

Contested Territories in the Pacific

The 23rd annual conference
of the New Zealand Studies Association
together with the University of Strasbourg

STRASBOURG, FRANCE
7 - 10 JULY 2017

Friday 7 July

12.00-12.30 Registration (Lee Boo)

12.30-1.00 Welcome and conference opening (Ahutoru)

1.00-1.50 **Keynote 1** (Ahutoru) – **Professor Kirsten Moana Thompson** (University of Seattle), “Contested Territories in Colour and Light: *Moana*, from Flaherty to Disney”
Chair: **Professor Yifen Beus** (Brigham Young University, Hawai‘i)

1.55-3.10 **Session 1a** (Omai) – **Literary Adventures in the Pacific**
Chair: **Anne Magnan-Park** (Indiana University South Bend)
- **Paola Della Valle** (University of Turin), “Contesting Literary Authority in a Contested Pacific Territory: Lloyd Jones’s *Mister Pip*”
- **Yildiz Dirmit** (San Francisco State University), “Bricoleur’s Invention of Self and Sense of Belonging in Lloyd Jones’s *Mister Pip*”
- **Mandy Treagus** (University of Adelaide), ““The Inevitable White Man’: Slavery and Indenture in Jack London’s *South Sea Tales*”

Session 1b (Ruatarua) – **Contested Space in New Zealand Film**

Chair: **Simon Sigley** (Massey University)

- **Brian McDonnell** (Massey University), “Once Were Shearers: Lee Tamahori’s *Mahana* (2016) as a Māori Reimagining of the Generic Tropes of 1950s Westerns and Patriarchal Melodramas”

- **Eva Rueschmann** (Hampshire College), “Contested Terrains of Land, Masculinity, and Māori-Pakeha Relations in Taika Waititi’s *Hunt for the Wilderpeople*”

- **Laura Sedgwick** (University of Stirling), “Summoning the King of the Demons: Possession and Contested Space in *The Devil’s Rock* (2011) and *Deathgasm* (2015)”

3.10-3.35 Tea break

- 3.35-4.25 **Session 2a** (Omai) – **Māoritanga: Culture, Education, Heritage**
Chair: [Conal McCarthy](#) (Victoria University of Wellington)
- [Jackie Tuapiki](#) (University of Waikato), “Ancestral Double-hull Canoes of Aotearoa, New Zealand”
- [Hilary Halba](#) (University of Otago), “Contested Territories of Learning: The Classroom Versus the Marae”
- Session 2b** (Ruatarua) – **Literary Translations**
Chair: [Valentina Napoli](#) (University of Rome Roma Tre)
- [Francesca Benocci](#) (Victoria University of Wellington), “Representing Aotearoa: Translation & Ethics in Postcolonial Contexts”
- [Ellen Carter](#) (University of Strasbourg), “Contested Linguistic Territory: A French/New Zealand Thriller Limp Home in Translation”
- 4.30-5.45 **Screening 1** (Ahutoru) - **Our Oldest Soldier** (2002, 30ms), with additional previously unscreened footage of interviews with New Zealand war veterans. Plus post-screening discussion between director [David Blyth](#) and [Ian Conrich](#)
- 5.45-6.00 **Book launch**
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Saturday 8 July

- 9.00-9.50 **Session 3a** (Omai) – **Music, Culture and Identity**
Chair: [Kirsten Moana Thompson](#) (University of Seattle)
- [Martin Lodge](#) (University of Waikato), “The Art of Confluence: Drawing Together the Streams of Western and Māori Music in New Zealand Aotearoa”
- [Sabrina Vetter](#) (Goethe University, Frankfurt), “From ‘My Island Home’ to Bloody Mary – Christine Anu in the Pacific”
- Session 3b** (Ruatarua) – **Contested Bodies in a Pacific Landscape**
Chair: [Yifen Beus](#) (Brigham Young University, Hawai‘i)
- [LeeAna M.T Acfalle](#) (University of Guam), “Complacency in Guam”
- [Mary Therese F. Cruz](#) (University of Guam), “There are ‘Survivors’: The Pacific Landscape in American Popular Culture”
- 9.50-10.05 Coffee break
- 10.05-10.55 **Session 4a** (Omai) – **Early Visual Culture & Armchair Tourism**
Chair: [Bronwyn Labrum](#) (Museum of New Zealand Te Papa Tongarewa)
- [Hermann Mückler](#) (University of Vienna), “Colonial Trade Cards of Oceania as Tools of Propaganda and Information”
- [Ian Conrich](#) (University of Vienna), “The Early Armchair Tourism of Stereoviews: Foreign Attractions and the Domestication of Travel”

Session 4b (Ruatarua) – **Environmentalism and Pacific Arts**

Chair: [Eric Pawson](#) (University of Canterbury)

- [Angela L. Robinson](#) (University of California, Los Angeles), “Of Monsters and Mothers: Affective Climates and Oceania Sociality in Kathy Jetnir-Kijiner’s *Dear Matafele Peinem*”

- [Sei Kosugi](#) (University of Osaka), “Environmental Arts and Literature Across the Pacific”

11.00-11.50 **Keynote 2** (Ahutoru) – **Associate Professor Selina Tusitala Marsh** (University of Auckland), “Tala Tusi: The Teller is the Tale”
Chair: [Associate Professor Anne Magnan-Park](#) (Indiana University South Bend)

12.00 **Excursion – coach departs**

8.30 **Conference dinner (Le Gruber, 11 rue du Maroquin)**

Sunday 9 July

9.00-10.15 **Session 5a** (Omai) – **Māori Literature**

Chair: [Paola Della Valle](#) (University of Turin)

- [Anne Magnan-Park](#) (Indiana University South Bend) “*Wahine Marama: From Hostage to Tide-Maker*”

- [Nelly Gillet](#) (University of Technology of Angoulême), “Reclaiming Lost Territories of the Past: Memory in James George’s Novels”

- [Laura Singeot](#) (Caen University), “Culture as Contested Territory: Decolonising the Subject in Alan Duff’s Trilogy”

Session 5b (Ruatarua) – **Sovereignty, Resistance and Globalisation**

Chair: [Hermann Mückler](#) (University of Vienna)

- [Corinne David-Ives](#) (University of Rennes 2), “Contested Territories: Globalisation and Indigenous Response”

- [Marc Tabani](#) (CREDO, Aix-Marseille University), “Legal, Mythical and Fantasmatic Sovereignities over Matthew and Hunter Islands: Toward a French-ni-Vanuatu Condominium?”

- [Harald Werber](#) (Salzburg), “The Banaba Case – To Whom it May Belong: A Tiny Disputed Island that Fed the World”

10.15-10.35 Coffee break

10.35-11.25 **Session 6a** (Omai) – **The Arts and Culture on Display**

Chair: [Eva Rueschmann](#) (Hampshire College)

- [Robin Woodward](#) (University of Auckland), “Contested Territory in the Cultural Domain: A Response from James Ormsby”

- [Lisa Warrington](#) (University of Otago), “The Mangere Arts Centre and Pasifika Theatre”

Session 6b (Ruatarua) – **Biculturalism and Multiculturalism in NZ**

Chair: [Malcolm Maclean](#) (University of Gloucestershire)

- [Tanja Schubert-McArthur](#) (Waitangi Tribunal), “On Shaky Ground: The Contested Notion of Biculturalism at Te Papa and the Waitangi Tribunal”

- [Malakai Koloamatangi](#) (Massey University), “The Browning of New Zealand: Mapping the Impact of Pacific Islanders on New Zealand Society”

11.30-12.20 **Keynote 3** (Ahutoru) – [James George](#) (Auckland University of Technology), “Tūrangawaewae: Returning Places”
Chair: [Dr Nelly Gillet](#) (University of Technology of Angoulême)

12.20-1.20 Lunch

1.20-3.30 **Screening 2** (Ahutoru) - ***Kahu & Maia*** (1994, 49ms) & ***The Call Up*** (1995, 54ms). With post-screening discussion between director [David Blyth](#) and [Ian Conrich](#)

3.30-3.50 Tea break

Session 7a (Omai) - **The Beach and the Ocean in Visual Culture**

Chair: [Brian McDonnell](#) (Massey University)

- [Leonard Bell](#) (University of Auckland), “Occupying the Beach: Actual and Imagined Encounters in Art from Captain Cook to Charles Brasch”

- [Yifen Beus](#) (Brigham Young University, Hawai‘i) “Contested Authenticity, Contested Soundscape in *Vaiana, la légende du bout du monde* (Moana, 2016)”

Session 7b (Ruatarua) – **Decolonising Guåhan**

Chair: [Marc Tabani](#) (CREDO, Aix-Marseille University)

- [Manny Cruz](#) (University of Guam), “The Democratisation of Media and Public Discourse in the Conversation of Decolonisation”

- [Jesse Chargualaf](#) (University of Guam), “The Chamorro Studies Programme as a Vehicle into Postcolonial Transitions”

Session 7c (Ahutoru) – **Literary Approaches to the Past**

Chair: [Ellen Carter](#) (University of Strasbourg)

- [Gerardo Rodríguez-Salas](#) (University of Granada), “Contested Tasmania: Secrecy In Carmel Bird’s Writing”

- [Hilary Bracefield](#) (Ulster), “‘Adventuring Across the Globe’: The (Her)story of Alice Adcock (1885-1961)”

4.45-5.35 **Keynote 4** (Ahutoru) – [Dr Bronwyn Labrum](#) (Museum of New Zealand Te Papa Tongarewa), “Contested Territories within a National Museum: Curating Te Papa’s Exhibition Renewal Through Material History”
Chair: [Dr Robin Woodward](#) (University of Auckland)

5.40-6.30 **AGM** (Ahutoru)

Monday 10 July

9.00-9.50 **Keynote 5** (Ahutoru) – **Professor Katie Pickles** (University of Canterbury), “Dark Connections in the Landscape: The Ballantynes Fire, Parker-Hulme and the Canterbury Earthquakes”
Chair: **Dr Ron Leask** (University of Strasbourg)

9.55-10.45 **Session 8a** (Omai) – **Youth Fiction**
Chair: **Nelly Gillet** (University of Technology of Angoulême)
- **Valentina Napoli** (University of Rome Roma Tre), “‘New Zealand was Māoriland then’: A Postcolonial Reading of *Mihi and the last of the Moas* (1943), by Lyndahl Chapple Gee
- **Malcolm Maclean** (University of Gloucestershire), “Reading Rebellion and Racist Rugby: Literature, Prop Theory and the Springboks in Aotearoa/New Zealand”

Session 8b (Ruatarua) – **Documenting Samoa**

Chair: **Mandy Treagus** (University of Adelaide)
- **Hilke Thode-Arora** (Five Continents Museum, Munich), “Early Twentieth-century German Private Documents as a Mirror of Contested Territories in Colonial Samoa”
- **Simon Sigley** (Massey University), “Making Neighbours of the Natives: Samoan Development, Independence, and New Zealand’s National Film Unit”

10.45-11.05 Coffee

11.05-12.20 **Session 9a** (Omai) – **Land and Settlement**
Chair: **Corinne David-Ives** (University of Rennes 2)
- **Rebecca Burke** (Essen), “Tautohe - Personal Experiences of Early Settlers with Māori Resistance in the Wakefield Settlement of 1840-1860”
- **Eric Pawson** (University of Canterbury), “A Contested Urban Environment: Resolving Conflict in the Christchurch Residential Red Zone in the Face of Environmental Change”
- **Gail Pittaway** (Waikato Institute of Technology), “Kumāra or Potato? New Zealand’s Contested Larder”

Session 9b (Ruatarua) – **Pacific Foreign Affairs**

Chair: **Ron Leask** (University of Strasbourg)
- **Tatiana Tökölyová** (University College of International and Public Relations, Prague), “New Zealand’s Role in Asia–Pacific Regionalism”
- **Anna Ďurfina** (University College of International and Public Relations, Prague), “The Pacific and its Contested Territories from the Perspective of the Copenhagen School of Security”
- **John F. Wilson**, “The New Pattern of Islands”

12.25-1.15 **Keynote 6** (Ahutoru) – **Associate Professor Conal McCarthy** (Victoria University of Wellington), “The Ties that Bind: Contesting Museum Anthropology in Aotearoa and the Pacific, 1890-1940”
Chair: **Professor Hermann Mückler** (University of Vienna)

1.20 **Close**

KEYNOTE SPEAKERS

Keynote 1

Contested Territories in Colour and Light: *Moana*, from Flaherty to Disney

Dr. Kirsten Moana Thompson (Ahutoru)

Disney's recent feature film *Moana* (John Musker and Ron Clements, 2016) has been the target of much critical and popular attention as the 'first' Disney feature film to feature a Polynesian Princess. Part of Disney's contemporary shift in its representational practices from the dominant versions of white femininity with which it has long been associated, *Moana* joins a small group of Disney feature films with non-western protagonists (*Lilo and Stitch*, *Aladdin*, *Mulan* etc.). Yet Disney has been critiqued for *Moana*'s cultural appropriations of Pacific mythology and its marketing of Maui's 'skin' costume, which was challenged for being Buffalo-Bill like in its reification of Polynesian skin.

From Robert Flaherty to Disney's *Moana*, this talk will explore the contested territory of Moana's cinematic live action and animated surfaces, from tattooed skin to tapa, with a specific focus on the philosophical relationship of material surface, e(motion) and colour. I will situate Disney's aesthetic strategies in *Moana* within a longer cinematic history from ethnographic film to mid-century modernism, in which the Pacific has played an influential imaginary role in architecture, theme park design and animated cartoons, from the Enchanted Tiki Room to Polynesian Villages at Disneyland. I will then turn to a closer examination of several specific animated surfaces in *Moana*: Maui's bioluminescent fish hook and the scintillating hard gold surface of Jermaine Clement's glam crab Tamatoa. For Jean Epstein, whose notion of photogénie suggested an architectural understanding of light, "the design of the world is materialised in light in palpable ways as light saturates a space, the universe of things becomes animated". Following Jean Epstein's ideas of photogénie, I want to explore the (contested) ways in which *Moana*'s animated light in colour and motion are part of a transformation of the contemporary screen.

Biography

Kirsten Moana Thompson is Professor of Film Studies and Director of the Film Programme at Seattle University. She teaches and writes on animation and colour studies, as well as classical Hollywood cinema, German, New Zealand and Pacific studies. She is the author of *Apocalyptic Dread: American Cinema at the Turn of the Millennium* (2007); *Crime Films: Investigating the Scene* (2007), and co-editor with Terri Ginsberg of *Perspectives on German Cinema* (1996). She is currently working on a new book, *Color, Visual Culture and American Cel Animation*.

Keynote 2

Tala Tusi: The Teller is the Tale

Selina Tusitala Marsh (Ahutoru)

There are few more contested spaces than that of the Sacrament Steps in Westminster Abbey, sacred site of many a royal coronation, wedding, knighthood bestowal, and decree. This is especially so when stood upon by someone from the former British territories of Samoa and Tuvalu and used as a platform for decolonisation. My instatement as 2016 Commonwealth Poet, and its accompanying commission to write and perform a poem for Her Majesty, Queen Elizabeth II for Commonwealth Observation Day in London, placed me in the midst of contested spaces. Indeed, while most were proud of my representation of their community (read: Tuvalu, Waiheke Island, New Zealand, Pasifika, Oceania, Poets, Big-Haired Women...the list goes on), one esteemed Pacific colleague did call me a 'sell out'.

This keynote traces my journey to the heart of the British Empire as a Pasifika poet-scholar. My name 'Tusitala' (storyteller) was inherited from my Niutao-born grandfather and his purported namesake Robert Louis Stevenson. The contested terrain of this name has helped me explore and articulate a creative-critical legacy that became vital in authentically representing my various communities and myself in the Abbey. As a poet-scholar I identify the latent wisdom inherent in my name and its inversion -- 'tala tusi' (the teller is the tale), and why poets and writers need to realise this, as do scholars. I have also begun working on the 'Tusitala Way', a Pacific-infused creative-critical model for reading tales and telling new ones. Both 'tusitala' and 'tala tusi' have enabled me to forge an ala (path) as a poet-scholar through contentious, contested territories: from teaching in the field of New Zealand and Pacific Literature - the lack of Māori and Pacific tales being published (note: not 'written') in New Zealand (for example, 90% of all fiction, non-fiction and poetry was published by European/Pākehā authors in 2015 whilst comprising 74% of the population in 2013) and the lack of school curricula containing the tales that are published - to finding myself kanohi-ki-te-kanohi (face-to-face) with the longest reigning British monarch.

Biography

Selina Tusitala Marsh is a Pasifika Poet-Scholar. As the 2016 Commonwealth Poet she wrote and performed a poem for Queen Elizabeth II at Westminster Abbey. Her first collection of poetry, *Fast Talking PI* won the Jesse McKay Best First Book. A third collection of poetry, *Tightrope*, is forthcoming from Auckland University Press. An Associate Professor in the English Department at the University of Auckland, Selina teaches New Zealand and Pacific Literature, convenes its largest course in Creative Writing, and supervises poets in its Masters of Creative Writing Programme. She delivered the prestigious annual New Zealand Book Council lecture for 2016, was made Honorary Literary Fellow in the New Zealand Society of Authors' annual Waitangi Day Honours for 2017, and lives in hope that one day, maybe one day, her sons will write her a poem.

Keynote 3

Tūrangawaewae: Returning Places

James George (Ahutoru)

The concept of Tūrangawaewae (homeplace/belonging – literally ‘A Place to Stand’) is central to many issues surrounding identity in New Zealand, but its sense of being an emotional foundation stone is often overlooked or even lost. Many of the cultural discourses around identity involve threads around who is or can or should be called a New Zealander, and not what it means to be one.

This presentation is one writer’s way of weaving the multiple threads of ancestry and belonging together, from Pacific Ocean currents to the swirling lines of moko, from the long strings of whakapapa to the myriad small moments that loom large ultimately as story beats in the narratives of our lives. I will approach these themes from two key perspectives, as the human product or meeting point between the tangata whenua and those who travelled, and as a writer looking not to capture those threads in some form of forced unity, but to interweave them so each overlaps the other.

As a writer from and of Aotearoa I am conscious of the many voices my own is situated within, the many histories it expresses or infers. I am conscious also of the constancy of the theme of tūrangawaewae which I keep circling back to in my work, like so many writers, artists, and musicians in Aotearoa do. Or perhaps it is really circling in, then on and away. Circling like water, like winds, but in my case, with words. After all, ‘returning’ has more than one meaning.

Biography

James George is a writer and academic of Ngāpuhi, English and Irish descent. He is author of the novels *Wooden Horses* (2000), *Hummingbird* (2003), and *Ocean Roads* (2006), and the biography *Showbands* (2005). His works have been twice shortlisted for Montana NZ Book Awards, the Tasmania Pacific Fiction Prize, and the Commonwealth Writers Prize (South East Asia and Pacific Region). James lectures on and supervises candidates on the Masters of Creative Writing at AUT University in Auckland, and has taught creative writing in venues ranging from university lecture halls to concrete block rooms in Paremōremo Maximum Security Prison. He has been chair of Te Ha, the writers committee of Toi Māori Aotearoa, (Māori Arts New Zealand) since 2006 and is also on Toi Māori’s Board of Trustees. He is currently working on his fourth and fifth novels *Sleepwalkers Songs* and *Two Rivers*.

Keynote 4

Contested Territories within a National Museum: Curating Te Papa's Exhibition Renewal Through Material History

Bronwyn Labrum (Ahutoru)

Te Papa opened to great acclaim in 1998 as a leading exponent of the 'new museology', which embodied the exhibition principles of contested narratives, interdisciplinary displays, and a focus on biculturalism as a fundamental part of the national identity(ies) it explored. After nearly 20 years the entire suite of long-term exhibitions is being renewed in a 5 year rolling programme.

This paper explores the implications and issues raised by the renewal programme for the New Zealand History and Pacific exhibitions, which will share the same floor as the Mātauranga Māori exhibitions. Using the concept of 'contested territories', in terms of museum spaces and identities, this paper reflects on the task of moving from an exhibition design that has separate Māori and non-Māori spaces, bifurcated by an exhibition on the Treaty of Waitangi as Aotearoa New Zealand's founding document, to an interdisciplinary, integrated suite of displays that may not have designated zones.

Moreover, Te Papa is a national museum located within the Pacific, and with a strong Pacific Cultures collection which recognises New Zealand as a Pacific Island. Articulating and using the method of 'material history', I outline the challenges for the exhibition teams that lie ahead and how they might be resolved in terms of contemporary museology and historiography which is as much about interdisciplinarity, hybridity, and integration, rather than the disciplinary, the discrete or the autonomous.

Biography

Bronwyn Labrum is Head of New Zealand and Pacific Cultures at the Museum of New Zealand Te Papa Tongarewa. She was history curator at Te Papa from 1996-2000 and then taught at several universities, most recently in the School of Design at Massey University. She is widely published in New Zealand social and cultural history, the history of women, and in the history of museums and material culture. She is most recently the author of *Real Modern: Everyday New Zealand in the 1950s and 1960s* (2015), which was short-listed for the 2016 Ockham New Zealand Book Awards in the illustrated non-fiction category. Currently she is editing a collection of essays on objects from the museum's collection to commemorate the 125th anniversary of women's suffrage for Te Papa Press in their new 'Thinking About' series, designed to provoke difficult conversations.

Keynote 5

Dark Connections in the Landscape: The Ballantynes Fire, Parker-Hulme and the Canterbury Earthquakes

Professor Katie Pickles (Ahutoru)

Grounded in the history of decolonisation and the environment, I consider two Gothic events in twentieth-century Christchurch, and the recent Canterbury earthquakes of 2010-11. The 1947 Ballantynes department store fire in which 41 people died, mostly young women workers trapped on the upper floors of the building, sent the city into mourning. A civic funeral was held for the victims and a commemorative rose garden and monument was built. A Royal Commission of Inquiry into the fire suggested sweeping improvements to building regulations, safety, and emergency response. The event remained in the public's imagination during the following decades. In 1954, the murder of Honora Rieper by schoolgirls Juliet Hulme and Honora's daughter Pauline Parker sent shock waves around the city and nation. How could such an 'English' and respectable city provide the site for matricide? The crime was often understood through the lens of the moral panic of the era.

In this address I connect the Ballantynes Fire and the Parker-Hulme murder case to the Canterbury earthquakes of 2010-11, when 185 people lost their lives, the majority as a result of building failure. Drawing upon the city's social and spatial structure, I reveal a number of intriguing and regenerating connections between the three events. Themes of Britishness, the Gothic, crime, monuments, rubble and the upcycling of stone course through this examination of how a city's character is defined, remembered and recreated.

Biography

Katie Pickles is Professor and Head of History and Associate Dean of Postgraduate Research at the University of Canterbury, and is past president of the New Zealand Historical Association. Her work focuses on gender, empire, Britishness and decolonisation, often with attention to landscape and memory, as in her book *Transnational Outrage: The Death and Commemoration of Edith Cavell* (2007/2015). She is most recently the author of *Christchurch Ruptures* (2016), co-editor of *History Making a Difference: New Approaches* (2017) and co-editor with Catharine Coleborne of *New Zealand's Empire* (2015). Katie is also the author of *Female Imperialism and National Identity* (2002/2009). She has published over fifty essays, opinion editorials and journal articles and is currently writing about global heroines in history.

Keynote 6

The Ties that Bind: Contesting Museum Anthropology in Aotearoa and the Pacific, 1890-1940

Professor Conal McCarthy (Ahutoru)

The postcolonial engagement of museums with source communities in the late twentieth century is well known, but what are the historical roots of these encounters in the early twentieth century, supposedly the heyday of colonialism when anthropology was “the child of imperialism”? This paper traces the indigenous actor networks stretching across the Pacific, focusing on the ethnological research of Āpirana Ngata and Peter Buck, who, with their Pākehā allies, practiced an applied anthropology aimed not at salvage but at maintaining and reviving cultural practices, and fostering economic and social development. “It is the recognition of certain survival features in native culture”, Buck told Ngata, “that has largely contributed to any success we may have attained amongst our own people as empirical anthropologists advocating cultural adjustments”.

The chief organ for this transformation was the Board of Māori Ethnological Research, a little known Māori-led body which funded the work of the Polynesian Society and its journal, the Dominion Museum, and which shaped the work of the School of Māori Arts and Crafts and the cultural programmes of the Department of Native Affairs. Recent research reveals the interconnections between this ‘New Zealand experiment’ and current academic and museological networks which included Franz Boas, Clark Wissler, Raymond Firth, Felix Keesing and Ivan Sutherland. In following the people, ideas and objects which moved between North America, New Zealand and the Pacific Islands, the paper ponders the contemporary legacy of these remarkable activities and argues for a new history of indigenous agency, and a synthesis of relational theories with the connectedness of indigenous ontologies.

Biography

Associate Professor Conal McCarthy is Director of the Museum & Heritage Studies programme at Victoria University of Wellington, New Zealand. He has published widely on museum history, theory and practice, including the books *Exhibiting Māori* (2007), *Museums and Māori* (2011), and *Museum Practice* (2015), which was part of a new series The International Handbooks of Museum Studies (Wiley Blackwell). Conal’s latest publication is the multi-authored volume *Collecting, ordering, governing: Anthropology, museums and government* (2017). His next books include: a co-edited collection celebrating the life and work of Jonathan Mane-Wheoki, and a co-edited book *Curatopia: Museums and the future of research* (Manchester University Press). Among his current research projects is the history of museum visitation in Australia and New Zealand, ‘Indigenous Museologies’ in the Pacific rim, and a Marsden funded project led by Anne Salmond “Te Ao Hou: Transforming Worlds in New Zealand, 1900-1950”.

Keynote 7

Screenings of War and Contested Territories

David Blyth (Ahutoru)

Across the range of films that I have directed there are a number of recurring themes. One of these is the theme of contested territories, of soldiers at war, preparing for war and in situations of conflict at home and overseas, where issues of identity and race carry great significance. Over two screening sessions at this conference, there is the opportunity to address my war documentaries and two of my television film dramas.

Our Oldest Soldier (2002), is a personal documentary about my grandfather, Lt Col Laurence 'Curly' Blyth, and his role in the First World War in the liberation of the French fortress town of Le Quesnoy, in November 1918. It has helped establish my ongoing relationship with France around the theme of Kiwis involved in World War II and the many Veterans who had been involved in fighting in and liberating France, which is captured in my series of filmed interviews titled *Memories of Service* (2014-17). This presentation in Strasbourg will include the premiere of a number of recently edited interviews for the series.

In the second screening slot, we will show *The Call Up* (1995) and *Kahu & Maia* (1994), both made for New Zealand television. The former concerns young New Zealand soldiers who are preparing to deploy as peacekeepers to Bosnia. One of the soldiers, who has a Croatian grandfather, carries the past with him and the feeling that he needs to take sides in the conflict. In *Kahu & Maia*, a female Māori sculptor conjures up her ancestors when she sculpts their symbolic likeness. This brings a real threat to her marriage as she replays in the present her ancestors' story. These made for television films depict two very different New Zealand Pacific cultural stories that share themes of family dynamics spanning generations. They show through family how past actions can have a hold over present contested territories.

Biography

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

CONFERENCE SPEAKERS

Complacency in Guam

LeeAna M. T. Acfalle (Session 3b, Ruatara)

lmtacfalle@gmail.com

Guam is one of the oldest colonies in the world and that dubious distinction has several implications, some of which will be explored in this paper. Guam's unique colonial history is different from that of its closest neighbours. Some of these differences are more drastic, and others can barely be noticed; yet it is through this history that the roots of the suggestions made here grew and remain firmly fixed in the minds of the people. This includes the longstanding effects of a colonial presence in Guam, addresses the problem of complacency among the people as one of the effects of colonisation, and explores the undulating nature of political mobilisation on the island. The construction of one's identity is influenced by factors introduced by outside powers, with the resulting social structure permeating the political landscape resulting in this environment of complacency amongst the people. Given the nature of colonialism and colonisation, the resulting complacency has repercussions for general awareness of the different political, economic, cultural, and other societal realities that consequently affect mobilisation, or at times seemingly, the lack thereof.

This paper uses qualitative and quantitative research to analyse instances of the operational definition of 'complacency' and how it is evident throughout various eras of Guam's modern history to the present. By being conscious of this environment of complacency, issues, social ills, and causes of other implications can be further explored to better understand the extent to which complacency is the biggest inhibitor of political mobilisation.

Biography

LeeAna Acfalle is an alumna of the University of Guam (2015) who majored in Political Science with a minor in Sociology. She is currently a high school teacher and teaches World Geography and Composition II. She plans on attending graduate school to further study Political Science with an emphasis on International Relations and Indigenous Politics. Her research interests focus on Guam and Micronesia and their place in the larger global field.

Occupying the Beach: Actual and Imagined Encounters in Art from Captain Cook to Charles Brasch

Leonard Bell (Session 7a, Omai)

l.bell@auckland.ac.nz

Beach Life: A celebration of Kiwi beach culture (Penguin, 2016), by cultural historian Douglas Lloyd Jenkins, is promoted as a “fascinating study of how the beach has influenced New Zealand life, culture and identity”. As the blurb suggests, the book focuses primarily on the beach as a modern leisure and pleasure site. In actuality beaches and foreshore in New Zealand have a much more complicated and problematic history. They have long been spaces of encounter and contestation between the indigenous and those from elsewhere, as well as spaces of longing and belonging (or not belonging).

Not surprisingly, artists have used the beach as the location for representations and explorations of the nature and complexities of human presence and relationships between different peoples and cultures in New Zealand, since the time of first contact between Māori and Europeans, through the pre-colonial and colonial periods, to the culturally nationalistic 1960s and then the supposedly post-colonial twenty-first century. The paper will examine a selection of such visual images – for instance, John Webber’s (the artist on Cook’s third voyage to the Pacific), *Ship Cove, Queen Charlotte Sound* (c.1788), the English, Paris-trained artist and temporary settler, William Strutt’s *On the beach at Onehunga* (c.1856), Walter Wright’s *Shelly Beach* (Auckland, 1916) and pioneer modernist Toss Woollaston’s *Poet by the sea: portrait of Charles Brasch* (1959). Several questions will be addressed: how are beach places and their human occupants represented, why are they so imaged, and with what social and political reverberations and connotations? And what did, or could, the beach as a space of encounter and human relationships mean on each of those represented occasions over nearly two centuries? How settled and unsettled was, and is, the beach in New Zealand? The paper will conclude with a short series of contemporary and near-contemporary photographs of ‘beach life’ by leading photographers: images which ask questions.

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 Māori 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).

Representing Aotearoa: Translation & Ethics in Postcolonial Contexts

Francesca Benocci (Session 2b, Ruatara)

francesca.benocci@vuw.ac.nz

Translation, especially when performed on texts from postcolonial literatures, is one of the most subtle impositions of power. In addition to this, in those contexts where one or more indigenous languages still coexist with – or have become part of – the colonial language variation which developed in that area, the translator is faced with an even more layered challenge. How does the translator of New Zealand English deal with lexical borrowings from the indigenous language of Aotearoa – te reo Māori – and other Pacific Island languages that are present in writing by New Zealand authors, such as Samoan and Tongan?

In this presentation, starting from a short overview of Te Tiriti o Waitangi, one of the founding documents of New Zealand and itself a translation, and a very contentious one at that, I will argue that an ethic of translation from postcolonial contexts should be derived from Lawrence Venuti's *foreignising* approach, as well as by jointly deploying the overlapping concepts of *Ethics of Representation* (striving to never misrepresent the other), and of *Ethics of Communication* (communicating with others, across linguistic and/or cultural boundaries) as examined by Andrew Chesterman in his 'Proposal for a Hieronymic Oath'. I will provide three examples drawn from my ongoing work on New Zealand contemporary women poets, by close-reading the original texts and my translations into Italian of works by Anahera Gildea (1971-), Selina Tusitala Marsh (1971-), and Karlo Mila (1974-). The balancing act performed by the literary translator not only concerns content and form, but the enormous ethical responsibility entailed by the representation of another voice, another culture, and another place. For translated texts move through a contested territory, an 'inbetween space', as theorised by Homi Bhabha, existing between the Source Culture and the Target Culture, between the absolute necessity of respect and the ultimate aim of understanding.

Biography

Francesca Benocci is a PhD candidate in Literary Translation Studies at Victoria University of Wellington, and holds an MA in Literary Translation and Text Editing and a BA in Languages, Literatures and Cultures both from the University of Siena. She is also a poet, short-story writer, and editor. Her poetry translations appear regularly in *Journal of Italian Translation* (US), *Atelier* (Italy), and *Testo a fronte* (Italy). She is also a translator of fiction and non-fiction.

Contested Authenticity, Contested Soundscape in *Vaiana, la légende du bout du monde* (*Moana*, 2016)

Yifen Beus (Session 7a, Omai)

yifen.beus@byuh.edu

As soon as Disney released the trailers for *Moana*, they generated all kinds of debate, both positive and negative. It “could be Disney’s most authentic movie thanks to the Oceanic Story Trust”, which consists of academics, archaeologists, anthropologists, linguists, historians and cultural specialists. Its directors also took research trips to ensure that the film represented the Pacific cultures correctly and respectfully. Despite these efforts, two major issues among many others contributed to the controversies even before the film hit the theatres: the title of the film and the character of Māui.

Moana is the official title of the film released in most parts of the world. However, due to patent issues, the film had to be released as *Vaiana* in France and Germany, and allegedly for a more obscure reason (a porn star named Moana Pozzi), as *Oceania* in Italy. Compounded by the namesake, the dubbing of the French version of *Vaiana* caused French Polynesia to question the authenticity of the characters/film as no French Polynesian (or, more accurately, Polynesian-accented French) voices were used/heard in the sound/dubbing. The second, and perhaps the most controversial issue threatening the authenticity of *Moana*’s storytelling, has to do with the depiction of the demigod Māui as he appears to be an obese, egoistic side-kick, far from the Māui the Pacific people are familiar with: a strong yet fit, clever and compassionate cultural hero who snared the sun and fished up a chain of islands.

This paper will take the re-dubbed version of the French trailer as a means for displaced filmmakers to ‘talk back’ to the Disney centre by creating a French Polynesian-centred soundtrack, a sort of ‘accented cinema’ (Hamid Naficy), in order to re-position themselves as storytellers of/from/about the Pacific. Furthermore, I will examine the dialectics between the narrative space and the soundscape to reflect the larger issues of voice and representation in the contested territories of cinematic storytelling in *Vaiana/Moana*.

Biography

Yifen Beus received her PhD in comparative literature from Indiana University and is currently Professor in International Cultural Studies at Brigham Young University Hawai‘i. Her research interests include postcolonial cinema, indigenous storytelling in literature and film, and more generally gender and cultural studies. Yifen is Secretary of the New Zealand Studies Association.

‘Adventuring Across the Globe’: The (Her)story of Alice Adcock (1885-1961)

Hilary Bracefield (Session 7c, Ahutoru)

hm.bracefield@btinternet.com

Much can be learned about New Zealand’s colonial culture from personal stories of ordinary British and Irish migrants from the late nineteenth and early twentieth centuries, bringing the bare facts of history and governance to life. Fleur Adcock’s recent poetry collection *The Land Ballot* (2014), about which I spoke at last year’s conference, is mainly concerned with her father’s struggles with his parents to farm unsuitable land in the Waikato won in a government ballot in 1915 after arrival from Manchester. Yet a number of the poems in the collection refer to her great-aunt Alice, who emigrated alone in 1909 ahead of the rest of the family in a bid to cure her recently-diagnosed tuberculosis. The story of her early life in New Zealand is also told in a powerful 40-minute monodrama, *Alice*, written in 2003 with the New Zealand composer Gillian Whitehead for the mezzo-soprano Helen Medlyn and the Auckland Philharmonia orchestra. Adcock and Whitehead had already collaborated in a number of works, stemming from their meeting as artists-in-residence for Northern Arts in Newcastle upon Tyne, UK.

This paper will discuss the ways in which the poems, the libretto and the music of the monodrama piece together the quite dramatic life of one single woman existing alone in early twentieth-century New Zealand, based on letters, photos and personal recollections. These two works together illuminate the lesser-known history of New Zealand’s pioneer women.

Biography

Hilary Bracefield was 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 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: a previous paper on Fleur Adcock was given at the conference in 1998 and published in *BRONZS* 11. 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 22 articles to the recent *Encyclopaedia of Music in Ireland*.

Tautohe - Personal Experiences of Early Settlers with Māori Resistance in the Wakefield Settlement of 1840- 1860

Rebecca Burke (Session 9a, Omai)

Rebecca.Burke78@gmail.com

New Zealand has a long and complex history of issues around land ownership, already highly contested during the early settlement period of the 1840s, leading up to the 1860 Land Wars. Alongside official publications from both the government and media, many personal letters and diaries of the early settlers provide insights into the colonial establishment of New Zealand and the so called ‘land question’ and how the problem of ‘contested grounds’ (as defined by Kelvin Day) has shaped the relationship between Māori and settlers.

As part of my PhD Thesis I investigated these relationships for the Wakefield settlements Wellington, Nelson and New Plymouth to explore the very personal experiences with Māori of early settlers from 1840-1860. This paper is part of that research and will give an insight into personal experiences of living at the Frontier and encountering Māori resistance on the contested grounds. I am seeking to recover what ‘ordinary’ settlers knew about Māori, and what they thought, and what their responses were to Māori at a more personal level of observation and engagement. How have settlers felt about Māori wanting their land back?

This research is significant because, by using a microhistorical approach, it gives us a new insight into the lived reality of the New Zealand ‘Land Question’. It will raise new questions about the relationships between early settlers and Māori and how our current understanding of the early settlement period might be greatly influenced by official views.

Biography

Rebecca Burke recently graduated with a PhD in Māori Studies and New Zealand Studies from Victoria University of Wellington. According to her home faculty, Te Kawa a Māui, she is currently the only German in the world with this degree. After 10 years living in New Zealand, Rebecca has now taken her family to live in Germany in her home town Essen where she currently raises her two children. During her time in New Zealand, Rebecca worked in various cultural institutions, including Te Papa Tongarewa. She also worked for the Governor-General and Government House establishing and managing the Education Team and the museum. She also held different roles at Victoria University, most recently as Māori and Stakeholder Liaison. Her research interests, amongst others, are Māori settler relations, colonisation, indigenous encounters and theories around microhistory.

Contested Linguistic Territory: A French/New Zealand Thriller Limp Home in Translation

Ellen Carter (Session 2b, Ruatara)

ecarter@unistra.fr

What happens when a French crime novel set in New Zealand is translated by an Englishman for an American publisher? In Caryl Férey's *Utū* (first published 2004, English translation 2011) culturally problematic evocations in the original text are exacerbated to the point where New Zealanders struggled to recognise their country in the translated novel that migrated to their territory.

Combining translation analysis with a cross-cultural empirical reception study I aim to show how translation choices affect characterisation and thus reception. The culturally outmoded handling of Māori loanwords common in New Zealand English, coupled with the selective deletion of over a quarter of Férey's uses of the word 'Māori' – three protagonists lose over eighty-five per cent of their 'Māori' references whereas antagonists lose under twenty per cent of their 'Māori' labels – produces a contested portrait of a starkly brown and white New Zealand, intensifying racial stereotypes that Férey tried to write against. While Férey's motives for his cultural plundering were not entirely dishonourable, *Utū*'s English-language translation exemplifies the abuse perpetuated by literary centres on peripheral territories. This exploitation, long named and shamed by postcolonial scholars, seems to persist in popular literature and cannot be pardoned despite – or because of – the American publisher's decision not to sell its translation in New Zealand.

Biography

Ellen Carter is a Senior Lecturer (maître de conférences) in Translation Studies at the University of Strasbourg, France. As well as an MBA from INSEAD (Fontainebleau), she has two doctorates: the first in electrochemistry, awarded by the University of Auckland in 1997, and the second in literary sciences, jointly awarded in 2014 by the École des Hautes Études en Sciences Sociales (Paris) and the University of Auckland. Her interdisciplinary research draws on methods from the hard and social sciences as well as the humanities and commerce to investigate how popular fiction – particularly romance and crime fiction – is written, translated, and read.

The Chamorro Studies Programme as a Vehicle into Postcolonial Transitions

Jesse Chargualaf (Session 7b, Ruatara)

jjchargualaf@hotmail.com

Like most of Oceania, the Chamorros of Guam have been experiencing a cultural renaissance since the 1970s. Currently, the implications of this renaissance on Chamorro identity have fuelled a new resurgence in political activism regarding self-determination, decolonisation, and a new political status for the island. This paper discusses the role that the Chamorro Studies Program at the University of Guam takes in the shaping of current and future Chamorro identities. Initially intended to focus mainly on the perpetuation of the Chamorro language, the program has evolved into a powerful tool in restoring agency to Chamorro people within Guam's colonial status. With an interdisciplinary approach that prepares its graduates to adjust well within the broader sentiments of the population, I contend that the potential that the program possesses has not been fully articulated.

I will outline recent histories and current discourses that have placed Chamorro studies at the forefront of producing students armed with the perspectives of the counter-canon. I will discuss the surge in the attention to the Chamorro language and how it too articulates a counter-canonical narrative within the realm of modernisation. I will also discuss the role the program has begun to play in the historically elusive act of building a Chamorro sense of nationhood. I will discuss the role the Chamorro Studies program has played in the rewriting and decolonising of Chamorro histories, identities and bodies. I suggest further that the role of the program will be key in the political mentality of the government, post decolonisation.

Biography

Jesse James Chargualaf, Jr. is an undergraduate student at the University of Guam. In 2016 he was named a Regent Scholar and is currently double majoring in History and Pacific/Chamorro Studies. His research stems from the studies of the social, historical, political and cultural identities of the Chamorros of Guam and focuses on the Chamorro Renaissance and multiculturalism, with regard to their implications for the decolonisation and independence of the territory of Guam. Jesse is an indigenous Chamorro (*familian Gualåfon* of *Inalåhan*; *familian Hook* of *Piti/Yoña*).

The Early Armchair Tourism of Stereoviews: Foreign Attractions and the Domestication of Travel

Ian Conrich (Session 4a, Omai)

ian@ianconrich.co.uk

In the Victorian and Edwardian ages when the world expanded but foreign travel was enjoyed by the few, visual culture acquired an unprecedented value in promotion, education and commerce. This was a period of rapid industrialisation and mechanical reproduction where images – in particular those that were photographic – could be better captured and reprinted. It all coincided with a period of late adventurism and exploration, and an explosion in colonialism, with western contact reaching the ‘margins’ of the earth. Pre-cinema, popular visual culture was dominated by views of faraway places that could be experienced through ‘armchair travel’. This was a domestication of the foreign through museums and zoos, magic lantern slides, picture postcards, dioramas, panoramas, and stereoviews. Such reproduced cultural views have been termed “an aestheticisation of imperialist expansion” by Jane Desmond, whilst Tom Gunning calls this culture “travel images without borders”.

I have been drawn to the ephemera of Victorian and Edwardian travel and its commercialisation through spectacle. At a previous NZSA conference I have discussed picture postcards of the Māori; in this paper I wish to focus on stereoviews and their images of New Zealand. I will focus on the main manufacturers, the American based Underwood & Underwood/ Keystone and the Melbourne (Australia) based Rose Stereograph Company. These cards were ordered, numbered, collected and consumed and objectified the subject through a stereographic 3D process that brought the viewer into a relationship with the image that gave an illusion of proximity and depth. The trick created a plane of vision similar to the eye in a natural space, through an effect akin to a miniature theatre. This presentation will address the range of New Zealand images that were selected to ‘transport’ the consumer; the sights from a ‘new’ country that mixed the exotic and the modern, the ethnic and the urban, the mountains, trees and lakes with the signs of industry and trade. Finally, there will be an interactive element in support of this presentation.

Biography

Ian Conrich is an Honorary Fellow at the University of Vienna. Previously he was an Associate Professor at the University of South Australia, Professor of Film and Visual Culture at the University of Derby, and the founding Director of the Centre for New Zealand Studies, Birkbeck, University of London. He was the 2005 MacGeorge Visiting Scholar at the University of Melbourne, and 2005-6 was a Visiting Scholar at the University of Oxford, in the Institute of Social and Cultural Anthropology. Chair of the New Zealand Studies Association since 1997, and member of the Executive for the Pacific History Association, he is Principal Editor of the *Journal of New Zealand and Pacific Studies*, Associate Editor of *Film and Philosophy*, and a board member of the *Journal of British Cinema and Television*, *Interactive Media*, *Notes of the Anthropological Society Vienna*, and *Studies in Australasian Cinema*. He has been a Guest Editor of the *Harvard Review*, *Post Script*, *Asian Cinema*, 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 *Gothic Dissections in Film and Literature: The Body in Parts* (2017), and *The Cinema of Sri Lanka: South Asian Film in Texts and Contexts* (2018) he is an author, editor or co-editor of a further thirteen books, including *New Zealand Filmmakers* (2007), *Contemporary New Zealand Cinema* (2008), *The Cinema of New Zealand* (in Polish, 2009), and *Rapa Nui - Easter Island: Cultural and Historical Perspectives* (2016). He has contributed to more than 50 books and journals, and his work has been translated into French, German, Danish, Norwegian, Polish, Hungarian, and Hebrew.

The Democratisation of Media and Public Discourse in the Conversation of Decolonisation

Manny Cruz (Session 7b, Ruatara)

cruzma812@gmail.com

This paper discusses community-produced content relating to decolonisation educational efforts on Guam in 2016 and 2017. Information produced by mainstream news organisations are also discussed as either perpetuating existing colonial constructs or providing constructive counter-narratives which essentially support decolonisation discourse. This presentation follows recent calls for transdisciplinary research in the Pacific by Katerina Teaiwa at the 2016 Pacific History Association conference. I propose further that transdisciplinarity in the humanities should accompany multimodality, which assumes the scholarly importance of non-traditional texts (social media posts, digital photography and videography, blogs, etc). Because of the democratisation of media and its growing accessibility, colonised peoples are writing back (and against in many cases) to existing colonial structures, such as mainstream news corporations, in public digital spaces. This content is published, stored, and shared communally, expressing real public discourse.

While the propositions expressed in this work can be compared to Edward S. Herman and Noam Chomsky's Propaganda Model, it explores a dynamic within a colonial context. Pacific scholars are further encouraged to hold mutually-beneficial relationships with their communities, and it is this potential scholarly activism that ensures a reciprocity of information, so that knowledge is not only harvested from Pacific communities, but is replanted to be progressively stronger and more fruitful than before. This presentation also considers recent counter-narratives produced by the leading Chamoru activism group Independent Guåhan, as they continue to educate Guam residents about decolonisation and political status. Conversely, an analysis of Guam-based mainstream media's responses to Independent Guåhan will also be discussed.

Biography

Manny Cruz received his B.A. degree in Communication (2014) and M.A. degree in English (2017) from the University of Guam. In January, Cruz became the Co-chair of the Government of Guam's Independence Task Force. Cruz is a proponent of the practical applications of critical theories. His research interests revolve around activism, contentious politics, and decolonisation in Guam and the larger Marianas archipelago, which are presently colonial territories of the United States. As an indigenous Chamorro, Manny's mission is to contribute meaningfully to the decolonisation of Guam and other Native lands and people.

There are ‘Survivors’: The Pacific Landscape in American Popular Culture

Mary Therese F. Cruz (Session 3b, Ruatara)

mtfcruz@triton.uog.edu

Philip J. Deloria’s book *Indians in Unexpected Places* (2004) contrasts different representations of Indians as either a people stuck in time or members of mainstream society, driving cars and playing sports, in order to understand the way in which society’s expectations of culture are a construct of power relationships often rooted in colonialism. Similar to the paradox found in Deloria’s text, contemporary representations of the Pacific have changed the way people view the region. Over time, the Pacific landscape has been transformed by foreign influence, some of which continues today. From the exotic images of paradise to those of deserted beaches, ‘expectations’ of the Pacific have been constructed and then represented in American popular culture to vast audiences.

This paper will explore Pacific landscapes in contemporary popular culture as a medium for challenging conflicting notions of the Pacific and the role of native peoples in mainstream society. Whether it is the absence of bodies that would otherwise disrupt the peaceful Pacific landscape in television shows like *Survivor* or the disruption of paradise by unusual ‘native’ characters in films like *50 First Dates* and *Aloha*, the audience is presented with a spectrum of images ranging from the expected—the former—to the unexpected—the latter. The unassuming erasure of native bodies suggests to those gazing on the region that the Pacific is an ideal place free for the taking. By juxtaposing indigenous bodies in American popular culture to events in recent history, we can see ways that these re-presentations are realised in contemporary indigenous societies.

Biography

Mary Therese F. Cruz is an Assistant Professor of Political Science, Chamorro Studies and Micronesian Studies at the University of Guam. Mary is an alumna of the University of Hawai‘i at Mānoa where she completed her Ph.D. in Political Science with an emphasis in Indigenous Politics. Her dissertation, *Re-Searching Identity: Being Chamoru in an American Colony*, looks at indigenous identity formation in post-World War II Guam for both understanding the U.S.-Guam relationship and as a catalyst for contemporary self-determination movements. She teaches courses on American and Micronesia politics, indigenous politics, and the media, and her current research interests include identity politics and decolonisation on Guam.

Contested Territories: Globalisation and Indigenous Response

Corinne David-Ives (Session 5b, Ruatara)

corinne.david-ives@uhb.fr

Indigenous peoples are facing a new form of subjugation today in the globalised economic environment that has been put into place during the last thirty years. After the massive land grabs that characterised colonisation in the second half of the nineteenth century, the new independent nations that emerged in the twentieth century were no more sympathetic to their plight. However, in the last quarter of the twentieth century, in what was called the postcolonial era, processes of reconciliation with indigenous minorities were initiated in the former colonies of settlement. While those processes have by no means been completed today, a new threat has materialised in the form of intensified globalisation, namely the institution of a new postcolonial order in which the principles of unfettered free trade reign supreme. This trend has had a substantial impact on small nations such as New Zealand, in a geostrategic context in which superpowers compete to dominate vast areas – in this case the Pacific – by opening it up to multinationals.

The ratification by New Zealand of the Trans-Pacific Partnership Agreement is the most recent step in the intensification of a globalisation process endorsed by the nation's government. Although the Agreement is now subject to international debate following the American election and the possible defection of the main signatory, the New Zealand context provides a very interesting example of the potential impact of such a deal on an indigenous minority. Māori immediately reacted against the new free trade agreement as they felt it endangered their special status as the nation's indigenous people. They were prominent in the massive protest movements sparked by the signature of the deal.

This presentation will focus on Māori opposition to the TPPA, and in particular on the claim lodged by Māori with the Tribunal of Waitangi, the main instrument of reconciliation in New Zealand. On the basis of the Tribunal's report issued in June 2016, it will seek to shed light on the principles that underpin the neoliberal ideology which fosters such free trade agreements, and to understand why those principles appear as fundamentally inimical to indigenous minorities. Finally, the question will be raised of the paradox in which Māori find themselves, as economic actors seeking to preserve their unique identity in an increasingly global world.

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. Her work has appeared in the *Journal of New Zealand and Pacific Studies*, *Anglophonia*, and the *British Review of New Zealand Studies*, and in the edited collections *New Zealand and Australia: Narrative, History, Representation* (2008), *Conciliation et Réconciliation: Stratégies dans le Pacifique* (2008), and *Expériences des Guerres: Regards, Témoignages, Récits* (2012).

Contesting Literary Authority in a Contested Pacific Territory: Lloyd Jones's *Mister Pip*

Paola Della Valle (Session 1a, Omai)

paola.dellavalle@unito.it

Mister Pip (2006), by New Zealand author Lloyd Jones, is a novel inspired by Dickens' *Great Expectations*. Re-writing always means contesting the authority of anterior texts. In postcolonial literature it also means viewing issues from unwanted historical angles, lending voices to silenced minorities or developing marginalised political/social aspects of the original hypotext. In his utilisation of a masterpiece of British literature, Lloyd is writing back to the canon, appropriating themes and characters that are reconfigured in a new plot and context. The novel, however, does not only explore a contested 'literary space'. It also traces the history of a real contested territory in the Pacific. Its setting is the island of Bougainville, in the North Solomons, during the civil war between Papua New Guinea and the Bougainville Revolutionary Army, who fought for the island's independence. Also known as the Bougainville Conflict, it lasted from 1988 to 1998. The war, described as the largest conflict in Oceania since the end of World War II with an estimated 15,000 to 20,000 Bougainvillean dead, followed the discovery of vast copper ore deposits in the island and the establishment of the huge Bougainville Copper Mine by the Australian company Rio Tinto Zinc. The conflict began because of environmental concerns as well as resentment over profits leaving the island. Frequent references to the history of the Bougainville island and its colonial past are included in the novel. My paper will focus on the analysis of Lloyd's work as an example of postcolonial rewriting which appropriates canonical literature to explore issues of the present in a contested territory of the Pacific.

Biography

Paola Della Valle is a researcher at the University of Turin, Italy. She specialises in New Zealand and Pacific literature, gender studies and postcolonial theory. Her articles have appeared in *English Studies*, *The Journal of Commonwealth Literature*, *Loxias*, *RiCognizioni*, *NZSA Bulletin of New Zealand Studies*, *Le Simplegadi*, *Il Castello di Elsinore* and *Quaderni del '900*. She has published the monographs *From Silence to Voice: The Rise of Māori Literature* (2010), *Stevenson nel Pacifico: una lettura postcoloniale* (2013), and *Priestley e il tempo, Il tempo di Priestley*, (2016). She has contributed to the volumes *Experiences of Freedom in Postcolonial Literatures and Cultures* (2011), *L'immagine dell'Italia nelle Letterature angloamericane e coloniali* (2014) and *Plots and Plotters: Double Agents and Villains in Spy Fictions* (2015). She is a member of the International Advisory Board of the *Journal of New Zealand and Pacific Studies*.

Bricoleur's Invention of Self and Sense of Belonging in Lloyd Jones's *Mister Pip*

Yildiz Dirmit (Session 1a, Omai)

ydirmit@gmail.com

Mister Pip tells the story of Matilda growing up on a Pacific island, Bougainville, during a civil war when the island's entire communication with the outside world is cut. Mr Watts volunteers to teach a range of subjects at a school and reads *Great Expectations*, the Charles Dickens novel, to the students. The novel becomes a point of departure for many occurrences in the lives of the islanders, and the current criticism treats *Mister Pip* either as a postcolonial response to *Great Expectations* or as an acknowledgment of the transformative power of literature – specifically *Great Expectations*' power – dismissing both Mr Watts's and Matilda's self-reflexive bricoleur insight, exposing the textuality of meaning.

I suggest these criticisms attempt a monological quest by secondarising *Mister Pip* within the existing western epistemology as a response to the colonialism and as a mimicry of a more primary signifier. In such readings, what I will argue as Matilda's bricoleur strength to play with the assumed colonising discourse remains a vulgar mimicry. In contrast, my reading of *Mister Pip* argues that the concept of bricolage is central in the production of knowledge in *Mister Pip* at multiple levels as could be observed in Mr Watts's teaching or in Matilda's quest in constructing her identity while her hermeneutical/interpretive contemplations provide her with self-reflexivity. This hermeneutic dimension together with her bricoleur identity enables her to revisit her past to see the textuality of identity, and meaning making.

Biography

Yildiz Dirmit is a second year MA student at San Francisco State University's Comparative and World Literature department. My study areas are Turkish and Global Anglophone literatures especially after 1980s. My thesis will focus on comparing so called 'post-secular' Turkish literature to post-apartheid South African literature. I would like to continue my research comparing the cultural production in post-*coup d' état* era Turkey and post-apartheid South Africa while questioning the already attributed symbolic borders of post-secular and post-apartheid narratives to be able to understand modern cultural production.

The Pacific and its Contested Territories from the Perspective of the Copenhagen School of Security

Anna Ďurfina (Session 9b, Ruatara)

anna.durfina@gmail.com

The Pacific as a region has long attracted the interest of major powers. The whole region of the Pacific Islands is very interesting from a security point of view. In the past, Australia was a dominant power in this ocean, and has continued to be a regional middle power in the present. This status is assured by its position as an aid donor, the strength of its economic cooperation and also the depth of its security cooperation efforts. In the case of security, the main problems are raised in the contested territories, where a few different security areas can be found. The Copenhagen School of Security presents theories of security, which can be applied both to the main powers of the region but also to these contested territories. The relative peace in this region can also make it difficult for its governments to attract international attention to the serious but non-traditional and non-military security.

When applying the main thesis of the Copenhagen School of Security to the reality of the security area in this region, it becomes clear that we can address these non-traditional threats through the chosen security theory. From this point of view, new ways can be found to address specific security threats and processes in the Pacific and its contested territories.

Biography

Anna Ďurfina works as a lecturer at the College of International and Public Relations Prague, Central European Institute in Bratislava. At the same time, she works as an adviser to the Ministry of Education, Science, Research and Sport of the Slovak Republic in the field of science, research and innovation. In the area of academic activity, she is a lecturer of international and national security, international economic relations and preventive diplomacy. Anna graduated from the University of Economics and Pan European University in Bratislava, where she completed her doctoral degree in the field of international relations and criminal law.

Reclaiming Lost Territories of the Past: Memory in James George's Novels

Nelly Gillet (Session 5a, Omai)

nellgillet@hotmail.com

Māori novelist James George is of Ngāpuhi, English and Irish descent but he calls Northland his 'spiritual home'. George has published three novels: *Wooden Horses* (2000), *Hummingbird* (2004) and *Ocean Roads* (2006). His fourth novel, *Sleepwalkers Songs*, is scheduled for release in 2017. My talk will offer a general overview of James George's work through the prism of memory, where the characters' past represents a form of contested territory, be it hidden, secret, half-forgotten, totally obliterated or voluntarily ignored.

In all three published novels, remembrance is often ignited by mundane objects and details that trigger the thought process. In the narration, the transfer from present to past is done in an understated juxtaposition of sentences. George's prose thus reflects the mechanism of his characters' minds, for instance in *Ocean Roads*, when Troy's thoughts are instantly sent back to the war by the mesmerising oscillation of his windscreen wipers.

I will argue that two Māori concepts play a major role in James George's writing: whakapapa and tūrangawaewae. Most characters in his novels seem to be missing links in their genealogy, sometimes lost, sometimes broken. As George explains, he explores "the creation and use of 'story' in all its forms as a way of becoming, of creating identity" (personal communication, 2016) and for the Māori writer, tūrangawaewae "means, in its purest form: the place where we can most BE" (ibid). My assumption is that this place could, in fact, also be not only a particular geographical space but also a space in time, a contested territory in the characters' personal chronology.

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 returns 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.

Contested Territories of Learning: The Classroom Versus the Marae

Hilary Halba and Rua McCallum (Session 2a, Omai)

hilary.halba@otago.ac.nz

In her article ‘The Limits of Cross-cultural Dialogue: Pedagogy, Desire, and Absolution in the Classroom’, Alison Jones exposes the classroom as a potentially problematic site for cross-cultural praxis. When creating cross-cultural theatre work in the university classroom with Theatre Studies students at the University of Otago, several issues became apparent to us. Although our students sought to apply Māori knowledges to their theatre praxis, and to synthesise Māori and western practices in their theatre-making, their learning context remained bounded by a western epistemological framework and located within the university ‘territory’, both geographically and pedagogically.

In order to address the issue, we undertook a project wherein we located a module of our cross-cultural teaching within the ‘territory’ of the marae (meeting space) using both wānanga (educational forum) and tū taha ke ai (experiential learning model) principles as pedagogical models. With tū taha kē ai “an exchange of knowledge” takes place where “the learner walks alongside the teacher on multiple journeys...with a deeper layer of learning being facilitated on each journey” (Halba & McCallum, 2011). In addition to locating this teaching module on the marae, we developed a research project in which we looked at if (and how) learning differed within the two ‘territories’: classroom and marae. This paper presents a number of the findings from that research project and we outline ways in which markers of Pākehā power in the classroom are traded for a different way of being in and knowing the world from a Māori perspective on the marae.

Biographies

Hilary Halba is Senior Lecturer in Theatre Studies at the University of Otago. She has had a long association with bicultural theatre in the southern South Island, and has directed and researched this form of theatre in partnership with Māori for twenty years. Hilary has also published widely in the area of acting theory, and has created two major verbatim theatre projects with her colleague Stuart Young using a unique form of headphone verbatim which they developed. She is also a director and award-winning actor, having studied acting and the teaching of acting at the prestigious Neighborhood Playhouse in New York City.

Rua McCallum (Ngāi Tahu Whānui) is currently completing her PhD in Te Tumu (School of Māori, Pacific and Indigenous Studies) at the University of Otago. She has a BA in Māori Studies and Performing Arts, a Postgraduate Diploma in Theatre Studies and is the recipient of several scholarships. Rua works as both a Public Programmer at Toitu Otago Settlers Museum and as a co-lecturer in bi-cultural theatre at the University of Otago. She is an accomplished playwright, theatre and arts practitioner, a mātauranga Māori consultant and has published in theatre, textile science and ethnobotany.

The Browning of New Zealand: Mapping the Impact of Pacific Islanders on New Zealand Society

Malakai Koloamatangi (Session 6b, Ruatara)

m.koloamatangi@massey.ac.nz

Pacific Islanders and the impact that they have made on New Zealand have traditionally been viewed in largely negative, deficit terms. Until recently, when there seems to have been a very slight improvement in how New Zealanders have considered Pacific Islanders, Pacific Islanders were largely defined in socioeconomic terms, or rather the negative impact that they were making on the socioeconomic fabric of New Zealand society. This portrayal has painted the typical Pacific Islander (or Pasifika) and male in most cases, as uneducated, unskilled, unemployed, receiving a government welfare benefit, accommodated in substandard housing, in poor health, with a large family, having spent time in prison and most probably residing in an area with other similarly situated individuals and families.

I want to argue that this portrayal is inaccurate, incomplete and unhelpful for both research and policy formulation. A rethink is particularly relevant because the changing demographic composition of the country, in favour of Pasifika, Māori, Asian and other ethnic communities makes it imperative that both researchers and policymakers come to grips with the new reality. To revise this conceptualisation I intend to do two things. Firstly, and briefly, I want to sketch a more accurate picture of the Pasifika-scape in New Zealand by highlighting selected areas to show the 'browning' effect. And secondly, I want to discuss how Pasifika values and systems are impacting on value systems of European-Pākehā New Zealanders. If for nothing else, I want to provide a counter-narrative to the predominant narrative that has been written by others of Pasifika since they first arrived in New Zealand.

Biography

Associate Professor Malakai Koloamatangi was born in Tonga but grew up in Auckland. He obtained his undergraduate degree at the University of Auckland as well as his MA and PhD. His PhD thesis was entitled 'Constitutionalism, Culture and Democracy: Tongan Politics Between 1991 and 1996'. For the past decade he was Foundation Director of the Office for Pacific Excellence, and Acting director of the Macmillan Brown Centre for Pacific Studies at the University of Canterbury. In April 2013 he was appointed Director of the Pasifika Directorate of Massey University's three campuses. Malakai has published in the area of democratisation, particularly in developing regions and the Pacific, as well as publishing and presenting in Pasifika/Pacific education. He has facilitated leadership workshops, most notably for the Ministry of Health. He chairs working committees for the United Church of Tonga, and he is also a life member of the church's Trust Board. He is President of the Fofu'anga Incorporated Society, an international NGO that is dedicated to the betterment of Pacific lives through the maintenance of culture.

Environmental Arts and Literature Across the Pacific

Sei Kosugi (Session 4b, Ruatara)

kosugi@lang.osaka-u.ac.jp

This presentation explores the environmental issues that the Pacific countries have faced as a result of colonisation in the past and the globalised economic activities of the metropolitan countries in the present, such as nuclear testing, global warming, mining development, and deforestation, as well as their impacts on the ecosystem. I would like to focus on some works of literature, theatre, visual art, and poetry reading by contemporary artists from New Zealand, Australia, and other Pacific countries, discussing how they represent the issues through their own social and cultural contexts. The presentation also refers to some Japanese artworks in relation to the environmental and nuclear issues of Oceania.

First, I will explore how artists responded to the situation of the early 1960s, when Cold War tensions culminated in the fear of a nuclear world war breaking out, by examining Colin McCahon's paintings and Janet Frame's poems. The presentation traces the involvement of artists in the development of anti-nuclear movements in the 1970s and 1980s and then explores environmental artworks by contemporary artists: Nina Nawalowalo's *Marama*, Lonnie Hutchinson's *Lole Lole* and *Waiting for le Ma'oma'o*, Yhonnie Scarce's glass art (*Thunder Raining Poison*), Taloi Havini's works on the Panguna mine in Bougainville (*Middle Tailings* and *Blood Generation*), Natalie Robertson's photographic art (*Waiapu Kōkā Huhua: Waiapu of Many Mothers*), and the poetry reading by a Marshallese poet, Kathy Jetnil-Kijiner.

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 Māori (Certificate in Māori Studies) at the University of Waikato. Her research interests are postcolonial literature, indigenous and immigrant literature/ theatre in Oceania, indigenous language education, environmental arts 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 contributed to collections including *Performing Identities: Celebrating Indigeneity in the Arts* (2015) and has published articles on Māori, Samoan, Tahitian, Fijian, Vanuatu, PNG, and Australian literature and art.

The Art of Confluence: Drawing Together the Streams of Western and Māori Music in New Zealand Aotearoa

Martin Lodge (Session 3a, Omai)

mlodge@waikato.ac.nz

From the earliest days of contact, musical interaction has occurred between the two main classical traditions of music in New Zealand: the western and the Māori. To date, the interchange has not been evenly reciprocal, with the influence of western music being stronger on Māori music than the reverse. In recent years this imbalance between the classical traditions has been reconsidered by some composers and performers, and practical ways to achieve a more balanced approach have been sought. Sometimes these efforts have been conscious, sometimes more intuitive.

There are two areas that engage musicians in this quest. One is practical, involving the choice of musical techniques and musical instruments, as well as the use of sung languages, especially English and its colloquial variants, and te reo Māori. The other area for reconsideration is philosophical and aesthetic: should the aim be to blend the two classical traditions and thereby create something new? Or should each tradition be permitted to retain its own identity and independence? Could it be possible to achieve both goals in a single musical work or does each case necessitate a choice? This paper examines these issues and where possible illustrates points of contention with musical examples.

Biography

Martin Lodge is Associate Professor and head of composition at the University of Waikato Conservatorium of Music. He is also a composer and musicologist. Recently completed compositions include 'Ahnunga' for taonga puoro and piano trio, written and premiered by Horomona Horo and the NZ Chamber Soloists; 'Omanu', a virtuoso solo piece commissioned for German cellist Wolfgang Emmanuel Schmidt; and 'Streaming', written for the Polaris String Quartet of Shanghai. The latter two pieces have been recorded in their respective home countries by the performers for whom they were written. The first section of Martin's 'Spring Winds' concerto for solo viola, orchestra and choir will be premiered in Wellington in September. His essay 'Music historiography as a braided river: the case of New Zealand' appeared as a chapter in the anthology *Critical Music Historiography* (2015).

Reading Rebellion and Racist Rugby: Literature, Prop Theory and the Springboks in Aotearoa/New Zealand

Malcolm MacLean (Session 8a, Omai)

mmaclean@glos.ac.uk

The recent accentuation of literary works in sports history has been a welcome development opening up areas of scholarship and analysis that have enriched the field. For the most part, however, these explorations of sport's historical literature have remained grounded in the conventions and approaches developed by literary studies and literary analysis to explore the presence of sport in literature and the deployment of sport in and as literary texts. This paper, as part of a research programme exploring social and cultural historical aspects of the campaign against sporting contact between South Africa and New Zealand, draws on recent developments in theories of fiction and of aesthetics to explore the use of literary texts as historical sources.

Developing an argument based in the make-believe theory of representation, the paper explores the extent to which one young adult novel, David Hill's *The Name of the Game* (2001), may be used as a source in discussions of the tumultuous 1981 campaign opposing the Springbok rugby visit to New Zealand. Make-believe theory (also 'prop theory') allows the analysis of literary representations as prescribing particular fictional imaginings to participants in the fictional or game world of the literary text. Hill's novel, published twenty years after the tour, has a realist textual frame that allows analysis of the tensions between didacticism and modes of historical representation.

The objective is to consider the extent to which 'make-believe theory' allows analysis of historical memory of the tour and its associated protest movement, and accordingly the extent to which this approach with its associated fictional principles of 'reality', 'mutual belief' and 'shared mythology' can provide historians with tools to analyse fictional literary texts as sources. The paper is designed, therefore, to explore the potential of make-believe theory as a part of social and cultural historians' methodological toolkit.

Biography

Malcolm MacLean is Reader in the Culture & History of Sport at the University of Gloucestershire. He has a long standing teaching interest in popular cultural studies and has published widely on sport in imperial and colonial settings focusing on New Zealand and the West Indies, New Zealand sporting contact with South Africa and the philosophy of play. Current projects focus on sport-related political activism and South Africa's return to international sport in the post-apartheid era. He is a member of the NZSA council.

Wahine Marama: From Hostage to Tide-Maker

Anne Magnan-Park (Session 5a, Omai)

amagnanp@iusb.edu

In Polynesian folklore, Rona is the first individual to utter profane language. Unfortunately for her, she chooses to aim her curse at the moon. Consequently, she is snatched from the earth and lifted skyward to the moon, condemned never to return to her family. In her exile, she eventually partners with the moon to rule over the tides. In Māori mythological reiterations of Rona's story, Rona's cursing at the moon is often due to her irritable temper and the domestic quarrels she constantly sparks. She is often deemed responsible for the existence of profanity and vilification and her transgression is strongly discouraged as exemplified by an old Māori saying which warns against Rona's affront: 'Kia mahara ki te he o Rona' (remember Rona's wrongdoing).

This paper explores how and why Rona's story as the female embodiment of taboo practices (such as cursing of an atua [ancestor of continuing influence]) and the compelling force behind the ebbs and flows of the oceans and seas takes on a contrasting aura in Patricia Grace's *Small Holes in the Silence* (2006). I will investigate how Rona's abduction by the moon and her desertion of her children fit thematically within the context of Grace's short story collection which features a range of disappearances, abductions, and kidnappings where women are portrayed as both displaced entities and agents of displacement within a society which imposes on them normative family structures and values. Additionally, I will examine Rona's role as tide-maker and partner of the Moon in the context of the Moon's dual representations as Hina (the personification of the moon as female) and Marama (the moon as male) in traditional Māori mythology. I will conclude on Rona's use of language as a poetic and transgressive tool to portray Rona as a wahine marama, the transgressor and enabler of women's social reality, the abducted and the mover as tide-maker, the captive turned wife and partner of the moon.

Biography

Anne Magnan-Park is an Associate Professor at Indiana University South Bend. She specialises in literary translation, translation studies, Pacific and indigenous literatures in English, and francophone literature. Anne translated Patricia Grace's *Small Holes in the Silence* into French (2014) and co-translated Grace's *Electric City* into French with Jean Anderson (2006). Her current interest focuses on the concept of hospitality to explore translinguistic and transcultural issues in Māori writing in English and French immigrant literature. She has recently launched *Translate for Toddlers* which aims at translating donated books for toddlers and gifts them to immigrant and refugee families in the Midwest (USA). For the past two years, she has been enjoying translating films into French with Nelly Gillet - *When The Man Went South* and *The Berry Boys* - both of which were screened at Rochefort Pacifique in France.

Once Were Shearers: Lee Tamahori's *Mahana* (2016) as a Māori Reimagining of the Generic Tropes of 1950s Westerns and Patriarchal Melodramas

Brian McDonnell (Session 1b, Ruatara)

b.p.mcdonnell@massey.ac.nz

This paper will be a close textual and genre analysis of the 2016 New Zealand feature film *Mahana* directed by Lee Tamahori (*Once Were Warriors*) and reuniting the 1994 *Once Were Warriors* team of Tamahori as director, Robin Scholes as producer and Temuera Morrison as star. The film was adapted from Witi Ihimaera's operatic novel *Bulibasha: King of the Gypsies* (1994). It is my view that this film presents a complex rendering of rural Māori family life in the 1950s and 1960s. It locates its story on the East Coast of the North Island, and examines in detail the dynamics of rival family sheep shearing gangs (the Mahanas and the Poatas) who contest every acre of the territory and every opportunity to gain advantage over their feuding foes. The patriarch of the Mahana family is the central character, but the plot follows the point-of-view of his precocious grandson Simeon.

My paper will focus on the generic tropes present in the film which deliberately set out to evoke Hollywood films of the same period as the film's diegetic setting, particularly Westerns and patriarchal family melodramas. Thus it includes strong echoes of the 1950s Westerns of directors such as Edward Dmytryk, John Huston and William Wyler along with aspects of the melodramas made from the plays of Tennessee Williams. Tamahori presents a cinematic canvas of larger-than-life characterisation, intergenerational conflict, sensational plotting, an emphatic musical score and bravura camerawork. In these ways it is both a period film that pays homage to mid-twentieth-century Hollywood while being a clever contemporary adaptation of Ihimaera's novel.

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 four books on film, including co-authoring the 2007 *Encyclopedia of Film Noir* (Greenwood Press), and most recently writing the study on *In My Father's Den* (2016), for the series 'New Zealand Film Classics'. He worked for seven years on the New Zealand Film and Literature Board of Review and was a Fulbright visiting lecturer at Georgetown University in Washington DC in 2008. He is of Irish and Māori (Tūhoe iwi) descent.

Colonial Trade Cards of Oceania as Tools of Propaganda and Information

Hermann Mückler (Session 4a, Omai)

hermann.mueckler@univie.ac.at

Trade card collections are held today by many museums, as well as private collectors, and can function as a source of information about a specific approach which Europeans had towards Oceania. This paper discusses the medium of trade cards in terms of their history, function and effects as well as presenting variations in the representation of the Pacific Islands and their variety of different cultures. Exoticism, the (re)production of the ‘South Sea’ clichés, prejudices and stereotypes are mirrored in these specific types of a contemporary popular medium at the turn of the twentieth century.

This raises the question of whether statements about Oceania can be derived from these popular cultural representations. Were trade cards pure propaganda? Or did they offer substantial information about the then-colonised Pacific Islands? The paper highlights the role of trade cards as a ‘channel’ to create a specific image of the Pacific Islands as a region which was then to be colonised, missionised and exploited in many different ways. Trade cards from different European countries and their companies are presented as examples as to how and why this specific medium was used to reach the people who collected these cards. These trade cards were often collected in albums which acted as textbooks to describe the colonies and their indigenous populations to a broad general audience.

Biography

Hermann Mückler is Professor of Cultural, Social Anthropology and Ethnohistory at the University of Vienna. His regional research focuses are the Pacific Islands and Australia. He specialises in peace and conflict studies, colonialism and postcolonialism, geopolitics, history, visual anthropology and material culture. He has written and (co)edited twenty-four books and published over two hundred articles and reviews, most of them written in German. 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 encyclopaedia about pioneer missionaries in Oceania, *Missionare in der Südsee, Pioniere, Forscher, Märtyrer - ein biographisches Nachschlagewerk* (2014). He is President of the Anthropological Society in 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.

‘New Zealand was Māoriland then’: A Postcolonial Reading of *Mihi and the last of the Moas* (1943), by Lyndahl Chapple Gee

Valentina Napoli (Session 8a, Omai)

vnap001@aucklanduni.ac.nz

New Zealand writer Maurice Gee would have been 11 or 12 when his mother, Lyndahl Chapple Gee (Harriet Gee’s penname), published the children’s picture book *Mihi and the last of the Moas: the Adventures of Mihi, a little Māori boy, with the very last of the Moas*, in 1943. The book is written in verse of the nursery-rhyme variety and illustrated by Lyndahl herself with delicate watercolours and pen-and-ink drawings. Kathryn Walls defined it as the New Zealand version of Rudyard Kipling’s *Jungle Book*. The story is set in a vaguely designated location in pre-European New Zealand. The only human character of the story is Mihi, a little Māori boy orphaned when his family is killed by an invading tribe. He is cared for by the creatures of the forest and befriended by the last living moa, who takes him away to live with him in his underground cave. When the moa becomes ill, Mihi rescues him by building a raft and rowing him out through a long secret tunnel into the sun.

The purpose of this paper is to read Chapple Gee’s children story through a postcolonial lens, analysing how the extinction of Mihi’s family and tribe by invaders can be interpreted as a metaphor of the British colonisation of New Zealand. This is evident in the representation of the happy and peaceful life of Mihi’s tribe before the invasion: “New Zealand was Māoriland then/ no white man had come, with his musket and drum/ to fight with the brown-skinned men” (Gee 5), in contrast with the murders and devastation following the arrival of the enemies. The aim of this paper is also to attempt a reading of Chapple Gee’s story in an ecocritical frame. The environmental topic permeates the story and it emerges in an indirect, allegorical form, through a fable about the survival of the last moa, an extinct New Zealand native bird. The character of Mihi, the Māori boy, represents New Zealand indigenous people’s spiritual relationship with the natural environment as well as their role as kaitiaki, guardians of natural resources.

Biography

Valentina Napoli is currently working as a tutor of English and Translation Studies at the University of Rome *Roma Tre*. She holds a PhD in Comparative Literature from the University of Auckland, with her thesis analysing the appropriation and reworking of the western literary myth of the Noble Eco-Savage in the fiction of Māori writer Witi Ihimaera. She published an interview with Ihimaera in the November 2010 issue of *Leggendaria*, a Women’s Studies journal published in Rome. She has published a book chapter entitled ‘Creative Tourism in NZ context: a study of *Whale Rider* Tours’ (2015), and she has translated *Man Alone* by John Mulgan into Italian (2015). She has worked as Guest Lecturer and Teaching Assistant in the School of European Languages and Literatures of the University of Auckland.

A Contested Urban Environment: Resolving Conflict in the Christchurch Residential Red Zone in the Face of Environmental Change

Eric Pawson (Session 9a, Omai)

eric.pawson@canterbury.ac.nz

In her book *Fluid New York* (2012), May Joseph describes a metropolis “shockingly underprepared for its future as a coastal city”. She explores the tensions and creativities emerging as New York faces up to the increasing incidence of extreme events accompanying climate change. Many cities face similar challenges, but perhaps few have as clear an opportunity and obligation to respond as Christchurch. Much of its most vulnerable and flood prone land was bought by the Crown after the February 2011 earthquake. More than 7000 residents were displaced, and about 600 hectares on which their homes had stood was cleared of housing, and declared ‘residential red zone’. This land has stood empty, awaiting decisions about its future, ever since.

This year, however, is the one in which the future of this land will be mapped out. The Greater Christchurch Regeneration Act established a new public body, Regenerate Christchurch, to coordinate a community-based planning process. One of the expectations on this body, fanned by its own public pronouncements, is that it will pursue a process of ‘co-creation’ of future options for the red zone. Co-creation is by definition context specific and providing an analysis of how this process is proceeding, through both observation and participation, is the first objective of this paper. The second objective is to explore the extent to which co-creation might resolve the tensions that exist between public agencies, private developers and community groups, each of which have different ideas about appropriate future uses of the red zone. The extent to which these are aligned with environmental challenges, particularly those associated with climate change, will be discussed.

Biography

Eric Pawson is Professor of Geography at the University of Canterbury, New Zealand. He has research interests in both environmental history and rural futures. He co-edited *Environmental Histories of New Zealand* (2002) and *Making a New Land* (2013) with Tom Brooking, with whom he also authored *Seeds of Empire* (2011) about the colonial transformation of New Zealand using introduced grasses. He chaired the Advisory Board for the New Zealand Historical Atlas project (1997), is on the Advisory Board for the country’s on-line encyclopaedia, Te Ara, and is currently President of the Ako Aotearoa Academy of Tertiary Teaching Excellence. As a teacher, he focuses on resource management and urban resilience and is a proponent of community-based learning practices.

Kumāra or Potato? New Zealand's Contested Larder

Gail Pittaway (Session 9a, Omai)

gail.pittaway@wintec.ac.nz

This paper will consider the contested ground of food awareness in New Zealand, which has resulted in a diverse culinary field. It took over a century following the signing of the Treaty of Waitangi for a local food identity to be distinguished from the influences of British colonisation. Lamb, potatoes, butter and scones had become the base diet of New Zealanders, although World War II provided a turning point in the national cuisine. The influences of visiting American servicemen, returning members of the armed forces and migrants from Europe coincided with the rise of radio and television personalities, which helped to begin a revolution in both the preferences for and availability of a wider variety of food. Salads, biscuits, home-grown vegetables, wine and coffee slowly grew in popularity, helped in part by the establishment of new cafes. But it took a further half century before the crops and food practices of indigenous and Pacific people became accepted as mainstream, or even national, food.

This paper will reflect on these historical developments and changes to the nation's cuisine, which have resulted in contemporary New Zealand cooking that is inspired by Māori influences, in which the kumāra can take its place with pride.

Biography

Gail Pittaway is a Senior Lecturer in the School of Media Arts, Waikato Institute of Technology, Hamilton, New Zealand. Gail is an advisory editor for *TEXT* journal and a founding co-editor of *Meniscus* literary magazine, having also been a member of the Australasian Association of Writing Programs executive committee since 2004. She has published articles and essays on the history of food writing in New Zealand for *TEXT*, and is currently a doctoral candidate with Central Queensland University, in the field of food memoir as creative writing.

Of Monsters and Mothers: Affective Climates and Oceania Sociality in Kathy Jetnil-Kijiner's *Dear Matafele Peinam*

Angela L. Robinson (Session 4b, Ruatara)

alrobinson@ucla.edu

This paper examines the production of doubt and apathy within climate change debates, and argues that the material outcomes of this affective regime perpetuate colonialism in the former U.S. Trust Territory of the Pacific Islands, now referred to as the Marshall Islands and Federated States of Micronesia. By furthering land dispossession, resource depletion, cultural loss, and impoverishment, the affective and material impacts of climate change have been and continue to be a site of activism for Pacific peoples. Thus, while I analyse the ways in which climate change functions as an affective regime of colonialism, I also examine how this regime is dismantled through Indigenous Oceania affects, epistemes, and ontologies.

I achieve this through a reading of Marshallese poet and activist Kathy Jetnil-Kijiner's performance of *Dear Matafele Peinam* at the 2014 UN Summit on Climate Change. I argue that through her use of experiential and embodied knowledge, which inform the affects that circulate in the performance, Jetnil-Kijiner intervenes into the colonial affective regime of climate change. Furthermore, Jetnil-Kijiner's evocation of Indigenous epistemes and ontologies on non-human entities point to forms of sociality that I argue can provide alternative frameworks of thinking through not only climate change and its effects, but also what an inter-Indigenous Oceania sociality and politics might look like within contested colonial territories.

Biography

Angela L. Robinson (Wito clan of Chuuk, FSM) is a doctoral candidate in Gender Studies at the University of California, Los Angeles. She researches within the fields of Affect Studies, Indigenous Studies, and Performance Studies. Her dissertation examines affective regimes of colonialism in Oceania and the ways in which Indigenous performance articulates alternative forms of sociality and sovereignty through intercorporeal ontologies.

Contested Tasmania: Secrecy In Carmel Bird's Writing

Gerardo Rodríguez-Salas (Session 7c, Ahutoru)

gerardor@ugr.es

Tasmania is systematically portrayed as a contested territory in the writings of Carmel Bird (Patrick White Award 2016). Australia's History Wars - a cultural struggle over Indigenous dispossession during the British colonial era (1788-1901) and the government administration since Federation in 1901 - is a haunting presence in Bird's *oeuvre*, which negotiates Australia's historical present through the exposure of Tasmania's dark history of Indigenous genocide and convict past. As argued by Robert Manne (2009), this cultural struggle is "bitter and still unresolved" and points at a central issue for "Australian self-understanding".

The present study investigates Bird's interest in the History Wars by breaking what W.E.H. Stanner called the "great Australian silence". Bird tackles this issue as a white Australian woman writer of Celtic descent who, like Prime Minister Kevin Rudd, feels the need to reconcile herself with Australia's past. Her writings, where this issue becomes a primary drive, are systematically structured around the notion of secrecy. Julia Kristeva's concepts of abjection and semiotic chora show the link between Bird's personal attachment to the figure of the mother and Tasmania's feminisation and its extrapolation to Indigenous people. Taboo aspects of Tasmania's past surface through literary tropes such as the notion of the crypt, incest, unpleasant corporeity and the neocolonial ghost that ultimately allow subaltern voices to speak loud and clear in Bird's fiction. This paper covers Bird's writings from 1985 to the present day with a selection of examples that will elucidate the importance of this topic in her writing and its evolution and relevance over four decades.

Biography

Gerardo Rodríguez-Salas holds an MA in Gender Studies from Oxford University and a PhD from Granada University, where he currently works as Associate Professor in English Literature. He is the author of three books on Katherine Mansfield - the latest on the female grotesque and metaphorical cannibalism (2012) - and co-editor of *Community in Twentieth-Century Fiction* (2013). His most recent articles/chapters have appeared in *Continuum*, *Journal of New Zealand and Pacific Studies*, *Virginia Woolf Miscellany*, *Australian Literary Studies*, *Antipodes*, *FEMSPEC*, *JASAL*, *Bilingual Review*, *Meanjin*, and *Atlantis*. Rodríguez-Salas's current research revolves around communitarian theories applied to modernist and contemporary fiction. He has worked on New Zealand and Australian writers (Mansfield, Frame, Ihimaera, Bird) and is currently co-editing the collective volume *New Perspectives on the Modernist Subject: Finite, Singular and Exposed* (2017).

Contested Terrains of Land, Masculinity, and Māori-Pakeha Relations in Taika Waititi's *Hunt for the Wilderpeople*

Eva Rueschmann (Session 1b, Ruatara)

erueschmann@hampshire.edu

Surpassing even the success of his 2010 film *Boy* as the highest-grossing box-office hit in New Zealand, director Taika Waititi's latest comedy adventure film, *Hunt for the Wilderpeople* (2016), is another coming-of-age tale featuring a young teenage Māori boy, Ricky Baker (Julian Dennison). Ricky, a city boy who has been in and out of foster care and creates haiku to process his feelings, is teamed up with a gruff and taciturn older bushman Hector ('Hec') Faulkner (Sam Neill). The unlikely pair find themselves on the run in the vast New Zealand wilderness after Hec's wife and Ricky's adoptive mother Bella suddenly dies, and Ricky wants to evade child welfare services and the threat of juvenile detention. Adapted from the well-loved bush tale, Barry Crump's *Wild Pork and Watercress* (1986), *Hunt for the Wilderpeople* retains the novel's structure and central characters. However, Taika Waititi infuses his own sense of humour, with references to earlier films such as *Sleeping Dogs*, *Smash Palace* and *Goodbye Pork Pie* as well as *Lord of the Rings*, and his awareness of the challenges of bicultural identity in contemporary New Zealand, particularly the ongoing negotiations between settler and indigenous populations.

Dubbed as a family film that can be seen by three generations, *Hunt for the Wilderpeople* is also a rich film text that evokes the contested terrain of home in New Zealand, both in the sense of family and belonging and in terms of the colonial legacy of Māori-Pakeha relations and disputed land rights. In this paper, I will examine the ways in which Waititi employs a wry comedic tone and the popular plot of the 'odd couple on the run' to comment on and subvert traditional definitions of Kiwi masculinity. Through the self-styled outlaw characters of Ricky and Hec, the film addresses the New Zealand archetype of the 'The Man Alone', the opposition between city and bush, and the question of belonging for Māori and Pakeha. As Ricky and Hec traverse the 'majestical' landscape of New Zealand before they are caught, they encounter various social types—white hunters, loners with conspiracy theories, a welcoming Māori family—and slowly overcome their mutual distrust and lack of understanding to form a tentative bond. In the end, their ongoing relationship as outsiders in contemporary society is symbolised by their joint pursuit of the elusive huia, a mythical endangered New Zealand bird thought to be extinct, but whose distinctive song had drawn them together as uneasy fellow travellers during their long journey in the bush.

Biography

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

On Shaky Ground: The Contested Notion of Biculturalism at Te Papa and the Waitangi Tribunal

Tanja Schubert-McArthur (Session 6b, Ruatara)

Tanja.Schubert-McArthur@justice.govt.nz

The Waitangi Tribunal was the government's answer to the Māori Land March 1975. The Museum of New Zealand Te Papa Tongarewa gave physical expression to the Māori renaissance of the 1980s. Both institutions are founded on bicultural principles and model the New Zealand of the future. Māori participation, a bicultural partnership and cultural redress are among their core values. This paper will look at how biculturalism is implemented within the organisational culture and reveal some of the contesting parameters which staff of these institutions face in their day-to-day work. What do these institutions do internally to give effect to biculturalism? How do they train their staff in te reo Māori and tikanga (Māori language and customs)? And why is it so hard to incorporate a Māori perspective in bureaucratic organisations?

I will draw on my PhD thesis about biculturalism at Te Papa as well as my experience at the Waitangi Tribunal where I currently work as a research analyst and inquiry facilitator. In this paper I will shed light on my observations behind the scenes and use James Clifford's concept of 'contact zones' to analyse the work dynamics. Governance, organisational structure, architectural and spatial features as well as policies, percentage of Māori staff and the willingness of staff to buy into biculturalism all contribute to the bicultural performance of the institution. In this point of time, however, when iwi are moving from grievance mode to post-Treaty settlement mode, the place of biculturalism is uncertain and the question remains - what lies beyond biculturalism?

Biography

Tanja Schubert-McArthur completed her PhD entitled 'Walking the Talk? - An Ethnography of Biculturalism at Te Papa', at Victoria University of Wellington in 2014. Her academic background is in cultural anthropology and she completed her master's thesis at Tuebingen University, Germany, exploring the luggage of contemporary German migrants to New Zealand. Tanja has lived in Wellington permanently since 2007 with her Kiwi husband and two children. After various roles at Te Papa, Tanja is currently working as a research analyst and inquiry facilitator for the Waitangi Tribunal.

Summoning the King of the Demons: Possession and Contested Space in *The Devil's Rock* (2011) and *Deathgasm* (2015)

Laura Sedgwick (Session 1b, Ruatara)

lj.sedgwick@gmail.com

Demons are associated with the occult, a word whose Latin origins point to that which is hidden or concealed. The invocation of demons brings them out of hidden realms, inviting them to cross boundaries into the world of the living. This relocation of demonic entities within otherwise rational spaces gives rise to both the uncanny and the Gothic. It also provokes notions around contested space, which can refer to both a physical space, as in territory occupied by an invading force, but also personal space. The body is a most primal personal space, and narratives that deal with possession explore the displacement of identity and ownership of the body.

This paper will address *The Devil's Rock* (2011) and *Deathgasm* (2015), both New Zealand productions that explore the act of summoning demons. The former is set during World War II, where a New Zealand soldier discovers occult activity in a bunker on a German-occupied territory in the Channel Islands. The latter is a black comedy in which a hapless heavy metal band plays a forbidden piece of music, The Black Hymn, and inadvertently summons the King of the Demons to a small New Zealand town. The band must battle the townspeople, now possessed by demons, and play the hymn again in order to restore order.

Both films combine horror with other genres, such as the war film and the comedy, and they both place the use of demons as part of a quest for power. This paper will look at the representation of demons to raise questions around the security of boundaries, and the possession of the body as a contested space within the narrative.

Biography

Laura Sedgwick is currently studying for a PhD in Film Studies at the University of Stirling, on the topic of 'Haunted Spaces in Contemporary Horror Cinema: Set Design 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. She is the co-author of *Gothic Dissections in Film and Literature: The Body in Parts* (2017) with Ian Conrich. She also writes Gothic horror fiction. Her research interests include horror cinema, art history, Gothic studies, Surrealism, and moai culture.

Making Neighbours of the Natives: Samoan Development, Independence, and New Zealand's National Film Unit

Simon Sigley (Session 8b, Ruatara)

S.Sigley@massey.ac.nz

Before television took hold on the public imagination, the National Film Unit (NFU) had a central role in New Zealand life, post-World War Two nation building, and cultural colonisation. This was represented in cinemas in the form of the *Weekly Review* (1941-50) and monthly *Pictorial Parade* (1952-71). Much debate and controversy surrounded the Unit as it played such an important role in articulating the nature and values of national life. Such a life included the South Pacific islands that were either a part of New Zealand, such as the Cook Islands, or had been entrusted to the country's governance by the United Nations, such as Western Samoa. In the aftermath of World War II the NFU began to make a number of films that documented what successive New Zealand governments were doing to bring these territories into more integrated economic, political, and cultural contact with modernity and market forces.

Between 1945 and 1962, successive New Zealand governments enacted legislative changes and made material progress in the ways they administered their South Pacific island territories. The Unit made numerous visits to these islands to document the progress and problems that intensified development goals encountered. From United Nations-mandated trusteeship – in films that document the challenges arising as a result of attempting to combine liberal democratic forms of government with traditional leadership structures – to cinematic fictions that articulate Eurocentric concepts of 'noble savages' living a life of ease in pre-lapsarian spaces, the films document material change and construct the symbolic role that the South Pacific has played in the European cultural imaginary. This presentation examines the changing representational strategies of three longer form documentary films about Samoa, as the NFU gradually shed the mythic dimensions of island life to produce films that offered more realistic interpretations of Samoan adaptation to diverse modernising forces, including partial integration into an expanding regional economic order.

Biography

Simon Sigley is a senior lecturer at Massey University's Auckland campus where he teaches film history and film criticism, as well as digital media production. He works on the symbolic role and function of film in the cultural imaginary, focusing on memory and representation. He has published a book (*Transnational Film Culture in New Zealand*, 2013), journal articles, book chapters, and videos (www.interviewprojectnz.com) on film culture, film reception, and documentary film. He is currently working on a cultural history of the National Film Unit.

Culture as Contested Territory: Decolonising the Subject in Alan Duff's Trilogy

Laura Singeot (Session 5a, Omai)

laura.singeot@gmail.com

When *Once Were Warriors*, the first book in a trilogy, was published in 1990, its success was contested among the Māori community: some acclaimed it as a necessary evil in order to move forward, where others felt the daily struggles of the Māori should be concealed. Violence, domestic or gang-related, poverty, suicide, addiction, and rape are explored by the books, exposing the Māori people in a less than glorious light. Even though New Zealand was never considered a *terra nullius* – unlike, Australia – the body of its inhabitants proved to be the territory on which conflicting identities and representations were imposed. The relations of the Māori subject with their culture was seen as a moot point in the community, since it divided it greatly – from the reappropriation of the facial tattoo by gang members, to community elders and leaders playing the cultural card for personal interests.

As a consequence, I will argue that the Māori not only have to face difficulties coping with the representation projected on them by the white population, but even more damaging to the community, with the one they imposed on themselves. I will first show that the books rely on two different kinds of lives or existences: one which is purely physical, more often than not associated with extreme gang violence, the other with ideas, words and intellect, which some of the characters, such as Jake, struggle to attain. Having reached this realm of ideas, the characters become self-conscious, showing a degree of self-reflexivity which is necessary for them to reflect upon their woes and the state of their community. The final step of this reflection is to reject a return to tradition as the means of overcoming all these difficulties: those books show guilt as coming from the other side, since the Māori are held responsible for the state they find themselves in. They are the ones who could improve their lives and become not only subjects but real constitutive agents of their image and representation, if only they could first decolonise their perception of their selves, their community, and their culture.

Biography

Laura Singeot is currently in the final year of her PhD at Caen University. She has also taught there for four years before being recruited at the IUT in Cachan. She is writing her dissertation on the representations of indigeneity in contemporary literatures from Australia and New Zealand, focusing on Mudrooroo's tetralogy *Master of the Ghost Dreaming*, and Alan Duff's *Once Were Warriors* trilogy. She has also published articles on indigenous literatures - 'An Odyssey into the "Black Pacific": A Reassessment of Mudrooroo's *The Undying*', in *Commonwealth, Essays and Studies*, 2014 - and on the representation of Australian history in contemporary Australian fiction, focusing on the historical figure of George Augustus Robinson as depicted in Mudrooroo's tetralogy.

Legal, Mythical and Fantasmatic Sovereignties over Matthew and Hunter Islands: Toward a French-ni-Vanuatu Condominium?

Marc Tabani (Session 5b, Ruatara)

marc.tabani@free.fr

Lost in the immensity of the Pacific Ocean, two tiny uninhabited rocks known as Matthew and Hunter Islands are subject to a lively territorial dispute between France and Vanuatu. Located 300km east of New Caledonia and south-east of Vanuatu archipelagos and covering together less than 1.5km², these islets were annexed by France in the early twentieth century and were later claimed by Vanuatu, shortly after the independence of that Republic in 1980. The struggle for these islands (also known as Umaeneag and Umaenupne by their customary names for people of Aneityum in the south of the archipelago), that is for the control of the vast maritime exclusive economic zone belonging to them, has become for Vanuatu the spearhead of its nationalist rhetoric and activism.

Such typical sea border conflict, started by a new sovereign island country against its former colonial power, is displayed through the specific claims of Vanuatu with some unexpected arguments. On Vanuatu's side the main justification to get these islands back is based on traditional cosmogonical myths relating to the cultural hero Mwatiktiki. France has responded to these ancestral beliefs with its own national myth about the 'indivisibility' of the 'great nation's republic'. Yet the scientific, institutional and legal capacities of France for securing its colonial possessions, with regard to international rules, bear no comparison with the means of Vanuatu to reach its patriotic goal while extending its national territory. This paper will try to explore the history of that dispute, to provide a short survey on different ideological and political aspects sustaining this conflict, and to consider the different options currently evoked to overcome, in a realistic way, different neo-mythological argumentations mingled with concrete geo-political issues.

Biography

Marc Tabani is 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). He has conducted his researches in Vanuatu and especially in the island of Tanna since 1993. His main topics have been politics of identity and tradition, cultural change or indigenous movements, and millenarianism. Marc has published several articles and books, including *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 editor and co-author of the French version of *Histri blong yumi: an history of Vanuatu* (2012) and editor of a special issue of the *Journal de la Société des Océanistes* dedicated to the thirty years of Vanuatu's independence (2011) and an ASAO monograph, *Kago, Kastom and Kalja: The Study of Indigenous Movements in Melanesia Today*.

Early Twentieth-century German Private Documents as a Mirror of Contested Territories in Colonial Samoa

Hilke Thode-Adora (Session 8b, Ruatara)

hthodearora@googlemail.com

Following a 2014 exhibition touching on Samoan-German relations in colonial times, the Museum Fünf Kontinente in Munich has been contacted by a number of individuals and families whose forefathers had lived or had held a temporary official function in West Samoa between the 1890s and the First World War. Private family documents, including considerable correspondence with relatives and friends in Germany, photos, diaries, personal observations and records have thus been brought to the attention of the museum. While not necessarily willing to part with these family memorabilia, the descendants are in negotiation with the museum about allowing documentation of their family papers and possibly clearing these for restricted or public use in the future.

These private documents, giving different individual perspectives on the micro level, complement in many ways what is known about Samoan colonial times. Contested territories, factual and symbolic, are an important part of this – be it in the German-British-American expat society of German-dominated West Samoa, or in Samoan-western relations. The documents allow for an actor-centered approach which, however, gives only one perspective of Samoa's multicultural colonial setting – a German one. In the papers, identities and territories are symbolically mapped as specifically German, western or Samoan. Language use, food and furnishing play recurrent roles as markers in these contexts. As close German family and neighbourhood relations spanned numerous western non-German and Samoan persons, contested and shared territories are entwined into a complex pattern of signalling ethnic in- and out-groups. After West Samoa was lost as a German colony during the First World War, this pattern - though partly reshuffled - was still sustained over long decades by many German returnees who had experienced links to Samoa, as postwar family papers and oral history interviews with today's descendants show.

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 and her research projects have included long-term fieldwork in New Zealand, Samoa and Niue.

New Zealand's Role in Asia-Pacific Regionalism

Tatiana Tökölyová (Session 9b, Ruatara)

tokolyova.fses@gmail.com

This paper is devoted to the role of New Zealand in current Pacific regionalism within its small state foreign politics where region-centres issues are dominant. The paper answers a research question as to whether regionalism under New Zealand compromises the development and security of the whole region. Therefore, the paper is focused on key issues and pillars of New Zealand's foreign policy from a small state's point of view focused on Pacific Regionalism (rooted in common Polynesian heritage and regional neighbourhood) growth. Such growth is directly connected to the changing balance of power in the Asia-Pacific from a security point of view. Five PICs are classified by the UN as LDCs and development aid and assistance provided to them by New Zealand and other relevant stakeholders is not only of economic relevance but also of a security significance.

The issue of the current economic and political instability is proved in the paper to be a key issue of regional security (due to so-called failed states, as proved by the RAMSI mission). Therefore, the paper in the first part provides an analysis of specific features of the Pacific regionalism reflecting the specific position of this region (e.g. the economic and political conditions of the PICs). It continues then, within the second part of the paper, to an insight into the most critical issues of this developmental regionalism led by New Zealand's initiatives. This is achieved through an analysis of the role of the main stakeholders (as New Zealand, Australia, and the most significant and influential organisations in the Pacific Islands Forum. This is investigated predominantly via the announced Pacific Plan (altogether with actions taken by APEC, and ASEAN organisations) touching not only their economic (developmental; within ASEAN for example) role in the region, but also the security aspect covering specific features of the region itself.

Biography

Tatiana Tökölyová graduated from FPVa MV in Banská Bystrica in political science. She works for the University College of International and Public Relations in Prague (Education and Consultation Institute in Bratislava) and her lecturing focuses on international relations. In her academic research she is focused on Pacific regions, the role of regional organisations and New Zealand's foreign policy. Moreover, she is in long-term cooperation with the Faculty of Social and Economic Sciences, Comenius University in Bratislava. She actively cooperates with several foreign universities and she is an author of several scientific studies and research articles and chapters in domestic as well as foreign publications.

‘The Inevitable White Man’: Slavery and Indenture in Jack London’s *South Sea Tales*

Mandy Treagus (Session 1a, Omai)

mandy.treagus@adelaide.edu.au

More than even land or sea, the most contested territories in the Pacific since contact have been the bodies of its peoples. The history of what has commonly been known as ‘blackbirding’ has been long and fraught, and far from being over, has contemporary echoes in the visas granted to seasonal workers in Australia and New Zealand. This paper will track representations of blackbirding – kidnap, indenture and slavery – in the fiction of American author and adventurer Jack London. While I will primarily examine stories from *South Sea Tales* (1911), it is notable that London’s novel *Adventure* (1911) comes to rather different conclusions about the Pacific labour trade than the short fiction does. Such contradictions suggest not only personal equivocations, but also conflicting discursive impulses in the broader culture. Racial taxonomies are particularly notable in the fiction as they exemplify this equivocation; they are invoked, undermined, reinforced and discarded in turn. Labour more broadly is a preoccupation in this fiction, encompassing not only Pacific Islander sailors and crews, but also that of plantation labourers, especially workers sourced from Melanesia for plantations in Australia, Fiji and Samoa. The trail of brutality and atrocity that accompanied such labour is a constant in the fiction, inseparable, at least for London, from the Pacific milieu.

Biography

Mandy Treagus is Associate Professor in English and Creative Writing at the University of Adelaide, where she teaches nineteenth- and twentieth-century literature, culture, and visual studies. Her book, *Empire Girls: The Colonial Heroine Comes of Age* (2014) examines narratives of female development in colonial settings, while her co-edited collection *Changing the Victorian Subject* (2014) broadens the field of Victorian Studies to include fuller consideration of the colonial world. She publishes widely on Pacific literature, history and visual culture and she is currently working on a book on short fiction set in the Pacific.

Ancestral Double-hull Canoes of Aotearoa, New Zealand

Jackie Tuaupiki (Session 2a, Omai)

tuaupiki@waikato.ac.nz

Polynesian voyaging has its beginnings in the Wallacea but no remains of ancient boats have survived (see Irwin). A known view is that crafts were most likely bark boats and/or wood and bamboo boats with sails. Exact dates as to when these crafts were invented are not known. Yet educated conjecture favours the era of the Upper Paleolithic and Late Pleistocene, “when evidence for sustained exploitation of marine resources first occurs in the archaeological record and people occupy island land masses accessible only by ocean crossings even during times of lower sea levels” (Sutton, 1994). The longest distances to be covered were approximately 100km, and favorable currents and winds could carry a raft over such a gap at 2km per hour in just 50 hours, even without a sail (Irwin, 2006). Two phases of voyaging and colonisation occurred, the first commenced some 50,000 years ago and the second involved the movement of a people with a sophisticated pottery and culture called Lapita. The history of Māori migration originates from these early movements. This paper is interested in understanding the ancestral double hull canoes upon which Māori voyaged to Aotearoa and the motives that led them to migrate.

Biography

Jackie Tuaupiki is a lecturer in Māori language and culture and PhD student in the School of Māori and Pacific Development at the University of Waikato. He has been involved in various canoe practices, ranging from outrigger canoeing and Māori ceremonial canoeing to sailing double hull ocean voyaging canoes in Aotearoa and the Pacific. He has been a crew-member on the double hull voyaging canoes, Te Matau a Māui in Aotearoa and Makali'i in Hawai'i. Thus, his research has focused on canoe knowledge reclamation and the maintenance and retention of canoe practices in Aotearoa.

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From 'My Island Home' to Bloody Mary – Christine Anu in the Pacific

Sabrina Vetter (Session 3a, Omai)

sabrinavetter@hotmail.de

At the age of 24, singer Christine Anu manifested herself as an Australian music legend when she published an updated and very personal version of Neil Murray's song text 'My Island Home' – a status she underlined when she performed her famous song once again at the closing ceremony of the Olympics in 2002. What makes her stand out among other Australian musicians is that Anu is arguably the country's most famous music artist of Indigenous descent. The daughter of a Torres Strait Islander mother, she has always been vocal about how important 'My Island Home' was in order to start a career focused on expressing herself as an Indigenous Australian. In 2012, multi-hyphenated Anu undertook another project to tell stories about Indigenous lives in the Pacific island region: she played Bloody Mary in Opera Australia's production of the Roger and Hammerstein musical *South Pacific*.

Throughout her career, Anu's identity has been a contested territory. Being Australian and Indigenous at the same time and challenging what it means to be a music artist of Indigenous descent in Australia, her appearance has also been essential as to how she stands out as an Indigenous performer within Australia's music scene. Therefore, this paper will look at how Anu's Indigenous heritage not only influences her work, but also how her looks figure within perceptions of Indigenous beauty. The two examples discussed will be Anu's performance in the original music video of 'My Island Home', and her change of appearance when playing Bloody Mary.

Biography

Sabrina Vetter studied English and American Studies at Goethe University in Frankfurt am Main, Germany, where she graduated with a Master's degree in early 2011. Her MA thesis, titled 'The Riot Grrrl Movement', deals with themes of feminism, gender performativity and subcultures in the US-American music scene of the early 1990s. Since April 2013, she has been at Goethe University researching her PhD thesis, which is currently titled *Romance and Indigenous Love: Indigenous Sexualities, Erotica and Australian Identity*. Her project is focused on how Indigenous sexualities and erotica in literature and film figure within Australian nation and identity formation.

The Mangere Arts Centre and Pasifika Theatre

Lisa Warrington (Session 6a, Omai)

lisa.warrington@otago.ac.nz

Since 2010, the Mangere Arts Centre (MAC) has served a multi-ethnic community in South Auckland, providing a place dedicated to celebrating the arts, including theatre, visual arts, dance and community exhibitions. In creating the space, its sense of place and purpose was always a specific consideration – the building was designed to “demonstrate a strong cultural connection to New Zealand, iwi and Pacific Island communities”. Indeed, one of the greatest strengths of MAC is that it caters with pride for its South Auckland Māori and Pacific Island audiences.

MAC has provided a home base for Pasifika theatre companies like Kinetic Wayfinding and Kila Kokonut Krew (KKK), amongst others, and has launched productions that have subsequently toured to other centres. For example, KKK’s original musical, *The Factory*, which premiered at MAC, later toured extensively, including to Australia and the Edinburgh Fringe Festival. MAC provides a space for the continued exploration of postcolonial issues. For example, early in 2011, Tongan visual artist Kalisolaite ‘Uhila presented *Pigs in the Yard*, in which he spent a day sharing a shipping container with a live pig, exploring in the process ongoing colonial concerns in the Pacific Islands.

In this paper I will examine aspects of the significance of Mangere Arts Centre’s support of Pasifika theatre. My focus will be on work premiered at MAC – in particular, a series of plays by Iaheto Ah Hi for Kinetic Wayfinding, which make a connection with the South Auckland community.

Biography

Lisa Warrington is an Associate Professor in Theatre Studies at the University of Otago. She is also a theatre director of many years standing, with over 130 productions to her credit. She is a long-time champion of New Zealand theatre, both as an educator and as a theatre practitioner. Her current research interests include Pasifika theatre, Shakespeare in performance, nineteenth-century New Zealand theatre, site specific work and directing. She has published in all of these areas, and a co-written book on Pasifika theatre in Aotearoa will be published at the end of 2017. She has directed many New Zealand works, and several site specific works. She created and runs Theatre Aotearoa, a major database which covers theatre productions in New Zealand from the early nineteenth century to the present. It can be found at <http://tadb.otago.ac.nz>.

The Banaba Case – To Whom it May Belong: A Tiny Disputed Island that Fed the World

Harald Werber (Session 5b, Ruatara)

harald_werber@yahoo.de

Banaba, then called Ocean Island, was the main reason for the British Government to show fundamental presence in the Western Pacific. The strategically and economically worthless Gilbert and Ellice Islands remained a Protectorate, simply to keep Germany and America out of Britain's sphere of interest. Yet the tiny, single-lying island replete with Phosphate was illegally and unwillingly ceded to the British Phosphate Company in 1900, seized by Britain in 1901 and made into a crown colony. Many years of mining and destruction of the island increased the conflict with the local population and land owners. This resulted in the deportation and resettlement of these natives on Rabi in the Fiji Group after World War II. While the British Phosphate Company gained immense wealth from Ocean Island, and Australia's and New Zealand's agriculture prospered due to Phosphate-based fertilisers, the land owners were hardly compensated and deprived of their home island.

During the late year of British colonial rule in the Western Pacific, the company was sued and sentenced to pay £10 million in compensation. But the money was given to the Government of the Republic of Kiribati in whose territory Banaba stayed incorporated after independence. This led to an ongoing and unsolved but internationally neglected dispute between I-Kiribati and I-Rabi over the ownership of Banaba, and thus access to the compensation payment. The government of Kiribati and the people of Rabi (the former inhabitants of Banaba) dispute the ownership of the island, its former wealth, and therefore the land itself, as well as the compensation money won from the British government for unlawful mining of the vast majority of the Island in the equatorial West Pacific.

The history and the background of this conflict will be addressed in this paper. Furthermore the ongoing conflict and current positions of the disputing parties will be portrayed and analysed.

Biography

Harald Werber teaches History at the University of Salzburg. He is a trained high school teacher for History and Geography, and he earned a PhD in Pacific History based on his research on the political, social and economic developments in the Gilbert Islands / Kiribati during the time of the British Protectorate over these islands and its people. Besides extensive research-related travels in Oceania he taught two semesters in the History and Politics program at USP in Suva, Fiji. Since 2009, Harald has taught History at the University of Salzburg. For many years he was a board member of the Austrian South Pacific Association.

The New Pattern of Islands

John F. Wilson (Session 9b, Ruatara)

johnfwilson@btopenworld.com

The paper will contrast the political and legal structures of the smaller Pacific islands in the ‘colonial’ days with the current situation in 2017. The title of this paper comes from Arthur Grimble’s book ‘Pattern of Islands’, which describes a colonial officer’s life in the Gilbert & Ellice islands in the 1950s. Since then, there have been many changes, most of them brought about peacefully, and the former contests for imperial power over the islands and their resources have largely been resolved with decolonisation (except the French territories.)

The new Pacific islands pattern involves regional bodies such as the SPC, PIFS and PIDF; groupings such as the MSG; membership of the UN and the ACP; aid programmes by former imperial powers, UNDP and the EU; technical programmes by ESCAP, SPREP, etc.; and a regional university. There are still tensions, with competition between the PIFS and the PIDF, between the Forum Fisheries Agency and the Tina Commission, and there are still areas of contest such as in relation to West Papua. This presentation will not dwell on these aspects or on the position of the French territories. Rather, it will emphasise that progress in development, both economic and social, including human rights, has been promoted by treaties and other legal documents and is reflected in the legislation of the individual countries. This presentation will look briefly at the impact of Brexit on Britain’s role in the region and also at the role of the Solomon Islands Regional Task Force (now winding down).

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.

Contested Territory in the Cultural Domain: A Response from James Ormsby

Robin Woodward (Session 6a, Omai)

r.woodward@auckland.ac.nz

The contest for territory in contemporary society extends to the cultural domain. There are real issues around the sustaining of an individual as well as a collective cultural identity in an age of globalisation. New Zealand artist James Ormsby addresses this concept in his artwork. He is of Māori and Scottish heritage and he draws on his Ngāti Maniapoto, Waikato, Te Arawa and Katimana (Scottish) affiliations in his practice. His art is clearly bicultural, while at once expressing an individual and personal vision.

Ormsby has a Masters of Fine Arts from RMIT. He lived in Melbourne between 1981 and 1995, which afforded him an opportunity to reflect on his cultural identity. It was in Melbourne that he began his distinctive graphite drawings on paper: drawing is at the base of Ormsby's art practice. He sees it as a global visual language that can communicate when oral and written language fails. His sources are eclectic: drawing is a traditional European medium but one that is also endemic to Māori, particularly in rock art. Ormsby's work is one of the distinctive developments that distinguish contemporary art practice in New Zealand. His work raises issues around sustaining individual and cultural identity in the twenty-first century. This is a matter of international concern in the postmodern period and is developing as one of the principal considerations in homogenised societies. In an age of globalisation on an unprecedented scale, there is a need to retain a distinctive voice, to stand strong in the face of assimilation. Individual cultures must maintain an independent voice. The artwork of James Ormsby does exactly this and it affirms a distinctive whakapapa, one that is recognisably personal as well as indicative of a wider community. This paper indicates how James Ormsby is forging a singular pathway, addressing the issue of finding a distinctive voice while retaining a personal identity in a collective cultural context.

Biography

Robin Woodward is a Senior Lecturer in Art History at the University of Auckland. She is a specialist in New Zealand art, with particular expertise in public art and contemporary sculpture. Her approach addresses international theory as well as the artistic and historical context of the work of individual artists and the visual analysis of specific artworks and sites. She has written monographs and thematic texts on aspects of modern and contemporary painting as well as sculpture. In addition to her academic research, Robin acts in an advisory role to public and private organisations and has been involved in developing civic policy on siting, re-siting and deaccessioning public art.

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