



# Whakapapa, Ancestry and Contemporary Fashion Practice Exhibition

held alongside the conference of the

## International Foundation of Fashion Technology Institutes (IFFTI) 2023

1 - 6 April 2023

The Conservatory  
Skinner Annex, Otago Museum  
Ōtepoti, Dunedin

**Front Cover Photo Credits:**

Designer: Libby Callaghan

Photographer: George Park

Model: Eva Meeuws

# Whakapapa, Ancestry and Contemporary Fashion Practice

## Curators

Tracy Kennedy

Tania Allan Ross

## Exhibitors

Libby Callaghan

Fiona Clements

Sofia Heke

Natalie Smith

Angela Lyon

Tania Allan Ross

Margo Barton

Stella Lange

Rekha Rana Shailaj



## Curators Foreword

Tēnā koutou katoa

Whakapapa, Ancestry and Contemporary Fashion Practice exhibition held alongside the conference of the International Foundation of Fashion Technology Institutes (IFFTI 2023), held in Ōtepoti Dunedin, Aotearoa New Zealand

He tāoka tuku iho: the treasures past down to us from ancestors, those tried and true wisdoms of old.

Incorporating the IFFTI conference theme 'Lines to the Past, Present, Future' makers and designers with links to Fashion @ The School of Design (past and present staff, students, and alumni), were invited to submit one piece of work – an object/fashion product/garment/digital artefact, that reflects the theme and their personal response to the article "Whakapapa Back: Mixed Indigenous Māori and Pākehā Genealogy and Heritage in Aotearoa/New Zealand." (Connor, 2019).\*

Each work for exhibition is inspired by a self-selected item with familial links to the maker/designer's whakapapa/ancestry/past, while an accompanying designer statement reflects a personal response to the exhibition theme, the "Whakapapa Back" article provided, and the chosen familial item.

Works were double blind peer reviewed and selected for this group exhibition by an expert review panel consisting of a fashion academic, fashion designer, museum curator and a representative from Te Pukenga, Otago Polytechnic, Māori Development and Kaitohutohu Office.

Ngā mihi nui kia koutou katoa

**Tracy Kennedy and Tania Allan Ross - Curators**  
**Principal Lecturers in the School of Design at Otago Polytechnic.**

\*Connor, H, D. (2019). *Whakapapa Back: Mixed Indigenous Māori and Pākehā Genealogy and Heritage in Aotearoa/New Zealand. Genealogy*, 3 (73). doi:10.3390/genealogy3040073 <https://www.mdpi.com/2313-5778/3/4/73/html>

# Acknowledgements

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Review Panel

International Foundation of Fashion Technology Institutes – IFFTI 2023 Conference

Tūhura Otago Museum

Denise Narciso – Catalogue Designer

TITLE

# Hauora Hinengaro Disruption



Photographer: George Park  
Model: Kennedy Lahood-Timu

## Designer Statement:

A Whakataukī for Mental health awareness:

Mā te whakarongo, ka mōhio

(through listening, comes knowledge)

Mā te mōhio, ka mārama,

(through knowledge, comes understanding)

Mā te mārama, ka matau,

(through understanding, comes wisdom)

Mā te matau, ka ora

(through wisdom, comes wellbeing)

Hauora Hinengaro Disruption is a collection of kākahu informed by the experience of my tipuna wahine's life post colonisation. The disruption of her Te Whare Tapa Wha and the suppression of her ahurea tuakiri influencing the silhouettes and design details.

This collection helps me to identify and raise issues of socio-economic health disparities, in particular to tangata whenua and the consequences of the colonisation of Aotearoa.

I have illustrated the eurocentric dominance in Aotearoa in my collection as advocacy for Māori mental health awareness.

This collection of mahi was for my Fashion Design Graduate 2022 hand in, by creating these kākahu, I am expanding and growing my mātauraka Māori.

This furthers me into my personal Ara Honohono to my whakapapa which then allows me to gain a strong bind to my tūpuna.

Kaupapa āpiti: Accountability, responsibility and courage

Harriet Kuihi Watson Bates my great grandmother was half English and half Māori and was heavily marginalized as a young woman of

Māori descent. She was married into an English marriage and slowly lost her mana and ahurea tuakiri.

Harriet's iwi was Ngāi Tahu/Huirapa and was one of the oldest living Huirapa members in the years before her passing. Her history with mental health and my privilege with mental health made me come to terms with a passionate concept for this collection. For a tribute to my Tūpuna and all Māori individuals that have been let down by the health system here in Aotearoa.

Leading me into my overall notion of this collection; To identify and raise issues of socio-economical health disparities in Aotearoa. In regard to tangata whenua based on the consequences of the colonisation of Aotearoa.

## Designer Bio:

As an Ōtepoti privileged Māori/Pakeha fashion designer, I truly believe that my responsibility is to use my platform for social/cultural good and to constantly research/provide my mātauraka Māori to individuals that want to make a difference and learn about the importance of tangata whenua in/and Aotearoa.

Delving deep into my Māori heritage with my past projects, soon saw me registering and becoming part of Ngāi Tahu. This finished off my whakapapa research journey and now I am aiming to continue to research tangata whenua and to keep a cultural lens when producing kākahu in my fashion design career.

TITLE

# Reclamation of Self-determination



Photo Credit: Edith Leigh Photography

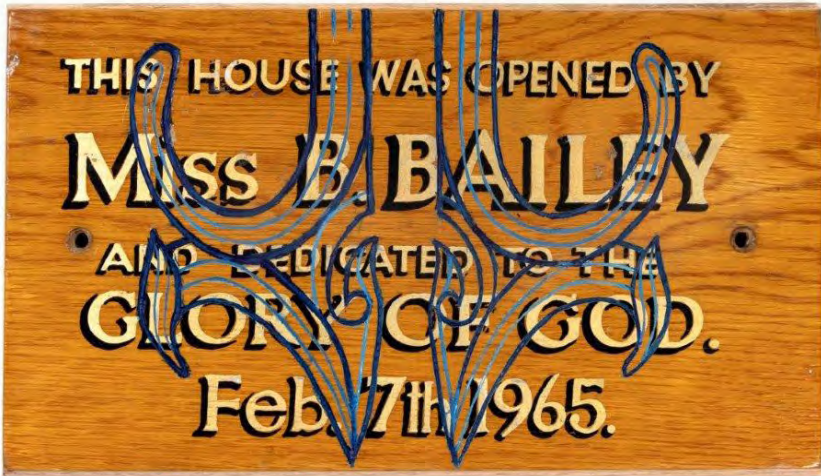


Photo Credit: Astrid Erasmuson

## Designer Statement:

I am this and this

And and

Not or /

“Two rivers within me flow”

Very much so and my reflection on this takes many turns yet always ends up where my heart feels most comfortable, lying atop Papatūānuku and reflecting with her to create an infinite loop of nourishment. Her abundance is everything we eat, wear, and use daily to create a comfortable life and we have learnt how to manipulate nature into forms that please and displease us. That disrupts our cognitive bias and enables another story to be bold. One that honours the whenua, the whakapapa and the Tangata who have chosen to participate in this form.

In my reclamation of who I am, it is time for me to be seen, from my truth, not my skin, I shed this. I am reborn. I am free. I do not exist without her beauty and adornment. Everything I have and use is hers.

Holding my whakapapa within its time lines.

Ko au te whakapapa. Ko te whakapapa ko au.

Indoctrination creates a sense of safety, health and community. Yet we are still disconnected driving me to find my own reclamation. Structures and systems will crumble and contemporary fashion practice is all part of perpetuating this system. The duality of life and how an equitable relationship with each other

and Papatūānuku collaborates to enable the eat, wear and use. Forward momentum is holding space for Tino Rangatiratanga. What is it that you desire from this world?

Tihei Mauri Ora!

## Designer Bio:

Fi (Fiona) Clements: Waitaha, Kāi Tahu, Kāti Māmoe, Clan Gordon, Craftivist, Zero waste Practitioner, Cacao + Chocolate to delight the senses - Senorita AweSUMO, Kaiwhakahaara - Res. Awesome Ltd, Founder - Stitch Kitchen - 2015. Fashion Revolution NZ Advisory Committee.

Bachelor of Design, Fashion - 2011, Graduate Diploma in Sustainable Practice 2018 from Otago Polytechnic.

info@resawesome.nz  
0220273223

TITLE  
**Kākahu**



Photo Credits: Yuki Wada

**Designer Statement:**

Ko Mauao te maunga  
 Ko Tauranga te moana  
 Ko Kopurererua te awa  
 Ko Takitimu te waka  
 Ko Tamatea-Pokai-Whenua toku tipuna  
 Ko Ngāti Ranginui te iwi  
 Ko Ngāi Tamarawaho te hapu  
 Ko Huria te Marae  
 No Whakaraupō ahau  
 Ko Sofia Heke Toki ingoa

This kākahu was made as part of my Bachelor of Design (Honours) where I used my discipline of fashion and textile design to navigate my cultural identity. Having struggled with cultural disconnection, I learnt the traditional weaving practices from both my Māori and Pākehā whakapapa to navigate and strengthen my identity. Informed by Kaupapa Māori, Auto-Ethnography and Case Studies, alongside critical making and reflective practice, my honours project presented a series of textiles using a combination of raranga and loom weaving. I wove this kākahu as a centre piece for my project, implementing taonga (treasures) from my Māori and Irish whakapapa, including muka (flax fibre), feathers, paua shell, wool and lace. The first row of the kākahu features strands of muka overlapping as a symbol of my Māori and Pākehā tīpuna (ancestors) crossing over each other. The kākahu is worn as a symbol of whakapapa, as well as a representation of my personal journey of self discovery.

I connect to Connor's (2019) article through the importance of learning your whakapapa as a way to gain a sense of belonging. As a Māori and Pākehā wāhine I grew up looking at the world through a predominantly western lens. When I was young I did not identify as Māori or

Pākehā, and as I lived in Australia I struggled with cultural dislocation. It was through connecting to my whakapapa through weaving that I was reconnected to my tīpuna and the importance of reclaiming my Māori identity. I found a sense of belonging in the indigenous fashion community. Rather than prioritising commercial appeal or visual aesthetic, I used weaving as a way to communicate and connect with my whakapapa, expressing a visual narrative through my hands. From sharing my experience as a Māori and Pākehā wāhine I encourage others to find their outlet of identity navigation outside the western paradigm. As the fashion system is in need of immediate system change, restoration of Indigenous ontology and other ways of knowing is a wise solution. By connecting to Indigenous intellectual traditions we are met with deeper ways of viewing and understanding the world, working with our natural environment rather than against it. This kākahu presents an indigenous methodology of visual communication and storytelling. Through installing this work in this exhibition, I aim to bring together other individuals of dual ethnicity who are in the process of navigating their identity.

**Designer Bio:**

Sofia Heke (Ngāti Ranginui) is a fashion and textile designer based in Lyttelton Christchurch. Heke's work is centred around the exploration of contemporary Indigenous identity expressed through mixed media. Sharing her personal journey of Indigenising and decolonising her creative practice, Heke aims to legitimise Indigenous methodologies within the design community.

TITLE

# Reflections on Matriliney through Pinky Peach Coloured Glass



Photo supplied



Photo supplied

**Designer Statement:**

The smell of cigarette smoke and the accoutrements of smoking remind me of my matrilineal past, connecting me back to my Grandmother, Alys (1917- 2005), and her views on the world, views that simultaneously reflected European values, while also expressing gratitude that her granddaughters were growing up in Aotearoa New Zealand, the first country in the world to grant women the vote.

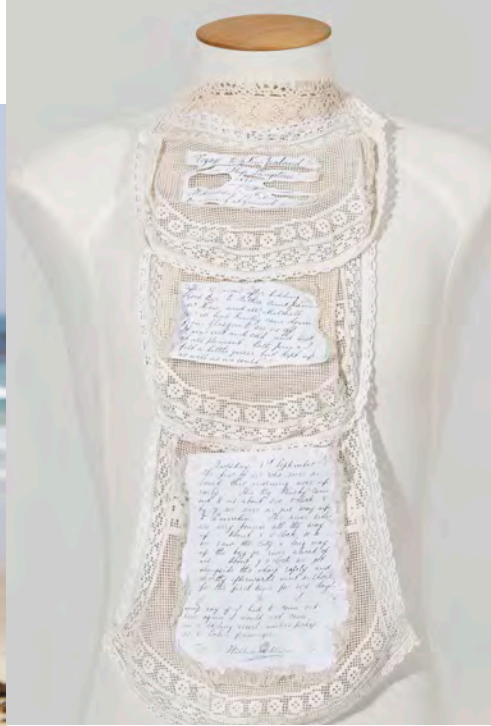
Alys was an incredible dressmaker, sewing for all her family. When she finished an item of clothing and gave it to us it had her scent, the soft earthy smell of Park Drive Tobacco combined with a faint expensive whiff of Chanel #5.

Cigarettes bring back strong memories of my maternal past, evoking conversation, and creativity. In these smoky spaces I learnt to sew, I heard about my own family history and a women's history of New Zealand, I also learnt about style, albeit European style.

Reflections on Matriliny through Pinky Peach Coloured Glass (2023) pays homage to those conversations, the Made in France pinky peach coloured glass ashtray is used to create the green coloured shape screen-printed onto frost cloth. Alys believed that you should choose one colour for your wardrobe and wear only that colour, her colour was green. I have chosen a non-traditional fabric to symbolise my own fashion awakening which occurred during a local fashion parade, the finale piece was created from plastic rubbish bags and as the model walked down the runway my 7 year-old self was spellbound.

**Designer Bio:**

Natalie Smith has a lifelong interest in fashion. She has a Certificate in Fashion from Otago Polytechnic, wrote an MA on the Wearable Art Awards and her PhD explored the art/fashion nexus. Natalie likes to work with unusual materials and has experimented with screen printing and dyeing fabric.



THIS HOUSE WAS OPENED BY  
**MISS B. BAILEY**  
AND DEDICATED TO THE  
**GLORY OF GOD.**  
Feb. 7th 1965.



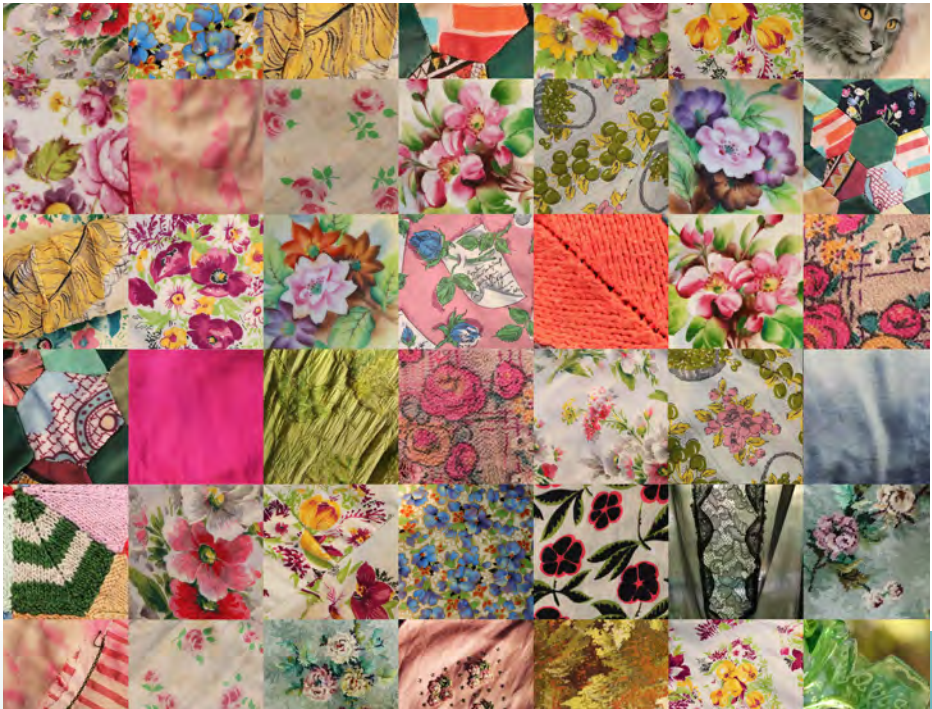


TITLE

# And All is Well



Photo supplied



**Designer Statement:**

I approach the Whakapapa and Contemporary Fashion Practice exhibition with my first heirloom; a silk handsewn patchwork Cinderella dress made by my Grandmother. She gave me the dress for dress-ups when I was 8. I always felt funny wearing it as I knew it was very special, but to her, I think she saw it, simply, as a practical gift. I remember she told me she made it for the first dance she went to with my grandfather but I am really not sure that this memory serves the truth.



Photo supplied

A dressmaker by trade, she was always using her hands to make things; clothing, jerseys, blankets and other homewares made from grids of Peggy Squares, triangles, hexagons and diamond

scraps. This quilt of images records little pieces of that making. Through collecting and presenting these pieces, I have remembered so much more of her; her soft skin, her missing fingertip and the way she would inwardly breathe her yes's. Like my delicate memories, where most of her things are now faded; threadbare with rotten cotton and lipstick-stained with the bad 1980s type from when I was a child, it feels good to honour her here in this collection. It takes me to a timeless place where it is only Grandma and I; a place where I remember I belong.

**Designer Bio:**

I am collector, artist, photographer and a lecturer in Design at Otago Polytechnic. As an artist, I use my camera to present collections of pictures, objects and drawings. In the Dunedin Public Art Gallery's Rear Window, as part of my Masters exhibition, I exhibited 1000 images that illustrated fragments of my memories as a girl. Amidst these collected pictures I have found a place that both fascinates and concerns me, presenting plucked mementoes of truth as fragile as memories themselves.

TITLE

# Lines from the past

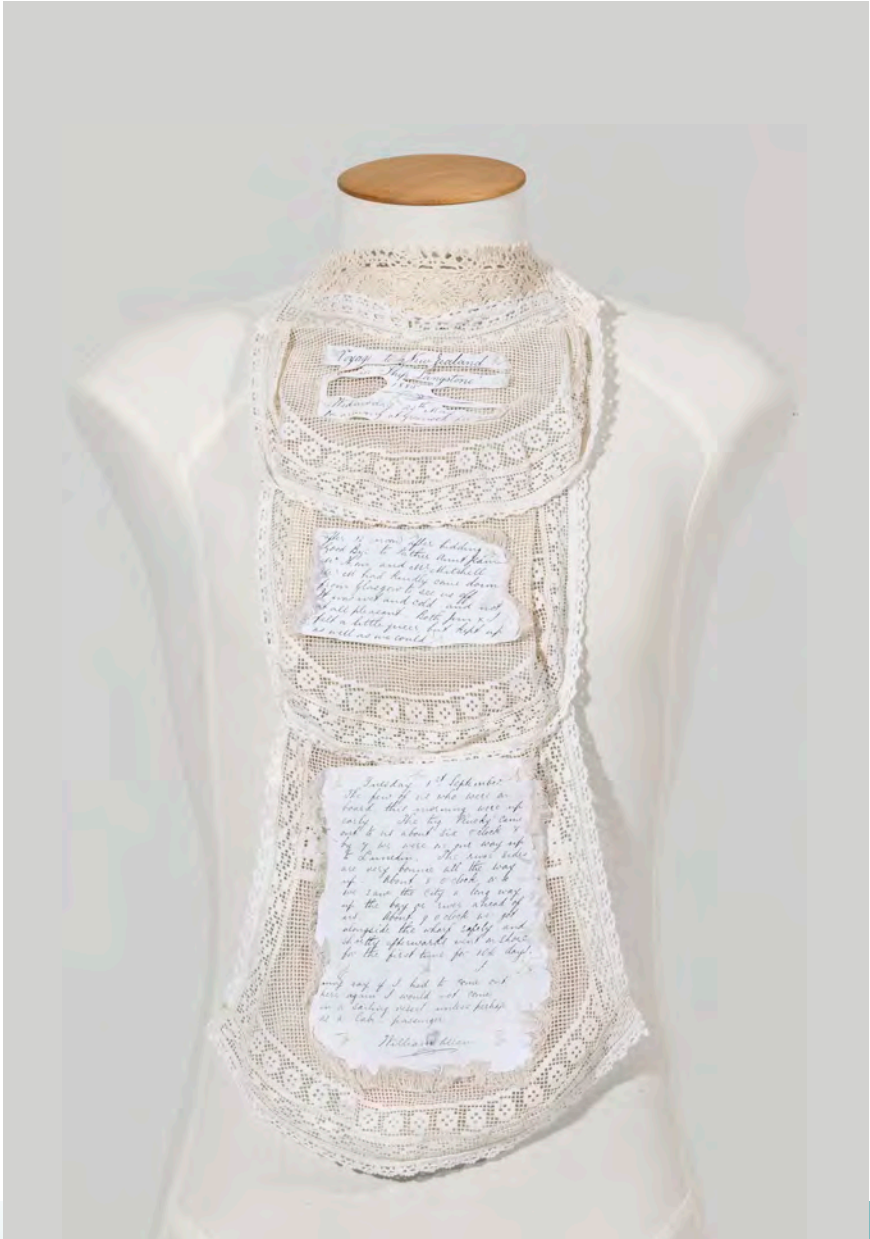


Photo Credits: Astrid Erasmussen  
Techniques and medium: Transfer textile print, repurposed  
cotton lace, mix of machine and hand stitch.

# Tania Allan Ross

## Designer Statement:

On Wednesday 20th May 1885, my great-great uncle William Allan aged 19 boarded the ship 'Langstone' at Greenock, Scotland. 104 days later he reached his destination; Port Chalmers, in the Otago Harbour Aotearoa/ New Zealand. During his voyage William kept a diary, this document has been cared for and handed down through generations of my family. Today I am fortunate to be able to flick through it, then Google search his voyage, to discover a photograph of the 'Langstone' docked at Port Chalmers during 1885.



Reading the article 'Whakapapa Back: Mixed Indigenous Māori and Pākehā Genealogy and Heritage in Aotearoa/New Zealand' (Connor, 2019), I reflect on the knowledge of my ancestral roots as passed down to me by members of my whanau (family). My Aunt Adair

had an interest in whakapapa (genealogy), she spent many years of research tracing her ancestral links. William's writing and recording of his experiences and thoughts while aboard 'Langstone', became known within our family as 'Uncle Willie's Diary'. 'Uncle Willie's Diary' was the starting point for Adair's searching, thanks to Adair and the physical research she undertook during the 1970's - 1990's, I am aware of my whakapapa and heritage stemming from the Allan family, Falkland, The Kingdom of Fife, Scotland.

Adair discovered the occupation of members of the Allan family living in Falkland during the 1800's, was lace makers and weavers. This knowledge inspires me, as I also practice textile crafts. Fibre and textiles play a major part in my identity. For 'Whakapapa and Contemporary Fashion Practice' I have created a piece of textile art inspired by 'Uncle Willie's Diary'. My process included a selection of extracts from William's diary, while being informed by Scottish highland formal neckwear, namely the lace jabot tie.

## Designer Bio:

Tania Allan Ross is a Principal Lecturer, Design (Fashion) within Te Maru Pumanawa/College of Creative Practice and Enterprise. Otago Polytechnic/Te Kura Matatiniiki Otago, Te Pūkenga. Tania's main research interests include adaptive and inclusive clothing, consideration of sensory integration in garments and profiling fashion graduates' creative practices.

TITLE

# Seven Years - Beyond the Seas



Brick photo credit: Wright, Terry. (2008) Sarah Grigg memorial brick, Convict Brick Trail. Campbell Town, Tasmania, Australia.



Tailoring by Dylan McCutcheon-Peat  
Silk organza, transfer print, beading  
Photo supplied

# Margo Barton

## Designer Statement:

A speckled apron so desirable that it galvanised a path to the southern hemisphere for Sarah Griggs ; my great, great, great, great, great, great grandmother.

Sarah was born on the 15 or 18 December 1772 in Dover Kent. In October 1788, at the age of 15, Sarah was convicted of theft of the speckled apron and sentenced to Seven Years - Beyond the Seas.

Sarah was held in Sandwich town gaol for over a year. On 19 January 1790 she was transported to Australia aboard the hell ship Neptune; a three-tiered vessel in the Second Fleet. The Second Fleet was known as the Death Fleet due to the hellish conditions onboard. The Neptune was captained by a former slave master and payment was calculated by the number of convicts boarding the ship. The number of people who made shore alive in Australia was immaterial. Due to this privatisation of transportation 31% of the convicts on the Neptune perished enroute. The Neptune arrived in Botany Bay, Australia on 27 June 1790. In August 1790 Sarah, along with 193 other convicts, was sent to Norfolk Island on the vessel Surprise.

Transportation would expose her to terrors, separate her from all kith and kin and eventually lead to our family's future in Aotearoa, New Zealand.

This apron is my response to Sarah Griggs'

transportation for stealing a speckled apron.

## Designer Bio:

Dr Margo Barton is Professor of Fashion at the School of Design, Otago Polytechnic, Dunedin, New Zealand. She is a milliner, fashion designer, fashion curator and fashion educator and often brings these four elements together. Her designing practice focusses on designing in 3D using virtual and physical spaces.

### References:

Griggs is sometimes referred to as Grigg or Gregg or Greggs

Mackness, George. *Affair of the Hell-Ship Neptune*. Sydney Morning Herald, Saturday 10 February 1945, page 8. Available <https://trove.nla.gov.au/newspaper/article/27927405>

Flynn, Michael C.; *The Second Fleet: Britain's grim convict armada of 1790*. Library of Australian History Sydney: Library of Australian History; 1993. Page 577

TITLE

# “Whakapapa of a Nomad or Home is where the Blankets are”



Photos supplied

# Stella Lange

## Designer Statement:

My work is a square of cloth, small, and importantly, portable. This Shawl is hand-woven and hand-dyed, from soft merino mohair yarns in warm colours that interlace randomly to form a shadow plaid, the weft shimmers, being distorted visually and physically. As a fifth-generation descendant of nomads, textiles signify permanence. This textile has a whakapapa of its own, the yarn, the loom, the hands that wove it, the knowledge to weave – all have a history I can articulate.

I am Tangata Tiriti, my ancestors on my Father's side arrived to Whakatū Nelson on the 1st September 1844 from Germany in the Skiold, a Danish waka. On my mothers side they arrived from Scotland to Tamaki Makaurau Auckland around 1912. This genealogy is buried, recorded in sparse and tight unemotional official records, in generational family tales listened to as children on long trips to visit family, and in the collected research of my Auntie Audrey Lange who spent much of her life documenting the connections of her tipuna-ancestors. In summary I am a fifth generation New Zealander disconnected from my German and Scottish ancestry. Connor (2019) by articulating their own whakapapa through autoethnography and by connecting this to their Tipuna and to whenua provided a way to conceptualise how my own experiences shape my identity living and practicing here in Aoteroa. My New Zealand Tipuna-ancestors were nomads, diaspora, shifting location with each generation, arriving in Nelson, moving to Matamata, then Auckland, and Dunedin. As a child this nomadic shifting continued, living in seven physical houses, from Auckland to Dunedin. Home was signified by the artefacts that surrounded us more than

the geography upon which we rested. Family textiles, and clothing provided the permanence that others found in location – this woven piece was inspired by ubiquitous woollen blankets that always marked 'home'.

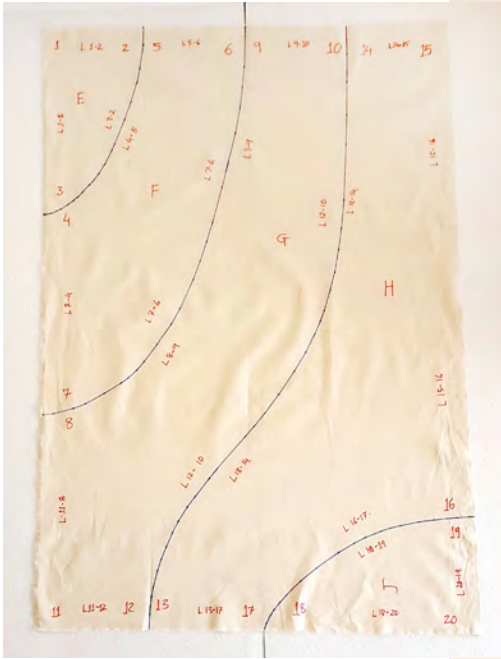
I do not know for sure if my German or Scottish ancestors wove cloth - it is likely some did. I know my German Tipuna were criticized for speaking German when they came to live here in Aoteroa, I know my maternal Grandmother, Jean Stanley (Nee Ricketts), learned to knit as an adult at Workers Education Association classes in Auckland and then taught her daughter Carol June Stanley, my mother who then taught me. I know my mother was taught to sew clothes for herself and her family, and she passed that knowledge on to her children. As an adult I learned to spin, and to weave and began to teach here at the School of Fashion in 2000. In this way, these materials connect me to place. The merino and mohair I use to mahi toi was hand dyed in Clyde. The I loom I use to mahi toi was hand crafted in Hamilton and purchased used from a weaver living near Oamaru. The knowledge I use to mahi toi was taught to me by a German New Zealand in Ōtepoti Dunedin. This shawl – has whakapapa as do I.

## Designer Bio:

Dr Stella Lange, Tangata Titiriti , whakapapa back to Germany and Scotland. She has presented research, and exhibited nationally and internationally. A Principal Lecturer at Te Pūkenga Otago Polytechnic School of Fashion, and Co-President of Costume and Textiles Association of New Zealand.

TITLE

# The Sartorial Continuity of the Past and Present, the Inside and Outside of the Borders



# Rekha Rana Shailaj

## Designer Statement:

Helene Diana Connor (2019) in her article titled Whakapapa: Back: Mixed Indigenous Māori and Pākehā Genealogy and Heritage in Aotearoa/ New Zealand discusses the ambiguity surrounding mixed cultural heritage which parallels the sartorial conflicts faced by the diasporic societies in their adopted homelands. She proposes that "moving between two worlds is not always simply about erasure or denial, but rather about the creation and establishment of alternative experiences." According to the Western dress rhetoric, Sari from the Indian subcontinent is set into rigid national and ethnic dress constructs. The mark of "ethnic dress" comes with the misassumptions of it being static, rooted in tradition, and lacking innovative expressions. Thus, maintaining its difference from the superior Western dress. The conflicts of identity formed by the sartorial choices is one of the focuses of this body of work. This work frames sari from its traditional roots into the diasporic space of cultural difference. Challenging the fear of its erasure this work locates the sari in public space as the key motif for clothing expressions. One of the aims is to pick up the notion of location and uncover sari within the hybrid space. To create these pieces which are informed by a sari as a troupe, I have assembled my past lived experiences of wearing a sari, initially given to me by my mother and founded on my whakapapa. Using personal narratives and hindsight, I have extended meaningful explorations by utilising the key characteristics and parts of a sari to suggest unique forms of garments. These fluid garments have been denied the normality of traditional seams and characterised by unconventionality yet rooted within the sartorial history of past and present. The traditional seams are dissolved into folds, tucks, pleats,

and gathers lending to a blend of a fitted and extended silhouette. The long diagonal cutlines flow around the perceived body in unexpected places. This method of creation borrowed from the sari and informed by the movement of drape creates a space between the body and the form. This indulgence in the in-between space references a kind-of-discomforting-comfort. Within my experience of wearing a sari, comfort in the connection with my cultural values and whakapapa, and discomfort of not being able to wear it in the public space and losing the habit of being in one. For another wearer the discomfort may be felt due to the lack of balance as the garment is not always centred on the body and is built on the idea of asymmetry, which is the key feature of a sari. Sari as the harbinger of connectedness with my past and my family embodies my heritage and the values passed on to me by my whakapapa.

## Designer Bio:

Rekha Rana Shailaj is a Senior Lecturer at the School of Design, Otago Polytechnic teaching in the Fashion program. Rekha is currently pursuing a Ph.D. in the area of decolonization of a 'national dress'. As a conceptual designer, Rekha practices design in a multicultural environment, working with sartorial identities created through different fashion systems, drawing on both Eastern and Western sensibilities. Ethnographic clothing is an area of special interest, especially from India where she was born and raised. Her current research focus is on the decolonization of fashion systems. In particular, she is working with traditional fashion clothing practices from India with a focus on near-zero-waste fashion solutions.



Whakapapa, Ancestry and Contemporary  
Fashion Practice

Tracy Kennedy and Tania Allan Ross

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Mātauranga Māori is a significant component of New Zealand's heritage, and sharing mātauranga Māori facilitates inter-cultural dialogue and understanding that is in the national interest. However, we recognise that the originating Māori community and/or individual has the primary interest as kaitiaki over the mātauranga and we are therefore committed to ensuring that the sharing, promotion and innovation based on mātauranga Māori respects and enhances its cultural and spiritual integrity, as well as that of the originating community and/or individual."

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Work on Loom

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