

KEYNOTES

Keynote 1

The Significance of Human Differences: Race and Culture as Concepts for Understanding the Diverse Peoples of the Pacific, 1750-1914

Erik Olssen (LT1)

This paper grew out of my dissatisfaction with the neglect of Humanitarianism by recent New Zealand historians; the inadequacies of the historiography relating to race in nineteenth century Britain, its Empire and the wider Euro-American intellectual world. Race as a concept denoting visible physical and biological difference came to be widely used, initially in France and the United States; in Britain by contrast its use was from the start mediated and qualified by evidence from language. I begin by showing how the scientific gentlemen of Cook's various voyages identified the Austronesian languages, thus deploying the evidence of the ear to check the evidence of the eye and creating a space that would eventually be occupied by the term culture.

This discussion focuses on the way in which the founder of British ethnology, James Cowles Prichard, used the evidence concerning language to critique the emergent theories about race. Race was a word he began to avoid, and to construct a history of the settlement of Polynesia that created the Polynesians as descendants of the Indo-Europeans, or (to use his term), Aryans. In the process the significance of culture became central to explanations of human differences and to the process of improvement, itself fundamental to achieving civilisation. Even in the hey-day of social Darwinism the British preferences for a civilisational as against a biological paradigm remained powerful.

Biography

Erik Olssen taught at Otago University for thirty-three years and was Professor of History from 1984 until he retired in 2001. Although trained in political and intellectual history, he has devoted much of his scholarly energy to social history. He has published over seventy articles and chapters on American and New Zealand history, including several comparative papers and (with two co-authors) *An Accidental Utopia? The Social Origins of an Egalitarian Society* (2012), a comparative study of social mobility. He has also written several other books, including *John A. Lee* (1977), *A History of Otago* (1984), *The Red Feds* (1988), *Building the New World* (1995), and most recently *Working Lives: a photographic essay* (2014). For over twenty years he also directed the multi-disciplinary Caversham Project, the country's largest investigation of urban social structure. He is currently completing a history of New Zealand.

Keynote 2

Far from Vienna: ‘Austrian’ Artists and Art Historians in/and New Zealand in the Later Nineteenth-Early Twentieth Centuries: Eugene von Guerard, Gottfried Lindauer Alois Riegl and Richard Sharell (Schacherl)

Leonard Bell (LT1)

New Zealand became a colony of Great Britain in 1840. The first Austrian artist to visit the country, in 1859, was Josef Selleny (1824-75), the official artist on the voyage of the *Novarra*, the Austrian exploratory expedition on which Ferdinand von Hochstetter (1829-84), was the geologist. Von Guerard (1811-1901), resident in Australia from 1852-82, was the internationally best-known Austrian artist to visit New Zealand in the period, in 1876. Lindauer (1839-1926) was the first artist from the Austro-Hungarian Empire to migrate there, in 1874, and settle. The highly influential art historian and theorist, Alois Riegl (1858-1905), had a keen interest in Maori art being seen in Vienna in the 1890s, while Richard Sharell (1893-1986), a photographer, natural historian and artist, after incarceration in Buchenwald, arrived in New Zealand in 1940 as a refugee from Nazism. These men were diverse in ethnicity, personality, artistic affiliation and practice, as well as in their experiences of both Central Europe and New Zealand. They are all produced compelling works informed by their knowledge of society, material cultures and the natural environment in New Zealand. This paper will consider those works and how ‘things’ New Zealand impacted on their ideas and practices. The celebrated artist Gustav Klimt (1862-1918) who, like Riegl, never visited the South Seas, also makes an appearance.

Biography

Leonard Bell is an Associate Professor of Art History at the University of Auckland. His research and writing focus primarily on cross-cultural interactions and creativity. He is the author of *Colonial Constructs: European Images of Maori 1840-1914* (1992), *In Transit: Questions of Home and Belonging in New Zealand Art* (2007), *Marti Friedlander* (2009 & 2010), *From Prague to Auckland: The Photography of Frank Hofmann, 1916-89* (2011) and the principal writer for, and co-editor of, *Jewish Lives in New Zealand: A History* (2012). He contributed essays to the catalogues for the exhibitions of works by the Czech artist Gottfried Lindauer in Berlin (2014) and Pilsen (2015).

Keynote 3

Photographing Outposts of Empire: Late Nineteenth Century French Photographers in New Caledonia

Max Quanchi (LT1)

In New Caledonia, a French overseas territory since 1853, two resident and amateur la flâneur photographers, Maxime Meyer (1876-1956), a mining company official, and Charles Mitride (1871-1936) a postmaster, left a legacy of thousands of glass plate negatives and prints of the French penal colony, mining operations, towns, settler communities and indigenous Kanak of New Caledonia. These loose, often unlabeled, random collections offer a view of a French colony from the private and domestic perspective, and as a visual history they reveal alternative interpretations of the close but sometimes tense and punitive relations between the French military, free settlers, Kanak, the convict population and Pacific Islander and Asian imported labour. This larger archive of New Caledonian photography offers through its merging of several genres – official colonial documentation, international art trends, the picturesque, the imaging of the other and the recording of personal life – the possibility of revision and reinterpretation of the colonial record.

Although this case study is limited to two photographers and their families and familiar sites, it can be read as a record of broader colonial, community, domestic and private life as the colony of New Caledonia evolved at the turn of the century. As a snapshot of a particular era, 1890-1930, the Mitride and Meyer photographs reveal an awareness of visual trends in the metropole, a prevailing ethnographic interest in ‘primitive’ peoples and a late nineteenth and early twentieth century European fascination with nature. As visual evidence they are a valuable resource for studying how French settlers and officials imagined their new home, understood their environment and distance from France, and positioned themselves in their adopted country. These two private collections, along with others in the recently expanded photography holdings of the Archives of New Caledonia, are historically important for a revised and expanded reading of New Caledonia’s colonial history.

Biography

Max Quanchi is a Senior Lecturer teaching Pacific Island History at the University of the South Pacific in Suva, Fiji. He has published mainly on Pacific history and the history of photography. He has been guest editor for special issues on the history of photography for *Pacific Studies* (1997) and the *Journal of Pacific History* (2007) and, since 1996, convened panels on photography at several Pacific History Association conferences. In 2007, his monograph *Photographing Papua: Representation, Colonial Encounters and Imaging in the Public Domain* focused on the colonial frontier in PNG. His most recent books are the co-authored *The A to Z of the Discovery and Exploration of the Pacific Islands* (2010), and the co-edited *Hunters and Collectors: Pacific Collections in Australian Museums, Art Galleries and Archives* (2010). He was co-author of *A National Strategy for Pacific Studies* (2009) and editor of a special issue on Australia and the Pacific for *Social Alternatives* (2010). A book on Pacific Island postcards from the colonial era is forthcoming. He is also currently working on colonial photography in New Caledonia and a book on the photographer Thomas McMahon.

Keynote 4

Waka Wairua – Imagining an Other Way of Knowing Our Pacific

Paul Tapsell (LT1)

This keynote builds off last year's NZSA presentations by Robert Hannah (*Polynesian Astronomy and Navigation*) and Paul Tapsell (*Polynesian Expansion: A Re-examination*). Seemingly disconnected evidence continues to mount from various academic disciplines, suggesting the Eastern Polynesian expansion was more deliberate and far-reaching than the current archaeological reductionist hypothesis being proposed by Athol Anderson (*Tangata Whenua: An Illustrated History*, 2014). He asserts Eastern Polynesian sailing technology (double sprit sail) was technologically incapable of sailing against the wind until the late seventeenth century when the Indonesian influence of the lateen sail was introduced to Eastern Polynesians.

In my presentation I will systematically unpack (re)emerging knowledge, supporting East Polynesians' long held understanding that their ancestors once carried a sophisticated understanding of navigation and multiple-voyaging technology. Disciplines like archaeology, linguistics, genetics, geology, astronomy, history (first contact archives), anthropology (ethnographic and genealogically-ordered narratives) and oceanic surveying & hydrography are all grappling with unexplainable human settlement/oceanic patterns of evidence, pre 1500AD that until now were generally dismissed as anomalies. However, if these apparently disparate pieces of evidence are reassembled around the proposition that Eastern Polynesian ancestors were capable, systematic explorers, who expanded and established trade routes throughout the whole Pacific from 1100AD onward, what new picture emerges? Does this evidence suggest a need to reimagine Pacific exploration and expansion beyond a climatically attributed downwind-only one-way voyaging hypothesis? And if the evidence collectively indicates an advanced interconnected oceanic culture, how, when and why did it collapse? One thing is for certain, that by the time Europeans entered the Pacific (late 1600s) East Polynesia had become a remote and isolated oceanic collection of island populations. In this presentation I will share my past decade of *predigenous* research and how each appearance of new knowledge over various disciplines has begun shifting analytical thinking back to a more expansive possibility of an *Other* way of knowing our Pacific.

Biography

Paul Tapsell is chair of Maori Studies at the University of Otago. Of Te Arawa and Ngati Raukawa descent, he has a background in museums and cultural heritage. Paul graduated from the University of Oxford in 1998 with a D.Phil in Museum Ethnography, and has worked as curator of the Rotorua Museum and as Director (Maori) at the Auckland Museum. In the mid-1990s, he was instrumental in the return of Pukaki, a nationally iconic and important taonga (treasure) to his tribe, to Rotorua from the Auckland Museum. Paul's research passions include Pacific-based and marae heritage, customary and entrepreneurial leadership and the potential intersections with today's generation of indigenous youth. He is involved in tribal and national organisations. Paul has published widely on Maori and indigenous topics and has spearheaded the Maori Maps project.

Keynote 5

The Furour for Unknown Lands: European Imperial Designs on the Eighteenth Century Pacific

Rainer F. Buschmann (LT1)

Over the past few years the Pacific Ocean has received increasing attention from globally oriented historians. Laudable as such inquires may be, there is a general sentiment among Pacific experts that historical models developed in the Atlantic and Indian oceans are not fully applicable for the Pacific. This feeling of uneasiness persists as Atlantic and American historians are supposedly encroaching on the tempestuous theoretical waters of the Pacific.

This issue of Atlantic and North American ‘colonisation’ becomes pertinently obvious through the themes (empires and cultures) guiding this conference. Most prominently, the concept of empire has been called into question when explaining human actions in the Pacific prior to 1850. Much of this controversy, however, stems from a tendency to regard empires as monolithic endeavours. While doing so facilitates examinations of colonial and postcolonial contexts, it obscures the proto-colonial settings guiding renewed European exploration during the Long Eighteenth Century (1688-1815). For instance, historians frequently regard the British and French exploration of the Pacific as guided by enlightened and scientific principles. In contrast, they regard Castilian and Portuguese endeavours as merely reactive and passive. Transcending such views, I will venture to juxtapose Iberian and Northern European perspectives on the Pacific. My exercise serves the twofold purpose of revealing novel insights into the Pacific region while providing test cases against which to assess the validity of Atlantic and Indian oceans models.

Biography

Rainer F. Buschmann is professor and founding faculty member in the history programme at the California State University Channel Islands. He has formerly taught at Hawaii Pacific University and Purdue University. While a graduate student at the University of Hawaii, he developed a keen interest in the European expansion into the Pacific Ocean. His research has resulted in four books: *Oceans in World History* (2007), *Anthropology's Global Histories: The Ethnographic Frontier in German New Guinea, 1870-1935* (2009), *Iberian Visions of the Pacific Ocean, 1507-1899* (2014), and (with Ed Slack and Jim Tueller) *Navigating the Spanish Lake: The Pacific in the Iberian World, 1521-1898* (2014). He is currently writing about the much-neglected role of Portugal in the Pacific and has taken on the editorship (with Katrina Gulliver) of a new series entitled *Pacific Worlds* issued by University of Nebraska Press.

Keynote 6

Thicker Than Water: Blood Lines and Empires

Matt Matsuda (LT1)

From evocations of revolutionary sacrifice to tracings of genealogy and heritage, to struggles over imperial ideologies and scientific knowledge networks, blood has run through the histories of empires and cultures in the Pacific. These are founded on knowledge from blood streams to ocean currents, deep wellings and infusions of life-giving oxygen. In historical journalism, Kanak militants are narrated through blood martyrdom, and scholars and poets have recognised the chronicles of blood tied to the ocean and to identity for Pacific peoples. These are framed through interrogations into the meanings of bloodlines as lines of descent and recognitions of ancestors, legacies of pasts recovered and alternative schema for the stories of lives with the futurity of decolonisation, moments of promise and also problems. These ‘emergent’ ways of telling histories, layered over genealogies and political chronicles of founding events, are narratives, legends, and different sets of forebears, “woven into the flesh”.

Many of these stories are carried forth through genealogies and family bloodlines and customary knowledge practices, debated and contested under colonial regimes through racialised biologies, and kept incessantly at odds with other forms of keeping the past. These struggles over the past are complicated by the parallel historical development of new, global empires - those of networked capital, research, and institutional Big Science, interrogating and at times appropriating genetic histories of indigenous peoples through blood sampling. Moreover, legacies of Cold War atomic and nuclear colonialism continue to project harm on current and future generations through damage to human blood at the cellular level, ensuring continuing claims for recognition, reparation, and justice.

Biography

Matt Matsuda is Dean of the Honors College and Professor of History at Rutgers University, where he teaches Modern European and Asia-Pacific comparative Histories. He is the author of *The Memory of the Modern* (1996), *Empire of Love: Histories of France and the Pacific* (2005), and *Pacific Worlds: A History of Seas, Peoples, and Cultures* (2012). He has also written on global Pacific histories for the *American Historical Review*, *the Journal of Pacific History*, *Historical Reflections/Réflexions Historiques*, and other forums. He is the series editor of *Palgrave Studies in Pacific Histories* including: *Sciences, Voyages, and Encounters in Oceania 1511-1850* by Bronwen Douglass, and *Iberian Visions of the Pacific Ocean, 1507-1899*, by Rainer Buschmann.

Keynote 7

‘The Island of Thieves’: Rethinking Empire and the United States in a South Pacific Context

Dominic Alessio (LT1)

Empires are frequently imagined as military behemoths conquering all in their sights. This presentation focuses upon a method of expansion often overlooked when examining aspects of their growth, namely that imperial territory can be attained through purchase or lease. Such a process of expansion has been described as “monopoly imperialism” on account of the fact that it resembles the method by which players acquire property on a Monopoly board game. Expansion by purchase or lease is generally successful if measured by the amount of land area achieved, *longue durée* control, low financial risk (*vis a vis* outright war), immediate lives lost and lack of international criticism. This empire-building process is particularly relevant to the expansion of the United States and is a contributing justification as to why that nation is not often considered to be a nineteenth century imperial power.

It will be argued here that although extra-territorial expansion through purchase and lease remains a significant, but under-examined rationale for the successful evolution of the United States as a nineteenth century power, the practice has not come to an end. This is evident with American-controlled military bases in the South Pacific, namely on Kwajalein in the RMI and on Guam (Guåhån in Chamorro). Both of these sites are seen as increasingly important to United States strategic defence imperatives in the wake of China’s rising regional hegemony, North Korea’s nuclear volatility, and an over-dependence on foreign-hosted bases amongst United States allies. ‘The Island of Thieves’ seeks to draw attention to the purchasing and leasing of territory, a critically significant imperial narrative that has been neglected both in the history of empire as well as the history of the South Pacific.

Dom Alessio is Professor of History and Dean of International Programmes at Richmond University, The American International University in London. He is also a Research Associate at the Centre for Fascist, Anti-Fascist and Post-Fascist Studies, Teesside University. Dom is a former Canadian Commonwealth Scholar to New Zealand, Vice Chair of the New Zealand Studies Association, and Reviews Editor of *The British Review of New Zealand Studies (BRONZS)*. He has written or edited over 40 books, articles and book chapters on topics as diverse as theories of empire formation, the European extreme right, the politics of Bollywood, China’s territorial ambitions in the Arctic, sex tourism in Iceland, gender and race in *Buffy the Vampire Slayer*, and New Zealand tourism, history and popular culture. His book on nineteenth century New Zealand science fiction, *The Great Romance: A Rediscovered Utopian Adventure* (2009), was called a “masterpiece” by the *Los Angeles Times* and the most important publication in the genre that year.

Keynote 8

Walter Knoche, the Chilean Easter Island Expedition 1911, and the Book *Die Osterinsel*

Hermann Mueckler (LT1)

The German born scientist Walter Knoche was the leader of the Chilean expedition to Easter Island (Rapanui) in 1911. Little is known about his personal involvement with the whole expedition, although Thor Heyerdahl and other scientists have mentioned Knoche in their own research. During a ten year long research project which was recently completed, it has been possible to compile Knoche's biography as well as the circumstances under which the expedition took place. Originating from Berlin, Knoche went to Chile and later to Argentina to undertake different forms of research, mainly in the field of meteorology. Knoche was primarily a meteorologist and geophysician, but he also undertook ethnological, anthropological and medical research during his twelve day stay on Easter Island. Knoche is an example of the domination of German scientists in the field of natural sciences in South America at the beginning of the twentieth century.

In relation to Easter Island, Knoche published thirty-six articles about aspects of traditional life on Rapanui. He was the last outsider who was able to talk to old Rapanui people who knew the traditions, rituals, myths and dances. He is therefore an important witness about an era in Easter Island history which is irreversibly gone. In his book, *Die Osterinsel*, published in 1925 in Chile in the German language, Knoche summarised all his findings and provided conclusions which remain of value. This paper will explore these conclusions.

Biography

Hermann Mückler is Professor of Cultural and Social anthropology and Ethnohistory at the University of Vienna. His regional focuses for research are the Pacific Islands as well as 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-four books and published over two hundred articles and reviews, most of them written in the German language. His recent publications include a four-volume edition about the cultural history of the Pacific Islands (2009-2013), an edited book on Austrians in the Pacific, *Österreicher in der Südsee* (2013), and an encyclopedia about pioneer missionaries in Oceania, *Missionare in der Südsee, Pioniere, Forscher, Märtyrer - ein biographisches Nachschlagewerk* (2014). He is president of the Anthropological Society of Vienna and the Austria-Fiji-Society, and vice-president of the Institute for Comparative Research in Architecture as well as the Federation of Austrian-Foreign Societies.

Keynote 9

Re-Weaving Pacific Worlds: Genea-logics

Susan Najita (LT1)

As the world confronts the reality of the finitude of natural resources and of the earth's carrying-capacity, the eminent environmental historian Donald C. Worster has argued that what is needed to create the social transformation to sustain life within these limits is nothing less than a "Copernican revolution of the mind". This transformation, however, is not a turning away from but a returning to and a moving through the logics of empire and colonisation that have had a central role in producing the environmental crises that confront the denizens of this earth, indigenous and non-indigenous alike. In their geographical finitude, islands and island cultures have much to teach the world about questions of reciprocity and kinship with the natural world that can establish the basis for an ethical relationship to the environment. This is not only because they stand to gain most immediately, as their very existence is threatened by the rise in sea levels, but also because they may perhaps have the most to contribute in terms of the knowledge, practices, and attitudes that will be central to this transformation.

In addition, islands *and islanders* have much to gain because environmental problems today are intricately bound up with the policies, practices, and logics of imperialism and colonialism, and their contemporary descendants, globalisation and neocolonialism. Hence, finding environmental solutions is also central to processes of decolonisation and self-determination. But, here, we are confronted with a central tension: environmental solutions often directly conflict with indigenous culture and survival. Their meeting on common ground may not be assumed. This paper explores the role that the reading of two texts separated by time and space - Patricia Grace's landmark novel *Potiki* and Native Hawaiian author Joseph N. Po'epo'e's *The Epic Tale of Hi'ikaikapoliopole* - have to tell us about the logics of indigenous genealogy which can help us to transform and re-contextualise human relations to plants, other animals, and natural phenomena.

Biography

Susan Y. Najita is an Associate Professor at the University of Michigan, Ann Arbor where she teaches and conducts research on Pacific Islands' literature. She is the author of *Decolonizing Cultures in the Pacific: Reading History and Trauma in Contemporary Fiction* (2006) and of essays in *Cultural Critique*, *ARIEL*, and *The Contemporary Pacific*. Her current research engages the productive as well as uneven intersections between indigenous sovereignty movements, environmental activism, and conservation on public lands.

Keynote 10

Shells, Pua and Daffodils: Weaving and Sewing the Ula in Postcolonial Oceania

Sia Figiel (LT1)

Before I learned how to write, I learned how to sew.
Before I learned how to sew, I learned how to weave.
Before I learned how to weave, I learned how to sing.
Before I learned how to sing, I learned how to listen.
Before I learned how to listen, I learned how to imagine.
Before I learned how to imagine, I learned how to speak.
Before I learned how to speak, I learned how to eat; food, chewed by my grandmother.
Samoan is my mother tongue. It is the language of my thoughts. My intellect. My heart. My imagination. Before my high school English teacher Sr. Vitolio Mo'a, a Catholic nun and respected Samoan academic, introduced me to Wordsworth and his "host of golden daffodils" on an English countryside, far, far away from the warm waves of mama Moana, I was singing, dancing, weaving, sewing; shells, pua, leaves, poems, stories, songs; connecting one to another and another to form long ula under the old pulu tree where I was born and raised in the village of Matautu tai, Western Samoa, the center of the Universe as I knew it. In this keynote, I will discuss in depth how my initial introduction to an English flower not only challenged me and my perception of the world but how it radically changed the way I imagined the world, as a Samoan woman and as a writer.

Biography

Sia Figiel was born in Matautu Tai, Samoa to a Samoan mother and a Polish/American father. Her mother-tongue is Samoan which has largely influenced her Weltanschauung and in particular her views on the role of indigenous languages in an English context. Her first novel *where we once belonged* (1996), won the 1997 Commonwealth Writer's Prize – Best First Book for the South East Asia, South Pacific region. She is also the author of two other novels, *The Girl in the Moon Circle* (1997) and *They who do not grieve* (1999) and a prose-poetry collection, *To a Young Artist in Contemplation* (1998). Her work has been translated into Spanish, French, Catalan, Turkish, Portuguese, German, Swedish and Danish. Figiel is also a painter and has recently exhibited at the Pacific Islands Ethnic Art Museum in Los Angeles. She has an art studio in Tampa, Florida where she lives with her two sons. Figiel is at work on her next novel *Headless*.

Keynote 11

Developing Democracy in the Pacific: Two Case Studies

John F. Wilson (LT1)

Western-style democracy came to the Pacific with colonisation and has developed in different ways according to the systems of the colonisers. In the English-speaking countries of the western and southern Pacific the system of government is still based on the 'Westminster' model, with the Cabinet drawn from members of parliament. But there have been problems in establishing democracy, and there are significant differences in the way in which it works in different countries. In Fiji (a Republic), the problems arose from the tensions between the native Fijians and the descendants of the imported Indian cane workers. This led to the coups of 1987, which in turn led to three new Constitutions and two more coups and a military government ruling by decree from 2006 until last year. I was involved in the Fiji Constitution of 1997, which replaced the 1990 constitution adopted after the 1987 coups. I helped Fiji return to the Commonwealth and drafted laws to implement the Constitution. I was present during the 1999 elections, which almost wiped out the two main parties and gave the government to the Fiji Labour Party. I left Fiji in April 2000, three weeks before the Speight coup. Parliamentary democracy returned, but then came the coup of 2006 and the revocation of the Constitution in 2009. The Government now in power in Fiji was elected but on an electoral system with a single constituency, and with no information on the ballot paper about the political parties. The Constitution introduced in March 2013 gives power to the President, PM and AG with few checks and balances. There is still an army, and it remains to be seen whether true democracy will be allowed to develop.

In the Solomon Islands (a monarchy), the problem was one of trying to reconcile the interests of the different provinces, and to form a government after an election. There was violence after the elections of 2003 and 2010 before a PM emerged. The problem was the lack of discipline of the political parties. Parties existed but had no control over their members. In 2014 the Political Parties Integrity Act was passed, and a Political Parties Commission and registry were established. As a result, the elections in September 2014 were peaceful and the new Government was formed without violence. The former PM was ousted and left office peacefully. The Solomon Islands still has the Constitution it was given at Independence in 1978. There are plans to amend it to create a more federal system, but meanwhile, the Solomon Islands is an example of a country that makes the Westminster system work satisfactorily.

In this paper I will explore and compare the differences in democracy and government between these Pacific island states.

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 3 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.

Keynote 12

Lemi Ponifasio's and Planetary Imagination in Performing Arts in Oceania

Sei Kosugi (LT1)

Lemi Ponifasio, a Samoan choreographer and director of MAU, which is an Auckland-based community of artists and dancers from Oceania and other countries, has presented an idiosyncratic world full of philosophical and historical insights into our existence in Pacific countries today. Born in Samoa, educated in New Zealand, with Samoan, German and Chinese heritage in his family, Ponifasio reflects in his works the memories of two empires - Great Britain and Germany - and the Pacific countries. His works present us with traces of memories, which cannot be materialised in signs and language.

I would like to discuss how Ponifasio offers a platform for the audience to meditate on our existence in this age of globalisation, focusing on issues of modern history such as colonialism, nuclear testing, global warming, terrorism and war. In the course of this paper, I will trace MAU's works from *Birds with Skymirros*, *Stones in Her Mouth*, *The Crimson House* up to *I AM* with reference to the former works in relevance. I will also bring in works by several other artists and poets to expound, in a wider context, on a number of themes. Ponifasio undoubtedly sees history with unblinking eyes but, at the same time, he presents his work as an occasion for reconciliation and redemption, a moment of awakening and common searching for our way in future. The notions of 'planetary' and 'teleiopoiesis', which Gayatri Chakravorty Spivak presented in *Death of a Discipline* (2003) and later expounded in *An Aesthetic Education in the Era of Globalization* (2012), give us a clue as to how to think about a vision of the new dimension of our being, suggested by Ponifasio's works, where we live in alterities, trying to reach for others with imagination trained by aesthetic education.

Biography

Sei Kosugi is an Associate Professor at the Graduate School of Language and Culture, Osaka University, Japan. She gained her MA in English Literature at Kobe College and Te Hiranga Maori (Certificate in Maori Studies) at the University of Waikato. Her research interests are postcolonial literature, indigenous and immigrant literature/ theatre in Oceania, indigenous language education, and the history of medicine. She started her research career by studying the British modernist writer Virginia Woolf, and the New Zealand writer Janet Frame. Her publication includes *He Maramataka Hapanihi* (2012). She has published articles on Maori, Samoan, Tahitian, Fijian, Vanuatu, PNG, and Australian literature.

Keynote 13

Traces of Empire: (Post)colonialism, Gender and the After-Life of Victorianism in Jane Campion's Films

Eva Rueschmann (LT1)

When Jane Campion's seminal period film *The Piano* was released in 1993, it catapulted the New Zealand-born director into the realm of international art house filmmakers. *The Piano*, with its dense network of allusions to British and American nineteenth century literature, reflects Campion's abiding interest in Romantic and Victorian periods and cultures as sources and inspiration for her films. From her adaptation of Henry James's *The Portrait of a Lady* to a dramatisation of the correspondence between Fanny Brawne and Romantic poet John Keats in *Bright Star*, or Janet Frame's many citations of Romantic and post-Romantic English poetry in *An Angel at My Table*. Yet, *The Piano* launched over two decades of academic debates about post-colonialism and feminism in her work. Much of the criticism of this film's focus on New Zealand's colonial history, seen in 1850 through the eyes of a mute Victorian Scottish woman, tends to argue for or against Campion in various political contexts: Is *The Piano* resolutely feminist or not? Is it neo-colonialist in outlook or not? However, Cora Kaplan succinctly summarises the film's complex cultural politics and critique in her book *Victoriana*: "*The Piano* is freighted with the unresolved psychic and social violence that was a structural element in the colonial and imperial project". Indeed, the structural violence of imperialism and its after-effects in Britain's colonies implicitly shapes gender relations and women's sexuality and identity as white settlers or their descendants. Campion's complex portrait of a Victorian woman presents a particular gendered lens on the dark history of empire in the South Pacific.

In this paper, I will explore the persistent presence of Great Britain and its imperial legacy in Jane Campion's films, as location, colonial ideology and cultural reference, with particular attention to her films that are set in New Zealand: *An Angel at My Table* (1990), *The Piano* (1993), and the television series, *Top of the Lake* (2013). While much of recent criticism on Campion has rightly sought to reclaim her Antipodean roots and perspective, I argue that her films present a dynamic dialogue between the 'Old Country' and the 'New Country', indeed the films question the relationship between the metropole and its colonial periphery. Campion has done so repeatedly by dramatising the journeys of her damaged, yet intrepid heroines who travel to and from England and its various (former) colonies. The legacy of imperialism and its violent effects is visible in the recurrent motifs of death and desire that thread through Campion's films, with their preoccupation with power, domination and property. Women in Campion's films resist rigid categorisations as traditional embodiments of imperial values and ideals, purity, domesticity, obedience, and decorum and instead struggle to live meaningfully in the shadows of those impossible and problematic ideals.

Biography

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

CONFERENCE SPEAKERS

Who are the Biggest Cannibals?: Colonial Literary Reckonings with the Dark European Other in the Pacific Region

Michael Ackland (session 8c; Pfeiffer)

michael.ackland@jcu.edu.au

In the late nineteenth century, European powers jockeyed for global prestige and lucrative colonies; their appetite was apparently boundless. Long-unclaimed tracts of Africa became imperial dependencies, Asian empires ceded ever more privileges and ports to foreigners who clamoured for free trade and special legal status, and German rule spread as far as the antipodes. But while the Kaiser harangued listeners about the threat posed by the 'gelbe Gefahr' (yellow peril), colonists in the far Pacific soon came to see the Germans themselves, and a motley cast of would-be European exploiters, as a far greater and more immediate danger to white settler dreams.

Testimony to concerns raised by the European other exists in the pages of neglected colonial newspapers, as well as in popular contemporary tales, like those published by the *Sydney Bulletin*. Two of these, 'Castro's Last Sacrament' and 'Dr. Ludwig Schwalbe, South Sea Savant', afford in miniature veritable voyages to a heart of darkness on the colonists' doorstep, and one decidedly generated by fertile European imaginations. A century before Edward Said, Albert Dornington reveals through the antics of Castro and his peers the local operation of Orientalism, and the ways it masks and camouflages a peculiarly European heritage of imperial carnage and unbridled vengefulness. In the figure of Schwalbe, author Louis Becke provides a complementary dissection of the "white man's burden" and the much-vaunted trappings of scientific knowledge. The allegedly philanthropic white man is shown to be deeply self-interested and insatiable. He not only abets the horrors he claims to abhor, but he arguably surpasses them. Together these tales afford a damning revelation of unpalatable European motives as well as a bleak vision of humankind, irrespective of race or clime, as scarcely removed from a cannibalistic and thoroughly barbaric state.

Biography

Michael Ackland holds the inaugural Colin and Margaret Roderick Chair of English at James Cook University, Townsville, Australia. His research interests include Enlightenment and Romantic Studies, as well as Australian Literature, from the founding colonial settlement to the present day. His most recent monograph is *The Experimental Fiction of Murray Bail* (2012) and he is currently working on a proposed study of Christina Stead and Socialist Heritage.

Christchurch and New Zealand's Self Consciousness in the Mid-1950s

Tom Aitken (session 8a; Hochstetter)

tomaitken2@gmail.com

In 1954-1956 Christchurch was still routinely referred to by New Zealanders at large as 'very English'. Its appearance, for a start, was reminiscent of a town somewhere along England's south coast; the Anglican Cathedral dominated the centre and the River Avon and the daffodil-sprinkled parks evoked striped blazers and straw boaters. One of the parks, named after an absentee English businessman called Lancaster was from 1881 home to the three quintessentially English sporting activities: cricket, athletics and rugby. Educational institutions were similarly anglophile. The University, Christchurch Boys' and Christchurch Girls' High Schools in particular were run very much and very consciously along English lines.

So it seems almost implausible that Christchurch should have found itself the site of acts of violence in 1954 and 1956; that those acts should relate to the above-mentioned 'English' foundations and that they should be centred upon this 'very English' city. Even more surprising was the manner in which these unsavory events gave impetus to what was still a fairly quiet and dignified country which did not mind being thought of as 'last, loneliest, most loyal'. The incidents in question were the Hume/Parker murder case in 1954 and (in a somewhat different way), the Third Rugby Test against the Springboks in 1956. My paper will examine these events and consider whether they merely gave impetus to something that was already underway, or actually brought a new element in the national life into play.

Biography

Tom Aitken studied at Victoria University of Wellington and was the winner of a national essay competition on the subject of Abraham Lincoln and Modern Democracy. Four years later he wrote his MA thesis on The Salvation Army in New Zealand 1929-1963 and after leaving New Zealand in 1967 he became a freelance writer. He wrote *The Times* obituary of Douglas Lilburn, and interviewed Fleur Adcock, Gillian Weir and Nicolette McKenzie for *New Zealand Woman's Weekly*. As film critic of *The Tablet* he served on festival juries in Berlin, Venice and Estubal. These connections led to invitations to lecture at Gladstone's Library, of which he is a Fellow, on cinematic and literary topics and on Gladstone himself. He lectured at the Graham Greene Festival 2003-5. Tom contributes to De Gruyter's *Encyclopedia of the Bible and Its Reception*, and he is the author of *Blood and Fire, Tsar and Commissar: The Salvation Army in Russia 1907-1923* (2007), and *One Hundred and One Beautiful Towns in Great Britain* (2008).

Empire and Agriculture: Building Massey

Michael Belgrave (session 5c; Pfeiffer)

m.p.belgrave@massey.ac.nz

Historians have become increasingly interested in the way that networks of ideas developed and maintained Empire. Universities and university colleges, which were founded in large numbers from the late 1850s, created as Tamson Petsch has shown social networks which shared across the Empire scientific knowledge. Networks of knowledge, as Christopher Bailey and Tony Ballantyne have argued, cut across the Empire, with all roads not leading directly to Britain. The founding of agricultural colleges combined more directly than did the liberal arts, economic and cultural networks. This paper will consider whether the idea of Empire is too limited a term for describing the world in which the new agricultural college found itself, and its determination to be seen as both scientific and modern.

Catching up with scientific revolution in agriculture was not limited to Britain and its dominions and colonies, but also was substantially rooted in scientific developments in the United States and in Europe. This paper will use architecture to explore Massey's relationship with the world. It will consider the three phases of building which have significantly shaped Massey's physical environment. First, it will explore the role of Roy Lippincott, the American Prairie School architect, and who was responsible for three major buildings on the Massey Campus at Palmerston North and for an overall concept around which the campus grew from 1929 until the late 1950s. Then between 1962 and 1964, New Brutalism obliterated Lippincott's form of modernity and replaced it with an urban campus but anonymous campus. Finally, the paper will consider the development of the Albany Campus between 1989 and 1993 and its evocation of a corporate university. Each of these periods of architectural development will be explored in the way they make statements about Massey's relationship with the world.

Biography

Professor Michael Belgrave has an extensive background in research for the Waitangi Tribunal process, beginning in 1987 when he was appointed to the newly formed research staff of the Tribunal. He was research manager for the Waitangi Tribunal from 1990 to 1993. Since 1993, when he took up a position at Massey University's Albany campus, he has published widely on the Waitangi Tribunal's work and particularly on its use of historical research, on social policy and on the history of health. He has edited, with Merata Kawharu and David Williams, *Waitangi Revisited: Perspectives on the Treaty of Waitangi* (2005), and is the author of *Historical Frictions: Maori Claims and Reinvented Histories* (2005). Michael is also the co-author of *Social Policy in Aotearoa: A Critical Introduction* (2000; 4th edition 2008). He is currently working on research for the Taihape District Inquiry and on treaty settlement negotiations with iwi from Muriwhenua, Hauraki and Tauranga.

The Time-Space Architecture of Pacific Indigenous Cinema: Some Observations of ‘Continuity’ at Work

Yifen Beus (session 8b; Bernatzik)

yifen.beus@byuh.edu

Since Samoan writer Albert Wendt’s call in the 1970s for solidarity in the artistic output of Oceania/the Pacific, the encryption of Pacific cultural signifiers in artistic production has been an urgent task for writers and artists alike. One key notion, concerning the time-space dynamics in Oceania in conceptualising reality, has become a frequent framework and structural device in literature, art, music, and now increasingly in cinema. As “the past is before us, and future, at our backs”, this cultural logic allows the Pacific filmmaker to toy with the correlation between the narrative structure, the mise-en-scene and soundscape through editing and cinematography and to reconstruct the classical linearity and continuity of cinematic grammar.

A continuation of Wendt’s legacy known as the Pacific-driven tā (time)-vā (space) theory, was systematised in the late 1990s by Tongan scholar Okusitino Mahina, who argued that art is defined as “the symmetrical ‘beating’ of space...uniquely created by means of intensification of time and reorganisation of space”. This perspective seeks to indigenise aesthetics and historiography, and such an ‘oceanopolitanism’ when operating within the cinematic construct as an art form, became a key strategy in storytelling for the Pacific filmmaker to foreground the indigenous world views. To convey the indigenous concept of continuity in space and time, filmmakers often redefine the three-act narrative formula, make creative use of non/simultaneous and on/off screen sound, and weave these cinematic elements in and out of the spaces in the mise-en-scene. As a result, the classical cause-effect continuity is fragmented and re-configured into segments in the films’ narrative, linked through ‘spaces’ in tā, to echo the protagonists’ own capabilities in ‘articulating’ and manifesting subjectivity through some form of talanoa (talk/ story) at the right time and place.

The often de-territorialised sound and mise-en-scene spaces construe a kind of non-linear continuity in indigenous history through talanoa to motivate the narrative in addition to the protagonists’ desires/goals. The recording of ‘talking’ at the appropriate locality of the protagonist designates the placement of agency of action and sketches out a new social order in the postcolonial context and thus human history in Oceania. Meanwhile, the background sound reflects the constant workings of the tā-vā dynamics and ‘continuity’ in the natural world, all intersected and arranged in the spaces on celluloid or in digital format. This paper will highlight recent Pacific language films to demonstrate a larger trend of storytelling of blending the indigenous Oceanian orality, order, and logic of continuity with the cinematic language in postcolonial Pacific cinema.

Biography

Professor Yifen Beus received her PhD in comparative literature from Indiana University and she currently teaches film studies in International Cultural Studies at Brigham Young University Hawai‘i. Her teaching and research interests include modernity, reflexivity, intertextuality, minor (trans)nationalism and de-Westernising story-telling in cinema (Sinophone and Francophone).

The Polish Impact on the British and Russian Empire-Building Projects within the Pacific Region, 1830-1930

Przemyslaw Biskup (session 7a; Hochstetter)

p.biskup@wp.pl

The nineteenth century witnessed an unprecedented rise in commercial expansion and colonial competition between the leading European powers in Asia and the Pacific; primarily Russia, Britain and France. Those projects extended beyond traditional centres of European economic interest in India and China, and by the mid-nineteenth century firmly included Central Asia, the Pacific coast of Siberia and the remote archipelagos of the Pacific. The aforementioned tendency coincided with the rapid changes in European and global geopolitics, with the rise of such new actors in overseas commercial and colonial competition as the German Reich, the United States and Japan. The aforementioned empire-building projects can be divided into a few stages, namely exploration, colonisation/exploitation, and acculturation/assimilation.

Since the Polish state did not exist in the period discussed, the development of Polish interest in the Pacific region remained a function of imperial projects implemented by the great powers, and its realisation reflected the trends in acceptance, or opposition, to the occupant states, primarily Russia. Lack of Polish national institutions motivated many Poles to enter the imperial service of Russia, whereas the repeated national uprisings against Russian oppression and the consequent waves of political emigration in the 1830s, 1860s and 1900s motivated many others to accept British patronage. Moreover, the universalised imperial ideology (“white man’s burden”) competed against the Messianic demand strongly present in Polish culture to fight for “freedom yours and ours”.

This paper will present and critically assess the impact of Polish emigrants on the development of key competing empire-building projects implemented by the British and the Russian Empires in the Pacific and on its rim in 1830-1930. The paper shall present the careers of leading Polish explorers - Pawel Edmund Strzelecki, Mikolaj Przewalski, Bendykt Dybowski or Ignacy Domeyko - of New Zealand, Australia, the Pacific Islands, and the Pacific coasts of Latin America and Siberia, and analyse their motivations to undertake either British or Russian service. The discussion will also present the role of Polish members of the Russian military in the Russo-Japanese war of 1904-1905, like Jerzy Wołkowicki, and the role of Polish scientists and writers in forging European discourses of the Pacific region such as Bronislaw Malinowski, Bronislaw Pilsudski, Józef Konrad Korzeniowski (Joseph Conrad), and Antoni Ossendowski. The final aim of the paper is to assess the overall impact of Poles on the perception of the Pacific region in the Western world and their impact on the perception of the Pacific region in Poland in the early twentieth century.

Biography

Przemyslaw Biskup is an Assistant Professor in the University of Warsaw’s Institute of European Studies. He holds a PhD from the University of Warsaw and has a background in both Political Science and Law (LLM, University of Warsaw). In 2002 he was a Marie Curie Fellow at the Sussex European Institute. At present, he co-operates with the European Parties Elections and Referendums Network. Przemyslaw is a founding member and co-ordinator of the British Socio-Political Studies Research Group BRITANNIA. He has published one single-authored monograph and co-edited two others. He has also authored some twenty papers in journals and edited books in Poland. His research interests concentrate around broad problems of UK-EU relations and the EU’s political system and the democratic deficit.

Land Tenure and Constructing the Liberal State: Tenurial Change in New Zealand and the Spanish American Republics in the Nineteenth Century

Richard P. Boast (session 2b; Bernatzik)

richard.boast@vuw.ac.nz

New Zealand revolutionised customary tenures in the mid-nineteenth century with the Native Lands Acts of 1862 and 1865. This created the Native Land Court (today known as the Maori Land Court), which established a type of land tenure known as Maori Freehold Land. Maori Freehold Land covers about 12% of the North Island and has no exact counterpart elsewhere. However, what New Zealand does share with many other countries is a history of the remodeling of indigenous tenures by statute - including Hawaii, the United States, and the newly-independent republics of Spanish America.

This paper focuses on New Zealand itself and a number of the Spanish American republics, paying particular attention to Mexico, Guatemala, and Peru. In all of these countries tenurial changes were embarked on at roughly the same time as in New Zealand. It is not claimed that there was a direct influence, as it is unlikely that lawmakers in Guatemala, for example, would have had any awareness of lawmakers in New Zealand. It does however indicate that these massive changes must connect to developments in Europe. It is argued that in both the case of New Zealand and in the case of the Spanish American republics, the process of reform should be seen as a component of a project of liberal state-building. In contrast, there are also some important differences, and in particular with the case of church lands, a non-issue in New Zealand but pivotal in Mexico.

Biography

Richard Boast is a professor of Law at Victoria University of Wellington. He has published a number of books on Maori and the state, and on the Native Land Court in colonial New Zealand, including *Buying the Land, Selling the Land: Governments and Maori Land on the North Island, 1865-1921* (2008). He also has a wide range of experience in advising and working with Maori groups and in appearing in the Waitangi Tribunal as counsel and as an expert witness. He is currently leading a research project on tenurial change around the Pacific Rim in the nineteenth century.

The Dominion Song Books: Influencing a Nation

Hilary Bracefield (session 2c; Pfeiffer)

hm.bracefield@btinternet.com

In 1930 an innocuous small brown-covered book was issued in New Zealand by educational publisher Whitcombe and Tombs. It was "The Dominion Song Book/Authorized for use in the Schools of the Dominion/Compiled by E. Douglas Tayler/Supervisor of Musical Education". It contained thirty-two songs for voice and piano accompaniment, and started an influential series of fifteen books (especially nos. 1, 2, and 5) compiled by some of the most important music professionals in New Zealand between 1927 and the early 1950s. It could be argued that songs from this series permeated the consciousness of most New Zealanders educated during that period.

This paper examines the state of musical education in the early twentieth century, the setting-up of the system in 1926 which nurtured the publication of these books, the background of the compilers, the relationship to schools broadcasts, and the careful selection of the songs deemed suitable for children of a Dominion of the British Empire of the period. Importantly, early books included a number of Maori songs, thus making them widely available throughout the country for the first time. Early books were also careful to select a number of patriotic songs, including sturdy versions of 'God Save the King' and 'God Defend New Zealand'. These arguably aided the singing of these songs at public events, popularising 'God Defend New Zealand', although it was not made a national anthem until 1977.

The books also pay homage to the rich heritage of the Austrian Empire in large selections from German-speaking classical composers, though most of the huge numbers of items were from our British heritage, folk and classical. This paper considers the importance of this collection, and the 1970s backlash against the supposed indoctrination of generations of New Zealand's children by a few Empire-loving men: Tayler himself, Horace Hollinrake, Vernon Griffiths, and Ernest Jenner.

Biography

Hilary Bracefield is a retired Head of Music at the University of Ulster. Born in New Zealand and educated at the Universities of Otago, Canterbury and Birmingham, she has retained an interest in New Zealand culture, publishing on the poet Fleur Adcock, the composer Gillian Whitehead, and on nationalism, particularly in relation to New Zealand classical composers. Much of her work on New Zealand has been published in journals related to the New Zealand Studies Association over the years. Other interests include experimental music, American popular music and music in Ireland. She was an editor of the influential publication *Contact: A Journal of Contemporary Music*, and she contributed twenty-two articles to the recent *Encyclopedia of Music in Ireland*.

Odo Strewe - A German Life in New Zealand: Social Upbringing in Shanghai and Berlin

Hugo Bühren (session 8c; Pfeiffer)

hugo.buehren@gmx.net

Odo Strewe was a German left-wing intellectual and activist who had to leave his home country in 1937. He happened to gain a foothold in New Zealand after having been imprisoned on Somes Island during World War II as an enemy alien. After the war he did not return to his home country and although his urge to go back was very strong, he pushed himself to integrate into New Zealand society. Odo Strewe became an acknowledged political mentor to young intellectuals, a respected landscape architect, and a writer of poems, short stories and experimental plays.

This paper offers an insight to his ideological background. The focus lies upon the specific conditions of Strewe's upbringing and political socialisation. He was a left-wing activist with contact to communist circles and, furthermore, he grew up at a time when the life reform movement gained increasing attraction among young left-wing intellectuals. Strewe was attracted by this philosophy, and he tried to lead a life according to the principles, which Friedrich Nietzsche expressed in *Thus Spoke Zarathustra*, the "bible" of the life reformers. Especially his anti-clerical attitude, which he theoretically expressed during the time he worked for the Auckland Rationalist Society and spread among the young intellectuals, must be understood before this background.

Biography

Hugo Bühren is a retired teacher of English and Social Sciences and Faculty Head at a German Grammar School. During his teaching career he coordinated international student exchange programmes, theatre and German-British culture projects. As an educational advisor to the Ministry of Schools North Rhine-Westphalia, Düsseldorf, he analysed international school reforms and was involved in generating concepts for school development planning and evaluation. A holiday in New Zealand inspired him to start researching the writings of German immigrants to New Zealand. After his retirement he enrolled as a PhD student at Victoria University of Wellington in 2008 and he started focusing his research on the biography of Odo Strewe.

Reverberation of a Pacific Wave: Reception of Maori and Samoan Literatures in Spain

Humberto Burcet (session 3b; Bernatzik)

nnlhumberto@hotmail.com

A reverberation can be defined as the persistence of a sound in a particular space after the original sound has been removed. This notion serves usefully to define the in-between situation of indigenous Pacific literatures written in English in contemporary writing. Oral traces of pre-colonial literatures are still present in the fiction of Polynesian authors, who find themselves in what I call the “postcolonial aporia”: the impossibility of an essentialist going back to pre-colonial times and the necessity to express themselves in a postcolonial scenario.

Readers of the vernacular acknowledge the presence of their language and feel represented in the fiction, whilst non-speakers of the indigenous languages have to negotiate the meanings of the vernacular expressions and bridge their cultural gaps through different means e.g. contextualisation, glossaries, translations or nothing at all. These means can be provided by the author or, in some cases, by the editors. These works also pose interesting consequences for translators, who have to deal with more than one source language, and the consideration of international audiences will modify these cultural items in several ways. However, these adaptations might become incoherent as shall be seen in the case studies.

This paper analyses the reception of these reverberations in Spain through the translations into Catalan and Spanish of four Polynesian writers: Maori writers Witi Ihimaera and Patricia Grace from New Zealand, and Albert Wendt and Sia Figiel from Samoa. My research attempts to shed light on the way these authors try to solve their aporia. In their production these reverberations materialise not only in the myths and legends they bring up, but also in the very language characters and narrators use, leading to a hybrid code that combines English and the vernacular languages (in this case Maori and Samoan). This phenomenon has been referred to in several ways (relexification, heterolingualism) but in any case it has established a third space, in Bhabha’s words, where audiences play an important role.

Biography

Humberto Burcet earned his BAs in English Studies and Journalism from Universitat Rovira i Virgili (Spain) and his PG in Modern English Studies from the University of Northampton (UK). He is currently finishing his doctoral thesis on Pacific Literatures and Translation within the Intercultural Studies Group at URV, focusing on Maori and Samoan literatures translated into Spanish and Catalan. He has worked as a teacher of English Language and Literatures, Professional Writing and Editing, and Translation Studies in Spain and New Zealand (University of Auckland) as well as carrying out workshops and research stages in Belgium, Brazil, New Zealand, Samoa, Hawai’i and Edinburgh.

Heroes and Villains: The Popular Depictions of Adventurers and Archaeologists on Easter Island

Ian Conrich (session 7b; Bernatzik)

ian@ianconrich.co.uk

In the popular fiction that circulates around Easter Island, earthly visitors predominantly fall into one of five groups: the troubled superhero, the curious tourist, the stranded voyager, the adventurer or explorer, and the archaeologist or scientist. In reality, adventurers and archaeologists were for many years the mainstay of the island's visitors with people like Katherine Routledge and Thor Heyerdahl figuring significantly within its history. Others drawn to the mystery of the moai include Jacques Cousteau, most noted for his deep-sea explorations, who visited the island in 1978. It is therefore not surprising that the adventurer and archaeologist frequently appear in Easter Island fiction. What is interesting, though, is the way in which the fiction tends to separate these figures into heroes or villains.

Perpetual adventurers Indiana Jones, Lara Croft, Scooby-Doo, and Doctor Who have all encountered the moai. In a Doctor Who novel, an anthropologist steals a rongorongo tablet from the island thereby cursing a family, with the good Doctor travelling there many years later to unravel the mysteries. Meanwhile, Scooby-Doo and gang investigate the moai and find that one is hollow, and is acting as a cover for a corrupt archaeologist. This is extended in other stories with stairs or passageways discovered underneath or near the moai. The many caves that exist around the volcanic island and which are yet to be fully charted, have served in fiction as convenient secret lairs and as underground chambers for hiding great treasures, or for hatching dastardly plans. In this paper, I will focus on comic books, novels, films and advertising in a study that considers the cultural function of these recurring figures.

Biography

Ian Conrich is an Associate Professor at the University of South Australia. Previously, he was Professor of Film and Visual Culture at the University of Derby, Honorary Fellow at the University of Essex 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, member of the Executive for the Pacific History Association, and Committee Member for the Australian Association for Pacific Studies, he is Principal Editor of the *Journal of New Zealand and Pacific Studies*, an Editor of the *Journal of British Cinema and Television*, Associate Editor of *Film and Philosophy*, and an advisory board member of *Interactive Media*, *Notes of the Anthropological Society Vienna*, and *Studies in Australasian Cinema*. He has been a Guest Editor of the *Harvard Review*, *Post Script*, *Asian Cinema*, and *Studies in Travel Writing*. The author of *Studies in New Zealand Cinema* (2009), *Easter Island, Myths, and Popular Culture* (2011), and co-author of *The Cinema of Sri Lanka: South Asian Film in Texts and Contexts* (2016) and *Gothic Dissections in Film and Literature: The Body in Parts* (2016), he is an author, editor or co-editor of a further thirteen books, including *Film's Musical Moments* (2006), *New Zealand Filmmakers* (2007), *Contemporary New Zealand Cinema* (2008), *The Cinema of New Zealand* (in Polish, 2009), *Horror Zone: The Cultural Experience of Contemporary Horror Cinema* (2009), and *Easter Island: Cultural and Historical Perspectives* (2015). He has contributed to more than 50 books and journals, and his work has been translated into French, German, Danish, Norwegian, Polish, Hungarian, and Hebrew.

Narrating Colonial Conflict in the Early 1980s: Some Reflections on the Cultural Moment of *Utu* (1983)

Annabel Cooper (session 1b; Bernatzik)

annabel.cooper@otago.ac.nz

The New Zealand cinema classic *Utu* (1983, Geoff Murphy) was made at a time of political and cultural ferment but also significant opportunity for filmmaking. Racial, labour, and gender politics were afire: the long Ngati Whatua-led occupation of Bastion Point was broken up by police, the Springbok Tour of 1981 sparked widespread protest and focused attention on questions of race and gender at home, and an era of union unrest culminated in the two and a half year Mangere Bridge strike, the longest in the country's history. At the same time – somewhat paradoxically – unprecedented corporate tax breaks for feature film production had suddenly opened up, and more Maori entered filmmaking in an increasing variety of professional capacities.

The idea for *Utu* was sparked when director Geoff Murphy read James Cowan's short story 'A Bush Court Martial', about the ad hoc trial of Wi Heretaunga in the closing months of Te Kooti's War. The story formed the basis for the film's final scene and the revenge/utu narrative leading to it, which also drew loosely on the career of Te Kooti himself. This paper examines how *Utu* tells colonial conflict as it re-makes the past within a present highly charged with cultural tension. It traces the film's links to a series of documentaries of the same era, including *Bastion Point – Day 507* (1980), *The Bridge – A Story of Men in Dispute* (1982), and *Patu!* (1983), and to the drama series *The Governor* (1977), and it investigates the contributions of significant individuals involved in the production, including Keith Aberdein, Wi Kuki Kaa, Merata Mita, and Anzac Wallace.

Biography

Annabel Cooper is Associate Professor in the Department of Sociology, Gender and Social Work at the University of Otago. Most of her research has focused on New Zealand cultural history, and has included work on gender, identity, memory, place and war. She is currently co-editing *He Taonga, He Kōrero*, a collection of object histories, with Lachy Paterson and Angela Wanhalla, and with Ariana Tikao a special issue of the *Journal of New Zealand Studies* on James Cowan. She is writing a book provisionally entitled *Screen Wars: Remaking the New Zealand Wars in Celluloid and Pixels*.

Myths of Easter Island and the Conventions of Film Genre: The Films *Sky Pirates* (1986) and *Les Soleils de L'Ile de Pâques* (1972)

Adam Crowther (session 7b; Bernatzik)

adam_crowther@hotmail.com

Easter Island and its moai have been the subject of many archaeological and anthropological investigations. Despite this, the island and the statues are still shrouded in a degree of mystery. This is due in part to the undiscovered (the island's written language *rongorongo* remains untranslated), but a sense of mystique has also been accentuated by the development of popular myths. These myths sometimes focus on the indigenous population and the island itself, but the majority regard the moai. Concepts such as movement, power, creation and presence have all been featured in relation to the stone structures. There are many examples of Easter Island and the moai in various forms of popular culture such as advertisements, film, television, comic books and literature and the myths that exist have often dictated the way in which they are presented and addressed.

In this paper I shall investigate the ways in which filmmakers have approached these myths in regards to film genre. Specifically, I shall be looking at action-adventure in the case of *Sky Pirates* and science fiction in the case of *Les Soleils de L'Ile de Pâques*. I intend to discuss the ways in which the filmmakers have used various myths to fulfil the conventions and tropes of the respective genres, as well as the ways in which the myths themselves may have been altered due to certain genre and narrative elements. Moreover, I shall compare both films to examine how the same myth can appear in different ways in contrasting genres.

Biography

Adam Crowther graduated from the University of Derby with a First Class BA (Hons) in Film Studies. Adam was the President of the University's film society, and was the Secretary for the year previous to that. Through the society Adam organised various events with the University, local professionals, national media centres and Derby's local arts centre QUAD. Adam was also part of the 2013 festival team for QUADs iDFest and part of the same team again for the 2014 Derby Film Festival. Adam has a strong interest in practical filmmaking and has worked on numerous independent productions in a variety of roles both big and small including the edit of a documentary about the now defunct Friars club in Aylesbury, which was once home to acts such as David Bowie and The Clash. Adam has previously been involved with the New Zealand Studies Association and was an assistant conference organiser, as well as the conference programme editor for the conference in Nijmegen, The Netherlands, and last year's conference in Oslo, Norway. He also works as an associate curator for the *Moai Culture* online resource in support of the travelling exhibition, *Easter Island Myths and Popular Culture*.

Autonomy, Indigeneity, Citizenship: The Unfinished Business of Decolonisation in the French South Pacific

Corinne David-Ives (session 7a; Hochstetter)

corinne.david-ives@uhb.fr

In the last thirty years, the entropic forces of decolonisation have led the French State to grant the last territories still held in the South Pacific a significant dose of self-government, thus allowing them to take some distance from the once all-powerful centre. Today, France is looking for an honourable conclusion to its antipodean colonial romance. The fate of two dissimilar territories is at stake: New Caledonia, originally intended as a colony of settlement, is the country of the indigenous Kanaks, and still home to a sizeable minority descended from the French settlers, while French Polynesia is composed of a number of islands scattered across a vast expanse of the Pacific, and dominated by a population of Polynesian descent.

The prospect of a civil war in New Caledonia in the mid-1980s led the French government to negotiate a settlement introducing considerable constitutional change. A process of reconciliation between the communities was subsequently consolidated and a referendum on independence is scheduled to take place before 2018. In contrast, in French Polynesia the drawn-out political struggle between those demanding independence and the partisans of increased autonomy within the French Republic has turned into a stalemate. To add insult to injury in the eyes of the French government, the United Nations has recently inscribed French Polynesia on the list of the last countries to be decolonized.

This presentation will focus on one hand on the administrative ‘overseas’ framework defining the French dependencies in the South Pacific, and on the other hand on the ambiguities of the French official discourse on citizenship in these former colonies. It will examine how the debate on the status of the Pacific territories has been restructured around autonomy versus independence, and citizenship versus indigeneity. The issue of recognition of diversity will also be addressed in a French national context where indifference and ignorance generally prevail towards such distant exotic lands.

Biography

Corinne David-Ives is an Associate Professor at the University of Rennes 2 (Brittany, France) where she teaches Commonwealth Studies and the history of the British Empire. Her research focuses on identity politics and on the different models of the management of ethno-cultural diversity, examining the evolution of indigenous peoples’ rights and the strategies used nationally and internationally for recognition and empowerment.

‘Myriads of the Chinese Empire’: Diaspora, Race and Nationalism on the New Zealand Gold Fields

Daniel Davy (session 6b; Bernatzik)

daniel.davy@avemaria.edu

The Chinese in nineteenth century New Zealand are often neglected by historians as marginal participants in a national history centred on Maori-Pakeha relations. Although historians of the New Zealand gold rushes, like Miles Fairburn and Jock Phillips, decentre this bi-national narrative, they rarely yield greater acknowledgment of Chinese prospectors. Moreover, only a handful of scholars, including Erik Olssen, Brian Moloughney, and Tony Ballantyne, analyze the ways in which European colonial identities were shaped by engagements with Chinese prospectors in the colony. Studies that discuss the Chinese in New Zealand also rarely take Chinese perspectives seriously, typically focusing instead on European colonial responses to their arrival. With the Chinese hovering on the margins of national development in New Zealand, they remain relevant in this literature primarily for their role in forming a stronger sense of nationalism among European prospectors – those who stayed and became ‘New Zealanders’. Lost in this distinction between white ‘New Zealand’ diggers and Chinese sojourners is that ever-transient European prospectors sit only awkwardly in a historiography that treats the gold rushes as exclusively New Zealand events and the prospectors as settlers.

Rather than argue for the importance of the Chinese to making New Zealand, this paper follows the work of Yong Chen and Adam McKeown to argue that Chinese identities in white societies did not emerge only from experiences of antipathy but were also created through transnational networks connecting individuals to home villages and family members in China, as well as the ideas, rituals and practices migrants brought with them and replicated in their new homes. The paper then briefly discusses the causes of colonial anxiety about the ‘Mongolian hordes’, highlighting especially the importance of developments in Australia and British Columbia that seemed to indicate that the Pacific Ocean was a Chinese lake and Imperial authorities were indifferent to the fate of its colonies around the Pacific Rim. The paper will conclude by emphasising the importance of locating the gold rushes in New Zealand at the junction of multiple webs of migration, culture, and knowledge that extended across the Tasman Sea and the Pacific Ocean.

Biography

Daniel Davy is an Assistant Professor of history at Ave Maria University in Ave Maria, Florida, USA where he teaches courses on the United States, the United Kingdom and the British Empire. He is especially interested in comparative and transnational histories of Pacific Rim borderlands, especially the roles of migration and geography. In 2014, Daniel completed a PhD in History at the University of Otago under the supervision of Angela McCarthy. His dissertation, entitled ‘Lost Tailings: Gold Rush Societies and Cultures in Colonial Otago, 1861-1911’, positioned the Otago rushes at the junction of social and natural environments in the province and networks of migration, knowledge and letters between Otago and the United Kingdom, Australia, and China. He has a chapter on trans-Tasman networks appearing later this year in an edited collection on the Otago gold rushes. He is currently revising his thesis for publication as a book.

Emigration and Empire: Literary Representations of Italian Emigrants in New Zealand

Paola Della Valle (session 6b; Bernatzik)

pdella_valle@hotmail.com

Italians have always been a people of migrants and have contributed to the making of many nations in the Old and New Worlds throughout the centuries. For about one hundred years, from the period following the Italian unification of 1861 to the mid-1970s, over twenty-six million Italians emigrated to foreign countries in search of better living conditions and job opportunities; in particular to Northern Europe, North and South America and Australia. Within the British Empire, the most remarkable Italian presence is arguably found in Australia, whilst the Italian community in New Zealand has always been a minority within a minority. Yet, writers such as Graeme Lay and Renato Amato have explored the phenomenon of Italian emigration to New Zealand, its specificity and what it meant being an Italian New Zealander in the late nineteenth and mid-twentieth centuries.

Lay's novel *Alice and Luigi*, set in the South Island and Wellington during the 1880s-90s, and some of Amato's short stories in his collection *The Full Circle of the Travelling Cuckoo*, offer an original view of race relations which goes beyond the more frequently represented Maori-Pakeha dualism. Italians seem to have had their own patterns of settlement and migration; their physical aspect, cultural background, specific know-how, technical skills, abilities and deficiencies made them different from the Pakeha majority, mainly of Anglo-Saxon origin, and from other minorities coming from Northern Europe. The books raise questions of ethnicity, racism, and economic disempowerment and show how climatic and affective factors can be important for the emigrants' success in a faraway country. My paper analyses these literary works and illustrates those aspects of Italian emigration that offered an economic and cultural contribution to New Zealand dominant patterns.

Biography

Paola Della Valle is a researcher at the University of Turin, Italy, specialising in New Zealand literature. Her articles have appeared in *English Studies*, *Journal of Commonwealth Literature*, *NZSA Bulletin of New Zealand Studies*, and *Il Castello di Elsinore* and *Quaderni del '900*. She is the author of *From Silence to Voice: The Rise of Maori Literature* (2010) and *Stevenson nel Pacifico: una lettura postcoloniale* (2013). She has also contributed to the volumes *Experiences of Freedom in Postcolonial Literatures and Cultures* (2011) and *L'immagine dell'Italia nelle letterature angloamericane e postcoloniali*, (2014).

Hongi, Hangi, Haka, Moko: Linguistic Representations of Maori Culture in Mainstream Travel Guidebooks

Alessandra De Marco (session 6a; Hochstetter)

alessandrademarco04@gmail.com

Maori culture constitutes a strong pull factor in the choice of New Zealand as a tourist destination and tourist texts. Brochures or guidebooks are very often the first source of encounter between tourists and what Graham Dann has called “tourees”. Indeed, such texts provide tourists with a “cognitive framework” for interpreting a destination and its culture. For this reason, language in travel writing is paramount for negotiating between different cultures and meanings, and for establishing, reinforcing or subverting certain power relations. Guidebooks should thus be read critically in order to assess the cultural images they construct to promote a specific destination, and the language they use to create them.

This paper wishes to investigate how mainstream travel guidebooks of New Zealand in English - *Lonely Planet*, *Rough Guide*, *National Geographic* or the *DK Eyewitness* - linguistically represent Maori culture in an attempt to entice tourists by catering to their need for authenticity and, at the same time, exoticism. Specifically, the sections on the culture of *Tangata Whenua* (the people of the land) in these guidebooks will be compared to determine which aspects of Maori culture are used to depict Maori New Zealand and how the language of tourism shapes such descriptions. Particular attention will be paid to the role that Te Reo Maori (Maori language) has in constructing textual images of Maori culture and whether the authors of these texts engage with the problem of interlingual or intralingual translation when conveying Maori culture and identity. The aim of the paper is to determine whether these descriptions offer an exoticised version of Maori culture, or whether they actually engage with the complexity of such a culture and the sometimes fraught cultural relationships existing between Pakeha and Maori in New Zealand.

Biography

Alessandra De Marco holds a temporary position as Lecturer in English Language at the University of Calabria, Italy. Her research interests include literary and cultural translation studies, critical toponymies, American English and New Zealand English, and American literature and New Zealand literature. She is currently investigating the cultural and linguistic representations of New Zealand in tourism and advertising. Her publications include a number of works on Don DeLillo in *Textual Practice*, *49th Parallel*, *AmerikaStudien*, and *Literature Compass*, and an essay on AVT and gender. A paper entitled ‘Are Green-Lipped Mussels Really Green? Touring New Zealand Food in Translation’ will be published next year in *The Translator* (Special Issue on Food and Culture in Translation). She is also a freelance translator.

Neighbours at Puhoi River: A Cross-Cultural Dual biography of Te Hemara Tauhia and Martin Krippner

Anne Eddy (session 8c; Pfeiffer)

anneeddy.translator@gmail.com

In June 1863, Martin Krippner, former Captain of the Austrian Imperial-Royal Army, accompanied a group of eighty-two German speaking Bohemian immigrants to the mouth of the Puhoi River, north of Auckland. Here, the rangatira (chief), Te Hemara Tauhia, and his hapu (sub-tribe) Ngati Rongo/Te Kawerau welcomed the Bohemians and carried them in their waka (canoe) up the river to a clearing in the bush. Two nikau whare (thatched homes), built by Tauhia's people, offered first shelter for their new neighbours. This was the beginning of the township of Puhoi. Despite their efforts for each community, both Tauhia and Krippner were later accused by their own people of misusing their positions for personal gains. Tauhia was blamed for selling tribal lands to cover private expenses. Krippner was never forgiven for promising his compatriots an 'El Dorado', while leading them to near starvation and struggle within dense bush, and subsequently into war in the Waikato where Krippner was commissioned Captain in the Colonial Defence Force.

Tauhia and Krippner were obscure players in Aotearoa's or Austria's history, being known locally rather than nationally. Nevertheless, juxtaposing both men's life narratives offers new insights into the process of colonisation in nineteenth-century New Zealand, looking at that particular historical period from both tangata whenua (the people of the land) and European settler perspectives. This paper discusses findings based on multilingual archival research and conversational interviews with descendants of relatives and contemporaries of both protagonists. By reconstructing the biographies of an indigenous leader and a European colonist, both agents and subjects of colonisation, I am hoping to contribute to a dialogue between Maori and Pakeha in order to challenge stereotypes and generalisations based on lack of information and understanding of historical and cultural contexts.

Biography

Anne Eddy was born in Saxony, former East-Germany. After the fall of the Berlin Wall, she studied Sociology, Psychology and Romanian language at the Free University of Berlin, specialising in the area of ethnic identity and inter-ethnic relations. A scholarship allowed her to carry out research in Romania in 1993/94 for her thesis 'Ame sam Rom – We are Roma: Significance and Problems of Ethno-Genesis of the Roma People in Romania'. After graduating, Anne married a New Zealander and moved to Aotearoa, where she now works as a German–English translator and interpreter. In 2010 she completed studies in Maori language and culture. Two years ago, Anne received a scholarship from the University of Waikato to embark on an interdisciplinary PhD project, *Te Hemara Tauhia and Martin Krippner: A Cross-Cultural Dual Biography*.

Taumako as Religious Crossroads

Rick Feinberg (session 5a; Hochstetter)

rfeinber@kent.edu

The global spread of European political and military dominance from the sixteenth through the twentieth centuries was accompanied by the introduction of Christianity into many previously non-Christian areas. Through most of the Solomon Islands, a British colony until 1978, Christianity's leading exemplar was the Church of England. Yet, despite adopting Anglican doctrine and institutions, many local communities have retained important elements of their older beliefs and practices, combining them in a variety of ways with the new religious order. Taumako, where I conducted anthropological research in 2007-8, offers a powerful illustration of such religious syncretism. The island was settled by Polynesians, and the language remains identifiably Polynesian. However, it has long maintained close contacts with the larger and more populous Melanesian outposts of the Santa Cruz Islands.

Through centuries of interaction, Taumako has absorbed important cultural features from local Melanesians while retaining aspects of its older Polynesian heritage. Later, when the southeastern Solomons came under British control, Christianity was added to the mix. Today, Taumako residents are strongly committed to the Anglican Church. Yet, they remain preoccupied with pre-Christian gods and spirits. And magical spells, which were largely imported from the nearby Melanesian communities of the Santa Cruz group and play an important role in Taumako life, derive their power from appeals to "The Father, The Son, and The Holy Spirit". This paper explores the ways in which these disparate strands have been combined to produce an integrated body of religious practice, as well as the impact of that practice on the seafaring traditions that I had initially gone to Taumako to study.

Biography

Richard Feinberg is Professor of Anthropology at Kent State University. He earned his PhD from the University of Chicago in 1974 and has conducted research primarily with Polynesian communities in the Solomon Islands and Papua New Guinea. In addition, he has spent shorter periods of research with the Navajo of the southwestern United States and in Tokelau and Samoa of the central Pacific. Among his publications are *Anuta: Polynesian Lifeways for the Twenty-First Century* (1981), *Oral Traditions of Anuta: A Polynesian Outlier in the Solomon Islands* (1998), and *Polynesian Seafaring and Navigation: Ocean Travel in Anutan Culture and Society* (2012). His recent publications on Vaeakau-Taumako navigation have appeared in the *American Anthropologist*, *Ethos*, and the *Journal of the Polynesian Society*. He has served as president of the Central States Anthropological Society and chair of the Association for Social Anthropology in Oceania.

Apologies and Empire: Treaty Settlements in Aotearoa/New Zealand

Martin Fisher (session 7c; Pfeiffer)

martin.fisher@canterbury.ac.nz

The colonisation of New Zealand was facilitated by the signing of the Treaty of Waitangi in 1840 between the British government and Maori around the country. The Treaty was written in both English and te reo Maori (the Maori language), and there were significant differences between the two versions. From the government's point of view the Treaty established British sovereignty, but protected Maori property rights. Both versions also granted Maori the rights of British citizens. Maori generally believed that the Treaty had only granted the British governance powers that they would exercise in partnership with Maori. Soon after the Treaty was signed, Maori began to resist the encroachment of British imperialism. The British, and from 1856 some form of settler government, repeatedly breached the terms of the Treaty through aggressive land purchasing schemes and military conquest and land confiscation. By the late 1980s, the New Zealand government embarked on a path of reconciliation through Treaty settlements to resolve Maori grievances related to breaches of the Treaty which included financial compensation, the return of some land, and an apology.

The first major land-based Treaty settlement was with the Waikato-Tainui tribe that is based in the central North Island. Queen Elizabeth II delivered the royal apology to Waikato-Tainui leader Queen Te Atairangikaahu personally at Parliament House in Wellington. All Treaty settlements that have followed have included an apology, but none delivered by the Queen herself. Apologies in imperial circumstances are controversial and they were no less so in New Zealand, as well as in Britain. This paper will explore the role of the government's apology in New Zealand's reconciliation process, and the importance of the apology to Maori groups.

Biography

Martin Fisher was born in Budapest, Hungary and grew up in Toronto, Canada and Wellington, New Zealand. He obtained a BA (Hons) from the University of Otago in 2006, and a Master of Arts in History at McGill University in Montreal, Canada in 2008. In 2014, Martin submitted his thesis on Waikato-Tainui and Ngai Tahu's Treaty of Waitangi settlement negotiations with the Crown, and expects to receive his PhD in History from Victoria University of Wellington in 2015. Martin joined the University of Canterbury's Ngai Tahu Research Centre as a lecturer in 2014. Before commencing his academic career, Martin worked in the Treaty of Waitangi claims process as a contractor researcher and, later, as a public servant. From 2012-2014 Martin worked as a Research Analyst/Inquiry Facilitator at the Waitangi Tribunal.

‘A Relation between Common Experience and What Lies Beyond’: Mimesis and Transcendence in the Portrait Poetry and Poetical Translations of Peter Dane

Norman P. Franke (session 5c; Pfeiffer)

franke@waikato.ac.nz

Fondly remembered for his humanity, creativity and wit by generations of students and colleagues, former Professor of English Peter Dane now spends his time as a poet and environmentalist in the Bay of Islands, New Zealand. Born in Berlin as Klaus Dschenffzig, Peter escaped the Shoa in England, and in Australia. He studied Mathematics, Theology and Literature and worked as an academic teacher in Europe, East Africa and New Zealand. Throughout his life, Peter has written and translated poetry. In his poetry, unlike that of many (post-) modern writers, this revolutionary traditionalist celebrates form and beauty as means of realising and contemplating the limited and contingent, yet potentially transcendent and universal liberty of the arts. In his portrait poetry, the transcendental ‘beyond’ is “firmly rooted in the everyday”.

A great artist is not a genius by dint of their superior skill or of their calculating or knowing mind, but on the strength of living the tension between the human experience of transience and the intended but never fully obtainable *telos* of art; not perfection but “its own indicative stillness... and a stillness beyond it”. Similarly, the translation of poetry does not consist primarily in the accurate rendering of ideas or poetic devices but in invoking those “blessed moments” that “touch and alter our being”. Based on readings of Peter’s poetry about William Blake and Michelangelo from *Loving Art* and the documentary *Past Present*, this paper analyses, contextualises and celebrates Peter Dane’s transcendental poetry.

Biography

Norman P. Franke is the convenor of the German Programme at the University of Waikato. He has published widely about German Enlightenment and Romanticism (Novalis, Lessing) as well as German-speaking exile literature (Albert Einstein, Ernst Kantorowicz, Else Lasker-Schüler, Karl Wolfskehl) and Albert Schweitzer. Norman has been invited to give guest lectures in Australia, Germany, the United Kingdom and the USA. He also works as a documentary filmmaker (*Past Present - The Poet and Environmentalist Peter Dane*) and translator. Norman’s poetry has been broadcasted on NDR radio and published in anthologies in Germany and New Zealand.

Memory, Film and Public Space

Donna Banicevich Gera (session 8a; Hochstetter)

donna_bg@xtra.co.nz

When setting out to write and produce a short film one attempts to give place to a story; an idea, an inspiration. Arguably, we do not consider what possibility exists to produce something that impacts on people through some evolving visual image within the story. That said, however, image and story have many things in common. They draw from particular communities, present a writer's point of view, are crafted compositions presenting emotions, and include selected significant details woven from the writer's idea. So when you separate the two, stepping away from the story in the film, leaving the image behind, where do you go? In this instance to Castlepoint, a small seaside community on the east coast of lower North Island, New Zealand. It is in this context I will provide a presentation, based on a personal writing experience.

This paper aims to explore the development of a film, based on a childhood memory, and the shifting power from this inspiration into a public space. It will look at the terrain a film can cross, leaving behind something beyond the writer's experience and intention. This process will question whether it is in fact a natural creative triangle. I did not set out to develop a script that would transcend into a permanent place, become part of a community culture, or blend with nature. What happened in my case has led me to consider how writers can shape cultural perspective in communities. As the assertion "all cultural products carry cultural meaning" has now been proved correct in the film *RIP*, should I be asking myself "did I really mean to write that?"

Biography

Donna Banicevich Gera is a Wellington based writer. She completed a BA (Hons) in English at Massey University, and holds an MA in Creative Writing (Scriptwriting) from the International Institute of Modern Letters, Victoria University of Wellington. Currently she teaches scriptwriting, short fiction, and creative non-fiction on the Creative Writing Programme at Whitireia New Zealand. Her writing spans poetry, short fiction, creative non-fiction, and script, with work published and produced for radio, screen, page and stage both within New Zealand and internationally. Donna has written a trilogy of plays based on Croatian immigration into New Zealand: *Anton's Women*, *Land without Sundays*, and *Tarara Child*. Two scripts, *My Name is Ruhi* (which premièred at Waikato Museum), and *Burn* (a current work in progress), have been developed using oral history interviews. Other areas of interest cover stories of migration, displacement, and memory. She is presently researching storytelling and scriptwriting in business, and is active in making creative writing accessible within the community.

Epeli Hau'ofa's Heritage: An Ocean of Metaphors

Nelly Gillet (session 8b; Bernatzik)

nellgillet@hotmail.com

Epeli Hau'ofa passed away five years ago. The Fijian-Tongan writer, anthropologist, essayist, thinker and clown has played an overarching role in the shaping, writing and imagining of Oceania's current identity. As Tongan poet Karlo Mila wrote in her tribute to Hau'ofa, "Epeli's Enduring Legacy", for me, was purposively taking charge of our social imaginary, caring for it, investing in it with the magical power of metaphor (*The Magical Metaphorical Man*, 2009). Indeed, the central image Hau'ofa resorted to in order to bind the people of Oceania was that of the ocean: "the ocean is not merely our omnipresent, empirical reality; equally important, it is our most wonderful metaphor for just about everything we can think of".

The aim of this paper is to decipher the use of metaphors, images, allegories and other types of analogies in Epeli Hau'ofa's work: *Tales of the Tikongs* (1983), *Kisses in the Nederends* (1987) and *We are the Ocean, Selected Works* (2008). It will also question the notion of positioning and observing Hau'ofa's double identity as outsider and insider within Oceania, calling for help the jester/thinker character of Manu in *Tales of the Tikongs* and draw attention to the legacy Hau'ofa has left in the region and its possible ramifications within and beyond the shores of the Pacific.

Biography

Nelly Gillet teaches English at the University of Technology of Angoulême, in France, where she develops partnerships with foreign companies and universities for her students. She defended her PhD thesis on 'Patricia Ledyard, American-born Writer in Tonga' in 2004 at the university of Paris-Sorbonne. In 2000, she taught French at the University of Auckland, where she regularly goes back for research trips. Her main fields of interest are New Zealand, Tongan and Sri Lankan literatures in English, with a special focus on women writers and identity issues. She recently contributed to an encyclopedia on women artists, *Le Dictionnaire Universel des Créatrices* (2013) with entries on New Zealand writers.

Reconnecting Tongan Art in Vienna and Vava'u

Tui Emma Gillies and Sulieti Fieme'a Burrows (session 1c; Pfeiffer)

tuigillies@vodafone.co.nz

Tui and Sulieti are a daughter and mother who live and practice art in Auckland, influenced by their Tongan heritage. We would like to discuss with the conference our general art practice and our ngatu project for which we travelled to Falevai in the Tongan island group of Vava'u last year. We wish to discuss our experiences in Vava'u, Tui as a first-time visitor to my mother's homeland, and Sulieti as a local returning to the village for the first time in thirty years.

When Sulieti was a child the tap, tap, tap of the ike (mallet) on the tutua (wooden surface on which bark is flattened into tapa cloth) was a common sound as the women, including Sulieti's mother, would make tapa every two weeks or every month depending on the need for gifts and the frequency of ceremonies. Sulieti continued her tapa art practice when she emigrated to New Zealand, but when she went back for her mother's funeral thirty years ago she discovered that no one in the village was making tapa any more. Sulieti carried on with her tapa art in Auckland and Tui learnt from her but when they went back to Falevai last year there were not even any mulberry trees growing on the island and the papakoka'anga (a surface shaped like half a log on which the tapa cloth is embossed by rubbing it over kupesi or mid-ribs) had been lying unused for decades in a windowless abandoned house.

Sulieti and Tui worked with the women of Falevai to put together the tapa cloth and stitch up the kupesi and do the rubbings that will form the main designs in two big ngatu; we are doing the finer painting work back in Auckland. It was an amazing experience for us to resuscitate tapa art and kupesi for the women of the village, a centuries old tradition many of them would never have taken part in before. None of the villages on Falevai island make tapa cloth or do tapa art anymore and we could not buy any made in Vava'u at the markets in Neiafu. The artists of Vava'u now concentrate on weaving. This presentation will introduce our project, outline our experiences in Vava'u, and go some way towards describing the significance of the barkcloth here in Vienna for Tongans throughout the world.

Biographies

Tui Emma Gillies is a New Zealand artist of Tongan and European heritage. She is a member of the Tongan artists' group, No'o Fakataha. Three of her tapa paintings were included in their Matala exhibition at the Mangere Arts Centre in September 2012. Her work was included in the inaugural Pasifika Film and Arts Festival in Sydney, Australia, in June 2013. Tui's work was also included in the Tauranga Jazz Festival exhibition at The Incubator, March-May 2014.

Sulieti Fieme'a Burrows is a traditional Tongan artist. She has been creating tapa paintings, kaho heilala necklaces and various other forms of traditional Tongan art ever since she was a child in Vava'u. She sold her work at the markets in Vava'u growing up and later when she moved to Auckland at the Otara markets every Saturday for more than 20 years. Two of Sulieti's kaho heilala necklaces were exhibited this year as part of the Tauhi Vaa exhibition in the Fresh Gallery in Otara, Auckland.

The Uses to which Islands are Put

John C. Hawley (session 4b; Bernatzik)

jhawley@scu.edu

'Minor Literatures' produce a wide variety of examples of the metaphorical importance they can hold in the minds of their citizens, and in those of visitors and colonisers. Mauritius, for example, plays widely differing roles in Amitav Ghosh's Ibis trilogy, and in Barlen Pyamootoo's *Benares*. In this paper I would like to discuss two very different treatments of the Pacific: Robert Barclay's study of the Marshall Islands, *Melal*, and J. Maarten Troost's *The Sex Lives of Cannibals: Adrift in the Equatorial Pacific*, with perhaps some reference to its sequel, *Getting Stoned with Savages: A Trip Through the Islands of Fiji and Vanuatu*.

Despite their offensively colonising titles, Troost's novels have received many glowing reviews; *Melal*, in contrast, most surely has fewer readers. Barclay is also not a Pacific Islander, much as Lawrence Thornton was not Argentinean and had not visited that country before writing the wonderful *Imagining Argentina* (1987). In this paper I would like to discuss the uses to which our imaginations are put in the act of creation and reading, and the ethics of both.

Biography

John C. Hawley is a Professor of English and the former chair of the English department at Santa Clara University. He is the editor or author of sixteen books, including the *Encyclopedia of Postcolonial Studies* (2001), *Post-colonial, Queer: Theoretical Intersections* (2001), and *Postcolonial and the Global* (2007), and has contributed many articles to journals dealing with postcolonial issues. He has served on three Modern Language Association executive committees and was president of the US chapter of the Association for Commonwealth Literature and Language Studies. In the spring of 2015 he was a Fulbright fellow at Humboldt University in Berlin, working on Migrant Literature, as well as Gay and Lesbian Literature.

The Maori Economy

Manuka Henare (session 7c; Pfeiffer)

m.henare@auckland.ac.nz

Eleanor Catton won the Man Booker Prize in 2013 for her depiction of Maori and settler economies in nineteenth century New Zealand, with her book *The Luminaries*. The book dealt with two assumptions about the topic that still resonate today. Firstly, that economies based on value and worth are somehow discrete, and secondly that reconciliation between the two must occur least one be found inferior to the other. Furthermore, Catton cites Lewis Hyde when alluding to the ‘art’ of the gift, echoing Nietzsche’s protagonist Zarathustra’s claim that to be able to give gifts well is an “art [*kunst*]”; an art so often located in ‘archaic’ societies and their economies.

This paper reconsiders the Maori economy not as a ‘gift economy’ *per se* but as an ‘Economy of Mana’, a term I conceived drawing on Göran Hydén’s Economy of Affection to describe an economy in service of spiritual, ecological, kinship *and* economic well-beings. After more than a century of oppression, the Economy of Mana has re-emerged. This paper considers the dynamism of the Maori economy that statistics show is now thriving inside New Zealand’s capitalist economy, neither as a marginalised gift economy nor as an adaptation to the dominant settler economy, but as an economy of inclusive affect.

Biography

Manuka Henare is an Associate Professor in the University of Auckland Business School. He is a Maori scholar with over forty years research and consultancy experience in the field of Maori and Indigenous business enterprise and development economics. As Director of the Mira Szászy Research Centre for Maori and Pacific Economic Development, he is able to make strong academic theory relevant to economic development, social policy and Treaty settlements using kaupapa Maori (Maori principles) and matauranga (tested knowledge)–mohiotanga (accepted knowledge/epistemological) Maori approaches.

The Oceanic Digital Revolution Today: Experiences, Trends and Challenges

Geoffrey Hobbis (session 5a; Hochstetter)

geoffreygahobbis@gmail.com

The aim of this paper is to develop a regionally, ethnographically and netnographically grounded perspective on first experiences and the trends and challenges accompanying the sudden and widespread proliferation of digital information-communication technologies (ICTs) across Oceania, from mobile phones to the online classroom. Recognising that digital ICTs cannot merely be understood as a homogenising force but that also digital worlds develop hybrid cultures wherein local particularities interact with global generalities in ways that are unique to any given place and time, I set out to uncover the very dynamics that constitute the Oceanic digital revolution today. For this purpose I propose to synthesise a 'proto-canon' of research on digital Oceania that is ethnographically situated in twelve months of field research on the digital culture of the Lau People in rural and urban Solomon Islands (Lau Lagoon, Malaita, and Honiara).

By examining region-wide trends in netnography, ethnographic studies done through ICTs, and digital anthropology, and ethnographic studies of ICTs, I ask to what extent and how ICTs constitute new forms of interacting and navigating in between and across the Sea of Islands and the ocean that has traditionally connected and intertwined a geographically vast and culturally heterogeneous region. What opportunities are digital connections affording to Pacific Islanders and Pacific Islands states, from disaster response to increased access to secondary and post-secondary education? And what are the challenges that emerge from new technologies and their integration in often vulnerable lives such as potential increases in human trafficking? I suggest that especially in view of promises made by digital development and e-government, a more comprehensive understanding of the particularities of the Oceanic digital revolution are indispensable to harnessing the potentials of digital ICTs rather than their pitfalls.

Biography

Geoffrey Hobbis is a co-supervised PhD candidate in Social Anthropology and Ethnology at École des Hautes Études en Sciences Sociales based at the Centre for Research and Documentation of Oceania in Marseilles and in Social and Cultural Analysis at Concordia University in Montreal. Funded by the Foundation Martine Aublet at the Musée du Quai Branly, his doctoral thesis, 'An Ethnographic Exploration of the Digital Culture of the Lau People (Solomon Islands)', is based on a twelve months grounded netnography that compares the information-communication cultures of the rural Lau Lagoon, North Malaita, with those of the urban centre, Honiara. Geoffrey is co-convener of a three year panel series at the Association for Social Anthropology in Oceania on 'The Pacific in the Digital Age' with research linking local sites across the Pacific to broader regional, theoretical and methodological trends.

New Zealand Foreign Policy in the Pacific: Has It Changed over the Past 25 years?

Iati Iati (session 6d; Heine-Geldern)

iati.iati@otago.ac.nz

New Zealand-Pacific aid and trade relations have attracted favourable reviews over the past 25 years. To its credit, New Zealand has consistently been second only to Australia in the level of aid it provides to the Pacific. New Zealand has made the Pacific central to its aid effort, and has acknowledged that it has a “comparative advantage” in development work in the region and “can potentially make a measurable difference to poverty here”. Making such claims and being able to back them up are two different things, but where problems have surfaced it has sought to address these in a timely manner. A 2005 Organisation for Economic Cooperation and Development (OECD) assessment of New Zealand aid identified issues with coordination and coherence in the Pacific region. The following year, the then New Zealand Agency for International Development (NZAID) developed a strategy to improve policy coherence for development. A 2010 OECD review gave a positive assessment of New Zealand’s development program, noting its specific understanding of the Pacific context. However, the reviews are not all favourable, and the New Zealand government itself has been its own worst critic. In 2010, the Government commissioned another review, and this concluded, “New Zealand’s development efforts have yielded disappointing results...conditions in many Pacific islands have deteriorated”.

When it comes to trade, the story is similar. Under the 1981 South Pacific Regional Trade and Economic Cooperation (SPARTECA), New Zealand, along with Australia, provided non-reciprocal trade concessions to Pacific island countries. This was a welcome privilege for developing countries struggling to gain favourable access to markets in developed countries. Conversely, under the 2001 Pacific Agreement for Closer Economic Relations (PACER), Pacific island countries are required to negotiate a reciprocal trade agreement with New Zealand and Australia. The process behind the development of PACER, and the current free trade agreement being negotiated as part of it, PACER plus, has revealed the ugly side of New Zealand’s policies in the Pacific. Claims of bullying, lack of transparency, and more importantly the possibility of Pacific governments yielding control of their economies to foreign actors, and Pacific island peoples being disenfranchised of important rights, such as customary land rights have surfaced. It raises an issue that observers have highlighted in relation to New Zealand-Pacific aid and trade relations: is this a form of colonisation? This paper examines this question in light of the patterns and problems inherent in these relations.

Biography

Iati Iati received his PhD from the University of Hawai'i at Manoa and is a lecturer in the Department of Politics, at the University of Otago. His current research projects focus on Pacific regionalism, New Zealand foreign policy of the past, present and future, land reform in the Pacific, and civil society in Samoa. He is one of the co-directors for the 2015 University of Otago Foreign Policy School.

From the South Pacific to the Heart of Europe: Georg Forster in Vienna, 1784

Graham Jefcoate (session 8c; Pfeiffer)

g.p.jefcoate.70@cantab.net

The young Georg (George) Forster (1754-1794) famously accompanied his father, the scientist Johann Reinhold Forster, on James Cook's second circumnavigation of the globe in 1772-1775. His personal account, *A Voyage Round the World* (1777), and particularly the German translation (1778/1780), not only introduced the South Pacific, its peoples and natural history, to the peoples of German-speaking Europe but also came to be regarded as a classic of travel literature. The Forsters' publications and the collections they made on the voyage formed an important basis for the scientific study of the South Pacific region. Forster's writings and particularly his essay *Cook the Discoverer*, also largely created the image of Cook as a navigator of genius and an enlightened leader.

In 1778, Forster moved to Germany in pursuit of suitable employment for himself and his father. With the publication of his book, Forster was treated by many as a celebrity, a messenger from another world, rather in the manner of early astronauts in the twentieth century. In 1784, he spent seven happy weeks in Vienna, the largest German-speaking city of the period, where the Hapsburg Holy Roman emperors had their court. On leaving the city, he even spoke of a (second) expulsion from paradise. In this paper, I shall discuss Forster's reception by Viennese society and his impact on this centre of the German-speaking Enlightenment.

Biography

Graham Jefcoate studied English Literature at Cambridge and Library Science in London. From 1981 to 1988, he worked at Münster University, Germany, on 'A catalogue of English books printed before 1801 held by the University of Göttingen'. From 1988, he worked at the British Library on the English Short Title Catalogue project and on the development of digital library and Internet services. In 1997 he became Head of Early Printed Collections at the British Library, which houses the world's largest collection of early printed books in western languages. In 2002 he returned to Germany as Director General of Berlin State Library. From 2004, he worked in the Netherlands where he was Director of the Nijmegen University Library until October 2011 when he took early retirement. He has published widely in the fields of rare books, library history, library management and innovation. Since retirement, he has lectured in the UK, Germany and New Zealand. He has a special interest in Anglo-German cultural exchange in general, and in Georg and Johann Reinhold Forster in particular. He is the author of the Georg Forster entry in the *Oxford Dictionary of National Biography*. His book on German printers and booksellers in eighteenth century London will be published in 2015.

Exploring the Social, Political, and Biological Construction of Race in Samoa

Sybil Johnson and Sybil Dione Rosado (session 3a; Hochstetter)

sybil.taproot@gmail.com

In North America the concept of race has been forged in an antagonistic dichotomy between African descended people who were enslaved and European descended peoples. Unfortunately, colonisation and globalisation have subtly and sometimes overtly helped replicate this dichotomy in international spaces. Whiteness or an approximation to whiteness has become a primary key to attaining social power worldwide. This has created a global standard of beauty that disproportionately favours European physical features. This reality creates a paradox for people of colour worldwide. The international media transmits a subtle message that marginalises African based features. People of colour who naturally possess these culturally marginalised physical features are encouraged to renegotiate their identity and distance themselves from any association with an African heritage.

Evidence of this hierarchy can be found in simple ideas like how to identify who people are racially. For example, 'meauli' is a derogatory Samoan word that means ugly black thing that is used to describe people with dark skin; whereas, the etymology of the word 'palagi', which is currently used to describe anyone European, originates from the word that means heaven or sky. So the racial hierarchy is even played out via the basic names used to identify people in every day experiences. Through interviews, participant observation, a literature review and an analysis of historical documents this paper will argue that the social construction of Samoan racial identity has been influenced by the idea that whiteness is at the pinnacle of an unspoken racial hierarchy. Therefore, in order to retain or attain social power Samoans have been socialised to distance themselves from any association with an African racial identity.

Biographies

Sybil Johnson has been involved with theatre most of her life. She has worked with children's theatre, community theatre, as well as college and university programmes. She was the Director of theatre at the American Samoa Community College (ASCC) in Pago Pago, for over five years. While at ASCC she directed a Samoan version of Shakespeare's *A Midsummer Night's Dream*, which opened with a Samoan Prologue delivered by a Talking Chief. In collaboration with the author, she also adapted Sia Figiel's Novella *The Girl in the Moon Circle*, and produced it for the first time on stage. Sybil obtained her doctorate degree in Theatre at Florida State University with a dissertation on Robert Macbeth and the New Lafayette Theatre, one of the most influential companies of the Black Theatre movement.

Sybil Dione Rosado is currently Professor of Social Sciences at Benedict College. Rosado is a native of Tampa, Florida. She earned a B.S. in Political Science from Florida A & M University, a Juris Doctorate from Vanderbilt University Law School, and a MA and PhD in Cultural Anthropology with concentrations in Sociology and Women's Studies from the University of Florida. Her research interests include Legal Anthropology, domestic violence, medical tourism, Afro-Brazilian religion, native epistemology, gender inequality, ethnic identity, the symbolic nature of beauty, and body modification. She positions herself as an applied visual anthropologist who studies the legal implications race and the African Diaspora. She also serves her college and community as a consultant, volunteer and advisor for student groups.

Representations of Pacific Island Countries in German and French Textbooks

Matthias Kowasch and Péter Bagoly-Simó (session 6a; Hochstetter)

kowasch@uni-bremen.de; peter.bagoly-simo@geo.hu-berlin.de

In European nations, the geography of Pacific Island countries (PICs) is not an important educational priority within schools. Generally, students have little knowledge about the cultures of, or the development issues and environmental impacts of human activities in PICs. However, climate change and rising sea levels, as well as the consequential impacts on island communities, are topics that can be found in European textbooks.

Textbooks are a somewhat unique research tool, as they can also be seen as a vehicle for politically motivated and socially negotiated interpretations and values, passed on to generations of young people. As something that is primarily created with state intervention, they refer to what is seen as reliable knowledge in a society. In a 2012 German textbook from Lower Saxony about Australia and Oceania, thirteen of eighty-seven pages dealt with the PICs. Tourism in Vanuatu, resource exploitation in New Caledonia, climate change impacts in Tuvalu and the political status of PICs were some of the topics in this textbook for upper secondary level students. It must be questioned whether reliable knowledge about Oceania is transmitted to the students via this medium.

This paper investigates the representations of Pacific Island cultures in German and French textbooks. We ask which topics are discussed and which images of Pacific cultures are transmitted to the students. While France still has overseas territories in the Pacific Islands region (New Caledonia, Wallis and Futuna, French Polynesia), it is not the same with Germany. We investigate if this matter leads to different representations and significances of Oceania in textbooks.

Biographies

Matthias Kowasch is a lecturer at the department of Geography at the University of Bremen. He gained his PhD in 2010 in the subject of human geography. His thesis investigated the perception and participation of the indigenous Kanak peoples in the mining sector in New Caledonia. After his PhD, he was a postdoc at the French Institute of Research for Development in Noumea. He works on resource conflicts, governance and representation of Oceania in textbooks.

Péter Bagoly-Simó gained his PhD at University of Eichstätt-Ingolstadt, Germany. He is the head of the department of geographical education at Humboldt University and his research specialises on sustainable development in education and on international textbook research, especially German, Mexican, Romanian and New Zealand textbooks.

Talking Up the Empire? The Conversations and Speeches of Richard Seddon during His Tour of the South Sea Islands in 1900

Rognvald Leask (session 7a; Hochstetter)

rleask@unistra.fr

On 17 May 1900, the New Zealand government despatch boat *S.S. Tutanekai* took to sea carrying the Prime Minister Richard Seddon, “with his family, several officers and friends” for a month-long voyage which would take in Tonga, Fiji, Niue and the Cook Islands. Ostensibly a cruise-rest to the hard-working leader whose health had broken down suddenly, the events of this voyage as recorded by Edward Tregear, consisted of a series of official receptions, entertainments, expeditions, speeches, meetings, and private interviews that would make even the most hardened diplomat blanch. Tregear’s notes and narrative were rapidly converted into a lavishly illustrated 445-page book which was published the same year. It is partly a travel narrative and partly an account for the general public of Seddon’s speeches and conversations. It reveals a Prime Minister determined to ensure that the Pacific Island groups should become firmly attached to the Empire, preferably under New Zealand administration.

This paper consists of targeted analysis of two strands of discourse in the book. The first is the narrative aspect, in which the touring party’s comments relating to their adventures as well as their comments on the indigenous peoples are analysed in an attempt to reveal and highlight consistent attitudes of the New Zealanders towards the colonised islanders. The second analysis is of the words of Seddon himself in public speeches, spontaneous and prepared, and in letters. The speeches were recorded verbatim or in reported discourse by Tregear and form a considerable part of the text. Although rarely noted at length by the author, the speeches and responses of the Pacific Islanders are also examined.

Biography

Rognvald Leask, a New Zealander, is a *maître de conférences* at the *Université de Strasbourg*, where he is responsible for the Applied Foreign Languages (LEA) Bachelor’s Degree by distance learning. He is a member of the research laboratory EA2325 SEARCH (Savoirs dans l’Espace Anglophone: Représentations, Culture, Histoire). His doctoral thesis was on the interpretation by European observers of the democratic reforms put in place in New Zealand at the end of the nineteenth century. He is currently following two lines of research, which intersect frequently. The first involves following and analysing the evolution of bi- and multicultural relations in New Zealand. The second line of research examines the role of the Commonwealth of Nations in supporting its smaller, weaker democracies and the choice of mechanisms that it makes to achieve this end.

Marinetti Down Under: The Legacy of Futurism in Aotearoa New Zealand

Alfio Leotta (session 2c; Pfeiffer)

alfio.leotta@vuw.ac.nz

This paper examines the circulation and legacy of futurism in New Zealand. Futurism is an avant-garde artistic movement that emerged in Italy in the early twentieth century. In the first Futurist manifesto, the father of the movement, Filippo Tommaso Marinetti, glorified technology, machinery and, above all, velocity: “the splendour of the world has been enriched by a new beauty: the beauty of speed”. Convinced that mankind was stunted by a senseless veneration of the past, the futurists attacked established aesthetic and intellectual traditions. Marinetti’s movement reached far and wide influencing most of the artistic avant-gardes of the twentieth and twenty-first centuries. Futurist principles and aesthetics have also inspired New Zealand artistic circles since the outset.

In the 1920s, renowned New Zealand artist Len Lye achieved popularity in London with his mechanised art, which the British media of the time dubbed as the work of a ‘futurist New Zealander’. More recently, local artists like Emil McAvoy have cited Futurism as a major source of inspiration. Despite its reputation as a pastoral paradise, futurist ideals have also underpinned New Zealand perception of itself. Twentieth century colonial rhetoric systematically emphasised and celebrated the ‘Newness’ of New Zealand. Government propaganda, for example, was particularly keen to display the technological advancement of the country, which symbolised the empire’s ability to tame the primeval forces of nature. Similarly, the rebuilding of Napier in the 1920s and Christchurch in the 2010s was also animated by futurist paradigms. By exploring the influence of futurism in Aotearoa at the social, cultural and artistic level, this paper will offer a new perspective on a relatively underexplored aspect of the relationship between New Zealand and European culture.

Biography

Alfio Leotta is a lecturer in Film Studies at Victoria University of Wellington. His primary research interests focus on the relation between film and tourism, the history of New Zealand cinema and the study of New Italian Cinema. His first book, *Touring the Screen* (2011), examines the phenomenon of film-induced tourism in New Zealand. Alfio is currently working on a monograph about the cinema of Peter Jackson.

The Maori Boy in the Egyptian Hall

Tina Makereti (session 1a; Hochstetter)

tina.makereti@gmail.com

In 1845, a thirteen-year-old Maori ‘orphan’ known as James Pomara (Hemi Pomare) joined artist George French Angas on his journey from Sydney to London. In April 1846, Pomare was exhibited in costume at the Egyptian Hall, Piccadilly, alongside the sketches and paintings that Angas had made of Maori architecture and people. Pomare was also introduced to Queen Victoria and Prince Albert, and attended a soiree staged by the Marquis of Northampton. Very little is known about the boy apart from the bare facts. On encountering him, newspapers reported, “his intelligent open countenance prepossessed everyone in his favour”. In a novel inspired by this story, a character based on young ‘James Pomara’ will be given voice to describe the wonders and barbarities of Victorian London.

The premise of the novel is that while the boy was exhibited as a curiosity from a savage culture alongside artefacts, wildlife and other oddities seen at the time as entertainments, his point of view reveals the strangeness and barbarity of imperial, capitalist, exploitative systems that continue to pervade society to this day. The novel will be allegorical; by showing the clash of world views, but also the fascination, between the boy and the great European city he encounters, I hope to incite readers to reflect on the dominant culture of Aotearoa New Zealand, and to consider what true savagery might mean. This paper will consider my research thus far and discuss how Pomare’s historical moment reveals the origins of contemporary New Zealand national culture, as well as tensions between indigenous world views and Empire.

Biography

Tina Makereti is a novelist, essayist and author of short stories. Her first novel, *Where the Rekohu Bone Sings* (2014) recently won the 2014 *Nga Kupu Ora Aotearoa Maori Book Award for Fiction*. Her short story collection, *Once Upon a Time in Aotearoa* (2010) also won the *Nga Kupu Ora Maori Book Award for Fiction* in 2011. In 2009 she was the recipient of the *Royal Society of New Zealand Manhire Prize for Creative Science Writing (non-fiction)*, and in the same year received the *Pikihuia Award for Best Short Story Written in English*. Makereti is Curator Maori for Museums Wellington and convenes a Maori & Pasifika Creative Writing Workshop at Victoria University. She is of Ngati Tuwharetoa, Te Ati Awa, Ngati Maniapoto, Pakeha and, according to family stories, Moriori descent.

The Loneliest Englishman in the World: 'H.P.' Edmunds Creates Rapanui

Grant McCall (session 7b; Bernatzik)

g.mccall@nissology.net

Percy Henry Edmunds arrived on Rapanui (Easter Island) in 1904, after a short stay in Argentina; he finally left Rapanui in 1929. Edmunds was an amateur photographer, starting with glass plates and ending his enterprise with roll film. Many of his photographs were published, but never with credit in a series of well-known early publications about Rapanui, including Katherine Routledge's *The Secret of Easter Island* (1919) and Macmillan Brown's *The Riddle of the Pacific* (1924).

Whilst Edmunds also took extensive shots of the livestock ranch he managed alone, sending them to his employer, the Scottish-English Williamson, Balfour, he had the foresight to assemble a collection of his work to one of his distant correspondents, (Retired) Captain A.W.F. Fuller. When Fuller died, his widow sent the extensive collection to the Bishop Museum, Hawai'i, where they can be studied today. As well as creating a visual record of Rapanui for the first decades of the twentieth century, he also was the father of two of the island's most important families. This paper will explore his legacy to demonstrate how one person can be responsible for how a place can be represented to the world.

Biography

Grant McCall is Associate Professor at the University of Sydney, in the Department of Anthropology. Previously he was Senior Lecturer in Social Anthropology, at the University of New South Wales. He has wide-ranging interests on the people of the Pacific Islands, and on Rapanui, in particular. This work has been explored through ISISA, The International Small Islands Studies Association, of which he had been elected President since 1998. He is the author of numerous books and articles, including *Rapanui: Tradition and Survival on Easter Island* (1994; 2nd edition) and has been developing in recent years the concept of 'Nissology', as the study of islands on their own terms. Plans for future research and publications include a monograph on the development of the population of Rapanui, as well as a more philosophical work reflecting on his forty plus years of research there.

Creating New Zealand Film Culture in the Mid-Twentieth Century: John Cowie Reid

Brian McDonnell (session 3c; Pfeiffer)

b.p.mcdonnell@massey.ac.nz

This paper examines the important contribution of Dr John Cowie Reid to the development of an unselfconsciously intellectual film culture in New Zealand during the twenty years following World War II. Reid was a highly regarded university teacher and scholar, an English Professor at the University of Auckland and a prominent Catholic layman. He was perhaps the leading serious film reviewer and film critic in New Zealand in the 1950s and 1960s. He wrote not only general popular reviews in newspapers such as the *Auckland Star* and in magazines such as the *NZ Listener*, *Tablet* and *Zealandia*, but also longer, more serious and academically structured essays on many aspects of film. He was also an intellectual leader of the Film Society movement in New Zealand in the mid-twentieth century. Reid proposed a number of carefully conceived policies concerning local film culture and film appreciation that bear re-examination today.

This paper will highlight some of his ideas and values as well as providing a new reading of some of his works of review and criticism from the period. A specialist in the so-called British Catholic novelists, Reid was an expert on Graham Greene, so an account of his opinions and high regard for that most Viennese of mid-century films, *The Third Man*, will be included.

Biography

Brian McDonnell is a Senior Lecturer in Media Studies at Massey University's Auckland campus. His PhD from the University of Auckland was on the subject of the relationship between New Zealand Fiction and film. He has published three books on film, including co-authoring the 2007 *Encyclopedia of Film Noir* (Greenwood Press), and a large number of book chapters and journal articles on New Zealand cinema and Hollywood cinema, and other facets of media. He worked for seven years on the New Zealand Film and Literature Board of Review and was a Fulbright visiting lecturer at Georgetown University in Washington DC in 2008. He is of Irish and Maori (Tuhoe iwi) descent.

Conservation and Colonisation in New Zealand's National Parks

Keri Mills (session 2b; Bernatzik)

keri.mills@usp.ac.fj

Academic and popular histories of national parks in New Zealand are predominantly narratives of rescue. They are stories of far-sighted, usually Pakeha, visionaries who, through years of lobbying and effort, saved precious pieces of wilderness from the threat of exploitation and destruction. This telling of the conservation story as a tale of rescued remnants in both academic historiography and wider political discourse obscures the history of the land's removal from Maori ownership and restriction from Maori use. Conservation lands have been a part of the colonial history of New Zealand as much as other lands, but this fact is largely omitted in the public discourse about these places.

Over recent years, however, researchers and Maori claimants have been telling the story of colonialism in national parks in the course of historical Waitangi Tribunal inquiries. The inquiries have produced a huge amount of new information about, as well as fresh interpretations of, the relationship between colonialism and conservation in New Zealand. As Crown parties are also part of the inquiries and both Crown and claimant witnesses and researchers are cross-examined, the inquiries produce a dialogue between these two sets of narratives. The conversations and contests that happen during inquiries are illuminating for the study of indigenous-settler relationships, both past and present. The exchange has exposed different perspectives on the history of human relationships with the natural environment, and offers new ideas about the way these relationships could work in the future. This paper presents an analysis of both Maori and Pakeha narratives of conservation history in New Zealand, and the recent dialogue between them.

Biography

Keri Mills is a lecturer in history at the University of the South Pacific in Suva, Fiji. Her research specialties are in indigenous-settler relationships in Aotearoa New Zealand, and the history of environmentalism. She gained her PhD from the Australian National University has lectured at the University of Auckland and worked as a historian at the Office of Treaty Settlements in Wellington. She is currently working on a book on the history of Tongariro National Park, an article on environmentalism in the 1970s and 1980s in the Pacific, and an article on the way indigenous rights are framed in international environmental agreements.

Lorde: A Mole in the Mainstream

Tony Mitchell (session 2c; Pfeiffer)

tony.mitchell@uts.edu.au

In her essay ‘Mainstream as Metaphor: Imagining Dominant Culture’, Alison Huber lists some of the values often assigned to mainstream pop music, both popularly and academically: “banal, homogeneous, unsophisticated, undiscerning, uncultured, low, inauthentic, fake, commercial, conservative, conformist or just plain stupid”. Pop “mainstreamness”, she asserts, is now achieved through “digital downloads, file-sharing and social media” rather than “CD singles, hit countdowns and music magazines”. This shift in mediatisation, although the hegemony of the *Billboard* Hot 100 and Billboard Music Awards, Grammy Awards and to a lesser extent, Brit Awards and local music awards, still reigns supreme, partly explains how a completely unknown sixteen year old from Auckland, New Zealand, can suddenly achieve US mainstream pop supremacy, and completely overturn all of Huber’s list of negative values in one fell swoop.

Lorde’s first EP *The Love Club*, appeared out of nowhere in November 2012 on Facebook, Twitter, Tumblr and Soundcloud as a free download. By January 2013 Lorde was signed to a US Universal subsidiary Lava and by the end of June ‘Royals’ had entered *Billboard*’s Alternative chart at number 29 and by August, it was number one; the first number one by a female artist since 1996. In September she was *Billboard* magazine’s cover story, followed by numerous other US magazines. *Billboard* proclaimed her “the most sought-after new artist of the year”, compared her to Mazzy Star and Portishead in terms of her media reticence, and acknowledged the influence of anonymous London dubstep artist Burial; credentials that are the complete opposite of ‘mainstream’. Lorde’s debut album *Pure Heroine*, released in September 2013, went to number one in the Billboard Hot 100, and won best Pop Vocal album at the 2014 Grammy Awards, where ‘Royals’ also won two awards.

Lorde held mainstream pop to ransom in 2013. She has been diagnosed as a ‘gifted child’, is a voracious reader, fond of American writers such as Raymond Carver and Sylvia Plath, and came second in an international ‘Kids Lit’ contest at the age of twelve, after having read 1,000 books. She has declared herself a feminist, is an eloquent spokesperson for the rights of teenagers, does not place any emphasis on her sexuality, unlike other mainstream female artists, dislikes being referred to as a role model, and has of late taken to denouncing aggressive and stalker journalists in New Zealand. Her celebrity seems a casual by-product: she is an accomplished media presence, a skilled singer, a perceptive lyricist and a knowledgeable musician far beyond her years, all of which seems totally incompatible with mainstream pop success. This paper shall discuss whether or not she is mightily aware of stereotypes she is setting aside and is indeed redefining mainstream pop or is she an underground mole?

Biography

Tony Mitchell is an honorary research associate in cultural studies at the University of Technology, Sydney. He is the author of *Popular Music and Local Identity: Pop, Rock and Rap in Europe and Oceania* (1996) and the editor of *Global Noise: Rap and Hip hop outside the USA* (2001). He co-edited *Sounds of Then, Sounds of Now: Popular Music in Australia* (2008), and *Home, Land and Sea: Situating Popular Music in Aotearoa New Zealand* (2011).

Telling the Terror to Heal the Trauma: Gendered Experiences of Empire in Native Pacific Literature

Michaela Moura-Koçoğlu (session 6c; Pfeiffer)

mic.moura@outlook.com

This paper explores the ways in which Indigenous women's literature contextualises the myriad layers of violence "woven through the very fabric of Indigenous life experience". As Métis scholar Jo-Ann Episkenew emphasises, stories constitute a powerful method for healing the emotional wounds that indigenous peoples have suffered. Through my discussion of novels from Australia and New Caledonia, as well as Hawai'i, my analysis will take into account multiple layers of trauma, including individual, collective, and trans-generational trauma. Entrenched in the postcolonial legacy of intersecting racism and sexism, Native Pacific women's literature explores the wounds of Empire and postcolonial trauma that represent a social reality for Indigenous women's lived experiences of gender-based violence, discrimination and oppression in former settler societies.

While a postcolonial analysis shows that trauma narratives are inextricably anchored in historically specific, politicised experiences, non-Indigenous methodologies remain limited in analysing and comprehending the diverse layered forms of trauma as lived by Indigenous peoples. Centering Indigenous Feminist theories provides a more productive framework in literary analysis of trauma in Native Pacific texts; an Indigenous Feminist perspective allows us to critically examine the history and formation of Eurocentric hierarchies, as well as forms of systemic oppression and structural discrimination by race/ethnicity/and gender, which have resulted in the ongoing re-traumatisation of women's social reality. I will argue that Indigenous women's writing critically exposes the fallacies of a binary victim/perpetrator discourse, re-claiming Indigenous female voices to become active agents of change, introducing an Indigenous approach to healing from trauma through storytelling.

Biography

Michaela Moura-Koçoğlu teaches Women's Studies and Postcolonial English Literatures at Florida International University in Miami. She is the author of *Narrating Indigenous Modernities: Transcultural Dimensions in Contemporary Maori Literature* (2011). Among her primary research interests are Indigenous Women's Studies, Anglophone and Lusophone African Women Writers, and Transculturality as a critical methodology. She has also published on literature from Oceania, postcolonial studies and multicultural children's fiction. Michaela is a series consultant for the 'New Zealand Writers' publications, forthcoming from Kakapo Books.

Cultural Issues in Translating New Zealand Literature into Italian: A Case Study of John Mulgan's *Man Alone*

Valentina Napoli (session 3b; Bernatzik)

vnap001@aucklanduni.ac.nz

John Alan Edward Mulgan is the author of the classic 1939 New Zealand novel *Man Alone*. It is the story of Johnson, an English survivor of the First World War trenches, who comes to Auckland during the Depression, is caught up in rioting, farms first in the grim northern Waikato and then in the centre of the North Island. After an affair with his boss's Maori wife, and the accidental killing of the boss, he survives an epic crossing of the Kaimanawa Ranges, to leave the country and set out for the Spanish war.

Mulgan took the title of 'Man Alone' from a remark in Ernest Hemingway's novel *To Have and Have Not* (1937): "a man alone ain't got no bloody fucking chance". The 'man alone' has been a recurring theme in New Zealand literature, epitomised by Mulgan's book in the 1930s and *Smiths Dream* by C.K. Stead in 1971, which was later adapted into the 1977 feature film *Sleeping Dogs*, starring Sam Neill. McCormick argues that *Man Alone* is a proletarian novel because of the scenes of working class men challenging the forces of capitalism. In fact, Mulgan's novel demonstrates the Marxist belief that the common man would provide the basis for a new social order.

I contributed as a translator to the Italian version of *Man Alone*, and this paper is a discussion of this important undertaking and of my role as an 'intercultural mediator'. I will engage with the question of the challenge of translating New Zealand fiction into Italian, especially how the transfer of cultural material necessitated some quite radical change of the text to make it more accessible to its target audience. Whereas a New Zealand audience may (or should) be familiar with the meaning of many of the original Maori terms and of the names of places, these are unlikely to be recognised by an Italian audience. In fact, Italian readers could wonder what a kauri is, where Rangitoto or King Country is, as well as probably knowing nothing about the 1932 Queen Street riots in Auckland. My presentation will focus on some of the linguistic and cultural issues raised by the source text, as well as on the strategies used in the target text in order to bridge the gap between the two cultures.

Biography

Valentina Napoli holds a PhD in Comparative Literature from the University of Auckland. Her research analysed the appropriation and reworking of the western literary myth of the Noble Eco-Savage in the fiction of Witi Ihimaera. She published an interview with Ihimaera in the November 2010 issue of *Leggendaria*, a Women's Studies journal published in Rome. Her article entitled 'Questioning the "Exotic" in Two Italian Travellers' Accounts from New Zealand' has been published in a special issue (2012) of the academic journal *Italian Studies in Southern Africa*, dedicated to different aspects of the presence of the 'exotic' in Italian literature. She has published a book chapter entitled 'Creative Tourism in NZ Context: A study of *Whale Rider* Tours' (2015), and she contributed as a translator to the Italian version of John Mulgan's *Man Alone* (2015). She has previously worked as a guest Lecturer and Teaching Assistant in the School of European Languages and Literatures at the University of Auckland.

The 1928 Select Committee on the New Zealand Cinematograph Films Bill

David Newman (session 3c; Pfeiffer)

dbnewman@sfu.ca

The problem with the dominance of US film in the British Empire, and the need to develop the British film industry to mitigate the erosion of British values as a result, was an important topic of discussion at the 1926 Imperial Conference. As a result, the New Zealand Government set out to introduce a similar bill to the UK Cinematograph Films Bill in 1927. Although the initial New Zealand bill followed many aspects of the British bill, substantial resistance from exhibitors and distributors in New Zealand resulted in the bill being significantly rewritten and reintroduced the following year. The revised bill provided the basis for the legislation that would shape the New Zealand cinema industry until its major revision in 1961.

The archival records of the hearings and negotiations around the bill provide a revealing insight into the operations and structure of the industry during the period, as well as being a case study of the use of soft power in the competition between the United States and Great Britain within the British Empire. Using a theoretical framework of soft power, this paper outlines the hearings and negotiations that took place, including the evidence presented by US distributors to the New Zealand Select Committee, as different stakeholders competed to shape the industry to meet their interests. These discussions set the ground for the subsequent trade war between New Zealand and Hollywood in 1930, when additional taxation measures were introduced as a result of Hollywood's tax avoidance measures.

Biography

David Newman teaches in the School of Communication at Simon Fraser University, Vancouver, Canada. He earned his PhD with a dissertation exploring government screen policy in New Zealand, Hong Kong and the Straits Settlements during the 1920s and 1930s. His current research interests span screen policy, New Zealand film industry history, creative industries, creative entrepreneurship and the creative process. He has contributed to *Silencing Cinema: Film Censorship Around the World* (2013), *Small Nations, Big Neighbours: New Zealand and Canada* (2011), *The Contemporary Hollywood Film Industry* (2008), and *Cross-Border Cultural Production: Economic Runaway or Globalisation?* (2008). He is currently co-editing a book on screen policies internationally.

He ā He Alo / Kanohi ki te Kanohi / Face to Face: Close Encounters of the Curatorial Kind

Noelle M.K.Y. Kahanu, Moana Nepia and Philipp Schorch (session 2a; Hochstetter)

nmkahanu@hawaii.edu; nepia@hawaii.edu; philipp.schorch@ethnologie.lmu.de

Throughout the Pacific, interpersonal encounters are characterised by a deep level of physical intimacy and engagement from the *honi/hongi*, the face-to-face greeting, to the *ha 'a/haka*, acts of challenge that also serve as celebratory acknowledgements of ancestral presences. In these physical exchanges, relationships are built, tended, and tested through an embodied confirmation of values, practices and ethics. For museums engaged with Pacific collections and communities, whether through established administrative procedures, exhibitions, or public programmes, the importance of such relationships, and their physicality, persists. The increasing acknowledgment of, and interaction with, communities whose works reside in museums throughout the world, is thereby not a new practice but the current stage of a continuum of relations that have ebbed and flowed over centuries.

This paper involves the interdisciplinary work of three scholars whose research, interests and collaborations coalesce around concepts of indigenous curatorial practice. Kahanu focuses on Bishop Museum's *E Kū Ana Ka Paia* exhibition, which featured an important Hawaiian temple image loaned from the British Museum. She highlights how the Hawai'ian practice of *he alo ā he alo* in crosscultural contexts facilitated the exhibition's success, and how it is incorporated in current University collaborations within the Pacific. Nepia discusses two recent programmes at the University of Hawai'i, ARTspeak and the *Binding and Looping: Transfer of Presence in Contemporary Pacific Art* exhibition, as a means of examining how Pacific Island artists articulate contemporary creative practice, particularly as it relates to physical, bodily encounters. Finally, Schorch historicises the significance of transpacific and crosscultural relations through the lens of Te Rangihiroa, Sir Peter Buck.

Biographies

Noelle Kahanu is a Native Hawaiian writer/artist/curator/filmmaker. Following receipt of a JD from the Richardson School of Law, Hawai'i, she served as Counsel to the Senate Committee on Indian Affairs, Washington, DC, working on issues of self-determination, education, housing, culture and the arts. For 15 years, she worked at Bishop Museum, Hawai'i, as a cultural inventory specialist, project manager, and as Director of Community Affairs. She developed over twenty-five exhibitions that featured more than one hundred native artists, and was a member of the project team which guided the renovations of Bishop's Hawaiian Hall (2009) and Pacific Hall (2013), and the landmark exhibition, *E Kū Ana Ka Paia* (2010), an international gathering of the last three *Kū* temple images in the world.

Moana Nepia is a Maori visual and performing artist a choreographer, curator, video artist, painter, and poet. He has choreographed for Atamira Dance Company, Footnote Dance Company, Taiao, and the Royal New Zealand Ballet; presented work in festivals throughout the UK and Spain; and has devised projects for education departments of the Royal Ballet, Birmingham Royal Ballet, London City Ballet, and Dance Advance in the UK. He has previously taught at Elam School of Fine Arts–University of Auckland, Unitec, and AUT University in Auckland. An Assistant Professor at the University of Hawai'i Center for Pacific Islands Studies, his interdisciplinary research interests include visual arts, dance and performance studies in the Pacific, Indigenous epistemologies, and research through creative practice.

Philipp Schorch is a research fellow (Fritz Thyssen Foundation) at the Institute of Social and Cultural Anthropology at LudwigMaximiliansUniversity Munich, and an honorary research fellow of the Alfred Deakin Research Institute at Deakin University, Australia. He received his PhD in Museum and Heritage Studies from the Victoria University of Wellington, and is currently conducting collaborative research on indigenous curatorial practices at Bishop Museum. Philipp has recently published in the *International Journal of Cultural Studies*, *International Journal of Heritage Studies*, *Museum and Society*, *Museum Management and Curatorship*, and *Museum Worlds: Advances in Research*. He is currently co-editing the volume *Transpacific Americas: Encounters and Engagements between the Americas and the South Pacific*.

The Value of the *Vanua*: The Nexus of People and Land in Fiji's Market Economy

Geir Henning Presterudstuen (session 2b; Bernatzik)

g.presterudstuen@uws.edu.au

What is the value of Fijian land (the *vanua*)? In most Fijian discourses such a question has traditionally been considered both meaningless and irreverent. Not only is the vast majority of Fijian land inalienable from local landowning units by law, but the concept of *vanua* is often understood as an all-encompassing concept that establishes the relationship between Fijian people, tradition and the land rather than merely a geographical or spatial term. Its value, it is argued, is thus intrinsic and indisputable.

What is concealed by this discourse, however, is the extent to which different communities are preoccupied with extracting and creating value from their land. As more Fijian communities engage in commercial trade or tourism, these processes have become intensified and also more obvious. Indeed, the Fijian tourism trade have to some extent converted all aspects of the *vanua* into entities with commercial value. In this paper I explore the discourses of value that underlie these processes and examine how local understandings of the *vanua* change when all its elements - land, people and Fijian tradition - become framed by the logics of global capitalism.

Biography

Geir Henning Presterudstuen is a social anthropologist and an early career fellow in the School of Social Sciences and Psychology at the University of Western Sydney. He has conducted long-term ethnographic research in Fiji since 2009, and has published several journal articles and book chapters on his main research interests which include economic anthropology, postcolonialism and processes of ethnic and gendered self-identification at the interface of notions of tradition and modernity in Pacific communities. His most recent publication is *Monster Anthropology in Australasia and Beyond* (2014).

Tama-nui-te-ra, Tangaroa, Tane, Whiro: Remarks on the Maori Pantheon

Sergei V. Rjabchikov (session 7c; Pfeiffer)

sergei.rj.123@gmail.com

Whilst sharing some of the main features of Western Polynesia, the Eastern Polynesian religions also had far reaching differences. Instead of the paramount god Tagaloa (Taga loa), known as Tama-po'uli-ala-ma-foa in the Tongan mythology, Tane was made up. The reason for this lay in declining valuable marine resources somewhere in Central-East Polynesia; Tangaroa became the god of the ocean only, and Tane became the sun god. As a result, the whole cosmological model was rebuilt. As an image of the sun, Tangaroa was transformed into the god Tama-nui-te-ra in the Society Islands, which was later exported into New Zealand. In the Maori calendar, four names for Tamatea and four names for Tangaroa were listed. The similarity of Tama-nui-te-ra and Tangaroa's functions was retained in the Maori beliefs: both had the same two wives, Hine-raumati (Summer Maid) and Hine-takurua (Winter Maid). The principal figure of creation was the god Tane who played the role of Tagaloa or Maui of Western Polynesia. The sacred bird of Tane was called Manumea in New Zealand. Interestingly, the same red colour (mea) that had been an attribute of Tangaroa became the designation of Tane.

This paper shall analyse an incantation dedicated to Tangaroa. The key points of analysis will be the words *kuku* (to hold tight), *taki* (to lead along), *uta* (land) and *tai* (sea). In a song of Tuvalu devoted to the fishery, the term *kuku* is an element of an archaic fishery charm. In Manuscript E of Easter Island one can discern the fragment containing the marine terms *hakaruarua* and *hakauauauaua*, the name Tamai (the sea god) and the terms *tai* and *uta*. In another Maori incantation the sun has the epithet upoko (head), and the chthonic god Whiro the epithet ngarara (reptile). The same images were widespread on Rapanui.

Biography

Sergei V. Rjabchikov has been the General Director of a non-profit organisation named *The Sergei Rjabchikov Foundation – Research Centre for Studies of Ancient Civilisations and Cultures* (Krasnodar) for many years. His scientific interests are in ethnology, linguistics, archaeology, history, archaeoastronomy, the comprehensive investigations of ancient civilisations and cultures, and the mathematical investigations of sign systems. Publications (more than 300 works) include numerous articles on the Easter Island written language and Polynesian rock art, on the Scythian, Sarmatian, Meotian, Slavonic and Circassian antiquities, on early Christianity (translations of Latin and Greek texts), and on the real history of Bolshevism. Sergei's main book is called *The Scytho-Sarmatian Sources of the Slavonic Culture: The Materials of the South Russian Folkloric-Ethnographic Expedition* (2002; in Russian). His works on the Polynesian problems have appeared in the following journals: *Journal of the Polynesian Society*, *Sovetskaya etnografiya*, *Etnograficheskoe obozrenie* [Review of Ethnography; the Russian Academy of Sciences, *Polynesian Research*, *Polynesia Newsletter*, and *Anthropos*.

Nowheresville: New Zealand and the Communitarian Riddle in Janet Frame's *Living in the Maniototo*

Gerardo Rodríguez-Salas (session 4b; Bernatzik)

gerardor@ugr.es

Living in the Maniototo (1978) is a landmark in Janet Frame's fiction, where she depicts a variety of 'imagined communities' that deserve further exploration. The Nancy-Blanchot debate in post-phenomenological communitarian theory provides a useful hermeneutic background to understand Frame's communitarian incursion, particularly the distinction between *operative communities* (immanence, essentialism) and *inoperative communities* (transcendence, alterity, singularity). This paper will investigate Frame's ironic recreation of existing communities mainly through meta-narration. Although in the novel communities seem to materialise in 'Nowheresville', there is a potential to envision an alternative community, which verges on the inoperative type by 'unworking' and appropriating the idyllic locus of the Maniototo.

A variety of communities will be considered. Firstly, New Zealand as a patriotic nation where the trope of possession (e.g. Blenheim as 'owning' literary myths) is deconstructed to point at an alternative "community of debt", with examples such as Lance's opinion of Wynyard as a foreigner and not a 'real' New Zealander or the alternative figure of the New Zealand refugee (Zita), who follows the guest-parasite model. Secondly, the community of artists, represented by the writing school in Central Auckland and Conway's restrictive ideas that the narrator extends to "critics and teachers", thus rebelling against Bourdieu's artistic field of power and its *illusio*. The idyllic image of Maniototo is questioned when it is presented as enclosed, static, and mysterious, and the narrator points at the possibility that this mystery is vulgar and the place might not exist. Thirdly, there is the religious community, mainly questioned in the figure of Father Coleman and his fake miracle. Lastly, there is the community of lovers, as explored in the two pairs of guests (Roger and Doris; Theo and Zita).

Biography

Gerardo Rodríguez-Salas is a Senior Lecturer in English Literature at the University of Granada, Spain. He holds an MA in Gender Studies from the University of Oxford and a PhD from the University of Granada. He is the author of three books on Katherine Mansfield. He is also co-editor of *Community in Twentieth-Century Fiction* (2013), in which he has two chapters: one on Katherine Mansfield and another on Janet Frame, both from a communitarian perspective. His most recent research interest is communitarian theory (Nancy, Blanchot, etc), which he is developing within the framework of two research projects granted by the Spanish Ministry of Education. He has also published extensively on Australian fiction (mainly Carmel Bird), and some of his essays appear in journals such as *Australian Literary Studies*, *Meanjin*, *JASAL*, *Antipodes*, and a recent chapter within the volume *Katherine Mansfield and Literary Modernism* (2011). He is currently working on a book where communitarian theory is applied to a selection of New Zealand writers.

Me ata Haerere ma ka Ngaru: From the Crest of a Wave; Safety, Wise Pathways and Practices

Khyla Russell (session 3d; Heine-Geldern)

khyla.russell@op.ac.nz

This presentation is about how we see and understand the ride from the crest of a wave alongside our ture a moana (our family rules around the sea). These laws include knowing how to read the waves and how they are to be interpreted when gathering kaimoana (seafood) from certain areas around my home place; and about safe practices when in the moana for pleasure or for gathering. There are rules of safety that must be followed, rules of common sense and those of specific cultural/ceremonial practices and meanings.

Learning to read waves was as essential to our knowing as was learning to read books. In the 1950s, as children, our gathering of kaimoana and fishing from our home was done seemingly carefree as was our swimming and the learning of the art of lifesaving. What we were too young to be aware of was the manner of the preparation we were being given at all times before, during and after being in the water. Some came by way of conversations which were happening where we were; through stories and pre-histories of our hapu (sub-tribe) and whanau (family) being fisher-people; the loss to Takaroa (sea kaitiaki/ guardian) of our whanau members and relatives and the significance of those messages that were relayed to us to help keep us safe. As a nation living in this Sea of Islands, from our kaik (villages) ahi ka (long settled), gathering kaimoana and fishing have always been part of our way of life, at least for those of my age in similar coastal kaik. This presentation will look at some of the knowledge of waves that has been acquired by us over a lifetime, yet despite that the losses we have suffered from Takaroa taking to himself whanau (immediate and in the wider sense), as a cost for the bounties we receive.

Biography

Professor Khyla Russell is Kaitohutohu (Senior Manager Maori) at Te Kura Matatini ki (Otago Polytechnic) in charge of embedding the Treaty of Waitangi across the organisation. She sits on several advisory committees at both Otago Polytechnic and the University of Otago, as an expert in matters Maori to do with ethics, research, art, and health, and holds a number of Ministerial appointments. Khyla speaks the Maori language, which she has taught for over 40 years.

The Huia (*Heteralocha acutirostris*) in Zoological and Ethnological Collections from the Austrian Explorer of New Zealand, Andreas Reischek

Georg Schifko (session 2a; Hochstetter)

georg.schifko@univie.ac.at

Andreas Reischek (1845–1902), a New Zealand explorer from the province of Upper Austria, brought extensive collections of the New Zealand avifauna and of Maori culture back to Austria, which are mainly housed in the Naturhistorisches Museum in Wien (NHMW) and in the Weltmuseum Wien. These collections also include items from the extinct Huia (*Heteralocha acutirostris*), a bird renowned for the strong sexual dimorphism of its beak. In the NHMW there are two skeletons and eight skins of the Huia. Reischek's ethnographic collection, housed in Vienna's Weltmuseum, boasts five feather ornaments that are unique documentations of Maori culture the like of which cannot be found even in New Zealand's museums. One piece in particular deserves special mention, namely the ornament presented to Reischek by none less than the Maori King Tawhiao. There also exist four skins of the Huia which have been used as ear pendants.

This paper discusses the various objects from Reischek's collections that are related to the Huia. It also addresses the criticism that has emerged over the years with regard to these objects, namely the accusation of having killed an extensive number of Huia, as well as the assumption expressed by Reischek's son in his writing that the presentation of the Huia feathers implies inherited chieftainship of the Reischek family among the Maori people.

Biography

Georg Schifko is a lecturer at the Institute for Social and Cultural Anthropology in Vienna. After studying zoology he turned towards cultural and social anthropology. His main interests are ethnozoology and the traditional culture of the Maori, with several publications in this field about European collections of Maori artefacts, Maori tattoos, and toi moko (mummified Maori heads). His current research focus is on the reception of the image of the Maori in the Western world (Europe and America).

Globalising Maori Museology: Reconceptualising Engagement, Knowledge and Virtuality through Mana Taonga

Philipp Schorch and Conal McCarthy (session 5b; Bernatzik)

philipp.schorch@ethnologie.lmu.de; conal.mccarthy@vuw.ac.nz

This paper sets out to globalise Maori museology through mana taonga (the spiritual and cultural connections of treasures to the Maori people), a concept which is historically grounded and articulated in contemporary museum practice. It reconceptualises issues of engagement, knowledge and virtuality by exploring ways in which the mutual, asymmetrical relations underpinning global, scientific entanglements of the past can be transformed into reciprocal, symmetrical forms of cross-cultural curatorship and anthropology in the present. We begin with the Cook/Forster collection which embodies the first material evidence of the encounter between Pacific and European peoples in the 1700s.

Reconnecting both sides of the encounter through research on the history of the collection, its contemporary legacy, and Maori engagements with western anthropology and museology, allows us to complicate lopsided (re)interpretations of indigenous cultures in exhibitionary projects, and one-sided accounts of museums and indigenous people which dominate the literature. While artefacts such as those housed in the Cook/Forster collection have often been regarded as objects of the European gaze, pawns in a game of colonial power in which native peoples were inevitably the victims of ethnographic othering, there is another view submerged in little known histories and theories of collecting and being collected - the idea of carvings and other objects as envoys from the Maori world, actors which instantiate social relations for the benefit of their communities. These taonga or treasures, then, should be seen as an outward extension of tribal efficacy, a projection of social and material agency that materializes a Maori presence in Göttingen and other worlds.

Biographies

Conal McCarthy is Director of the Museum & Heritage Studies programme at Victoria University of Wellington, New Zealand. Conal has degrees in English, Art History, te reo Maori (Maori language) and Museum Studies and has worked in galleries and museums in a variety of professional roles. Among his current research projects is an ARC funded study on museums and anthropology 1900-1940, and another on Indigenous Museologies in Australia, New Zealand, the US, and Canada. He has published widely on museum history, theory and practice, including the book *Exhibiting Māori: A History of Colonial Cultures of Display* (2007) and *Museums and Maori: Heritage Professionals, Indigenous Collections, Current Practice* (2011).

Philipp Schorch is a research fellow (Fritz Thyssen Foundation) at the Institute of Social and Cultural Anthropology at LudwigMaximiliansUniversity Munich, and an honorary research fellow of the Alfred Deakin Research Institute at Deakin University, Australia. He received his PhD in Museum and Heritage Studies from the Victoria University of Wellington, and is currently conducting collaborative research on indigenous curatorial practices at Bishop Museum. Philipp has recently published in the *International Journal of Cultural Studies*, *International Journal of Heritage Studies*, *Museum and Society*, *Museum Management and Curatorship*, and *Museum Worlds: Advances in Research*. He is currently co-editing the volume *Transpacific Americas: Encounters and Engagements between the Americas and the South Pacific*.

Relocating the Gothic: Old World Set and Costume Design in *Grampire* (1992) and *What We Do In The Shadows* (2014)

Laura Sedgwick (session 1b; Bernatzik)

lj.sedgwick@gmail.com

From John Polidori's *The Vampyre* (1819) to the twentieth century work of Anne Rice, the vampire has been written as something of a nomad. Lord Ruthven, Nosferatu, Dracula, and Lestat all journey between locations as they seek victims, or new lifestyles. This movement across boundaries makes the vampire a liminal figure, yet in the case study films in this paper the modern-day New Zealand vampires are homebound. Here, the temporal stasis imposed by their immortality means there is a beguiling fusion of their past homes within the present.

This paper will examine the use of set and costume design within the films *Grampire* (1992) and *What We Do In The Shadows* (2014), both comedy productions featuring vampires from the Old World that have relocated to New Zealand. The former is a family-oriented film, starring Al Lewis, which attempts to rehabilitate the figure of the vampire, characterised here as a friendly grandfather. The latter is a mockumentary, starring Taika Waititi and Jermaine Clement, which places four European vampires into a flat-sharing situation in present-day Wellington. Both films combine horror with other genres, including the family film, sitcom, and the documentary, and they occupy similar positions in their dependence on mise-en-scene in order to relocate familiar Gothic tropes into a new setting. This paper will consider the use of design as a narrative and stylistic device, including the emphasis upon the visuals of the Gothic as a means to engage with generic conventions.

Biography

Laura Sedgwick is currently studying for a PhD in Film Studies at the University of South Australia, on the topic of 'Haunted Spaces in Contemporary Horror Cinema: Set Designs and the Gothic'. She is Book Reviews Editor for the *Journal of New Zealand and Pacific Studies*, and Assistant Organiser for the annual conferences of the New Zealand Studies Association.

New Zealand Empire Building: A Legal Approach

Joanna Siekiera (session 6d; Heine-Geldern)

joanna.axe@gmail.com

The aim of this paper is to discuss New Zealand's participation in its global region, both *de iure* and *de facto*. The empire building by Aotearoa can be investigated by political science and an historic approach. Additionally, it is worth taking into consideration the legal aspects of imperialism. Undoubtedly, it was a difficult process for New Zealanders in carving out their own identity; from being a British colony, then a dominion, and finally achieving the international legal status of a sovereign state. After gaining a capacity to lead its own foreign and internal policy, separated from the British Empire, New Zealand has become some kind of a role model of prosperity, democracy and the rule of law for the developing countries of the South Pacific.

Government in Wellington decided to put itself into free associations with Niue and the Cook Islands. In contrast to the US policy in the region, New Zealand did not create a written form of cooperation. Nevertheless, there are legal clauses for the recognition of those countries as sovereign states, in both of the constitutions. Their citizens were also assured of New Zealand citizenship. Just like Washington in the case of Palau, the Federated States of Micronesia and the Marshall Islands, it is government in Wellington that acts in foreign affairs and defence issues on their behalf. A highly interesting example of the dependent area is Tokelau. The inhabitants of this New Zealand dependency intentionally insist on the firm legal connection with the more developed country. They prefer material benefits coming from Wellington rather than the international status of being a sovereign state.

Biography

Joanna Siekiera is a PhD candidate in International Law at the University of Wroclaw, Poland. Her thesis focuses on New Zealand's role in the South Pacific's regional political and legal institutions. Her main interests are diplomatic law, Polish foreign relations policy and the legal framework for cooperation among the states of the South Pacific region. Both her Bachelor's and Master's thesis, which dealt with Polish-New Zealand diplomatic relations and international cooperation among the Pacific states, were formally recognised as the best thesis in the Faculty of Law, Administration and Economics. Joanna has participated in international exchange programs (New Zealand, Palestine, Russia) and completed internships at the Polish embassies in Estonia and Canada as well as other institutions in Germany and Poland.

‘Caste’ and Empire in Australia: Insights from Aboriginal Life Writing

Maria Preethi Srinivasan (session 6c; Pfeiffer)

preethisrinivasan_m@yahoo.com

‘Caste’ and ‘caste system’ are usually associated with the social system in India, but these words also reoccur in the discourse of the history of the indigenous people in Australia, more specifically in the discourse of the policy of the removal of ‘half-caste’ children from their families and communities. “When the caste system was introduced they graded us like cattle”, writes Doris Pilkington in *Under the Wintamarra*; “We were octoroons, with one eighth Aboriginal blood, or quarter-caste, or half-caste. Light-skinned children were conditioned to look down on their own people”. The caste system caused much trauma, right through to when the children had become adults, because they were discriminating against their own relations, their own brothers and sisters. A good number of Aboriginal writings allude to ‘caste’ in the Australian context. For instance, Marnie Kennedy’s life story is titled *Born a Half-Caste* (1985). A more chilling verbal denunciation of caste may be seen in Aboriginal writer Kath Walker’s poem, ‘Aboriginal Charter of Rights’.

This paper aims to delve into the intriguing question of how ‘caste’ came to be used in the Australian context and how it provides insights into notions of ‘Empire’ that were responsible for the sad course of events in the history of Australia’s indigenous people. Australian historian Henry Reynolds, in his book *Why Weren’t We Told*, observes that “[i]t was no coincidence that the emergence of scientific racism in the late eighteenth century coincided with the British occupation of Australia”. It was a time when race science topped the agenda in the scientific discourse of the writings of A.O. Neville, Chief Protector of the Aborigines, which reveals that the colonial government’s response to miscegenation and the policy of removal (of half-caste children) was informed by eugenics. These insights into the workings of imperialism come as a result of setting out on the trail opened up by the terms ‘caste’ and ‘half-caste’ in the Australian context.

Biography

Maria Preethi Srinivasan is an Assistant Professor in English at Queen Mary’s College, Chennai, India. She gained her doctoral degree with the thesis ‘Australian Aboriginal, Indian Dalit and Adivasi Life Writings as Sagas of Empowerment’. Her proposal for her doctoral research secured for her an Endeavour Award for the year 2006, sponsored by DEST (Department of Education, Science and Training), Government of Australia. Under the aegis of the award she was a visiting scholar at the School English, Media and Performance Studies, UNSW, Sydney, till October 2007. Her work on indigenous life writings has been published in *Aboriginal History of ANU* and *Southerly*. In January 2014 she organised an international conference on Multiculturalism and the Social Fabric in Australia, America and India at Queen Mary’s College, Chennai. The conference was sponsored by the University Grants Commission (Government of India) and the Australian High Commission.

A Shoebox of Memories, Nostalgia and Legacy

David Sweet (session 8a; Hochstetter)

imagism@iinet.net.au

Baby boomers in New Zealand, Australia and elsewhere, are the first generation to have easy access to affordable family photography, inheriting a limited collection of snap-shots from their parents and grandparents. These collections now sit in the metaphoric and literal shoeboxes silently awaiting their future. This research uses an ethnographic approach to explore the manner in which the complex relationship between the family snapshot, memory, memory-making, and nostalgia is established. It does so by considering the curatorial future of these photographs by baby boomers and the resulting influence this has on family histories. Photographs do not hold memories, however, they prompt narratives, myths and family tales, becoming the ancestral signposts for a family. Conjoined with the imbedded narrative, they are a symbol to understand the past and consequently the present. My research shows that a form of photographic autoethnography is occurring as many baby boomers are drawn to their early years and use their photographs (or lack of them) to explain, record and tell their story. Not all memories are happy and while the photographs may depict enjoyable and happy times, often the memories they conjure have the bitter-sweetness of nostalgia. This paper argues that the memory-making that emerges from the shoeboxes of photographs becomes a valuable family, social and cultural legacy for future generations to consider.

Biography

David Sweet has research interests in oral history constructed from family photography and the narratives, myths and nostalgia that these photographic collections generate. His thesis on the legacy of baby boomer family photography is under examination. David has published in genealogical and oral history publications and presented at conferences in Adelaide, Melbourne, Canberra and Brisbane in Australia and Oxford UK. David is a Fellow of the Public Relations Institute of Australia. Moving into the world of higher education has been a fourth career for David. He has served in two Police Services (South Australia and Papua New Guinea), he was a firefighter for fourteen years before another career change to the corporate world of public relations and advertising. Since 2006, David has lectured in a variety of communication based subjects at the University of South Australia.

Polynesian Expansionism in the Pre-Colonial History of Tanna Island (South Vanuatu)

Marc Tabani (session 3a; Hochstetter)

marc.tabani@free.fr

‘Polynesian outliers’ are not considered anymore by many of the scholars of South Pacific history and anthropology as a valid analytical category. It is rather a relic of earlier anthropological attempts to define cultural boundaries, and to comprehend regional exchange networks and spatial mobility. The deconstruction of the Polynesian/Melanesian division and the concomitant affirmation of a “Sea of Islands”, culturally united through its diversity and complementarities, invites us to replace former conceptions of a “Polynesian return” with new models of Near and Far-Oceania Lapita descendants reunions.

Nowadays, peoples from Futuna, Aniwa and Tanna, three islands located in TAFEA (the southern province of Vanuatu) share many common cultural and physical traits. Their differences have continued to fade since initial Polynesian contacts with Tanna and have been further weakened through Christianisation and colonisation. Moreover, as contemporary ni-Vanuatu citizens, few islanders would actually assert Polynesian origins that might conflict with national and regional Melanesian values, as praised in the constitution of their country, or with the ‘Melanesian way’ currently promoted and supported by the Melanesian Spearhead Group (MSG). Nevertheless, the historical landing on the tiny islands of Aniwa and Futuna by settlers coming from Central Polynesia deeply influenced the whole socius of Tanna, their closest and larger neighbour island. Cultural, social, political, economic, religious and linguistic influences have transfigured ancient Tannese society itself into a semi-Polynesian outlier.

This paper provides a summary of evidence that clearly illustrates the syncretistic processes that gave birth to pre-colonial Tannese tradition; that is, to a hybrid cultural system first described by early European observers. This syncretistic process can be seen as a product of an articulated expansionist strategy of in-coming migrant groups from Futuna. Explicit syncretic elements include a rich ceremonial complex called *Nakwaiari (Nekewoiar)* as well as a transformed ceremonial hierarchy dominated by dignitaries called *Iermanu*. These strong cultural interactions between the ‘Polynesian’ and ‘Melanesian’ on Tanna have engendered much local experience with cultural adaptation to drastic social changes. This experience shaped the ways in which islanders later adapted to Christianisation and to colonial domination, while simultaneously contesting the new imported order with inventive indigenous politico-religious movements.

Biography

Marc Tabani is a Senior Research Fellow at the Centre National de la Recherche Scientifique (CNRS) and affiliated to the Centre de Recherche et de Documentation sur l’Océanie (CREDO). For over twenty years he has conducted research in the many islands of Vanuatu. His main topics have been politics of identity and tradition, cultural change or indigenous movements. Marc Tabani has published several articles in French and English and edited two volumes in French - *Les pouvoirs de la coutume à Vanuatu : traditionalisme et édification nationale* (2002) and *Une pirogue pour le paradis : le culte de John Frum à Tanna* (2008). He is also the editor and co-author of the French version of *Histri Blong Yumi: A History of Vanuatu in four volumes* (2010-2012), the editor of a special issue of the *Journal de la Société des Océanistes* dedicated to the thirty years of Vanuatu’s independence, and an ASAO monograph, *Kago, Kastom and Kalja: The Study of Indigenous Movements in Melanesia Today*.

Samoan Ethnic Show Travellers in Germany, 1895-1911. A Study of Self- and Outsiders' Representations of Samoanness

Hilke Thode-Arora (session 1a; Hochstetter)

hthodearora@googlemail.com

Between 1895 and 1911, three groups of Samoans travelled to Germany with *völkerschauen*; ethnic shows which were a widespread form of Western entertainment at the time. The most prominent visitor to Germany was high chief Tupua Tamasese Lealofi who came in 1910-11, but there were titled and high-ranking persons in each of the three groups. While the German recruiters meant the Samoans to perform for paying audiences, the Samoan dignitaries understood these travels as a diplomatic visit and *malaga*. Meeting the German emperor and a number of other nobility, and receiving and giving valuables to them, some of the travelers intended the trip to Germany to strengthen their positions in the inner-Samoan political struggle for power. Behind the scenes of the shows, the representations of Samoanness and the political dimensions of the travels were under frequent negotiation by German and Samoan 'actors' with a considerable degree of agency on the Samoan side. Unaware of this, a number of German authors and artists were fascinated by the Samoan presence in Germany and were inspired to create their own representations of Samoanness.

This paper explores the political background in Germany and Samoa, and the recruiting and organising of the shows from European and Samoan perspectives. It is based on written, image and material sources in Samoan, New Zealand and European archives and museums, but also on interviews with those of the Samoan traveler's descendants who could still be traced. It is the outcome of a three-year research project which resulted in an exhibition at the Five Continents Museum in Munich in 2014.

Biography

Hilke Thode-Arora is a Research Fellow at the Five Continents Museum in Munich. Based on a three-year research project funded by the Fritz Thyssen Foundation, she curated the 2014 exhibition *From Samoa with Love? Samoan Travellers in Germany. Retracing the Footsteps*. Having studied social and cultural anthropology at the University of Hamburg, her specialisation lies with interethnic relations and ethnic identities, images and stereotypes, material culture and the history of museum collections. She has published widely on ethnic shows and on Polynesian material culture. Her research projects have included long-term fieldwork in New Zealand, Samoa and Niue.

Million Dollar Point: Tourism, Eco-waste and The Detritus of World War II in Vanuatu

Kirsten Moana Thompson (session 4a; Hochstetter)

kirsten.thompson@vuw.ac.nz

Recent years have seen the emergence of the theoretical concept Anthropocene or the Age of Man, a term that describes a new geological epoch that marks the human impact on the Earth's ecosystem with phenomena like global warming and the transformation of the ocean by over-fishing and acidification. The Anthropocene de-privileges the human-centric world of philosophy, reconsidering the geological world as shaped by human effects that, in Selmin Kara's terms "outscale and outlast" us. The magnitude of this Anthropocene scale is encapsulated in a test case that forms the subject of this paper.

'Million Dollar Point' is the popular name given to a site on Espiritu Santo in Sanma Province, Vanuatu (the former New Hebrides) that refers to the millions of dollars of jeeps, trucks, Coca Cola bottles and other equipment and matériel dumped by the US military in shallow water off the coast of Espiritu at the end of World War II. Million Dollar Point has become a key site in the developing tourist economy of Vanuatu whose media logics are closely tied to the American (military) Empire, both historical and contemporary. Vanuatu was a key space in the Pacific during World War II as the largest staging point of US troops outside Pearl Harbor and a key transit point for soldiers and airmen moving to the battlefields of the Solomon Islands and Guadalcanal. Vanuatu is also a privileged site in certain American ideological fantasies of the Pacific for it was here that James Michener found inspiration for his fictional Bali Hai and began writing his Pulitzer Prize winning *Tales of the South Pacific*.

This paper will consider Million Dollar Point as an exemplification of the Anthropocene, by examining the ways in which the military traces of the American military empire (in a high point at the triumphal end of World War II) intersect with natural spaces and forces of the Pacific (the sea, coral and beach) over the last seventy years and become mediated through the contemporary touristic gaze. With the human and the natural worlds intertwined, I want to reimagine what Teresia Teiawa has called "militourism" in light of the Pacific Anthropocene.

Biography

Kirsten Moana Thompson is Professor of Film Studies at Victoria University, Wellington, and former Director of the Film Program at Wayne State University in Detroit, US. She has taught and published in regards to animation, colour studies, classical Hollywood, New Zealand and Pacific cinema and has served on several editorial boards. Publications include as author *Apocalyptic Dread: American Cinema at the Turn of the Millennium* (2007), *Crime Films: Investigating the Scene* (2007), and as co-editor *Perspectives on German Film* (1996), as well as numerous book chapters on New Zealand cinema and animation. She is currently at work on a new book on Colour, Visual Culture and Animation.

Translating Abstract Messages in a Selection of Maori Waka Karakia (Canoe Incantation) into English

Jackie Tuaupiki (session 4c; Pfeiffer)

tuaupiki@waikato.ac.nz

Ika, waerea te one tapu, ka hura tangata a uta, me turaki atu ki tangata a tai
Ka hura tangata a tai, me turaki atu ki tangata a uta
Pera hoki ra te korepe nui, te korepe roa, te wahi awa, te totoe awa
Whakamau tama i te ara, whakamau tama i te ara
Ko Tu, ko Rongo, tama i araia te ara, kauraka tama e uhia
Tukua atu tama kia puta, ki waho ki te tawhangawhanga
He putanga ariki no Rongo ki te ata taurira mai e
Mai ea, mai ea te tupua
Mai ea, mai ea te tawhito
I hara mai ra koe i whea?
I hara mai ra koe i te whakaoti nuku, i te whakaoti rangi
Ko to manawa, e ko toku manawa, e Tane ka irihia
Whano, whano! Hara mai te toki! Haumi e-e, hui e-e!
Taiki e-e!

Waka karakia (canoe incantations) engage Maori star lore and navigation located deep within Maori belief and tradition. Maori star knowledge is inexorably rich in meaning, and remains a predictor of seasonal conditions, weather patterns, and voyaging and navigation. In the past forty years, the reclamation and practice of traditional waka karakia has increased significantly. Central in this growth has been the construction of waka hourua (sea faring canoes) and various other waka forms throughout New Zealand that has seen the re-emergence of waka karakia from an old culture, regenerating in a contemporary context.

This paper is interested in understanding the approaches taken to translate into the English language the underpinning messages, allusions and metaphor located in a selection of Maori waka karakia. Furthermore, this paper will highlight the richness of waka karakia to show how Maori traditional knowledge is being used to support the development of formal written Maori language.

Biography

Jackie Tuaupiki is a lecturer in Maori language and culture and PhD student in the School of Maori and Pacific Development, at the University of Waikato. He has been involved in numerous canoe practices, ranging from outrigger canoeing, Maori ceremonial canoeing and sailing double hull ocean voyaging canoes in Aotearoa and the Pacific. He is a crewmember on the double hull voyaging canoes, Te Matau a Maui in Aotearoa and Makali'i in Hawai'i. His research has focused on canoe knowledge reclamation and the maintenance and retention of canoe practices in Aotearoa.

Secrets of the Cards: Stories within Stories

Patricia Wallace (session 1c; Pfeiffer)

patricia.wallace@canterbury.ac.nz

Understanding the implications of peoples' choice of dress for a formal occasion can tell us much about the ways their societies work, but interpretations made in a cross-cultural situation can be fraught with misconceptions. New ideas and materials could take on different values and meanings when received within new environments. The convergence of European empires with Pacific cultures in the nineteenth century saw the occurrence of innumerable strange idiosyncrasies, no less so in New Zealand. Evidence suggests the first playing cards seen in New Zealand were brought on James Cook's voyages. Today, the humble pack of cards is a familiar everyday object used for gambling and game playing around much of the world. While the study of playing card figures reveals a history of some political significance, this paper attempts to determine the relevance of such iconography on some specific items of Maori dress.

In 1882, the Austrian Andreas Reischek recorded seeing the senior wife of King Tawhiao, wearing a dress "on which all kinds of card games were printed in a strange manner". Other contemporary evidence confirms the sighting of such patterned textiles. The Museum of New Zealand Te Papa Tongarewa's collection holds an undated, colourful feathered cloak with bold card motifs worked into it, and the followers of Rua Kenana reportedly wore card motifs on their garments. This paper aims, in some part, to investigate what these symbols have in common and how might they reflect the influence of empire. The study of European fashion and textiles has shed some light on this topic, but the absence of strong evidence means that other areas remain shrouded in varying degrees of mystery. Some conjectures are made, but like much research this investigation asks more questions than it answers. The cards retain their secrets and leave us with stories within stories.

Biography

Patricia Te Arapo Wallace, formerly a Research Associate of the Macmillan Brown Centre for Pacific Studies at the University of Canterbury, is now a Senior Adjunct Fellow of Aotahi School of Maori & Indigenous Studies, on the same campus. She is also a Research Associate of Te Papa Tongarewa and was an Affiliated Researcher of the UK based Artefacts of Encounter project. Patricia has a wide range of interests that include recovering indigenous technologies and exploring aspects of dress that contribute to our social history. She has been researching elements of traditional Maori dress for more than twenty years and is currently working on a book to document the intricate skills and innovation demonstrated by the creators of pre-contact Maori clothing.

‘Why Should Fijians Care for Kiribati History?’ Concerns of a European Teaching History in the South Pacific – An Outsider’s Perspective

Harald Werber (session 8a; Hochstetter)

harald_werber@yahoo.de

This paper focuses on my own experiences and challenges that I was faced with while teaching history at the University of the South Pacific (USP), in Suva, Fiji and at regional campuses. Given the fact that USP is a “twelve nations” project the approach of this educational institution is strongly based on regionalism. This means that the focus of courses taught at USP are on one side on world or global history and on the other side on Pacific history. As most students basically only study the three year BA program, most teaching is limited to the ten courses they have to enroll.

For the first part of these courses, focusing on world or western history topics a major challenge is the Pacific Island youth’s general understanding of history. What I try to argue is that the different life experiences have an impact on the understanding of history. The poser is whether there exists a distinct Pacific Islander’s view on historic events and their outcomes and how they differ from a European approach.

For the other half of the courses the challenge is even more interesting. The issue that will be raised in this part of the presentation is how the concept of a regional history serves local identities: which courses have to be offered; what should they focus on; which teaching materials and resources could and should be used so they can meet the various needs of all the students at USP, especially keeping in consideration the two different teaching approaches undertaken by USP (i.e. face-to-face courses and distance-and-flexible-learning courses). This paper will investigate whether or not there is a Pacific or Oceanian historic consciousness and whether it can be strengthened by the teaching approach taken by USP.

Biography

Harald Werber studied History and Geography at the Universities of Vienna and Salzburg and in 2003 he received his PhD in Modern History from the University of Salzburg. His thesis was published under the title *Kiribati 1892 – 1916: Political and Economical Transformation during the Years of the British Protectorate* (2011). Since 2009 he has been a lecturer at the Department of History at the University of Salzburg and he taught at the University of the South Pacific in 2010 and 2011. His extended research travels, partly with his own yacht, took him to various Pacific Islands including Kiribati, Tonga, Samoa, Vanuatu, FSM and RMI. From 2003 to 2014 he was board member of the Austrian South Pacific Society (OSPG).

Crossing the Pacific in the 1500s: A Brief History of the Manila Galleons

Susan Wilson (session 4c; Pfeiffer)

susanruddwilson@sky.com

Hapsburg Spain quickly set up a global enterprise by sending galleons across the Atlantic, embarking from the mouth of the River Guadalquivir at San Lucar de Barrameda, sailing to Vera Cruz (in what is now Mexico), crossing the Mexican isthmus and embarking from Acapulco, then sailing across the Pacific to the Phillipines, a route pioneered by Magellan's voyage in 1521. The voyage out was a much simpler journey than the return. The trade winds favoured the outward journey; winds were not so propitious for the return. Ships could take up to six months to get back with long circuitous northern journeys. The Spanish cartographers shrank the Pacific in order to cope with the perils and terrors of navigating across the vast expanse without the capacity to be accurate as to their exact location. Today the naming of much of the Pacific still shows the traces of the galleons: Marquesas, Carolinas, Phillipines, etc. Accurate navigation came later, with Captain James Cook using Harrison's chronometer.

This paper will look at the trade with China, the importing of luxury goods, silks, shawls, benzoin, and ceramics, and the impact on Spain and in particular Seville. Velasquez made his portrait of the Missionary Jeronima de La Fuente who journeyed to the Phillipines as a missionary just prior to her embarkation. Monks and nuns would wait in San Lucar for the fleet to arrive praying to the Virgin of Buenos Aires (Good Winds) before they left. San Lucar to this day retains the warehouses, churches and narrow streets of the period.

Biography

Susan Wilson is a painter who taught at Chelsea School of Art for many years and is currently Member of Faculty at The Royal Drawing School, London, where she has taught since the school began fourteen years ago. She chaired ARTES the Latin American and Spanish Culture Group from 2011/12 and currently serves on the ARTES committee. Susan's work appears in many international art galleries. Her most recent solo exhibition was in December 2014 at Browse & Darby, London. Also in 2014, the New Zealand Portrait Gallery purchased her portrait of Dr Lawrence Hogben DSO D Day Weatherman, and she has another portrait currently touring New Zealand in The Adam Award.

Constitutional Background and the Character of Involvement of New Zealand Units in the World Wars

Krzysztof Winkler (session 4a; Hochstetter)

winkler.k@op.pl

New Zealand's armed forces took part in both World Wars as a part of the British imperial forces. Although there were differences between the ways in which New Zealand entered these wars, they came from changes in organisation of the British Empire, despite there being differences in the constitutional position and range of activity of New Zealand's units. In 1914, New Zealand was a part of the British Empire as a dominion, with foreign affairs directly linked to London. As a result, the King's declaration was sufficient to bring New Zealand into the conflict alongside Britain. New Zealanders as part of the ANZAC force fought in Western Europe and the Mediterranean. The Maori units fought in the first line only in Gallipoli, serving as an engineering unit.

Before World War II, the position of New Zealand and other dominions had changed. After the Westminster Act they had a wide scope of autonomy and could decide if they wanted to support Britain or not. As a result, they no longer formed a common unit with Australian forces. Units from New Zealand fought in Europe, the Middle East and the Far East. Consequently, with the threat to the Pacific from Japan, American forces were needed as local reinforcements. In this paper I shall discuss the differences between the New Zealand constitutional position within the British Empire during both World Wars and the range of its forces' involvement, including the role of the Maori units.

Biography

Krzysztof Winkler is a graduate of the Institute of Political Science at the University of Warsaw. In 2010 he defended his doctoral thesis which focused on the role of the doctrine of Splendid Isolation in the UK's foreign policy. He has published fifteen papers and chapters in journals, and edited books that are connected to the UK, the history of the British Empire and European integration. At present, he is an independent researcher specialising in the UK's foreign and economic policy making. He is a founding member of the British Socio-Political Studies Research Group BRITANNIA and of the Polish Society for British and Commonwealth Studies.

‘Vampires Don’t Do Dishes’: Old Myths, the Modern World, the Fantastic and the Mundane in Taika Waititi and Jermaine Clements’ *What We Do in the Shadows* (2014)

Andrea Wright (session 1b; Bernatzik)

wrighta@edgehill.ac.uk

According to Barry Keith Grant, “[s]ome countries have responded to the domination of American film by adopting its genres and reworking them according to their own cultural sensibility”. For Tom O’Regan, the function of national cinema is to identify itself against the dominant forces within film and, in doing so, to take on popular genres and make them their own. National filmmakers, he argues, “indigenize genres”. Within New Zealand cinema the western, and perhaps more overtly, the road movie and horror genres have been adapted and embraced by filmmakers and infused with cultural specificity. This appropriation of genres into new cultural contexts is a fascinating and unpredictable process that generates varied re-workings, cultural cross-referencing and imaginative hybridity.

As Grant notes in his celebration of Peter Jackson’s pre-*Lord of the Rings* oeuvre, the director became particularly adept at combining genre conventions and adding a local twist. Jackson’s early films also contain an inventive blend of the grotesque and the abject with banality. Such juxtapositions can be seen elsewhere in subsequent New Zealand cinema, for example in *Black Sheep* (2006), but perhaps the most strikingly in *What We Do in the Shadows*. According to the writers/directors, post-*Twilight* (and other popular filmic and televisual vampires) was the ideal time to revisit an earlier idea and explore the challenges of being a vampire in modern-day Wellington. In doing so the film exploits the situational comedy of the meeting of the fantastic and the mundane, whilst revelling in nostalgia and affectionate homage to vampire mythology and pop culture supernatural. The film is also a mockumentary, and like Jackson’s *Forgotten Silver* (1995), writes New Zealand into international histories from which it has been previously omitted. Given the distinctiveness of these approaches, this paper with a particular focus on *What We Do in the Shadows*, will investigate the uniqueness of New Zealand cinema’s indigenisation of genre.

Biography

Andrea Wright is Senior Lecturer in Film Studies and Director of Post Graduate Teaching (Media) at Edge Hill University. Fantasy/fairytales and New Zealand cinema are central to her research interests. Other research interests include British cinema and television, particularly the costume drama. She has written on production design in *The Company of Wolves* and *Legend* for the collection *Postmodern Reinterpretations of Fairy Tales: How Applying New Methods Generates New Meanings* (2011); the problematic representation of women and the female body in 1980s sword and sorcery cinema for the *Journal of Gender Studies*; Hercules, landscape, identity and New Zealand for *The Australasian Journal of Popular Culture*; and adaptation, representation and national identity in relation to *The Quiet Earth* for the collection *Science Fiction Across Media: Adaptation/Novelization* (2013). Her most recent publications include essays on gender representation in *Snow White: A Tale of Terror*, and seduction and shopping in *The Paradise* and *Mr Selfridge*.

Challenges to the Conservation and Management of Straddling and Highly Migratory Fish Stocks in the Pacific Region

Maja Zajac (session 3d; Heine-Geldern)

maja.edyta.zajac@gmail.com

The international law of fisheries has undergone major changes during the last century, resulting from the evolving economic reality and technological development. The ocean enclosure movement that departed from the oceans division into the territorial sea and the high seas led to the establishment of the Exclusive Economic Zone (EEZ). In the EEZ, the coastal state has gained the sovereign rights for the purpose of exploration, exploitation, management and conservation of the living resources. Even though the 200 nautical miles maritime area secures the preservation and protection of the fish stocks, highly migratory species, that extensively cross the borders between EEZs of different states and high seas, are exposed to overexploitation and depletion. The incompatibility of conservation and management measures, as well as the exclusive flag state jurisdiction on the high seas, has resulted in the tragedy of global commons.

The United Nations Fish Stock Agreement (FSA) constitutes a response for the abovementioned deficiencies. In the Pacific region, the most elaborated and comprehensive regional fishery management regime has been established within the Western and Central Pacific Fisheries Commission (WCPFC). Even though states engage in more and more intensive cooperation, the challenges to the conservation and management of migratory fish stocks still exist. The enforcement measures, exceeding the boarding and inspection of a suspected vessel, are still subject to the consent of the flag state. Furthermore, distant water fishing nations whose domestic industry and market heavily rely upon Pacific tuna resources and the flag of convenience phenomenon endanger the proper fish stock conservation. It is worth adding that the intangible cultural heritage, protected at the international level, may also constitute an obstacle to the diminishment or entire prohibition of the exploitation of a particular fish stock.

Biography

Maja Zajac is a PhD candidate in the Chair of International and European Law at the University of Wrocław. Her focus is on the legal regime of the exclusive economic zone, which is considered as a resource-oriented maritime area of *sui generis* character. During her research, Maja has participated in national and international conferences, presenting papers on the law of the sea and the legal regime of shipwrecks. Additionally, Maja teaches public international law and European law and she also conducts specialised seminars on the international law of the sea and the law of armed conflicts.