



The Child

THE CHILD

MARIAN EVANS PAGAN LEWIS TILLY LLOYD
BRIDIE LONIE & PENN MAHUIKA EVANS



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Cover image by Marian Evans *Penn in the Oriental Terrace kitchen*.

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ISBN 978-1-0671114-2-7

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PROLOGUE

Marian Evans

Around 1986, Bridie Lonie, Tilly Lloyd and I took part in a series of photoshoots for a book we'd compiled, *A Women's Picture Book: 25 Women Artists from Aotearoa New Zealand* (GP Books 1988, designed by Lynne Ciochetto (1950-2024), edited and produced by Daphne Brasell). Pagan Lewis (1948-2015) was our principal photographer.

A while back, at the Alexander Turnbull Library, the research library within the National Library, I re-found a proof sheet of some of the photos that weren't used. Like these, gah, annotated I think by Pagan.



L-R (1) Marian, Bridie, Tilly (2) Tilly, Marian, Bridie (3) Tilly, Marian, Bridie.

. . .

& like this one, which might be my fave: it shows, I think, the differences that exist alongside our love for one another.



L-R Marian, Bridie, Tilly.

I also became engaged by the series that follows, taken outside the kitchen at 8 Oriental Terrace, Mount Victoria, Pōneke, with my much wanted and beloved pre-schooler Penn, to whom I could have been more attentive, often.

Many thanks to Bridie & Tilly for their decades of patience and permission.

And to Pagan out there somewhere, much love, and gratitude for the memory of her beautiful awahi and tautoko. She's in the foreground in '17', the first photograph below; central in the next frame, '18'; & next to Penn in the final frame.

















EPILOGUE

Marian Evans

I made this little book, with a different text, for Penn as a gift.

Then, ages later, I came across a Radio New Zealand interview with Miranda Harcourt which helped me understand that for mothers who are primary and perhaps only carers, being an artist or writer or activist may mean that we're not emotionally present, as I wasn't with my children and sometimes still am—

“ When she was deep into a role it would take over her life, [Dame Miranda] says.

“I was a very immersive, I guess you'd call it method kind of an actor. And it would really take over everything, and the character would take over everything, and my personality would change and my identity would change and I would wake up in morning and immediately start

feeling nervous about the performance in the evening if it was theatre.”

The arrival of children in her life (her daughters Thomasin and Davida are both successful actors) also meant she had to be more emotionally present, she says.¹

It's obvious, of course. There are some related factors, too: women as primary/only carers may not have much extended family support; if we're single mothers the 31% gap in income between artists who are women and artists who are men means we're especially unlikely to be able to afford other appropriate childcare.² But I've understood this only in retrospect.

Fortunately, Penn and I are all good. His brothers and I are all good. But their childhoods weren't easy for any of them and we live with the effects.

1. <https://www.rnz.co.nz/life/screens/ex-actor-miranda-harcourt-coaches-superstars-but-she-can-t-spill-the-tea>

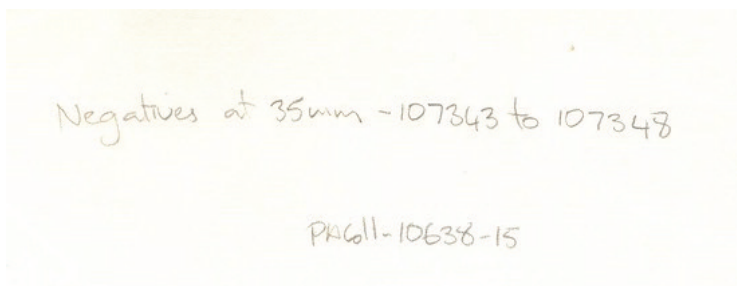
2. See Creative New Zealand & New Zealand On Air, *A Profile of Creative Professionals* [2022/23], p. 15 for the most recent available figures.



Penn & Marian a long time later, in the Oriental Terrace kitchen again.

ALEXANDER TURNBULL LIBRARY REFERENCE

I scanned the proof sheet on the stunning new ATL scanner. As always, I'm very grateful to the library for its care of the Spiral records and the personal archives of those involved in Spiral projects.



SPIRAL COLLECTIVES

Poet Heather McPherson founded Spiral Collectives in 1975. Spiral is a small artist-led registered charity (CC62215).¹

Perhaps best-known for publishing Keri Hulme's Booker Prize-winning *the bone people*, we cherish and educate about the storytelling practices and legacies of women and nonbinary people. We awhi and tautoko and embrace 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, without cost.²

We welcome and deeply appreciate donations to our running costs, in our 38-9026-0058551-00 SPIRAL COLLECTIVES TRUST account; and to *the bone people* graphic novel project 38-9026-0058551-04 SPIRAL COLLECTIVES TRUST. If you donate and then send your name and email to kiaoraspiral@gmail.com, we will send you a receipt you can use to claim a charitable donation tax benefit.

1. <https://www.spiralcollectives.org/>

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

