

About Rod Ewins

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I was born in Fiji, into the fourth generation of a family of settlers who first arrived in Fiji in 1875, the year after it became a British Crown Colony. My great-grandfather established a school for the children of the polyglot group of settlers in the fledgling colony, and one of his daughters became a founding teacher in the Levuka Public School. My grandfather served in the colonial government as a [magistrate/district administrator](#), and my father was an accountant and sugar plantation manager for the Colonial Sugar Refining (CSR) Company. I married in 1964 and have two married sons and three grandchildren.

During a lifetime of study undertaken in Fiji, Australia and England, my areas of formal education have spanned art, music, science, education, sociology and anthropology. My professional career has been as a practising artist (first as a painter, sculptor and printmaker, then focusing on printmaking and art theory), and university lecturer and administrator. I was on different occasions and over a period of years Dean of Visual and Performing Arts, and retired from the University as Associate Professor and Head of the Tasmanian School of Art, Australia's oldest art school (now the [School of Creative Arts](#)). For a semester in 1980 I was also invited to be Visiting Professor in the Art Department of the University of Hawaii, Manoa.

My 30+ years of art practice achieved recognition with invitations to take part in a number of international exhibitions, and winning prizes in Australia and Spain. My work is represented in the National Gallery of Australia and several State galleries, and in public, institutional and private collections in Australia, Britain, USA, Canada, Japan, Spain, Brazil, Poland, and the Ukraine. Retrospective exhibitions of my work have been mounted by the University of Tasmania Fine Art Gallery in 1978, and by the Tasmanian Museum and Art Gallery in 1990. In 1997 the Australian National Gallery acquired my lifetime print archive, and pictures most of the works [online](#). For nearly forty years, in addition to my ongoing art practice and educational responsibilities, I have been engaged in formal research on Fijian art and material culture. I have undertaken seven field trips and [published](#) four books, a video and a number of articles on Fijian art. I academically formalised this research with a thesis on the social role of Fijian traditional art in the negotiation of identity, for which I received my PhD degree from the University of Tasmania School of Sociology. The thesis spans sociology, anthropology and art in the type of cross-disciplinary fusion which has marked my career, and was published as a book, [Staying Fijian](#), in 2009. My most recent book, [Traditional Fijian Artefacts](#), was published in 2014.

I am not currently practising as an artist, my research is almost exclusively in the area of Pacific culture, with a particular focus on Fiji. I maintained an association with the University and the School of Creative Arts as a Research Associate until the end of 2018, when I allowed this to lapse and am currently an independent researcher.

Having lived in the Huon Valley for over 30 years, 15 years ago my wife Beverley and I moved to White Beach, a seaside settlement on the Tasman Peninsula near the famous (and [infamous](#)) Port Arthur. Less permanently, I have lived for extended periods in Fiji, Australia (NSW, ACT and Tas), England, and the USA. As an inveterate traveller I have visited every Australian State and over 30 of the 50 US States, and have spent various lengths of time in over 30 countries in North and Central America, Europe, Asia and the Pacific



Bev & Rod, Kinkakuji ("Golden Pavilion"), Kyoto, Japan April 2015

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