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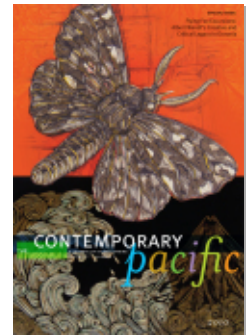
Albert Wendt's Critical and Creative Legacy in Oceania: An Introduction

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*Albert Wendt's Critical and Creative
Legacy in Oceania: An Introduction*

Teresia Teaiwa and Selina Tusitala Marsh

The Flyingfox has faced
the dark side of the moon
and knows the gift of loneliness
The stars have talked to him of ice
He has steered the sea's secrets
to Aotearoa Fiji Hawaii Samoa
and gathered the spells of the albino atua
He has turned his blood into earth
and planted mischievous aitu in it
His is the wisdom of upsidedownness
and the light that is Pouliuli
(ALBERT WENDT, "FOR KAURAKA")

(THE DARK SIDE OF THE MOON)

We find ourselves at a moment of witnessing both the retirement, in a professional sense, and the inevitable passing away of many who constituted the first substantial wave of Pacific academics, intellectuals, and contemporary artists. Although this collection was planned and initiated several years ago, we have been finalizing it in the shadow of mourning such formidable Pacific patriarchs as poet and activist Hone Tuwhare; scholar, writer, and arts patron Epeli Hau'ofa; researcher and publisher Ron Crocombe; poet and writer Alistair Te Ariki Campbell; and philosopher and educator Futa Helu. The contributors to this issue have in various permutations been part of conversations taking place in and around Oceania, about what the first wave—that first full generation of conscious, conscientious Oceanians—has bequeathed to the generations who follow them. The contributions contained here thus document a process of deliberate reckoning with a unique intellectual inheritance.

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This special issue focuses on one of our predecessors and elders, Albert Wendt. In 2008, he retired from the University of Auckland, marking two decades since becoming the first Pacific Islander to be appointed professor of English there. In the same year, Wendt relinquished the Citizens' Chair at the University of Hawai'i, which he had held for four years. While this collection was being considered for publication, Wendt was awarded an honorary doctorate from the University of Hawai'i, adding to the honorary doctorates he received from the University of Bourgogne, France, in 1993, and his alma mater, Victoria University of Wellington, in 2005. While this issue was being revised for publication, Wendt celebrated his seventieth birthday in good health, soon after launching his seventh novel and first novel-in-verse, *The Adventures of Vela* (2009), which then went on to win the Commonwealth Writers Prize for Best Book (Asia/Pacific Region) in 2010. Without a doubt, there are a number of Wendt's contemporaries who, like him, have created invaluable legacies to inspire and challenge thinking in, of, and about the Pacific—or Oceania. But in crucial ways, Wendt is an unparalleled figure in our region.

(HE HAS STEERED THE SEA'S SECRETS)

Wendt is perhaps most famous for his first novel, *Sons for the Return Home* (1973), which became the first contemporary work of fiction by an indigenous person from the Pacific region to be made into a film (Maunder 1979). A second film, *Flying Fox in the Freedom Tree* (Sanderson 1990) was also based on a novella by Wendt (1974a). In addition to his novels, he has written three plays, three collections of short stories, and five collections of poetry. His writing is assigned in Pacific literature and Pacific studies courses at universities around the world, and he has been featured alongside "Third World" and postcolonial authors in international book festivals and literary events.

Wendt's work has consistently engaged global movements in mode, style, and philosophy. His first novel, coded as postcolonial realism, addressed issues of migration (Wendt 1973), while his next two novels indigenized French existentialism (Wendt 1977, 1979). His leanings toward the post-modern and pastiche are seen in his forays into science fiction (Wendt 1992) and image-text productions in *The Black Star* (Wendt 2002) as well as in his debut art exhibitions in Honolulu (2007) and Auckland (2008). Wendt's writing has helped to catalyze the global circulation of indigenous Polynesian concepts such as "vā" and "pōuliuli" (see Refiti 2008; Ka'ili

2005; Māhina 2003a, 2003b, 2005). Yet in his essays he has been able to embrace Third World decolonization politics and even quantum physics (see, eg, Wendt 1987, 1976a). Across and between genres and influences, Wendt has steered a way for other writers and artists in Oceania to follow or depart from.

One of the reasons Wendt's legacy is so compelling is because he has been singularly prolific in mapping his own ambivalent journey from "angry young man" to "distinguished professor." His biography permeates his own writings (eg, Wendt 1976a, 1976b, 1976c, 1984, 1990, 1991a, 1995), and is featured in a recent documentary film (Horrocks 2005). It is sobering to realize that Wendt's career as a writer spans over fifty years; his life spans the very development of Pacific literature. Over time, Wendt's auto-narrativizing—through his writing of both fiction and nonfiction (will the real nonfictions please stand up?)—has allowed his audiences insight into an evolution that few other intellectuals in the Pacific have documented. Yet Wendt's legacy is anything but straightforward.

Paul Sharrad's formidable study of Wendt's literary oeuvre recounts one critic's observation that at the age of forty Wendt had become a father figure before he had finished being an *enfant terrible* (2003, 244). Sharrad made the point that Wendt's work has usually elicited one of two reactions: irritation or excitement. Audiences who find Wendt's work irritating, Sharrad implied, come from an earlier generation, and can be characterized as resentful of or puzzled by the unfamiliar material Wendt presents, or philosophically opposed to Wendt's social vision. Sharrad suggested that it is later audiences who, "having engaged with issues of indigenous rights and post-nationalist analysis," find Wendt's work exciting (2003, 243).

Much of the scholarship on Wendt focuses on his single-author literary outputs. This special issue is not intended to supplant or critique the extensive and thoughtful literary analyses of Wendt's writing that have been circulating—some of them for longer than others.¹ Rather, we are deeply indebted to these commentaries for the ways they have helped to establish counter-colonial canons of literature and literary criticism of and in the region most know as the Pacific, which others, like Wendt, have more audaciously named Oceania. But this issue seeks to illustrate some of Wendt's wider intellectual and cultural impacts.

To date, for example, very little academic work has been done to survey and assess Wendt's work as an anthologizer and essayist. In this collection, Alice Te Punga Somerville's and Graeme Whimp's respective contributions

begin to redress such oversights. Sean Mallon's essay brings to light the role Wendt played as a catalyst for rethinking Pacific arts administration in New Zealand. Both Damon Salesa's and April K Henderson's essays acknowledge Wendt's pivotal role in validating indigenous Pacific engagements with colonial and postcolonial popular cultural forms such as cowboy westerns and hip hop, and point to his own evolution as a risk-taker. Along with Susan Y Najita, Salesa also reminds us of Wendt's roots in the discipline of history: Najita demonstrates that familiarity with Samoan historiography is necessary for a full appreciation of Wendt's historical fiction; Salesa argues that Wendt's fictional characters and plots constitute ongoing incursions into and deliberate interruptions of dominant historical narratives. The literary and artistic works included here demonstrate a variety of echoes, distortions, and transcendences of Wendt's influence. Just taking the visual arts as an example, we can recognize his attentiveness to the natural world in Dan Taulapapa McMullin's and ku'ualoa ho'omanawanui's imagery; we are reminded of his engagement with the politics of both indigenous and colonial languages in ho'omanawanui's and Lily Laita's works; Laita's worms reverberate with Wendt's existential angst; and Firehorse Films and Ant Sang's *Sione Tapili* points to both Wendt's embrace of pop culture and his edgy imprimatur on it. As an aggregate, the contributions to this issue unequivocally assert the need to account for the dialogic relationship between the critical and creative in Wendt's work.

(HE HAS TURNED HIS BLOOD INTO EARTH)

Each of us editors arrived at both the figure and the person of Albert Wendt by remarkably different routes. Selina read him for the first time at university in Aotearoa/New Zealand, and under his supervision discovered the wider Pacific through her postgraduate studies. Teresia encountered him as a child in the context of an ascendant Pacific regionalism and nascent intelligentsia class in Fiji, and came later to live and work in the place he now calls "Aotearoa Sāmoa."² Teresia teaches in the university where Wendt made his mark as a student; Selina succeeded him in the department where he retired as the Pacific's most distinguished professor. In this section, we reflect on our trajectories to and through Wendt. With a nod to Wendt's auto-narrativizing, we share our experiences of and motivations for offering his work to new generations and readers.

TERESIA TEAIWA: *The lecture theater I was assigned for the first course I would ever teach at Victoria University of Wellington (VUW) was in a building called McLaurin. It can be approached from the quad entrance, following a passageway with a sloping floor and a high ceiling that offers a view of a mezzanine ahead. On the right, half a level up, is a café with solarium features that allows natural light to stream onto a brick wall two-to-three floors high (1970s architects!). At the time, the wall hosted an appropriately gigantic work of modern art: elliptical wooden canvases painted in a style reminiscent of Pollock (but less frenetic), held together by a welded metal frame. It all looked like a geometrically laid out family tree. And on my first day of lectures at VUW, in February 2000, I felt like I had stood in that passageway before.*

If ever I needed an example of the power of film to infiltrate imagination and consciousness, it was in that moment standing in McLaurin. The scene was from Sons for the Return Home (Maunder 1979): I had seen it only once at a film festival in Hawai'i, but it had left an indelible impression of this exact location in my memory. Although the McLaurin building was not one that Albert would have haunted as a student (not having been erected until 1968), it formed part of the set for the film adaptation of his debut novel. At a point of mutual incomprehensibility in their relationship, Sione and Sarah stare at one another helplessly from opposite ends of the sloping passageway. Albert's history became his fiction, became someone else's film, became my memory, became my workplace.

Knowing that Albert Wendt had been both an undergraduate and a master's student at VUW made the prospect of working in a new university culture in a foreign country slightly less intimidating when I arrived. It helped, too, that Albert's daughter, Mele, had been a driving force in establishing the Pacific studies program I was hired to teach in. Mele became a mentor, guide, and tutor for me through the labyrinthine institutional politics and social history of VUW. If Albert had made my survival plausible, Mele made it certain.

Albert's legacy, for me, is thus like the McLaurin building: a densely packed construction of eclectic materials and semiotic associations. Ironically, this is precisely the kind of architecture Albert has railed against with derision (Wendt 1976a). But for me, it works, because even as it is disorienting with its split-levels, it is ultimately solid. Albert's legacy is also, more obviously, genetically encoded in the form of his descendants. Mele bears the names of both Albert's grandmother and his mother Luisa,

and for me, she embodies that most human part of his legacy, which is both razor sharp in its perception and full of alofa/aroha/aloha/loloma/tangira. Together, McLaurin and Mele form the essential coordinates for the map of my intellectual survival at VUW and in academia in general over the last ten years.

No wonder, then, the very first taste of Albert Wendt that our VUW Pacific studies students get is via film clips from Sons for the Return Home. Since Wendt was a student at VUW in his youth, it makes sense to me to introduce him to other students around a common experience. Of course, there are differences to bridge across history (and fashion sensibilities, among other things), but after the five-minute teaser during the lecture period, students often tell me that they booked themselves in to watch the rest of the film on their own time. What could be more empowering for students than to learn that someone who had been a student at the same institution before them had turned his experiences into an imaginative piece of work that they can either choose to identify with or critique mercilessly? The novel and film are political: they tackle issues of race, class, generation, gender, sexuality, religion, migration, and colonization. But for me, the pedagogical value of showing excerpts from Sons for the Return Home to first-year students in Pacific studies is as much about developing their taste for Pacific arts as it is didactic.

“Aspirational” is a term Pasifika staff in higher education in New Zealand often use to describe an ethos we believe needs strengthening among our students and communities. Pacific studies students may not all aspire to be writers whose novels are turned into films, but by introducing them to Albert Wendt through this film clip, my intention is to raise their aspirations about the kinds of intellectual and social lives that are possible for them to lead—no matter what careers they end up pursuing.

SELINA MARSH: Despite growing up in a multicultural neighborhood and attending multicultural schools in which English literature was my favorite subject, I had not heard of Albert Wendt until my first year at the University of Auckland. It was there that I came across Sons for the Return Home (Wendt 1973), and, inevitably, the multiply returned son himself on the fourth floor of the English Department. It would be an undergraduate degree later before I would engage with him in person when taking his master’s class in Pacific literature, and another year after that before I would meaningfully converse with him kanohi ki te kanohi (face to face). One day, he and Witi Ihimaera summoned me to his office to have a chat

about my academic future. Unbeknownst to me at the time, they had set in motion the passing on of the mantle of Pacific literature, one Albert had been wearing since 1988, and Witi since 1990. This cloak officially fell to my shoulders when in 2005 I graduated with my PhD and successfully applied for a lectureship in the department. In the interim years Albert had supervised my doctoral thesis, “Ancient Banyans, Flying Foxes and White Ginger: Five Pacific Women Poets” (Marsh 2004). The thesis was not without its problems, having nearly been abandoned in its first year when I was challenged (unsurprisingly) by members of the Samoan community over my right to conduct this research. I was questioned as an ‘afakasi, lacking normative cultural qualifiers: locality (born and bred in Aotearoa); language (mild comprehension, little articulation), and performance (symbolic gesticulations that would stretch the term “siva”). My response to such challenges was gut-wrenching indignation. I went to talk to Albert personally. For those of you who refer to Albert as “Professor Wendt” or “Wendt” as opposed to “Albert” or, for a select few, “Al” (he must be present to qualify!), you would understand that this was no mean feat for a nervous and naive student. To paraphrase his brusque response (the issue barely dignified attention): “Bullshit! We’re all mongrels! If not you, then who? If not now, then when? Remember who you are—don’t let anyone else do this for you. Just do it.” And since then, I have, I haven’t, and I do.

With Albert’s blessing, I approached my critics in the Samoan community and outlined my agendas, both professionally and personally. The response was positive and welcoming. As I began to familiarize myself with the field of Pacific scholarship I soon realized why some would be suspicious of “outside academics” who, like the plovers cast as parasitical, migratory birds in Haunani-Kay Trask’s poetry, swoop in, fatten themselves on things indigenous, and swoop off again. The need to feed back into the communities we serve (as opposed to “study”) is widely accepted in Pacific research paradigms. However, Albert showed me that we need to do this in ways that don’t compromise who we are as individuals. Over the last decade I have enjoyed warm and reciprocal relationships with my former critics; out of frank and transparent exchanges, I have friendships that I now treasure.

With Albert’s retirement and Witi’s impending retirement in 2010, at times that mantle of representing Pacific literature at the University of Auckland seems heavy. But to let its heaviness set in would be to momentarily forget its autonomous essence—its own mana, its own driving

life force, which was sparked by Albert's work and continues to blaze unabated. In introducing students new to Pacific literature and to Albert's work, we return to that spark, by reading that seminal essay published in the first Mana Review, "Towards A New Oceania" (Wendt 1976a). Why read his nonfiction before his fiction? Because it eludes easy definition: Is it history? literary criticism? cultural anthropology? autobiography? confessional tract? political speech? It is all of these and more—a lyrical, engaging, political, passionate, and philosophical exploration of Oceania that characterizes his entire oeuvre. As Whimp demonstrates (this issue), this essay of Wendt's has traveled, merging with preexisting ideas, morphing into new ones. We examine the movement of the title and how Wendt's critical and creative legacies continue to move, respond, and reverberate with their surroundings. Perhaps herein lies the key to Wendt's longevity. Perhaps it in part answers why excerpts and quotes from this particular essay have tenaciously appeared in essays from undergraduate to post-graduate levels for over three decades. No doubt his refusal to succumb to roles that often demand separation of formal critical and creative practices has given his work holistic depth before it was in vogue. Poetry, architecture, UNESCO-speak, colonialism, neocolonialism, education, tradition, heritage, and art commingle in the same space, staking claims for the type of eclectic insights afforded by a multifaceted and variegated Oceania. How do I introduce a new generation to Wendt? I point to the kinds of creative and critical scholarship represented in this special issue and challenge them to track the path of the flying fox in a freedom tree.

(AND PLANTED MISCHIEVOUS AITU IN IT)

This issue of *The Contemporary Pacific* features a selection of artists and academics that have emerged in the wake of Wendt's pioneering (and occasionally polarizing) career. Indeed most of the contributors to this issue could be described as part of a "second generation" of Pacific cultural and intellectual producers. All the contributors conscientiously grapple with both the possibilities and the problematics that Wendt's work has opened up for them; some of them do so earnestly, others playfully.

Visual arts contributions to this issue have been provided by Dan Tau-lapapa McMullin, ku'ualoha ho'omanawanui, Lily Laita, and Firehorse Films and Ant Sang. Poems in this collection come from Brandy Nālani McDougall, Selina Tusitala Marsh, Monica A Ka'imipono Kaiwi, Sia Figiel, Karlo Mila, ho'omanawanui, Cresantia Frances Koya, Tracey Tawhiao,

Serie Barford, and Doug Poole. There are short stories by Keith Camacho, Marisa Maepu, McMullin, and Emelihter Kihleng; and the essays referred to earlier, by Te Punga Somerville, Henderson, Salesa, Najita, and Mallon. Notably, Whimp's bibliographic essay and annotated bibliography provide an unprecedented illumination of the before-and-after lives of Wendt's oft-quoted essay "Towards a New Oceania" (1976a). It is significant that it has taken a collective effort to try to address the diversity of a single individual's legacy.

Predictably, we have not been able to reflect the full range of Wendt's experimentation with form and philosophy. But several of the contributions demand a consideration of the surprising adaptations in his social and political vision over time—his uncanny ability to "alter imagination" (to borrow Subramani's term [1995]). The androcentric, patriarchal, and allegedly misogynistic tones of early works (see Griffen 1985, 1988) have to be seen in the context of later more gynocentric works (eg, Wendt 1991a, 1991b), and are further complicated by what Henderson's essay in this issue demonstrates as a normalization of same-sex partnership in "The Contest" (Wendt 1986). The insistent decolonization politics that Wendt is best remembered for are evident in both Sullivan's and Tawhiao's contributions to this issue, but Camacho's and Koya's contributions remind us that Wendt's engagement in the politics of indigenous rights has equally been about critiquing indigenous corruption. As a result of his own mercurial changeability, this and future waves of critical and creative producers will no doubt find as many points of awkward dissonance with Wendt, as they will find opportunities for celebratory resonance.

The epigraph that opens this introduction names Aotearoa, Fiji, Hawai'i and Sāmoa as the critical coordinates of Wendt's alter ego's journey. In much the same way that flying foxes navigate by echolocation, we have found that geography matters in the continuing evolution of the Pacific region's intelligentsia. While Koya and Figiel are based in Fiji and American Sāmoa respectively, our collection mimics the gravitational pulls of Wendt's particular locations over the last two decades, with Aotearoa serving as his home base, and Hawai'i a temporary home between 2004 and 2008. Most of the contributors have been based in or extensively routed through either Aotearoa or Hawai'i; like the editors, some have spent significant periods in both locations (Camacho, Figiel, Henderson, Kaiwi, Sullivan, and Te Punga Somerville).

A number of the contributors, like Marsh, have been students of Wendt's, at either the University of Auckland (Kaiwi, Maepu, Mila,

Salesa, and Te Punga Somerville) or the University of Hawai'i (Camacho, Kihleng, and McDougall). Indeed, several of the poetic contributions poignantly acknowledge a special student-mentor relationship with Wendt (McDougall, Marsh, Kaiwi). But this collection aims for more than naive homage to Wendt. We wanted it to reflect the complexity of the many and varied responses to his work that embrace, reject, jar, and develop from his influence. We liked the skyscraping metaphor of flying-fox flight trajectories, breaking away from a centrifugal force and soaring off on their own paths.

(AND THE LIGHT THAT IS POULIULI)

In her contribution to this issue, Te Punga Somerville reminds us that anthologies are significant as much for what they include as what they leave out. In any event, we never intended to attempt a definitive portrait of our generation's engagement with Wendt's legacy, nor have we sought to emulate Wendt's herculean efforts at anthologizing the anglophone Pacific (see Wendt 1974b, 1974c, 1975a, 1975b). As a special issue of a journal, this collection might be conceived as a proto-anthology more than as an anthology proper. If it must be read as a harbinger of things to come in Pacific arts and scholarship, rather than the photo-realism of Google Earth™, we prefer to think of it in terms of sonic radar imaging.

The selection process for compiling this special issue involved our approaching artists and academics who were already demonstrating a heightened awareness of Wendt's significance for their work. In some cases, we were approached by students or mentees of Wendt's who heard about our project and offered to contribute. Regrettably, though all of our invitations to contribute were accepted, not all of them were followed through to completion, and we have not been able to include everything offered to us. If we had had the space to do so in this issue we might have tried to reprint excerpts from John Pule's debut novel *The Shark That Ate the Sun* (1992), or award-winning plays such as Victor Rodger's *Sons* (2007) and Toa Fraser's *No. 2* (2007a, 2007b). In addition, we might have sought to showcase stills from Sima Urale's celebrated film *O Tamaiti* (1996) and Lemi Ponifasio's Mau Dance Theater production of "Bone Flute ivi ivi" (1999–2000).³ We would consider these to be landmarks of a second-generation artistic production in the Pacific that explicitly draws inspiration from or has clear resonances with Wendt's concerns about migration and diaspora, his iconoclastic stances on culture and authority.

The précis of Wendt's life and career that we provided earlier in this introduction does not do justice to his accomplishments, but we hope it will suffice to spark curiosity in newcomers about Wendt's work so that they will be motivated to explore his published legacy more completely for themselves. For old hands in the field of Pacific studies, we hope our reframing of Wendt through this special issue will allow them to experience the delights of new insights and conceptual shifts, as they revisit and reflect on how Wendt's legacy has been articulated by members of a younger generation. What we hope to both signal and project is that our generation of artists and scholars, and subsequent generations of Pacific public intellectuals must begin or purposefully continue to

- (a) draw on both scholarship and art as equally valid sources of critical and creative perception for the consolidation and invigoration of social and political analysis in Oceania; and
- (b) foster a sense of intellectual history to successfully navigate the ongoing challenges of representation by and for the Pacific.

We are keenly aware that by focusing our energies in this issue on Wendt, we lay ourselves open to many questions, if not criticisms. Why Wendt? Why not his whole generation? What about women? We appreciate the delicacy surrounding an attempt to acknowledge an individual, a man, a New Zealand-based Samoan, an unapologetic indigenous rights advocate, in the context of contested social and cultural developments across and beyond the Pacific. Nevertheless, we are emboldened by the urgency of our historical moment.

We believe we are at a watershed in the overlapping fields of Pacific studies, Pacific literature, and Pacific arts. If we do not take this opportunity to begin to inventory our collective inheritance, we will not be as well prepared as we need to be for the sea change ahead of us. Therefore, we anticipate more volumes to come that will both celebrate and honestly assess the legacies of our elders who have passed on; we look forward to more of our peers tackling with courage and respect the works of our elders who are still living; we welcome and encourage the new generations who will scrutinize our own efforts.

We return then to our witnessing of retirements and passings. Our elders, our predecessors, have done what they could to stretch cords for us across the abyss. And though it may be dark, we know, like flying foxes, that the void we navigate is not empty, but filled with possibilities. Taken as a whole, this special issue marks out the space of a contemporary

Oceanic imaginary and politics that our contributors have been able to discover, revisit, claim, contest, expand, and depart from: all as a direct consequence of Albert Wendt's having traveled there first.

* * *

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Notes

1 See, for example, Arvidson 1975; C Tiffin 1978, 1979; C Tiffin (ed) 1979; H Tiffin 1978; Subramani 1985; Simms 1986; Durix and Durix 1993; Hereniko 1993; Va'ai 1999; Sharrad 2003; Keown 2005.

2 Quoted in "Talking Story with Albert Wendt," a 160-minute videotaped conversation with Peter Brunt, Galumalemana Alfred Hunkin, Linda John, Vijay Naidu, Wally Penetito, Teresia Teaiwa, Alice Te Punga Somerville, and Graeme Whimp, at Victoria University of Wellington, 19 May 2005.

3 Ponifasio and architect and design lecturer Albert Refiti have had particularly fruitful exchanges around Samoan concepts such as the *vā* (space) and memory, cognizant of and engaging with Wendt's prior excursions there (see, eg, Refiti 2008).

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Abstract

This special issue of *The Contemporary Pacific* features a selection of artists and academics who have emerged in the wake of Albert Wendt's pioneering (and occasionally polarizing) career as the Pacific's most prominent poet, novelist, essayist, academic, and painter. The contributors conscientiously grapple with both the possibilities and the problematics that his work has opened up for them. Taken as a whole, this special issue marks out the space of a contemporary Oceanic imaginary and politics that our contributors have been able to discover, revisit, claim, contest, expand, and depart from—all as a direct consequence of Wendt's having traveled there first. This introduction delineates the significance of Wendt's critical and creative legacy in Oceania by providing a brief précis of Wendt's literary, institutional, cultural, and political achievements. It articulates the vision of this collection: that our generation of artists and scholars, and subsequent generations of Pacific public intellectuals must begin or purposefully continue to (a) draw on both scholarship and art as equally valid sources of critical and creative perception for the consolidation and invigoration of social and political analysis in Oceania, and (b) foster a sense of intellectual history to successfully navigate the ongoing challenges of representation by and for the Pacific.

KEYWORDS: Albert Wendt, legacy, Pacific arts, Pacific literature, Pacific studies