

Crossing Spaces. Documentary film short. DVD, 18 minutes, color, 2018. Languages: English and some Chuukese, Pohnpeian, and Marshallese. Directed and produced by Lola Quan Bautista. Distributed by Breadfruit Educational Productions. Available for purchase from <https://breadfruiteducational.com/shop/>. University license, US\$100; community license US\$25.00; contact Breadfruit Educational Productions for individual licensing.

Crossing Spaces is a collection of three short documentaries produced and directed by Chamoru scholar Lola Quan Bautista. Filmed on O‘ahu, Hawai‘i, it follows the educational journeys of three Micronesian women: Nanette Fritz from Chuuk, Yoana Amond from Pohnpei, and Chimako Anitok from the Marshall Islands. Through the distinct voices and experiences of these three women, Bautista offers a rare glimpse into the complex realities and challenges of an ethnic group that remains largely stigmatized and misunderstood in Hawai‘i. In doing so, she illuminates gender paradoxes and unfolds compelling narratives of racism, poverty, and gender expectations that the women experience. As an educational narrative, this film presents three Micronesian women at different crossroads in their lives, negotiating spaces for a better education while remaining grounded in their identity and cultural values of family, sharing, and respect in order to improve their lives, their families, and Island communities.

The documentary series begins with Nanette, a single mother and student at Kapi‘olani Community College

who aspires to be a teacher. Nanette was raised by her grandparents, who influenced her faith in God and her aspirations to go to school. Despite her family struggles and the stigma of being a single Chuukese mother, she feels God has bigger plans for her. Empowered through her faith and higher education, as well as through the encouragement of a community support group for single mothers, Nanette finds a way to achieve her dreams and follow her calling to serve and support her community.

The second documentary short features Yoana Amond from Pohnpei and opens with her introducing urohs, or embroidered skirts, to her students in a classroom. Similar to Nanette, although older, Yoana explains that she was a full-time mother, grandmother, volunteer, and worker when she returned to school. She recently completed an associate’s degree at Kapi‘olani Community College and is interested in earning her bachelor’s degree in special education at the University of Hawai‘i–Mānoa before returning to her home island to serve its communities. Her story emphasizes the important role of women as managers, providers, and supporters of their families. In her own words, “women [are] really important for the family, and we can do certain things that men cannot do it, and we are the supporter for the family always.” She acknowledges that women do all the work, from employment outside of the home to taking care of children and the household. Interestingly, Yoana is inspired by the story of Queen Lili‘uokalani, the last queen and monarch of Hawai‘i, who was overthrown by the US government.

She describes the queen as a leader who fought for her islands. She is also fascinated with the stories behind and associated with the Queen's Quilt, which to her represents the value of sharing and working together through material culture. With this in mind, she volunteers in her community to share lei making with other women. Interestingly, the Hawaiian quilt and Pohnpeian urohs reflect the early interactions and relationships between Micronesians and Hawaiians through the Christian missions in the nineteenth century.

The third story presents Chimako Anitok from the Marshall Islands. At the age of three, Chimako moved to Hawai'i with her family for medical reasons. The youngest of the three women featured, Chimako is a freshman at Brigham Young University majoring in social work and minoring in mathematics. Her story illustrates the role of daughters in a Marshallese household. As a young Marshallese woman, Chimako describes women as sacred because they hold the primary responsibility of helping their families. She also identifies herself as a second mom because, like her mother, she is always helping her family. However, this responsibility comes with more restrictions compared to what young men or sons experience; unlike girls, boys are allowed more freedom and can easily get away with what they want. Chimako accurately explains that Marshallese are family-oriented and that in a Micronesian household there can be more than one family living together. Toward the end of the scene, she asks her grandfather what the Marshallese saying "iep jaltok" means. Her grandfather explains in

Marshallese, as translated: "If you marry, your family will reap from your husband's good qualities. That's 'iep jaltok.'" A woman, then, is regarded as important to every family.

Chimako's story is not unique, but in this context it uniquely touches on the racism that Micronesian people face in Hawai'i. She shares a prevalent joke that likens Micronesian people to cockroaches: "What do cockroaches and Micronesians have in common? They multiply in one place." This discrimination is not limited only to Marshall Islanders, but also applies to Islanders from the other Compact of Free Association entities (the Federated States of Micronesia and Palau).

These three stories are unique and independent of one another, but there is no question that these women are the pillars of their families and their households. They are deeply connected to their Island cultures, and they share their love and care for their families and Island communities. It is not conveyed in the film, but it may be useful to point out that Chuuk, Pohnpei, and the Marshall Islands are matrilineal societies, meaning the role of women is especially significant not only to the household but also to the broader community. As expressed in the film: "We say it's a blessing to have daughters because they stay and bring fortune to our families." The wealth and health of a Micronesian family or household is dependent on women, and Micronesian women have a strong role in shaping Micronesian lives and communities. While education is important, the women's empowerment comes primarily from their cultural identity as Micronesian women. It is not a paradox, then,

for the three women to take on this matrilineal leadership by obtaining an education to support their families.

As a Micronesian woman from Chuuk, I found myself asking, “What is the purpose of this film?” Through these women’s voices, *Crossing Spaces* reminds us that education is a vast space of opportunity, but in places like Hawai‘i where racism toward the Micronesian population is prevalent and the cost of living is brutally high, obtaining an education is almost impossible. The film could have more strongly addressed the issue of racism toward the Micronesian population in Hawai‘i in order to better convey the racial challenges and stereotypes these women have experienced while pursuing their educational goals.

To conclude, Bautista touches on the complexities of the cultural roles and identities of Micronesian women as both empowering and restrictive. However, the women’s stories and voices offer a profound outlook as they creatively cross spaces and mesh these complexities in order to transform their lives, families, and Island communities through higher education, all without forgetting who they are. As with her previous film, *Breadfruit and Open Spaces* (2013), Bautista’s contribution in *Crossing Spaces* offers deep insights into Micronesian women’s lives. The film creates a much-needed space for the voices and experiences of Micronesian women in Hawai‘i to be shared, and it is a greatly needed contribution to Micronesian scholarship.

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Tikopia Collected: Raymond Firth and the Creation of Solomon Island Cultural Heritage, by Elizabeth Bonshek. Canyon Pyon, UK: Sean Kingston, 2017. ISBN 978-1-907774-39-3, xi + 222 pages, map, figures, appendices, references, index. Cloth, US\$90.00.

Tikopia Collected, which Elizabeth Bonshek originally wrote as a master’s thesis while at the Australian National University, makes a useful and engaging contribution to a central issue in contemporary museology. In the postcolonial moment, a dispersal of institutional authority is taking place. The relationship between objects and donor communities to the museums that own, store, and maintain them is being refashioned and reimagined polyphonically. In some quarters, this refashioning has even gone so far as to attribute moral agency to objects themselves. This book, written by a museum curator, takes as its exemplar of this problem the itinerary—or “social life,” to use Arjun Appadurai’s phrase (*The Social Life of Things: Commodities in Cultural Perspective*, 1986)—of an “ethnographic collection” that was made by Raymond Firth in 1928 during fieldwork among the Tikopia people of what is now Solomon Islands.

In a forthright and unassuming way, Bonshek assembles the voices that might be said to speak for and about the collection and, in so doing, for and about centuries of transformation in Tikopian culture. We hear from the original Tikopian vendors, who were, by and large, male chiefs; from Firth, the British social anthropologist; and then from more contemporary