

A Sea of Islands: The View From the Pacific

**The 25th annual conference
of the New Zealand Studies Association
together with
The American College of Greece**

**ATHENS, GREECE
2 – 5 JULY 2019**

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Tuesday 2 July

12.00-12.30 **Registration** (Alba foyer)

12.30-1.00 **Welcome and conference opening** (Tangarooa)

1.00-1.50 **Keynote 1** (Tangarooa) – **Professor Tony Ballantyne** (University of Otago),
“Islands, Seas, and Empires: Maritime Perspectives on Colonial New Zealand”
Chair: Professor Hermann Mückler (University of Vienna)

1.55-2.45 **Session 1a** (Daucina) – **NZ Literature: Texts and Contexts**
Chair: Michaela Moura-Koçoğlu (Florida International University)
- **Paula Morris** (University of Auckland), “Lost Gods: Islands, Insiders, and
Acts of Creative Reclamation
- **Joe Shaughnessy** (Jesus College, University of Cambridge), “Southern and
Grecian Papers, Please Copy’: Fiction and Internationalism in 1930s New
Zealand”

- 2.45-3.05
- Session 1b** (Agunua) – **Māori Ocean Knowledge**
 Chair: Iati Iati (Victoria University of Wellington)
 - **Jackie Tupaipiki** (University of Waikato), “Te Ahu o Rehua: Network for Cross Cultural Ocean Knowledge”
 - **Hinekura Smith** (University of Auckland), “Igniting the Vā: Vā-kā Methodology in a Māori/Pasifika Research Fellowship”
- Tea break**
- 3.05-3.55
- Session 2a** (Daucina) – **Museums and Collections**
 Chair: Hermann Mückler (University of Vienna)
 - **Paige Gleeson** (University of Tasmania), “Collecting and Colonial Governance: Australia’s Island Empire”
 - **Hilke Thode-Arora** (Five Continents Museum, Munich), “Max Biermann – Samoan Consul, Marshall Islands Commissioner, and Collector of Pacific Artefacts”

- Session 2b** (Agunua) – **New Zealand Music**
Chair: Jessica Maufort (Free University of Brussels)
- **Hilary Bracefield** (Ulster), “Welcome Pork Pie Hat: Aspects of the Development of Jazz in New Zealand from 1950”
 - **Martin Lodge** (University of Waikato), “Creative Collaboration Avoiding Compromise: The Case of Music Album *Flow*”
- 4.00-4.50** **Keynote 2** (Tangaroa) – **Associate Professor David O’Donnell**
(Victoria University of Wellington), “Island Scenes in Pacific Theatre”
Chair: Associate Professor Hilary Halba (University of Otago)
- 4.55-5.55** **AGM** (Tangaroa)
-

Wednesday 3 July

8.45-9.35

Keynote 3 (Tangaroa) – **Dr Ilias Iliopoulos** (American College of Greece),
“Geopolitics of Sea Power: The Case of New Zealand”

Chair: John F. Wilson

9.40-10.30

Session 3a (Daucina) – **Pacific Poetry**

Chair: Gerardo Rodríguez-Salas (University of Granada)

- **Anne Magnan-Park** (Indiana University South Bend), “The Sea of Islands Within, The Sea of Islands Without: Translation, Tūrangawaewae, and Selina Tusitala Marsh’s Poetry”

- **Paola Della Valle** (University of Turin), “Guam, A Faraway Home: Memory, Identity, and Chamorro Diaspora in Craig Santos Perez’s Poetry”

Session 3b (Agunua) – **Objectified Bodies from Trade Cards to Postcards**

Chair: Alessandra De Marco (JNZPS)

- **Hermann Mückler** (University of Vienna), “Tattooing, Body Painting and Body Adornment as Represented in the Popular Medium of Trade Cards”
- **Ian Conrich** (University of Vienna), “Performing Indigeneity: The Māori Body on Display in Early Postcards”

10.30-10.50 **Coffee break**

10.50-11.05 (Tangaroa) – Poetry reading by Gerardo Rodríguez-Salas

11.10-12.00 **Keynote 4** (Tangaroa) – **Dr Marc Tabani** (CREDO, Aix-Marseille University), “Island Islam in Melanesia: An Overview”

Chair: Dr Michaela Moura-Koçoğlu (Florida International University)

12.00-1.15 **Lunch**

- 1.15-2.45 **Keynote 5** (Tangaroa) – **Screening of *Forgotten Silver***
(1995, 53 mins, directed by Costa Botes and Peter Jackson)
Introduction by **Costa Botes**
Post screening discussion between Costa Botes and Ian Conrich
- 2.45-3.00 **Tea break**
- 3.00-3.50 **Session 4a** (Daucina) – **Literature, Gender and Indigeneity**
Chair: Paula Morris (University of Auckland)
- **Gerardo Rodríguez-Salas** (University of Granada), “The Hollow Coffin: Secrecy and the Gay Māori Clan in Witi Ihimaera’s *The Uncle Story*”
- **Michaela Moura-Koçoğlu** (Florida International University), “Assault on the Border, Attack on the Nation: Genocide, Sexual Violence, and Indigenous Peoples”

Session 4b (Agunua) – **War and Memory**

Chair: Robin Woodward (University of Auckland)

- **Alessandra De Marco** (JNZPS), “Fighting for Freedom, Touring the Battlefield: A Commemorative Tourism Approach to the Battle of Crete”
- **David Blyth & Jeanne-Marie Dineur**, “Between Memory and the Shadows of History: New Zealand, the First World War and Le Quesnoy”

3.55-4.45

Session 5a (Daucina) – **Pacific Politics and International Relations**

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

- **Iati Iati** (Victoria University of Wellington), “Pacific Views of China and Regional Geopolitics”
- **John F. Wilson**, “The Newest Pattern of Islands

Session 5b (Agunua) – **Film, Gender and Indigeneity**

Chair: Brian McDonnell (Massey University)

- **Eva Rueschmann** (Hampshire College), “Visions of Indigeneity: Gender and Genre in Ivan Sen’s *Outback Noirs*, *Mystery Road* (2013) and *Goldstone* (2016)
- **Imogen Lang** (Falmouth University), “Gender and Māori-Pākehā Identity in New Zealand Coming-of-Age Films”

4.50-5.50

(Agunua) – **Graduate AGM**

(Daucina) – **“A Call for Cloth”**, interactive workshop with Anne Magnan-Park on Selina Tusitala Marsh

(Tangaroa) **Screenings of short films**

Stalin’s Sickle, introduced by Costa Botes (1987, 26 mins, directed by Costa Botes)

Grandfather’s Footsteps, introduced by David Blyth (2019, 26 mins, directed by David Blyth)

Thursday 4 July

- 9.00-9.50 **Keynote 6** (Tangaroa) – **Dr Patricia O’Brien** (Australian National University),
“Engulfed by Islands: General Richardson’s Maiden Voyage to Samoa and his
Unwritten Legend”
Chair: Dr Hilke Thode-Arora (Five Continents Museum, Munich)
- 9.55-10.45 **Keynote 7** (Tangaroa) – **Professor Richard Lansdown** (University of
Groningen), “‘Now my Charms are All O’erthrown’: The Mage on his
Island Kingdom”
Chair: Dr Paola Della Valle (University of Turin)
- 11.00 **Excursion – coach departs**
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Friday 5 July

9:00-10:15

Session 6a (Daucina) – **Ecology, Literature and Art**

Chair: Anne Magnan-Park (Indiana University, South Bend)

- **Jessica Maufort** (Free University of Brussels), “Animals and Island Sustainability in Canadian and Pacific Speculative Eco-Fiction”
- **Sonja Mause** (RWTH Aachen University), “Forging a Mind Unpossessed: Memory, Oblivia(on), and Storytelling in Alexis Wright’s *The Swan Book*”
- **Robin Woodward** (University of Auckland), “The View from the Pacific: The Environmental Art of Lianne Edwards”

Session 6b (Agunua) – **Regional Film and the Transnational**

Chair: Eva Rueschmann (Hampshire College)

- **Brian McDonnell** (Massey University), “Art Novel Reinvented as Melodramatic Film: Sylvia Ashton Warner’s *Spinster* becomes MGM’s *Two Loves*”
- **Felix Hockey** (SOAS, University of London), “Location and the Transnational in Niki Caro’s *Memory and Desire* (1998)”
- **Simon Sigley** (Massey University), “Parsing the South Pacific with the National Film Unit: *New Golden Hind Sails North Supplying Raoul and Niue Islands* (1949)”

10.20-11.10

Session 7a (Daucina) – **Between Cultures: Greece, the Pacific and Journeying**

Chair: Sofia Kalogeropoulou (University of Otago)

- **Vicky Yiannoutsos** (Unitec), “Persephone’s Plight – The Four Seasons of Migration: Birth, Separation, Yearning, Return”
- **Filani Macassey**, “Developing Creative Methodologies towards a Research Based Art Practice: Connections between New Zealand, the Pacific and Greece”

Session 7b (Agunua) – **Food Practices, Habits and Influences**

Chair: Hilke Thode-Arora (Five Continents Museum, Munich)

- **Dario Pilo** (University of Modena and Reggio Emilia), “The Food of the Canoes, the Food of the Ships: An Anthropological and Historical Analysis of Eating Habits in the Samoa Islands”
- **Gail Pittaway** (Waikato Institute of Technology), “‘The Greek Capital’ of New Zealand: Greek Influences on Culinary Life in New Zealand”

11.10-11.30

Coffee break

11.30-12.20

Session 8a (Daucina) – **Ancient Greece and the Pacific**

Chair: Martin Lodge (University of Waikato)

- **Malakai Koloamatangi** (Massey University), “Atenisi: Athens, Tonga”

- **Marcia Leenen-Young** (University of Auckland), “Studying the Ancient World through a Pacific Lens: The Need for Connection and Relevance in Aotearoa New Zealand”

Session 8b (Agunua) – **Theatre and Dance**

Chair: David O’Donnell (Victoria University of Wellington)

- **Sofia Kalogeropoulou** (University of Otago), “Dancing *Greekness*

in-between Biculturalism and Multiculturalism in Aotearoa New Zealand”

- **Hilary Halba** (University of Otago), “Actor Training: A View from Aotearoa”

12.25-1.15

Keynote 8 (Tangaroa) – **Professor Andrew Horton** (University of Oklahoma),

“Bones in the Sea: Crossing Pacific and Hellenic Cinematic Borders to ‘Get Home’”

Chair: Professor Eva Rueschmann (Hampshire College)

1.20

Conference ends

KEYNOTES

Keynote 1

Islands, Seas, and Empires: Maritime Perspectives on Colonial New Zealand

Tony Ballantyne (Tangaroa)

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This paper charts an emerging body of scholarly work that recasts the history of New Zealand within frameworks that consider its maritime dimensions and its Pacific location. In addition to a significant long-standing tradition of popular maritime history, this approach includes explorations of New Zealand's Pacific connections, New Zealand's place within the 'Tasman World' and recent historical writing that consciously engages with the 'oceanic turn' in the humanities. It explores the ways in which these ways of thinking about the past challenge established historiographical frames and dominant cultural imaginaries that share a privileging of land and landscape.

Exploring key incidents in both the colonisation of New Zealand and the creation of a New Zealand empire in the Pacific, this paper introduces histories that reckon more seriously with the environment; specifically it engages with stories that are more mobile and prepared to think beyond the nation and that grapple with the fundamental unevenness of colonialism and empire. This approach opens with a more textured and variegated understanding of the histories of the islands that make up New Zealand, pushing us to think carefully about the importance of place and space. Furthermore, it helps us to craft what can be thought of as perspectival histories. Most importantly, by taking the sea into

consideration, our understanding of how colonisation functioned changes; it also transforms our understanding of the economic impact and the significance of the empire that New Zealand constructed in the Pacific.

Biography

Tony Ballantyne is a Professor of History at the University of Otago, where he is also Co-Director of the Centre for Research on Colonial Culture and Pro Vice-Chancellor of the Humanities. He has published extensively on colonial New Zealand, the cultural history of the modern British empire, and the importance of colonialism and empire in the making of the modern world. His two most recent New Zealand focused works are *Entanglements of Empire: Missionaries, Māori, and the Question of the Body* (2014) and *Webs of Empire: Locating New Zealand's Colonial Past* (2012).

Keynote 2

Island Scenes in Pacific Theatre

David O'Donnell (Tangaroa)

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How and why are the Pacific Islands depicted in New Zealand theatre? As Damon Salesa writes in his book *Island Time* (2017), New Zealand has struggled to define itself as a Pacific nation, even as New Zealand becomes more 'Pacific' by the day. Salesa argues that "Pacific people and communities are already great sources of innovation" (12), and this cutting-edge quality is exemplified in theatre by Pacific artists, who have made a distinctively original contribution to performing arts practice over the past four decades.

One of the most familiar scenes in Pacific theatre is the arrival of the new migrant in New Zealand. From the first full-length Samoan play, *Samson Samasoni* and Stephen Sinclair's *Le Matau* (1984) to Tongan Lolo Fonua's *Sai ē Reunion* (2013), the sound effects of planes and the arrival of innocent young islanders evoke the Pacific diaspora and the patterns of adaptation to 'urbanesia'. The airport greetings from relatives highlight the large cultural gap between the 'fresh off the boat' islanders and the streetwise city cousins.

It is much less common, however, for Pacific theatre produced in New Zealand to be set in the Pacific Islands themselves. This paper examines ways in which the Pacific Islands have been represented in New Zealand theatre, with particular attention to

three case studies: Vela Manusaute's *My Name is Pilitome* (2014), which reverses the new migrant trope by depicting the struggle of a New Zealand-born Niuean to adapt to life in Niue, Victor Rodger's *Girl on a Corner* (2015), based on the true story of Samoan fa'afafine Shalimar Seiuli, who was arrested in Los Angeles after being found in a car with movie star Eddie Murphy, and The Conch's *Marama* (2016), which examines the logging of native forests in the Solomon Islands.

Biography

David O'Donnell is an Associate Professor in Theatre at Victoria University of Wellington. David has directed many premieres of New Zealand plays and his productions have been seen at the NZ International Festival of the Arts; Auckland, Nelson and Otago Arts Festivals, Dreaming Festival (Australia), Kumu Kahua Theatre (Hawai'i), Downstage, BATS, Fortune and Circa Theatres. These include award-winning productions such as David Edgar's *Albert Speer* (2004), for which he won Director of the Year at Wellington's Chapman Tripp Awards. In 2015 he won a Hawai'i State Theatre Council Award for directing Victor Rodger's *My Name is Gary Cooper*, in Honolulu. He has published widely on New Zealand and Pacific theatre. With Marc Maufort, he co-edited the book *Performing Aotearoa* (2007); *Floating Islanders: Pasifika Theatre in Aotearoa* (2017), co-authored with Lisa Warrington, was awarded the 2018 Rob Jordan Book Prize. Since 2010, he has also edited 17 play collections as editor of Playmarket's New Zealand Play Series.

Reference

Salesa, Damon (2017), *Island Time: New Zealand's Pacific Futures*, Wellington: Bridget Williams Books.

Keynote 3

Geopolitics of Sea Power: The Case of New Zealand

Ilias Iliopoulos (Tangaroa)

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Sea power has never been the exclusive property of a handful of great nations. Nor is the capacity to operate decisively at sea necessarily a function of size, as it has been demonstrated by historical experience. Sea power refers to merchant marines and naval forces, and marine or civil-maritime industries. Still, it is essentially more than that: it includes not only all non-military aspects of sea-use but also a broad spectrum of categories related to a nation's security strategy, economy, identity, set of values and norms, way of life, and political system.

As an inherently maritime nation, settled by some of the greatest seafaring peoples in the world, New Zealand has a history that is steeped in the sea. Having the fourth largest Exclusive Economic Zone in the world established under United Nations Convention on the Law of the Sea (UNCLOS), New Zealand thus acquired a maritime territory between 15 and 20 times larger than the total land mass of the country. It is in the middle of a transition as an island nation due to a drastic increase in maritime security challenges and due to the new tasks and roles resulting from the spectacular expansion of New Zealand's maritime estate, domain, and periphery. This paper will focus on a series of key issues in regards to New Zealand's maritime power.

Biography

Ilias Iliopoulos joined the American College of Greece in 2015. He teaches Maritime History, History of Western Civilisation, and Diplomacy. He has been a Professor of Naval History and Geopolitics of Sea Power at the Hellenic Naval War College for more than ten years. He is also a Graduate of the U.S. Institute on American Politics & American Political Thought conducted by the Bureau of Cultural and Educational Affairs of the U.S. Department of State and the University of Massachusetts/Amherst. Ilias has published several books and research papers on Naval/Maritime History, Geopolitics and Strategy of Sea Power. He was awarded First Prize for Essay on Naval History given by the *Naval Review* and the Naval History Division of the Greek Navy for his paper on the geopolitical identity and geo-strategic position of Greece as a coastal state and a maritime nation.

Keynote 4

Island Islam in Melanesia: An Overview

Marc Tabani (Tangaroa)

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As a religious belief, cultural imaginary and social world, Islam has long remained unknown to many South Pacific societies. The introduction of Islam should be studied specifically as a postcolonial phenomenon in densely populated Melanesian archipelagos such as Papua New Guinea, the Solomon Islands and Vanuatu, which have concentrated on constructing national identities firmly rooted in Christianity since their independence. After several decades of sovereignty, some of these countries have nonetheless felt the need to reassert that hegemony of Christianity could admit no national competition. However, with an intensification of the cultural consequences of globalisation and secularisation, these communities are undergoing social upheavals coupled with a moral crisis among older Christian denominations, who are being confronted by the growing success of neo-Evangelical and Pentecostal churches.

For social scientists, the conversion to Islam in these contexts was a religious innovation of special interest since it affected debates on politics of culture and identity. What is at stake in this issue is the ability of Islam to conform – or not – to past Melanesian experiences in indigenising foreign cultural influences. The aim of this paper is to question the reasons for the adherence to Islam encountered regionally in certain urban or rural contexts, when in other respects Islam has also been the object of real mistrust in the

area. In the light of useful material from Vanuatu, the paper will comment on the role played by Islam in the region and suggest comparative viewpoints on the underlying religious, cultural and political dynamics.

Biography

Marc Tabani is Senior Research Fellow at the Centre de Recherche et de Documentation sur l'Océanie (CREDO) in Marseille and honorary curator of the Vanuatu Cultural Centre. He has more than twenty-five years' experience conducting anthropological research in Vanuatu, especially on the island of Tanna, on topics ranging from cultural identities and postcolonial politics to religious syncretism, indigenous traditionalist movements such as the John Frum movement and other so-called 'cargo cults'. His publications include *Les Pouvoirs de la coutume à Vanuatu: Traditionalisme et nationalisme* (2002), *Une pirogue pour le paradis: Le culte de John Frum à Tanna* (2008), *Kago, Kastom and Kalja: The Study of Indigenous Movements in Melanesia Today* (2013) and *Histri blong Yumi* (2010), a textbook on the history of Vanuatu.

Keynote 5

Blending Fact with Fiction

Costa Botes (Tangaroa)

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Returning to my films, *Forgotten Silver* (1995) and *Stalin's Sickle* (1987), after years of making factual documentaries, I wish to address themes of persistence and passing, and the overlap between history and fiction.

Forgotten Silver (1995) tells the fictional story of pioneering New Zealand filmmaker Colin McKenzie, who overcomes an endless string of obstacles to forge an incredible career. McKenzie's exploits and misadventures are comic make-believe, but the background to the narrative was scrupulously researched. The film takes the form of a documentary, recreating as faithfully as possible the style of expository television documentaries. At the time it was made, the term 'mockumentary' hadn't yet been coined, so this film's impact on a relatively innocent audience proved to be considerable.

Stalin's Sickle (1987) tells the tale of a little New Zealand boy, at the height of the 'Red Scare'. The young boy convinces himself that the Soviet dictator, Josef Stalin, is alive and well and is hiding out in the Antipodes. Based on the original short story by Michael Morrissey, this short film challenged me to blend history and fiction.

Forgotten Silver began as a private joke, a kind of folly. But it also began my transition towards factual documentaries, a genre with

which I have since persisted. I have come to respect the potency of authenticity. There is also the sheer relief that comes with the relative formal freedom of the documentary genre.

Biography

Costa Botes has been an independent filmmaker in New Zealand since the early 1980s. His short film *Stalin's Sickle* won the jury prize at the Clermont-Ferrand Short Film Festival in 1988.

Forgotten Silver (1995), a mock-documentary co-written & co-directed with Peter Jackson created a national sensation upon release. It won a special critics prize at the Venice Film Festival and has become a cult favourite worldwide. Costa established his own production company, Lone Pine Film & TV Productions, in 2005 to make independent documentaries. These include *Candyman: The David Klein Story* (2010), about the eccentric American candy genius who invented Jelly Belly jellybeans, *Daytime Tiger* (2011), a film on mania (manic syndrome), and *The Last Dogs of Winter* (2012), about a man fighting to preserve rare Inuit sled dogs from extinction. His most recent work is *Angie* (2018).

Keynote 6

Engulfed by Islands: General Richardson Maiden Voyage to Samoa and his Unwritten Legend

Patricia O'Brien (Tangaroa)

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In 1923, General George Richardson, revered general of New Zealand's First World War forces, set off from Auckland to assume his position as administrator of the Mandated Territory of Samoa. He had a curious journey through the islands to Samoa, encountering some notable passengers along the way. Richardson recorded his travels and thoughts as he saw the Pacific for the first time as someone not merely passing through it. This time, he was an imperial officer tasked with righting the listing ship that was New Zealand's mandated territory, and that had been blighted by its rebellious inhabitants' intent to – at best – oust New Zealand completely, or – at the least – bring the nation to account for its incompetent rule over the previous nine years.

This paper explores Richardson's candid observations and the inflated sense of his personal historical destiny versus the less than paradisiacal realities he found in this corner of the New Zealand-ruled British empire. It also juxtaposes Richardson's initial vision of his imperial task with the posthumous attempt to mythologise his imperial deeds by author Frank Acheson. Acheson began a biography that was to be pompously named *Richardson of Samoa*, echoing other British imperial legends Charles Gordon (of Khartoum) and T. E. Lawrence (of Arabia). The paper examines Acheson's architecture for the stillborn Richardson biography and

the interweaving of delusion, myth, erasure and historical realities in the story he commenced but never completed. I conclude with thoughts on how Acheson's project might be written in the present day and the pitfalls and merits of such a project. This focus on Richardson and New Zealand's role in shaping Samoan history for a number of decades is framed throughout by insights gained through researching and writing the biography of Richardson's nemesis, nationalist leader, Ta'isi O. F. Nelson, that appeared in my 2017 as the book *Tautai* or 'navigator'.

Biography

Patricia O'Brien is an Australian Research Council Future Fellow in the School of History at the Australian National University. She is the author of *The Pacific Muse: Exotic Femininity and the Colonial Pacific* (2006), and *Tautai: Sāmoa, World History and the Life and Ta'isi O. F. Nelson* (2017), and co-editor with Joy Damousi of *League of Nations: Histories, Legacies and Impact* (2018). She has also written numerous other Pacific-focused works on gender, empire, violence and colonial cultural histories. Currently, her work focuses on these themes relating to Australia, New Zealand, Sāmoa and New Guinea in the interwar period. From 2001 to 2013, she was the resident Australian and Pacific historian at Georgetown University, Washington, DC, in 2011 she was the Jay I. Kislak Fellow in American Studies at the John W. Kluge Center at the Library of Congress, Washington, DC, and in 2012 the J.D. Stout Fellow in New Zealand Studies at Victoria University Wellington.

Keynote 7

“Now my Charms are All O’erthrown”: The Mage on his Island Kingdom

Richard Lansdown (Tangaroa)

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This paper concerns the ‘idea of the island’ in the western imagination, which is a literary theme and a vital prefabricated element in Pacific encounters from Magellan’s era to our own. This has its roots in Classical and Biblical texts. In particular, the paper considers the notion of the solitary inhabitant of the island as a sort of magician, scientist, or priest. Touching briefly on Renaissance texts like *The Tempest* (where the island is ruled by an angry magician who has enslaved two ‘indigenous’ occupants, Ariel and Caliban) and Bacon’s *New Atlantis* (in which the island is reconfigured as a kind of research institute), my paper moves to nineteenth and early twentieth century novels, emphatically of the colonial era. H.G. Wells’ 1896 novel *The Island of Doctor Moreau* is set in the southern Pacific and in *Victory* by Joseph Conrad (1915), the Swedish hero is frequently referred to as ‘enchanted Heyst’, occupying a ‘magic circle’ north of Borneo. Above all, *The Ebb-Tide* by Robert Louis Stevenson (1894) involves – like Conrad’s novel – three villains making landfall on an island occupied by a solitary European male. The following questions will guide my analysis: Why does an island at the opposite side of the earth seem the appropriate place to install an amoral vivisectionist, a philosophical misanthrope, and a sinister hierophant? What visions of western enterprise, commercial and scientific are offered by these three dystopian tales — so very

different from the Protestant optimism of Robinson Crusoe, for example?

Biography

Richard Lansdown is Professor of Modern English Literature and Culture at the University of Groningen and a graduate of University College London. He is the author of three books on Lord Byron, and two on literary theory (broadly conceived): *The Autonomy of Literature* (2001) and *Literature and Truth: Imaginative Writing as a Medium for Ideas* (2017). He has published articles on a range of literary topics from Dickens, Austen, and Wordsworth to the contemporary Scottish novelist James Kelman. He also edited *Strangers in the South Seas: Western Ideas of the Pacific* (2006) and has published articles on Bronislaw Malinowski's infamous *Diary in the Strict Sense of the Term* (written in the Trobriand Islands during the First World War) and on the Romantic Pacific island. His volume in the *21st Century Oxford Authors* series on the Victorian polymath and prophet John Ruskin will be published later in 2019.

Keynote 8

Bones in the Sea: Crossing Pacific and Hellenic Cinematic Borders to ‘Get Home’

Andrew Horton (Tangaroa)

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Homer’s *The Odyssey* is an engaging epic of ‘homecoming’, as we trace Odysseus’ wandering journey home to his wife and son on Ithaca island after the hardships and earlier life with the Trojan war. This paper explores both Pacific island Māori and Hellenic island cinematic odysseys that cover contemporary, historical and mythic journeys ‘home’, for individuals and cultures.

Drawing from New Zealand Māori and Samoan cinematic examples, I will compare the different journeys and the cultural aspects of ‘homecoming’, including Niki Caro’s *Whale Rider* (2003) on which 12-year-old Pai must heal family and tribal rifts to become her community’s new leader. Other films considered will include Taika Waititi’s *Boy* (2010) and Chris Graham’s *Samoan Wedding* (2006). Greek film odysseys include Michael Cacoyannis’s adaptation of Nikos Kazantzakis’s novel *Zorba the Greek* (1964): as an innocent young Anglo-Greek returns ‘home’ to his father island, Crete, and is put in touch with himself and his culture through the lively mentoring of old Zorba.

The paper also explores the Greek director Theo Angelopoulos’s question “How many borders do we have to cross to return home?”, asked by a lead character in the film *Suspended Step of the Stork* (1991). The question covers history, mythology, politics

and individual ‘coming of age’. Finally, *Bones In The Sea* is the title of an autobiography covering my life on the Greek island, Kea. This has become my own family’s ‘Ithaca’ over the past 30 years, with the book turned into a 2012 short documentary film, by Alexandra Belegri.

Biography

Andrew Horton is the Jeanne H. Smith Professor of Film and Video Studies Emeritus of the University of Oklahoma, an award-winning screenwriter, and the author of thirty books on film, screenwriting and cultural studies, including *Screenwriting for a Global Market* (2004) and *The Films of Theo Angelopoulos: A Cinema of Contemplation* (1999). His film credits include Brad Pitt’s first feature film, *The Dark Side of the Sun* (1988) and the much awarded *Something in Between* (1983).

