

<https://doi.org/10.34074/scop.1023018>

GIFT: REFLECTIONS ON JOURNEYS, KNOWLEDGE, LABOUR AND LOVE

Victoria Bell and Natalie Smith

Published by Otago Polytechnic Press. Otago Polytechnic Ltd is a subsidiary of  
Te Pūkenga – New Zealand Institute of Skills and Technology.

© 2022 the authors; © illustrations, the artists or other copyright owners.

**GIFT:**  
**REFLECTIONS ON JOURNEYS,  
 KNOWLEDGE, LABOUR AND LOVE**

**Victoria Bell and Natalie Smith**

*gift*, Ashburton Art Gallery, Ashburton, Aotearoa New Zealand (8th May – 19th June 2022), was a group show curated by Victoria Bell (Dunedin School of Art) and Dr Natalie Smith (University of Otago), exploring unique and personal stories of gift giving (& receiving). Traversing different cultural and conceptual understandings of giving, the exhibition ultimately presented eleven artworks that moved beyond the traditional consumer notion of the boxed, wrapped and beribboned gift to explore; our natural environment; journeys; gifts of knowledge, labour and love. Artists in *gift* were; Rachel Hope Allan, Dr Margo Barton, Tui Emma Gillies and Sulieti Fieme'a Burrows MNZM, Neil Emmerson, Alice Jones, Madison Kelly (Kāi Tahu, Kāti Māmoe), Dr Stella Lange, Anna Muirhead, Louise Sutherland QSM, Metiria Turei (Ngāti Kahungunu, Te Ātihaunui-a-Pāpārangī), and Georgina May Young (Te Upokorehe, Whakatōhea, Irish).



Figure 1. Rachel Hope Allan, *Fukuro no Su Café*, 2022, *Not Fit for EXPORT*, 2022, 蘭, 2022, *Perfect Peach*, 2022, *White Elephant*, 2022, 1000 x 1000 mm, Archival print on Moab Slickrock Metallic paper 300gsm.

For *gift*, Rachel Hope Allan showed five photographic works that explore the complex relationship she has with Japan, butted together edge to edge on a painted blue wall that activated the luminous Japanese-green hue of her photo series. The shimmering images record her idiosyncratic experiences of journeying in Japan and speak to the polysemous nature and complex culture of gift giving in Japanese cultures. In *Not fit for EXPORT* (2022) Allan alludes to the practice of giving 'cute' pets as gifts while in *Fukuro no Su Café* (2022) stuffed and surrendered animals sit side by side. In her artist statement *White Elephant* (2022) Allan makes reference to;

"[...] the burden sometimes attached to certain gifts, referencing the historical idiom of the 'white elephant', the onerous, sometimes expensive gift that is much more trouble than it is worth. It also refers to the complex problem of Ivory, which is still legally traded in Japan."

Orchids, gifts to bring good fortune and peace, wait to be delivered in 蘭 (2022); notoriously hard to grow, orchids were initially in Japan kept only by royalty and the most powerful (and were sometimes linked to Samurai). *Perfect Peach* (2022) references the unforgettable gift of acceptance Allan felt in Japan; a home coming of a kind as Allan has Japanese ancestry.



Figure 2. Dr Margo Barton, *aHead of time*, 2022,  
Dimensions variable, Mixed media.

Dr Margo Barton's work *aHead of time* (2022) consisted of 8 white, woven hats, illuminated by deeply coloured Perspex pattern shapes derived from a 19th century head measuring device, the Allié Ainé conformateur. The conformateur (also exhibited in the show), is a tool used to create half sized patterns, to the exact shape of a person's head, lumps, bumps and all and has been a key instrument of millinery for more than 100 years. The contraption, placed on one's head, allows a half size pattern to be drawn, of the circumference of a person's skull. Then this half-sized pattern may be scaled up to life-size, allowing a bespoke, perfectly fitted hat to be custom made from its contours. The Allié Ainé conformateur shown in *gift*, was specifically gifted to Barton by a gentleman who said that she and he, were the only two people who yet still, knew what a conformateur was. The gift giver saw Barton as a guardian of the device's knowledge; the person who would keep this unusual machine safe and useful. Milliner Barton describes the device as a 3D measurer; like a full body scanner; before its time, and an inspiration for her doctoral studies.

Dr Stella Lange's work *I made this for you* (2022), a pair of knitted socks, acknowledges that labour, or the gift of time, is the most valuable gift that can be given. In Lange's work, time is not measured by a clock, or calendar – but in terms of intent and attention. *I made this for you* is accompanied by a scroll of text that replicates the neat and methodical rows of knitting pattern instructions however this is no mere direction to knit one, pearl one, rather *Invisible cost – Accounting* (2022) meticulously charts Lange's sock making journey, recording every minute of her gift of love. On Thursday the 13th of January Lange sat down from 7-8.30pm to cast on 64 stitches and produce 12 rows of knitting within the space of 90 minutes. As the socks progress Lange notes on Wednesday 23rd February that she is on to the foot of sock two. This labour of love concludes on Saturday 26th February at 10.45am, with Lange noting in the last lines of the artwork;

“2163 minutes I thought of you and wondered if you would appreciate these. 27 days, I set aside other things to work on these socks for you. 21 120 stitches - mindful making, these lace socks took my close attention. I made this for you, I hope you like them.”



Figure 3. Dr Stella Lange, *I made this for you*, 2022,  
400 x 500 mm, Skilled hand labour,  
New Zealand Wool and Nylon.  
*Invisible cost - Accounting*, 2022,  
3000 X 600 mm, Digital print on 160gsm paper.

American-born, Canterbury artist Alice Jones pondered a different labour of love, the gift of motherhood in two large colourful quilted pieces, *Good Mothers Remember to Serve Fruit at Breakfast* (2022) and *Good Mothers Clean the House for Hours* (2022). Jones posited that motherhood is often seen as a woman's greatest accomplishment but the reality is rather more messy. Babies need a lot of help and maternal bodies seldom return to their pre-pregnancy shape. Popular media cultures may judge Mothers for not providing organic food, or a wide variety of extracurricular activities for their children. But the reality is Mothers (of every definition) today often lack a support system of older, more experienced women. Society expects mothers to bear the responsibility of successful child rearing, even when they have little, or no, social or financial help.



Figure 4. Alice Jones,  
(left) *Good Mothers Remember to Serve Fruit at Breakfast*, 2022,  
(Right) *Good Mothers Clean the House for Hours*, 2022,  
1230 mm x 930 mm (approx.), Fabric, steam a seam, thread.

Motherhood is also central to Anna Muirhead's work, *Your cry was 好听了*, (2022), pronounced 'your cry was hǎo tīng le' and meaning 'your cry was a pleasant sound'. The title references the birth of her second son and was presented as a mixed media work consisting of, a custom curtain rail with hospital curtains, waiting room furniture, her own OPTEASE retrievable vena cava filter; an artist book and framed watercolour. The artwork records Muirhead's experience of her son's birth while in China. Dramatically, the artist was rushed to hospital with a blood clot in her leg when eight months pregnant. She was received lifesaving treatment in the form of an OPTEASE vena cava filter; a device that stopped the blood clot from entering her heart and lungs, ultimately giving her and newborn child, the gift of life. For *gift* Muirhead therefore created a hospital room-like space with blue curtains laser cut with star charts. She notes that the star charts refer to the tiniest blimp in time between her and her son's births, when considered within the context universal time, the smallness of our lives within the scope of all time on earth. With the profundity of their mortality resonating throughout the artwork, viewers could stand within the curtained space, and gaze at Muirhead's (now removed) life-saving vena cava filter; framed on the wall, lit up like a precious icon. Muirhead's hospital stay, the complications and moments in between are documented from fragments and memories, in an artist book made especially for *gift*, that audiences are invited to view and read while sitting in a waiting room set up just outside the hospital curtained setting.



Figure 5a. Anna Muirhead,  
*Your cry was 好听了*, 2022,  
Dimensions variable,  
Close up photograph of  
framed watercolour.

Figure 5b. Anna Muirhead, *Your cry was 好听了*, 2022,  
Dimensions variable, Close up photograph of the  
custom hospital curtains and the OPTEASE  
Retrievable Vena Cava Filter.





Figure 6. Tui Emma Gillies & Sulieti Fieme'a Burrows MNZM, *The Last Kai*, 2022, 2500 x 5000 mm, Tonga tapa cloth, uemea (red earth from Vava'u), kupesi rubbing and mixed media.

Tui Emma Gillies and Sulieti Fieme'a Burrows MNZM are a daughter and mother team from Tāmaki Makaurau Auckland. Their large work, *The Last Kai* (5000 mm x 2500 mm) drew inspiration from Leonardo da Vinci's iconic 15th century work *The Last Supper*. Their work consists of layers of Tongan tapa cloth, uemea (red earth from Vava'u), kupesi rubbings and mixed media. The templates for the kupesi etchings were made by their family over 80 years ago in Tonga and reference the gift of family knowledge passed down through generations. Burrows undertook the background stencils, while Gillies created the foreground scene which offers up a reflection on the function of masks as a form of cultural and social identity, and the role of the church in Pacific Island culture. During the pandemic the church became a community health hub for Pasifika peoples. Gillies notes the first time she was given a disposable face mask was by her husband, in 2020, one month after Covid-19 entered Aotearoa New Zealand. At first Gillies says she felt uneasy. Several years on however, she has become accustomed to wearing it and accepts this new accessory while continuing to reflect on the role of face coverings in many cultures; masks can be worn at a mardi gras to reduce self-consciousness and inhibitions, helping to release the wild person usually hidden behind a more sedate exterior; many indigenous cultures wear masks to represent spirits or ancestors or a legendary figure from folklore; we also all know of people who disguise their true feelings and intentions with a 'mask', manipulating impressions of themselves. While ostensibly the mask during a pandemic is a health protection measure, it still hides things... fear, sometimes paranoia or anxiety.

Georgina May Young's delicately embroidered works on handwoven linen refer to small acts of generosity in the face of a monumental climate crisis. *Offering* (2022); *Undergrowth* (2022) and *Garden E hoa* (2022) are embroidered with flowers and fruits. Young's work meditates on gift giving in the gardening community; of harvests and gluts of produce and the giving of seeds and food to a neighbour over the fence, or to friends, whānau. These acts of giving forge connections, inspire growth and nourish these communities. The natural world is impregnated into all of these works. *Garden E hoa* is made with handwoven linen coloured with one-uku from Ōhiwa, Ōpotiki, while *Offering* and *Undergrowth* are coloured with walnut.



Figure 7. Georgina May Young,

*Garden E hoa*, 2022, Cotton thread, handwoven linen coloured with one-uku from Ōhiwa, Ōpotiki, 450 x 620 mm.

*Undergrowth*, 2022, Cotton thread, handwoven linen coloured with walnut, 440 x 430 mm.

*Offering*, 2022, Cotton thread, handwoven linen coloured with walnut, 440 x 430 mm.

Like Young, Metiria Turei drew inspiration from the natural world for her work *Whanokē* (2022), taniko, digital print, aluminium and totemic sculptural forms monumentalise te taiao. In imagining walking through the work, first we pass under kowhai and her pitau where whakapapa is the source of all things. Then kōtukutuku with her ngutu, the natural world we all inhabit. And finally, the harakeke with her niho taniwha, passing out into the cosmos. For all the erratic and difficult times we have lived through recently, Papatūānuku still provides us with audacious colour, form and scent as her gifts to us.



Figure 8. Metiria Turei, *Whanokē*, 2022, 2400 x 2000 mm, Aluminium, felt and cord.

Madison Kelly furthers the discussion of gifts from the natural world by exploring the often contentious terrain of environmental gifting and eco-tourism in her delicately woven work *Matarua Fence Walk* (2022) made of jewellery, fencing and utility wire, this work referenced the Orokonui Eco Sanctuary fence. Using whatu aho ruā, a method of double weft twining often used to create korowai (feathered cloaks) Kelly acknowledged the name gifted to Orokonui by her hapu Kāti Huirapa ki Puketeraki, Te Korowai of Mihiwaka. Mihiwaka is one of two mountains that form the valley of the sanctuary, while the forest is imagined as a korowai, cloaking the landscape. Kelly notes the Orokonui Ecosanctuary becomes a site for witnessing original gifts – introduced species, such as the possum, a predator, and future promises, a predator free future. As she argues in her artist statement;



Figure 9. Madison Kelly, *Matarua Fence Walk*, 2002, 1000 x 2000 mm, Jewellery, fencing and utility wire.

“...the fence's thin undulating perimeter is an uncanny liminality between native and introduced, concealed and excluded, giving and taking. The fence is offered as conceptual site for impressions of gifting/un-gifting within Aotearoa's conservation landscape.”

The garden is also central in Neil Emmerson's lush green work (*I was his...*) (2004), seven woollen blankets, dyed and shaved, and *Untitled (shoe)* (2004) which explore the secrets held by the ANZAC Memorial Garden, Civic Park, Newcastle, New South Wales, Australia. For Emmerson, the discovery of a men's brogue in the public gardens, became a gift that prompted reflection on public spaces and masculinity. By day the park is a place for families and city workers, by night a sanctuary for illicit love.



Figure 10. Neil Emmerson, *(I was his...)*, 2004, 9000 mm, Seven woollen blankets, dyed and shaved, painted pelmet, metal brackets.

*Untitled (shoe)*, 2004, 130 x 3100 x 100 mm, Found object, sound.  
*(habit@t)*, 2002, Frame size 875 x 745 mm, 500 mm x 380 mm, Multi-coloured print.  
 One from a set of twenty-one unique state prints; lithography and woodblock.

As Emerson notes in his artist statement:

"I first noticed the shoe hiding in the shade under a bench seat in an ANZAC Memorial Garden in Civic Park, Newcastle NSW. Brogue, not brand-new but well kept, freshly polished. The shoe of a civil servant I imagined. Civic Park is in central Newcastle and is surrounded by public offices, the Town Hall, the City Art Gallery and a couple of large old churches. I felt certain that the owner of the shoe would be back to retrieve it so I was surprised and somewhat delighted to find it there during my visit the next day to make more recordings. It was a tough choice to leave it there again for one more chance to be reunited with its owner and its pair. Upon my return the next day the shoe remained there, unmoved from where I had first spotted it. I took it, considered it a find, a rescue, a steal, a gift. It sings to you now with the sounds from its days and nights of curious abandonment the garden."



Figure 11. Louise Juliet Sutherland QSM (1926-1994), Two handmade and appliquéd skirts c. 1978. Hocken Collections Uare Taoka o Hākena, University of Otago, Ōtepoti Dunedin.

gift also offered the opportunity to reflect on institutional gifting with the inclusion of two handmade and appliquéd skirts created by Louise Sutherland QSM which are on loan from the Hocken Collections Uare Taoka o Hākena, University of Otago. Sutherland, an Ōtepoti Dunedin born cyclist, nurse and writer became the first person to cycle solo through the newly completed Trans-Amazonian Highway in 1978. She wore her scintillating skirts during lecture tours to raise funds for medical equipment which she gifted to the people of the Amazon. Excerpts from her diaries, deposited with the Hocken, provide an insight into her sartorial choices for her lecture tours. In a 1991 interview with the *Southland Times*, a journalist noted:

"Unable to imagine whether her audience would be 200 women in fine knit and pearls or a half-dozen homespun bodies, Miss Sutherland said she never felt she had dressed right.

So, she decided to dress to fit her talk and made skirts of colourful applique designs which illustrate where she went on her bike and what she saw.

She has silk versions which sparkle with glitter for the evening, showing showers of iridescent rain and shining sunsets and she has cotton skirts, for day-time talks, which show animals and herself on her bike, rain clouds and pictures of things she has seen – and with a quick waist movement another design comes into view – neat, nice."

(‘Author recounts Amazon jungle cycle ride adventure’, *The Southland Times* Tuesday 17 September 1991, p 8)



## ACKNOWLEDGEMENTS

In 2019 we put out a call for papers for an exhibition themed around the notion of gifts, or gifting. In between the call and the opening of *gift*, COVID-19 arrived, upending work schedules and personal lives for all. The journey to *gift* has been a long one. We would especially like to thank the artists in the show and Ashburton Art Gallery, for staying the course, trusting the project and for being so flexible and generous with us while *gift* was realised. We would like to acknowledge and thank too, Otago Polytechnic – Te Kura Matatini ki Otago, a subsidiary of Te Pūkenga – The New Zealand Institute of Skills and Technology, for research funds in support of *gift*. VB & NS.

All photographs taken by Shirin Khosraviani, Images courtesy Ashburton Art Gallery.

**Dr Natalie Smith** is a Teaching Fellow in the Sociology, Gender Studies and Criminology Programme, University of Otago, and an independent researcher with an interest in New Zealand fashion design and textile arts. She holds a PhD in Art History and Theory and has curated a number of fashion exhibitions and published on New Zealand fashion and textile arts. In 2018 she co-curated *Unbound* (Dunedin School of Art Gallery, Otago Polytechnic, 21 September – 18 October 2018) a contemporary textiles exhibition with a Suffrage focus with Victoria Bell in 2018.

**Victoria Bell** (<https://orcid.org/0000-0001-6410-8879>) is Head of Programmes - Bachelor of Visual Arts at the Dunedin School of Art, Te Maru Pūmanawa - College of Creative Practice and Enterprise at Otago Polytechnic - Te Kura Matatini ki Otago, a subsidiary of Te Pūkenga – The New Zealand Institute of Skills and Technology, and also teaches Textiles at the school. Raised in Ōtautahi Christchurch, Bell has a Bachelor of Design in Craft Art from Christchurch Polytechnic Institute of Technology (2000) and a Master of Fine Arts from the Dunedin School of Art (2011). In 2005 she received the Olivia Spencer Bower Award. Bell marries her roles in visual arts education with being an artist and mother.

## ARTIST BIOGRAPHIES

**Rachel Hope Allan** is an artist and educator based in Ōtepoti Dunedin. She has a Master of Fine Art (Distinction) from the Dunedin School of Art, where she is now a principal lecturer in photography. Her work deals with restraint, curiosity and mimicry and has been featured in PhotoForum's *2020 portfolio review* and in Stephen Bull's 2020 edition of *A Companion to Photography*. Allan exhibits nationally and internationally; most recently in *Postcards from Europe* at Cambridge University, UK (2022), The Auckland Festival of Photography (2021) and at the Jarvis Dooney Galerie, Berlin, (2018 & 2019). Allan's books are held in public collections in Japan, Australia and New Zealand.

**Dr Margo Barton** is Professor of Fashion at Otago Polytechnic - Te Kuru Matatini ki Otago, and Chair of iD Dunedin Fashion. She is a fashion educator; curator and practitioner; and has been involved in fashion for as long as she can remember. In her design practice she journeys between designing in 3D, in virtual, and in physical spaces, and focuses on the on-going exchange between designer, material and method. She is also passionate about connecting independent fashion designers with the public to encourage dialogue between wearer and designer. Barton was one of three curators, for the 2021 exhibition, *Fashion Forward >> Disruption through Design*, held at Otago Museum, Ōtepoti Dunedin.

**Neil Emmerson** is an Australian artist living and working in Ōtepoti Dunedin since 2006. Conceptually his work explores various Queer territories whilst formally it engages with print, sculpture and installation. His work is represented in major public institutions in Australia and Aotearoa New Zealand, including Toi o Tāmaki Auckland Art Gallery, Tāmaki Makaurau Auckland; Australian National Gallery, Canberra; National Gallery of Victoria, Melbourne; Queensland Art Gallery, Brisbane; Art Gallery of New South Wales, Sydney. In 2006 he won the Fremantle Print Award, Australia.

**Tui Emma Gillies** is a Kiwi Tongan artist currently based in Tamaki Makaurau Auckland who specialises in tapa cloth. Her work mixes contemporary with traditional and can be challenging, confronting and controversial, but always with respect to the roots of the medium and the ancestors who practised it before her. Tui's work can be found in significant museum and gallery collections around the globe including, USA, Germany, Melbourne, Auckland, and also in many private collections. In 2018 she received the Creative New Zealand Pacific Heritage Art Award. She has also helped revive hiapo growing and the art of bark cloth making alongside her mother in Falevai, Vava'u where it had vanished decades earlier.

**Sulieti Fieme'a Burrows** is a Master creator of Tongan Heritage Arts who learnt many artistic skills from her mother, Ema Topeni. She grew up in Falevai, Vava'u, Tonga before migrating to Aotearoa New Zealand in 1978 to live with her husband in South Auckland until his death in 2013. Burrows has worked on various art projects including making Kahoa Heilala necklaces which were acquired by Otago Museum and Auckland Museum. She also works as a mother-daughter tapa team with her daughter, Tui Emma Gillies and has Ngatu and Kupesi works in collections around the world including The National Maritime Museum, Tāmaki Makaurau Auckland; GRASSI Museum of Applied Arts, Germany; National Gallery of Victoria, Melbourne and Pick Museum of Anthropology in Illinois, USA. She received the Pasifika Heritage Art Award in 2018 alongside her daughter, and was made a member of The New Zealand Order of Merit (2020) for her services to Tongan art and education.

**Alice Jones** is a textile artist. Her work addresses issues faced by contemporary New Zealand women through the lens of traditional fairy tale narratives. She is especially interested in how patriarchal influences have led to social inequalities which disadvantage women. Her narrative style is based on quilting techniques where bright, cheerful fabric often contrasts with sombre messages. Jones also probes conflicts between art and craft, and women's historical association with textiles. She holds a Master of Visual Arts (Distinction) and Bachelor of Visual Arts from the Dunedin School of Art at Otago Polytechnic - Te Kuru Matatini ki Otago.

**Madison Kelly** (Kāi Tahu, Kāti Mamoe, Pākehā) graduated from the Dunedin School of Art in 2017, with a Bachelor of Visual Arts (Hons First Class) in drawing. Grounded in processes of observation and duration, their Ōtepoti Dunedin based practice works to explore multispecies histories and futures. Recent shows include *The Secret Path* (curated by Tini Whetū ki te Rangi with Dunedin Dream Brokerage, 2022), *Paemanu: Tauraka Toi* (Dunedin Public Art Gallery, 2021), *He Reka te Kūmara* (co-curated, Dunedin Public Art Gallery, 2021), and *Soft Stones* (with Motoko Kikkawa, Olga Gallery, 2021). Kelly recently held the 2022 Blue Oyster Caselberg Trust Summer residency in Whaka Oho Rahi Broad Bay.

**Dr Stella Lange's** practice is balanced between textile based making and investigating historical methods of repair and mending, and publishing. In 2021 Lange was the recipient of a Surface Design Association of America (SDA) Award of Excellence for *Talking while Masked*. She is active in online and local knitting communities, and on Ravelry.com as KKFrog, where her knitting designs are available. As well, Lange is currently Co-President with Dr Natalie Smith of the Costume and Textile Association of New Zealand. With a generous fabric and fibre stash, three looms and three spinning wheels, Lange lives as a maker educator working at the Otago Polytechnic School of Design, in Ōtepoti Dunedin.

**Anna Muirhead** is a multidisciplinary artist and curator. Her art practice includes sculpture, installation, photography, drawing and collaborative projects such as *Cargo Bike Art Space* (2021-) and *The Back Boot Project* (2007). Her research encompasses a critique of historical narratives and present-day observations/experiences of environments and public space including gardens, cities, and institutions. She completed her Bachelor of Fine Arts (2003) and Masters in Fine Arts (2008) from the Dunedin School of Art and was awarded the William Hodges Fellowship in 2008. Muirhead lived in China for eight years, working as an arts educator. She participated with Red Gate Gallery's international residency programme in Beijing in 2014. Muirhead is currently living in Ōtepoti Dunedin with her family.

Ōtepoti Dunedin born **Louise Sutherland QSM** (1926-1994) was a cyclist, trained nurse, author and humanitarian. In her lifetime Sutherland pedalled over 60,000 kilometres through more than 50 countries, but it was the people of the Amazon who stole her heart. Her love of Amazon was fostered after an 18 month stint at the San Francisco Hospital, Apurimac Valley, Amazon Jungle (1974-1975). In 1975 she returned to New Zealand working as a representative for The Amazon Trust seeking donations and selling reprints of her first book about her cycling adventures, *I Follow the Wind* (1956) to raise funds for the Apurimac. In May 1978 she became the first person to cycle solo along the Trans-Amazon highway, a 4,400 kilometre journey detailed in the book *The Impossible Ride* (1982). Sutherland was regular speaker on the New Zealand service club and school circuit where she retold her adventures raising awareness and funds for the Amazon people in her colourfully hand-appliqued skirts.

**Metiria Turei** (Ngāti Kahungunu and Ati Hau nui a Pāpārangī) is an emerging artist, developing an Indigenous Futurism Māori textile art practice that utilises taniko, digital print, up-cycled materials and totemic sculptural forms. She is committed to creating works that can move and be touched. Art is a communication and textiles in particular seek out hands, need to be felt on the face and the scent of the fibres breathed in. Whakairo Māori is a physical manifestation of te ao Māori and therefore needs the physicality of our people to be truly understood. After a career in politics, artist and lawyer Turei is currently the Pūkenga Matua at the University of Otago in the Faculty of Law.

**Georgina May Young** (Te Upokorehe, Whakatōhea, Irish,) Born in Ōpōtiki and living in Ōtepoti Dunedin, Young's practice is centred on loom, needle and thread. Drawing heavily from indigenous and offshore woven histories, in her words, her art practice is "a slow meditation on the fragility of life and our ecosystems, revolving around whenua, whānau and whakapapa". An avid gardener and textile artist, Young's work is informed by the process of time, weaving literally and figuratively between ancestral knowledge and optimistic futures. She has exhibited across Aotearoa New Zealand and selected exhibitions include *Labour of Body*, Corban Estate (2019); *A Short Run: A Selection of New Zealand Lathe Cut Records*, The Dowse Art Museum (2020); *The Sunlight Lies Down Across Everything* with Rebecca Hasselman, OLGA Gallery (2021) and *He Reka Te Kumara*, Dunedin Public Art Gallery (2021).