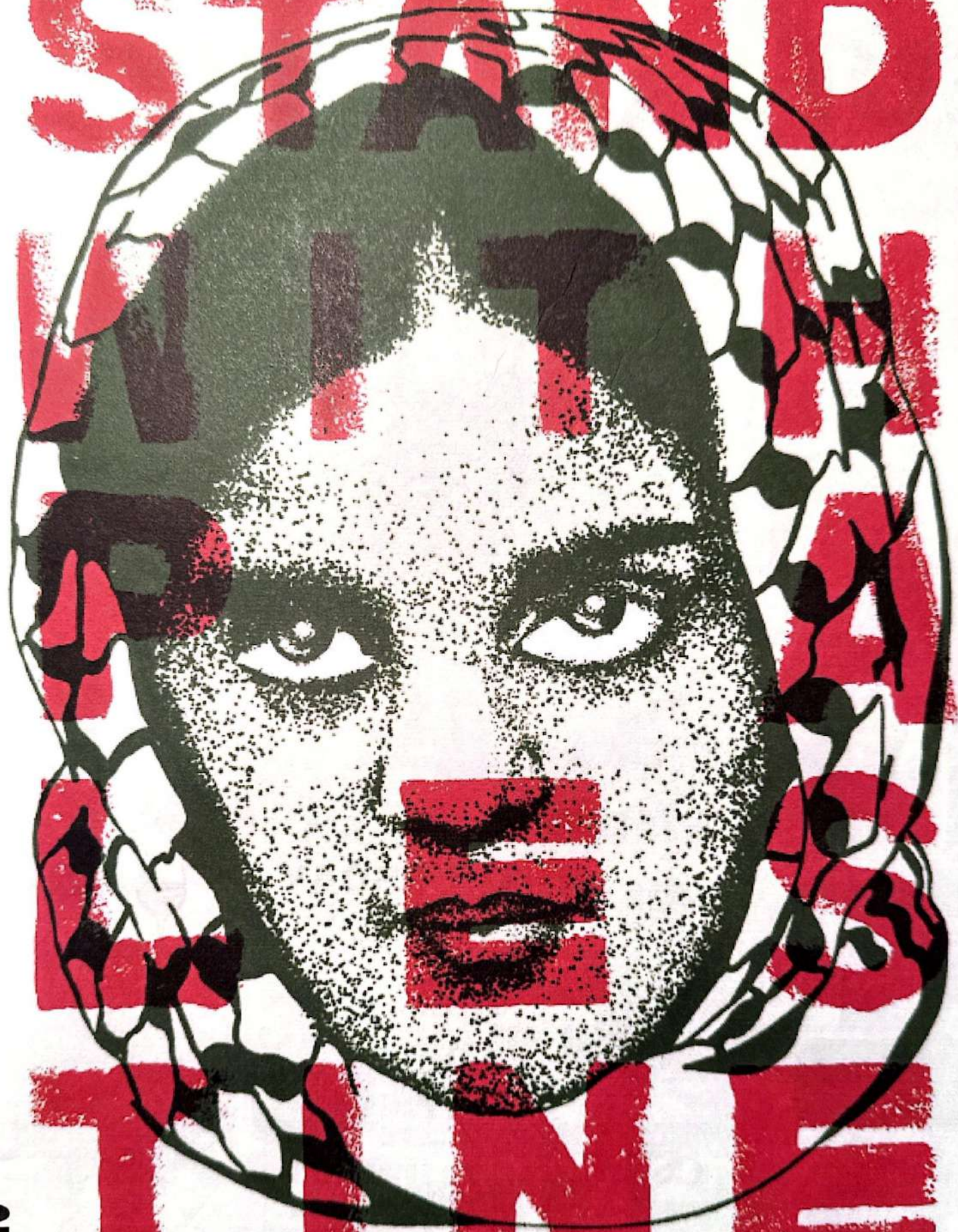


STAND



4200N

KATE

@1DINELLI



AUSA PRESENTS

SUFFRAGE WEEK

16 - 20 SEPTEMBER 2024



MONDAY

GRAB A COPY
OF KATE MAG



WOMEN'S SPACE
DROP-INS! 11AM - 4PM



POST GRAD
WORKSHOP
6PM-8PM
POSTGRAD
LOUNGE

TUESDAY

SHARE & PAINT
6PM - 7.30PM
@ C-SPACE

WEDNESDAY

ZINE MAKING IN
QUEERSPACE
12PM - 3PM

SEX QUIZ
6PM-9PM
SCIENCE FOYER

THURSDAY

WEAR BLACK
ON THURSDAY

TIB STUDY &
CRAFT SESSION



STALLS IN
THE QUAD
10AM -
2PM
CLOTHES SWAP
STALLS
ART MURAL

DEBATE
NIGHT
6PM-9PM
206-209

FRIDAY

WINE GLASS
PAINTING
3PM-5PM
WOMEN'S SPACE

HIGH TEA
5.30-8PM
ENGINEERING
FOYER

MOVIE NIGHT
5PM-8PM
WOMEN'S SPACE

LADIES NIGHT!
DRINK
SPECIALS AT
SHADS



EDITOR

SARA MCKOY (SHE/HER)
@SARAMCKOY
@WOMENSRIGHTSOFFICER_UOA

FRONT COVER

SOBRE DINELLI
@IDINELLI
@FLYERS_FOR_FALASTIN

CENTREFOLD

EDITED BY SARA MCKOY
IMAGES FROM
@PALESTINIAN.YOUTH.AOTEAROA
@ASSALASAYARA
@PALESTINE_COLLECTIVE
@PPL4PALESTINE@UOASJP
@CTRL.SIMRAN.ART

BACK COVER

ABRIL VERGARA - FREE ART FOR PALESTINE
@ABRIL_VERGARA_
@FLYERS_FOR_FALASTIN

CONTRIBUTING ARTISTS

YOUNSOO KIM, BEN LUO, KALA BURGESS
& ALEX ALMAZAR, LILY ZITA CROWLEY
(SHE/HER) @ZITA_CROWLEY

CONTRIBUTING WRITERS

CHLOE WALLACE (SHE/THEY)
@WAITING_FOR_SEPTEMBER_

MAHEK NAGAR (SHE/HER)

JESSIE FENTON (SHE/HER)
@JESSICAGRACEPOETRY

JENNY ROCKWELL (SHE/HER)
@DAWNPOEMS

BLAZE WEBSTER (SHE/HER)

GVENEVIER GARRIDO SUBEJANO (SHE/HER)

FRANCINE NICOLE N. BASSIG (SHE/HER)

WOMEN IN SCIENCE
@AUWS.UOA

ALISHA KESHAW (SHE/HER)

ANGELINE XIAO (SHE/HER)

JOSIE GREENWOOD (SHE/HER)

EMILY CALDELARI-HUME (SHE/HER)

CONTENTS

EDITORIAL 4 CHOOSE YOUR
CHARACTER 6 THE SYSTEM
ISN'T BROKEN - IT'S WORKING
EXACTLY AS IT WAS DESIGNED
8 THE NEW MĀORI QUEEN 11
CARE ETHICS IS FEMINIST (AND
FILIPINO) 12 ON THE CUSP /
RADIO / LIVING 14 THE BEAR
15 THE VIRGIN MARY AND
HER BUSTED NOSE 18 A LIMP-
NECKED BLACKBIRD 19 FROM
THE ARCHIVES 20 GENDER
INEQUALITY IN SCIENCE TODAY
22 WOMEN'S PLAYLIST 2024
25 WHATS ON 26 WHAT KIND OF
WOMEN'S RIGHTS ADVOCATE
ARE YOU? 28 HOROSCOPES 29



UM WHAT!!!! IS THIS REAL?? (I'VE NEVER WRITTEN AN EDITORIAL BEFORE)

This week and the past month have been so jam packed with Suffrage Week and Kate Mag planning that I almost can't believe I'm here, right on the deadline, just getting to actually writing my editorial!! In a dream world, I imagined this being so articulate and well-thought out and beautifully written. I'd spend months on it and deliver the most thoughtful piece of prose you'd ever read.

Okay, admittedly, I have been trying to write this for a little while now. This is my fourth start-from-scratch attempt.

I just can't seem to get it right; who do I thank? What should I say? Who even cares? Are you reading this?

Kate Magazine 2024 is about Women in Crisis (even bigger crises than I'm in right now, slamming into this deadline). Those crises span from war and active genocide, to climate change and forced displacement, to mental health and physical health — and disparity in healthcare access —, to sexual and domestic violence. For some reason, the world seems overly intent on controlling women — subjugating them, their bodies, their thoughts, their behaviour — and this manifests in so many ways for every woman across the world. There aren't enough words in this editorial, or this magazine, or any book, to truly capture the extent of the crisis women are facing. That isn't a reason to give up trying; this magazine pays homage to all women, but particularly the women of this university. It recognises the unique and intersectional challenges faced by each of them. It aims to shed light on just some of the issues we are facing. It aims to build solidarity, to create opportunities for action and change, to open space to release any and all justified anger at the world.

I'd like to say an incredibly big thank-you to all of the women (and other people lol) who contributed to this issue of Kate Magazine.

I contemplated the thank-yous I'd wanted to say to the people in my life who I love (all of which is covered in the previous trashed versions of this editorial), and I will say, thank-

you and I love you, generally to all my friends and family who have, in their own ways, brought me to where I am today. I am truly, epically inspired by every woman I have ever known, and if I'm lucky enough to call you a friend, it's because I know you are a truly special human being.

My single, name-drop thank-you however, goes to my twin sister Renee.

I spent a long time being a teenage girl who was brimming with an indescribable fiery rage at the world. A girl who would pull out her hair and scream at the top of her lungs and slam doors violently shut and scratch and kick and bite and squeal and slap and curse, and never for even a moment lose this burning discontentment I had inside of me. But I was not alone. By my side, through thick and thin, through literally everything I've ever been through, ready to fight the world and all his stupid goddamn beer-bellied, rich-old-white-male demons, was my sister, Renee. She will always be the woman I know I can trust with anything, and has always been the woman who wants and demands the best for me.

The solidarity of female friendships — the strength they inspire and healthy rage at all the world's injustices they provoke — is unparalleled. The women in my life, as I'm sure in all our lives, are the driving force behind reaching our greatest passions and facing our deepest fears.

I cannot even contain the admiration and respect I have for all the women I know (much less all the women I don't), but suffice to say, I will never stop screaming it from the rooftops, I will never quench this feminine rage.

I hope you find something which resonates with you in this issue of Kate. Without further ado.

Sara <3

Women's Rights Officer



Learn & celebrate te Reo Māori
with Āwhiri - this week and every week!

20%
OFF

SELECT TE REO MĀORI BOOKS & GAMES

TE WIKI O
TE REO MĀORI



TE TAURA WHIRI
I TE REO MĀORI
MĀORI LANGUAGE COMMISSION





AKE AKE AKE
A FOREVER LANGUAGE
KIA KAHA TE REO MĀORI

WHILE STOCKS LAST | UNTIL 21 SEPT 2024

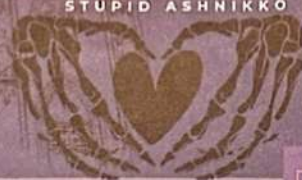
CHOOSE YOUR CHARACTER

which
club on
campus
suits
your
vibe?

THURSDAYS
III BLACK

BOYS WILL BE BOYS
STELLA DONNELLY
PRAYING KESHA
29 DEMI LOVATO
THAT BITCH BEA MILLER
STUPID ASHNIKKO



ARYA

ARYA UGA IS ALL ABOUT CREATING A SAFE AND EMPOWERING SPACE FOR STUDENTS BY UPLIFTING THOSE WHO HAVE BEEN HISTORICALLY UNDERREPRESENTED TO ENSURE THAT THEIR VOICES ARE HEARD, RESPECTED AND VALUED

YOU DON'T HAVE TO IDENTIFY AS A WOMAN OR BE FEMININE PRESENTING TO BE A PART OF OUR CLUB. OUR MAH! ACCOMMODATES AND ADVOCATES FOR EVERYONE <3

sorry for being hot and smart idk whats wrong with me



RESPECT BY ARETHRA FRANKLIN
HINDS HALL BY MACKLEMORE
BIRDS OF A FEATHER BY BILLIE EILISH
CHERRIES BY HOPE TALA FT. AMINE
GOOD DAYS BY SZA
VENOM BY LITTLE SIMZ

STRAY THEATRE COMPANY


WE ARE THE UNIVERSITY OF AUCKLAND'S THEATRE CLUB AND A HOME FOR ANYONE WHO HAS AN INTEREST IN THEATRE, PROVIDING AN INCLUSIVE AND ACCESSIBLE SPACE FOR PEOPLE TO TRY NEW THINGS!



PINK PONY CLUB BY CHAPPELL ROAN
I LOVE PLAY REHEARSAL FROM BE MORE CHILL
BOHO DAYS FROM TICK TICK BOOM
SEASONS OF LOVE FROM RENT
OURIDUBIDU ICHIRI CHIFT CHAPA
CHAPA BY CHRISTELL

WOMEN IN SCIENCE

WE AIM TO CONNECT, UPLIFT, AND EMPOWER WOMEN AND GENDER NON-CONFORMING STUDENTS IN THE UNIVERSITY OF AUCKLAND SCIENCE FACULTY AND BEYOND




WHEN PEOPLE ASK IF YOU'RE OKAY BUT THE MITOCHONDRIA SENT JUST THE POWERHOUSE OF THE CELL ANYMORE?



RUN THE WORLD (GIRLS) BEYONCE
MAN'S WORLD MARINA
INDEPENDENT WOMEN DESTINY'S CHILD
FEMINOMENON CHAPPELL ROAN


DESI GIRLS SOCIETY

AN INCLUSIVE COMMUNITY, HOSTING EVENTS FOR SOUTH ASIAN WOMEN, TRANS & GENDER-BINARY PEOPLE AT UOA.



A MYTH WE'D LIKE TO DEBUNK IS AROUND BROWN GIRLS BEING TOXIC. OUR CLUB HAS A SUPER WELCOMING AND SUPPORTIVE ENVIRONMENT FULL OF GOOD VIBES 🌸

DESI GIRLS DOSTANA
DEEWANGI DEEWANGI OM
SHANTI OM
SHEILA KI JAWANI TEES MAAR KHAN
JAANE KYUN DOSTANA
GIRLS JUST WANNA HAVE FUN
CYNDI LAUPER



THE SYSTEM ISN'T BROKEN

IT'S WORKING EXACTLY
AS IT WAS DESIGNED

MAHEK NAGAR (SHE/HER)



Every time a woman is raped, beaten, or killed, we hear the same tired refrain: "The system failed her." The truth is, our justice systems aren't broken. They're working exactly as they were built to: **protect power, silence survivors, and perpetuate a cycle of violence.**

For centuries, legal and criminal justice systems have operated on the fundamental premise that power protects power—and in a patriarchal society, that power has always been in the hands of men.

From the time laws were first written, women weren't even part of the equation. These systems were crafted by men, for men, and the protection of women has always been an afterthought. In ancient Rome, the law allowed men to kill their wives for adultery. Women were subject to the *paterfamilias*—the male head of the household, who had the right to control and even punish female members as he saw fit. Throughout mediaeval Europe, legal frameworks shaped by religious beliefs reinforced the idea that women were subordinate. Men could control not just a woman's body, but her entire existence.

The rise of police forces, prisons, and courts was built around male crime and male punishment. Women's experiences, particularly with domestic and sexual violence, were left out of the conversation. It wasn't until the late 20th century that domestic violence laws even began to surface in many parts of the world. And where they did exist, they overwhelmingly favoured men, reflecting a belief that a husband had the right to discipline or control his wife.

Take marital rape, for instance. It wasn't recognized as a crime in most nations until the 1990s. Until then, a man could legally rape his wife because women were seen as property rather than autonomous individuals. Shockingly, in many places around the world, this remains the case. Domestic violence laws still offer little real protection—women are often met with scepticism or bureaucratic hurdles when they try to escape abusive situations.

This patriarchal foundation isn't just incidental—it's the bedrock of how our justice systems function today.

Restraining orders, meant to provide a shield, often fail to protect survivors. As activist Ang Jury asserts, "For many women, the system is like a maze with no exit—every turn leads them back to their abuser." The courts are overloaded, shelters are underfunded, and police response is often lethargic at best. These aren't isolated failures; they are the result of a system

designed to control, not protect.

In New Zealand, 55% of women report experiencing physical or sexual violence in their lifetimes. Every four minutes, police respond to a family violence callout, yet only a small fraction of cases result in convictions. In one infamous case from 2013, the *Roast Busters* scandal involved a group of young men who boasted online about sexually assaulting underage girls. Despite public outrage, no charges were initially laid due to "lack of evidence". In 2018, the murder of British backpacker Grace Millane in New Zealand became a flashpoint for discussions about male violence against women. The defence tried to frame the killing as an accident during consensual sex, dangerously reinforcing victim-blaming narratives.

This same systemic negligence is echoed internationally. In war-torn Ukraine, sexual violence has been used as a weapon, but justice remains elusive for the victims. Similarly, in Gaza, where 38% of women report domestic violence, legal systems offer little protection. In the UK, only 3% of reported rapes result in prosecutions. In the United States, less than 1% of rapes lead to felony convictions. This is not accidental—it's a deliberate failure embedded in the system's design.

Feminist criminologists like Frances Heidensohn and Meda Chesney-Lind have pointed out that the entire discipline of criminology has historically ignored female experiences with crime.

Heidensohn argues that criminology has traditionally centred on male experiences, treating female victims and offenders as anomalies rather than integral parts of the system. This male-centric view has resulted in criminal justice systems that inadequately address crimes against women, particularly gender-based violence. Chesney-Lind's work on the intersection of gender and crime further exposes how the criminal justice system is structured to dismiss the lived realities of women, particularly in cases of domestic and sexual violence. This academic oversight is not just an intellectual failing; it's a reflection of how the system is designed to ignore and silence women's suffering. Dr. Jan Jordan, a criminologist specializing in sexual violence, has extensively researched how New Zealand's criminal justice system deals with sexual assault cases. She argues that "the system is stacked against victims from the start," pointing out how police and judicial processes can often be more focused on protecting the rights of the accused than on delivering justice for survivors.

The narrative we're fed is that abusers are rare, that these men are outliers, but the truth is far darker. Violence against women is **systemic**. It's normalised through everyday sexism, misogyny, and gendered power imbalances that let men act with impunity while women bear the consequences. The problem isn't just a few bad men. It's a **society built to protect them**. In New Zealand, as in many parts of the world, we glorify the image of the **stoic, emotionally distant man**, the man who controls, dominates, and refuses to be challenged. We tell boys that violence is power, that they are entitled to 'own' the women in their lives. And when that violence escalates, when it leads to beatings, rape, or even death, society looks the other way. Time and again, the headlines read, "*Tragedy strikes*" or "*Family dispute ends in death*"—as though these acts of male violence are natural disasters, unavoidable and random. But **this violence is neither inevitable nor unpreventable**. It is the direct consequence of a society that **trains men to be abusers and blames women for their abuse**.

Despite the grim reality, activism and legal reform have begun to push back against these systemic injustices. Movements like #MeToo have drawn global attention to sexual violence and called for accountability. In New Zealand, legislative reforms such as the Sexual Violence Legislation Act 2021 aim to reduce trauma for survivors during trials by allowing them to give evidence in ways that minimize re-victimization. While these reforms represent progress, they also highlight the limitations of a system that was never designed with women's safety in mind. Legal changes, however well-intentioned, often face institutional inertia, and the bias remains baked into the system. As criminologist Jan Jordan notes, "the system is stacked against victims from the start." Police, court processes, and societal attitudes still prioritise protecting the rights of the accused over those of the survivors.

Today, when we talk about the failures of the justice system to protect women, we're not discussing isolated incidents. These are not random failures of a few bad actors. What we're really talking about is how the system has remained true to its original patriarchal roots. From ancient laws that treated women as property to modern-day legal frameworks that still fail to protect them, the systemic nature of violence against women is undeniable.

But recognizing this truth is the first step toward change. We cannot continue to view these issues as accidents or as rare anomalies. They are the product of a system designed to protect male power at the expense of women's lives. The challenge before us is immense, but not insurmountable. By exposing the flaws in our justice systems, holding those in power accountable, and demanding a world where women are truly seen, heard, and protected, we can begin to dismantle the structures that perpetuate this violence. The system isn't broken—it's time to rebuild it entirely.

THE NEW MĀORI QUEEN

SHE IS THE RIGHT WAHINE

BLAZE WEBSTER

When Kīngi Tūheitia passed away on August 29th, there was a lot of korero about who would take his place. The criteria were someone who was humble, intelligent, and caring; these factors all fit Queen Ngā Wai hono i te pō Paki.

How did Ngā Wai hono i te pō Paki get chosen to be the queen?

A new Māori monarch gets chosen by representatives from iwi across Aotearoa. Ngā Wai hono i te Pō was chosen to take over the duty of being a queen at just 27 years old. She is the only daughter and youngest of Kīngi Tūheitia's tamariki. When Ngā Wai was selected, she was escorted to the throne by a group of tāne performing with ceremonial weapons with chants accompanying it. Ngā Wai was an unexpected choice to take the throne but was met with overwhelming support. Traditionally, the monarch's position goes to the eldest child, but her being chosen was a break in tradition and seen as a positive symbol of change.

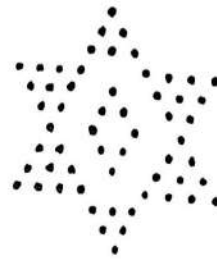
Why is she the right person to take the throne?

Ngā Wai hono i te pō Paki holds many skills under her belt. She has a Master of Arts Tikanga (societal lore of) Maori and has fulfilled many leadership roles; one being on Te Kohanga Reo National Trust (an organization charged with revitalizing the Maori language). Choosing a younger monarch is more desirable because Ngā Wai can connect more with the youth and tackle modern challenges in a modern way.

Ngā Wai hono i te pō Paki has many expectations for her to follow in her father's and grandmother's footsteps and achieve great success for Māori rights and communities. Queen Ngā Wai is the 8th Maori monarch and the second queen; her new title is Te Arikinui Kuīni Ngā Wai Hono i te Pō. Queen Ngā Wai's role embodies historical and current struggles that Māori are still facing and is the voice to make these struggles known.



Care Ethics *is* Feminist (and Filipino)



As Filipino migrant women living in Aotearoa, our experiences differ from how others experience life in Aotearoa. Often we experience the same joys as others living here with us, but at different intersections of our being, our lives are fraught with a different kind of pain. In this conversation, we examine Liberal Feminism, discuss the role Filipinos contribute to the global healthcare industry, explore ways Care-ethics remedies issues leveraged by Individualism and Liberal Feminism.

OUR POSITIONALITY

F.N.B. In migrating to Aotearoa, from the Philippines at a very young age, my understanding of Filipino culture and my ties to my homeland have mainly come from memories and experiences recounted by my parents. Growing up in Aotearoa enabled me to adopt this 'third culture' experience that initially confused me about my 'true' identity. Understanding the colonial experiences and history of the Philippines has truly helped me understand why I had migrated to Aotearoa in the first place—displacement due to economic and political structures in Philippine society. The process of decolonisation and inputting postcolonial, feminist and intersectional ideas are central to the work and projects I take part in and produce. As an Asian migrant woman, I believe that the concept of intersectionality is a crucial component in producing outcomes that turn us away from homogenous and 'Western' perspectives and, instead, move us towards solutions that consider all experiences.

G.G.S. Hello Francine. My name is Gwenyer. I am a Brown, Queer, and Filipino woman. I was born in Manila, raised in Laguna and Tamaki Makaurau, and I trace my ancestral roots back to Bicol and Visayas. Your migration story is something I understand at a personal level. We migrated to Aotearoa in 2010. Through my positionality and luck, I find that I am incredibly fortunate to be able to take up university education which truthfully,

G.G.S. -is not a privilege that many people where I am from can easily enjoy. My central beliefs revolve around entering care around all projects we take on and extending the care beyond people in our immediate relational sphere. I believe in extending a level of care to our *kapwa-tao* (fellow people), and bridging the gap between the self and the other.

WESTERN FEMINISM AND BREAKING THE GLASS CEILING

G.G.S. Feminist developments in the West emphasise radical individualism. This is evident in the way women dream. As feminist scholar Fiona Robinson puts it; "*dreams of women's emancipation are harnessed to the tune of capitalist accumulation.*" In the west, women's success is oriented towards how well they can balance their care duties with their professional endeavours. But if we are under the impression that women's emancipation can solely and only be achieved by climbing up the corporate ladder and men are expected to continue adhering to the role of "providers", who will be left to carry out care duties? An examination of Care Ethics in our day to day life prompts questions about how much Care is really honoured in a society largely geared towards mass accumulation.

F.N.B. I think it is pretty clear that the lack of parental presence in the home due to occupational reasons means that there is a gap in the care given to people at home and in the community.

F.N.B. Consequently, families in this predicament will outsource labour from less well-off countries. In many wealthy nations, employing a domestic helper is a viable choice in resolving this problem. In most cases, the domestic helper is an Overseas Filipino Worker (OFW).

FILIPINOS IN CARE-CENTRED ROLES: A FEMINIST ANALYSIS

G.G.S. I am glad you raised this point! Filipina women's enormous contribution to feminised economies globally is undisputed. It's no coincidence that OFW women constitute a significant portion of the nursing and health-care sector. How deep does this phenomena have to run for multiple references to the archetypal "4th Filipina Registered Nurse" to register among millions of users on TikTok? Most Filipina women are raised, socialised, and educated to assume care-centred roles. To this end, why isn't there a greater incidence of Filipinas attending med-school to become doctors? Why only nursing?

F.N.B. We both understand how socio-familial structures operate in Filipino contexts. Care is such an integral facet of our culture that we acknowledge it to be prevalent in all aspects beyond our homes. The care we have been socialised to adopt drives most of us, who strive for financial security, to take up nursing or other care-based roles. When it comes to the option of a Filipino woman becoming a doctor, we must consider the social and economic implications of this dilemma.

E.N.B. The Philippines is a 'developing country', and from my experience, an individual aspiring to become a doctor is highly commendable. However, Filipino women are always expected to consider the financial feasibility and capacity to proceed with these aspirations. In Filipino households and many other cultures, mothers and sisters provide most of the care within the family. If one of them were to take on a long, strenuous, expensive and time-consuming pathway, who would provide the care?

G.G.S. I have never considered this before. Care ethics is fundamental to our cultural identity and the concept of "pakikisama", maintaining a symbiotic relationship with the rest of your family and kin. Care ethics is essential in caring for your family and *kapwa-tao*, because at the end of the day, the dishes must be washed, the clothes must be folded, and the rice needs to be cooked. Liberal Feminists have denigrated tasks we largely associate with care, and relegated it as a source of women's oppression. Consequently, care-ethics has been viewed as incompatible with women's emancipation. To this end, why must this burden of care fall on the women? And why does Liberal feminism resist responsibilities of care?



ZOOMING IN ON CARE ETHICS

E.N.B. The significance of care is predicated on our relationships with each-other. Whether small or large, our connections emphasise the necessity of being cared for and looked-after. Care is not just a task we carry out in our private lives; care is how we live and treat others.

G.G.S. Exactly! Care ethics has the power to provide a channel of global, feminist solidarity. Care-Ethics emphasises a version of feminist emancipation that, in Robinson's words, "can only be achieved in and through our relationship with others".

G.G.S. Liberal-Western Feminism bases itself on a radical form of individualism, which is particularly problematic as it puts the "I" before anything else; I see this as the antithesis of our firm, collectivist Filipino roots.

E.N.B. I completely agree with that, Gwen. In our communities, actions are made with everyone in consideration, underscoring the importance of our "*kapwa-tao*". The core of individualism lies in the habit of making choices based on what's best for oneself. In the West, this lifestyle is emphasised and may even be regarded as an ideal way of navigating different structures and hierarchies. This lends itself to the constant emphasis on the importance of self-care. Self-care is not bad, but sometimes, it plays a significant role on why individualism dominates Western thinking.

G.G.S. At an individual level, self-care is essential if it serves a purpose much greater than itself and is a valid practice of care ethics. Growing up, my parents inculcated in me and my sister the importance of "*paghinga*" (rest) because rest was just as important as functioning. Tipping the balance between rest and functioning was harmful; resting too much is self-indulgent, and working too much causes burnout, ultimately impeding functioning in the household. Self-care exclusively geared towards purely selfish endeavours, isn't care-ethics.

E.N.B. Care ethics in the Filipino household manifests in the desire to care for those who live with us. To some extent, it lies in "*utang-na-loob*", which, in this context, refers to the obligation and expectations to care. However, there is a great significance and importance that a large majority of Filipinos put into caring for those in their home.

E.N.B. In many Filipino households, it is common to live with parents well into your adulthood. Due to the feeling of "*utang-na-loob*", care manifests in the need to look after your parents in their old age, just as they had once done for you.

E.N.B. I acknowledge that the idea of living with your parents is prevalent in other cultures and societies. Given that we are both Filipino, it is also essential to recognise how inherent living in an intergenerational household is as a feature of Filipino culture.

G.G.S. Often, Filipino women take up most of the uncompensated labour to maintain the household. Unfortunately, this under-appreciation of Filipina women within care-centred roles extends beyond the Filipino household. Almost everywhere you go, Filipina women are in positions of care. Rarely do you ever see any meaningful appreciation or acknowledgement of Filipina women's contribution at a global level. I believe this frustration goes hand in hand with diasporic longing, which is a sorrow I know many migrant women share. But I



hope to see this change one day. What do you reckon?

GLOSSARY

Kapwa-Tao: Fellow people, neighbour, peer, others.

Pakikisama: Concept of maintaining a smooth and symbiotic interpersonal relationship. Loyalty, adaptation and companionship.

Paghinga: Rest and relaxation.

Utang-na-loob: Debt of Gratitude

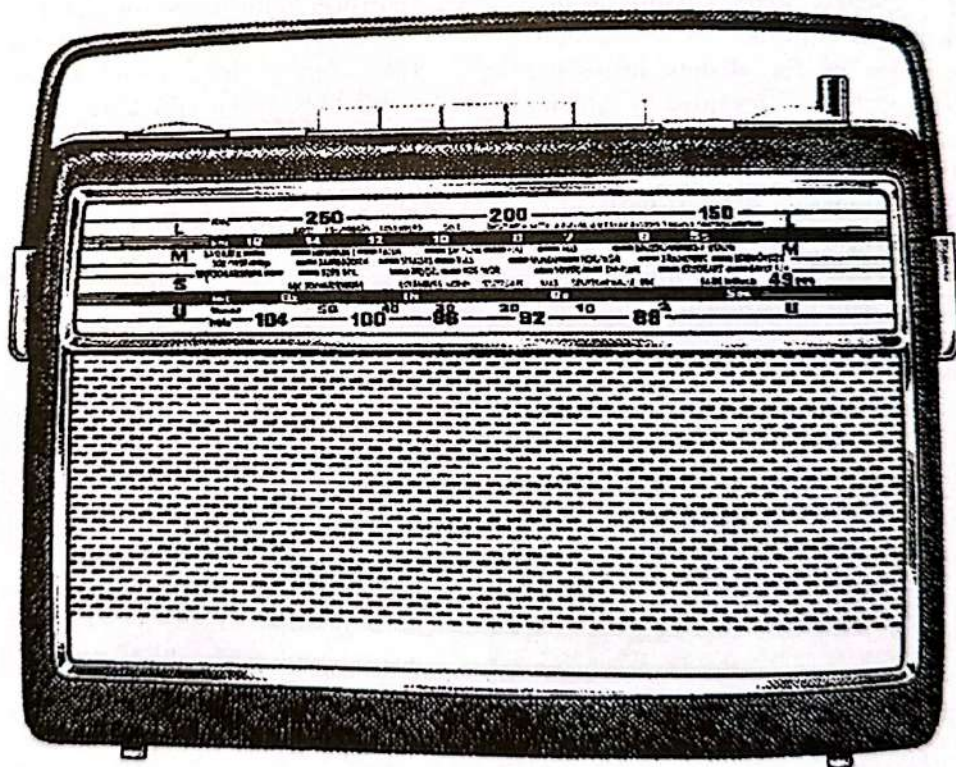


CHLOE WALLACE (SHE/THEY)
@WAITING FOR SEPTEMBER_

radio

switching radio stations
on the road while driving,
putting on facecreams
and zipping up zips
brushing your teeth in the mirror putting on
gloves, taking off jackets opening the blinds
and windows packing bags and getting home
at the end of the day
looking at people
looking for fragments
in my body, in the air
get something out
let something in
standing still

on the cusp
fluid in your throat
reaching up on your toes
a stranger in your heart,
in your field of vision
she played nice tonight
she felt like grass I could touch twang,
floodgates,
misting water over the dam,
it is never still,
never something I can name, tame,
pain when you walk
setting tables as we talk,
but you were quiet tonight
outside the wooden gates
of the place where i live now truth, tremors,
taking from each other a game I don't get tired
of



living

I am a girl with
holes in my feet
when I take off my shoes air rushes out
until I am floating
and when I was little
I used to dream of air
forming into solid steps to take me away, up,
higher, when I would fall
I would fly
now I am frozen
looking for pockets of oxygen found in cold
breaths and days nourish me
life is survival

the bear

it is a glorious winter morning in the east rock woods
 the whole world is frost-glitter and snow-crunch and dazzling white
 my good strong legs and the frozen river
 my breath like a wish in the air

and then he is there
 round a bend in the path
 his red mouth open and angry

i did everything right i'd tell them later
 broad daylight and my headphones off and my head down and no eye contact
 and it didn't matter like it never matters
hey bitch im talking to you

this place my holy, my haven, my sanctuary
 red cardinal and blue jay and chipmunk and wheeling hawk and the way
 the time moves different when the trees turn green-gold-grey and then
you think you're too good for me, cunt?

he only followed me for fifteen minutes
 i knew deer track, elm grove, winding path to lose him
 i knew my good strong legs could run river-swift when it came to it
 in half an hour i was out beyond the tree line
 but i couldn't stop flinching for weeks

every shadow, every twig underfoot
 every twisted branch a reaching hand
 i'd walked these woods every week for six months
 and in a matter of minutes he made me afraid of them

someone asks me *the man or the bear*
 but i am tired of talking about predators
 tired of imagining myself in danger
 i don't want to tell you what frightens me
 i want to tell you about the east rock woods, instead

i want to tell you about the slender doe picking her way through fallen leaves
 about the sly raccoon slipping along the water's edge
 about the pileated woodpecker
 his slight sharp beak probing a tree trunk

i want to tell you about the valley
 how it opens up after the climb
 the rough steps hewn into sun-blached cliff
 worn smooth by hundreds of heaving feet

and i want to tell you about me
 and all the things i won't lose to the fear
 how the snow melted
 how the ice on the river started to thaw
 how i took to the woods again, with my good strong legs

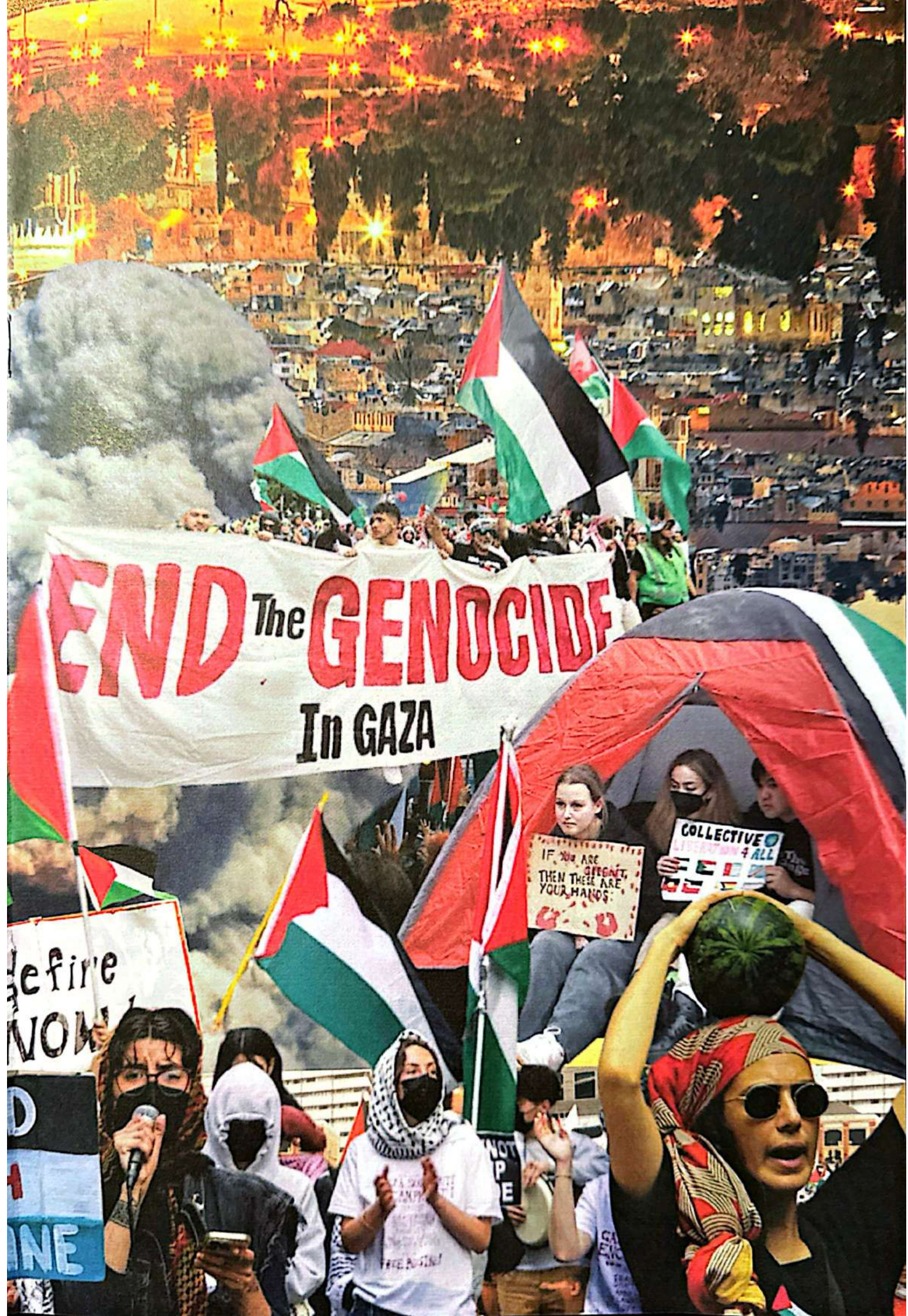
i want to tell you i made it to the mountain a
 nd i didn't stop climbing

JESSIE FENTON (SHE/HER)
 @JESSICAGRACEPOETRY



ILLUSTRATION BY KALA TAKEBE BURGESS





END The **GENOCIDE**
In GAZA

the fire
NOW
D
4
NE

IF YOU ARE
GREAT,
THEN THESE ARE
YOUR HANDS.

COLLECTIVE
LIBERTY 4 ALL

NOT
PE

CA
ENC

The virgin mary and her busted nose

tell me about the girls who went missing,
about the rusted trailer, the empty
beer bottles and the sign of the cross.
tell me of nights spent on knees
serving a god with blistered hands
and liquor breath, the wrinkled patron
saint who met them under the covers,
the deacon and the shame and the our
father and
the first time they touched
themselves, tell me of the thick
blowflies, the window cracked open,
the black dust.

tell me of the yellow toilet bowl, the bows
in tight braids, the stolen bras, dirty
toenails, the gift of their bodies, the easy
abstinence, the statue of the virgin mary
and her busted nose, the empty chapel be-
yond the sugarcane field, the poorly rolled
joint, the cardinal sin, the dead rabbit they
held in their hands, the blood caked under
their nails, how they felt nothing, tell me of
the guilt.

JENNY ROCKWELL (SHE/HER)
@DAWNPOEMS

tell me of the empty mall at night, the quiet
food court, the edge of the pines, the first
time they anointed one another, tell me of
the stained bed sheet, the rusted springs in
the mattress, the lamb, the storage unit, the
bucket of spit, the roaches, the ashtray, the
neon cross, tell me

of the old men smoking on the porch, how they
scowl in suspicion, the night terrors, the shotgun,
the stained glass heart, the gravel driveway, the
damned heat! tell me of the skinny dog, the crowbar
and the heirloom plastic brooch, tell me the story
of the girls who rode their bikes too close to the
marsh, tell me what happened to them.



A limp-necked blackbird

My sister finds a deer antler. I
find a laser.

In the grass. Not the whole
thing just the little round end-cap.
We hurry to the campground toilet.
Put it in a paper towel, now it looks
like a flower. The laser is the bud.
I marvel at the antler, but I'm hap-
py with my little laser.

We are just girls.

The smell of campground barbeque, black-
ened char. A labrador barking. Sweating
tents. Sticky mandarins. My hands are
rats. Everything is magic. All our teeth
come loose. We write a note to the tooth
fairy. Please let me keep my dead molar,
but leave a coin anyway. I keep all my baby
teeth in a little jar. The jar is ceramic, a fairy
with a cracked face.

I have a blood nose. I have done
something bad. The shame of it too
much, and my face pours with blood.
The taste of coins, the thick hot feeling
of it gushing out of my nose and gur-
gling in my throat. I am no older than
four. I don't remember what I did, but I
remember the guilt.

Even younger,
my sister and I are playing witches
with a broomstick. I leave the broom
lying across the hallway and she trips
over it holding a stack of porcelain
plates. The ceramic cuts through her
little pale wrists.

I throw up so
much I can't breathe. When the ambulance
comes they don't know which one of us is sick.

The kids in the neighbourhood and I trade
stickers. It's our currency. My parents save
their last Cent just so we can buy a sheet
of stickers from the local Apotheke. They
smell like
bubblegum. I come home from trading
with just the hairy curled-edge barcodes
of other kids' sheets. My mother is horri-
fied, but I'm elated. I made them so happy.
I say.

When I am fifteen, my good guy friend pours my first
drink. I have not even had my first kiss. I throw up so
violently I burst all the veins above my eyelids. The
purple spidery lightning plagues my translucent skin.

After, as the sun rises and I regain my vision, I
clean myself up, silently, horrified by my un-
clean body. I grab myself a tall glass
of water. I crawl into bed

a wounded animal. The next day,
I rise early, pretty myself with concealer
and slip back under the sheets.

He brings me a cup of filter coffee in
bed. I say thank you. I apologise for
getting so drunk. I say I am embarrassed,
to seem so young. That I am so young.
But I am young. I AM YOUNG.
It is ten years before I call it what it is.

A blackbird flies into our apartment.
It smashes its head on the widows so many
times till it slides, limp-necked onto the tiles.
It
leaves traces of blood all over the walls. I
cry so hard I see stars.
I watch a home video of this girl. I know
it doesn't take much to bring her out. I
want to know where the guilt all came
from. I know the little girl with ribbons
in her braids and the blood-nose is in
me, still. She grins at the video camera,
toothless, face covered in strawberry
jam.

I wish I could show her how
to be a BRUTISH, ANGRY
WOMAN,
how to trust no one, take what
is hers, SCREAM SCREAM
SCREAM. How to take her stick-
ers back, how to say it wasn't her
fault, how to TELL
SOMEONE, how to KICK AND
YELL LOUDLY AND BITE AND
SHOVE
AND SAY FUCK YOU AND NOT
FLINCH AND NOT APOLOGISE
AND NOT BE SORRY AND NOT
BE
SORRY AND NOT BE SORRY.

I AM NOT SORRY.

THE WOMAN NEXT DOOR

WOMINSPACE JOURNAL
SPRING 1987 MATRICES

I think I'm going to be a mad old woman.
I've got this funny feeling about it.
The way I sing walking down the street
forgetting that someone might hear me,
the way I laugh out loud sometimes
at nothing in particular
and feel like crying in a crowded bus
overtaken by foggy emotions.

I'm going to be a mad old woman
and stare at myself in shop windows
even make a point of it,
retracing my steps to watch my image
parade in the glass like a flickering movie queen.
I'll fly in the faces of people
who catch me looking.

My kleptomaniac tendencies will become an obsession.
I'll forget to keep one eye peeled
for store detectives and stuff packets
of chocolate biscuits into my several-sizes-too-big
para-rubber raincoat.
Or I'll simply hijack the shopping trolleys
of innocent supermarket shoppers
plundering my way through the car parks.
The great geriatric trolley robber strikes again.
Meals-on-wheels will take on a new meaning.

The mad old woman will give them all the two-fingered
salute,
poke out her tongue and roll her eyes,
then laugh so much
she'll probably wet her pants.

So long as they don't catch me, take away my singing
voice,
my laughter, my vanity and my anger. So long as they
don't take away my madness and turn me simply old
so long as they don't stand me in a corner
until I suffocate with sanity.

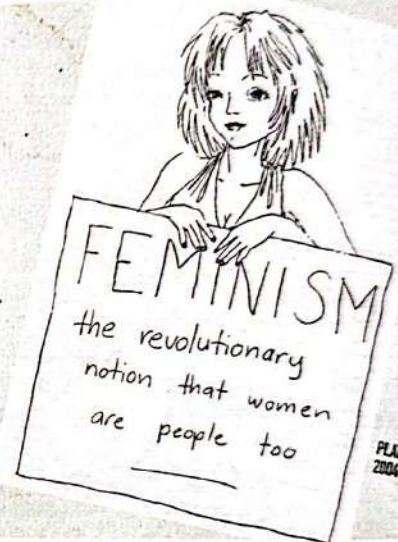
Lisa Sabbage



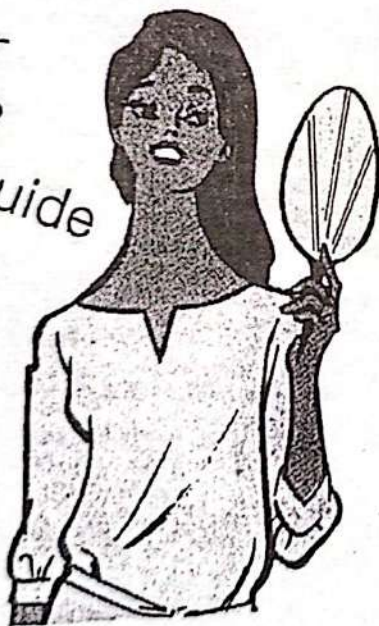
FROM THE ARCHIVES

so much changes,
so much stays exactly the same

WOMINSPACE JOURNAL AUTUMN 1987



Let your
MIRROR
be your guide



FROM WOMAN

Resent Consent

how could they
force the hand
that signed the page
that drew the
indelible black lines
on my body
that guided the blade
that cut the lines
and imprinted them
on my mind

who are they
to rule my world
and leave my choices
out of context
who are they
to dare to walk
unscarred

Gill Gattfield

TO MAN

Hey you!
with fettered emotion
entering my house
slam! you shut
when door was closed anyway

you do it 5 to 9
and I hear you dribbling
while you pull curtains
question and answer
nonchalance in
two-pieced self importance

you with fumbling expression
stut-stut-stuttering
egocentric lines
why is it you lisp
in your silence
when I gave you voice?

Gill Gattfield



BROADSHEET 1973 OCTOBER

WOMINSPACE JOURNAL AUTUMN 1987

I LOVE BEING WICKED

my angry volubility
clamps down tightly,
lips welded hard and thin
tempted to soften wetly,
open pliable and loud
burning welts into this man
(who fears my penis-tongue, deep
down) has, is
who hammering rhythmic blows: HE

matching my mentally pounding fists
at this constant oppression,
beating me down till invisible.

the world of law is not for you SHE-devils,
he spits, hour by hour,
lie on your back, take this.

but i am wetting, warm and sticky,
his hard thrusts have aroused me
and before i can stop i cry out,
lips peeled back
"or SHE!" or SHE! or SHE!"

into the denouement
hisses a solid wall of history.
i am booed by men and wimmin alike.
i cringe smaller, but
i still stand out, loud, proud, on top.

and i feel the professor's revenge,
his cruel smile, elaborate bow,
when next he turns to me, and sneers
"he... OR SHE."
i stare back unblinking.
the beatings aren't over yet
but HE will tire before i scream defeat,
this i know, my eyes beam back.

Clare Grayson

WOMINSPACE
JOURNAL 1989

WinstonFest '98- Fun for all!!!

When Winston Peters speaks to students this Friday in the Main Common Room, don't be too surprised if there're a few extra Winstons in the audience. OUSA are holding two competitions to mark Peters' visit, the first a look-a-like, the other to 'make Winston squirm.' Peters will hold the forum at 1pm this Friday, along with Alliance MP Phillida Bunkle in the Union, as part of a series of forums at the University from visiting MPs. The prize for the best look-a-like is a dinner for two and a bottle of wine at the Staff Club, while the question that makes Winston squirm the most will score the winner a \$25 bar tab at the Loaded Goblin.

WOMEN'S ISSUE CRITIC 1998



DIAGNOSIS

she went to say
'I have written a short story'
realising it takes up a lot of line
it came out 'sorry'
poured down her arms
made a nasty bloody splat on the floor.
she is on her hands and knees cleaning
it up.
she goes on
'I have sent it off somewhere' but
her throat is so long
it turns to 'arthritis'
she is curling on the floor and
can't get up

she is a neat white sheet
saying
'I pressed and checked every word
punctuation isn't my strong point'
folding
smaller and smaller
the last neat square. and
she is gone.

the rejection is cryptic. reading
she is gone.

the rejection is cryptic. reading
'self inflicted'
backwards at half speed

Juliette Smeed

BROADSHEET
FEBRUARY 1974

OUR WINNER!

Next week:
ENLARGE your mind,
ego, and other things
with the Wonder Pill!

MEN'S MINDS MAGAZINE

LAST WEEK'S POLL RESULTS - Chicks picks:
DOES SEXUAL HARRASSMENT
REALLY EXIST???



WOMEN'S VOICES DEC/JAN 1998 1999 NEWSPAPER

HYBRID WOMYN

you're reading poems out loud
at the Dyke Night, I hear
(their circle your closet)
and holding the hand of a lesbian
coily... (no, not your lover:
HE is left at home, hidden.
Isn't he.)

your poems are written at home,
he-and-me,
and for public performance
you change the pronouns
(to be consistent)
ahe-and-s(he) lying together
creating yourself a lesbian lover.

it's ironic really, cos
when i was your lover,
(secret lesbian lover)
you changed the pronouns
in our poems,
too.

Clare Grayson

WOMINSPACE
JOURNAL 1989

WOMINSPACE JOURNAL 1992

GENDER INEQUALITY IN SCIENCE TODAY

AUCKLAND UNIVERSITY WOMEN IN SCIENCE - ALISHA KESHAW, ANGELINE XIAO, JOSIE GREENWOOD, EMILY CALDELARI-HUME

INSTAGRAM @AUWS.UOA

*ORIGINALLY PUBLISHED IN UOA SCIENTIFIC JOURNAL

Gender inequalities exist in all facets of life, but one area where they are particularly present are in STEM (Science, Technology, Engineering and Mathematics) fields. Both in academia and in industry, women face challenges both at a junior level, in getting into the field, but also in moving into the more senior roles, where the gender gap is even more stark. There are a wide variety of causes, and the gender inequalities have far reaching consequences.

Women in Academia

Many universities around the world value the ideals of inclusivity and diversity in their environment. However, women remain disproportionately represented in academic positions in STEM fields, especially in executive and senior leadership positions [1]. There is a greater need for more female representation in science [1], as well as associated diversity training and initiatives [3], and an overall attitude change [2] to overcome barriers that women face when reaching senior academic positions. [3]. Historically, university institutions were systematically designed to discriminate against people of colour and women from engaging [4], whereas those of privileged nature, including whiteness or being a male, were catered to. Even when minority groups were allowed to conduct research and join these academic institutions, the working environment/culture had been formed to benefit men, who experience life very differently from women [3]. As described by Laureate Professor Marilyn Fleer, "a male with a wife at home default" [5].

Today, much of the conversation around achieving gender equity in academia has been dominated by the idea of raising women to the same standard as men in terms of salary, leadership positions, career progression, and abolishing workplace harassment [6]. These are all important conversations to be had, however, we need to consider other aspects such as childcare, fami-

ly responsibilities and how empowering more women in academia would impact their personal and social values (for those who wish to have families) which often goes hand in hand with personal satisfaction and wellbeing [3, 6].

One study examining parenting engagement and academic performance looked at parenting labour by



gender and found that women were more likely to be the primary caregiver for their children (30.6% vs. 3.9%). Likely women in academia disproportionately taking the lead in parenting, and hence suffering higher penalties at work in regard to feeling inadequate in fulfilling their responsibilities. This can lead to stress, imposter syndrome, and not wanting to continue progressing through their field.

In Aotearoa, there is a lack of representation of females in a variety of areas of academia. This is especially prevalent in leadership roles with 64-69% of associate professors and heads of departments and 74-81% of professors and deans being male from 2012-2017 [7]. The numbers were lower again for women in senior positions at crown research institutes [7]. In 2020, at the University of Auckland, women made up 31% of professors and 39.1% of associate professors, [8] while across New Zealand women made up 38.6% of associate professors and 27.4% of professors [8]. However, there were more women in research fellow, senior tutor, professional teaching fellow and graduate teaching assistant/teaching assistant roles as a whole at the University of Auckland.

A Harvard study [9] proposed that 30% of an institution needs to be filled with minority groups across all levels of superiority to feel represented. When you look at representation, you can see that we clearly match the minimum to see representation. However, this does not hold across individual fields, nor into the senior roles.

The University of Auckland has pledged to close this equity gap in the Taumata Teitei – Vision 2030 and Strategic Plan 2025, which outlines a goal to 'determine and craft changes to recruitment, career entry pathways and mentoring initiatives aligned to the needs of specific cohorts.' Part of this plan involves consistent monitoring of the University's equity statistics via the Equity Profile, last conducted in 2020. The Equity Profile states that in the University of Auckland Science Faculty, women are underrepresented (under 30%) in computer science, environmental sciences, mathematics, and physics [8]. Women are also under-represented in Engineering (below 10% in senior positions and below 30% in other positions) [8] and in Medical and Health Sciences (especially Optometry and Vision Science) [8].

However, in the last ten years, we have seen dramatic positive shifts. The proportion of associate professors who are women has increased substantially from 27.7% in 2010 to 39.1% in 2020, and the proportion of professors who are women increased from 20% in 2010 to 31% in 2020 [8]. We can only hope that the University continues this trend and keeps on making these huge improvements in gender disparity.

The Leaky Pipeline: Women in STEM Workforces

These inequities seen in academia prevail in private industries as well. Women are consistently underrepresented among industries that hire large numbers of science graduates, including technology, data science, finance, and engineering. Martin et al. [10] describe the 'leaky pipeline' that occurs when fewer and fewer women are represented in STEM at each stage, from training to employment to promotion. As a result, there is a scarcity of women in high-level leadership positions in STEM industry fields.

Indeed, while 48% of the New Zealand STEM workplace are women, only 21% of New Zealand's tech executives are women, and only a quarter of the small to medium-sized enterprises in the tech sector report having a gender-balanced leadership team [11]. The shortage of women in these higher-paid positions contributes to the significant wage gaps in our STEM-affiliated industries: 17.3% in Information, Media and Telecommunications, 3.4% in Construction, and 31.0% in Financial and Assurance services [12]. Attention given to the representation of women should also be given to retainment and career development.

This leaky pipeline phenomenon can, in part, be attributed to the significant bias against women in STEM industries. Women are regularly perceived as less capable and less suitable for STEM careers, and this bias is not always explicit; Martin et al. cite multiple studies that suggest significant subconscious bias may be held even by those who reject gender stereotypes [10]. A study by Moss-Racusin et al. produced conclusive results that indicated women who are exposed to the reality of gender bias in STEM are less likely to identify, engage and positively associate with a career in STEM [13].

This evidence highlights the need for these biases to be addressed, as they pose a significant barrier to female success in STEM pursuits. In particular, it is significantly harder for women to succeed in start-ups in comparison to their male entrepreneur counterparts. In 2019, ventures led by women received less than 3% of the global venture capital investments [14]. Furthermore, many women who have a male co-founder report how during introductory meetings with investors, investors would assume that they were 'not founders, nor key decision-makers' [15].

These challenges are compounded by the addition of the 'maternal wall': additional workplace discrimination due to the need to take time off of work for pregnancies and motherhood. For this reason, many women in STEM feel time pressure to build a stable career before they have children. Crosby et al. go as far as to say that 'motherhood is the worst economic

decision a woman can make' [16].

Bias, barriers to entrepreneurship, and the maternal wall all exacerbate the leaky pipeline phenomenon in the STEM industry. Our female science graduates who choose to forgo academia and pursue corporate careers face significant challenges all the same.

From Causes to Consequences

To tackle an issue this systemic, we must look to where it all starts — as a pervasive culture. From a very young age, girls are taught, whether implicitly or explicitly, that science and mathematics is a field for men. Brain scans have shown that males and females have equal processing ability for mathematics, and additionally, mathematical achievement seems to be similar for young boys and girls until partway through primary school, when children start becoming more aware of social gender factors [17]. There is no biological reason for any gender differences in mathematics achievement, and so the disproportionate number of men in numerical fields compared to women is almost certainly an environmental factor.

By high school, interest in these subjects among female students drops significantly. For example, in the United Kingdom in 2017, only 3% of female high school students reported a career in technology or computer science as their first choice, compared to 15% of their male counterparts [18]. Over the years, from when girls first start school until they choose what career path they would like to pursue post high school, they are being diverted away from these STEM subjects, leading to a lower number studying them at university, which drops even lower as they continue into their permanent career paths.

There is currently a significant gender imbalance in some science subjects, seen most significantly in computer science, mathematics and physics. As of 2020, at the University of Auckland, only 22.2% of computer science students were female, and 0.43% were gender diverse [19]. This was closely followed by 36.6% female and 0.56% gender diverse in physics, with 33.3% female and 0.37% gender diverse in mathematics [19].

Our own club, AUWS, was created as a response to the isolation we felt as women in STEM in our degrees. Many of the founding members were in mathematics or physics degrees, where the proportion of men was notoriously high. An executive officer recounts, 'once in first-year Physics, a male classmate told me to shut up since the men were talking.' Another executive member remembers the day she sat down in a maths lecture and realised that every single person in the room was a man.

This gender imbalance reinforces the way in which sci-

ence is being taught and learnt, by which it is projected through a male lens. Thus, studies, experiments, and research are often focused on issues that are primarily relevant to men and lack the inclusiveness that could be extended to minority groups in the classroom. Seatbelts in cars are tested on crash dummies based on the average male body, leading to women having a higher risk of injury in a collision [20]. One in ten women suffer from endometriosis, but we know shockingly little about it—indeed, this applies to the entire female reproductive system. Historic ADHD and ASD research were primarily done on young white boys, and the diagnostic criteria reflect that, making it harder for people who don't fall into this category to get help. [21] Sexism in science literally makes it harder to live as a woman in this world!

It would be remiss to discuss these issues without taking an intersectional lens. Similar barriers exist racially for Māori and Pasifika students in New Zealand. Most scientific research takes a Western lens and often focuses on Caucasian people, and little to no scientific research acknowledges people who sit outside the gender binary. In New Zealand, the life expectancy of Māori women is 77, and for non-Māori women, it is 85. [22] Scientific and medical inequity stretches far beyond the boundaries of gender, and the horrifying statistics show there is a need for all types of diversity in science.

How do we fix this?

We cannot expect female and gender non-conforming scientists to learn, grow and thrive in environments such as these. Something needs to change. It will be a long and arduous road to scientific gender equality, but by reading this far, you are already helping us spread the message. However, it is fixable! We are already starting to see gradual improvements across STEM gender equity. For example, there was a 3% increase in women studying Mathematics and Physics at UoA from 2016 to 2020. [19]

AUWS hopes to help support this change, as every bit counts, however small. It is extremely important to have places within these STEM fields where women and gender minorities can come together to combat this feeling of isolation. This is where groups such as AUWS, as well as the WEN (Women in Engineering Network) and WiHN (Women in Health Network), come into play. It has been shown that having a sense of belonging increases the retention rates of women in STEM fields [23]. We hope that one day, not only scientists, but all people will be treated equally regardless of gender or race. However, we must consistently do the mahi and actively make change. Only then will equality be possible.



FOR REFERENCES

WOMEN'S PLAYLIST

2024

TOP 10



★ **FEMININOMENON**
CHAPPEL ROAN

★ **GUESS**
CHARLI XCX X BILLIE

★ **ESPRESSO**
SABRINA CARPENTER

★ **LUNCH**
BILLIE EILISH

★ **WOMAN**
KESHA

★ **GET HIM BACK**
OLIVIA RODRIGO

★ **TASTE**
SABRINA CARPENTER

★ **MY KINK IS KARMA**
CHAPPELL ROAN

★ **THE MAN**
TAYLOR SWIFT

★ **KISS ME MORE**
DOJA CAT, SZA




LISTEN NOW




a Play by Francesca Browne
Directed by Rhianon Rhianon

BRAVADO





Pitt Street Theatre
Sept 25-28



Bravado, a new play by Francesca Browne, is a love letter to girlhood. It follows a group of girls preparing to stage Macbeth whilst navigating the nature of friendship and the currency of gossip. Raw and nostalgic, Bravado is a highly anticipated and funny insight into the mammoth undertaking that is high-school drama. The show runs from the 25th-28th of September at Pitt St Theatre, and tickets are available from the QR code or at www.straytheatrecompany.com/tickets

AOTEAROA CLIMATE STRIKE
27TH SEPTEMBER
TĀMAKI MAKĀURAU
3PM • AOTEA SQUARE

Through The Lens: Gendered Reflections

Weds 2 Oct – Weds 13 Nov 2024
Old Government House, University of Auckland
Open 8 am to 7 pm, Monday to Friday

Creating meaning through the intersections of time and place, Through the Lens: Gendered Reflections is a group exhibition of female photographers from the Auckland University Collection, all alumnae of Elam School of Fine Arts. Exploring the lens through the female gaze, the exhibition highlights the seminal role that women have played in the evolution of photography in Aotearoa/New Zealand.

Encompassing the period between 1973 to 2017, each artist has developed their own unique perspective, using the camera to deconstruct common conceptions of femininity, identity, and the world around them. Featuring artworks by celebrated photographers from Aotearoa, including Yvonne Todd, Lisa Reihana, Marti Friedlander, Ann Shelton, and Fiona Pardington, as well as, those that might be unexpected, such as American artist Catherine Opie. The exhibition is on at Old Government House, 24 Princes St from 2 October to 13 November 2024.

Curated by the Art History Department's postgraduate Art Writing and Curatorial Class, this exhibition is supported by the Marti Friedlander Trust.



Edith Amituanai. *Princess Sina to Save the World* (2017). Pigment ink print on cotton rag. The University of Auckland Art Collection.

27th September, we strike again, joining thousands around the world for the Global Climate Strike!!

The stakes have never been higher – with our government's continued inaction and attacks on both our planet and its people, now is the time to unite and raise our voices louder than ever.

We strike for climate justice, for a future free from fossil fuels, and for the generations who will inherit this world. We can't afford to stay silent while our leaders gamble with our future

Bring your placards, your voices, and your friends – let's demand a liveable planet for all!!

@schoolstrike4climatenz

Modern Women: Flight of Time highlights the leading role women artists have played in shaping the development of modern art in Aotearoa New Zealand through seizing control of their own representation.

Spanning a period of roughly 50 years, from 1920 to 1970, the exhibition mixes paintings, prints, sculptures, and textiles from public and private collections across Aotearoa New Zealand, to reveal new connections between artists, along with previously hidden themes, while revelling in the theatre of modern art.

While presenting key works by such iconic figures as Rita Angus, Frances Hodgkins, and A Lois White, the exhibition also aims to celebrate the significant yet often overlooked contributions of lesser known figures, including June Black, Flora Scales, and Pauline Yearbury, one of the first Māori graduates of the Elam School of Fine Arts. Through their works, the exhibition uncovers how these women navigated and transformed the cultural and political landscape of their time, offering new insights into themes of storytelling, identity, and belonging.

The exhibition includes an accompanying publication, *Modern Women: Flight of Time*, which offers a deeper exploration of the featured artists, with writing from a range of expert voices from across New Zealand.

Image credit: Helen Stewart, *Portrait of a woman in red*, 1930s, oil on canvas, collection of Museum of New Zealand Te Papa Tongarewa, purchased with Ellen Eames Collection funds, 2006.



AUSA's Women's Rights Officer and the Student Wellbeing Team are hosting a special screening of the *Barbie* (2023) movie as part of Wiki Whai Hauora - a week of pursuing wellbeing and encouraging students to look after their hauora. The screening will feature a panel discussion focussed on using the *Barbie* movie as the vessel to explore modern feminism, intersectionality, and the future of women's rights. Tickets are available on Eventbrite



The Palestine Solidarity Network Aotearoa (PSNA) has issued the government a "letter of demand" for complicity with Israel's genocidal war in Gaza.

The letter of demand signals our intent with the support of members of the Palestinian community to pursue legal accountability for the lack of actions taken by the government, and key government ministers, in their roles. PSNA is deeply concerned about New Zealand failing to uphold our legal responsibilities under the Genocide Convention which requires the government to take actions that "prevent and punish the crime of genocide".

Stay up to date with what's going on via Instagram

@uoaajp @psnaotearoa @palestinian.youth.aotearoa @palestine_collective @aotearoaliberationleague



What Kind of Women's Rights Advocate Are You?

Question 1: In what way do you most prefer taking action on an issue you're passionate about?

- A) Writing letters to the government demanding action.
- B) Organising a protest or rally
- C) Meeting with or collaborating with others on a solution
- D) Calling out the issue on social media
- E) Create art that highlights the issue in a powerful way

Question 2: Where do you feel most comfortable as an activist?

- A) Formal spaces, lobbying, or policymaking.
- B) Grassroots campaigns—rallies, door-knocking and community outreach
- C) Working behind the scenes, negotiating with stakeholders.
- D) On social media platforms
- E) Using creative mediums like music, art, or storytelling

Question 3: How do you handle opposition or criticism?

- A) I calmly present facts and use my knowledge to dismantle their arguments
- B) I push harder and rally more people to the cause
- C) I look for common ground, but stick firm to what I believe in
- D) I start long comment-section arguments online
- E) I release my emotion in a constructive artistic way

Question 4: Which of these quotes resonates with you most?

- A) "Real change, enduring change, happens one step at a time."
- B) "Each time a woman stands up for herself, she stands up for all women."
- C) "When we all work together, that's when true change happens."
- D) "Social media is a great way

to engage people if it sparks a conversation."

E) "You can't be what you can't see."

Question 5: What's your activism style?

- A) Strategic and focused on long-term solutions.
- B) Passionate, bold, and unafraid to speak up.
- C) Diplomatic, collaborative, and patient.
- D) Digital-first, creative, and accessible to a wide audience.
- E) Artistic, reflective, and visionary.



RESULTS

Mostly A's: The Legal Reformer (like Ruth Bader Ginsburg)

You believe in tackling gender inequality through laws and policies. Your approach is strategic, focused on creating lasting change within the system. You fight for equal rights with a sharp mind and the patience to see reforms through to the end.

Mostly B's: The Grassroots Organizer (like Chlöe Swarbrick)

You are a people's champion, working from the ground up. Whether you're organising protests, empowering marginalised communities, or fighting for reproductive rights, you believe change happens when people come together in solidarity. You thrive in movement-building and activism that directly challenges the status quo.

Mostly C's: The Diplomatic Negotiator (like Malala Yousafzai)

You excel at using dialogue and diplomacy to create meaningful change. You believe in the power of peaceful negotiation and bringing people together to solve big issues like education, equality, and human rights. Just like Malala, you know that real progress comes from persistence, collaboration, and amplifying voices that need to be heard. You're committed to finding solutions that benefit everyone, even in the face of opposition.

Mostly D's: The Social Media Advocate (like Jameela Jamil)

You're the digital warrior, sparking global conversations and raising awareness online. You believe in using platforms like Instagram, Twitter, and TikTok to challenge harmful norms and create space for open discussions about women's issues. You know the power of going viral, and you use it for good.

Mostly E's: The Cultural Shifter (like Wangechi Mutu)

You're a visionary who uses art to challenge and transform cultural narratives. Like Wangechi Mutu, your creative work blends bold visuals with powerful messages, addressing themes of identity and gender. You believe in art's ability to reshape perceptions and spark important conversations about the representation and experiences of marginalised communities. Your activism is driven by a desire to redefine and expand the boundaries of how women are seen and understood in society.

HOROSCOPES



Aries

MARCH 21 - APRIL 19

Goddess: Sekhmet - Egyptian Goddess of War and Healing

As a warrior, you're always ready to fight for what you believe in, but it's an important reminder that healing is just as powerful. This month, focus on balancing your assertiveness with compassion. Take charge, but don't forget to tend to your own emotional wounds and the wounds of those you care about. You can still be strong while allowing vulnerability to help you grow.



Leo

JULY 23 - AUGUST 22

Goddess: Bastet - Egyptian Goddess of Protection and the Home

You're naturally bold and love to shine, but this month, focus on safeguarding the people and things that make your life joyful. Bastet is both fierce and nurturing, so take time to build a protective circle around your home, relationships, and creative passions. While you're busy leading, don't forget to play and indulge in small pleasures—it's in the balance of these two energies that your power will truly radiate.



Sagittarius

NOVEMBER 22 - DECEMBER 21

Goddess: Artemis - Greek Goddess of the Hunt and Wilderness

You crave freedom and thrive on adventure, and Artemis, as the goddess of the wilderness, is your guide. This is the time to step out of your comfort zone, chase new horizons, and explore uncharted territories in both your personal and professional life. Whether it's travel, learning something new, or pursuing a passion, trust your instincts and go for it. Like Artemis, you're independent and capable, and the wild is where you truly shine.



Taurus

APRIL 20 - MAY 20

Goddess: Papatūānuku - Māori Earth Mother

Stability is your gift, and you're deeply connected to the earth and those around you. This is the perfect time to focus on building your foundations—whether that's home, relationships, or personal projects. Prioritize harmony in your environment, and make space for growth. Nourish yourself and others with patience, and remember that roots take time to grow deep.



Virgo

AUGUST 23 - SEPTEMBER 22

Goddess: Athena - Greek Goddess of Wisdom and Craft

You're a master of detail, but this month, Athena encourages you to focus on long-term strategy rather than immediate perfection. Use your intellect to solve problems with grace and precision, but remember that wisdom isn't just about knowledge—it's also about knowing when to step back. Trust the process. Whether it's at work, in personal relationships, or within yourself, allow things to evolve naturally without over-analyzing every detail.



Capricorn

DECEMBER 22 - JANUARY 19

Goddess: Hera - Greek Goddess of Queenship and Authority

You're naturally ambitious, but this month, it's not just about personal achievement—it's about leading with dignity and nurturing those around you. Hera is the queen of the gods, but her strength comes from her ability to balance power with care. Focus on building and maintaining your kingdom—whether it's your career, family, or inner self—with grace and patience. True queens lead by example, so don't be afraid to take the reins while lifting others up.



Gemini

MAY 21 - JUNE 20

Goddess: Ariadne - Greek Goddess of Labyrinths and Paths

You're adaptable, but sometimes too many options can leave you scattered. Ariadne, who helped Theseus find his way through the labyrinth, teaches you to trust the threads you're weaving. This month, focus on clarity. Tackle challenges with strategy rather than spontaneity. Map out your goals and follow the thread—your sharp mind will lead you exactly where you need to go if you trust your own intelligence.



Libra

SEPTEMBER 23 - OCTOBER 22

Goddess: Freya - Norse Goddess of Love and Beauty

You're always searching for harmony, but Freya's bold energy reminds you that love isn't always calm—it's passionate, wild, and unapologetic. This month, let your relationships reflect both beauty and strength. Whether you're single or in love, express your desires with clarity and confidence. Fight for the connections that matter most to you, but don't be afraid to walk away from those that no longer serve your growth. Freya teaches you to embrace love in all its forms, even if it means taking risks.



Aquarius

JANUARY 20 - FEBRUARY 18

Goddess: Ix Chel - Mayan Goddess of the Moon and Creativity

Ix Chel is a goddess of the moon and fertility, symbolizing renewal and creative power. This is a time to embrace your wild imagination and express your innovative ideas without restraint. Dive into your dreams, start that new project, or explore the artistic side of your soul. Like the moon, your creative phases ebb and flow, so trust the timing of your inspiration. Let your vision light the way, even if it seems unconventional.



Cancer

JUNE 21 - JULY 22

Goddess: Hine-nui-te-pō - Māori Goddess of the Underworld

As the goddess of death and rebirth, Hine-nui-te-pō teaches that endings aren't to be feared but embraced as part of life's natural cycles. This is a month for deep introspection and emotional transformation. Trust your intuition and don't shy away from the shadows within. Dive deep into your emotions, and you'll find that even the most painful transitions can lead to powerful personal growth and new beginnings.



Scorpio

OCTOBER 23 - NOVEMBER 21

Goddess: Kali - Hindu Goddess of Destruction and Rebirth

Known for her ability to destroy illusions, Kali challenges you to break free from anything that's holding you back—whether it's fear, old habits, or toxic relationships. This month, confront your shadows head-on. Like Kali, you are unafraid of intensity, so use this energy to clear away anything preventing your growth. Destruction is a form of creation, and Kali reminds you that from chaos comes rebirth. Embrace the chaos and allow yourself to be reborn.

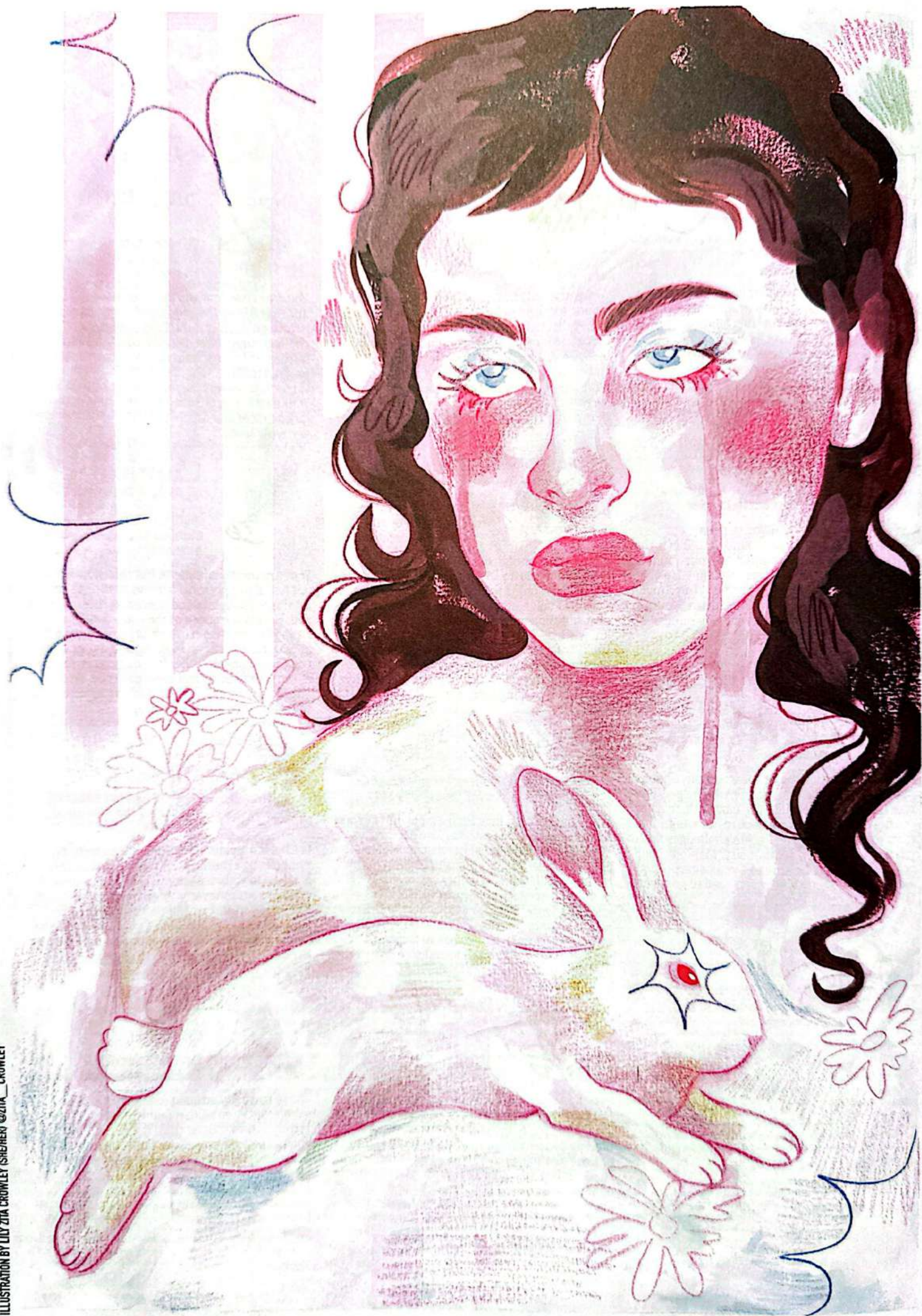


Pisces

FEBRUARY 19 - MARCH 20

Goddess: Aphrodite - Greek Goddess of Love and Beauty

You're naturally attuned to the emotions of others, but Aphrodite reminds you that true beauty comes from within. This month, focus on cultivating self-love and expressing your inner beauty. Nurture your relationships, but don't forget to put yourself first. Practice compassion, indulge in the things that bring you joy, and embrace your sensuality. Aphrodite teaches that love, in all forms, is transformative—especially when directed inward.



SHADOWS

YOUR STUDENT BAR

LADIES NIGHT

FRIDAY SEP 20

SHADOWS
BAR & EATERY

MENU

ME ESPRESSO
(MARTINI)

SHORT N SWEET

SOUR

DOJA KAT-INI

PINK PONY
CLUB SODA

SHADOWS
BAR & EATERY

EVERY TUESDAY

**\$10
BURGER &
FRIES NIGHT**



Buy a drink off tap and get a \$10 burger & fries
Terms & Conditions apply

ALL DAY

ALL DAY | 2•4•1 PIZZAS
EVERY WEDNESDAY



BUY ANY PIZZA ON THE MENU AND
GET THE SECOND ONE FOR FREE
Terms & Conditions apply

EVERY THURSDAY

**2 FOR \$25
COCKTAILS**



CHOOSE 2 COCKTAILS FROM OUR SELECTED RANGE
FOR ONLY \$25
Terms & Conditions apply

ALL DAY

ALL DAY | **\$5 NACHOS
EVERY FRIDAY**



BUDGET MEAL SORTED
GOES WELL WITH A MARGARITA OR BOTTLE OF SOL

EVERY DAY
3pm - 5pm AND 9pm - 11pm

**HAPPY
HOUR**

\$8 WINES
\$10 SCAPEGRACE G&T
\$11 HAZY OR TIGER CRYSTAL
\$12 MARGARITA OR ESPRESSO MARTINI
\$18 BETTER BEER BUCKET



EVERY TUESDAY

**QUIZ
NIGHT**

100 WINNER AND 100 LOSER COMBO - BARK TALK PUZZLES - QUIZ BONUS



FROM 6PM

REGISTER VIA INSTAGRAM @SHADOWSBARNZ

SHADOWS BAR - OPPOSITE THE MAIN LIBRARY • OPEN MIDDAY TIL LATE • MONDAY - FRIDAY



SHADOWSBARNZ



EVENTS@SHADOWS.CO.NZ

