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Abstract

The purpose of this research is to explore the ideas of Agar Agar and cultural hybridity within a practice-based and auto-ethnographic approach in contemporary art. Painting and artistic practice provide me with the means to work through and understand experiences of fluidity, difference and cultural identity within the context of New Zealand. The project and resulting body of creative work provide an answer to the question: What can auto-ethnography and the concepts of Agar Agar and hybridity contribute to a contemporary painting practice.

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Chapter 1: Introduction

Agar Agar: A Practice and Theory of Cultural Hybridity in Contemporary Art

This research explores the idea of agar agar in contemporary art using a practice-based approach and autoethnography.

I have created a body of paintings inspired by Eastern and Western artistic influences accompanied by an exegesis exploring how the concepts of agar agar and hybridity can contribute to contemporary painting practice. I use the research method of auto-ethnography to make sense of my cultural hybridity, being of Malaysian and Hong Kong descent, but also growing up in New Zealand’s westernised culture, to understand my cultural heritage better. In my research, I come to an understanding of being mixed heritage and culture through the idea of a ‘third space’.

1.1 AIM

This practice-based and autoethnographic project investigates the idea of Agar Agar in contemporary painting.

1.2 OBJECTIVES

- Review relevant literature and practices in art and culture with reference to conceptions of Agar Agar and hybridity in contemporary art.

- Engage in a studio-based exploration of abstract painting concerning the concepts of Agar Agar and Cultural hybridity.
• Create a body of work, together with an exegesis contextualising the production of contemporary art.

1.3 RESEARCH QUESTION

What can auto-ethnography and the concepts of Agar Agar and hybridity contribute to a contemporary art practice?
Chapter 2: Literature Review

2.1 AGAR AGAR AND THE THIRD SPACE

In this chapter, I review a range of texts to contextualise the notions of agar agar and hybridity as well as my own experiences of culture and approach to artistic practice. In particular, I discuss texts on topics such as perspective, emotion and colour, materiality and Eastern philosophy in art, to provide reference points for the contemporary painting practice that is at the heart of this Master of Design research.

The concept of agar agar in this research is significant because it is where my painting process and culture meet; agar agar stems from the cultural influences of my mother and her Malaysian cooking. The concept of agar-agar is a Malay phrase that does not have a direct English translation, but it can be roughly translated as 'up to you'. It is the idea of cooking, without measuring ingredients, and mixing what feels right. To further elaborate, two cooks with the same ingredients can make the same dish taste unique, to express themselves and their identity through the dish. The idea of agar agar has helped me to explore and understand my own hybrid identity, being of Malaysian and Hong Kong descent but born in New Zealand's westernised society. It helps explains the way I bring together components from cultures and times in the body of paintings presented.

A second concept that further develops the idea of agar agar and an approach that privileges 'the right mix' of cultural influences and ideas is the theory of hybridity and the 'third space'. Hybridity and the third space are some of the most referred-to terms in postcolonial discourse and are extensively studied in the text Location of Culture by Homi Bhabha (1994). The third space refers to the space that is 'in-between', unfettered by binaries, where one can negotiate and mediate one’s identity according to principles of fluidity. Bhabha calls into question the routine categorisation of culture and identities and finds colonial discourses' dependency on fixed cultural identities highly problematic. He believes that the rigidity of such ideas perpetuates false stereotypes and cultural otherness and undermines the knowledge of the
multiple or cross-cutting determinations of modes of racial difference (Bhabha, 1994). Bhabha further believes that cultures are not discrete phenomena but something fluid; it is an on-going process of translation between the interconnectedness of cultures which transforms our cultural identity. It is in this cross-cultural exchange within which a 'third space' emerges (Bhabha, 1994). The Third Space provides metaphorical cultural space and physical space of inclusion for the intersection of colliding cultures. It introduces new and productive signs of identity that encourages self-exploration, holding a promise of insight into the experience of identity. The third space is significant to de-stigmatise and de-exoticise cultural diversity, to instead normalise the hybridity of culture.

My painting practice can be characterised as an attempt to inhabit such a third space in terms of conceptual subject matter, material and form. Practising agar agar in my painting provides a domain for self-exploration and cultural understanding, consequently providing insight into my experiences of living in New Zealand and working in a New Zealand arts context. The formal artistic elements such as material, perspective, colour, and form in the paintings create the conditions in which the viewer may potentially, through visual immersion, inhabit a subjective space that allows for emotional resonance and contemplation.
2.2 ARTISTIC INFLUENCE

Perspective in Art

The ‘invention’ of linear perspective during the beginnings of Renaissance, shifted the collective artistic consciousness and value systems towards knowledge of the natural world around them revolutionising art history and the western perspective (Edgerton, 2019). It was Filippo Brunelleschi who systematised a model for mathematically precise perspective. The model included a few key elements, a vanishing point at the viewer’s horizon line and a series of converging orthogonal lines, representing the Florentine Baptistery, San Giovan (Park 2019). Although Brunelleschi’s initial image of the Florentine Baptistry has been lost in history, a painting which accurately utilises this model of perspective is Masaccio’s the ‘Holy Trinity’. Brunelleschi’s experiment demonstrated that linear perspective could create an accurate depiction of three-dimensional space on a two-dimensional surface. From Brunelleschi onwards, artists and architects have adopted a position relative to this ‘invention’. Architects still practice drawing to scale (for its obvious applications). Some artists have continued the use of linear perspective, others have modified or rejected this position as in Mannerism and

Holy Trinity, Masaccio, 1427 – 1428, Fresco. 6670 x 3170 mm. Santa Maria Novella, Florence.
its intentional 'distortions' or Cubism with its argument about perception, involving multiple angles of a view.

Experiments with perspective may also be found outside the Western tradition. Inspiration for using the shifting of two-dimensional and three-dimensional perspective in my painting came from an exhibition at the Auckland Art Gallery in 2018 called 'The Eye Divine: Indian Miniatures'. The Indian miniatures, also known as Mughal paintings, featured, beautifully coloured and ornamented portraits and architectural studies, illustrating the narrative of the divine Krishna, the Hindu god of compassion and love.

![Image of Marriage of Krishna and Rukmini](Marriage_of_Krishna_and_Rukmini_Underground_artist EARLY 20TH CENTURY TEMPERA 286 X 400 MM AUCKLAND ART GALLERY)

Although these miniature paintings did not use Brunelleschi's exact model of linear perspective, the Mughal painters were nevertheless interested, like their European counterparts, in depicting the natural and social worlds around them. What is striking when looking at these Mughal paintings is their distinct use of overlapping and what I will call 'flat
perspective’ to create a sense of space. The restrained use of perspective in conjunction with the flatness of the overlapping elements and architecture is a subtle way to create space to contour the subject matter, therefore simultaneously allowing multiple scenes to exist within one image. In contrast with the European Renaissance, which valued accuracy and objective truth, the cultural values expressed in Mughal paintings emphasised the subjectivity of human emotions. Perspective and other varying pictorial elements were intentionally manipulated to capture the subject matter and the emotional message of a scene to develop a sense of intimacy and empathy, bringing the divine closer to the viewer (Behl, 2012).

Since Brunelleschi’s ‘invention’ of linear perspective, perspective has been stretched to its limits. M.C. Escher, who is famous for his mind-bending impossible spaces was fascinated by the limitations of depicting three-dimensional space on a two-dimensional surface, creating lithographs and woodcuts to Illustrate his thought experiments (Schattschneider, 1998).

In my view, one of the limitations that Escher touches upon in his works is the question of subjectivity in linear perspective, which is also taken up in the writings of Hito Steyerl (2012) in The Wretched of the Screen. A critical argument is that linear perspective claims that the one-eyed and immobile spectator of an image is natural, scientific and objective. However, linear perspective is based on an artificially stabilised horizon line and is therefore based on abstraction rather than objective reality. The stability of single point perspective relies on the stability of the observer where all mirrored orthogonal lines converge in one of the observer’s eyes, and is essential to the visual paradigm, empowering the viewer. Contrarily, the observer is disempowered by the supposed claim that linear perspective is based on scientific and objective laws of nature, which does not coalesce with the subjective perception. The objective vision is forced upon the viewer, thereby erasing their subjectivity and independence. The conventions of linear perspective no longer apply in Escher’s images, even though parts of the compositions appear to conform to these laws. These visual paradoxes can only be created in two-dimensions and are impossible to physically construct in three dimensions. Escher’s enigmatic spatial illusions play with perspective to entice the viewer’s curiosity, drawing them into the image to look deeper and inhabit their perceptions and subjective views.
The various positions on perspective are explored in my research, in particular, the use and distortion of perspective to represent architectural spaces/motifs draw inspiration from Indian Mughal paintings and the works of M.C. Escher in that perspective is a matter of our perception, and there is no single point of perspective. My paintings utilise non-conventional forms of perspective to create multiple spaces within the picture plane that bend, twist and often self-contradict, in which the viewer can inhabit the perceived atmospheric space with their emotions for contemplation. The disturbance of perspective in concert with colour also alludes to something beyond our physical senses, and that is emotional space, subjectivity, and potentially the third space.
Colour and Emotion

Throughout history, colour has been a central concern in artistic practice, facilitating deep emotional engagements with the world, and offering insights into the inner dynamics of emotion and the cultural sensibilities of a historical moment. Many individuals have responded to the need to make emotionally expressive art; artists such as Kandinsky, Paul Klee, Josef Albers, Mark Rothko, Agnes Martin, James Turrell, among others.

In my research, I am similarly interested in exploring how colour can emotionally affect viewers as much as the maker. Colour is a crucial device in the shaping of emotional resonance. An example of how colour can create emotional resonance with the viewer is Giotto’s use of ultramarine blue. Commissioned to paint the life of Jesus Christ in the Scrovegni Chapel, Giotto painted the ceiling as a backdrop of ultramarine blue, with the figures of Mother Mary, Jesus Christ and his apostles peering from above. The blue ceilings can be interpreted as the sky, however, in Giotto’s vision, heaven was blue. Driven by the growing adoration of the Virgin Mary, ultramarine blue cemented itself for a time in western culture as a symbol of spirituality, sacredness, and heavenly grace (Hill, 2012). This is an example of how meaning and the emotions of colour can be adopted and changed by cultural associations to places or objects or emotionally charged events. Ultramarine blue took on cultural characteristics and emotional value invoking the feelings of awe and adoration in the presence of the divinity of the Holy Mother Mary, becoming synonymous with the heavens as a cultural symbol, creating emotional resonance.
The association of colour has a spiritual dimension which was explored by a central figure of the Abstract Expressionist movement Mark Rothko. Rothko focused on the emotion and the spiritual feeling of colour and form. Rothko’s original compositions are founded upon classical myths, and human drama, developed into a surrealist inspired hybrid of organically shaped forms of colour. The Abstract Expressionists believed in arts "ability to connect powerfully with human experience" noted by Greenberg (Arnason, 2003, p. 422). Mark Rothko’s paintings are an example of how art and colour can be used to influence interior emotional states. He believed that colour and emotions have a primal relationship which was deeply rooted in the human psyche. His paintings expressed the conviction that colour could convey basic human emotions such as tragedy, ecstasy, and doom. He achieved these emotions by building up layers of colour and the tonal gradation on the painting surface; Rothko turned emotion into image (Chave, 1989).
What is interesting is that the colour red and its many variants of red-browns, maroons and red oranges seems to be most prevalent in Rothko's body of work (Chave, 1989). Perhaps these reds speak to our primal senses as they relate to the colour of blood that runs through our veins, and are also found in the pigment used in some of the earliest recorded paintings in human existence, the cave paintings of Lascaux. Additionally, high saturations of red hues have exceptionally long wavelengths which produce a robust dynamic quality and immediacy, demonstrating effectiveness as a vehicle for emotions.

Colour is a crucial element in many artistic practices as an instrument for communicating ideas or enveloping the viewer in states of emotions. Choosing a specific colour, saturation,
or hue, we associate colours as metaphors for feelings. The colours used in my practice are generally soft and muted, adding contrasting colours to create a muddied palette as it relates to non-dualistic third space, while keeping the vibrancy of the material. The colours and the application are the primary instruments that convey emotions of tranquillity and stillness in my works. Similar to finding the right conditions to meditate, the paintings create the requirements for the possibility of emotional resonance. The viewer may occupy the emotional space with their emotions and sensitivity, for reflection and contemplation to gain insight into one’s self.
Materiality

The material or media of artistic practice is the foundation of how an idea can be communicated. Materials can carry meaning and significance for an artist. In my research, materials are a central concern, particularly found materials, but also the effects of time on materiality. The tradition of using found materials started with Marcel Duchamp; with his 'readymade' works, he reinvented the use of materials. His innovative works are ordinary mass-produced objects exhibited in a gallery context for contemplation. Provocatively his work 'Fountain' created controversy within the art world, minimally altered with a sign and date "R. Mutt 1917" and placed upon a pedestal. Duchamp with his readymade works suggests that it is not the object that holds significance, but the fact that the artist chooses the object with the intention of communicating an idea that is important; the development

Fountain, 1917, Marcel Duchamp. photograph by Alfred Stieglitz at 291 (Art Gallery).
of the idea now holds importance and may be considered art. Duchamp’s impact has echoed throughout art history and clearly still has relevance in contemporary art today.

Since Marcel Duchamp's innovation of the readymade, artists across the world continued to challenge the borders between object and art. Artists such as Robert Rauschenberg, Kurt Schwitters, as well as some of the Post-Minimalists like Eva Hesse and Lynda Benglis, experimented with collaging everyday objects and unconventional materials to create art; this methodology of art making is associated with assemblage art and anticipates the idea of agar agar. Adopting theoretical models from Dada and the Surrealists, assemblage art extended the methods of art making initiated by cubist collages from Pablo Picasso and Georges Braque; artists felt it was unnecessary to create something new but instead art could locate and refashion existing objects (Seitz, 1961).

Similarly, Eva Hesse created art from found materials elevating the material to a certain dignity while expressing the authenticity of materiality as well as her sensibilities. For
example, Hesse's rope piece directly challenged the notion of beauty and reflected the organic characteristics of softness, unevenness, imperfection and ephemerality, purposely choosing to work with materials with ephemeral qualities to demonstrate the passage of time and the laws of nature (Shapiro, 1973). Comparably, Lynda Benglis investigated the physical properties of materials with her work 'Contraband' experimenting with combinations of pigments, and liquid latex poured on the floor surface allowing the laws of physics take its course through the materials. In the process of making, the works required the artist to be spontaneous and precise, demonstrating the artist's hand as vital to the process of art making while letting the material speak for itself (Whitney Museum of American Art, 2009). Benglis felt that the work spoke to the flow of nature and the process of cooking chemically with mixtures expressing her aesthetics tastes, a view that closely relates to the idea of agar agar in my own approach.

One group that I draw particular inspiration from is the Japanese Mono-ha movement. Mono-ha artists were known for their arrangements of both natural and human-made materials of
wood, charcoal, cotton, dirt, stones, glass, and steel in unaltered states. Mono-ha artists focussed on creating a greater sensory experience that encompassed not only sight but all the body's senses by removing the material from their original context and rearranging them in the exploration of its properties to reveal the metaphysical relationships of the objects and the interdependent nature of existence. The works were transient and were often destroyed due to decay, and the artists expressly refused to sell or preserve their art. The unpredictable nature of the works courted chance inviting the viewer to reflect on the materials with patience to express a deeper transcendental meaning of existentialism (Akira, 2002). Popularised by Lee Ufan's writings, Mono-ha rejected the concepts of representation in Western modern art and the notion that objects only gain importance as the result of the unique individual artist. Ufan emphasised that the objects acquire meaning through the interrelationships between materials and its contextual location, and in turn, the site receives meaning in relation to the objects (Kee, 2008).

Duchamp, with his readymades, challenged the conventions of art and object. His works caused controversy but also paved the way for a new line of enquiry for contemporary art, implicitly challenging many artists such as the Mono-ha movement. Duchamp claimed that because the artist chose the object with his sensibilities and ideas the object gained cultural significance. However, the artists of Mono-ha argued that objects gained significance in relationship with other objects and its environment, regardless of the artists choice of material. These ideas have impacted the way I understand the materiality of artistic processes. In my view, the found objects and the unconventional materials I use to paint inherently have significance because of their properties and history in context with its environment. My motivation is to reveal the material's history and innate beauty to express that all objects are worthy of attention and that the history of the material tells a story. There is a sense of relatability to the materials, garnering empathy as if they were another living being; metaphors or vessels for life.
Eastern Philosophy in Art

Being born in a Chinese household and raised with a Buddhist outlook, Eastern philosophy has shaped my understanding of the world and is the theoretical foundation of my paintings. One critical aspect of my practice was the discovery of ceramics and the notion of ‘Wabi-Sabi’ and the quest for artistic ‘freedom’.

Wabi-Sabi is an artistic expression of Buddhist philosophy associated with ceramics and the Japanese tea ceremony, which respects things that have vulnerability, flaws, and a modest sensibility, deriving from the idea that nothing is perfect, and everything is in a constant flow of change (Handa, 2013). Wabi-Sabi is an attitude toward aesthetics which poetically refers to things that are impermanent, imperfect and in an austere natural state, mirroring the natural cycle of life; it has a resemblance to the approaches established by the Mono-ha movement and Eva Hesse in the use of fleeting and ephemeral materials which decay naturally.

Human expression and the quest for artistic freedom was a prominent trend in Western modern art movements not least in the deconstruction of idealised perfect forms. In the East, the earliest account of appreciation for asymmetric or imperfect forms were the tea masters of Japan, referring to the tea bowls used in the Japanese tea ceremony. Soetsu Yanagi speculates that the art of imperfection has its origins in Korean craftsmanship (Yanagi, 1972). Soetsu Yanagi, the founder of the Mingei movement in Japan, adored traditional Korean crafts and had a chance to visit a Korean village well known for the lathed wood objects. When he arrived, he was shocked to see that the wood the craftsman used was still sap green and wet. Yanagi expressed his concern that using green wood would cause cracking as it dried, however unbothered the craftsman said, "Just mend it".

Yanagi discovered that the Koreans were not bothered by ideals of perfection or imperfection; they lived in a world of "thusness" in the state of "muga". The way the Korean craftsman created things was so natural and authentic that any artistic desire was meaningless. Using green wood would have deformed in the drying. Thus, asymmetry is a natural outcome rather than a conscious intent. If it is the artist's quest to find freedom in artistic expression, creating forms that are imperfect in rejection of the perfect is equally restricting. It is when we become unburdened by the perfect and imperfect, unfettered by artistic ideals, to find what is genuine and authentic to ourselves, that we discover freedom.
Eastern philosophy and the quest for freedom has formed the basis of my approach to life and art. True artistic freedom lies in the space in-between the perfect and the imperfect where such dualistic distinctions no longer hold. The in-between resembles the Buddhist philosophy of finding the middle path, living in a world of 'thusness' as the Korean craftsman lives, in the state of 'muga' or 'no-mind' using ephemeral materials to create works that reflect the Buddhist philosophy of impermanence and the transient nature of all things. Perhaps this space is what Homi Bhabha describes as the third space, the space that is 'in-between' unfettered by binaries. By practising agar agar and finding 'the right mix' in this third space, I can negotiate and have the freedom to move fluidly through experiences of cultural identity and artistic influences, to express my authentic and transforming self through art. My paintings are a manifestation of living in the third space; they are visual spaces which people can occupy mentally and emotionally, contemplative spaces for self-exploration and self-understanding.
Chapter 3: Methodology

This qualitative research is primarily exploratory, investigating how the concepts of agar agar and hybridity contribute to a contemporary painting practice facilitating self-reflection and gaining insight to make sense of my experiences of cultural hybridity. The approach I have taken combines autoethnography and practice-based research methodology, which I explain briefly below.

Autoethnographic researchers study things in their natural conditions, attempting to make sense or interpret events and the meanings people bring to these developments. Autoethnography opposes the assumption that reality is purely objective and individual (Wall, 2006). Autoethnography has the goal of achieving empathy through expressive forms of art or literature, providing a useful way of understanding the human experience. Personal narratives and experiences are valuable data which provide tools to clarify why a particular experience can be challenging or important (Wall, 2006). Autoethnography allows me to draw on my personal subjective experience and to look inwardly towards my identity, thoughts, and feelings, then to look outwardly to explore a connection between myself and society through my artistic practice. This is documented in the form of a studio journal. The artworks elicit meaning not just for myself but my audience too. The narratives told from experience allow an introspective reflection on those experiences, thus giving sense to identities, relationships and experiences and providing a perspective that the viewer can use to understand similar experiences.

Practice-based research is the methodological core of this project. It is an explorative and intuitive mode of creative expression undertaken to gain new knowledge by producing artefacts designed to investigate enquiries surrounding the research question and the practice of art (Muratovski, 2015). Exploring my subjective experiences through autoethnography and engaging with other forms of information, such as critiques, readings, conversations, and gallery shows informs my practice and generates an output of creative works. The process of collecting information from multiple sources and creating is the essence
of agar agar. The production of original artefacts is an intuitive process which facilitates opportunities for self-exploration, reflection, and evaluation. It is an example of how the knowledge is created and is fed back into my practice and the creation of the artefacts themselves (Candy, 2018).
Chapter 4: Discussion

My research journey involved four workshop presentations, which gave me space to reflect on not only art as a practice, but also my understanding of my identity. This chapter will discuss how cultural hybridity influences a contemporary art practice within the socio-cultural context of New Zealand. The reflections in my research journey began with an exploration of my interest in Eastern and Western forms of art. When reflecting on my curiosity for both art forms, I began to understand my identity as a mixture of the two cultures and see how this experience influenced my own practice. Ideas of hybridity continued to evolve through four workshops presentations; first with the proposal candidature workshop; my solo exhibition 'Zenimalism'; the group exhibition 'P.R.O.C.E.S.S' with a commercial gallery; and lastly reflecting on my research and ideas of identity and cultural hybridity. It is through these reflections over time that allowed me to develop a lens to understand cultural hybridity.

In order to understand hybridity in New Zealand and how it influenced my practice, it is important to understand the cultural and historical background of Chinese immigration and discrimination in New Zealand. In 1986, the change of New Zealand’s immigration policies brought an increased flow of diverse immigrants to New Zealand, in hopes of settling in a new location for better economic or educational benefits. As the diversity of cultures, ethnicities and races rapidly increased, difficulties in adjusting to new cultures arose, causing moral panic within New Zealand’s society, and giving rise to anti-immigration sentiment and racism. The public expression of racial discrimination rely on beliefs of the ‘other’s’ inferiority and relied on negative stereotypes which demean others in a way that focuses on their physical, cultural, and racial differences (Trlin, Spoonley and Bedford, 2010).

Growing up in New Zealand as a middle-class Chinese-New Zealander, a member of the third largest ethnic group in New Zealand in a predominantly Pakeha and Maori society (Statistics New Zealand, 2018), I never imagined that I would struggle to fit in and be accepted for who I am as a Kiwi-Asian community member. Being born in New Zealand in the ’90s had its difficulties, the backlash of the media towards Asian migrants in the 90's such as the ‘Inv-Asian’ articles of community newspapers perpetuated racism within the community and
impacted on how my family situated themselves with perceived differences to the majority culture (Wang, 2018).

Throughout my childhood and education, I encountered racism as a point of difference from peers; figures of authority often only saw me as 'other' rather than as a fellow New Zealander, creating a deep racial divide. This feeling of segregation and ‘othering’ was studied extensively by Edward Said, more specifically, with the publication of his book *Orientalism* (1978). The central argument that Said put forth is that the acquired knowledge and representation of a culture (difference) may not be innocent or objective, but the reflection of the motivation of particular interest. In Said’s case, it was how America and Europe or the ‘West’ viewed the East in a fictitious and distorted way, which he called 'Orientalism'. (Said, 1978, p. 3) The Orient is a measure of otherness, a witness to the superiority of Western civilisation and an eternal justification of dominance over the non-West. These experiences of racism negatively affected my developmental years as a young person and created cultural conflicts within my sense of identity, which carried through into later life. My experience of hybridity, of being Kiwi-Asian, is challenging to understand for people whose understandings of cultural difference are limited or reductive. ‘Failed encounters’ manifested in a curiosity in sociology and culture, writings by Said, Bhabha and Spoonley, and motivated my initial visual research comparing Eastern and Western forms of art.

I began in my master’s painting practice by organically expressing my experiences through paintings, mind clear as much as possible of formal artistic intentions. The paintings would manifest from a mixture of subconscious thought, personal habits and personal values. The paintings were a source of visual knowledge to be reflected upon and evaluated. The new conscious understanding and experience would, in turn, feedback into the practice and would develop into a new idea. This initial process mirrors Tantra painting, where the individual with gouache, watercolour, tempera and found paper would meditate for extended periods. The Tantric diagrams are expressed through the practice and results of meditation, shifting states of consciousness. The creator expresses their individual experience onto a surface with stunning colours and elegant forms, yielding information of their experience. The spiritual arrangements are used to visually meditate upon to awaken and elevate higher states of consciousness. Growing up in New Zealand in a small community of Tibetan and Indian
Buddhist monks, I naturally gravitated to tantra paintings as the underlying philosophies were similar to that of Buddhist practice. The background of this project came from a desire to gain self-understanding, which led to uncovering and working through cultural conflicts and unresolved dualities within my identity through my work.

Fig 107. Untitled 43, 2016. Indian Ink and Plaster on Canvas. 500 x 400 mm. Untitled 49, 2016. Mixed Media on Found Burnt wood. 360 x 300 mm.
4.1 CANDIDATURE WORKSHOP - PROPOSAL

The research began with comparing the two dichotomies of western Minimalism with aesthetically similar Eastern Mono-ha and Dansaekhwa and the value systems driving each movement. The exhibited works were meditative, transitory, handmade, and fragile, which do not align with the modalities of Minimalism, which are industrial, machine-made and about the objects in themselves rather than any intended meaning behind the work. The solution was to embrace the intentional use of unstable materials and thereby experiment with notions of transitory states and the experience of the ephemerality of changing materials. These effects led to in-depth readings concerning the role and value of artwork so that the practice could become more firmly situated. It was helpful to think of the works not just as paintings but as 'containers' of change as suggested in a discussion.

Fig 1. Untitled 54, 2017. Mixed Media on Canvas. 500 x 400 mm.
Another concern that arose was that the works might become pleasing artefacts that performed no more than a decorative function; this is not to say the work must always resist commodification or any form of patronage. However, the work's aesthetic characteristics on first glance suggest that it may fit comfortably within commercial galleries. Does that mean that it is 'on trend' and that it would suit an existing reaffirming taste? I believe the works do not merely follow a trend, but rather the authenticity of the works and artists are highly essential. Although the works are not entirely devoid of influence from works in art galleries that are 'on trend'. However, it is the intention behind the works, time invested in artistic research and the relationship between artistic and life practices that are essential in creating artefacts that speak to my beliefs and upbringing in eastern philosophy, and help me to continue on the path of discovery. Lastly, the exploration of transitory materials and the ephemeral qualities of the paintings counteract the simplicity of a decorative look-based commodification. It is the understanding that these objects will eventually fade and decay, it is then that the works will communicate their full meaning. Qualities of the work reveal themselves over time; perhaps they give more to those who invest more in looking over time.
Aspiring to engender a meditative experience Zenimalism at the Pah Homestead attempted to draw associations between ‘Minimalist’ paintings and the Zen arts in the form of ceramics. The works presented possibilities involving formal relationships such as the round rim of the ceramics against flat-edged paintings, control and unpredictability, perfection, and imperfection. The two disciplines differ in their fundamental approach and base material. However, similar theoretical considerations were applied to both practices, notably the emphasis on aspects of unpredictability and spontaneity. The works of painting and ceramics often utilise several different materials that come together in spontaneous ways in the application and the output. Although glaze technology is predictable when used in isolation or with thorough testing, the mixing of several glazes or glaze layering is unpredictable due to the chemical reaction between the glazes and the heat inside the kiln—these manifest as
similarly in the paintings as 'mistakes' or happy accidents. In the Zenimalism exhibition many of the ideas sit within the process of creating and curating, it is essential to visually communicate the process of the making in the presentation of the works and needed further exploration for the final presentation.

Western signifiers of importance surrounded the work with the grand colonial mansion’s marbled surfaces, mantels, tables polished and antique furnishings and other culturally loaded symbolic nods to wealth. These can be disrupted through placement and intervention. The rough sawn wood operated as a plinth and separated the polished table surface from the less refined hand-thrown ceramic vessel. Such interventions and installation gestures can give the viewer an opportunity to question the role such objects play both historically and culturally in the construction of a spatial experience. The context of a grand colonial mansion overshadowed the delicacy of the works and the nuanced relationships between the materials.

Fig 17. Photograph of Zenimalism at the Pah Homestead.
The exhibition was an interrogation of my relationship to Minimalism through an Eastern lens, accepting or rejecting aspects of the minimalist approach and negotiating my identity. Upon reflection, metaphorically the Minimalist paintings spoke to parts of my experiences of Western culture, and the ceramics represented experiences of my Eastern heritage. At least, they represented an experiment to bring together two aspects of my life experience in Auckland. As I tried to create a dialogue between the two cultures in attempts to negotiate my identity, there was an overbearing presence of the Western colonial mansion.
4.3 WORKSHOP 2 – P_R_O_C_E_S_S_S

Fig 25. Untitled 98, 2018. Coffee, Oil Paint and Plaster on Found Burnt Wood. 405 x 265 mm.
My works in the group exhibition *P_R_O_C_E_S_S* was curated by a dealer gallery; they explored the material conditions between surface appearance and layered complexities featuring in geometrical organisations. The destabilising materials of the works question the surety of the piece by unstable fields and diffusing palimpsests of colour, uncertain interfaces, small irregularities of surface and edge which all serve to invoke provisionality and indeterminacy.

There were two approaches to making for the exhibition, the first by starting to find discarded materials around the neighbourhood, including wood planks, wood surfaces, metal sheets, leftover frames. The idea of using recycled materials originated from the Unitec art department's tradition of graduating students leaving items that may be useful for the next generation of students. I would repurpose the discarded materials into painting substrates and sculptural constructions, creating artefacts that provide a tranquil space for the viewer to reflect on their emotions. The process of creating these spaces started by layering plaster on its surface. The plaster provided a foundation for the added materials to be absorbed as well as drawing out the minerals, oils or pigments from the found surface, bringing out its character on to the surface which gave me clues on how to begin. I then added unconventional painting materials in between layers of plaster, then reducing back to reveal what came before, acknowledging the many mistakes which comprise the piece shows honesty and openness and a willingness to find beauty in imperfection. Many of these works shamelessly reveal their rough edges and hanging systems. Some surfaces are thin and protrude from the wall to cast shadows.
These works acknowledge connections between painting and sculpture and suggest an object quality. The artefacts have elements of emergence in the interactions between the layers of plaster and materials. Emergence describes the process whereby larger entities and patterns begin to take place, through interactions among smaller, simpler elements that do not demonstrate such properties. As the layers multiply and interact, the more complex and unpredictable the layers become. The movements of repeatedly applying layers of plaster and paint in slow and broad strokes and removing them by sanding or scrubbing into the surface is a meditative practice. Using the body and focusing every ounce of attention on movement and the point of contact between yourself and material. In the process of making focus becomes heightened, no longer seeing myself and the material as separate, and my awareness spreads throughout my body and becomes one with the environment. The meditative quality in the application of materials translates visually into the paintings, creating a sense of tranquillity and calm, to help reconnect our minds and bodies so that we may process our emotions.

Fig 26. Untitled 99, 2018. Coffee, Oil, Ink and Plaster on Found Wood. 300 x 300 mm.
Fig 19. Untitled 92, 2018. Gesso, Acrylic, Jet Ink, Coffee and Plaster on Framed Board. 970 x 850 mm.
The second approach focused on more significant scale works, utilised found canvas frames and board, which increased the scale of the atmospheric qualities of the painting in attempts to immerse the viewer. The atmosphere in the paintings is the mediation between objective factors of an environment or object and in its entirety, radiates a mood; an individual participates with their bodily sensual states and sensibility. I believe that the perception of the atmospheric environment is a space in which consciousness can reside and consequently is the ambience of life. I believe this is the key to depicting the fundamental connection between people and places.

The atmosphere is what relates with the bodies and its feelings in that environment, meaning that atmosphere is what is in between. The atmosphere in my paintings attempts to provide a calm and tranquil space that also reflects and contains the viewer’s emotions so that they may understand and process their own thoughts and feelings. In my time in high school when I first started painting, I was drawn to artists like Turner, Monet and Rothko, as I felt an affinity with their work, an affinity with the mist and clouds, the haze of indistinctness and obscurity, the paintings seemed to toe the line of abstraction. However, the sense of atmosphere and the visual lack of definition made it difficult for the eye to see where to follow. When scaling up the image, as a result, the viewer could not internalise what they were seeing. It was not clear what is the correct focal length for the viewing of such scenes, not clear where its viewer is supposed to be.

To counteract the sense of being lost, I created compositions inspired by architectural spaces which held the vastness of the atmospheric forms. The architectural spaces bend, twist, and perspective overlap, creating impossible spaces guiding the viewer’s eye into the painting then lets the viewer determine their subject experience of the painting. The larger works on canvas were not as captivating as the smaller works due to being overly composed and the material’s restriction in potentiality in its predetermined manufactured qualities. The practice was insightful in learning to balance formal elements and composition with atmospheric conditions of the material. Are we supposed to try and look through the pigment to what it seems or are we to attempt to see the obscurity itself? In my paintings, it is both. We phase in and out of reality (objectivity) and subjectivity tethering on the line in balance, between Yin and Yang.
Fig 18. Untitled 95, 2018. Gesso, House Paint and Acrylic on Canvas. 1200 x 905 mm.
It is essential to acknowledge that intimate and expansive works do not operate in the same way. Establishing a different set of aims for the larger works might enable them to develop in an unexpected manner bringing out the value of impermanence and flux, established with found surfaces and unstable materials. The unconventional nature of the materials and the experimental way they are manipulated is the key to enabling the work to surprise. Another criticism is the fact that the reclaimed nature of these surfaces is not always so obvious depending on the presentation. They run the risk of being read instead as conventional painting substrates and therefore risk becoming less convincing as works that aim to challenge the traditional. These were key considerations for the final exhibition.
Fig. 34. Untitled 108, 2019. Coffee, Ink, Pure Pigment, Water and Plaster on Board. 1190 x 970 mm.
Creating art and self-reflecting on my research journey has helped in understanding my cultural hybridity and its associated legacies, aesthetics, and philosophies. The underlying ideas around culture and identity have shaped my artistic practice with the introduction of agar agar as an extension of notions of cultural hybridity in my artistic process.

The discovery of agar agar and memories of food has had a profound influence on my art. As a young child running around Auckland city, between my mother’s café and the Chinese restaurant where my father worked as a chef. Between these two places, I would witness the power of food and how it nourishes the body and the spirit. To move someone so profoundly, to evoke sensations and memories of a time past, to reconnect ourselves to something familiar, the sense of belonging. The concept of agar-agar has made its way into my approach to art. From watching my mother cook, the idea of agar-agar seamlessly weaved itself into my creative process, where I mix and combine ingredients or materials instinctively until it feels right to me, utilising found materials as the support and combinations of unconventional materials in the making. Experimenting with materials is almost like experimenting with different flavour combinations, where you are tasting with your palette and balancing flavours while allowing certain flavours to shine.

My father’s philosophies towards food as a chef has also been a significant influence on my creative process by respecting the ingredients and understanding that ingredients come from a place of origin and it is the acknowledgement that nature itself is like an orchestra, that every piece is working together to create a beautiful dish. I came across similar philosophies while watching an episode of Chef’s Table featuring Jeong Kwan, a world-renowned cook. Kwan has personal beliefs which are deeply rooted in Zen Buddhist philosophy, cooking for the nuns and the people who visit the temple. Her Buddhist beliefs are the reason why she cooks with such passion, intent and attention. She explains food is never just food. It is made with plants using sunshine, wind, and water, which means all ingredients are a part of nature. So are humans, as we share the air and space with everyone and everything. We must learn to respect nature as a way to reciprocate and appreciate with gratitude. Similarly, in my practice, I believe it is important to value the materials because the materials have a history and have a life to them especially the found surfaces that I use to create my paintings. Sometimes the characteristics of the material come through to the surface revealing its
personality. In a way, this philosophy is also agar agar, and is an interdependent phenomenon, we cannot exist without the sum of our parts and the cultural influences that help shape our identity. I am a culmination of agar-agar trying to find the right mix. Much like the recipes you make yourself, there is a natural curiosity and a journey of self-discovery within the ingredients and materials.

Fig 30. Untitled 103 2019. Coffee, Acrylic and Plaster on Found Wood. 340 x 300 mm.
A critic wrote that the paintings seemed overly rigid at times and that the geometrical fussiness of the paintings could learn from the simple lyricism and directness of Jeong Kwan’s cooking routines. The critic felt that the inflexibility of the hard-edge geometry repressed the role given to ghosted forms, slow-changing tones and gentle atmosphere of the painting. The discussion following the presentation opened the possibility of setting the paintings in installation, reintroducing ceramics and perhaps some other shelving forms as explored earlier to allow the paintings to become less rigid and more relaxed in how relate to their environment. Closer attention towards the curation strategy was needed for the final exhibition; the inclusion of ceramics and installation pieces could allow for the process of the works and agar agar wisdom to be expressed more powerfully in the project.

The link between painting practice and cooking practice helps provide an expansive interpretive context. The term ‘agar-agar is a saying when cooking to convey the idea of intuitive understanding, rather than exact measurement and strict recipe following. The concept of agar agar opened the works up to something beyond the simplistic formal description of aesthetics. The agar-agar term invites the audience to understand the covert links between the material transformations of food preparation and the meanings of adjacent human activities.
Fig 146. Photograph of Agar Agar at Trish Clark Gallery.
The traditional and familial cooking practices of agar agar has influenced not only my painting practice of adding what feels right according to personal aesthetic taste but the practical method of creating permeates into the construction of the installations. The installation space is like the surface of a painting of which an idea can be communicated and the assembly of found materials, ceramics and paintings all serve as the matter I use to paint. These arrangements explore the relationships between the object qualities and the viewer which aim to create a sensory experience that encompasses the body and all its senses. Similar to the interaction of atmospheres, the viewer subjectively mediates between the objects which radiates an atmosphere or mood and participates in that mood with their thoughts, emotions, and sensibilities. Creating the conditions for the possibility of a space for contemplation of the fullness of one’s own subjective experience.

The cultural groundings of agar agar represent the fluidity in the third space where one has the agency to negotiate between their thoughts, ideas, and cultural influences. The final master’s exhibition Agar Agar is premised on the relationship of the fluidity of the third space and agar agar as practice which allows me to reimagine the ceramics and unconventional hanging techniques exhibited in the show Zenimalism. Drawing inspiration from Mono-ha and assemblage art utilising an assembly of found materials, ceramics, and paintings that come together in spontaneous ways to construct an installation. As a result, the installation expresses the ephemeral properties of the materials which speaks to the Buddhist philosophy of impermanence and Homi Bhabha’s third space where one constructs and deconstructs one’s identity according to fluidity.
My art is a reflection of how I navigate through the fluidity of the third space. Through artistic practice and third space where the process of negotiation can occur, I am able to reflect on my identity as a Chinese New Zealander and make sense of my seemingly opposing cultural influences of East and West. Through artistic practice and my research journey, I have come to understand my cultural identity is a melting pot (or an agar agar) of different influences and this is reflected in the exhibition *Agar Agar*. My cultural Identity is a fluid and dynamic process of transformation and gives agency to shape my understanding of identity.
4.6 CONCLUSION

At the beginning of the research, from experiences of racism and otherness my sense of identity was divided between seemingly opposing forces of Eastern culture and the learned belief systems from my Malaysian mother and my father from Hong Kong on one hand, and the normative cultural landscape of New Zealand on the other. In terms of being acknowledged and accepted amongst my peers, my non-white physicality often set me apart from mainstream society. Simultaneously, having an Asian physical appearance and socialising with Chinese international students amplified my awareness of how culturally New Zealand I am. Contributing to my sense of in-betweenness, neither truly Western nor Asian.

As I reflect on my research journey through art making and autoethnography, I began to make more sense of my cultural hybridity through the concept of agar agar. Not only is agar agar an approach to mixing different thoughts, behaviours and emotions in relations to one’s own life but it is also a practical method of creating art. Assembling found surfaces which can be referenced to Assemblage art and mixing unconventional materials to my aesthetic taste to create works of art that reflect personal values and inner states of emotions, I have now come to understand that agar agar is the process of negotiating hybrid identity, reconciling the two cultural differences between East and West and now occupying a position of the third space.

Upon self-reflection, a memory from my later years of high school struck me. The majority of the meaningful relationships I made were with second-generation migrants. Ranging from Pacific Island, Chinese, Malaysian, Korean, Japanese, Mexican, and Russian; we were one of the most diverse groups of people in the school. We were also outsiders, people who did not fit in with the majority culture and were also not fully embraced by our own ethnic culture. People of similar cultures or experiences of migration can develop a kinship, binding people together into a community. Building bonds and forming diverse friendships, we physically created our own third space. The hybrid identity may be evidence of approaching difference in New Zealand's increasingly diverse society.
I hope my autoethnographic journey and art-based research has contributed to an understanding of experiences of cultural hybridity and given insight into how culture and identity can contribute to artistic practice. Also, through my story and research I hope one of the outcomes is to provide insights for individuals who may relate to the complexities of multiculturalism and perhaps develop their own understanding and practice. Looking into the concepts of agar agar and hybridity I was able to develop my understanding of my practice further and came to see myself as a mixture of agar agar of many cultural influences. I am going through life negotiating a hybrid identity between my Malaysian Chinese background and New Zealand's Westernised, but increasingly diverse culture. Agar agar is learnt from my mother's cooking method and is the process of mixtures and negotiation between identities personified by my painting materials and works of art. My paintings offer a third space for people to slow down, to feel and register their emotional spaces and navigate their identity in a safe and tranquil environment.

Fig 1. Photograph of Agar Agar at Trish Clark Gallery.
References


Appendices

Fig 1. Untitled 54, 2017. Mixed Media on Canvas. 500 x 400 mm. 2. Untitled 51, 2017. Mixed Media on Wood. 290 x 260 mm.

Fig 2. Untitled 68, 2017. Pigment Powder and Plaster on Burnt Wood. 450 x 350 mm.

Fig 3. Untitled 55, 2017. Brendon Leung. Mixed Media on Canvas, 500 x 400 mm.
Fig 4. Untitled 56, 2017. Coffee, Ink, Oils and Plaster on Found Wood. 500 x 400 mm.

Fig 5. Untitled 57, 2017. Oils, Pigment Powder, Coffee, and Plaster on Wood. 300 x 200 mm.

Fig 6. Untitled 60, 2017. Acrylic and Plaster on Found Wood. 350 x 290 mm.

Fig 7. Untitled 62, 2017. Mixed Media on Canvas. 500 x 400 mm.
Fig 8. Untitled 83, 2017. Enamel, Coffee, Tape and Plaster on Framed Board. 510 x 510 mm.

Fig 9. Untitled 75, 2017. Oils, Mungyo Pastels, and Plaster on Framed Board. 820 x 620 mm.

Fig 10. Untitled 76, 2017. Acrylic, Coffee, Jet Ink and Plaster on Wood. 420 x 300 mm.

Fig 11. Untitled 86, 2018. Oils, Mungyo Pastels and Plaster on Framed board. 600 x 500 mm.
Fig 12. Photograph of Zenimalism at the Pah Homestead.

Fig 13. Photograph of Zenimalism at the Pah Homestead.
Fig 14. Photograph of Zenimalism at the Pah Homestead.

Fig 15. Photograph of Zenimalism at the Pah Homestead.
Fig 16. Photograph of Zenimalism at the Pah Homestead.

Fig 17. Photograph of Zenimalism at the Pah Homestead.
Fig 18. Untitled 91, 2018. Coffee, Jet Ink, Satin Wax and Plaster on Framed Board. 1150 x 855 mm.

Fig 19. Untitled 92, 2018. Gesso, Acrylic, Jet Ink, Coffee and Plaster on Framed Board. 970 x 850 mm.

Fig 20. Untitled 93, 2018. Coffee, Jet Ink, Acrylic and Plaster on board. 895 x 740 mm.

Fig 21. Untitled 94, 2018. Gesso, Jet Ink, Coffee and Acrylic on Canvas. 1510 x 1195 mm.
Fig 22. Untitled 95, 2018. Gesso, House Paint and Acrylic on Canvas. 1200 x 905 mm.

Fig 23. Untitled 96, 2018. Coffee, Jet Ink, Acrylic and Plaster on Framed Board. 800 x 600 mm.

Fig 24. Untitled 97, 2018. Coffee, Jet Ink, Mungyo Pastels, Acrylic and Plaster on Found Wood. 360 x 305 mm.

Fig 25. Untitled 98, 2018. Coffee, Oil Paint and Plaster on Found Burnt Wood. 405 x 265 mm.

Fig 27. Untitled 100, 2018. Ink, Coffee, Acrylic and Plaster on Found Silk Screen. 600 x 500 mm.

Fig 28. Untitled 101, 2019. Jet Ink, Coffee, Gouache and Acrylic on Canvas. 500 x 400 mm.

Fig 29. Untitled 102, 2019. Coffee, Ink, Acrylic and Plaster on Found Wood. 350 x 280 mm.
Fig 30. Untitled 103, 2019. Coffee, Acrylic and Plaster on Found Wood. 340 x 300 mm.


Fig 32. Untitled 105, 2019. Coffee, Acrylic, Pure Pigment and Plaster on Aluminium Shelf. 760 x 560 mm.

Fig 33. Untitled 106, 2019. Coffee, Gouache, Acrylic and Plaster on Aluminium Shelf. 760 x 560 mm.
Fig 34. Untitled 107, 2019. Coffee, Ink, Acrylic, Tape, and Plaster on Aluminium Shelf. 760 x 560 mm.

Fig 35. Untitled 108, 2019. Coffee, Ink, Pure Pigment, Water and Plaster on Board. 1190 x 970 mm.

Fig 36. Untitled 109, 2019. Coffee, Acrylic, Pure Pigment, and Plaster on Found Wood. 260 x 185 mm.

Fig 37. Untitled 110, 2019. Coffee, Ink, Egg Tempera, Pure Pigment, Water and Plaster on Aluminium Shelf. 760 x 560 mm.
Fig 38. Untitled 111, 2019. Coffee, Ink, Acrylic, Pure Pigment and Plaster on Canvas. 500 x 400 mm.

Fig 98. Untitled 116, 2020. Coffee, Ink, Pure Pigment, linseed oil and Plaster on Board. 1150 x 850 mm.


Fig 100. Untitled 118, 2020. Pigment Powder, Acrylic, Ink, Coffee and Plaster on Found Wood. 460 x 320 mm.


Fig 103. Untitled 121, 2020. Pen Ink, Pigment Powder, Acrylic, Coffee and Plaster on Metal Shelf. 485 x 370 mm.

Fig 104. Untitled 122. 2016. Ink, Pigment Powder, Acrylic, Coffee and Plaster on Found Wood. 470 x 240 mm.

Fig 106. Untitled 124, 2020. Indian Ink, Green Tea, Pigment Powder, Acrylic, Coffee and Plaster on Board. 530 x 530 mm.

Fig 107. Untitled 43, 2016. Indian Ink and Plaster on Canvas. 500 x 400 mm. 2. Untitled 49, 2016. Mixed Media on Found Burnt wood. 360 x 300 mm.
Fig 108. Nuka Ash Glaze on Buff Stoneware Clay. Height: 75 mm.

Fig 109. Fake ash, Ron Roy’s Liquorice Black and Nutmeg Shino Glaze on Red Earthenware Clay. Height: 85 mm.
Fig 110. Green Old Base with Blue Hares Fur Glaze on buff stoneware clay. Height: 45 mm.

Fig 111. Temmoku, Blue Hares Fur and Astor #23 Glaze on Buff Stoneware Clay. Height: 55 mm.
Fig 112. Nuka Ash Glaze on Buff Stoneware Clay. Height: 75 mm.

Fig 113. Honey Clear Base with Variegated Dove Gray on Buff Stoneware Clay. Height: 60 mm.
Fig 114. Raw Sienna and Nutmeg Shino Glaze on Red Earthenware Clay. Height: 90 mm.

Fig 115. Sunny Yellow with Nuka Ash Glaze on Buff Stoneware Clay. Height: 85 mm.
Fig 116. Sunny Yellow with Nutmeg and Green Ash Glaze on Buff Stoneware Clay. Height: 70 mm.

Fig 117. Blue Hares Fur Base with Green Ash Glaze on Buff Stoneware Clay. Height: 90 mm.
Fig 118. Nutmeg with Green Ash Dip on Buff Stoneware Clay. Height: 70 mm.

Fig 119. Green Glaze Base with White and Turquoise Glaze on Red Earthenware Clay. Height: 55 mm.
Fig 120. Untitled 125, 2020. Coffee, Ink, Pure Pigment, Matcha Powder and Plaster on Found Wood. 320 x 235 mm.

Fig 121. Untitled 126, 2020. Coffee, Ink, Pure Pigment, Acrylic and Plaster on Found Wood. 360 x 410 mm.


Fig 126. Untitled 129, 2020. Coffee, Ink, Pure Pigment and Plaster on Found Board. 1150 x 855 mm.

Fig 128. Coffee, Green Tea, Pigment Powder, Ink on Buff Clay and Found Wood.

Fig 129. Untitled 107, 2019 - 2020. Coffee, Ink, Acrylic, Tape and Plaster on Aluminium Shelf. 760 x 560 mm.

Fig 130. Untitled 134, 2020. Coffee, Ink, Pure Pigment, Turmeric and Plaster on Found Object. 600 x 600 x 415 mm.

Fig 131. Photograph of Agar Agar at Trish Clark Gallery.
Fig 132. Sunny Yellow Glaze on Buff Clay. Height: 45 mm.

Fig 133. Untitled 135, 2020. Plaster on Found Wood. 450 x 300 x 300 mm.
Fig 134. Photograph of Agar Agar at Trish Clark Gallery.

Fig 135. Untitled 110, 2019 - 2020. Coffee, Ink, Egg Tempera, Pure Pigment, Water and Plaster on Aluminium Shelf. 760 mm x 560 mm.

Fig 136. Photograph of Agar Agar at Trish Clark Gallery.

Fig 138. Untitled 134, 2020. Coffee, Ink, Pure Pigment, Turmeric, Plaster on Found Object. 600 x 600 x 415 mm.
Fig 139. Photograph of Agar Agar at Trish Clark Gallery.

Fig 140. Photograph of Agar Agar at Trish Clark Gallery.

Fig 141. Photograph of Agar Agar at Trish Clark Gallery.
Fig 142. Photograph of Agar Agar at Trish Clark Gallery.

Fig 143. Photograph of Agar Agar at Trish Clark Gallery.
Fig 144. Photograph of Agar Agar at Trish Clark Gallery.

Fig 145. Photograph of Agar Agar at Trish Clark Gallery.

Fig 146. Photograph of Agar Agar at Trish Clark Gallery.

Fig 147. Photograph of Agar Agar at Trish Clark Gallery.
Fig 148. Photograph of *Agar Agar* at Trish Clark Gallery.

Fig 149. Photograph of *Agar Agar* at Trish Clark Gallery.
Fig 150. Photograph of Agar Agar at Trish Clark Gallery.

Fig 151. Photograph of Agar Agar at Trish Clark Gallery.