



Vision:

Hindsight, Foresight, Insight

CTANZ Symposium 2021

PROGRAMME

Friday 30 April – Sunday 2 May 2021

Auckland University of Technology

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ABOUT CTANZ & MEMBERSHIP

About CTANZ

The Costume and Textile Association of New Zealand was established in 2002 (as the New Zealand Costume & Textile Section of the Auckland Museum Institute) to meet the need for a national organisation to provide a forum for the study, research and conservation of dress and textiles.

Its aims and objectives are:

- to promote interest in all aspects of historical and contemporary dress and textiles
- to foster the study of, and research into, New Zealand and international dress and textiles
- to encourage the conservation of dress and textiles in New Zealand
- to foster the spirit of mutual helpfulness among the Association's members
- to hold an annual symposium to present papers representing current research on all aspects of dress and textiles

The Association's members include museum, gallery and fashion professionals, craft practitioners, historians, writers, and others who share a stronger than average interest in all aspects of dress and textiles.

Membership

Membership runs from 1 January to 31 December.

Membership Benefits:

- Annual subscription to the Association's publication Context
- Discounted registration fee to annual Symposium
- Regular updates of events and information on an email network
- Opportunities to attend lectures and organised visits to view collections and exhibitions

Membership Rates 2021: \$NZ 50.00 waged and \$NZ 35.00 unwaged

Please note that subscriptions are due by 31 March. Membership enquiries to membership@costumeandtextile.co.nz or speak to Bronwyn Simes over the weekend.



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WELCOME

Nau mai, haere mai ki Tāmaki Makaurau mō te hui tuamata o CTANZ 2021.

In 2019, our CTANZ symposium committee conceived of the theme of “Vision” for the 2020 event. In selecting this theme, we called for papers which would consider the different interpretations of vision—not just the act of seeing, but of reflecting, imagining, and manifesting. As inherently visual objects, what can textiles tell us about ourselves and our histories? What can we learn from narrowing our focus on the past, or gazing into the future?

With the developments of 2020, this theme turns out to have been both prescient and somewhat ironic. The global pandemic has given people a sense of “living through history”—we are aware, now more than ever, of how those who come after us will read our lives through the material culture we leave behind. We interact with textiles at all levels of society, from the humble protest banner to high fashion—so what better medium through which to understand these histories? We hope you enjoy this exciting line-up of talks on topics relating to our theme, covering visionary fashion retailers, prolific collectors, and the intersection of convention with innovation.

We are grateful to AUT (Auckland University of Technology) for kindly hosting this event. Founded as Auckland Technical School in 1895, AUT has a strong history of fostering creativity and practicality.



SPECIAL THANKS TO

The VISION Team

Coordinators: Kim Smith, Jane Groufsky, Linda Tyler

AUT Staff Liaison: Dr. Mandy Smith, Scott Pilkington

Art and Design: Jennifer Matheson

Registration: Rose Jackson

Tikanga Māori: Chanel Clarke

Symposium Support: Christine Tyler, Anne Groufsky, Amanda Deane, Angela Lassig, Vicki Mossong, Grace Lai

Special Thanks to the AUT School of Art and Design for hosting the event and to Nishant Karnik, AUT Events Coordinator

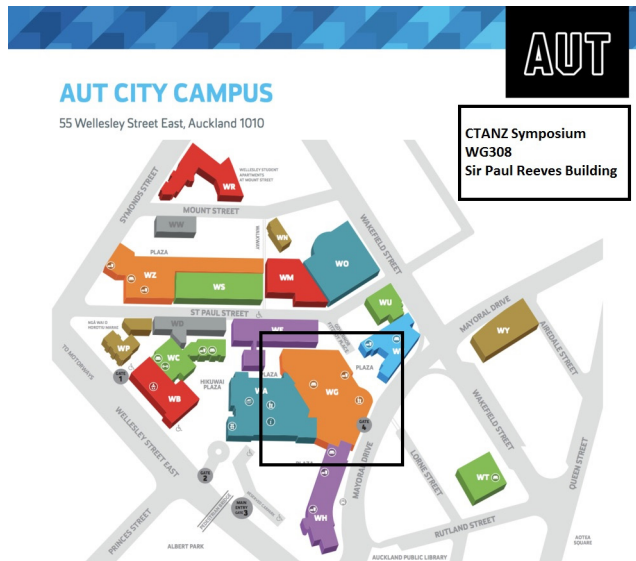
and, as always, to the CTANZ Committee for constant support—

Stella Lange, Natalie Smith, Moira White, Bronwyn Simes, Karin Warnaar, Jennifer Matheson, Jane Groufsky, Desi Liversage



GOOD TO KNOW

Location: WG308, Sir Paul Reeves Building, AUT,
Auckland CBD



Public transport: Due to COVID-19, AT HOP buses no longer accept cash fares. An AT HOP bus card can be purchased for \$10 card fee + the amount you want to top up. The closest AT HOP retailer is Munchy Mart in the Auckland University Campus adjacent to AUT. Go to at.govt.nz for information on the public transport network.

Symposium Dinner: 6pm Friday the 30th at the Four Seasons, AUT (corner of Wellesley St East and Mayoral Drive, Auckland).



WHAT'S ON

Exhibitions:

AUCKLAND ART GALLERY—*Toi Tū Toi Ora*

Wellesley Street East, Auckland CBD, Auckland 1010

Toi Tū Toi Ora: Contemporary Māori Art showcases the dynamic, ever-changing expression that is Māori art. Distinct from the other art movements of Aotearoa New Zealand, contemporary Māori art occupies an unrivalled position in engaging with cultural histories and the role of Māori knowledge, and continues to invigorate discussions about identity and place. Textiles are well-represented in this landmark exhibition, including the significant new work *Atapō* by our keynote speaker Maureen Lander and the Mata Aho Collective.

MASTERWORKS—*Cloth*

71 Upper Queen Street, Eden Terrace, Auckland 1010

Masterworks Gallery specialises in the exhibition and sale of New Zealand and Australian contemporary applied art with a strong focus on glass, ceramics, jewellery and textiles.

10am Saturday the 1st of May, Masterworks will be hosting an artist talk from textile artist and writer Bronwyn Lloyd to tie in with their exhibition *Cloth*.



This textile exhibition features work from the following artists: Jade Townsend; Cora-Allan Wickliffe; Arielle Walker; Tui Emma Gillies; May Trubuhovich; Victoria McIntosh; Kathryn Wightman; Bronwyn Lloyd; Jay Hutchinson; Alice Alva; Claudia Kogachi; Jude Te Punga Nelson; Maehe Ranginui Tamihana.

(NB: make your own way to AUT from Masterworks for the 11am programme start; approximately 20 minutes' walk from the gallery)

AUCKLAND MUSEUM TĀMAKI PAENGA HIRA—*Tāmaki Herenga Waka: Stories of Auckland*

Auckland Domain

Who are we, as Aucklanders? The stories that begin to answer that question are told in many languages, over many generations, and through many objects. Tāmaki Herenga Waka means “the gathering place of many waka”, and this new permanent gallery chronicles Auckland’s past, captures its present, and looks to the future.

Galleries and stores of interest:

FINGERS JEWELLERY

2 Kitchener Street, Auckland CBD, Auckland 1010

New Zealand’s longest-running contemporary jewellery gallery, opposite Auckland Art Gallery.



STRANGELY NORMAL

19 Oconnell Street, Auckland CBD, Auckland 1010

50s and 60s style menswear and bespoke tailoring all made in NZ for the discerning man.

PAUANESIA

35 High St, Auckland CBD, CBD, Auckland 1010

Gift store which tells the New Zealand story with unique home textiles, merino possum knitted accessories, bags, sarongs, jewellery, stationery and more.

THE FABRIC STORE

139 Newton Road, Eden Terrace, Auckland 1010

Wide range of fabrics including merino, linen, Liberty of London.

TÜR STUDIO

486 Karangahape Road, Auckland CBD, Auckland 1010

Store and gallery which showcases the creative process and exhibition of makers and crafts people from New Zealand and abroad.



LOST AND LED ASTRAY

482 Karangahape Road, Auckland CBD, Auckland 1010

Designed to empower and inspire. Lost and Led Astray is luxury plus size clothing as its finest.

DRAPERS FABRICS

394 Khyber Pass Road, Newmarket, Auckland 1023

Quality and unique dress fabrics for designers, sewists and fabric enthusiasts.

ASIA GALLERY AND VINTAGE FABRIC EMPORIUM

67 Maurice Road, Penrose, Auckland 1061

For those with time to go further afield—vintage Kimono, fabrics and antiques from Japan.



PROGRAMME—FRIDAY 30th APRIL

9:00	Registration desk opens	
9:45	Welcome	
10:00	Dr Maureen Lander	Muka as Medium —a personal journey
11:00	Grace Lai	Overlooked: The Secret Lives of Rag Rugs in New Zealand
11:30	Dr Stella Lange	Looking Deeper
12:00	LUNCH	
1:00	Dr Amanda Smith & Rachelle Moore	Woven Across Time
1:30	Dr Tracy Harkison	Knitting is no longer for nannas
2:00	Winnie Edgar-Booty	“To give them a space to stand in the world”: the significance of Heather Halcrow Nicholson’s care of knitted histories
2:30	AFTERNOON TEA	
3:00	Jane Malthus	Grand Vision to Teaching Collection to Break-up and Dispersal
3:30	Linda Tyler	Craft or art: assessing the embroideries of Annie Wilson (1848–1930)
4:00	Rekha Rana Shailaj	The hidden constructions, uncovered from the past
4:30	CTANZ AGM	
6:00	Dinner at Four Seasons Restaurant at AUT Campus (Optional. Bookings essential)	



PROGRAMME—SATURDAY 1ST MAY

10:00	Masterworks Gallery visit with artist Bronwyn Lloyd (optional)	
11:00	Giles Peterson	Garden of Memories: Extending Quilt Making Traditions from around the Pacific Rim
12:00	Sonya Withers	Materializing the visibility of Sāmoan women
12:30	LUNCH	
1:30	Michaela de Bruce	The Public Gaze
2:00	Natalie Smith	Oamaru's Fashion Entrepreneurs: Maritza Boutique and the Fashion Vanguard
2:30	Moira White	Seen from one side or the other
3:00	AFTERNOON TEA	
3:30	Angela Rowe	Catch stitch
4:00	Gracie Matthews	One crank at a time
4:30	Jane Groufsky	Tāmaki Identity



PROGRAMME—SUNDAY 2nd MAY

10:45	Justine Treadwell	Tāniko Collected
11:15	Caroline McQuarrie	A stitch in time: Textiles and photography in practice
11:45	Rebekah Harman	Insight into consumer behaviour
12:15	LUNCH	
1:00	Katie Day	Fashion Foresight
1:30	Tyla Stevenson	2020: The year fashion embraced the digital and went online
2:00	Scott Pilkington	Putting the ‘dress’ in ‘academic dress’
2:30 – 3:15	AFTERNOON TEA / FAREWELL	



DR MAUREEN LANDER, MNZM

Muka as Medium—a personal journey.

Muka is one of Maureen’s favourite art mediums. She first became aware of the power and beauty of muka nearly 40 years ago when she saw a cloak made by Dame Rangimarie Hetet displayed in the Waikato Museum. Muka has been an integral part of her art practice and vision ever since. She will present a visual journey exploring ‘muka as medium’ highlights collated from her research and art-making over four decades.

Muka—Prepared fibre of flax (Phormium tenax)

*Used also of the **ara**, or way, by which an atua communicates with the medium*

(Dictionary of the Maori Language, Williams, H.W. GP Publications 1997)

*Maureen Lander (Te Hikutu, Ngāpuhi) is a multi-media installation artist who has exhibited locally, nationally and internationally since 1986. She has a Doctor of Fine Arts from the University of Auckland and her contemporary artwork draws inspiration from Māori woven taonga in museum collections, both in Aotearoa and overseas. Her art installations are usually context specific, engaging with the physical sites and the social contexts they are created in and for. She enjoys collaboration, community participation, working with Māori weavers and mentoring younger artists. In 2019 she received a **Te Waka Toi Tohu ā Tā Kingi Ihaka award** for lifetime achievement in art*

and was awarded a Queen's Birthday MNZM honour in 2020 for her contribution to Maori art.

Atapō, a large installation she made in collaboration with the Mata Aho Collective is currently on display in the **Toi Tu Toi Ora** exhibition at the Auckland Art Gallery.



(Caption: *Rongo's Marking Sampler* (2015) Maureen Lander, undyed muka and embroidery thread. Collection of Auckland Museum Tāmaki Paenga Hira, 2016.42.1.6, 56876)



GRACE LAI

Overlooked: The Secret Lives of Rag Rugs in New Zealand

When was the last time you looked down? Cast your gaze below and looked at the textiles that covered the floor that you stand on, and walk across? Carpets, mats and rugs withstand the pounding of endless footsteps, bare the weight of sofas and chairs and resign to spillage and stains. They do so quietly and out of sight. Placed below eye level, they are not afforded the same attention as their vertically hung counterparts, such as curtains and tapestries that are valued for both function and visual design. Yet both textiles intersect art, design, utility and industry. The paper will focus on the oft overlooked rag rug within the Western tradition. Tracing the development in design and materials used by early New Zealand settlers to the conceptual pieces favoured by makers in the seventies. Cumulating with the pieces made by Vita Cochran in her 2019 exhibition, *After Painting*, where she reinstated the romance of the humble floor covering.

*Grace Lai is an Art Historian and Curator at Auckland Museum. She leads the exhibition, research and development of the Applied Arts and Design collection, a nationally significant archive of key makers and designers from New Zealand and abroad. Her research primarily engages with material culture as a decoder for the immaterial, a philosophy developed during her time in London as an Alphawood Scholar at SOAS, University of London. Currently, she is working on extending Art Historical accounts of New Zealand art through marginalised accounts, focusing on narratives of Chinese-New Zealand artists as well as makers working with the field of craft. She has curated and published internationally, most recently **Carried Away: Bags Unpacked** at Auckland Museum.*



DR STELLA LANGE

Looking deeper

When something new is made from something old the meaning shifts. When garments are dismantled to become something new they communicate a new story. When existing textiles are reworked into entirely new forms, structures and functions the distinction between repair and fabrication blurs. The textile practices that combine existing garments and craft/creative practice to create Patchwork, a form of reworking textiles, occupies the liminal transitional space between creative practices of making and sustainable practices of repairing. Repairs and mends involve work undertaken to extend the life of objects. While appearing simply as an extreme act of repair or poverty patchwork made from worn and scrap textiles reflects far more complex ideas. Patchworking requires foresight, and significant acts of collecting, sorting, editing and planning. Patchwork requires clear vision to see beyond the existing form and condition of textiles and to imagine what they could become. Patchworked textiles may, at first glance, indicate a scarcity of materials, there is more to consider given how patchwork objects are often treasured and collected.

Stella has a growing body of research into domestic textile repair as practiced in New Zealand. Alongside this there is creative textile practice designing hand knits. In her role as Post Graduate Coordinator | Design at the Otago Polytechnic College of Art and Design her teaching includes design history and theory, design research methods and creative practice.



DR AMANDA SMITH & RACHELLE MOORE

Woven Across Time

This paper explores the idea that accumulated knowledge is gathered for a reason, although one which is not known until the passage of time reveals its use. The paper draws on Bergson, Deleuze and Guattari for an understanding of time backwards and forwards; as an accumulator of knowledge. The heritage of Welsh Tapestry or woven double-sided fabric is the tradition reflected on from a place of personal connections; however, it is the accumulated knit knowledge which brings the insight to the developed design work discussed within this paper. It is the incremental process of cross-generational histories explored through both the crafts of; knit and weave.

Textile makers are all holders of cultural knowledge. It is through a collaborative making practice into the craft of knitting that the connection to the historic weave practice becomes recognized as temporal transmitters of cultural patterning and as a mechanism to narrate how cultural transmission occurs across boundaries.

Dr Amanda Smith: Associate Professor of Design based at Auckland University of Technology, Auckland, New Zealand. Her research focuses on craft–digital translations, e-textiles, health applications, cultural and historic craft knowledge bases. In a design-led approach, which draws on various modes of textile-making; knitting technology is interrogated. Through research, practice and exhibition, a craft approach reveals a valuable way to ‘unpack’ digital tools. There are very real human



and technical barriers in using the machines to their full potential, and so cross-disciplinary collaborations are needed. This research progresses beyond the static design practice of mass-production, into more creative craft avenues which reveal, inventive and three-dimensional design approaches

Rachelle Moore: Based in Auckland, New Zealand, Rachelle Moore is a Senior Lecturer in Textile Design at Auckland University of Technology. Her main areas of research are digital knit, craft technology and new materials. Her practice-led research focuses on the utilisation of knit as a vehicle investigating the design relationship between people and digital technologies. Current research projects include collaborative work intended to build knowledge of the design capabilities of the Shima Seiki seamless knit technology through an exploration of historical craftsmanship in relation to advanced digital platforms. This research connects technical design aspects with materials and craft to extend traditional applications and modes of making for future textile outputs.



DR TRACY HARKISON

Knitting is no longer for nannas

Nannas have been holding on to a secret—knitting can be used to make more than winter woollies. The aim of this paper is to showcase knitting as a way to create new spaces for thinking about tourism and hospitality, to show why we should consider it as a way to power creativity and wellbeing. And change our thinking about knitting in order for it be used as a method to provide hospitable practice. Knitting and knitting groups are again gaining popularity throughout the world, and if you want to find and join one, you are only a click of a mouse away. Knitting groups have been used as a source of data collection for community projects, knitting has been studied to highlight its benefits; the many uses of knitting have been well documented throughout history and as other handcrafts (e.g. quilting) been used to clarify the research process or a way to facility the co-creational aspects when gaining data from participants, and finally knitting tourism. In recent years, there has been a revival in this handcraft. It can be seen that knitting has and had many uses that can be dated back throughout history and that there are many benefits that can be achieved through knitting. At the same time there has been increased scholarly attention to hospitable practices to improve wellbeing and the social fabric of communities. But it's time to explore and push the boundaries of hospitality using different mediums, for example knitting, to co-create spaces in order to think, mind travel and find hospitableness and wellbeing.

Dr Tracy Harkison is the Programme leader for the Bachelor of



International Hospitality Management in the School of Hospitality and Tourism at Auckland University of Technology, Auckland New Zealand. She worked 14 years as a personal and training manager, a food and beverage manager in luxury hotels and housekeeping in luxury lodges. Her research interests include co-creating luxury accommodation experiences, hospitality education and hospitality human resource management. Tracy completed her PhD in 2016 looking at how a luxury accommodation experience is co-created and is passionate about knitting; she is a prolific knitter who is involved in various knitting groups.



WINNIE EDGAR-BOOTY

“To give them a space to stand in the world”: the significance of Heather Halcrow Nicholson’s care of knitted histories

In 1995, Heather Halcrow Nicholson donated a collection of knitting, yarn, tools and books to Auckland War Memorial Museum Tāmaki Paenga Hira. Heather had gathered the collection as part of her research project which was eventually published in 1998 by Auckland University Press as *A Loving Stitch: A history of handknitting and spinning in New Zealand*. Encompassing mostly the mid- to late-twentieth century, the collection focuses on home knitting made predominantly by women, with many named contributors. Heather herself is an important figure as donor and historian, as well as a maker and contributor to the collection itself. Her own voice shines through in both the collection and *A Loving Stitch*.

Winnie Edgar-Booty has been working with the Heather Halcrow Nicholson Collection since 2016, with a current research project grounded in applied museum practice in the form of an expanded acquisition proposal. In this presentation, Winnie will share an overview of the collection, its provenance and its place within Auckland Museum, and will cast light on a selection of objects. She was lucky enough to meet and interview Heather in 2018, and this experience increased in her the sense of shared purpose and a shared understanding of the collection’s value. Excerpts from this interview will bring some of Heather’s own narratives into the fold. The significance of this collection can be measured in relationship to many themes including craft, women’s history, embodied knowledge, and emotion, sentimentality



and tactility in the museum. Two questions will guide the talk: what was Heather's own vision for this collection? And, how and why is Winnie picking up the threads of Heather's work and knitting on into the future?

Heather Halcrow Nicholson was born on 19 June 1931, and died on 9 July 2019.

Winnie Edgar-Booty is from Matapouri Bay and currently lives in Whangarei. She graduated with a Bachelor of Fine Arts (Honours) in 2016 with a project that focused on knitted histories, and is currently studying towards a Postgraduate Diploma in Arts in Museums and Cultural Heritage. In 2020, Winnie was a Library Assistant at MOTAT's Walsb Memorial Library, and has previously worked at Te Tubi and volunteered at Objectspace, Artspace and Te Toi Uku. Her mum taught her to knit when she was 11 and she has been a knitter ever since, and more recently, a spinster [spinner], weaver and dyer.



JANE MALTHUS

Grand Vision to Teaching Collection to Break-up and Dispersal

From the moment Home Science started as a University course at the University of Otago, visionary members of staff started collecting items to use in their teaching of clothing and textiles. These got left in the school, passed on to later teachers and added to. From the 1950s to 1980s Clothing lecturers with insight into the value of material objects collected fashionable dress artefacts of the 19th and 20th century to assist in the teaching of History of Costume. From the 1990s others with a vision of how these artefacts could be valuably used in teaching developed a 300-level course Dress as Material Culture that allowed students hands on study. In 2005–6, newer staff with foresight formally accessioned the majority of the items in the collection, photographed and packed them and created a database accessible to students.

Now Clothing and Textile Sciences is being disestablished and the collection is being disbanded, redistributed, 'got rid of' because the University of Otago no longer sees value in the subject area remaining part of its curriculum.

It is my job to facilitate this break-up, having previously had a role in collecting and using the collection. The paper will address the process of disestablishment using hindsight that allows me knowledge of artefacts and their donors; insight, which helps with finding potential homes for artefacts and tracking descendants to let them know what is happening to artefacts, while (despite any foresight I might have) I try to remain optimistic about the future of dress and textile/ fashion /materials technology education.



*I am a dress and textiles researcher and curator. Historical, social and cultural intersections and implications of dress and textiles worn and used by nineteenth and twentieth century New Zealanders are at the heart of my research practice. I have recently completed a chapter for a book, **Dressing Global Bodies: The Political Power of Dress in World History, 1600-2000** (Beverly Lemire and Giorgio Riello, eds, Routledge, 2019), examining global connections of dress and textiles for nineteenth century settlers to New Zealand, and worked on the exhibition **Fashion >> Forward—Disruption Through Design** at Otago Museum, which opened in March 2021.*



LINDA TYLER

Craft or art: assessing the embroideries of Annie Wilson (1848–1930)

The Sarjeant Gallery in Whanganui has a fine embroidered curtain designed and sewn by a distinguished member of the local Wilson family who built and have resided in the historic house *Lethenty* for over one hundred years. In writing the centennial history *Ladies of Lethenty*, descendents Carol Dawber and Sarah Pickering observed that “Annie had always been a keen needlewoman and when the children were older she spent more and more of her time making embroidered furnishings. Although she made a number of smaller pieces, she most enjoyed working on large wall hangings, screens and altar frontals and her favourite style was Jacobean crewel embroidery, worked with two-ply wool yarn on linen. Her designs and wools came from the South Kensington School of Design and Needlework in London”.

This descriptor highlights the differences in teaching approach of two important leaders in the field of embroidery in New Zealand in the early twentieth century: Louisa Pesel (1870–1947) and Grace Christie (1872–1953). Whereas Christie taught at the Royal College of Art and advocated for embroidery as fine art, encouraging her students to progress beyond the designs of the Arts and Crafts Movement towards a more technically aware form of embroidery, Louisa Pesel emphasised embroidery as an historical craft. In 1910 the Victoria and Albert Museum commissioned Pesel to produce a series of samplers of historic English embroidery stitches, which led to three portfolio publications which can be seen to have been influential for the development of the work of Annie Wilson, among other New Zealand women embroiderers.



In New Zealand, Louise Henderson can be seen to have followed the RCA model, whereas many embroidery guild practitioners and ecclesiastical embroiderers followed the Victoria and Albert approach. This paper will outline the basic differences between Pesel and Christie, with Annie Wilson's work as a case study of the former style.

Linda Tyler is the convenor of Museums and Cultural Heritage at the University of Auckland.



REKHA RANA SHILAJ

Churidar Paijami, a pair of trouser, an ethnographic clothing from India that has historical references, relies on a special fabric orientation and arrangement technique. Instead of cutting the garment pattern pieces on a layer of flat fabric, it is cut out from an enclosed bias bag, which allows the bias grain of the woven fabric to drape around the body, allowing for ease of movement and comfortable fit. The width of the constructed bias bag can be manipulated for different girth measurements, which enables the narrow woven fabric widths to be used for the construction of the garment. In today's context, it is equivalent to the contemporary knit leggings but made from woven fabric. At the time when I was growing up the Churidar Paijami was a mainstream fashion clothing and Indian cinema played an important role in making it a contemporary sort-after fashion style. Every woman invested in this clothing, would want the garment to fit their legs like second skin. In spite of its popularity, the textual accounts are limited to its form and materiality. The missing story of the bias bag is to be told, as I was fortunate to have learnt this technique from my mother. This research looks at the origins of this garment and its transformation with time. It also studies the complex arrangement of the fabric to form a bias bag and its implications on the fabric usage, wastage and design opportunities.

Rekha Rana Shilaj is a Senior Lecturer at School of Design, Otago Polytechnic teaching on the Fashion programme. Rekha graduated with a Bachelor of Design (Fashion) from Otago Polytechnic in 2005 and completed a Master of Fine Arts (Design) with distinction in 2011 from the Dunedin School of Art, Otago Polytechnic. As a conceptual designer, Rekha practices design in a multicultural environment, working with subjectivities and identities created through different fashion systems, drawing on both Eastern and Western sensibilities. Ethnographic



clothing is an area of special interest, especially from India where she was born and raised. Her current research focus is on working with traditional clothing from India and extending the construction methods to create near zero waste fashion outcomes.



GILES PETERSON


Garden of Memories: Extending Quilt Making Traditions from around the Pacific Rim: a case study.

This paper examines the group exhibition ‘Garden of Memories: Extending Quilt Making Traditions from around the Pacific Rim, at Malcolm Smith Gallery, Uxbridge Arts and Culture, East Auckland, Aotearoa New Zealand, from a range of perspectives and lenses: Polynesian Quilting, Pasifik(a) Heritage arts revival, Pasifik(a) textile arts and quilts as Women’s wealth, contemporary craft and object-making, new creative interpretations and works, exhibition, performativity of textiles, quilt making as community storytelling, activation and exchange.

Of key interest is the role that customary and contemporary Polynesian quilts can play in activating new knowledge, storytelling, crafting and bringing together diverse communities through exhibition making.

The paper will also address—through a discussion of the exhibition of quilts and response art works on display in Garden of Memories, the role that Polynesian quilts—in particular, Tivaevae, Tiffaifai, Kapa and Monomono quilts—play in contemporary life as valued treasures, as cultural objects of Mana, community pride and expression; of Polynesian quilts as object of beauty, art, vitality, utility, power, connectivity and cultural wealth; as honouring artwork by Moana Pasifik(a) women artists work as central, important, and significant.

Traditions of Polynesian quiltmaking techniques pre-date European contact—certainly in East Polynesia—where long



standing indigenous Polynesian textile traditions of sewing (Kapa moe)—bark cloth bed coverings is well known; in the post contact period—the influence of new materials, techniques and approaches and styles brought about through cultural exchange and trade, saw new adaptations, styles, fashions, technologies and expressions—as quilt makers, and the role and function of Polynesian quilt—changed, morphed and adapted in response to changing needs, times, social changes and desires.

My paper will also explore Polynesian heirloom and contemporary quilts as important conveyors and transmitters of intergenerational Moana Pasifik(a) knowledge, world views, women’s wealth, and intangible cultural heritage; as material cultural expressions of the work and value of Moana Pasifik(a) women’s art practices, matriarchal traditions and as sources of individual, family and community pride.

The paper also considers the role that contemporary art exhibitions of Polynesian Quilts can serve to reinforce the Pacific regions long and varied cultural traditions and serve as rich sources of invention and renewal for contemporary artists of Aotearoa, the Pacific and beyond and the role that exhibitions featuring the work of Polynesian quilt makers can play in activating and creating charged spaces for talanoa, new knowledge, new art making, and the bringing together of diverse communities. This aspect will be explored in relation to the exhibition, and public program activities and events of the Garden of Memories exhibition, I curated.

The role that Polynesian quilts and contemporary object by Moana Pacific artists and designers play as living cultural art forms that honour the liveliness and performativity of Pacific

Textile arts within a community exhibition forum and shared learning artistic educational space that celebrates and brings together new audiences and generations for appreciation and celebration of Moana Pasifik(a) arts, Mana Moana and new knowledge, resilience and activation will also be addressed.

Giles Peterson—b: Papua Niu Guinea, is an educator at Whitecliffe College, a founding member of the Tautai Pacific Arts Trust, and has been an independent curator of Pacific contemporary art for the last twenty-five years. He has focused his curatorial practice on working with young, urban Pacific Island heritage artists and analyzing the intersections between customary and traditional values and contemporary image making, textile arts, body adornment, experimental Pasifika fashion and costume, performativity and social practice. Peterson has a special interest in relational curating in the Pacific, working with artists whose work reflects the diverse experiences and concerns of Moana Pasifik(a) communities, addressing questions of identity and identification, globalization, technology, and survival from colonization.



(image credit: "Garden of Memories" at Malcolm Smith Gallery, Uxbridge Arts and Culture, 2019. All Rights Reserved.)



SONYA WITHERS

Materializing the visibility of Sāmoan women: how the puletasi has served the presence of Sāmoan women in Aotearoa.

The puletasi is a dress item of universal recognition among Sāmoan women. Commonly produced as a two piece—an ʻie (wrap skirt with ties) and a top to match. This ensemble comes in many different colours and textile applications through print and embroidery. Its origins stem from a combination of pre-colonial dress such as the tūi and the influence of missionaries and Christian ideals to Sāmoa. The puletasi has continued to reproduce itself through post colonialism under the agency of Sāmoan women, particularly here in Aotearoa. Its reproduction has seen waves of revitalization and hybridity of foreign fashion influences, representation from a growing pacific generation of mixed identities and its urbanization in Aotearoa.

This paper will examine the reproduction of puletasi in Aotearoa and address the significant roles it has played among teine Sāmoa (women of Sāmoa). It will explore and connect values surrounding collective femininity, tautua (service) and how we embody a sense of modesty, elegance, and presence when wearing puletasi. Examples will be demonstrated through faʻa Sāmoan (Sāmoan way; custom) values expressed by wearers during siva Sāmoa (Sāmoan dance), special occasions such as family reunions and Lotu Tamaiti (White Sunday) along with prominent Pacific women seen in institutional and political settings—with particular attention to the importance of unison and increased visibility through notions of existence within



the public sector of Aotearoa. The puletasi may be considered a humble servant of uniformity and modesty. However, its presence has proven itself as part of an identity and visible force for our teine Sāmoa diaspora in Aotearoa.

Sonya Withers is a New Zealand born Sāmoan. With whakapapa back to Scotland and Sama'i, Falelatai, Sāmoa—Sonya's mixed identity has empowered her research process and career through textiles, fashion and the museum sector. Sonya is an advocate for the recognition and value of living pacific knowledge frameworks, with attention to Pacific makers of textiles. Sonya is currently a Pacific Design lecturer in Textile Design and Critical and Contextual Studies at the College of Creative Arts, Massey University.



MICHAELA DE BRUCE

The Public Gaze: how has the historian's view of Anne of Cleves and her "out-modish dress" altered our perception of her, and what parallels are there now?

The digital age has put more people in the public gaze more frequently than ever. We have the ability to transform images of ourselves and alter them to express our identity. We can also attain social currency by using the same tools and techniques used by professionals to create imagery pleasing to the public.

However, self-curation of flattering images is seen as purely superficial, or untrustworthy, and thus the individual is seen as superficial or untrustworthy. To what degree does this suspicion of flattering imagery alter how we perceive people of the past through depictions?

This perception can most readily be understood in the scrutiny of the now infamous portrait of Anne of Cleves. Supposedly visual clues were used in the depiction of her dress by Holbein to warn Henry VIII against the marriage. Perception of her portrait as being over flattering persists in spite of evidence both written and visual.

Anne's portrait is rarely recognised as an accurate if sensitive portrayal, however by looking at the depictions of dress of her



region we can better understand this. Her clothing clearly fits in and yet represents a level of status and wealth and the ability to freely express that which is missing in most other depictions.

The aspirations of the wealthy but not noble families of the North Rhine are very visible once we recognise Anne's costume as a style perfectly contemporary to 1539, shaped by status and influences of the Habsburg Court and the physical location of the Duchy of Jülich-Cleves-Berg.

By studying Anne's dress and recognising the limitations of our own gaze we can do justice to her, and consider what limitations our gaze has when reflecting on self-curated imagery now.

Michaela has spent more than 30 years in self-directed learning, including using any excuse to access costume history resources while studying for her Bachelor of Science in Biology. Since 2003 she has self-hosted sites that has helped extend understanding of fashions and construction of historic dress and how it evolved. She has most recently self-published a central resource for those with an interest in dress of the North Rhine of the 16th Century.



NATALIE SMITH

Oamaru's Fashion Entrepreneurs: Maritza Boutique and the Fashion Vanguard

Today Oamaru's claim to dress fame is deeply rooted in its Victorian past and reputation as the country's Steampunk Headquarters. In the 1960s and 1970s, however, the North Otago town was better known for being a centre of style driven by the talents of Marjory Dench (formerly Tschepp), who ran the Maritza boutique, and her award-winning designer daughter after whom the store was named. Maritza Tschepp gained national fame in 1977 when she won the Benson and Hedges Supreme design award. This paper explores the fashion enterprises of these visionary regional trendsetters.

Natalie Smith is a teaching fellow in the Sociology, Gender Studies and Criminology programme and a lecturer in Art History and Theory at the University of Otago. She researches NZ fashion history.



MOIRA WHITE

Seen from one side or the other

In 1902, the Evening Post reported that New York society hostess, Mrs Stuyvesant Fish, had given a reversible garment party, where guests appeared “in clothes turned wrong side out”.

Perhaps Mrs Fish’s visitors acquired garments specially made for that occasion, rather than showing a new view of something already owned, but it is a striking reminder of how appealing or eccentric it can be to see clothes from an unexpected perspective.

At various points in fashion history, designers have produced garments deliberately intended to be seen from both sides. The idea underpinned late 19th century jokes made by journalists about politicians: William Gladstone’s ‘political coat’ was claimed to be “the most reversible garment in Britain”. Nancy Carroll wore a “reversible cape with one side made of tan and brown stamped, rubberised silk, and the other of brown satin” in the 1928 film, *Abie’s Irish Rose*. In 1935 it was suggested that the choice of an attractive angora fabric as a coat lining, would help make it into a reversible garment ‘invaluable for sports occasions’. In the late 1940s, tunic-length overskirts that could be removed from the waist and buttoned around the shoulders were said to be “all the rage in Paris just now”. El Jay were making reversible poplin coats in Auckland in the 1970s, and the “world’s first reversible wedding dress”, made by an Aotearoa designer, gained fashion headlines last year.



For more than a century, reversible garments have been periodically popular as novelties; as wardrobe elements that accommodated a changeable climate or multiple social engagements; an economic strategy (“two-for-the-price-of-one”); or the stuff of a spy’s ‘quick-change’ artistry. Whether to reduce consumption, expand choices, or the innate intrigue of transformation, seeing both sides of a garment seems an enduring fascination.

*Moirra White is Curator, Humanities at Otago Museum, Dunedin, New Zealand, and currently serves on the committee of the Costume and Textile Association of New Zealand (CTANZ). Recently she worked on **Fashion Fwd >> Disruption through Design** which opened at Otago Museum in March 2021. Among many wonderful garments, it includes a reversible coat.*



ANGELA ROWE

Catch stitch

Through performance and storytelling my paper describes Catch stitch, a project from my master's submission and final installation, I used to find dead insects in your pockets. Beginning with the finding of my Nana's handmade blankets, and the materials she had kept to make just one more.

I used to find dead insects in your pockets functions as an archive in flux, by attempting to make the absent visible or the lost tangible. The installation included objects, collected, organised or remade, along with stories. These social objects allow me to figure out my relationships; Objects discovered and kept carefully in cupboards, collected, valued and also forgotten. Relationships, traces of care and attention are entangled and mirrored in objects. The process of working with these objects maybe what re-establishes intimacy and connection, as distances are crossed, memories slip in time and place. New modes of connection are added to the old and bonds are strengthened or left to slip away. It is the traces of 'this life together' which remain in the objects I share.

Catch stitch, story abstract:

I have no memory of learning this stitch, it seems to be embodied in my hands, holding Nana's blankets, I can trace the stitches she made to hold the heavyweight blanket together. Nana was more into functional sewing over embellishment, she needed



these blankets to do a job. The creative play is in her choice of high coloured and patterned fabrics, and how she paired them for each blanket. Her stitch work is strong and practical, I can see this in the exposed structural stitching of her blankets. These blankets are heavy, hard to sew, you need a strong needle, a thimble, and strong hands.

Angela is a multi-disciplinary artist based in Whangarei. Through performance, storytelling, collaboration, making, gathering and collecting, she works to draw out the nuances of relationships, intimacy and the interior, as it relates to the domestic and one's inner world. She finds the tension between the formal object and less tangible social aspects of her practice a fertile space to work from.

Angela completed an MFA in 2020, her research involved social practice, performance, radio broadcasts and podcasts, stitch and embroidery, archive and the object.



GRACIE MATTHEWS

One crank at a time—Nurturing tomorrow's sewers using yesterday's technology

Over the past 30 years, it's become obvious that learning the art of sewing through traditional means, has significantly declined. These days, knowing someone who sews, more often than not it is a grandparent or elderly aunt. Of course, the increase of fast fashion certainly hasn't helped either. Following on from completing a Masters in Design 2014, I continued to test theories and scenarios of how to engage the next generation of fashionistas by combining sewing with nostalgia via vintage apparel. Trying different ways to create sewing based activities were a bit of a hit and miss with various age groups. But what did become very apparent, were young mums keen to get their children sewing.

It was a light bulb moment in 2016 when I exhibited and used a vintage Singer machine at a local arts event. I was super excited of the interest in not only watching, but also listening to the machine in action. The memories evoked by onlookers and stories shared gave hope that the art of sewing wasn't completely lost. The enthusiasm in the children wanting to have a turn was overwhelming.

This new insight prompted the urge of adopting more old machines and getting them going again. So, with a 120-year-old "Singer red eye" as inspiration, teaching children "One crank at a time" became the start of something wonderful.



The journey so far has had this old girl and her many friends play teacher/facilitator to both children and adults, stitch by stitch, one crank at a time.

The presentation will cover how a sewing experience using simple hand crank machines has helped develop eye-hand coordination skills, improve problem solving techniques, understand why things go wrong and how important it is to have fun while we learn.

Originally a graduate in Fashion Technology, Gracie utilised her training to design and make in a variety of costume disciplines, including commercial costume hire, arena events, musicals, plays, short films, and character suit making. Though her work still takes her abroad on occasions, Gracie is quite happy working from the home studio too. In recent years, Gracie discovered her passion of teaching using her collection of vintage sewing machines as the enabler for creating. With a Masters in Design to back-up her tacit knowledge, Gracie enjoys sharing stories and passing on her skills through fun interactive workshops or at public speaking events.



JANE GROUFSKY

Tāmaki Identity

Tāmaki Herenga Waka—Stories of Auckland opened in March 2021 at Auckland Museum after several years of development. This permanent set of galleries shares the diverse stories of the people and place that is Tāmaki Makaurau (Auckland) and is the first exhibition of its kind in Auckland Museum’s history, incorporating multiple perspectives and drawing on all collection areas held by the museum. Instead of a chronological approach, the gallery is framed around themes which include first-person narratives and highlight lesser-known stories in the history of our city, privileging voices which have previously been neglected.

This paper looks at the power of objects to communicate identity—in particular, how textiles and garments can be a strong visual indicator of culture and values. From the traditional Lebanese costume of winemaker Assid Corban to the waistcoat worn by businessman Sir Stephen Tindall, the clothing these individuals chose to wear conveys a message. By populating a gallery with outfits, we can “people” the space and use these objects as entry points to deeper narratives.

*Jane Groufsky is Senior Collection Manager, Human History at Auckland Museum Tāmaki Paenga Hira and was also formerly Project Curator of **Tāmaki Herenga Waka: Stories of Auckland**, a major new permanent exhibition of the people and stories of Auckland. Previous roles have focussed on applied arts and design, and Jane has strong research interests in printed*



*textiles, fashion and decorative arts. She has presented and published internationally, including contributing to the Ockham NZ Book Awards shortlisted **Crafting Aotearoa** (Te Papa Press 2019). She was named the Attingham Summer School Clark Collection Scholar for 2020 (deferred to 2022). In 2021 she appeared on the expert panel of TVNZ 1 production **National Treasures**. She has been a member of the CTANZ committee since 2019 and is a 2021 symposium co-ordinator.*



JUSTINE TREADWELL

Tāniko Collected

Tāniko (a form of Māori weaving designs) was a complex and diverse art form in the 18th century. This is evinced by a number of kākahu (Māori cloaks) which reside in museums in the United Kingdom and Europe. These were collected primarily through the three voyages of Captain Cook to Aotearoa New Zealand in the 1760s and 1770s. Three of these kākahu which are known to have been collected on these three voyages share one technique and two designs that are at this point unique to Cook collections. This research analyses these three kākahu to understand the execution of this technique and these designs. It uses this understanding to analyse a fourth kākahu in the National Museum of Scotland in Edinburgh, and argues that its technique and design prove a strong relationship to the other three, and that it belongs in the family of kākahu collected on Captain Cook's voyages to Aotearoa New Zealand. This analysis was drawn from original research undertaken in European and UK museums, including the National Museum of Scotland, on a 2016 research trip as part of the author's BA Honours in Museums and Cultural Heritage.

Justine Treadwell is a Doctoral candidate in Museums and Cultural Heritage at the University of Auckland, New Zealand. Her doctoral research investigates 18th century kākahu Māori (Māori cloaks) held in museum collections in Britain, Ireland and Europe. This research conceptually unravels the fabrication techniques of these kākahu to understand the methodology, design execution and relationships between kākahu. Finally, as a creative practice project, the weaving techniques are



manually recreated as both research and explication. Justine's current doctoral research is an expansion on her earlier postgraduate thesis, and she pursues complementary research and teaching interests in contemporary and historical art crime, museum ethics and community engagement in the museums sphere.



CAROLINE MCQUARRIE

A stitch in time: Textiles and photography in practice

Photography is often considered as a stand in for human vision. We often equate the lens of the camera with the eye, imagining that the resulting photograph equates to a memory. Yet one moment plucked from the flow of time cannot equate to the complexity of human memory, it falls short in many ways and since photography's earliest days people have augmented photographs to enhance their memetic value. Artist Caroline McQuarrie continues this tradition of combining photography with textile craft in her practice which complicates the seemingly straightforward 'vision' of photography.

In this presentation McQuarrie will discuss recent works which utilise both photography and textile as cyphers for memory. Writers such as Roland Barthes in the seminal work *Camera Lucida* (1980) have discussed photography's strengths and weaknesses as a stand-in for memory. Yet textile crafts objects, particularly those related to the domestic sphere, also often hold memories within them in more tactile ways. Yet all attempts to hold onto the past are bound to fail in some respect, and McQuarrie's work explores the failings of her mediums as much as their successes.

This presentation will examine McQuarrie's most recent exhibition project 'The New Sun' (2021) which utilises the form of the embroidered sampler to imagine the lives of women not recorded in official histories. 'The New Sun' examines the



contemporary disparity in the relative visibility of the labour of male and female colonial settlers in mining areas in 19th century Aotearoa New Zealand. Where the work of the men is literally still etched in the land and can be described through photography, the details of the lives of the women were never recorded. Through these art works textile craft is an integral part of the story telling, giving both artist and audience a more haptic and experiential departure point for imagination. This work causes us to question not only what is visible, but how both the visible and invisible are captured and recorded in our collective memory.

Caroline McQuarrie is an interdisciplinary artist whose primary interest is the concept of home, whether located in domestic space, community or the land we identify with. She works with photography and craft practices to explore meaning carried in objects and domestic, suburban or community sites. Exploring the role of the feminine in everyday life, and investigating the capacity for the act of making to create agency in women's lives, McQuarrie is concerned with how memory and sentiment is manifested in photographic and/or hand-crafted objects.

Caroline is a Senior Lecturer in Photography, Whiti o Rehua School of Art, Massey University, Wellington.



REBEKAH HARMAN

Insight into consumer behaviour

The way that individuals clothe their bodies is an active process, with decision making going into what clothing to purchase. With the current drive towards creating a more sustainable fashion industry, the research here asks, what makes people retain clothing items and continue wearing them over several years?

During Fashion Revolution week 2019, interviews were conducted in the Waikato region, Aotearoa New Zealand, across a range of genders, ethnicities and ages. Participants were asked to identify their most loved item of clothing and their understanding of ethical and sustainable fashion.

Through a series of short case studies this paper seeks to show how, while it might be the visual, such as colour and texture, or the practical, that play a role in initially purchasing a piece of clothing, items of clothing that are kept, treasured and worn over several years have a deeper meaning in relation to the identity of the individual.

Themes such as memory and a sense of place are examined here in relation to the key role they play in an individual treasuring clothing from the past, wearing it in the present and keeping it for the future.



The aim here is to show insight, along with a possible vision for the future of sustainable clothing, encouraging consumers to create love stories with clothing, hereby engaging with sustainable practices.

Rebekah is an academic staff member in the School of Media Arts Te Kura Pāpaho, Wintec, Hamilton, New Zealand. Her background is in fashion and textile design, having worked on research and development projects within the wool industry, before working full-time as a fashion design tutor and lecturer at Wintec. Her Master's thesis examined ways to lower energy and chemical use in colouration process of wool yarns. Her continued passion is examining ways to reduce the environmental footprint of the fashion industry.



KATIE DAY

Fashion Foresight: A Reflection on Perception, Phenomenology and the Interdisciplinary Expansion of Fashion

Fashion Designer, Katie Day envisions the future experience of fashion through reflecting on her graduate collection Open Space. Open Space is a conceptual fashion collection that encapsulated the exploration of one's internal world through the notions of openness, surrender, psychological space and the breath, incorporating sculptural exploration of space, expressed through the medium of naturally dyed silk organza. Day considers an interdisciplinary approach to creating a fashion experience, communicating 'Open Space' through fashion film. Perception is challenged not only through the garments' sculptural exploration of space and movement, but also through the lens of the body's sensory experience and interaction. With the vision of intended experience in mind, the collection and film were developed in conjunction, incorporating themes of phenomenology and embodied experience. The future of fashion is reimagined through reflection.

*Katie Day is a fashion designer and writer, hailing from Dunedin, New Zealand. She holds a Bachelor of Design (distinction) majoring in Fashion from Otago Polytechnic. Reflection, observation, embodiment and intuition guide her design process as she endeavours to ideate and communicate our pathways/ state of connection, through themes of empathy, vulnerability and regenerative action. Katie is curious about the frontier of fashion. Her interests include conceptual design, phenomenology and the interdisciplinary nature of fashion. Katie is currently carrying out postgraduate studies in Design at Otago Polytechnic and is the Fashion Writer for the **Otago Daily Times**.*



TYLA STEVENSON

2020: The year fashion embraced the digital and went online

Using 2020 as my contextual anchor, the year that forced the physical fashion event online, my research is an investigation into the cultural and historical significance of AR (augmented reality) and digital clothing, and its introduction to the fashion industry. Digital clothing is a virtual rendering of a fashion product that does not exist in the physical realm. Its purpose is to be sold to customers for them to then position the digital garment on their personal photography or selfies. Digital clothing has the potential to transcend the traditional boundaries that designers are confined to in the physical world. We all have an intimate relationship with clothing, so I want to explore the implications of moving fashion from our personal physical space onto screens and how contemporary digital technologies reconfigure our interactions with materiality and the body.

Literature on this topic tends to focus on the ways in which augmenting reality and the introduction of digital clothing has the potential to be a sustainable replacement for fast fashion. What interests me is what effect this shift inside the industry will have on our interactions with clothing and dress as a commodity, and I am skeptical of the rhetoric that insists that virtuality is a solution to the industry's material issues.



Tyla Stevenson is a fashion design undergraduate, currently completing her masters in media studies, while working full time as a university librarian. She is hoping to one day lucratively fuse together her interests in the fashion industry, design and research.



SCOTT PILKINGTON

Putting the 'dress' in 'academic dress': synthesising 800 years of tradition and new garments in 21st Century Aotearoa New Zealand.

Academic dress (regalia worn at graduation ceremonies) has a long history, with its origins in Western European religious fashion of the 12th Century. What does this mean in New Zealand, located on the other side of the world? What does this mean in the 21st Century, 900 years later? Our daily fashion bears little resemblance to that in the medieval period, and yet twice a year, education providers in Aotearoa roll out graduation ceremonies featuring interpretations of this garb. This presentation examines the history of academic dress in New Zealand universities, and its development over the last 150 years. This will be followed by an examination of the textiles and fabrics used in the creation of academic dress using material culture theory building on theories of materiality and *chaîne opératoire*, then an exploration of the trials and tribulations of creating new academic dress for a New Zealand university, and what the possible future of academic dress in New Zealand might look like. This presentation will conclude with some outlines of future research in this area.

Scott is a current masters student in Museums & Cultural Heritage at University of Auckland and works in higher research education administration at AUT. He has an interest history, anthropology & archaeology, science communication, and museum studies, and is an avid textile crafter. He is also currently Vice President of Auckland Museum Institute, a member of CTANZ, and has just submitted his fellowship application to the Burgon Society with a dissertation on doctoral academic dress in Aotearoa.



Cloth

Alice Alva, Tui Emma Gillies & Sileti Fieme'a Burrows, Serene Hodgman, Jay Hutchinson, Bronwyn Lloyd, Victoria McIntosh, Jade Te Punga Nelson, Jade Townsend, May Trubuhovich, Anelle Walker and Cora-Allan Wickliffe

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Image: Confluence Bag (Thistle), Bronwyn Lloyd

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