

Human Subjects Committee Reapproval Memorandum



Office of the Vice President
for Research
Tallahassee, Florida 32306-2763
(850) 644-8633 • FAX (850) 644-4392

REAPPROVAL MEMORANDUM

from the Human Subjects Committee

Date: July 21, 2000

From: David Quadagno, Chairperson

DQ/ph

To: Carolyn Klarr
c/o Department of Art
University of Hawai'i-Manoa
2535 The Mall
Honolulu, HI 96822

Dept: Art History

Re: Reapproval of Use of Human subjects in Research
Project entitled: **The Black Christ: A Study of the Fijian Altar Murals**

Your request to continue the research project listed above involving human subjects has been approved by the Human Subjects Committee. If your project has not been completed by July 21, 2001 please request renewed approval.

You are reminded that a change in protocol in this project must be approved by resubmission of the project to the Committee for approval. Also, the principal investigator must report to the Chair promptly, and in writing, any unanticipated problems involving risks to subjects or others.

By copy of this memorandum, the Chairman of your department and/or your major professor are reminded of their responsibility for being informed concerning research projects involving human subjects in their department. They are advised to review the protocols of such investigations as often as necessary to insure that the project is being conducted in compliance with our institution and with DHHS regulations.

:hh

cc: J. Teilhet-Fisk
human/renewal.hs
APPLICATION NO. 00 266-R

Sample Consent Form

Researcher's name: Caroline Katherine Klarr

Project title: Painting Paradise for a Post-Colonial Pacific:
The Fijian Murals of the artist Jean Charlot

Description of Research: This project will document for the first time the production of Jean Charlot's altar murals at the Catholic Church at Naiseralagi, Viti Levu (Fiji). The project will research the commission of the project, the process of production, the artist's choice of iconography, his artistic intentions, and compare and contrast the mural with earlier and later examples of his artwork. As part of the project I will be gathering information about the location of other related paintings of Fijian subjects which are now missing and providing lists of related research materials including written and visual which pertain to Charlot's "Fijian" period.

To all participants please read the following:

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I understand that I may contact Caroline Katherine Klarr, Florida State University, School of Visual Arts and Dance, at (850) 644-1250 or (909) 735-4924 for answers to questions about this research or my rights. I have read and understand this consent form.

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(Date)

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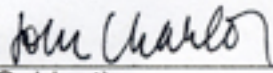
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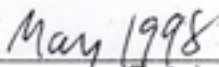
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SEP 15, 1999
(Date)

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ARCHBISHOP PETERO MATACA 29 June 2001
(Subject) ARCHBISHOP OF SIVA (Date)

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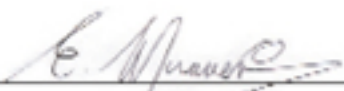
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Father Eremoda Mavava Sept 15, 1999
(Subject) (Date)

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Valda Ferrer-Watson
W. Watson Sept. 20, 1999
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Selesitino Navukidri
Navukidri 4.11.2000
(Subject) (Date)

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MARIA GEMMA
MARIA ANTONI 3-11-2000
(Subject) DAUGHTER (Date)

Consent Form

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ETUATE NAUCUKI KATALALI



(Subject)

4/11/2020

(Date)

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(Date)

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MAYA WATI LAL

Mhak

(Subject)

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(Date)

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SACARAINA, TABALA.

(Subject)

Caroline Klarr

Sept. 22, 1999

(Date)

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SAKIUSA · DRAGO · VEDEWA AA ·



(Subject)

Sept. 24, 1999

(Date)

Consent Form

Researcher's name: Caroline Katherine Klarr

Project title: Painting Paradise for a Post-Colonial Pacific:
The Fijian Murals of the artist Jean Charlot

Description of Research: This project will document for the first time the production of Jean Charlot's altar murals at the Catholic Church at Naiseralagi, Viti Levu (Fiji). The project will research the commission of the project, the process of production, the artist's choice of iconography, his artistic intentions, and compare and contrast the mural with earlier and later examples of his artwork. As part of the project I will be gathering information about the location of other related paintings of Fijian subjects which are now missing and providing lists of related research materials including written and visual which pertain to Charlot's "Fijian" period.


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Sakusa Nawa Sept. 20, 1999

(Subject) (Date)

Consent Form

Researcher's name: Caroline Katherine Klarr

Project title: Painting Paradise for a Post-Colonial Pacific:
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Ratu Wasea Nagonelevu

Rt Wasea Nf
(Subject)

OCT 1, 1999

(Date)

Consent Form

Researcher's name: Caroline Katherine Klarr

Project title: Painting Paradise for a Post-Colonial Pacific:
The Fijian Murals of the artist Jean Charlot

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LANI - BUADROMO

Buadromo June 15, 2001
(Subject) (Date)

Consent Form

Researcher's name: Caroline Katherine Klarr

Project title: Painting Paradise for a Post-Colonial Pacific:
The Fijian Murals of the artist Jean Charlot

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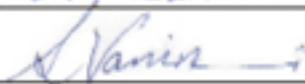
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SAMUELA . VANINI



(Subject)

JUNE 15, 2001

(Date)

Consent Form

Researcher's name: Caroline Katherine Klarr

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SIRILO RAKESA


(Subject) June 15, 2001

(Date)

Consent Form

Researcher's name: Caroline Katherine Klarr

Project title: Painting Paradise for a Post-Colonial Pacific:
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Akenata Vulavou
Akenata
(Subject) _____ Oct 15, 1999 _____
(Date)

Consent Form

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Adi Akisi Ramasima.

Adi Akisi Ramasima.
(Subject)

June 15, 2021
(Date)

Consent Form

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SEVULONI - VANAVANA

Sevuloni

(Subject)

June 15, 2001

(Date)

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Interviews

1. Mataumu Alisa, interview by Nancy Morris, tape recording, Brigham Young University, Lai'e, Hawai'i, April 2000. Private collection of Nancy Morris.
2. John P. Charlot, interview by Caroline Klarr, June 1998, Honolulu, Hawai'i.
3. John P. Charlot, interview by Caroline Klarr, April 2000, Honolulu, Hawai'i.
4. Martin Charlot, interview by Caroline Klarr, June 2001, Naiserelagi, Fiji.
5. Maria Gemma, interview by Caroline Klarr, trans. Atu Katalau. 3 October 2000, Naiserelagi, Ra District, Fiji.
6. Etuate Katalau, interview by Caroline Klarr, 11 October 2000, Naiserelagi, Ra District, Fiji.
7. Selestino Naucukidi Koloaia, interview by Caroline Klarr, trans. by Etuate Katalau. 4 October 2000, Rokovuaka, Ra District, Fiji.
8. Sundar Lal, interview by Caroline Klarr, 15 September 1999, Rakiraki Hotel, Rakiraki, Ra District, Fiji.
9. Archbishop Petero Mataka, interview by Caroline Klarr, 29 June 2001, Nicolas House, Suva, Fiji.
10. Father Eremodo Muavesi, interview by Caroline Klarr, 15 September 1999, Naiserelagi, Ra District, Fiji.
11. Ratu Nagonelevu, interview by Caroline Klarr, trans. by Etuate Katalau, 1 October 1999, Rokovuaka, Ra District, Fiji.
12. Narendra and Sushila Wati (wife), interview by Caroline Klarr, trans. by Akeneta Vulavou, 15 September 1999. Naiserelagi Village, Ra District, Fiji.
13. Sakaraia Tabala, by Caroline Klarr, 22 September 1999, Naiserelagi, Ra District, Fiji.
14. Teresia Tinai, interview by Caroline Klarr, October 1999, Lautoka, Fiji.
15. Sakiusa Vedewaqa, interview by Caroline Klarr, 24 September 1999, Naiserelagi, Ra District, Fiji.
16. Akenata Vulavou, interview by Caroline Klarr 15 October 1999, Naiserelagi, Ra District, Fiji.
17. Maya Wati. Interview by Caroline Klarr, 15 September 1999, Rakiraki Hotel, Rakiraki, Ra District, Fiji.
18. Valda "Weetie" Watson, interview by Caroline Klarr, 20 September 1999, Nadi, Fiji.

BIOGRAPHICAL SKETCH

I was born on 30 November 1964, to James and Melissa Klarr, in Mesa, Arizona. I spent my youth in Southern California and in South-Western Montana. I attended grade school in Corona, California, and spent my summers in a log cabin in a rural area of Montana, thirty miles north of Yellowstone Park. I grew up fly-fishing, collecting rocks, and learning about local Montana history from my father, James John Klarr, a native Montanan. I began my higher education in Bozeman at Montana State University. As a sophomore, I went on a semester study abroad program in London, followed by three months of train travel in continental Europe. Upon returning to the United States, I transferred to art history at the University of California at San Diego under Jehanne Teilhet-Fisk. I received my Bachelor's of Art in Art History and Criticism (emphasis non-Western and modern art) from the University of California at San Diego in 1987. In March 1987, I was awarded the Russels Foundation Travel Grant (merit-based) to conduct research on women lapidary artists at the Zuni Pueblo, New Mexico. I made return trips to the Zuni Pueblo in March 1988, March 1989, and August 1997. I also completed my Elementary Education Credential from San Diego State University in 1989.

I continued my art history studies at the University of Hawai'i at Manoa, under Deborah Waite, and received my Master of Arts (emphasis Pacific-Asian art) in 1992. My M.A. thesis addressed Hawaiian body ornament during the historic period prior to photography (1778-1858). In Hawaii, I paid for my degree through a combination of Pacific-Asian Scholarships, merit based tuition waivers and additional work for the Art Department as a grader/lecturer. During my studies as a graduate student I was a teaching assistant to Dr. Nancy Dowling for the course, *Introduction to Asian Art: India, China, and Japan*. During this time, I also worked for three years as a research assistant for the curator of the University of Hawai'i-Manoa Pacific-Asian Costume and Textile Collection, Dr. Mary Ellen Des Jarlais, as part of a college work-study program. After graduation, in spring 1993, I worked with the Education Department at the Honolulu Art Academy on a project to research the Pacific art collection, paid for by a

National Endowment of the Arts grant. Later, I worked with the Department of Education and eventually spent two years teaching special education at Nu'uuanu Elementary School. While in Honolulu, I studied Hawaiian *hula* under *Kumu Hula* Noenoelani Zuttermeister, 1990-1995, and traveled extensively to other islands to visit important archeological sites, such as *heiau*.

In 1995, while living in Honolulu, I was offered an opportunity to continue my graduate study at Florida State University, once again under the direction of Jehanne Teilhet-Fisk. In Florida, I worked for Dr. Teilhet-Fisk from 1995-1997 as a grader, lector, and as an assistant to develop the slide library in the non-Western areas, and I participated in student exhibitions on African and Native American Art. At the Florida State Fine Arts Gallery, I co-curated an exhibit on Pacific textiles where I focused on the Indonesian textiles and the techniques of *ikat* weaving and *batik*. At Florida State I worked also as a teaching assistant to visiting professor Dr. Robert Farris Thompson for his African art and with the late artist Ed Love.

I have presented professional papers for the the Pacific Arts Association panel at the College Art Association Conference, Philadelphia, 2002; at the Fourth International Conference of the Easter Island Foundation, University of New Mexico, Albuquerque, 1997; and at the First Annual Native American Conference held in Tallahassee, Florida, 1994. I have been an invited guest lecturer nationally for the Art Departments at the University of Hawai'i-Manoa, University of California at Santa Cruz (CA), the University of Redlands (CA), and the Jean Charlot Foundation (Honolulu, HI). Internationally, I have presented lectures on my research with Charlot's Fijian frescoes and Pacific Period at the University of Auckland (New Zealand) and the Suva Museum (Fiji).

My publications include a portfolio based on my work at the University of Hawai'i-Manoa, Hawaiian Hula and Body Ornamentation 1778 to 1858 (Los Osos: Bearsville and Cloud Mountain Press, 1996). This publication was followed by two other related articles, the first entitled, "Hawai'i's own Dance" (*Le Pasefika*, Vol. 4, No. 4, Summer. Reprint in CMR: Cultural Management Resources, National Park Service). The second article, entitled, "The Pa'u Hula: Fashioning Change in Hawaiian Culture," was presented at the fourth annual Easter Island Foundation and was published with the

other papers from the symposium (Easter Island in Pacific Context: South Seas Symposium; Proceedings of the Fourth International Conference on Easter Island and East Polynesia, Los Osos: Bearsville and Cloud Mountain Press, 1998). As a follow up to my earlier work with women lapidary artists in the Zuni Pueblo, I contributed an article on turquoise silver jewelry, "Blurred Boundaries: Jewelry as Visual Art and Cultural Identity," published in the catalogue, Dimensions of Native America Art (Tallahassee: Florida State University Museum of Fine Arts, 1998). I contributed a book review of Art of the Pacific by Anne D'Alleva for the Journal of the Pacific Arts Association, No. 19 and 20, July 1999. I have an article addressing Jean Charlot's Fijian triptych that is forthcoming on the Jean Charlot website.

My dissertation discussed Jean Charlot's Fijian frescoes and analyzed them within both aesthetic and communication systems. My investigation included on-site research in Hawai'i, especially at the Jean Charlot Collection at the University of Hawai'i at Manoa Library, and in Fiji, where I investigated ethnohistoric documents, conducted interviews, and completed the restoration of the frescoes in June-July 2001. My work in Hawai'i and Fiji was funded by a combination of grants from the Jean Charlot Foundation and Florida State University, as well as by private donors. While I have been writing my dissertation, I have also taught Western and non-Western art history at Florida State University (Tallahassee and London campuses), the University of Hawai'i-Manoa (Honolulu), and Woodbury University (Burbank, CA).

I enjoy working with both historic sites and living artists. I have always maintained an interest in women's arts and textiles. My interest in and knowledge of textile techniques allowed me to operate my own batik business while a student in Hawai'i. One of my batik wall hangings was exhibited as part of the annual Graduate Student Art Show at the University of Hawaii at Manoa Art Gallery. In Fiji, I organized a formal tie-dye workshop while working in Rakiraki village, Ra District (July 2001). I have conducted on-site field research in Hawaii (*hula*, body ornament, and textile arts); New Mexico (women's lapidary arts in the Zuni Pueblo); Indonesia, including the islands of Bali, Java, and Flores (batik techniques, *ikat* weaving, and textile dyeing); New Caledonia

(Pacific Arts Festival 2000), and Fiji (1999-2001 on-site dissertation research and restoration project of the Charlot frescoes).