

# **KEYNOTES**

## Keynote 1

### Island Highs and Lows

Professor Vanessa Smith (Nielsen)

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This paper is concerned with the affective dimension of the European encounter with nature in Oceania. The title puns on one of the binaries that Europeans used to classify Oceanic islands: they were either ‘high’, meaning recently volcanic, and characterised by dramatic escarpment, lush vegetation, and an elevated, often difficult to penetrate interior, or ‘low’, signifying the eroded volcanic landscape of the atoll, with minimal vegetation, a complexity of beach and reef life, and an aquatic interior.

This binary does not map easily onto those cruder taxonomies used to distinguish cultures in the Pacific (such as the Melanesia/Polynesia distinction), nor does it tally with prevailing European discourses of sublimity or the picturesque. Rather, it seems to offer a different way, within the literature of early encounter or first landfall, of reflecting upon a viewing position and state of mind. The high and low island dichotomy provides a novel sense of distance, interiority and exteriority that is at once material and psychic. The experience of travelling, Gulliver or Alice-like, between extremes of perspective, provided a counterpoint to the stereotypes of alterity that more often prevailed when bodies were thought about in relation to other bodies rather than the natural world.

The second part of the paper turns to the later experience of settlement, and in particular gardening, an activity characterised by Susan Stewart as ‘the wresting of form from nature’. Where Stewart sees gardening as pitched between work and warfare, the focus here is again on the ‘highs and lows’ of cultivation, and the curious level of self-reflexivity forced upon European subjects in their engagements with nature.

### Biography

Vanessa Smith was born in Hobart, Tasmania and now lives and works in Sydney, where she is Professor of English literature and Director of Research (Humanities) at the University of Sydney. She is author or editor of five books focusing on different aspects of intercultural contact in Oceania of the eighteenth and nineteenth centuries, including the monographs *Literary Culture and the Pacific* (1998) and *Intimate Strangers: Friendship, Exchange and Pacific Encounters* (2010) both published by Cambridge University Press. She has also published widely on the British and American novel, and is convener of the Novel Network at the University of Sydney. The point of intersection between her more ethnohistorical work on eighteenth and nineteenth-century Oceania and her novel studies interests lies in a focus on the hermeneutic capacities of affect, whether for intercultural or literary interpretation. Her current book project, *Toy Stories*, investigates the literary antecedents of object relations psychology.

## Keynote 2

### Deterritorialisation and the Landscape of New Zealand Video Games

Associate Professor David Callahan (Nielsen)

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It is undeniable that video games are among the most important visual, narrative and affective forms of cultural production of the present. However, although games are produced in different cultural locations, they are almost never perceived as representative cultural productions of the countries or nations in which they are produced, with the exception of some Japanese games. Indeed, except for people who make the effort, gamers are often unaware of the origin of the games they are playing, and presume they are either Japanese or generically American. Video games are even often subject to alterations for different markets, a practice known as localisation.

This de-territorialisation of such a significant cultural phenomenon has a bearing on video game production in any country that wishes to enter the global market: in order to succeed it is presumed that referencing the local culture needs to be somewhere from entirely absent to, at best, muted. Even such a triple-A game as the *Mass Effect* trilogy masked its Canadian origins in references which only those 'in the know' might pick up, such as a recognisable Vancouver being the city destroyed at the beginning of *Mass Effect 3*, even though the city's name is not mentioned.

This paper accordingly investigates the degree to which such an iconic cultural identity marker as the New Zealand landscape has been incorporated, or not, in video games produced in New Zealand. The hypothesis is that, as with everywhere else apart from the US, signs of the local have not been produced to any great extent, except in games which presume a mostly local market, such as *Gumboot Glory*.

#### Biography

David Callahan is Associate Professor of English at the University of Aveiro, Portugal. His book *Rainforest Narratives: The Work of Janette Turner Hospital* (2009) was a co-winner of Australia's McRae Russell Award for the best book of literary scholarship on an Australian subject. His articles on postcolonial issues have appeared in journals such as *Interventions*, *Postcolonial Studies*, *Literature & History*, *Critique*, *Journal of Commonwealth Literature*, *Journal of New Zealand Literature* and *New Zealand Journal of Media Studies*, along with book chapters on subjects such as New Zealand film, South African film, Australian film, and *CSI*. Current research focuses on the processing of the recent history of East Timor across a range of discourses.

### Keynote 3

#### **“An elegant symphony of plants and nature”?: Inventing and Reinventing the South Island High Country in the European Imagination**

Professor Eric Pawson (Nielsen)

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The elegant symphony of the title is from the judges’ description of the image that won the most recent International Garden Photographer of the Year Award. The photograph in question, ‘Tekapo lupins’, was taken in the Mackenzie Basin in New Zealand’s high country. At first sight it is an attractive study of stands of colourful lupins alongside a stony stream, with “the warmth of the rising ground in the background”. The judges declared that “the cobbles of the stream and endless lupins beautifully orchestrate the picture’s structure and texture whilst the trees soften the scene, making this an elegant symphony of plants and nature”.

The photograph itself has generated some comment, less for its undoubted pictorial skill, but more for what it represents. There has been some concern that it is unconsciously valorising what has been called ‘ecological imperialism’, a term used to describe the colonisation of landscapes by introduced species at the expense of those that are indigenous. The competition, appropriately, is sponsored by Kew Gardens, whose role as an agent of collection and dispersal of plants globally has long been recognised by environmental historians.

This paper uses this photograph as a starting point to problematise the deeply embedded view of such lands as gardens of colonisation. It does this by identifying three themes. First, it considers symbolic and material meanings of the high country in New Zealand life. Second, it focuses on contests between humans and non-humans, and between different groups of people for control of high country landscapes. Third, it discusses the recent reinvention of the high country as a purified landscape, in which attributes of timelessness, naturalness and purity are invoked in the service of promotion of commercial products such as Merino outdoor wear.

#### **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.

## Keynote 4

### Keep New Zealand Beautiful? Commodity, Sublimity and Tragedy on the Land and Whenua

Associate Professor Deidre Brown (Nielsen)

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This idea is explored in a journey through a landscape that means a lot to me: the valleys, terraced headlands, bays and islands of my tūrangawaewae (ancestral home) at Te Puna, Northland. For almost 250 years, Europeans have gazed longingly at its surface features with eyes culturally-conditioned over many more hundreds of years to experience landscape as view. The ‘gentle hills’ of Te Puna were described in the 1769 journal of Sir Joseph Banks; Augustus Earle’s 1827 romantic sketches and paintings of the area were reworked for the epic double-storey Bay of Islands panorama exhibited a decade later in London’s Leicester Square (as part of an aggressive organised settlement marketing campaign by the New Zealand Company); and the large windows and balconies of designer holiday houses now ‘capture’ the view. Local Māori experience something different. Since the fourteenth century, the land has been almost entirely modified to make pā (fortified hill forts) and gardens, demarcated for the first Christian mission, and elaborated with carved buildings depicting Hawaiki (the Polynesian homeland).

In our minds, it also remains covered with the blood of our ancestors who were massacred by Europeans in 1810, with the consequence that parts of it can never be occupied again. Ours is a spiritual, laboured and aching landscape. The recent cutting of a Department of Conservation track has enabled locals and visitors to walk into the site as trampers, pilgrims and tangata hikoi (people reclaiming identity), providing new ways to experience the scenery and sadness of the land. As a place of many ‘firsts,’ it would seem that the Te Puna experience encapsulates the cross-cultural, historical and ecological problems of a beautiful New Zealand, one of commodity and commodification, sublimity and tragedy, land and whenua.

### Biography

Associate Professor Deidre Brown (Ngāpuhi, Ngāti Kahu tribes) teaches design and history in the School of Architecture at the University of Auckland. Her specialist teaching, supervisory and research interests are in the fields of Māori and Pacific architectural and art history, and the broader discipline of indigenous design. She has written several books, including the multi-authored *New Zealand Book of Beasts* (2013) and *Art in Oceania: A new history* (2012), and the sole-authored *Māori Architecture* (2009), and curated a number of exhibitions in galleries around the country. Deidre is currently a Governor of the Arts Foundation of New Zealand, a member of the Māori Trademarks Advisory Committee of the Intellectual Property Office of New Zealand, a member of the Humanities Panel of the Marsden Fund (Royal Society of New Zealand), and an Assessor for the Science Investment Round of the Ministry of Business, Innovation and Employment (MBIE).

# **CONFERENCE SPEAKERS**

## **Going Bush or Going Troppo? Landscape, Possession and the Topos of the Painter-Seer in the work of Patrick White and David Malouf**

Michael Ackland (Session 2a; Wanaka)

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White settler uneasiness at the strangeness of the antipodes—its flora, fauna and indigenous peoples—subsisted throughout much of the colonial period. Certainly what Australia and New Zealand offered was other and often unique, but was it good? Australia in particular seemed unprepossessing. Reputedly a barren waste land inhabited by indigenous peoples doomed to extinction, the country formally entered European history as the last stop for Britain's die-hard miscreants, and as a potential breeding ground of ill repute. Over ensuing decades some observers, of course, nourished utopian dreams for the Great Southland, but the naysayers were not to be silenced. Their descendants have scoffed at the outcast, the disinherited, and most recently the dreaded boat people: diverse undesirables whose arrival signaled that Australia remained an inveterate dumping ground.

However, following World War II, some of Australia's finest creative talents have revisited these inherited tropes, and sought new ways of understanding local landscapes and laying claim to the continent. In particular, two of the most prominent, Patrick White and David Malouf, have summarised these problems through the eye-sore, mind-sore antipodean dump, that quintessential marker of local shame, which, through the interaction of individual quester and local nature, is transformed in these writers' novels into a site of regenerative hope and empowerment.

### **Biography**

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

## **‘Average’ New Zealanders? - Mountain Climbing and National identity in Aotearoa**

Grégory Albisson (Session 5a; Wanaka)

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Many studies have shown the role – albeit sometimes minor – of Alpine Clubs in the process of nation-building. In Switzerland, for instance, the Swiss Alpine Club’s mission was to unite different linguistic and religious areas, and in recently-formed Italy, the founding-members of the Italian Alpine Club hoped that mountaineering would unify the nation and defend the moral virtues of the Italian youth against the potential perversions of the modern age. Did Alpinism play a similar part in New Zealand or did it have other purposes? Is there a specific homegrown Alpine culture in New Zealand or is it more the offspring of British colonialism? How does the New Zealand Alpine Club mark itself off from the other Alpine clubs? Also, while mountaineering tends to be the prerogative of the well-to-do classes – partly because of equipment costs – how has this leisure been perceived and practiced in a country that partially built its identity on the myth of the egalitarian classless society?

It is common to say that Alpinism legend Edmund Hillary is acknowledged as one of the most famous New Zealanders for some and the archetypical Kiwi for others. The man who first climbed Mount Everest – almost 100 years after the foundation of the first mountaineering association, the British Alpine Club – portrayed himself in modest terms. As he was so often quoted: “In some ways I believe I epitomise the average New Zealander: I have modest abilities, I combine these with a good deal of determination, and I rather like to succeed”.

This paper does not aim to address the life and work of Sir Edmund Hillary. The fact is that the values he lived by throughout his lifetime also happened to belong to traditional mountaineering ethics. This begs the question of the common threads and differences between the principles that have been universally associated with alpinism, and those generally attributed to New Zealanders. Did the geography of New Zealand’s mountainous islands contribute to shaping such values? Are – to paraphrase Edmund Hillary – New Zealand alpinists “average New Zealanders”?

### **Biography**

Grégory Albisson holds a doctorate in Anglophone Studies from Avignon University, France. His PhD thesis examined Māori gangs in Wellington. He currently works as a professeur agrégé at Grenoble Alpes University and is interested in youth movements, New Zealand identity and Māori Studies.



## **Re-thinking the Pacific's 'Bermuda Triangle': Micronesia's Spanish, German and American Lakes**

Dominic Alessio and Patricia Olle Tejero (Session 7a; Wanaka)

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Just south of Japan and north of Yap in the Federated States of Micronesia (FSM) lies the southern portion of the reputed 'Devil's Sea', also known as the 'Pacific's Bermuda Triangle' or the 'Dragon's Triangle'. This is an area of ocean frequently associated with strange anomalies, including the disappearance of shipping vessels. In this paper we discuss the myths and lacunae relating to this part of the Pacific, albeit more historical ones, namely the gaps in the literature relating to Spain, Germany and the United States in relation to Micronesia. Although equally enigmatic, these historical voids are only too real – and momentous.

'Re-thinking the Pacific's Bermuda Triangle' begins by re-examining Spain's near total omission (outside of the Philippines) from many mainstream historical discussions of the region, as well as a concomitant tendency - when Spain does at least get some mention - to examine its history of empire only in relation to decline and incompetence, in particular the so-called 'Black Legend' which was used as an ideological weapon to discredit the Spanish. It suggests that the silence about Spain's 'Pacific Lake' has far-reaching theoretical and political repercussions for the study of empire in general and for contemporary geo-politics. First, by ignoring how Spain came to lose Guam (Guåhån in Chamorro) to the United States in the 1898 Spanish-American War and second, by overlooking the sale of the Caroline Islands (today's RMI and Palau) to Germany, it argues that such omissions obscure noteworthy milestones in the evolutionary trajectory of these empires' histories. For Germany, taking control of Micronesia set the groundwork, quite literally, for its future overseas imperial ambitions. For the United States, which still controls Guåhån, which leases the Kwajalein Atoll (Kwaj) group from the RMI, and which perceives its zone of control in the region as a new 'American Lake', the military bases which Washington has created in the region have become of key strategic import for the twenty-first century.

### **Biography**

Dom Alessio is Professor of History and Dean of International Programmes at Richmond University, the American International University in London. He is also a Research Associate at the Centre for Fascist, Anti-Fascist and Post-Fascist Studies, Teesside University, UK. Dom is a former Canadian Commonwealth Scholar to New Zealand, Vice Chair of the New Zealand Studies Association, and Reviews Editor of the *British Review of New Zealand Studies* (BRONZS). He has written or edited over 40 books, articles and book chapters on topics as diverse as theories of empire formation, the European extreme right, the politics of Bollywood, China's territorial ambitions in the Arctic, sex tourism in Iceland, gender and race in *Buffy the Vampire Slayer*, and New Zealand tourism, history and popular culture.

Patricia Olle is currently a senior at Richmond, the American International University in London majoring in International Relations and minoring in Political Science. She is also a research assistant for the Study of the State, Power and Globalisation Cluster at the same university.

## The Force Awakens: Mana as a Causal Agent in Pacific Cinema

Yifen Beus (Session 7b; Mohaka)

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This may sound like a cheesy title given the whirlwind effect of the Star Wars popularity, but it is also known that George Lucas has been influenced by the notion of the Force taken from early anthropologists' fascination with the Pacific's worldview on mana. A pan-Pacific cultural commonality, mana, seen as a constant, coherent and life sustaining power, is often manifested in humans' natural surroundings. Although the natural elements do not replace human characters in Pacific cinema, they are often brought to the foreground and help to instigate a narratology that challenges the classical invisible style to tell the story. Magic realism, long takes, non-continuity editing or non-linear story structure become trademarks of these cinemas to 'shoot back' to the mainstream cinema market centre.

The feature films made in the past decade or so by postcolonial Pacific Island filmmakers, or according to the aesthetics of postcolonial Pacific storytelling, demonstrate such a trend in highlighting mana as a resilient force that awakens not only to provide inspiration for artists to respond to colonial stories but also as a causal agent or co-subject that strengthens the heroes/heroines in postcolonial narratives to motivate and justify the denouement: *Whale Rider* (The Force connects Paikea with the ancestral whales and motivates her to make the decision to dive into the deep sea), *The Land Has Eyes* (the mana of the warrior woman manifests herself at the crucial moment through gusts of strong wind to restore justice for Viki and her father), *The Orator* (Saili's miraculous oral performance as a chiefly orator in a duel with his brother-in-law to claim the body of his deceased wife), *White Lies* (Paraiti's healing power and the forest associated with her skills), *When the Man Went South* (the very location of Eua and its Matalanga 'a Maui sinkhole cajole the legendary Polynesian God Maui's fishing up of the chain of Tongan islands). This paper argues that the Oceanian notion of mana connects the postcolonial Pacific Island cinema with other Third Cinemas and serves as an awakening force for both the filmmaker and the protagonist in their struggles for subjectivity in postcolonial storytelling.

### 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.

## Cyril Speaks: Fleur Adcock and Poems about Her Father

Hilary Bracefield (Session 3a; Wanaka)

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Fleur Adcock's latest collection *The Land Ballot* (2014) is an almost unusual sequence of poems about her paternal grandparents and her father, Cyril John Adcock, and their struggle to establish a dairy farm in an isolated area of New Zealand in the early twentieth century. Their hilly block of virgin bushland was won in a ballot, a means by which the Liberal government sought to populate the country with small farmers.

It is a curious fact that in her previous twelve collections, Adcock's father hardly ever appears, even though she has always mined her own life closely for material. She has written many poems about her childhood in England during World War II, where her parents had taken her and her younger sister Marilyn just as war was breaking out: he was to study for a PhD at Birkbeck College. They returned to New Zealand in 1947, where Cyril Adcock became a lecturer (later professor) in Psychology at Victoria University of Wellington. Adcock's poignant poem about his death in 1987 appears in her 1991 collection *Time Zones*: "When I got up that morning I had no father./I know that now. I didn't suspect it then."

This paper discusses the background to the writing of *The Land Ballot*, particularly the research into Adcock's ancestors in Northern Ireland and England, which led to a cessation of poetic output for ten years from about 2000. The nature of the three collections which appeared in quick succession in 2013 and 2014 will be examined. The paper will also trace the clues to the poet's relationship with her father in the few poems in which she does refer to him throughout her writing career, and then the roundabout way she finally tackles his life in this masterly memoir in verse.

### 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*.

## **Ko Kā Mauka Me Kā Tumomo Wai: A Kai Tahu View of Nature in New Zealand**

Justine Camp (Session 6a; Nielsen)

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This paper will explore the important role that the landscape plays in the identity of Kai Tahu; namely our mauka tipuna Aoraki, Lake Pukaki, the Waitaki River and the oceans that surround the South Island of New Zealand. For us as Kai Tahu these landscapes set us apart from other Māori in New Zealand, they always have been and still are our life force. Kai Tahu had/have a larger geographic tribal region than other Iwi in New Zealand and therefore did not occupy one area. Our tīpuna (ancestors) followed a calendar of food harvest that saw them travel around the South Island and as such the mountains, rivers and oceans were their GPS markers, food sources, and shelter.

I will discuss the importance of the continued harvest of resources that are available within our Kai Tahu tribal boundary, traditions which continue to shape our identity, such as the annual harvest of mutton bird and other natural resources that form Kai Hau Kai, a Kai Tahu economic system. Finally, I will discuss the importance of the role of nature and natural resources for the continued health and well-being of current and future generations of Kai Tahu.

### **Biography**

Justine Camp (Kai Tahu, Kati Mamoe, and Waitaha) is the Kaipūtahi in the office of the Kaitohutohu at Otago Polytechnic. She is currently completing her PhD, which is developing a Māori diabetes navigation model in collaboration with Pacific master navigators. This research follows her MA, which explored the emotional and social impact on whānau who care for a member with Type 2 diabetes mellitus, using kaupapa Māori research as her methodology. She is the current editor of *Scope Kaupapa Kai Tahu*, and has just developed a Māori research plan for Otago Polytechnic to help meet the aspirations within the Māori strategic framework for Māori research and research involving Māori.

## **Selling the Indigenous: The Commercialisation of Images of the Māori in Early New Zealand Postcards**

Ian Conrich (Session 4b; Mohaka)

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In the Edwardian age the postcard boomed. This was a new form of material and visual culture which fully emerged once cheap methods had been found of mass production of the photographic image. Postcards were at the front of a golden age in armchair tourism, where an audience that rarely had the opportunity to venture beyond a home location was enthralled by images of the widening world and of a wondrous difference: places of natural, cultural and ethnic wonder. When manufacturers soon realised that many were buying and exchanging postcards not as souvenirs of a visit but simply as collected images, the area on the front of the card given to the photograph was increased from the 'postage-stamp' size of the earliest forms to the full one-side image that is known today. In the British colonies and dominions, the postcard enabled a way of capturing and harnessing the exotic Other whilst also releasing globally the cultural difference that made a particular region distinctive. For those who purchased the postcard as part of a tourist experience it marked the growth of a new leisure-seeking middle-class for which the photographic image added particular authenticity. Significantly, this was a time long before the ubiquity of the camera culture of today thus giving added importance to the written messages on the reverse of the postcards as rich and personal records of a tourist context.

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

### **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 *The Cinema of Sri Lanka: South Asian Film in Texts and Contexts* (2017) and *Gothic Dissections in Film and Literature: The Body in Parts* (2017), 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 *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.

## **Selling New Zealand as a Destination 3.0: Nature, Multimodality and Social Media**

Alessandra De Marco (Session 1a; Wanaka)

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New Zealand's natural landscape has played a seminal role in the construction of New Zealand as a tourist destination, as well as in the development of New Zealand's film industry. In addition to being a key element in the definition of the country's place identity, nature is central to New Zealand's brand identity in official tourism marketing. In particular, Tourism New Zealand encourages the diffusion and proliferation of specific landscape images and photos to promote New Zealand as a tourist destination worldwide. However, the advent of social media as a promotional tool would appear to have generated greater consumer participation in the construction of a destination image, especially through consumer-generated videos, photos and posts compounding those produced by destination-marketers.

The present paper wishes to offer a critical overview of the ways in which the use of New Zealand's nature in print, videos and social media contributes to determining specific images and perceptions of the country. In particular, the paper will analyse different tools, such as some of the early posters collected in the volume *Selling the Dream: The Art of Early New Zealand Tourism* (Alsop et al, 2013) and a series of promotional videos available on Tourism New Zealand's official website to discuss how language and images in short multimodality have shaped the one-way construction and promotion of New Zealand as a destination brand. Finally, it will briefly look at social media such as Facebook or Instagram to determine whether the latter have effectively rendered "a two-way conversation possible with consumers participating in the development of a destination brand identity/image" (Lim, Chung and Weaver, 2012).

### **Biography**

Alessandra De Marco (D.Phil. in American Studies, University of Sussex) is currently a Lecturer in English Language and Translation at Università della Calabria, Italy, Dipartimento di Studi Umanistici. Her research interests include American Literature, literary and cultural translation studies, multimodality, critical toponymies, American English and New Zealand English. She is currently investigating the cultural and linguistic representations of New Zealand in tourism, the role of Italians in New Zealand and issues in Italian American literature and culture. Previous published work includes articles in *Textual Practice*, *49th Parallel*, *AmerikaStudien*, *Literature Compass* and *The Translator*.

## To See or Not To See, That is the Question: Representing Pacific Nature in Paul Gauguin's Art and W.S. Maugham's Pacific Writings

Paola Della Valle (Session 1b; Mohaka)

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Among the European visitors in the Pacific at the end of the nineteenth century, Paul Gauguin is one of the best known, due to his primitive art epitomised in the Polynesian landscapes and characters of his late paintings. Apparently, he left Europe in search of an uncontaminated world – natural and human – that could provide his works with spiritual and physical strength. Thirteen years after the painter's death in 1903, another European, W.S. Maugham, left for the South Seas to collect material for a novel inspired by Gauguin's life, which was eventually published in 1919 with the title *The Moon and Sixpence*. Maugham's travelling across the Pacific was the source of several short stories as well.

By cross-examining some Pacific works of the French artist and the British writer, I will explore their relationship with the natural world around them, the inclusions and exclusions of their views, and to what extent their representations of the Pacific natural world (and of indigenous people, who are assimilated to it) can communicate something of their subject matters or are just an imaginary construct: a projection of desires or concerns. If Gauguin's short narrative *Noa Noa* can be included in the tradition of Polynesian romantic idylls, his paintings are more allusive and symbolic. Maugham's novel, in contrast, is a study of the relationship between an artist and his life, and in particular of the priority that he places on his art rather than on more materialistic interests and human relationships. Despite the evocative power of Pacific nature in all of these examples, the focus seems to be elsewhere.

### Biography

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

## Polynesian Structures of Geographical and Cosmological Space: Anuta, Solomon Islands

Richard Feinberg (Session 4a; Wanaka)

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Elsewhere (e.g., Feinberg 2003; 2008), I have written about a ‘reef map’ used by fishermen on Anuta, a Polynesian community in the Solomon Islands. In those earlier publications, I emphasised the fit between Anuta’s reef map and a system of socio-spatial symbolism, involving a complex, hierarchically ordered set of binary oppositions. Here, I contextualise the map in relation to my work on non-instrument navigation, spatial cognition, and cognitive maps as discussed by E.C. Tolman (1948) and his successors. I briefly review the concept of mental maps as it has developed in cognitive science and relate it to western understandings of Pacific way-finding. That, in turn, connects to inter-island voyaging as well as the everyday—but arguably more critical—challenge of locating productive fishing grounds. I review the mental image, carried by Anuta’s premier fish-finder, of approximately 300 submarine features within about a two-mile radius of the island, and the process by which his mental picture was converted into publicly visible form. While the map does not negate the Anutans’ binary order, it is cross-cut by an organisation of the world as a series of concentric rings that are, themselves, divided into quadrants, each of which is trisected to form a system of twelve ‘canoe paths’. Within those rings and quadrants are the hundreds of coral heads and other marine features on which Anutans depend for their livelihood. Lastly, I suggest that the ten concentric rings into which Anutans divide the world correspond with the ten levels of heaven (*nga rangi*) cited in oral traditions and the island’s pre-Christian religion. These multiple spatial models, which structure the Anutans’ immediate environment, enable them to find their way within it and help provide them with a sense of their place in the cosmos.

### Biography

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



## **“What am I if not the river...?”: Eco-poetics and Emotional Geography in German and New Zealand Poetry**

Norman P. Franke (Session 3a; Wanaka)

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In many traditional western literary and philosophical discourses, nature is seen as a physical environment or resource, inanimate and available for limitless human manipulation and exploitation. By contrast, a strand of thinking that has found strong expression in both German Romanticist and Mātauranga Māori writings highlights the physical and spiritual interrelatedness of all beings and entities in nature. Taking the Rhine and Waikato rivers as examples, this essay maps, compares and analyses aspects of emotional geography and eco-poetics in German and New Zealand writing about these two charismatic rivers. Texts discussed include Novalis' *Die Lehrlinge zu Saïs* (The Novices of Saïs), Hölderlin's hymns *Der Neckar* (The Neckar) and *Der Rhein* (The Rhine), R. T. Harrison's *Waikato te Awa* (Waikato the river) and C.W. Clark's *Waikato River*. The interpretation of these river poems includes a comparative analysis of theoretical and methodological aspects of poetry about nature and the links between nature poems and geo-philosophy. Topics discussed include: place, emotion and memory, particularly aspects of place and childhood memory; place and individual and collective identity production; the hermeneutics and ontology of place; the representation of dynamic space in lyrical poetry and in philosophical discourses of transcendence; toponyms and topocide in nature poems; and the socio-political dimension of nature poems.

### **Biography**

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

## Selling the ‘New Zealand Exotic’: Sarah Lark’s Landscape Novels

Paloma Fresno-Calleja (Session 1a; Wanaka)

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New Zealand and Pacific literatures remain almost totally unknown to Spanish readers due to the very limited number of translations available in the market. Despite the scarcity of works by New Zealand writers, the country appears as a setting in a number of recent works by European authors which have enjoyed considerable success in the last few years. The most notable examples are the works of Sarah Lark, a German author based in Spain, who has become a literary phenomenon with her best-selling and widely popular ‘landscape novels’ set in New Zealand.

Lark’s first trilogy, focused upon here, (*In the Land of the Long White Cloud* [], *Song of the Spirits* [], and *Call of the Kiwi* []), is a family saga narrated from the perspective of several female characters. Moving from their migration to New Zealand in the mid-nineteenth century to the First World War, the novels delve extensively into New Zealand’s history and indigenous traditions. Lark takes her readers on a tour of the country, placing particular emphasis on its unique landscapes, a feature which has been used to label her novels. In the absence of translations of New Zealand authors, Lark’s stories have virtually monopolised the Spanish marketplace projecting a very specific and neatly packaged literary image of the country.

In this paper I will trace the history of Lark’s successful ‘landscape novels’ while considering the marketing strategies employed in the Spanish market for the branding of these widely acclaimed works. I will also focus on their literary features and the strategies employed by the author to project a portrait of New Zealand as an exotic location specifically addressed to European readers, and I will argue that the novels can be read, following Graham Huggan’s well-known formulation (2001), as examples of the ‘New Zealand exotic’.

### Biography

Paloma Fresno-Calleja is Senior Lecturer in the Department of English at the University of the Balearic Islands (Spain) where she teaches postcolonial literatures. Her research focuses on New Zealand and Pacific literatures and cultures. She has published book chapters and articles on New Zealand authors such as Patricia Grace, Witi Ihimaera, Albert Wendt, Selina Tusitala Marsh and Lynda Chanwai-Earle, among others. Some of her recent articles have appeared in the *Journal of Postcolonial Writing*, *Continuum: Journal of Media and Cultural Studies* and *Contemporary Women’s Writing*. She is also translator and co-editor of *Un País de Cuento. Veinte Relatos de Nueva Zelanda* (2014), the first Spanish anthology of New Zealand short stories.

## **“A paradise ... at the end of the world”: Contemporary British Migrants’ Imaginaries of ‘the Good Life’ and Place in Auckland**

Katie Higgins (Session 1a; Wanaka)

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Benson and O’Reilly (2009: 3) have argued that “the material and social construction of particular places offering an alternative way of living is crucial...revealing the role of imagination, myth and landscape within the decision to migrate”. In response to a call for more research upon lifestyle migration to adopt a postcolonial analysis (Benson 2013), I will examine popular imagery of alluring seclusion and a youthful nation when British migrants reflected on the affective possibilities and lifestyles associated with New Zealand.

This paper draws on twelve months of qualitative research conducted in 2014, including in-depth interviews, photo-elicitation, go-along interviews, and ‘hanging out’ with just under fifty first-generation migrants in the region of Auckland. I will explore two spatial and temporal imaginaries of the country, in particular. First, I will address the idea of New Zealand as at ‘the end of the world’ and, second, understandings of the country as ‘young’. I will situate these imaginaries within their broader historical legacies and social and cultural resonance. Far from being ‘isolated’ from the world, as Massey (1995: 183) has argued, places “are always constructed out of articulations of social relations (trading connections, the unequal links of colonialism, thoughts of home) which are not only internal to that locale but which link them to elsewhere”. In the conclusion, I argue the migrants’ spatial and temporal imaginaries reflect colonial continuities and may mean that alternative spatial and temporal imaginaries are occluded.

### **Biography**

Katie Higgins has recently submitted her PhD at the University of Sussex which was funded by the Economic and Social Research Council. The title of her thesis is ‘Ambiguous Migrants: An Exploration of Contemporary British Migrants Living in Auckland, Aotearoa New Zealand’. In early 2015, she gained a scholarship to spend three months at Queen’s University Canada as a visiting researcher and produced a paper on privileged migrants’ investment in settler imaginaries.

## **Watching Their Customary Lands Slip Away? The Implications of Applying the Torrens System to Samoan Customary Land Tenure**

Iati Iati (Session 4a; Wanaka)

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Does the Samoa Land Titles Registration Act (LTRA) 2008 apply the concept of indefeasibility to customary land tenure, and more importantly will it lead to the alienation of customary lands? These issues arose in 2006, before the Act was introduced as a Bill, when the Samoa Party publicly declared, “the HRPP (Human Rights Protection Party) government was secretly planning, if it is returned to power, to register Customary Lands under the Torrens Land Registration System, under individual ownership which is alien to the Faa-Samoa and will Alienate (separate and remove) our lands from the Customary owners of that land”.

Ten years later, they remain just as pressing, largely because of the gravity of the implications; 81% of lands in Samoa are held under customary land tenure. The LTRA introduces into Samoa the Torrens System of title registration, created and first applied in Australia and since adopted by a number of countries. New Zealand’s experience with this system suggests that its adoption may have disastrous effects. According to Ye, if combined with the Samoa government’s power to take customary lands for public purposes, “[t]he operation will be like New Zealand’s conversion of customary land into freehold land in the early settlement days, through the Crown’s pre-emptive right to purchase lands from Māori, and sell them to settlers. The consequences have been devastating in New Zealand, causing a century’s grievance to the native people and disturbance to the development of the nation”. The Samoa government has consistently denied that the Act introduces the principle of indefeasibility to customary lands, and insists there has not been or will be alienation of these. Critics beg to differ. None of the existing analyses are conclusive on these issues, and the passing of recent legislation, pertinent to this issue, and an amendment to the Act have further muddied the picture. This paper examines the LTRA, existing legal analyses, recent legislation, and subsequent amendments to the Act in order to address the aforementioned issues.

### **Biography**

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

## The First Morning in Tahiti

Graham Jefcoate (Session 7a; Wanaka)

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George Forster begins the eighth chapter of his *A Voyage Round the World* with a picturesque account of the arrival of the *Resolution* in Tahiti on 16 August 1773: “one of those beautiful mornings the poets of all nations have attempted to describe”. Forster’s description exists of course in different versions – his English original published in *A Voyage Round the world*, his account of the voyage of the *Resolution*, published in 1777, and the German version, *Reise um die Welt*, published a few years later.

Because Forster is most intensively studied in German-speaking countries, it is the latter which is more frequently read today. It is indeed available in numerous modern editions, both scholarly and popular, whereas *Voyage Round the World* has been more or less ignored outside academic circles in the English-speaking world. Recently, however, the primacy of the German version has been challenged by a major Forster scholar. The young George Forster conceived and wrote his book in English, a language he had mastered during many years in England (and on the *Resolution*). The German version, by contrast, is unlikely to be entirely by him, and is in many ways a problematic text. Should we restore *A Voyage Round the World* to the canon of English travel literature? What can we learn from a close reading of the two versions of his account of the first morning in Tahiti, a locus classicus of the literature of Pacific exploration?

### Biography

Graham Jefcoate studied English Literature at Cambridge and Library Science in London. From 1981 to 1988, he worked at Münster University, Germany, on ‘A catalogue of English books printed before 1801 held by the University of Göttingen’. From 1988, he worked at the British Library on the English Short Title Catalogue project and on the development of digital library and Internet services. In 1997 he became Head of Early Printed Collections at the British Library, which houses the world's largest collection of early printed books in western languages. In 2002 he returned to Germany as Director General of Berlin State Library. From 2004, he worked in the Netherlands where he was Director of the Nijmegen University Library until October 2011 when he took early retirement. He has published widely in the fields of rare books, library history, library management and innovation. Since retirement, he has lectured in the UK, Germany and New Zealand. He has a special interest in Anglo-German cultural exchange in general, and in Georg and Johann Reinhold Forster in particular. He is the author of the Georg Forster entry in the *Oxford Dictionary of National Biography*. His book, *Deutsche Drucker und Buchhändler in London 1680-1811*, on the German printers and booksellers in eighteenth century London was published in 2015.

## **He Ngāru Whakateo, He Kōtare, in Every Crested Wave a Kingfish**

Richard Kerr-Bell (Session 6a; Nielsen)

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This paper will explore the storied landscape of Ngapuhi Iwi, specifically around the Hokianga Harbour within ‘Te Whare Tapu of Ngāpuhi’ – The Sacred House of Ngāpuhi. As the oldest and largest Iwi in New Zealand with 125,601 registered people (2013 NZ Government Statistics), they preserve some of the earliest experiences of New Zealand.

Another role these stories play is to help connect the 80% of Ngapuhi who live outside of Te Whare Tapu o Ngapuhi with their identifying historical icons, most of which can be visited today. While many of the stories relate to all Ngapuhi, it is important to recognise that the iwi or tribe, is made up of Hapu or sub-tribes, collections of whānau (family) who also recognise their particular versions of some stories.

Within this paper I will discuss a few of these stories representing the landscape, mountains and waterways, both significant by their connection to the people and their past. They also provide an insight into what and who was prioritised in the oral traditions and Ngapuhi conceptualisations relating to the natural environment. Finally, I will discuss some ways in which the descendants of these tupuna/kaitiaki (elders/guardians) continue the naming and storying tradition.

### **Biography**

Richard Kerr-Bell has lived in Dunedin for 23 years having grown up in Tokoroa. He enjoys roles of governance and strategy including current chair of the Southern Māori business Network (Te Kupeka Umaka Māori ki Araiteuru), Past Chair of Te Hau Ora Social Services, Dunedin Pastoral Council. He is the current Deputy Chair of Māori advisory Board to NZCB conference and a Council member of The Catholic Theological Institute. He has been a Senior Lecturer at Otago University (Family and Community Development) and he is the author of four books. His current role is to increase Māori student course completion, pastoral care and support research at Otago Polytechnic.

## From Kaihoro to Hobbiton: The Imaginary Geography of Peter Jackson's Film Landscapes

Alfio Leotta (Session 3b; Mohaka)

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The analysis of Jackson's oeuvre reveals a certain fascination with the exploration of fantastical yet photorealistic film spaces. In *Heavenly Creatures* (1994), the imaginary world of Borovnia is fully realised with lush gardens inhabited by realistic clay ogres. Skull Island in *King Kong* (2005) is a complex eco-system, home to exotic flora and monstrous creatures that move in a very naturalistic fashion. In the *Lord of the Rings* trilogy (2001-2003) and *The Hobbit* (2012-2014) trilogies, Jackson makes extensive use of digital technologies to recreate the fantastic geography of Middle Earth as a consistent cultural and physical space which film viewers are invited to (virtually) traverse. In turn, the conflation between the physical space of New Zealand and Middle Earth has led to significant tourist spin-offs, providing both Jackson and local tourism stakeholders with lucrative co-marketing opportunities.

In this paper I will examine the representation of landscape in a number of films directed by Peter Jackson with a particular focus on the Middle Earth franchises. More specifically this paper will identify and analyse the stylistic devices deployed by Jackson to inscribe a 'tourist gaze' over the representation of the imaginary geography of New Zealand as Middle Earth.

### Biography

Alfio Leotta is a Senior Lecturer in Film Studies at Victoria University of Wellington. His primary research interests focus on the relation between film and tourism, New Zealand cinema, and the globalisation of film production. His first book *Touring the Screen: Tourism and New Zealand Film Geographies* (2011) examines the phenomenon of film-induced tourism in New Zealand. He is also the author of *The Cinema of Peter Jackson* (2016).

## Urban Relational Infrastructure: Public Space and Civic Life in Auckland Metropolitan Centres

Manfredo Manfredini and Franco Manai (Session 5a; Wanaka)

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Urban geographies in the contemporary city are subject to a profound reconfiguration. Emerging recombinant factors counteract the increasing disjunction and fragmentation of urban places and related experiences. Central nodes of urban public life are progressively subject to commodification and hybrid privatisation. In low density cities like Auckland, within neoliberal political frameworks, these factors developed new frameworks for social relationships. They created networks of spaces and amenities polarised within the new integrated urban enclosures of lifestyle consumption: the latest evolution of shopping centres. These enclosures are heterotopic places mobilised by spectacle that epitomises the characters of our contemporary 'post-consumerist' digital era.

This paper discusses the findings of research intended to propose a new approach to social life in the public space from a perspective founded on urbanism and human geography. It will provide a description of the changing conditions of the urban relational infrastructure in Auckland, showing evidence from a comparative study of six representative metropolitan centres located in Auckland's conurbation. Focusing on attributes of urban form and sense of belonging, our paper elaborates on findings concerning the structure and organisation of the public space in its various forms: Private Publicly Accessible Spaces (PPASs), Publicly Owned Public Space (POPs) and conventional Public Spaces (PSs). We propose a theoretical interpretation, elaborating on the Lefebvrian notion of *differential space*, i.e. the key transformation of social spatialisation practices and performances concerning three key dimensions of the civic realm: a) access, inclusion and filtering; b) participation and appropriation; c) interaction and engagement.

### Biography

Franco Manai has taught Italian Language and Culture at the University of Auckland since 1993. In 1996 he published a book on Italian nineteenth century renowned writer Luigi Capuana (*Capuana e la letteratura campagnola*) and in 2006 a monograph on contemporary anthropologist and fiction writer Giulio Angioni (*Cosa succede a Frau? Sardegna e mondo nel racconto di Giulio Angioni*). In 2015 he co-edited a book on Italian postcolonialism (*Memoria storica e postcolonialismo*). He has published numerous essays on Italian and New Zealand authors including Petrarca, Machiavelli, Leonardo Sciascia, Witi Ihimaera and Hone Tuwhare.

Manfredo Manfredini studied architecture, interior and urban design in Milan and Berlin. He has been engaged in research on topics in architectural theory and criticism, as well as in design at architectural and urban scales. His current research interests address post-urban spatialisation forms and correlated architectural design aspects, particularly focusing on valorisation, re-qualification and redevelopment of architectural and urban spaces. His research has appeared in numerous publications and includes more than thirty journal articles. It has been supported by national and international grants, and received by major international organisations, such as the Biennale di Venezia (*Leone di Pietra*). He has taught at European and Asian universities, such as the Milan Technical University, University of Stuttgart, Tsinghua University and Chinese University of Hong Kong. Since 2010 he has taught at the School of Architecture and Planning of the University of Auckland, where he is currently Associate Director.



## Faded Traces: Wilhelm Knappe's Photo-album and Erwin Steinbach's Comments on Early German Colonial Involvement in the Marshall Islands

Hermann Mückler (Session 4b; Mohaka)

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Wilhelm Knappe, first German 'Kaiserlicher Kommissar' (Imperial Commissioner) in the newly acquired German colony of the Marshall Islands in 1886, and the first government physician Erwin Steinbach in Jaluit in 1893, both provide an early insight into contemporary conditions of indigenous Marshallese people, colonial administrators, copra traders and settlers under colonial rule. Knappe's legacy is a photo album, archived in the city archive of Erfurt, which consists of 75 early photographs regarding the Marshall Islands. Erwin Steinbach conducted intense surveys about the health conditions of the Marshall Islanders, but also provided comments about the traditional culture and their transformation under colonial rule in several articles. While Knappe is still well-known in Germany as an influential but controversial administrator of the Samoan Islands, Steinbach's role and achievements are totally forgotten.

This presentation shows photographs from Knappe's photo album, presumably taken by New Zealand photographer Thomas Andrew in 1886, and provides excerpts from Steinbach's record about the Marshall Islands in the 1880-1890s. Added are photographs from the German sailor Carl Schiesser who travelled frequently with the ship *Prinz Sigismund* to the Marshall Islands and Nauru. In focus are the relations between the representatives of the colonial power and the Indigenous people from the Marshalls and Nauru. Other topics covered are the role and consequences of rules introduced by the colonial administration, economic interests of traders and the German Empire, and the role of the Christian mission. The photographs - most of them are being shown here for the first time - reveal such details as the very first car on the island of Nauru, and notables from the Indigenous elite of the Marshall Islands atolls.

### Biography

Hermann Mückler is Professor of Cultural, Social Anthropology and Ethnohistory at the University of Vienna. His regional focuses for research are the Pacific Islands as well as Australia. He specialises in peace and conflict studies, colonialism and postcolonialism, geopolitics, history, visual anthropology and material culture. So far, 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.

## Questioning the 'Exotic' in Two Italian Travellers' Accounts of New Zealand

Valentina Napoli (Session 7a; Wanaka)

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As a commonly used term, the concept of the 'exotic' is usually employed to refer to images of distant places and strikingly unusual habits. The word 'exotic' means 'introduced from abroad' and the term has been used to refer to something remarkably strange, unusual, originating in a foreign place (the Latin 'exoticus' means foreign, alien and it derives from the Greek 'exo', outside). 'Exoticism' is the experience of faraway places and of radical cultural difference, it is both an attraction and a repulsion, a shock provoked by the 'Other' or 'le Divers', as French travel writer Victor Segalen defined this term. In geographical terms, the most 'exotic' place for a European has often been represented by the Pacific. In this sense, for an Italian audience at the beginning of the twentieth century, the description of a faraway setting, such as New Zealand, was quintessentially 'exotic', New Zealand being the most distant country from Italy. Moreover, at that time, there was absolutely no knowledge of New Zealand and of Māori culture in Italy.

In the accounts of two Italian travellers in New Zealand, Giuseppe Capra and Dom Felice Vaggioli, at the beginning of the twentieth century, we apparently find some of the earliest depictions of 'exotic' New Zealand in Italian literature, as well as unique documentation of Māori people's customs and a strong critique of British colonisation. In fact, in his *La Nuova Zelanda: una Italia australe (New Zealand: an Italy in the Southern Hemisphere)*, published in 1911 and in the following version *La Nuova Zelanda: il paese dei Māori (New Zealand: the Land of the Māori)*, published in 1913, Italian Salesian missionary Capra, envoy-geographer to the territories of Australia, New Zealand and Papua New Guinea about 20 years after Vaggioli's mission, glorified the incomparable landscapes of New Zealand, describing it as a bountiful and Eden-like country. This paper questions the 'exoticism' of these two missionary accounts, asking to what extent Capra and Vaggioli's books can be considered an example of the construction of the 'exotic' in Italian literature.

### Biography

Valentina Napoli holds a PhD in Comparative Literature from the University of Auckland. Her PhD thesis analysed 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 co-translated *Man Alone* by John Mulgan into Italian (Kappa, 2015). She has worked as Guest Lecturer and Teaching Assistant in the School of European Languages and Literatures of the University of Auckland, and she is currently working as Tutor of English and Translation studies at the University of Rome *Roma Tre*. The paper she is presenting at the 2016 NZSA Conference has been published in a special issue of the academic journal *Italian Studies in Southern Africa*, dedicated to different aspects of the presence of the 'exotic' in Italian literature.

## Reimagining Paradise from the Margins of Fijian Society

Geir Henning Presterudstuen (Session 2b; Mohaka)

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In this paper I seek to explore the meanings of ‘paradise’ for people who have been excluded from the dominant imaginary of the term in Fiji. My analysis starts with the observation that the popular trope of Fiji as an unspoiled, tropical paradise has for the last few decades been combined with an equally pervasive discourse about the country as a place that epitomises a troubled paradise. A recent history of political violence, racial politics, human rights abuse, growing inequalities and mass emigration have fueled a number of analyses of Fiji as a paradise postponed, shattered, or lost. Still, the paradise trope remains an important metaphor not just in the tourism industry but also in the local imagination. I am particularly interested in how it remains an evocative term used to express contentment and hope for those most impacted by social and political upheaval.

Drawing upon ethnographic data from a diverse set of interlocutors at the fringes of Fijian society, including displaced farmers, urban squatters and sexual minorities, I explore the many ways ‘paradise’ operates as an analytical category used by marginalised people to make sense of their own circumstances and potential futures.

### Biography

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

## Imagining the Dark Interior: Art and Photography of the Tropical Pacific

Max Quanchi (Session 1b; Mohaka)

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A postcard in Fiji in the 1920s suggested a daring walk down a jungle path could lead to the dark interior where ‘natives’ lived in a nostalgic time warp, a genre of imaging borrowing from art, photography and literature of the mid-nineteenth century in the Pacific and much earlier in Europe. This tropicalisation of the Pacific was driven by tourism, ethnography and science, and Imperial expansion, and can be found across the whole visual archive of Pacific imaging.

This paper suggests that popular, published photography (and to a lesser degree, art) answered to an urban audience’s romantic and idealistic demand for rural connection, a desire for vicarious adventures long gone, a connection to nature now inaccessible to urban readers, and a desire to see what was out there, faraway on the other side of the world. A walk down a jungle path, a village nestled under a wall of forest, a threatening cliff, or a huge tree towering over intrepid expeditioners were popular compositions for photographers and soon turned into postcards, book illustrations and photographically illustrated magazines and serial encyclopedias, and travel posters. This paper is based on a painting by Norman Hardy c. 1898 in the Solomon Islands and a photograph in Fiji by an unknown photographer c. 1920.

### Biography

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

## **Caribbean Sounds in Aotearoa: The Transcultural Dimension of Reggae Music in Recent Māori Films**

Nele Rein (Session 7b; Mohaka)

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Since the proclaimed cultural turn in the late twentieth century there has been a flourishing production of many concepts which all aim to deconstruct essentialised notions of culture as static and homogenous worlds (i.e. hybridity [Bhabha 1994], transculturation [Pratt 1992], traveling cultures [Clifford 1997]). By adopting these concepts, the study of ‘black music’ like Soul, Rap and Reggae as global phenomena of appropriation and syncretism has become a popular field in the humanities. But, whereas most of the scholars focus on the shared diasporic spaces of North America and the Caribbean when it comes to analysing ‘black music’ culture (Gilroy 1992, Hall 1990 et al.), the transcultural connections and entanglements between the Atlantic and the Pacific often remain underrepresented.

Building on Robbie Shilliam’s recent book *The Black Pacific: Anti-Colonial Struggles and Oceanic Connections* (2015) which links Māori and Pasifika struggles of the 1970s and 1980s to the African Diaspora and black liberation movements, this paper focuses on two recent Māori films, *Mt. Zion* (Tearepa Kahi, 2013) and *The Pā Boys* (Himiona Grace, 2014), and discusses the impact of Jamaican Reggae music within Māori and Pacific culture. Both narratives present fictional Māori Reggae bands which perform on local stages in the city as well as in rural areas. In contrast to early New Zealand reggae bands like The Herbs or the Rastafarian collective Twelve Tribes of Israel, the films do not explicitly address political issues of indigenous resistance and self-determination. Thus, the paper seeks to investigate how both narratives use the popularity and the historical background of ‘Pacific’ Reggae music to negotiate Māori identity in cinema from a transcultural point of view.

### **Biography**

Nele Rein is a PhD-candidate in the PhD-program ‘Cultures of Participation’ at the University of Oldenburg, Germany. Her PhD-project is titled ‘Alter/Native Masculinities: Representations of Indigeneity and Gender in Māori Cinema’. She completed her Master of Arts in Media Studies at the Art University Braunschweig in 2012 with a thesis about the representation of masculinity in crisis in the films of the Coen brothers. Her teaching and research interests are Indigenous Film, Indigenous Cultures and Theory, Gender Theory, Postcolonial Theory and Film Theory. She is also a lecturer at the Art University of Braunschweig and part of the organising team of the ‘Indianer – Inuit: The North American Film Festival’.

## Reading Littoral Spaces in Niki Caro's *Memory and Desire* (1998) and *Whale Rider* (2002)

Eva Rueschmann (Session 3b; Mohaka)

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In his essay, 'Battlefields of Vision: New Zealand Filmscapes', Jonathan Rayner articulates the complex role of landscape in New Zealand cinema as a contradictory and conflicted national symbol. On the one hand, New Zealand's stunning vistas and natural beauty are easily commodified as a sublime tourist attraction for global visual consumption; on the other, the landscape is redolent of the racial, gender and generational differences and tensions in the country, marked by its colonial history. In this paper I present a close reading of the symbolic role of landscape, specifically the littoral spaces on the coast, in New Zealand director Niki Caro's two films, *Memory and Desire* (1998) and *Whale Rider* (2002), both told through the eyes and experience of female protagonists who in different ways represent outsiders to the dominant white male Pākehā culture.

In *Memory and Desire*, Sayo and Keiji, a young Japanese couple, escape the strictures of Tokyo society and marry in New Zealand, their idyllic honeymoon interrupted by tragedy as Keiji drowns in the ocean. The film begins with Keiji's death and tells the story episodically through Sayo's memory of their conflicted sexual relationship, culminating in her experience of extreme loneliness and grief as she returns to the beach where her husband died. Adapted from Witi Ihimaera's novel, *Whale Rider* is set in the remote Māori community of Whangara, on the east coast of New Zealand's North Island. The film features a young Māori girl, Pai, who challenges the age-old tradition of male leadership and reconnects her tribe to their whale rider ancestor, tradition, the land and sea that have been forgotten but play a significant role in the iwi's survival and future. I will pay particular attention to the ways in which littoral spaces in Caro's films become complex sites of memory—personal and intimate in *Memory and Desire*, mythic and collective in *Whale Rider*. Far from being mere images of touristic romance, these films present gendered landscapes that are sites of trauma and loss, but also of remembering and regeneration.

### 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. The author of two books, *Sisters on Screen: Siblings in Contemporary Cinema* (2000), and *Moving Pictures, Migrating Identities* (2003), Eva has also published a number of essays on such topics as female coming-of-age narratives in New Zealand film and the work of film directors Margarethe von Trotta and Jane Campion. Her current project is a book in the Kakapo Books series, 'New Zealand Film Classics', which focuses on Jane Campion's film *An Angel at My Table*.

## **‘Where the Bush Begins’: Nature and the Thresholds of Home in Contemporary Māori Literature**

Lotta Schneidemesser (Session 2a; Wanaka)

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‘Homecoming’ is a recurring theme in early Māori literature, for example in Patricia Grace’s first short story collection *Waiariki* (1975), or Witi Ihimaera’s collection *Pounamu, Pounamu* (1972). The motif of homecoming centres on young Māori leaving their rural family homes to live or study in the city, and on returning to their families feeling content about being back home, but also alienated and estranged.

This paper argues that the moment of homecoming signifies a moment of transition between Māori culture and Pākehā culture, and that the moment of homecoming and of returning to the rural village home and nature as described in these short stories is an integral moment for the re-definition of Māori identity for the protagonists of the stories. To date, the term ‘home’ in postcolonial literature and its different facets and meanings have been explored by a number of scholars in various contexts – however, hardly any academic attention has so far been paid to the motif of homecoming and its meaning for a (re-)construction of identity. This paper aims to close this critical gap by focusing on the moment of homecoming in three selected short stories; ‘The Homecoming’ by J.H. Moffat, ‘A Way of Talking’ by Patricia Grace and ‘Tangi’ by Witi Ihimaera.

### **Biography**

Lotta Schneidemesser is a first-year PhD candidate at the University of York. She spent part of her undergraduate degree at Victoria University of Wellington in New Zealand, researching Māori literature and culture and writing her undergraduate dissertation on Patricia Grace’s first short-story collection *Waiariki*; her studies in New Zealand were supported through a scholarship from the German Academic Exchange Service. She did a Master’s degree in World Literatures in English at Jesus College, at the University of Oxford, supported through a full scholarship provided by her college. Her PhD research is focusing on the moment of homecoming and looking into the broader issues that concern home, homecoming and return migration in Māori and Pacific Literature. At the University of York, Lotta is the organiser and convener of the Global Literature and Culture Postgraduate Forum.

## **When Nature Bites Back: Zombies and Mad Science in *Braindead* (1992) and *Black Sheep* (2006)**

Laura Sedgwick (Session 5b; Mohaka)

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The first zombie films depicted the creature as the result of voodoo, while later films have pointed to radiation from space, viruses, and even pure rage, as the cause of zombie outbreaks. Max Brooks' 1993 novel *The Zombie Survival Guide* pointed to a plant based organism as a cause, and there are apparently a range of parasites, neurotoxins and fungi that can cause zombie-like behaviour in victims. These natural sources contradict the view of nature as a benevolent, positive force for good, and relocate the source of horror away from the realms of outer space fiction and back into the environment.

The case study films in this paper are *Braindead* (1992), and *Black Sheep* (2006), both comedy productions featuring zombies in New Zealand. The former is a Peter Jackson splatstick film, which shows the zombie virus to be the result of illegally importing an exotic animal for the purposes of displaying it in a zoo. The latter is a black comedy that uses genetic experimentation as the cause of the zombie outbreak, a catastrophe hastened by the intervention of hapless environmental activists. Both films combine horror with other genres, most notably comedy, and they both locate the cause of the zombie violence within illicit human activity and its effect upon the natural world. This paper will look at the use of body horror as a narrative and stylistic device, as well as the use of Gothic concepts around the grotesque to satirise environmental concerns.

### **Biography**

Laura Sedgwick is currently studying for a PhD in Film Studies at the University of South Australia, on the topic of 'Haunted Spaces in Contemporary Horror Cinema: Set 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. Her research interests include horror cinema, Surrealism, art history, Gothic studies, and moai culture.



## **Climate Change as the Integrative Factor in Pacific Regionalism**

Joanna Siekiera (Session 2b; Mohaka)

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Regional integration illustrated by the example of the South Pacific region is a new topic to analyse. Different international legal entities cooperate with each other on the regional and sub-regional level (Melanesia, Polynesia and Micronesia) to create a united region. In addition, the Pacific Ocean became more dominant in geopolitics than the Atlantic Community at the start of the twenty-first century. Climate crises most affect the Pacific nations and therefore the climate in the Pacific appears as one of the most vital aspects of the island countries, which pushes them towards integration. Such close cooperation and intensification due to shared problems and values might de facto and de jure result in deeper and legally binding regionalism.

An attempt of this paper is to present the political-economic relations and the public policy implications of international actions (among all, COP21 in Paris in 2015). Next, the challenges and possible legal and extra-legal solutions for the Pacific countries will be given. Two Pacific documents will be recalled here, as the legal examples of regional manifestation of the Pacific climate crises: the Pacific Island Forum Leaders Declaration on Climate Change Action and the Suva Declaration on Climate Change by the Pacific Islands Development Forum.

### **Biography**

Joanna Siekiera is a PhD candidate at the Faculty of Law, Victoria University of Wellington. She graduated at the Chair of International and European Law in the Faculty of Law, Administration and Economics at the University of Wrocław, Poland. Her main interests are diplomatic law, Polish foreign affairs, and the legal framework for cooperation among the states of the South Pacific region, making her one of a few European specialists in this field. She has participated in international exchange programs (New Zealand, Russia, Palestine) and completed internships at the Polish embassies in Estonia and Canada, as well as other institutions in Germany and Poland. Her doctoral thesis is focused on Pacific regionalism.

## **The Art of Nic Moon: Nature, Survival and Guardianship of the Land**

Robin Woodward (Session 1b; Mohaka)

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The land has traditionally been a focus for New Zealand artists, for sculptors as well as for painters. Historically, immigrant European artists presented the landscape as sublime or exotic, an approach that has been superseded by works that interpret patterns of settlement and human interaction with the environment. Since the latter part of the twentieth century, artists have increasingly focused on issues around guardianship of the land and concerns about conservation. A leading artist in this approach is contemporary New Zealand sculptor and painter, Nic Moon.

For Nic Moon, the principal issue is human ecology, the ways that people interact with the environments in which they live. Often working in remote parts of New Zealand, Moon observes the natural environment, asking what each specific place has seen and experienced, and choosing materials and processes that speak of the immediate terrain and the human stories of that place. As well as working with local communities and indigenous groups, she collaborates with scientists and ecologists to create intricately crafted sculptural works. Combined with dramatic lighting these artworks provide theatrical and immersive experiences.

This paper focuses on Nic Moon's 2010 *Jewel in the Crown*, an installation that addresses aspects of New Zealand's environmental history. The inspiration behind the work is the enormity of the task facing conservationists working to preserve Fiordland, a vast and remote area of World Heritage landscape, the 'jewel in the crown' of New Zealand's great wilderness National Parks. There are two distinct aspects to this artwork. The first is inspired by wilderness conservation projects. The second makes reference to human intervention in the land, spotlighting historical and contemporary farming and hunting practices. Through it all Moon weaves together the threads of her research on the natural environment, deforestation and human transformation of the land.

### **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 contemporary sculpture and public art. 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 de-accessioning public art.

## **Outside Inside: Nature, Gender and the Altered Domestic Space in *Possum* (1997) and *Nature's Way* (2006)**

Andrea Wright (Session 5b; Mohaka)

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The landscape and nature are central to New Zealand cinema and the dual conception of landscape, observed by Claudia Bell as both beautiful and dangerous and beautifully cultivated, has variously influenced screen representations. In particular, it is pivotal to the rural Kiwi Gothic and its unsettling imaginings of the natural environment. Short films *Possum* and *Nature's Way* come from this tradition and present a troubling vision of human interaction with the natural. As Ian Conrich has observed, “[t]he binary opposition of domestic/wild is central to many examples of Kiwi Gothic in which the home of the settler offers shelter against the forces of the wilderness”. These films upset the supposed security of such binaries and explore a blurring of boundaries as the mysterious forces of nature encroach on the domestic space.

Cinematically the films, although stylistically different, visually and aurally capture the strangeness of a natural environment that remains outside human control. The soundscapes are especially pronounced and render the environment eerie and threatening. The films also situate men in a particularly uneasy association with the natural that disrupts settler mythologies of man’s mastery of nature. Nature, aligned with the feminine, cannot be contained by masculine action and the domestic spaces, which are, unusually, masculinised, are susceptible to its strange power. This paper will explore how these films dramatise the theme of outside inside and the relationships between nature, gender and the domestic space.

### **Biography**

Andrea Wright is a senior lecturer in Film Studies and Director of Post Graduate Teaching (Media) at Edge Hill University. Fantasy/fairytales, New Zealand cinema, and television costume drama are central to her research interests. She has written on production design in *The Company of Wolves* and *Legend* for the collection *Postmodern Reinterpretations of Fairy Tales*; the problematic representation of women and the female body in sword and sorcery cinema for the *Journal of Gender Studies*; Hercules, landscape, identity and New Zealand for *The Australasian Journal of Popular Culture*; and adaptation, representation and national identity in *The Quiet Earth* for the collection *Science Fiction Across Media*. Her most recent publications include essays on gender representation in *Snow White: A Tale of Terror*, and *The Paradise* and *Mr Selfridge*, and she is currently working on articles on the New Zealand films *Boy* and *What We Do in the Shadows* and the television drama *Downton Abbey*.