

Spiral

PROJECTS 1975-2025

Collectives

CATALOGUE



SPIRAL COLLECTIVES PROJECTS 1975-2025



© Spiral Collectives Trust & individual contributors 2025.

All rights reserved.

Produced to celebrate Spiral's 50th anniversary, by the Spiral Collectives Trust:
Cushla Parekowhai, Fran McGowan, Joanna Osborne, Marian Evans. Initiative and
research: Fran McGowan. Additional research and editing: Joanna Osborne.
Additional research and texts: Marian Evans. Manaakitanga: Cushla Parekowhai.

ISBN 978-1-0670131-7-2

CONTENTS

Preface	viii
Marian Evans	

PART ONE

LITERATURE	3
2015-2025	5
[2025]	6
[2024]	14
[2023]	21
[2022]	23
[2019]	24
[2018]	25
2005-2014	26
1995-2004	27
1985-1994	30
[1992]	31
[1988]	33
[1987]	35
[1985]	38
1975-1984	42
[1984]	43
[1983]	48
[1982]	52
[1981]	63
[1979]	65
[1978]	67
[1977]	69
[1976]	72

PART TWO

ARCHIVES	75
<i>Analogue & Digital</i>	
Analogue & digital Spiral in the Alexander Turnbull Library	75
Spiral online publications	77
Moving image	79
Social media	81

PART THREE

EXHIBITIONS & EVENTS	85
1975-1984	88
[1974-1980] Spiral germinates, in Ōtautahi, & 'A Season's Diaries'	88
[1980]	90
[1981]	113
[1982]	133
[1984]	173
1985-1994	176
[1985]	176
[1986]	178
[1987]	179
[1990]	181
[circa 1994]	181
1995-2004	182
[2003]	182
2005-2014	184
[2005-2014]	184
2015-2025	185
[2015-2017]	185
[2018-2020]	185
[2022]	191
[2023]	191
[2024]	192
[2025]	194

ACKNOWLEDGMENTS	195
About Spiral	197

PREFACE

Marian Evans

OUR SCOPE

Spiral Collectives, or just ‘Spiral’, is a series of small, autonomous and artist-led collectives based in Aotearoa New Zealand and a registered charity (CC62215). Founded by poet and activist Heather McPherson, we educate about, and actively cherish, the practice and legacies of creative work by women and nonbinary people in Aotearoa New Zealand — with patience, without payment, and supported by many volunteers.

Over our half-century, our collectives include the Kidsarus 2 collective based in Te Whanganui-a-Tara Wellington (often ‘Pōneke’). This group published four children’s picture books in the early 1980s and was associated with the Women’s Gallery 1979-1984. The Women’s Gallery, also based in Pōneke, was Spiral’s umbrella organisation 1980-2004 and today Spiral sometimes umbrellas independent collectives.

Two exhibitions will celebrate our 50th birthday, *Spiral Collectives*, librarian Tim Jones’ exhibition of Spiral archives at Te Puna o

Waiwhetū Christchurch Art Gallery (Te Puna o Waiwhetū) and another at the Charlotte Museum in Tāmaki Makaurau Auckland (Tāmaki), co-ordinated by Joanna Osborne with the museum. We also have a new website, designed by Biz Hayman.^a

To complement the exhibitions, we're also producing new .pdf books for our Te Puna o Waiwhetū site, free to read and download, like the others.^b One is *Spiral 8: Setting the [Work] Table*, about cherished Spiral contributors who are no longer with us but whose influence endures. The Charlotte Museum exhibition is about these artists, writers and activists.

Spiral Collectives Projects 1975-2025 — Catalogue is part of this programme, planned as a contribution to the Spiral archive. It acknowledges and celebrates those who've been part of our work and lists our projects in three sections: Literature, Archives, Exhibitions & Events, in timelines that show where our records are incomplete. It has a sister publication, *Spiral Collectives Projects 1975-2025 — Some Stories*. *Spiral Collectives 1975-2025 — Some Stories*, will provide contextual articles that offer a sense of Spiral's collectivity over time and some of the individuals involved.

Our new edition of our *Women's Film Festivals & #womeninfilmdatabases* includes a third section on Spiral's #directedbywomen #aotearoa (2018-2020). Heather's original idea for Spiral as an 'amalgam of arts' included photography but not moving image — impossible in a hard copy printed publication. But screen work has always been part of Spiral's various manifestations, including oral histories, Zooms and Google Meets, and in recent years has also included an online presence on YouTube.

^a [spiralcollectives.org](https://medium.com/spiral-collectives) joins our research site <https://medium.com/spiral-collectives>.

^b <https://christchurchartgallery.org.nz/about/library/spiral>

In addition, we umbrella the independent collective that publishes Kim Hunt's crime fiction. That collective's new book is *The Corrector*, Kim's first book set in Aotearoa New Zealand, available in hard copy and as an eBook.

Finally, we've produced a pitch document to support our continuing adaptation of Keri Hulme's *the bone people* as a graphic novel and then an animation, by a new generation, for established and new audiences.

BEGINNINGS & CONTINUINGS

Heather founded Spiral in Ōtautahi Christchurch (Ōtautahi) in 1975, as a women's art and literary publication, after she helped put together the lesbian-feminist magazine *Circle*,^c for publication by the new Herstory Press^d and established a women artists group that aimed 'to offer encouragement and stimulus to all women artists'.^e

The Spiral group, she told Tilly Lloyd in an interview for *A Women's Picture Book*, was—

“ ...looking for an identity with images that we had made and felt validated by. Because we had been excluded from the culture, in those male universals, in all the arts — our whole environment — tables, chairs, couches, beds had seemingly been made by men. Many

^c Circle was a lesbian-feminist magazine published by the Sisters for Homophile Equality (SHE) in Wellington between 1973 and 1986. <https://teara.govt.nz/en/object/30285/circle-magazine>

^d Heather McPherson 'Spiral' in *Herstory Diary 1980* (1979). No pagination.

^e [Christchurch Women Artists Group *Minute Book*] 1974. ATL.

of us then cleared our bookshelves of the men's books
and the walls of men's paintings.^f

The women artists group went on to produce large scale events, the *Women's Art Environment* (1977) and women's art festivals in 1979 and 1980.

As Tiffany Thornley wrote, these were opportunities—

“...to create a women's space, a women's environment. A place to nurture women, where women could feel women's support and show their own work, ideas and creativity.”^g

They — and their wider community — also researched herstory; checked art histories and identified lies and erasures; sought out work by women artists and writers at home and around the world; and developed ‘a very nurturing, very fulfilling intellectually, emotionally and spiritually exciting environment’, as Heather recorded. They also saw all women as artists, individuals with stories and art works to share.

A single mother from a working class family and a lesbian feminist often mixing only with lesbians, Heather worked on *Circle* for a couple of issues. ‘But’, she told Tilly—

^f This and following quotations from Heather's interview with Tilly come from *A Women's Picture Book: 25 Women Artists of Aotearoa (New Zealand)* edited by Bridie Lonie, Marian Evans and Tilly Lloyd, a Women's Gallery/Spiral group (1988). Wellington, Government Printing Office (*A Women's Picture Book*) 35-48. Available to read and download <https://christchurchartgallery.org.nz/about/library/spiral/a-womens-picture-book>

^g *A Women's Picture Book* 288.

“ ...I felt more urgently about my identity as a writer. Despite an academic education, living on a DPB^h doesn't give you confidence in your ability to broach essentially middle class preserves...and a small press male editor had told me kindly I'd be more likely to be published if I used initials — obscuring my womanhood.

When she decided to produce an art and literary publication, Heather advertised for contributions and—

“ ...got an overwhelming response, went back to the lesbian community and we set up a collective. Much more structured in old ways than any later collective[...]we kept our roles fairly compartmentalised.

Heather, in her role as editor, had practical support from friends like Paulette Barr, 'who helped me keep abreast of the constant correspondence and with babysitting' and from a group of lesbians who undertook the physical putting together of the first issue, printed, like *Circle*, by the Herstory Press in Pōneke.ⁱ

The women artist group's commitment to 'all women artists' continues, taken into Spiral from the beginning, via Heather's stated philosophy. First, the basis of her selections—

“ I worked with the material we received — that it didn't reflect our own reality [lesbian, feminist] didn't bother me too much, it was the idea of women working together for women's voices to be heard, posi-

^h Domestic Purposes Benefit.

ⁱ The first feminist printing press in Aotearoa, Herstory Press (1974-80), was started by Jill Hannah and Robyn Sivewright. <https://nzhistory.govt.nz/women-together/theme/lesbian>

tively, that was the aim, and the amalgam of arts — photographers as well as poets, writers, painters etc. Not so much the content as the fact of presence and capability, in my head at least.

This ‘working with the material we received’ became deeply embedded in the projects that followed, particularly during the intense four years of the Women’s Gallery and the exhibitions, events and publications generated there.

Back then, thanks to the government’s Temporary Employment Programme, the gallery could employ some workers, including lesbian artists Sharon Alston and Barb McDonald. But we didn’t easily fit in the ‘feminist art’ box; workers, contributors and visitors were offered experiences that drew on a wide range of intentions co-ordinated by groups that participated fully in a wide range of human emotions and behaviours. Throughout our 50 years, conflict has been normal and our spaces haven’t always been safe for all. And, as Tilly Lloyd wrote—

“ I remember controversies at the Women’s Gallery, in particular that we felt the Gallery was very heterosexual and that the heterosexual women found it very lesbian.^j

Variable perceptions were and are not surprising, because the realities were and are variable too. In Spiral spaces, each collective has always been self-determining, within Spiral’s overall commitment to supporting their stories and images, and helping to amplify them as widely and as well as possible. Each collective brings its own culture, its own artistic practices and public presence, and its own community or communities of support. This flexibility usually

^j *A Women’s Picture Book* 244.

works well, in association with the practice of collectives working with the material they receive, and often with limited concern about whether it reflects their individual or collective realities. Our broad focus on women and nonbinary people, who may or may not identify as artists, has truly enriched and extended those of us co-ordinating various projects; in cherishing others we cherished and cherish ourselves, and often a diverse audience as well.

Individuals come and go, sometimes over decades. But two vibrant and often mutually supportive strands from our herstory have affected, and continue to affect, our practices. Wāhine Māori have brought their manaakitanga, their awhi and their tautoko to projects they initiated and to other projects, and Heather McPherson and her Pākehā peers — often self-identified as lesbians or lesbian-feminists — introduced a consistent, kind embrace, and support that both challenges and nourishes. Spiral treasures both strands, as well as others within them that are less noticeable. These come from the nonbinary people who've always contributed to our projects — not surprisingly, in spaces whose purpose is to challenge and dismantle gendered assumptions and expectations;^k they also come from those who have experienced deep trauma, and those who have significant caring responsibilities at home and elsewhere.

Sometimes one primary strand is more obvious, sometimes another. For instance, without Cushla Parekowhai's manaakitanga, we wouldn't be celebrating this half-century. Cushla kick-started our current iteration after she asked Heather to respond to one of her manuscripts, in 2016. As always when approached by a writer, Heather responded with loving care and rigour. Then, when Heather moved from Tāmaki Makaurau to Kirikiriroa, Cushla helped box

^k 'Nonbinary' is today one of many ways to describe gender expansion and gender non-alignment. The twentieth century language used, if at all, was different and less varied. Keri Hulme, for example, sometimes described herself as 'neuter'.

Heather's archives and transport them to Pōneke, for eventual deposit at the Alexander Turnbull Library. Later, she represented Spiral at Heather's funeral. Later still, she proposed an exhibition about Heather, her peers and Spiral, at Mokopōpaki, and an associated catalogue, *This Joyous Chaotic Place He Waiata Tangi-a-Tabu*.¹ Typically, the 'old' and Pākehā Spiral members and others within Heather's lesbian-feminist community gave their best in support of Cushla and her associates. Cushla also saw through the loooong process to Spiral becoming a charitable trust; and became a trustee. With Annie Collins, Lorna Kanavatoa and me she contributed significantly to the early development of Spiral's *the bone people* adaptation, too.

Heather also wanted 'to redefine greatness in terms of content and perception of content and its relative place in our lives'—

“ The main thing was that we saw art as artist's process, it has to arise from a specific focus, and the unmentionables, whether child-care or menstruation, being part of our lives, should be part of our art. And the art as made among children and dishes, that sort of thing.

Redefining 'greatness' arguably ceased to be a focus, early on, though diverse 'unmentionables' continue to be very welcome. But the perception of 'content' and 'its relative place in our lives' generated a commitment to a core practice of presenting art and literature collectively and thematically, wherever possible providing context about lived experience.

¹ Mokopōpaki was a dealer gallery in Karangahape Road, Tāmaki Makaurau and in 2025 continues as a commercial entity committed to 'intelligent, edgy, intriguing shows' and an ongoing publications programme that critiques the chilly 'white cube' and established fine arts conventions.

Long ago, in Harris Street Pōneke, I painted a Virginia Woolf statement on the Women's Gallery exterior wall because it reinforced the 'context' idea for me—

“ Literature [or any other art] is no-one's private ground; literature is common ground. Let us trespass freely and fearlessly and find our own way for ourselves...literature will survive if commoners and outsiders like ourselves make that country our own country, if we teach ourselves how to read and how to write, how to preserve and how to create.^m

To trespass freely and fearlessly as artists, writers and activists was and remains seductive, so usually we've welcomed anyone who wants to give that a go, especially if they want to support others to have a go too.

Finally, the 'women-only' focus, sometimes controversial during events and exhibitions. We've usually appreciated the support of men, but sometimes women choose to focus entirely on women and their nonbinary associates. In a statement in the Women's Gallery *Opening Show's* catalogue, written just before a women-only vernissage followed by a public one, the collective, which included perhaps a majority who — like Heather — had 'cleared our bookshelves of the men's books and the walls of men's paintings' wrote—

“ Hence at certain key moments men may be excluded from some event, not out of spite (as some would have it), but because we need to draw on the special advantages of being exclusively among women. An all women gathering makes the audience participants and includes everyone in our event. This separatism is not

^m 'The Leaning Tower' (1940).

an end in itself, it is simply part of a process. The process is one of self-discovery, of building our traditions by going back to the roots of our experience.ⁿ

The reference to separatism isn't surprising. All over the world, pockets of women were involved in similar processes. For instance, the year before, American poet and essayist Adrienne Rich had published a collection called *On Lies Secrets & Silence* where she wrote —

“ In [working together, women] come to understand ... not only our unmet needs but the resources we can draw on for meeting them even in the face of female poverty, the hostility of institutions, the lack of documentation of our shared past ... Any woman who has moved from the playing fields of male discourse into the realm where women are developing our own descriptions of the world knows the extraordinary sense of shedding, as it were, the encumbrance of someone else's baggage, of ceasing to translate. It is not that the thinking becomes easy, but that the difficulties are intrinsic to the work itself rather than to the environment.

Later in 1980, the gallery wrote in a press release supporting the *Lesbiana* exhibition being entirely women-only—

“ [T]his is in keeping with the gallery policy to provide a place where women can work, perform and exhibit as they choose. The gallery will continue to hold women only events where appropriate. We point out that this is provided for in the Human Rights Commission Act.

ⁿ Women's Gallery *Opening Show* catalogue statement (1980).

That ‘as they choose’ felt, and still feels, so good.

Spiral will continue to cherish, to focus on awhi, tautoko, embrace and support for artists who self-identify as women or nonbinary people; and to warmly appreciate the interest of and support from others. For another 50 years, we hope.

OUR ACTIVITIES

This book is divided into three parts, to cover our work to date: Literature, Archives, Exhibitions & Events.

Literature — Part I: Four issues of *Spiral* (1976-1979) were produced in Ōtautahi, by collectives who were also strongly connected to women’s art events in that city. In 1977, Joanna Margaret Paul, who as Joanna Harris and then Joanna Paul had been one of the early members of Heather’s women artists group, initiated the *A Season’s Diaries* project. This brought together women from *Spiral* with a couple of Joanna’s other friends. I was — with Anna Keir and Bridie Lonie — among the three people from this group who then founded the Women’s Gallery (1979-1984) in Pōneke, also associated with the Kidsarus 2 collective. *Spiral* 5 was produced in Pōneke and that collective also produced books, as publishers of last resort. *Spiral* 6 was produced in Te Umanga-wha-o-nga-waka Colville and *Spiral* 7 was produced by a collective from around the motu, the last publication before a hiatus between 2004 and 2017. Various collectives have continued since 2017.

Our first book, in 1980, was *Mothers*, the catalogue for the Women’s Gallery exhibition of the same name, which toured the country. It was followed, in 1981, by Patricia Grace’s *The Kuia & the Spider Te Kuia me te Pūngāwerewere*, illustrated by Robyn Kahukiwa and translated into te reo by Hirini Melbourne and Keri Kaa, published by Kidsarus 2 in association with Longman Paul. Then, in 1982, the first

of Spiral's 'last resort' publications, Heather McPherson's poetry collection *A Figurehead: A Face*. And so onward, with all the later books also included in this part.

Archives — Part II: The often frustrating research that characterised Spiral's early days — so many gaps, so much loss, so many questions about earlier generations of women artists — highlighted the need for women artists and writers to establish a stronger collective archive. Thanks to many women's hard work and commitment there's now a series of institutional and online collections connected to Spiral and available to researchers.

Exhibitions & Events — Part III: The Ōtautahi exhibitions of the 70s and others that followed at the Women's Gallery generated Spiral-influenced art work, exhibitions and events, most recently *This Joyous Chaotic Place He Waiata Tangi-a-Tabu* (2018) celebrating Heather, in association with Mokopōpaki in Tāmaki and, in this celebration year, at the Charlotte Museum, also in Tāmaki, just along the road from where Mokopōpaki's gallery used to be. As I write this, there's also an archival exhibition underway at Te Puna o Waiwhetū, based on our collection on their website there.

CLOSING A GAP

When Spiral's legal umbrella — Women's Gallery Inc — became defunct in 2004, Spiral ceased operations until 2015. Times had changed and women artists and writers overall had more opportunities, or so it seemed, and our work was arguably no longer necessary. But the combination of Cushla's relationship with Heather followed by Heather's death and renewed interest in our archives led to that Mokopōpaki exhibition and three publications.^o

^o Heather McPherson *This Joyous, Chaotic Place: Garden Poems*, selected and annotated by Janet Charman (2018). Spiral.

As a registered charity, the Spiral Collectives Trust continues Spiral's educational work with its 50th celebrations projects and its adaptations of Keri Hulme's *the bone people*; and has welcomed the opportunity to umbrella Kim Hunt's ground-breaking crime fiction. If you haven't already read our fiction that is in print, or are looking for gifts, please do consider buying it. We're so proud of these books, a recent discovery and two legendary titles now published entirely by others:

- Kim's Cal Nyx series and her new standalone, *The Corrector*, set in Aotearoa — Kim was a runner-up in the 2023 Sisters in Crime USA Pride Awards, recognizing her as an Emerging LGBTQIA+ Crime Fiction Writer.
- Keri Hulme's *the bone people* (1984) now also available as an audiobook.
- Patricia Grace's *The Kuia & the Spider/te Kuia me te Pūngāwerewere* (1981), illustrated by Robyn Kahukiwa and translated into te reo by Hirini Melbourne and Keri Kaa.

We always welcome donations that help cover our costs, too. Our Spiral Collectives Trust bank account is at 38-9026-0058551-00 and on receipt of your gift we will issue you with a receipt that you can use for a tax benefit.

We're also about to fundraise for the next stage of our *the bone people* graphic novel/ animation project, having completed early development partly funded by Manatū Taonga the Ministry for Culture &

This Joyous, Chaotic Place : He Waiata Tangi-ā-tabu: celebrating the life and work of Heather McPherson (1942-2017) (2019). Mokopōpaki & Spiral.

Heather McPherson *i do not cede*, edited and introduced by Emer Lyons (2021). Spiral.

Heritage and assisted pro bono by Russell McVeagh. If you love this idea please access our pitch document and help if you can.

NOTES

1. 'ATL', in the text refers to the Alexander Turnbull Library, which houses many of our archives: precise references to those collections are sometimes provided below but not consistently: this is an open-ended tribute-to-be-continued, a demotic celebration.
2. Our software doesn't allow for embedded URLs. To access references, please copy and paste them into your browser.
3. The name a contributor used in documentation at the time is almost always followed in brackets by their most recently used name.
4. Image reproduction is uneven in quality, provided for information even when not perfect. Most of the originals, some of them also somewhat battered, are available to all for viewing, at ATL.

PART ONE

Literature

LITERATURE

Our core collectives have published fiction including children's picture books; non-fiction; poetry; and a periodical. We also lend the Spiral imprint to other, independent, collectives as a storytelling umbrella.

Most of Spiral's publications, from *Spiral 1* to our Kidsarus 2 picture books and our *Mothers* catalogue at the Women's Gallery, to our 50th anniversary ebooks, are freely available to read and download as .pdfs, thanks to Te Puna o Waiwhetū.^a Many of them can also be found in libraries and on secondhand book sites. When items can be purchased new, their entries below supply information about their availability and formats; formats are also occasionally supplied where necessary to distinguish between ISBN numbers.

This section is in reverse chronological order.

. . .

^a <https://christchurchartgallery.org.nz/about/library/spiral>

Some of the cover images come from ATL. The library collects 'last copies' of every publication and it's always a beautiful thing to see an immaculate cover and book, often also beautifully bound, with neat call marks on the top right corners.

2015-2025

[2025]



SPIRAL 8: Setting the [Work] Table. Cover Biz Hayman. Cover photograph of Renée by Joan Caulfield. ISBN 9781067013158.

This is the first issue of our journal since 1993, celebrating some of those associated with Spiral who are no longer with us: Jacquie (J.C.) Sturm, Renée, Arapera Blank, Gladys Gurney (Saj), Frances Cherry,

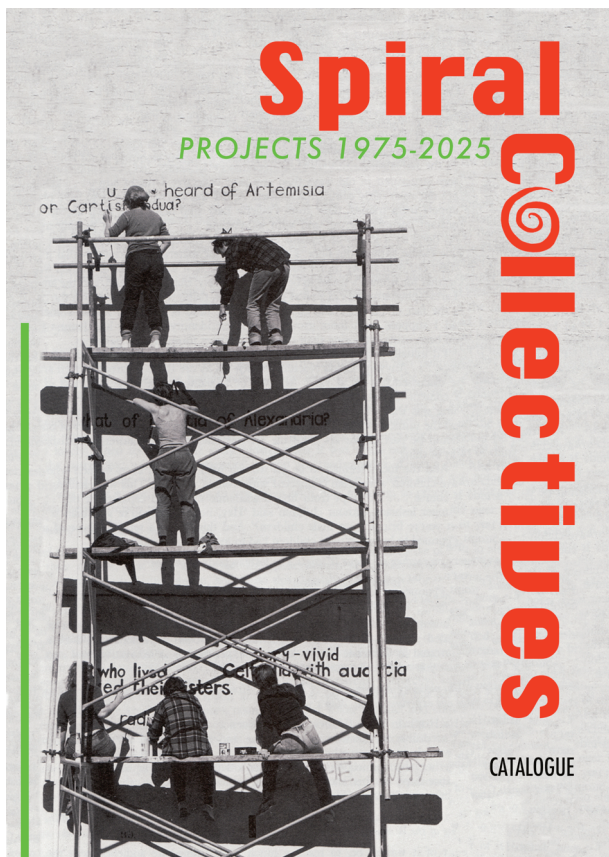
Marilynn Webb, Heather McPherson, Keri Kaa, Rosemary Johnson, Pauline Neale, Miriama Evans, Joanna Margaret Paul, Juanita Ketchel, Irihapeti Ramsden, Keri Hulme, Sharon Alston, Hilary Baxter, Allie Eagle, Lynne Ciochetto (in birth date order).

Some of these writers and artists and activists are very well known, others are almost forgotten. But we cherish them all and use their own words to celebrate them, whenever possible.

The book's title comes from Renée's play, *Setting the Table*, where a character says—

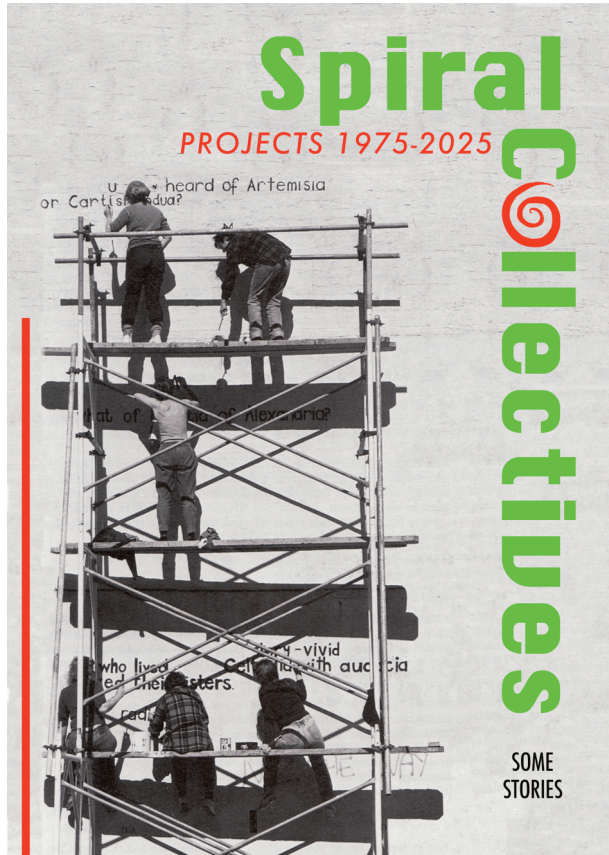
“ Look we're setting the table. Right? All those women we know about and the hundreds we don't. Well. They got the ingredients ready and cooked the dinner. And now we've got as far as setting the table. Oh I know it seems as though we'll never sit down to the dinner-party. Well maybe we won't. But we'll get the table ready. Us and all the ones we don't know about.

The selections, often taken in collaboration with whānau and families, highlight how these women worked to 'set the table' for those who came after them; and the love and support they gave to their peers.



Spiral Collectives Projects 1975-2025 — *CATALOGUE*. Cover Biz Hayman. ISBN 9781067013172.

Based on research by Fran McGowan, and our archives in the Alexander Turnbull Library, this comprehensive, fully illustrated resource — the one you're reading right now — celebrates our many contributors and their projects.



Spiral Collectives Projects 1975-2025 — SOME STORIES. Cover Biz Hayman. ISBN 9781067013196.

This expands on our *Catalogue* by providing associated stories, often first published on Medium.^a

^a <https://medium.com/spiral-collectives>



Adapting Keri Hulme's *The Bone People*
from novel to graphic novel

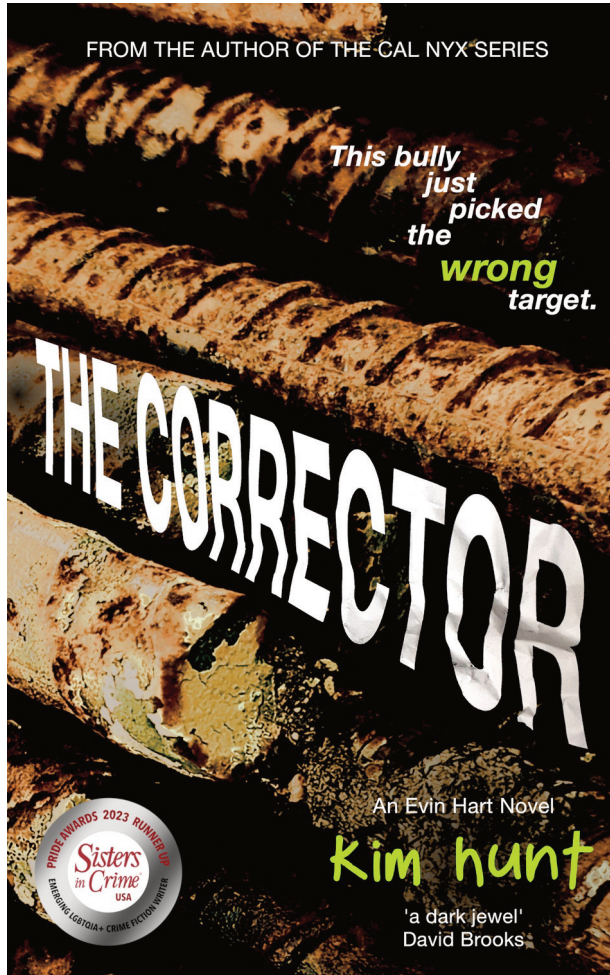


a Spiral Collectives initiative

Adapting Keri Hulme's The Bone People from novel to graphic novel.^b
Cover Cathasaigh Ó Fiannachta & Andrew Todd. ISBN
9781067013189. Provides details about our graphic novel project,
now well underway and looking for funding.^c

^b Sometimes the title is capitalised. Sometimes not.

^c See also <https://www.spiralcollectives.org/concept>



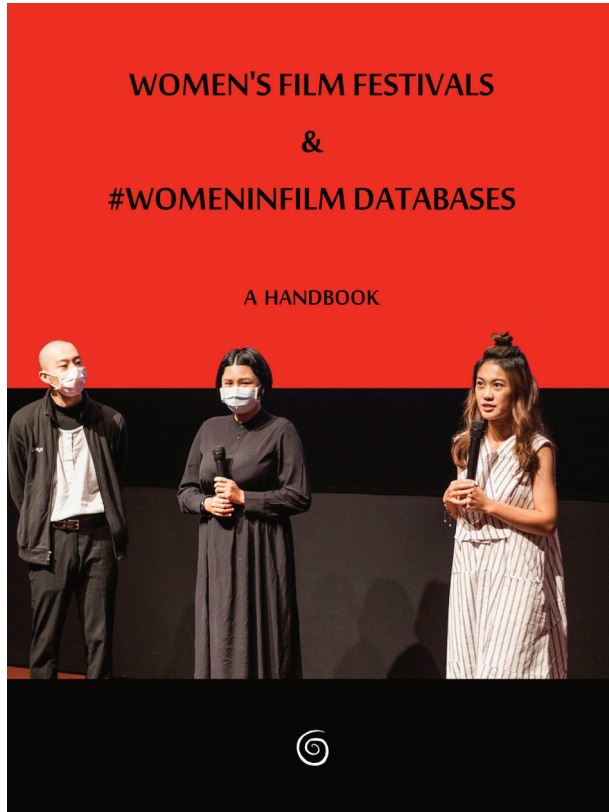
Kim Hunt *The Corrector*. Cover Biz Hayman Studio. ISBN 9781738598304 (ePub); 978-1-7385983-1-1 (paperback).

Evin leads a quiet, orderly life as a classic motorcycle restorer in a small seaside town. Until she witnesses a gang-affiliate's nasty little secret. A body washes up on the coast several days later, dragging her further into a dangerous maelstrom.

. . .

Turns out Evin was one of the last people to see the victim alive. For a humble and reserved character this is wholly unfamiliar territory. Though skilled and capable when tinkering with old bikes, her life swerves into bewildering chaos as she confronts the violence and increasing darkness of her situation.

Forced to take perilous counter-measures this reluctant hero risks everything, descending to places she's never imagined and entrusting her ultimate survival to one of the machines she herself has created.

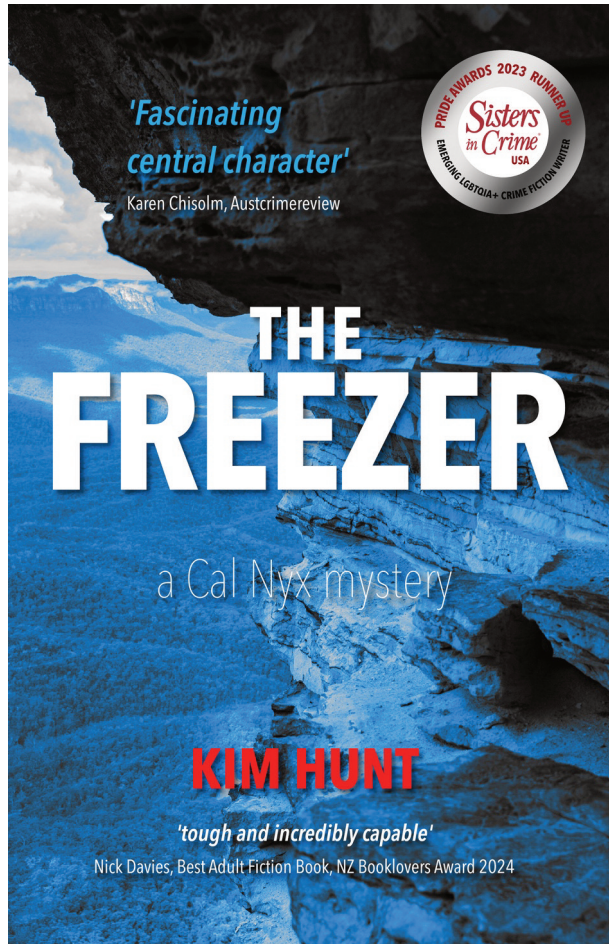


Spiral Collectives *Women's Film Festivals & #WomenInFilm Databases: A Handbook*. Cover Gary Morris with Hamish Thompson & Lynne Ciochetto. ISBN 9780473581619.

Covers international festivals and other global resources for women filmmakers and includes contextual material.

2d edition, updated and with a new, third, part: 'DirectedByWomen #Aotearoa (2018-2020)'. Contributors: Barbara Ann O'Leary, Beti Ellerson, Luísa Pécora, Marian Evans.

[2024]



Kim Hunt *The Freezer*. Cover Biz Hayman Studio. ISBN 9781738598342 (ePub); 9781738598359 (paperback).

Third title in the Cal Nyx series. In the endless tracts of the New South Wales bushland Ranger Cal Nyx finds a dead body under

unusual circumstances. It soon becomes apparent this is a historic death. Growing attention on the crime puts the blowtorch to a murderer who's managed to evade justice. For now.

Detective Inspector Liz Scobie leads the police investigation while her partner, Nyx, uses her own considerable — some might say unorthodox — methods to chase down a killer. With speculation growing in the small community, someone privy to information becomes a new target for the killer. Join Nyx and Scobie in their dogged pursuit of a bold predator with everything to lose.



Remote bush.
Two deaths.
One canny outsider.
If only she wasn't a suspect.



THE BEAUTIFUL DEAD

a Cal Nyx mystery

KIM HUNT

'taut and edgy'

Renée

Prime Minister's Award for Literary Achievement in Fiction

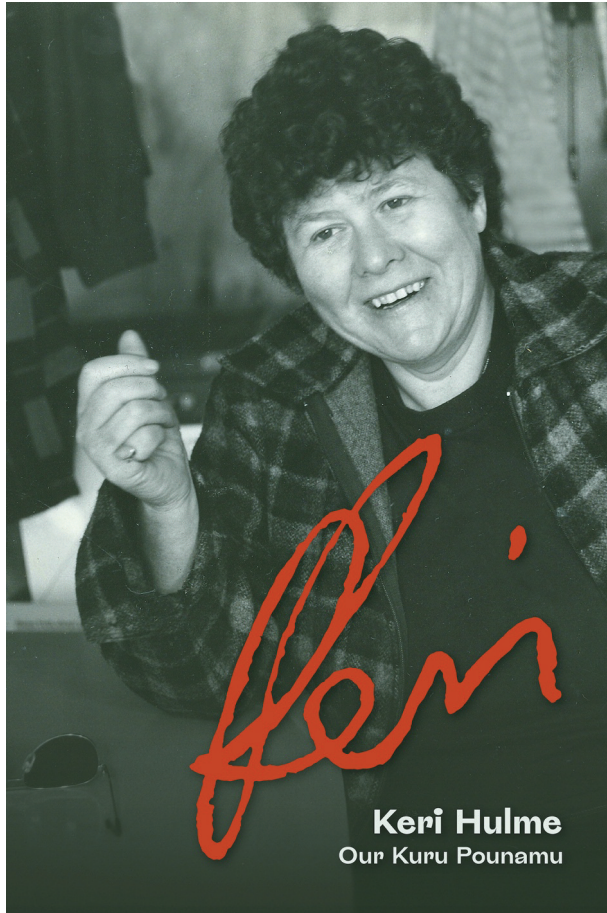
Kim Hunt *The Beautiful Dead*. Cover Biz Hayman Studio. ISBN 978173859328 (ePub); 9781738598335 (paperback).

First title in the Cal Nyx series, originally published in the UK by Bloodhound Books. Shortlisted for Best First Novel in the 2021 Ngaio Marsh Awards.

Working alone in the vast reaches of the New South Wales bush, park ranger Cal Nyx finds a body. When the remains are identified as someone she once knew, detectives view her as a possible culprit. Then they find the dark blot on her past.

Cal, a tough and ingenious protagonist, isn't the most sociable of characters. Prone to putting people offside, albeit unwittingly, she works in her own desperate way to find the murderer, establish her innocence and overcome the stigma of a complicated history.

When another suspect disappears and Cal gets dire news about her only living relative, she's forced to make an onerous choice: follow a shadowy prospect into an isolated forest or do right by her family?



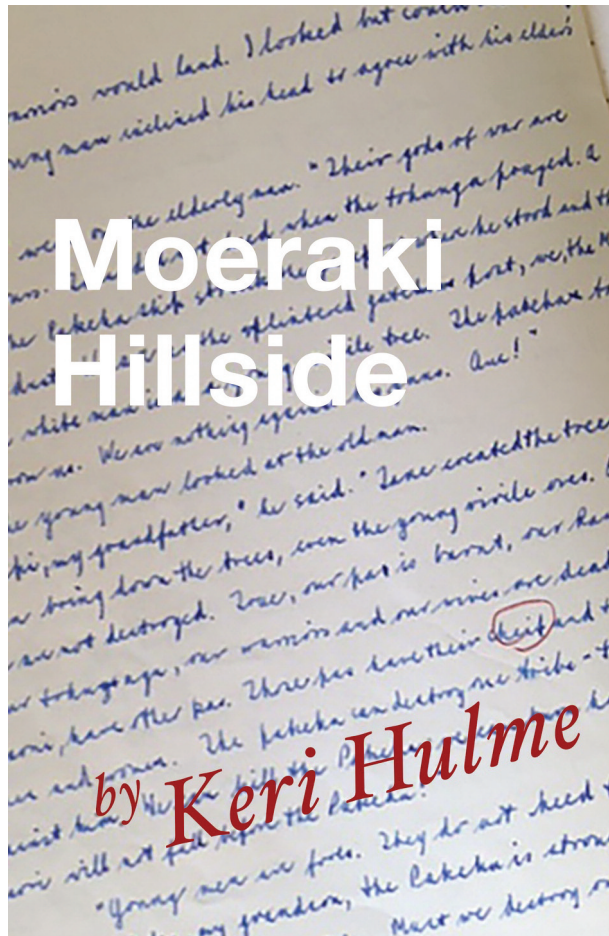
Spiral Collectives (eds) *Keri Hulme Our Kuru Pounamu*. 3d ed. Cover and drawings by Madison Kelly. ISBN 9781067013110 (Kindle & Google Play); 9781067013134 (.pdf).

A celebration of Keri Hulme by people who knew her. Includes Keri herself in the conversation and reproductions of her art work, exhibited at the Women's Gallery. This edition introduces Keri's school stories 'Moeraki Hillside' and 'Moeraki Hilltop', a response to

‘Moeraki Hillside’ from Leigh Te Ahuru-Lam Sheung, and photographs by Robin Morrison and Kate Salmons.

Contributors: Andris Apse, Arapera Blank, Bill Manhire, Brian Potiki, Bridie Lonie, Cath Koa Dunsford, David Alexander, Dulcie Smart, Erihapeti Rehu-Murchie, Fergus Barrowman, Fiona Clark, Gaylene Preston, Irihapeti Ramsden, Jane Zusters, Janet Charman, Kate Salmons, Keri Hulme, Leigh Te Ahuru-Lam Sheung, Lynne Ciochetto, Maclean Barker, Madison Kelly, Marian Evans, Mark Cubey, Mary Ann Lilian Miller (Hulme), Matthew Salmons, Miriama Evans, Patricia Grace, Philip Tremewan, Renée, Robin Morrison, Rowley Habib Rore Hapipi, Sandi Hall, Sharon Murphy, Siobhan McNulty, Sonja Worthington, Sylvia Mary Bowen, Tommy Rakikino Miller, Vicki McDonald.

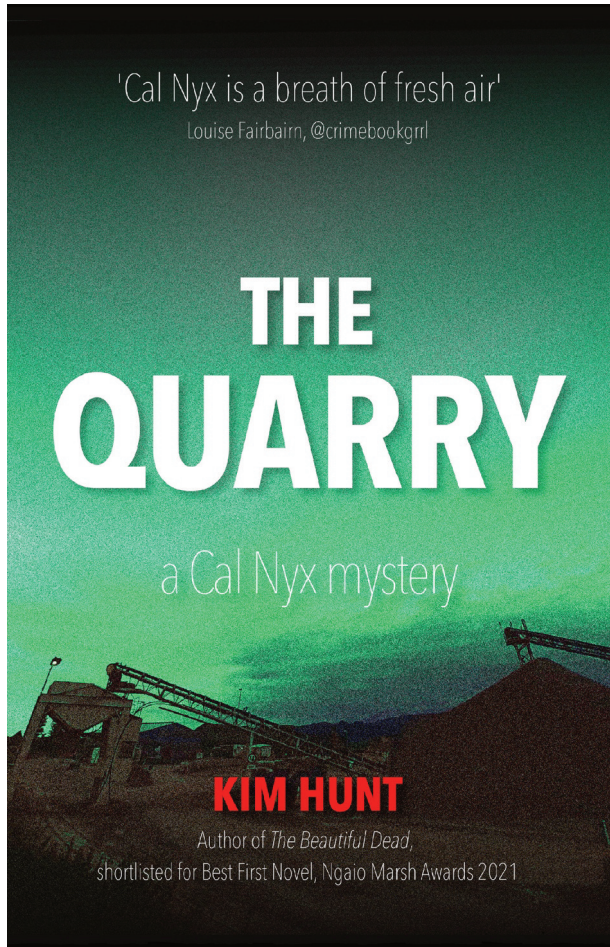
“It’s a wonderful book, and a fantastic tribute to everyone involved with Keri’s work.” — Professor Paul Millar, Te Whare Wananga o Waitaha University of Canterbury.



Keri Hulme & Spiral Collectives *Moeraki Hillside* (2024). Cover Biz Hayman. ISBN: 9781067013127 (Kindle and Google Play); 9781067013141 (.pdf).

Newly discovered story written by Keri Hulme in Year 10, on themes further developed in *the bone people*. Includes classroom resources and photographs by Kate Salmons and Robin Morrison.

[2023]



Kim Hunt *The Quarry*. Cover Biz Hayman Studio. ISBN 9780473675615 (ePub); 9780473675608 (paperback).

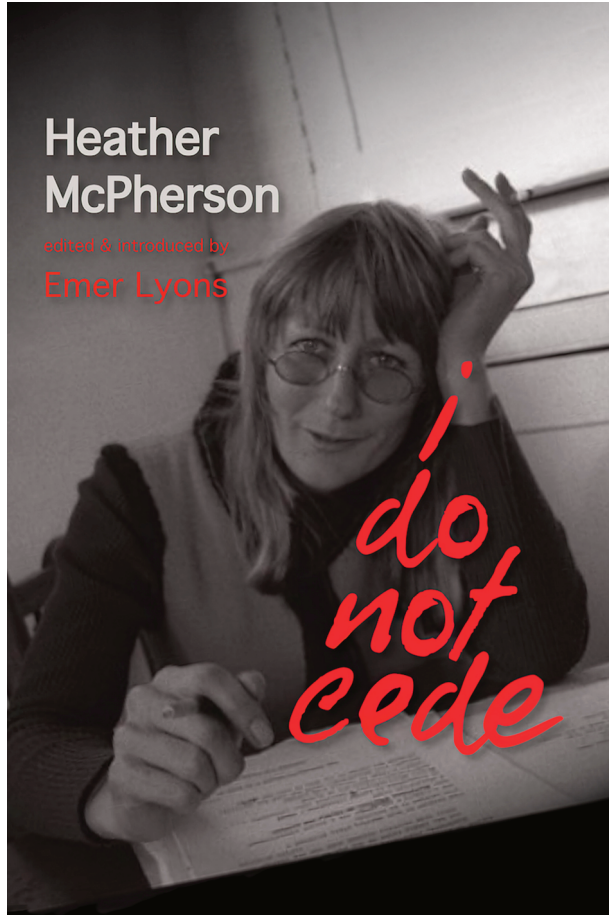
Second title in the Cal Nyx series. Long-listed for the Ngaio Marsh Award for Best Novel, 2024.

. . .

Ranger Cal Nyx works alone in the vast NSW bush reserves. A coded message pulls her away from the quiet and solitude into a chaotic series of road trips.

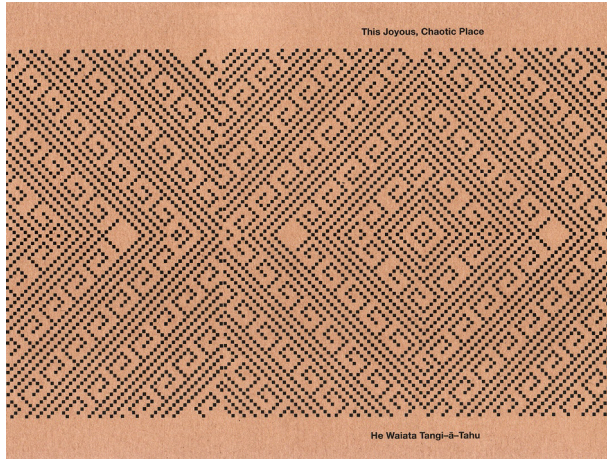
With police involvement not an option and her femme interstate, Cal burns rubber up and down a lonely coastline, trying to intercept a relentless killer. Will her skills, badass bravado and unique contacts be enough to bring a single-minded murderer out of the shadows? Can she save the one and only person who truly gets her?

[2022]



Heather McPherson *i do not cede* (2022). Chapbook of Heather's erotic poems, edited and introduced by Emer Lyons. Cover Biz Hayman, with title typeface derived from Heather's own handwriting. Cover photograph of Heather by Jane Zusters. ISBN 9780473598846 (eBook); 9780473598853 (Kindle); and 9780473598860.

[2019]

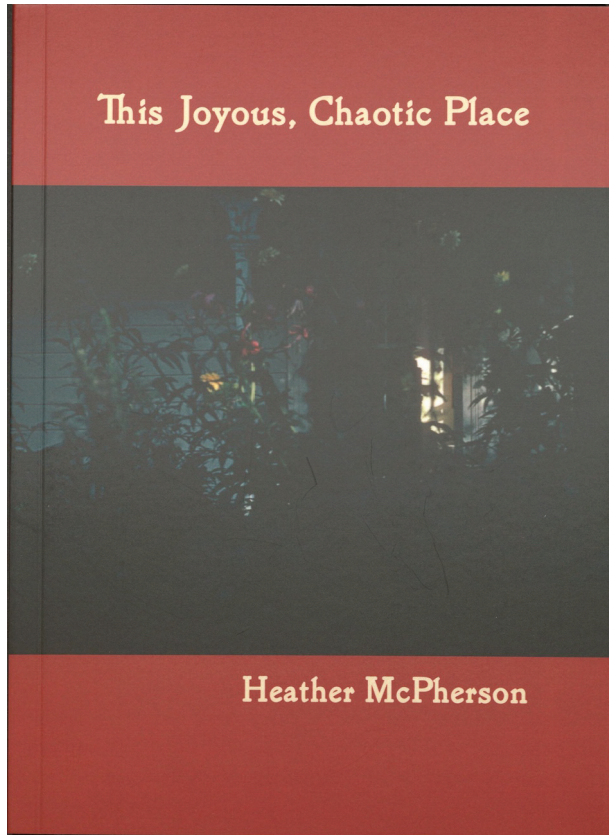


This Joyous, Chaotic Place: He Waiata Tangi-ā-Tabu. Mokopōpaki & Spiral. Design Mokopōpaki. ISSN 2537-8783 (Mokopōpaki series). Catalogue of the exhibition to celebrate the life and work of Heather McPherson at Mokopōpaki, 2018.

Texts: Allie Eagle, Dr P, Heather McPherson, M, Margery Blackman, Mokopōpaki, Tiffany Thornley. Artists: Adrienne Martyn, Alex McPherson, Allie Eagle, Anna Keir, Annie Mein, Bridie Lonie, Cushla Parekowhai aka Dr P, Dianne Rereina Potaka-Wade, Fran Marno, Helen Wilson, Jane Zusters, Joanna [Margaret] Paul, Juanita Ketchel & Donna Demente, Keri Hulme, Kohine Te Whakarua Ponika, Maria Mackay, Marian Evans aka M, Minerva Betts, PANiA!, Saj (Gladys) Gurney, Sarah Jane Moon, Sharon Alston, Te Maari, Tiffany Thornley, Tilly Lloyd. Many illustrations.

“A significant addition to this country’s literary and artistic landscape.” — Don Abbott, *Art New Zealand*.

[2018]



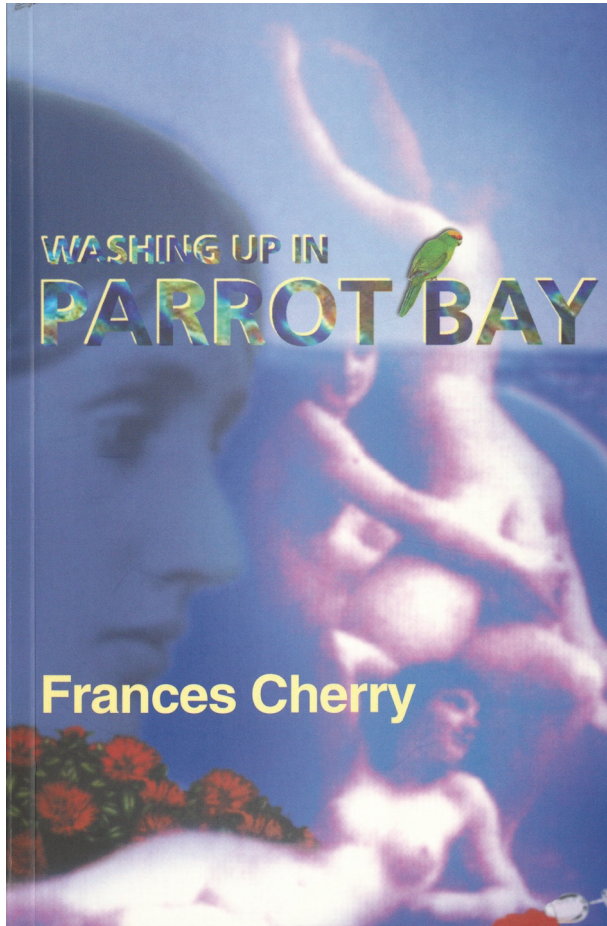
Heather McPherson *This Joyous, Chaotic Place: Garden Poems* (2018). Poems by Heather McPherson, edited and with a note by Janet Charman. Cover Lynne Ciochetto. Front cover image Joanna Margaret Paul. Photograph of Joanna and back cover image Allie Eagle. ISBN 9780473423599.^d

^d See also 'A Tribute to Heather McPherson' by Janet Charman <https://medium.com/spiral-collectives/heather-mcpherson-a-tribute-from-poet-janet-charman-7cc66eeb959b>

2005-2014

On hiatus.

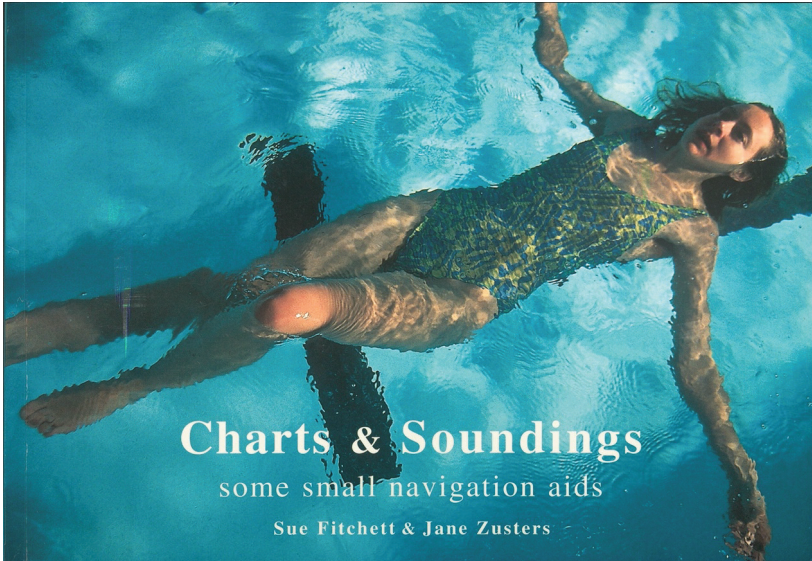
1995-2004



Frances Cherry *Washing Up in Parrot Bay*, Steele Roberts in association with Spiral (1999). ISBN 095837127X.

“Thoughtful, witty and topical... a refreshing and open-hearted look at New Zealand women involved in complex relationships with other women and men.” — Alison Laurie.^a

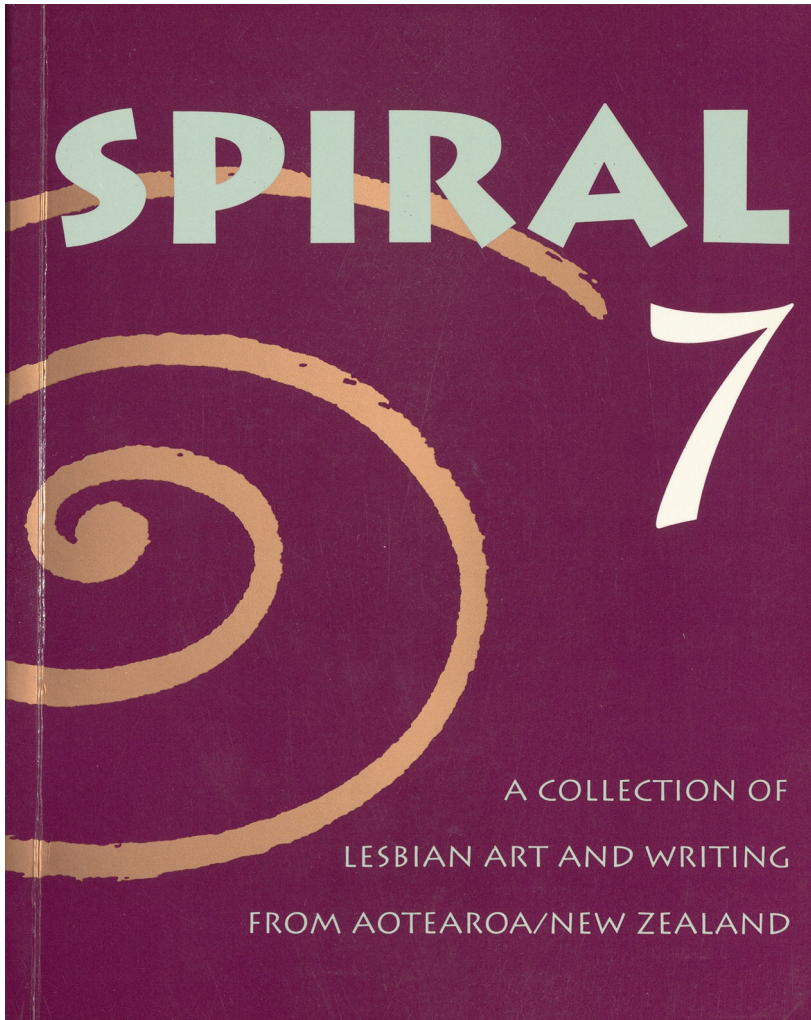
^a <https://www.read-nz.org/writers-files/writer/cherry-frances>



Sue Fitchett and Jane Zusters *Charts & Soundings: Some Small Navigation Aids*, Spiral in association with Island Bridge (1999). Poems by Sue Fitchett, photographs by Jane Zusters. Introduction by Riemke Ensing. ISBN 0473061929.

1985-1994

[1992]



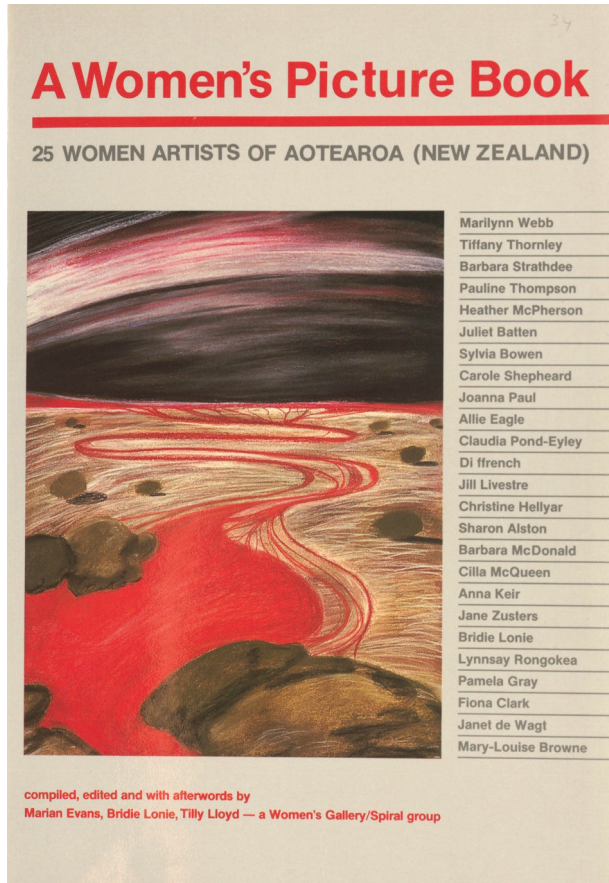
Spiral 7: a collection of lesbian art & writing from Aotearoa/New Zealand
edited by Heather McPherson, Julie King, Marian Evans, Pamela
Gerrish Nunn. Spiral in association with Daphne Brasell Associates
Press. Design Sarah Maxey. ISBN 0908896247.

. . .

Editorials, fiction, non-fiction, poetry and artwork. Funded by the Literature Programme of the QEII Arts Council and the Willi Fels Memorial Trust.

Contributors: Adrienne Martyn, Adrienne Ranson, Anne Mein, Aorewa McLeod, Beith Moon, Betty Don, Blade, Chris Atmore, Christine Reremoana Paul, Crissie Louise Smith, Deborah Jones, Eleanor Bassett, Elizabeth Kerekere, Fran Marno, Gael Montgomerie, Gail Wright, Georgina Smyth, Heather McPherson, Jennifer McLean, Jenny Rankine, Jill Gibens, Julie Glamuzina, Julie King, June Joyce, Kate Ewing, Kanya Stewart, Kaz Bartsch, Kharen Hope, Kirsten Gracie, Lauren Lethal, Leah Poulter, Linda James, Marewa Glover, Marian Evans, Mary McFarlane, Meliors Simms, Miriam Saphira, Ngahuia Te Awekotuku, Paerau Corneal, Pam Gerrish Nunn, Powhiri Rika-Heke, Rangitunoa Black, Ruby Elizabeth, Ruth Busch, Sapphic K/Nights, Sara L Knox, Stephanie Lambert, Sue Fitchett, Tess Huia Treloar, Willa Birch.

[1988]



Bridie Lonie, Marian Evans and Tilly Lloyd (eds) *A Women's Picture Book: 25 Women Artists of Aotearoa New Zealand*, GP Books & Spiral. Foreword by Rae Julian, Human Rights Commissioner. Design Lynne Ciochetto. Cover image Marilyn Webb *The swimming hole and willows Maniototo*. Editorial services Daphne Brasell Associates. Pasteup Robyn Sivewright. ISBN 0477013953.

. . .

Features Marilyn Webb, Tiffany Thornley, Barbara Strathdee, Pauline Thompson, Heather McPherson, Juliet Batten, Sylvia Bowen, Carole Shephard, Joanna Paul, Allie Eagle, Claudia Pond-Eyley, Di French, Jill Livestre, Christine Hellyar, Sharon Alston, Barbara McDonald, Cilla McQueen, Anna Keir, Jane Zusters, Bridie Lonie, Lynnsay Rongokea, Pamela Gray, Fiona Clark, Janet de Wagt, and Mary-Louise Browne.^a

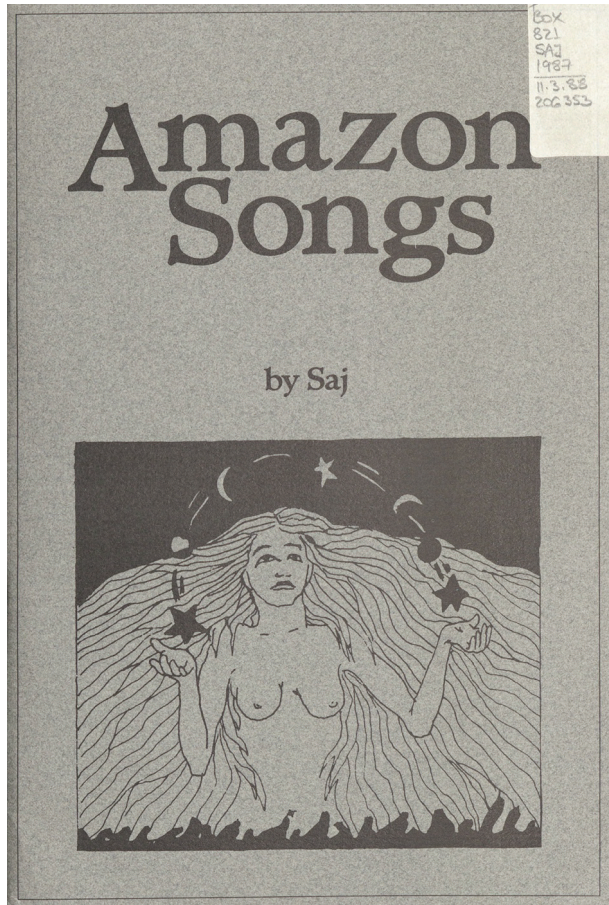
Funded by the McKenzie Education Foundation, New Zealand Literary Fund, Otago Women's Studies Association, Daphne Brasell, Pauline Neale and David Carnegie, the Domestic Purposes Benefit, the Unemployment Benefit and subsidised child care.

'...compelling reading' — Judy McGregor. 'This is an exceedingly valuable work, which will make an important contribution to the history of New Zealand art' — Mary O'Regan, Secretary, Ministry of Women's Affairs. '...gutsy and tremendous...revel in the unorthodox but vibrant compilation' — Luit Bieringa, Director National Art Gallery.

^a Further documentation online — click on a name for additional info about an artist (not available for all).

https://web.archive.org/web/20130318025924/http://www.vuw.ac.nz/staff/marian_e-vans/women-pic-book/index.htm

[1987]

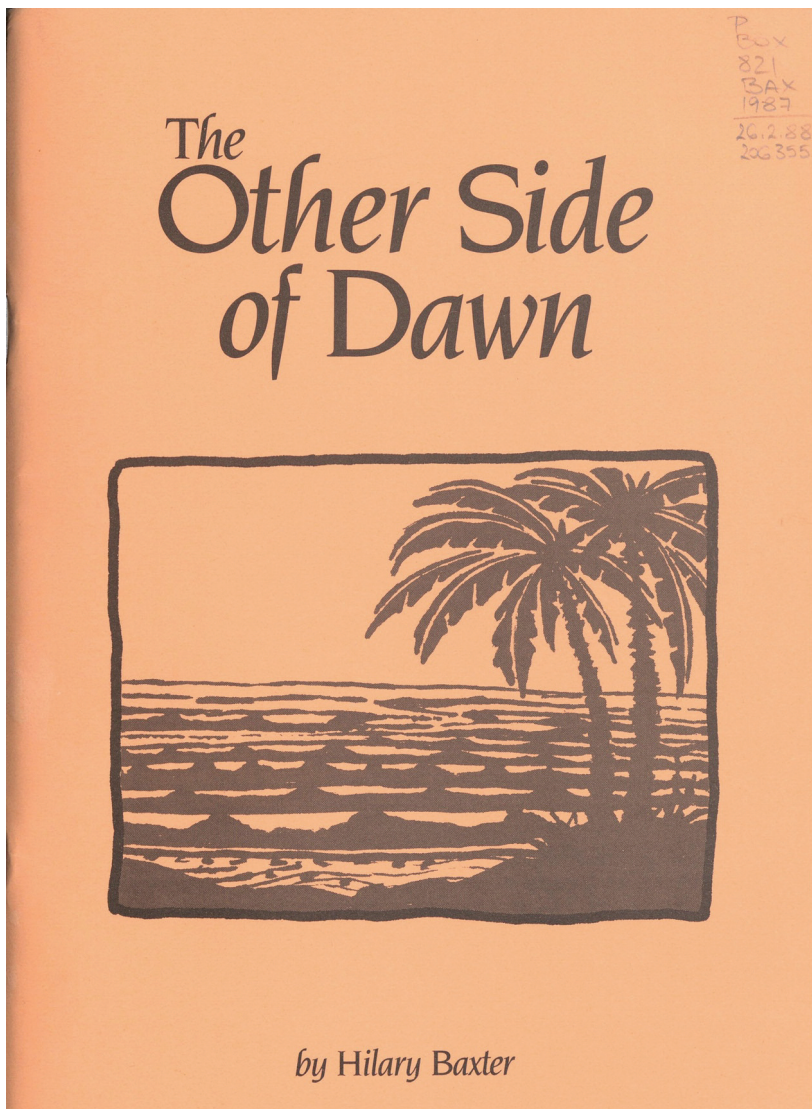


Saj Gurney *Amazon Songs* (1987). Edited and introduced by Heather McPherson. Cover and text design Robyn Sivewright. Cover illustration by Deane M. Crawford. ISBN 0959759360.

Poems by Saj, formerly Gladys Gurney, mother thrice and grandmother twice. Saj was a central participant in the Christchurch

women's art movement as well as in many projects associated with the flowering of feminism in Christchurch in the 1970s. She worked on the *Spiral* journal, the lesbian magazine *Circle* magazine and, as an administrator and contributor, on the ground-breaking women's art environment first at the Canterbury Society of Arts gallery in 1977. She wrote poems and lyrics for an all-women band; and contributed to the Miriam Saphira-edited *Lavender Annual* (1989).

Saj was also one of the six women who joined Joanna Paul in her *A Season's Diaries* exhibition in 1977, and one of only two of them who didn't identify as an 'artist' or 'writer'. In 2021, ATL purchased the elements of her diary, but it appears to be not yet catalogued.



Hilary Baxter *The Other Side of Dawn*. Cover and text design Robyn Sivewright. Cover illustration by John Baxter. ISBN 0959759379.

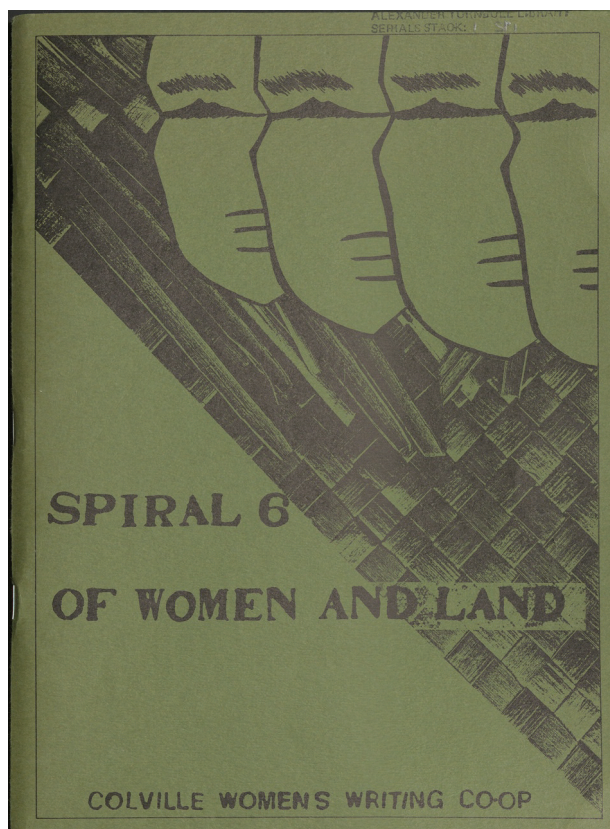
Poems, edited and introduced by Juliet Raven and Jane Bowron, who write, “Hilary [spoke] for voices that are seldom heard in our community: ‘the people of the invisible dark’.” With assistance from Jean Watson and Christopher Fenton-Moran.

Another pristine cover from ATL, with its callmark a little less obtrusive than the one on *Amazon Songs*.

[1985]

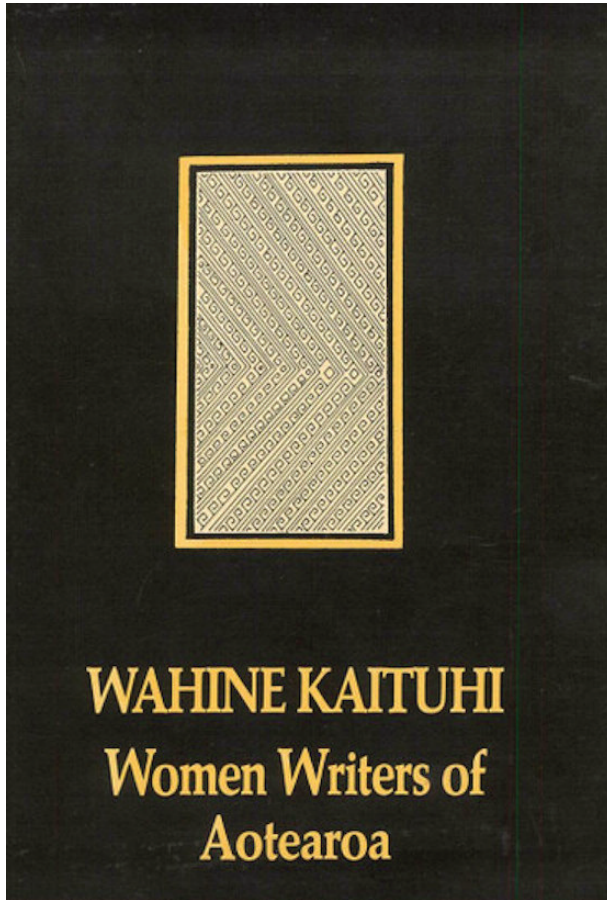


Marina Bachmann, Janet Charman and Sue Fitchett *Drawing Together* (1985). Cover illustration and design Carole Shephard. ISBN 0959759344. Poems. Subsidised by the New Zealand Literary Fund.



Spiral 6 — Of Women & Land Colville Women's Writing Co-op, Catherine Delahunty, Lora Mountjoy, Julie Sargisson and Chrise Tao (eds). ISSN 0112-5486.

Contributors: Catherine Delahunty, Lara Mountjoy, Chrise Tao, Julie Sargisson. Images: Carmen Jaud, Chrise Tao, Barbara Wilkie, Lora Mountjoy. 'When we meet, we share and discuss what we have written. The group forces us out of day-to-day preoccupations, forces us to write, think, criticize... It is a pleasure to be together with a creative focus, giving weight to women's experience.'



Irihapeti Ramsden, Marian Evans & Miriama Evans *Wahine Kaituhi: Women Writers of Aotearoa New Zealand*. Cover design and illustration Irihapeti Ramsden.

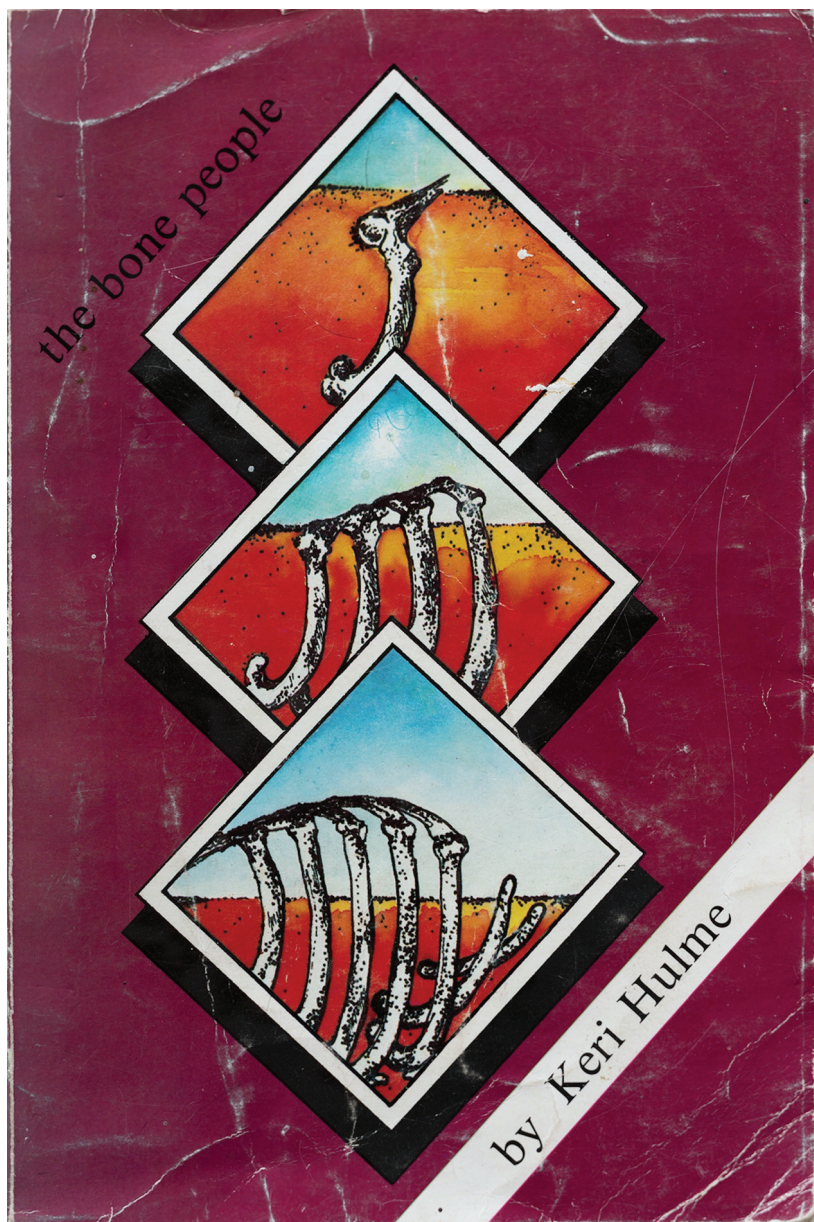
Compiled for distribution at international feminist book fairs in London, Oslo and Barcelona. Includes poems by Keri Hulme and

Keri Kaa, a waiata by Rānui Ngārimu, and an essay by Miriama Evans on contemporary Māori women's writing. ISBN 0959759352.

Writers listed, with brief biographies, photographs and bibliographies: Amy Brown, Bub Bridger, Caroline MacDonald, Donna Awatere, Elizabeth Smither, Elsie Locke, Fiona Kidman, Heather McPherson, Hilary Beaton, J.C. Sturm, Janet Frame, Jean Watson, Jenny Hessel, Joan de Hamel, Joy Cowley, Katarina Mataira, Keri Hulme, Keri Kaa, Lauris Edmond, Lora Mountjoy, Lynley Dodd, Margaret Mahy, Margaret Sutherland, Marilyn Duckworth, Meg Campbell, Miriam Smith, Patricia Grace, Rachel McAlpine, Renée, Riemke Ensing, Robin Kahukiwa, Sandi Hall, Sue Freeman, Sue McCauley, Sylvia Bowen, Tessa Duder, Yvonne du Fresne.

1975-1984

[1984]



Keri Hulme *the bone people*. Cover design Basia Smolnicki & Keri Hulme. Cover illustration Keri Hulme. Typesetting Victoria University Students' Association — thanks to Vanessa Jones, Victoria Hardy and, especially, to Deanna McKeivitt and Margie Thomson for their patience and cheerfulness. Pasteup Anna Keir, Lynne Ciochetto, Marian Evans. ISBN 0959759328.

the bone people won the NZ Book Award for Fiction 1984, the Booker Prize and the Pegasus Prize for Literature 1985 and, in 1987, the Chianti Ruffino-Antico Fattore Prize, which honours works which, having already obtained international literary recognition, best express the values of nature, the environment, the countryside or the pleasures of enjoying its produce.

Contributors: Amster Reedy; Bill MacKay; Joy Cowley, whose generous help was given 'in gratitude for over twenty years of support from women writers'; Juliet Krautschun; Kathleen Johnson; Keri Kaa and the Maori students at Wellington Teachers College; *Maori Writers Read* participants, and the series organisers, Roma Potiki and Patricia Grace; Pauline Neale; and Commission for Evangelisation, Justice and Development (Wellington Diocese); Kidsarus; Maori Education Foundation; New Zealand Literary Fund; Willi Fels Trust.

Availability: Worldwide editions in English, including Penguin eBook^a and audio book Ruby Solly narration and original taonga puoro music;^b and in translation — most recently Spanish (2018) and Arabic (2024).

. . .

^a <https://www.penguin.co.nz/books/the-bone-people-9781776954131>

^b <https://www.penguin.co.nz/books/the-bone-people-9781776958955>

Audio: Radio New Zealand (extracts only, read by Keri Hulme with Dulcie Smart, 1985).^c

Library of Congress (extracts, read by Keri Hulme and introduced by Gwendolyn Brooks, the first African American to win a Pulitzer Prize, who was then Consultant in Poetry/ Poet Laureate at the Library of Congress, 1985).^d

^c <https://www.rnz.co.nz/national/programmes/thereading/audio/2018855542/keri-hulme-reads-from-the-bone-people-pt-1>; <https://www.rnz.co.nz/national/programmes/thereading/audio/2018855543/keri-hulme-reads-from-the-bone-people-pt-2>

^d <https://www.loc.gov/item/89741346/>

Sue Freeman

illustrated by Barbara Strathdee



The fudge that jumped
out of the bath
and ran away
to see the world

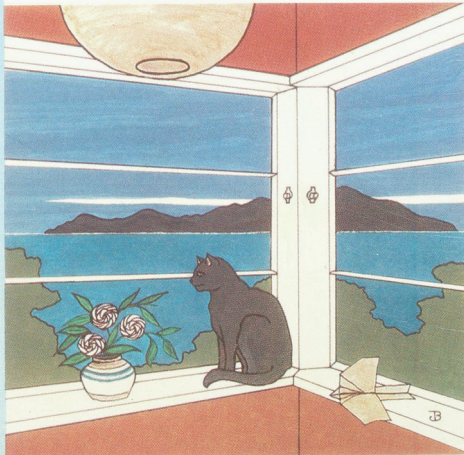
Sue Freeman *The fudge that jumped out of the bath and ran away to see the world*, illustrated by Barbara Strathdee, Coromandel Press/Kidsarus 2 Inc. ISBN 0908632851 (paperback).

. . .

Contributors: Committee on Women; IBM New Zealand Limited; Independent Newspapers Limited; International Year of the Child Telethon Trust; Maori Education Foundation; New Zealand Literary Fund; Queen Elizabeth II Arts Council of New Zealand; School Library Service, National Library of New Zealand; Temporary Employment Programme (Labour Department); The Women's Gallery; many individuals who have helped with evaluation, editing and encouragement of every kind.

[1983]

The House of the Talking Cat

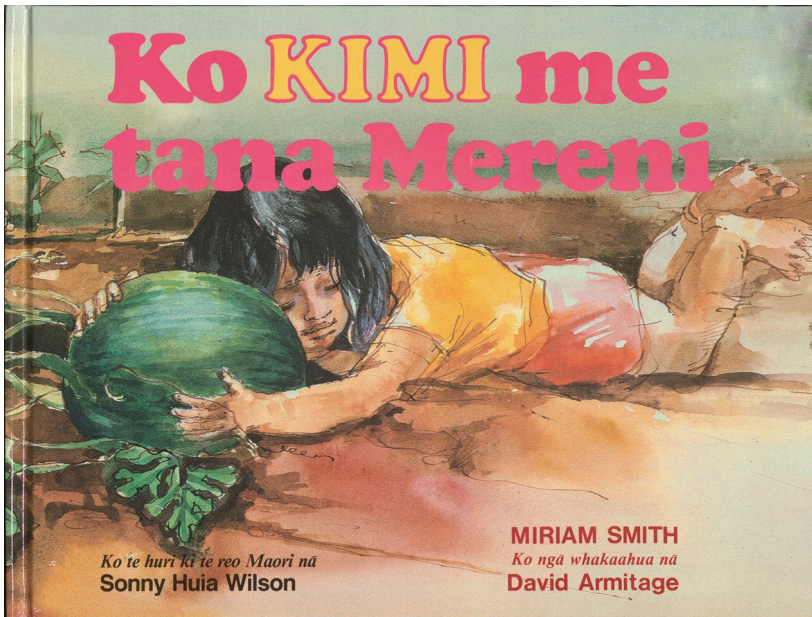
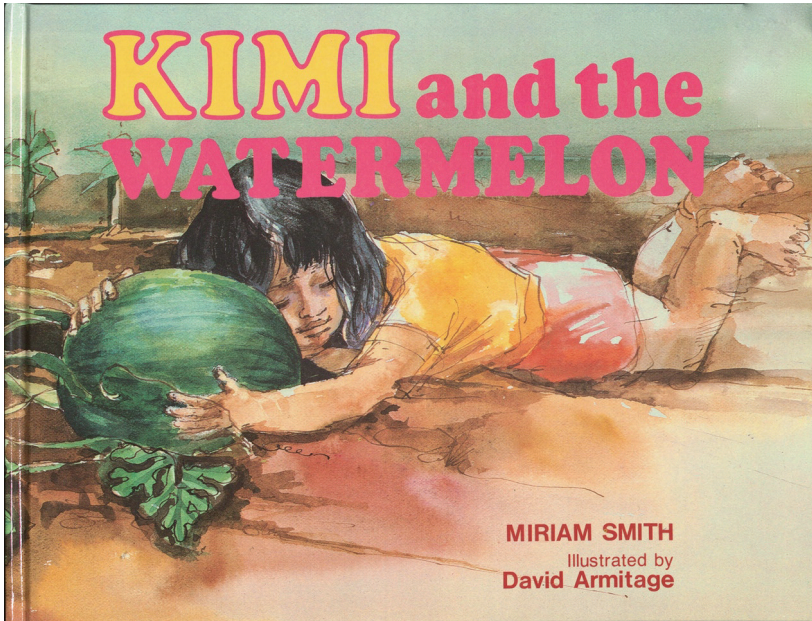


stories by
J.C. Sturm

J. C. Sturm *The House of the Talking Cat*. Design Basia Smolnicki. Cover illustration John Baxter. ISBN 095975931X.

The House of the Talking Cat was Jacquie Sturm's first collection, of stories written mostly in the 1950s, and was one of three works shortlisted for the New Zealand Book Award for Fiction in 1984, alongside Keri Hulme's *the bone people*. Reprinted by Hodder & Stoughton.

Contributors: Amster Reedy; Bill MacKay; Joy Cowley, whose generous help was given "in gratitude for over twenty years of support from women writers"; Juliet Krautschun; Kathleen Johnson; Keri Kaa and the Maori students at Wellington Teachers College; *Maori Writers Read* participants, and the series organizers, Roma Potiki and Patricia Grace; Pauline Neale; and Commission for Evangelization, Justice and Development (Wellington Diocese); Kidsarus; Maori Education Foundation; New Zealand Literary Fund; Willi Fels Trust.

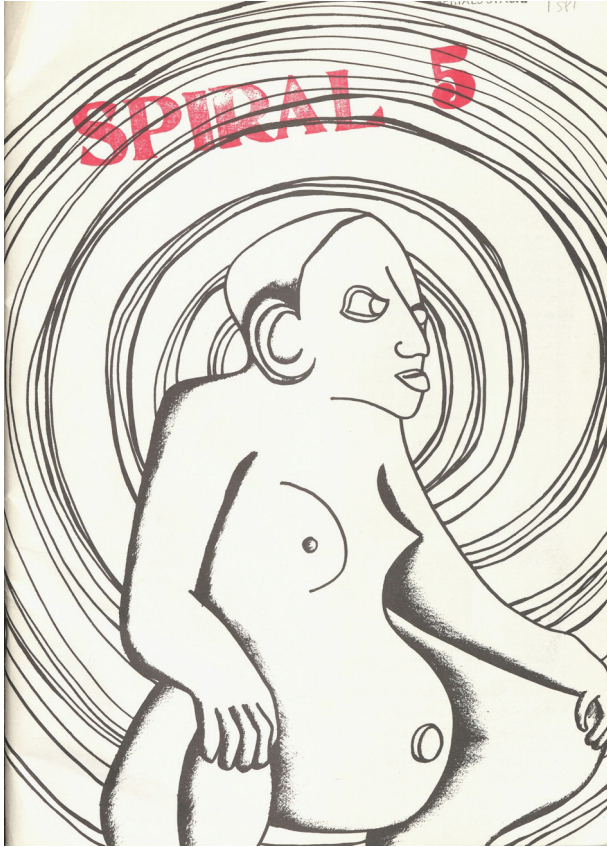


Miriam Smith *Kimi and the Watermelon Ko Kimi me tana Mereni* (1983), illustrated by David Armitage; ko te huri ki te reo Maori na Sonny Huia Wilson, Brick Row/Kidsarus 2 Inc. ISBN English edition 0908595190 (hb); 0908595239 (pb); ISBN Māori edition 0908595204 (hb); 0908595220 (pb).

Short-listed for New Zealand Children's Book of the Year, 1983.

Contributors: Committee on Women; IBM New Zealand Limited; Independent Newspapers Limited; International Year of the Child Telethon Trust; Maori Education Foundation; New Zealand Literary Fund; Queen Elizabeth II Arts Council of New Zealand; School Library Service, National Library of New Zealand; Temporary Employment Programme (Labour Department); The Women's Gallery; many individuals who helped with evaluation, editing and encouragement of every kind.

[1982]



Spiral 5 Anna Keir, Daphne Brasell, Marian Evans, Vicki McDonald (collective, eds.). Cover illustration Claudia Pond Eyley. ISSN 01101145.

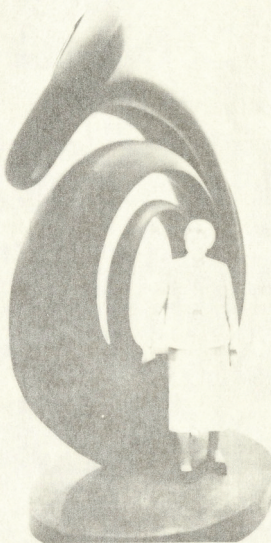
Contributors: alison j. laurie (Alison Laurie), Allie Eagle, Barb MacDonald, Bridie Lonie, Bub Bridger, Carmel Peteru, Carole Shep-

heard, Carole (Kanya) Stewart, Caroline Hoby, Fiona Clark, Harriette Blount and Robyn Belton Heather McPherson, Janet de Wagt, Juliet Batten, Keri Kaa, Keri Hulme, Linda James, Lynda Stevenson, Margaret Leniston, Mary Gentile, Mary-Jane Ansell, Ngaire Mules and Mary-Louise Browne, Pamela Brabants, Patricia de Joux, Robyn Kahukiwa, Rosemary Johnson, Ruth Gerzon, Tiffany Thornley, Vicki Macdonald.

Funded by the New Zealand Literary Fund.

SPIRAL

EVEN GEORGIA O'KEEFE HAS HER SPIRAL
HAVE YOU GOT YOURS YET?



O'Keeffe cozying up to the result of her new interest in an old art form

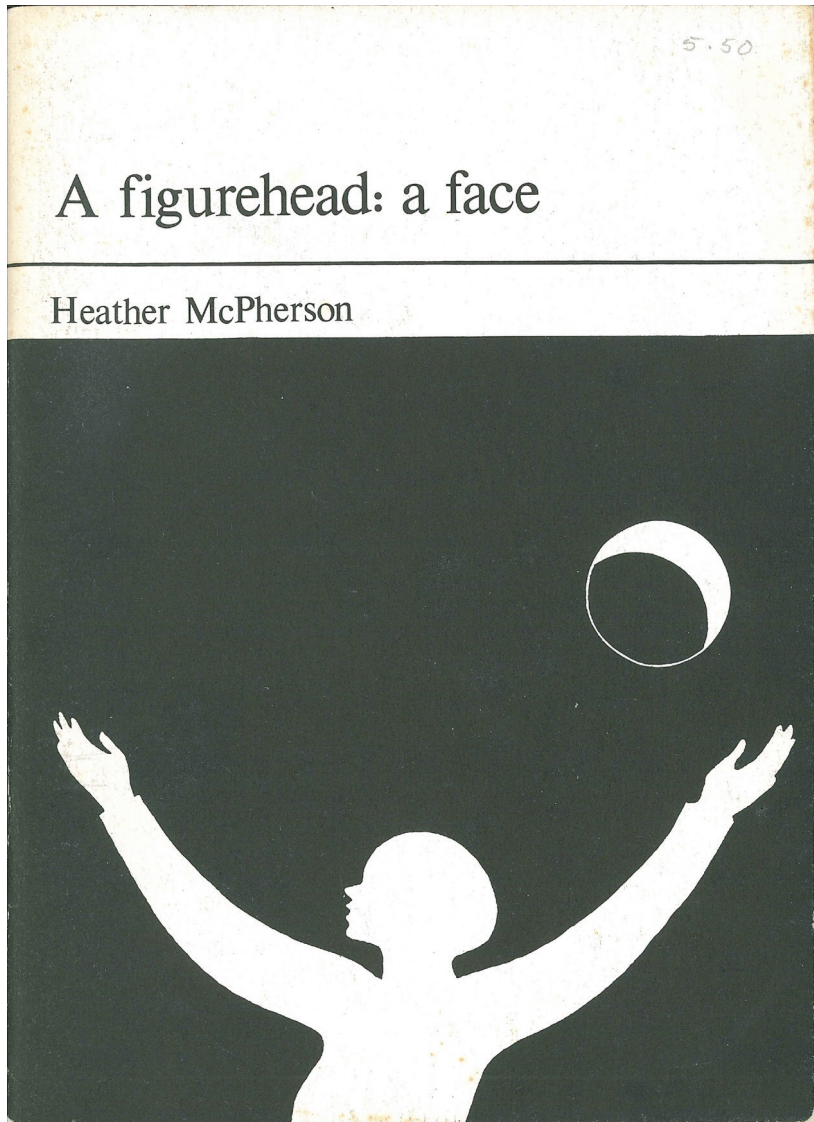
SPIRAL 5

A tribute to Rosemary Johnson / Keri Kaa on Patricia Grace / new stories by Bub Bridger and Keri Hulme / articles on Adrienne Rich and separatism, and the women's art movement in NZ / birth, incest, domestic violence, motherhood, menstruation, collaborative art, illustrations by Susie Rori and Robyn Kahukiwa, poems by Carmel Peteru, Heather McPherson, Keri Hulme and others, art work by Mary-Louise Brown, Linda James, Vicki Macdonald, Carole Shephard and Tiffany Thornley. And so on.

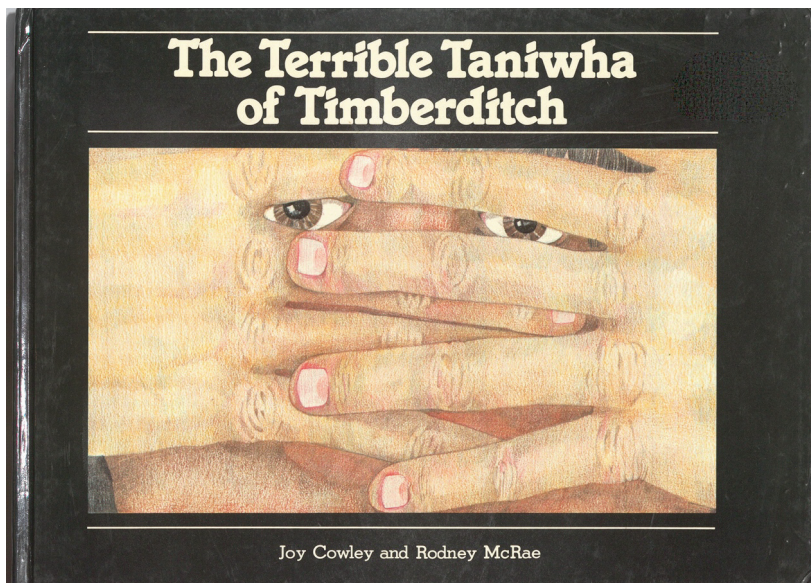
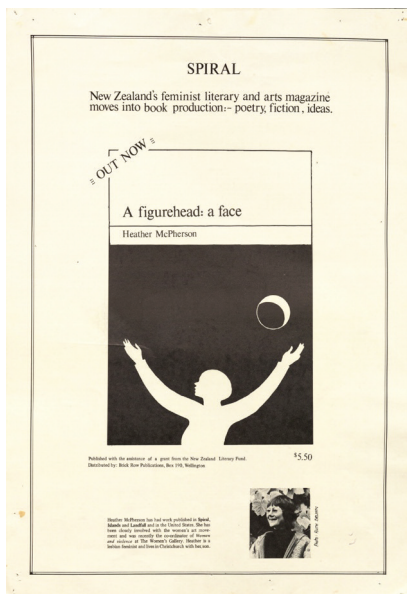
Order at your local bookshop or write to

Spiral, Box 9600, Wellington, enclosing \$6 + 50c p.& p.

Design Marian Evans.



Heather McPherson, *A Figurehead: A Face*. Cover design Anna Keir & Spiral Collective. Cover illustration Anna Keir. Typesetting Jill Livestre. No ISBN. Funded by the New Zealand Literary Fund.



Joy Cowley *The Terrible Taniwha of Timberditch*, illustrated by Rodney McRae, Oxford University Press/Kidsarus 2 Inc. ISBN 0454013965.

Contributors: Committee on Women; IBM New Zealand Limited; Independent Newspapers Limited; International Year of the Child Telethon Trust; Maori Education Foundation; New Zealand Literary Fund; Queen Elizabeth II Arts Council of New Zealand; School Library Service, National Library of New Zealand; Temporary Employment Programme (Labour Department); The Women's Gallery; many individuals who helped with evaluation, editing and encouragement of every kind.

The Kuia and the Spider

Patricia Grace



Illustrated by Robyn Kahukiwa

Patricia Grace *The Kuia and the Spider* *Te Kuia me te Pungawerewere*, illustrated by Robyn Kahukiwa, ko te huri ki te reo Māori na Hirini Melbourne rāua ko Keri Kaa (1981), Kidsarus 2 Inc in association with Longman Paul Ltd. ISBN 0582717876 (English hb); 014050382X (Māori pb).

. . .

Winner of the New Zealand Children's Picture Book of the Year in 1982 and almost continuously in print ever since. Availability: selected book stockists and Book Hub NZ.^e

Contributors: Committee on Women; IBM New Zealand Limited; Independent Newspapers Limited; International Year of the Child Telethon Trust; Maori Education Foundation; New Zealand Literary Fund; Queen Elizabeth II Arts Council of New Zealand; School Library Service, National Library of New Zealand; Temporary Employment Programme (Labour Department); The Women's Gallery; many individuals who helped with evaluation, editing and encouragement of every kind.

Kidsarus was the feminist collective that produced *The Red Overalls* and *Grownups Cry Too*. This was the first Kidsarus 2 project, from a small group called together by teacher Julie Grenfell, whose multicultural learners at central Pōneke's Clyde Quay School had no books that reflected their own experience. Struggling to provide the necessary stories themselves, the group decided to develop an International Year of the Child project, to lobby for the resources to make possible high quality full-color hardback picture books that reflected local realities. Julie asked Patricia Grace for a story, and Patricia offered *The Kuia & the Spider*. Patricia and Robyn Kahukiwa met, and Hirini Melbourne and Keri Kaa contributed the Māori version.

^e <https://bookhub.co.nz>

Te Kuia me te Pūngāwerewere

Patricia Grace



Puffin Books



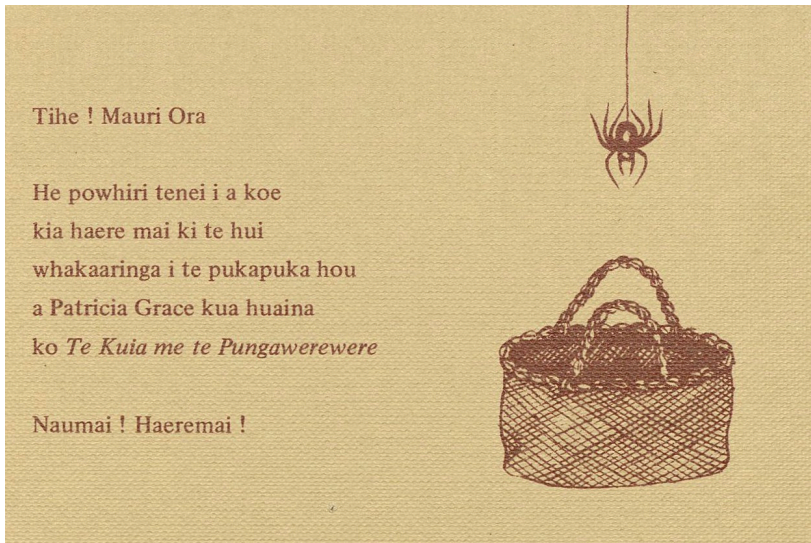
Ko ngā whakaāhua nā Robyn Kahukiwa

Ko te huri ki te reo Māori nā Syd Melbourne rāua ko Keri Kaa

. . .

In February 1982, thanks to Keri Kaa, we launched *The Kuia & the Spider Te Kuia me te Pūngāwerewere* in the Wellington Teachers College staff room. Keri formulated the invitation's reo — in consultation with Wiremu Parker — as the first language seen on the invitation. She also laid down the kawa for the launch. Before this launch, she told Jane Collins in 1990, book launchings had been 'deadly dull', with boring speeches and too much booze.^f This launch had powhiri, whaikorero, waiata. After that the guests were offered an array of food; and possibly, according to a letter in the archive, a glass of sherry.

Our launch invitation was folded.



Exterior: text Keri Kaa with Wiremu Parker. Image Robyn Kahukiwa.

^f Jane Collins 'Streak of Light', *Listener*, 20 August 1990, pp 105-106.

Inside, other details.

Kidsarus 2 invites you
to the launching of *The kuia and the spider /*
Te kuia me te Pungawerewere by Patricia Grace,
illustrated by Robyn Kahukiwa, translated by
Syd Melbourne and Keri Kaa,
at the Students Common Room,
Wellington Teachers College,
Donald Street, Karori, Wellington,
5.30pm, Monday 8 February 1982

RSVP Pauline Neale 859256, Marian Evans 844194,
or Box 9600 Wellington.

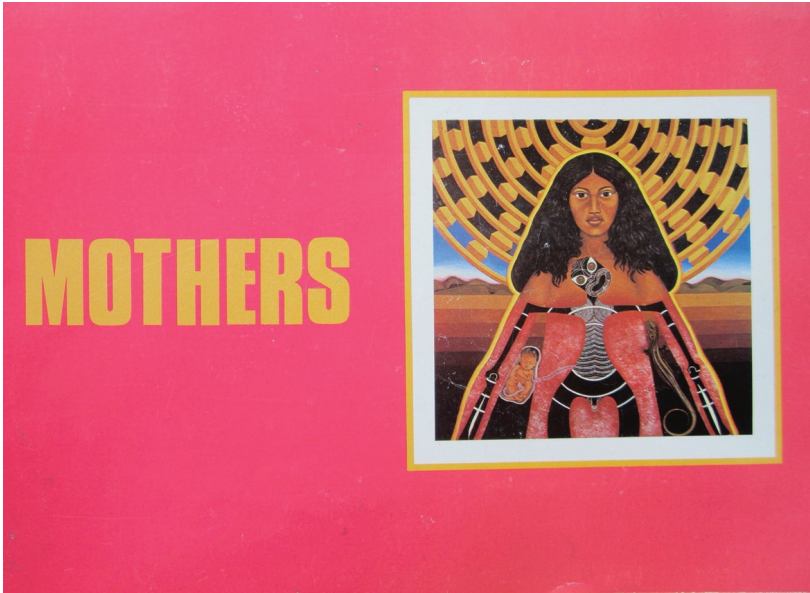
Interior: text Keri Kaa.

The books sold out very quickly and their reprints began. *The Kuia & the Spider Te Kuia me te Pūngāwerewere* has a special place in Spiral's herstory as the book that confirmed that there were readers out there whose needs weren't being met by publishers; that publishers would sometimes take what they perceived as risks if subsidised; that book launches offered rich opportunities for positive change. We took all these lessons into account as publishers of last resort for *A Figurehead: A Face, The House of the Talking Cat* and *the bone people*.

Kidsarus 2 and then Spiral were also forever grateful to Patricia,

Robyn and Keri, for their gracious, patient manaakitanga within an often challenging process for all.

[1981]



Women's Gallery Inc (collective, eds) *Mothers*. Design Sharon Alston. Cover image Robyn Kahukiwa's *Hinetitama* 1980. Photography by Adrienne Martyn and Mary Bailey. Typesetting Linda Gibson. ISBN 0959759301.

Exhibition and catalogue co-ordinated by Anna Keir and Marian Evans. Toured around the motu and to Sydney.

Artists: Allie Eagle, Anna Keir, Claudia Pond Eyley, Di ffrench, Helen Rockel, Jacqueline Fahey, Jane Zusters, Jill Stewart, Jo Corn-

wall, Joanna Paul, Juliet Batten, Linda James, Robin White, Robyn Kahukiwa, Sharon Alston, Tiffany Thornley.

Essays: Bridie Lonie, Juliet Batten, Robin McKinlay. Poems: Keri Hulme, Elizabeth Smither, Lauris Edmond, Joanna Paul, Fiona Kidman, Meg Campbell. Resource list: Marg Leniston.

Contributors: 'We'd like to thank Dorothy Culloty of Unity Books for help with the resource list; Jill Livestre for help at short notice; Ray Dixon, Fiona Kidman and Peter McLeavey for encouragement and advice; David Young of Webster & Co Ltd, Wellington and, especially, James Mack (Galvan Macnamara) of the Queen Elizabeth II Arts Council. Funded by the Labour Department's Project Employment Programme, and, through VUWSA, the Student Summer Scheme. Catalogue and tour partly funded by the Queen Elizabeth II Arts Council of New Zealand.'

[1979]



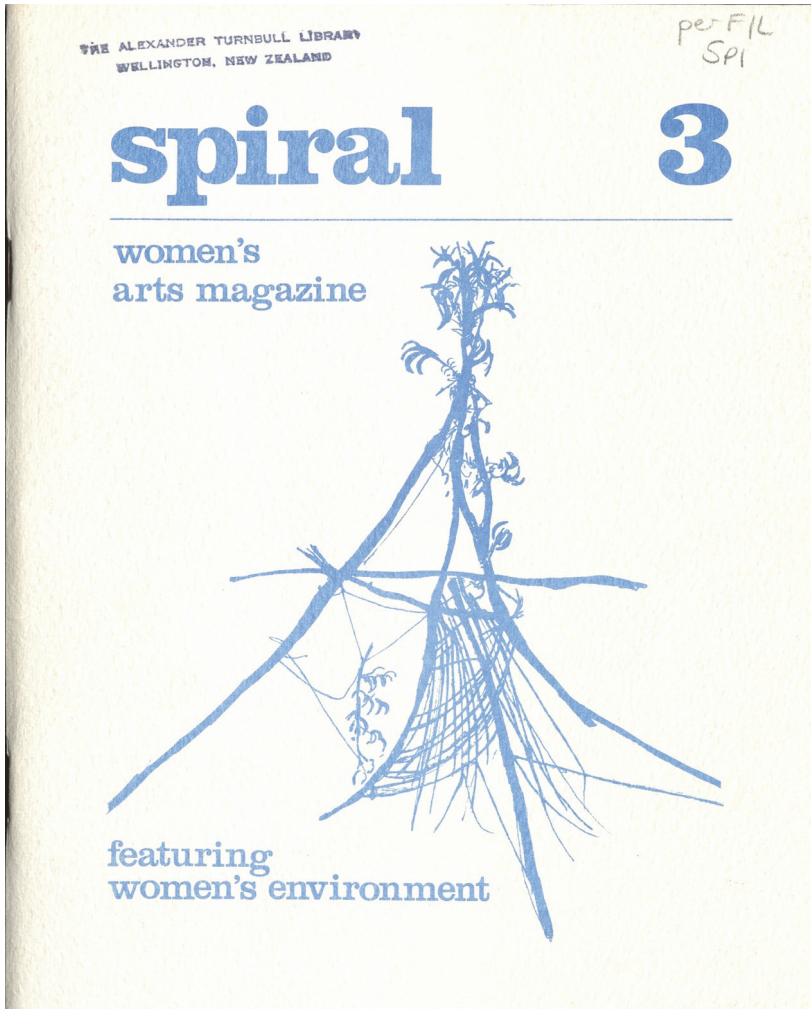
Spiral 4 Ruth Lawley, Heather McPherson, Wendy Prestney, Tiffany Thornley, Chris Smith, Gladys Gurney (collective, eds) (1979). Cover Lynne Ciochetto. Cover image by Tiffany Thornley. Layout Lynne Ciochetto. Typing Joan Hazelhurst. No ISSN.

. . .

‘We have begun to break down the aura surrounding art while at the same time not demeaning the role and importance of the artist.’

Contributors: Anne Coury, Christine Hellyar, Heather McPherson and Rosemary Johnson, Jools Topp, Maggie Eyre, Mike Minehan, Ruth Bruhns, Ruth Lawley, Tiffany Thornley.

[1978]



Spiral 3 Anna Keir, Ruth Lawley, Heather McPherson, Wendy Prestney, Tiffany Thornley (collective, eds). Cover Allie Eagle & Lynne Ciochetto. Layout Lynne Ciochetto. Fundraising Gladys Gurney, Leslie Carr. Special thanks to Jane Stewart and Louise Lewis. No ISSN.

. . .

Contributors: Paulette Barr, Olive Winchester, Anne McDonnell, Gladys Gurney, Jocelyn Herrick, Alison Jackman, Lea Barker, Anony-ms, [anon, about] Women's Environment at the Women's Convention 1977, Rosie Scott, Merlene Young, Alison Wright, Wendy Lake. Funded by the New Zealand Literary Fund.

[1977]

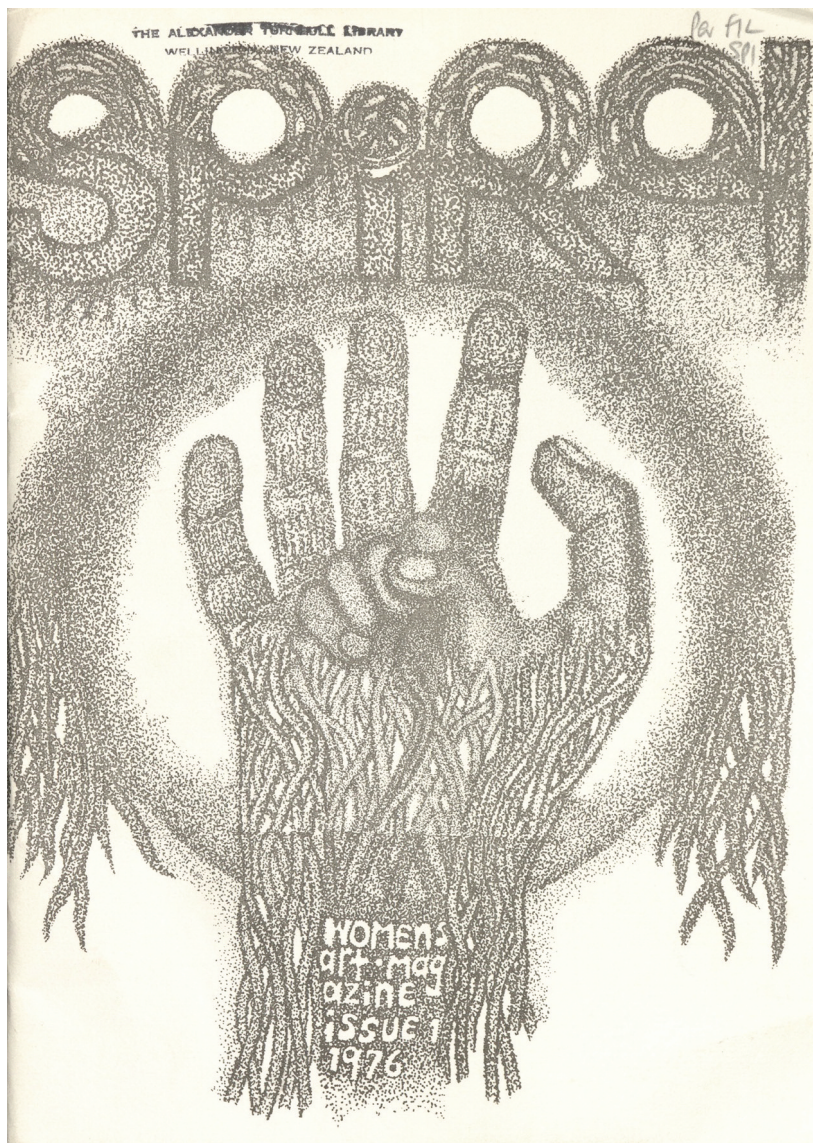


Spiral 2 Kath Algie, Paulette Barr, Heather McPherson, Alison Mitchell (collective, eds). Cover image Louise Lewis. Typing Patsy Keene. Photos Zusters. No ISSN.

The spiral is a growth form. It is implicit in plants - in petal patterns, leaves and tendrils; it is found in sea shells, in hair and fur crowns, in sunflower heads. It can be a whirlpool or the way the water goes down the sink. It is a schematic image of the evolution of the universe. It is the earth's rotation, the moon's orbit, sun, nebula, web. It is a mystic symbol. It contains the circle which is infinite. It rises from and falls into the centre. As an Egyptian hieroglyph it denotes cosmic forces in motion or the relationship between unity and multiplicity. It unites opposite principles: stasis and motion, chaos and order, matter and energy. In its expanding and contracting labyrinth it is the pattern of magic dances and healing and ecstasy, the motif of mandala and moko. It is snake, spring, electric coil, fern frond. It is woman's biological rhythm, the moon cycle, pubescence, menstruation, menopause. The creative spiral rising clockwise was attributed to Pallas Athena, among Greek divinities the personification of wisdom (her temple the Parthenon), whose Minoan-Mycenean predecessor, the snake goddess inspired creativity and protected plant and animal life. It is our symbol of rising and expanding creativity.

Description of 'spiral' by Heather McPherson on back cover *Spiral 2*.

Contributors: Ethel Bennett, Gretchen Albrecht, Anne Donovan, Jenny McMahon, Wanda Cowley, Wendy Laks, Lis Gamlen, Jill Oldfield, Louise Lewis (interview, drawings), Jane Stewart, Annabel Fagan. Funded by the New Zealand Literary Fund.



[1976]

Spiral 1 Heather McPherson (ed) (1976). Design and layout Kath Algie. Cover design Phil McLean. Photographs by Jane Zusters. Typesetting Patsy Keene. No ISSN.

Includes Joanna Harris's (Joanna Margaret Paul's) 'As a woman painting is not a job...' manifesto, following her review of *Our Hidden Heritage; Five Centuries of Women Artists*, by Elizabeth Tufts.⁸

Contributors: Geraldine Harcourt and Jan Emetchi, Helen Rockel, Rachel McAlpine, Alison Mitchell, Jacqueline Fahey, Stephanie Sheehan, Patricia Godsiff, Rhondda Bosworth, Riemke Ensing, Alison Laurie, Elizabeth Smither, Joanna Harris (Paul), Anna Keir, Lauris Edmond, Zusters.

Reviewed Joanna Harris

Women as Artists:
As a woman painting is not a job, not even a vocation. It is part of life, subject to the strains, and joys, of domestic life. I cannot paint unless the house is in order. Unless I paint I don't function well in my domestic roles. Each thing is important. The idea that one sacrifices other values for art is alien to me, and I think to all women whose calling it is to do and be many things. To concentrate all meaning and all energy in a work of art is to leave life

dry and banal. I don't wish to separate the significant and everyday actions but to bring them as close as possible together. It is natural for women to do this; their exercise and their training and their artistry is in daily living. Painting for me as a woman is an ordinary act - about the great meaning in ordinary things. Anonymity pattern utility quietness relatedness.

Born, December 1945; Hamilton.
Diploma Fine Arts, Elam B.A.
Now living on Banks Peninsula.

⁸ https://christchurchartgallery.org.nz/media/uploads/2023_05/Spiral_1.pdf, 41.

PART TWO

Archives

ARCHIVES

Analogue & Digital

This section covers Spiral in public institutions and online.

ANALOGUE & DIGITAL SPIRAL IN THE ALEXANDER TURNBULL LIBRARY

The Alexander Turnbull Library is the research library in the National Library of New Zealand and has an online catalogue, Tiaki, for unpublished material.^a It holds manuscripts, ephemera, photographs, art, oral histories and raw video footage from Kidsarus 2, Women's Gallery, Spiral and from individuals associated with the organisations.

We developed our collection with future generations in mind. Back in the 70s, it was very difficult for Heather and others to find information about women artists and writers and globally women artists' and writers' records are not well represented in public archives.

^a <https://tiaki.natlib.govt.nz/#home>

Some of us, while acknowledging our small group limitations, wanted to address this lack and loss, by taking the future archive seriously. We mustered whatever collective records were kept. We resisted focusing only on the 'stars' and treasured equally each woman's contribution and physical records. We also resisted keeping our archives under the bed and at risk, during moves and after death.

And, if and when we could, we resisted 'sanitising' our archives, by removing evidence of our human inadequacies and failures, often exacerbated by our lived experience of violation. Many of us came to to Spiral violated and traumatised, as children and young people and as adults, within and outside our families. And there were many stories some of us longed to tell in a safe place, in mediums and contexts that suited us, like our lived experience of colonisation processes; of lesbianphobia and fear of the non-binary; of rape and incest; as single mothers; within the physical and mental health systems and the justice system. And about our lived experience in arts communities, including our own.^b Artists and those who self-identify as 'not-artists' came and continue to come looking for a supportive community, with ideas about actions that might support their recovery and flowering. But conflicts are normal and inevitable and we've retained evidence of some of these, including those from within relationships between individuals, with their sometimes unreliable narration.

Over the years, we've had some hard lessons from our archives. We haven't always ordered our deposits well and have been particularly

^b Some 'serious' artists used the Women's Gallery as a space for new work that didn't interest their dealers, because they were uncomfortable with its references to an unfamiliar lived experience and also thought it wouldn't sell.

disordered when depositing digital information. Their arrangement and description by us has often been incomplete when handed over; and there are some significant gaps, usually for the same kinds of reasons that women's archives had limited scope in the past.

And the National Library is under-resourced. Even the loveliest workers there — and there have been and are many of them — can't perform miracles all the time. Mini-dv tapes haven't been as robust as we'd expected; because they weren't digitised in time, after 20 years some vital information has been lost, for example most of a public conversation between Keri Kaa and Keri Hulme in 2005. Accession, cataloguing and description of moving image, manuscripts and photographs has been delayed. Some slides have been lost, including almost all those depicting Sharon Alston's installations at the Women's Gallery. Some photographs have been misattributed. Some material we thought was embargoed for privacy reasons and to protect the living from hurt has been released. It's not always easy to find our material in the catalogue. But we're forever appreciative of the library and happy to know we've done our best for the future.

The E.H. McCormack Library at Auckland Art Gallery Toi o Tāmaki holds photographs and some manuscript documentation of our ANZART project in 1985.

SPIRAL ONLINE PUBLICATIONS

Christchurch Art Gallery Te Puna o Waiwhetū holds an almost complete collection of our publications online, free to read and to download in .pdf format.^c Again, we're forever deeply appreciative.

^c <https://christchurchartgallery.org.nz/about/library/spiral>

Spiral Collectives (2016-) “Celebrating almost 5 decades of the Spiral Collectives of Aotearoa New Zealand, their founder Heather McPherson, & associated women & activities. Welcome”^d

A collection of essays and reports by some of us, with lots of images. Many of these are included in *Spiral 8* and in *Spiral Collectives Projects 1975-2025 — Some Stories*.

Ministry for Culture & Heritage Te Manatū Taonga *Women Together: A History of Women's Organisations in New Zealand*, edited by Anne Else (1993; updated 2019): ‘Kidsarus 2’,^e ‘Spiral’,^f ‘The Women’s Gallery’.^g



NEW ZEALAND HISTORY
Nga korero a ipurangi o Aotearoa

Women's Gallery Inc/ Spiral website (1990s, Victoria University of Wellington) Wayback Machine — Internet Archive.^h

^d <https://medium.com/spiral-collectives>

^e <https://nzhistory.govt.nz/women-together/kidsarus-2>

^f <https://nzhistory.govt.nz/women-together/spiral>

^g <https://nzhistory.govt.nz/women-together/womens-gallery>

^h https://web.archive.org/web/20130318024530/http://www.vuw.ac.nz/staff/marian_e-vans/index.html (a single URL). Our thanks to Jacob Edmond for finding this for us.

Includes information about individuals associated with projects — like Irihapeti Ramsden, Juanita Ketchel and Shirley Grace; and about the projects themselves, for instance *Getting Free*; *Lesbian Landscapes*; *Mahi Ata Mahi Abua Women's Work in Film*; *Sister Galvan*; and an update to *A Women's Picture Book*.

Women's Gallery Newsletter 1983-4 and *Lumière Reader* issue 1 1/2.ⁱ

MOVING IMAGE

When Heather founded *Spiral* and sought an 'amalgam of arts' there was no internet and making films was incredibly expensive. But she was delighted that Fiona Clark and the Auckland Women's Community Video were available to document *Opening Show* at the Women's Gallery in 1980 and in later life she embraced the online world and digital media and appreciated their capacities.

As already noted, our #directedbywomen #aotearoa (2018-2020) is recorded in the 2d edition of *Women's Film Festivals & #womeninfilmdatabases* and some of our moving image is on Youtube. Some of it attracted unpleasant comment very quickly when listed, or feels too precious to expose to all, so the items below are unlisted—

Emer Lyons reads **Heather McPherson's** *i do not cede*, which she edited and introduced (sound only, 2022).^j

ⁱ <https://medium.com/spiral-collectives/womens-gallery-newsletters-1983-4-the-lumière-reader-issue-1-1-2-2004-558e53cfaa59>

^j <https://youtu.be/c7qrP4dmvUA>

At the online launch of *i do not cede*, directed by Renée and moderated by Tilly Lloyd, participants spoke about Heather and read her poems and Renée conversed with editor Emer and cover designer Biz Hayman. Opening music: Hilary King sings her 'Jilted' from the 1982 classic *Out of the Corners*, 'all original, all wonderful, first NZ women musicians' LP'. Emer's audio presentation of the book ends a Medium post about the launch and links to its full Youtube record.^k

Irihapeti Ramsden discusses *the bone people* with **Keri Hulme** in a short film made by Irihapeti's children, Peter Burger and Pirimia Burger (2005).

Includes archival footage of the Booker Prize award ceremony and a brief interview with **Miriama Evans**.^l

Miriama Evans reads her waiata for *the bone people* launch in English and sings it in Māori (2005).^m

The full record of *the bone people* seminar (2005). The seminar marked twenty years since *the bone people* won the Booker Prize. Held at Victoria University of Wellington, it was organised by Lydia Wevers for the Stout Centre in association with Spiral.ⁿ

. . .

^k <https://medium.com/spiral-collectives/heather-mcphersons-i-do-not-cede-fabo40dc87ae>

^l <https://youtu.be/rElyN7K-4g4>

^m <https://youtu.be/S8AIIPRoOIU>

ⁿ Part 1 <https://youtu.be/fBY-DV05x-U>; Part 2 <https://youtu.be/ZE8wa5-ezIU>; Part 3 <https://youtu.be/NIMr8jhWfQ>; Part 4 https://youtu.be/R6qncaYdY_I. With thanks to the Alexander Turnbull Library for digitising this record.

Sister Galvan (2004)— key excerpts from Spiral’s feature length documentary about Galvan Macnamara (1942-2004) the arts administrator and gay man formerly known as James Mack, whose strong support made it possible to start the Women’s Gallery.^o (The full version is in Ngā Taonga.^p

Keri Hulme interview, by **Kanya Stewart** (1980).^q

Women’s Gallery *Opening Show* wild footage (1980).^r

SOCIAL MEDIA

Our social media is patchy. But hangs in there.

Youtube^s

Facebook^t Best place for updates...

Instagram^u Some updates...

Bluesky^v

^o <https://youtu.be/X-YAdKLL6ok>

^p Ref: F264391.

^q <https://youtu.be/5pjBK8jkT8s>

^r <https://youtu.be/eA516nK7Kjw>

^s <https://www.youtube.com/channel/UC4eKu6eS17bNvz9aI1xXOvA>

^t <https://www.facebook.com/groups/1304706129559197>

^u <https://www.instagram.com/spiralcollectives/>

^v On wet days.

PART THREE

Exhibitions & Events

EXHIBITIONS & EVENTS

Spiral's exhibitions and events started in Ōtautahi Christchurch, where Heather McPherson and many of the local artists and writers she worked with lived among vibrant, activist feminist and lesbian communities. They were often as much involved in establishing safe and nourishing spaces for women escaping violence at home as they were in creating safe and nourishing spaces for their arts activities. The Spiral project drew stimulus and support from within those other environments, including the exhibitions and events that introduce this section. For instance, activist Morigan Severs sent news of the international women's art movement when she travelled, sent back key books and magazines, and brought more home when she returned. She wrote recently 'Many times I was pleased to be just the "tea lady". Although, of course, I didn't resist saying my bit'.^a Morigan, Tiffany Thornley and others are documenting this period.

Almost all of the rest of this section is sourced from the Spiral/Women's Gallery archives in the Alexander Turnbull Library

^a Personal communication June 2025.

(ATL), including the images. There isn't a comprehensive list available, because the (extensive) archives are incomplete.

The quality of the archives vary, depending who prepared and deposited them. Pauline Neale's Kidsarus 2 folders are full and immaculate. The Spiral files are often much less orderly. Our special, warm thanks to Elspeth McIntyre who worked at the Women's Gallery on a student work scheme over the 1981-1982 summer. She beautifully annotated and filed all the gallery documents then available and supplied an excellent reference list which has been very very helpful. Images with punch holes come directly from Elspeth's files.^b The Women's Gallery archives from 1982 to 1984 are scattered, sometimes in files titled 'Miscellaneous', and generated some lovely surprises, including a collection of newsletters. The photographic collection is a little problematic but this section draws on that, too.

Most of the ephemera depicted below was made when we had no computers and no social media as it exists now. Women's Gallery posters were often screen printed (1980-84), at the Wellington Media Collective, and Letraset was all the go. Making posters was one way collective members who were artists got to do something creative of their own as well as supporting others; the other way was by participating in theme shows on topics that interested them/us.

We want to acknowledge here everyone who exhibited with us, contributed to our events programme, donated time and money and

^b Index to Harris Street exhibition files at ATL 84-072-01/1; and a few sample files referenced below.

debated and celebrated with us. Our apologies if you or your contribution to specific exhibitions or events are not named.

This section is chronological within each decade's section. Captions are sometimes incomplete because details are not available; and coordinators are also sometimes unknown.

1975-1984

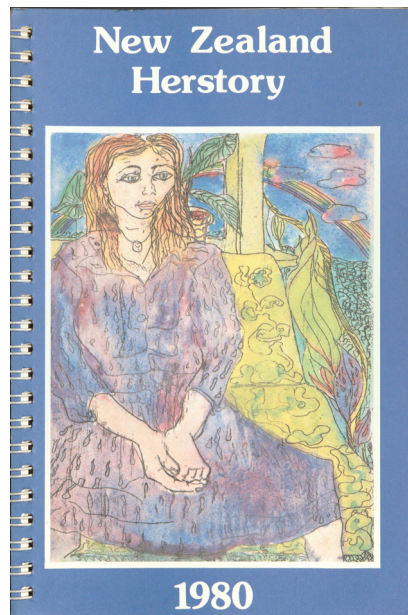
[1974-1980] SPIRAL GERMINATES, IN ŌTAUTAHĪ, & 'A SEASON'S DIARIES'

Women's Art Environment (1977), first suggested by Joanna Harris (Joanna Paul, then Joanna Margaret Paul) in the Christchurch women artists group,^a and organised by Alison Mitchell (Allie Eagle), Anna Keir, Anita Narbey, Heather McPherson, Louise Lewis, Pam Wolfe, Jackie Sullivan, Rosemary Johnson, Jane Arbuckle (Jane Zusters), Helene Long, Joanna Paul, at CSA Gallery, Ōtautahi.

A Season's Diaries (1977-78) initiated by Joanna Paul: Allie Eagle, Anna Keir, Bridie Lonie, Gladys Gurney (Saj), Heather McPherson, Joanna, Marian Evans, at Victoria University of Wellington Library, Waikato University, and one of the Ōtautahi women's art events below.

^a Christchurch Women's Artists Group - Minute book ATL 84-072A-1/02

Women's Art Festivals (February 1979 and February 1980) Ōtautahi Christchurch Tiffany Thornley: '...a chance to create a women's space, a women's environment. A place to nurture women, where women could feel women's support and show their own work, ideas and creativity... the first festival was a phenomenon of the 70s and followed on from the Women's Art Environment at the CSA — also Spiral collective and Herstory 1980 collective being in Christchurch.'^b



New Zealand Herstory diary (1979). Cover image Tiffany Thornley's Linda.

^b *A Women's Picture Book* has more, 288.

[1980]

Women's Gallery, 26 Harris Street Te-Whanganui-a-Tara *Opening Show* (21 January-29 February).^c

the women's gallery
26 harris st.
opening show from
JAN 21

WITH
Juliet Batten
Allie Eagle
Claudia Eyley
Keri Hulme
Bridie Lonie
Heather McPherson
Joanna Paul
Nancy Peterson
Helen Rockel
Carole Stewart
Tiffany Thornley

TUESDAY 22nd WOMEN'S COMMUNITY VIDEO: INCLUDING TAPE OF UNITED WOMEN'S CONVENTION '79: SLIDE SHOW OF WORK IN WOMEN'S ART ARCHIVE 8PM. WOMEN ONLY. ADULTS 75 CENTS
 WEDNESDAY 23rd FILMS BY WOMEN AT LIBRARY THEATRETTE 8PM. ADULTS 75c. ALL WELCOME
 THURSDAY 24th STORY TELLING BY N.Z. WRITERS: PUPPETRY. ALL WELCOME 8PM. ADULTS 75c
 FRIDAY 25th POETRY AND WINE. WOMEN ONLY. BRING A POEM TO READ 8PM. ADULTS 75c
 SATURDAY 26th GRAND ALL WOMEN CONCERT: SINGING DANCING AND LOTS OF THEATRE. ALL WELCOME. \$3; CHILDREN 50c

also lunchtime performances
details later

Children free unless stated otherwise. All performances at Gallery unless indicated. Comprehensive ticket for all shows \$5 Enquiries phone 650-972

with the support of the Q.E.I.I Arts Council

Helen Wilson design.

^c The gallery was at 26 Harris Street until 1 January 1982 when it moved to 323 Willis Street, where it closed in February 1984.



L-R back Marian Evans, Allie Eagle, Nancy Peterson, Juliet Batten, Anna Keir, Heather McPherson, Bridie Lonie, Keri Hulme. Front, Brigid Eyley, Claudia Pond Eyley. Photo Fiona Clark.

Co-ordinated by Anna Keir, Bridie Lonie, Marian Evans and strongly supported by Galvan Macnamara (James Mack) at the Queen Elizabeth II Arts Council. Documented for the Women's Gallery by the Auckland Women's Community Video and Fiona Clark.

Associated programme Women-only opening (20 January); Public opening (21 January); Video of United Women's Convention; slideshow of Women's Art Archive (22 January); Women's films across the road at the public library (23 January); Storytelling and Puppets (24 January); Poetry & wine (25 January); *Stepping Out* concert at Circa (26 January).

**the
women's gallery**

Thurs 24 Jan:
12-2 Slides from women's art archive and poems from women involved in the opening show. All welcome
8pm Story telling and puppets with Heather Curnow, Patricia Grace, Keri Hulme, Fiona Kidman, Yvonne du Fresne, Jean Watson, Bub Bridger, Irene Kennedy & Rose Wedde. All welcome.

FRI 25 JAN:
8pm Poetry and wine. Women only.

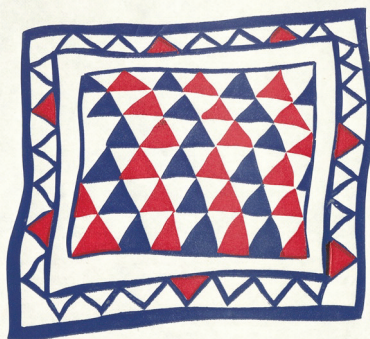
26 HARRIS ST.



Helen Wilson design and screen print.

the women's gallery
26 harris st.

fabrics
printed constructed
embroidered quilted



MARCH 17 - APRIL 7

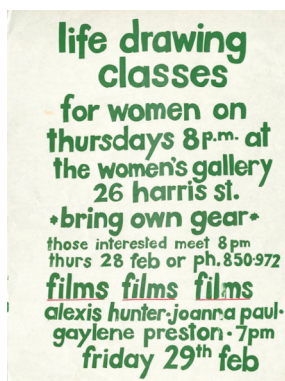
Anna Keir design, printed by her at Media Collective.

. . .

Fabrics (17 March-7 April) Women's Gallery. Co-ordinated by Anna Keir and Marian Evans.

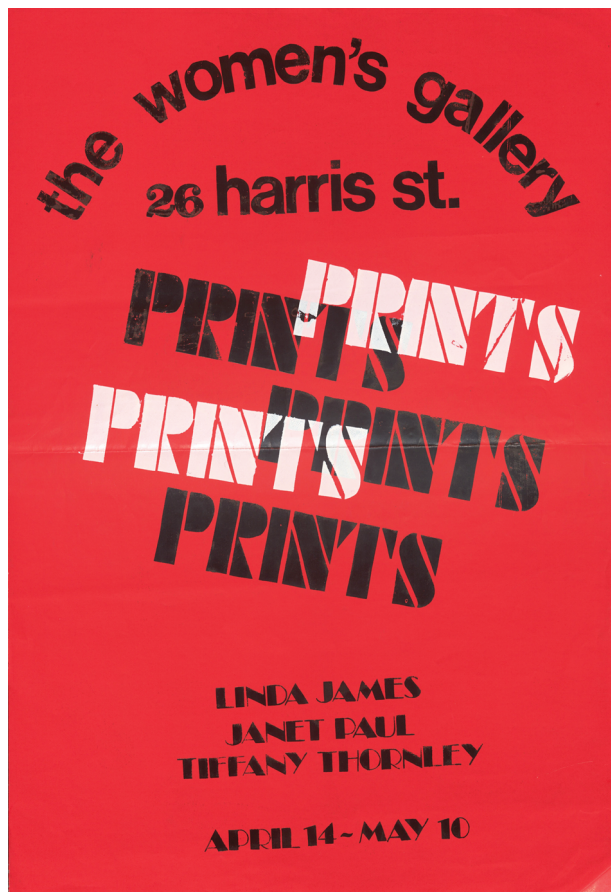
Sewn and printed work by Fran Dudding, Nicola Everett, Linda James, Carole Stewart (Kanya Stewart), Robin Swanney-McPherson, Tiffany Thornley. Some works traditional in approach: batik, block printing on silk scarves, cushions and screens; others use traditional techniques in innovative ways, such as a set of doors made from patchwork and a fabric-sculpted chair. Additional contemporary work by anonymous tivaevae artists and European quilters, and historic quilts on loan from the Dominion Museum. Clothesline used to display small articles, with open invitation to contribute further items, found, given, made, embroidered, patched, darned or mended.^d

Contemporaneous events



Anna Keir design, printed by her at Media Collective.

^d Information from press release. No catalogue found at ATL.



Probably Anna Keir design, printed by her at Media Collective.

Prints (14 April-10 May) Women's Gallery. Co-ordinated by Anna Keir. Linda James, Janet Paul, Carole Stewart (Kanya Stewart).



Designer unknown.

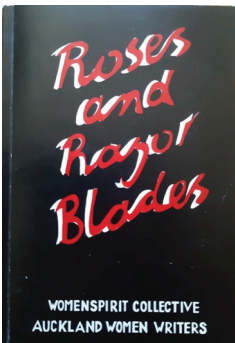
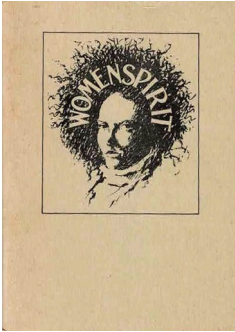
Edith Collier 1885-1964. (15 May-15 June) Women's Gallery. Co-ordinated by Bridie Lonie.

Contemporaneous events Puppet-making workshop (May); life drawing classes with Bridie Lonie and Sharon Alston (May); women's concert, Crossways 30 May.



Sharon Alston design.

Womenspirit (17 June-19 July) Women's Gallery. J Benfield, Angela Boyes-Barnes, Miriam Jackson (Saphira), Keng, R, Renée Taylor (Renée). *Womenspirit* was a Tāmaki-based group. It evolved from a writers' workshop facilitated by Renée Taylor (Renée) at the United Women's Convention in 1979 and published three volumes of their work.



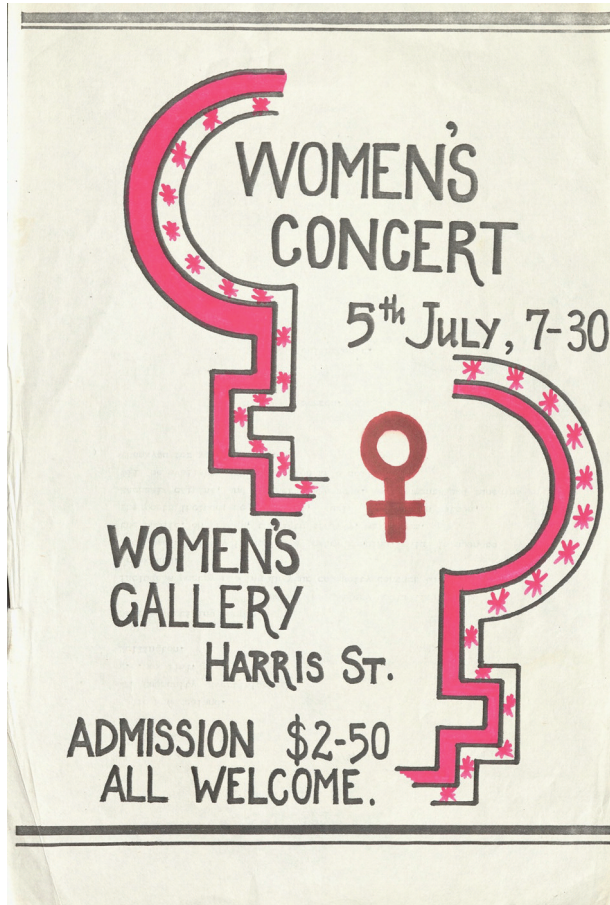
In their second collection, *Roses and Razor-blades* (1981) they wrote: 'We arrived as women who felt isolated in our writing, and during the workshop we found in each other's company the kind of stimulating, responsive atmosphere we all needed... The group as a whole encouraged each woman to develop and extend her own distinctive writing style. We are women whose lifestyles differ — politically, culturally and in our sexuality and have the diversity of opinions which this implies. What we have in common is our experience of speaking and writing as women. We try to criticise each woman's work within the context of her own way of writing and expression. We see this as an important part of having a feminist perspective. We have enjoyed publishing this collection ourselves. It has

given us the freedom and power to make our own decisions about content and style — and it's fun.'

Contemporaneous events Winter Solstice Kids Show (20 June), screen printing workshops (5 July), public concert (5 July), poetry reading 18 July.



Designer and maker unknown, perhaps printed at Media Collective.



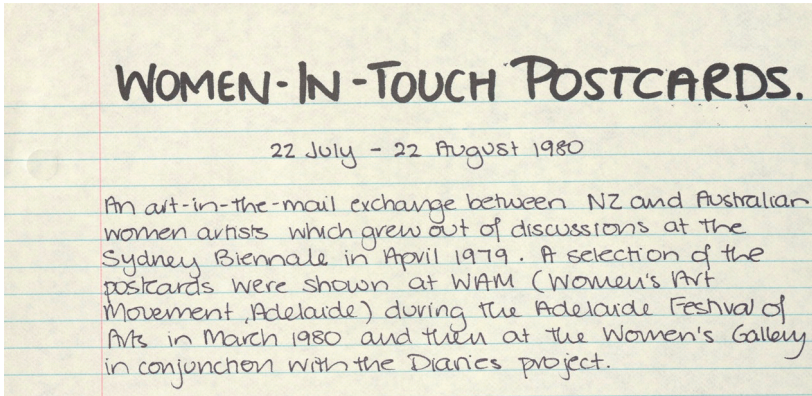
Designer unknown



Sharon Alston design, and printed by her at Media Collective.

Beehive exhibition (14 July-30 July) Parliament. Co-ordinated by Sharon Alston for the Women's Gallery. Betty Clegg, Allie Eagle, Caroline Hoby, Linda James, Carole Stewart (Kanya Stewart),

Allie Eagle, Barbara Strathdee, Broadsheet Collective, Carole Stewart (Kanya Stewart), Di French, Diane McMillan, Hilary King, Joanna Paul (Joanna Margaret Paul), Juliet Batten, Juliet Walker (Juliet Krautschun, Raven), Keri Hulme, Linda James, Linda Landis, Marian Evans, Miro Bilbrough, Pat Hunter, Rose Wedde (Rose Beauchamp), Rosemary Johnson, Tiffany Thornley, Wendy Cately.



Contemporaneous events Public debate — Great? Art? Women? (27 July), *Rotorua Women's Art Environment* (16 August) — Presentation by Anna and Marian, Fund-raising buffet dinner (29 August).

the women's gallery
INVITES
WELLINGTON WOMEN
TO A
BUFFET PARTY
29 AUG. 6 P.M.

7.15 Marilyn Waring M.P.
and Nicky Hill Committee on Women
report on the U.N. Women's Conference
Copenhagen

EXHIBIT of WOMEN'S ART

8.30 MUSICIANS THEATRE
DANCING
\$12.50

AFTER 8.30 ALL WOMEN WELCOME \$3.50
UNIVERSITY RESTAURANT STUD. UNION 2nd floor

TICKETS AVAILABLE **WOMENS GALLERY**
26 HARRIS ST
(Behind Public Library)
PHONE 723 257

Co-ordinated and with poster by Sharon Alston, probably printed by her at Media Collective.



Sharon Alston design, probably printed by her at Media Collective.

Art Archives (26 August-20 September) Women's Gallery. From the Women's Art Archive at the National Art Gallery.

Annette Isbey, Annie Baird, Dora Campbell, Marte Szirmay, M L Coupe, Pamela Searell, Sylvia Siddell, Vivienne Mountford.

. . .

Contemporaneous event WEL Suffrage Day meeting (17 September).

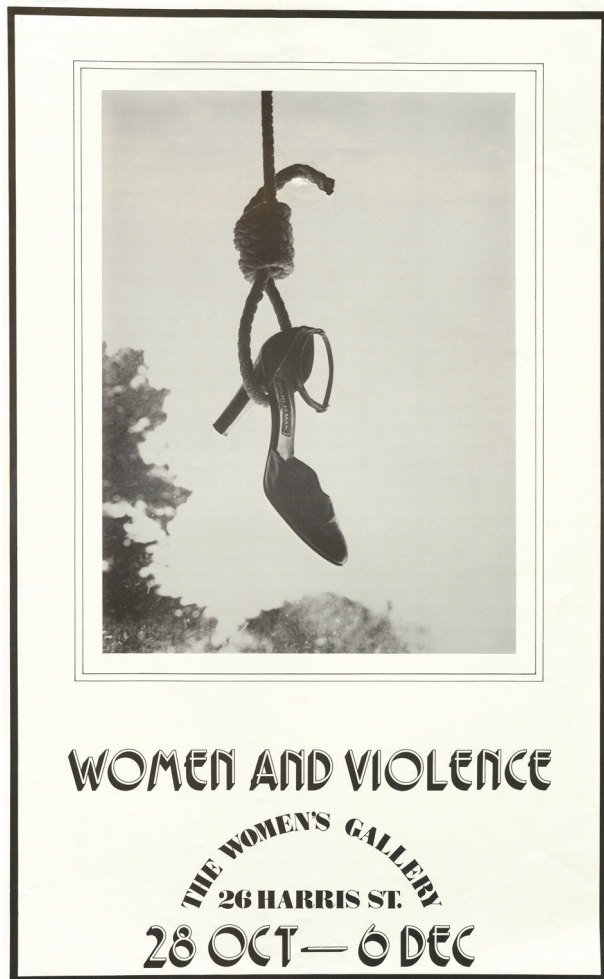


Probably Sharon Alston design.

Lesbiana (3-11 October) Women's Gallery. Collectively co-ordinated. Womin-only.

. . .

Contemporaneous event Anna Paci, Italian performance artist (12 October).



Sharon Alston design, photograph Mary Bailey.

Women & Violence (28 October-6 December) Women's Gallery. Co-ordinated by Heather McPherson with assistance from the collective.

C August 1980]

THE WOMEN'S GALLERY

WOMEN AND VIOLENCE

Violence, in its narrowest sense of assault on the person has been known to most, if not all, cultures.

The feminist analysis of society, its close scrutiny of women's position and the male-run institutions which direct our lives, uncovered a hidden aspect of violence - that endured by women. Directly, or as part of the conditioning our society requires, women have been the victims of an unacknowledged, and accepted, violence.

The Women's Gallery, following its experimental and educational policy, is mounting a multimedia exploration of the theme, Women and Violence. It will be held from October 28th - December 6th this year. All women- artists, individuals or groups are invited to participate. We would particularly like to hear from those women or groups with experience of, or concerned with support and counselling for women in, or escaped from, violent situations.

We hope the gallery will become a focus where women will not only express their feelings about the topic, but will also explore present and future ideas for changing attitudes and institutions.

We hope the gallery as a part of the Women's Liberation movement can extend consciousness of women's experience, and through a vital perception of the process of making art help validate that experience.

The display will be open for 6 weeks. The first two weeks will have an accompanying programme of activities: workshops, performance, discussion, seminar groups.

All interested women are asked to write to the gallery with an outline of their ideas. We welcome graphics, constructions, performance pieces, workshop and research topics, poems, photographs, video.

**26 harris st-p o box 9600-wellington
ph. 723-257**

*Callout for contributors to Women & Violence, by Heather
McPherson, distributed widely.*

Sharon Alston, Joy Anderson, Mary Bailey, Kim Beachen, Gillian Chaplin, Allie Eagle, Marian Evans, Nicola Everett, Fino, Barbara

Karpinski, Marg Laird, Bridie Lonie, Heather McPherson, Eirlys Shand, Sylvia Siddell, Melanie Read (Melanie Rodriga).

WOMEN VIOLENCE AND JUSTICE



WHAT SORT OF DEAL
DO N.Z WOMEN
GET FROM THE LAW ?

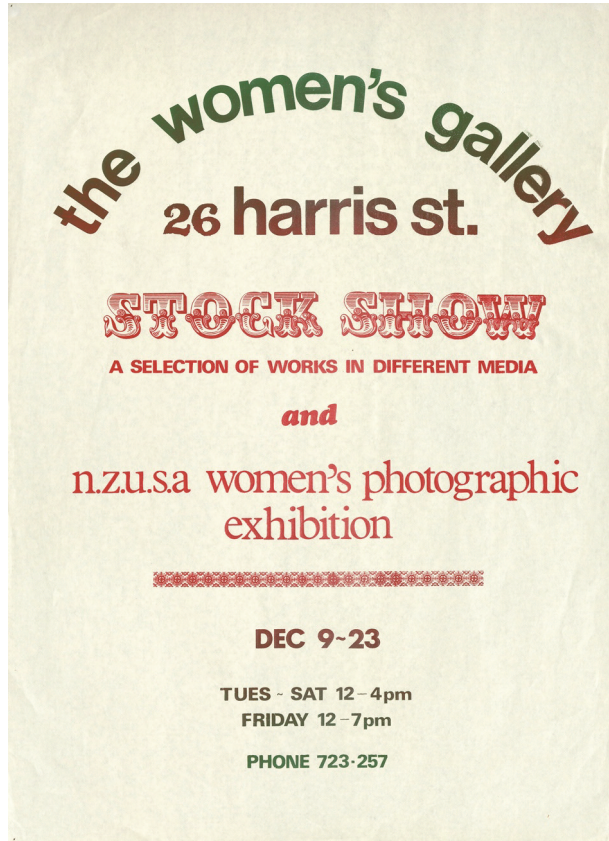
SATURDAY 29 NOVEMBER 1980
PUBLIC LIBRARY LECTURE HALL ground floor
9:30a.m. to 4:00a.m. bring your own lunch
a public discussion day organised by
the committee on women and the women's gallery.
sponsored by c-o-w phone 722-834 or 723-257

Sharon Alston design.

Associated programme Street theatre (28 October); Readings, poems, music at public opening (28 October); Film and rape seminar (29 October); Video and domestic violence workshop (30 October); Combined performance evening Crossways (1 November); Self-defence (1 & 2 November); *Sandra Wilson — Not Guilty, Not Insane video* (4 November); Lesbians and violence workshop (4 November); *Sex Roles are Taught* workshop (5 November); In Moral Danger video and Non-violent political resistance (6 November); *Reclaim the Night* (7 November); Lobbying (9 November); *Do I Have to Kill My Child?* (2 screenings, 21 November); Concert Rawa House (21 November); *Women Violence and Justice* seminar (29 November).



Women's Gallery collective late 1980. Standing L-R Sharon Alston, Lou Genet, in front Marian Evans, Bridie Lonie, Marg Leniston with Isaac, Hilary King, Anna Keir.

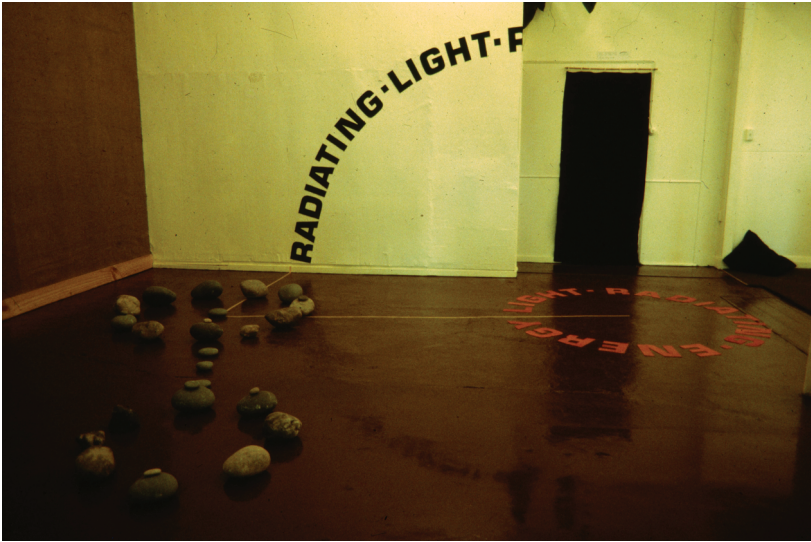


Anna Keir or Sharon Alston design, printed at Media Collective.

Stock Show & NZUSA Photographic Exhibition (9 December-23 December) Women's Gallery.

Betty Clegg, Allie Eagle, Nicola Everett, Caroline Hoby, Linda James, Anna Keir, Janet Paul, Joanna Paul (Joanna Margaret Paul), Pamela Searell, Dilys Rees, Carole Stewart (Kanya Stewart), Jane Zusters.

[1981]



Rosemary Johnson installation, Sculpture Project


Sculpture Project (6-17 January) Women's Gallery. Co-ordinated and with missing poster by Bridie Lonie.

Bridie Lonie, Di ffrench, Rosemary Johnson.

MOTHERS



NATIONAL TOUR 1981-82

organised by
THE WOMEN'S GALLERY, WELLINGTON
with financial assistance from
 Q.E. II arts council

<u>HASTINGS</u>	16 MARCH - 14 APRIL	<u>PALMERSTON NORTH</u>
<u>GISBORNE</u>	26 MAY - 7 JUNE	<u>WANGANUI</u> Sept 8-27 '82
<u>ROTORUA</u>	15 JUNE - 5 JULY	<u>WHANGAREI</u> - possibly
<u>AUCKLAND</u>	16 OCT - 15 NOVEMBER (PREDOMINANT BAY COMM. CENTRE)	<u>INVERCARGILL</u> - possibly
<u>NELSON</u>	30 NOV - 13 DECEMBER (SUTER GALLERY)	
<u>CHRISTCHURCH</u>	21 JAN. - 21 FEBRUARY '82 (MCDONNELL ART GALLERY)	
<u>DUNEDIN</u>	11 MARCH - 14 APRIL '82 (CITY GALLERY)	

painting by Robyn F. Kahukiwa, Hinetiama

Sharon Alston design and most of the handwriting, with additions by Marian Evans.

Mothers (3 February-7 March) Women's Gallery. Co-ordinated by Anna Keir & Marian Evans. Toured public galleries around Aotearoa and to Sydney, Australia.

• • •

Allie Eagle, Anna Keir, Barbara Strathdee, Claudia Pond Eyley, Di French, Helen Rockel, Jacqueline Fahey, Jane Zusters, Jill Stewart (Jill Carter-Hansen), Jo Cornwall, Joanna Paul (Joanna Margaret Paul), Juliet Batten, Keri Hulme, Linda James, Robin McKinlay, Robin White, Robyn Kahukiwa, Sharon Alston, Tiffany Thornley.

Catalogue: Paintings, drawings, prints, photographs and three-dimensional pieces, poems and essays, about being a mother and being a daughter in Aotearoa, and the relationships between mothers and their children, including mythical mothers; extensive resource list by Marg Leniston.^e

Associated programme *Mothers* workshops (7 & 8 February) coordinated by Marg Leniston. Workshops also later, at other venues.



Roma Potiki guides a group visiting Mothers at the Rotorua Art Gallery.

^e <https://christchurchartgallery.org.nz/about/library/spiral/mothers-2>.

Mothers



Kapiti Drawing by Eleanor Thomas Age 5. Design Sharon Alston

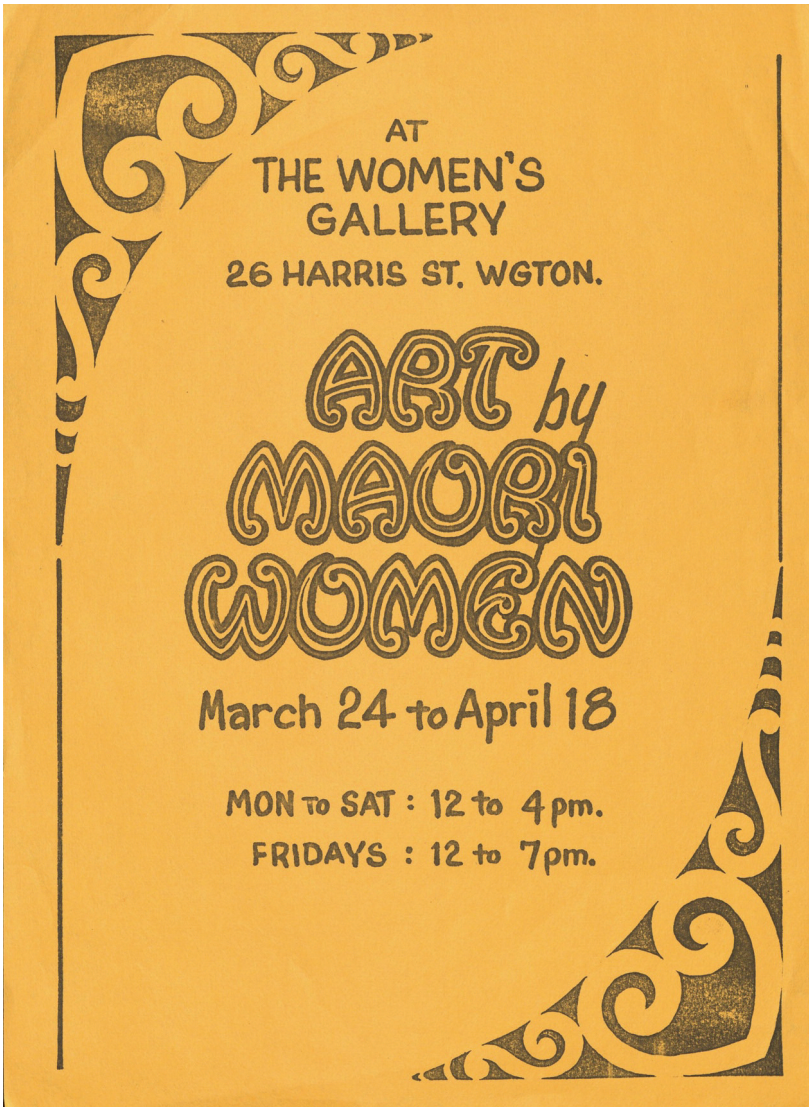
3 FEB - 7 MARCH 1981

THE WOMEN'S GALLERY 26 HARRIS ST. PHONE 723-257

ASSOCIATED WORKSHOPS • SEMINARS
RESTORATION CAFE
RECREATION CENTRE. VIC. UNIVERSITY
FEBRUARY 7 AND 8 9 A.M. - 5 P.M. CRECHE AVAILABLE
EXHIBITION TO TOURNZ 1981
FUNDED BY Q.E. II ARTS COUNCIL
GALLERY HOURS: TUES - SAT 12-4 P.M. FRID 12-7 P.M.

Sharon Alston design for the gallery's first showing and associated programme.

. . .



Patricia Gunson design.

Art by Maori Women or, *Maori Women's Art* (23 March-6 April) Women's Gallery, by invitation and in conjunction with a Māori Artists and Writers hui at Pipitea Marae. Co-ordinated by Marian Evans and Sharon Alston.

Anonymous (several), Aroha Emery Greenland, Grace Warren, Harata Solomon, Hine Puru, Jolie Gunson, Kathleen Puru, Kokiri Marae, Ku Bailey, Mere Matahiki, Mereana Morton, Michelle Gunson, Mrs McGarvey, Louise Pomare, Patricia Grace, Patricia Gunson, Rangi Emery, Robyn Kahukiwa, Shona Rapira (Rapira-Davies), Susie Roiri, Sue Sullivan, Syd Melbourne (Hirini Melbourne) with Keri Kaa, Toi Te Rito Maihi.

Contemporaneous event Some of those working towards the Matariki Tour of women poets and musicians came to town, to discuss the project and the project's whaea, Kohine Ponika, taught them a woman's haka. They also spent time at the Women's Gallery. The tour did not go ahead, primarily because of funding issues.



L-R Matariki group Mereana Pitman, Kohine Ponika, Roma Potiki (co-ordinator), Adrienne Dudley. Absent Heather McPherson, Keri Hulme. From a proof sheet.



*L-R Di McMillan, Sharon Alston, Hetty Rodenberg, Marian Evans.
From a proof sheet.*



*Probably Anna Keir or Sharon Alston design and printed by one of
them at Media Collective.*

Political Posters (22 April-9 May) Women's Gallery, then toured with New Zealand University Students Association. Selection collectively, tour co-ordinated by Anna Keir.



SELF IMAGE

MAY 13 - JUNE 13

CONCERT
 Sunday May 17 7:30
 at the gallery \$2.00 all welcome
 related WORKSHOPS
 28 May & 4 June 7:30-10:30
 \$2.00 advance registration essential

The Women's Gallery, 26 Harris St Ph.723257
 Tues-Sat 12:00-4:00 Friday 12:00-7:00

Anna Keir design, printed by Anna at Media Collective. Various iterations, including some on cloth.

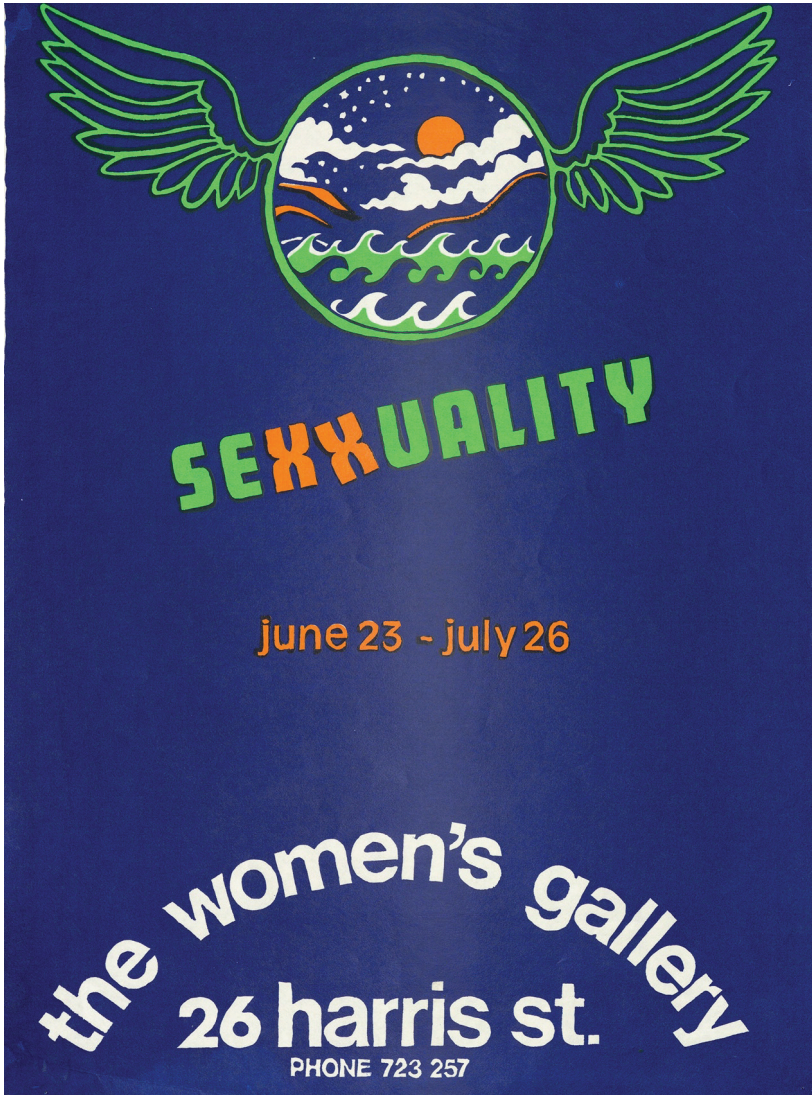
Self Image (13 May-13 June) Women's Gallery. Co-ordinated by Anna Keir.

Allie Eagle, Andree Brett, Ann Culy, Carole Stewart (Kanya Stewart), Dot Staub, Evelyn Hewlett, Gerda Leenarts, Hilary Robson, Jane Amos, Jane Zusters, Jill Stewart (Jill Carter-Hansen), Joanna Paul (Joanna Margaret Paul), Juliet Batten, Keri Hulme, Lesley Kettell, Mary Bailey, Pat Hunter, Sharon Alston, Susie Stace (Susan Ord), Vivian Lynn.

Associated programme *Self Image* concert.

Sexuality (23 June-25 July) Women's Gallery. Co-ordinated by Sharon Alston.

Barbara Strathdee, Dale Sweeney, Diana Lee-Gobbitt, Evelyn Hewlett, Helen Barlow, Jane Zusters, Jill Stewart (Jill Carter-Hansen), Journingher (Anna Keir, Bridie Lonie, Marian MacKay (Evans)), Juliet Batten, Miro Bilbrough, Sally Hollis-McLeod, Shirley Gruar (Grace).



Sharon Alston design and printed by Sharon at Media Collective.

Copy in 1/17/2

THE WOMEN'S GALLERY
BOX 9600
COURTENAY PLACE
WELLINGTON

1/17/1
(E6)

15 April 1981

Dear

The gallery is exhibiting a group show entitled SEXUALITY from June 23 to July 25 1981.

I am aware that the subject of sexuality is still fraught with difficulty, shyness and embarrassment, yet is often commercially and cheaply represented to titillate male fantasies. I'm hoping this forthcoming exhibition will not only be a departure from the rigid stereotyping of our sexuality i.e. mainly genital orientated, but will contain enlightening and individual interpretations.

I would like the theme running through the show to have a feminist perspective/analysis with an emphasis on positive expression. I suggest each artist could make one or more of these approaches:

sensual; sensational; political; romantic;
realistic; dreamlike; humorous; fantastic;
fanatical; obsessional; erotic; etc, etc.

I'd like the show to move right away from the immediate response to sexuality which is to invariably associate the word within the confines of a sexual act. This is a narrow definition which can restrict the much fuller expression of women's sexuality in its broadest sense. Perhaps take into account the many and varied responses you experience which may or may not include another person or persons.

There are no restrictions on the media you can use. I'm interested in more imaginative use being made of film, video, performance and instillation work.

If you are interested in contributing work please reply no later than May 15 and include details of your work so that I may take into consideration the spacial, material, lighting requirements and so on. There is likely to be a selection process with a view to showing a wide range of expressions on the theme.

I look forward to any further suggestions or contributions you may wish to offer.

Yours sincerely

Sharon Alston
for THE WOMEN'S GALLERY

Sharon's Sexuality invitation letter, distributed widely.

3 films!! | VIDEO

1 IN JOY

Colour 29 mins 16mm New Zealand

Director Stephanie Beth
Producer

Music Jan Preston
COUP D'ETAT

The idea of artist as specialist is demystified and an inspiring feeling of the power of these women emerges as they share a creative adventure with exceptional spontaneity and glee.

2 second sight

A MATRIXX FILM
N.Z. 1981
COLOUR 26 MINS 16MM

two n.z. actresses - from redmole enterprises - present
GLIMPSES OF THE WORLD
as they see it, live it and create it.

witty, curious, perceptive

Sally RODWELL (actress)
Deborah HUNT (actress)

PRODUCED and DIRECTED by MELANIE READ and KATHRYN DE NAVÉ

3 video video video

COLOUR VIDEO BY GAYLENE PRESTON

HOW I THREW ART OUT THE WINDOW

the womens gallery PH. 723-257 26 HARRIS ST. JUNE 30. tuesday 7p.m. \$3.00

4 WITCHES and FAGGOTS

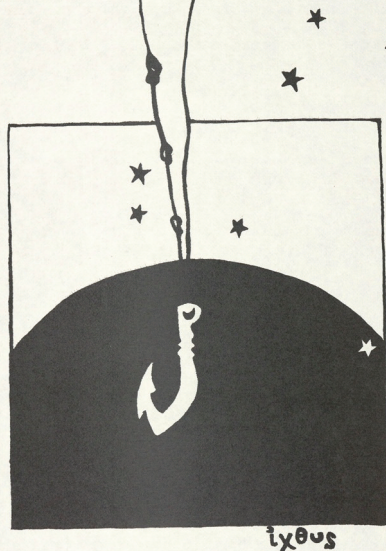
DYKES and POOFTERS

The One in Seven Collective 45 mins colour/optical Australia 1979.

DEPICTING THE OPPRESSION OF LESBIANS AND HOMOSEXUALS FROM THE WITCH HUNTS OF THE MIDDLE AGES TO THE GAY MARDI GRAS IN SYDNEY JUNE 24 1978 WHERE THE PEOPLE WERE ATTACKED BY STATE POLICE.

Sharon Alston design.

SPIRITUALITY



The Women's Gallery
 26 Harris St. August 4-29
 call the gallery, 723257, for details of
 associated programme -yoga/
 meditation /performance workshop
 Hours: Tuesday-Saturday 12-4

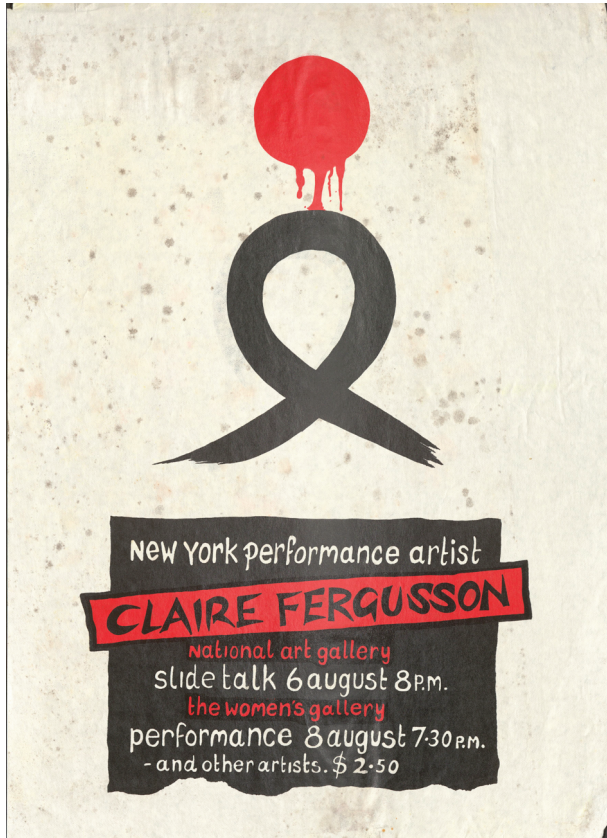
Anna Keir and Marian Evans design, printed at the Media Collective by Anna.

Spirituality (4-29 August) Women's Gallery. Co-ordinated by Anna Keir & Marian Evans.

. . .

Anna Keir, Claudia Pond Eyley, Fiona Lovatt, Heather McPherson, Janet Garford (Roma Potiki), Jo Cornwall, Kathleen Johnson, Keri Hulme, Lani Morris, Leigh Henderson, Rosemary Johnson.

Contemporaneous event Claire Fergusson performance and workshop (7 & 8 August).



Marian Evans and Sharon Alston design, printed by Sharon at the Media Collective. Badly foxed.

Group Show (22 September-10 October) Women's Gallery.^f

Allie Eagle, Barbara Strathdee, Bridie Lonie, Claudia Pond Eyley, Debra Bustin, Helen Barlow, Jane Zusters, Joan Clouston.



Sharon Alston design, Mary Bailey photographed by Helen Barlow.

^f Documentation incomplete. See ATL 84-072-03/1.

Women & the Environment (3-28 November) Women's Gallery. Exhibition co-ordinated by Bridie Lonie. Extensive associated programme co-ordinated by Marg Leniston.^g

“ Mary Bailey— “The photo of me hanging from the tree, for the *Women & the Environment* poster, was taken under my direction by Helen Barlow. It was very comedic as I kept dropping down from the tree and having to climb back up. No digital preview in those days either. And you know I also did the archival photography for the Women's Gallery especially for the Mothers exhibition. I was one of a few individuals who built the crates for the show to tour around New Zealand. That was a feat of endurance and a labour of love. I have never drilled and glued and screwed so much in a short period before or since. Anyway that is off topic but worth stating for the record. You inspired me to dig deep at that time. There was a deadline and a show to get on the road. I loved the Women's Gallery work, the people and the place. A true highlight of my life.”^h

Also part of the exhibition, the *Matariki Mural* partially depicted on the cover of this catalogue, with poems by Sappho, Eileen Duggan, and — by those who'd been part of the Matariki Tour proposal: Heather McPherson, Mereana Pitman and Keri Hulme.

^g ATL 84-072-03/1

^h Mary Bailey (2017) 'Momma Don't Allow Me To Whistle' <https://medium.com/spiral-collectives/momma-dont-allow-me-to-whistle-b0a8e608a0b0>

THE WOMEN'S GALLERY

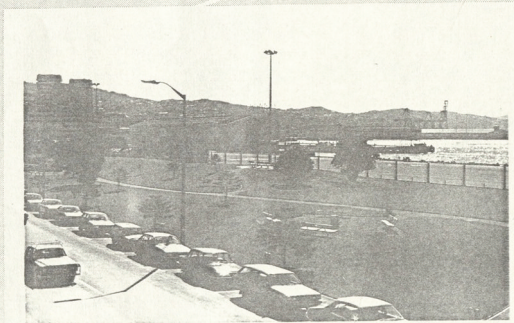
WOMEN AND THE ENVIRONMENT

THE DATES OF THIS EXHIBITION HAVE BEEN CHANGED. IT WILL NOW BE
HELD FROM NOVEMBER 3-28

To accompany the exhibition, there will be a weekend of workshops,
a fair/street theatre day on the Oriental Bay Band Rotunda, and
a concert.

The Wellington City Council has given provisional permission for
sculpture to be placed on three parks close to the Gallery. These
are: the park outside the Wellington Council Chambers (Civic Square);
the space before and behind the Public Library (which is
opposite the Gallery;
the Sir Frank Kitts Park, a long narrow stretch between the
new container wharf and Customhouse Quay.

We would like work involving both the private and public aspects
of women in their environment: also accounts (notebooks, photographs,
posters, printed material etc.) of lobbying, reactions to environ-
mental issues, protests...



CONTACT NUMBERS : MARG LENISTON - WORKSHOP CO-ORDINATOR 730060
: BRILIE LONIE - EXHIBITION CO-ORDINATOR 758992

p.o. box 9600 wellington, new zealand. phone 723257

A CONCERT of
 ENVIRONMENT
 MUSIC

"HIGH" by Pamela Grey

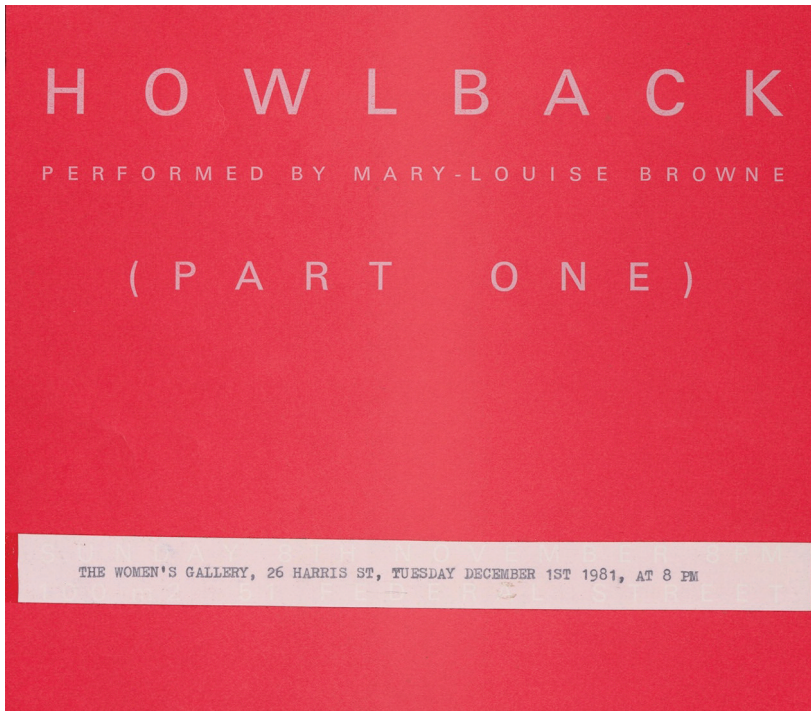
"BIRD SONG IN A CITY"
 by Michelle Scullion

Musicians

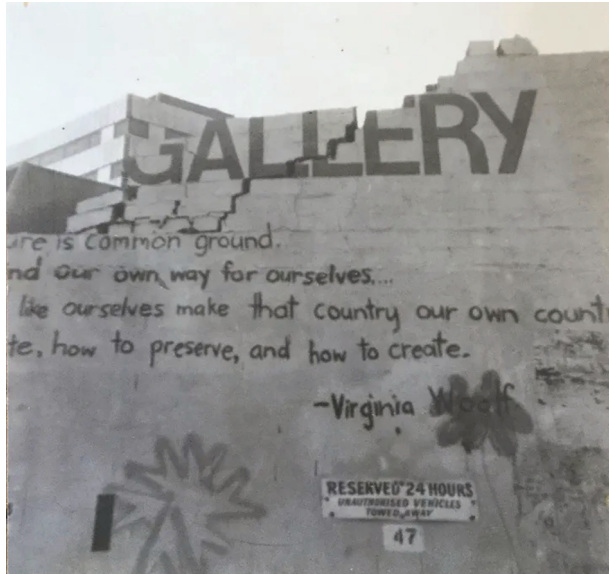
Louise Gibbs
 Debbie Rawson
 Mariel Malcolm
 Mary Scott
 Diane Cooper
 Pamela Gray
 Michelle Scullion

(AT) 6.00 p.m.
 WED. 9th Dec.

WOMEN'S GALLERY
 HARRIS St. (\$2)
ALL WELCOME



HOWLBACK (Part One) December 1 by Mary-Louise Browne



Literature is no-one's private ground; literature is common ground.

Let us trespass freely and fearlessly and find our own way for ourselves...literature will survive if commoners and outsiders like ourselves make that country our own country, if we teach ourselves how to read and how to write, how to preserve and how to create.

— Virginia Woolf



*Women's Gallery collective 1982 L-R Celia Elizabeth Linda Pearl
Linda Hardy Barb McDonald. Photo Marian Evans.*

[1982]

At the beginning of 1982 the Women's Gallery moved to 323 Willis Street Pōneke, a big house, with living accommodation upstairs and lots of rooms. Co-ordinator Shirley Cameron got busy, while Sharon was up north.ⁱ

ⁱ Shirley Cameron worked at the Women's Gallery in Willis Street at both the beginning and the end of its tenure there, but I could find no photograph of her in the archives.

THE WOMEN'S GALLERY

You are invited to the opening of

"PAINTED WORKS"

an exhibition of paintings by

LINDA GREY

and

CAROLINE CAMPBELL

ON SUNDAY 27th FEBRUARY AT 4pm

AT THE WOMEN'S GALLERY

323 WILLIS ST.

GALLERY HOURS:

MONDAY = CLOSED

TUES = SAT: 12-4pm

FRIDAY: 12-5pm

The Women's Gallery
323 Willis st,
Box 9600.

Dear

Below is a list of events The Women's Gallery are holding in February through to late March. Would you please include this information in your arts information. Thanks very much for your cooperation.

February 10 - 24 Women Speak out about incest and sexual abuse
Display and Resource material. All women welcome.

February 17. Thursday 7.30pm. Two video's on incest. Radio talk
back tape. Discussion to
follow. All women welcome.

February 19 +20. Women as Artists. A seminar by Juliet Batten.
The cost is \$ \$30 and the seminar is women only.
Pre-enrolment is essential. Contact The Womens
Gallery 850179 (PH). or 323 Willis St.
This seminar is designed to help women connect their
own experience with art produced by women through
the ages. A variety of practical exercises will
be used to enable the participants to get in touch
with the themes of each session. The themes will
include; Women's traditional arts - old uses, new
uses, Women's self image through the ages, New
images of women. Colour slides will be used
extensively.

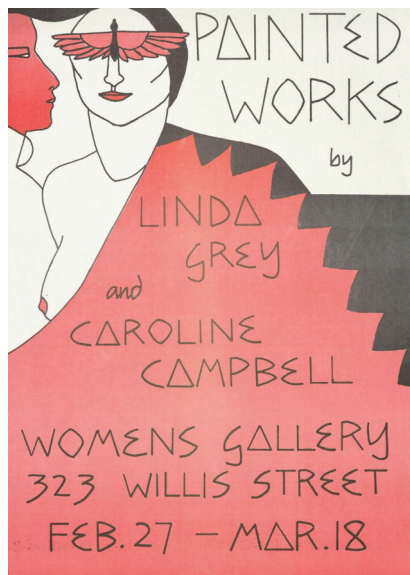
February 25th. Friday 7.30 pm. Variety Show and Dance. At the Newtown
Community Centre. Women only. Tickets from the
Women's Gallery and the Women's Place. \$3 unpaid
workers and \$5 paid workers. Includes Dance ,Flute,
Singers, Actresses, Comedy.

Painted
February 27th - 18th March. Works by Caroline Campbell and Linda
Opening 27th Feb. Sunday Grey.
4pm. Caroline is from Wgtn while Linda
is from Auckland.

All events are at The Women's
Gallery unless otherwise stated.

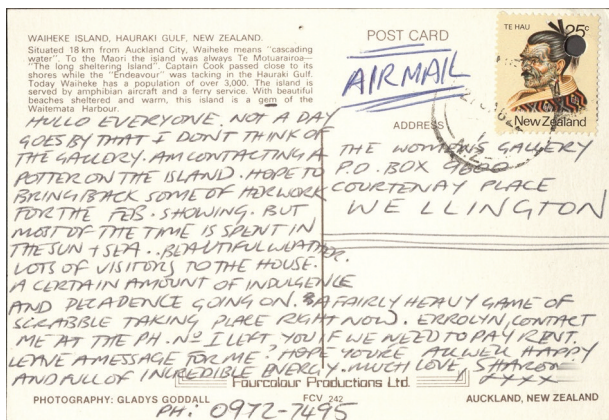
Regards
Shirley Cameron (For the Women's Gallery)

Painted works by Linda Grey and Caroline Campbell (27 February-18 March). Co-ordinated by Shirley Cameron.



Shirley Cameron design?

Contemporaneous events



...

MATRIARCHY

WORKSHOP



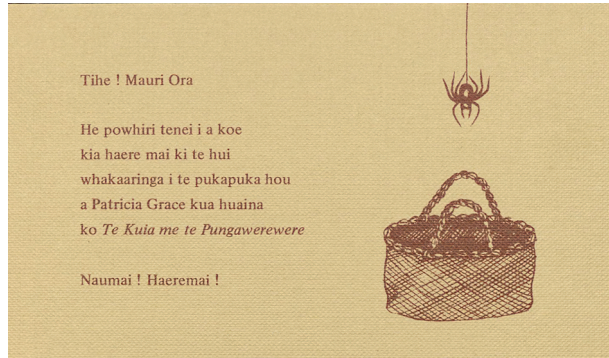

Rediscovering our past as
women. Exploring the goddesses
- Our spirituality and power. -

Restricted numbers - So if
you want to come ring Trish
753-374 or leave a note here.

Women only
at Women's Art Gallery

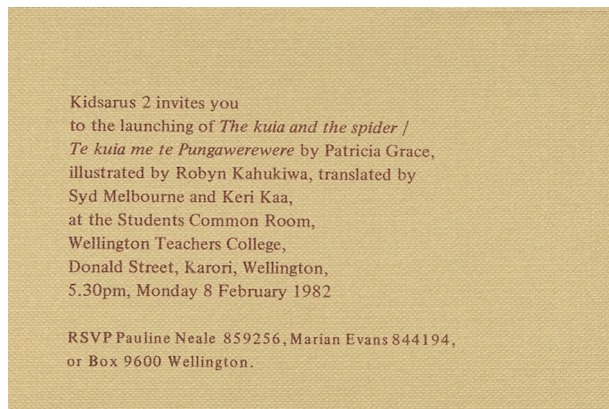
MONDAY 16th MARCH

6.30 pm.
Bring some food to share

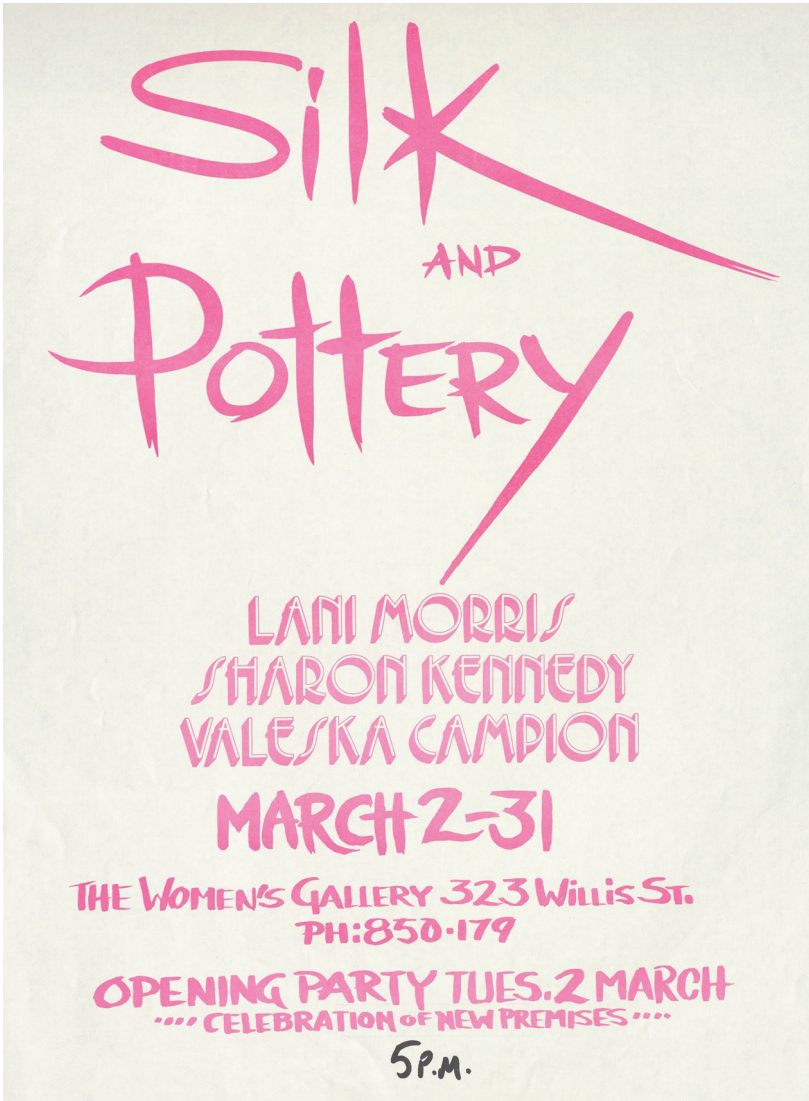


Front of folded pānui. Illustration by Robyn Kahukiwa.

8 February Launch of Patricia Grace's *The Kuia and the Spider* and *Te Kuia me te Pungawerewere*, illustrated by Robyn Kahukiwa, ko te huri ki te reo Maori na Hirini Melbourne rāua ko Keri Kaa, Kidsarus 2 in association with Longman Paul Ltd.



Interior of folded invitation.



Sharon Alston design.

Silk and Pottery (2-31 March) Women's Gallery. Lani Morris, Sharon Kennedy, Valeska Campion.

. . .

Opening party at 323 Willis Street Tuesday 2 March, extensively photographed by Barb McDonald and others.



Writer Jean Watson with co-ordinator Sharon Alston, Women's Gallery reopening party 323 Willis Street 1982.



Jules Top and Lynda Top, Women's Gallery reopening party 323 Willis Street 1982.

·P·O·R·T·R·A·I·T·S·

13 APRIL - 8 MAY '82



Photographs By
ADRIENNE MARTYN

·w·i·t·h·

watercolour drawings by

Ann Culy.

·T·H·E·W·O·M·E·N·S·G·A·L·L·E·R·Y·
323 Willis St. Ph: 850179

Design Adrienne Martyn.

Portraits (13 April-8 May) Women's Gallery. Photographs by Adrienne Martyn with watercolour drawings by Ann Culy.

GALLERY NEWS

We have three very exciting events coming up you will not want to miss!

DANCE

Saturday ²⁹ 15th May

St. Peters Hall, Cnr Willis St & Ghuznee St
8pm to 1am. B.Y.O.B. \$4.00 Workers \$3.00 Unemployed
An entertaining fundraising event held in conjunction with Spiral.

POETRY

Thursday 13th May

The Women's Gallery, 323 Willis Street
7pm

women poets will be reading
\$2.00

LUNCH WITH FAY WELDON

Friday 7th May

Fay Weldon is the author of Praxis, Puffball and Down among The Women.

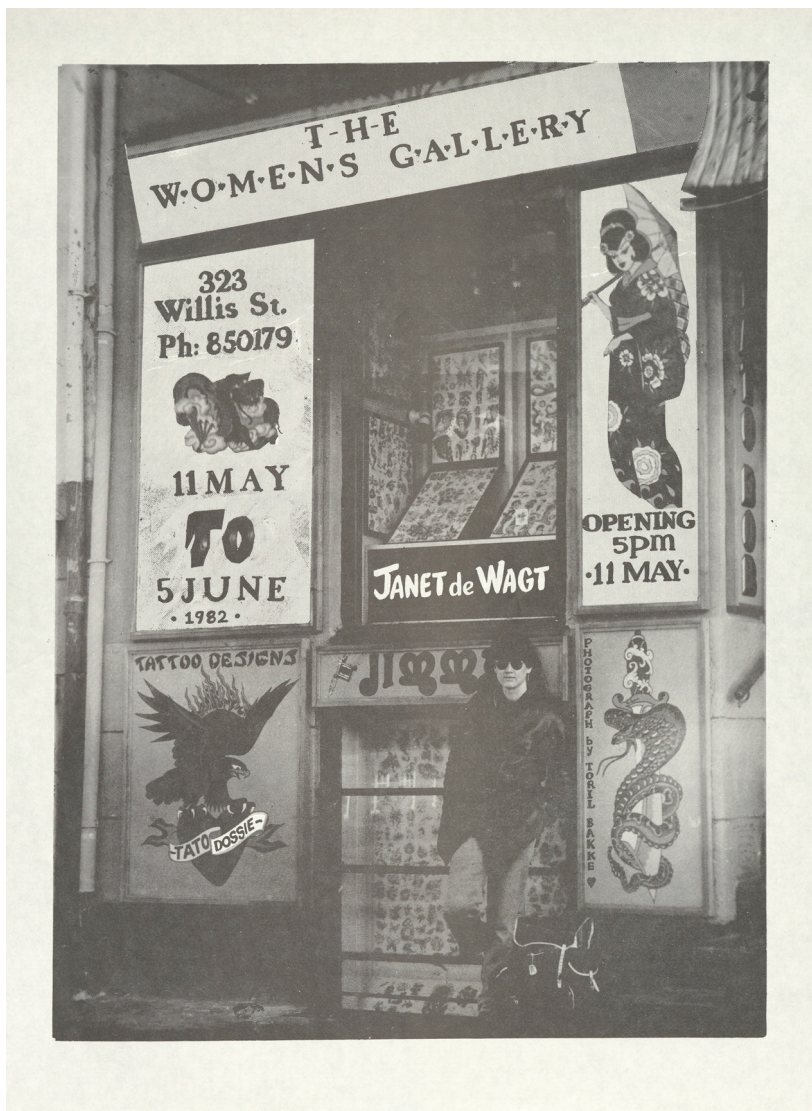
323 Willis Street, The Women's Gallery

12.30pm to 1.30pm. A smorgasbord luncheon will be served
\$5.00

Don't forget to pick up your Automatic Payment form from the desk as you go.

Do tell all your women friends about these events.


THE WOMEN'S GALLERY 323 Willis Street, Wellington
Phone 850.179 Box 9600



Designer unknown.

Janet de Wagt (11 May-5 June) Women's Gallery. Poster photograph by Toril Bakke.

MOTHERS



NATIONAL TOUR 1981-82

organised by
THE WOMEN'S GALLERY, WELLINGTON
 with financial assistance from
 Q.E.II arts council

THE WOMEN'S GALLERY 323 Willis St
 JUNE 14th - July 10th 1982 ph 850-179.
 OPENING 5.30pm Monday 14th June.
 ASSOCIATED PROGRAMME + FILMS.

painting by Rūpū F. Kahukawa Hīnaitama

Handwriting Barb McDonald.

Mothers [returns] (14 June-10 July) Women's Gallery.

Associated programme The New Mothers Support Group was based at the gallery at this time and, among others, featured in the programme.

WATER BIRTHING

A DISCUSSION FOR
WOMEN ONLY AS PART
OF THE **MOTHERS**
EXHIBITION 14 JUNE - 10 JULY

BY: ESTELLE MYERS

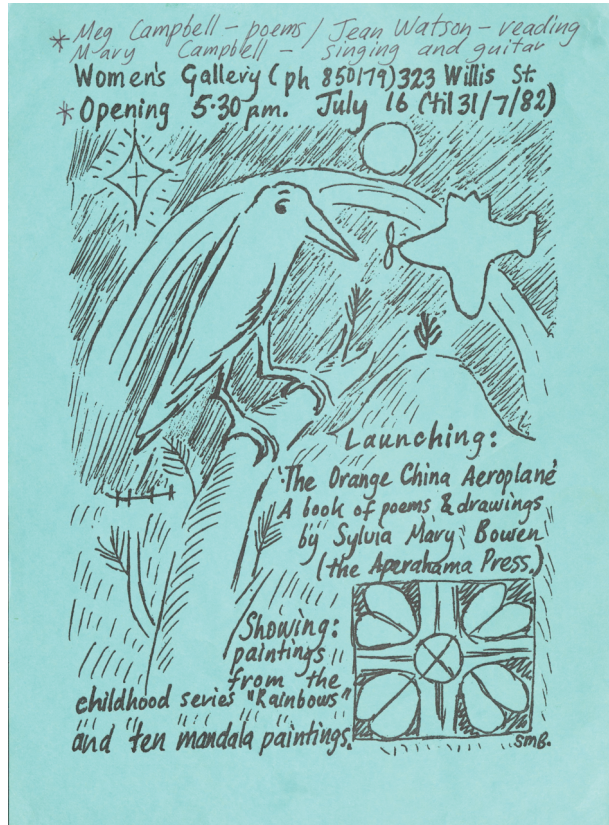
WATER BIRTHING

10 A.M. - 4 P.M.

SUNDAY 20TH JUNE
(DONATION)

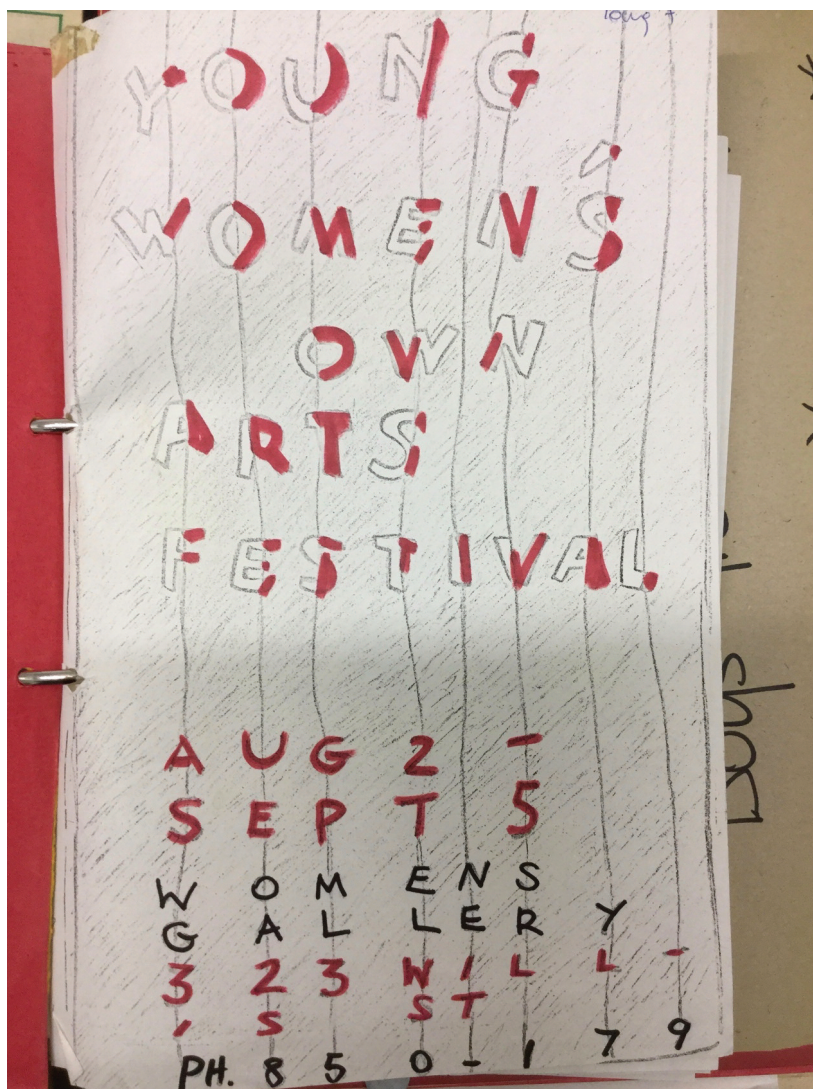
323 WILLIS ST.
THE WOMEN'S GALLERY: 850.179

WATER BIRTHING



Sylvia Mary Bowen (16-31 July) Women's Gallery.

Paintings from the childhood series "Rainbows" and ten mandala paintings. Launching Sylvia's *The Orange China Aeroplane*, a book of poems and drawings (Aperahama Press).



Young Women's Own Art Festival (2 August-5 September) Women's Gallery.^j

^j Seeking more information.



~~Juliet Batten~~ X

Fiona Clark

Allie Eagle

Marian Evans

Pond
Claudia Ayley

Keri Hulme

Anna Keir

Bridie Lonie

Heather McPherson

Joanna Paul

~~Nancy Peterson~~ X

~~Helen Rockel~~ X

Carole Stewart

Tiffany Thornley

~~busy elsewhere~~

OPENING 10 Sept. 5pm

-plus VIDEO screenings of the Opening Show Jan 1980

RIXEN TAPE A Video on women's struggle in the workforce

Wed. 15, 22, 29 Sept. 7.30 at the gallery

\$1 unpaid/\$2 paid workers

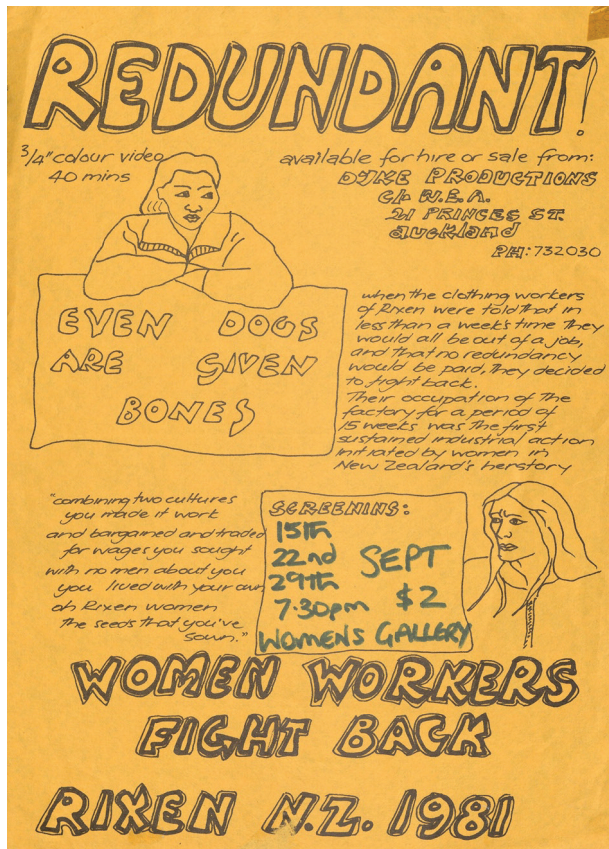
10 SEPT.-6 OCT.

THE WOMEN'S GALLERY 323 WILLIS ST. Ph. 850179

Marian Evans design.

The First Women's Gallery (10 September-6 October) Women's Gallery.
Co-ordinated by Marian Evans & Shirley Cameron.

Fiona Clark, Allie Eagle, Marian Evans, Claudia Pond Eyley, Keri Hulme, Anna Keir, Bridie Lonie, Heather McPherson, Joanna Paul, Carole (Kanya) Stewart, Tiffany Thornley.



Kanya Stewart design.

WOMEN AND ARTS FESTIVAL 1982

MOTHERS

NEW ZEALAND



assisted by  A.C.W.A. &
Australia & New Zealand Foundation

organised by
THE WOMEN'S GALLERY, WELLINGTON
without assistance from
the Minister for the Arts

Official Opening: Tues 12 Oct 5.30pm
Exhibition Dates: 12-30 Oct Mon-Sat 10am-6pm
ANTARES GALLERY
1st Fl School of Arts Building
275c Pitt St Sydney

painting by Robyn F. Kahukiwa: Hinetitama

Handwriting Barb McDonald.

Mothers [selection] (12-30 October 1982) Antares Gallery Sydney.
Co-ordinated by Barb McDonald with Claudia Pond Eyley.
A.C.W.A. was the Advisory Committee on Women's Affairs,

previously the Committee on Women and later the Ministry for Women's Affairs.



Gallery co-ordinator Barb McDonald, third from left, and friends with Sharon Alston sculpture in Sydney.



Collective members old & new, l-r. Bridie Lonie with Maeve, Anna Keir, Barb McDonald, Marian Evans. Photo Tilly Lloyd.

WOMENS DISARMAMENT EXHIBITION

WOMENS GALLERY, 323 WILLIS ST.

OCTOBER 9—NOVEMBER 20

WORKSHOPS, BANNER-MAKING, MUSIC,
WOMENS DEMONSTRATION THROUGH WELLINGTON,
HAPPENINGS—More information tel. 850179 wellington.

BAN NUCLEAR POWER
STOP THE ARMS RACE
FUND HUMAN NEEDS




TAKE THE TOYS FROM THE BOYS

Sarah Parkinson design, probably.

Women's Disarmament exhibition: Take the Toys from the Boys (9 October-20 November) Women's Gallery.^k

Associated programme

Non Violent Action



Arrest of ploughmen near Paribaka, 1879

"Non Violent Action is assertive action to oppose conditions which we recognise to be unjust, intolerable and unacceptable. It involves entering into conflict and confrontation with our opponents, in ways which seek to avoid the use of physical or psychological violence" Rachel Bloomfield "People Organising for Power".

Weekend Workshop
Nov. 13/14
10am - 4.30pm
at the Womens Gallery
323, Willis St Ph. 850 179
Cost: \$10.00

^k Seeking more information.



Outside Women's Gallery 323 Willis Street, preparing to march.

**Personal
disarmament—**
the other end of the scale from war—
Ros Capper
& Fe Day

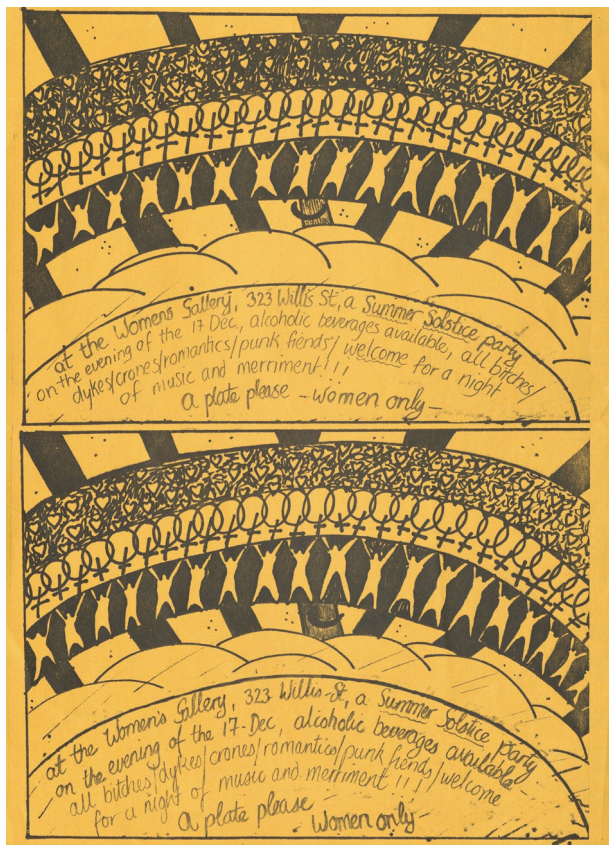
These 2½ hour
will focus on sharing
how personal conflicts
and differences are handle
how ♀ feel about them and
what are the options!

WE WILL BE STARTING PROMPTLY AND ASK
THAT ♀ BE ON TIME. LIMIT 12♀ SO BE EARLY
WOMEN'S GALLERY, SUN 17 OCT, 2-4:30

. . .



Marching towards Parliament. Bird made by Rose Beauchamp, carried by Fe Day at centre, with gallery collective member Sue Turner at far left in front. So far, those visible are otherwise unidentified, but writer Sandi Hall was there and so was Grace Emmanuel.



Barb McDonald design?

Stock ([end of] 1982) Women's Gallery.¹

¹ Seeking more information.



Gallery collective Willis Street l.-r. Linda Hardy, Celia Elizabeth, Linda Pearl, Sue Turner, Barb McDonald.



Designer unknown.

Craft Show Fabrics Pottery (March 25-22 April) Women's Gallery.

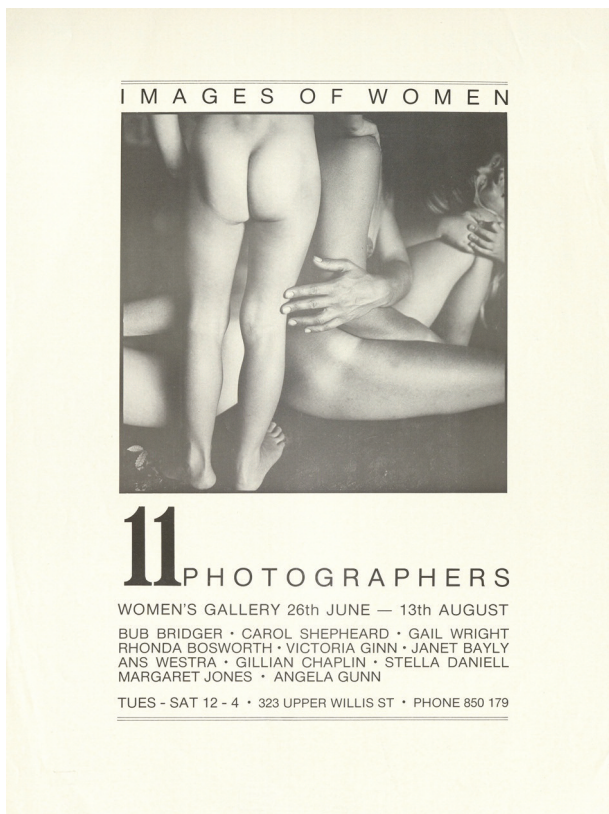
Barbara Hercus, Congo Westrupp, Diana Parkes, Fran[tz]le M[ei]kle
Jennifer Compton, Katalino Pselio, Kathryn Mulcahy, Katy East-
hope, Lani Morris, Rhonda Edwards, Rona Norton, Sky Isaacs.



Designer unknown.

10 Women Artists (1 May-21 May) Women's Gallery.

Betty Clegg, Betty Eaton, Caroline Campbell, Claire Jennings, Dwylliss Powell, Helen Seresin, Lara Seresin, Linda Hubbard, Pat Fry, Rosie Little.



Designer unknown.

Images of Women - 11 photographers (June 28-August 13) Women's Gallery.

Angela Gunn, Ans Westra, Bub Bridger, Carole Shepheard, Gail Wright, Gillian Chaplin, Janet Bayly, Margaret Jones, Rhondda Bosworth, Stella Daniell, Victoria Ginn.

. . .

Contemporaneous events July 3 July *Life Painting/Drawing* 10-4pm and every Thursday 6-8pm; two one-day workshops on the printing process and making of a metal plate, at the Media Collective, with Porleen Simmonds; Women's Poetry Group, alternate Thursdays with Feminist Librarians; NZ Women's Political Party; New Mothers Support Group.

CHILDREN AND CHILDHOOD

23rd AUGUST — 10th SEPTEMBER

An exhibition of work by ROBYN BELTON, MIRO BILBROUGH, kids from BRANDON INTERMEDIATE SCHOOL, ROBYN KAHUKIWA, ANNA KEIR, BARBARA STRATHDEE.

plus

CHILDRENS WORKSHOPS by visiting painters · poets · musicians · actors ... PUPPET SHOWS · STORYTELLING · PLAYS · CONCERT ... all very CHEAP, thanks to assistance from Central Regional Arts Council.

Please phone 850 179 for details & bookings. For full programme send s.a.s. to

THE WOMENS GALLERY, 323 WILLIS ST. PObox 9600

Sarah Parkinson design.

Children & Childhood (23 August-10 September) Women's Gallery. Co-ordinated by Sarah Parkinson. Robyn Belton, Miro Bilbrough, children from Brandon Intermediate School, Robyn Kahukiwa, Anna Keir, Barbara Strathdee.

Associated programme^m

PERFORMANCES IN ASSOCIATION WITH THE WOMEN'S GALLERY
CHILDREN & CHILDHOOD EXHIBITION
 23RD AUGUST — 10TH SEPTEMBER

★ ★ ★ ★ ★
The Tale of the Harlequin Heart
 A PUPPET SHOW BY
 MIRO BILBROUGH ★ ★ ★ ★ ★

THUR. 1ST, FRI. 2ND & SAT. 3RD SEPT.
 12 NOON ★

★ ★ ★ ★ ★
 AT WOMEN'S GALLERY
 323 WILLIS ST.
 ★ ★ ★ ★ ★
 FREE

RAE IN THE CONCERT FOR KIDS

SIX YOUNG ACTERS PERFORM
 A SHORT PLAY BASED ON MYTHS
 FROM NEW ZEALAND AND COOK ISLANDS.
 2 P.M.
 FRIDAYS
 26TH AUGUST
 3RD SEPTEMBER

★ ★ ★ ★ ★
 AT WELLINGTON
 ARTS CENTRE
 335 WILLIS ST.
 ★ ★ ★ ★ ★
 FREE

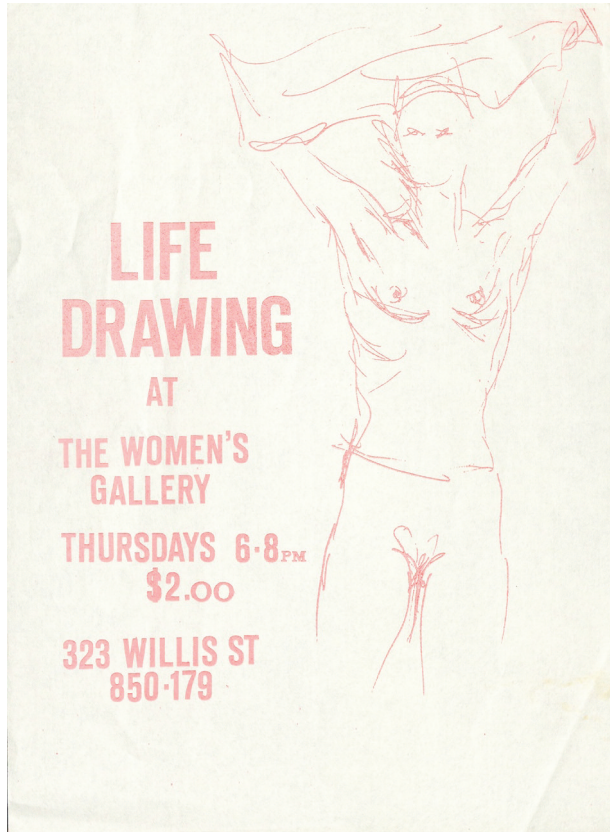
6 P.M. MONDAY
 29TH AUGUST
 AT THE ARO VALLEY
 COMMUNITY HALL

ADULTS \$1 KIDS 50c

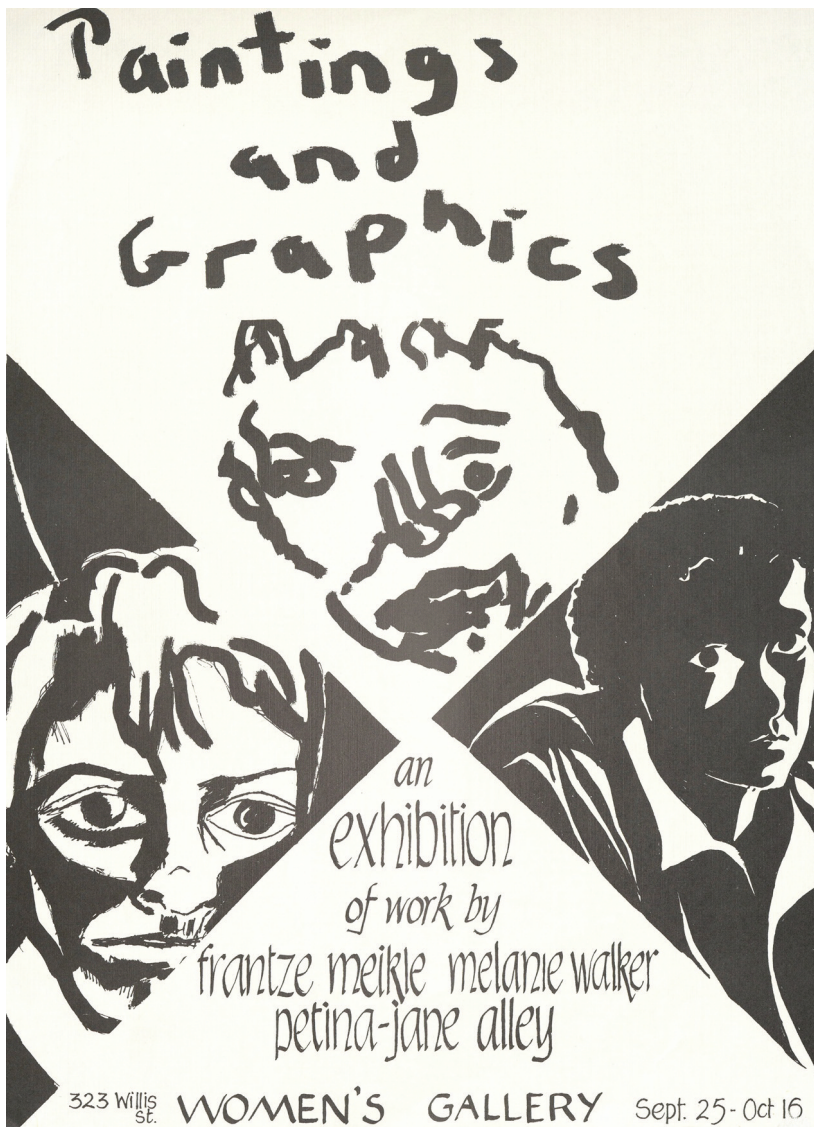
FOR FURTHER INFO. RING 850 179 — WOMEN'S GALLERY

^m See Women's Gallery newsletters June 1983-January 1984 for more detail
<https://medium.com/spiral-collectives/womens-gallery-newsletters-1983-4-the-the-lumi%C3%A8re-reader-issue-1-1-2-2004-558e53cfaa59>

Contemporaneous events August as in July; and 2 August *Women & Writing* with Frances Cherry — beginning 10-week creative writing workshop; 8 August Sexual abuse of young children meeting, last open meeting before becoming a closed group; 14 August *Success Strategies* with Ann Philbin, Director of City Art Gallery; 20 August *Life Painting/Drawing* with Shirley Cameron.



Designer unknown.



Designer unknown.

Paintings and Graphics (25 September — 16 October) Women's Gallery. Frantze Meikle, Melanie Walker, Petina-Jane Alley.

A QUICK REPORT FROM THE GALLERY WORKERS..... The Gallery's very active just now - Shirley co-ordinating exhibitions and other activities including the very successful life-drawing group, Sarah organising the children's programmes, Marian researching the ongoing needs of artists and other groups in relation to the Gallery's long-term functions. It's good to have three women using parts of the basement as studios, and Betty Clegg living and painting upstairs..... THERE IS A LARGE CONCRETE AREA IN THE BASEMENT FOR RENT, FORMERLY USED BY A BAND FOR PRACTISING, NO NATURAL LIGHT - RING US 850179 (afternoons are best) or drop in and have a look if you're interested.

EXHIBITIONS.....Many more women are coming in to enquire about exhibition space... we welcome proposals for 1984, particularly from women who'd like to initiate and/or co-ordinate group and theme exhibitions or projects.

RESEARCH... Some time ago SPIRAL asked A.C.W.A. to sponsor a P.E.P. worker to research the women's art movement. For a number of reasons, the original proposal was modified and Erika Jacobassa worked for two and a half months on a project designed to identify non-Anglo-Saxon women artists within the community and to place their lives and work within the context of education and multiculturalism in N.Z. Erika hoped to extend a questionnaire used by Phillida Bunkle and Jocelyn Broughton for a Women's Studies survey, to gather the information she wanted, but found a permanent job before she could do so. Marian is employed for the remaining 3 months or so of this project and is collating the material Erika collected and organising it so it is readily accessible. Some of the information will be incorporated in our current research into women artists' attitudes to the Gallery and how they would like it to develop to meet their needs. Most women who receive this newsletter will also receive a questionnaire at some time, but if you want to write and tell us what you like and dislike about the Gallery, what the experience of being an exhibitor or visitor was like for you, and your ideas about what we might do in future, please do.

AND there will be a meeting to discuss the various Wellington collections of women's art material and how those of us working on these collections can keep in touch... Wednesday 29 June, 7.30pm, Women's Studies Resource Room, Floor 2 Von Zedlitz Building, Victoria University.

NEWBOOKSNEWBOOKS NEW BOOKSNEWBOOKS NEWBOOKSNEWBOOKS NEW BOOKSNEWBOOKS NEWBOOKSNEW

TAKING OUT THE STITCHES from the poetry group which meets at the Women's Gallery - some amazing poems and out VERY SOON

SOFT PAWN, stories by Dorothy Golder and Julia Millen. Remember their entertaining readings at the Harris Street Gallery, and the wonderful Self Image concert Julia co-ordinated? Soft Pawn is available from Serpent Publications, 25 Mortimer Terrace, Wellington. \$5 plus 50c p&p.

FUNDING GUIDE The 1983-4 QEII Arts Council Funding Guide now available from the Arts Council, Box 6040, Wellington. Free, and indispensable if you want to apply for a grant.

KIMI AND THE WATERMELON/ KO KIMI ME TANA MERENI, the latest Kidsarus 2 book, both editions available in hard and paperback from your bookseller, mid-July.

FILM DIRECTORY - over 300 films about and of interest to women, descriptions of films, running times, availability etc. \$2 from ACWA State Services Commission, Private Bag, Wn -AND- also from ACWA a FUNDING HANDBOOK, also \$2.

THE HOUSE OF THE TALKING CAT, by J.C.Sturm, and THE BONE PEOPLE by Keri Hulme are to be published by SPIRAL later this year. We have Literary Fund grants for both, but need more money if we are to be able to publish them at a reasonable price. Donations and loans all welcome, also advance orders.

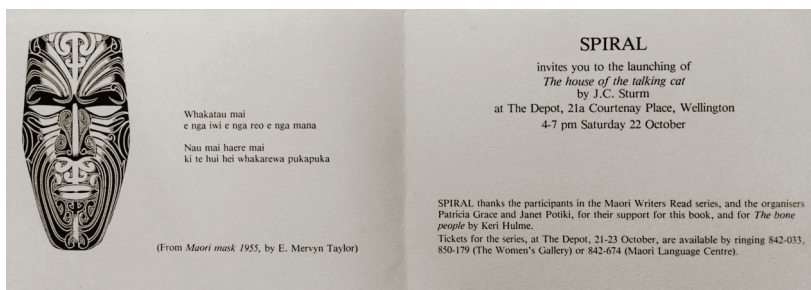
Our address: SPIRAL, Box 9600, Wellington.

Worker report that shows the inter-relationship of Women's Gallery, Kidsarus 2 and Spiral in late 1983.

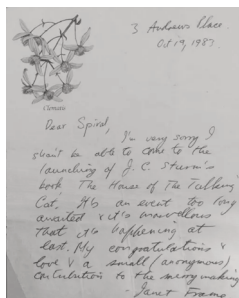
. . .

22 October Spiral launches J C Sturm's *The House of the Talking Cat*.
Depot Theatre 21a Courtenay Place Wellington.

*Whakatau mai
E nga iwi e nga reo e nga mana
Nau mai haere mai
ki te hui whakarewa pukapuka*



Invitation by Irihapeti Ramsden, with Wiremu Parker.



Letter from Janet Frame. It reads 'Dear Spiral, I'm very sorry I shan't be able to come to the launching of J.C. Sturm's book, *The House of the Talking Cat*. It's an event too long awaited & it's marvelous that it's happening at last. My congratulations & love & a small (anonymous) contribution to the merry making. — Janet Frame.'

*With thanks to the Janet
Frame Estate for permission.*

WORKBOOKS/ DIARIES



Robin White (courtesy Peter McLeary Gallery)

6/20 The name of this girl is Florence. Robin White 1983

Anne Morris/ Ans Westra & Sylvia Bowen/ Carole Shephard/
Di Ffrench/ Heather McPherson/ Janet de Wagt/ Jo Cornwall/
Joanna Paul/ Juliet Batten/ Keri Hulme/ Lani Morris/
Lynnsay Francis/ Robin White/ Sarah Parkinson/
Shirley Cameron/ Sky Isaacs

1 November — 17 December

The Women's Gallery 323 Willis Street Wellington
phone 850179
12-4pm Tuesday-Saturday -5pm Fridays

with thanks to Media Collective and to Rawa House


Designer unknown. Printed at Wellington Media Collective: colour photo-mechanical print.

Workbooks/Diaries (1 November– 17 December) Women's Gallery.
Final gallery exhibition, at 323 Willis Street.

. . .

Anne Morris, Ans Westra, Carole Shepheard, Di ffrench, Heather McPherson, Janet de Wagt, Jo Cornwall, Joanna Paul, Juliet Batten, Keri Hulme, Lani Morris, Lynnsay Francis, Robin White, Sarah Parkinson, Shirley Cameron, Sylvia Bowen, Sky Isaacs.

Contemporaneous events Kidsarus 2 workshops (27 October, 3 November)



MESSAGES IN CHILDREN'S BOOKS: two workshops for women, organised by Kidsarus 2 Inc. These workshops are to inform ourselves and share our ideas. How can we get more and better books for New Zealand children?

27 October - An introduction to the messages in children's picture story books, looking at the way these books present the world to our children. What do our children learn from books?
Co-ordinated by Lynn Jewett, Pauline Neale & friends.

3 November - A Maori viewpoint of New Zealand literature, particularly children's literature.
Co-ordinated by Keri Kas and friends.

At The Women's Gallery, 323 Willis Street, Wellington
7.30 - about 9.30 p.m. Tea and coffee available.
Janice Prater will be bringing a selection of picture books and related material from the School Library Service. If you have a children's book you love or hate feel free to bring it and talk about it.
Further information: Alanah, ph. 856-204 (w) - Michaela ph. 758-645 (h).
A donation of around \$2 per session by help with costs would be appreciated.

Kidsarus 2 Inc is a feminist collective which promotes and publishes New Zealand children's literature.

Kidsarus 2 books:

The Inia and the spider/Tu Inia me te punga weeroero. by Patricia Grace, illustrated by Roby n Kahukura, translated into Maori by Syd Mollhouse with Keri Kas - new Puffin edition out shortly.

The terrible tauwha of Timber Ditch, by Jay Cowley, illustrated by Rod McRae, published by Oxford University Press in association with Kidsarus 2 and OUTF BORN.

Due early 1983

Kim and the watermelon/Ko Kim me tana meroi, by Miriam Smith, illustrated by David Armstrong, translated by S. Bina Wilson, published by Brick Row.

The Judge that jumped out of the pit and ran off to see the world, by Sue Freeman, illustrated by Barbara Strathdee, published by Coromandel Press.

Marian Evans design, Bill MacKay drawing.

WOMEN'S GALLERY

NEWS LETTER

November 1983

... EXHIBITIONS

WORKBOOKS / DIARIES

Anne Morris/Ans Westra & Sylvia Bowen/Carole Sheppard/
 Di Ffrench/Heather McPherson/Janet de Wagt/Jo Cornwall/
 Joanna Paul/Juliet Batten/Keri Hulme/Lani Morris/
 Lynnsay Francis/Robin White/Sarah Parkinson/
 Shirley Cameron/Sky Isaacs.

1st November - 17th December

Workbooks/Diaries is the third in a series of related exhibitions. The first, *A Season's Diaries*, co-ordinated by Joanna Paul, was shown in Victoria University Library in 1977, and in Hamilton and Christchurch. The seven participants were asked to record, on a grid, the events in their lives over a month; for some it was the first time they focussed on the significance of the everyday events in their lives, on the difficulties involved in objectifying experience, of recording it visually. It was also the first time some of the women involved in setting up the Women's Gallery met.

The second exhibition, *Diaries*, was held in the Harris Street Women's Gallery in 1980. Bridie Lonie's piece in *Art New Zealand** offers one view of the exhibition, for which a wide range of women - some of whom did not see themselves as artists - documented a month of their lives.

Workbooks/Diaries is intended to give viewers an idea of the processes involved in making art in various media, and, in some cases, how a woman artist's work relates to the other things she does from day to day. The works do not cover a specified period of time and where a finished piece of work which the workbook/diary relates to is exhibited alongside it, we hope that the process involved in making the piece will be demystified.

ART & CRAFT SALE & AUCTION

To raise urgent funds for
 BROADSHEET Magazine.
 at 2.30pm Sunday 4th December
 Admission + Wine - \$2.00

SUMMER SOLSTICE PARTY & POEMS

Probably your first chance to hear some new poetry.
 Possibly your last chance to see Shirley & Sarah in paid employment.
 Definitely your last chance to see the Notebooks/Diaries exhibition.

Be there - 8pm Sat 17th December

323 UPPER WILLIS STREET PO BOX 9600 WELLINGTON NEW ZEALAND PHONE 850 179

A 3-page sample of a Women's Gallery newsletter, November 1983.

Gallery news.....

Melinda (alias Lindy) joined our full time staff in September, on a P.E.P. scheme - hurray! - see Community Arts Proj. As you might have glimpsed from party ad. Shirleys 12 month V.O.P. job ends in December, but she'll still be running the life drawing class, and otherwise busying herself with Bursury Art and all. Sarahs 6 month P.E.P. is also running out fast, and she'll be moving on in January.

We still have 2 P.E.P. jobs to be filled. The work will involve general administration and exhibition co-ordination. We also need to form a new collective, please come and bring your ideas, suggestions, and self to :-

THE 1983 ANNUAL GENERAL MEETING

To talk about 1984

7.30pm Wednesday 7th December. Tea & bikkies

For RENT: Studio space \$12. 3 bedroomed flat \$85. Ring the gallery.

COMMUNITY ARTS PROJECT

Children & Childhood exb. & workshops: It was great to see so much activity and wet paint - along with quite a lot of chaos, during the August school holiday programme. Thanks to financial support from both Central Regional Arts Council and N.Z. Mental Health Foundation, we were able to keep kids workshop fees very low (often free) and working artists fees reasonably high.

Stories of the taniwha and birdwoman (told by Jo & Frantzie) and myths about fairy people & gods (acted & sung by Te Ohu Whakaari) inspired the kids to produce trees, butterflies, caves & spiderwebs as big as themselves. The kids were sometimes equalled in number by parents and gallery workers eager to do justice to our own aroused artistic instincts. There was music & instruments to make, bookmaking, singing, muraling, multi-colored sculpturing, forrest producing, cave exploring, watermelon painting. . .

The response from working artists to the project was good and enthusiastic. We think that everyone deserved even more than the \$10 per hour fee, for the amount of imagination, preparation and professionalism that had gone into presenting events for the kids. The wages were of course much appreciated and a vast improvement on the 'unestablished artist = cheap labour' web that many of us feel caught up in.

We regretted that the use of the facilities by members of Crippled Childrens Soc., and intellectually handicapped children was fairly minimal during the holidays. That's perhaps our main area 'for improvement'. However, we saw that local 'able' children treated us with suspicion at first too!

Many thanks for help & advice beforehand to: Marion Evans, Shirley Cameron, Frantzie Meikle, Aro Valley Community, Rangimoana Taylor, Anne Philbin, Wellington Arts Centre. And for the participation of: Anna Keir, Barbara Strathdee, Frantzie Meikle, Himiona Grace, Jo Seton, Linda Hubbard, Maria Duffy, Maringikura Campbell, Miro Bilbrough, Philippa Conway, Radha Wardrop, Rawiri Marshall, Robyn Belton, Robyn Kahukiwa, Rongapai Broughton, Shirley Cameron, Sylvia Bowen, Vivienne Plumb. And extra specially to Jo and Te Ohu Whakaari who donated their wages back into the community project fund (!)

Staff increase! the employment of Melinda (performer) on a twin P.E.P. scheme with Sarahs (artists placement/community artist). Lindy & Sarah are continuing Thursday workshops at a womens ward in Porirua psych. hospital (now running 8 months), along with some additional activities at the hospital. We are also venturing into schools...and have recently developed a 3 day workshop with the children & adults of Coromandel St. school (I.H.C.) - using a new colour from the rainbow each day, we had produced a wonderful environment by the end of the week.

BOOKS BOOKS BOOKS BOOKS BOOKS BOOKS BOOKS

Look out for a new book from SPIRAL out now :

The house of the talking cat by J.C.Sturm is a collection of short stories by a Maori woman writer who was working seriously and consistently before writers like Witi Ihimaera and Patricia Grace appeared. The collection includes stories published in Te Ao Hou and Numbers during the 1950s and 1960s; some have also appeared in anthologies and been translated into Swedish and German. The house of the talking cat will be widely available in bookshops, cost about \$7.50 - an ideal present. SPIRAL thanks Janet Potiki and Patricia Grace, and all the readers at the "Maori writers' read" series for their support for this book, and for Keri Hulme's The Bone People (to be printed as soon as we get some more money together) Kia ora koutou katoa.

!!!!!!! WARNING This is the last newsletter we can afford to send you -
(unless) .. you SUBSCRIBE !!!!!!!!!!!!!!!

read on . . .

MEMBERSHIP / AUTOMATIC PAYMENTS

We rely heavily on MEMBERSHIPS

AUTOMATIC PAYMENTS

SALE OF ART WORK & PUBLICATIONS

RENT OF BUILDING AND CAR PARKS to cover our high
running costs (including rent of \$7800 annually). CAN YOU HELP US?

Basic membership \$10, Beneficiaries \$5, Sustaining \$50 - can be paid through
automatic payment; \$1 weekly also entitles you to a \$52 tax deduction in March.

ART WORK CAN BE BOUGHT ON LAYBY, SHORT OR LONGER TERM - a good way to support
the Gallery while also supporting women artists.

MEMBERSHIP FORM

Name

Phone No.

Address

Type of membership :

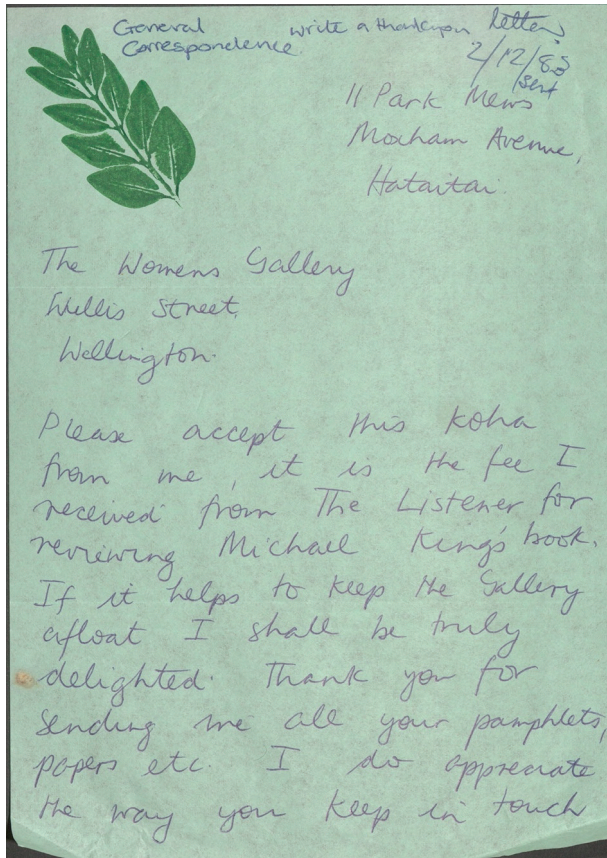
Payment enclosed :

Automatic payment : (please
indicate)

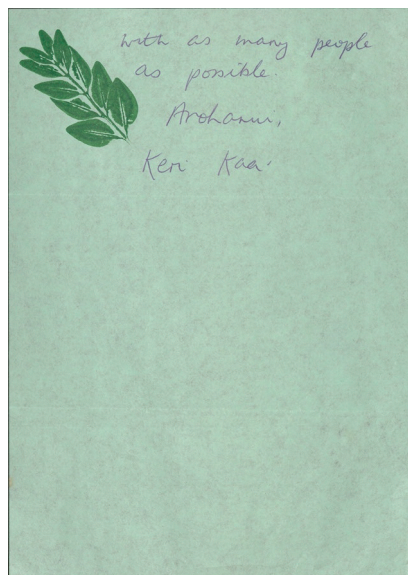
What activities would you like to see at the Gallery? Are you interested in
contributing: specific skills, time, as an exhibitor or exhibition
co-ordinator?

. . .

Ever generous, Keri Kaa sent us a kōha, with a heartwarming letter.¹¹



¹¹ The review was probably of Michael King's *Maori, A Photographic and Social History* 'He taonga nui, te tupato' by Kara Puketapu and Keri Kaa (1983) *Listener* 24 September v105 n2277, 98-99.

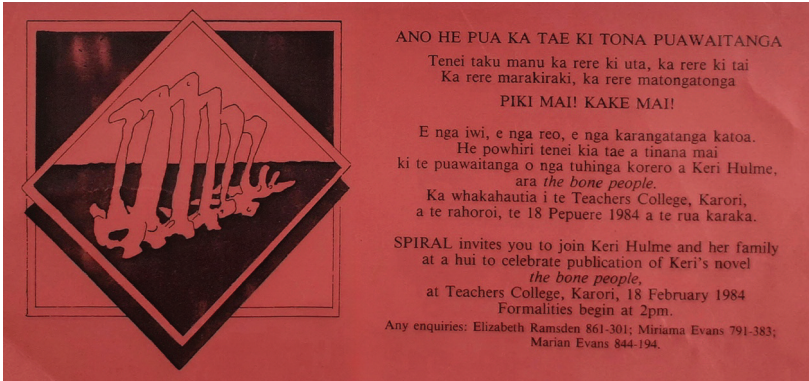


[1984]

The last day of the Women's Gallery at 323 Willis Street was 10 February, after all possible funding avenues had been canvassed. 'The active role of the gallery within the community at large is as yet at a very early stage,' wrote the Minister for the Arts.⁰

18 February Launch of Keri Hulme's *the bone people* at Te Ako Pai, Wellington Teachers College, coordinated by Keri Kaa with support from the Spiral Collective that published the book and many others.

⁰ Quite recently, I fell over another opinion of the gallery than the negative one from the Minister of the Arts and his advisers. Darcy Nicholas was then running the Wellington Arts Centre just up Willis Street, and in 'The Contemporary Maori art movement' he wrote "The Wellington Women's Gallery developed and grew in profile and membership to the extent that its impact was felt throughout the country". Probably the reality was somewhere in between. <https://darcynicholas.co.nz/the-contemporary-maori-art-movement/>



Invitation by Iribapeti Ramsden.

Mid year? *International Feminist Book Fair*, London.

Spiral raised funds to send writer Bub Bridger to represent women writers from Aotearoa New Zealand, with an enormous suitcase of their books. As at the two subsequent book fairs that Spiral attended we had a stand that embraced books from many other publishers; and participated in forums.

July 1984 *the bone people* wins the Pegasus Prize for Māori Literature and the Spiral Collective goes to Rotorua for the presentation, with Keri Kaa and others.



the bone people *collective* 1984.

1985-1994

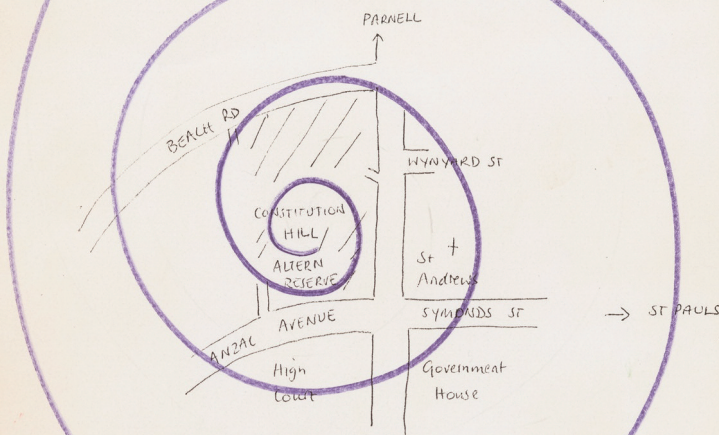
[1985]

ANZART-IN AUCKLAND 14 May - 2 June.

Bridie Lonie and I wrote in the ANZART 85 catalogue: ‘Over the last couple of months *Looking for clues about our lives* — together and apart doing the last fifteen years — has led us to share our space at ANZART with Irihapeti Ramsden; and we now plan an installation on Constitution Hill instead of a performance. We are waiting for the tangata whenua to discuss this, & to make decision about it. At the moment they are deeply involved in a tangi, which takes precedence. They’ll let us know when they’re ready.’

Over the last couple of months Looking for clues about our lives - together and apart during the last fifteen years - has led us to share our space in ANZART with Irihapeti Ramsden; and we now plan an installation on Constitution Hill instead of a performance.

We are waiting for the tangata whenua to discuss this, & to make a decision about it. At the moment they are deeply involved in a tangi, which takes precedence. They'll let us know when they're ready.



Barbara Strathdee, Mariata Ropata, Heather McPherson, Janet Potiki, Jo Cornwall, Lynne Cicchetti, Patricia Grace, Robyn Kahukiwa and Vicki Macdonald have contributed banners and other things to our work and we thank them for the context and shelter they have given us.

Janet Potiki's banner may be viewed later this week at *Te Waiora, Lane Street*.

Our book, *A.M. / P.M.* and Anna Keir's related books are part of the artists' book show at the Auckland City Art Gallery.

Marian Gaus Rudi Witt

12.5.85

. . .

We brought some banners and other works with us for the installation. These came from Barbara Strathdee, Hariata Ropata, Heather McPherson, Janet (Roma) Potiki, Jo Cornwall, Lynne Ciochetto, Patricia Grace, Robyn Kahukiwa, and Vicki McDonald — the probable maker of a banner about 245-T. Another banner with JOY JOY JOY repeated may have been Jo Cornwall's. Irihapeti planned to contribute handfuls of earth from two places significant to her, alongside Robyn Kahukiwa's contribution, a painting with the words 'Tukua mai he kapunga oneone ki ahau hei tangi māku'.

In the end, the two of us did a performance inside, and, according to photographs by Gil Hanly found in the ANZART archives in the E H McCormick Research Library at Auckland Art Gallery Te Toi Tāmaki, we also displayed some of the banners and other works, maybe alongside Roma's big banner/kākahu, exhibited at Te Waiora in Lorne Street. Our book, *A.M./P.M.* and Anna Keir's related books were part of the artists' book show at the Auckland City Art Gallery.

31 October Booker Prize dinner, Guildhall, London. *the bone people* wins the Booker Prize. Spiral group: Irihapeti Ramsden, Marian Evans, Miriama Evans; and Keri Hulme by phone from the United States.

[1986]

Commonwealth Literature Conference 'Sex and Power in Commonwealth Literature', Laufen, Germany. Spiral group: Arapera Blank, Heather McPherson, Marian Evans.

. . .

International Feminist Book Fair Oslo, co-ordinated by Spiral and with books from many publishers and our own *Wabine Kaituhi*, a catalogue of women writers from Aotearoa New Zealand. Spiral group: Arapera Blank, Heather McPherson, Irihapeti Ramsden, Jacquie Sturm, Marian Evans, Patricia Grace and Stephanie Baxter.

The group travelled on to the Etnografiska Museet in Stockholm, to visit a kaitaka held in their Joseph Banks Collection.

[1987]

Poetry readings Circa Theatre Pōneke (5-6 December).

Celebrating the publication of Saj's *Amazon Songs* and Hilary Baxter's *The Other Side of Dawn*.

From the partial description of the tapes made, available at ATL, the participants may have been a little different than advertised on the poster that follows. Those noted are: Maaka Jones, karakia and introduction. Alison Laurie, Frances Cherry, Heather McPherson, Hilary Baxter, Hinewirangi, Jacquie Baxter, Janet Potiki (Roma Potiki), Kathleen Gallagher, Keri Kaa, Rangi Black, Saj (Gladys Gurney), Stephanie Baxter.^a

^a The sessions' record is held at ATL: OHC-003762 to OHC-003768, but not all are described, a good example of Spiral's arrangement-and-description deficiencies. There are also associated interviews OHC-003789 and OHC-003790.

© Spiral invites you
 to a series of readings
 to celebrate
 the publication of

Hilary Baxter's *The other side of dawn*

Kathleen Gallagher's *Tara* (Nag's Head Press)

Saj's *Amazon Songs*

and the work of some of the writers
 who have supported us

3pm Saturday 5 December

Hilary Baxter, Kathleen Gallagher, Stephanie Baxter, Janet Potiki,
 Rangitunoa Black, Hinewirangi

10.30pm Saturday 5 December

Saj, Heather McPherson, Hinewirangi, Rangitunoa Black,
 Alison Laurie, Kathleen Gallagher

7.45pm Sunday 6 December

Maaka Jones, Joy Cowley, Bub Bridger, Fiona Kidman

All at Circa
 1 Harris Street, Wellington
 Admission free, koha (cash or kind) welcome
 Enquiries 859 540

Nau Mai Haere Mai

[1990]

International Feminist Book Fair Barcelona 1990. Co-ordinated and attended by Irihapeti Ramsden and Marian Evans.

[CIRCA 1994]

The *Getting Free* project begins and continues to the early 2000s, with video and audio components. For some of that time, Juanita Ketchel^b and Marian Evans^c were based at Gender & Women's Studies, Victoria University of Wellington, thanks to Alison Laurie's kind invitation.

^b Juanita's audio project was Ōtepoti-based, with support there from Bridie Lonie <https://web.archive.org/web/20130317010357/http://www.vuw.ac.nz/staff/marian-evans/getting-free/index.html>

^c Included video and audio of Allie Eagle and Lorna Mitchell, Galvan Macnamara, Irihapeti Ramsden, Wai Turoa Morgan and others, now held at ATL.

1995-2004

[2003]

Mabi Ata Mabi Abua Women's Work in Film 2003. Wellington City Gallery, co-ordinated by Erica Duthie and Marian Evans and named by Keri Hulme. We exhibited about 50 films from Aotearoa. Tim Wong at the *Lumière Reader* kindly produced a zine-type catalogue for us, as their issue 1 1/2;^a and we generated an associated database, now archived on the Wayback Machine.^b

^a <https://www.lumiere.net.nz/>; <https://medium.com/spiral-collectives/womens-gallery-newsletters-1983-4-the-the-lumière-reader-issue-1-1-2-2004-558e53cfaa59>

^b https://web.archive.org/web/20130318024613/http://www.vuw.ac.nz/staff/marian_evans/women-filmmaker/index.html



ISSN 1176-4082

LUMIÈRE

1 1 1/2

CITY GALLERY, WGTN

Mahi ata mahi ahua:
WOMEN'S WORK IN FILM
SEPTEMBER 18-21

BOOKINGS

Lumière is proud to support MAHI ATA MAHI AHUA: WOMEN'S WORK IN FILM as part of an ongoing association with local and national film-related events. For info, visit www.womenfilmfestival.org.nz

To reserve a seat, please email us: marian.evans@wgtm.ac.nz or womenfilmfestival@wgtm.ac.nz

with your name, the session you want to reserve for and the number of seats you want to reserve.

Your reservation will be held for you until 15 minutes before your session begins. Or,

Send the same information, a cheque and a self-addressed envelope to:

Women's Film Festival
 c/o Gender & Women's Studies,
 Victoria University P.O. Box 600 Wellington
 and we will send you a ticket!

PRICES

Buy three tickets and get one FREE!

\$22 or \$5 (you choose) Or,
 \$5 for a student with ID

PLEASE NOTE: Credit card and EFTPOS facilities are unavailable at the City Gallery theatre.

SEPTEMBER 2003
Issue # 1 1/2



BASED IN WELLINGTON, LUMIÈRE IS A FREE, independently produced journal on film, an open forum for essays, criticism, opinion and impassioned writing on cinema. The form and content is shaped and dictated by Lumière's readers and respective community, all contributions – regardless of agenda, subject or point of view – are welcomed, including the participation of designers, illustrators, photographers and artists interested in putting form to an eclectic range of content. Primarily as a published vehicle for film comment, Lumière is also, in part, designed to service the wider film community as a way of specifically publishing film-related events, ventures and initiatives. In return, Lumière is able to continue itself through subsequent sponsorship and donations. For more information, contact: LUMIERE@PARADISE.NET.NZ

WRITTEN AND EDITED BY Tim Wong & David Lovison.
DESIGN BY Tim Wong. **THANKS TO** Marian Evans & Erica Durbak.

FOR BACK ISSUES, send a self-addressed and stamped envelope (A5 or larger) to Lumière Back Issues, 14 Lakewood Avenue, Churton Park, Wellington, NZ.

Lumière is published quarterly (more or less), and printed in Wellington, New Zealand. Any submissions or contributions (content and form) will be accepted by the editor's permission to publish the work in Lumière unless otherwise specified in writing. Portions of Lumière may be photocopied for educational purposes. No responsibility is accepted for any errors or omissions in the publication, including any subsequent outcomes as a result. The opinions expressed in Lumière do not necessarily represent those of the publisher. © All Rights Reserved.

CONTACT The Editor
 Lumière
 14 Lakewood Ave
 Churton Park
 Wellington, NZ

tim_lumiere@paradise.net.nz
<http://homepages.paradise.net.nz/lumiere>

PROGRAMME / 18-21 SEPT @ CITY GALLERY, WELLINGTON

<p>Women on the Move Lisa Freeger</p> <p>Even Dogs are Given Bones</p>	<p>Body/House Joanna Margaret Paul</p> <p>Glitz, Boys & Babies Di Oliver-Zahl</p> <p>A Different Blonde</p>
---	---

SUNDAY 21 SEPT
 ELIZABETH / LEBANON CLASSICS

Excerpt Lumière Reader for Mahi Ata Mahi Ahua. Tim Wong design.

2005-2014

[2005-2014]

On hiatus.

2015-2025

[2015-2017]

Shifting towards renewal.^a

[2018-2020]

#directedbywomen #aotearoa (2018-2020). Pop-up film screenings at Māoriland Ōtaki, Park Road Post, Parliament and Te Auaha (Te Whanganui-a-Tara); and Mokopōpaki and Rialto (Tāmaki Makaurau).

^a For details of 2015-2021, see <https://medium.com/spiral-collectives/in-review-spiral-2015-2021-b9e222e30601>

WOMEN & WEBSERIES

Aroha Bridge
(co)dir. Jessica Hansell

Baby Mama's Club
dir. Hanelle Harris

Friday Night Bites
dir. Roseanne Liang

Happy Playland
dir. Elsie & Sally Bollinger

Pot Luck
dir. Ness Simons

PSUSY
dir. Anna Duckworth & Jaya Beach-Robertson

Tragicomic
dir. Elsie & Sally Bollinger



selected episodes & discussion
hosted by Louise Hutt, dir. of *Online Heroines*

tickets from rialto.co.nz/cinema/newmarket



Louise Hutt design.

#directedbywomen #aotearoa is documented in *Women's Film Festivals & #womeninfilm Databases*, 2d ed.^b

^b Available to read and download <https://christchurchartgallery.org.nz/about/library/spiral>



Mokopōpaki exterior during exhibition 2018 (shopfront cinema behind the curtained window). Photo Adrienne Martyn.

This Joyous, Chaotic Place: He Waiata Tangi-ā-Tahu, Mokopōpaki & Spiral (1 March - 14 April 2018).

Heather and her peers at Mokopōpaki in Auckland. *'This Joyous, Chaotic Place* blasts the archive open, countering the silence of the library and the standoffishness of the vitrine. As the title suggests, the exhibition is raucous, celebratory, even as it acknowledges marginalisation, oppression, and violence' — Francis McWhannell.

. . .

Extensive illustrated catalogue available to read and download.^c



At Mokopōpaki L-R back row Jane Zusters, Dr P, Jacob Tere, Dianne Rereina Potaka-Wade, Marian Evans, middle row Allie Eagle, Adrienne Martyn, Tilly Lloyd, front row Annie Mein, Bridie Lonie Photo Sriwhana Spong, courtesy Jane Zusters.

^c <https://christchurchartgallery.org.nz/about/library/spiral/this-joyous-chaotic-place>



Bridie Lonie with Mokopōpaki poster.

Associated events Poems from Heather McPherson's *This Joyous, Chaotic Place: Garden Poems*, read by Aorewa McLeod; Cushla

Parekowhai for Miriama Evans; Ila Selwyn; Mary Paul; Michele Leggott; Miriam Saphira; Nicky Taylor for Saj Gurney; Riemke Ensing; Sue Fitchett; and Tatai Hinekura Rangi for Kohine Ponika, MC'd by Janet Charman, at Pioneer Women's Hall, Ellen Melville Centre, 1 Freyberg Place, Auckland, Saturday 3 March 2—4pm, followed by afternoon tea.

Allie Eagle watercolor workshop (Saturday 7 April 11-3pm).



Allie Eagle at Mokopōpaki preparing for her workshop.

[2022]

Keri Hulme: He Kōtuku Rereka Tabi, WORD Christchurch (September).

‘A very special night of storytelling, whisky and guitars to celebrate the life and art of the brilliant Keri Hulme.’ Stacey Morrison as host, with Whiti Hereaka, Tina Makareti and Ariana Tikao live on stage, Patricia Grace and Marian Evans via video link. Representatives of Keri’s whānau, Matt Salmons and Anna Hulme read some of Keri’s early unpublished work. Some of her favourite music, performed live by Harry Harrison, Rānui Ngārimu and Ariana Tikao.’^d

Keri Hulme: He Kōtuku Rereka Tabi, WORD Christchurch and Pukapuka Talks, Nelson Arts Festival (October)

‘A very special event to celebrate the life of the enigmatic and brilliant Keri Hulme (1947-2021), author of *the bone people*, with Patricia Grace, Whiti Hereaka, Marian Evans, Matt Salmons, Anna Hulme and Ariana Tikao, MCed by Nic Lowe.’

[2023]

Māori Literature Trust Pikihiua Awards (29 October).

Spiral joined Keri Hulme’s whānau at the presentation of the Keri

^d <https://wordchristchurch.co.nz/programme/keri-hulme-he-kotuku-rereka-tahi/>

Hulme Award, sponsored by the whānau and won by *essa may ranapiri* (Ngāti Raukawa, Highgate, Na Guinnich).^e



essa may ranapiri speaks. Photo Stephen Olsen.

[2024]

Featherston Booktown Karukatea (10-11 May).

Ghostspeak: Talk Back to Keri Hulme, based on 'Moeraki Hillside', a story written by Keri Hulme when at school, aged about 14. Presented by Cushla Parekowhai, Joanna Osborne & Marian Evans for the Young Readers Programme.

^e <https://thespinoff.co.nz/books/30-10-2023/essa-may-ranapiri-wins-inaugural-keri-hulme-award-all-the-other-prize-winners>

Young Readers Programme ends on high note

FREDDIE WILKIE

freddie.wilkie@nzherald.co.nz

While the three-day Featherston Booktown Karikiana Festival is now well underway, having begun its programme of 30 sessions yesterday, the related Young Readers Programme came to an end yesterday.

The programme, which put 22 writers, poets and presenters in front of over 1000 students across Waitara over three days, was "just amazing", said coordinator Melissa Stockley.

"All of the teachers have made so much effort to make time for us and especially all of the authors who have come."

"Some events had more students turn up than previous years, which was good to see."

"I spoke to one young student

who said it was life-changing."

Another part of the programme was an offering of a few \$20 dollar book vouchers to 1000 students, which Stockley

said was possible due to the generosity of the Friends of Booktown scheme, under which many individuals and businesses

— all of whom are mentioned on



The 2024 Young Readers Programme finished yesterday after taking 22 presenters, poets, and writers to over 1000 students across Waitara. PHOTO SUPPLIED

alternative education at Rarangi College, and they told me the kids were so excited to get their book vouchers," she said.

At the different events over the past three days, the students were treated to a mix of presenters poets and writers. Two that stood out for Stockley were 10-year-old book reviewer and YouTube Oscar

published author Arlo Kelly, who has published a book, *Exha*, and was presenting along with Oscar at St Theresa school, Featherston School, and South Featherston School.

"Arlo brought a collection of all of the books he's written — from homemade picture books when he was little through to his most recently published novel."

Meanwhile, the Featherston Booktown Karikiana festival kicked-off yesterday with a sold-out a fish and chip supper that was accompanied by Featherston's Tomariki and Dame Susan Dreyer, reading kickstarters with stories of her life as Race Relations Commissioner, a TV and squash star, and mother of four boys.

Today and tomorrow, there are a plethora of events on offer, with presenters and interviewers, poets and panelists from all manner of professions, including writers, journalists, politicians, historians, activists, and local figures.

For more information, see the Featherston website: featherston.org.nz

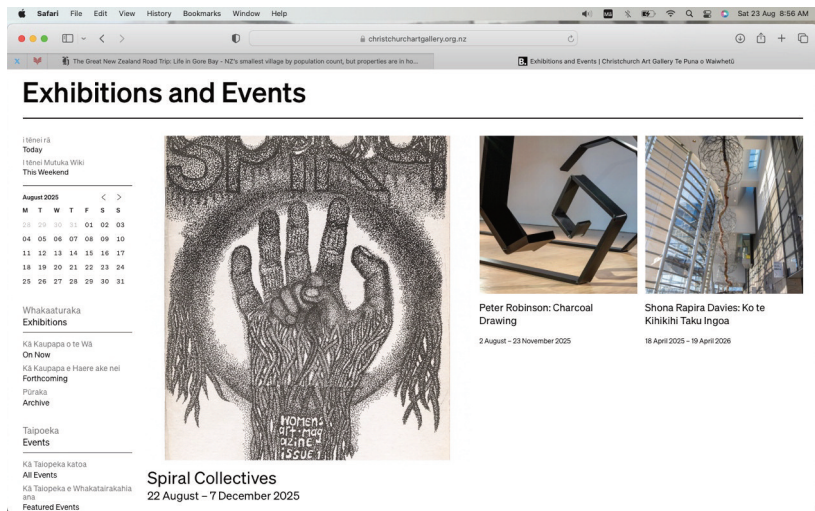
The Pictures in Our Heads: New Life for Auē and the bone people:
Becky Manawatu, Francesca Benocci & Marian Evans. Panel chaired
by Mary McAllum.



L-R Becky Manawatu, Mary McAllum, Francesca Benocci, Marian Evans

[2025]

Spiral Collectives at Te Puna o Waiwhetū (23 August-17 December)
archival exhibition curated by Tim Jones, with event 5 November 6-8pm.



Exhibitions and Events

19mni rā
Today
19mni Mufaka Wiki
This Weekend

August 2025

M	T	W	T	F	S	S
28	29	30	31	01	02	03
04	05	06	07	08	09	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

Whakaaturaka
Exhibitions

Kā Kaupapa o te Wā
On Now
Kā Kaupapa e Haere ake nei
Forthcoming
Pūraka
Archive

Tālopoeka
Events

Kā Tālopoeka katoa
All Events
Kā Tālopoeka e Whakatairakia
āia
Featured Events

Spiral Collectives
22 August – 7 December 2025

Peter Robinson: Charcoal Drawing
2 August – 23 November 2025

Shona Rapira Davies: Ko te Kihikihi Taku Ingoa
18 April 2025 – 19 April 2026

Spiral Collectives at Charlotte Museum Tāmaki Makaurau (24 October-December) co-ordinated by Joanna Osborne for Spiral and Sarah Buxton for the museum.

ACKNOWLEDGMENTS

This publication attempts to acknowledge everyone whose presence has enriched and continues to enrich Spiral's herstory, by helping Spiral in its active cherishing of creative work by women and nonbinary people. As audiences, readers, funders, allies, friends and whanaunga, some of you identified and identify as artists and writers, but many of you did not and do not. We treasure you all. Our warmest thanks. Ngā mihi nui, ngā mihi aroha.

ABOUT SPIRAL

Poet Heather McPherson founded Spiral Collectives in 1975. Spiral is a small artist-led registered charity (CC62215).

Perhaps best-known for publishing Keri Hulme's Booker Prize-winning *the bone people*, we educate about women's storytelling practices and legacies — we awhi and embrace, and tautoko and support them with publications, exhibitions, events, moving image, websites and archives. And patience. We all work as volunteers.

Almost all of our out-of-print publications are available to read and download at Christchurch Art Gallery Te Puna o Waiwhetū. Most of our other archives are held at the Alexander Turnbull Library.

