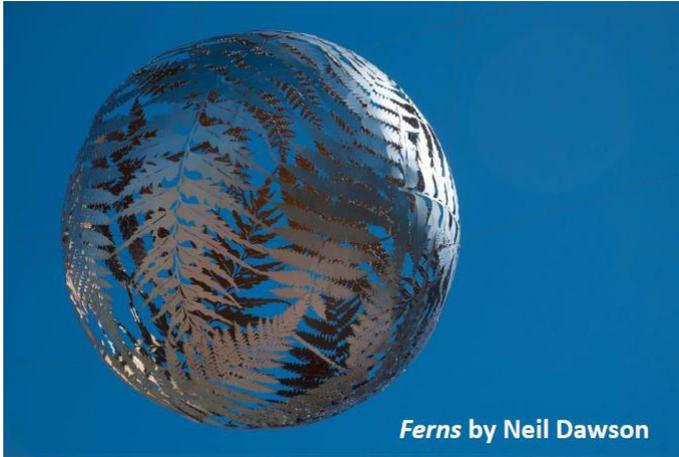


# Islands on Sale

## New Zealand and Pacific Arts in the Global Marketplace



**Regent's University London**  
**30 June–1 July 2017**



**Islands on Sale Conference**  
co-hosted by the  
University of Northampton  
in association with  
Te Kāhui Rangahau Kōrero mō Aotearoa  
New Zealand Studies Network

**Conference convenors:**

Prof Janet Wilson (University of Northampton)

Dr Paloma Fresno-Calleja (University of the  
Balearic Islands)

Dr Mark James Hamilton (Regent's University  
London)

Ms Jo Walsh (New Zealand Studies Network)

# CONDENSED PROGRAMME

<b>Thursday 29<sup>th</sup> June</b>	
19.15 – 21.30	Film screening of John Psathas “No Man’s Land”
<b>Friday 30<sup>th</sup> June</b>	
9 .00 – 9.30	<b>Registration</b>
9.30 – 9.45	<b>Welcome</b> and Opening Address
9.45 – 10.45	<b>Keynote Address:</b> Elizabeth DeLoughrey “Outer Spaces: Reimagining the Ends of the Earth”
10.45 – 11.15	COFFEE break
11.15 – 12.45	<b>Panel 1</b> “Maori culture and appropriation”: D. Williams, Wood, Schneidemesser
12.45 – 13.30	LUNCH
13.30 – 14.30	<b>Panel 2</b> “Pacific Responses to Globalization”: Prentice, Keown

14.30 – 15.30	<b>Panel 3</b> “Performing New Zealand and the Pacific Worldwide”: Bracefield, Wenley
15.30 – 15.45	Afternoon TEA
15.45 – 17.15	<b>Panel 4</b> “Shaping the New Zealand and Pacific canon globally”: García, J. Williams, Chandramohan
17.15 – 18.15	<b>Poetry Readings:</b> Kevin Ireland, Fleur Adcock, Karl Stead
19.00 – 19.30	Reception: <b>Book launches</b> Peter Bland and Jan Kemp
19.30	DINNER and Readings Jan Kemp, Lynn Davidson, Helen O’Neill

<b>Saturday 1<sup>st</sup> July</b>	
9.00 – 9.45	John Psathas: “Doing the impossible - Operating as a culturally 'neutral' collaborator in the global creative sphere”
9.45 – 11.15	<b>Panel 5</b> “Janet Frame in the world”: Kimber, Neville, Sarabando.
11.15 – 11.30	COFFEE break

11.30 – 13.00	<b>Panel 6</b> “Global genres, local contents”: Fresno-Calleja, Marquis, Abdelghany
13.00 – 13.40	LUNCH
13.40 – 14.20	Introduction of panelists of Contemporary HUM Special Panel
14.20 – 15.50	<b>Special panel 1:</b> “What recognition for New Zealand visual arts on the world stage? A discussion on globalisation, national identity and the politics of representation”, Contemporary HUM, Mata Aho Collective, Carruthers, Giblin
15.50 – 16.10	Afternoon TEA
16.10 – 17.40	<b>Panel 7</b> “Translating and marketing New Zealand Literature”: Wilson, Riemenschneider, Rudig
17.40 – 18.20	<b>Special panel 2:</b> CAPTIVE AUDIENCES: - “How are New Zealand and Pacific artists negotiating their position in the world by capturing new audiences, followers, customers and fans?” Hakaraia, Eden, Walling, Walsh
18.20 – 18.30	Concluding remarks

# PROGRAMME

## Thursday 29<sup>th</sup> June

19.15 – 21.30 **Pre-conference event:**

Film screening of John Psathas: “No Man’s Land”. Cinematic concert and multi-media work that spans generations, continents, cultures and beliefs, and reflects on the devastating impact and futility of war.

Venue: Soho Hotel (Introduction 19.15 – 19.45; screening 19.45 – 21.15, followed by Q&A 21.15 – 21.30)

Chair: Jo Walsh; Q and A: Janet Wilson

## Friday 30<sup>th</sup> June

9.00 – 9.30 **Registration**

9.30 – 9.45 **Welcome** and Opening Address by the organisers

9.45 – 10.45 **Keynote Address:** Elizabeth DeLoughrey “Outer Spaces: Reimagining the ends of the Earth”.

Chair: Janet Wilson

10.45 – 11.15 **COFFEE break**

11.15 – 12.45 **Panel 1 “Maori culture and appropriation”**

David Williams (University of Auckland):  
“Taonga, art and cultural appropriation:  
When is it theft and when is it art?”

Briar Wood (NorthTec, Whangarei): “This is  
Not For Sale”

Lotta Scheneidemesser (University of York):  
“New Zealand is proud of its Māori heritage’:  
Representations of New Zealand at the  
Frankfurt Book Fair 2012”

Chair: Michelle Keown

12.45 – 13.30 LUNCH

13.30 – 14.30 **Panel 2 “Pacific Responses to Globalization”**

Chris Prentice (University of Otago): “From  
the Global(ised) to the Planetary Pacific:  
War’s Dispersals and Eco-poetic  
Interventions”

Michelle Keown: “Globalising the struggle for  
nuclear justice: a Marshallese arts Project”

Chair: Paloma Fresno-Calleja

14.30 – 15.30 **Panel 3 “Performing New Zealand and the  
Pacific Worldwide”**

Hilary Bracefield (Ulster University):  
“Adventuring across the globe’: the  
(her)story of Alice Adcock (1885-1961)”

James Wenley (University of Auckland): “New Zealand Theatre Goes Global: Contesting Identities”

Chair: David Williams

15.30 – 15.45 Afternoon TEA

15.45 – 17.15 **Panel 4 “Shaping the New Zealand and Pacific canon globally”**

Aurora García-Fernández (University of Oviedo): “Up and away from Exoticism: (Re)Packaging New Zealand for academic consumption in Spain”

Joe Williams (Cambridge University): “A Sea of Texts: Aotearoa New Zealand and Pacific literatures and their place in British university curricula”

Balasubramanyam Chandramohan (University of London): “A gaze from afar: academic approaches and institutionalization of Fijian literature and arts”

Chair: Chris Prentice

17.15 – 18.15 **Readings:** Kevin Ireland, introduced by Janet Wilson, Fleur Adcock, introduced by Hilary Bracefield, and Karl Stead, introduced by Gerry Kimber

19.00 – 19.30 **Reception and book launches**

Peter Bland's *Working the Scrapbook* with  
Paul McLoughlin and Kevin Ireland

Jan Kemp's *Il Cielo di Dante* and *Dante Down  
Under* with Dieter Riemenschneider

19.30 DINNER and Readings Jan Kemp, Lynn  
Davidson, Helen O'Neill, introduced by Briar  
Wood, James Wenley and Stephanie Rudig

## **Saturday 1st July**

9.00 – 9.45 John Psathas: “Doing the impossible -  
Operating as a culturally 'neutral'  
collaborator in the global creative sphere”.

Chair: Jo Walsh

9.45 – 11.15 **Panel 5 “Janet Frame in the world”**

Gerri Kimber (University of Northampton):  
“‘Boiling bones to make soup’: The Literary  
Legacy of Janet Frame”

Patricia Neville (University of Northampton):  
“Janet Frame: World Novelist”

Andreia Sarabando (University of Aveiro):  
“*The Carpathians* in Portuguese: translation  
strategies and cultural specificity”

Chair: Dieter Riemenschneider

11.15 – 11.30 COFFEE break

11.30 – 13.00 **Panel 6 “Global genres, local contents”**

Paloma Fresno-Calleja (University of the Balearic Islands): “Selling the Land of the Long White Cloud in Spain: Sarah Lark’s Landscape Novels”

Claudia Marquis: “Exotic worlds in recent, adolescent New Zealand children’s fiction”

Réhab Hosny Abdelghany: “ ‘Try Opposite’: (Re)Viewing *Baby No-Eyes* through the Lens of Mythic Realism”

Chair: Aurora García-Fernández

13.00 – 13.40 LUNCH

13.40 – 14.20 **Introduction of panelists of Contemporary HUM Special Panel**

14.20 – 15.50 **Special panel 1: “What recognition for New Zealand visual arts on the world stage? A discussion on globalisation, national identity and the politics of representation”**

Conversation facilitated by Contemporary HUM – Guest Panelists: Bridget Reweti and Erana Baker (Mata Aho Collective), Alastair Carruthers (NZ at Venice 2017), Tessa Gliblin (Talbot Rice Gallery).

Chairs: Pauline Autet and Winsome Wild (Contemporary HUM)

15.50 – 16.10 Afternoon TEA

16.10 – 17.40 **Panel 7 “Translating and marketing New Zealand Literature”**

Janet Wilson (University of Northampton):  
“Translating New Zealand Stories into Spanish: The national imaginary, the canon and the global Spanish-speaking marketplace”

Dieter Riemenschneider (Goethe-Universität Frankfurt): “In the Beholder’s Eye – Translating Aotearoa New Zealand”

Stephanie Rudig (European University Institute): “(Post)colonial Editions and the Canon: From Whitcombe & Tombs to Amazon”

Chair: Claudia Marquis

17.40 – 18.20 **Special panel 2: CAPTIVE AUDIENCES: - “How are New Zealand and Pacific artists negotiating their position in the world by capturing new audiences, followers, customers and fans?”**

Lyall Hakaraia (VFD), Vanessa Eden (VOU), Michael Walling (Origins Festival), Jo Walsh (SaVAge K'lub).

Convenor: Mark Hamilton

18.20 – 18.30 Concluding remarks



# **BOOK OF ABSTRACTS**

## OPENING EVENT (29 June)

### FILM SCREENING: *No Man's Land* by John Psathas

Venue: Soho Hotel (Introduction 19.15 – 19.45; screening 19.45 – 21.15, followed by Q&A 21.15 – 21.30)

*No Man's Land* is an 80-minute live cinematic concert, a deeply moving multi-media work that spans generations, continents, cultures and beliefs, and reflects on the devastating impact and futility of war. Commissioned from acclaimed New Zealand composer John Psathas, *No Man's Land* was premiered as a centrepiece of New Zealand's First World War commemorations in 2016.

150 musicians, descended from opposing forces of the Great War and filmed on significant battlefields around the world, are projected alongside a live, seven-piece international ensemble featuring Stratis Psaradelis, Sofia Labropoulou, Caleb Robinson, Vangelis Karipis, Jolanta Kossakowska, Joe Callwood and James Illingworth. The musicians, both live and virtual, perform as one global orchestra to create an exhilarating visual and musical experience

*No Man's Land* is, above all else, an unashamed commitment to optimism; a statement to nations who currently find themselves at war. Even at our worst, humanity and

empathy continue to survive. The story of *No Man's Land* is told in six parts and runs for 1 hour 25 minutes.

## **Biography**

John Psathas ONZM has not only achieved a level of international success as a composer unprecedented in New Zealand history, he is also widely considered one of the most important living composers of the Greek diaspora.

Since writing much of the ceremonial music for the 2004 Athens Olympic Games, John's music has reached a wide audience, and his works have been played by many of the world's great orchestras and soloists. His musical language draws inspiration from the languages of jazz, classical, Eastern European, Middle Eastern, avant-garde, rock, and electronica.

John's recent collaborations have included collaborations with Serj Tankian, Oum El Ghait, Meeta Pandit, Bijan Chemirani, Evelyn Glennie, Marta Sebestyen, the Netherlands Blazers Ensemble, Sofia Labropoulou, Vagelis Karipis, The Halle Orchestra, writer Salman Rushdie, the Refugees of Rap, Russel Walder, Derya Turkan, film directors Dana Rotberg and Mike Wallis, jazz luminaries Michael Brecker and Joshua Redman.

## KEYNOTE ADDRESS

### **“Outer Spaces: Reimagining the Ends of the Earth”**

Prof. Elizabeth Deloughrey (UCLA)

This paper examines the ways in which Antarctica is imagined as a signifier of climate change and an apocalyptic space representing a geographic but also temporal “end of the Earth.” It engages the currency of “outer spaces” such as the poles and their melting ice as vital to our visual understanding of climate change and as a cautionary tale and allegory for the Earth as a whole. It traces out a long history of representing Antarctica in terms of the sublime, the uncanny, and as wilderness, particularly in New Zealand arts and literature. It then places these narratives in relationship to Witi Ihimaera’s recent science fiction novella, *The Purity of Ice*, which images a post-apocalyptic future where the commodification of glaciers as a water source would seem to position them as “islands on sale.” This narrative of commodification is complicated however by the animacy of water which contests the capitalist boundaries between life and non-life.

## **Biography**

**Elizabeth DeLoughrey** is a Professor in English and at the Institute for the Environment and Sustainability at the University of California, Los Angeles. She is co-editor of *Caribbean Literature and the Environment* (2005), *Postcolonial Ecologies: Literatures of the Environment* (2011), and *Global Ecologies and the Environmental Humanities: Postcolonial Approaches* (2015). She is the author of *Routes and Roots: Navigating Caribbean and Pacific Island Literatures* (2007) and *Allegories of the Anthropocene* (Duke UP, forthcoming). With Thom van Dooren, she is co-editor of the journal *Environmental Humanities*.

## SPECIAL PANELS

### **What recognition for New Zealand visual arts on the world stage? A discussion on globalisation, national identity and the politics of representation**

Erena Baker and Bridget Reweti (Mata Aho Collective)

Alastair Carruthers (NZ at Venice 2017)

Tessa Giblin (Talbot Rice Gallery)

Pauline Autet and Winsome Wild (Contemporary HUM)

Founded in 2016 by Pauline Autet and Winsome Wild, **Contemporary HUM** is an online platform dedicated to documenting New Zealand contemporary art projects abroad. HUM generates critical discussion by commissioning international writers to respond, review and interview artists and art professionals from New Zealand who are working internationally. For this conference HUM has gathered a selection of New Zealand visual artists and art professionals to discuss New Zealand's contribution in the international art context through personal experiences of working overseas. The panel will discuss (with particular reference to New Zealand artists working in Europe): the value and criteria of a national label for artists; the politics of selection and participation in signal events (such as the Venice Biennale and documenta); and how support and public resources are allocated to the New Zealand art diaspora.

**Mata Aho Collective** is a collaboration between four Māori women who produce large scale fibre-based works, commenting on the complexity of Māori lives. Their conceptual framework is founded within the contemporary realities of mātauranga Māori, and they produce works with a single collective authorship that are bigger than their individual capabilities. The work of the collective is featured in documenta 14 this year. Living in Aotearoa New Zealand they are: Erena Baker (Te Atiawa ki Whakarongotai, Ngāti Toa Rangātira) completed a Masters in Māori Visual Arts with First Class Honours through Massey University, Palmerston North in 2009. Sarah Hudson (Ngāti Awa, Ngāi Tūhoe) completed a Masters in Fine Arts with high distinction through Massey University in 2010. Bridget Reweti (Ngāti Ranginui, Ngāi Te Rangi) completed a Masters in Māori Visual Arts with First Class Honours at Massey University, Palmerston North and also holds a Post-Graduate Diploma in Museum Studies from Victoria University, Wellington. Terri Te Tau (Rangitāne ki Wairarapa) completed a PhD in Fine Arts at Massey University in Palmerston North in 2015. She holds a Post-Graduate Diploma in Māori Visual Arts and a Bachelor of Māori Visual Arts Massey University.

**Alastair Carruthers** is Commissioner for New Zealand's presentation at the Venice Biennale 2017. He has longstanding interests in the arts. He was Chairman of the Arts Council (Creative New Zealand) from 2007 to 2012, and was an Arts Board member and then Arts Board Chair from 2001 - 2006. He was a member of the 2010 Ministerial Task Force on philanthropy. He co-produced the rock musical film *Romeo and Juliet: A Love Song* which premiered in 2013. Carruthers is currently Chief Executive of law firm Kensington Swan. He is also a Council member of Unitec, a

Board member of the Royal NZ Ballet, and a Trustee of the Te Papa Foundation. He has held several previous governance and executive roles in the private and public sectors. In the 2014 New Year Honours he was appointed a Companion of the New Zealand Order of Merit for services to arts governance.

**Tessa Giblin** is Director of Talbot Rice Gallery at the University of Edinburgh, a position she assumed in November. She is also Commissioner and Curator of Ireland at the Venice Biennale, with the artist Jesse Jones. From 2006-2016 Giblin was Curator of Visual Arts at Project Arts Centre, Dublin, where she curated and led the visual arts program within a busy multi-disciplinary arts centre, consisting of two theatres and a gallery. At Project Arts Centre she curated numerous solo and group exhibitions, including Riddle of the Burial Grounds which toured to Extra City Kunsthall, Antwerp in 2016, and she made commissioning new work a hallmark of her exhibitions. In 2015 she was Guest Curator of the steirischer herbst festival exhibition in Graz, Austria, where she presented the group exhibition Hall of Half-Life over four venues. Giblin was raised in Christchurch, New Zealand, where she attended the Canterbury University School of Fine Arts, and began her curatorial formation through the network of artist-run spaces across Aotearoa. She lives and works in Edinburgh with her family.

**CAPTIVE AUDIENCES - How are New Zealand and Pacific artists negotiating their position in the world by capturing new audiences, followers, customers and fans?**

Lyall Hakaraia (VFD)

Vanessa Eden (VOU)

Michael Walling (Origins Festival)

Jo Walsh (SaVAge K'lub)

Convenor: Mark Hamilton

**Vanessa Eden** works with VOU Dance Company. VOU are Fijian artists who intermingle traditional and contemporary art (fusing hereditary stories and customs with current issues and developing art forms) to capture new audiences whose previous knowledge of Fiji is all about 'grass-skirts'! Here is a link to Vanessa's website where you will also find her biography. <http://pacificartistsconnect.com>

**Lyall Hakaraia** is a stylist and fashion designer who makes exclusive clothing for private clients, personalities and fashion editors on commission. He has collaborated extensively with leading stylists and made clothes for personalities that include Lady Gaga, Madonna and Beyonce. His work in the heady world of fashion led him to open his own venue 'VFDalston' which is now a mainstay of East London. <http://lyallhakaraia.com/fashion>

**Sani Muliaumaseali'i** is a London based Layered Art Exponent. He has appeared in opera and most forms of music theatre in many parts of the world. He studied singing at the Queensland Conservatorium of Music, Australia,. In 2011, Sani founded the Gafa Arts Collective (GAC) London's first Samoan arts collective, he is the creative director & producer. <http://www.sanimalo.co.uk>

**Michael Walling** founded Border Crossings in 1995, a group that creates new intercultural theatre in response to the contemporary globalised world. The company has collaborated with artists and companies from Australia, Brazil, Canada, China, Croatia, France, Germany, Ghana, Hungary, India, Ireland, Lebanon, Mauritius, Mexico, New Zealand, Nigeria, Palestine, Sweden, the USA and Zimbabwe, as well as the UK's diverse communities. <http://www.bordercrossings.org.uk/about-us>

**Jo Walsh** is the chair of the New Zealand Studies Network which provides an international stage in London for New Zealand performances, personalities and presentations, and for discussion of topics related to the development, challenges and culture of contemporary Aotearoa, New Zealand. To her role, Jo brings experience and expertise in the worlds of fine art, popular music and live performance. <http://nzstudies.com>

The panel is chaired by **Dr Mark James Hamilton** (Senior Lecturer in World Stages at Regent's University London) who lived in New Zealand for thirteen years, working as the close collaborator of Mika, a seminal queer Maori performance

artist – touring Japan, India, Australia, and Scotland. His doctorate was awarded by the University of Canterbury (NZ) and his thesis explored the interface of the martial arts and dance in Mika's fusion of haka, hip hop and burlesque. Mark's on-going research explores the possibility of transcultural principles for performance training and the challenges of intercultural creative collaboration.

## GUEST AUTHORS

### FLEUR ADCOCK

Fleur Adcock was born in New Zealand but spent the years 1939-47 in England and has lived in London since 1963. Her collections of poetry, all published by Bloodaxe Books, are: *Poems 1960–2000* (2000), *Dragon Talk* (2010), *Glass Wings*, (2013), and *The Land Ballot* (2015). She has also published translations from Romanian and medieval Latin poetry, written texts and libretti for musical works, and edited several anthologies, including *The Faber Book of 20th Century Women's Poetry*. In 2006 she was awarded the Queen's Gold Medal for Poetry.

### LYNN DAVISON

Lynn writes poetry, essays and fiction; most recently a novella *The Desert Road*, published by Rosa Mira Books and Common Land, a collection of poetry and essays published by Victoria University Press. Her work has appeared in journals and anthologies including *TEXT*, *Australian Poetry Journal*, *Cordite*, *PN Review*, *Best of Best New Zealand Poems*, *Big Weather: Poems of Wellington*, *Essential New Zealand Poems* and *Another English: Anglophone Poems from Around the World*. Last year Lynn was the recipient of a Bothy Project Residency and spent time writing in a bothy in the Cairngorms. In 2013 she had a writing fellowship at

Hawthornden Castle in Midlothian, Scotland, and in 2011 was Visiting Artist at Massey University in New Zealand. She recently completed a PhD in Creative Writing through Massey University. Her research looks at poetic repetition. Lynn teaches creative writing and has recently relocated to Edinburgh.

### **KEVIN IRELAND**

Kevin Ireland was born in New Zealand where he now lives on Auckland's North Shore, though he travels to the UK and Europe frequently. He has published two memoirs, six novels, a book of short stories, another on growing old and a discursive book on How to Catch a Fish. Kevin Ireland's *Selected poems 1963-2013* was published in 2013. A twenty-third volume of poems, *Humphrey Bogart's great sacrifice*, was published in December 2016. Among several prizes and awards, in 2000 he received a DLitt from Massey University, New Zealand.

### **JAN KEMP**

New Zealand-born poet Jan Kemp's latest collections *Voicetracks* (2012) & *Dante's Heaven* (2006) from Puriri Press (Auckland) & Tranzlit (Kronberg im Taunus, Germany) have just been joined by two bilingual editions: *Il Cielo di Dante* (English/Italian) translated by Aldo Magagnino (Edizioni del Poggio, 2017) and *Dante Down Under* (English/German) translated by Dieter Riemenschneider (Tranzlit, 2017, [www.tranzlit.com](http://www.tranzlit.com)) Kemp established the *Aotearoa/New*

*Zealand Poetry Sound Archive (2004)*  
[www.aonzpsa.blogspot.com](http://www.aonzpsa.blogspot.com). Since 2006 she has her own  
webpage & CD [http://www.poetryarchive.org/poet/jan-  
kemp](http://www.poetryarchive.org/poet/jan-kemp). She lives with her husband in Kronberg im Taunus,  
Germany & is working on poems for her 9th collection: *Black  
Ice & the Love Planet* and a memoir: *Raiment*. In 2005 she  
was awarded an MNZM in the NZ Queen's Birthday Honours  
for services to literature.

## **HELEN MCNEIL**

Twenty-five years as a psychologist has lent Helen McNeil's writing both insight and compassion. She writes about ordinary people dealing with the deep questions she struggles with herself: Where is home? What does family mean? Are my beliefs worth the pain? Who am I? She is interested in the power of the collective and currently lives in Earthsong Eco-neighbourhood (Auckland, New Zealand) alongside chickens, organic gardens, lots of compost and constant negotiation. Her passions include sustainable living, participatory democracy and living in community. In 2013 she published *A Place to Stand*, drawing on her own experience as an immigrant. In 2016 Cloudinkpress published *A Striking Truth* about the 1986 strike in the pulp and paper mill in her home town of Kawerau, New Zealand.

## **C.K. STEAD**

C.K. Stead, Professor Emeritus, University of Auckland, is the author of a dozen novels, and as many volumes of poems, recently gathered in *Collected Poems 1951-2006* (Carcanet, 2009). His most recent collection is *The Yellow Buoy* (2013). He is New Zealand's current poet Laureate. Stead is also known as a critic of twentieth century modernism and of New Zealand literature. Other recent publications include a book of essays, *Shelf Life: reviews, replies and reminiscences* (2017), and a short story collection, *The Name on the Door is Not Mine* (2017). He won the inaugural 2010 International Hippocrates Prize for Poetry and Medicine, and the Sunday Times/E.F.G. Private Bank short story prize (the world's largest) also in 2010. He is an F.R.S.L and was awarded a CBE in 1985 and in 2007 his country's highest honour, the ONZ. His new novel, *The Necessary Angel* will be published by Allen & Unwin early in 2018.

## CONFERENCE PAPERS

### **“Try Opposite”: (Re)Viewing *Baby No-Eyes* through the Lens of Mythic Realism**

Réhab Hosny Abdelghany  
University of Sussex

[R.Abdelghany@sussex.ac.uk](mailto:R.Abdelghany@sussex.ac.uk)

Featuring a ghost protagonist, Patricia Grace’s *Baby No-Eyes* (1998) has been generally classified under magical realism (see, for example, Jen Crawford). In this paper, however, I set out to investigate this novel through the lens of myth arguing that it is not magical realist but mythic realist. While following the life histories of Gran Kura’s family, *Baby No-Eyes* exposes the mechanisms of Pākeha epistemological and ontological violence levelled against the tangata whenua’s principal vehicles of culture: te reo Māori and Māoritanga; i.e. Māori language, traditional beliefs, and ancestral heritage. *Baby No-Eyes* is a miscarried infant killed before birth in a car accident but continues to accompany her mother and younger brother in their lives. Grace’s use of this trope has attracted critical attention to its parallel with Toni Morrison’s *Beloved*. Janet Wilson points out “the thematic convergence” between the two through this “ghostly child” (“Suffering and Survival”, 268). Further, like *Beloved*, *Baby No-Eyes* is inspired by a true incident when a Māori stillborn baby was mutilated in a New Zealand hospital (Michelle

Keown, *Postcolonial Pacific Writing* 149). From the perspective of genre, however, *Baby No-Eyes* arguably contrasts with *Beloved*, being a definitive Anglophone magical realist text. Using mythic realism, I will explore the ways in which Grace negotiates and complicates this global “ghostly” trope thereby reversing influences and redefining genres.

### **Biography**

**Réhab Hosny Abdelghany** is Assistant Lecturer in English, Cairo University, and is currently a PhD candidate at the University of Sussex. She has published on mythic realism in the *Journal of New Zealand Literature* and her monograph *Mythic Realism in Māori Fiction* is forthcoming. Her doctoral research focuses on Nigerian and New Zealand Māori literatures.

**“Adventuring across the globe”: the (her)story of Alice  
Adcock (1885-1961)**

Hilary Bracefield  
Ulster University

[hm.bracefield@btinternet.com](mailto:hm.bracefield@btinternet.com)

The poet Fleur Adcock and the composer Gillian Whitehead, both New Zealanders, have collaborated, since they met in New Zealand House in 1979, on a number of works based on European myth and legend and on New Zealand stories. Fleur Adcock’s recent poetry collection *The Land Ballot* (2014) is mainly concerned with her father’s struggles to farm unsuitable land in the Waikato won in a government ballot in 1915 after arrival from Manchester. But a number of the poems in the collection discuss her great-aunt Alice, who emigrated alone in 1909 ahead of the rest of the family in a bid to cure her recently-diagnosed TB. The story of her early life in New Zealand is also told in a powerful 40-minute monodrama *Alice* written in 2003 by Adcock and Whitehead for the mezzo-soprano Helen Medlyn and the Auckland Philharmonic orchestra. 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 20<sup>th</sup> century New Zealand, the material based on letters, photos and personal recollections. The two works together illuminate the lesser-

known history of New Zealand women, bringing the bare facts of history and governance to life.

## **Biography**

**Hilary Bracefield** was recently Head of Music at Ulster University. Born in New Zealand and educated at the Universities of Otago, Canterbury and Birmingham, she has retained an interest in New Zealand culture, and has published on a number of topics, including articles on both Fleur Adcock and Gillian Whitehead. She was an editor of the influential publication *Contact: a Journal of Contemporary Music* and contributed twenty-two articles to the recent *Encyclopaedia of Music in Ireland*.

## **A gaze from afar: academic approaches and institutionalization of Fijian literature and arts**

Balasubramanyam Chandramohan  
University of London

[bala.chandra@sas.ac.uk](mailto:bala.chandra@sas.ac.uk)

The paper will focus on the how Pacific arts feature in university courses or academic events and what specific academic approaches contribute to institutionalize certain views of these arts and the region. The central argument of the paper is that two key academic approaches have framed the study of literature from the region: colonial and postcolonial studies (including Commonwealth studies), and diasporic/exilic studies. In terms of arts, frameworks based on geography (islands/Pacific/Oceania) and metropolitan 'othering' (idyllic landscape and people living in harmony) contribute to institutionalization in European/North American academia and museums. The following resources will be foregrounded in the discussion: the prose fiction and poetry of Satendra Nandan (Fiji) and the exhibition: Fiji: Art & Life in the Pacific, 2016/17 (Sainsbury Centre for Visual Arts, University of East Anglia, Norwich).

### **Biography**

**Balasubramanyam Chandramohan** is a Senior Research Fellow at the Institute of Commonwealth Studies, School of Advanced Study, University of London, and is working

on Language Policy and Practice, and Transnational Education in the Commonwealth. Dr Chandramohan has a PhD in English/African literature (University of Sheffield), and carried out Postdoctoral research at the University of Zurich, Switzerland. He has taught at universities in Europe/UK, Africa and Asia; supervised PhD and EdD students; and, mentored post-doctoral research. He has also held positions in academic administration, most recently as Sub-Dean (International) at the University of Bedfordshire. He has acted as a consultant to the Higher Education Academy, Commonwealth Secretariat, and the University of London (international Programmes).

## **Selling the Land of the Long White Cloud in Spain: Sarah Lark's Landscape Novels**

Paloma Fresno-Calleja  
University of the Balearic Islands

[paloma.fresno@uib.es](mailto:paloma.fresno@uib.es)

From the 1990s historical fiction by New Zealand female authors set in colonial, and more specifically in Victorian times, has experienced a notable growth as produced by well-established authors like Fiona Kidman, popular romance writers like Deborah Challinor, and global literary celebrities like Man Booker Prize winner Eleanor Catton. Despite the wide range of examples that fictionalise the history of 19th century New Zealand from varied generic and aesthetic perspectives, the availability of these novels outside the Anglophone market is very limited. In the absence of translations of these works, literary depictions of New Zealand in Spain have been virtually monopolized by Sarah Lark's best-selling trilogies. Successfully marketed in Spain and worldwide as "landscape novels", the label is used to define historical romances mostly set in Victorian times and "exotic" locations, and modelled according to the conventions of the family saga and the popular romance. In my paper, I will address both the marketing of Lark's novels in Spain as capitalizing on successful narratives of global reach, such as Jane Campion's *The Piano*, and their textual strategies to perpetuate orientalist discourses and colonial tropes of New Zealand and indigenous Maori culture. I will

refer specifically to the first volume of her first trilogy: *In the Land of the Long White Cloud* (2012).

## **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 like Patricia Grace, Witi Ihimaera, Albert Wendt, Selina Tusitala Marsh and Lynda Chanwai-Earle, among others. She is also translator and co-editor with Janet Wilson of *Un País de Cuento. Veinte Relatos de Nueva Zelanda* (Prensas de la Universidad de Zaragoza, 2014), the first Spanish anthology of New Zealand short stories.

## Up and away from Exoticism: (Re)Packaging New Zealand for academic consumption in Spain

Aurora García-Fernández  
University of Oviedo

[aurora@uniovi.es](mailto:aurora@uniovi.es)

With the exception of the odd appearance of Katherine Mansfield, New Zealand did not show up in the Spanish university curricula until the introduction of Postcolonial Studies. Their insertion was slow and uneven across the country, as it took some fierce academic battles to have the first undergraduate courses incorporated into the “English Philology” syllabuses through the 1990s. Even then the coverage of the different areas in those courses was far from comprehensive and, in uneven competition with Canada, India or the Caribbean, not to mention Australia. New Zealand was mostly left on the fringe of the fringe, when covered at all. About the only exception was Oviedo University, which for more than a decade offered a self-contained “Australian and New Zealand Literature course”. This paper aims to present, with examples from literature, cinema, art and popular culture teaching contents, not only how New Zealand was packaged into that postcolonial niche, but also the strategies we have used to repackage it after the Bologna *tsunami* forced us to dismantle former modules and disseminate their contents through pills or “spores” across the broader subjects of the new 2010 syllabus. It will be my proposal in this paper that this *spore model* can be very useful to carve out a place for NZ and Pacific Studies in (re)globalised niches such as “World Literature”, which seem

to be taking over from Postcolonial Literatures in the new academic marketplace.

## **Biography**

**Aurora García Fernández** is Senior Lecturer at the University of Oviedo, Spain, where she taught the module “Australian and New Zealand Literature” while it was on offer (1998-2013). She now teaches Postcolonial Studies and Cultures of the Anglophone World. Her interests lie mainly in Postcolonial and Global Studies and in Australian literature, as well as in curriculum design and methodology. She has co-edited *Translating Cultures* (1999) and is the author of a monograph on Australian historical fiction, *La revisión postcolonial de la historia de Australia en la obra de Patrick White y Peter Carey* (2001). She coordinated the new syllabus of the Degree in English Studies at Oviedo and has been involved in several innovation teaching projects. A vocational educator, she has mostly published on Australian fiction and is currently involved in a Spanish ministry-funded research project on the study of the production and distribution of contemporary historical romance.

## **Globalising the struggle for nuclear justice: a Marshallese arts Project**

Michelle Keown  
University of Edinburgh

[Michelle.Keown@ed.ac.uk](mailto:Michelle.Keown@ed.ac.uk)

This paper focuses on an ESRC/AHRC-funded Global Challenges Research Fund project centred on the fostering of artistic production in the Republic of the Marshall Islands (RMI). Working with Marshallese performance poet Kathy Jetnil-Kijiner - who has achieved global recognition for her anti-nuclear and environmental protest literature - and indigenous Hawaiian artist Solomon Enos, the project brings together an international group of researchers and creative practitioners to undertake a series of participatory arts workshops with Marshallese schoolchildren in Majuro and Honolulu. The project will involve Marshallese young people and their families in a range of creative activities - including painting, creative writing, and mural-making - in order to explore their experiences of displacement as a result of U.S. nuclear testing during the Cold War, and the strategies of cultural resilience that have developed as a result of their widespread enforced migrations within and beyond RMI. Kathy Jetnil-Kijiner and Solomon Enos are producing new poetry and a graphic novel interweaving narrative threads that emerge during the workshops, and other project outputs include a documentary film; a slideshow; an arts website; and art installations.

This paper, delivered by the Principal Investigator on the project, will discuss the ways in which the project builds on Kathy Jetnil-Kijiner's success in raising nuclear awareness within the international community through digital media, considering ways in which indigenous environmental and community values, as well as people themselves, travel within globalised communications and activist networks.

## **Biography**

**Michelle Keown** is Senior Lecturer in English Literature at the University of Edinburgh. She has published widely on postcolonial writing and theory, particularly that of the Pacific region; relevant book publications include *Postcolonial Pacific Writing* (2005); *Pacific Islands Writing* (2007); and a forthcoming edited collection on Anglo-American imperialism in the Pacific.

## **‘Boiling bones to make soup’: The Literary Legacy of Janet Frame**

Gerri Kimber  
University of Northampton

[gerri.kimber3@northampton.ac.uk](mailto:gerri.kimber3@northampton.ac.uk)

Janet Frame travelled abroad on numerous occasions during her life, as a much-needed cathartic experience, away from the confines of what was then a mostly reactionary New Zealand society, which frequently left her feeling stifled, but which she nevertheless constantly returned to, like a migrating bird who is programmed to only call one place on earth ‘home’.

It was towards the end of 1969, during a trip to the United States, staying at the celebrated MacDowell artist colony in New Hampshire, that Frame first met the Californian artist-musician, William Theophilus Brown, known as Bill or Bee. A close friendship quickly developed with Brown, and his partner, the artist Paul Wonner. Further brief periods in each other’s company was then followed by a ten-month gap which Frame spent in New Zealand, from the end of March 1970 until the end of January 1971, after which she returned to California for several more precious visits.

*Jay to Bee* is the first collection of Frame letters to be published, posthumously or otherwise, and offers a rare glimpse into the mindset of this most complex of literary icons, during this brief period from 1969-71, at the height of her relationship with Brown. Frame’s loneliness, her sorrow at not being in California, is frequently contrasted with her

feelings for New Zealand, where the Otago landscape offers constant reminders of her previous suffering.

This paper will firstly discuss Frame's status as a New Zealand literary icon, then consider the relationship between Frame and Brown, and will finally argue that this volume of letters does Frame's legacy a disservice.

## **Biography**

**Gerri Kimber** is a Visiting Professor in English literature at the University of Northampton. She is co-editor of *Katherine Mansfield Studies*, the peer-reviewed annual yearbook of the Katherine Mansfield Society, published by Edinburgh University Press. She is the author of *Katherine Mansfield: The Early Years* (2016), *Katherine Mansfield and the Art of the Short Story* (2015), and *Katherine Mansfield: The View from France* (2008). She is the Series Editor of the 4 vol. *Edinburgh Edition of the Collected Works of Katherine Mansfield* (2012-16). Gerri is also co-editor of the following volumes: *The Collected Poetry of Katherine Mansfield* (2016), *Katherine Mansfield's French Lives* (2016), *Katherine Mansfield and Continental Europe: Influences and Connections* (2015), *Katherine Mansfield and Literary Modernism* (2011), *Celebrating Katherine Mansfield: A Centenary Volume of Essays* (2011) and *Framed! Essays in French Studies* (2007). She has contributed chapters to a variety of volumes, in addition to numerous journal articles and reviews, notably for the *Times Literary Supplement*, where she is a regular reviewer. Gerri is Chair of the international Katherine Mansfield Society and has co-organised numerous Mansfield conferences and events.

## Exotic worlds in recent, adolescent New Zealand children's fiction

Claudia Marquis  
University of Auckland

[c.marquis@auckland.ac.nz](mailto:c.marquis@auckland.ac.nz)

Selling New Zealand often gets figured in narrative terms: the “New Zealand Story”. The place of New Zealand stories – especially, children’s fiction – seems less sure. New Zealand children’s fiction tends to make a global mark in stories by a tiny group of prize-winning writers, like the Hans Christian Andersen Award-winner, Margaret Mahy. The interesting question for me, then, is whether a problematic, international success is reflected in the compositional choices of recent novelists.

David Hair’s trilogy – *The Bone Tiki*, *The Taniwha’s Tear* and *The Lost Tohunga* – is anchored in a New Zealand past, largely based in Maori myth. In these time-slip fantasy novels, Aotearoa is an imaginary, secondary world, to which the protagonist escapes to discover truths about himself and his Maori heritage. These stories, then, might seem emphatically New Zealand/Aotearoa in temper, voice and material experience. Yet they insistently display the glamour of cultural difference, which may well prove attractive to an international readership; Hair’s New Zealand story now possesses the lure of the foreign. His principal character, Mat, sits on the cultural divide between Pakeha and Maori, a

divide that gives Hair's novels an edge that makes them decidedly exotic, perhaps improving their chance of selling in the over-crowded, global market for adolescent fiction.

## **Biography**

**Claudia Marquis** is a Senior Lecturer in the English Department at the University of Auckland, New Zealand. She has published extensively on Caribbean Writing (Jamaica Kincaid, George Lamming and Andrea Levy, in particular) and on children's fiction, especially in the work of New Zealand writers. Recent publications include essays on Margaret Mahy, Maurice Gee and an article on the teaching of New Zealand children's writing, 'Threshold Moments: Teaching the New Zealand Young Adult Novel', for a M.L.A. publication (2017) on the teaching of Australasian Literature.

## **Janet Frame: World Novelist**

Patricia Neville  
The Open University  
[ols\\_patricianeville@hotmail.com](mailto:ols_patricianeville@hotmail.com)

Janet Frame was a considerable traveller, both in reality and in her reading. She spent some time living in Spain, Andorra and France when she left New Zealand for the first time, before coming to London; and then fifteen years later she returned to France in 1974 as a Katherine Mansfield fellow. She lived in various parts of London during her first seven years away from New Zealand, and later stayed in Suffolk with Peter Dawson. She stayed with friends in New York, Baltimore and California, and spent several months at a time at the American artists' colonies at McDowell and Yaddo in the U.S.

Frame uses a variety of locations outside New Zealand, in Europe and America in the novels, and features characters rooted in these places. She read widely in American and French literature, in French and in translation, as well as Rilke's German poetry in translation – all beyond the British canonical texts of school and college – and she draws significantly on this reading in her intertextual prose style. I will argue that Janet Frame is a world novelist rather than a New Zealand one, and consider some examples of her deployment of the work of American and French as well as British writers, and something of her reception outside New Zealand.

## Biography

**Patricia Neville** is a retired English teacher researching a doctoral thesis with the Open University in the U.K., focussing on the novels of Janet Frame and their intertextual relationship with British, European, American and New Zealand literature. She became enchanted with Frame's fiction on a post-retirement trip to New Zealand, and returned there early last year to make a research visit to the Hocken Archives Collection of the University of Otago, Dunedin to support her thesis. She contributed to the Janet Frame Colloquium, *Janet Frame: Ten Years On*, in London in November 2013; has reviewed *Janet Frame: In Her Own Words* and *Jay to Bee: Janet Frame's Letters to William Theophilus Brown* for the New Zealand Studies Network website; and in 2016 reviewed Valérie Baisnée's *Through the Long Corridor of Distance* for *Commonwealth Essays and Studies* (38.2).

## **From the Global(ised) to the Planetary Pacific: War's Dispersals and Eco-poetic Interventions**

Chris Prentice  
University of Otago

[chris.prentice@otago.ac.nz](mailto:chris.prentice@otago.ac.nz)

The world is currently witnessing the rise of reactionary nationalisms among major western powers seeking to shore themselves up against perceived threats to national security and prosperity posed by a range of "others" – migrants, refugees, asylum seekers, or "illegal immigrants". Brexit, Trump's discourse of making America "great again", the rise of right-wing anti-immigrant political figures and parties in parts of Europe, and even Australian measures against asylum seekers and "illegal immigrants" are some just some examples of contemporary reactionary nationalism. In such a context it is valuable to look at how the arts are figuring questions of space and time, belonging and exclusion, and identity. Postcolonial writers have always articulated relations between place and displacement, identity and collectivity, autonomy and connection. Similarly, despite its nationalist institutionalization, "New Zealand literature" has always been a literature of connections across and among oceans, islands and continents, peoples, histories, and heritages. It cannot be bounded by the borders of the nation-state.

I focus on texts that locate New Zealand literature as a literature of the global(ised) Pacific region. I thus invoke a

region that is both obvious and contested, the object of myths, desires, knowledges and claims, demonstrating the contingency of the notion of the Pacific, subject to shifting tides of interest and investment. Following brief reference to a number of works, I turn to Witi Ihimaera's *The Uncle's Story*, James George's *Ocean Roads*, and Patricia Grace's *Chappy* to develop my argument across ecopolitics and ecopoetics.

Specifically, these works situate New Zealand in relation to the militarised Pacific and Pacific Rim region. In their treatment of war settings, or the spatio-temporal spillage of war and destruction of life beyond the battlefields themselves, they enact the tensions between the official interests at stake in the conflict, and the forms of connection forged among peoples and places as informal consequences of contact.

I argue that literary works can figure connections in ways that challenge and displace the official languages, the hegemonic discourses of statehood and politics dominated by instrumental interests. I pay particular attention to the poetics of connection between spaces and times, bodies and minds, as literary interventions of significance in the face of nationalist retrenchments. I argue that what happens in and to the Pacific is of planetary consequence: we are all implicated in the plights of one another.

## Biography

**Chris Prentice** teaches and researches in postcolonial literatures and theory at the University of Otago, New Zealand. Her research examines the uses of culture and notions of cultural politics for decolonization, and explores theoretical and political concerns around decolonizing “culture” in “settler” postcolonial societies, especially New Zealand, Australia and Canada. She is currently the Chair of the Association of Commonwealth Literature and Language Studies (ACLALS). At Otago University she coordinates the Postcolonial Studies Research Network, and is co organizing the “Oceanic Memory” conference to be held at the University of Canterbury, Christchurch at the end of November. Chris co-edited a special issue of *Sites: Journal of Anthropology and Cultural Studies* with Jennifer Lawn on Neoliberal Culture/Cultures of Neoliberalism (2015), and has edited several other special journal issues. She co-edited *Cultural Transformations: Perspectives on Translocation in a Global Age* (Rodopi, 2010), and her articles have appeared in *JNZL*, *Australian Literary Studies*, *Modern Fiction Studies*, *Ariel*, *New Literatures Review*, and other journals.

**“Doing the impossible –  
Operating as a culturally 'neutral' collaborator in the global  
creative sphere”**

John Psathas, composer

It may be impossible to operate as a culturally neutral agent in a global context, but it is eminently possible to be perceived as one. Is that an advantage or a handicap? Using the epic project *No Man's Land* as a foundation, I will discuss the experience of bringing together over one hundred and fifty musicians from more than twenty-five countries into a global creative workspace. The project itself centres on the principle of different cultures combining and transcending the need for spoken or written language. Using music as the 'universal language' this vast audio-visual collaboration creates a non-textual platform enabling multi-identity expression. Each artist – particularly major contributors – came from widely contrasting cultures and musical traditions, and in most cases I was the first New Zealand artist they had ever collaborated with. *No Man's Land* presents a unique challenge, and opportunity, to successfully navigate these cultural differences in the pursuit of meaning through musical collaboration.

### **Biography**

**John Psathas** ONZM has not only achieved a level of international success as a composer unprecedented in New

Zealand history, he is also widely considered one of the most important living composers of the Greek diaspora. Since writing much of the ceremonial music for the 2004 Athens Olympic Games, John's music has reached a wide audience, and his works have been played by many of the world's great orchestras and soloists. His musical language draws inspiration from the languages of jazz, classical, Eastern European, Middle Eastern, avant-garde, rock, and electronica. John's recent collaborations have included collaborations with Serj Tankian, Oum El Ghait, Meeta Pandit, Bijan Chemirani, Evelyn Glennie, Marta Sebestyen, the Netherlands Blazers Ensemble, Sofia Labropoulou, Vagelis Karipis, The Halle Orchestra, writer Salman Rushdie, the Refugees of Rap, Russel Walder, Derya Turkan, film directors Dana Rotberg and Mike Wallis, jazz luminaries Michael Brecker and Joshua Redman.

## **In the Beholder's Eye – Translating Aotearoa New Zealand**

Jörg-Dieter Riemenschneider  
Goethe-Universität Frankfurt

[tranzlit@iconz.co.nz](mailto:tranzlit@iconz.co.nz)

Focusing my attention on what and how various cultural agencies in Germany have perceived of the literature of Aotearoa New Zealand since the beginning of the 21<sup>st</sup> century, I shall discuss its reception as documented in translated, possibly recreated images in the beholder's eye. Sites to be explored range from German and Swiss publishers, literary agencies such as LitProm and the Frankfurt Book Fair in 2012 to the Artists-in-Berlin Program and research/teaching of the country's literature at German universities.

### **Biography**

**Jörg-Dieter Riemenschneider** was Professor of English Language Literatures, Frankfurt University (1971-99), and Visiting Professor at Massey University, New Zealand in 1990 and 1994. He lived in New Zealand from 1999-2007 and is married to New Zealand poet Jan Kemp. He has published essays on Māori culture on topics such as Biculturalism / Glocality (2002), Poetry (2004), Theatre (2004), Film (2007), Novel (2007), Landscape Poetry (2012) and Contemporary Painting (2014) as well as numerous reviews. His most recent

book publication is *Wildes Licht* (Wild Light) – an English/German anthology of Aotearoa/New Zealand poetry (Kronberg: tranzlit, 2010; repr. 2012). He has translated Jan Kemp's poetry collection *Dante Down Under* into German (Kronberg: tranzlit, 2017).

## **(Post)colonial Editions and the Canon: From Whitcombe & Tombs to Amazon**

Stephanie Rudig  
European University Institute, Italy

[stefanie.rudig@eui.eu](mailto:stefanie.rudig@eui.eu)

This paper explores the dynamics between literary production, reception, and the global marketplace with a view to understanding their impact on a canon of nineteenth-century New Zealand literature. While colonial New Zealand developed quickly into a nation of readers, the domestic publishing and print industry of that period was small and rudimentary. Magazines and newspapers provided significant outlets for aspiring writers and local, regional, or national writing competitions could catapult a colonial writer's career. For nineteenth-century authors in New Zealand it was mainly overseas publication, however, which was synonymous with success, guaranteeing a much wider audience and thus a more likely commercial success. But then, even after passing the critical judgment of overseas publishers, the domestic distribution of one's work remained challenging if overseas publishers did not issue a separate colonial edition. Then as now, reception depended on availability. What does this mean with regard to a New Zealand literary canon? Does one book more than another -- e.g. John Mulgan's *Man Alone* in contrast to Anne Glenny Wilson's *Two Summers* -- deserve to be included in a canon of New Zealand literature, because one can buy it more easily on Amazon?

## **Biography**

**Stefanie Rudig** holds degrees in English and American Studies as well as in Romance Studies (French) from the University of Innsbruck and the University of Oxford. In 2013 she conducted research as a visiting scholar at Victoria University of Wellington. She completed her doctoral thesis on women migrant writers in Victorian New Zealand. She has worked as a Lecturer in English Literary and Cultural Studies at the University of Innsbruck and as a Postdoctoral Research Assistant at the European University Institute in Florence. Her current research focuses on the representation of migrant bodies in eighteenth and nineteenth-century literature and historical cinema. She has published on contemporary Canadian and early New Zealand writing, Katherine Mansfield, and Victorian literature.

## ***The Carpathians* in Portuguese: translation strategies and cultural specificity**

Andreia Sarabando  
University of Aveiro, Portugal

[sarabando@ua.pt](mailto:sarabando@ua.pt)

Published under the title *Os Cárpatos no Nosso Jardim* [*The Carpathians in Our Garden*] in 2004, *The Carpathians* (1988) is the only work by Janet Frame to have come out in Portugal, and this translation is currently out of print. This constitutes a surprise for at least two reasons: one is that there has only been one book published by such an important writer translated into (European) Portuguese, and the other is that that book should be *The Carpathians*. Whereas it is difficult to find an answer to the first question, as Frame is not by any means unknown to Portuguese audiences (although it is probably safe to say that, outside academic circles, she is mostly famous for her autobiography, and even more for Jane Campion's film adaptation), different reasons can be conjectured upon for the second: the year before her novel was published in Portugal, Frame had been shortlisted for the second time for the Nobel Prize, which added even greater visibility to an author who had been ignored by the Portuguese publishing market until then, and, secondly, out of her entire body of work, *The Carpathians* had been the book that had won her

the most prestigious prize internationally: the Commonwealth Writers' Prize.

This paper will investigate how the Portuguese translation of *The Carpathians* leverages questions of cultural specificity, and how the different translation strategies adopted highlight that cultural specificity, or, on the other hand, contribute to affiliating it with broader, and more generic, global configurations.

## Biography

**Andreia Sarabando** is a lecturer at the University of Aveiro, Portugal. She has translated several books on Portuguese contemporary art, as well as poetry into Portuguese, the most recent collections being Macao-based Australian poet Christopher (Kit) Kelen's *por árvores acima [up through branches]* (2017), and South African/Australian poet John Mameer's *Descrentes [Unbelievers]* (2015). She has also co-edited two collections of articles dealing with postcolonial issues from Portuguese perspectives: *Áfricas Contemporâneas | Contemporary Africas* and *Itinerâncias: Percursos e Representações da Pós-colonialidade | Journeys: Postcolonial Trajectories and Representations*. Her most recent article is "The Dreadful Mass Neighbourhood of Objects' in the Fiction of Janet Frame" (in a special focus on Frame in the *Journal of Postcolonial Writing* 51 (5) [2015]).

**New Zealand is proud of its Māori heritage':  
Representations of New Zealand at the Frankfurt Book Fair  
2012**

Lotta Schneidemesser  
University of York

[ls1445@york.ac.uk](mailto:ls1445@york.ac.uk)

In 2012, New Zealand was the “Guest of Honour” country at the Frankfurt Book Fair. The passing on and continued writing of the “Gastrolle” or “GuestScroll”, a scroll of parchment housed in a transparent cylinder, is one of the central traditions of the Frankfurt Book Fair. Each year, the Fair celebrates one country as its “Guest of Honour”. This country receives the “GuestScroll” from its predecessor and is tasked with adding to the scroll an excerpt from its national literature, representing the country’s literary heritage. My paper argues that this makes the “GuestScroll” a unique historical, symbolic and literary object. Unlike the English translation, the German term *Rolle* is ambiguous, and can be translated either as *scroll* or as *role*. The term “Gastrolle” therefore refers both to the physical object being passed on and to the country fulfilling the role of the guest. In this context the ambiguity is meaningful, as the “Guest of Honour” country plays a specific *role*, which it illuminates through its literary statement on a *scroll* of parchment. New Zealand decided to begin its contribution with the statement “New Zealand is proud of its Māori heritage”, and the selection of quotations that its representatives chose to add

to the scroll is arranged according to Māori protocol, thus giving the indigenous population and their literature the main focus, and a strong position of agency. This paper will analyse the cultural significance of the “GuestScroll” and New Zealand’s literary contribution to it in the context of the Frankfurt Book Fair being a global market place for literature, and it will situate this in the larger framework of New Zealand and World Literature.

### **Biography**

**Lotta Schneidemesser** is a second-year doctoral candidate at the University of York, UK, supervised by Professor David Attwell. She spent part of her undergraduate degree at Victoria University of Wellington, researching Māori literature and culture and did a Master’s degree in World Literatures in English at Jesus College, at the University of Oxford. Her PhD-research focuses on the moment of homecoming and looking into the broader issues that concern home, homecoming and return migration in Pacific Literature. Her PhD is funded by the Heinrich-Böll-Foundation.

## **New Zealand Theatre Goes Global: Contesting Identities**

James Wenley  
University of Auckland

[james.wenley@auckland.ac.nz](mailto:james.wenley@auckland.ac.nz)

Throughout New Zealand's dramatic history, there has been a strong impulse for plays from Aotearoa/New Zealand to be toured and performed overseas, despite the considerable financial and geographical challenges this poses. The colloquial expression O.E. (overseas experience) marks the importance of this desire, in which it is only by leaving home that the New Zealander realises their identity. I explore how New Zealand national identity is performed through drama, and how this identity is read by audiences around the world. Theatre is a site where issues of national identity can be raised. I demonstrate how the O.E. has been driven by anxieties around constructing a unique New Zealand identity through the theatre, and gaining legitimacy for this represented identity through overseas approval.

From the 1990s there has been an explosion of productions touring from New Zealand. Creative New Zealand, the Government's arts funding body, has promoted international performance as a strategic priority, as seen in the 2014 NZ at Edinburgh Festival. As New Zealand theatre seeks to enter the global marketplace, the identities represented in performance are in flux. While New Zealand continues to negotiate its colonial legacy, globalising forces further complicate national conceptions. What constitutes New

Zealand identity is continually challenged, with a range of voices emerging with a stake in what New Zealand represents, and who gets to represent it overseas.

## **Biography**

**James Wenley** is a theatre practitioner, academic and critic specialising in the theatre of Aotearoa/New Zealand. He is in the final stages of his doctorate at the University of Auckland, entitled "Finding Ourselves: New Zealand Theatre's Overseas Experience." He has convened and lectured on courses for the University of Auckland's English, Drama and Writing Studies Department and Medical Humanities programme. He directs and produces for his company Theatre of Love, and has a particular interest in devised and interactive theatre. He is a theatre critic for *Metro Magazine*, the editor and founder of TheatreScenes.co.nz, where he provides commentary on the Auckland theatre scene, and he won the People's Choice Award for Best Critic at the 2015 Auckland Theatre Awards. His writing has been published in the *Journal of New Zealand Literature*, *The Pantograph Punch*, and *Playmarket Annual*.

## **Taonga, art and cultural appropriation: When is it theft and when is it art?**

David Williams  
University of Auckland

[helenanddave@earthsong.org.nz](mailto:helenanddave@earthsong.org.nz)

In 2011 the Waitangi Tribunal delivered a long-awaited report on the interface between mātauranga Māori and intellectual property laws: Ko Aotearoa Tēnei (Wai 262). The Tribunal suggested a distinction between taonga – for which there would be kaitiaki from iwi or hapū who had the sole responsibility to act as guardians of Māori cultural knowledge dimensions; and taonga works – which might derive from aspects of indigenous flora, fauna and knowledge systems but could be utilised by artists and enterprises who were cultural outsiders. Some of the examples of artistic expression that might arguably be criticised as cultural appropriation included the koru on the tail of Air New Zealand aeroplanes; the use of the Ngāti Toa haka “Ka mate, ka mate” by the All Blacks rugby team (and the Italian women advertising Fiat cars); the work of prominent Pākehā artists such as Theo Schoon, Gordon Walters, and Dick Frizzell ; and even songs such as “Pōkarekare Ana” that have Māori lyrics and themes but Pākehā melodies. Also in this category is the wide range of contemporary jewellery, textile, ceramic, and graphic design works by both Māori and non-Māori artists and craftspeople.

My presentation will invite conference participants to locate the art and performance evident in this conference along a continuum from a desired internationalisation and branding

of New Zealand and Pacific arts, to the other extreme of cultural theft and undesirable appropriation of indigenous motifs.

## **Biography**

**Dr David V. Williams** is a Professor of Law at the University of Auckland. He has taught and researched at the University of Dar es Salaam (Tanzania) and then the University of Auckland since 1972. From 1991 to 2001 he was an independent researcher and barrister specialising in research relevant to Treaty of Waitangi claims by indigenous Maori concerning historic acts or omissions of the Crown. He has worked with many hapū and iwi in Aotearoa New Zealand, but especially with Ngāti Whātua Ōrākei from the days of the Bastion Point/Takaparawhau occupation in the 1970s right through to the Ngāti Whātua Ōrākei Claims Settlement Act passed in November 2012. He has authored five books including *Te Kooti tango whenua: The Native Land Court 1864-1909* (Huia, 1999) and *A simple nullity? The Wi Parata case in New Zealand law and history* (AUP, 2011). Additional publications include 16 book chapters, 37 refereed journal articles and 10 major technical reports submitted to the Waitangi Tribunal. He has been elected to visiting appointments at the University of Oxford and has been a Visiting Professor at the University of Dar es Salaam.

**A Sea of Texts: Aotearoa New Zealand and Pacific  
literatures  
and their place in British university curricula**

Joe Williams  
University of Cambridge

[naizewilliams@outlook.com](mailto:naizewilliams@outlook.com)

In 2004, a brief web overview of the role of New Zealand studies in the UK suggested that at least 28 UK universities were teaching New Zealand/Pacific literature within the wider net of postcolonial studies. Seven of these universities had dedicated undergraduate modules. Whilst provocative, this tells us little about the contexts in which writers are being discussed. Such questions raised include whether it is the “star-players” of New Zealand’s literary team who are stepping up to bat, such as Katherine Mansfield and Witi Ihimaera. My paper will attempt to not only offer updated comments on the place of New Zealand and Pacific literatures in British universities, but also situate them in the contexts of how they are being taught. These reflections will contribute a little to understanding whether New Zealand and Pacific writers are collected chiefly under a postcolonial rubric or are perhaps simultaneously being discussed under different headings: “modernism”, “women’s writing”, or “contemporary writing”, for example. This conversation will

shine a light on the evolving responses to the discourses, texts, and criticism emanating from the region.

## **Biography**

**Joe Williams** studied literature at the Universities of Northampton and Sussex, and history at Cambridge University. At Sussex he was the recipient of a Chancellor's Award scholarship and whilst at Cambridge, he was awarded the 1975 Award college scholarship from Queens' College. His current World History MPhil thesis at Cambridge is entitled "New Zealand sub-imperialism in the Pacific, 1914-1919". He is Postgraduate Representative for the Katherine Mansfield Society and member of the steering committee for the Elizabeth von Arnim Society. He hopes to commence PhD studies in September 2018, on a project examining literary anti-imperialism, when funding bodies decide to take pity on him.

**Translating New Zealand Stories into Spanish:  
The national imaginary, the canon and the global Spanish-  
speaking marketplace**

Janet Wilson  
University of Northampton  
[Janet.Wilson@northampton.ac.uk](mailto:Janet.Wilson@northampton.ac.uk)

This paper addresses the cultural value of the translation and circulation of short stories. Its focus is a translation project aimed at the Spanish marketplace that Paloma Fresno and I embarked on in 2011 (about the time Creative New Zealand inaugurated its new programme of Translation Grants for New Zealand Literature). In 2014 *Un país de cuento: Veinte relatos de Nueva Zelanda* (“A Country of Tales: 20 Stories from New Zealand”), our selection of New Zealand stories translated by Paloma, was published by the University of Zaragoza Press, and later awarded a translation prize by the Asociación Española de Estudios Anglonorteamericanos (AEDEAN). Our aim was to increase the global reception and appreciation of New Zealand stories by attracting new audiences and readerships in Spain and Spanish-speaking countries, despite the difficulty of “selling” the short story as a genre there.

I will discuss our principles of selection using categories of gender, ethnicity, region, and date, the issues of translation, the text and its paratexts. I will also reflect on how far the stories in *Un País de Cuento* represent the changing national imaginary over 100 years and the short story canon as consecrated in Dan Davin’s *Classic New Zealand Short Stories*

(1953), Vincent O’Sullivan’s *Oxford Book of New Zealand Short Stories* (1978), and Marion McLeod and Bill Manhire’s *Some Other Country* (2008 [1984]). Other questions are: How has the publication, distribution and dissemination of twenty “classic” stories by a University Press commodified “brand New Zealand” in the literary marketplace? And as the first compilation of Zealand stories in Spanish, and so representing a modest renegotiation of New Zealand’s position in the global cultural sphere even while reflecting the unequal spread and impact of world literature, does this pioneering publication point to any particular model(s) of contemporary cultural production, movement and circulation?

### **Biography**

**Janet Wilson** is Professor of English and Postcolonial Studies in the Faculty of Education and Humanities at the University of Northampton, UK. She has published widely on diaspora and postcolonial literature and theory from Australia and New Zealand—e.g. Katherine Mansfield, Fleur Adcock, Janet Frame, Dan Davin and Anna Kavan. Other research interests include literature and fundamentalism, transnationalism, refugee and slum narratives, law, literature and diaspora. She is currently editing a collection of Dan Davin’s war stories and has recently coedited *The Diaspora Studies Reader* (forthcoming). She co-founded the New Zealand Studies Network in 2011 and has convened several NZSN-supported conferences, most recently “All that Glitters, Critiques of Globalisation” in 2016. She is Vice-Chair of the Katherine Mansfield Society, and co-editor of the *Journal of Postcolonial Writing*.

## **This is Not For Sale**

Briar Wood  
NorthTec, Whangarei

[drbriarwood@hotmail.com](mailto:drbriarwood@hotmail.com)

Recently the sale of bottled water and the export of tons of kauri gum from Northland has raised questions about the commodification of aspects of life in Aotearoa previously considered by some people to be open to public use, adding to the ongoing history of debates and campaigns taking place over land ownership, foreshore and cultural icons.

Questions about commodification have sometimes been considered in terms of biculturalism – Māori spiritual values contrasting with Pākehā materialism – yet most people in New Zealand today live out some form of mixed economy and multiculturalism.

Are there works of writing and topics considered not to be for sale in contemporary New Zealand? If so which writing, which topics are reserved as existing outside capitalist systems of exchange and why?

As an oral form, poetry can be produced quickly, respond to the moment and take place on location. Yet kaituhituhi – authorship, composition of poems, waiata and chants-- is also recognised. Appropriation of oral and written forms is unacceptable: authorship and songwriting is copyrighted, writing is a form of employment.

The paper will consider examples of New Zealand poetry to further the discussion about what is not for sale.

## **Biography**

**Dr. Briar Wood** grew up in South Auckland, Aotearoa New Zealand. She lived in Britain where she worked as a lecturer and writer until 2012, and is now a lecturer at NorthTec in Whangarei. Her poetry and critical writing has been widely published.

## Notes

## Notes

## Notes

## Notes