

tion. Placement of the dance paddles mentioned above occurs here. An installation of feather headdresses (Cats. 39-41) and the unique barkcloth visor (Cat. 38) lends further drama along this area. The two largest feather headdresses, composed of beautifully conserved, long black cock tail feathers, are inclined and presented at approximately the height they might be when worn. The headdresses are displayed with the engraved Weber portrait of an Easter Islander wearing a related feather diadem.

The one disappointment in the installation is the display of the *rongorongo* tablets. They are placed in a showcase about waist-high with illumination from the ceiling at least 15 feet above. This reviewer found only one of the three tablets sufficiently lit to be seen. Other minor lighting or display challenges are far outweighed by the installation's successes.

The exhibit includes only a few historic prints and maps and one panoramic photograph of a *moai*. By and large the ambience is clean and uncluttered. "Contextual" gimmicks, such as drumbeats, chanting, fountains, potted plants, sand pits, or fiberglass *moai* that this reviewer has encountered in other settings are mercifully absent. One expects nothing less from the Metropolitan Museum.

Associate curator Eric Kjellgren is not an Easter Island specialist, but he has done a good job in producing the present exhibition and catalogue. Specialists may rightly take issue with one or two details, nonetheless objects are presented as art: things of beauty and creative inspiration. *Splendid Isolation* constitutes a memorable occasion of the presentation of Easter Island art in a major art museum.

It is hoped that this installation and catalogue may set new standards for the Museum's Special Exhibition Galleries for A.O.A. Few past exhibitions have been so ambitious, and almost none has included a catalogue. Perhaps the powers that be may consider making improvements in the lighting and display options and encourage publication funding for future curators so that the present exhibition may not be a "splendid isolate."

LETTERS TO THE EDITOR

DEAR EDITOR:

I would like to inform the readers of *Rapa Nui Journal* of an unfortunate mistake in the exhibition catalog of the Rapa Nui exhibit now at the Metropolitan Museum of Art in New York, entitled "Splendid Isolation. Art of Easter Island". In my essay for this volume, "Rapa Nui Art and Aesthetics" I included a *carte-de-visite* that I located in the collection of Mark Blackburn. My caption for the photograph was "Carte de visite, 1870s. Photograph of "Tepano" by Madame Hoare". I also included a photograph of the well-known drawing of "Tepano" by Hjalmar Stolpe, and mentioned the tattoo of "Tepano" in my essay. Unfortunately, in the final editing process, the name "Juan" was added to "Tepano" by the editor. Of course, we know that this is NOT Juan Tepano. Apparently, in the computerized editing program, first names are added to last names, and "Juan Tepano" was mentioned elsewhere in the catalog. This addition was not noticed by the editor of the catalog (proofs were not sent to the authors), and the errors were printed. Even more unfortunate is that this error was picked up in an article about Rapa Nui in the Smithsonian Magazine for

March 2002. Before this issue was released I asked the editors of the Smithsonian Magazine to send the article to me to read for any obvious mistakes. Although I am on the staff of the Smithsonian, this request was denied. The result is an unfortunate mis-identification of the famous tattooed "Tepano". I want to extend my sincere apology for this error.

Adrienne L. Kaepler, Smithsonian Institution

DEAR EDITOR:

Out of curiosity, I watched the first episode of "Survivor: Marquesas". It was incredible. As contestants cavorted on the beach, I wondered about the *no-nos*, having experienced them previously. But the beach scenes were free of the little bug-gers. Every morning, men in white suits, boots and masks, with tanks on their backs and nozzles in their hands, boated in to spray the beach. At a newly built pier, a crew worked ten hours a day making ersatz Polynesian items for the show. A 320 foot luxury cruise ship served as refuge for the crew, burning tons of fuel every day to provide air conditioning.

Once again an island in Polynesia has been invaded by these media types who take possession solely to enhance their egos and ratings with little, if any, sensitivity to where they are why. Where will these destructive forces strike next?

Calvin Malone, San Francisco

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EASTER ISLAND FOUNDATION NEWS

THE OFFICE OF THE EIF OFTEN RECEIVES inquiries about travel to the island, books for sale, and just general information. Some of the mail comes from school children doing term papers ("Please send everything you know by Thursday as my paper is due on Friday").

We recently received a batch of mail from a Third Grade

class in Henderson, Nevada. They are studying cultures around the world and the whole class sent us letters asking about Easter Island. We were charmed by them and include a few of them for our readers.

"Hi! My name is Jalec. What your name? I am 8 year old and I'm in 3rd grade. Can you please send me some moai. How old are the statue are. Can you give me a poster."

"Madam or Mr. I was going to ask how people made the moai statue's because it sounds funny that they were people and they just disapered into stone statues. Sincerely, Chloe."

"I was wandering if you could send me some inforemation and a doller bill. Thank you. Will you send me some inforemation on the guy who found Easter Island. Sincerely, Brock."

"My name is Andrew. I am in third grade. I am learning about the stone carvings in school. I want to know if the stones were used to guard the tribes. I also want to know if people were buried under the stones when they died."

"Dear Madim or Mister. I would like if you can give me a poster and a post card. I would like some information. I am in 3rd grad I am learning abot Easter Island it is rely interesting and tell me how old they are I bet they are over 1,000,206,56 years old. Tatiana."

"I do think the moai are interesting and so is your elcher [culture]. Ples sind me a catalg. I hope everything all rite. I like mose things about SouthAmarica. Sincrlly, Katelyn."

Our congratulations to Beth Jewitt, the teacher of the class, for her efforts to open the wide world to her students. [*P.S., we sent the class a poster, postcards, brochures, information about Easter Island, and a small wood moai.*]

FROM THE PREZ: As the Easter Island Foundation begins its 13th year, the organization is proud of its accomplishments. EIF funds paid for the curation and shipping of the books and materials of the William Mulloy Collection to the island library, and to renovate the library building where these materials will be available to researchers. Our educational supplies program has provided much needed materials to the local school as well as to the island's public library. We have donated books and journals to the Sebastián Englert Museum. Our scholarship program is helping a Rapa Nui student defray the expense of attending a university on mainland Chile. A big thank-you to our donors who made these accomplishments possible.

Thanks also to the officers and board members who have served so well during the past two-year term. At our annual board meeting in April of this year, new officers will be elected to carry the organization into the future. The nominating committee has selected the following slate of officers for the next two years, to be voted upon at the next meeting: President: Chris Stevenson; Vice President: Tom Christopher; 2nd Vice President David Rose; Vice President/Scholarships: Marla Wold; Vice President/Conferences: Renée Hamilton; Secretary: Kay Sanger; Treasurer: Barbara Hinton.

We know the EIF will be in good hands with this group of capable, dedicated officers. With their guidance and the continued support of our donors, the EIF will continue to benefit the people and the heritage of this very special island during the coming years.

— Kay Sanger, President (1998 - 2002)