

# RECIPES FOR RE- MAKING:

EXPLORING TRANSIENCE AND  
PERMANENCE IN THE EVERYDAY  
PRACTICES OF EATING, SHARING,  
AND COOKING FOOD.

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# CONTENTS

## ABSTRACT

Attestation of authorship	1
Acknowledgements	2
Prelude	3
Glossary	4
Introduction	5

## SETTING THE TABLE 6

Quotidian eating	7
Fragment-ing social engagements around food	9
A recipe for objects	11
Home cooking	16

## RECIPE MAKING AS METHODOLOGY 21

Ingredient	24
Method	30

## EVERYDAY ACTS 39

Finely Chopped	39
Dishing Up	43
Refilling the glass	48

## CLEARING THE TABLE 52

THE RECIPE	53
List of Figures	63
References	64

# 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 any 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.

An exegesis submitted to Auckland University of Technology in partial fulfilment of the requirements for the degree of Master of Design.

Matthew Torr

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# PRELUDE

*As a kid, I remember Granny's house, perched on a steep slope somewhere between a train line and the most confusing intersection possible. The best vantage of the local grocery shops below was from the Lychee tree. My two older brothers and I would always see who could climb the highest before someone broke a branch. After we had reacquainted ourselves with the limbs of the tree and other pockets of the garden, it was time to eat. Someone cleared the sizeable ornamental glass ashtrays off the equally large coffee table and the doilies were re-arranged to indicate our place settings. A small wooden bowl of steaming pumpkin, rice and peas, partly blended, was placed in the centre of the doily. In between each mouthful, as if they were flavour profiles of the food themselves, were the nuances of this transient moment. Old cigarette smoke clinging to the green velvet sofa, an itchy woollen carpet, rice and pumpkin, dappled sunlight through the terylene curtains, the smell of yeast from a can of freshly opened beer, rice and pumpkin, dusty oversaturated plastic flowers and the sound of adults laughing, rice and pumpkin, a rattan ceiling fan that is slightly off-kilter and a floor to ceiling cabinet full decorative ceramic teapots.*

# GLOSSARY

This glossary outlines some terminology specific to the context of this project and its intended definition in the context of this research project.

<i>Quotidian</i>	of, or occurring everyday
<i>Minutiae</i>	the small, precise, or trivial details of something
<i>Ingredient</i>	a component part or element of something/ a piece of a whole.
<i>Assemblage</i>	a collection or gathering of things or people or unrelated objects
<i>Method</i>	a particular procedure for accomplishing or approaching something, especially a systematic or established one
<i>Recipe</i>	a set of sequential processes or techniques which relate to a list of ingredients, and how they can be brought together
<i>Nuance</i>	a subtle difference in atmosphere
<i>Fragment</i>	a small part or piece of a whole

# INTRODUCTION

“How are we to speak of these common things, how to track them down rather, flush them out, wrest them from the dross in which they remain mired, how to give them meaning, a tongue, to let them, finally, speak of what is, of what we are.”<sup>1</sup>

Georges Perec

My observations of these kinds of ‘common things’, litter my memories of food. More specifically, it is not just the food itself that sparks immediate interest, but the minutiae of details that surround the recurring everydayness of our habitual engagement with food. These nuances of food memories, for me, become the ingredients that make up the spatio-temporal environments of the moment. I want to highlight these precise ingredients or fragments by preserving them through my ceramic practice. In line with French novelist George Perec’s notion above, I position these ‘common things’ as ingredients that are then made into tactile ceramic objects. Through form, texture and colour, the ceramic objects articulate details of food memories which sit outside of the food itself, giving these spatio-temporal details of memory a place at the table.

Over the three main sections of this exegesis, I will explain my research methodology, the contextual field of inquiry and outcomes of my practice to date. Through contextual frameworks I outline the thematic concerns that inform my project by drawing connection to everyday acts and their place within a spatio-temporal landscape of eating, preparing and sharing food.

I outline my methodological approach in the second section, which centres around recipe making as a framework. Pulling on ideas of fragmentation, assemblage and how recipes act as framework for making and documenting assemblages, I consider the application of a recipe format in my practice of making, fragmenting and iterating.

Part three unfolds key elements of my iterative practice and how each relates to my central conceptual interests. Observations of quotidian actions are teased out through applications of repetition, deconstruction and re-assembling through recipe formats. I trace how these have been explored through digital typographies, drawings on paper and finally, in abstract ceramic objects.

<sup>1</sup> Georges Perec, *Species of Spaces and Other Pieces* (United Kingdom: Penguin Books Ltd, 1999) 210

# SETTING THE TABLE

This chapter provides a summary of the major themes and concepts that my practice revolves around. The everyday is unpacked via the idea of 'quotidian eating' and Perec's notion of the 'endotic'<sup>2</sup>, through observations of repetitive actions that form routines and habits in the context of the everyday. I expand on the assemblage of objects and how they share their agency with the temporal, atmospheric elements of spaces and how social rituals support and contribute to acts of eating. Through my observations and a deconstruction of these temporal spaces I preserve these fragments as abstracted ceramic objects, creating ingredients which form assemblages.

<sup>2</sup> Perec, *Species of Spaces and Other Pieces*, 210.

# QUOTIDIAN EATING

Because of its lack of boundaries, it is hard to identify where everyday life begins and ends or what makes something 'everyday'. The founding features of the everyday are the lack of boundaries, which allow it to operate in more temporal spaces. Rita Felski, Professor of English at Virginia University, questions the more traditional aspects which make up everyday life in her book *Doing Time*, in the chapter 'The Invention of Everyday Life'. Felski grounds her definition of everyday life in time, space and modality. She suggests that 'The temporality of the everyday, [...] is that of repetition, the spatial ordering of the everyday is anchored in a sense of home and the characteristic mode of experiencing the everyday is that of habit.'<sup>3</sup> The everyday could be seen as the measure of all things that happen daily in between our public and private spaces, the actions we perform habitually. The banality of activities such as eating, sleeping and bathing, which are repeated on a more cyclical timeline, ground this research. I want to focus on the everydayness of eating and the way this repetitive action produces temporal environments, through my observations of the seemingly ordinary.

Although most of my meals are prepared in a kitchen space, these spaces themselves have shifted throughout my life. In part because of their geographic location and in part the way they are constructed, with varying layouts and materials in each. They have, however, always consisted of the same elements. A sink, benchtops, a stove, a fridge, a microwave, low and high cabinets, cluttered cutlery draw and a hard surface for the floor. I recall these spaces with such fondness, the kitchen with the dripping tap or the sticky cutlery drawer. The one with doors opening to the garden or the one with the walk-in pantry.

<sup>3</sup> Rita Felski, *Doing Time, Feminist Theory and Post Modern Culture* (United States: New York University Press, 2000) 81.

These observations of the kitchen and the standard operational requirements that exists in order to provide function for particular action/s, also signals to a commonality of spatial ordering within these spaces. British author Penny Sparke identifies the transient nature of these orderings of space in the introduction of her book *The Modern Interior*. 'Nineteenth-century domestic parlours could be found in department stores, railway carriages and hotels, while, in the early twentieth century, the layouts of domestic kitchens were influenced by the interior spaces of factories.'<sup>4</sup> These spaces are orientated to accommodate actions of the quotidian and embodied the efficient operations of a factory. But it's the nuances of difference that hold interest for me. The slight shift between the objects that litter the benches of each kitchen, or the smells which fill its cabinets.

In his chapter Approaches to What, in *Species of Spaces and other Pieces*, Perec states, 'What's needed perhaps is finally to found our own anthropology, one that will speak about us [...]Not the exotic anymore, but the endotic.'<sup>5</sup> Perec's idea of the endotic was a way to speak to the in-between experience of everyday life which is 'neither ordinary nor extraordinary, neither banal or exotic'<sup>6</sup>, recognizing the everyday specifics within an experience we are anchored in and that we share in collectively. Although our individual connections to food and food spaces vary, my observations look for these nuances around the everydayness of eating and the spaces in which they happen. To fragment or deconstruct these moments and preserve these transient experiences through object making allows me to 'take account'<sup>7</sup> of them in the way Perec describes.

<sup>4</sup> Penny Sparke, *The Modern Interior*, (Reaktion Books Ltd, 2008) 10.

<sup>5</sup> Perec, *Species of Spaces and Other Pieces*, 210.

<sup>6</sup> Perec, *Species of Spaces and Other Pieces*, 210.

<sup>7</sup> Perec, 210.

## FRAGMENT-ING SOCIAL ENGAGEMENTS AROUND FOOD

French contemporary artist and writer Sophie Calle illustrates this notion of fragmenting or pulling apart something to understand the whole from its constituent parts in a work titled *L'Hôtel, Chambre 28 (1981)*. While working at a hotel for three weeks, Calle was interested in the transience of the guests who stayed in the rooms she was looking after. Through a series of diary entries and photographs, she documents and catalogues the possessions that litter their rooms, looking through drawers, handbags and bins. She finds great interest in a person's seemingly ordinary possessions and how these tell so much about the strangers she will never meet. 'Calle sets out to provide a similar kind of inventory, as if working backward from so-called personal effects to find the cause—the story or the person—that produced them.'<sup>8</sup>

It is not until the fragments or findings are assembled into a diptych that you can apply the context of the observations to conjure up your perspective of this stranger whom you now know intimately but will never meet.

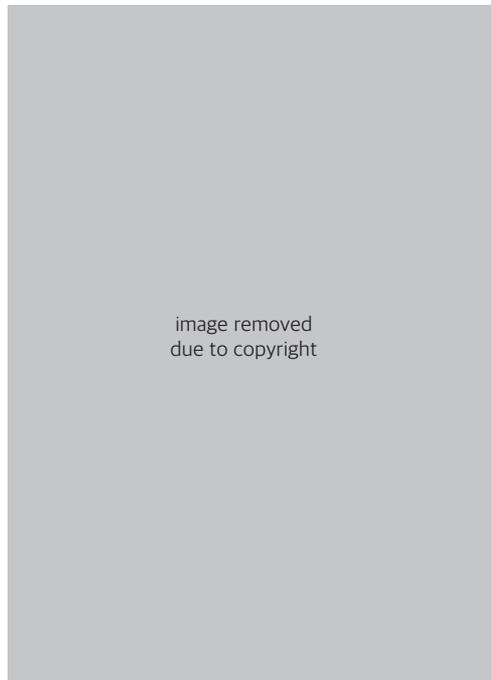


Figure 2. Calle, S. *L'Hotel, Chambre 28*, photograph 1981

<sup>8</sup> Lili Rowlands, *Sophie Calle and the Art of Leaving a Trace*. (The New Yorker (blog), November 17)

I employ this approach of fragmenting in my research by observing the seemingly mundane or ordinary acts surrounding my eating habits and their spatial environments. Like Calle, this documentation practice is a process of fragmenting by deconstructing the whole into its constituent parts. These parts are what I refer to as ingredients. As outlined in the introduction, through my recollection of a meal at Granny's, a meal is more than just the components assembled on the plate. There is a connection between the time of day and the lighting which permeates the space, the sunlight streaming in from a window or the soft light spilling out from a wax candle. The place setting is on the corner of a table with a stool and mismatched plate. The meals are plated up individually or as a plethora of components or small dishes scattered down the centre of the table. Or that smell of the cooked fish that permeated the eating space and lingered long after the meal was eaten.

Beyond these physical ingredients, the more emotive elements share resonance too. Food experience designers Andreas Fabian and Charles Michel refer to these emotive elements as 'everything else' in an article titled 'Knife, Fork, Spoon, Hand' in the second issue of *MOLD* magazine. Stating that:

*'Eating might be the most multisensory experience a human can live, yet, when designing foods, we mostly think of what happens in the mouth: texture, aromatic complexity, taste balance, temperature. While these aspects play a fundamental role, "everything else," such as expectations, atmosphere and social conventions, model our experiences much more than we imagine.'*<sup>9</sup>

This 'everything else' brings into focus how particular social, environmental and atmospheric modalities change or shift eating environments and the way, or even what, we eat. These shifts are often tied to the purpose of the occasion, the length of time between these engagements, or the number of people involved and how well we know them. For example, celebrations around weddings, birthdays, anniversaries, graduations, a new job, a funeral, a housewarming, a friend in town, a night in a new city, a second date, an opening of a new restaurant, a meal with a friend, or housemates, a weeknight meal with your partner, or dinner at your parents' place, are all distinct from one another, even if the same foods are served on the same plates in the same seating arrangements. This is because the 'everything else' offers a type of temporal spatial engagement, because these elements can't be fixed. They are atmospheric, or exist in that contextual environment specific to that moment, influenced by personal states, social positioning and environmental factors.

<sup>9</sup> Charles Spence, *Knife, Fork, Spoon, Hand*. (*MOLD* 2, n.d.)

# A RECIPE FOR OBJECTS

In a culinary context, ingredients are often brought together to form a cohesive collection of flavours. But what happens when we remove this context and swap these culinary ingredients out for object ingredients? Can they still be brought together or assembled through a recipe? Suppose recipes are the practice of documenting the systematic process around the reconstruction of ingredients into a meal. In that case, a recipe allows that thing to be recreated repeatedly in the present moment. Ingredient lists also offer a way to identify what makes up the whole by breaking it up into fragments. These individual parts or components are ordered together through a series of actions known as a method, often following a systematic approach. The primary purpose of the method is to offer instruction on how to process this list of ingredients into a cohesive assemblage based on the documentation of previous outcomes.

Abstract expressionist Nicola Bennette is a New Zealand-based painter who draws inspiration from raw ingredients or meals she has enjoyed eating with flavours that interest her. Nicola uses the raw ingredients to influence the visual colourings of her pieces as a way to evoke the feeling of that ingredient. In a recent work titled *within every parcel*, Bennette shows how the deconstruction of a recipe through an analysis of its components (in this case, a ravioli recipe of barbequed cavolo nero and white pesto) can be reassembled through a new medium. Bennette responds to the sensory qualities of the taste, texture, smell and colour of her ingredients and allows these to influence her work. These qualities manifest their way into her paintings through colour, form, texture and composition. Her process of fragmenting a recipe is the same approach I take within my practice. I use my observations of the minutiae of food-related memories and the spaces they occupy to create abstracted objects that seek to embody elements from these moments. The individual objects made from this process reference the nuances of that moment by preserving their abstracted qualities. By combining a number of different objects together, they assemble and re-assemble the temporal spaces of my food memories, through an accumulation of detail.

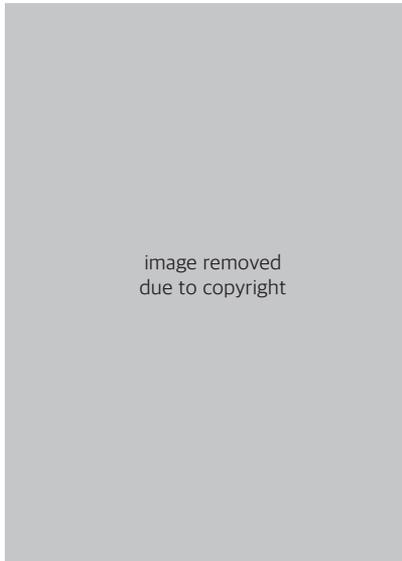


Figure 3. Bennette, N. Process image, photograph 2022

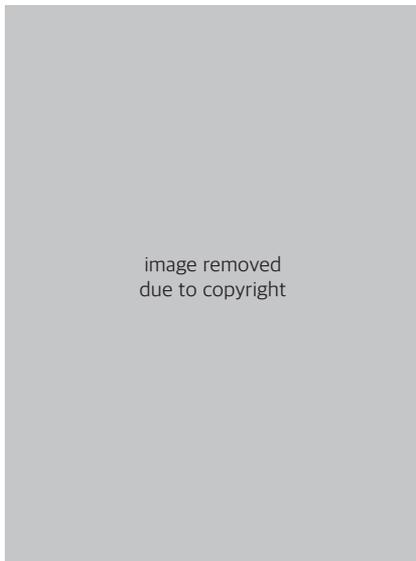


Figure 4. Bennette, N. *Within Every Parcel*, oils on canvas, 2022

In her book *Vibrant Matter*, new Materialist philosopher Jane Bennett outlines the agency of objects. She proposes that all things (human and non-human) don't sit within a realm of either object or non-object but rather become assemblages of multiple parts or modes. Bennett writes: 'what it means to be a "mode," then is to form alliances and enter assemblages: it is to mod(e)ify and be modified by others.'<sup>10</sup> In this way, assemblage agency is not dominated by any materiality or thing but is rather the sum of its parts. This consideration of compositions forming alliances within an assemblage is how ingredients are brought together in this project. In her chapter 'the agency of assemblages', Bennett discusses how an assemblage that is a 'thing' (be it human or non-human) has an agency and objects inherit this agency through their assemblages. This idea of an assemblage of objects drives my own practice to explore the use of recipe making as a method for reassembling. It is not the individual objects that hold connection to my food memories but rather the effect of the spatial environment that they hold. These objects individually hold meaning in their symbolism or function but it is their shift in agency when they are brought together which becomes more than the sum of their parts. Writer Rebecca May Johnson explores this idea in a diary of recipes and writing where she writes about letting things a particular pasta sauce rest before eating: 'The sauce tasted different after the ten minutes of resting. Before resting it tasted like all of the ingredients and after resting it tasted greater than the sum of its parts. It shifted from a divisible list'.<sup>11</sup>

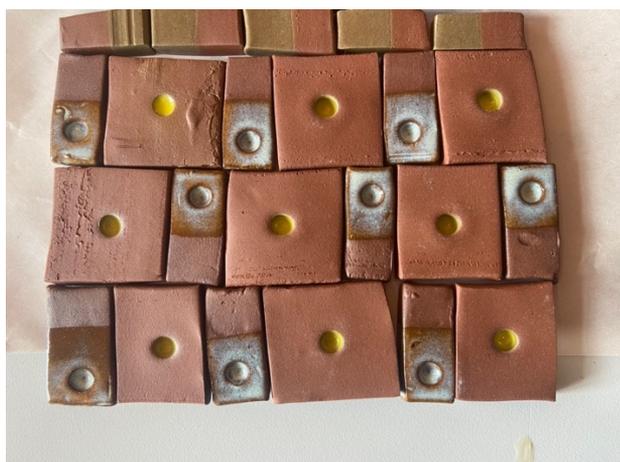


Figure 5. Torr, M. *Assemblage\_01*, photograph 2022

<sup>10</sup> Jane Bennett, *Vibrant Matter, A Political Ecology of Things* (Duke University Press, 2010) 22.

<sup>11</sup> Rebecca Johnson, *Good Enough Instructions + Anchovy Pasta, (Dinner Documents (blog), October 25, 2017)*

In a project commissioned by The Aram Gallery in London titled *Total Trattoria*, Italian designer Martino Gamper, along with Maki Suzuki, Alex Rich and Kajsa Stahl, build on this idea of assemblage. Using the contextual setting of a 'trattoria' or small Italian restaurant, Gamper collaborates with other artists and makers to build up all the elements of this environment. From the 13 individual tables of various shapes and timbers, designed to assemble together in a horseshoe configuration around the kitchen. The 25 chairs made with 3 different types of timbers and assembled in a myriad of configurations. Or the eclectic combination of objects that litter the table, clusters of round leather coasters, hand blown water jugs or candle holders made from large stainless-steel nuts. Each element is treated as an ingredient from a recipe making the environment a combination of its parts. Summed up perfectly by Scottish writer Damian Barr in a contribution published in *Total Trattoria* 'Salvador is Hungry' he states 'It's more than the furniture, food and tableware. It's more than the cooks. It's more than a group of guests all singing for their supper. It's a moment – of delicious madness'<sup>12</sup>. It's this precise moment, which I am interested in preserving, not the furniture, food or tableware but the atmosphere created by the assemblage of these 'things'

Abstract artist Simon Hantai's series titled *Tabulas* documents this process of a collection of smaller components that make up a larger assemblage with a collection of large-scale works which he constructs using a technique he originated called pilage. Working on large pieces of canvas which he folds up and paints in a single colour. This method or recipe generates a loose grid over the surface of the unstretched canvas and illustrates the conjunction of incidental marks through intentional actions. He regulates these actions through a systematicity of the works and the way he pilages the canvas. This treatment of abstract marks through a very systematic framework demonstrates the application of recipe as documentation. It provides a visual record of the process involved in both the deconstruction of the fragments and their connection to one another. There is an order to the assemblage which can be traced through the repetitive marks left by these actions of making.

<sup>12</sup> Daniel Charny, *Trattoria Handbook*, (Great Britain: Dent-De-Leone, 2008) 5.

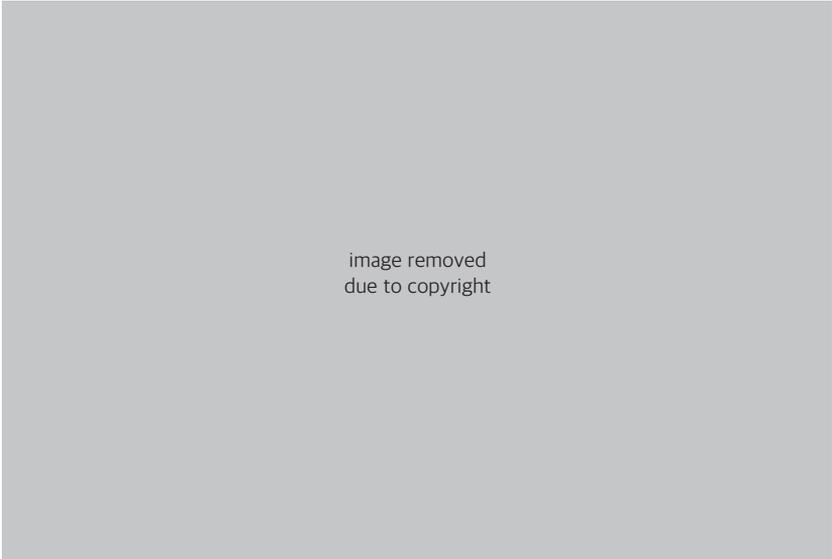


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Figure 6. Hantai, S. *Tabula*, acrylic on canvas. 1980

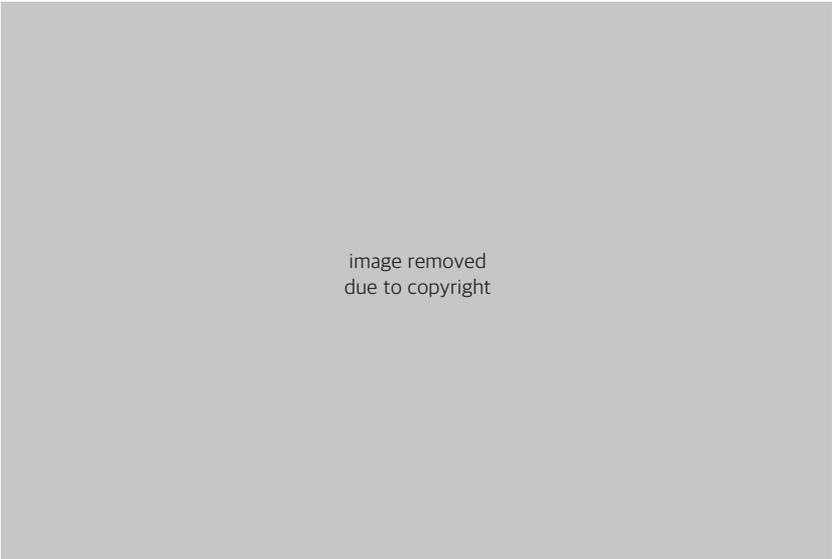


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Figure 7. Hantai, S. *Tabula*, acrylic on canvas. 1980



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Figure 8. Public Share. *Allotted Break(s)*, photograph. 2014

# HOME COOKING

In the section following this, *Recipe Making as Methodology*, I will trace the journey of my practice over the last 12 months, leading up to a significant moment when I first turned toward an experimental ceramic practice, before which I had produced a series of works that operated in a more graphic mode. As such, it is crucial for me to outline some significant practitioners within Aotearoa who work with clay, in a range of experimental and innovative ways.

New Zealand artist collective Public Share, formed by Monique Redmond, Harriet Stockman, Kelsey Stankovich, Deborah Rundle, Mark Schroder and Joe Prisk, explores notions of social practice through object making. They produce ceramics which offer a tactile vessel for acts of generosity, exchange and shared experience. Their projects facilitate a response to everyday rituals through a social practice which uses the tactility of a ceramic object to connect people to a particular moment, often centred around the sociality of work and labour and where they intersect with formal institutional structures. Through a project titled *Allotted Break(s)*, Public Share explores the connection between a motorway construction project in the Auckland suburb of Te Atatu and the moment of rest and respite taken by the workers, otherwise known as morning tea. The ritual often takes place in the morning and involves a short ten-minute break, a hot drink and a baked good. By acknowledging the communal experience of this workplace ritual, the event invited workers to share in a morning tea, where the mugs and plates were made from the excavated clay that was cleared to make the motorway. This event preserved the shift in landscape and the temporal recurrence of the worker's everyday actions through a functional ceramic vessel, in this case a mug and side plate. What interests me about Public Share's work and this project in particular is the way in which their objects are formed with the intention that they will be used and reused, getting chips and stains along the way and how these markers of time can indicate social interaction and conversation. It is this notion that the work is only active once it's being engaged with which I am interested in. *Allotted break(s)* demonstrates how a ceramic object can facilitate a social practice and offer a connection to a space by preserving and sharing that moment through a ceramic object. As my practice unfolds, I am interested in considering how the aspect of the social might become part of my own work, by embedding conversation and engagement into the objects themselves, as they take on their own material memories through use by the public. Though where Public Share often operates within sites and spaces that concern the workplace, my practice focuses on the domestic everyday.

Ruby White is a New Zealand artist based in Tāmaki Makaurau who works predominantly with food and ceramics to explore cultural identity as a commodity. Ruby's interest in the process and production of food and industrialisation has forced food to become disconnected from this ecology. In her recent work titled *Pieces Of*, White explores this connection to food through the production of ceramic cookers made using new and old ceramic techniques. These objects mimic those of the body, with some resembling limbs, bellies and necks. But beyond the resemblance of the body, these works are used for cooking food and serving it to members of the gallery audience at the opening of the show. This work becomes a social practice, providing a platform for engagement around food-ownership, consumption, process and connection, and fosters conversations around these topics. White's work blurs the lines between viewer and performer and promotes the notion that its engagement by the community further influences the work itself. There is a strong link between White's work and the more participatory elements involved in *Pieces Of* and the intent to subject my work to the engagement of others, allowing their knowledge to inform my work.

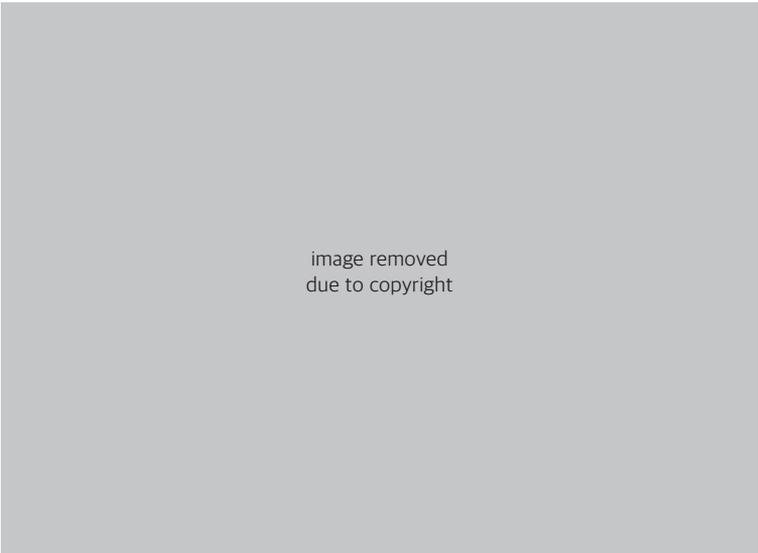


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Figure 9. Ruby White. *Pieces of*, Install. 2021

Cheryl Lucas is a ceramicist based in the South Island town of Lyttleton, New Zealand. Lucas employs form and texture onto her ceramic pieces as a way to explore ideas of bifurcating plants, societal fractures and land use issues. In an article following her awarded Creative New Zealand Craft/Object Fellowship, Lucas said “Ceramics is the perfect medium to convey even the most unpalatable truths,”<sup>13</sup> the qualities of surface and colour perhaps initially belying their contextual meanings. This suggests ceramic pieces can communicate through “Sculpted surfaces that are sumptuous, gritty and shiny...”<sup>14</sup> where specific sites and surroundings are re-imagined via repetition, alterations of colour and surface texture, but that retain a core reference which echoes within the ceramic form. Lucas’ work shares resonance with my works, *Pieces* (see Fig. 41-49), which is outlined in detail in the following section, in which I also explore the way in which glaze and surface texture can evoke particular qualities that return other times and experiences to us.

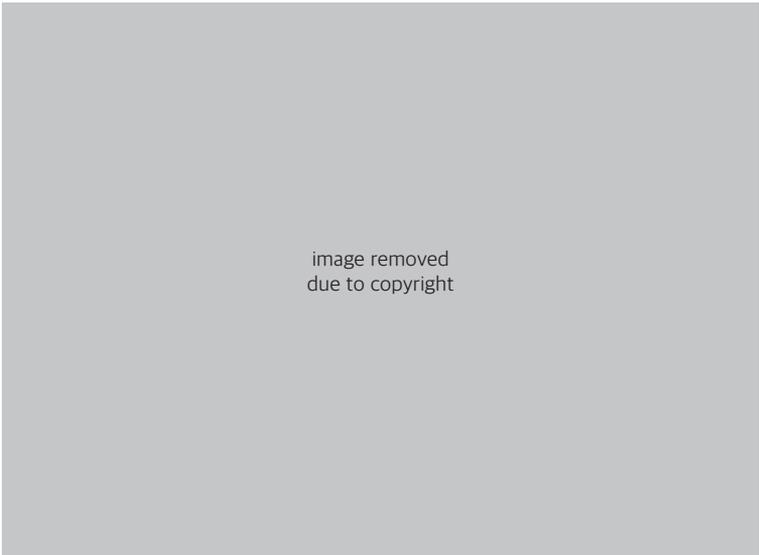


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Figure 10. Lucas, C. *Put Head Back*, glaze ceramics. 2020

<sup>13</sup> Laretta Ah Sam, *Ceramist Cheryl Lucas Awarded Creative New Zealand Craft/Object Fellowship*, (Creative New Zealand, News and Blog (blog), July 14, 2019)

<sup>14</sup> Ah Sam.

New Zealand-based ceramicist Debbie Harris creates large-scale ceramic sculptures from her observations of garden compositions and the micro details of plant structures. Harris' work draws reference from the curation of the plants and the minute details seen in the leaf structures, stamen, petals, thorns and stems. Using ceramics as a medium for documenting these observations, her works offer a place for reassembling temporal spaces associated to her memories, specifically of her grandmother's garden. In this context the garden bed offers a place of enquiry for compositions which change with their environmental conditions. Following the seasons, plants grow, flower, die or lay dormant through the winter. In response to her observations of the seasonal elements, Harris presses, scrapes and forms these clay bodies together which document the techniques and processes involved. These compositions reference the assemblages found in gardens, illustrating the variations in form and scale. Harris also employs colour to further communicate notions of multiplicity and repetition found in these garden compositions.

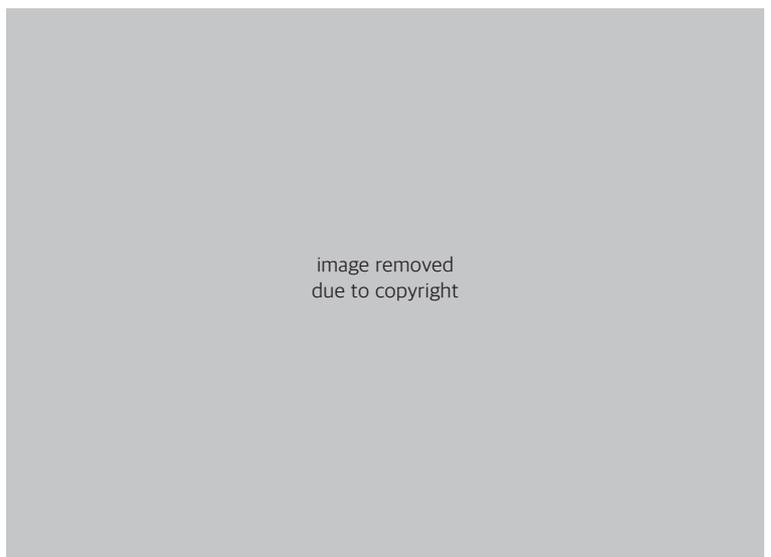


Figure 11. Harris, D. *Planting Lilac*, ceramic, glaze, resin, experimental textiles, paint. 2021

Through exploring the work of these practitioners, I understand that clay offers multiple methods to explore form, texture, sequential process, repetition, mark making, preservation, sharing, fragmenting and assembling within the framework of a recipe. Through the application of a ceramics process, clay can produce a range of variable outcomes, based on the treatment of the clay when processing it, where it's been harvested from and the geographical conditions that lead to its formation. These outcomes can weave between the functional or quotidian (objects, cups, bowls, plates) and the more narrative or abstract. Ceramic objects respond to the contextual environments that formed them, sometimes preserving temporal gestures and documenting processes and techniques by retaining the impression of processual marks. In observing New Zealand ceramicists work and their application in a social practice, I draw reference to their process and apply this to my own emerging process. Through the work of these local practitioners as well as others from further afield such as, Floris Wubben, Bruce Rowe, Jan Ernst, Justin Donofrio and Mutina ceramics, I understand that I am a novice working among a field of peers with similar interests, though perhaps radically different outcomes. Through observing their work and carefully considering the approaches they take; my own process and emerging practice is positively impacted.

# RECIPE MAKING AS METHODOLOGY

The overarching methodology for the project is the use and form of recipes. I define a recipe as a list of ingredients, accompanied by a set of sequential procedures that transform the ingredients into a new configuration. Using recipe structures as a framework for making, my practice begins by identifying a list of spatio-temporal ingredients through observing or recollecting the subtleties that form these spatial environments. The intention isn't to deconstruct ingredients into their base components, to form an understanding of their construction, but rather to pull apart these temporal environments through observations of the atmospheric qualities that contribute to that particular moment and then reconstruct it anew.

Green velvet  
Terylene curtain  
painted bricks  
lace doily  
plastic flowers  
glass ashtray  
hot oil  
cigarette smoke  
freshly opened beer  
decorative ceramic teapots  
rough carpets  
anise perfume  
gold bangles  
green eyeshadow  
husky laughter  
rattling ceiling fan  
pink paisley dress

These ingredients act as a library or reference point for my methods of making.

I use the form of the recipe to break things down (analysis of memories), then use the traditional method of a recipe (sequential instructions + set ingredients) to reconstruct things (making, both ceramics and otherwise). This is done in conjunction with repetitive, processual methods like mark making, list making, extrusion and replication to explore these ingredients in different forms, often setting out rules and parameters which can be followed again and again.

This process resulted in ceramic objects ranging in scale from small glazed and unglazed pieces around 1.5cm by 3.5cm to larger pieces occupying 45cm by 35cm.

These abstract ceramic objects hold modalities of scale, form, texture, colour and process, preserving the atmospheric qualities from the spatio-temporal environments that formed them.



Figure 12. Torr, M. *Pieces\_04*, Ceramic/ Glazed. 2022



Figure 13. Torr, M. *Pieces\_21*, Ceramic/ Glazed. 2022



Figure 14. Torr, M. *Pieces\_18*, Ceramic/ Glazed. 2022



Figure 15. Torr, M. *Fish Dish Mould*, Mixed clay, Hokey Pokey glaze. 2022



Figure 16. Torr, M. *Extrusion\_02*, Red brick clay, Hokey Pokey glaze. 2022



Figure 17. Torr, M. *Bowl\_01*, Red brick clay, clear glaze. 2022

# INGREDIENT

To reconstruct a food-memory, I borrow a standardised format of a written recipe. One that instructs a re-assembling of ingredients through sequential process of actions and techniques. I classify things like objects, lighting, atmospheric conditions and sensations as ingredients, and use the method as a place to describe temporal arrangements and sequences. I organise my observations through recollections from my food memories to form a list of ingredients. This list forms the fragments of a food memory, the standard recipe format can be applied to re-assemble, reconnect or re-make using a method. In a certain format, recipes communicate a way to take fragments of raw materials or components and re-assemble them, repeatedly, in the present moment. They become the documentation of these processes, forever changing based on the context in which they are made, becoming embedded with the knowledge of failures and successes influences each iteration. The recipe below is an early iteration of using recipe making as a method of documentation, which then informed making methods which followed.

## PUMPKIN at Grannies

*Somewhere between the train line and the most confusing intersection possible, sat grannies house. Perched on top of a steep slope overlooking the local shops below with the Lychee tree being the best vantage point.*

PREPARATION - THREE GENERATIONS  
// cooking time - one afternoon

SERVES 1-2 Families

### INGREDIENTS //

Pumpkin from the local produce market down the road

Frozen peas from the freezer

Rice - from the bulk bag in the pantry

### FOR SERVING //

Plastic Flowers

Big glass ashtray - thick glass

Filtered lighting - Light coming through a sheer curtain

Dolly - white and lime green

Plastic cups

Wooden bowls

Teaspoon

### METHOD //

Preheat oven to 220C bake

Get a large pot with a lid placed on the stovetop, element on high. Add some oil to cover the bottom and throw in 3 cups of rice and mix until coated in the oil. As soon as you hear spluttering add 6 cups of water and place the lid on. Once water comes up to a boil reduce heat to a strong simmer and cook for about 20 - 30 min.

While the rice is cooking, take your ( local pumpkin ) and cut into 2cm cubes ( peel if grandkids are fussy ) Throw into a large silver bowl and coat with sunflower oil, salt and pepper.

Toss onto an oven tray and bake for 25 - 30 min or until soft. Stir halfway through cooking to avoid burnt tips

While that's cooking gather the grandkids from the lychee tree and spread them around the lounge coffee table, seated on the course floor carpet. Draw the sheer curtains to filter the midday light and place a dolly in front of each kid. Move the plastic flowers and large glass ashtrays to the end of the table and bring the kids a cup of cordial juice. ( plastic cups ¾ full )

Head back to the kitchen to check on the rice, if small holes have appeared, remove from heat, throw in 2 cups of frozen peas and cover with a tea towel and pot lid.

Once the pumpkin is soft, remove from the oven tray and add to the rice and pea mixture. Mix to combined all ingredients but be careful not to overmix.

Spoon into wooden bowls and serve with teaspoons.



Figure 18. Torr, M. *Pumpkin at Grannies*, digital. 2022

Early applications of recipe as a method for fragmenting took the form of digital typographies. Through my observations of a past moment I shared with food, I began listing each component, or element from that memory. Using Adobe Illustrator, I generated a font which referenced each letter from the English alphabet. By manipulating these letters with the same set of rules and the same deliberate intent to juxtapose 90° angles with curved edges there was a cohesion among the letters created. Using these letters, I started to create symbols or icons to represent each word by plotting the letters into a systematic grid. The intent was to create a recipe or set of rules which could be applied to generate a symbol that reflected these components. By taking the letters from a word, say object, and fragmenting these into its letters. O.B.J.E.C.T. The letters took hierarchy from their order of appearance and would be plotted onto a grid using this hierarchy. The grid had corresponding points which would spiral out from the centre in a clockwise direction. A few variations of this grid were explored but none could produce a desired outcome. They would either condense the letters into an illegible symbol that had very little distinction between another symbol generated with the same process. Or they would disperse the letters creating a symbol that was too disconnected. These symbols were meant to reference the fragments which made up that moment and document their connectedness through schematic diagramming.

I further developed this process of listing of ingredients by symbolising each component through fragmenting and re-assembling. Again using working digitally, I created typographic fonts using recipe making as a key method. I took the known or familiar letter form and applied a method to its manipulation. I set out processual steps to take away as many 90-degree angles as possible and fragment the letters into abstracted pieces. They had to connect when assembled, so I ensured the letters were consistent in width and height. These abstracted letters acted as a set of ingredients, that when brought together would represent these ingredients, *Glass, Ashtray, Doilies* in the form of a symbol rather than a combination of letters. Taking these ingredients, I applied another recipe to plot them on a grid, producing inconsistent, illegible results. I explored other structures as recipes for plotting these ingredients, but the only solution was an improvised or random placement of these letters based on their best connects.

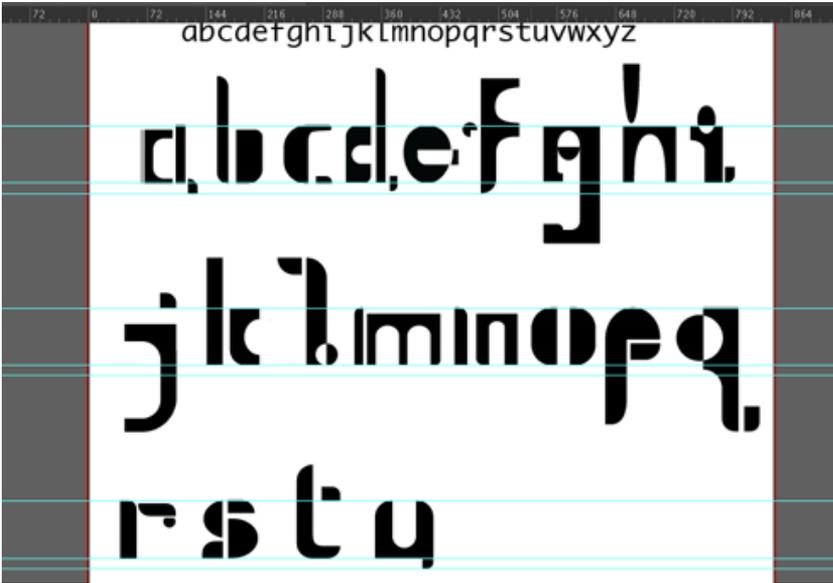


Figure 19. Torr, M. *Fragmenting letters*, Digital. 2021

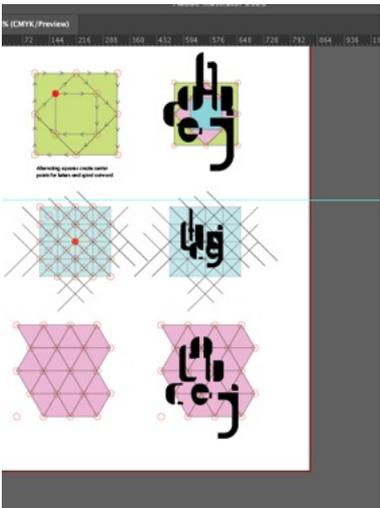


Figure 20. Torr, M. *Plotting Symbols*, Digital. 2021



Figure 21. Torr, M. *Forming Symbols*, Digital. 2021

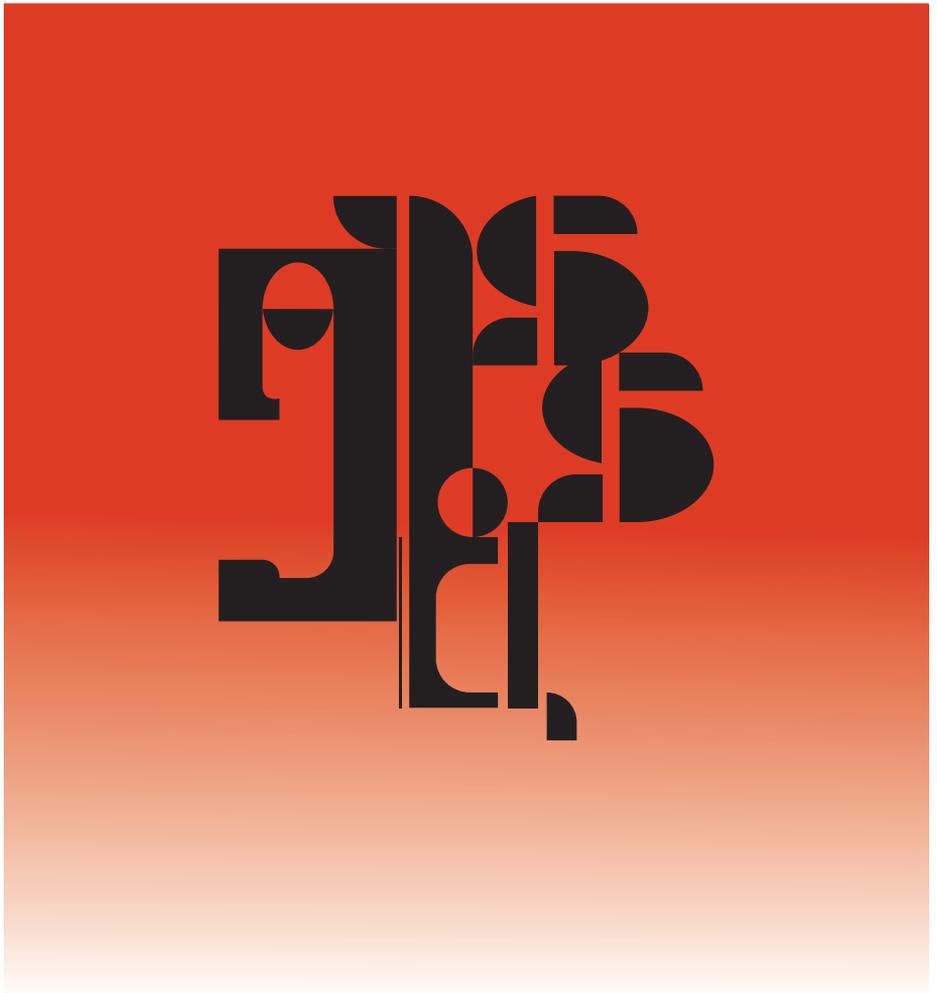


Figure 22. Torr, M. *Glass*, Digital. 2022

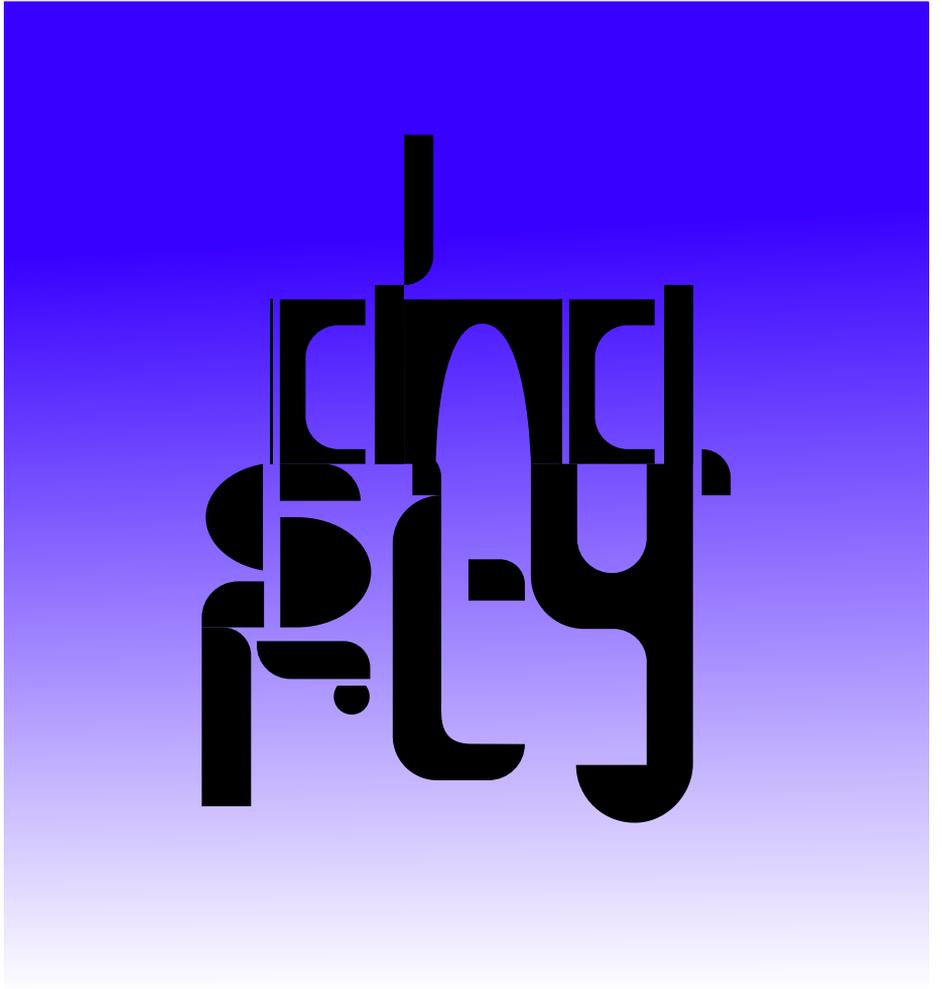


Figure 23. Torr, M. *Ashtray*, Digital. 2022



Figure 24. Torr, M. *Doilies*, Digital. 2022

# METHOD

The format of a recipe sets out parameters and limitations on: what is made, how and with what, through its method. With sequential processes listing out repeated actions like, whisking, flipping, mashing, blending or stirring to combined or bring together these ingredients. Repetition provides a framework for a series of works titled *Fragment* which explored these notions of repetition, multiplicity and iteration through mark making. These works focused on generating patterns through a repetition of an isolated action from the wrist, an acrylic marker held in my right hand would leave marks on paper. The action usually restrained by a set of rules or limitations or a recipe, allowed a focus or presence on the act of mark making. Usually made with a single colour with some experimentation done with complimentary colours the act of mark making began exposing the variations of autonomy when the same action was performed by the body repeatedly. The constraints around colour, action and size focus the act of mark making on presence of the action required. Rather than focusing on a desired outcome or response from the body, these marks represent a documentation of presence. They could be seen as a recipe for sequential actions and could be broken down into their individual parts.

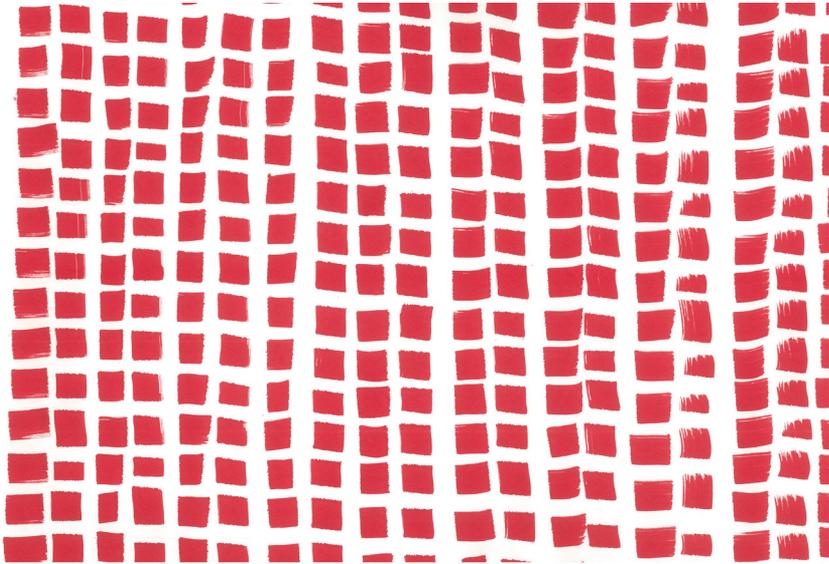


Figure 25. Torr, M. *Fragment\_01*, Acrylic on paper. 2022

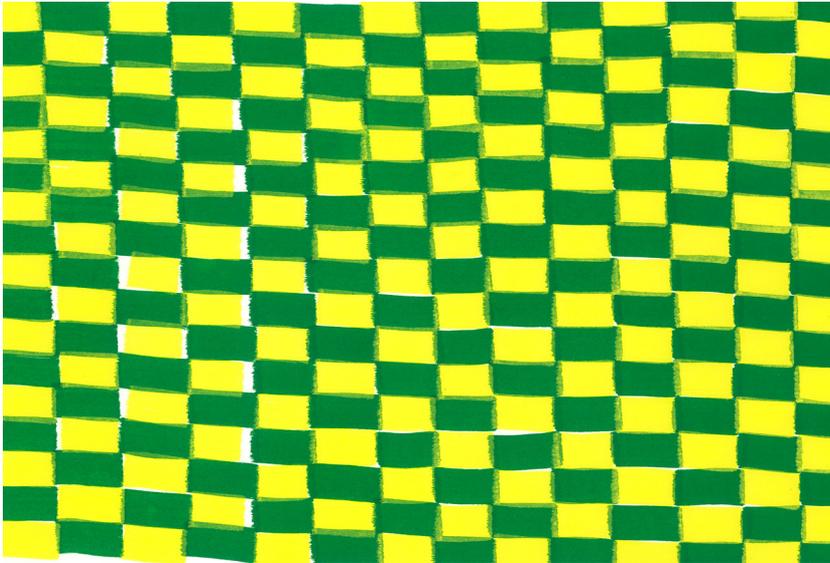


Figure 26. Torr, M. *Fragment\_02*, Acrylic on paper. 2022

Using mark-making to document the recipe-making process through repetition, I established boundaries which act as a method by which I could repeat an action. In the same way, a recipe uses a set list of ingredients and follows a set of processual actions to reach an outcome. I made a recipe that would produce a similar result if repeated.

Even when a recipe is followed or repeated the actions performed produce varied outcomes, documenting human error and contextual influences. In this way recipes gain a sense of ordinariness when repeated, slipping into the quotidian rhythms of the everyday. It is this mode of recipes which I am interested in, and that shares relevance with the project. Each time a recipe is performed, there are small nuances which occur between these repeated actions. Its these nuances which set up a framework for remaking through recipes. I proposed a recipe which instructed the maker on how to repeatedly make marks on paper. The recipe provided a framework of sequential steps, that if performed. This is the recipe I proposed and the various iterations that followed.

## REPETITION, A RECIPE FOR REMAKING

### *Ingredients:*

- Molotow markers 2-8 various colours
- 180gsm white paper (any size will work)

### *Method:*

- Take two 15mm Molotow markers of opposite colours and alternate them when making minor marks on paper.
- Starting at the bottom left corner of a piece of paper, begin by making a small mark around 2cm long in one colour, and then repeat the mark immediately next to it in the opposite colour.
- Repeat until the page is full
- Each mark should match the start and end of the previous one, with the intent of replicating the previous mark just in another colour.

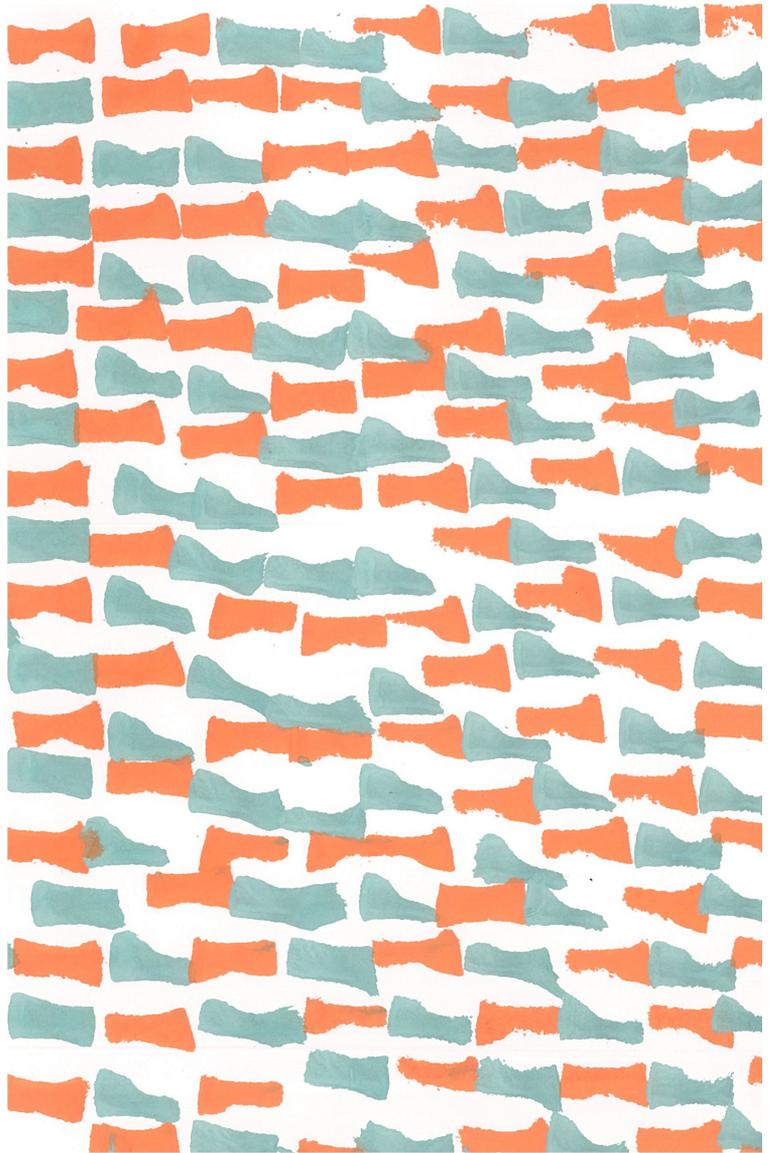


Figure 27. Brooks, T. *Repetition\_01*, Acrylic on paper. 2022

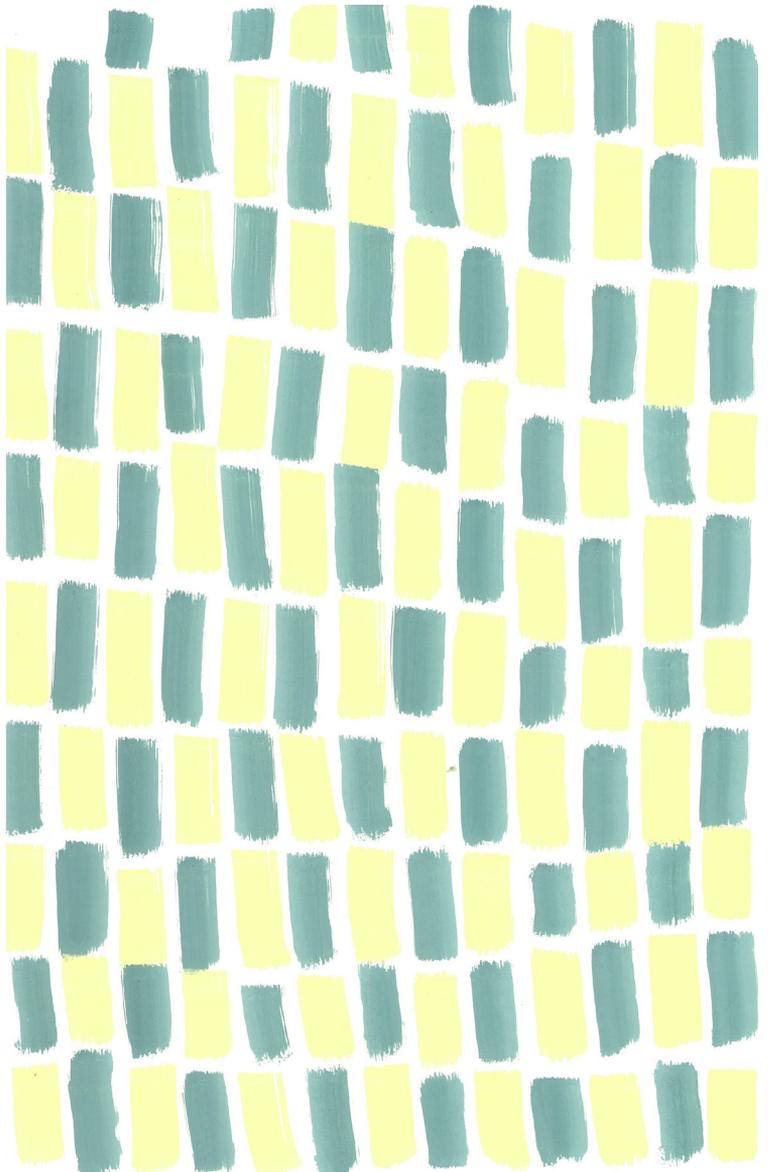


Figure 28. Ritchie, E. *Repetition\_02*, Acrylic on paper. 2022

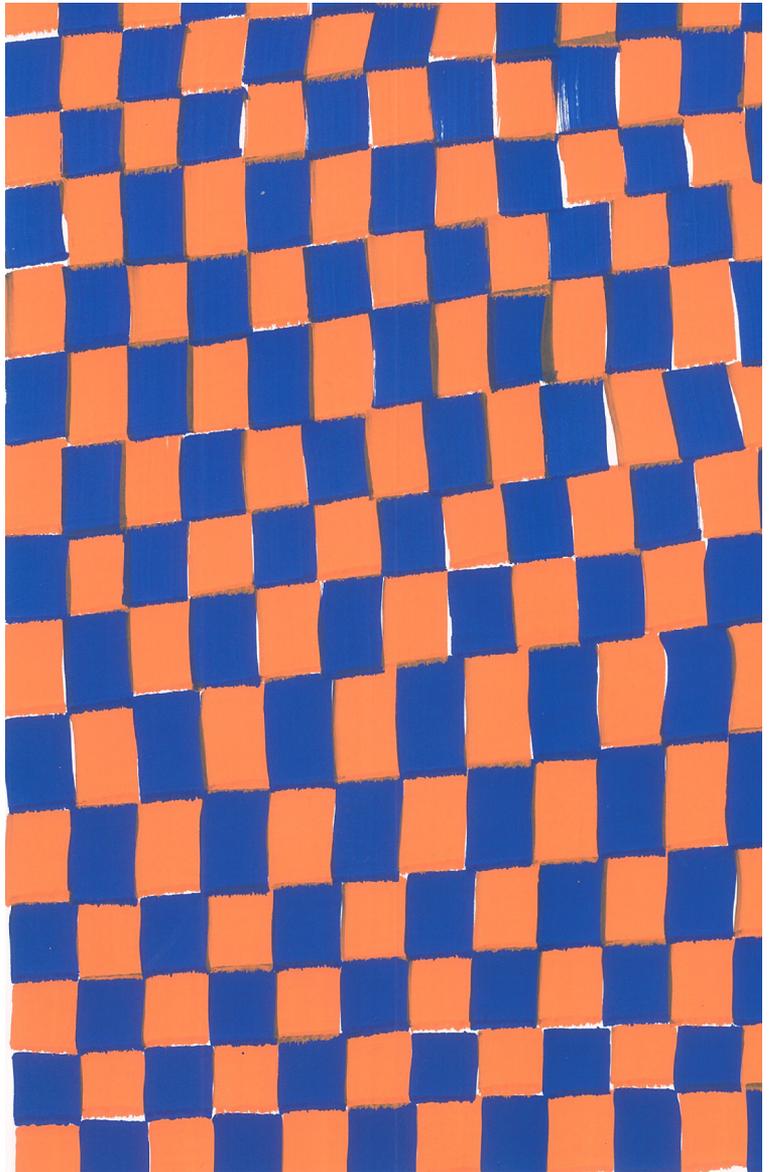


Figure 29. Torr, M. *Repetition\_03*, Acrylic on paper. 2022

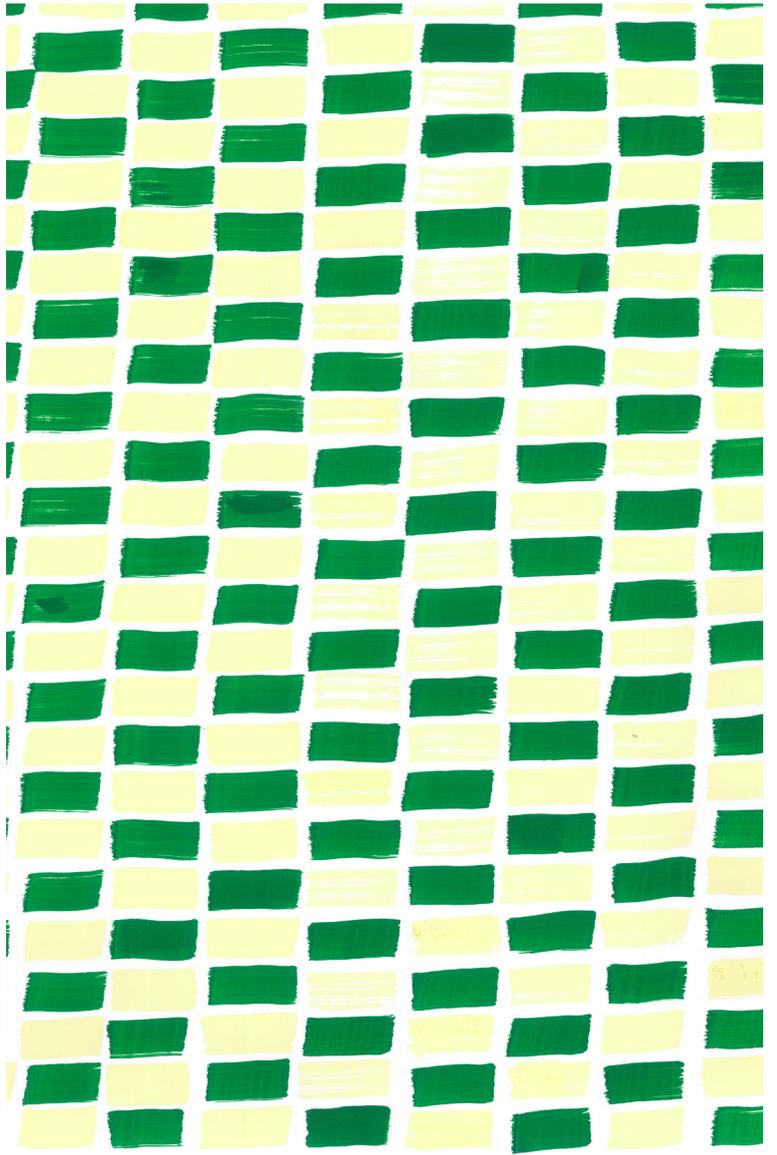


Figure 30. Yost, D. *Repetition\_04*, Acrylic on paper. 2022

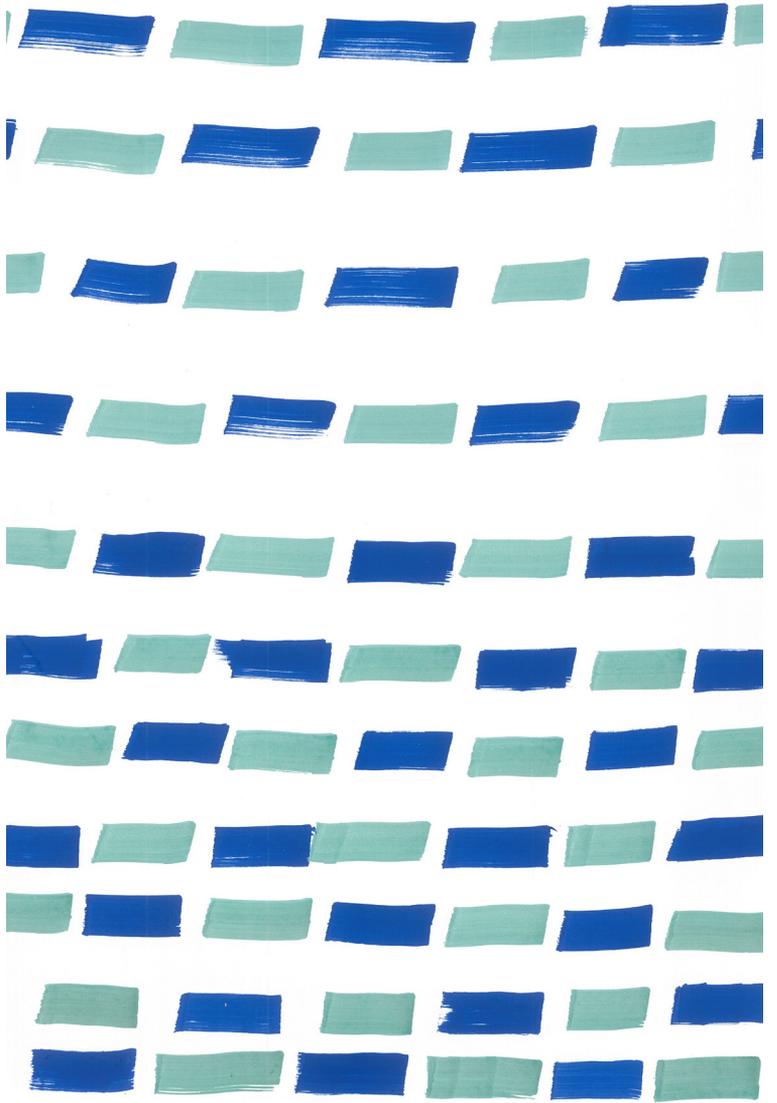


Figure 31. Phillips, A. *Repetition\_05*, Acrylic on paper. 2022

Recipe making became a crucial method for exploring raw clay and its process into ceramic object. I used standard practices like wedging, slab rolling, extruding and mould-making as a base recipe or a place to start making. I built on these recipes or sequence of actions from the outcomes of the previous recipe, I would add or subtract a step or swap out the action for another. This process of iteration or recipe development encouraged an exploration of different processing techniques for raw clay. Along with producing various outcomes when repeated, these abstract ceramic objects began documenting the variations of their method.

# EVERYDAY ACTS

The following chapter draws focus to crucial moments in my research, offering reflections on how the use of ceramics has enabled an exploration of my thematic concerns around recipe making as a way to fragment, assemble and document the remaking of objects spaces and memories. Through a process of deconstruction or the pulling apart of a whole using list making and recipe formation, my observations of the everyday actions around eating, preparing or sharing food, provide a place of enquiry. Explored through actions of repetition, mark making, multiplicity, reproduction and assemblage, these enquiries take form through a ceramic object.

## FINELY CHOPPED

Schematic diagramming provided an initial place of enquiry as a format to help illustrate our connections to food and their relationship to their spatial environment. Using keys or symbols to reference elements of a whole, these diagrams broke down the individual components of a whole and illustrated how these components are connected. I wanted to deconstruct these moments shared around food and show their connections to one another. These diagrams offered a solid visual map of how things are connected or their moments or interaction. I was fascinated by the intricacies of these schematic diagrams and attempted to apply this framework to illustrate the connection between all the fragments attributed to that particular moment. I was interested in this process of fragmenting and [re] constructing domestic objects and phrases associated with the everyday practice of eating. *Alphabet* was an attempt to create a set of symbols that I could apply to a schematic diagram to communicate how these quotidian elements from the everyday were connected to their spatial environments. However, fragmenting a moment into symbols led to an overly complicated and complex reconstruction of schematic diagramming. These symbols were limited in their capacity to represent their elements and failed to illustrate the connectedness of these spatial environments. A simplification of this process was needed, so I shifted my focus to deconstructing these fragments in another form.



CIGARETTE

Figure 32. Torr, M. *Cigarette*, Digital. 2022



SMOKE

Figure 32. Torr, M. *Smoke*, Digital. 2022

Through my practice of the everyday act of cooking, I acknowledged that recipes offer a modality where a seemingly diverse range of raw components, often compiled as a list of ingredients, are brought together by a set of sequential instructions or methods. In a food context, this method of assemblage often includes techniques, which are methods in and of themselves. Certain ingredients will only bind together if they are ‘folded’ or ‘whipped,’ whereas others need to be ‘infused’ with heat and fat over a period of time. We use recipes to instruct how to assemble certain ‘flavour combinations’ or the sequential processes needed to take these disconnected elements from the ingredients list and combine or connect them. It was this notion of a culinary recipe I was interested in, particularly its application to my own practice as a method for disassembling moments I have shared with food in the context of the everyday. These temporal foodscapes share rhythms with the quotidian, but their ability to offer a new experience day after day affords this project its place of enquiry. Small details are identified by observing these endotic arrangements and new ‘flavour combinations’ are established through list making. Employing recipes as a method for making, I took a recently shared meal as a point of enquiry for my first foray into disassembling through list-making. *About Last Night* was a direct response to the preparation, cooking and eating of a whole fish cooked on the open coals. These were my observations;



Figure 34. Torr, M. *About Last Night*, Photograph. 2022

Barbeque  
Coal  
Terakihi  
Smoky  
Salty  
Oily  
Crisp evening air  
Burning timber  
Crickets chirping  
The crackle of fire  
Crunchy  
Vinegar  
Sweet  
Lettuce  
Fresh herbs  
Garden  
Carrot  
White wine  
Flame  
Wild flowers  
Embers  
Terracotta bricks  
Candlelight  
Sucking oils off fingers  
Fish carcass  
Sunset  
Evening bird song  
Dim lights  
Dancing in the lounge  
Lockwood walls  
Woollen carpets  
Lawrence Arabia  
- *Absolute Truth*  
*playing on the speakers*

My observations deconstructed my memory of that experience into a list of ingredients by fragmenting a whole into its parts by listing out key components. I began to explore notions of fragmenting in a more abstract sense and how these ingredients could be represented as a piece of something that is or once was a part of a whole. By listing them out, they became void of their context or hierarchy and no longer shared a connection to their whole. The question was, how might I bring these ingredients back together?

# DISHING UP

An introduction of pottery to my practice gave recipes as a method for making a visible place in the research project. I explored techniques and processes involved with making functional ceramic pieces like bowls, plates, cups, vases and vessels. These methods of making followed a recipe format where a list of ingredients, in this case, raw clay, water and glazes, are brought together or organised through a set of sequential processes using specific tools and techniques like;

Wedging clay - a compulsory process used to remove air bubbles from raw clay by pressing and rolling the clay with two hands against a porous board.

Slab rolling (manual) – using large lumps of wedged clay, repeatedly throw and drag the clay, in the same motion, on a porous surface to stretch out the clay to the desired thickness. Making sure you keep alternating the clay at 180 degrees between each throw.

Extruding – is a simple process of pressing wedged clay through a hollow steel tube by pressing down on a handle which forces the clay through a shape at the bottom end of the extruder; this shape can vary with the addition of a dye.

Sump & Lump moulds – use a slab of clay that has either been slab rolled or rolled out with a rolling pin and press into a shaped mould that is either a sump or lump shape.

Coiling – either extruding long lengths of clay or rolling out lumps of wedged clay to form long noodles. These are then pressed onto a base of clay in whatever shape is intended. The noodles are layered on top of one another and pressed together using the thumb and index finger to merge the clay bodies.

Throwing on a wheel – a process where you start with a lump of wedged clay, slam it in the centre of a potter's wheel and pat it to make sure it's fixed on. Once you apply pressure to the foot pedal or turn the wheel on, the clay begins spinning clockwise. Your hands wrap around the clay body and apply pressure to centre it. As it rotates, you manipulate the clay, expanding its surface area and pulling up and out the sides with a combination of your hands, fingers and various tools.



Figure 35. Torr, M. *Slab rolling*, Red brick clay, Hokey Pokey glaze. 2022



Figure 36. Torr, M. *Throwing*, Red brick clay, yellow glaze. 2022



Figure 37. Torr, M. *Extruding*, Red brick clay, black glaze. 2022



Figure 38. Torr, M. *Hump Mould*, plaster. 2022

Using these recipes as a framework, I began exploring these techniques and processes in making my ceramic objects. As I started exploring the materiality of clay and the forms it takes on as its processed, I started generating my own recipes through a combination of techniques, processes and the methods I had learnt. With a basic understanding of some of these methods, I wanted to start creating functional ceramic pieces that were a direct response to my observations of these temporal foodscapes. Taking my list of ingredients and the method of a recipe as a structuring methodology for making, I aimed to translate these ingredients into functional ceramic objects that were reflective of the ingredients that made them up. Using *About Last Night* as my list of ingredients, I formed a method to generate a series of objects in response to this temporal moment. The first titled *Fish Dish*, was an attempt to create a ceramic object representing elements from the moment it was observed. Preserving its form and materiality as a ceramic object. *Fish Dish* reflected the terracotta bricks, the shape of the fish, the textured surface of a fish's scales and the heat from the fire. These were all responses to my observations from that evening and my attempt to reproduce its after-effects through a ceramic object.



Figure 39. Torr, M. *Fish Dish\_01*, Red brick clay, Hokey Pokey glaze. 2022



Figure 40. Torr, M. *Fish Dish\_02*, Red brick clay, Hokey Pokey glaze. 2022



Figure 41. Torr, M. *Fish Dish\_03*, Red brick clay, clear glaze. 2022

This application of recipe as a method for making offered a modality in which I could take my ingredients and process them with a set of sequential instructions. However, this process of making representational or functional ceramic objects failed to draw a connection to the temporal landscape from where it came. It was too literal or somehow too linear and didn't allow for a projection of the moment and instead became the moment of itself. I didn't want to remake these moments by replicating their elements and placing them back into their existing contextual framework. The intent was to be able to reassemble these spatio-temporal ingredients that allowed for a remaking of these spaces through multiple assemblages. This understanding of the function an object can play in the assemblage of a temporal space led me to draw focus toward the reassembling or reconstruction of these pieces and to move away from representational forms, moving away from functional ceramics.

# REFILLING THE GLASS

Through the practice of making functional ceramic pieces, I noticed the clay is continuously being scarred by my repeated actions and its contextual environment. Informing the ceramic pieces and their outcomes and documenting the processes it has been through. The ceramic pieces become visual recipes for iterations of technique and process. This testing explored different clay compounds and glazes and informed a series of works titled *Pieces*. These explorations are a response to the abstracting of representational forms, with a focus on the atmospheric qualities of the ingredients list. The formalities of the functional ceramics explored in *Fish Dish* no longer seem to apply to these more abstract 'Pieces' allowing for a more gestural approach. Focussing on the processes of scarring, marking, repetition, extruding, moulding and glazing as a way to reference these ingredients.

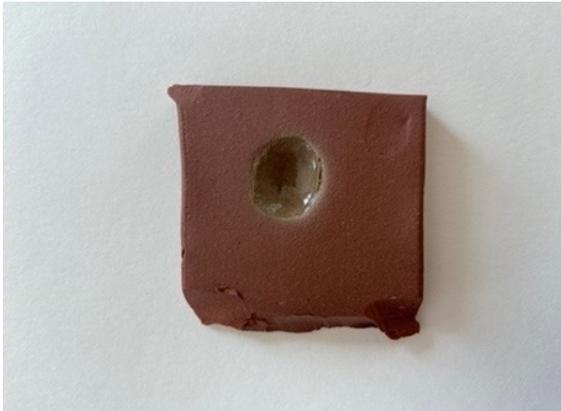


Figure 42. Torr, M. *Pieces\_01*, Red brick clay, clear glaze. 2022



Figure 43. Torr, M. *Pieces\_02*, mixed clay, clear glaze. 2022

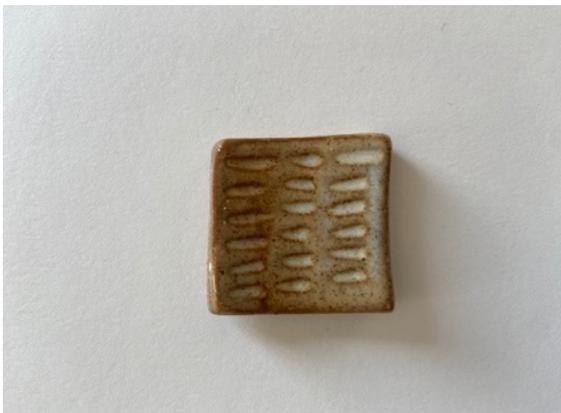


Figure 44. Torr, M. *Pieces\_03*, mixed clay, Hokey Pokey glaze. 2022

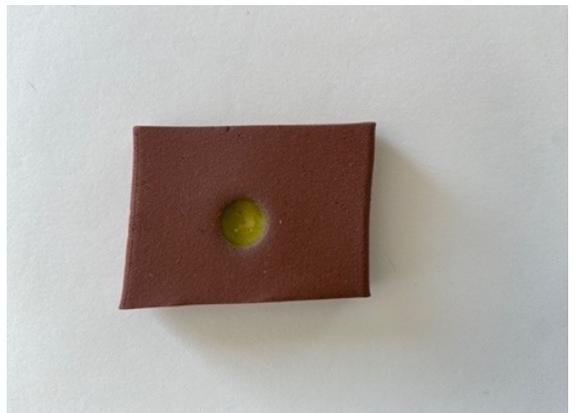


Figure 45. Torr, M. *Pieces\_04*, Red brick clay, yellow glaze. 2022



Figure 46. Torr, M. *Pieces\_05*, Red brick clay, Hokey Pokey glaze. 2022

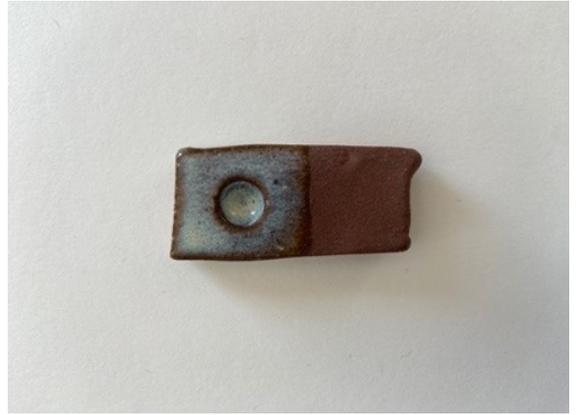


Figure 47. Torr, M. *Pieces\_06*, Red brick clay, Hokey Pokey glaze. 2022

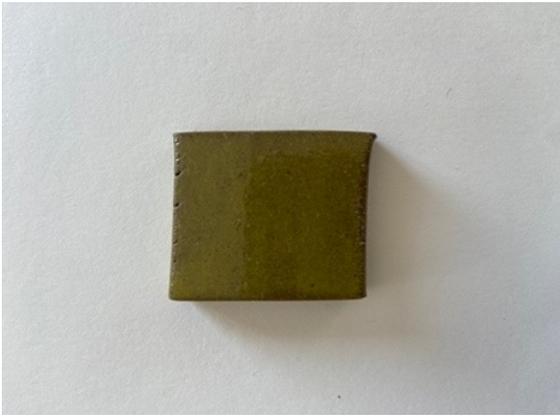


Figure 48. Torr, M. *Pieces\_07*, Red brick clay, yellow glaze. 2022



Figure 49. Torr, M. *Pieces\_08*, mixed clay, Hokey Pokey and violet glaze. 2022



Figure 50. Torr, M. *Pieces\_09*, Red brick clay, Hokey Pokey glaze. 2022

*Pieces* are a collection of small ceramic fragments produced with slab rolling techniques, extrusion, and hand processing. The extrusion method allowed for faster mechanical processing with a more calculated approach. The extruder allowed different dies or shapes for the clay to be pushed through, giving a slightly more uniform appearance on 4 of the 6 surfaces. Once long lengths of the clay were extruded, they were cut into even smaller sections. This process was less mechanical and allowed for human error. The same rules were applied for each batch, and the aim was to achieve uniform pieces. Experimentation took place differently, mainly in different forms of deconstructing big clay bodies into smaller bits. Other types of clay were used to explore their response to glazes, with red brick offering a contrast to most glazes that were applied. This process became highly therapeutic and processual, allowing a sense of being present with each repetition of an action or stroke. The task became finding a new set of rules or sequential processes or a new recipe to process that particular batch of clay. I began likening these abstract ceramic objects to ingredients, each with its own characteristics, qualities or flavour profiles. Each iteration of *Pieces* was created with the same intent, the same set of steps or recipe, and all similar in form, shape, and colour. Yet they were all slightly different, depending on minute changes in how I sliced, pressed or rolled them. When organised into a grid, their imperfections are highlighted, and they don't have a correct or incorrect order or placement. These abstracted ceramic objects became a way to preserve the atmospheric qualities of the temporal environments I observe and allow the remaking of these spatio-temporal landscapes. Because of their abstract form, they can act as an ingredient in an assemblage.



Figure 51. Torr, M. *Assemblage\_01*, Red brick clay, Hokey Pokey glaze on linen. 2022

*Pieces* provided a modality where my observations of the everyday minutia of temporal environments can be preserved through abstracted ceramic ingredients. These ceramic ingredients can be brought together through a recipe framework to form assemblages, which allow a remaking or revisiting of these temporal spaces. These abstract ceramic objects act as ingredients within my recipe framework and build on the idea of a recipe as a method for remaking.



Figure 52. Torr, M. *Assemblage\_02*, mixed clay, Hokey Pokey and violet glaze on linen. 2022

# CLEARING THE TABLE

Through this research I have developed the notion of the recipe as a method for making and contend that this method can be applied to materials and processes beyond a culinary context. The interest in producing ingredients in response to my observations around food drove the project toward this methodologically abstracted approach to ceramic practice, with an intent to explore quotidian actions around food and the environments in which those actions take place. It demonstrates the way in which the recipe, when considered outside of its culinary context, allows for a remaking of temporal spaces which may otherwise only exist in our own memory fragments. Through the making of these ingredients I ask how recipe making works as a form of documentation and therefore a preservation of memory through the produced abstract ceramic objects.

At this temporary juncture of the research, I find myself pondering how the project moves from documentation and preservation into a space of creation and production. Within the exhibition practice I ask how I might create recipes that invite us to consider how to eat food, as well as producing recipes that extend beyond the production of the food element of a meal by drawing in all of the other spatio-temporal elements that go into the making of a memory fragment; such as the vessels the food is served in or on, the music that plays in the background or the sounds made when cutlery collides with the vessels. It's in the light that fills up the space or the orientation of the table surface or the things that make up the table itself. All these contributions to the atmosphere, anchor the memory fragment in that specific place and time.

With the project foregrounding the notion that recipes provide a format for fragmenting, making, assembling and documenting ingredients—conceived of within this project as an assemblage of spatio-temporal factors— I finish by asking; could a shift in scale and material begin building up a library of recipes which allow for a remaking or re-imagining of everyday experiences, both from my own memory fragments, those of others and the ones created through multiple iterations of repeated recipes?

# THE RECIPE

The final exhibition is centred around a long dining table in the foyer space of the Art and Design building on St Paul Street. A linen tablecloth covers its structure, exposing only the table legs. The table angles toward the lifts, setting a view down the length of the table as you pass by. The table is partially set with stacks of blank recipe cards, a few scattered pencils and a stack of bright red plastic stools placed against the wall. On the wall, a large format print of Pumpkin at Granny's recollects my food memory, listing all its ingredients. Near the door, forming a kind of screen is a large set of shelves or 'pantry', with each shelf containing multiple small ceramic objects. Taking the red stools as a cue, a visitor to the space sits down at the table, reads one of the recipe cards, pauses, then starts to write. After a few minutes, they venture over towards the 'pantry', walking back and forth collecting ceramic objects in the palm of their hand. They soon take their seat back at the table and start to arrange and re-arrange the objects: stacking, gridding, lining them up, letting them lie over top of one another, standing them up on their edges. A particular combination seems intuitively right and they stop arranging. After consuming their memory once more, they place all their ingredients into the centre of the table before getting up from the table. They fold the recipe card up and put it into their bag or tuck it into their pocket. This recipe card would become their reference to that memory or a prompt, a way to recount of a moment passed.

The small ceramic objects which populated the 'pantry' are the objects I had made in response to my food memories, each referencing different ingredients (including the actual food ingredients but also atmospheric, emotional and psychological aspects). The shelves in the pantry were each labelled to suggest these qualities to the audience and incorporated the idea of the 'substitute ingredient' where one ingredient might also stand in for another. There was a deliberate juxtaposition between this domestic landscape of the table, chairs and shelf and the transitory foyer environment in which it sat. It provided a space that invited participants to engage with the work by gently encouraging them to investigate these familiar objects – setting up a space where they could remake their food memories through ceramic assemblages that had elements of the familiar.

The *Recipe Card* was an important aspect of guiding the audience through the remaking. This was also related to the idea that a recipe can be a method for remaking temporal spaces. The recipe card sat in stacks on the table and set out a method that invites the participant to engage with the work by taking a seat and allowing their mind to recollect a moment they shared with food. Participants were asked to be exhaustive about all the fragments which made up this moment and to note them down under the ingredients column. Participants were then invited to visit the 'pantry' to gather these 'ingredients', by making connections between their own fragments and the objects available. They were then invited to sit at the table and form an assemblage with these ingredients that drew a connection between their food memory, the objects, and their spatial orientation.

## A RECIPE FOR REMAKING

My practice explores quotidian actions around food, and the environments in which those actions take place. I use the *'Recipe'* as a methodological structure, and ceramic practices as a technique in order to explore how one might remake temporal spaces, which otherwise only exist as memory fragments.

*Pumpkin at Granny's* is a pivotal force within my practice, in which a food memory brings forth the particular details that surround our everyday engagements with food, time and space (such as the vessels the food is served in or on, the music that plays in the

background, or the light that spills into the space). I have remade these spatial, temporal, environmental and experiential details as ceramic objects, which reside on the pantry shelves. These embody and preserve the transient qualities from those particular spatial environments and form *'Ingredients'* that allow for a remaking of that moment.

*"While these ceramic pieces have been produced in relation to my specific memories, I invite you to interpret them in your own way, relative to your food memory"*

### Method

1. Take a seat while you recall a food memory
2. What are the qualities that make up that memory?\*
3. List out these 'Ingredients' from your memory
4. Using your list, gather ingredients from the pantry, choosing ceramic pieces which represent the qualities of your memory\*\*
5. Arrange the ingredients as you remember, drawing a connection to the thing, time and place
6. Once you have remade your memory, take a moment to enjoy
7. When finished please place all your objects in the center of the table, stack your chair and take this recipe card with you
8. Continue to carry this remade memory with you

\*\*Think about the specific sounds, smells, shapes, textures, colours, tastes, environments

\*\*\*Use substitutes where necessary

### Ingredients

Figure 53. Torr, M. *Recipe Card*, participatory work photograph 2022

While making the exhibition, the project had undergone a significant shift. The participatory element encouraged an extension of the project and the ceramic objects themselves, as I had to consider the audience members' experience and how to invite them into the work. This meant that the project was no longer about the individual ceramic pieces I had made nor their reference to the spatio-temporal qualities I intended them to represent, but rather their ability to represent the qualities of other people's memories through an interpretation of that ingredient. The notion that these ceramic pieces could become placeholders referencing a particular sound, smell, texture or atmospheric quality meant that the recipe and assemblage became unique to that moment and to what a specific person had interpreted. The scale of the work had also shifted, moving from single collections of ceramic objects to multiple ceramic objects, printed material, repurposed tables, and found objects like the 'pantry.' I created an installation strategy that would produce large amounts of ceramic pieces to populate the pantry with various ingredients and decommission their singular value, allowing participants to grab multiples of that ingredient or give them a higher chance of finding a suitable substitute. There was also a consideration to housing this mass of ceramic objects in a way that invited participation and removed any hierarchy or value to individual pieces. I repurposed a shelving unit with individual cubes, perfect for displaying all the ingredients while keeping them organised in their collections. These pieces needed to be seen not only as individual objects only to be viewed but also as objects that could be picked up, touched or carried in the palm of the hand, so I kept them small enough to hold. Their quantity removed the ornate aspect and the table provided a space for engagement. Plastic stools meant there was flexibility in how participants organised themselves around the table and provided the domestic landscape for the work, setting up a social environment that fostered the making of these temporal, spatial arrangements.



Figure 54. Torr, M. *Fragmenting Ceramics*, participatory exhibition photograph 2022

Arrangements that were made during the course of the exhibition were temporary curations of objects that referenced a complex and intimate recollection of personal memory. The fragments and their subsequent assemblage, as documented through the recipe card, showed a connection between the remembered space of food memory and the physical nature of the small ceramic objects. Audiences' individual assemblages form complex cosmologies that, without their recipe and to a stranger, hold little reference to the moment from which they have come. The assemblages became in this way highly personal coded memories, with differing approaches towards arrangement highlighting the various ways we experience and interpret colour, texture and scale and the emphasis we put on aspects of memory. This experience asked audiences to consider how the spatio-temporal context of their food memories might be called forward, reimagined or re-made differently through their engagement with ceramic objects.

The staging of the exhibition has shifted my understanding of where my practice may go in the future. Perhaps there is potential to further 'preserve' the remade memory by inviting the participant to keep or take with them a ceramic object, linking them back to the experience. Future participants might also leave behind their written recipe, to form a kind of archive of memories. I intend to continue exploring this work through future stagings, investigating other ways to amplify the participation of others, adding ingredients to the pantry and building a collection of shared recipes.



green / smooth / rough / fabric / grain

Figure 55. Torr, M. *Fragmenting Ceramics*, participatory exhibition photograph 2022



spilt / mess / liquid / wipe

Figure 56. Torr, M. *Fragmenting Ceramics*, participatory exhibition photograph 2022



flowers / floral / dusty / pink / plastic

Figure 57. Torr, M. *Fragmenting Ceramics*, participatory exhibition photograph 2022



Figure 58. Torr, M. *Fragmenting Ceramics*, participatory exhibition photograph 2022



Figure 59. Torr, M. *Fragmenting Ceramics*, participatory exhibition photograph 2022



Figure 60. Torr, M. *Fragmenting Ceramics*, participatory exhibition photograph 2022



Figure 61. Torr, M. *Fragmenting Ceramics*, participatory exhibition photograph 2022



Figure 62. Torr, M. *Fragmenting Ceramics*, participatory exhibition photograph 2022



Figure 63. Torr, M. *Fragmenting Ceramics*, participatory exhibition photograph 2022



# LIST OF FIGURES

- Figure 1. Torr, M. *Remnants of a dinner*, photograph 2022  
Figure 2. Calle, S. *L'Hotel, Chambre 28*, photograph 1981  
Figure 3. Bennette, N. *Process image*, photograph 2022  
Figure 4. Bennette, N. *Within Every Parcel*, oils on canvas, 2022  
Figure 5. Torr, M. *Assemblage\_01*, photograph 2022  
Figure 6. Hantai, S. *Tabula*, acrylic on canvas. 1980  
Figure 7. Hantai, S. *Tabula*, acrylic on canvas. 1980  
Figure 8. Public, S. *Allotted Break(s)*, public event. 2014  
Figure 9. Ruby White. *Pieces of*, Install. 2021  
Figure 10. Lucus, C. *Put Head Back*, glaze ceramics. 2020  
Figure 11. Harris, D. *Planting Lilac*, ceramic, glaze, resin, experimental textiles, paint. 2021  
Figure 12. Torr, M. *Pieces\_04*, Ceramic/ Glazed. 2022  
Figure 13. Torr, M. *Pieces\_18*, Ceramic/ Glazed. 2022  
Figure 14. Torr, M. *Pieces\_21*, Ceramic/ Glazed. 2022  
Figure 15. Torr, M. *Fish Dish Mould*, Mixed clay, Hokey Pokey glaze. 2022  
Figure 16. Torr, M. *Extrusion\_02*, Red brick clay, Hokey Pokey glaze. 2022  
Figure 17. Torr, M. *Bowl\_01*, Red brick clay, clear glaze. 2022  
Figure 18. Torr, M. *Pumpkin at Grannies*, digital. 2022  
Figure 19. Torr, M. *Fragmenting letters*, Digital. 2021  
Figure 20. Torr, M. *Plotting Symbols*, Digital. 2021  
Figure 21. Torr, M. *Forming Symbols*, Digital. 2021  
Figure 22. Torr, M. *Glass*, Digital. 2022  
Figure 23. Torr, M. *Ashtray*, Digital. 2022  
Figure 24. Torr, M. *Doilies*, Digital. 2022  
Figure 25. Torr, M. *Fragment\_01*, Acrylic on paper. 2022  
Figure 26. Torr, M. *Fragment\_02*, Acrylic on paper. 2022  
Figure 27. Brooks, T. *Repetition\_01*, Acrylic on paper. 2022  
Figure 28. Ritchie, E. *Repetition\_02*, Acrylic on paper. 2022  
Figure 29. Torr, M. *Repetition\_03*, Acrylic on paper. 2022  
Figure 30. Yost, D. *Repetition\_04*, Acrylic on paper. 2022  
Figure 31. Phillips, A. *Repetition\_05*, Acrylic on paper. 2022  
Figure 32. Torr, M. *Cigarette*, Digital. 2022  
Figure 33. Torr, M. *Smoke*, Digital. 2022  
Figure 34. Torr, M. *About Last Night*, Photograph. 2022  
Figure 35. Torr, M. *Slab rolling*, Red brick clay, Hokey Pokey glaze. 2022  
Figure 36. Torr, M. *Throwing*, Red brick clay, yellow glaze. 2022  
Figure 37. Torr, M. *Extruding*, Red brick clay, black glaze. 2022  
Figure 38. Torr, M. *Lump Mould*, plaster. 2022  
Figure 39. Torr, M. *Fish Dish\_01*, Red brick clay, Hokey Pokey glaze. 2022  
Figure 40. Torr, M. *Fish Dish\_02*, Red brick clay, Hokey Pokey glaze. 2022  
Figure 41. Torr, M. *Fish Dish\_03*, Red brick clay, clear glaze. 2022  
Figure 42. Torr, M. *Pieces\_01*, Red brick clay, clear glaze. 2022  
Figure 43. Torr, M. *Pieces\_02*, mixed clay, clear glaze. 2022  
Figure 44. Torr, M. *Pieces\_03*, mixed clay, Hokey Pokey glaze. 2022  
Figure 45. Torr, M. *Pieces\_04*, Red brick clay, yellow glaze. 2022  
Figure 46. Torr, M. *Pieces\_05*, Red brick clay, Hokey Pokey glaze. 2022  
Figure 47. Torr, M. *Pieces\_06*, Red brick clay, Hokey Pokey glaze. 2022  
Figure 48. Torr, M. *Pieces\_07*, Red brick clay, yellow glaze. 2022  
Figure 49. Torr, M. *Pieces\_08*, mixed clay, Hokey Pokey and violet glaze. 2022  
Figure 50. Torr, M. *Pieces\_09*, Red brick clay, Hokey Pokey glaze. 2022  
Figure 51. Torr, M. *Assemblage\_01*, Red brick clay, Hokey Pokey glaze on linen. 2022  
Figure 52. Torr, M. *Assemblage\_02*, mixed clay, Hokey Pokey and violet glaze on linen. 2022  
Figure 53. Torr, M. *Recipe Card*, participatory work photograph 2022  
Figure 54. Torr, M. *Fragmenting Ceramics*, participatory exhibition photograph 2022  
Figure 55. Torr, M. *Fragmenting Ceramics*, participatory exhibition photograph 2022  
Figure 56. Torr, M. *Fragmenting Ceramics*, participatory exhibition photograph 2022  
Figure 57. Torr, M. *Fragmenting Ceramics*, participatory exhibition photograph 2022  
Figure 58. Torr, M. *Fragmenting Ceramics*, participatory exhibition photograph 2022  
Figure 59. Torr, M. *Fragmenting Ceramics*, participatory exhibition photograph 2022  
Figure 60. Torr, M. *Fragmenting Ceramics*, participatory exhibition photograph 2022  
Figure 61. Torr, M. *Fragmenting Ceramics*, participatory exhibition photograph 2022  
Figure 62. Torr, M. *Fragmenting Ceramics*, participatory exhibition photograph 2022  
Figure 63. Torr, M. *Fragmenting Ceramics*, participatory exhibition photograph 2022

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