Modernisms: Aotearoa New Zealand–Australia–Fiji, 1926–1986

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For many Anglo-American specialists in modernist studies – and it is to these specialists that this journal issue is primarily addressed – Australia, Aotearoa New Zealand, and the peoples and nations of the Pacific Islands represent a near-blank. There is Katherine Mansfield, of course, the one early-twentieth-century writer from the area to reach escape velocity and find a new home in British and American teaching syllabi. Some may recollect D. H. Lawrence's *Kangaroo* (1923) and *The Boy in the Bush* (1924). Art historians will think of Paul Gauguin's Tahitian fantasias and the Surrealist cenacle's fascination with Polynesia; they may perhaps be familiar with the Heidelberg School of Australian Impressionism; others will know Sidney Nolan's extraordinary *Ned Kelly* series of 1946–47. The composer Percy Grainger and the singer Dame Nellie Melba make occasional appearances in histories of music and performance. New Zealand filmmaker and sculptor Len Lye is featured in Rebecca Walkowitz and Douglas Mao's important 2006 volume *Bad Modernisms*. And so on. In general, however, there is already so *much* modernism to cover and to study from North America, Great Britain, and Ireland – not to mention the rest of Europe – and so other Anglophone regions of the world tend to remain peripheral to modernist studies: on the edges, unseen, unregarded.

The vaunted transnational and global turns in modernist studies have not, to date, directed a bright spotlight to this particular quadrant of the planet. With a few notable exceptions, discussed below, major attempts at remapping modernism on a global scale have

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generally omitted Australia, Aotearoa New Zealand, and the Pacific Islands. From exploratory works such as Peter Brooker and Andrew Thacker's *Geographies of Modernism* (2005) and Laura Doyle and Laura Winkiel's *Geomodernisms* (2005), to compendious undertakings like Mark Wollaeger's *The Oxford Handbook of Global Modernisms* (2012), scholarship outside of the Pacific region has remained largely uninterested in its modernist contributions. When scholars endeavour to 'investigate the wider spatial distribution of modernist formations and the cross-fertilisation of ideas and practices', as Lise Jaillant and Alison E. Martin put it in their 2018 special issue on 'Global Modernism' in this journal, that investigation does not typically extend to the Pacific.[1]

Yet even if we count as 'modernist' only those forms of art-making that display a 'drive to experiment with formal ways of destabilizing inherited traditions and institutions',[2] the Pacific regions provide numerous examples. In Australia and Aotearoa New Zealand, there were storied gallery shows such as Melbourne's 9 by 5 Impression Exhibition (1889); heroic little magazines such as *Angry Penguins* and *Phoenix*; bohemian bookshops and small presses; coteries and movements; visionary patrons such as John and Sunday Reed; poet-critics in the T. S. Eliot mould such as Allen Curnow; architectural mavericks like Vernon Brown and Auckland's The Group; canonical high modernists such as the painter Colin McCahon, the short story writer Frank Sargeson, and the poet Kenneth Slessor; and celebrated late modernists including Janet Frame and Patrick White. In the Pacific Islands there was the work of pioneering visual artists like Aloi Pilioko (Wallis/Vanuatu) and Mathias Kauage (Papua New Guinea) and the screenwriter and playwright John Kneubuhl (American Samoa), and the literature of the first wave of Pacific Island authors writing in English – Albert Wendt (Samoa), Subramani and Vanessa Griffen (Fiji), Vincent Eri and John Kasaipwalova (Papua New Guinea), Konai Helu Thaman (Tonga), and many more – writing that began to appear from the 1960s, and was carried to new readerships by *Mana* and the other little magazines that flourished across the Pacific Islands in the 1970s and 80s.

Moreover, even if it has yet to receive the wider recognition that it deserves, scholars have been conducting, and circulating, first-rate research on modernisms they have variously termed Australasian, Pacific, or Oceanic/Oceanian (for more on the question of nomenclature, see below). Professional organisations from the Australasian Modernist Studies Network and the New Zealand Modernist Studies Consortium to the American Association for

Australasian Literary Studies have facilitated interchange and the incubation of works in progress. Publications like *Antipodes*, *Cordite*, *Journal of New Zealand Literature*, *Australian Literary Studies*, and *Journal of the Association for the Study of Australian Literature* have welcomed work on modernism and its reception within their broader coverage of the nations' literary histories. Collections such as Stephen Ross and Allana Lindgren's *The Modernist World* (2015), Ross and Alys Moody's *Global Modernists on Modernism* (2019), and Matthew Hayward and Maebh Long's *New Oceania: Modernisms and Modernities in the Pacific* (2019) are beginning to demonstrate the interconnections, cross-currents, and back-talk made visible when Australia, Aotearoa New Zealand and the Pacific Islands are added to investigations of modernism's diffusion and its reception and contestation in colonial and postcolonial contexts.

Australian modernism, in particular, has benefited from scrutiny and reassessment. Several important essay collections – among them *Modernism and Australia: Documents on Art, Design and Architecture 1917–1967* (2006), *Modern Times: The Untold Story of Modernism in Australia* (2008), and *Impact of the Modern: Vernacular Modernities in Australia 1870s–1960s* (2008) – have emphasised the diversity of creative responses to modernisation across the range of art and design produced in the country in the same years that better-known varieties of modernism flourished in Europe and the United States. A number of monographs, too, have offered case studies of early-twentieth-century Australian writers, artists, and the milieux in which their works were created and distributed: for instance, Andrew McCann's *Marcus Clarke's Bohemia: Literature and Colonial Modernity in Melbourne* (2004), Jill Julius Matthews's *Dance Hall and Picture Palace: Sydney's Romance with Modernity* (2005), Ann Vickery's *Stressing the Modern: Cultural Politics in Australian Women's Poetry* (2007), and Robert Dixon's *Photography, Early Cinema and Colonial Modernity: Frank Hurley's Synchronized Lecture Entertainments* (2012).

Why has this scholarship – discursively coherent, bibliographically aware of itself as a connected phenomenon, and widely accessible outside of the region – so far failed to raise the profile of Australian work among North American and British modernists otherwise invested in a 'global turn'? Perhaps it is partly due to the lingering prejudice that assumes distance from London, Paris, and New York must signify backwardness. In her piece for this collection, '"A Masterpiece of Camouflage": Modernism and Interwar Australia', Melinda Cooper observes that there is a long-standing perception of Anglophone settler colonies as backwards and belated in relation

to the more sophisticated and *au courant* metropolitan centre. This stereotype is often promoted by the inhabitants of settler colonies themselves, who, in David Carter's words, translate 'geographical distance [...] into cultural belatedness', as if ideas were required to swim slowly across the ocean before arriving on Pacific shores. And the trope of primitive belatedness is applied even more frequently to decolonising/Indigenous-majority regions of the Pacific – including, it must be said, by some Australians and New Zealanders.[3]

In reality, even if we adhere to the increasingly contested view that modernism 'begins' in the European metropole, writers and artists in the Pacific were well aware of contemporary trends in Anglo-Europe; many of them travelled to or lived in Europe for long periods of time, and they knew or at least corresponded with their contemporaries overseas. Nonetheless the myth of antipodean isolation and backwardness persists, reflecting both a deeply ingrained sense of inferiority – the legendary 'cultural cringe' – and the fact that because of their own historically specific patterns of development, twentieth-century artists from the Pacific Region did not always stick to aesthetic trajectories and templates drawn up in Anglo-Europe. In addition, there may be some simple demographic and economic reasons for the relative lack of attention to modernism in Australia and Oceania. The population in the region is small, dispersed, and distant from European and American financial and political capitals. British and North American academics who want to write about the region's art and literature have to convince publishers, editors, and peer reviewers of the seriousness and value of scholarship on material that most readers in their home countries will find wholly unfamiliar. Few presses in New York or London will commit to a book on 'New Zealand modernism' when its only knowledgeable readership is liable to be in Aotearoa New Zealand itself, a nation of fewer than five million people. Given the economics of publishing in the twenty-first century, university presses understandably lean towards publishing on subjects that are likely to appeal to wider audiences.

A final reason Australia and Aotearoa New Zealand, in particular, may have suffered relative critical neglect is that attention to other parts of the world better satisfies many Anglophone scholars' ardent desire to redress their field's history of racist and imperialist exclusions. As they have endeavoured to reconceive their field geographically and temporally, they have generally sought to challenge what Eric Hayot has called 'Eurochronology' by 'prying the historical boundaries of modernism away from early twentieth-century Europe'.[4] They have been eager, in studies like Nicholas Brown's *Utopian*

Generations: The Political Horizon of Twentieth-Century Literature (2006), Aarthi Vadde's *Chimeras of Form: Modernist Internationalism Beyond Europe, 1914–2016* (2016), and Susan Stanford Friedman's *Planetary Modernisms: Provocations on Modernity Across Time* (2015), to juxtapose and connect canonical white European and American modernists with their non-white peers in exploitation colonies and post-colonies in Africa, Asia, and the Caribbean.

The art and literature of Australia and Aotearoa New Zealand, though, because it has been produced in white-majority settler colonial nations, is less easily and straightforwardly recruited to serve the purposes of antiracist and decolonising critique. The work of settler colonials can seem to reconfirm, not undercut, a Eurochronology in which modernism originates in metropolitan Europe and slowly diffuses outward to the edges of empire. As Jahan Ramazani puts it in *A Transnational Poetics* (2009) when justifying his exclusion of these nations from his analysis, their receptions of modernism exemplify 'First World poetic transnationalisms' that 'traverse less culturally and socially disjunctive spaces than poetic transnationalisms that cross between First and Third Worlds, ex-colonizer and ex-colonized'.[5] To make modernism new, he implies, one must seek an outside to the West in the Rest. Ramazani's generalisations only make sense, however, if one imagines Australia and Aotearoa New Zealand to possess homogenous 'First World' cultures in which the binary of 'colonizer and ex-colonized' has ceased to play a structuring role. On the contrary, these countries are racially and ethnically diverse and display uneven internal development. Moreover, they have attracted the attention of scholars – from Dilip Parameshwar Gaonkar in *Alternative Modernities* (2001) to Chadwick Allen in *Trans-Indigenous: Methodologies for Global Native Literary Studies* (2012) – for whom *indigeneity* is a key term and who have understood colonialism, including the settler colonial variety, as foundational to modernity itself.

In contrast, specialists in Indigenous studies have rarely made *modernism* a central concept in their work because of a suspicion, again, of Eurochronology and Eurocentrism. For example, according to Damian Skinner, many Māori art historians 'subscribe to a notion of "whakapapa toi hou", which describes the genealogy of new forms of Maori art in light of their continuity with customary art practices', and they rely on 'Maori knowledge systems' and, more specifically, 'Maori ways of thinking about Maori art'. For understandable political and institutional reasons, they may tend toward a general rejection of 'Western frameworks' used for the purposes of 'artistic evaluation', among them periodising and stylistic labels such as 'modernist'.[6]

A similar dynamic has probably discouraged an engagement with modernism in studies of the art and literature of Pacific Island peoples more broadly, from Hawai'i to Guam, Tonga to Samoa, Palau to Papua New Guinea. Why read Pasifika writing through a lens that would seem to pre-judge it as derivative of and lesser than Euromodernism?

Might not *indigeneity* and *modernism* be brought together in a more dynamic, less antagonistic fashion, though? The essays in the recent collection *Mapping Modernisms: Art, Indigeneity, Colonialism* (2019) suggest a possible path forward. Indigenous writers and scholars have long argued that their cultural production should be understood not as static forms fixed to closed traditions, but instead as 'contemporary expression' that changes over time in response to intrinsic and extrinsic historical, political, and social developments; modernism is increasingly perceived as a practice 'based on exchange rather than transmission, happening everywhere simultaneously, even if to different degrees and with different effects'.[7] Such an approach to 'global modernism' would necessarily include Aboriginal Australian authors such as David Unaipon, Oodgeroo Noonuccal, and Alexis Wright; the Niuean/New Zealand writer and artist John Puhiatau Pule; and Māori poets like Robert Sullivan and Hone Tuwhare, all of whom are responding to 'the complicated and heterogeneous economic and cultural phenomenon' that is modernisation.[8] The founding of the Papunya Tula cooperative in 1972 and the 1966 exhibition Maori Culture and the Contemporary Scene would be understood as originary events in the history of transnational modernism, in which one can observe both a productive interplay between continuity and rupture, and a refusal of the binary 'Indigenous-traditional versus Western-progressive'. In such a storyline, there would be no reason to criticise the 1940s paintings of Albert Namatjira either for being overly representational or for displaying excessive Westernisation; discussion might instead begin by inquiring how and why an Arrernte-speaking artist chose to reinvent a low-prestige medium (watercolour) and genre (landscape) as a vehicle for creating major artworks such as *Central Australian Gorge* (1940).

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This special issue of *Modernist Cultures* on modernism in Australia, Aotearoa New Zealand, and Fiji concentrates on works composed in English, for the decisive if politically contingent reason that we received no submissions on cultural productions in Indigenous languages, or in French or other introduced languages; otherwise, beyond the grouping indicated by the title, with its broad acceptance of

historical, geographical and cultural interconnections within this vast and varied region, we see little value to participating in the colonial boundary-drawing that has sought either to homogenise or to further subdivide this fourth of the globe. The various names bestowed on the region by Europeans and their descendants are each in their way insufficient. The 'Antipodes' ('the opposite') is irredeemably Eurocentric. 'Australasia' inappropriately privileges Australia. Although we have used it here as a necessary placeholder, 'Pacific' (with or without the further division between 'Rim' and 'Basin') does not adequately distinguish the region from other countries bordering the largest ocean on the planet, including China, Indonesia, Japan, Malaysia, the United States and Canada. 'South Pacific' may appear closer to the mark, and does happen to cover the three nations on whose art and literatures we received submissions to this special issue; but it too is a loaded and divisive term in Pacific Studies, excluding ethnically, linguistically and culturally connected islands in the North Pacific (Hawai'i), Central Pacific (Kiribati), and East Pacific (Rapa Nui).

Indigenous scholars have, in the last half-century, reclaimed the term 'Oceania', rejecting the belittling colonial view of small and disconnected 'islands in a far sea' (and the racially loaded colonial classifications of Melanesia, Polynesia and Micronesia), for a unifying vision of a powerful 'sea of islands'.[9] Yet even aside from the difficulty in applying the term to continental Australia – whose Indigenous populations are linguistically and culturally distinct from other regional Indigenous groups, and do not typically define their cultures in relation to islands or to water – it would not be right for us to use it here. Aside from the fact that Fiji is only one group in this sea of islands, the value of 'Oceania' is precisely its reclamation of Indigenous sovereignty against the claims of settler and occupier colonisers. It must not be pulled back towards a falsely neutral description of location, in a special issue that focusses in no small part upon the art and literature of the settler and the occupier.

Ultimately, the issue proposes that we might better think about modernism's polycentric emergence and its colonial origins and afterlives by making a simultaneous foray into divergent national cultures that are adjacent, interdependent, and in dialogue. It scrambles received wisdom, for instance, to learn, as we do in Maebh Long and Matthew Hayward's '"For I have fed on foreign bread": Modernism, Colonial Education and Fijian Literature', that the British colony Fiji gradually shifted towards New Zealand educational practices and institutions; in consequence, many Fijian students in the mid-twentieth century first encountered Euromodernism

second-hand, as framed by a sub-imperial nation-state for its settler colonial population. For Fijians, then, to be modernist, or to be against modernism, was, in part, to take a stand regarding their country's relation to a neighbouring Pacific nation, implicated in their colonisation, yet with whose Indigenous population they shared cultural and linguistic heritage.

Such discoveries add to our knowledge about modernism's global history, and they explain the need for this special issue of *Modernist Cultures*. We are not simply aspiring, as Mark Wollaeger puts it in the introduction to *The Oxford Handbook of Global Modernisms*, to 'the geographical addition of previously ignored or marginal traditions' within Anglo-American modernist studies. He quips, with some merit, that any effort at '"complete coverage" of the globe' would amount to 'scribbling over imagined white spaces on the map' and would be 'enormously difficult (how could I have forgotten Liechtenstein!)'.[10] By drawing attention to new scholarship on modernism in Australia, Aotearoa New Zealand, and Fiji, we aim to contribute, in specific ways, to more general efforts at rereading modernism around the planet as through-and-through a tale of colonialism and its undoing, an effort to find forms adequate to modernity's violences, erasures, novelties, and nostalgias.

One such contribution concerns gender. As Cassandra Laity notes in the introduction to the first issue of *Feminist Modernist Studies* in 2018, 'we have not yet witnessed an intensive, large-scale exploration of gender and modernism' in literature and art,[11] and a distinctive, if not defining, aspect of modernism in this region is the central and prominent role played by women, from its first stirrings to its full flourishing. In Aotearoa New Zealand, the authors Mansfield, Robin Hyde, and Ursula Bethell were well known and influential, and, among painters, Frances Hodgkins and Rita Angus were leading innovators. Australia had the poets Lesbia Harford, Zora Cross, and Anna Wickham, as well as the novelist Eve Langley (who legally changed her name to Oscar Wilde in 1954). During the decades 1925 to 1945, a cohort of major figures, including Clarice Beckett, Grace Crowley, Joy Hester, Margaret Preston, Thea Proctor, and Grace Cossington Smith explored a variety of pictorial strategies for representing the Australian landscape and cityscape, the nation's flora, fauna, and people. Iconic is Smith's *The Bridge in-curve* (1930), a tempera-on-cardboard painting of Sydney Harbour Bridge during its final stages of construction. She captures the giddy excitement of its clean steel arc nearing completion; we are on the way to something genuinely *new*, an establishment of never-before-existing connections by way of technological might and

sublime art. Attending to such work is urgent. As Jessica Berman argues, 'one cannot debunk the universal, metropolitan West, without also explicitly debunking the universal (white, straight, able) male that undergirds the universal, metropolitan West', and to accomplish that end we must 'recognize the various contributions to modernism of women writers [and artists] around the world'.[12]

Two essays in this issue take up questions concerning gender, innovation, and locality in Australian modernism. In 'The Linocuts of Ethel Spowers: A Vision Apart', Lorraine Sim demonstrates how and why formal experimentation might thrive in Australia when practiced by a woman artist working in lower-status fields (illustration and design) in a lesser-prestige medium (the linocut). Sim argues that Spowers, standing at a multiple remove from the masculinist and nationalist norms prevailing in the Australian art world of the era, was freed to explore her own idiosyncratic intuitions – in the process finding ways to express, not the alienation and ennui common in Euromodernism, but a collaborative, affirmative ethos. Melinda Cooper's '"A Masterpiece of Camouflage": Modernism and Interwar Australia' examines closely a work by another Australian woman, Eleanor Dark's early novel *Prelude to Christopher* (1934), which employs characteristically modernist devices such as a compressed time frame, flashbacks, stream of consciousness, and multi-focal narration. *Prelude to Christopher* recounts the failure of an isolated utopian community founded on eugenicist principles, and Cooper argues that Dark is, in sidelong fashion, criticising 1930s traditionalism, cultural nationalism, and white supremacism. Such programmatic insularity and endogamy, the novelist shows us, are impossible to implement and enforce; they require rigid, value-laden hierarchies of race, gender, and health that are inevitably undermined from within even as they are challenged from without. The novel's fragmented, circling plot and its shifting points of view signal its allegiance to an impure, hybrid, outward-looking modernism in which women – indeed everyone disempowered or excluded by nationalist ideologies – can become full, active participants.

A second way in which this special issue contributes to more general efforts at rereading modernism concerns the intimate relationship between, even inseparability of, polemics for and against *modernism* as a term and style. If we can take 'modernist' to mean any work that attempts 'to make sense of – to document and to order or aestheticize – the disruptions, dislocations, and disjunctures brought about by modernization',[13] then some of the most interestingly modernist work of the Pacific region in the twentieth century is

by people who explicitly described themselves as anti-modernist. As Elizabeth Harney and Ruth B. Phillips have argued, modernist artists 'remapped existing practices' not only by 'rejecting' them but also by 'reinvigorating and reimagining inherited forms to meet the needs of the present and future'; avowed anti-modernists and committed reactionaries were thus caught up in, and helped to further, the 'phenomenon [...] of encounter and exchange' that constitutes modernism's global unfolding.[14]

Such was certainly the case of New Zealand poet Walter D'Arcy Cresswell, discussed here in Erin G. Carlston's 'An Inverted Eden: Modernity and Anti-Modernism in D'Arcy Cresswell's *The Forest*'. This weird, aggressively anachronistic verse drama – which Carlston describes as 'Milton filtered through Wordsworth and sprinkled with Ronald Firbank' – is an extraordinary *apologia* for male homosexuality, 'as radical in its way', she claims, 'as Milton's own conception of sexuality was in the seventeenth century'. And Harney and Phillips's characterisation fits, too, Jack Lindsay, an Australian writer who, as John Connor shows in 'Fanfrolico and After: The Lindsay Aesthetic in the Cultural Cold War', vehemently rejected modernism during the 1920s – before deciding, after World War II, that his works and those of his father, painter Norman Lindsay, had all along 'constituted a modernism in their own right, albeit rearguard and revanchist'. Cresswell and Lindsay both lived in London for a time, and their avowed anti-modernism resulted from a sharp awareness of modern(ist) trends and their belief that New Zealand and Australia did not, should not, share in the cultural decline and sense of alienation afflicting Europe. Instead, Cresswell imagined New Zealand as the potential site of a new Eden that could restore the values of art and beauty to a corrupt, industrialised world, while Lindsay proclaimed that Australia, which still had 'youth and good health', had preserved a Western culture shattered on the continent by the Great War.

Thirdly, the issue presents new ways of thinking about the place of modernism in relation to the region's complex colonial history, which has affected every corner, and left many places under contest. While the Indigenous Pacific has from the earliest days of European conquest been imagined as inherently unmodern – the antipode of civilisation – modernist scholars have begun to perceive the contact between the coloniser and Indigenous peoples as having been essential to the formation of both regional modernities, and their modernisms.[15] In 'Empire, Nation, Tribe: The Imagined Communities of *The Te Kooti Trail* in New Zealand, 1927', Annabel Cooper describes the competing narratives at work in Rudall Hayward's film

The Te Kooti Trail (1927), an historical film based on – and featuring participants in – a war fought several decades earlier among the British and both pro- and anti-Crown Māori tribes. As Cooper shows, the demands of this quintessentially modern medium, location, and collaboration brought together Pākehā and Māori in 'a performative act of nation-making in microcosm'. While the film's intertitles maintain an heroic, paternalist narrative about the British Empire, this narrative is continually displaced by the film's plot and mise-en-scène, which present a 'mixed lot' moving away from Empire and towards emergent nationhood. And so Hayward, with Pākehā and Māori cast members descended from participants on all sides of the war, drew on 'the technologies and conventions of a modern global medium' – particularly the conventions of the Hollywood Western, which it both imitated and upended – in order to excavate a usable past for New Zealand in the image of interracial alliances and new national heroes both male and female, settler and Indigenous.

If it is surprising to learn of the extent to which Māori participated in the production of this early nation-building film, that is because the received account has continually emphasised the role of Indigenous peoples as not the subjects of modernist art but its objects, from Gauguin's Tahitian women to Lawrence's 'ugly-faced, distorted aborigines'.[16] Crucially, then, the issue asks not just what Indigenous peoples have meant to an Australian or New Zealand modernism – David Macarthur's concern, for instance, when he claims quite plausibly that 'Australasian modernism is to a large but indeterminate extent a Western response to Aboriginal culture'[17] – but also what modernism has meant for Indigenous peoples. Examining the history of the colonial education system in the Pacific Island nation of Fiji, Maebh Long and Matthew Hayward's '"For I have fed on foreign bread": Modernism, Colonial Education and Fijian Literature' examines the ways in which a first wave of Fijian creative writers in English – Subramani, Vanessa Griffen, and Pio Manoa – adapted and responded to the modernist texts they encountered in the colonial classrooms and curricula of the 1950s and 60s. They trace the history of a Fijian education system pulled between the requirements of the Cambridge Oversea School Certificate – conservative in its presentation of the English literary canon, but increasingly responsive to local geography, history and language – and the New Zealand School Certificate, which was more open to modern and modernist literature, but decidedly uninterested in the different experiences or needs of Pacific Island students. As Long and Hayward argue, modernist texts held a peculiar position in this uneasy system, implicitly unsettling

the fixed orders of hierarchy and civilisation upon which the colonial education system as a whole depended. Graduating in the dawn of postcolonial independence, the Fijian authors of the 1970s isolated the subversive potentials of the literature to which they had been subjected at school, adapting and activating it in their creation of a new literature to express and explore the new era.

The Fijian literary movement was inspired in part by the Māori artistic revival that had gathered pace from the 1950s,[18] and in 'Keri Hulme's Breath Poetics', the final article of the special issue, Arthur Rose turns to a novel that, in its international success, may be seen as the culmination of this '*renaissance* of Maori art and culture'.[19] Analysing the role and representation of *hau* (or breath) in Keri Hulme's Booker Prize-winning *the bone people* (1984), as well as her subsequent prose work *Te kaihau/The windeater* (1986), Rose identifies stylistic and symbolic correspondences between seemingly disparate sources, from Charles Olson's projective verse, to Marcel Mauss's theory of 'the gift', which the French anthropologist had based on his understanding of *hau*. Rose argues that where Mauss's limited understanding of *hau* drew the term into a global modernity 'represented by a particular intellectual hegemony', Hulme's adaptation of the Māori concept in her modernist poetics restores it to its dynamic Aotearoa context. This movement is in itself symbolic. In 1927, when Rudall Hayward pointed the camera at his Māori actors for *The Te Kooti Trail*, Indigenous participation in nation-forming was constrained by the frame and narrative imposed by the Pākehā director. By the end of the century, holding the pen, Hulme could disrupt and repurpose narrative practices that are typically, if mistakenly, understood as European innovations, bending them back and towards Māori cultural needs. Between these two moments, modernism intervened.

Notes

1. Lise Jaillant and Alison E. Martin, 'Introduction: Global Modernism', *Modernist Cultures*, 13.1 (2018), 1–13 (pp. 2–3).
2. Mariano Siskind, 'War', in *A New Vocabulary for Global Modernism*, ed. by Eric Hayot and Rebecca L. Walkowitz (New York: Columbia University Press, 2016), pp. 263–86 (p. 263).
3. David Carter, *Always Almost Modern: Australian Print Cultures and Modernity* (North Melbourne: Australian Scholarly Publishing, 2013), p. viii; For a literary example, see e.g. C. K. Stead, ed., *The Faber Book of Contemporary South Pacific Stories* (London: Faber, 1994), p. x.
4. Eric Hayot, *On Literary Worlds* (Oxford: Oxford University Press, 2012), p. 5.
5. Jahan Ramazani, *A Transnational Poetics* (Chicago, IL: University of Chicago Press, 2009), p. 20.

6. Damian Skinner, 'Settler-colonial Art History: A Proposition in Two Parts', *Journal of Canadian Art History*, 35.1 (2014), 130–45 (pp. 142–43).
7. Albert Wendt, 'Towards a New Oceania', *Mana Review: A South Pacific Journal of Language and Literature*, 1.1 (1976), 49–60 (p. 60); Geoffrey Batchen, 'Guest Editorial: Local Modernisms', *World Art*, 4.1 (2014), 7–15 (p. 7).
8. Batchen, p. 8.
9. Epeli Hauʻofa, 'Our Sea of Islands', in *A New Oceania: Rediscovering Our Sea of Islands*, ed. by Eric Waddell, Vijay Naidu and Epeli Hauʻofa (Suva, Fiji: University of the South Pacific; Beake House, 1993), pp. 2–17 (p. 7).
10. Mark Wollaeger, Introduction, *The Oxford Handbook of Global Modernisms*, ed. by Mark Wollaeger and Matt Eatough (New York: Oxford University Press, 2012), pp. 3–22 (p. 4).
11. Cassandra Laity, 'Editor's Introduction: Toward Feminist Modernisms', *Feminist Modernist Studies*, 1.1–2 (2017), 1–7 (p. 1).
12. Jessica Berman, 'Practicing Transnational Feminist Recovery Today', *Feminist Modernist Studies*, 1.1–2 (2017), 9–21 (pp. 9–10).
13. Sarah L. Lincoln, '"Petro-Magic Realism": Ben Okri's Inflationary Modernism', in *The Oxford Handbook of Global Modernisms*, pp. 249–66 (p. 249).
14. Elizabeth Harney and Ruth B. Phillips, 'Inside Modernity: Indigeneity, Coloniality, Modernisms', in *Mapping Modernisms: Art, Indigeneity, Colonialism*, ed. by Elizabeth Harney and Ruth B. Phillips (Durham, N.C.: Duke University Press, 2018), pp. 1–29 (pp. 3–4).
15. See e.g. Harney and Phillips, eds., *Mapping Modernisms: Art, Indigeneity, Colonialism*.
16. D. H. Lawrence, *Kangaroo*, ed. by Bruce Steele (1923; New York: Cambridge University Press, 1994), p. 77.
17. David Macarthur, 'The Experience of Aboriginality in the Creation of the Radically New: Modernist Intellectual Currents in Australasia', in *The Modernist World*, ed. by Stephen Ross and Allana C. Lindgren (London; New York: Routledge, 2015), pp. 227–34 (p. 228).
18. Subramani, 'The Oceanic Imaginary', *The Contemporary Pacific*, 13.1 (2001), 149–62 (p. 149).
19. Witi Ihimaera and D. S. Long, eds., *Into the World of Light: An Anthology of Maori Writing* (Auckland: Heinemann, 1982), p. 2.

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8. Items to accompany post

- A short biography (ideally 25 words or less, but up to 40 words)
- A photo/headshot image of the author(s) if possible.
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- Files should be high resolution and a maximum of 1GB
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