

Becoming the weaver:

Embodied craft and installation as
forecast and genealogical gesture.

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Abstract

This practice-led project explores the intrinsic nature of the experiencing body through processual acts of craft and installation. This project proposes that intuition behaves with embodied memory and encounters of felt space to project and support the body through cyclical time with ongoing guidance. This project is embedded in methodologies of encountering, forecasting, and whakapapa. It explores how a process-driven practice can nurture past and present genealogical ties for the sake of the generations to arrive in the future. In my practice, craft-making engages the mind and body simultaneously through crochet, sewing, braiding, and net-making. The interlocking of loops and the braiding of fabric strips are a re-emergence of me becoming a weaver – facilitated through donated familial clothes and textiles, temporal making, pūrākau, and collaboration. This exploration of intuitive making, within the acts of crafting, generates an awareness of my presence inside my lineage as a service for those who have come before and those who will follow after.

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Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor used artificial intelligence tools or generative artificial intelligence tools (unless it is clearly stated, and referenced, along with the purpose of use), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Signed

A handwritten signature in black ink, appearing to read 'Jorge Rojas', written in a cursive style.

May 14, 2025

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Thank you.

Introduction

Carry this story with you. My mother and I sat deep in our afternoon unwind at the dining table. During our conversation, I cannot pinpoint when, I showed her my latest collaborative work – a kupenga (net) made with braids of repurposed home textiles. I remember her eyes lit up, and her voice brightened as she recognised the Māori weaving. A deep-seated warmth sat in my puku as she felt the mauri of my craft. She told me of her childhood experience in Te Hāpua, a small town in Te Tai Tokerau, Northland. After the school day, she would run to Te Hiku O Te Ika Marae to watch the wāhine weave. Entranced by the intricacy of their weaving, she grew a love and respect for the handmade crafts, though she could never fathom having the patience to weave. Yet, unbeknownst to her, their weaving would return to her through her daughter's hands.

Becoming the Weaver: Embodied craft and installation as forecast and genealogical gesture intends to explore embodied knowledge carried through the threads of whakapapa in textile practice. The approach is led by understanding the body as fibrous and comprised of strings gathered and prepared by tūpuna (ancestors).

I work with installation, textiles, and craft-making, in collaboration with Te Ra Awatea Kemp (Ngāti Raukawa, Ngāti Koroki, Te Āti Awa ki Whakarongotai, Ngāti Toa and Pākehā) and Ngahina Belton-Bodsworth (Te Ati Awa, Ngāti Rārua, Ngāti Toa Rangatira, Ngāti Mutunga, Rangitāne, Scottish, Irish, and English), who offer cyclical support to find new ways to understand my position as a tactile weaver in the layers of my lineage. In my practice, my installations and crafted objects transcend their visual aesthetics to embody the process of making. As artefacts of my intuition, each work carries its relation and mauri in the projection of my research.

This exegesis presents four phases of my research. All images used are mine, unless named otherwise. In phase one, *embodying encounters*, I will reflect on the knowledge carried through from undergraduate research. This knowledge provides grounds for my methodology of exploring the awareness of my intuitive body and the agency of my gestures. Further, I will discuss the notion of felt space as an ongoing space of experience woven by bodily sensations to value space beyond its physical form.

In phase two, *the flesh of clothes* will be discussed through making with my mother's clothes and the impact of realising my subconscious yearning to reconnect the lines of my whakapapa. Within this phase I explore how my work forecasts the binding of the strings of my ancestors with my fibres as a gathering and of preparing knowledge in service for the generations to come.

In phase three, *practising in proximities*, I discuss my 'meditative making' process: working with my mother's clothes (her 'fibres') to gain closeness with her. As the research realises my awareness of connecting with whakapapa, I reflect on my collaborative works, *Whiriwhiri* and *Taura Here*, in reflection on maintaining whanaungatanga, relationships, through shared experiences to find a sense of belonging through pūrākau (storytelling).

Finally, in phase four, *crafting with my intensities*, I will look to nearing the end of my research and reflect on the intent of craft-making and the generational affection from my tūpuna wāhine (female ancestors) through my mother, passed down through matrilineal lines.

Phase One – embodying encounter



Figure 1 Jeorja Duffy, *tablecouchstudio*, 2024, macramé cord, AUT Studio, Auckland.

The etymology of the term 'encounter' indicates a meeting of adversaries.¹ I began using the term *encounter* to understand my installation methodology at the beginning of my research. I found solace in the notion of installation as a record of a face-to-face meeting with space and materials. In my installations, I undertake a meditative process where my making mind and physical body simultaneously expand my trace into rooms. For example, I pay close attention to the details of the room, like a protruding hook or the gentle breeze from a vent. Through an intuitive installation process, I experiment with levels and placement to highlight these elements. By drawing on past embodied experience in the space, I realise and shape my installations in the present. The act of encountering and enfolding past experiences of space for installation is significant to my intuition-led practice, as it relies on what my body knows and what will happen.

1.1 Feeling space through temporary installation

In my practice, I use the term 'space' for its literal meaning: an area, room, or boundary. My installations are not site-specific; they are informed by the presence of my intuitive body within a particular space. In relation to my body's encounter, I would describe the spaces I install in as *felt spaces*, environments beyond physical space, acknowledging atmosphere, memory and sensory experiences.²

In *The Oxford Handbook of Sound Art*, philosopher Gernot Böhme explores this idea in his chapter, 'Felt Space', suggesting bodily sensations create felt spaces.³ These sensations are conditioned through a methodology of expansion and contraction: *expansion* as the 'widening' of the body, and *contraction* as 'constricting' to felt tensions within the process of widening. In my practice, 'widening' involves extending my awareness in a space to embrace its structural and decorative elements. This is realised through the processual acts of my installation practice.

When I enter a site, I pay attention to what I call 'artefacts'. I use the term to refer to anything made or modified by human practice.⁴ These can be functional and embellishing aspects of an architectural practice, such as ceiling fixtures, holes, hooks, variations of levels, lighting, and any imperfection; these are my points of constriction.

¹ Online Etymology Dictionary, s.v. 'Encounter', accessed March 26, 2025, <https://www.etymonline.com/word/encounter>. Full etymology definition, c. 1300, "to meet as an adversary," from Old French *encontrer* "meet, come across; confront, fight, oppose," from *encontre* "a meeting; a fight; opportunity" (12c.), noun use of preposition/adverb *encontre* "against, counter to" from Late Latin *incontra* "in front of," from Latin *in-* "in" (from PIE root *en "in") + *contra* "against" (see *contra*). Weakened sense of "meet casually or unexpectedly" first recorded in English early 16c.

² Gernot Böhme, 'Felt Space,' in *The Oxford Handbook of Sound Art*, ed. Jane Grant, John Matthias, and David Prior (Oxford University Press, 2021), 29.

³ Gernot Böhme, 'Felt Space,' 30.

⁴ Online Etymology Dictionary, s.v. 'Artifact', accessed March 31, 2025, <https://www.etymonline.com/word/artifact>.

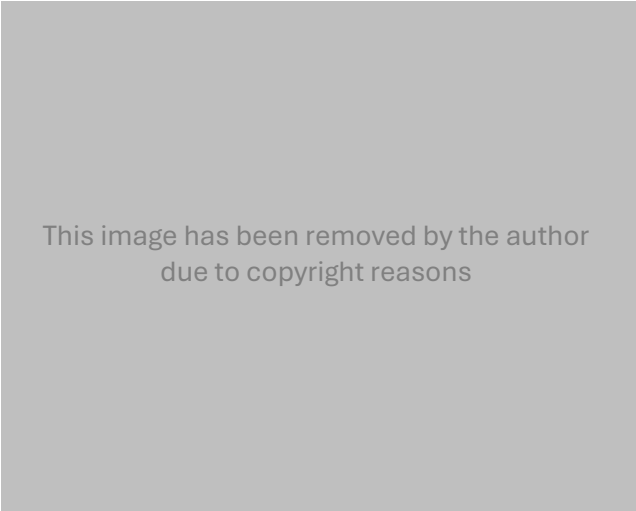
Furthermore, I see artefacts as traces left by others which inform how I experience and respond to a site. Aotearoa multi-disciplinary artist Lisa Reihana (Ngāpuhi, Ngāti Hine, Ngai Tūteauru, Ngāi Tūpoto) uses the term *artefacts* to refer to the 'bits that come out of conversations and making that assists in acknowledging what you are working on';⁵ an understanding grounded in a practice of community and manaakitanga. In my practice, I substitute 'bits' with 'objects' in the site: these derive from my body conversations and the readings that also assist in acknowledging my method of temporary installation. My readings of artefacts are performed to embrace the spaces I encounter as a labour of care towards the site and the past bodies and experiences that once belonged there.

1.2 Temporary installation



Figure 2 Installation for off-site exhibition, *Spooky Action at a Distance*, 2023, installation, Auckland Old Folks Association.

⁵ Lisa Reihana, 'Te Ao Mahora Wānanga', Presentation at Te Ao Mahora Wānanga: a symposium for researchers in Art and Design, AUT, Auckland, March 27, 2025).



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Figure 3 Marcel Duchamp, *Sixteen Miles of String*, 1942, installation, Central Manhattan, New York, Alexina and Marcel Duchamp Papers, Philadelphia Museum of Art, Library and Archives. https://www.duchamparchives.org/pma/archive/component/MDE_B017_F001_075/. Image by John Schiff.

Reflecting on my previous research, I would use crafting materials like yarn and string to materialise my readings of the sites. My work, *continuous*, was a temporary installation shown in an Auckland University of Technology (AUT) undergraduate group exhibition, *Spooky Action at a Distance*, held at the Auckland Old Folks Association hall. Responding to the rich material history of the hall, I strung up my materials, weaving them through ceiling hooks along window frames and twisting them around the railing. The work performed as a supporting structure to the energy of the space, as the space, in return, supported my string.

I see connections to artist Marcel Duchamp's work, *Sixteen Miles of String*, a string installation that wove through the *First Papers of Surrealism* exhibition, interrupting the audience's relationship with the exhibited artwork. The work is understood as Duchamp's exploration of surrealism through acts of repetition and the durational nature of labour. His method of installation came with a surrealist pursuit of affirming power to the unconscious mind in the search for autonomy.⁶ Rather than disrupting the space, the work invited the audience's body to imagine their path through the gallery space, and sink into a prolonged felt encounter.

⁶ T. J. Demos, 'Duchamp's Labyrinth: First Papers of Surrealism, 1942', *October* no. 97 (2001): 91–119.



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Figure 4 Conceptual framework of Bergson's philosophy. Elena Fell in *Duration, Temporality, Self: Prospects for the Future of Bergsonism* (Oxford: Peter Lang AG, Internationaler Verlag der Wissenschaften, 2012).

Similarly, my installations unfold through durational labour and iterative processes that reflect the intuitive nature of my making. In an ongoing installation process, rather than measuring time conventionally, I engage with time focused on my lived experiences. Where my embodied responses guide the rhythm of my installations. My installations begin with a prompt, either an event or a moment of curiosity, and continue through the progression of my intuitive response. By the innate nature of my consciousness to phase in and out, I widen and constrict to sustain my curiosity about the intensities felt within my lived experiences of the space, thus giving reason to my work as reiterations. Elena Fell's drawing on Henri Bergson helps me understand time as represented by the life of consciousness.

Her diagram expands consciousness/intuition in relation to matter, materiality and the tenses of time.⁷ I could relate Bergson's concept of duration to the nature of whakapapa as ongoing.⁸ Bergson claims that the tenses of time are built upon the constructs of matter, time, image and space.

Duration, thus restored to its original purity, will appear as a wholly qualitative multiplicity, an absolute heterogeneity of elements which pass over into one another.⁹

Though time may feel continuous in its lived experience, it exists as a succession of realities informed by its constructs. Each reality, 'distinct and external to one another', carries the next simultaneously; the consciousness frames the simultaneities as the succession of time.¹⁰

The simultaneities of physical phenomena, absolutely distinct in the sense that the one has ceased to be when the other takes place, cut up into portions, which are also distinct and external to one another, an inner life in which succession implies interpenetration, just as the pendulum of a clock cuts up into distinct fragments and spreads out, so to speak, lengthwise, the dynamic and undivided tension of the spring.¹¹

Here, Bergson collapses the idea of time as a continuum, instead suggesting that the past and present are organic to each other, like layers of 'disconnected instants' that extend towards a version of the future.¹² I see this from the perspective of lineage and the idea that my matrilineal lines are present and held in my making and installation. My lived experience and its cycle of reiterations belong to a measured flow stemming from my tūpuna wahine (female ancestors), linking me to familial memory and ancestral knowledge. For tūpuna, derived from 'tū' meaning 'to stand' and 'puna', 'the springs' or source of ancestry, grounds my installations in an ongoing temporal process that resists objective time. Instead, they are rooted in the time of my lived experience.

⁷ Elena Fell, *Duration, Temporality, Self: Prospects for the Future of Bergsonism* (Oxford: Peter Lang Publishing Group, 2012).

⁸ The Dowse Art Museum, 'Maureen Lander: Flat-Pack Whakapapa', June 12, 2024, <https://dowse.org.nz/exhibitions-and-events/exhibitions/2017/maureen-lander-flat-pack-whakapapa>.

⁹ Henri Bergson, *Time and Free Will: An Essay on the Immediate Data of Consciousness*, trans. F.L. Pogson (London: George Allen & Unwin LTD, 1910), 299.

¹⁰ Bergson, *Time and Free Will*, 228.

¹¹ Bergson, *Time and Free Will*, 228.

¹² G. Watts Cunningham, 'Bergson's Conception of Duration', *The Philosophical Review* 23, no. 5 (1914): 525–39, <https://doi.org/10.2307/2178586>, 536.

Phase Two – the flesh of clothes



Figure 5 Installation detail. Jeorja Duffy, *affections*, 2024, cut-out clothing, AUT Studios, Auckland.

In my master's proposal, I introduced clothes as material, inspired by Rosi Braidotti's concept of embodiment as the 'intelligence of the flesh,' and the idea that embodiment can be captured in our clothes¹³ I began by using recycled clothing rags, cutting them into strips and tying them together to maintain the linear form belonging to my installation method. My first test installation used these strips, similar to my previous work, but with added elements of colour, pattern and the physical body.

However, the disconnection between myself and these clothes was apparent to the viewers as the concept of the physical body isolated the work. The action of cutting clothes and exposing the body was interpreted as having destructive intent. My lack of personal connection to the material history of the clothing rags was projected onto the audience's reading. My intention, however, had been to uncover the memory of the physical body held in the fabric.

In response to these readings, I shifted to using clothes that were significant to me, introducing garments belonging to my mother. Instead of cutting the fabric into strips, I concentrated on the garments' seams. I intended for the memory of my mother's body to be carried through the form of the garment itself.

The sourcing of her garments differed from the recycled clothing rags, as hers came with the structural skeleton of the seams. The pre-existing structure of the clothes introduced a new approach to my installation method. Unlike the flexible nature of string and thread, the seams are fixed, limiting my capacity to expand within the felt spaces. However, I saw this as a potential to grow my installation techniques, so to sustain my linear aspect, I exposed the seams as cut-outs.

I instinctively followed the borders of the seams, and the cutting process became an emotional encounter with the memories I had with each garment. They were vulnerable moments for both me and the garments as we experienced a state of unravelling. With a heightened consciousness of the act, I was left with finely cut seams, exposing the delicate structure of the garments.

¹³ Rosi Braidotti, *Nomadic Theory: The Portable Rosi Braidotti* (New York: Columbia University Press, 2012), ProQuest Ebook Central.



(TOP) *Figure 6* Installation detail of tied together cut recycled rags, April 5 2024. (LEFT) *Figure 7* Installation detail. (RIGHT) *Figure 8* Installation detail.

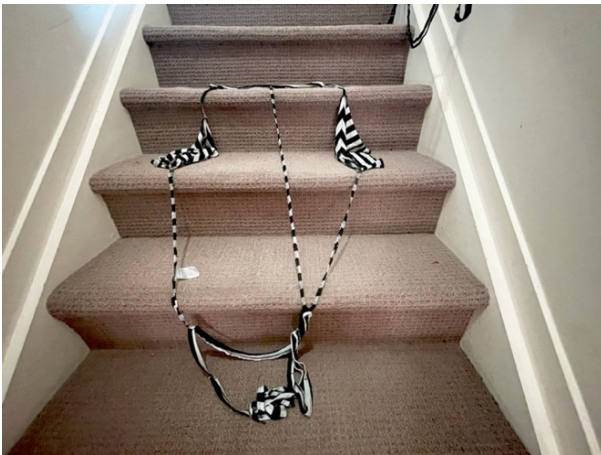
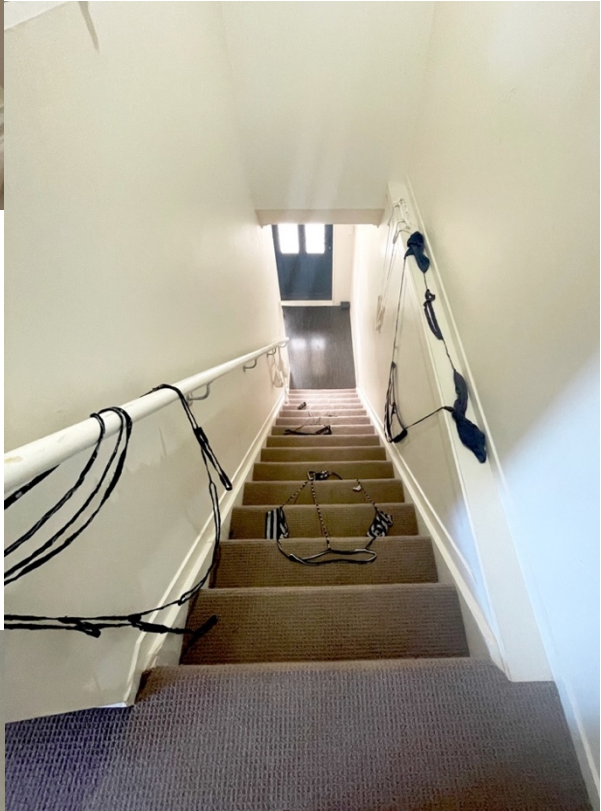
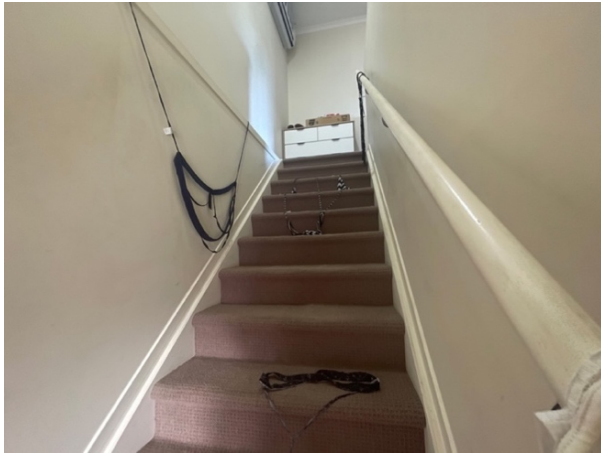
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Figure 9 Pip Culbert, *White shirt (Radic)*, 1992, steel, cotton, Collection of the Museum of New Zealand Te Papa Tongarewa. <https://collections.tepapa.govt.nz/object/592859>.

Artist Pip Culbert similarly engaged in the artistry of seam work, deconstructing textile forms like clothes, tents, and sails. By selecting everyday objects, she ruptured their forms to appreciate the textile structures that support our everyday lives.¹⁴ Her work, *White Shirt (Radic)*, examined a shirt off somebody's back; both the artist's selection and the use of a 'found object' create an artwork that is grounded in Culbert's embodied experience of her environment. Culbert's precise cut-outs in her work acknowledge the design of textiles that embrace the body and support the human experience.

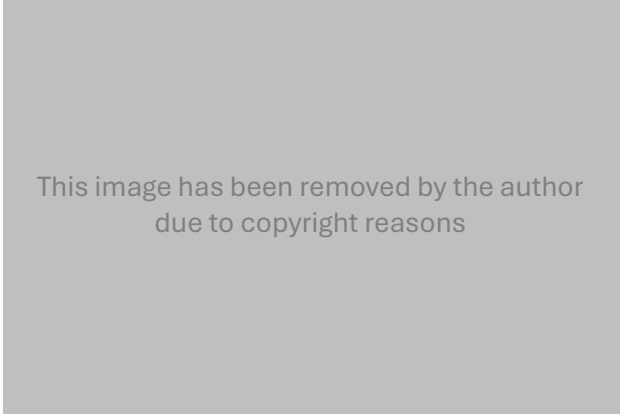
For me, clothes are a second skin that once embraced my mother's body throughout her life, carrying the experiences. Her presence lives on in my strong recognition of each garment from her striped shirt to her flower-patterned blouse. I treat each garment with affection, referring to them as 'her'. In personifying my work as 'her', I intuitively seek to maintain my connection with memories of her. Each garment provides comfort, warmth, and self-expression. They are carried in my memory and immortalised through my labour of crafting and installation. My work of seams, serve as an intimate exchange of lineage, maternal bond, and growth as an artist.

¹⁴ Megan Tamati-Quennell, 'Transformation of the Ordinary', Te Papa's Blog, February 14, 2016, <https://blog.tepapa.govt.nz/2016/02/14/39247/>.



(TOP LEFT) *Figure 10* Installation detail. (RIGHT) *Figure 11* Home installation detail seam works along a staircase, May 15 2024. (BOTTOM LEFT) *Figure 12* Close-up of stripe patterned seam on stairs.

In a further exploration of my mother's clothes, I returned the garments to my family home. I created temporal installations using the seams to re-encounter the domestic space and the memories housed. This process signified the transition of the seams from intimacy to art form. I chose hallways and the staircase for their sense of movement, allowing the seams to interact with the flow of the space. The clothes took on a new form as their presence connected with the family rooms. The installation became a work of the past and present coming together in one moment.



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Figure 13 Chiharu Shiota, *Connecting Small Memories*, 2019, installation, Busan Museum of Art, Busan, South Korea, <https://www.chiharu-shiota.com/connecting-small-memories-1>. Image by Sunhi Mang.

Artist Chiharu Shiota explores the notion of 'presence in absence' by activating memory through installation.¹⁵ In her work, *Connecting Small Memories*, her thread weaves through the gallery space, connecting the histories of human experience belonging to the inanimate objects. Her installations weigh in on the human connection to life and death, captured in a temporal expansion of her embodied engagement with space and materials.¹⁶ Similarly, in my practice, the objects of my mother's clothes hold memory. I create with the materials from my past and hers to engage with them in my present time. I realise that my temporal making and installations follow past patterns to inform current decisions and to project what may become tomorrow. Therefore, in my practice, I follow a forecasting methodology.

2.1 Forecasting

The notion of 'forecasting' as an intuitive methodology has profoundly impacted my understanding of family, lineage and durational practice. Forecasting includes unpacking these concerns and showing how my craft-making has, and will come to, benefit others in my past, present, and future. Forecasting predicts future outcomes by reflecting on past and present patterns, with an awareness of the patterns of change that emerge over time. Forecasting – imagining an outcome while making – is my indication of knowledge coming forward in the form of intuition. Intuition, for me, is the feeling of knowing that guides my body through life. It is formed and nourished by the embodiment of experiencing life and being a practising artist. Kate Whitehead is a business planning and analytics writer. In her book, *Forecasting: Is it an Art or a Science?*, she suggests that forecasting is a trained skill of

¹⁵ Roxanne Bagheshirin Lærkesen, 'Artist Chiharu Shiota Uses String to Draw in Space: Louisiana Channel,' documentary, posted April 23, 2022, by Louisiana Channel, YouTube, <https://youtu.be/cyDc7hU29gM?si=BdwrKyP4uvIR979x>.

¹⁶ Stephen Lennhoff, 'The Theatricality of Chiharu Shiota's Art: Brilliant Ideas Ep. 52,' documentary, posted May 2, 2017, by Bloomberg Originals, YouTube, <https://youtu.be/ULpxdHy0eZc?si=fqX0xeA8kM-f-bl1>.

the knowing body. In reflecting on artistic practice and analytics, forecasting is adapted to the proficiency of the forecaster.¹⁷ For example, when I crochet, I know the limits and possibilities of the method. Therefore, I can decide to change or break the pattern of stitching. I can determine whether a material fits my needs based on my embodied intuition. To further explore the forecasting methods in my practice, I will explore the etymology of the terms 'fore' and 'cast' to understand their importance in forecasting.

¹⁷ Kate Whitehead, 'Forecasting: Is It an Art or a Science?', September 23, 2023, <https://www.linkedin.com/pulse/forecasting-art-science-kate-whitehead>.

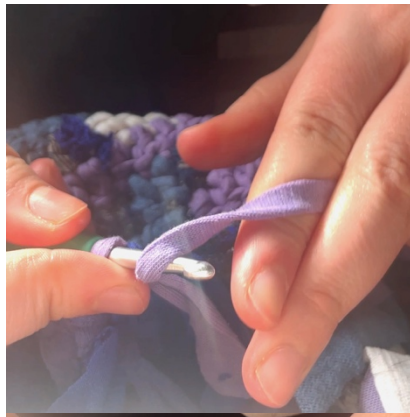
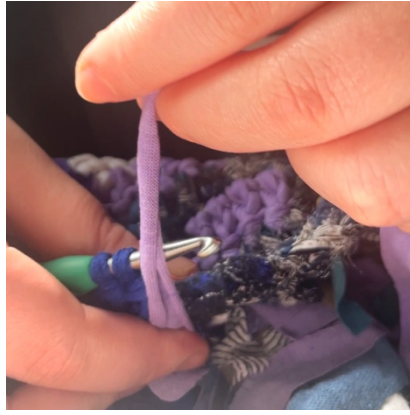


Figure 14 In the process of crochet.



Figure 15 LEE Mingwei: *The Mending Project*, 2009 - present, mixed media interactive installation, tables chairs, thread, fabric items. Installation view at the Lombard-Freid Projects, New York, NY, USA. 2009, <https://www.leemingwei.com/>.

Fore

The origin of 'fore' holds the sense of being 'in front of' or 'before' in time. It can also describe being present for or on behalf of someone or something.¹⁸ My first experience with forecasting emerged in the early stages of my research, when my mother needed to clear her drawers and, having witnessed my usage of recycled clothes, offered me her clothes. At this time, I only knew I sought materials and methods that engaged my physical body and mind in craft. As a result, my action of working with recycled clothing rags forecasted the subsequent work of my crochet piece.

I see similarities with artist Lee Mingwei, who, in *The Mending Project*, explored connection through the intimate act of repairing textile items. By stitching textile items brought in by willing participants, Lee and a team of volunteers cultivated a pile of repaired items. *The Mending Project* restored textile items and their purpose, and did so with honesty toward their prior condition.¹⁹ Once outside the project, the textile items carried visible traces of care, transforming their function and meaning in the owner's life. Through this process, participants were invited to reflect on the heartfelt or frail textiles. Lee's gesture extended the textile's journey into a renewed future.

¹⁸ Online Etymology Dictionary, s.v. 'Fore', accessed February 24, 2025, <https://www.etymonline.com/search?q=fore>.


¹⁹ Lee Mingwei, 'The Mending Project', accessed January 14, 2025, <https://www.leemingwei.com/>. *The Mending Project* has been carried out in a range of museums and galleries.



Figure 16 In the process of random selection.

For my crochet works, I cut my mother's gifted garments into fabric strips; based on my experience, I knew they would work in either a single or double stitch. As I cut, each strip of material would land in my kete (bag), which became a treasury of personal material as each fibre featured in my memory. Every strip held equal value in my work. At first, I began my crochet work with a conscious selection of what strip I used. This process demanded more time to consider the colour and sequence, and often interrupted my rhythm of making. The short length of each strip, roughly the length of my forearm, meant that at the end of every strip, I had to stop and choose a strip frequently, pulling me from my meditative flow. To resolve this, I let go of control and left my selection of strips to chance. This entailed choosing strips randomly, removing time from the selection, and returning it to my capacity to remain with the method. In this decision, forecasting resulted in chance, freeing me from decision-making to maintain consistent concentration on the task.

However, my crafting proficiency confronted me with the unsustainability of my source material – my mother's clothes. In forecasting future works, I was confronted by the possibility of either endless amounts of clothes or a drought of my mother's garments. I know there is a time when neither I nor my mother will exist. But I know there is potential for the clothes she wears now to fall into my hands later. The forecasting is ongoing; each act of making extends beyond the present. With materials from her past, I make in the present with the foresight of when I will have neither. Yet, I am aware that the methods I develop, the instincts I follow, and the memories I embed in this work will one day be part of what I will pass to the next generation.



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Figure 17 Germaine Koh, *Knitwork*, 1992-ongoing, Unravelling used garments, with text and photographic documentation. Approx. 2m x increasing length, Art Gallery of Ontario. <https://germainekoh.com/works/knitwork>.

Artist Germaine Koh practices with a similar philosophy through her project *Knitwork*. Koh utilises donated knitwear, pulling the stitches and reusing the yarn in her continuous knitted work. This work by Koh is set to be a lifelong piece.²⁰ It is a meditation on the boundary of time and the physical body as her work unfolds through her lifespan. It tests the imagination of living within our work. Like Koh, I see the duration of my work as tied to my lifespan, yet I will remain in every stitch. Therefore, my craft-making has cast me out into the depths of the future.

Cast

The term 'cast' derives from actions like throwing and hurling, and later, is associated with forming in a mould and emitting.²¹ Casting involves projection, which is performed to hand off, make from, and send out. Each projection transpires from anticipating where it will arrive or how it will take shape. Cast implies grounds of certainty when amplifying the projection and intention of the act of 'casting'. Whether thrown, moulded, or emitted, cast implies an underlying sense of direction and purpose. It suggests a conscious act driven by intuition and certainty, even if the outcome is unknown.

²⁰ Germaine Koh, 'Knitwork, Ongoing since 1992', accessed March 8, 2024, <https://germainekoh.com/works/knitwork>.

²¹ Online Etymology Dictionary, s.v. 'Cast', accessed March 2, 2025, <https://www.etymonline.com/search?q=cast>.

In my decision-making, I craft with certainty from my intuition – my instincts extend the direction and shape of the work. The memories I emit into my work follow a mould that, as long as I live in memory, my practice will flourish with the gifts of future experiences. When I craft work significant to my personal and family bonds, I subconsciously perceive the work's presence in the future destination in time. My toss intends to be the path of where I throw, but its resting place and journey through space are affected by the modification of time and are, therefore, out of my hands. Consequently, 'cast' acknowledges the body in pursuit of time, searching the depths of mortality, hope, and potential. Often, 'cast' is used in the context of fishing. The line is positioned to catch food for the stomach, as I am with my crafting. I cast out works that expect more sustenance from the donations of clothes. From this, I cast out my instinct to craft, to obtain knowledge of myself that I can embody and share. I can also observe the literal act of 'casting down' my knowledge and stories to those yet to come. As I am making, my wisdom will be just as informative for the future I cast for. I make work significant to my experienced body, amplified by the handmade.

Each fibre is touched, and its form is soaked in the effects of time. My crochet has physical and genealogical significance, extending with me through time - its growth parallels my ageing body and evolving family. Casting, then, is a practice of perseverance and care. As I crochet, my persistence in embodying the processual acts will be informative to my descendants, the projected recipients of my work. A gesture of connection and whakapapa that will enrich their life experience and serve as a basis for learning about their family and genealogy.

I attribute forecasting to mastering my intuition. Forecasting acknowledges my presence in the processual acts of crafting, my familial bonds and the scope of time. I project crafted work into the future because every fibre I cut, weave, and braid indicates my presence in my whakapapa - my lineage - as a service for those before and after. Those of my flesh and blood, the fibres I have come from, have woven together my instincts, memory, and material to benefit my experience with the world. Aware of this bestowing, I am sure my practice will one day return me into the hands of my descendants.

Phase Three – practising in proximities



Figure 18 Ngahina Belton-Bodsworth, Jeorja Duffy, Te Ra Awatea Kemp, *Whiriwhiri*, 2024, Te Uru Contemporary Art Gallery, Auckland.




Figure 19 Jeorja Duffy, *Seamlines*, 2024, installation, AUT WM Postgraduate Studios, Auckland.

In phases three and four, I will explore my findings within collaborative making and further engage with the works from my mother's clothes. The term 'proximities' acknowledges my works as bodies, and my bodies' relation to others in shared acts of making. 'Intensities' is also used to recognise the deep-meditative states experienced in making with my familial garments. These chapters will explore my work in the chronological development of my research.

3.1 Proximity

'Proximity' refers to nearness in place, time, or relationship.²² In my practice, proximity is explored through my nearness to material and other bodies. Being close to other bodies and materials widens my connections to others: a shared experience of finding a sense of belonging within my lineage. These moments of being arise from my nature to nurture my relationships across time: with those from my past, those present with me now, and those to come.

²² Online Etymology Dictionary, s.v. 'proximity', accessed April 1, 2025, <https://www.etymonline.com/search?q=proximity>.



This image has been removed by the author due to copyright reasons

Figure 20 Installation view of Magdalena Abakanowicz, *Every Tangle of Thread and Rope* exhibition, 2022 – 2023, Tate Modern, <https://www.tate.org.uk/whats-on/tate-modern/magdalena-abakanowicz>. Photo by Joe Humphrys.

For Talk Week 2024, a significant event for the AUT Visual Arts School where undergraduate and postgraduate students present work to a guest critic and academic staff, I experimented with installing my seam pieces. However, I sought to lean into the presence of the body in the clothes, so I prompted my sister to donate her clothes as well. With two bodies, I experimented with how the body shows itself, asking whether their wairua (spiritual essence) would continue to exist in the seams that once held their bodies.

I also introduced the craft-making method of sewing when working with my cut-out (leftover) materials. From these, I created quilt-like works comprised of the stages of their lives through the patterns once worn and the stains released onto their fibres. In the installation, I had the seams, and two 'quilts' hung in the room in a manner that showed 'levels' and the layering of space – vines cascading down, engaging the height of the space.²³ My installation emphasised the weight of my connections to the garments, as the vessels of memory of my mother and sister.

My interest in artist Magdalena Abakanowicz's work, *Every Tangle of Thread and Rope*, shaped how I treated my work as 'bodies'. The installation features her 'Abakans' – large voluminous cocoons made from dense weaving experimentation. Her weavings were a form of language that helped her express her traumatic memories from her upbringing during wartime. Abakanowicz saw her body as a fibrous being in a fibrous world, guided by an intuitive desire to connect with nature.²⁴ Her 'Abakans' became capsules of safety found in nature, exuding the warmth of being held in the arms of a loved one.

²³ Helen A. Fielding, 'Cultivating Perception: Phenomenological Encounters with Artworks', *Signs: Journal of Women in Culture & Society* 40, no. 2 (2015): 283. Fielding references Merleau-Ponty in their philosophy of levels of perception that are 'established by situations we enter'. Like the viewer when they encounter an artwork, our understanding of our worlds is expanded in the exchange of energies.

²⁴ Jerome Monnot, 'Step inside Magdalena Abakanowicz's Forest of Woven Sculptures,' documentary, posted January 7, 2023, by Tate, YouTube, <https://youtu.be/Xrxx3tpEuco?si=649aZ0L4nmi4FOay>.

I resonated with Abakanowicz's approach to intuitive making, recognising that my textile works embody the energy of my mother and sister. In contrast to the delicate seams, my quilts held dominance in size; their mass and number of cut-outs mirrored their significance in my life. I saw the form of my mother's 'quilt' as a blanket, evoking the warmth of her embrace. My sister's quilts followed a linear sequence, each cut-out sewn edge to edge. As her older sister, I engaged with her clothes through my memories with her, stretching back to her birth. This familiarity inspired the columned quilt, as a record of the growth I have witnessed in her life.

I resonated with the idea of the body as fibrous, especially when considering whakapapa as the strings that make our genealogy. My body is woven from the strings of my tūpuna; metaphorically, I am a mass of strings prepared and woven to contribute to my whakapapa. Through this, I have realised that my practice is beyond my body and experience; my crafts belong to those in my past, present, and future.



Figure 21 Installation detail of *Seamlines*.



(TOP) Figure 22 Close up of stitched piece. (BOTTOM) Figure 23 Installation detail.

3.2 RELAY: Whiriwhiri



Figure 24 Ngahina Belton-Bodsworth, Jeorja Duffy and Te Ra Awatea Kemp, *Whiriwhiri*, 2024, recycled textiles, installation, Te Uru Waitākere Contemporary Art Gallery, Auckland.

In August and September 2024, Te Uru Waitākere Contemporary Art Gallery invited AUT Visual Arts students and staff to produce a project.²⁵ Our exhibition, *RELAY*, ran over the course of four weeks, with a series of projects, events, and workshops in Te Uru's Learning Centre Gallery. Prompted by notions of trace, ephemera, accumulation, compilation, and relay, I collaborated with artists Ngahina Belton-Bodsworth (Te Ati Awa, Ngāti Rārua, Ngāti Toa Rangatira, Ngāti Mutunga, Rangitāne, Scottish, Irish, and English) and Te Ra Awatea Kemp (Ngāti Raukawa, Ngāti Koroki, Te Āti Awa ki Whakarongotai, Ngāti Toa and Pākehā),

²⁵ Te Uru Contemporary Art Gallery, 'RELAY: AUT Toi Ataata Visual Arts', accessed April 2, 2025, <https://teuru.org.nz/products/relay-aut-toi-ataata-visual-arts>.

on our project *Whiriwhiri*. Together, we explored how pūrākau (storytelling) can be recorded in practice without traditional recording methods such as video, voice, or writing.

Furthermore, practising with manaakitanga, the relaying of support, protection, and hospitality, was essential for us to honour those generous enough to share their stories with us. Reflecting on our Māori whakapapa and shared interest in craftmaking, we explored how whiri could act as a method of recording pūrākau. 'Whiriwhiri', meaning both 'to weave' and 'to negotiate or discuss', carried our approach of using weaving as a record of pūrākau.²⁶ Our weaving followed the basic three-strand braid using donated home textiles like blankets, sheets, cut-outs, rags, and clothing. We made the braid a continuous length to reflect the span of time set before the exhibition and the end of our making day – the intention was for us to capture the pūrākau that occurred throughout. For the three of us, *Whiriwhiri* became a work of 'whanaungatanga', a relationship formed through the shared experience of whiri to give others and ourselves a sense of belonging.²⁷

The collaboration deepened my engagement with my whakapapa and expanded my understanding of lineage within my practice. I saw the weaving technique and materials used in *Whiriwhiri* as a contemporary reiteration of my tūpuna's practices. I felt guided by them to pick up the threads and revive the weaver within my wairua. I became absorbed in the braiding method, as my active hands were attracted to its simplicity. The vibrations I felt in my hands when I craft affirm that my whakapapa is living through me.

²⁶ Te Aka Māori Dictionary, s.v. 'Whiriwhiri', accessed May 1, 2024, <https://www.maoridictionary.co.nz/>.

²⁷ Te Aka Māori Dictionary, s.v. 'Whanaungatanga', accessed April 2, 2025, <https://www.maoridictionary.co.nz/>.



Whiriwhiri: Donated Yarns

Ngahina Belton-Bodsworth, Jeorja Duffy and Te Ra Awatea Kemp

Whiriwhiri is a durational textile sculpture made in collaboration with invited community participants, focusing on the Kaupapa of manaakitanga and korero connections. During an on-site making day, conversations and relationships are recorded through the action of braiding.



(TOP LEFT) Figure 25 Winding pile of whiri during *Whiriwhiri* making day event. (TOP RIGHT) Figure 26 Box of treats offered to visiting gallery patrons. (BOTTOM) Figure 27 *Whiriwhiri* making day event at Te Uru Waitākere Contemporary Gallery, August 31, 2024 with Ngahina Belton-Bodsworth (left), myself (middle) and Te Ra Awatea Kemp (right). Image taken by Monique Redmond.



Figure 28 Maureen Lander, *Flat-Pack Whakapapa (Installation view)*, 2017, The Dowse Art Museum, Collection of the artist. Photo by Shaun Matthews. <https://dowse.org.nz/exhibitions-and-events/exhibitions/2017/maureen-lander-flat-pack-whakapapa>.

Aotearoa artist Maureen Lander (Ngāpuhi, Te Hikutu, Pākehā) is a multimedia installation artist whose work draws from Māori weaving practices while experimenting with artificial materials, as an exploration of the tradition and innovation. Lander describes muka (prepared harakeke) as ‘a material that connected me very strongly from my hands, through my body to the earth’.²⁸ When practising, she describes following a ‘tingle’ feeling in her hands that prompts her to create art.²⁹ In my making, I also respond to a felt sensation that emerged when practising crafting techniques in *Whiriwhiri*. I am curious whether the feeling Lander describes relates to her further notion that whakapapa is carried with you.³⁰ In her 2017 work, *Flat-Pack Whakapapa*, Lander explores the concept of aho tuku iho (ancestral lines handed down from generation to generation) through whiri and whakairo (patterning). The installation, a continuous line of flattened kete folded on each other, expresses the notion ‘that our whakapapa is always with us’.³¹ These kete, layered on top of each other, symbolise the layers of generations stacked as foundations for their descendants. Through her weavings, Lander conveys the idea of whakapapa as mobile – to be carried, revisited,

²⁸ The Arts Foundation Te Tumu Toi, ‘Dr. Maureen Lander MNZM, 2022 Arts Foundation Laureate,’ documentary, posted September 2, 2022, by The Arts Foundation, YouTube, <https://www.thearts.co.nz/artists/dr-maureen-lander>.

²⁹ The Arts Foundation Te Tumu Toi, ‘Dr Maureen Lander’.

³⁰ The Dowse Art Museum, ‘Maureen Lander’.

³¹ The Dowse Art Museum, ‘Maureen Lander’.

and added on to. Our *whiri* works similarly; the three of us, represented in the three-strand braid of our home textiles, bond through our making and, in doing so, weave our whakapapa together. Whether we stand on tūpuna connection, our whakapapa has guided us together. And through proximity to them and their home materials, I carry and add to their whakapapa with my Māori, Samoan and Pākehā lineage as whakawhanaungatanga, the process of establishing close, reciprocal relationships.³²

3.3 *Taura Here*



Figure 29 Observation of *Taura Here* in studio with sitting braids awaiting use.

From our collaboration in *Whiriwhiri*, *Te Ra Awatea* and I were inspired to deepen our exploration of Māori weaving practices. The title of our work, *Taura Here*, translates to ‘the binding of ropes’ and also refers to urban kinship groups that help communities connect and strengthen their links to their iwi and homeland.³³

³² Te Aka Māori Dictionary, s.v, ‘Whakawhanaungatanga’, Te Aka Māori Dictionary, accessed April 10, 2025, <https://www.maoridictionary.co.nz/>.

³³ Te Aka Māori Dictionary, s.v, ‘Taura Here’, Te Aka Māori Dictionary, accessed February 23, 2025, <https://www.maoridictionary.co.nz/>.

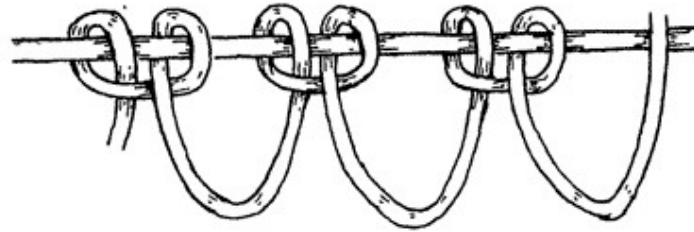


Figure 30 Cropped diagram of clove-hitch commencement. From Te Rangi Hiroa (P. H. Buck), 'The Māori Craft of Netting', Transactions and Proceedings of the Royal Society of New Zealand 56 (1926): 597, <https://paperspast.natlib.govt.nz/periodicals/TPRSNZ1926-56.2.7.1.55>.

Through this project, we were prompted to teach ourselves Māori kupenga (net) making techniques guided by Te Rangi Hiroa's book, *The Māori Craft of Netting*.³⁴ We continued weaving with recycled home textiles, creating four-metre-long braids. As an introduction to netmaking, we followed the clove hitch knot, drawn to its simple pattern. In our draft, we used unbraided strips to devise the structure of our conceptual kupenga. While our practice carried our concept of recording pūrākau, it gradually shifted focus to our blossoming friendship. The net became a conceptual vessel, catching our conversations, shared memories and knowledge. Over time, *Taura Here* supported our friendship, and its length symbolises the ongoing growth of our bond. I also reflect on our increasing proficiency in net-making as an indication of whanaungatanga in action.



Figure 31 Capture of progress with Te Ra Awatea.

³⁴ Te Rangi Hiroa, (P. H. Buck), 'The Māori Craft of Netting', Transactions and Proceedings of the Royal Society of New Zealand 56 (1926): 597, <https://paperspast.natlib.govt.nz/periodicals/TPRSNZ1926-56.2.7.1.55>.



Figure 32 Braiding in studio.

Initially, we remained close to each other to learn the clove hitch pattern, often side by side, as our bodies sought connection in understanding the technique. Intuitively, we engaged in the traditional making of our tūpuna. Traditionally, weavers were undisturbed when net-making to maintain their focus. Nets are a tool for sustenance, so net-makers held a vital role, but because of this high demand, they often neglected their need to eat. The net-making process was *tapu* (sacred), and, as Chris Paulin describes in *Perspectives of Māori Fishing History and Techniques [Ngā Āhua Me Ngā Pūrākau Me Ngā Hangarau Ika o Te Māori]*, any disruptions were 'enforced rigorously.'³⁵ Despite these customs, they were carried through willingly. The *tapu* of the net-making process was understood as being protected by *atua* (gods, deities), as they supported the making through to completion. Once completed, the *tapu* was lifted with ceremony and *karakia* (chant, grace, blessing).³⁶

³⁵ Chris D. Paulin, 'Perspectives of Māori Fishing History and Techniques' [Ngā Āhua Me Ngā Pūrākau Me Ngā Hangarau Ika o Te Māori], *Tuhinga: Records of the Museum of New Zealand Te Papa Tongarewa*, no. 18 (2007): 11-47, 21-22.

³⁶ Paulin, 'Perspectives of Māori Fishing,' 22.



(TOP) Figure 33 Close up of clove hitch netting pattern. (BOTTOM) Figure 34 First mock-up of clove-hitch style.

Te Ra Awatea and I faced similar conditions as we worked, often neglecting our hunger to grow the net. Our wairua guided us to sit with our making and disconnect from the world around us. This disengagement distorted our grasp on time, as what felt like minutes often turned out to be hours. This blindness to time also affected our measure of the kupenga's scale. It was a comfort to know that its scale, growing beyond our knowledge, mirrored the growth of our friendship and wānanga (learning of traditional and genealogical knowledge).

Within this spiritual and physical making environment, our conversations deepened as our confidence grew in sharing memories, values, and family histories. Eventually, we reached a point where we could practice individually, one weaving and one knot-making, but our connection never faltered because we remained close to our growing net. Through whanaungatanga, our shared confidence in net-making practice indicated our bodies supporting each other in affirming our belonging as Māori and Pākehā.

In summary, practising in proximity with others has awakened the idea of working with the hands of my tūpuna. This signifies the importance of the collective in craft-making, where my body, through weaving, seeks connection and belonging within my whakapapa. Collaboration has enabled me to revive ancestral practices from my making and embodied experience. I attribute this to the generosity of Te Ra Awatea and Ngahina, my mother and sister and those close to me, as each connection is important to the larger weaving of my life.



Figure 35 Jeorja Duffy and Te Ra Awatea Kemp, *Taura Here*, 2024 - ongoing, recycled textiles, AUT Studio. *Taura Here* in a dormant state, waiting to be worked on.



Figure 36 Test install in WM building foyer, AUT, Taura Here, 2025.

Kaupapa for our exhibiting installation with *Taura Here*

For our final installation of *Taura Here*, we will continue to engage in an ongoing kōrero (conversation) throughout our collaboration. Our approach to installation will be guided by whanaungatanga, our shared experience with the site, our individual projects, and the kupenga. As three bodies – Te Ra Awatea’s work, my work, and *Taura Here* – we will engage in mauri-led conversations to negotiate for equal agency among each work. Our presence together during the installation process will ensure kōrero shapes how we move, place, and respond to the space. This approach is important to our *whanaungatanga kaupapa*. It will be honoured even in our individual installations and reflected in the placement and energy of the kupenga and its designated spaces.

We will provide each other with manaakitanga, acts of care and support, to carry the mauri of our shared conversations and practices. Although we follow individual approaches to our work, we will remain conscious of their relation to the net. Our kupenga connects us through its materiality, methods, and shared experiences; that embodiment flows through to our separate works.

Taura Here has provided my practice with the comfort of belonging through mutual making as I navigated cultural hybridity. Through reciprocity and connections, I have realised that lineage and whakapapa cannot be engaged in isolation from collaboration. Our work has become, and will continue to be, an ongoing kōrero that preserves my connections to the bodies, land, and memories in my whakapapa.

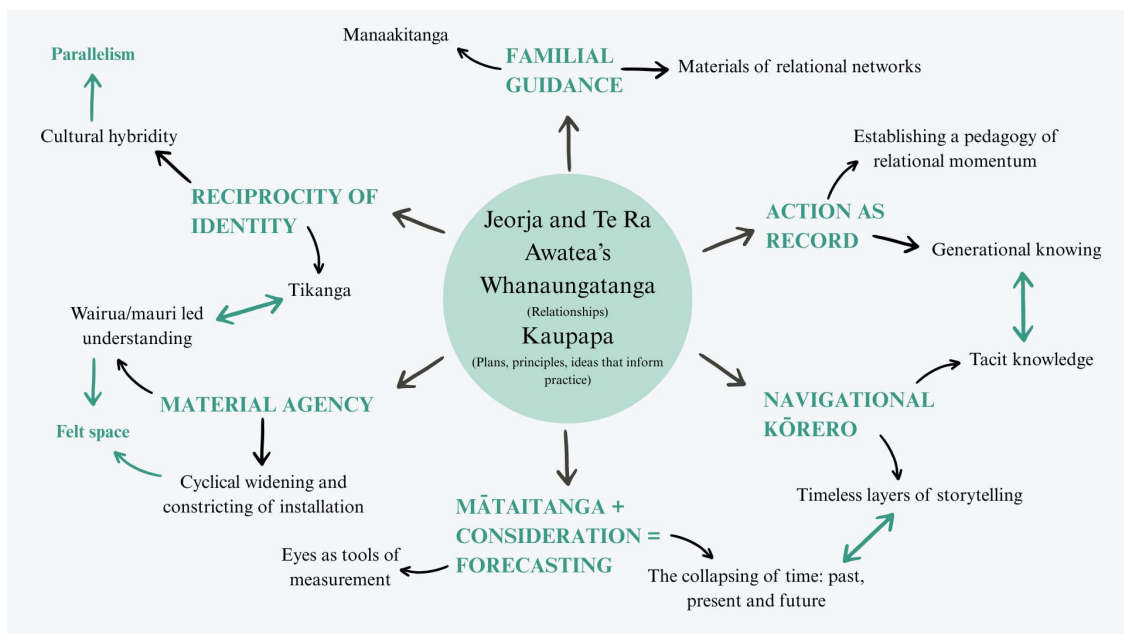


Figure 37 A mindmap of our kaupapa to collaboration. Jeorja Duffy and Te Ra Awatea Kemp, *Whanaungatanga Kaupapa*, 2025, diagram, image by Te Ra Awatea Kemp.

To conclude, our collaboration is a place of *mātaītanga* (experimentation), where we bring our knowledge together to recognise moments of synchronicity within our practices. *Taura Here* is the product of our shared experience in net-making and the revealing of our *whakapapa* through the act of making. The net that binds us, physically and genealogically, and through it, I have come to understand the importance of community and connection within craft-based practices. As shown in Figure 37, our *Whanaungatanga Kaupapa* has six expanded principles that inform our approach to making and installing. When we come together to install, we will reflect on these six principles to guide our relational practice.

Phase Four – crafting with intensities



Figure 38 Close-up of sewn patchwork made from my mother's clothes



Figure 39 Jeorja Duffy, *Intensities from her*, 2024, installation, AUT Studio, Auckland.

Intensities

The term 'intensities' indicates a profound depth of feeling.³⁷ As a sentence fragment, 'intense' acknowledges situations with extreme qualities. However, the word-forming element of '-ity' shifts the term as felt, implying a 'condition or quality of being intense'.³⁸ In my practice, my craft sensibilities are informed by the intensities I experience in my roles as daughter, sister, friend, and artist.³⁹ It was through my collaborative making that inspired my return to crochet, prompted by a crochet kit gifted by my mother, a gesture inspired by her seeing both *Whiriwhiri* and *Taura Here*. These intensities have contributed to my next creation of an emerging crochet and quilt-like work.

³⁷ Online Etymology Dictionary, s.v. 'Intensity', accessed April 1, 2025, <https://www.etymonline.com/word/intensity>.

³⁸ Online Etymology Dictionary, s.v. '-ity', accessed April 1, 2025, <https://www.etymonline.com/word/-ity>.

³⁹ Nigel Thrift, 'Intensities of Feeling: Towards a Spatial Politics of Affect', *Geografiska Annaler. Series B, Human Geography* 86, no. 1 (2004): 57.



Figure 40 Crochet line hung on a metal beam, 2024.

4.1 Intensities from her

Exhibition Practice is an event in the Master of Visual Arts calendar where students test their installed work as practice for the final exhibition context. For this event, I collaborated with Te Ra Awatea to present our work, *Taura Here*, alongside our individual installations. My installation, *Intensities from her*, reflects on my experience working with my mother's clothes. I see these intensities as the emotions, memories, and stories that have arisen during my making. In exploring my deep affection for her, the clothes she gifted me were crafted using time-consuming crochet and sewing methods.

Crochet is one of many crafting techniques that involves interlocking loops of yarn or string using either a crochet hook or finger. A stitch is a single unit of an interlocked loop, and the pattern of the loops determines the style. My experimentation began with a single-line crochet using strips cut from my mother's clothes. Although I was familiar with using yarn to crochet, the shorter lengths of the strips restricted the continuity of the process. So, to learn how to crochet with fabric strips, I followed a simple introduction with the single stitch. Curiosity soon followed through this experimentation, and I applied my knowledge to make a layered pattern piece.



Figure 41 Crocheting at the dining table.

The work focused on the patterns and colours of my mother. The patterns come from her, a reiteration and realisation of her past and memories. Creating from a place deep within my intense feelings, I realised I needed to use every fibre of each piece of clothing; nothing went untouched. Cutting the strips created off-cuts due to the inherent shapes of the garments. I repurposed the off-cuts in my sewing, seeing the amount of my love for her in every stitch. In the Cook Islands, *tīvaevae* (quilting) is predominantly practiced by groups of *vahine* (women). Through collective making, the quilts can often comprise thousands of stitches. In the documentary video titled *Tīvaevae: Stitched with love*, Cook Island *vahine* tell the history of *tīvaevae* as maternal connections with their grandmothers to their daughters.⁴⁰ I was inspired by one *vahine*'s re-telling of what her grandmother said while showing her *tīvaevae*:

You'll remember this. I sew it with my hands. And all the stitches that I have done – there's thousands of them – that's how much I love you. I stitch it with the love.⁴¹

Sewing as an expression of love brought back memories of my mother stitching my uniform, clothes, and soft toys. These laborious acts were one of many ways she cared for us, her children. Now I sit within the understanding that stitches are a measure of love, and I see that my desire to craft in crochet and sewing is a continuation of her love and care. Her experience of *wāhine* weaving is equivalent to my experience of watching her sew to mend a garment. At this moment, I realise my practice has existed beyond my formal research. As I sew, I am making work that my *mokopuna* will one day encounter, and our strings will be carried through them.

⁴⁰ Museum of New Zealand Te Papa Tongarewa, 'Tīvaevae: Stitched with Love', documentary, posted June 3, 2015, YouTube, <https://www.youtube.com/watch?v=EjGuCaZatPU>.

⁴¹ Museum of New Zealand Te Papa Tongarewa, 'Tīvaevae: Stitched with Love', 0:09.

Reflecting on the chronological order of making my crafted bodies, I think of my line, pattern, and quilt as three sisters supporting and informing each other's becoming; I sit among their forms, which are their informal whakapapa.



Figure 42 Exhibition practice installation, (LEFT) *Taura Here*, (RIGHT) *Ongoing crochet piece*.



(TOP) *Figure 43* Sewn work installed on the floor. (BOTTOM) *Figure 44* Installation

4.2 Small studies



Figure 45 Collection of my small studies, 2025.

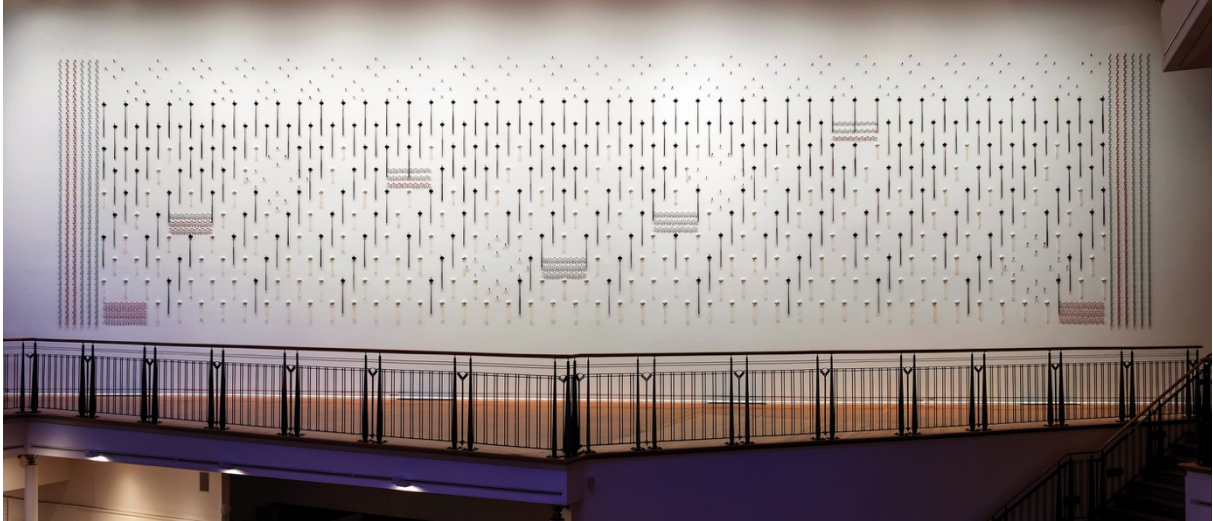


Figure 46 Mataaho Collective, *Hautāmiro* (2025), wool, harakeke, plastic insulators, steel fencing staples. Installation view, Dunedin Public Art Gallery 2025. Courtesy of the artists. Photographer Alex Lovell-Smith.

In the final phase of my research, I made small crochet studies. These works became meditations on the significance of craft and the bestowal to mokopuna. Through these studies, I sought to embody and maintain my knowledge of crochet techniques. Each piece explored a different crochet technique, guided by an eagerness to understand the nature of my intuitive decision-making. The studies followed a temporal approach to support the embodiment of crafting techniques and materials. I limited the duration to one day to motivate a swift turnover and inspire my imagination and curiosity towards technique.

I see connections with the Mataaho Collective's work *Hautāmiro*, who unfurl techniques and materials in the kaupapa (foundation) of the kākahu (traditional Māori cloak or garment) to study hukahuka whakarākei (the custom adornments in kākahu).⁴² The making is led to commemorate the experimentation, adaptation, and mātauranga Māori performed across generations. The materials integrate the natural fibres of Māori kākahu with European settlers' sheep wool and elements referencing Aotearoa's modern wool industry. One study is the fence staples wrapped in wool; these represent ngore and paheke (wool elements in a kākahu). In the hanging hukahuka (tassels on a korowai), they have used natural fibres, harakeke and kārure, to follow a two-strand weaving of muka (fibres prepared from harakeke) attached by plastic insulator claws used for electric fencing. I worked through experimentation and adaptation in my studies, allowing my materials to draw from embodied knowledge and experience.

⁴² Mataaho Collective, 'Hautāmiro, 2025', accessed March 26, 2025, <https://www.mataahocollective.com/art-works/hautmiro-2025>.

My iterations began with a small white circular piece (Figure 47). The making entailed loosening the rules and mathematics of crochet. The number of loops is essential for circular crochet when creating a flat circle. Indeed, if you follow the method of linear crochet, adding one stitch on each loop will create tension in the layers and can twist and bend the surface. However, I sought to test the boundaries of circular crochet by approaching the process with loose rules. I started with three loops and added an extra stitch where I needed slack. Eventually, I came to a point where my form took on a spiral shell shape, ending with an opening where my making could be traced back.

In my square study (Figure 48), I explored three stitches: the single, double and shell stitches, as an experimentation of embodying tension and slack in crochet with the introduced shell-stitch style. In this study, colour was reminiscent of my technique for changing strips in my ongoing crochet piece, where the colours changed with the stitch. In my mind, I had the idea of a granny square. Square in nature, these single patterns are often gathered for a larger project, like a blanket or clothing. I see granny squares together as a gathering of experimentation with crochet patterns held within the boundaries of a square.

However, in my following study (Figure 49), I left the square to allude to my mother's clothes instead. With the image of her striped shirt woven into my mind, I crocheted a pattern that reflected the garment. Throughout the process, I paid attention to the number of lines I crocheted. Two lines did not read as stripes; from what I saw, the colours were not fully realised, not active in the storytelling of my mother's striped shirt. It wasn't until I reached the odd number of seven that I was satisfied to close the pattern with the red border. Her shirt had more than seven stripes, but I entered a state where I was willing to see her form come through. However, unlike my other studies, the rhythm of this work is closed with a border. I had constricted the work and interfered with the potential to add on. Reflecting on Lander's Flatpack Whakapapa, I recognised that I have left the work immobile for my practice unless I physically undo the stitch. This is almost too faithful to the aesthetic of crochet.



(TOP) *Figure 47* White spiral study. (MIDDLE) *Figure 48* Square study.
(BOTTOM) *Figure 49* Striped study.

In the circle-focussed study (Figure 50), I returned to circular crochet to find my rhythm again, but with colour. I was intrigued by how my concentration levels shifted during crochet, and I used colour as markers of change in focus. The colour shift captured either a glance away or a break from the work. For me, the work embodies my feelings within the making: as in a story, the colours signify a change in attitude or interest. I found myself actively striving to hold a consistent length of focus, pushing an addictive need to keep a colour longer than the one before. Yet I am fooled, as the layers in a circle require more stitches per loop. So, in theory, I spent more time in later layers than before, sending myself into a deep spiral of making.

The rainbow study (Figure 51) defied the form of crochet by experimenting with lines and surfaces. I followed the prompt of my circle-focussed study; however, along with colour, surface indicated focus. I regard the process as a slippage. To help you understand my thought process, the following sentences are the informal instructions I used:

First, begin making a row. Look away? Pause. Build a layer on top. Crochet backwards. Double stitch it. Look away? Leave the double stitch and return to the line – single stitch it. Look away? Pause. Build a layer on top and repeat.

These instructions created a loose convention, casual in nature compared with the formalities of crochet. However, I see the resulting form as a reflection of the pockets of intuition in my body seeping through, making an intangible, beautiful twist of stitches.



(TOP) *Figure 50* Circle-focussed crochet study. (BOTTOM) *Figure 51* Rainbow crochet study.

In contrast with the rainbow crochet, my next study followed the basic single stitch in a green line. The single colour and technique isolated the rhythm of my making, emphasising the details – the points of tension and twisting. This piece exemplified the idea of studies: like a single thread, each piece holds and connects one stitch to the next. Its simplicity in colour and technique embodies an individualism that sets it apart from the complexity of my previous studies: its form suggests a generation informed by the knowledge and tenacity of its ancestors.

My blue study was prompted by continuous making with one ball of yarn. I used a double stitch technique and focused on maintaining a consistent rhythm. I aimed to create a piece that captured my intense focus and the moment of slippages during the making. However, the work ended because I ran out of yarn. Unlike my stripe study, it was satisfying to realise that the completion of my blue study was undecided by me, but by the material itself. This outcome brought a new wisdom: that the measure of my bon-bon yarns is two hours of consistent making and, with double stitch, this makes a work almost the size of a human hand.

In summary, my studies and active engagement with pushing the boundaries and rules of crochet affirm the forecast that my practice and work will one day reach the hands of those who follow. With my practice, I am mending the bonds with my tūpuna through active experimentation, adaptation, and reiteration. I hope this process will encourage future generations to pick up the threads and create. I find comfort in knowing that my belonging to my whakapapa will be realised as I continue to practice.

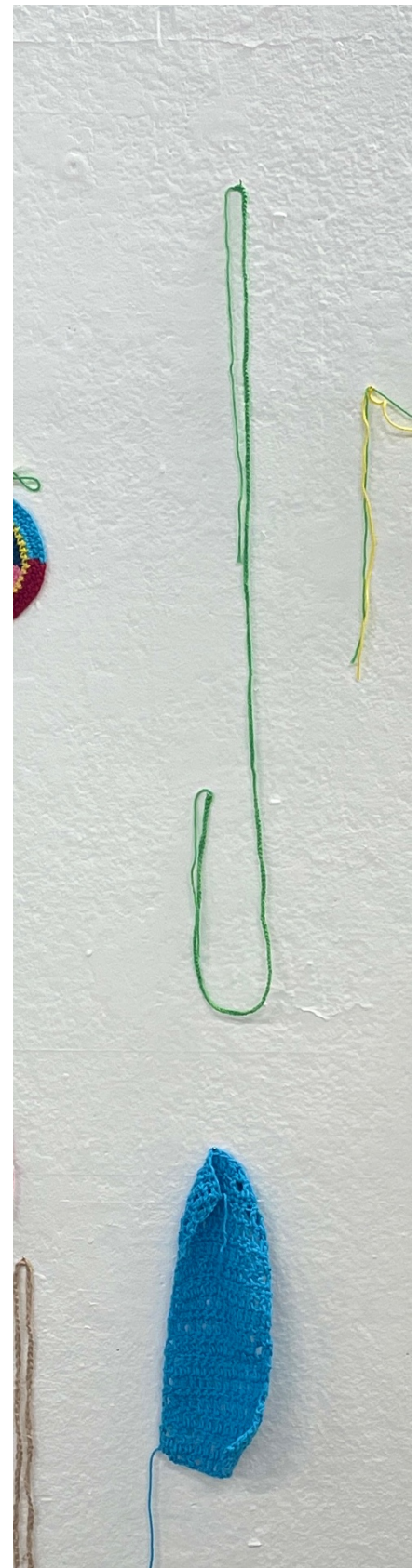


Figure 52 (TOP) Green study and (BOTTOM) Blue study.

Conclusion

As my project nears its formal ending, I realise that my research is still unfolding. My practice exists beyond my body and experience, just as my mother's story of Te Hāpua revealed. What began with the intent of understanding the nature of my intuitive body has led me to understand my intuition is not fixed, but emerges and strengthens through making.

At the heart of my research is a commitment to nurturing – a quiet way of tending to those dear to me, where care becomes both a practice and a way of being. I realise the artefacts of my making are beyond the present; like my mother's story, the past reiterates itself through my crafting hands. The artefacts embody the experimentations, adaptations, and experiences of my tūpuna bestowed through my passion for the handmade craft.

My methodologies and making have evolved through exchange and meditation, seeking to connect and mend my ties to my whakapapa. The work at times has been almost too strong to carry, especially when making with my mother's clothes, her second skin. The garments brought me face to face with time, memory and the nature of our existence. In these moments, I found comfort in collaboration, holding space with others to find a sense of belonging within the genealogical fibres of my tūpuna.

My collaboration with Te Ra Awatea provided a safe and reciprocal space to reconnect with the techniques of my tūpuna. Being in proximity to others invigorated conversations, and together we explored our identities and passion for craft. Whether through whakapapa or shared purpose, our collaboration was guided by tūpuna connection. We practiced through pūrākau, the stories that bind us, exchanging our experiences as we created.

Through my research, I have journeyed through a heightened awareness of my body and intuition, beginning with an intent to nurture past experiences held in felt spaces. My installations emerged from my desire to expand in space, to connect to the energy of rooms and sites. My methods of expanding and contracting became a cyclical process, heightening awareness of the weight of space on the experiencing body. My work became temporal, tied to the fleeting nature of my consciousness, and my materials, my mother's garments, grew relational through the intensity of their felt connection.

In deep meditation with her clothes, I have moved through the layers of time and generational knowledge. I have engaged directly with the fibres I have been woven from by cutting her garments and crocheting with their strips. Each act of making affirms my presence in my whakapapa, my lineage, and my responsibility to those before and after me. It has allowed me to claim my curiosities, passions, and interests, for all of them are woven from my whakapapa.

My project continues to unfold with my making. The processes of embodying, gathering, making, and collaborating are ongoing. The works I have made, grounded in the intensities of my relationship with my mother, have not reached their capacity to be 'finished'. They will open up before me through experimentation, chance and shared experiences. Here, I come to a reflective pause, leaving my thread to be revisited, added to, or picked up by my hands, or those of my kin. I only hope this thread continues to weave, crochet, and stitch new beginnings for my mokopuna, who carry the fibres of our bodies.

Exhibition Documentation

AUT Master of Visual Art Graduating Exhibition II Documentation Te Wai Ngutu Kākā Gallery

The graduating exhibition comprised three works: *Intensities of her*, *Pattern studies (durational crochet)* and *One Garment, One Circle*, including *Taura Here*, a collaborative work with Te Ra Awatea Kemp. For the exhibition, Te Ra Awatea and I were given the Gallery Three space at Te Wai Ngutu Kākā Gallery to share. Before our installation, Te Ra Awatea and I agreed that we would work under the tikanga of our whanaungatanga kaupapa to provide manaakitanga to our practices, individual and collaborative. In sharing a gallery space, ongoing kōrero between us was essential to negotiating space, especially with our intent to include *Taura Here*.

Initially, we planned to install *Taura Here* first; however, with the advice of our supervisors, we instead prioritised our individual work. With the large scale of the net, we could have risked an imbalance in the installation, hindering the cohesion of the three practices. Instead, through continuous conversation, we found a balance between our work, while simultaneously settling on the placement of *Taura Here*. As a result, the gallery space transformed into a harmonious exhibition between two artists practising with manaakitanga, an embodiment of the care and respect we share for each other.

Throughout the installation, I accompanied our kōrero with my intuition-led method of responding to the gallery space. In my practice, my perception of intuition is an embodied sensation, a magnetic pull that arises within my encounters with sites. This pull is a subtle force that guides my decision-making and the direction of my gestures, which is the first phase of my installation method. These embodied sensations become a negotiation between my body and the space. The use of my crafted works emerges as a record of the exchange between body and space, where the resolved installation unfolds as an extension of the body's encounter with space.

In working intuitively, I gathered my work in the gallery as a means to meditate individually on each work and the space. I decided to keep *Intensities of her*, as it illustrated the start of my making with my mother's clothes and craft-making. Considering my art as taonga for my whānau, this ongoing series captured the heart of my genealogical gesture. Considering that all three iterations would be used, I had left the floor and ceiling space for their placement. I sought to have my crochet column hung so both sides, material and method, were visible for the viewer. Once I found the placement for the column, I followed up with the arrangement of the patchwork and chain in the space behind. Their placement was to

embrace the sister relationship I attached to this series of work, as each piece was crafted in response to the others, by material connected by the same cloth.

For my small studies, I experienced a pull to the corner of the room. As I placed each small piece in a scattered position, it activated numerous angles to view the details within each study. In response to the positioning, I installed the linear studies on each side of the corner. Simultaneously, these positions formed relationships with the crochet column and *Taura Here*, creating multiple compositions within the installation.

For my crochet series, *One Garment, One Circle*, I further explored circular crochet, with the condition that each circle was made from one garment gifted to me. In parallel to the corner space was the window space. With a small scale and weight, I experimented with installing on the windows and also exploring the light as it illuminated the installation, therefore incorporating the natural lighting with the placement of the pieces. The shifting light throughout the day added a new dimension to the work, resonating the cyclical nature of time, the relational nature of the garments and the environment.



Figure 53 Jeorja Duffy and Te Ra Awatea Kemp, Master of Visual Arts Graduating Exhibition II Gallery Three, Installation view, 2025, Te Wai Ngutu Kākā Gallery, Auckland. Image taken by Paul Chapman.



Figure 54 Installation view.



Figure 55 Installation view. Image taken by Paul Chapman.



Figure 56 Installation view.



Figure 57 Installation view. Image taken by Paul Chapman.



Figure 58 (LEFT) Jeorja Duffy and Te Ra Awatea Kemp, *Taura Here*, 2024-ongoing, mixed textiles, 1.5m x increasing length, collaborative durational work, (RIGHT) *Intensities of her (Crochet Column)*, 2024-ongoing, gifted clothes from my mum, (BACK WALL) *Small crochet studies*, 2025-ongoing, cotton yarn, Te Wai Ngutu Kākā Gallery.. Image taken by Paul Chapman.



Figure 59 *One Garment, One Circle*, 2025-ongoing, gifted clothes from my mum.



Figure 60 *One Garment, One Circle*, 2025-ongoing, gifted clothes from my mum. Image taken by Paul Chapman.



Figure 61 Installation detail. Image taken by Paul Chapman.

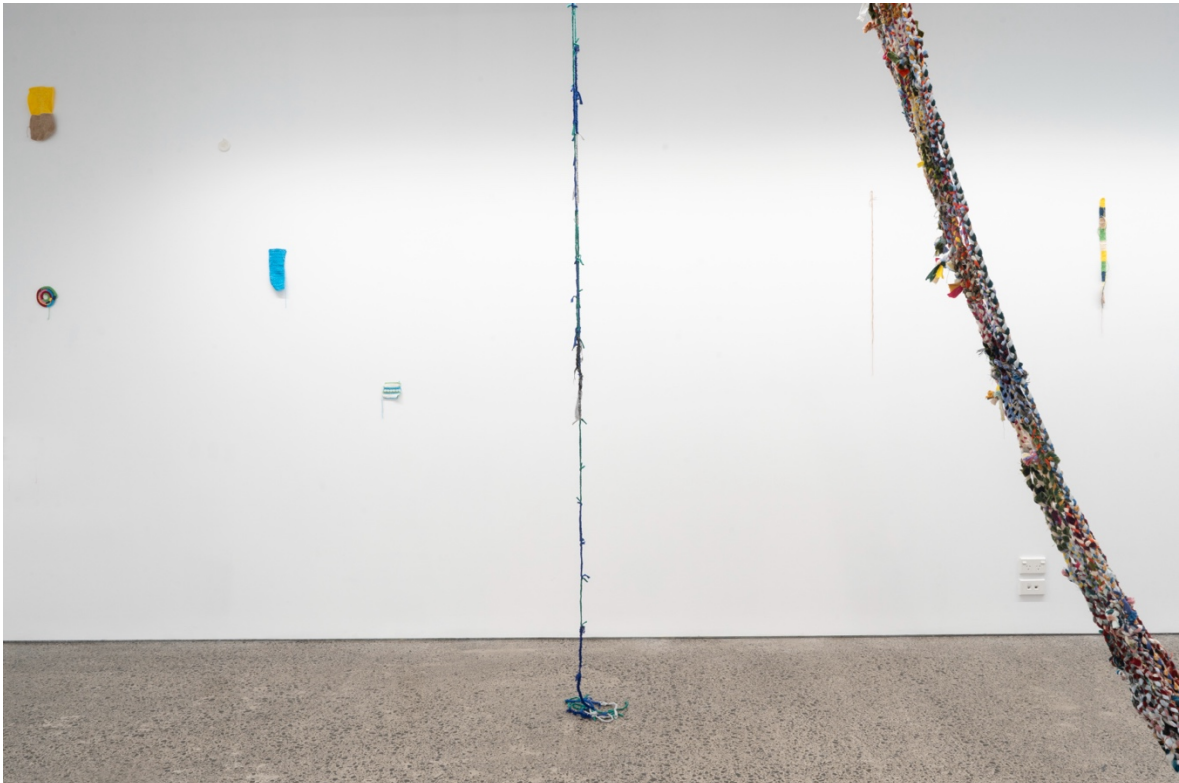


Figure 62 (WALL) *Pattern studies (durational crochet)*, (MIDDLE) *Intensities of her (Crochet chain)*, (RIGHT) Jeorja Duffy and Te Ra Awatea Kemp, *Taura Here*, 2024-ongoing, mixed textiles, 1.5m x increasing length, collaborative durational work. Image taken by Paul Chapman.



Figure 63 Installation detail, close up of *Taura Here*.



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Figure 65 Installation detail.



Figure 66 Installation detail. Image taken by Paul Chapman.



Figure 67 *Intensities of her (Crochet Column)*, 2024-ongoing, gifted clothes from my mum. Image taken by Paul Chapman.



Figure 68 Installation detail of *Intensities of her (Crochet Chain)*.



Figure 69 Installation detail. Image taken by Paul Chapman.



Figure 70 Installation detail. Image taken by Paul Chapman.



Figure 71 *Pattern studies (durational crochet)*, 2025-ongoing, cotton yarn, installation detail of corner space. Image taken by Paul Chapman.



Figure 72 *Intensities of her (Sewn patchwork)*, 2024-ongoing, gifted clothes from my mum.



Figure 73 Installation detail, 2025.



Figure 74 Installation detail.

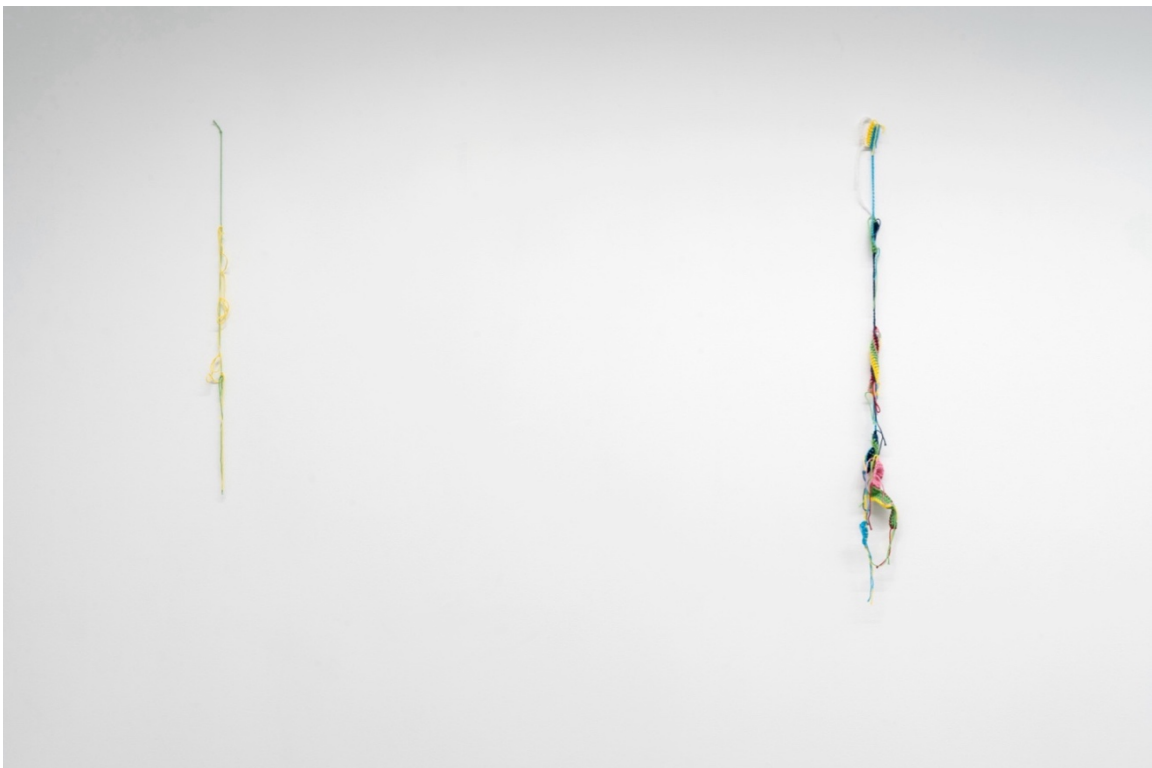


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Figure 76 *Pattern studies (linear works), and Taura Here*. Image taken by Paul Chapman.

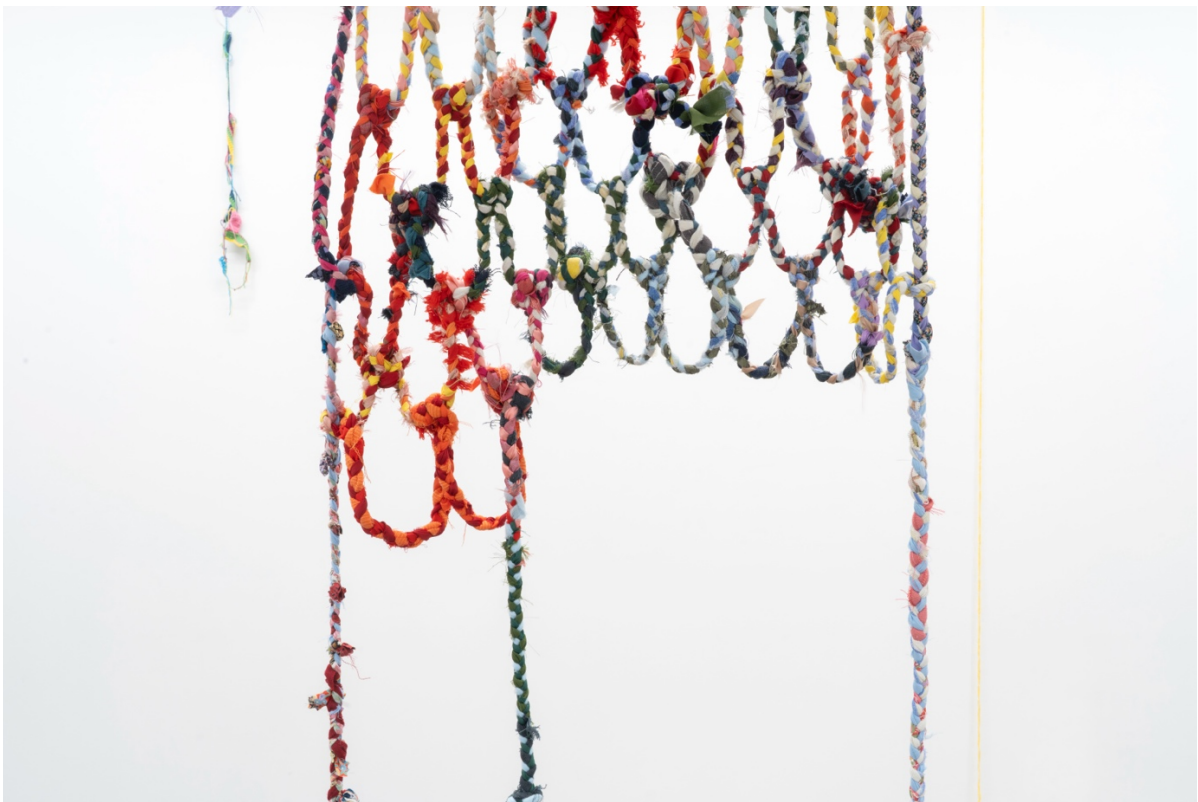


Figure 77 Installation detail. Image taken by Paul Chapman.

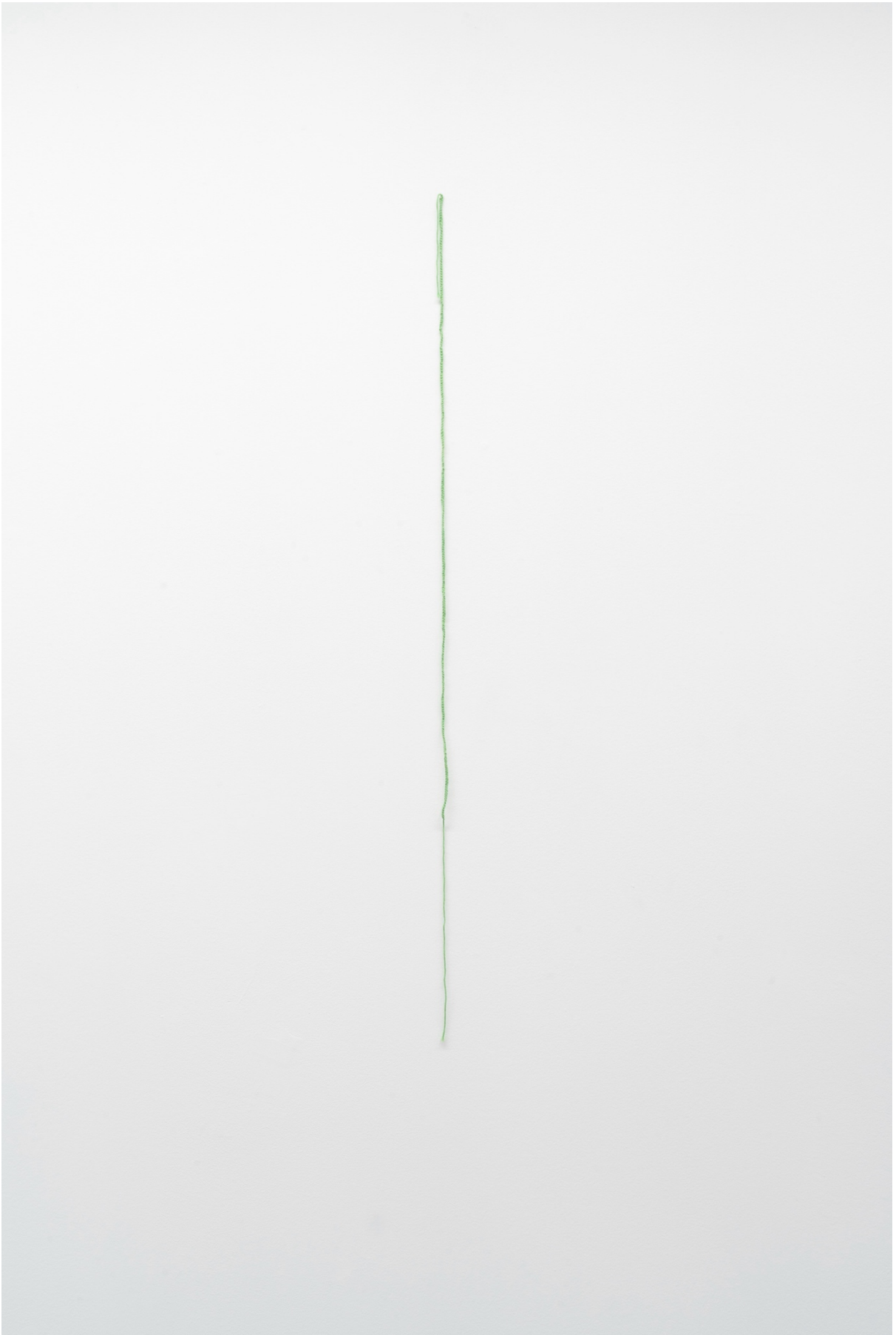


Figure 78 Green line study. Image by Paul Chapman.



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Figure 80 Rainbow crochet study. Image taken by Paul Chapman.



Figure 81 Blue focus study. Image taken by Paul Chapman.



Figure 82 Square study. Image taken by Paul Chapman.



Figure 83 Red basket.



Figure 84 Rainbow circle-focussed study.



Figure 85 Circle study (colour). Image taken by Paul Chapman.



Figure 86 Striped study. Image taken by Paul Chapman.



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Glossary

Te Reo Māori

Atua – ancestor with continuing influence, god, demon, supernatural being, deity, ghost, object of superstitious regard, strange being. Although *atua* is often translated as 'god' and now also used for the Christian God, this is a misconception of the real meaning. Many Māori trace their ancestry from *atua* in their *whakapapa* who are regarded as ancestors with influence over particular domains. These *atua* also were a way of rationalising and perceiving the world. Normally invisible, *atua* may have visible representations.

harakeke – New Zealand flax, *Phormium tenax*.

hukahuka – fringe or tassel on a korowai cloak.

hukahuka whakarākei – adornments on a customary cloak.

kākahu – cloak or garment.

kārure – a two-strand twisted cord or rope.

Kaupapa Māori – Māori approach, Māori topic, Māori customary practice, Māori institution, Māori agenda, Māori principles, Māori ideology. Kaupapa Māori is a philosophical doctrine, incorporating the knowledge, skills, attitudes and values of Māori society.

kaupapa – policy, plan, purpose, scheme, proposal, agenda, subject, programme, theme, issue, initiative.

kete – basket, kit, bag.

kōrero – (1) to tell, say, speak, read, talk, address. (2) speech, narrative, story, news, account, discussion, conversation, discourse, statement, information.

kupenga – net, fishing net.

manaaki – to support and show respect, generosity and care for others.

manaakitanga – hospitality, kindness – the process of showing respect, generosity and care for others.

mātauranga Māori – Māori knowledge – the body of knowledge originating from Māori ancestors, including the Māori world view and perspectives, Māori creativity and cultural practices.

mauri – life principle, life force, vital essence, special nature, a material symbol of a life principle, source of emotions – the essential quality and vitality of a being or entity. Also used for a physical object, individual, ecosystem or social group in which this essence is located.

mokopuna – grandchildren, descendants.

muka – prepared flax fibre.

ngore – woollen pompom adornments on a kākahu cloak.⁴³

paheke – to trickle, flow – rolling loops, spirals, or twist patterns on a kākahu cloak.⁴⁴

pūrākau – myth, ancient legend, story.

Taura Here – binding ropes, urban kinship group, domestic migrants, kinship link. This is a term sometimes used for tribal members in the city who join *taura here* groups to help to retain their identity and links back to their tribal homelands. These link back to iwi organisations and often *taura here* representatives have a place on *iwi* boards.

tūpuna – ancestors – western dialect variation of tīpuna.

tūpuna wahine – female ancestors, grandmothers, great grandmothers

wairua – the spirit, soul of a person that exists beyond death.

wāhine – female, woman.

wānanga – seminar or conference to meet and discuss tribal knowledge, whether historical, genealogical or philosophical.

whakairo – to carve, ornament with a pattern, sculpt.

whakawhanaungatanga – process of establishing relationships, relating well to others.

whanaungatanga – relationship, kinship, sense of family connection – a relationship through shared experiences and working together which provides people with a sense of belonging.

whatu – to weave, knit.

⁴³ Museum of New Zealand Te Papa Tongarewa, 'Ngore (Cloak)', accessed April 5, 2025, <https://collections.tepapa.govt.nz/object/1338513>.

⁴⁴ Museum of New Zealand Te Papa Tongarewa, 'Korowai (Cloak)', accessed April 5, 2025, <https://collections.tepapa.govt.nz/object/166762>.

whiri – to braid, plait, twist, weave, spin.

Whiriwhiri – (1) to select, choose, pick, (2) to discuss, decide, consider, negotiate, (3) to weave, plait.

Cook Island Tongareva (Penrhyn)

Tivaevae – a treasured quilt.⁴⁵

Vahine – woman, wife, female.

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⁴⁵ Museum of New Zealand Te Papa Tongarewa, 'Tivaevae (Quilt)', accessed October 23, 2024, <https://collections.tepapa.govt.nz/object/789273>.

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