

**A Sea of Islands:
The View
From the Pacific**

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CONFERENCE SPEAKERS

Between Memory and the Shadows of History: New Zealand, The First World War and Le Quesnoy

David Blyth and Jeanne-Marie Dineur (Session 4b, Agunua)

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Commemorations often oscillate between collective and individual memories, subjective and objective historical accounts. Drawing on French historian Pierre Nora's seminal work, *Les lieux de mémoire* (1992), this paper seeks to examine how public and private memories of the First World War were shown in the public sphere, measuring their effects on a broad audience through specific examples.

The paper will first compare official press accounts broadcast by the French and New Zealand media. It will then address how French volunteers and associations have organised commemorations in France. In a second part, these accounts will be confronted by various testimonies recollected by New Zealand soldiers who fought at Le Quesnoy, discussing the different accounts and views of New Zealand's war involvement in France.

Finally, the paper will aim to reflect upon possible evolutions. Such as, how have commemorations changed shape throughout the years in both France and New Zealand, and affected their cultural definitions? And who defines the very notion of commemoration on the 'field': participants, media or political states? The paper will end by answering these questions providing new perspectives on war commemorations.

Biographies

David Blyth is a director of feature films, television dramas and documentaries. His early features include *Angel Mine* (1978), *A Woman of Good Character/Lizzie* (1982), and *Death Warmed Up* (1984). *Angel Mine* was the first feature film funded by New Zealand's Interim Film Commission, whilst *Death Warmed Up* premiered at the London Film Festival and won the Grand Prix at the Paris Festival of Horror and Science Fiction 1985. A period in North America followed where David made a number of genre films, including *Red Blooded American Girl* (1990), and *Hot Blooded* (1997). Returning to New Zealand he directed the documentaries *Our Oldest Soldier* (2002), *Bound for Pleasure* (2002), *Transfigured Nights* (2007), and *French Connection* (2011). He also directed the feature films *Wound* (2010) and *Ghost Bride* (2013). In the last four years, David has concentrated on interviews with New Zealand veterans from World War II, Korea and Vietnam. He has completed fifty interviews under the title, *Memories of Service*, which are available online at www.nzonscreen.com/title/memories-of-service-2015/series.

Jeanne-Marie Dineur is a member of the New Zealand/ Le Quesnoy Association and the Wilfred Owen Association, France. She has conducted research work in Dance and Discrimination, examining culture and behaviour in performing arts around the world. She taught in teachers' colleges pioneering experimental pedagogy and lecturing in various universities in Poland, Hungary, and the USA. Her interests have moved on towards an intercultural relationship less defined by space than by historical roots. She has participated in translation and educational activities revolving around the centenary of the liberation of Le Quesnoy and the end of the First World War.

Welcome Pork Pie Hat: Aspects of the Development of Jazz in New Zealand from 1950

Hilary Bracefield (Session 2b, Agunua)

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Academic research into jazz is mainly a post-World War II phenomenon, burgeoning in the USA in the 1980s. In New Zealand, it is virtually a post-millennium industry, with mainly all published material emerging after 2000. That which we call ‘jazz’ arrived in New Zealand via sheet music and recordings even before the First World War and continued as live dance music and through sheet music, recordings and radio on to World War II and beyond. The rise of rock and roll from 1957, however, drove jazz into ghettos. Losing its place on national radio meant that the four main centres developed largely in isolation from each other. All centres, however, followed US developments, playing and listening to bebop and modern jazz. This contrasts with the postwar scene in the United Kingdom, which retained the love of big band jazz and also followed a path into a Dixieland revival, which I discovered on arrival in 1970.

While most historical published research to date has focused on Wellington and Auckland, I will trace from personal experience some of the developments in New Zealand from the 1950s onwards, with Dunedin and, to a lesser extent Christchurch, as case studies. I will also discuss the importance of the New Zealand Universities Arts Festivals in the dissemination of modern jazz in the 1960s. The title of this paper refers both to a seminal composition by Charles Mingus and to its influence on Geoff Murphy and Bruno Lawrence in the film *Goodbye Pork Pie* (1981).

Biography

Hilary Bracefield was Head of Music at the University of Ulster. Born in Dunedin and educated at the Universities of Otago, Canterbury and Birmingham, she has retained an interest in New Zealand culture and history, publishing mainly in journals related to NZSA. Other interests include experimental music, American popular music, music in Ireland, and music therapy. She was an editor of the influential publication *Contact: A Journal of Contemporary Music* and contributed 22 articles to the recent *Encyclopedia of Irish Music*.

Performing Indigeneity: The Māori Body on Display in Early Postcards

Ian Conrich (Session 3b, Agunua)

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In the Edwardian age the postcard boomed. This was a new form of material and visual culture which fully emerged once cheap methods had been found of mass production of the photographic image. Postcards were at the front of a golden age in armchair tourism, where an audience that rarely had the opportunity to venture beyond a home location was enthralled by images of the widening world and of a wondrous difference: places of natural, cultural and ethnic wonder. When manufacturers soon realised that many were buying and exchanging postcards not as souvenirs of a visit but simply as collected images, the area on the front of the card given to the photograph was increased from the ‘postage-stamp’ size of the earliest forms to the full one-side image that is known today. For those who purchased the postcard as part of a tourist experience it marked the growth of a new leisure-seeking middle-class for which the photographic image added particular authenticity.

Images of the Māori were a striking presence within the Edwardian postcard arenas of New Zealand. This was a country that was beginning to promote its cultural uniqueness partly through its Indigenous population: early tourism literature referred to the country as Maoriland. At the same time, the Māori were viewed as a dying race and photographic records of Māori culture were encouraged. Yet, New Zealand pioneered government-organised tourism and it worked with the iwi-led forms of Indigenous cultural experiences that were at their most effective around Rotorua. This paper draws on a collection of 1200+ postcards of the Māori that I assembled and which has since been digitally archived. From such a body of examples there is the opportunity to build a case study examination of the ways in which

images of the Māori were commercialised. Here, I wish to focus on representations of the wahine, or Māori woman, who through a series of postcards – many of which were numbered and ordered – became a controlled and captured image in which a performance of indigeneity was frozen. In particular, I will examine the recurring themes and the instances in which a postcard image is recycled and altered.

Biography

Ian Conrich is a Professorial Fellow at the University of Vienna. Previously, he was Associate Head of Research at the University of South Australia, Professor of Film and Visual Culture at the University of Derby, and the founding director of the Centre for New Zealand Studies, Birkbeck, University of London. He was the 2005 MacGeorge visiting scholar at the University of Melbourne, and in 2005-6 was a visiting scholar at the University of Oxford. Chair of the New Zealand Studies Association since 1997, and member of the Executive for the Pacific History Association, he is Principal Editor of the *Journal of New Zealand and Pacific Studies*, associate editor of *Film and Philosophy*, and a board member of the *Journal of British Film and Television*, *Interactive Media*, *Notes of the Anthropological Society Vienna*, and *Studies in Australasian Cinema*. He has been a guest editor of the *Harvard Review*, *Post Script*, *Asian Cinema*, & *Studies in Travel Writing*. The author of *Studies in New Zealand Cinema* (2009), *Easter Island, Myths, and Popular Culture* (2011), and co-author of *Gothic Dissections in Film and Literature: The Body in Parts* (2017), and *The Cinema of Sri Lanka: South Asian Film in Texts and Contexts* (2019) he is an author, editor or co-editor of a further thirteen books, including *New Zealand Filmmakers* (2007), *Contemporary New Zealand Cinema* (2008), *The Cinema of New Zealand* (in Polish, 2009), and *Rapa Nui - Easter Island: Cultural and Historical Perspectives* (2016). He has contributed to more than 60 books and journals, and his work has been translated into French, German, Danish, Norwegian, Polish, Hungarian, and Hebrew. In 2008, he was named Air New Zealand New Zealander of the Year in the UK for Education Leadership.

Fighting for Freedom, Touring the Battlefield: A Commemorative Tourism Approach to the Battle of Crete

Alessandra de Marco (Session 4b, Agunua)

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Battlefields, commemorative sites or exhibitions, are “living reminders of the past” (Ryan 2007: 3), which are paramount for the construction of a place identity and heritage. These sites have increasingly become the subject of a specific type of tourism, known as battlefield or warfare tourism (at times subsumed within the umbrella term of dark tourism). Places such as Cassino (Italy) and Gallipoli (Turkey), are sought-after destinations by commemorative tourists from both hemispheres, but especially dear to travellers from Australia and New Zealand. Another place powerfully tying British, New Zealand and Greek soldiers is Crete where, in May 1941, a fierce battle was fought to try and prevent the German conquest of the island. Despite the defeat of the Commonwealth troops, the fight against the Germans is commemorated by the people of Crete as the heroic effort to preserve the ideals of freedom and democracy.

This paper seeks to inquire into the phenomenon of battlefield/warfare tourism in order to investigate the ways in which the presence and role of the New Zealand forces (including the 28th Māori Battalion) are described and offered to tourists and their gaze through the (at times first-hand, at times virtual) analysis of a number of World War II sites and exhibitions. In doing so, I will explore the various modes of (re)presenting the history of the battle as a seminal episode in the continuous process of identity formation of the island.

Biography

Alessandra De Marco is a freelance brand analyst, SEO copywriter and independent researcher. Previously, she worked as Adjunct Professor of English Language and Linguistics in Italian academia. She holds a PhD in American Studies from Sussex University and her research interests include social semiotic multimodal analysis, the language of tourism and advertising, destination branding, and translation studies. She has also investigated the role of Italians in New Zealand, aspects of Italian American literature and culture, and the fiction of Don DeLillo. Her articles have appeared in *The Translator*, *Journal of New Zealand and Pacific Studies*, *VIA – Voices in Italian Americana*, *Textual Practice*, *49th Parallel*, *AmerikaStudien*, and *Literature Compass*. Her most recent book is *Destination Brand New Zealand: A Social Semiotic Multimodal Analysis* (2017), and she is currently Assistant Editor of the *Journal of New Zealand and Pacific Studies*.

Reference

Ryan, Chris (ed.) (2007), *Battlefield Tourism: History, Place and Interpretation*, Oxford: Elsevier.

Guam, a Faraway Home: Memory, Identity and Chamorro Diaspora in Craig Santos Perez's Poetry

Paola Della Valle (Session 3a, Daucina)

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In a famous essay, socio-anthropologist Epeli Hau'ofa described traditional Oceania as “a sea of islands”, a definition meant to underline inclusion, connectedness and a view of the ocean as a privileged means of communication, interaction between people, and circulation of goods and knowledge; a sea that does not divide but includes. Eighteenth-century western imperialism, however, split the Pacific into territories defined not by cultural, ethnic or even geographic bonds, but by external economic, political and strategic convenience. Guam is one of them. Set in the North Pacific, it is the largest island in Micronesia and the southernmost in the archipelago of the Marianas. Guam or Guåhan (the Chamorro indigenous name, which translates as ‘we have’) belonged to Spain from the seventeenth century until 1898, when it was ceded to the US. Since then, it has become a site of US naval and air force bases and a very important American outpost in the Pacific. It is one of the most militarised places in the world. A substantial part of the island is occupied by the military, which has displaced many people from ancestral lands and polluted the soil and water. All this in turn has caused a large diasporic phenomenon.

This paper will explore the works of a diaspora Chamorro poet, Craig Santos Perez, the first Pacific Islander to win the American Book Award (2015) and the first Chamorro author to be awarded the most prestigious literary prize in Hawai'i, where he now resides: the

Elliot Cades, from the Hawai'i Literary Arts Council (2017). Perez's poetry records not only his personal experience – the loss and trauma as a migrant in the USA – but also Guam's politics and history, advocating environmental justice in the Pacific and protesting colonialism and militarism. He is one of the many young voices from the Pacific at present who are writing poetry not just for self-expression but as a medium of activism.

Biography

Paola Della Valle is a researcher at the University of Turin. She specialises in New Zealand and Pacific literature, postcolonial and gender studies. Her articles have appeared in the *Journal of Commonwealth Literature*, *English Studies*, *NZSA Bulletin of New Zealand Studies*, *Le Simplegadi*, *Il Castello di Elsinore*, *RiCognizioni*, *Textus*, and *Loxias*. She has published the monographs *From Silence to Voice: The Rise of Māori Literature* (2010), *Stevenson nel Pacifico: una lettura postcoloniale* (2013) and *Priestley e il tempo, il tempo di Priestley* (2016). She has contributed to the volumes *Experiences of Freedom in Postcolonial Literatures and Cultures* (2011), *Contemporary Sites of Chaos in the Literatures and Arts of the Postcolonial World* (2013), *Uncommon Wealths in Postcolonial Fiction* (2018) and *Antroposcenari: Storie, paesaggi, ecologie* (2018). She is a member of the Advisory Board of the *Journal of New Zealand and Pacific Studies*.

Collecting and Colonial Governance: Australia's Island Empire

Paige Gleeson (Session 2a, Daucina)

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The prolific collection of Indigenous material culture and photography of Indigenous peoples in the southwest Pacific in the late nineteenth and early twentieth centuries has left Australian museums in possession of some of the most valuable Oceanic collections in the world. In the Pacific, both before and during the colonial era, the ocean facilitated movement and connection, which positioned Australia and New Zealand at the centre of 'ethnographic' collection of Pacific Indigenous cultures. This paper argues that Oceanic material collection, and its convergence with colonial museum culture and the later emerging discipline of anthropology, should be conceptualised as a web concentrated in the Antipodes, rather than Britain. This history is explored via photographic archives that reveal the relationship between material collection, anthropology and Australian imperial governance and 'native' affairs policy in the Australian Territory of Papua during the Murray administration from 1907 to 1940.

The adaption of metropolitan British social anthropology under Murray's administration in service of protective interventionism had interesting consequences for 'ethnographic' collections and photography in Papua that have not previously been explored. The primary photographers and collectors within this administration were Murray's government anthropologists, who were connected to and trained according to the conventions of academic anthropology, yet also expected to apply anthropological practice and thought in service of colonial government, despite inherent contradictions. These government anthropologists took thousands of photographs in

the course of their duties, leaving behind an often-forgotten visual record which contains intriguing traces of the development of modern thinking about human rights in the era of the League of Nations.

Biography

Paige Gleeson is a PhD Candidate at the University of Tasmania, within the Australian Research Council project 'Reform in the Antipodes'. Paige has published on colonial and postcolonial photography of Indigenous Australians in *Tasmanian Historical Studies*, was recipient of the 2019 National Library of Australia's residential Summer Scholarship and has given papers on colonial history and anthropology at conferences throughout Australia. Paige's research interests include Indigenous and transnational histories of Australia and the Pacific, colonial photography, humanitarianism, ethnographic collection, the history of anthropology, women's and feminist history, and museum studies.

Actor Training: A View from Aotearoa

Hilary Halba (Session 8b, Agunua)

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Ian Maxwell likens actor training in Australia to the nest of the Bowerbird – an eclectic collection of components gathered freely from a range of sources and woven together to create an effective and purposeful whole. Maxwell quotes a 2005 study undertaken by Terence Crawford that finds that Australian actors are likely to take ‘fragments from many sources and [piece] them together into what we might call “personal belief systems”, or matrices’ (2017: 325). Drawing from my own studies into actor training in Aotearoa New Zealand, I perceive a similar principle at play in this country, following what Mojca Kregel characterises as “fluidity, networking, decentralisation, multivocality [and] interconnectedness” and as part of “postmodern historical processes” (2017: 6). In some ways, this democratised adoption of useful aspects from many actor training schemata lends a lightness and freedom to the actor’s work. She applies what is useful to each contingent situation, offering her a productive self-determination and flexibility that might be absent in the more schematic observance of other techniques.

Yet, as in all critical views on new techniques, it remains to be analysed what might be lost or absent in this approach? Where might problems arise? This paper explores these questions from the unique perspective of Aotearoa New Zealand, a Pacific nation influenced by its colonial legacy and global present.

Biography:

Hilary Halba is Associate Professor of Theatre Studies at the University of Otago, and a professional actor and director. Her research interests include documentary and verbatim theatre, the theorisation of acting and actor training, and postcolonial and bicultural theatre in Aotearoa New Zealand. With her research partner, Stuart Young, Hilary developed a method for performing verbatim theatre using iPods and created two major theatre works using this style of performance. Hilary studied acting and the teaching of acting at the Neighborhood Playhouse School of Theatre and with the Michael Chekhov Association in New York City. She has performed in major professional theatres throughout New Zealand, as well as in Europe and the USA. She is a member of the Advisory Board of the *Journal of New Zealand and Pacific Studies*.

References

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Location and the Transnational in Niki Caro's *Memory & Desire* (1998)

Felix Hockey (Session 6b, Agunua)

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Niki Caro's first feature film, *Memory & Desire* (1998) takes place mostly in New Zealand. With a Japanese couple as the main characters, however, the country is shown from an outsider's perspective despite the nationality of the filmmakers. This draws a connection between New Zealand and Japan that is explored via their different depictions and how the characters interact with their environments. As a film created by New Zealand filmmakers and based on a short story by a New Zealand author, it is perhaps arguable whether the New Zealand represented in the film is that of an outsider's or Japanese perspective or, instead, a presentation of the country which more resembles the idea of New Zealand within its own culture. It may affect some aspects of the country's portrayal on screen, such as its position as a tourist attraction which can thereby hold a great sway on the narrative.

This paper will examine the significance of the use of a Japanese perspective on New Zealand, exploring how it is portrayed in contrast to Japan and whether the film can be regarded to represent a Japanese framing of the country. *Memory & Desire* also prominently features significant coastal locations throughout the narrative with important scenes taking place in an isolated cave as well as on the shore. Therefore, the role of this location will also be investigated in regards to how it impacts the film's message.

Biography

Felix Hockey is a Masters student at the School of Oriental and African Studies, University of London, where he is currently completing his postgraduate studies in Japanese. He previously studied film at Queen Mary University of London, and he is a writer of a number of short films that have played at festivals. He has been an assistant conference organiser for NZSA since 2014 and has also written reviews of various media concerning the moai of Rapanui for the website *Moai Culture*.

Pacific Views of China and Regional Geopolitics

Iati Iati (Session 5a, Daucina)

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Western countries, in particular New Zealand, the United States, and Australia, are growing increasingly anxious about the geopolitical contest in the Pacific region, to the extent that they have significantly revised their policies for the region. New Zealand, for example, has radically changed its foreign policy approach under the ‘Pacific Reset’, comprising a significant increase in aid and diplomatic engagement. Australia and the United States are building a military facility in Papua New Guinea, and Japan is shifting its Pacific engagement from a donor-recipient model to one of partnership. China’s strengthening relations with Pacific countries, and fears that this may pave the way for a military presence, is the primary cause of consternation.

Analyses of this geopolitical contest often fail to examine Pacific island country perspectives. A 2015 conference, held in Samoa, *China and the Pacific: The View from Oceania*, and the subsequent publication has been the only real attempt to address this gap. However, much has transpired since then; the Reset, the announcement of the US-Australia naval base in Papua New Guinea, and the change in Japans mode of engagement all happened in 2018. This paper critically analyses Pacific perspectives, from governmental positions on this issue, with a focus on the period between 2015 and 2019.

Biography

Iati Iati is Senior Lecturer in the Political Science and International Relations Programme, and in the Centre for Strategic Studies, at Victoria University of Wellington. His research interests are in New Zealand foreign policy, good governance, land tenure reform, and regionalism in the Pacific. His current projects focus on China's impact on New Zealand foreign policy in the Pacific, controversial land reform in the Pacific, and the political implications of PACER Plus, the multilateral free trade agreements between Australia, New Zealand, and Pacific Island countries. He was one of the co-directors for the 48th and 50th University of Otago Foreign Policy Schools. He is a co-editor of *New Zealand and the World: Past, Present and Future*, a 2018 book that examines New Zealand foreign policy over the past 50 years.

Dancing *Greekness* in-between Biculturalism and Multiculturalism in Aotearoa New Zealand

Sofia Kalogeropoulou (Session 8b, Agunua)

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Dance plays an important role in defining diasporic identities that transcend national borders and become a point of reference for exploring the complex interplay of power relations, identity politics and nation-building processes in the host society. To illustrate this point, this paper looks at the role of Greek dance and traditions in the various festivals and social gatherings of the Greek community in Auckland, New Zealand. These are interpreted as attempts in expressing *Greekness* and maintaining cultural ties with the ‘homeland’. In particular, I examine the construction of the diasporic identity as a bottom-up process manifested in the quotidian practices and everyday performative events of ordinary people.

However, while this ‘imagined dancing community’ engages in a process of identification with the ‘homeland’ it also articulates difference within the culturally and ethnically diverse society of New Zealand, contributing to its cultural plurality and multiculturalism. It thus acts as a counterpoint to the notion of biculturalism which is grounded in the Treaty of Waitangi (1840) and defines New Zealand’s cultural politics between Māori and Pākehā, recognising them politically as equal founding members of the New Zealand state and culturally of New Zealand’s national identity. In other words, dancing *Greekness* as a self-ascribed cultural *otherness* provides a lens to explore the tensions between biculturalism and multiculturalism in a postcolonial setting.

Biography

Sofia Kalogeropoulou is a Teaching Fellow in the Department of Music, Theatre and Performing Arts at the University of Otago, New Zealand. She graduated with a Masters of Dance Studies (University of Otago) and holds a Bachelor in Performing Arts (University of Auckland). She has taught dance in Greece, the UK and New Zealand and as a principal dancer with Company Z has worked with renowned New Zealand choreographers. Her research focuses on dance and gender, and the intersection of dance, culture and national identity with a particular interest on dance as an everyday lived experience in Greece and the Greek Diaspora.

‘Atenisi: Athens, Tonga

Malakai Koloamatangi (Session 8a, Daucina)

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The story of the ‘Atenisi idea and its founder, the late ‘Ilaisa Futa Helu, has often been told. This was recently made famous by the documentary *The Tongan Ark* (2012), which received international acclaim. Somewhat of an enigma to the Tongan worldview and attitudes, and having been exposed to critical analytical thinking by his teacher, philosopher John Anderson in the surrounds of 1960s Sydney Australia, and by his own inclination to question things as seen during his early life and schooling in Tonga, Helu came to be viewed as a savant of sorts. Going against tradition, and a curriculum based on development outcomes, Helu founded ‘Atenisi with the aim of bringing academic, as opposed to technical, learning to Tonga based on the best traditions of Greek classical education.

This paper will examine the impact of Greek philosophical ideas and educational approaches on Tongan society and ways of thinking. The impact has been wide-ranging, from the development of democratic thinking and politics, to classical Greek education thought, to Socratic analytical arguments and the contemplative life, to the establishment of the ‘Atenisi Institute. Helu and ‘Atenisi have produced and influenced generations of Tongan leaders, scholars and thinkers.

Biography

Malakai Koloamatangi was born in Tonga but grew up in Auckland, New Zealand. He obtained his PhD from the University of Auckland. He has been Director of the Office for Pacific Excellence and Acting Director of the Macmillan Brown Centre for Pacific Studies at the University of Canterbury. In 2013, he was made the Director of the Pasifika Directorate of Massey University's three campuses. His research interests include democratisation, democratic theory and practice, international political economy, Pacific politics and economic development and the universality of ideas. He has published in the area of democratisation, particularly in developing regions and Oceania, and he provides regular comments to the media in New Zealand, Australia and the Pacific.

Gender and Māori-Pākehā Identity in New Zealand Coming-Of-Age Films

Imogen Lang (Session 5b, Agunua)

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Coming-of-age narratives pervade all cultures and national cinemas due to their ability to track the central character's progression from 'infancy' towards a more cultivated sense of identity. New Zealand Cinema has become synonymous with coming-of-age narratives, both through literary texts and through their cinematic adaptations. This paper discusses how some of these narratives have become a familiar trope.

French philosopher and sociologist Maurice Halbwachs notes that "memory is framed in the present as much as it is in the past" and therefore memory is determined very heavily by one's current state and contemporary outlook. Through analysing three cinematic adaptations of New Zealand coming-of-age narratives - Christine Jeff's film *Rain* (2001), Brad McGann's *In My Father's Den* (2004) and Taika Waititi's *Hunt For The Wilderpeople* (2016) – this paper will explore how each cinematic adaptation has contemporised its characters and narrative discourse from the original literary material to reflect present-day socio-political relations within a New Zealand national identity. Coupling the recurring theme of the child protagonist, featured in all of these films, with the country's sense of its own infancy as a post-settler society, this paper will explore the representations of sexuality, youth and gender identity in *Rain* (2001) and *In My Father's Den* (2004), and the strains in race relations between Pākehā and Māori explored in *Hunt For The Wilderpeople*. The paper will also explore how these themes are linked to the setting of New Zealand's natural landscape, where all three narratives take place, and which is used to allow the characters to explore themes such as trauma, sexuality and identity.

Biography

Imogen Lang is an independent producer who has a keen interest in literature and storytelling. Now based in Cambridge, she is a graduate of Falmouth University, where she studied Film. Having produced and created several documentaries, narrative and experimental shorts during her time at Falmouth University, Imogen's work specialises in capturing the sublime natural beauty of the human experience through the exploration of narrative and documentary practice. Her short film *Silent Sails* was shortlisted for the Wild Film Fest in 2018. Showcasing and documenting individuals' stories are central to her work.

Reference

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Studying the Ancient World through a Pacific Lens: The Need for Connection and Relevance in Aotearoa New Zealand

Marcia Leenen-Young (Session 8a, Daucina)

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The influence of the ancient Greek and Roman World on Aotearoa New Zealand can be seen in multiple ways, particularly in education and literature. Its influence, continued relevance, connection and at points friction with life in Aotearoa has been explored by scholars and literary figures, who conclude that the ancient world still has a lot to offer contemporary New Zealand society.

However, as a Samoan female raised in Aotearoa, I studied Ancient History and was misunderstood by my peers or *aiga* (family), because they could not see how it connected to my place in the world. This need to see connection and relevance in disciplines such as Ancient History for contemporary audiences is significant, and in Aotearoa this means connecting with the Pacific and Pacific Peoples. Pacific Peoples have a central and increasing significance in Aotearoa with growing population numbers and influence. This changing landscape should be embraced by the discipline of Ancient History as a way to reinvigorate both its teaching and research space and create connection with its increasingly youthful Pacific audience.

This presentation will discuss the significant contribution that a Pacific worldview can add to teaching and research on the ancient world. Not only can this serve to connect the contemporary audiences in Aotearoa to ancient Greece and Rome, it can also reinvigorate the study of the ancient world by viewing it through a Pacific lens.

Biography

Marcia Leenen-Young is a Lecturer in Pacific Studies at the University of Auckland and she holds a PhD in Ancient History from the University of Auckland where she focused on the writings of the Greek writer Polybius and his presentation of Roman imperialism. She is of Samoan and Dutch ancestry, was raised in Aotearoa New Zealand and has experience in Māori and Pacific student support and innovative teaching and learning. She is interested in bringing together her Pacific world and Ancient History background to do inter-disciplinary research within a global context to form new ways of looking at the ancient world through a Pacific lens.

Creative Collaboration Avoiding Compromise: The Case of Music Album *Flow*

Martin Lodge (Session 2b, Agunua)

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Artistic collaborations have become increasingly frequent and popular in recent decades, including those spanning the extremely diverse cultures bounded by the Pacific Ocean and beyond. In many examples, the aesthetic governing such collaborations aims at artistic fusion. In the case of music, the result is sometimes called ‘fusion music’ or ‘world music’. Such terms are loose but do indicate the aim of melting diverse sources into a blended outcome.

An alternative way of working is to bring diverse artistic cultures into proximity but avoid requiring them to fuse or change to accommodate each other. In this model, no one is asked to change or blend and the outcome is not a fusion but rather a series of contiguous works that offer commentary on, and illumination of each other through proximity. A major challenge in this approach is to find a way of bringing harmony to such a grouping, while avoiding cultural compromise.

This paper examines the 2017 album *Flow: New Music for String Quartet* as a case study. As executive producer and composer I brought together for the album, composers, performers and a music production team from New Zealand, China, the USA and India/UK. The album was recorded in Shanghai and published in Auckland.

Biography

Martin Lodge is a composer who also writes about music. He is a Professor at the University of Waikato's Conservatorium of Music. As a scholar, Martin has pioneered the field of music historiography in New Zealand and in 2016 commissioned the carving of the comprehensive playing collection of traditional Māori instruments, Te Kohinga Taonga Pūoro, held by the University of Waikato's Conservatorium of Music. His work includes the three-movement string quartet *Stream* written for and recorded by the Polaris Quartet of Shanghai, and a commission for the violinists of the New Zealand and Jerusalem string quartets and a viola concerto. He is a member of the Advisory Board of the *Journal of New Zealand and Pacific Studies*.

Developing Creative Methodologies towards a Research Based Art Practice: Connections between New Zealand, the Pacific and Greece

Filani Macassey (Session 7a, Daucina)

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This paper investigates how creative and unorthodox methods of researching connections between New Zealand, the Pacific and Greece has led to the production of a new body of scholarship. Looking at both subjective and objective approaches this paper intends to demonstrate how this melding together of opposites is an essential aspect of intuitive creativity. I will draw on the philosophy of rhizome and non-linear thought as both as a component of and an inspiration for this approach.

The methodologies used in this investigation cover the preliminary ‘thought pattern’ of the creative mind. My interest in Greece stems from a subjective point of view. The village Filani is my name sake and I will explore this personal connection in my research. From the subjective to the objective, the resulting investigation will consist of an imaginary trip to Filani, a settlement located in the administrative territory of Politiko. From thereon, a multi-media project will be conducted intersecting local histories with cartology, politics, myths and legends. This paper aims to be an investigative proposition for and in-depth precursor of my project. The research project will be conducted subsequent to the conference in Athens.

Biography

Filani Macassey is an artist who holds a Bachelor of Fine Arts from the University of Auckland. She is of New Zealand and Fiji descent and has lived in both countries, working in various fields including the educational sector and not-for-profit community organisations. She has presented papers on her research-based art practice at Te Papa, the University of the South Pacific and in Rarotonga. Her work has been exhibited in New Zealand, Fiji, Switzerland, China and Germany.

The Sea of Islands Within, The Sea of Islands Without: Translation, Tūrangawaewae, and Selina Tusitala Marsh's Poetry

Anne Magnan-Park (Session 3a, Daucina)

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Epeli Hau'ofa's "our sea of islands" emphasises cultural and ancestral connections across the Pacific while foregrounding a Polynesian wayfinder's perspective. This bilingual reading in English and French is followed by a brief presentation, which explores the relationship connecting translation with transcultural and translinguistic perspectives, along with the idea of shared transtextual tūrangawaewae (standing places). How do shared standing places and connective 'tala' (paths) between a poet's texts and their translations emerge? How are they created through the translation process? How do they evolve from one mode of delivery (written text) to another (oral performance)?

To answer these questions, this paper will focus on the poetry, performances, and scholarship of Selina Tusitala Marsh, the 2016 Commonwealth Poet and current New Zealand Poet Laureate. Marsh's perspective as a 'Polynesian feminist cultural critic' celebrates the range of realities and creative voices across the Pacific exclusive of a validating central place, all the while drawing attention to the ever evolving narratives of the sea of islands within the self/nation — the poet herself as well as the women and men of Pacific Island descent from Aotearoa New Zealand. Marsh also privileges the dynamic play between oral performances and written texts, thereby both contributing to Polynesian oratures and connecting with sources of inspiration across and beyond the Pacific. Within this context, the translation process navigates the

source text to secure transtextual standing places and connected ‘tala’ to capture the inclusivity and flux of Marsh’s poetry, through the use of voice, tone, rhythm, literary allusions, and cultural references.

Biography

Anne C. Magnan-Park is originally from Provence, France. She is Associate Professor in the Department of English at Indiana University South Bend. She specialises in literary translation, translation studies, and Pacific literatures in English and French. She translated a selection of Selina Tusitala Marsh’s poems into French (*Casse-Calebasses/Calabash Breakers*, 2018), Patricia Grace’s *Small Holes in the Silence (Des petits trous dans le silence*, 2014) and co-translated Grace’s *Electric City* with Jean Anderson (*Electrique Cité*, 2006). Her current interest focuses on the concept of hospitality to explore translinguistic and transcultural issues in Māori writing in English and French immigrant literatures. She has recently launched Translate for Toddlers which aims at translating donated books for children and gifting them to immigrant and refugee families in the US Midwest. For the past three years, she has been enjoying translating films into French – such as *When the Man Went South* and *The Berry Boys* – with Nelly Gillet. She is a member of the Advisory Board of the *Journal of New Zealand and Pacific Studies*.

Animals and Island Sustainability in Canadian and Pacific Speculative Eco-Fiction

Jessica Maufort (Session 6a, Daucina)

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This paper compares three intriguing novels through an ecocritical lens: Chris Baker's *Kokopu Dreams* (2000), Witi Ihimaera's *Sky Dancer* (2003), and Thomas King's *The Back of the Turtle* (2014). Provisionally assembled here under the umbrella category of 'speculative fiction', these narratives oscillate between the mode of magic realism, and the genres of science fiction & post-apocalyptic fiction. They fluidly weave together the mundane aspects of everyday life, scientific issues, and the incredible figures and events from Indigenous creation stories and Christian/Celtic mythologies. These novels also qualify as eco-narratives foregrounding the detrimental impacts of humans' ecological abuse on fauna and flora.

Suggesting an impending end of the world, Ihimaera's book depicts the epic battle between two humans transformed into birds against an evil spirit-monster. Baker's post-apocalyptic tale focuses on the few human survivors of a pandemic virus in Aotearoa New Zealand, which is now controlled by animals and spirits. Set in Canada, King's narrative both portrays the aftermath of a toxic disaster in a coastal town and shows how our capitalist society is constantly on the verge of a global environmental apocalypse. Examining the thematic and aesthetic representations of animals in these texts, this paper investigates the non-human protagonists' role in sustaining the ecosystem of their native island. Through this comparative analysis, the concept of 'island' takes on global dimensions: while Baker's and Ihimaera's novels are localised to the New Zealand islands, the title of King's novel refers to the wider North American continent -

‘Turtle Island’. In many First Nation creation stories, the land on which human beings live is the back of an ancestral turtle. The latter thus physically sustains life on a watery earth. In view of their respective eco-catastrophes, these three narratives invite us to interrogate the agentive status of animals today and the possibility of productive interspecies relations. In these texts, animals either appear as wounded, silent, and aggressive, or still possess the ability to speak and perform extraordinary deeds. Human and non-human characters are thrown together as companions of sorts, struggling to survive the eco-apocalypse. Thus, despite their different cultural and ecological contexts, these novels suggest that a reinforced interspecies dialogue, both physically and spiritually, is necessary to ensure the viability of our shared (is)land.

Biography

Jessica Maufort holds Masters degrees in Modern Languages and Literatures from the Université libre de Bruxelles (ULB) and in English Literature from King’s College London. With support from a research fellowship of the Belgian Fund for Scientific Research (F.R.S.-FNRS), she recently completed her doctoral research at ULB. Her thesis was entitled *Ecological Magic Realism and Magic Realist Eco-poetics: Storying Place in Postcolonial Canadian and Australasian Novels*. Other research interests include material ecocriticism, ecospirituality, science and literature, trauma, and animal studies. Jessica is the Postgraduate Officer of the New Zealand Studies Association, from 2020, Assistant Editor of the *Journal of New Zealand and Pacific Studies*, and an editorial assistant of *Recherche littéraire/Literary Research*, a bilingual journal specialising in comparative literature. She has published essays in *Ecozon@: European Journal of Literature, Culture and Environment* and *AJE: Australasian Journal of Ecocriticism and Cultural Ecology*.

Forging a Mind Unpossessed – Memory, Oblivia(on), and Storytelling in Alexis Wright’s *The Swan Book*

Sonja Mausen (Session 6a, Daucina)

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Alexis Wright’s *The Swan Book* tells the story of Oblivia Ethylene, an Indigenous woman from the swamp ‘Swan Lake’, which functions as a detention camp for both Indigenous peoples and climate refugees from the northern hemisphere. Set in the future and after a climate catastrophe destroyed most of the northern Hemisphere, the arrival of large numbers of refugees in Australia has allowed one Indigenous group – the Broilga Nation – to negotiate a treaty with the state and gain sovereignty over their land and people. Other language groups – such as the Swan Lake people – are forgotten and pushed aside. Juxtaposing the two Aboriginal language groups highlights the shortcomings in the approaches of both. For instance, assimilation leads to the death of the power-hungry Warren Finch, who may have become the first Aboriginal Prime Minister, but he also had to become so adept at adapting that he has lost himself and his connection to Country. Segregation and political disinterest leave the Swan Lake people living on the shore of a toxic lake, suspicious of any newcomer and completely dependent on the charity of visiting politicians.

Growing up in Swan Lake and abducted by Finch, Oblivia is the victim of abuse on both sides. This paper analyses how Oblivia’s lost voice, her communication with the black swans, and the virus living inside her head are utilised to illustrate her fight for a ‘mind unpossessed’ and her resistance against internalised master narratives of colonisation and continued oppression through racism and patriarchy. I argue that by elongating past and present injustices

into the future in a speculative form and by combining a continuation of racist policies with the fulfilment of sovereign fantasies, Wright exposes imagined utopias as dystopias, offering caution instead of a mirage.

Biography

Sonja Mausen is currently pursuing her PhD on the topic of contemporary Indigenous novels from Australia and New Zealand at RWTH Aachen University. Her research interests include postcolonial literatures, queer and gender studies, trauma, and narratology. She holds a Master of Arts degree in English Studies and German Literature and is an Alumni of the German-American Fulbright Commission. She serves as the Communications Officer for the New Zealand Studies Association and is a member of the Advisory Board of the *Journal of New Zealand and Pacific Studies*. Her co-authored chapter, 'Australian Speculative Indigenous Fiction as Counter-Narrative: Post-Apocalyptic Environments and Indigenous Ancestral Knowledge in Alexis Wright's *The Swan Book*', will be published in *Dimensions of Counter-Narratives*, in 2020.

Art Novel Reinvented as Melodramatic Film: Sylvia Ashton-Warner's *Spinster* becomes MGM's *Two Loves*

Brian McDonnell (Session 6b, Agunua)

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This paper examines the processes by which Sylvia Ashton-Warner's well-regarded 1958 New Zealand novel *Spinster* became, three years later, a controversial Hollywood film receiving indifferent reviews on its release under the inept new title *Two Loves*. Her novel was one of the first to broach the issue of the interface between Māori children and a Eurocentric education system. Ashton-Warner was a pioneering primary schoolteacher in Whareorino in inland Taranaki. Her semi-autobiographical novel *Spinster* reflects on her experiences there in a highly aestheticised literary mode, including passages using a stream-of-consciousness technique. International reviewers particularly praised the frankness and outspokenness of its 'modern' female voice.

The adaptation of this intellectually robust work – and its interior monologue – into a commercially viable Hollywood film was a fraught and lengthy process. This paper will elaborate on the scripting, casting (including not only Shirley MacLaine in an early serious dramatic role, Jack Hawkins and Laurence Harvey, but also Japanese and Mexican actors playing the Māori roles) and the production, which took place entirely in California. There will be a focus on the way Māori material was treated, which will include coverage of MGM's decision to bring to Hollywood a Māori cultural adviser (the Reverend Kingi Ihaka); a unique innovation in 1961.

This paper will offer a re-reading of *Two Loves* that seeks to re-assess a film that received short shrift in the early 1960s. It has certainly been unfairly damned in some quarters and serious analysis of the film (and the novel) has been neglected for too long.

Biography

Brian McDonnell is a Senior Lecturer in Film in the School of English and Media Studies at Massey University's Auckland campus. His PhD thesis from the University of Auckland focused on the relationship between New Zealand fiction and film. He has published four books on film, including co-authoring the *Encyclopedia of Film Noir* (2007) and, most recently, a monograph on *In My Father's Den* (2016) for the series 'New Zealand Film Classics'. He worked for seven years on the New Zealand Film and Literature Board of Review and was a Fulbright visiting professor at Georgetown University in Washington, DC, in 2008. He is a member of the Advisory Board of the *Journal of New Zealand and Pacific Studies*, and he is currently researching New Zealand social history during World War II and the post-war period of the early 1950s. Brian is of Irish and Māori (Tuhoe iwi) descent.

Lost Gods: Islands, Insiders, and Acts of Creative Reclamation

Paula Morris (Session 1a, Daucina)

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In literature and in tourist marketing, South Pacific Islands have been characterised as empty places, locations of escape and seclusion. The physical landscape, seen with an outsider's eye, is prioritised over the psychic landscape of history and ancestral connections, and the actual histories of battle, dispossession and loss.

This paper explores an inside-out approach to islands through the example of Hauturu (Little Barrier) in the Hauraki Gulf, a totemic place in my iwi history. Taken in the Little Barrier Island Purchase Act of 1894, the island was coveted as a military base, timber resource, and finally bird sanctuary. Māori – for whom it was papakāinga (ancestral home) and a place of wahi tapu – were evicted in 1896.

In 2011, Ngāti Manuhiri and the Crown signed a Deed of Settlement, returning 1.2 hectares on Hauturu for a reserve. The settlement and its management remain controversial within our hapu. In keeping with the history of Hauturu, it has always been a contested place, a site of buried knowledge, disputes and rival claims. In this paper, I will discuss the contemporary creative work that seeks to re-imagine and reclaim Hauturu: my own fiction, and the paintings of my cousins Star and Aroha Gossage.

Biography

Paula Morris (Ngāti Wai, Ngāti Whatua) is the author of the story collection *Forbidden Cities* (2008), the long-form essay *On Coming Home* (2015), and eight novels, including *Rangatira* (2011), winner of best work of fiction at both the 2012 New Zealand Post Book Awards and Ngā Kupu Ora Māori Book Awards. Her most recent book is *False River* (2017), a collection of stories and essays around the subject of secret histories. She teaches creative writing at the University of Auckland, sits on the Māori Literature Trust, Mātātuhi Foundation, and New Zealand Book Awards Trust, and is the founder of the Academy of New Zealand Literature (www.anzliterature.com). Appointed an MZNM in the 2019 New Year Honours, she currently holds the Katherine Mansfield Menton Fellowship.

Assault on the Body, Attack on the Nation: Genocide, Sexual Violence, and Indigenous Peoples

Michaela Moura-Koçoğlu (Session 4a, Daucina)

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“Our roots lie in the act of rape: the rape of women,
the rape of an entire continent and its people”
Elizabeth Martinez, ‘La Chicana’ (1972)

“We carry pain until we can reconcile with it through ceremony.
Pain is not framed like a problem with a solution”
Terese Marie Mailhot (2018)

Genocide, according to the Genocide Convention adopted by the UN in 1948, is defined as acts committed “with the intent to destroy, in whole or in part, a national, ethnical, racial or religious group”. Settler colonialism and policies of dispossession, deterritorialization, rape, and killing have played a key role in the perpetration of genocidal campaigns against Indigenous nations and peoples. However, rather than facing total annihilation, the majority of Indigenous nations survived, although they continue to face ‘slow motion’ or ‘cold’ genocide through neocolonial structures of inequality, oppression, and violence, institutionalised for example through the residential school system in Canada, or the Stolen Generation in Australia.

It is specifically through Indigenous women’s bodies that Indigenous nations have been deliberately subject to systematic oppression and violence. The purpose of this paper is to outline the ways in which genocidal campaigns against Indigenous peoples have and continue to specifically target Indigenous women; how

sexual violence against Indigenous women is part of an ongoing historical legacy of colonisation, compounded by transgenerational trauma and the socio-economic realities of a globalised economy; and finally, how Indigenous women's literature refuses the pathologising of women as victims by manifesting survival in the face of pervasive and systemic abuse and trauma.

Biography

Michaela Moura-Koçoğlu teaches Women's and Gender Studies at Florida International University in Miami. She is the author of *Narrating Indigenous Modernities: Transcultural Dimensions in Contemporary Māori Literature* (2011). Her research interests include Indigenous Feminism; Trauma Studies; Trans-Indigenous Literary Studies; Anglophone and Lusophone African Women Writers; and Gender Dynamics of Globalisation in Postcolonial Literatures. She is a member of the Advisory Board of the *Journal of New Zealand and Pacific Studies*.

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Tattooing, Body Painting and Body Ornament as Represented in the Popular Medium of Trade Cards

Hermann Mückler (Session 3b, Agunua)

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Tattooing, body painting and body ornament are three aspects that usually evoke a special fascination in those who engage with Pacific Islanders and their cultural expressions and manifestations. Particularly in contemporary popular media of the late nineteenth and early twentieth centuries, clichéd representations of the South Seas islanders were often portrayed in an exaggerated manner. This can be observed in trade cards, which were a popular medium at the time. Starting from a brief overview of the function and the significance of trade cards for the emergence of a stereotypical South Sea image, the three aspects of tattooing, body painting and body ornament are used to answer the question of whether trade cards contain valuable information that can be used by anthropologists/ ethnologists, historians and cultural scientists.

All three major regions, Melanesia, Polynesia and Micronesia, offer good examples of ichnographically significant representations of body painting, tattoos and other forms of body ornaments that satisfied the expectations of exoticism in the European countries where trade cards were issued. The tattoos from the Marquesas Islands as well as the *moko* face tattoos of the New Zealand Māori were a frequently used motif. Differences in men's and women's decoration as well as statements about rank, status and cultural affiliation can be understood from the tattoos, but also from other forms of body decoration, shown in the trade cards. This paper allows for an analysis of the trade cards to draw conclusions about the templates used by the manufacturers as well as the intentions of the card producers and issuing companies.

Biography

Hermann Mückler is Professor of Cultural and Social Anthropology and Ethnohistory at the University of Vienna. His regional research focuses are the Pacific Islands and Australia. He specialises in peace and conflict studies, colonialism and postcolonialism, geopolitics, history, visual anthropology and material culture. He has written and (co)edited twenty-seven books and published over three hundred articles and reviews, most of them written in German. His most recent book is on German colonial history in the Marshall Islands and Nauru (2017). He is president of the Anthropological Society in Vienna, the Austria-Fiji-Society, as well as the Federation of Austrian-Foreign Societies, and vice-president of the Institute for Comparative Research in Architecture. He is also a member of both the NZSA Council and the international Advisory Board of the *Journal of New Zealand and Pacific Studies*.

The Food of the Canoes, the Food of the Ships: An Anthropological and Historical Analysis on the Eating Habits in the Samoa Islands

Dario Pilo (Session 7b, Agunua)

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The eating habits of the Samoan Islands, and more generally of many Pacific nations, are the result of four forces of change; two coming from the East and two from the West. The first populations that colonised this area, the Lapita, brought with them new species of plants such as the taro and the coconut, along with new animals such as the pig. This radically changed the food scene of the Samoa Islands in a process of anthropisation that guaranteed the necessary food security for its populations for centuries to come. The second wave of changes came with the first westerners who introduced new foods and food practices, thus starting a process of nutritional transition among the local population.

In the last century and a half, new forces of change have originated once again from both the East and the West. New tastes, foods and food practices have been introduced by migrants who arrived especially from China, and a new wave of food imported from Western countries that finds its symbol in fast and junk food. Starting from what is called the 'pre-contact diet' up to the present day, the following paper intends to analyse, from an anthropological and historical point of view, such changes in the dietary and food practices of the Samoans and how these have been internalised and received by the local population.

Biography

Dario Pilo is an anthropologist and graduate in Anthropology and History of the Contemporary World from the University of Modena and Reggio Emilia. His thesis investigated diet and nutrition in the Samoa Islands. His main research interests are Social and Economic anthropology and anthropology of food with a geographical focus on Papua New Guinea and Samoa. His current research concerns food markets, food security, eating habits and changes in diet patterns.

‘The Greek Capital’ of New Zealand: Greek Influences on Culinary Life in Wellington

Gail Pittaway (Session 7b, Agunua)

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Wellington, with its many rocky headlands, small pebbled beaches and well-established fishing fleets became known as the ‘Greek Capital’ of New Zealand from the middle of the twentieth century. Between 1918 and 1939, there was a slow period of chain migration, by which people from the same families or township follow other neighbours and relatives to another destination. The majority of later Greek immigrants to New Zealand also settled in Wellington. The city was by this time the capital and, initially, the major area of employment for those who made it to this distant shore was in the food and hospitality industry.

New Zealand received Greek immigrants in their largest numbers in the general diaspora of Greeks before and after the two world wars. However, even before this time, in two of the central streets of Wellington alone, Cuba Street and Lambton Quay, nearly half of the food-related businesses from 1890 to 1940 were run by Greek families, more than by any other immigrant group. This stretch of the city became known as ‘The Hellenic Mile’. This paper will reflect on the impact of this community upon the culinary life of Wellington and the wider impact upon New Zealand’s food history.

Biography

Gail Pittaway is a Senior Lecturer in Creative Writing in the School of Media Arts at Wintec, Hamilton. She has published poetry, short stories and articles on teaching creative writing as well as on food history and food writing. She was invited to write the chapter on Food in Classical Greek and Roman Literature for the *Routledge Companion to Literature and Food* (2018). As a member of the Advisory Board of the Australasian Association of Writing Programs, Gail has co-edited special issues of *TEXT* journal, an online journal of Creative Writing, and *Meniscus*, as well as conference proceedings and a book of academic essays. She is currently a doctoral candidate at Central Queensland University, in the fields of creative non-fiction and food memoir.

The Hollow Coffin: Secrecy and the Gay Māori Clan in Witi Ihimaera's *The Uncle Story*

Gerardo Rodríguez-Salas (Session 4a, Daucina)

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In Witi Ihimaera's fiction, the Māori community is systematically portrayed as an ancient, patriarchal milieu that needs revision to accommodate the subaltern voices of women and sexual dissidence. Community theory, particularly through its elaboration of the notion of secrecy, offers an apt field from which to explore Ihimaera's ethnic and sexual enigma. Ihimaera's novel *The Uncle's Story* (2000) will be used as a case study to explore his view on community and secrecy, particularly in the imagination of a queer marae. The novel is constructed on what Jacques Derrida calls "[t]he classical concept of the secret" which "belongs to a thought of the community, solidarity or the sect" (1997: 35-6). This is the secret upon which the exclusive and excluding character of the community is built, a secret that is clearly associated with the operative or traditional community, with its essence and fusional logistics in the form of purity, sacredness, violence, sacrifice or political conspiracy. The critique of this traditional secret often involves unmasking the dark side and cunning manipulation by the operative community. Beyond this classical secret that is systematically questioned and ultimately exposed, Ihimaera explores another type of secrecy that takes the form of silence, interruption, marginality, alterity or death and materialises as proscribed identities, illicit social bonds and marginal voices opposing normative forms of community and their discursive codification.

This paper explores secrecy to understand Ihimaera's depiction of a queer marae by analysing the two central characters in *The Uncle*

Story and the different generations they represent; namely, Uncle Sam and Michael. Derrida's work, Nicolas Abraham and Mária Török's *crypt*, Michaud's *lost manuscript* and Esther Rashkin's *phantomatic haunting* will be central tropes in this study.

Biography

Gerardo Rodríguez-Salas holds an MA in Gender Studies from Oxford University and a PhD from Granada University, Spain, where he currently works as a Senior Lecturer in English Literature. He is the author of three books on Katherine Mansfield – the latest on the female grotesque and metaphorical cannibalism (2012) – and co-editor of *Community in Twentieth-Century Fiction* (2013) and *New Perspectives on the Modernist Subject* (2018). His most recent articles have appeared in *Language, Literature and Culture*, *Australian Literary Studies*, *Antipodes*, the *Journal of New Zealand and Pacific Studies*, *Meanjin*, *JASAL*, *Atlantis*, *Virginia Woolf Miscellany*, *FEMSPEC*, and *Bilingual Review*. Rodríguez-Salas' current research revolves around communitarian theories applied to modernist and contemporary fiction with a particular focus on New Zealand and Australian Literature (Mansfield, Frame, Ihimaera, Bird). He is a member of the Advisory Board of the *Journal of New Zealand and Pacific Studies*.

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Visions of Indigeneity: Gender and Genre in Ivan Sen's Outback Noirs, *Mystery Road* (2013) and *Goldstone* (2016)

Eva Rueschmann (Session 5b, Agunua)

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Australian Aboriginal director Ivan Sen (*Beneath Clouds* [2002], *Dreamland* [2009], *Toomelah* [2011]) has said that '*Mystery Road* is a Western, a crime thriller, a murder mystery [and] a genre film, but from an Indigenous perspective' (Dolgoplov 2013: 9). This paper explores the ways in which Sen's latest two feature films, *Mystery Road* (2013) and its sequel *Goldstone* (2016), employ a hybrid genre approach – the visual iconography of the Western, the moral ambiguity of the film noir, and the investigative plot of a murder mystery – to unearth traumatic pasts, not just of individuals but the silenced or repressed histories of massacres and Indigenous dispossession, which reverberate in the contemporary landscape of contentious race relations in Australia. At the centre of these two films is the Aboriginal detective Jay Swan, played with intensity and emotional complexity by Aaron Pederson, who investigates the deaths of Aboriginal girls in *Mystery Road* and the disappearance of a Chinese girl in *Goldstone*. These crimes lead him to uncover networks of political corruption that go far back into Australia's colonial history of exploitation of the land and its Indigenous people.

In this paper, I probe the question of what happens to classic genre conventions, iconographies and traditional visions of white masculinity – the lone Western hero or the doomed *film noir* anti-hero – when the role of hero/anti-hero is played by an Indigenous detective cowboy, a version of the 'black tracker' who traverses and negotiates two worlds. Swan is treated with suspicion by both his

colleagues, a group of predominantly white male cops, and his own Aboriginal community, but his interstitial position also allows him access to knowledge and insight he would otherwise not have secured. For comparative purposes, this paper will also reference the recent television spin-off series, *Mystery Road* (2018), directed by indigenous filmmaker Rachel Perkins, who foregrounds female characters and family networks in her work and further complicates the genre and gender conventions of the Western, film noir and detective thriller.

Biography

Eva Rueschmann is Professor of Cultural Studies at Hampshire College (Amherst, MA), where she also currently serves as Vice President for Academic Affairs and Dean of Faculty. She teaches courses in world literature and cinema, with a special focus on Australian and New Zealand film, exile and migration in transnational literature and film, gender studies, and film history. She is the author of two books: *Sisters on Screen: Siblings in Contemporary Cinema* (2000), and *Moving Pictures, Migrating Identities* (2003). Eva has also published essays on such topics as female coming-of-age narratives in New Zealand film and the work of film directors Margarethe von Trotta and Jane Campion. She is currently writing an essay on Gothic elements in Jane Campion's mini-series *Top of the Lake* and researching her book project on Jane Campion's film *An Angel at My Table* for the Kakapo Books series, 'New Zealand Film Classics'. She is a member of the Advisory Board of the *Journal of New Zealand and Pacific Studies*.

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‘Southern and Grecian Papers, Please Copy’: Fiction and Internationalism in 1930s New Zealand

Joe Shaughnessy (Session 1a, Daucina)

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The interwar period is well-known in New Zealand literary studies as a period of burgeoning cultural nationalism. And yet, globally, the period is also marked by experiments in international governance, including the development of intergovernmental institutions such as the League of Nations (in which New Zealand played a pronounced role). Our attention to the development of nationalist ideas has obscured the complexity and proliferation of a variety of political rationalities between the wars. Before the ascendance of the nation-state as the universal normative in organising societies, intellectuals often concerned themselves with ‘non-national’ futures.

This paper will consider the writings of Robin Hyde, and in particular her ‘dream-novel’ *Wednesday’s Children* (1937), which imagines a globalised alternative to the restrictive modes of belonging in the nation. Whilst critics have previously noted there is an internationalist vision in the novel, its complex formation has never been adequately defined. Relatedly, neither has Hyde’s internationalism been contextualised in the shifting intellectual landscape of political thought which circulated in New Zealand (and globally) at the time of its composition. I will attempt to articulate Hyde’s political imagination in *Wednesday’s Children* and situate it within its specific ideological moment, moving through the novel’s Hellenism, imperial afterglow, and reflections on Māori futurity in the emerging settler nation.

Biography

Joe Shaughnessy is a doctoral student at Jesus College, University of Cambridge. He is Postgraduate Representative for the Katherine Mansfield Society and Editorial Assistant for the *Journal of Postcolonial Writing*. From July to September 2019, he is a visiting researcher at Victoria University of Wellington. His thesis is provisionally entitled *Rewriting Empire Beyond Nation: Networks of Anglophone Literature and the Post-Imperial Transnational Imaginary, 1900-1950*. The project examines the role of literary circulation between South Africa, India, and New Zealand in the development of a transnational political imagination 'after empire'. His research is funded by the AHRC.

Parsing the South Pacific with the National Film Unit: *New Golden Hind Sails North Supplying Raoul and Niue Islands* (1949)

Simon Sigley (Session 6b, Agunua)

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With the support of Queen Elizabeth I, Sir Francis Drake's *Golden Hind* set sail in 1577, circumnavigated the globe, and plundered as many Spanish galleons as he could along the way. Drake returned to England in glory in 1580 with a colossal fortune in gold and silver. With the support of the New Zealand government, *New Golden Hind*, a 47-foot ketch, set sail from Auckland in 1949 to supply Raoul and Niue islands. Both these maritime voyages produced wealth. Yet the return on investment for *New Golden Hind* was primarily immaterial, an intangible ideological asset that refashioned and retold aspects of the history of European expansion into, and colonisation of the islands of the South Pacific, as this paper will detail through its study of a ten-minute long documentary film released by the National Film Unit (NFU) in 1949. What makes the film particularly fascinating is the way it helps construct the idea of a Greater New Zealand – an archipelagic imaginary/realm comprising the nation's many offshore islands.

Another of the ideological aims of the film is to show how 'colonial welfarism' on the tiny carol atoll of Niue is improving social services and building infrastructure. Colonisation, therefore, has a twofold aspect: as a perennial cultural practice involving the settlement and indigenisation of the initially unsettled and exotic as they found a new community, and the development assistance given to an established Polynesian community through its encounter with modernity.

Biography

Simon Sigley is a Senior Lecturer at Massey University's Auckland campus where he teaches film history and screen aesthetics, as well as digital media production. He works on the symbolic role and function of film in the cultural imaginary, focusing on memory and representation. He has published a book, journal articles, book chapters, and videos (www.interviewprojectnz.com) on transnational film culture, film reception, documentary film, and identity studies. He is currently exploring films the NFU made about island territories that New Zealand administered in the South Pacific, which is part of a larger cultural history of the Unit.

Igniting the Vā: Vā-kā Methodology in a Māori/ Pasifika Research Fellowship

Hinekura Smith (Session 1b, Agunua)

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For centuries, Oceanic vā-k, va'a and waka traditions enabled our ancestors to undertake purposeful voyages that crisscrossed and connected our Sea of Islands, forming and reinforcing familial relationships. More recently, Oceanic researchers have theorised vā-k in research to decolonise and reclaim research from our own paradigms. Māori and Pasifika researcher collaboration is encouraged by returning to nautical notions of navigating the Pacific rather than flying over it. This also helps us not to further homogenise them, but – as many sang in resistance during the 1990s 'Kia kotahi mai te Moana-nui-a-Kiwa' – to bring the peoples of the Pacific together.

In this presentation, I present a collaborative theorisation of a vā-kā methodology locating it in the practical context of a two-year Māori and Pasifika research fellowship. Two researchers, one Māori and one Tongan, lash together the Pasifika term vā – relational time and space – with the Māori term kā – to ignite, to consider, to be in action. Bound together, vā-kā is a way to ignite the relational research space between Māori and Pasifika researchers to illustrate how we can come together to benefit our diverse peoples of the Pacific. The Tongan proverb of lashing waka together – '*pikipiki hama kae vaevae manava*' – that guided our research fellowship journey is forwarded here as a way to strengthen Māori and Pasifika researcher relationships and in turn the relationships we share across the Pacific.

Biography

Hinekura Smith is a lecturer at the Centre for Learning and Research in Higher Education at the University of Auckland. She is a Māori woman, educator, weaver, researcher and mother who descends from tribal lands in the far north of Aotearoa New Zealand. She has over 20 years' experience as a Māori educator, including as a Māori language teacher, Māori medium professional development facilitator, initial teacher educator, lecturer and more recently researcher. Her research interests weave together Māori identity politics, decolonising education, Indigenous arts-based research methodologies Māori/ Pasifika research relationships and Higher Education. She presents this Māori/ Pasifika collaborative theorisation with the support of her Tongan research colleague, who is unable to attend this conference.

Max Biermann – Samoan Consul, Marshall Islands Commissioner and Collector of Pacific Artefacts

Hilke Thode-Arora (Session 2a, Daucina)

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In this paper, the role of Max Biermann (1856-1929), in the German colonial history of Samoa and the Marshall Islands, will be explored. Biermann spent the years 1888 till 1895 in the Pacific. He held the position of vice-consul under the controversial Tamasese-Brandeis-government, which is described in Robert Louis Stevenson's *A Footnote to History: Eight Years of Trouble* (1892). Later, he became consul in Samoa's tripartite government, formed by the UK, the US and Germany. In between, at a time when the German trading company Jaluit Society dominated affairs on the Marshall Islands, he was imperial commissioner at Jabwor and influenced the Jaluit legislation in important aspects.

My reconstruction of Biermann's role is based on a number of hitherto unpublished documents: files from the colonial archives and dossiers in the German Foreign Office no longer classified, as well as on Biermann's private reminiscences, written for his children. These papers shed light on everyday-life and political decision-making when being one of the highest colonial officeholders on remote and not-so-remote islands. Max Biermann acquired a collection of Samoan and Micronesian artefacts which he donated to the Five Continents Museum in Munich. Analysing his strategies and motives whilst collecting is also part of this paper.

Biography

Hilke Thode-Arora, a German social-cultural anthropologist, is the Curator for Oceania at the Museum Fünf Kontinente/ Five Continents Museum in Munich. Her specialisation lies with material culture and the history of museum collections, Pacific colonial history, inter-ethnic relations and ethnic identities, images and stereotypes. Having done artefact-related research projects on behalf of most German ethnological museums in the past, her work has included long-term fieldwork in Niue, Samoa and New Zealand in close collaboration with local communities. Her research on Max Biermann originally started with contextualising the Samoan and Micronesian collections at the Five Continents Museum. She is a member of the Advisory Board of the *Journal of New Zealand and Pacific Studies*.

Te Ahu o Rehua: Network for Cross Cultural Ocean Knowledge

Jackie Tupaia (Session 1b, Agunua)

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The ocean connects people – for Māori, to ancestors across the Pacific – and it provides a path between communities around New Zealand. Interactions with Tangaroa (Ocean) and Hinemoana (Sea- maiden) emphasise both mahinga kai (food gathering) relationships and kaitiaki (stewardship) responsibilities, which extend ki uta, ki tai (from land to the sea). The health of the ocean is critical to Aotearoa’s future and our knowledge of the ocean is integral to how we act and look after it.

The Te Ahu o Rehua Network for Cross Cultural Ocean Knowledge will connect expertise across the fields of climate change, marine science, ocean health, and non-instrument navigation, and build capacity amongst Māori undergraduate, postgraduate, community members, and practitioners. By creating a cohesive network, we aim to enhance Vision Mātauranga marine related research programmes and increase opportunities for Māori entities and organisations to benefit from the interaction between mātauranga Māori and scientific disciplines.

The result will be the establishment of a strong network of Māori marine science and mātauranga practitioners with robust links into marine science and climate change communities. The benefits to whanau (family), hapū (sub-tribes) and iwi (tribes) will be the contributions that subsequent initiatives have in protecting or enhancing their rohe moana (ocean boundaries). Better cross-cultural collaborations and Māori community partnerships will benefit all involved. This paper will demonstrate how theoretical and practical experiences, set within the contexts of science and

mātauranga Māori, can build capacity and understanding of cross-cultural ocean knowledge.

Biography

Jackie Tuaupiki (Waikato, Ngāti Tuwharetoa) is a Senior Lecturer in Māori language and culture, in the Faculty of Māori and Indigenous Studies at the University of Waikato. His research interests include Polynesian voyaging and navigation, Māori navigation and Māori oral arts. For the past twenty years he has been involved in various canoe activities including outrigger canoeing, Māori ceremonial canoeing, and sailing double hull ocean voyaging canoes in Aotearoa and the Pacific. He is a member of the Advisory Board of the *Journal of New Zealand and Pacific Studies*.

The Newest Pattern of Islands

John F. Wilson (Session 5a, Daucina)

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This paper will look at the latest constitutional and legal developments in the Pacific region in this 25th year of NZSA. It will in effect be an updating of the ‘New Pattern of Islands’ talk that I gave at the NZSA conference in 2017. The paper will briefly look at recent changes in government of the component countries (including Australia and New Zealand), movement towards independence in New Caledonia and Tahiti and general developments in human rights and good governance. In a broader perspective, the paper will consider the role of Pacific countries in international affairs, such as in the UN and the ACP group and the Commonwealth, and the growth of diplomatic representation in the UN, UK, EU and US. It will note significant anniversaries, such as the 40th anniversary of independence for Tuvalu and Solomon Islands and briefly examine the tensions created by Fiji’s initiative in encouraging a ‘look north’ policy rather than the traditional partnerships.

In effect, this paper will be an overview of the Sea of Islands as at present constituted and its place in the modern political world. The paper will include photos of diplomatic missions and recent Independence Anniversaries.

Biography

John Wilson has an MA in Law from the University of Oxford and is a member of the Inner Temple. He practised as a barrister in the English Midlands before going to the Solomon Islands in 1976 as Crown Counsel. In 1977 he became Attorney General of Tuvalu and helped see that country to independence. From 1979-1983 he was Attorney General of Montserrat, in the West Indies. He then went to the Law Drafting Division of the Hong Kong Government where he remained until 1996, dealing with legislative aspects of the return to Chinese sovereignty. After another year in Tuvalu as a legislative drafter, John went to Fiji as First Parliamentary Counsel, and implemented the legislative aspects of Fiji's return to the Commonwealth in 1998. John was an advisor to the Constitution Commission in Fiji in 2012, and in 2014 spent three months in the Solomon Islands drafting regulations for the political parties register. He has drafted laws for some 30 jurisdictions, all of them small or medium developing countries. He is currently drafting a Biosecurity Bill and subsidiary instruments for the British Overseas Territories.

The View from the Pacific: The Environmental Art of Lianne Edwards

Robin Woodward (Session 6a, Daucina)

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The human relationship with the sea is complex. On the one hand, we appreciate its beauty, wildness and vastness, on the other hand, we want to utilise its resources. The challenge is to find a way forward to a future where human activities do not undermine the integrity of marine ecosystems. The view from the Pacific as presented by artist Lianne Edwards is bleak. Edwards, of Tongan descent, worked in marine conservation before focusing on her artwork and is now positioned at the forefront of environmental artists in New Zealand.

The titles of Edwards' works signal her concern: *Arcadian Myths*, *The Shortness of Life*, *Marginal Economies*, *Precarious Perches*, *Sentinel*. Her materials are even more telling: by-products of commercial fishing, pieces of plastic, detritus from the ocean, re-worked images of endangered species. In Edwards' examination of our relationship with the natural world, particularly the sea and sea-life, all too often humankind is found wanting. Her microscopically delicate, or alternatively, physically commanding works, tell the story of a world at war with itself. With a focus on the ocean and seashore, Edwards confronts us with our own weapons of destruction deployed in artworks that lead the way in contemporary social conscience art in Aotearoa New Zealand.

This paper examines the artwork of Lianne Edwards as she considers the fragility of marine environments, and humankind's role in ensuring the continued sustainability of marine ecosystems.

Biography

Robin Woodward is a Senior Lecturer and the Convenor of Art History at the University of Auckland. She is a specialist in New Zealand art, with particular expertise in contemporary sculpture and public art. Robin has been responsible for developing research and teaching in these areas of art history in New Zealand. Her approach focuses on the visual analysis of specific artworks in their artistic and historical context and in relation to international developments. She has written monographs and thematic texts on aspects of modern and contemporary painting as well as sculpture. In addition to her academic research, Robin acts in an advisory role to public and private organisations and has been involved in developing civic policy on siting, re-siting and de-accessioning public art. She is a member of the Advisory Board of the *Journal of New Zealand and Pacific Studies*.

Persephone's Plight – The Four Seasons of Migration: Birth, Separation, Yearning, Return

Vicky Yiannoutsos (Session 7a, Daucina)

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In classical terms, the Demeter/ Persephone myth embodies the cycle of the seasons, the phases of birth and death and the regenerative nature of life. In 1987, whilst shooting the documentary *Visible Passage*, I discovered within the myth a metaphor for the migrant experience.

As Persephone (abducted by Hades and taken to the underworld) yearns to return to her Mother, the migrant (abducted to the New World) is separated from her across the waters. Daughter and mother yearn for each other. When Persephone eats the pomegranate seeds in the underworld, she, like the migrant who partakes of the fruits of the New World, is irreversibly changed. Though the homeland calls, neither can permanently return. Destined to journey between worlds, they are trapped in yearning. The generations that follow inherit through the seeds of music, language, food, dance and story this love of a distant land across the seas, where the grieving Mother waits, dreaming of the day someone will return.

At this conference, I will share my interpretation of the myth, which has reappeared throughout the various cycles of my own life – in moving image and written word – to help make sense of the complexity and richness that comes from living between cultures.

“I carry two cultures, two languages, two worlds
I belong to both, I belong to neither
I am Persephone
Destined forever to journey between them”

Biography

Vicky Yiannoutsos is an award-winning director in theatre and film. She currently runs the Screen Acting programme at PASA, UNITEC in Auckland, teaching screen acting to actors, writers and directors, where she produces and directs films using character driven methodologies. She received a BA in Theatre and Film from Victoria University in Wellington and later trained at the Jeremiah Comey Acting Studios in Los Angeles. As a New Zealand born Greek artist, Vicky's roots are at the heart of many projects, including writer-director on the internationally screened documentary *Visible Passage* and writer of the script for the feature film *Kore*. Her multi-media installation exhibition *Persephone's Plight – The Four Seasons of Migration* was mounted for the Moving Image Centre in Auckland, in 2010 and was invited to the Kefalonia International Arts Festival at the Ionian Centre for Arts and Culture on Kefalonia, Greece, in 2012. Vicky will be returning to Greece in 2019 to take up a residency at ICAC to create further expressions of the Persephone Demetra myth.

ADDITIONAL EVENTS – WEDNESDAY 3 JULY

A Poetic Journey Through New Zealand: Personal Loss and Emotional Dislocation

Poetry reading by Gerardo Rodríguez-Salas (Tangaroa, 10.50-11.05am)

Anacronía is the title of my forthcoming book of poetry, where I explore my younger brother's death in a motorbike accident in Granada (Spain) through a journey to New Zealand that becomes a course of resilience and emotional growth. 'Anachrony' is a narratological term for the discrepancy between the chronological order of events and the order in which they are related in a plot. The book is organised into three parts or time distortions – 'Analepsis', 'Elipsis' and 'Prolepsis'. It shows the poetic voice's emotional discrepancy both temporally – I blur personal memories from the past, present and even future – and geographically – my dislocation ranges from Spain to its antipode New Zealand. After two poems suggesting the beginning of the journey on a plane, the first part compiles the persona's fractured memories from the past; the second traces New Zealand cartography and, through 'metalepsis', the persona becomes the protagonist of New Zealand culture; the third shows the return to Granada and an emotional recovery by symbolically linking the two hemispheres. I will read a selection of poems from the second section, 'Elipsis', the longest part of the book, which is devoted to the cultural dialogue with New Zealand through the exploration of the loss of a sibling. The poems, written originally in Spanish, will be read in English.

A Call for Cloth

Anne Magnan-Park (Daucina, 4.50-5.50)

Translation is essentially a collective of creative voices and that is what I would like to emphasise in this project. I hope you will consider participating. Please come to the workshop with a piece of cloth with some sentimental value. Add to it a line or two (or more – the sky is the limit) to tell me about its connection to your life. Your piece of cloth will be woven into a larger tapestry to bring to three-dimensional life a stitched English poem along with its French translation. Please read below if you'd like to participate in other ways.

The poem that prompted this project is 'Things on Thursday' by Selina Tusitala Marsh. In this text, the poet compares the contextual circumstances in which writing can emerge – or not – by comparing her household chore-oriented, weekly to-do list to John Updike's more glamorous weekly checklist. In the next year, I will be weaving this poem, its French translation, and your pieces of cloth together on a larger piece of tapestry with my big sister – professional seamstress, Agnès Magnan – my extended family, friends, students, volunteers, and passersby. Some sections of the poem and its translation will be stitched, others woven, glued, stencilled, etc. Needles and threads, chalk, small brushes, soap, detergent, scissors, erasers, and paper will be available for volunteers to modify and add to the original text and its translation by unstitching, washing, scrubbing, rubbing off, and cutting the existing tapestry. Pictures will be taken periodically to record the development of the tapestry.

How can you participate: contribute a piece of cloth with a note about its history; help us stitch, stencil, transcribe, modify, or add to the poem and its translations; tell your friends.

