

# **KEYNOTE SPEAKERS**

## Keynote 1

### Aotearoa & Pasifika Creative Arts: Voices for Genders on the Edge

Serge Tcherkezoff (Gauguin)

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Reflecting on a quote from the *Journal of New Zealand & Pacific Studies* – “[e]ach issue of this publication aims to establish a balance between papers on New Zealand and papers on the South Pacific” – this keynote intends to honour this close partnership between New Zealand Studies and Pacific Studies, by calling upon some key New Zealand Pasifika authors from the literature and creative arts. With a double personal bias, if you allow me, I will be looking at some of the Samoan-New Zealand creators and, among them, at those who are bold enough to walk on the ‘edge’ of the usual ‘gender studies’ (in reference to the title of the 2014 collection edited by Niko Besnier and Kalissa Alexeyeff, *Gender on the Edge: Transgender, Gay, and Other Pacific Islanders*). Some are well-known names such as Yuki Kihara and Victor Rodger, whilst others are more at the beginning of their path of creation, such as Jenny Bennett-Tuionetoa the author of *Matalasi* (2018) and Kiki Rivera, the author of *Fa’alavelave* (2019). My dual selection is not only based on well-known names with a long career of work of arts versus newer authors, but also on the duality of the main characters depicted in those creative art works: on one side, with Yuki or Victor, *fa’afafine*, literally ‘like women’ – but of course this translation is awfully reductive and we shall see why. And on the other side, with Judith or Kiki and others, those who, until very recently, have never been given a place in those creative scenes. These are *fa’afatama*, literally ‘like men’, and here again the translation is over reductive.

### Biography

Serge Tcherkezoff is Professor of Anthropology and Pacific Studies at EHESS (Emeritus) and at Australian National University (Honorary), where he organises a collaborative programme between Francophone and Anglophone research in Pacific studies. He co-founded in 1995 the French Centre CREDO ([www.pacific-credo.net](http://www.pacific-credo.net)) organised by AMU, CNRS and EHESS. He has published on Samoan society during the 1980s and 1990s (*Faa-Samoa, une identité polynésienne* [2003]), a book which was followed by five others on ethno-historical critiques of European narratives regarding early encounters and of European geographical-racial classifications of Pacific peoples. These include *Tahiti – 1768: Jeunes filles en pleurs* (2005), *Polynésie/ Mélanésie: L'invention française des ‘races’ et des régions de l'Océanie* (2009), *‘First Contacts’ in Polynesia: The Samoan Case (1722-1848)* (2011), and the co-edited book *Oceanic Encounters: Exchange, Desire, Violence* (2011). Most recently, Serge authored a wide-ranging book on gift-giving in historical Samoa – *Mauss À Samoa: Le holisme sociologique et l’esprit du don polynésien* (2016) – and an historical critique of western misconceptions (since 1788) about gender-fluid communities in Tahiti and Samoa – *Vous avez dit troisième sexe? Les transgenres en polynésiens et le mythe occidental de l’homosexualité* (2022).

## Keynote 2

### The Animacy of Ice

Elizabeth DeLoughrey (Gauguin)

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Antarctica is often imagined as a signifier of climate change and an apocalyptic space representing a geographic but also temporal ‘end of the Earth’. The poles and their melting ice are vital to our visual understanding of climate change and as a cautionary tale and allegory for the Earth as a whole. There has been a long history of representing Antarctica in terms of the sublime, the uncanny, and as wilderness, particularly in the literature of Aotearoa New Zealand including novelists such as James George, Laurence Fearnley and, most recently, Maggie Shipstead. Generally speaking, the south pole has typically been rendered as a “wide white page”, to quote from Bill Manhire, where a certain kind of white masculinity might imprint its desires and fears.

My keynote examines these narratives in relationship to Witi Ihimaera’s science fiction novella, *The Purity of Ice* (2012) – a rewriting of Melville’s novel *Moby Dick* (1851) – that imagines a post-apocalyptic future after a “Big Burn”, where the commodification of glaciers as a scarce water source is conducted by an Indigenous corporation. While Ihimaera’s story seems to suggest that it is easier to imagine the end of the world than the end of capitalism (to borrow from Fredric Jameson), I argue that this narrative of commodification is complicated by the animacy of water in the figure of a glacial whale. The novella gestures towards Māori discovery narratives of the southern continent and inscribes complex narrative twists to draw from Māori cosmologies in ways that complicate the depiction of Antarctica as an unmarked extraterritorial space. Antarctica has been imagined as a signifier of climate change and an apocalyptic space representing a geographic and temporal ‘end of the Earth’, but this question of what constitutes an ‘end’ is complicated by Māori cosmologies which are rooted in complex genealogical relations and spiral time.

### Biography

Elizabeth DeLoughrey is a professor in the Department of English and the Institute of the Environment at University of California, Los Angeles, on the unceded territories of the Gabrielino Tongva. She completed her PhD as a visiting Fulbright scholar at the University of Waikato. She has been the recipient of fellowships from organisations such as the Guggenheim, Rockefeller, and the Rachel Carson Centre. She is the author of *Routes and Roots: Navigating Caribbean and Pacific Literatures* (2007), and *Allegories of the Anthropocene* (2019), an open access text that examines climate change and empire in the literary and visual arts. She is co-editor of the volumes *Caribbean Literature and the Environment: Between Nature and Culture* (2005); *Postcolonial Ecologies: Literatures of the Environment* (2011); and *Global Ecologies and the Environmental Humanities: Postcolonial Approaches* (2015), and of numerous journal issues on critical ocean and island studies.

### Keynote 3

#### **Ko nga Atarangi o te Mātauranga / The Shadows of Knowledge: Summoning Bhabha's 'Third Space' to Trace the Potential of a Post-Binarised Particularity**

Tara Brabazon (Gauguin)

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In July 2021, a letter was published in the *NZ Listener*, a weekly magazine that is like a serious older brother of the *Radio Times*. In this letter, seven professors from the University of Auckland - Kendall Clements, Garth Cooper, Michael Corballis, Douglas Elliffe, Elizabeth Rata, Emeritus Professor Robert Nola, and Emeritus Professor John Werry – separated the ontological ‘standards’ of science (without the inverted commas) and Mātauranga Māori. The scholars stated that Indigenous knowledge, “falls far short of what can be defined as science itself”. The resultant controversy actioned an array of public commentaries, including from the Vice Chancellor of the University of Auckland. Online commentator and activist Tina Ngata stated that, “[n]one of these authors have been or will be primarily impacted by the intergenerational dispossession or denigration of Mātauranga Māori”. Associate Professor Ocean Mercier confirmed that, “[t]his is a very old argument actually that is coming from scientists who are very deeply steeped in a particular set of scientific norms that go back a long way and they have their roots in colonialism”.

This keynote activates an integrated investigation of methodology, epistemology and ontology, to explore not only how this controversy erupted, but why. Summoning Homi Bhabha's ‘Third Space’, theories of hybridity call for the productive shadows of particularity.

#### **Biography**

Tara Brabazon is Professor of Cultural Studies at Flinders University, Fellow of the Royal Society for the encouragement of Arts, Manufactures & Commerce (RSA), and Member of the College of Distinguished Educators. She has worked in nine universities in four countries and has held the leadership roles of Dean, Head of School, Head of Department and Head of Programme. She has won six teaching awards from universities around the world and was awarded, in 2019, a Member of the Order of Australia (AM) for her services to higher education. Tara is the author of 20 books and over 250 refereed articles; she writes for the *Times Higher Education*, runs a successful and popular podcast programme (since 2008) and a weekly vlog series.

## Keynote 4

### Journey from an Indigenous Archive: A Comet Across Māui's Moana

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Traditional access to Mātauranga Māori knowledge in Aotearoa New Zealand had been taken from the cultural centre to the margin due to colonisation; Mātauranga Māori is now handed down in some cases via memory institutions, as well as through oral histories within family and marae meeting house settings. I give a personal account of my access to a family set of narratives partly placed in the trusteeship of non-family members, and even published in the work of the New Zealand poet, Kendrick Smithyman. What rights do the descendants of the knowledge creators retain, and what obligations do custodians have to benefit the creators' families, as well as to retain the tikanga or correct customary treatment, and the truthful retelling of these narratives? As well as examining some of the debts and obligations of this journey through an ancestor's archive, I will also explore other stories, such as the Disney movie, *Moana* (2016) and New Zealand's founding constitutional narrative, Te Tiriti o Waitangi, as further examples of the marginalisation of indigeneity from the centre to the fringes of Te Moana Nui a Kiwa / the Pacific.

#### Biography

Associate Professor Robert Sullivan (Ngāpuhi, Kāi Tahu) has authored eight collections of poetry, including *Star Waka* (1999), which has had multiple reprints, a graphic novel with Chris Slane, and a children's re-telling of Māori myths and legends with Gavin Bishop. He also co-edited three major anthologies of Māori and Pacific poetry. The title poem of his newest book, *Tūnui: Comet* (2022) refers to the vision of his tūpuna, Papahurihia, who led the first Māori prophetic movement, and whose archive is the subject of his keynote. His 2015 PhD thesis wayfinds the signs in the oeuvres of five Indigenous poets from the Pacific. For a time he directed the creative writing programme at the University of Hawai'i at Mānoa, and at Manukau Institute of Technology in Auckland. He is now Associate Professor of Creative Writing at Massey University, Wellington.

## Keynote 5

### **Kava: From the Centre to the Rim**

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My co-authors and I concluded our 1992 book, *Kava: The Pacific Drug*, predicting that kava might be a new “world drug”. I follow kava drinking’s expanding dispersion to assess this prediction, noting recent regulatory reforms governing kava sales and use in existing and potential markets including the USA, Australia, Aotearoa New Zealand, and the European Union. Early settlers in Vanuatu domesticated kava around 2500 years ago. From Vanuatu, kava spread west to a few regions of New Guinea, north to Pohnpei and Kosrae in Micronesia, and east to Fiji, Samoa, Tonga, and most of Polynesia. Like many substances, people traditionally drank kava for religious purposes, but they also valued the drug’s typically calming and enjoyable effects on mind and body, an effect of the plant’s chemical kavalactones. I also note the enlarging spectrum of kava consumers. In recent years, kava drinking has spread from its island roots into diverse communities. These include diasporic Pacific Islanders who continue to share kava to celebrate important family events, younger immigrants who have embraced the drink as an emblem of Islander identity in their adopted countries, and Metropolitans who have lately discovered the drink. Currently, there are over 150 kava bars across the USA, and numbers are increasing fast. Kava, although not yet as widespread as caffeine, alcohol, marijuana, coca, or opium, has indeed attracted new users in new places and offers greater health and psychological benefits than some of these other global substances.

### **Biography**

Lamont Lindstrom, Kendall Professor and Chair of Anthropology at the University of Tulsa, has long-term research interests in Vanuatu and other Melanesian countries focused on local knowledge systems and social movements, kava, urban migration, World War II ethnohistory, contemporary chiefs and the politics of tradition, cultural policy development, sociolinguistics, urban migration and personhood, and early Pacific photography. He has had visiting fellowships at the Center for Pacific Islands Studies (University of Hawai‘i), the MacMillan Brown Centre for Pacific Studies (University of Canterbury), the Kagoshima University Research Centre for the South Pacific (Kyushu, Japan), Tsinghua University (Hsinchu, Taiwan) and the Centre de Recherche et de Documentation sur l’Océanie (Marseille). *Tanna Times: Islanders in the World* (2020) is his latest book.

## Keynote 6

### Marketing Empire: Pacific Travel, the Archive, and the ‘Color Revolution’

Jeffrey Geiger (Gauguin)

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Colour media have long been used to enhance the affective and connotative potential of travel representations. As far back as the Enlightenment era, colour could strategically heighten reproductions of ‘far-fetched facts’ encountered around the world. In the large-scale colour work of illustrators such as William Hodges, semi-fantastic scenes helped to market South Seas fantasies and a burgeoning empire sensibility. Twentieth-century film travelogues might seem the direct inheritors of tendencies to market empire as spectacle, with colour enhancing their visual and sensory impact, yet colour film applications were for a long time thought to be unable to afford the realism and depth that corresponded to perceptions of colours in the natural world. It is widely held that colour film – due to expense, varied qualities of competing processes, and generic conventions – was primarily associated with fantasy, spectacle, and the otherworldly until around mid-century. However, during the period between the two World Wars one process – Kodachrome – stood out for its vibrancy, immersive potential, and ease of use. Kodachrome began its marketing campaign in 1935, promising a ‘color revolution’ that would enhance, through what Kodak called ‘colors of life’, an affective connection between filmgoers and the virtual world of the screen.

This paper draws on an underexplored facet of the colour film archive, looking at how amateur travel films portrayed Pacific sites and peoples during Kodachrome’s early years, and considering how Kodak’s ‘natural’ color process and perceptions of immediacy and realism engaged with emerging transcultural sensibilities. Of course, there was a doubleness to this – Kodak encouraged audiences to affectively connect with virtual lives and locales from around the world, while travelogue conventions conjoined colour media with a history of marketing and consuming empire. Further, many of the peoples and places depicted in these films would soon be caught up in the onslaught of total militarization in the Pacific, troublingly recalling these films and travellers’ links to what Teresia Teaiwa labelled ‘militourism’.

#### Biography

Jeffrey Geiger is Professor of Film at the University of Essex, where he was the first director of Film Studies and established the Centre for Film and Screen Media. In teaching and research, he engages with synergies between film practice and theory, and echoes of the cinematic across media. He is the author of *Facing the Pacific: Polynesia and the U.S. Imperial Imagination* (2007) and *American Documentary Film: Projecting the Nation* (2011), and the co-editor of *Film Analysis: A Norton Reader* (2005) and *Cinematicity in Media History* (2013). His work has appeared in journals such as *New Formations*, *Studies in Documentary Film*, *Third Text*, *Journal of New Zealand & Pacific Studies*, *African American Review*, *Film International*, *Cinema Journal*, *PMLA*, and in many collections including *Anglo-American Imperialism and the Pacific: Discourses of Encounter* (2018) and *Shifting Grounds: Cultural Tectonics along the Pacific Rim* (2020). Jeffrey is the recipient of a British Academy and Leverhulme Trust fellowship for 2021-22. He is also a member of the Advisory Board of the *Journal of New Zealand & Pacific Studies*.

## Keynote 7

### Preserving Indigenous Identities in a Globalised World: The Magic Realist Vision of Tammy Haili'ōpua Baker and Albert Wendt

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This keynote offers a transnational perspective on the multi-faceted process of negotiating globalisation in contemporary Indigenous Pacific theatre, focusing on two case studies from different oceanic cultures, Tammy Haili'ōpua Baker's *Kupua* (Hawai'i, 2001) and Albert Wendt's *The Songmaker's Chair* (Samoa/New Zealand, 2003). Following in the wake of Chadwick Allen, this presentation places these innovative works in a 'close together' conversation, while emphasising the different themes and aesthetic devices they enlist in their resistance against global homogenisation. Both works rely on local idioms in their attempts to preserve Indigenous identities. This subversive attitude towards Euro-American modes of expression enables the creation of idiosyncratic forms of magic realism steeped in Indigenous cosmologies.

In order to examine the playwrights' reconfigured aesthetic, this keynote expands on theoretical works by Jeanne Delbaere and Kim Anderson Sasser. Baker's and Wendt's aesthetic echoes Delbaere's differentiation between psychic, grotesque, and mythic realisms as well as Sasser's distinction between the subversion, suspension, and summation *Modi operandi* of magic realism. It transgresses these categories through allusions to Indigenous mythology or genesis stories. In both plays, human reality and the supernatural are conflated into magic realist scenes through devices, animals or objects closely associated with Indigenous mythology, such as the hula dance, caterpillars, eels and sea cucumbers (Baker) as well as owls, the Siva dance and the songmaker's chair (Wendt). In addition, both works suggest the throes of the global present can be alleviated through a rekindled awareness of local Indigenous cultures. Indeed, Baker's and Wendt's magic realist framework introduces two different notions of (diasporic) loss. Considered together, Baker's and Wendt's plays illustrate the diverse, rhizomatic re-articulations of Indigenous knowledge in an increasingly globalised Oceania.

#### Biography

Marc Maufort is Professor of Anglophone literatures and drama at the Université Libre de Bruxelles (ULB). He is the current editor of *Recherche littéraire/Literary Research*, the bilingual annual publication of the International Association for Comparative Literature (ICLA). Marc has written and (co)-edited several books on Eugene O'Neill as well as postcolonial and multi-ethnic drama, including *Labyrinth of Hybridities. Avatars of O'Neillian Realism in Multi-ethnic American Drama* (1972-2003) (2010) and *Forays into Contemporary South African Theatre: Devising New Stage Idioms* (2020).

## Keynote 8

### Contested Seas: The Tasman and the Transpacific

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American expansionism in the Pacific in the late nineteenth century prompted divergent responses in the Australasian colonies, unsettling transoceanic declarations of Anglo-solidarity. While the Spanish-American War of 1898 was cheered on in Australasia, the annexation of Hawai‘i raised particular anxieties. Transpacific shipping connections to North America were a strong expression and symbol of Anglo affinities in Australasia, yet the application of American navigation laws to Hawai‘i in 1900, declaring the ocean from the mainland to the islands the coastal waters of the United States, effectively barred New Zealand shipping interests from transpacific trade.

In this keynote, I pick up the threads of these tensions from the early 1930s, as American expansionism drew closer and US commercial shipping entered the Tasman Sea, long deemed the customary, if not the legal, preserve of New Zealand and Australia. Once a ‘marginal’ sea in the Pacific, the Tasman gained new meanings through Dominion narratives of exclusion and schemes that sought to emulate American actions on the other side of the Pacific at the turn of the century. Though complicated by wider imperial interests, notably Britain’s shipping interests in the Philippines, plans to transform the Tasman into a British sea began to take firmer shape on the eve of World War II. Drawing on diplomatic and commercial archives, this talk will chart compounding trans-imperial tensions in a period when islands and seas increasingly mediated relations from ‘coast to coast’.

### Biography

Frances Steel teaches Pacific and New Zealand history at the University of Otago. Her research centres on colonial networks and transoceanic mobilities, with her current project focused on the entangled empires of Britain, its settler colonies and the United States as framed by transpacific routes of passenger shipping and aviation (c.1860-1950). Her books include *Oceania under Steam: Sea Transport and the Cultures of Colonialism, c.1870-1914* (2011), the co-authored *Colonialism and Male Domestic Service across the Asia Pacific* (2019), and the edited collection, *New Zealand and the Sea: Historical Perspectives* (2018). Frances is also co-editor of the *Journal of Pacific History*.

# **CONFERENCE SPEAKERS**

## ***My Katherine Mansfield Project* by Kirsty Gunn (2015): Writing a Rhizome to Express Girlhood Trauma**

Marine Berthiot (Session 6b, Laval)

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Kirsty Gunn published *My Katherine Mansfield Project* in 2015 after attending a conference on Katherine Mansfield in Wellington and working as a writer in residence at Randell Cottage, Katherine Mansfield's house. Her notebook investigates her fascination and obsession for the exiled Mansfield, whose life she connects with through her own journey in and out of New Zealand. Both women writers indeed extend the (geographical) limits of New Zealand literature while exploring the multiplicity of their selves. As a Pākehā of Scottish descent, Gunn explains that she feels at odds in her homeland, even more so because of girlhood trauma. Reading Mansfield's stories reminds her of her mother who read these stories to her at bedtime. It also reminds her of the grief and pain that she experienced at a young age when her mother died, putting an abrupt end to her childhood. As a result, she states that 'home' is only to be found in her texts.

In this context, I intend to answer the following question: to what extent does the format of a notebook allow Kirsty Gunn to express unspeakable memories of her childhood? I will first study Kirsty Gunn's *My Katherine Mansfield Project* as a "limit-case", following Leigh Gilmore's definition. Then, I will focus on the part played by fiction in her life writing text. Finally, I will show that Gunn constructs her notebook in a rhizomatic way as a literary response to girlhood trauma.

### **Biography**

Marine Berthiot is a third-year PhD Student in New Zealand literature at the University of Edinburgh. Her thesis deals with the representations of girlhood trauma in New Zealand literature written by women. She took part in the translation of Kanak writer Déwé Gorodé's novel, *Graines de Pins Colonnaires*, when she was an Honorary Tutor in the French Department at the University of Auckland. She has participated in an international symposium on comics for girls at the University of Ghent in April 2021 and in an international conference on Storytelling in the Pacific at the University of Le Havre in September 2021. She also wrote an article on *Mophead* by Selina Tusitala Marsh, and another on a comparison of two memoirs: Shonagh Koea's *The Kindness of Strangers: {Kitchen Memoirs}*, and Renée's *These Two Hands*.

## **Anthropocene: An International Political Resource for Oceania**

Rudy Bessard (Session 4a, Matisse)

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The global understanding of the Anthropocene – the period during which human activity has been the dominant influence on climate and the environment (Christophe Bonneuil and Jean-Baptiste Frezsoz, 2013) – tends to renew Oceanian geopolitical stakes, as the environmental urgency is modifying the reading grid of classical international relations. In Oceania, the land and the ocean are endangered by the alteration of natural resources, multiform and deep pollutions which can lead to human health risks, as well as climate change and loss of biodiversity, all of which impact variously on living conditions in the islands.

In a regional context of increasing integration, states and territories are mobilising political resources that are directly in relation with environmental stakes. So, environmental transformations become a diplomatic pillar in the region, as the ‘green’ political resource is at the same time articulated towards the diplomatic growing influence of ‘blue and green economies’. These can introduce nuances in the Indo-Pacific balance of power and improve the integration of Pacific entities inside the international community (Sémir Al Wardi, Jean-Marc Regnault, Jean-François Sabouret, 2017). Based mainly on several examples from New Zealand, French Polynesia and New Caledonia, this paper will show how regional and sub-regional leaderships are increasingly built on environmental stakes, while ‘blue and green’ political resources become essentially referential, reshaping the Anthropocene consciousness and consequences in the ‘sea of islands’.

### **Biography**

Rudy Bessard is a political science researcher and lecturer in Pacific Geopolitics and Social Organisations and Systems at the National University of Vanuatu. He is also a Fellow at the Montesquieu Centre of Political Research, University of Bordeaux, and at the Governance and Islands Development laboratory, University of French Polynesia. After a PhD thesis based on democratic practices/representations, political leadership and resources – *Personal Rule and Political Resources. Gaston Flosse in French Polynesia* (2013) – he contributed a chapter, ‘Leadership and Emotional Resources of Gaston Flosse in Tahiti’, to *La politique à l’épreuve des émotions* (2017). His postdoctoral research deals with Oceania geopolitics and can be found in several journals and edited collections.

## The Historical Invention of 'Micronesia' by Italian cartographers (Bartolomeo Borghi) and its Appropriation by Dumont d'Urville

Richard Cagnasso (Session 7b, Laval)

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In 1832, Dumont d'Urville presented his "divisions for the Islands of Oceania", with a theory of "two races" and four geographical areas, that he named "Micronésie, Polynésie, Mélanésie et Malaisie". All subsequent specialised studies establish that d'Urville invented the terms Micronésie and Mélanésie. We already know that this is not the full story for 'Mélanésie', but it is still maintained for 'Micronésie', with D'Urville declaring in 1832: "La seconde division offrira l'Océanie boréale, et comprendra toute la seconde division de la race cuivrée. Comme elle n'est composée que d'îles très-petites, [...] nous lui imposerons le nom de Micronésie". Far from that, the word Micronésie had been invented by the Italian cartographer Bartolomeo Borghi in 1819 ('Micronesia'), in his *Atlante di geografia universale*, an invention carried on into France by Domeny de Rienzi in 1831, in his paper 'Overview of the Fifth Part of the World'. This was presented to the Geographical Society, with de Rienzi pretending to create a new label (most certainly 'Micronie') which led d'Urville to say initially (in 1832 in his talk 'On the Islands of the Great Ocean', presented also to the Geographical Society) that he borrowed the term from de Rienzi – "which differs only in the ending from the one proposed by M. de Rienzi". Then, from 1834 onwards, d'Urville altered his position to say that he was the one who named the region in this way: "L'Océanie boréale, que nous nommons Micronésie". This presentation will give the opportunity to have a closer look at the unknown and forgotten links (and rivalries), and the reciprocal influences between Italian and French geographers in the early nineteenth century regarding the mapping, the subdivision and the labelling of the Pacific.

### Biography

Richard Cagnasso received a PhD in Social and Historical Anthropology in June 2019, with the title *The contribution of Italian schools in the first maps of Oceania*. Since then, he has been an associate researcher at CREDO, Aix-Marseille University. Previously, after triple training in Mathematics, Computer Science and Sociology, Richard worked as a Computer Engineer, Network Security in New Caledonia. He is a founding member of the Agora-SHS association, for research in Human and Social Sciences in New Caledonia, along with Serge Tcherkezoff, Victor David and Bernard Rigo, and he will soon publish *Early Maps of Oceania: Dumont d'Urville's Model among German and Italian Cartographers*. His current research focuses on the links between the militant Italian geography of the Risorgimento and the cartographic construction of Oceania, and on the authority that the map can impose when the debates on the '*confini naturali*' of Oceania join those on Italy.

## Fear of the Unknown: Popular Culture and the Gothic Re-imagining of Rapanui

Ian Conrich (Session 5a, Matisse)

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The pervasive popular myths of Rapanui frequently view the island as long uninhabited and the island's monolithic statues, the moai, as having been created by a now lost mighty civilisation. This has helped to fuel a raft of fantasies – predominant in comic books and novels, but also present in animation and the artwork for album covers – in which the imagined lost civilisation is associated with unearthly or unholy powers. Rapanui culture, which includes *tangata manu* (the birdman), *rongorongo* (the islanders' undeciphered system of hieroglyphs) and the numerous petroglyphs and pictographs, is also appropriated and exploited within these popular myths, which are generated almost entirely within the US, Europe and Japan. By removing the population and decoupling the Rapanui from a connection to their traditions, practices and creations, popular culture is able to introduce its own fantasies, and therefore fears, of the perceived unknown.

Moving beyond the science-fiction re-imaginings of Rapanui, which I have explored elsewhere, this paper will address the Gothic depictions of the island and its culture, with a focus on comic book fiction. Here, stolen artefacts become uncanny, as inanimate carvings appear possessed; the island is a site of hauntings, pulling the troubled foreigner to its shores; cave systems hold dark secrets and *rongorongo* grim warnings; or the island is the setting for powerful demons, devils, wizards and vampires who employ the moai in ghastly sacrificial ceremonies or bring the statues to life to serve their odious needs. Interestingly, there is clearly within these stories an impact from the Gothic British horror of Hammer and Amicus of the 1960s and 1970s and the colonial dark fiction of Victorian writers such as H. Rider Haggard. Within this study I will present an understanding as to how an Indigenous culture has been appropriated for foreign fantasies and why Rapanui has so often served as a source for Gothic fiction.

### Biography

Ian Conrich is a Professor at the University of Vienna. Previously he was Associate Head: 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 2005-6 was a Visiting Scholar at the University of Oxford, in the Institute of Social and Cultural Anthropology. 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 & Pacific Studies*, Associate Editor of *Film and Philosophy*, and a board member of the *Journal of British Film and Television* and *Studies in Australasian Cinema*. He has been a Guest Editor of the *Harvard Review*, *Post Script*, *Asian Cinema*, and *Studies in Travel Writing*. The author of *Studies in New Zealand Cinema* (2009), *Easter Island, Myths, and Popular Culture* (2011), *The Cinema of Sri Lanka: South Asian Film in Texts and Contexts* (2022) and co-author of *Gothic Dissections in Film and Literature: The Body in Parts* (2017), he is an author, editor or co-editor of a further fifteen 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, Slovakian, Danish, Norwegian, Polish, Hungarian, Iranian and Hebrew. In 2008, he was named Air New Zealand New Zealander of the Year in the UK for education leadership. He is an elected Fellow of the Royal Society of Arts, the Royal Anthropological Institute, the Royal Asiatic Society and the Royal Historical Society.

## Climate Refugees and Negative Solidarity in Tim Jones's *Where We Land* (2015)

Paola Della Valle (Session 6b, Laval)

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Tim Jones's novella *Where We Land*, published in 2015, belongs to the CLI-FI genre and envisages what could happen in a country like Aotearoa New Zealand if a mass of climate refugees from Asia, Polynesia or Micronesia should illegally arrive. The author basically imagines a situation like the one occurring in the Mediterranean, where migrants are desperately trying to reach the shores of Italy, Spain or Malta from Northern Africa on board precarious dinghies: the so-called 'journeys of hope'. In the novella, climate refugees attempt to enter Aotearoa from the sea but they are attacked by New Zealand Navy frigate torpedoes that defend the borders of the country. The few survivors who succeed in landing have to face armed shore patrols of citizens defending their own territories from the "invaders".

Throughout the book, official government propaganda, sense of the 'nation' and hate for the foreign immigrant intertwine to depict a society with no sense of solidarity or human values. The encounter between a woman patrol and a refugee hiding in a bach on the beach will start a series of unexpected reactions. Jones's book catches the spirit of "negative solidarity" rising in neoliberal countries, characterised by isolated competitive relations within populist political projects. My paper will analyse how neoliberalism destroys the conditions for collective action and collective decision. As Jeremy Gilbert claims, it promotes an ideal of "individuals acting in terms of their own competitive interests" (2014), while simultaneously trying to naturalise it at the level of not just theory but common sense.

### Biography

Paola Della Valle is an associate professor at the University of Turin. She specialises in New Zealand and Pacific literature, postcolonial and gender studies, environmental humanities and drama. Her articles have appeared in *The Journal of Commonwealth Literature*, *Textus*, *NZSA Bulletin of New Zealand Studies*, *Le Simplegadi*, *Il Castello di Elsinore*, *RiCognizioni*, *English Studies*, *Anglistica Pisana*, *Semicerchio* and *Loxias*. She has published the monographs *From Silence to Voice: The Rise of Maori Literature* (2010), *Stevenson nel Pacifico: Una lettura postcoloniale* (2013) and *Priestley e il tempo, il tempo di Priestley* (2016). Paola 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), *Antroposcenari: Storie, paesaggi, ecologie* (2018), and *Trees in Literatures and the Arts: Human Arboreal Perspectives in the Anthropocene* (2021). She is also a member of the Advisory Board of the *Journal of New Zealand & Pacific Studies*.

## A Gravity Model of Tourism in Oceania

Vincent Dropsy and Mondher Sahli (Session 6a, Matisse)

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Oceania faces unique economic opportunities and challenges (IMF, 2016). On the one hand, long-term opportunities related to tourism in Oceania could yield significant additional growth in revenues and jobs (World Bank, 2017). On the other hand, Pacific Islands face a “3-D challenge” (World Bank, 2009): distance (e.g., remoteness), density (e.g., small size), division (e.g., protectionism). Our study compares bilateral tourism flows across various Pacific Islands, including New Zealand, and estimates their sensitivity to distance, relative prices, cultural and political proximity variables, using a gravity model.

An empirical study confirms that the number of tourists is negatively impacted by longer distances between their origin and destination countries, and by lower economic masses (GDP) of both nations. However, cultural proximity factors, such as a common language, and institutional proximity variables, such as colonial links, positively affect these flows. Other geographical determinants of bilateral tourism flows, such as climate and time differences, touristic attractions (UNESCO World Heritage sites), insular specificities, are also examined. Our results tend to suggest that the positive determinants of tourism to Oceania could more than offset the negative gravity effects, due to their remoteness and small size. The shifting economic gravity towards China and other emerging Asia countries could also benefit tourism growth in Pacific Islands.

### Biographies

Vincent Dropsy is Professor of Economics at the University of French Polynesia (UPF). He obtained a PhD in Economics from the University of Southern California in 1989, and taught for two decades at California State University, Fullerton, where his research revolved around international economics, and in particular exchange rates. He was also involved in international education and spent two years as Resident Director of the CSU International Programmes in France and started researching on insular economies during a sabbatical year at the University of French Polynesia, which he later joined in 2008. He then served as vice-president for academic and student affairs and is now focusing his research on the economic development and tourism of small island states. He is a member of the Advisory Board of the *Journal of New Zealand & Pacific Studies*.

Mondher Sahli is Associate Professor in Economics at the University of French Polynesia, and an Adjunct Professor at Victoria University of Wellington in New Zealand. He recently joined the Centre d'Etudes sur le Tourisme en Océanie-Pacifique (CETOP) at UPF. His research focuses on tourism economics, international trade and economic development. Dr Sahli is a leading expert on the analysis of the impact of tourism on economic growth and welfare in host countries. He has won several awards for his contributions to the discipline of tourism economics, and he is currently the Secretary-General of the International Association for Tourism Economics (IATE) and a member of the editorial board of the journal *Tourism Economics*.

## Māui Through Time and Space

Serge Dunis (Session 1b, Laval)

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Legendary is the ordeal of the demi-god Māui who, having survived as a little runt entrusted to the ocean by his mother, proceeds in adulthood to fish up vast whale-like islands. However, I focus here on his untimely death in his guise of a little bird, whose uncanny strategy for conquering the sleeping goddess of the Dead, Hine-nui-te-Pō, had been to slip into her vagina and exit from her mouth - having cut out her heart on the way. That story fits into a vast web of mythical variations that lead us not only across space – the cultural homogeneity of the wide Pacific and its huge outskirts of Asia and the Americas – but also into time, back to the very beginnings of art in the Prehistoric caves of 36,000 years ago.

This paper draws on research that was initiated in my book *Pacific Mythology, Thy Name is Woman*, in 2009, that was continued in my book *L'île aux Femmes*, in 2016, and which can now be read as an anthropology of death-in-childbirth, with my recent publication of *L'ours, la vague et la lionne: Une anthropologie de la mort en couches* (2022). Coming to terms with that significant drawback imposed by bipedalism is obviously the major concern expressed on the cave walls painted by Prehistorical humans, carved in bronze by the first writers-illustrators of Mesopotamia, expanded upon by the myth-tellers of the North-West coast, Alaska and Eastern Siberia. For there are more than 400 variants of the same story of a bird or mammal able to steal into a feminine body to eradicate its lethal potential, which enable us to rewind history and criss-cross the planet as unerringly as does genetics.

### Biography

Between 1972 and 2015 Serge Dunis was a professor at Paris XIII, and at universities in Avignon, Hawai'i, the Dutch Antilles and French Polynesia. He is the author of *Sans Tabou Ni Totem, inceste et pouvoir politique chez les Maori de Nouvelle-Zélande* (1984), *Ethnologie d'Hawai'i* (1990), *Pacific Mythology, Thy Name is Woman* (2009), *L'île aux Femmes* (2016), and *L'ours, la vague et la lionne* (2022). Serge is the editor of *Le Pacifique ou l'odyssée de l'espèce* (1996), *D'Île en Île Pacifique* (1999), *Le Grand Océan* (2004) and *Sexual Snakes, Winged Maidens and Sky Gods*, (2008). He is a member of the Advisory Board of the *Journal of New Zealand & Pacific Studies*.

## ***Vā Moana: Modalities of Research and Teaching***

Tina Engels-Schwarzpaul (Session 1b, Laval)

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The Samoan and Tongan concept of *vā* ('space that connects') has been adapted and adopted widely in diasporic communities in Aotearoa New Zealand, Australia, the USA, and the wider Pacific to enhance Pacific people's well-being. There is burgeoning interest in Pacific conceptions of space, and *vā*, as relational space, is being widely explored and tested in social and health sciences, sports sciences, education, anthropology and museum studies, art, design and architecture, as well as media and communication—most often by Pasifika people living outside of their homelands. At the '*Vā Moana – Pacific Spaces*' research cluster at Auckland University of Technology, we currently investigate "*Vā Moana: space and relationality in Pacific thought and identity*" (2019-2021). Seeking to transcend binaries like centre and periphery, we are particularly interested in contemporary conditions of *vā* that are relevant in local, regional and global constellations. We explore the concept's origins and adaptations over time and in different locales (homelands and diasporas), and how *vā* arose in place-based and place-specific thought and practices in the diaspora.

In this paper, which extends from multi-authored research, I will discuss some core conceptual premises underpinning our research in the context of postgraduate education and research practice in our research cluster. What kinds of *vā* does it take to generate and nurture collaborative research practices and to support and challenge both postgraduate and professional researchers? How do those requirements impact on pedagogy and methodologies? What are the local and global consequences of, for instance, particular forms of research and teaching events that are informed by Pacific values and exchanges?

### **Biography**

Anna-Christina (Tina) Engels-Schwarzpaul is Professor in Spatial Design at AUT's School of Art and Design, and co-leader of the *Vā Moana - Pacific Spaces* cluster. She researches in Europe and Aotearoa for '*Vā Moana: space and relationality in Pacific thought and identity*', a project conducted in the cluster and funded by the Royal Society's Marsden Fund. She is a member of the Advisory Board of the *Journal of New Zealand & Pacific Studies*.

## **The Pathway of Kanéka: Youth, Music and Politics of Culture in New Caledonia**

Matteo Gallo (Session 6a, Matisse)

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During the globalisation era, the Pacific Islands have been the place where a great number of original political and cultural identity claims have emerged, generating innovative articulations not only relating to the past-present-future dynamics, but also concerning the multiple cultures that had passed through these places. The musical productions taking shape from these ‘cultural awakenings’, as the kanéka of the Kanak people of New Caledonia, represent a brilliant example of the oceanic society key skill to be both rooted and in transformation. Indeed, the kanéka music rose from a fruitful relationship between foreign researchers, kanak political elite and local young actors, which had engaged together in a project supporting the cultural and political claim of the Indigenous people. In this process, the kanak youth – who are anything but passive actors subjected to the social changes and the ‘insidious’ western mass culture – have achieved a leading role, thanks to their ability to successfully rearticulate the past, and letting it be pervaded by the present and modernity.

In this paper, I investigate the pathway of the kanéka movement, that has risen up during the kanak political struggles called Evénements, and the complex “apparatus of knowledges’ circulation” that took place during the independentist political claim, while debating over the legacy of this artistic, musical and intellectual experience today. The aim is to underline the double essence of this movement. First as an empowerment tool for Indigenous populations and a medium to state both local and trans-pacific identity. Second, as a fruitful space for connections keen on gathering creatively internal and external trajectories.

### **Biography**

Matteo Gallo is a PhD Candidate in Cultural Anthropology at the University of Verona, and a visiting fellow at CREDO, Aix-Marseille University. Since 2015, he has been carrying out fieldwork in New Caledonia. His research focuses on memory and the politics of culture and heritage, with a specific attention to the young Kanak generation. His thesis is titled *Living Wisdoms in the Forest. Connections and Cultural Practices of Youth among the Kanak of Wété valley, New Caledonia*. He has published in Italian and international peer reviewed journals and he has attended numerous international conferences. Furthermore, he has realised two ethnographic documentaries – *Rino, bonjour et adieu* (2014), and *Passavamo sulla terra leggeri* (2017) – which have won awards at several film festivals. He is now working on a documentary project in New Caledonia focused on the relationship between young kanak people and the forest.

## Nurturing a ‘Conversation’ Between New Zealand Writers and Budding Comics Artists

Nelly Gillet (Session 7a, Matisse)

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Over the past two years, Master’s students from the Art School École Européenne Supérieure de l’Image (EESI) in Angoulême, were given the opportunity to study short-stories and poems by major New Zealand writers. This paper will approach the angles explored in each writer’s work, as well as their adaptations by a number of these young artists. I will first delve into texts by the four writers, and begin with Fiona Kidman’s mastery of the stream of consciousness technique in her short-story ‘Hats’ (from *Unsuitable Friends* [1988]). This will be followed by Witi Ihimaera’s strong stance to reassert Māori identity through his literary response to Katherine Mansfield’s ‘How Pearl Button was kidnapped’ (1912) in ‘The Affectionate Kidnappers’ (in *Dear Miss Mansfield, a tribute to Kathleen Mansfield Beauchamp* [1989]); Phil Kawana’s raw and rough realism in his short-story ‘Redemption’ (in *Dead Jazz Guys* [1996]), whose approach of Māori socio-economics has lost none of its relevance today; and finally Selina Tusitala Marsh’s poems ‘Things on Thursday’ (in *Fast Talking P.I.* [2009]) and ‘Girl from Tuvalu’ (in *Dark Sparring* [2013]), that address the topics of gendered and environmental inequalities.

Through a close look at the adaptations of these texts, I will explore the dynamics of the young artists’ engagement in the process of intermedial creation. What triggered their imagination? What in the original texts determined the degree of closeness of their adaptations? What textual elements fed their artistic choices? To what extent do these adaptations bring the cultural context of these works into play? Quoting the students’ analysis of their own work, I will endeavour to further the conversation initiated through this project between renowned writers from Aotearoa and up-and-coming artists from France and elsewhere.

### Biography

Nelly Gillet teaches English at IUT and EESI, Angoulême, Poitiers University. In 2000, she taught French at the University of Auckland, and in 2004 she defended her PhD thesis titled *Patricia Ledyard, American-born Writer in Tonga*, at the University of Paris-Sorbonne. Her main field of research is New Zealand and Pacific literatures in English, with a special focus on identity issues. In 2013, she contributed to an encyclopaedia on women artists, *Le Dictionnaire Universel des Créatrices*, with entries on New Zealand writers. Nelly recently developed an interest in cinema, co-translating subtitles for films from Aotearoa and the Pacific, including *The Pā Boys* by Himiona Grace (2014), *When the Man Went South* by Alex Bernstein (2014), *Mahana* by Lee Tamahori (2016) and, more recently, *Three Wise Cousins* (2016), *Hibiscus & Ruthless* (2018) and *Take Home Pay* (2019) by Stallone Vaiaoga-Ioasa. An active member of the Association France/Nouvelle-Zélande, she collaborates in various festivals and events devoted to the Pacific in France.

## Segmentarity or Fragmentation? Exchange and Conflict in Kanak Country

Patrice Godin (Session 3b, Laval)

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Are Kanak social organisations segmentary ones? The answer to this question largely depends on the definition we give of segmentarity. For a long time, anthropologists working in New Caledonia have sought to differentiate local organisations from those encountered in Africa for which the concept had been coined. Nevertheless, for more than a decade, the ‘segmentary’ adjective has been used to characterise Kanak communities and their tendency to ‘conflictuality’. It may be asked if this is a relevant change of perspective or an optical illusion which can lead to serious misunderstandings about the nature of the social systems which are concerned. The analysis of a particular Kanak social organisation, namely the chiefdoms of the Hienghène region, shows features which make it difficult to classify them in the anthropological category of segmentary systems: such as social building of the affiliation of everyone within groups defined by rules of ceremonial exchanges, linkages between kinship and locality, and the non-exclusive nature of social affiliation allowing the accumulation of identities. Furthermore, the conflicts that can be observed there today seem less determined by the segmentation of the local organisation than by its fragmentation resulting from colonisation with its displacements of population and its policy of confinement on ‘reserved lands’. A comparison of the up to date hienghène ethnography with other published works bearing on other regions of the Grande Terre suggests that the model is fundamentally different from the segmentarity one.

### Biography

Patrice Godin is a lecturer in social anthropology at the University of New Caledonia. He has previously worked in Paris, at the Musée de l'Homme, Musée des Arts Africains et Océaniens and at the Musée des Arts et Traditions Populaires, before taking over as director of the New Caledonian Museum in Noumea between 1982 and 1985. Since 1986, he has been conducting long-term research in the Hienghène region, in the north-east of New Caledonia and working in parallel on the claim for Kanak independence and the sociology of the archipelago. He has also contributed to the implementation of museum projects in the country. He is the author of a thesis to be published on the relationship between social organisation, cosmology and rituals in Hienghène as well as two previous books, *Bafefo. La vannerie un art des femmes dans le nord de la Nouvelle-Calédonie* (2003) and *Tami tok. L'année-igname en pays kanak* (2009).

## That ‘special Robson-Tudor flavour’: Two South Islanders at the Helm of the *Pacific Islands Monthly*

Nicholas Hoare (Session 3a, Matisse)

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The *Pacific Islands Monthly* (PIM) was the self-proclaimed ‘voice of the Pacific’ for much of the twentieth century. At the heart of the Sydney-based publishing enterprise were two so-called ‘de-frocked Kiwis’, founder R.W. Robson (1885–1984) and his editorial offsider, Judy Tudor (1910–1998). While many scholars and students may be familiar with the reactionary politics and honest racism of the magazine – that ‘special Robson-Tudor flavour’ – few will know much, if anything, about the lives of the small group of antipodeans who worked in PIM’s cramped Alberta Street offices and travelled the Pacific collecting stories. This lack of historical and biographical context might then pose a problem to educators who refuse to believe that the author is dead, especially given the posthumous rise in popularity of the magazine among students since its 2017 digitisation by the National Library of Australia. By tracing the lives of both Robson and Tudor from their rural South Island beginnings to the Pacific Islands via Sydney, I hope we can move past the twinned urges of either salvaging reputations or poking fun at old-fashioned ideas and, instead, attempt to understand the underpinnings of the magazine’s editorial line. How important were Robson and Taylor’s New Zealand origins to their later views? And what comparisons might be drawn between Robson/Tudor and another group of NZ-born Pacific experts based in Canberra? Do these two very different poles of Pacific Islands thinking need to be reconciled? This paper suggests that a shift from text to context allows such questions to be answered.

### Biography

Nicholas Hoare is a Pacific history research fellow at the Department of Pacific Affairs, Australian National University, where he lectures on Australia in Oceania and World War II in the Pacific Islands. He gained his PhD from Australian National University in 2021 with a thesis on the history of phosphate mining on Makatea in the Tuamotu Archipelago. Prior to this he studied at Victoria University of Wellington. His primary area of research is the colonial French Pacific, but he has also published, and has interests in, Australia and New Zealand’s colonial history and Pacific biography. He has assisted the Oceania Working Party of the *Australian Dictionary of Biography* since 2018. This paper relates to a broader project on the history of the *Pacific Islands Monthly* magazine (1930–2000).

## **‘Our half countrymen as they styled themselves’: Englishness and John Shillibeer’s Construct of Pitcairn Islander’s Identity**

Sebastian Jablonski (Session 8b, Laval)

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Ever since the first news of a settlement on Pitcairn Island had arrived in the UK and the USA, its history became a celebrated romance in Anglophone literature, resulting in numerous articles, poems and even a “romantick, operatick ballet” spectacle. The mutiny on board of the HMS *Bounty*, which resulted in the successful, albeit obviously unsanctioned colonisation of Pitcairn, became an allegoric prelude to the early nineteenth century representation of the island as a paradise on Earth. While (re)producing this image, Royal Marines Lieutenant John Shillibeer in his 1817 *Narrative of the Briton’s Voyage, to Pitcairn’s Island* described the interaction between the Islanders and the colonisers, which showed the former to perform acts denoting English cultural-religious identity. Yet, the European racist perception of people of colour as inferior caused a cognitive dissonance, which the author strived to resolve. In this paper, I will discuss Shillibeer’s depiction of Pitcairn Islanders, which resulted in his construct of a powerful concept denoting the Islanders as Anglo-Tahitian cultural-colonial hybrids. Looking at “the emergence of community envisaged as a project – at once a vision and a construction” (Bhabha, 1994) I will apply Homi Bhabha’s understanding of cultural hybridity and Victor Turner’s anthropological concept of liminal space to unmask Shillibeer’s epistemic violence formulated in his assemblage of Pitcairn Islander’s contradictory identities.

### **Biography**

Sebastian Jablonski earned degrees in Teaching English from the University of Warsaw and Anglophone Modernities in Literature and Culture from the University of Potsdam. He is currently employed at Johannes Gutenberg University Mainz. His research focuses on Pitcairn Island’s nineteenth century history in reference to broader Anglo-US American Pacific colonisation as well as investigations of US American Exceptionalism/Imperialism dichotomy from the perspective of Archipelagic Studies. The present paper is a work in progress towards a PhD project preliminarily titled *Pitcairn Islanders as Literary Contradictions in the Nexus of the Intersecting British and U.S. American Pacific Colonial Interests*.

## The Politics of Locating the Rim in Oceania Studies: Samoan Myths Retold in Swedish Children's Books

Angela Kölling (Session 1a, Matisse)

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Four Samoan myths, 'Sina and the eel', 'Paitele, the great sea monster', 'The story of Leutogi (Samoan goddess of bats)', and 'Sina and the evil giant spirit Tuiletafu'e' / 'Sina and her white seagull, and her many brothers', were retold in Swedish by Monica Zak and Bengt-Arne Runnerström (Illustrator) as *Den hemska fisken* (Opal, 1995), *Flickan och ålen* (Opal, 1999), *Flickan och de flygande hundarna* (Opal, 2000), and *Prinsessan och jätten* (Almqvist & Wiksell, 2001) respectively. This paper takes a translatorial perspective aiming to add to the growing body of comparative, multilingual postcolonial studies. I want to problematise cultural appropriation vis-à-vis the decolonising indigenisation of western knowledge systems, and also critically address the politics of locating the Pacific Rim in Oceania/Pacific Studies.

Tithin this paper, Zak's highly successful career as an activist journalist and writer is considered, followed by a discussion of the socio-critical role of children's literature in Sweden. Then, a review of Samoa's O le Mau independence movement explores its cross-national situatedness articulated in particular in the central role played by Olaf Frederick Nelson, son of a Swedish immigrant, treated by the German administration as an equal, and persona non grata under New Zealand rule. Revealing the multi-locationality of this Samoan-Swedish case study, I will conclude the paper with an invitation to discuss the theoretical structures of Oceania and Pacific Studies which build and sustain cross-cultural alliances and cross-disciplinary synergies.

### Biography

Angela Kölling is professor for Anglophone Studies at the Johannes Gutenberg-University Mainz. Her research focuses on translation as a catalyst for societal transformation. Past publications include: creative non-fiction as *littérature engagée* (the book *Writing on the Loose*, 2012), New Zealand literature as WorldLit (the article, 'NZ@Frankfurt', 2014), and cross-disciplinary transliteral image studies (the 'Visibility and Translation' Special Issue of *Imaginations*, 2020). Her current interest is the location of Indigenous Studies within Eco-Translation Studies.

## Place, Space and Cultural Identity in Patricia Grace's *Potiki*

Jaroslav Kušnír (Session 7a, Matisse)

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Patricia Grace's novel *Potiki* depicts a Māori community in Aotearoa New Zealand fighting to preserve their relation to the land as well as having to struggle for survival. The community's connection with place and space creates a significant aspect of the cultural identity for the Māori people. This relation to their sacred land defines their cultural identity and undermines a western concept of rational space which can be traded regardless of its spiritual meaning. This paper will analyse Grace's depiction of place and space as understood by both the Māori community and the Pākehā settlers and colonisers. At the same time, the paper will emphasise the Māori understanding of place not only as a sacred space, but as one that acquires its meaning through an emotional and experiential relation with it for the people. In addition, I argue that a Pākehā understanding of place is close to Marc Augé's concept of non-place, that is a place influenced by modernity, commercialism and advanced technologies deprived of its sacred meaning so valued by the Māori community. The paper will focus on the way cultural identity is formed and generated. In this respect then, it seems that the sacred meaning of place as connected with both experience and spirituality is closer to an essentialist concept of cultural identity, while the Pākehā connection with the land and place implies a formation of hybrid identity as understood by critics such as Stuart Hall.

### Biography

Jaroslav Kušnír works at the University of Prešov, Slovakia, where he teaches courses on American literature, British literature, Australian short fiction, literary theory and criticism. His research includes American and Australian postmodern and contemporary fiction, and the critical reception of American, British and Australian literature in Slovakia. He is the author of *Poetika americkej postmodernej prózy: Richard Brautigan and Donald Barthelme (Poetics of American Postmodern Fiction: Richard Brautigan and Donald Barthelme)* (2001), *Australian Literature in Contexts* (2003), *American Fiction: Modernism-Postmodernism, Popular Culture, and Metafiction* (2005), and *Postmodernism and After: Media, Pop Culture, and Communication Technologies in Anglophone Literatures* (2015).

## **Revitalising Localised Food Systems: Indigenous Food Sovereignty in North America and Aotearoa New Zealand**

Anne Magnan-Park (Session 5b, Laval)

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In this presentation, I will briefly present the origin of food sovereignty as an international food justice movement that calls for a radical shift in our current food systems. As a complex and dynamic approach that examines social, cultural, and economic forms of imperialism, food sovereignty relates to such key concepts as Indigenous traditional knowledge and resources, land/water access and ownership, food production, trade, and consumption on a local, national, and global scale. I will concentrate on recent interpretations of food sovereignty within Indigenous communities in North America and Aotearoa New Zealand, to explore the relationship between Indigenous food sovereignty, food (in)security, and a right to food. To do so, I will discuss the approaches taken by Chef Sean Sherman, Chef Monique Fiso, and Dr Jessica Hutchings. Both Sherman (Minneapolis, USA) and Fiso (Wellington, New Zealand) opened a restaurant and wrote a cookbook focusing on Indigenous ingredients and cooking techniques. Both Chefs created a supply chain for Indigenous ingredients which benefits the growers and encourages other food-related businesses to be generated. Hutchings owns a farm north of Wellington and has been instrumental in implementing and articulating the Hua Parakore organic framework in her book *Te Mahi Māra Hua Parakore: A Māori Food Sovereignty Handbook* (2015), whereby farmers are “co-producers and co-creators with nature” following intergenerational Māori knowledge, values, and principles. By discussing the approaches embraced by all three individuals, I will assess the strengths and potential pitfalls of food sovereignty as both a localised and international food justice movement.

### **Biography**

Anne Magnan-Park is a translator (from English into French) and an Associate Professor of English and World Languages at Indiana University South Bend (USA). She started focusing on the literatures of the Pacific after she emigrated to Aotearoa New Zealand, in 2003. She has translated authors such as Patricia Grace, Witi Ihimaera, Selina Tusitala Marsh, and Brandy Nālani McDougall. Her most recent translation is an anthropological study of the life of a nineteenth century French castaway in Australia (*Narcisse Pelletier: The Forgotten Castaway of Cape York*, by Stephanie Anderson), whilst her current translation project is a collection of essays by Teresia Teaiwa, *Sweat and Salt Water*. She is a member of the Advisory Board of the *Journal of New Zealand & Pacific Studies*.

## **Paradise Lost or Regained? Re-reading James Michener's Book *Return to Paradise* (1951), a Volume Made up of Non-Fiction Essays and Short Stories**

Brian McDonnell (Session 1a, Matisse)

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The American novelist, historian and philanthropist James Michener (1907-1997) created what were probably the most influential representations of life in the South Pacific for people living in post-war North America and Europe. His 1947 collection of short stories based on his experiences as a US Navy historian in the Pacific in World War II (*Tales of the South Pacific*) was enormously successful and made him a rich man when it was adapted into the Broadway musical *South Pacific*, later a hit Hollywood movie (1958).

Much less well known is his follow-up book *Return to Paradise* (1951) in which he went back in both literary and literal terms to the South Pacific world of his first best-seller. But in this book he includes, in addition to its nine short stories, ten lengthy essays about different nations and islands in the Pacific (viz. the ocean itself, the atoll, Polynesia, Fiji, Guadalcanal, Espiritu Santo, New Zealand, Australia, New Guinea, and [the city of] Rabaul). Michener describes these territories with detailed knowledge gained from his work for American military intelligence and with affection, but he is frequently trenchant in his criticisms of colonial rules and fledgling attempts at political independence. It is those essays rather than the fictional stories I will concentrate on in this paper and I will select two case studies for particular scrutiny: his mid-twentieth century essays on New Zealand and Fiji.

This paper will consider both the 1951 context of Pacific countries in terms of continuities from before the War, the disruption wreaked by the fighting, and especially how Michener sees things through his American lens. Furthermore, the paper will offer a re-reading of his essays from a contemporary viewpoint 70 years after their first publication, and it will also exhume some of his ideological and ethnic assumptions that may have been less easily discerned in 1951.

### **Biography**

Brian McDonnell is Honorary Research Fellow 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 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 & 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.

## **Justification of Colonialism: The Popular Medium of Trade Cards as a Mirror of Dependency, Exploitation and Exoticism. The Example of Oceania**

Hermann Mückler (Session 5a, Matisse)

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In the nineteenth century, the colourful, appealing popular medium of trade cards (also called collectors cards, chromos, tobacco and cigarette cards) conveyed information and impressions from foreign and exotic worlds, which reached into the homes of Europeans. Yet they had another explicit function, in which the colonial influence was masked as civilising assistance to the ‘wild’ Indigenous people in order to conceal the true political and economic goals. Geopolitical positioning within the framework of an imperialist great power policy as well as the exploitation of natural and human resources were in the foreground. By means of the collective advertising images, a discourse of justification reached the general public, who were after all financing colonial expansion with their tax revenues. In addition to the potentials which the colonies offered for settlers and traders, the beauty of the landscape, the diversity of flora and fauna and the exotic cultures were praised, from which scientific knowledge could also be derived. In this way, the trade cards were in fact a reflection of the diverse, problematic, and consistent relationships of colonial dependence and exploitation. Using the example of the Pacific Islands and their diverse cultures, prejudices and stereotypes, this paper addresses the targeted propaganda strategies.

### **Biography**

Hermann Mückler is Professor of Cultural, 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 about German colonial history in the Marshall Islands and Nauru (2017). He is president of the Anthropological Society in Vienna and the Federation of Austrian-Foreign Societies, and vice-president of the Institute for Comparative Research in Architecture as well as the Austria-Fiji Society. He is also a member of the Advisory Board of the *Journal of New Zealand & Pacific Studies*.

## **Bringing New Zealand to Britain: History of Knowledge on Early Nineteenth Century New Zealand and British Colonialism**

Mikko Myllyntausta (Session 7b, Laval)

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In this paper, I discuss how questions arising from the field of the history of knowledge can present perspectives on New Zealand's history and British colonialism in the early nineteenth century before the Treaty of Waitangi. Much has been written about the British government's official action and lack thereof leading up to the Treaty of Waitangi. However, outside the British Colonial Office and the official decision-making there were other actors that took part in influencing British policies by spreading information and claimed knowledge related to New Zealand and Māori. There were networks of people spanning the antipodes of New Zealand and London that took active roles in communicating information from New Zealand and about New Zealand to Britain. These unofficial lines of communication between the antipodes were central in defining how New Zealand and Māori were understood and supposedly 'known' in Britain in the decades leading up to the Treaty.

I discuss the forms of communication that took place in creating what was given as proven knowledge of New Zealand in Britain. These included the dissemination, use and circulation of information that originated from New Zealand, for example, from Māori, British travellers and missionaries. The communication was often influenced by the actors' interests. As information passed between various colonial and contemporary humanitarian perspectives, often its content and significance became mutable. I argue that a closer look at the processes of communication and formation of knowledge in the early nineteenth century can uncover a deeper understanding of what was known in Britain about New Zealand, what parallel claims to knowledge co-existed and how this knowledge played into events that took place leading up to the sailing of the *Tory* and the Treaty of Waitangi.

### **Biography**

Mikko Myllyntausta is a PhD candidate at the University of Turku, Finland, in the department of European and World History. The topic of his PhD thesis is the formation of knowledge on New Zealand and Māori in 1830s Britain and the contemporary debates on colonising New Zealand. In this research, he utilises theoretical frameworks from the rising field of the history of knowledge to outline and analyse processes of communication between New Zealand and Britain. He has recently submitted his thesis entitled *Proving Grounds: Formation and use of competing claims to knowledge on New Zealand Māori in the 1830s British Debates on Colonisation*. Mikko has previously published an article in Finnish, titled 'Two Sides of Trade – Trade between the British and the New Zealand Māori in the 1830s discourse on civilisation'.

## **Marriages of Strategy: Women's Agency in the Recruitment of the First Missionary Wives for the Evangelisation of Oceania**

Deborah Pope (Session 8b, Laval)

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When in 1796 the directors of the London Missionary Society selected six married couples as part of the first recruits sent out to Oceania to find the Tahitian Mission, although convinced of the missionary role these women were destined to play, they did not foresee how essential the presence of such women in Polynesian missions would become. Believing somewhat fondly that single male missionaries would find marriage partners amongst Tahitian women converts, they were dismayed to learn in the following years of the impossibility of such a solution and the subsequent moral dilemmas and sexual frustration affecting single male missionaries in Tahiti and, more importantly, threatening to undermine this first missionary enterprise in the Pacific. In this context, the recruitment of wives for all future missionaries departing for Polynesia became a vital necessity. Women were now not only eligible for recruitment as wives of missionaries but actively sought to fulfill this role.

This paper explores the unique opportunity the London Missionary Society's need for wives presented to women keen to participate in the missionary venture. Yet it also denied access to such work to women in their single state. It will also reveal the female agency at work in a recruitment process which enabled many highly motivated British evangelical women to participate fully in nineteenth century missionary work in Polynesia, despite considerable material difficulties.

### **Biography**

Deborah Pope is a doctoral student at L'École des Hautes Études en Sciences Sociales in Marseille, currently writing up a thesis entitled: *Women Missionaries or Wives of Missionaries? An exploration of the lives and role of the wives of the first missionaries sent to Oceania by the London Missionary Society*. Her research interests include early women missionaries, French Polynesia and the Cook Islands, pre-contact Polynesian society, and the London Missionary Society in Oceania. She is also a professional translator (French/English) specialising in the social sciences, in particular anthropology.

## ***Walkabout's* Wartime Pacific; Not Photographing the War**

Max Quanchi (Session 3a, Matisse)

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From 1941 to 1945 when the Pacific War was being fought in dramatic and brutal campaigns in the Pacific Islands to the north of Australia – in the Solomons and New Guinea – the Australian National Travel Authority's (ANTA) monthly magazine promoting travel, *Walkabout*, maintained a regular coverage of the islands of the Southwest Pacific and their culture, customs, history, and peoples. It was a blend of the picturesque, ethnography and national consciousness raising. There was only a slight change in editorial policy once the Pacific War began in December 1941. *Walkabout* was lavishly illustrated with photographs. As well as illustrated articles it had an eight-page pictorial segment with over twenty photographs, variously titled 'Australia and the South Seas'. The magazine declared in 1941, that it would present "the most interesting features of Australia and the South Seas" and invited contributions of "illustrated geographic articles featuring Australia, New Zealand and the South Seas". *Walkabout* ignored the war raging nearby and deliberately did not publish photography from the front line, or even distant rear supply areas. Readers could browse through *Walkabout's* pages reading interesting stories of a nearby island world and peruse closely an array of excellent photographs from the region through which they may have thought momentarily that a war was not being fought. This was *Walkabout's* aim – to provide audiences with material that suggested that travel to the region, as tourists, was curtailed but would be continuing. This paper is interested in addressing exactly what did wartime readers of *Walkabout* learn about the Pacific and, more specifically, about New Guinea.

### **Biography**

Max Quanchi's research is on the history of photography in the Pacific. He was guest editor for special issues on photography for *Pacific Studies* (1997), the *Journal of Pacific History* (JPH; 2007) and the *Journal of New Zealand & Pacific Studies* (JNZPS; 2020-2021) and since 1996 has convened panels on photography at the biannual *Pacific History Association* conferences. In 2007, his monograph *Photographing Papua* focused on the colonial frontier in Papua New Guinea. His recent books include *Postcards from Oceania: Plantations, Pirogues and Port Towns* with Max Shekleton (2015) and *Postcards from Colonial Fiji* with Max Shekleton (2019). His articles on the history of photography appear in many journals and collections of essays. Forthcoming books include *Glorious Company; The Polynesia Company in Fiji and Melbourne; Thomas McMahon: Photographer, Journalist and Patriot*; and *Tales from the Sak sak: Doing Nasho in New Guinea*. He was a founding member of the Executive of the PHA and AAAPS and is on the Editorial Boards of *JPH* and *JNZPS*. He previously taught Pacific History at SCV (Frankston), QUT, UPNG and USP.

## **The Māori Art of Weaving Relationships in Aotearoa New Zealand: Tipuna (Ancestors), Kākahu (Māori Cloaks) and Taonga (Ancestral Treasures)**

Lisa Renard (Session 1b, Laval)

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In Aotearoa New Zealand, within the Māori society, people often refer to the art of weaving, and more precisely of finger-weaving (whatu), as a metaphor for weaving relationships. These relationships are established between people (tangata) but also between human beings and their ancestors (tipuna). Māori treasures (taonga), among them Māori woven cloaks (kākahu), are critical in establishing such relationships.

This paper aims at presenting some of the main findings of my PhD. Based on several periods of fieldwork, interviews, anthropological literature, and comparative research, my thesis highlights the different ways in which relationships can be created, activated, and sometimes reactivated thanks to ancestral treasures. My reflection on the matter has developed in close relationships with experts (tohunga) and guardians (kaitiaki) of ancestral treasures. I have specifically worked with weavers and curators on the potential agency of Māori cloaks in weaving relationships. My case study will be principally focused on the work of Māori expert weavers (tohunga-whātu) in creating a feathered cloak (kahu huruhuru) designed to become an ancestral treasure - and one day an ancestor itself.

### **Biography**

Lisa Renard is currently working at the University of Strasbourg as a temporary teaching and research assistant. As an Anthropologist and Museologist, she has been working for over ten years on 'the art of weaving relationships' in different contexts, such as the Māori societies of Aotearoa New Zealand, the realm of curators in European museums of ethnology, and lately among the paediatric nurses in training at the University Hospital of Strasbourg. She is particularly interested in the ways people (adults and children) conceive and build relationships with humans and other entities, including ancestors, the earth, animals, and plants through the artefacts they create and use. She defended her PhD thesis in Social and Cultural Anthropology in September 2020 at the Laboratory Dynamiques Européennes in Strasbourg. Her PhD thesis is written in French and entitled *The Māori Art of weaving relationships: analysis of the relationships between the living and their ancestors through the intermediary of Māori cloaks (kākahu) as Ancestral treasures (taonga) in Aotearoa New Zealand*. Downloadable at: <https://hal.archives-ouvertes.fr/tel-03177455/>. She hopes to start her post-doctoral research in Aotearoa in 2023.

## The Main Polynesian Myth of Creation: Some Remarks

Sergei V. Rjabchikov (Session 4b, Laval)

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According to a Samoan myth, the god Tangaloa-fa'atutupu-nu'u created the Universe from the Rock Papa. He reproduced himself under the name Tangaloa-tolo-nu'u, and generated the other three gods Tangaloa. So, the two Tangaloa lived at the ninth sky. Beneath them the other three gods Tangaloa were placed. One of them, Tangaloa-the-Walker (known as Tuli and Longo-noa), was sent to Earth. A Tongan myth reports that the god Tama appeared from a stone. He commanded the three gods Tangaloa, the third of which was called Longolongo. They sent the spirit Lau-fakanaa – the early form of the god Tinilau – to Earth. The echo of these myths sounds in other Polynesian cultures. According to the Niuean folklore, the hero Muta-lau was Tinilau (Tangaloa). Consider therefore a Marquesan petroglyph (EIA 75h). Here the swimming of the goddess Hina to the god Tinirau is represented. The three gods united together denote the three images of Tangaroa (the second has an additional pair of long arms). In Cook Islands folklore, the shark-god Tia-io and the god Kere-teki mentioned together are Tinirau (Tangaroa) and Rongo, cf. Mangarevan, with *tia* 'to pierce', the Samoan *io* 'a longitudinal cut taken from bonito or shark', the Rarotongan *kere* 'black colour', and the Samoan *te'i* 'to start'. The corresponding Rapanui personages are A-io and Teko-of-the-long-feet. My current research is reflected in my paper which shows that my interpretation of the trinity of the gods Tama(roa) = Tangaroa on the Mamari tablet from Rapanui is of fundamental importance.

### Biography

Sergei V. Rjabchikov is the General Director of a non-profit organisation named *The Sergei Rjabchikov Foundation – Research Centre for Studies of Ancient Civilisations and Cultures* (Krasnodar). His scientific interests include ethnology, linguistics, archaeology, history, archaeoastronomy, the comprehensive investigations of ancient civilisations and cultures, and the mathematical investigations of sign systems. Publications include papers on the Easter Island script *rongorongo* and Polynesian rock art and string figures, on the Etruscan, Ainu, Maya, Evenki, Scythian, Sarmatian, Meotian, Slavonic and Circassian antiquities, on early Christianity (translations of original texts), and on the real history of Bolshevism. His main book is called *The Rongorongo Script: Ten Papers* (2019), with his articles appearing in many academic journals, such as the *Journal of the Polynesian Society*, *Sovetskaya etnografiya*, *Etnograficheskoe obozrenie* [*Review of Ethnography*; the Russian Academy of Sciences], *Polynesian Research*, *Polynesia Newsletter* and *Anthropos*.

## Māori Chieftainesses' Retrotopia in Witi Ihimaera's *The Matriarch* (1986) and *The Dream Swimmer* (1997)

Gerardo Rodríguez-Salas (Session 8a, Matisse)

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Contrary to an apolitical, pessimistic, and even non-feminist perception of Witi Ihimaera's work — Norman Simms (1978), Atareta Poananga (1986, 1987), Jacqueline Bardolph (1990), Suzanne Romaine (2004) — this paper argues that his early novel *The Matriarch* (1986) and its sequel *The Dream Swimmer* (1997) frame Māori communities as an ancient, patriarchal space in need of revision to accommodate women. Reconsidering the role of tribalism and Māori utopian and cyclical land narratives, which might suggest the clan's trap in inaction and pessimism, this paper argues that the confessional male narrator of both novels, Tamatea Mahana, learns to embrace a matrilineal genealogy not only of powerful Māori chieftainesses, like Riria or Artemis Riripeti, but also charismatic women in the shadow, like her Pākehā mother Tiana. Tamatea, presented as a contemporary Māori Orestes, takes readers through the process of rewriting the western myth to challenge the patriarchal genealogy of the clan and celebrate a new space for matriarchy, a new opportunity for siblings to reconcile themselves with the demonised mother. Beyond Pākehā imperial democracy models (Mohanty, 2011; Slater, 2016) and Māori male utopias of domination (Friedman, 2012), Tamatea and the exceptional gallery of warrior-matriarchs implement a peculiar and controversial retrotopia or turn to the prematurely buried grand ideas of the past (Bauman, 2017) which, even when dangerously resonating with nostalgia, aims at an open-ended model of democracy beyond totalitarian utopia and patriarchal autocracy. This model ultimately materialises in the *Über*-tribe of what Andrew Sullivan calls "healthy" tribalism (2017).

### Biography

Gerardo Rodríguez-Salas is Associate Professor in English Literature at the University of Granada. He holds an MA in Women's and Gender Studies from Oxford University. His research interests are the intersections of gender, nation, and race in the literature of New Zealand and Australia. He is the author of three books on Katherine Mansfield and has recently co-edited the volumes *Community in Twentieth-Century Fiction* (2013) and *New Perspectives on the Modernist Subject* (2018). His most recent articles have appeared in *Journal of Language, Literature and Culture*, *Australian Literary Studies*, *Antipodes*, and the *Journal of New Zealand & Pacific Studies*, and his book chapters have been published by Palgrave, Routledge, Continuum and Bloomsbury. He is a member of the Advisory Board of the *Journal of New Zealand & Pacific Studies*.

## **(Mis)applying Foreign Aid Effectiveness Principles in Vanuatu: Ownership, Alignment and Harmonisation**

Morgane Rosier (Session 5b, Laval)

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This paper analyses the application of the principles of ownership, alignment and harmonisation, the core interrelated principles of the Paris Declaration on aid effectiveness of 2005, in the case of Vanuatu. Indeed, fifteen years later, the implementation of these principles has been globally disappointing. I ask the following research question: why do aid actors circumvent or misapply these principles? Based on an analysis of primary and secondary sources including semi-structured interviews with key actors, I argue that the principles are only applied superficially in Vanuatu. Despite the presence of national and sectoral strategies, policies based on consultations and developed by the government rather than external actors, and the existence of dialogue and coordination between donors and the government, donors still largely impose their priorities and ways of working. Their heavy and diverse processes weigh on already stretched government and local NGO capacities. On both donor and recipient sides, actors face a set of powerful disincentives such as accountability towards domestic constituencies, maximising access to donor funding, and geopolitical competition among donors that hinder the application of the principles. The Paris Declaration, which is aimed at reducing transaction costs in aid delivery, overlooked these disincentives and other constraints. Thus, the status quo favouring donors and national elites in the recipient country remains, rather than the creation of more equal relationships in aid management and delivery.

### **Biography**

Morgane Rosier is a PhD candidate at the School of International Development and Global Studies at the University of Ottawa. She holds a master's degree from the Sorbonne Institute of Development Studies, Université Paris 1 Panthéon-Sorbonne, and a Bachelor's degree from iaelyon School of Management, Université Jean Moulin Lyon 3. Her areas of research interests include development assistance, foreign aid, and humanitarian action policy and practice. Her thesis focuses on aid effectiveness in Vanuatu. She has also recently conducted research on the implementation of the 'localisation' agenda in practice and on global health diplomacy and COVID-19. She has worked with the French Red Cross in Paris and in Vanuatu.

## **Thirty Years in the Making: A Comparison of Patricia Grace's Novel *Cousins* (1992) and its Film Adaptation (2021)**

Eva Rueschmann (Session 2a, Matisse)

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The lengthy and complex history of the film adaptation of Māori writer Patricia Grace's novel *Cousins* (1992) mirrors in some ways the resilient relationships and interwoven histories between the novel's three central female characters—cousins Mata, Missy and Makareta—and the eventual 'homecoming' of Mata after a lifetime of being forcibly separated from her family, culture and land. New Zealand director, Merata Mita, tried to have the film adaptation made shortly after the release of Grace's work of fiction, but she passed away in 2010 before she could bring it to the screen. Acclaimed Māori directors and producers Ainsley Gardiner and Briar Grace-Smith, who consider Mita their mentor, took up the mantle and finally were able to write, direct and produce the film in 2021 with an all-female production crew—almost thirty years after the first efforts of adaptation.

This paper traces Gardiner's and Grace-Smith's endeavour to honour Mita's vision, as well as Patricia Grace's distinctive Indigenous storytelling approach that follows the three cousins through different stages in their lives as they negotiate traumatised identities, memories, their connections to community, and claims to ancestral land rights. A comparative analysis of the novel's structure and characterisation and the film's narrative style will highlight the ways in which Gardiner and Grace-Smith cinematically interweave the three characters' various streams of the past and present, in a style that Doreen D'Cruz has aptly named a "many-stranded circle or spiral" of narration.

### **Biography**

Eva Rueschmann is a professor of cultural studies at Hampshire College, Massachusetts. Her research interests include world literature and cinema, Australian and New Zealand film, migration in literature and film, gender studies and screen adaptations. She is the author of *Sisters on Screen: Siblings in Contemporary Cinema* (2000) and the editor of *Moving Pictures, Migrating Identities* (2003), as well as being the author of articles in journals such as *Post Script* (on Jane Campion) and the *Journal of New Zealand & Pacific Studies* (on Taika Waititi), and in several essay collections. She recently guest edited a special section of the journal *Antipodes* on Australian and New Zealand cinema. From 2016 to 2020, she served as president of the American Association of Australasian Literary Studies, and she is currently a member of the Advisory Board of the *Journal of New Zealand & Pacific Studies*.

## **International Relations, Cross-Border Mobility and Education: The Case of Fiji and Japan**

Dominik Schieder (Session 3b, Laval)

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Bilateral relations and spatial mobility between states within the Pacific basin shape the lives of many contemporary Pacific Islanders. This is evident, for example, in development aid and aid-related programmes which are offered by Pacific Rim countries. These programmes allow Pacific Islanders to pursue and provide education abroad and, by extension, to draw on educational mobility for various other (transnational) sociocultural projects. Building on fieldwork in the Tokyo metropolis and the wider Kantō area in 2012/2013, this paper discusses the nexus of international relations, cross-border mobility and education with a focus on Fiji and Japan. More specifically, it introduces the Japan International Cooperation Agency (JICA) under whose auspices Fiji Islanders study and undergo job training at Japanese universities as well as the Japan Exchange and Teaching (JET) governmental programme which offers temporary employment to Fiji Islanders as language teachers in Japanese schools. Following an overview of these institutional frameworks, the paper will provide examples of the roots and routes of a number of (former or current) Fiji Islander students, trainees and teachers in Japan, highlighting the educational and transnational facets of their lifeworlds. Given that during the period of research a significant percentage of Japan-based Fiji Islanders were related to JICA initiatives and the JET programme, this paper aims at shedding light on education-related cross-border mobility as one of the constitutive elements that fosters international and transnational relations between Fiji and Japan.

### **Biography**

Dominik Schieder is a Wissenschaftlicher Mitarbeiter in the Department of Social Sciences at Siegen University. He holds a PhD from Bayreuth University, and he specialises in the anthropology and history of Fiji and the Fiji diaspora. His research also focuses on migration and mobility, multi-ethnic sociality, politics and sport. To date, he has conducted research in Fiji, Japan, the United Kingdom, India and Australia. Before coming to Siegen University, he held postdoctoral positions at Hitotsubashi University in Tokyo, and the Frobenius Institute in Frankfurt/Main. He was a visiting fellow in the Department of Anthropology at the London School of Economics and Political Science and a research affiliate in the School of Social Sciences at the University of the South Pacific in Suva, Fiji. Dominik has also taught at Goethe University, Heidelberg University and Birkbeck, University of London. Currently, he serves as co-speaker of the German Anthropological Association's Oceania working group.

## **Patrimonial Grapevine Varieties (*Vitis vinifera* L.) from Rapa Nui: Genetic Characterisation and Relationship with Continental Varieties**

Andrea Seelenfreund (Session 4b, Laval)

(co-authored with Sebastian Yancovic Pakarati, Cristian Moreno Pakarati, Daniela Seelenfreund, María Herminia Castro, Patricio Hinrichse)

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*Vitis vinifera* L., the grapevine, is one of the most important fruit species in the modern world. Wine and table grape sales contribute significantly to the economy of wine producing regions. Grapevines were introduced on multiple occasions to Rapa Nui after European discovery of the island and as early as 1821. Today, viticulture arises as a new innovative economic resource for Rapa Nui. Understanding the phylogeny and genetic relationships among grapevine cultivars is of interest to characterise the grapevine population on the island.

In this multi-authored paper we review documentary sources as to when and from where grapevine varieties were introduced. In addition, we perform genetic analyses of the feral cultivars currently growing on Rapa Nui using molecular markers (micro-satellites), in order to (1) characterise the different varieties growing on the island; (2) attempt to identify their origin and geographic movements; and finally (3) to establish the genetic relationship between these plants and the cultivars from mainland Chile and European sources using genetic analyses.

### **Biographies**

Andrea Seelenfreund is a Professor in the Anthropology Department, Universidad Academia de Humanismo Cristiano in Chile. She has a PhD in Pacific Archaeology from the University of Otago, and her research has focused on Rapa Nui archaeology and history.

Sebastián Yancovic Pakarati has a MA in Protected Natural Areas from Universidad Autónoma de Madrid. He is Director of the marine conservation organisation - Te Mau o te Vaikava o Rapa Nui - and author of the book *Aves de Rapa Nui* (2020). Sebastián is also a member of the World Commission on Protected Areas (CMA) of the IUCN and the Advisory Council of National Monuments in Rapa Nui

Cristián Moreno Pakarati is a historian from Pontificia Universidad Católica de Chile. Founder of the Rapanui Pioneers Society, he is an associated researcher of the IndiGen programme of Ludwig Maximilian University-Munich. Cristián has authored, co-authored and translated numerous books and papers about the post-contact history of Rapa Nui.

Daniela Seelenfreund is an Associate Professor in the Department of Biochemistry and Molecular Biology at the Facultad de Ciencias Químicas y Farmacéuticas. One of her research interests is the use of genetic tools to understand the settlement of the Pacific by tracking the Austronesian expansion using paper mulberry as a proxy of human movements.

María Herminia Castro is a chemistry graduate from the University of Chile. Since 1990, she has been working as a research assistant in the Biotechnology Laboratory at the National Institute of Agricultural Research, INIA-Chile. Her work focuses on plant genetics, mainly fruit crops, including grapevines.

Patricio Hinrichsen is a biochemist from University Concepción. She gained a PhD in 1993, in Molec & Cellular Biology from Catholic University at Santiago, Chile. Since then he moved to the NIOAR National Institute of Agriculture Research, INIA-Chile.

## **The Direction of Japan's Diplomatic Policies towards Pacific Island Countries: Increasing its Presence Amid Changing Geopolitics**

Noriyuki Segawa (Session 2b; Laval)

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Since independence, Pacific Island countries (PICs) have aimed to promote industrial development and achieve economic self-reliance; however, these goals have not yet been successfully achieved. PICs have relied on foreign aid, and their geographical disadvantages do not allow them to move away from aid dependence. Under the power struggle between western democracies and China in the Pacific Islands region, aid plays an important role to increase their presence. Japan has emphasised the significance of not only infrastructure development but also people-to-people exchange and human resource development in its assistance package to develop the economies of PICs and consequently increase Japan's presence in this region. As Japan cannot outspend China in terms of infrastructure development, human resource development likely becomes the main driver in strengthening the relationship with PICs. The Japanese government has implemented the Pacific Leaders' Educational Assistance for Development of State (Pacific-LEADS) programme, which provides young officials in PICs with opportunities to study Master's courses in Japanese universities and work on internships in Japanese companies.

This paper will explore both the challenges and prospects of Japan's diplomatic policies towards PICs through evaluating the Pacific-LEADS. Interview research with the Japanese and PICs' governments and people who finished the programme found it has not fully succeeded in nurturing the necessary human resources for economic development. This is because both the Japanese and the governments of PICs do not fully understand what kind of human resources are necessary for development. This research concludes that Japan stands at a critical juncture to review its policy approach towards PICs.

### **Biography**

Noriyuki Segawa is a professor of political science in the Faculty of International Studies at Kindai University, Japan and a research fellow of the Japan Institute for Pacific Studies. Since 2014, he has served as a member of the experts for the Pacific Islands Leaders Meeting. He obtained his PhD in Political Science from the University of Sydney, in 2009. His research interests are ethnicity, nationalism, multiculturalism, democratisation, economic development and nation building in Southeast Asia and Pacific Islands, with a special focus on Malaysia and Fiji. Currently, he is researching the power struggle between western democracies and China in the Pacific Islands region and the challenges of Pacific Island countries towards the achievement of economic self-reliance. His main publications include *National Identity, Language and Education in Malaysia* (2019) and *Ethnic Relations at School in Malaysia* (2019), as well as papers in international and Japanese journals.

## **Medical Evacuations in French Polynesia: Inter-Island and International Mobility of People Facing Cancer**

Alice Servy (Sesion 5b, Laval)

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French Polynesia is a French overseas territory in the Pacific. The 118 islands and atolls are scattered over an area of more than 2,500,000 km<sup>2</sup>, nearly as large as the European continent. In French Polynesia, people who need healthcare and cannot be treated in their island of residence are transferred to the island of Tahiti, mainland France, or New Zealand. Each year, approximately 27,000 ‘inter-island’ or ‘international’ medical transfers (*évasan* in French) are carried out. The treatment of cancer is one of the main causes of extraterritorial medical transfer. However, there is a lack of in-depth social science studies on the experiences of patients.

Based on more than two months of ethnographic fieldwork in Tahiti and the Paris area in 2019-2020, this paper highlights the mechanisms that constrain or facilitate medical transfers for patients with cancer in French Polynesia. After presenting patients’ perceptions of cancer, medical and non-medical care, and medical transfers, I analyse several dimensions of medical transfers that mark the experience of patients. In particular, this work highlights the role of spatiotemporal interferences. My research has been funded by the French Red Cross Foundation and the French Institute for Demographic Studies (Ined). It is part of the multidisciplinary project ATOLLS (Islands, Territories and Family Organization).

### **Biography**

Alice Servy is an Associate Professor in anthropology at the University of Strasbourg. She is a member of the research centre SAGE (Societies, Actors and Government in Europe). Dr Servy is also an associate member of CREDO (Centre for Research and Documentation on Oceania), of the LPED (Population-Environment-Development Laboratory), and of the research unit Mobility, Trajectories and Territories at Ined (French Institute for Demographic Studies). Her research in Oceania sheds light on the production and transformation of health and gender-related discourses and practices. Her work previously focused on the prevention of sexually transmitted infections and on inter-personal violence in Vanuatu.

## **From Euro-centered Epistemologies to the Poetic Rim: Storytelling as a Way of Knowing in Jeanine Leane's and Selina Tusitala Marsh's Poetry**

Laura Singeot (Session 8a, Matisse)

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This paper aims at considering how Wiradjuri poet and activist Jeanine Leane and Auckland-based poet Selina Tusitala Marsh use storytelling as an alter-native way of knowing in their recent collections of poetry, respectively *Dark Secrets: After Dreaming (AD) 1887-1961* (2010) and *Walk Back Over* (2018), as well as *Fast Talking P.I.* (2009) and *Tightrope* (2017). Leane's poetry considers colonialism as shedding a dark veil over Australia's history and as concealing atrocities, which are eventually dis-covered in her collections, whereas Marsh's voice can be heard as a cure for trauma, eventually reclaiming mana. Historical invisibilisation of Indigenous populations is creatively overcome and Indigenous experience and stories are finally re-centered in the texts as valid epistemologies, according to which another version of history is made available, that very one which was first silenced.

Storytelling will be considered through the prism of the transmission of knowledge undertaken by Indigenous women, as a way to cope with the intergenerational trauma of colonisation. Recovering one's voice through poetry and oral performance takes all its significance in the works of these two poets. This paper will consider how history and knowledge are reassessed in the collections of both poets, which finally come to assert storytelling and artistic creation as inclusive ways of knowing. The exploration of the debunking and subverting of euro-centered epistemologies in colonial as well as in contemporary times will be examined as the first step in those collections to recover one's collective voice and experience, leading to the resulting necessity of writing "as an act of remembering a dismembered past" (Leane, *Walk Back Over*, Preface, 2018).

### **Biography**

Laura Singeot is a researcher at CREA, Paris Nanterre University and teaches English at Paris Saclay University. She is interested in the representations of Indigeneity, history and knowledge in contemporary novels in Australia and Aotearoa New Zealand. She has recently expanded her research to include poetry and science-fiction. She is also researching new museology and contemporary Indigenous visual art, focusing on its integration into global networks of creation, curation and reception. One of her most recent publications is *Alexis Wright, Carpentaria: The Law of the Land* (2021), that she also co-directed.

## **Indigeneity, Corporate and alt right Appropriations: Fantasies of the Pacific, from *Moana* to *Aquaman***

Kirsten Moana Thompson (Session 2a, Matisse)

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Under pressure from #MeToo and #OscarsSoWhite, Hollywood has begun diversifying its crew and screen casting practices, from *Black Panther* (2018) to *Wonder Woman* (2017), hiring more directors and writers who are women and/or people of colour, like Ava DuVernay (*A Wrinkle in Time* [2017]) and, most recently, Taika Waititi (*Thor: Ragnarok* [2017]) and James Wan (*Aquaman* [2018]). In a related move, Disney has recently attempted to address widespread criticism for its representational practices, by consulting an Oceanic Cultural Trust for *Moana* (2016) and signing an agreement with the Sámi peoples for *Frozen II* (2019), in each case with the aim of engaging with Indigenous communities and seeking critical feedback on its storytelling practices.

At the same time, alt-right groups have also been appropriating fantasy referents from *The Matrix* and other fantasy and science fiction films as an emblem of affiliation and insider address to fellow believers. Alt Right supporters storming the US Capitol on 6 January flew The Republic of Kekistan flags, referring to a fictional country in which the god Kek lives. Fantasy appropriations also include Pacific imagery by the Boogaloo Bois, an alt right gun-rights group, who wear Hawaiian shirts and use the hibiscus flower as a symbol of membership.

This paper is interested in how fantasy speaks to an inherent distance from, or interrogation of material realities, and how it also engages with contemporary political issues, including among the alt right. What role do Indigenous cultures play in the creative production of American fantasy films and how do Indigenous mythologies hybridise with dominant Hollywood fantasy genres? And what are some of the tensions that have emerged between fantasy world-building and questions of cultural authenticity, integrity and appropriation by different global groups, including corporations and the alt right? With particular reference to recent productions like *Moana*, *Thor: Ragnarok* and most especially *Aquaman*, this paper will explore how Pacific cultural practices and aesthetics are marking their creative influence on the Hollywood productions of the Pacific rim and consider some of the ways in which Indigenous cultures and myths are becoming new territories for cultural mining in global fantasy industries.

### **Biography**

Kirsten Moana Thompson is Professor of Film Studies and Director of the Film Programme at the University of Seattle. She teaches and writes on Pacific, animation and American studies. Recent work includes 'Tattooed Light and Embodied Design: Animated Surfaces in *Moana*', in the edited collection, *Yours, Mine and Ours: Intersectional Spaces on Screen* (2021), as well as essays on Aggie Grey and Tourism, the material colour history of Disney and Faber Birren, Ludwig Von Drake and the Disney promotional film, and the animated advertising spokescharacter Reddy Kilowatt. She is the co-editor of *Animation and Advertising* (2019), and author of *Apocalyptic Dread: American Cinema at the Turn of the Millennium* (2007) and *Crime Films: Investigating the Scene* (2007). She is currently working on three new books: *Color, Visual Culture and American Cel Animation; Bubbles;* and *Animated America: Intermedial Promotion*. She is a member of the Advisory Board of the *Journal of New Zealand & Pacific Studies*.

## **Democratisation of the Pacific Societies: Securitisation or Enfeeblement**

Tatiana Tökölyova (Session 4a, Matisse)

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Democracy has been in decline across the Pacific for over a decade. One of the most important questions for the Pacific traditional societies is how to tackle liberal-democratic universalism in the context of sustainable development programmes within the current globalising and security movements. This opens up a space for discussion on Pacific Island countries (PICs)-specific democratisation and the important role of foreign powers in affirming authoritarianism and destabilising democracy across the region, i.e. for examining the correlation between development and democracy. The models of PICs democratisation are seen here as strategic national interactions between elites and citizens that question the export of democracy causing securitisation of the PICs societies. The challenges of the viability and flexibility of the PICs political systems arise not only from geographical specificities, population structure (both ethnic and linguistic) and level of economy, but also from historically and culturally given gender relations.

The main objective of this paper is to present a critical view of the most important democratisation aspects and elements of the political systems. The paper examines the assumption that the presence of this determinant (i.e. development) in these countries causes a conflict between traditionalism and liberal democracy. Although it is not possible to identify classical cleavages in these countries, this conflict, as identified here, indicates the presence of specific cleavages in the PICs, which are normally omitted by the western tradition of transitology. This characteristic requires the emphasising of the need for interdisciplinary interconnection with theories examining modern democracies and transition processes, i.e. an examining of the problems of the PICs societies in the context of the theory of hybrid regimes and sub-theory of failing states.

### **Biography**

Tatiana Tökölyová lectures in the Faculty of Social Sciences, University of St. Cyril and Methodius in Trnava (Slovakia). Her research focuses on the specific areas of democratic transitions and development issues, and mainly on the Pacific region. She is in long-term cooperation with various European universities as a visiting professor and researcher, and she is an author of several scientific studies and research articles, chapters in domestic as well as foreign publications and monographs.

## Photography and Layered Histories in the Pacific

Heather Waldroup (Session 5a, Matisse)

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Historical photographs from the Pacific were often (though not always) produced by white photographers, but they nevertheless serve as records of historical and cultural significance to Indigenous communities today. Yet, while scholarship on photography from the Pacific has increased since the 1990s, the field has not entirely kept up with broader critical discussions in the fields of visual studies and Pacific Islands studies. We are at a point where we have perhaps a few too many publications that foreground biographies of white photographers that accomplish little more than reproducing the colonial gaze under which the photographs were originally created, and less understanding of critical issues such as Indigenous engagement with photography, both in the past and in the present. Indeed, in an editorial written for volume 8.2 of the *Journal of New Zealand & Pacific Studies*, my co-authors and I called for a shift in the field.

This paper will be an attempt to make a contribution in this vein by taking an object-based approach, drawing on current conversations in the histories of photography and critical race art history, to two images: a vernacular photograph of two Samoan dancers created in San Francisco in 1915, and a pastel painting based on a family photograph by contemporary Native Hawaiian artist Michele Zalopany. Both of these images are complex historical artifacts that record contact between Pacific Islanders and Europeans, but which negate theories of Indigenous and Western contact that suggest that the westerners were always the ones doing the visiting.

### Biography

Heather Waldroup is Associate Director of the Honors College and Professor of Art History at Appalachian State University in Boone, North Carolina. Her research has been published in *photographies*, *Journal of Pacific History*, *Visual Resources*, *Modernism/Modernity*, *History of Photography*, *Photography and Culture*, *Journeys*, *International Journal of Heritage Studies*, and many others. She has also contributed to the anthologies *Shifting Focus: Colonial Australian Photography 1850-1920* (2015) and *Gauguin's Challenge: New Perspectives after Postmodernism* (2018), as well as various exhibition catalogues. She worked as a cultural lecturer on the *Aranui III*, with a focus on Oceanic art and visual culture. She has also curated exhibitions of photography and Oceanic art. She is an Assistant Editor of the *Journal of New Zealand & Pacific Studies*.

## **‘Peering over the Rim’: The World Seen from the Pacific, and Vice Versa.**

John F Wilson (Session 2b, Laval)

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This paper, in the form of a 20-minute PowerPoint presentation with commentary, will continue the theme developed in my previous presentations at the conferences of the New Zealand Studies Association, i.e. how the Pacific Islands are developing as independent states and how they relate to the region and the rest of the world. It will consider recent developments in the constitutions of Pacific Islands, their political life and their diplomatic representation. I will also look at the current role of China as a power in the region, comparing it to that of Taiwan, the EU, Australia, and the US. Furthermore, the paper will briefly look at some international obligations accepted by island states, such as the Paris Agreement, and note the significant role played by countries such as Tuvalu in the climate change discussion. The paper will note such recent developments as: the dispute in Tonga between its Speaker and the Prime Minister; the new Solomon Islands Governor General; the visit of Prince Charles to the Solomon Islands; the new High Commissioners to the Pacific and Pacific High Commissioners to the UK; Bougainville’s independence referendum; the West Irian issue; the region’s ‘Look North’ policy; Tuvalu’s preference for a Taiwan mission; assistance with Nationally Determined Contributions (NDCs) under the Paris Agreement; and the Pitcairn Strategic Development Plan (in which I have a role as biosecurity law drafter).

### **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.

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