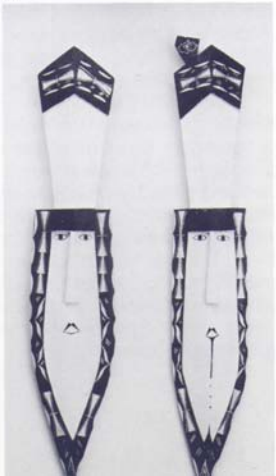
Aesthetically, Micronesian canoes lack the elaborate decoration of the Polynesian and Melanesian canoes. Canoe decoration is limited to prow figures and simple geometric designs in red, black and white. The prow is usually carved separate and lashed into place. Various prow types denote the canoe's use and status. In the central Carolines islands, the prow named *pach*, which adorns both ends of the canoe, arches forward and divides into the two-pronged motif called *mat*. *Mat*, literally means "eyes." It represents the "eyes" of Selang—patron spirit of canoe builders.

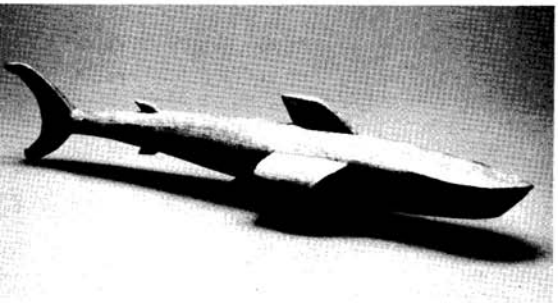
Today, only a few older canoe builders have the skills required to carry on this ancient tradition of survival. Less and less, the young men are taught to build or even to sail the outrigger canoe. It is only in the outliers of Micronesia that one finds children still at play with toy outrigger sailing canoes (J), setting a course down a stretch of beach, then shifting the mast from bow to stern, tacking back and forth, acting out a timeless ritual of their forefathers.

J

N

K





Q

Unique to Truk are the so-called "devil masks" (K). These carved wooden faces, male and female, suggest some mythological significance, but their function remains something of a puzzle. One of the earliest known recordings of their use is given in film footage taken in 1908 on one of the Mortlock Islands (south of Truk). This rare documentary, a remnant of a German anthropological investigation, shows male dancers on a beach. They are clothed in western-style trousers, each holding a four-foot tall "devil mask" in front of them. Shifting the masks from side to side, they would seem to be warding off some evil menace. In the Mortlockese usage, the masks maybe set up on the gable end of the canoe house or meeting house.

If art is defined as "any human activity or product that emphasizes form beyond all other requirements" then the Micronesian coconut grinder (L) must surely qualify as an eminently practical artifact. It is ideally suited for its function and has changed little since it was first described in the early 1900's. Sitting low on a curved wooden base, one bends over a serrated shell (now metal) attached to one end, grinding white meat from the halves of coconut shells. The shredded coconut is then squeezed with water to produce a delicious, sweet sauce for stewing taro, breadfruit, and bananas—the agricultural mainstays of the Micronesian diet.

The arts of Micronesia characteristically fall into men's and women's art forms. In addition to this prowess at catching fish, a man's artistry generally lay in his expertise at carving wood, whether it be something as simple as a coconut grinder, a bailer for emptying water from a canoe (M) or something as technically demanding such as the asymmetrical hull of a sailing canoe. The woodcarver is a fine craftsman concerned more with the representational design than elaborate decoration. Simple angular geometric human figures (N) show his accurate observation of bodily proportions presented in a static and unemotional style. This style might be termed simple naturalism. Shell inlay is used for eyes and is found as pattern work on a variety of other contemporary items of woodcraft such as replicas of birds (O), fish and turtle (P) or bowls and coconut grinders. Production of excellent, highly polished wood fish are carved from breadfruit to shape a variety of types of shark (Q), dolphin or bonito fish. The sound of the adze is still heard throughout the village as the woodcarvers in their huts are carrying on the tradition of woodcarving.

L

M

O

P

R

In addition to her knowledge for cultivating various types of taro and preparing food, a woman's artistry was generally exhibited in her ability to weave (R). Beyond the basic necessity of weaving palm fronds into thatching material for roofing houses, women traditionally wove mats and baskets for a wide range of purposes, both out of palm leaves and pandanus leaves. The true test of a woman's ability, however lay in her production and decoration of clothing materials.

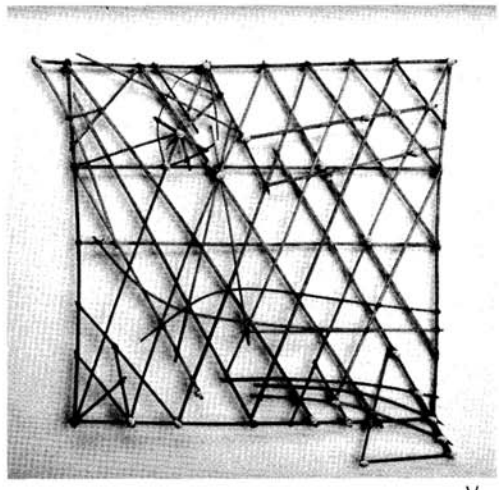
Before European contact, Micronesian clothing mainly consisted of palm leaves woven into the so-called "grass skirt" (S) or banana, hibiscus, and pandanus fibers woven into loin-clothes and waist garments. In the Caroline islands, the *teor* or wrap-around skirt, commonly known as lava lava is woven on a back-strap loom and is still an object of intense labor second only to harvesting and child-rearing. It is said that specific decorative patterns called *tab* belong to particular clans and were, gifts of knowledge inspired by patron spirits. In olden days, certain patterns had sacred status. Nowadays, these sacred patterns are a "lost art," but the giving of *teor* still has ceremonial significance. Today, they are used to mark important rites of passage such as payment to a canoe builder for completion of a sailing canoe, as gifts marking a girl's onset of menses, and as wrapping material for burying the deceased body of an islander.

T

U

Without a doubt, modernization in Micronesia has affected contemporary art forms. The magnificent "storyboards" of Palau for instance derive from creation myths and morality tales which commonly adorned the gables of *bei*—traditional men's house. Once only indigenous to Palau, the storyboard first gained recognition in the outside world when early Europeans cut down the beams of the *bei*, and crated them up for display in European museums and institutions. During the period of Japanese occupation this practice was discontinued due to the influence of a Japanese folklorist and wood craftsman studying Palauan imagery and lore. He taught young Palauan men to create forms of woodcraft, applied to both board and statuary carving, that depicted their own folklore, instituting the popularity of stories like the "Breadfruit Story" (T), "Ademei and the Crocodile" (U), "Ngirakerenguang" among others. Today new stories are being conceived and colorful paint is being applied to enhance the "storyboard" and its collectability. This artform has spread to Yap and Truk which now make their own "storyboard" for tourist consumption. Indeed, tourist art is a commercial venture found today throughout the islands. The navigational "stick charts" (V) of the Marshall Islands were once used as instructional aids to pass on knowledge of ocean currents surrounding the islands. Now they have virtually no importance except as a means of making money. Similarly, the "devil masks" of Truk may have had a practical or ceremonial purpose in traditional times but neither exists today.

With acculturation to western values much of the traditional art of Micronesia has been lost. In general, modern clothes have replaced traditional dress, the Society of the Canoe has opted for outboard motorboats, and sacred idols have been reduced to "monkey men" sold in tourists shops. Such



V

is the price of modernization and the resultant shift from a subsistence to cash economy.

The production of traditional artifacts in Micronesia may have become more specialized, with fewer men lifting an adze to craft a canoe and fewer women weaving their own clothing on a back-strap loom, but a renaissance off these "lost arts" is in the making. More and more Micronesians are aware of the fragility of their artistic heritage and the need to maintain it. Also, what used to be mistaken for simple art forms now reveal an underlying complexity of mythological associations and a rich relationship between the material arts and the plastic arts of dance and song. Moreover, it is amazing just how much art was created from the meager resources available to Micronesian islanders and how much more we need to learn about Micronesian art and its place in the prehistory of Oceania.

A. Robert Gumbiner on Tutu Island, Arno Atoll, Republic of the Marshall Islands
November, 1986

B. "Outrigger Canoe in Search of a New Home"
Lamotrek Island, 1977
Photograph by Eric Metzgar

C. JANUS FIGURE—"Hos"
Lamotrek—circa 1970
Breadfruit, coral, limestone plaster, wood prongs, palm leaves
Collection of Eric Metzgar, Santa Monica, California

D. JANUS FIGURE—"Hos"
Yap—circa 1970
Breadfruit, stingray spines, coral limestone plaster, bone spines
Collection of Judy Mulford, Brentwood, California

E. TINO FIGURE
Pohnpei—circa 1970
Breadfruit
Collection of Robert Gumbiner, M.D., Long Beach, California

F. MONKEY MAN
Palau—circa 1970
Breadfruit, shell
Collection of Robert Gumbiner, M.D., Long Beach, California

G. TRITON SHELL HORN—"Tauie"
Lamotrek
Collection of Eric Metzgar, Santa Monica, California

H. BONITO FISH HOOKS
Lamotrek—circa 1930
Mother-of-pearl, turtle shell, bird feathers
Collection of Eric Metzgar, Santa Monica, California

I. MARSHALLESE CANOE
Majuro, Marshall Islands—circa 1970
Iron wood, sennit cord, pandanas fiber, bird feathers
Collection of Robert Gumbiner, M.D., Long Beach, California

J. TOY SAILING CANOE
Lamotrek—circa 1970
Hibiscus wood, paint, cloth
Collection of Eric Metzgar, Santa Monica, California

K. DEVIL MASKS
Truk—circa 1970
Wood, paint
Collection of Robert Gumbiner, M.D., Long Beach, California

L. COCONUT GRINDER—Miniature replica
Pohnpei—circa 1970
Iron wood, turtle shell
Collection of Judy Mulford, Brentwood, California

M. CANOE BAILER—Design a replica of the dolphin tatoo
Lamotrek—circa 1970
Breadfruit, paint
Collection of Eric Metzgar, Santa Monica, California

N. TRUKESE WARRIOR
Truk—circa 1980
Iron wood
Collection of Lawrence Janss, Thousand Oaks, California

O. BIRD—"Sooty Tern"
Lamotrek—circa 1970
Hibiscus, paint, fruit seed
Collection of Eric Metzgar, Santa Monica, California

P. TURTLE
Truk—circa 1980
Iron wood
Collection of Eric Metzgar, Santa Monica, California

Q. BABY SHARK—Life-size replica
Lamotrek—circa 1970
Breadfruit, fruit seed
Collection of Eric Metzgar, Santa Monica, California

R. PLAITING—Wall hanging
Pohnpei—circa 1970
Pandanas fiber, commercial thread
Collection of Connie Huitema, Long Beach, California

S. GRASS SKIRT
Pohnpei—circa 1980
Hibiscus fiber, dye
Collection of Lawrence Janss, Thousand Oaks, California

LAVA LAVA
Yap Outer Island—circa 1970
Hibiscus fiber, banana fiber, dye-mimeograph paper, bleached banana fiber, commercial thread, dye
Collection of Judy Mulford, Brentwood, California

T. STORYBOARD—"Breadfruit Story"
Palau—circa 1930
Mangrove wood
Collection of Lawrence Janss, Thousand Oaks, California

U. STORYBOARD—"Ademei and the Crocodile"
Palau—circa 1970
Mangrove wood, shoe polish
Collection of Lawrence Janss, Thousand Oaks, California

V. STICK CHART
Majuro—circa 1970
Hibiscus wood
Collection of Robert Gumbiner, M.D., Long Beach, California

The ARTS OF MICRONESIA exhibition and catalogue is the result of the combined effort and support of many individuals. I hope to acknowledge all the contributors and participants, because they so generously shared their understanding and appreciation for a very special place, Micronesia. Everywhere we traveled and every one we met gave of their time and energy to help us accomplish our objectives, to document and inspire the recognition of Micronesian art and culture.

When this project was presented, I must admit I did not know of the Micronesian Islands, except for the Island of Guam. I am delighted to admit now, that I have just begun to learn about this unusual, enchanting region, so diverse throughout its thousands of islands. We began our journey by flying to the Island of Majuro, in the Republic of the Marshall Islands. There, Gerald Knight and Carol Curtis of the Museum of the Marshall Islands opened up their library and revealed the start of a project which will take scholars, anthropologists and art historians decades to unravel. The legends, myths and art forms are fading and so little has been preserved, that we can only touch the surface. During our visit, the Marshallese old age group, who still know the dance and song, performed for our video camera. We were shown how a "stick chart" was made and read to navigate the islands and atolls. Escorted by Tony deBrum, Minister of Health, and his wife, we motored by boat through the beautiful turquoise water to the island of Tutu, in Arno where we discovered a group of people, some of which have not travelled further than the next atoll.

As we island hopped by "Air Mic" we met Nancy Goglia, Educational Administrator for the School of the Pacific Islands (Foundation based in California). Nancy enthusiastically suggested people and places to include, unraveling just a little of the story about who and what the Micronesian people are. She introduced us to the "sokow" bar and took us to the wood carvers huts in the village of Parakeit, on Pohnpei Island. In the village we video taped women weaving "plaitings," while nursing children and cooking meals in open pits. We continued on to Truk Island, where we heard the story of the "love sticks" and the "devil masks." We purchased carvings of Trukese men, went to the open-air market and watched the *taro* being pounded. Continuing our tour, we traveled to Palau, where we met Tobias, the master "storyboard" carver. Being a prisoner in the local jail house, where the majority of "storyboard" carving is done, he escorted us during daylight hours to the Palau Museum and to the huts of other well known carvers. In the evening hours we were entertained by Dr. Victor Yano, while devouring delicious Mangrove crab, he explained some of the Palauan customs. Our last stop was the Island of Guam where Marvin Montvel-Cohen, Director, Pacific Arts Program, University of Guam, gave us information about the outrigger sailing canoe, of which we purchased a Satawallese canoe. These people are just a few of the ones who living in the region made it possible to discover and participate with the magic and beauty of Micronesia.

Upon returning to California, I contacted the people we learned had interests, collections and have had their lifestyle influenced by the Micronesian way of life. Within our organization, FHP, Dr. Peter Huitema and his wife, Connie, having lived and provided medical care on Pohnpei Island, shared some of the works of carving and weaving they had been given as gifts by native Pohnpeians. Formulating an extensive art collection, and having been raised during his father's travels to Micronesia, Larry Janss, President of the School of Pacific Islands, supportively contributed his experiences, insights, artifacts, and contacts. Larry, thankfully, introduced me to Eric Metzgar, who being a Micronesian scholar due to his past ten years of study and research, tirelessly supported and aided this project. It is because of his concern for the documentation and explanation of Micronesian art and culture that this catalogue was able to be completed. Also a scholar of Micronesian arts, Judy Mulford offered her collection of weavings, and then explained their creation during our lecture on Micronesian artforms. Judy's own art, of clay and fiber, has been markedly influenced by Micronesian forms, representing the cross cultural exchange happening in the arts today. The most delightful surprise of all, was discovering Bue Garstang, and the Jake Jobol Eo Club. This group of Marshallese, Micronesians, introduced to me by David Higgins of Mari-Med Foundation, have migrated to Costa Mesa, California during this decade. They are actively promoting the preservation and continuation of their native customs, dance, music and artforms. They enthusiastically danced and sang for hour after hour, for our local community, serenading us to believe we were under the moonlight, on a small island, surrounded by water, simply celebrating the night.

I extend to all of you my sincere appreciation for your support to possibly encourage others also to discover and learn about MICRONESIA.

Cynthia MacMullin
Director—FHP Hippodrome Gallery

Design by Barbara Freas, Freas Production & Design
Photography by Gloria Lovato and The Clique Studio

FHP presented ARTS OF MICRONESIA at the FHP Hippodrome Gallery, Long Beach, California, March–June 1987, in recognition of FHP Guam's participation within the Micronesian Island region. FHP is proud to permanently display a selection from this collection of Micronesian arts at the FHP Guam Center to further recognize the Micronesian effort to preserve its ancient culture and heritage.

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