



Photo by Michel & Catherine Orliac.

The exhibition was sponsored by the Fondation EDF Diversiterre (an offshoot of the French Electricity Company), which aims to highlight the diversity of cultures and environments, in association with the Musée National d'Histoire Naturelle and the Chilean Embassy in France, as well as a number of partners in the media.

The material was presented on three floors. On entering, one was confronted by a 4 m (13 ft.) replica *moai* made of polystyrene; this formed the centrepiece of the ground floor, and gaps between the displays ensured that it was constantly visible. This part of the exhibition set the scene, introducing the visitor to the location of the island, to Polynesian navigation, the fauna and flora of Rapa Nui, and what happened to its environment. The upper floor was where the real treasures were to be found — a breathtaking array of wooden sculptures of different kinds, as well as feather work, including a remarkable feather headpiece from a very obscure French provincial museum (in Pithiviers). Of particular interest were the traces of skilled repairs carried out on some objects (notably *reimiro*) by the islanders.

Finally, in the basement, one found a mock-up of Pierre Loti's cabin on the *Flore*, based on his drawings, and with the original objects he had acquired arranged in their original positions — including a remarkable *mata'a* hafted onto a 2 m (6 ft.) long piece of palm rachis. Loti's original drawings were also to be seen throughout the exhibition.

In a second room the famous Echantillon *rongorongo* tablet, on loan from the Tahiti Museum, was displayed, and in a third room one could watch three films: a short made by Catherine Orliac about the rescue of the Toromiro; another by Michel Orliac about how earth ovens are used; but above all, the remarkable black & white film of the Lavachery/Métraux expedition, which is a fascinating glimpse of the island and its occupants (including the lepers) in the 1930s, as well as the laborious methods used to remove a *moai* from its *ahu* to the ship.

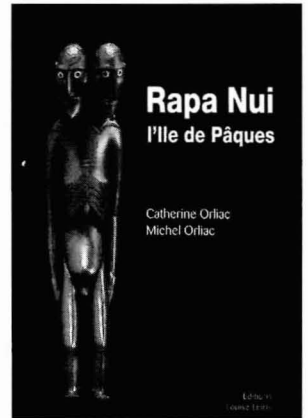
In some places, computers enabled one to investigate some objects in tremendous detail — hence one could turn

images of the unique two-headed *moai kavakava* (from the Natural History Museum of La Rochelle) in any direction, and zoom in on its details; on another, one could do the same with *rongorongo* glyphs.

This Winter exhibition was an enormous success — it is not every day that one can see rows of giant posters about an Easter Island exhibition plastered through entire métro stations in Paris! At the time of writing (mid-February) the show had already received more than 40,000 visitors, and often had lines of people stretching way down the street. It was also well covered by newspaper and magazine articles all over the world. To mark the occasion, the Editions Louise Leiris issued a splendid 128-page catalogue* featuring more than a hundred illustrations — a worthy companion to the two Orliac volumes published earlier the previous year, and containing equally beautiful photographs of the exhibits. Thus, at a stroke in 2008, the Orliacs greatly extended the book collection of any Rapanuiphile, with three publications of outstanding beauty — certainly the finest works ever devoted to the art of Easter Island.

* *Rapa Nui, L'Île de Pâques* - Catherine & Michel Orliac - Editions Louise Leiris, 2008; hardcover, 30 € [\$38].

Editor's note: In conjunction with this latest Louise Leiris publication, another Easter Island book was published proximate to the Paris exhibition — *Regards Sur L'Île de Pâques* by Micheline Pelletier (Editions GB Conseils, 2008). Perfect-bound in a 9"×12" (23×30 cm) format, its 68 pages are filled with beautiful color photos and, at press time, this book sells for 10 € [\$13].



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See also a list compiled by Tricia Allen about recent books published on the subject of tattooing — on page 87.

20 YEARS AGO IN THE RNJ

The long-awaited supply ship — due in December — finally arrived in February. Shortages on the island were critical; everything from butane to bottled drinks, liquor, flour, and powdered milk were in short supply. Christmas presents, automobiles, and 60 tons of dynamite were included in the late shipment. Newspapers in Chile printed stories saying that there were "no scarcities" but several restaurants and bakeries simply closed for lack of supplies, and store shelves contained only a few odd items. Blame was officially placed on tourism because LAN-Chile increased the number of flights from twice to three times a week; however, this ignores the fact that practically all LAN-Chile passengers are en route to Tahiti and very few disembark at Rapa Nui. The shipping firm protested that in the last year it has carried more than 6 thousand cubic meters of merchandise to the island (this of course includes many vehicles, cement, building supplies, etc.). The ship, which has a capacity of 2,000 tons, brought only 1,000 on this trip. Left behind were several private cars, a government vehicle, a new fire truck, and a new ambulance.

The Sebastian Englert Archaeological Museum will soon be receiving finishing touches in the form of lighting, exhibits, and sculpture gardens.

Next to the Museum, and now under construction, are several structures including offices for the director of the museum and assistants, a photo lab and computer room; a separate large storage building (1600 square feet) for collections; and near the entrance to the Museum is a museum gift shop with public lavatories. These structures are being constructed of native stone, matching the architecture of the Museum. Nearby is the site of the projected William Mulloy Research Library. When all is completed, this complex of buildings will be an attractive as well as important research center.



LETTERS TO THE EDITOR

Dear Editor:

Due to a miscommunication with colleagues while I was overseas, the submission of "Re-examining Evidence for Late Colonization on Easter Island" in last Fall's *RNJ* (Vol. 22, No. 2, pp.97-101) inadvertently omitted a co-author and I'd like to set the record straight: CRAIG A. TOVEY, PhD, of the School of Industrial and Systems Engineering, Georgia Institute of Technology in Atlanta, was one of a total of six co-authors on the paper. My thanks to the *RNJ* for providing this correction.

— Brett Shepardson

MOAI SIGHTINGS

Last Fall **María Eugenia Santa Coloma** was on Easter Island and, during one of her walks along Ovahe Beach, she came upon what she described as "tiny and original *moai*". Someone had "carved" a sandy *ahu* with much attention to detail (e.g., the *poro* on the platform)! Thanks, Maria, for this fun and unusual contribution to our *moai* sightings!



According to an article written by Jessica Lam and published last November in the *Pittsburgh City Paper*, at the Phipps Garden Center in Shadyside, Pennsylvania, 61-year-old Rich Rosen chiseled a replica of a *moai* out of a 70-pound block of white marble as part of a "Rhythms of Stone" workshop conducted by sculptor D.J. Garrity. What was Rosen's plan for the *moai*? A Christmas gift for his girlfriend.

Editor's note: If we can manage to obtain a photo, we'll post it!