

# Traces of a Floating World: Responding to Site in a Print-Based Installation Practice

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## Abstract

I am interested in print and installation methods that have the potential to share an impression of environment, matter, and place. To capture these impressions, I explore materials for their ability to collaborate: How do papers differ in their ability to transfer the rust from a mild steel plate without pressure? Can the technique of scroll mounting offer an unfurling of inherently flat works, and in deconstructing the structure of the scroll, extend possibilities for the installation of the works?

In my research, I examine encounters with sites through traces of human experience, exploring how I can respond to a site via my print-based installation practice. I am interested in how I can respond and connect to places based on material encounter. My project has developed from my engagement with mokuhanga (Japanese water-based woodblock printing). I aim to determine how concepts and practice of mokuhanga can lead me to develop a site-responsive printing practice, and how I can archive my findings. Concepts in mokuhanga (Japanese water-based print), such as the direct translation of the matrix (e.g. the grain of the wooden plate) and printing techniques that express flow and transition, inform this project's printing methods and conceptual framework.<sup>1</sup>

In developing this project, I have explored the rust monotype as both image and trace: as material and site. This has led me to the development of the 'migratory archive', a progression of works that record their experience of the site. A 'site' is a location that has been recorded in print and contributes to the migratory archive. In adopting the language of the scroll to explore the possibilities of its shape, I found that the form's open-endedness and flow correspond with the concept of a migratory archive. The making on-site and exhibition space have an archive function, and the works remain under development while moving through the different stages of making and experiencing.<sup>2</sup>

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<sup>1</sup> Matrix: "Matrix: A physical surface that can be manipulated to hold ink, which is then transferred to paper. Most, though not all, matrices are able to print the same image many times. Matrices used in printmaking include blocks of wood, sheets of linoleum, metal plates, sheets of Plexiglass, and slabs of limestone." 'Glossary of Printmaking Terms', Print Center New York, accessed 28 April 2024, <https://www.printcenternewyork.org/glossary>.

<sup>2</sup> See glossary for 'migratory archive'.

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## **Attestation of Authorship**

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

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## Introduction

This project has developed from my engagement with mokuhanga print practice, which I have been working with since 2016.

In my mokuhanga print practice, acknowledging a certain ‘autonomy’ of and collaboration with the material is essential. It is this autonomy of the material in mokuhanga that is the starting point of my inquiry in autonomous printing methods.<sup>3</sup>

As an immigrant artist and researcher, I am constantly moving between the countries, cities, and the bodies of water that are part of my current enquiry. As a result of this movement, I describe my practice as migratory and my search for a connection to ‘place’ in this project has developed from an ongoing experience with traces of the unfamiliar: unfamiliar cultures, places, and languages. Investigating these traces in our environment through a print-based practice is central to my research.

Print is, by its nature, a tracing of marks. Here, I differentiate between ‘encounter’ and ‘experience’ at the different stages of my project: Paper and plate in the printing process have a transformative ‘encounter’; the site ‘experiences’ temporary occupation; the viewer is an unknown factor and can expect either an ‘experience’ or an ‘encounter’ depending on their context in the meeting.<sup>4</sup> I am interested in the potential of materials to be ‘charged’ through human interaction. This interaction is evidenced by marks of use revealed in the scratches, mending or destruction of materials found on site. During the project, works migrate and move between the site of making and the site of installation. Here, in this movement, ephemeral interactions are traced.

In my mokuhanga printing practice, acknowledging the independent expression of the material is vital: showing the woodblock's pattern and the subtlety of watercolour in a print requires a respectful and open collaboration with the material. Chapter 1, *Mokuhanga: Collaborating with wood and watercolour* discusses how the mokuhanga printing process led my inquiry into autonomous printing processes and print-based installation practices.

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<sup>3</sup> See glossary for ‘autonomous printing process’.

<sup>4</sup> Also see the glossary for ‘encounter’ and ‘experience’

In Chapter 2, *Working Alongside Materials*, I discuss these interactions between materials, the environment, and my methodology. Time is a key factor in making the work: rust develops over time, moving between sites takes time and scroll mounting requires time. Time continues to develop the work in a gallery space: non-archival conditions like exposure to sunlight, temperature and humidity changes continue to influence the work.

My print-based installation practice draws on the format of the scroll, which supports practical and conceptual considerations of mobility. In Western and Eastern cultures, rolled documents were used as a carrier of knowledge and wisdom for travelling scholars. I unfurl these concepts in Chapter 3, *Unfurling the Scroll*.

In Chapter 4, *Site Responsiveness*, I define how to recognise and respond to a site, and how the work becomes an archive of sites. I discuss the concept of migratory archives, and how important it is to stay true to the process, describing the entropic (in terms of gradual deterioration or change) development of work outside my expectations. I am also analysing how my walking, collecting, and archiving practices relate to other artists and ideas.

What happens when the works are installed within a gallery, public site, or event? I discuss these definitions further in Chapter 5, *Archival Sites*. In this chapter I discuss how my research in site-responsive making has led to the development of my thinking around 'the archive'. I consider works-in-progress as 'migratory archives'. I use the idea of 'archiving' to describe what happens when the works collect and retrieve material traces from sites. What happens to these works when installed together in a gallery space?

As an immigrant and bilingual speaker, I am interested in how words are used or how meanings change in different cultures or translations. In the appendices, you will find footnotes on the various meanings of certain words, and a glossary to clarify some terms and how I use and define them in the context of my research.

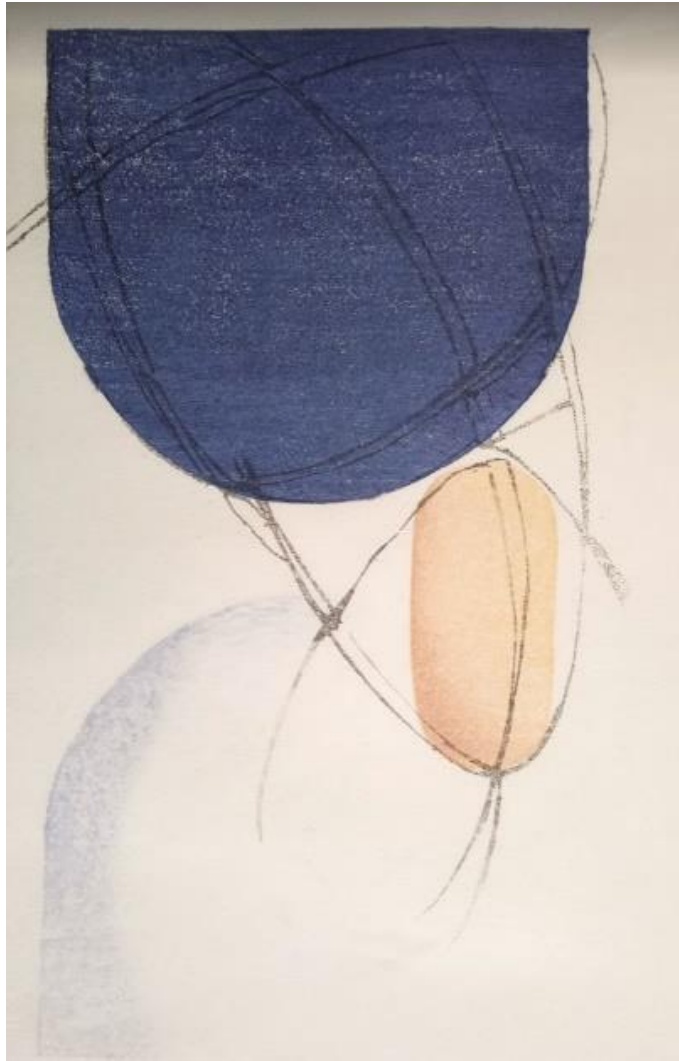


Figure 1. S. Schlumbom. *Points of Contact*. March 2023. Hamilton. Mokuhanga print. 16cm x 24cm.

## **Chapter 1: Mokuhanga: Collaborating with wood and watercolour**

This chapter discusses how the mokuhanga printing process leads my inquiry into independent printing processes and print-based installation practices. In my mokuhanga practice, acknowledging the independent expression of the material is vital: showing the woodblock's pattern and the subtlety of watercolour in a print requires a particular quality of collaboration with the material. This approach to printing influences how I interpret the language of materials and places: the focus shifts from print as a 'result' to a record of traced encounters and experiences between material, time, and place through repetition and movement, turning the work into a living document.

Mokuhanga is a Japanese water-based woodblock printing method that offers an immediate impression from the matrix: the printing process uses watercolour, which allows for a detailed rendering of the plate, for example woodgrain or oil stains that show in the print. In mokuhanga, watercolour is applied with a brush to a hand-carved wooden plate and transferred to paper with a handheld baren. This process requires tacit knowledge, achieved with practice and time to appropriately acknowledge and respond to the requirements of the materials.<sup>5</sup> I have learned mokuhanga at workshops and residencies in Japan, Europe, and Australia, and this learning went hand-in-hand with travelling and exposure to different cultures, materials, and teaching styles.



Figure 2. Abandoned plates at Mi-Lab studio. September 2018. Mokuhanga Innovation Laboratory studio, Kawaguchiko, Japan.

The migratory nature of my learning has merged with the tacit knowledge I have acquired and become part of my practice. I try to experience every place curiously and without making assumptions. This approach extends to materials: What does it feel like? Can I record its texture? The autonomy of material interests me, as well as its ability to hold traces and marks of human interaction from being handled, manipulated, visited, or lived in. These marks carry the history of the material on its surface.

My work *Someone has been here*, was developed as part of my research during an artist residency at the Mokuhanga Innovation Laboratory in Japan in 2023. (Fig. 4) The studio and living quarters were based in the old, traditional house, and visiting artists had left their traces. Abandoned printing plates were stacked in the shared studio space, providing an archive of impressions from encounters: encounters with the place, the

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<sup>5</sup> Michael Polanyi, *The Tacit Dimension* (Chicago: University of Chicago Press., 1983). P. 4.

experience, and the materials. (Fig. 2) Finding these plates charged with their interactions raised the question of whether I could connect to the place by recording their experience and archiving an impression of these encounters.



Figure 3. Exploring found textures to find a sense of place.  
July 2023. Kawaguchiko, Japan.

I carve and print in a responsive process, responding to the needs and demands of the material, the work, the place of site, and the environment. A wooden plate, for example, has the potential to contribute a woodgrain pattern to the print. This process entails constant negotiation with the material and a response to the history and energy of the site while the work unfolds. *Someone has been here* started with a plate that looked like a carving exercise; it gave the impression of a practice where the artist had been exploring by changing pressure on the knife to create even marks in the wooden plate. (Fig.4, Fig.5) I started exploring the plate by taking rubbings with crayons and paraffin wax on paper to create a resist. To make the wax frottage visible, I carved a simple rectangular plate. The colour block I printed over the resist made the wax marks visible. At the same time, the water-like pattern of the frottage, both crayon and wax, is undisturbed. The work preserves the sensation of encountering traces of the artists that have moved through the Mi-lab studios.

The process of making *Someone has been here* transformed a flat surface to a print that traces time and existing marks. *Someone has been here* has become a critical work: it establishes the tracing of marks at the core of my research, a tracing of ‘found lines’.



Figure 4. S. Schlumbom. *Someone has been here*. July 2023. Kawaguchiko, Japan. Wax and crayon resist, mokuhanga print on found gampi paper. 48cm x 60cm.

The line created between positive and negative space defines the image in printmaking. It is a meeting point: I imagine it as a shoreline where the sea and the land, the movement, and the constant, meet one another in what could be described as an embrace of memory and oblivion.

A line can be ambiguous and fluid. An outline can be used to transcribe something, or if we are tracing the line, it becomes a reminder, an artefact, something left of something lost. In his book *A Brief History of Lines*, Tim Ingold differentiates between threads and traces when discussing lines.<sup>6</sup> The lines that

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<sup>6</sup> 'Tim Ingold Lines-a-Brief-History.Pdf', accessed 21 April 2024, <https://taskscape.files.wordpress.com/2011/03/lines-a-brief-history.pdf>. Chapter 2. *Traces, threads and surfaces*.

Ingold describes as “reductive traces” and “ruptures” advance as ‘found lines captured’ through my own process of frottage.<sup>7</sup>

The encounters between myself and the work of the past Mi-lab studio residents led me to explore the surroundings of the residence house. Many impressions I had found on the plates were based on casual confrontations with the unfamiliar: architecture, plants, garden design, products on the shelf of the convenience store. Recognising the source of the artists’ inspiration created a connection to the makers of the found plates; there is comfort in the reality that you are part of a group that thinks alike, and processes change similarly – through ‘begreifen’ - touching something with your mind in order to understand.<sup>8</sup>



Figure 5. Frottage of a found plate. July 2023. Kawaguchiko, Japan. Carved plywood plate, crayon.

Begreifen describes a physically active process, echoing my practice’s concern with the haptic: movement and touch. Perhaps a more accurate translation of the term ‘begreifen’ would be to ‘take hold’, and through my experiences at Mi-Lab in 2023, I started to take hold of my environment.

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<sup>7</sup> “Lines that are scratched, scored or etched into a surface are reductive since, in this case, they are formed by the removal of material from the surface itself.[...] There is, however, a third major class of line, not by adding material to the surface or scratching it away, but by ruptures in the surfaces themselves.” (P. 43- 44) ‘Tim Ingold Lines-a-Brief-History.Pdf’, accessed 21 April 2024, <https://taskscape.files.wordpress.com/2011/03/lines-a-brief-history.pdf>.

<sup>8</sup> I am taking a short linguistic bypass to describe the German term ‘begreifen’. The simple translation is ‘understanding’. But if you translate it literally and in detail, it can be defined as ‘touching something with your mind in order to understand’.

Observing textures on excursions, I expanded my connection to places and people by tracing urban, human-made materials, such as metal stairways and service covers. My first trials with rust were unsatisfying. I encountered many beautiful rusted elements, signs and roadside boxes of unknown use, but the rust traces wouldn't transfer to the paper. (Fig. 3) More studio trials were needed to achieve some success, and the results were temperamental and unpredictable. I established my approach to 'place' and how to identify a 'site' that might be found in that place by moving through it, spending time and being present. In this way, I find 'common ground'; the connection between sites that may come together later in a migratory archive.<sup>9</sup>

This is a back-and-forth process: the potential of some material, a texture, or marks of wear might interest me in a place, or a place that feels charged with encounters encourages me to look for traces that translate this energy. I continued tracing places, focusing on rust as an immediate translation of the site environment. The curator and art history educator Miwon Kwon discusses the concept of site-specificity as “an analogous artistic endeavour [...] with its vague yet persistent maintenance of the idea of a singular, unrepeatable instance of site-bound knowledge and experience” in her book, *One Place After Another*. “Vague yet persistent” describes the personal, unrepeatable experience for the maker and later the viewer, on the respective sites in my project; there is an



Figure 6. Test prints: Overprinted rubbings from service covers. Wax rubbings dusted with mica. Site of rubbing. July 2023. Kawaguchiko, Japan.

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<sup>9</sup> See Glossary for 'migratory archive', 'common ground'.

impression of place or time, but the perception depends on the personal context of the individual.<sup>10</sup>

Site specificity contributes to decision-making regarding the development of my work. *Gateways*, for example, started with a series of resist rubbings I made of service covers in Japan. I later created a woodblock plate to overprint the impressions I took with watercolour to make them visible. As all the rubbings were taken from an entrance of some sort, I gave the colour block the shape of a Japanese Noren curtain, referencing an entry to something and the specific



Figure 7. S. Schlumbom. *Flight pattern*. May 2023. Auckland. Mokuhanga/intaglio hybrid monotype, watercolour on Clairefontaine cotton paper. 57cm x 77cm.

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<sup>10</sup> See glossary for ‘migratory archive’

geographical origin of the work.<sup>11</sup> I reflected further on the concept of an entrance or gateway in the test installation of the work at Blue Gallery. (Fig. 10)

Early in this project, I explored the potential of woodgrain impressions from wooden plates in *Flight Pattern*. (Fig.7) This piece reiterated the transfer of material-specific matrix characteristics. The wood of this particular timber is very soft, and lines can be carved and incised in the same way that drypoint lines are incised into metal. This gives a different immediacy to the lines than carving; in addition, the wood is very porous and soaks up watercolour readily. These qualities of the wood allowed me to print the plate using a hybrid technique between intaglio and monotype: I applied thick watercolour paint to fill the incised lines and wiped off the surface. Then, I painted on the wood with thinned watercolour paint in a loose movement that responded to the woodgrain pattern. After thorough drying, the block is sprayed with water to reactive the ink and then printed on cotton paper with an etching press. This technique shares similarities with Cressida Campbell's work practice.<sup>12</sup> I am interested in the visibility of the woodgrain in the print; it shows the agency of the wood contributing to the print.

I question the notion of print as a process entirely in the control of the printmaker. Reflecting on the mokuhanga printing process, I am looking for ways to be responsive to the environment, for the print to be reactive and reflective to changes in humidity, temperature, and the nature of the material being printed from, which can change the resulting prints in a matter of hours. Thus, the work becomes a 'living document' through interaction with dust, rain, or mud exposure at the site, or through my adding of rubbings and impressions. The following chapter discusses how these elements inform my installation practice.

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<sup>11</sup> Noren: A split curtain hung in doorways at the entrance or inside of a house, doorway or room. They give privacy but offer a glimpse of the inside.

<sup>12</sup> Cressida Campbell, Australian printmaker, calls her technique 'painted woodblock prints'. See 'Cressida Campbell', accessed 25 March 2024, <https://www.artgallery.nsw.gov.au/artsets/r97ogs>

## Chapter 2: Working alongside the material



Figure 8. The making of 'Brown's Bay sunrise' plate.  
Brown's Bay, Auckland. October 2023.

In this chapter, I discuss the interaction between materiality and place in my works through trace, the processes triggered by local conditions, the passing of time, and the material itself. Time is a key factor in making the work: rust develops over time, moving between sites takes time, and scroll mounting requires time. Time continues to develop the work in a gallery space: non-archival conditions like exposure to sunlight, temperature and humidity changes continue to influence the work.

An example of this are the changes in *Tracing Water*, discussed in Chapter 4, which show the active engagement of time in the making. Using materials like wheat paste and natural pigment (rust) means accepting changes over time, if not inviting them. Predictions for the long-term development of a work is only possible with a permanent site with foreseeable conditions.<sup>13</sup>

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<sup>13</sup> Chris Booth installed an entropic sculpture at the Mueritz National Park in Germany in 1999, based on wood, stone and the introduction of bracket fungus; this is an example of predictable entropy, as the stones are sinking to the ground while the wood is consumed by the fungus. Chris Booth, *Woven Stone: The Sculpture of Chris Booth* (New Zealand: Random House, 2007). P. 213.

I became interested in rust as a medium to support an autonomous process in print. For a rust print, a mild steel plate is exposed to water and left to develop. Once rust has formed, acidic water is adhered to the plate to encourage the rust transfer.<sup>14</sup> Iron oxide on mild steel has an exciting symbolism: it crosses human and natural intervention. In rust printing, I explored a collaborative process with the matrix of the material and listened to it and to the site to develop the work.



Figure 9. Pauline Rhodes. *Rising Again*. 2023. Michael Lett Gallery, 3 East St. Auckland. Installation view, Samuel Hartnett (Photographer).

In the exhibition catalogue for the Pauline Rhodes exhibition *Dark Watch*, Charlotte Huddleston describes the ‘compassionate fellowship’ Pauline Rhodes shares with the material: “[...] agency is not something one possesses but is in the relationship between the inextricably entangled matter and material that makes up the world.”<sup>15</sup>

‘Compassionate fellowship’ is a term coined by Ursula K. Le Guin in her keynote speech at the *Arts of Living on a Damaged Planet* Conference at Aarhus University May in 2014.<sup>16</sup>

I am interested in how ‘compassionate fellowship’ might reveal a different model of collaboration and interaction with place, material, and encounter.<sup>17</sup> Place includes the history, personal stories, season, time of the day, and the changing climate of the location: a general environment that plays into the decision-making. To work on a piece, one must be aware of these elements.

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<sup>14</sup> Acidic water: I used a 25% white vinegar/water solution.

<sup>15</sup> Cunnane, Abby and Huddleston, Charlotte, eds., *Dark Watch. Pauline Rhodes* (ST PAUL St Publishing and The Physics Room, 216AD), <https://ngutukaka.aut.ac.nz/publications/pauline-rhodes-dark-watch>. P. 16.

<sup>16</sup> ‘Arts of Living on a Damaged Planet, May 2014’, accessed 25 March 2024, <https://anthropocene.au.dk/conferences/arts-of-living-on-a-damaged-planet-may-2014>.

<sup>17</sup> The Pauline Rhodes exhibition *Rising Again* at Michael Lett Gallery (Fig. 9) provided an opportunity to experience Rhodes ‘collaboration with material’ in a complex installation.



Figure 10. S. Schlumbom. *Gateways*. Installation on a rail system. February 2024. Stearin wax resist, mokuhanga print with watercolour and ash on panchion paper. 94 cm x 54cm.



Figure 11. S. Schlumbom. *Gateways, close up*. July 2023. Mi-lab studio, Kawaguchiko, Japan. Mokuhanga print with watercolour on panchion paper, embossing. 94cm x 54cm.

The progression of my methods is demonstrated through the development of the work *Gateways*, (2023). While *Someone has been here* (2023) established ‘tracing’ as a key method in my research, *Gateways* led the way to explore autonomous printing methods: In the first instance, I used an existing matrix – the service covers – to create a frottage with wax and make the image visible by overprinting with watercolour. (Fig. 10)

In the further development of this project, I charred a wooden matrix and used the ash from the matrix for printing without an additional application of ink. This led me to the concept of an ‘autonomous print’; achieved with minimal intervention from myself. It is a concept and approach to printmaking that privileges the development of autonomous printing methods rather than the result. I am executing less control than I do in a conventional printing process. Through further development, this materially responsive printing method has led the way to my future process of rust printing.

After arriving at the Mi-lab artist residence, I started to look for a connection to the place. In a foreign place, the meditative repetition of walking, measuring and encountering space by occupying and moving through it, became the first step in developing this work. On my daily walks in the area of the Mi-Lab Lake Kawaguchi artist residence, the service covers caught my eye. Most municipalities in Japan have unique designs and they are a familiar sight, even if strange in appearance.<sup>18</sup>

Working outside requires a different approach to work; embossing and securing the paper at this scale was difficult due to wind and debris. I tried embossing with some success, but transport is a problem, and the impression weakens in transit. Resist frottage with candle wax was promising, as I had done on the smaller plate previously, but did not allow for much control due to the cover’s scale and the need to work fast because the work was taking place on the road. I traced various textures on my walks, intentionally not noting the locations on the paper to give some autonomy to the work: I did not want to turn the tracings into a direct map of my movement.

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<sup>18</sup> See <https://www.frankie.com.au/gallery/the-curious-story-behind-japans-manhole-covers-561003> .

For printing over the resist, I carved a noren-shaped plate, alluding to an entranceway and allowing a glimpse into another space.

Printing took place in the high Summer of 2023 and the ink, paper, and ground or matrix dried quickly. Some prints bear witness to these conditions. To stay true to the process, I continued printing, embracing the individuality of the resulting monotypes formed in response to the material, rather than attempting to overwrite the woodgrain or climate conditions that were affecting the materials.

Some prints were further developed at AUT, where I explored printing with a charred wooden matrix or ground. Here, I collected ash from the charring and mixed it with gum Arabic to print the plate. Through this exploration, I became interested in the closed circuit of materials this approach required; trials showed that a charred plate did not need inking to leave a clear impression on moistened paper.<sup>19</sup> I considered the conceptual similarities in the burning of the wood's surface and the rusting of the metal surface, their material-specific agency, and their ability to transfer traces on paper, with respect to the further development of my project. I also started to explore the elongated shape of the scroll to support the print.

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<sup>19</sup> The pigment traces on the plate created by charring do not contain a natural binder. Binder has to be added to either the plate or the paper for printing, e.g. by externally hand-sizing the paper.

### Chapter 3: Unfurling the scroll

In my research, the scroll format communicates with and supports the print. In principle, a scroll is custom-made to support a text or artwork and keep it safe and portable. At Mi-Lab, I learned more about traditional scrolls in a mokuhanga context and started to define the proportion and size for my project. I used conventional proportions as a guideline for my scroll making, as these proportions communicate concepts of flow and fluidity within mokuhanga.

The composition of a traditional scroll might be considered unusual for a European-trained eye; for example, the top margin of the fabric or paper mounted around the artwork in the centre is longer than the bottom. In conversations during the scroll-making workshop on my residency, it was explained that this balance of image and the scroll as a carrier matrix is due to the presentation and use of the scroll.

In Japan, scrolls were historically used in tea ceremonies or to mark occasions like the change of season or a birthday. This means they were not displayed permanently but stored away or exchanged as required. The scroll format was a perfect solution for a mobile image. For example, a scroll might have been hung from a tree branch if tea had been served in the garden when viewing cherry blossoms or autumn colours. The mobility of the scroll accommodates this.



Figure 12. S. Schlumbom. *Mountains to Pebbles*. May 2023. AUT WM level 5 studios, Auckland. Photopolymer intaglio and mokuhanga print on kozo paper and vintage silk. Approx. 36cm x 280cm.

The proportions of the traditional scroll, with its expansive negative space at the top, were designed for viewers seated on the ground at the lower eye level.

I exaggerate the 'low' proportion of image to matrix in my unfurling scrolls. While the traditional scroll floats, my works are grounded, touching the floor. (Fig.12, Fig.14) I am interested in the open-endedness and flow of the shape, as well as the unfurling of an initially flat piece. I started developing the concept of 'unfurling'<sup>20</sup> in *Mountains to Pebbles*. (Fig.12)

In *Mountains to Pebbles*, I followed an elongated format, likening it to a river. The print is executed on long, folded paper with polymer etching in oil of ripples, waves, and water droplets. Mokuhanga printed areas are added using watercolour on thick mulberry paper. The shape allowed the eye and mind to wander, thwarting the viewers' ability to take in all the details immediately. After suspending *Mountains to Pebbles* from the ceiling, I modified it to unfurl on the ground, thereby giving it more freedom. This was enhanced by the folds of the paper's memory that dynamically supported the work while on the ground but was strained when hanging. (Fig. 12) I started experimenting with a standing support system. (Fig.14) Although it allowed more freedom in positioning the pieces to catch the light and enable some movement, its frame was restrictive and isolated the work. In further developing my project, I explored the movement and placement of works between hanging, standing, flowing, and resting, guided by the material and site.

I started to define the proportions and sizes for the works and followed the traditional scroll proportions, as they communicated the concept of flow and fluidity I had explored. The traditional scroll has a top (called 'heaven') and bottom (called 'earth') that are clearly defined. My idea was to suggest an open-endedness of the work, with an extended 'heaven' and 'earth'. The decision as to the size of the plates and paper was supported by the inherent qualities of the material and scaled to avoid extensive wastage: the mild steel sheets were 120 cm by 244 cm, and most of the papers utilised came in rolls of 97cm widths. That suggested 40 cm by 244 cm for the water plates and a 47 cm width for the paper.

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<sup>20</sup> See glossary for 'unfurling'



Figure 13. Installation: Whale Bay plate and *Te Awa* intaglio print. February 2023. Blue Gallery, Hamilton.



Figure 14. Installation: *Window to the Hallway*. September 2023. AUT WM level 5.

I continued to explore different installation concepts during my research, including a rail-like hanging system that can guide the viewer along the works and is reminiscent of an archival system, which communicates differently to, for example, an individual hanging and gives the work more autonomy. The encounter for the viewer changes from a participant in the rail system that invites viewers to pass between the works, to a conversation with the more contemplative offering of an individually installed work. (Fig. 17, Fig. 23)

Mounting the work to a scroll is a final process that finishes it, to an extent. I recognise the different stages of mounting as independent installations of vanishing works. There is an entropic anguish in the poetic process of mounting; so many pieces are lost on the

way. In some installations, I adopted the pasting of the work to a supporting surface or material, which is part of the scroll mounting process. (Fig. 15) In a first trial, I pasted a work onto the wall of Blue Gallery (Hamilton). (Fig. 26) It gave the impression of being fused with the gallery wall.

According to Eva Hesse, “hanging is a condition of painting” as opposed to sculpture, which traditionally “stands or supports itself from below”.



Figure 15. Scroll mounting process, first mounting of the print. October 2023. AUT WM level 5 studios, Auckland.



Figure 16. Test installation March 2024. AUT WM level 5 studios, Auckland.



Figure 17. Rail system test installation at Blue Gallery. March 2024. Hamilton.

In the book *Eva Hesse* by Elisabeth Sussman, Hesse discusses the “crossing over between painting and sculpture” in her work *Contingent*. (Fig. 18) Referring to this scroll-like piece of Eva Hesse, Sussman says: “Her comment that *Contingent* is a ‘hung painting’ reveals her understanding of ‘hanging’ as a condition of painting, as opposed to sculpture, which traditionally ‘stands’ or supports itself from below.”<sup>21</sup>

Hesse’s sketches of *Contingent* show her consideration of encountering the work and how anchoring it to the floor would give safety but restrict the work’s movement. (Fig.19)

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<sup>21</sup> Elisabeth Sussman, ed., *Eva Hesse* (Yale University Press, 2002). P. 280.

In the case of *Contingent*, it means visual movement; the work might look ethereal but is not, as it actually consists of fibreglass and polyester resin.

Maybe she thought the anchoring would turn the piece into a sculptural work, indicating that it “supports itself from below”.



Figure 18. Eva Hesse. *Contingent*. 1969. Cheesecloth, latex, fibreglass. Overall 350 (h) x 630 (w) x 109 (d) cm, each panel 30kg. National Gallery of Australia, Canberra. Purchased 1973. © The Estate of Eva Hesse, Courtesy Hauser & Wirth.

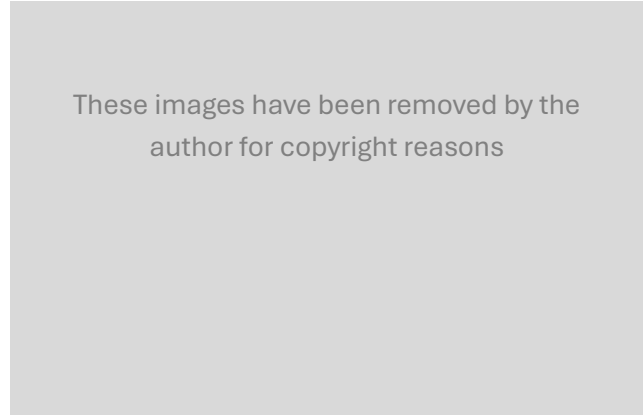


Figure 19. Eva Hesse. *Studies for Contingent*. Pen and ink on paper. 1969. 22.25 (h) x 15.25 (w) cm. Whereabouts unknown. Image in E. Sussman, *Eva Hesse*. Ink wash. Date unknown. 45,5 (h) x 60,5 (w) cm. Collection Kröller- Müller Museum, Otterlo, the Netherlands.

In comparison, Ayomi Yoshida’s *Blessed Rain* consists of long prints hung in a scroll-like way not supported from the ground or by standing; the light and shadow on the ground suggest a specific gravity, and its column-like appearance gives the impression of entering an atrium. Although it is hanging, the impression is one of solidity. Fig. 20) The work’s title (*Blessed Rain*) brings to mind the sound of rain, changing the encounter with the artwork. Investigating these works supported my considerations of how installation and naming affect the encounter.<sup>22</sup>



Figure 20. Ayomi Yoshida. *Blessed Rain*. 2021. Allentown Art Museum, USA. Paper, indigo dyes, mokuhanga print.

<sup>22</sup> ‘Blessed Rain’, Ayomi Yoshida | 吉田亜世美, accessed 5 May 2024, <https://ayomi-yoshida.com/>.

## Chapter 4: Site responsiveness

This chapter outlines how I recognise and respond to a site. In my project, I am responding to the sites that offer traces; the work becomes an archive of the sites. I define works in the making as migratory archives; the archiving happens when the work collects and retrieves traces from the site. What happens when the works enter an installation within a gallery, public site, or event? I discuss these definitions further in Chapter 5, *Archival Sites*.

A migratory archive work is in a work in process. Walking offers me a particular way of connecting to a place by measuring it with my body. During my artist residence, I got up early to take rubbings off the service covers. At 6 am, there was not much traffic, and this activity was bound to occur on the street. My process resonates with the walking practice of Richard Long and Pauline Rhodes; touching stones, carrying objects, and giving dues. Or, as Rudi Fuchs puts it in his book on Richard Long: “The works are traces of staying and passing: each mark was the centre of the world when he was there. The forms are forms of movement, like the straight line or the spiral, or forms of staying, like the circle and the cross.”<sup>23</sup>

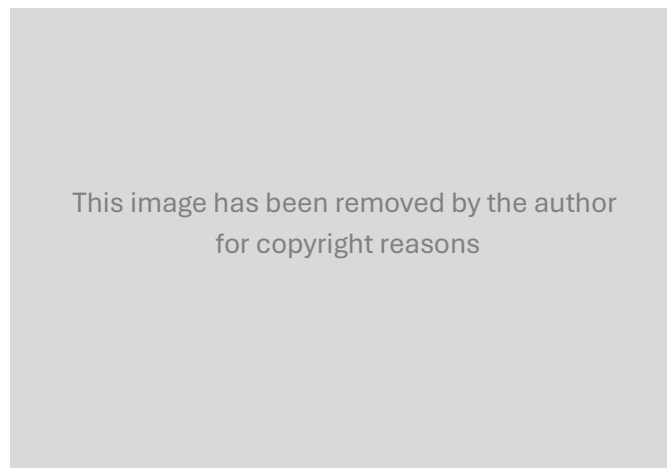


Figure 21. Richard Long. *River Avon Mud Circles by the Inland Sea*. 1997.

“Traces of staying and passing” is the central idea of a river; at home, in the Waikato, there is a spot by the river that changes often. It is prone to flooding, so the water level

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<sup>23</sup> Fuchs, R.H., *Richard Long* (Solomon R. Guggenheim Museum, New York. Thames and Hudson, 1986). P. 43.

sometimes rises to the trees. The colours of the trees change with the seasons. It is a popular place to take children to play, skim stones or have a picnic. All traces of these activities are quickly taken away by the river when water is released from the dams: no footsteps remain. The river is at the centre and charged with all the stories it witnessed upstream. Only detritus in the shape of smoothed-out shards of different materials remain from these stories. When printing, I make the traces I gather from metal, wood, and stone. Now, I ask materials and places to share the traces gathered through inherent entropy and their interaction with place/people; I look for traces found on site.

As an immigrant artist without an established connection to place, my site response is, in the first instance, an optical experience, reactive to points of interest generated by personal experience or local introduction. Specific materiality and the feel of the place are often connected, for example, warm (sheltered), soft (clay or soil), aggregated (stone, concrete, tar), or gritty (sand, pebbles).

Site responsiveness in my work and process is not restricted to the agency, inherent or given of a site, but what the site does at its core: Water in a river, lake or ocean carries people, animals and things. A river connects places and people. It shapes beds, shores, stones, and the land around or in it. In his chapter *Being Alive in a World without Objects* in *The Handbook of Contemporary Animism*, the anthropologist Tim Ingold discusses Heidegger's idea of the jug, which is not defined by its shape but by its capacity to gather, hold, and give.<sup>24</sup> The concept of what the water does is essential in considering the river as a site. Living in Kirikiriroa Hamilton, the flow of the Waikato River is at my doorstep. Like the nature of the jug described by Heidegger, the Waikato holds together and connects the Waikato region from Tongariro to Port Waikato. To Tangata Whenua of the Tainui Waka and Ngaati Tuuwharetoa, Waikato Te Awa is tupuna, taonga and mauri.<sup>25</sup>

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<sup>24</sup> Graham Harvey, *The Handbook of Contemporary Animism* (London, United Kingdom: Taylor & Francis Group, 2013) Chapter 17: *Being alive in a world without objects*. Ingold, T. P. 215.

<sup>25</sup> A resident of the Waikato, I follow the double vowel system in te reo writing, preferred by Waikato-Tainui. 'Waikato-Reo-Style-Guide.Pdf', accessed 13 April 2024, <https://waikatotainui.com/wp-content/uploads/2020/11/Waikato-reo-style-guide.pdf>. P. 6. See also 'Waikato Te Awa (Waikato River) - a Taonga', Waikato Regional Council, accessed 22 April 2024, <https://www.waikatoregion.govt.nz/community/your-community/iwi/a-maori-perspective-te-ao-maori/waikato-te-awa-a-taonga-treasure/>.

The Waikato River is my home. On my walks along the river's edge, I have often taken photos of the flow of the water and considered ways to record this movement. My first exploration into tracings of sites in Japan had been focused on human-made textures in urban areas to encourage encounters with people and gain an understanding of the land through touch and movement. Back home, I visited the riverside on a quiet September morning for the work that would become *Te Awa*.<sup>26</sup>



Figure 22. Waikato River. The first site for *Te Awa*, initiating the rust print. September 2023. Hamilton East.

I immersed a mild steel plate into the river and observed the interaction between the plate and the slow-flowing water. The water level was low. This indicated little rain in the mountains; if there were rains, the dams would open, swelling the river. Rising water levels mean the opening of dams upstream, not heavy rain in the mountains. I guarded the plate, contemplated the water flow, and collected traces. I was surprised by how many of the pebbles I studied turned out to be tumbled stoneware chards smoothed by the river. *Tracing Water* was my first fully developed site-responsive work. While it developed further, the title changed with its growth, documenting its migration. The first rust print was titled *Te Awa*, the river. It described what the plate achieved: tracing the river's flow to its transfer to paper. The work became true to its archival properties on the second site – an outdoor area near level 2 of AUT's WM Building, 40 ST Paul St, Tāmaki Makaurau. It started to accumulate traces of different sites; rust developing from the water of the river and frottage from a service cover from outside AUT's WM building. The title changed with this migration to *Tracing Water*.

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<sup>26</sup> See glossary for 'migratory title'

The following site of the work's migration and exhibition was Blue Gallery in Hamilton. Here the work was mounted in a scroll format and installed in front of a gallery window, which gave the impression of the scroll being lit up with the constantly changing natural light. (Fig. 23) The title of the work became *Light and water, migrating*. After the work left the gallery, I merged the titles in the form of a poem. The work is currently titled *Morning in September by the River; Kawakawa is giving thanks to light and water*.



Figure 23. S. Schlumbom. Migrating titles: *Te Awa; Tracing water; Light and water, migrating; Morning in September by the river; Kawakawa giving thanks to light and water*. January 2024. Blue Gallery, Hamilton. Rust print and Sumi ink frottage on Awagami Kitakata paper, scroll mounted. 395cm x 46cm.

The second site for this work was developed from an installation installed for a critique. For this installation, I looked for an outdoor area near level 2 of AUT's WM Building, 40 St Paul Street, Tāmaki Makaurau. In the first instance, a kawakawa bush growing nearby attracted me to the site. Kawakawa likes to grow near flowing water and can also be

found at the Waikato River shore. In discussing the installation with my supervisors, I found that the Waihorotiu stream, once flowing down what is now Queen Street, has been undergrounded and is still flowing below the WM Building. *Local Time*, an art collective comprising Danny Butt, Jon Bywater, Alex Monteith, and Natalie Robertson, recorded the site's history and the waters of Ngā Wai o Horotiu during a four-week project investigating the site of ST Paul St Gallery (now Te Wai Ngutu Kākā) in 2012.<sup>27</sup> I added frottage elements from the site to the work that would become *Morning in September by the River; Kawakawa is giving thanks to light and water* to acknowledge the connection between the Waikato River and Waihorotiu. (Fig.23) Both rivers have strong mana for the people they connect with, and both have been neglected by the cities they flow through. Still, there are plans in Auckland to 'daylight' Waihorotiu, and Hamilton has started to open up to the Waikato River with a change in the architecture along its city banks.<sup>28</sup>

The metal plate shown in Figure 24 is the steel plate that was immersed in the Waikato River. (Fig. 24) Figure 25 shows the print being made with Japanese *gampi* paper that is adhered to the plate with the help of vinegar water to encourage the transfer of the rust traces. (Fig. 25) The work was mounted to support the paper in my AUT studio and then assembled into a scroll at my Waikato studio, migrating.

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<sup>27</sup> 'Local Time – Horotiu (16-Apr-2012, 0900 +1200) | Local Time', 16 April 2012, <https://local-time.net/local-time-horotiu/>.

<sup>28</sup> 'TR2008-027 Stream Daylighting Identifying Opportunities Part 2.Pdf', accessed 22 April 2024, <http://www.aucklandcity.govt.nz/council/documents/technicalpublications/TR2008-027%20Stream%20Daylighting%20Identifying%20Opportunities%20part%202.pdf>.



Figure 24. S. Schlumbom. *Light and Water*. December 2023. Outdoor area level 2, AUT WM 40 ST Paul St., Auckland. Mild steel plate with rust traces from the Waikato River, service cover frottage.



Figure 25. Rust printing of *Light and Water*. December 2023. AUT WM level 5 studio space.

The work (then titled *Tracing Water*) returned to the Waikato for an installation at Blue Gallery in Hamilton. (Fig. 23) This gallery has a particular character due to it being a former office space. It has limited light and is furnished with a brightly patterned blue carpet. I was particularly drawn to a patched-up concrete wall on one side. I found the texture on the wall to be reminiscent of a river. Here, I tested wall-pasted frottage in an exhibition space. (Fig. 26)



Figure 26. S. Schlumbom. *Waikato River Blues*. January 2024. Blue Gallery, Hamilton. Rust etch intaglio print and sumi ink tracing of concrete gallery wall on wall-pasted kitakata paper. 240cm x 42cm.

I pasted a rust etch of the *Te Awa* plate to the wall to examine the texture; pasting the paper gave strong support to the paper, so the frottage became crisp. The site has become a support, guiding the making of the unfurling work. This process described here, refers to the scroll-making process; when mounting the single elements onto a carrier paper they are pasted and stretched onto a smooth surface like lacquered wood, glass, or Perspex. Here, they are drying to a smooth, flat finish. If pasted onto a wall, the print merges with the building involved to support the work. In this case, the piece is set in a temporary state, apparently vitrified but still collecting traces and shadows and reacting to light and heat. It is unfinished, developing in a photographic sense, as it is activated by light.

I utilised Blue Gallery as a test space for a month, where I observed the reactions of the material and migratory pieces, explored hanging systems, the affective qualities of sunlight, and temperature changes. The Gallery window offered dramatically changing light conditions for the works. Still, it was also an environment with conditions that opposed archival procedures and requirements: the work *Morning in September by the*

*River; Kawakawa is giving thanks to light and water* was exposed to random extents of heat, light and humidity. (Fig. 23)

Over time, I noticed some of the mounting glue breaking down, causing the work to lift off the support paper in places, creating creases and unevenness in the surface of the work. I started to think about these environmental conditions as tracing the site in the work. This was the first tracing of a site that happened independently on account of the work and its reaction to the site. After the first urge to 'fix' these changes, I realised the opportunity to let go of the work, to stay true to the process of its development on-site over time, and acknowledge the autonomy of the work-site-time relationship as critical to the development of future works.

## Chapter 5: Archival sites

In this chapter, I discuss how my research into site-responsive making has led to the development of my thinking around ‘the archive’. I consider works-in-progress as ‘migratory archives’. I use the idea of ‘archiving’ to describe what happens when the works collect and retrieve material traces from sites. What happens to these works when installed together in a gallery space? In the installation, relationships are recognised and (re)negotiated.



Figure 27. *Browns Bay sunrise* tracing. Mild steel plate in development. October 2023. Brown’s Bay, Auckland. *Whale Bay* mild steel plate in development. December 2023. Whale Bay, Raglan.

Common ground is established during the process. The wayfinding between sites happens by defining ‘common ground’. The search for common ground doesn’t happen in a forensic, but a poetic way. When I pick up sea glass on the beach, it is a way to interact with the past and with others. I don’t pick it up and keep it because it is shiny – I want to hold it because someone held it before, at another time and in another place, and then the sea shaped it. My encounters with sea glass speak to an encounter with the unknown and the profoundly familiar: with other humans and the oceans that cover the world and connect us. It is our common ground.

Documentation fails to capture my work as a migratory archive. I take photographic documentation of the tracing, particularly of initial sites. Some photographs have a meditative element, capturing the moment of being in a transitional state. I appreciated the photographs as relics of these poetic moments. However, photography could only translate the archival state of my pieces into a different language.

I explored various other forms of documentation, such as making metal boxes from the rusted printing plates to be used as archival boxes for found objects and detritus. These boxes double as archive boxes and display frames. (Fig. 28) They are reminiscent of Kurt Schwitters Merzbau's expansive architectural assemblage in the respect that they represent fractured memory traces.<sup>29</sup> These boxes have significance in defining my archival system. In making them, I realised the print itself becomes an archive while it is being made.

Perhaps, some unfurling in order: Calling my work 'archival' gives the impression of a structured approach, like putting things in boxes. The International Council of Archives describes archives as

“[...] the documentary by-product of human activity retained for their long-term value. The records created during the everyday lives and actions of individuals and organisations offer direct insights into past events. Like people, archives are diverse. They come in various formats: text, photographs, video, sound, analogue and digital. Archives are held by individuals and institutions (both public and private) around the world, with the buildings housing them often sharing the name of 'archives'.”<sup>30</sup>

The word 'trace' indicates something not purposely precious but a casual 'by-product' of human activity. It may be the trace of a fleeting encounter that can be re-activated and exposed to its inherent entropy and an ever-changing environment. Jacques Derrida argued in *Archive Fever* that the desire to preserve memories or artefacts distorts history through the act of selection, and the tracing of the word root of 'archive', or 'arkhé', clarifies that traditional archiving systems are based on a European worldview and consequently distorted in a Eurocentric way.<sup>31</sup> Much colonial ballast rests on the word archival, and I can see that it is a European-centred way to make sense of the world, to collect, own, name, and store away. To define my own 'archive', I examine the

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<sup>29</sup> Heekyeong Yun, 'Cracked Memories of Everyday Life in Kurt Schwitters' Merzbau', n.d.

<sup>30</sup> 'What Are Archives?', ICA, accessed 20 February 2024, <https://www.ica.org/discover-archives/what-are-archives/>.

<sup>31</sup> Jacques Derrida, Eric Prenowitz, and Jacques Derrida, *Archive Fever: A Freudian Impression*, Religion and Postmodernism (Chicago: Univ. of Chicago Press, 1996). Also see Archy: word-forming element of Greek origin meaning 'rule,' from Latin -archia, from Greek -arkhia 'rule,' from arkhos 'leader, chief, ruler,' from arkhē 'beginning, origin, first place,' verbal noun of arkhein 'to be the first,' hence 'to begin' and 'to rule' <https://www.etymonline.com/search?q=arkhe>

conceptual space between established ideas of archives. I am adopting the term 'migratory archive' to describe works continuously in development by collecting traces.

In my migratory archive, the works evolve in progressing stages. Archiving happens when collecting and retrieving material traces. These traces are archived in the moment of the work's making, giving insights into past and present sites. The work is reactivated at the following site. Identifying the 'next site' requires patience and awareness; it can present itself as spatial, conceptual or emotional 'common ground' with the previous site at any time.



Figure 28. Archival boxes. Tracing Waipoua River, January 2024. Vitrifying kozo paper in porcelain slip. December 2023.

When the work is installed, the gallery space has not yet identified 'common ground' with the migratory archival sites. Here, the making consists of recognising relationships and creating and negotiating space between the work and the site. Common ground is established during the process, as the works are subjected to the conditions and environment of the gallery. When the entirety of the works come together in their response to the site, this encounter leads to the dissolution and confirmation of the singular as interconnected parts of a new work, specifically responding to this site.

## Conclusion

This research developed from my engagement with mokuhanga printing and exploration of material voices at sites of encounter.

In Japan, out of place, I started researching the traces embedded in the material of the place. Reflecting on the mokuhanga printing process, I looked for ways to be responsive to the new environment. Tracing a woodblock with carbon paper is a common practice to test the registration of a print; it became part of my practice to connect to places by walking and touching areas of interest, which became a site in the process. These findings led to a new way of interacting with site. At the same time, I had an introduction to scroll making, and the tracing converged with the possibilities of the scroll. Through my research, it is now evident to me how my process of mokuhanga has led me to a site- and material-responsive practice.

In the investigation of print-making methods, the material of rusted, mild steel plates became an integral part of my enquiry due to my natural affinity with translating traces of water, previously, and still, at the centre of my research.

Further investigation of the scroll format supported the definition of the works as archival pieces by their nature and shape. To acknowledge the autonomy and entropy of material, staying true to the process and not manipulating the traces accumulated in a work became important. Thus, the print-based installation practice I developed led me to an archival system of site-specific prints. These works remain open-ended as they migrate through and respond to sites. In the last instance, they are responding to the Ngutu Kākā Gallery site in the MVA Graduation Exhibition 2024.

What started in Japan concluded in Japan. In the final weeks of my research, I returned to Japan for the International Mokuhanga Conference 2024, funded by the Asia New Zealand Foundation Arts Practitioner Grant. I took the opportunity to take some of my works to respond and to connect to the conference's open portfolio event. Even without the context of an installation, the pieces carried the archive of their development. Their

evocative nature clearly translated the archival concept of my experience of place to fellow participants.

At the 2024 Conference, I met artists from across the world who had adapted their practices based on their conceptual thinking and their varying cultural backgrounds and history, each accommodating the availability of materials in their respective home countries. I am interested in some of the practitioners' exploration of found mineral and plant-based pigments and dyes. This is a subject that aligns with my responsive printing techniques and an extension of my enquiry into direct printing from a charred (charcoal pigment) or rusted (iron oxide pigment) matrix. The idea of pigments found on site could occupy me in further research.

## Appendix I: Glossary of project-specific word meanings

### **autonomous printing process/ autonomy of material in printing process**

A responsive printing approach that is achieved independently of the artist's own mark-making intervention(s) that allows the material to create surfaces of transfer to the paper. The printing process allows the material an autonomous interaction with the paper, and the place of making, to create surfaces of transfer that are constantly changing and responsive to their conditions of place and time, making and exhibition.

### **begreifen**

The straightforward translation of 'begreifen' is 'understanding'. But if you translate it literally and in detail, it can be defined 'as touching something with your mind to understand'. It describes a physically active process.

### **common ground**

Common ground between archival-making sites describes a shared connection; for example, 'water' connects *Tracing Water* and *Incoming Tide*.

### **encounter**

The German corresponding term for 'encounter' is 'Begegnung': a 'meeting by chance'. Looking into 'encounter' in an art theoretical context, 'experience' is more relevant to my work's development. (See 'experience' below) I am using the term 'encounter' in a material context, where a transformative meeting is happening, for example, in a rust print that depends on the current state of all involved elements: the plate, the paper and the humidity.

### **experience**

German translations are 'erleben' (live through) and 'erfahren' (travel through). Roots: *ervarn* (middle high German) *irfaran* (old high German): to travel, drive through, reach.<sup>32</sup> 'Experience', English word roots: Latin, 'experienta': "knowledge from repeated trials". It expresses the physical element of a 'living and travel-through' place to identify the site and pathway of the work.

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<sup>32</sup> 'erfahren ► Rechtschreibung, Bedeutung, Definition, Herkunft | Duden', accessed 29 March 2024, [https://www.duden.de/rechtschreibung/erfahren\\_feststellen](https://www.duden.de/rechtschreibung/erfahren_feststellen).

- migratory archive** The single works in progressing stages. Archiving happens when collecting and retrieving the material traces. These traces are archived in the momentary work, giving insight into past and present sites. The archive is the period when the work is inactive. The piece is reactivated at the following site. Identifying the ‘next site’ requires patience and awareness; it can present itself as spatial, conceptual or emotional ‘common ground’ with the previous site at any time. Common ground can be established during the process of making, recognising relationships, and negotiating space.
- migratory title** With the migration of the works, the works and the titles change. After a few changes, there might be enough history in the work to add up the migratory archival sites in a poem, as it happened for *Tracing Water*, which became *September morning by the river; kawakawa giving thanks to light and water*. (Fig. 23)
- mokuhanga** Mokuhanga is a water-based woodblock printing method that offers direct contact with medium and matrix: the water colour is applied with a brush to the hand-carved wooden plate and transferred to the paper with a handheld baren. This requires tacit knowledge, achieved with practice and time, to appropriately recognise and respond to materials.
- rust etch** An intaglio print taken from a mild steel plate exposed to rusting for an extended period. The rust acts as an ‘etch’, eroding the surface of the plate autonomously without further human intervention.
- rust print** An impression taken with paper from the rust-covered surface of a mild steel plate.
- scroll** The *Medieval Scrolls Digital Archive* describes the European scroll as “A scroll, or rotulus, or roll, is a length of papyrus, leather, parchment, or paper, on which writing is preserved and which is

stored in a rolled form.”<sup>33</sup>The history of the Japanese scroll can be traced back to Chinese scrolls, according to *Japanese Scrolls: Their History, Art and Craft*: “The precursor to the Chinese scroll [...] can be traced back as far as the Spring and Autumn period (770- 481BC). [...] At this stage, the mounting craft was still utilitarian.”<sup>34</sup> Both had in common that they were carriers of knowledge, with the benefit of portability, and the option to be extended and used vertically or horizontally, depending on the purpose.<sup>35</sup>

**site and place**

A place is a location of interest; a site is an area in that location offering a voice to be recorded.

**unfurling**

The term is generally used to describe the unfolding of sails or flags in the wind; according to the Cambridge dictionary, it is related to ‘unfastening’ or ‘breaking something open’. I adopted it to describe how I deconstruct the stages of scroll-making in my archiving process, e.g., pasting the carrier paper on a site for tracing.<sup>36</sup>

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<sup>33</sup> ‘Scrolls: A Basic Introduction | Medieval Scrolls at Harvard’, accessed 17 April 2024, <https://medievalscrolls.com/scrolls-a-basic-introduction/>.

<sup>34</sup> William de Lange, *Japanese Scrolls: Their History, Art and Craft*, 1st ed. (Warren, Connecticut: Floating World Editions, 2016).

<sup>35</sup> ‘Scrolls’.

<sup>36</sup> ‘Unfurl’, 10 April 2024, <https://dictionary.cambridge.org/dictionary/english/unfurl>.

## Appendix II: Index of the glossary (p.34)

### **autonomous printing/ autonomous material**

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**encounter** Pages 2, 8, 10-12, 14, 15, 19, 21, 25-27, 30, 36-39

**experience** Pages 2, 8, 10-12, 14, 15, 19, 29, 40

**migratory archive** Pages 2, 9, 15, 16, 28, 36-38

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**unfurling** Pages 2, 9, 23, 24, 34, 37

## Appendix III: MVA Exams exhibition documentation

### *Traces of a Floating World*, Ngutu Kākā Gallery, 8-11 June 2024



Figure 3. Making of *Wainamu Winter Beach*. Image artist's own.

I developed an extensive body of site-responsive work in my research, which guided my decision-making towards the examination exhibition, 8-12 June 2024. To stay consistent in my making process and methodology, new work was required once the gallery space was confirmed (as a site in the project). I had observed the movement of natural light in the gallery for some time, noticing interesting pathways of light across the floor, walls, and windows of the room. The way the light migrated through the gallery reflected my passage through sites and time over the last year of the thesis. The installation was guided by this path of the sunlight, creating an archive of the different sites, times, stages of belonging, experiences and encounters in my research.

*Wainamu Winter Beach I + II* bears traces from the Raglan Harbour entrance with a mix of black sandstones and a slowly receding tide due to its sheltered position. The timeframe I set for the exposure of the plate was from total immersion in the water to the complete receding of the tide from the same position. I held it down during this time, shaping it to the ground, and watching sand accumulate and dry on the surface.

*Whale Bay, Receding Tide*, archived in scroll format and positioned in the back of the room is a re-activated archival piece. It is hung in the temperamental pathway of the low winter sun. On its way, the ray of light passes over *Migration*, a work assembled from the migrating printing plates.

Shaped on site, furred and unfurled during transport and storage, they trace the time and place of my making over the last year.  
and storage, they trace the time and place of my making over the last year.



Figure 4. Light passing through *Wainamu Winter Beach* viewed past *Migration*. Image artist's own.



Figure 5. Light traces on *Migration* and *Whale Bay*, receding tide. Image artist's own



Figure 6. Light traces on *Whale Bay, receding tide*. Medium: Mild steel plate shaped over seaweed-covered rocks while the water retreats. Rust print on Awagami Kitakata paper. Scroll mounted with Awagami Tengucho paper. 47 cm x 230 cm. 2023. Image artist's own.



Figure 7. Window installation view. Image taken by Paul Chapman.



Figure 8. Installation view. Image taken by Paul Chapman.



Figure 9. *Migration*. Medium: Mild steel plates with site-responsive rust traces and ink residue. Shaped in the site tracing process, furling and unfurling during transport and storage. 2023-2024. Image taken by Paul Chapman.



Figure 10. *Migration*, detail. Image taken by Paul Chapman.



Figure 11. *Wainamu Winter Beach, outgoing tide I*. Medium: Mild steel plate, exposed to the black sand of the outgoing tide at Wainamu Beach, Raglan. Window-mounted rust print on Awagami Tengucho paper. 97 cm x 480 cm. 2024. Image taken by Paul Chapman.



Figure 12. *Wainamu Winter Beach, outgoing tide I*, installation detail. Image taken by Paul Chapman.



Figure 13. *Wainamu Winter Beach, outgoing tide I*, detail of water trails in the rust. Image artist's own.



Figure 14. *Wainamu Winter Beach, outgoing tide II*. Medium: plate from Fig. 9, plasma cut after the first print. Window-mounted rust print on Awagami Tengucho paper. 97 cm x 240 cm. 2024. Image taken by Paul Chapman.



Figure 15. *Seaweed and Wintergrass*, gallery view. Window-mounted installation from layered rust prints. Medium: Seaweed on Whale Bay rocks, body movement, and Wintergrass impressed on mild steel plates. Rust print on Awagami Tengucho paper. Sumi ink Chancery Rooftop Garage floor rubbings. Approx. 120 cm x 300 cm. 2023-2024. Image taken by Paul Chapman.



Figure 16. *Seaweed and Wintergrass*, street view. Image artist's own.



Figure 17. Window installation, street view. Image artist's own

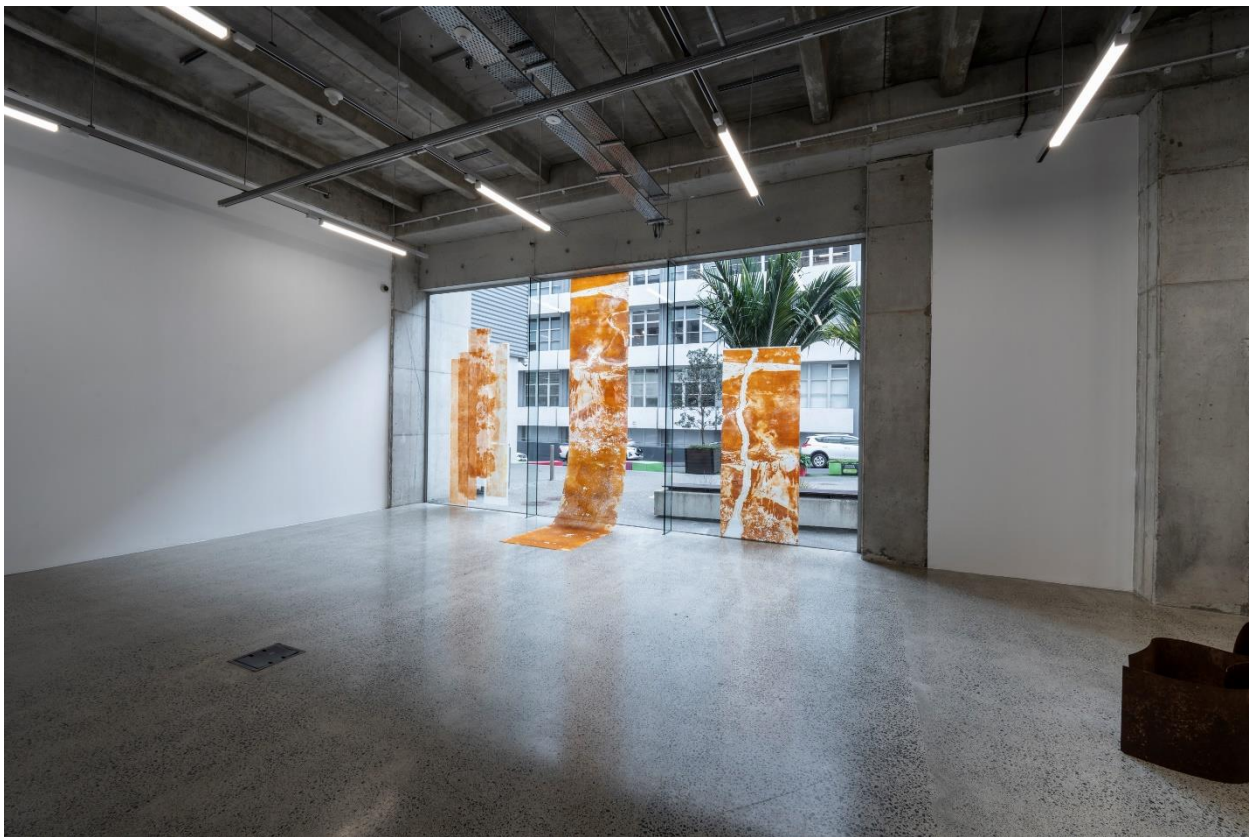


Figure 18. Window installation, gallery view. Image taken by Paul Chapman



*Figure 19. Wainamu Winter Beach, outgoing tide I. The transparency of the paper allows the environment past the gallery walls tracing through the print.*



Figure 20. *Leaving*. Image artist's own.

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