imagine a future otherwise. A young Papuan mining employee can log on to a social media platform and geographically tag herself as vacationing in Jamaica (or Israel), while eating lunch with friends outside Timika. Digitally contoured communities and audiences mediated by group messaging technologies offer new opportunities to belong (but also to be surveilled) at a distance. The spatiotemporal flexibility of real-time casts epistemological frames that suggest alternative modes of knowing and writing the past as well as alternative dimensions through which to live and inhabit the present. At once ephemeral and permanent, real-time technologies contemporaneously convey and archive meaning, leaving digital impressions that concretize the “realness” of spatiotemporal imaginaries. The realness of these imaginaries and the politics enacted through technologies of connectivity have the potential to either upend or further sediment the spatiotemporal hierarchies so thoughtfully explored throughout this volume.

As several authors note, projections of the Stone Age are likely to persist for some time, particularly as the pretense of development reaffirms Papua as a space of the temporal other. Migration to Papua brings new affective attachments, spiritual affinities, and configurations of kin, intensifying the politics (and the problem) of claims to authenticity. Infrastructure projects like the Trans-Papua Highway increasingly imprint the state’s physical and symbolic claims to Papua’s natural landscape, positing translocal mobility as a harbinger of progress. Rutherford closes her contribution to the volume by writing, “Essays are technology demonstrations, and while our status as their authors is fictive, our responsibilities are real” (55). The essays in this volume speak to those responsibilities, illuminating what is at stake as the space of Papua as a place for Papuans is increasingly mired in the promises and threats of a pluralizing “real time.”

**CLARE C CAMERON**
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From 23 February to 17 March 2017, the Modern Māori Quartet (mmq) joined the New Zealand Symphony Orchestra for their annual Summer Pops Tour. The tour included twelve performances throughout Aotearoa, taking place in venues such as Auckland’s Town Hall, Wellington’s Michael Fowler Centre, and Dunedin’s Town Hall. Audiences were treated to both cover versions of popular songs and original songs by the quartet, with orchestral adaptations by seven arrangers: Mahuia Bridgman-Cooper, Claire Cowan, Robbie Ellis, Matthew Faiumu Salapu (aka Anonymouz), Gareth Farr, Chris Gendall, and Mark Dennison.

The promotional material for the Summer Pops Tour clued audiences in...
that this was not going to be a typical symphony experience. The posters and program cover featured the MMQ members—Francis Kora, Maaka Pohatu, James Tito, and Matariki Whatarau—dressed in the expected suit jackets and ties. However, the rest of their ensemble included swim trunks, bare feet, and beachside accessories. Through such imagery, the Summer Pops Tour promised a night of orchestral performance and close harmony singing as well as memorable fun.

Formed in 2012, the Modern Māori Quartet is part of a long genealogy of Māori showbands. During the 1950s and 1960s, groups like the Māori Volcanics, Māori Hi-Five, Quin Tikis, and the Howard Morrison Quartet indigenized Euro-American showband music by integrating Māori song, dance, storytelling, and humor. All MMQ members graduated from Toi Whakaari: New Zealand Drama School (the country’s foremost and oldest national drama school), and they demonstrate a wide range of musical and acting skills. The foursome uses their combined artistry to enrich and expand the Māori showband genre.

Those in attendance were treated to enthralling musical performances by the quartet and orchestra, but the strength of the Summer Pops Tour lay in the show’s garage-party narrative. This innovative approach to the tour made symphonic music more accessible to Māori and Pacific Island communities while also making Māori music accessible to nonnative audiences. While Māori garage parties may seem like a contemporary occurrence, these get-togethers are part of a longer legacy of community gatherings. Pacific Islanders have been meeting since ancient times in order to bring together a family or clan not only to celebrate but also to take care of social, spiritual, and cultural obligations. Bringing people together helped to strengthen bonds between family, friends, and the larger community.

The storyline for the “flashiest garage party Aotearoa has ever seen” comprised five parts: Nau mai, Haere Mai (Welcome); Kai is Ready; Full of Aroha; Play Something We All Know; and One for the Road. This framing is one of many ways that the Modern Māori Quartet makes their music meaningful, inclusive, and accessible to people from a range of backgrounds. While Kora, Pohatu, Tito, and Whatarau offered running commentary between songs to engage the audience, the printed program provided a guide for those less familiar with Māori culture. Each section of the performance was described in vivid detail to help create a multisensory experience of a Māori garage party. For example, the “Kai is Ready” portion explained that “the bbq is crackling away, the salads and parāoa [bread] are laid out and the smell is emanating throughout the neighbourhood. Old war stories and waiata [songs] are shared by Kuia and Koroua [elders] who are looked after with a kapu tī [cup of tea] and some fresh rēwana [or rēwena; traditional sourdough potato bread]” (111).

Along with these evocative descriptions, the program also included a te reo (Māori language) glossary, which encouraged the audience both to listen and to be more engaged in the story. In keeping with the garage-party
tradition, the quartet called out to the audience to sing along and be part of the music making. Families were also encouraged to attend the concerts by the family-friendly “pay-your-age” ticket pricing offered by the Summer Pops Tour. Through efforts like these, the Modern Māori Quartet and New Zealand Symphony Orchestra created new entry points for Māori and Pākehā, youth and elders alike to enjoy a new musical experience while gaining appreciation for the breadth of Māoritanga (Māori culture) and the richness of this collaborative tour.

The accessibility of the Summer Pops Tour provided opportunities for new and diverse audiences to experience lived aspects of indigeneity in Aotearoa. The MMQ performances highlighted ways in which overlooked spaces such as the garage party serve as important Māori sites for identity formation, cultural transmission, and healing—one of many kinds of social and cultural gatherings through which the indigenous people come to understand themselves. In the program, Matutaera Ngaropo’s “Artistic Notes” explained that “Māori garage parties are hotbeds of undiscovered talent; the nights overflow with laughter and song. We were the snotty-nosed kids running around not wanting to go bed, being exposed to a culture of music and storytelling that would imprint itself on our DNA forever” (10). The foursome disrupted the usually exclusionary symphony hall spaces by unashamedly turning them into Māori spaces for celebration. The Māori garage-party narrative illustrates how Native cultural values and sensibilities can be integrated into a successful, engaging production that is also soulful and empowering.

The Summer Pops Tour created a space where Māori men offered nuanced stories of who and what they are, thereby working to decolonize settler colonial representations of Māori masculinity. Māori men—Native men at large—are often portrayed as violent, lazy, absent from their families, and unable to cope with the demands of contemporary life. Although the Summer Pops Tour was not explicitly about gender identity, having four Māori men as the focal point of the show certainly engendered the garage-party experience. Original songs from the quartet highlighted their values and the lens through which they view and engage with the world around them as fathers, partners, brothers, and sons. Ngaropo noted, “These songs anchor us and inspire a platform to showcase original music that gives to who we are and why we are” (10). For example, “Māreikura” celebrates the strength of Māori women and their vital role within their culture. “Shine,” inspired by Francis Kora’s love for his daughter, encourages children to aspire for great things and to remember that they are treasured parts of their communities.

The “Full of Aroha” portion of the garage party was another way in which the Modern Māori Quartet highlighted dynamic representations of Native men. The quartet members acted as though they were standing outside of the garage, taking turns to talk and sing about problems of the heart. While one spoke of his heartache, the other men tried to help him make sense of his situation. Even
though much of the interaction started with banter, the men quickly became sympathetic and strove to help each other heal. When Matariki sang about longing and hope and Francis sang about trust, the passion in their voices was revealing. The audience resonated with their feelings not only through the dialogue but also through the vulnerability expressed in their lyrics. The quartet disrupted static notions about Māori men that paint them as aggressive and unable to deal with the pressures of today by being forthcoming with their emotional state and working through their tribulations with each other. These songs, or types of stories, stem from the foursome’s lived experiences and constitute a timely representation of Māori masculinity that is based in brotherhood, emotion, and healing.

While the Summer Pops Tour’s narrative was told entirely through the eyes of four young men, this collaborative series of performances lays the foundation for broader conversations about Native identity, space, and agency. For example, the performances might prompt Māori women to consider how the garage party and other commonplace spaces have been influential in how they understand themselves. As Native people, we can reassess how our everyday sites are integral for cultural transmission. This tour also helped to open new pathways in thinking about how to reorient exclusive spaces and make them meaningful to Native peoples. Despite efforts to make the show more accessible, audiences were still predominantly older and white. Changing spaces that have traditionally excluded indigenous audiences is an ongoing process that takes time. Thankfully, the Modern Māori Quartet’s humorous and skillful shows will continue to push notions of Māori identities as complex, subtle, and rich. The dynamic stories told through their captivating music will continue to help breakdown boundaries between Māori and settlers.

The Summer Pops Tour with the Modern Māori Quartet may have ended, but this collaboration propelled the group into a busy year. Māori Television now hosts the foursome in a weekly show titled “My Party Song.” Similar to the Summer Pops’ narrative of the Māori garage party, each episode includes the quartet and special guest stars singing some of Aotearoa’s famous party tunes. In August 2017, the quartet will take part in the Edinburgh Festival Fringe, the world’s largest arts festival. The group’s first studio album with original music, some of which was included in the Summer Pops Tour, will be released in September 2017 and celebrated with a nationwide promotional tour. This year offers a variety of ways to catch the excellence, fun, and skill that is the Modern Māori Quartet.

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Honolulu Biennial: Middle of Now
| Here. Multiple venues, 8 March–8 May 2017, Honolulu, Hawai‘i.

This spring, the Honolulu Biennial made its debut on the global art stage with a multi-venue, two-month-long exhibition featuring both established and emerging Pacific artists, including