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Bearing the Weight of Heritage

A Practice Based Art Enquiry into Intersection Cultures through Value Dislocation

by

Nancy Qin Yu

Sculpture (Glass)

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Student ID:	430139259
Family Name:	Yu
Given Names:	Nancy Qin
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Title:	Prof <input type="checkbox"/> A/Prof <input checked="" type="checkbox"/> Dr <input type="checkbox"/> Other
Family Name:	Gavan
Given Names:	Jane

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Introduction

This paper examines the theme of constructed and inherited identity through the media of object and performance. It poses the following questions: What ideals may have been inherited over time through osmosis of cultural myths and values? If the values inherited by contemporary society are failing to resonate with some of us but persist for others, then what are we to make of them? In this paper I will unpack these ideas in a studio based project that culminates in the following performance artwork:

As the audience enters the exhibition space of Glass Armour they will see a folding screen¹ covering the stage. I stand naked behind it. My silhouette is projected on the thin veneer of the rice-paper. Piece by piece I will be putting on the glass apparel I have crafted. When the final section of glass locks into place over the steel body frame, the spotlight disappears and the screen is folded away to reveal me, a young Chinese woman, straining in a heavy suit of glass armour. The glass armour is intricate with bas-relief and sculptural details covering every surface. I stand on the stage unmoving, my skin will gradually flush and sweat beads will form as my breathing labours, ever heavier under the weight of the glass armour...

In this first section I will introduce my positionality as a Chinese Australian diaspora and offer some underpinnings of thinkers that frame my work. In the following chapters I will introduce artists that relate and challenge my practice before unpacking the perspectives, activities and artistic choices in the creation of Glass Armour work as performance. I begin by drawing some context on my life at the intersection of two cultures.

I am a first generation Australian Born Chinese (ABC); my parents migrated from mainland China in the 1980s. Our ancestral roots originate from NingBo and ShaoXing areas just south of Shanghai. I have lived in Australia my whole life, with the exception of 2011-12 when I was a student at the Central Academy of Fine Arts, Beijing. As an ABC I found myself lacking a sense of belonging in either Australia, where I grew up with a predominantly white culture brought up by traditional Chinese parents, or in China, my ancestral homeland. Living at the intersection of two cultures, I can understand and relate to both, yet I don't wholly identify with either one of them. A popular name for people like me is 'Third Culture Kids' (TCK), though I prefer to use the term 'intersection cultures', both terms are used in this paper for clarity.

The original inspiration for *Glass Armour* comes from a personal anecdote around my struggles to engage the world as a Chinese-Australian identity person. One of the main themes explored

¹ Folding screens (aka. Shuping 書屏) were often used when young Chinese women wanted to peek at young male visitors who sought their hand in marriage but were not allowed by societal propriety to be in the same room or reveal their face to unmarried men. [Sarah Handler. *Austere luminosity of Chinese classical furniture*. University of California Press. (2007). pp. 268–271, 275, 277.]

in this body of work is 'pride' - the "consciousness of one's own dignity"² - and the formation of this sense of self-dignity, esteem and ego through the Chinese cultural lens.

My experience, although personal to me, is not a unique one; I discovered it is shared by many Asian-Australians and beyond. *Glass Armour*, as a practice-led research, investigates the relationship between the traditional ideals diasporic Asian communities inherit from their culture or family, and their value to society today, and the changed context from which these traditions originated from³. Some definitions of key terms are offered to refine the context of their use in this discussion.

Culture, in this context, is defined as a "tacit social order of an organisation"⁴ (Harvard Business Review, 2018) - a group phenomenon that shapes behaviours through its shared, pervasive, enduring and implicit qualities⁵. Culture is pervasive because it can be manifested in collective behaviours, shared mindsets, motivations, unspoken assumptions and stories. It can be enduring because these stories, and behaviours, are passed on over generations and potentially become "self-reinforcing social patterns".⁶ Reflecting on these self-reinforced social patterns, I wondered if my cultural background and its associated myths often passed down through generations have lost sync with me and others in society.

Diaspora is the "dispersion or spread of any people from their original homeland".⁷ Another term that is used to describe people who are displaced from their country of birth to a new foreign one is Third Culture Kids⁸. It is important to recognise that the culture in which these in-between people have experienced is a unique culture of their own - separate from the culture of their ancestral homeland and distinct from the culture of their newly adopted country. Thomas, Humeidan, Barrack and Huffman (2021) reports that TCK find it difficult to relate and attach their identity to both the homeland and the adopted country, but they find it natural to relate to the experiences of other TCK spawning a culture of their own.⁹

A negative outcome of the common experiences of TCK from Asian backgrounds, living in a Western-dominated environment, is "an underutilization of mental health services" compared to their Caucasian counterparts despite reporting overall higher levels of anxiety¹⁰ as shown in Xie and Leong's cross-cultural study of anxiety. Although Chinese culture often does a lot in shaping

² *Oxford English Dictionary*, (Oxford: Oxford University Press), s.v. "Pride"

³ Gregory Ross Uzelac, "Harnessing the Myths of Now: Restoring Social Harmony through Mythic Art" (2022). 10

⁴ Brois Groysberg et al., "The Leader's Guide to Corporate Culture," *Harvard Business Review* 96, no. 1 (2018): 44 <https://hbr.org/2018/01/the-leaders-guide-to-corporate-culture>.

⁵ *Ibid* 44

⁶ *Ibid* 44

⁷ *Oxford English Dictionary*, (Oxford: Oxford University Press), s.v. "Diaspora"

⁸ Justin Thomas et al., "Mindfulness, Stress Reactivity, and Depressive Symptoms among 'Third Culture Kids' in the United Arab Emirates," *Journal of Cross-Cultural Psychology* 52, no. 2 (January 13, 2021): 192–208

⁹ *Ibid* 192–208

¹⁰ Dong Xie and Frederick T. L. Leong, "A Cross-Cultural Study of Anxiety among Chinese and Caucasian American University Students," *Journal of Multicultural Counselling and Development* 36, no. 1 (January 2008): 61

them to have disciplined and enduring characters, it is due to this quality, they are often made to feel any feelings of depression and anxiety as just another normalised experience to endure and tolerate, rather than dispel.¹¹

Drawing on the notion of culture, myth, diaspora, and intersection cultures, I will share a personal vignette which shows how these concepts coalesce to the point of the *Glass Armour* performance. In one way, *Glass Armour* comes from a moment in my growth as a woman going through the common experience of heartache after a failed romantic relationship.

The heartbreak occurred while I was questioning whether I should follow my unstable calling in life as an artist. In this period of emotional hardship, I found myself alone, despite being surrounded by friends and family who if asked, may have happily supported me. I had only one compelling reason for not reaching out to my support network - it was my sense of self-dignity that prevented me from getting help. I was in a self imposed cell of isolation due to this inner ideal. I felt like if I confided in someone else, it would destroy their mental image of me, the flaw would define me, bringing feelings of shame. In essence, I would “lose face”¹² personally as well as spitting in the face of expectations built by my family and culture. It is clear to me now how actions or inactions taken around mental health had contributing factors from my culture and sense of identity.

This paper examines the development of my interdisciplinary practice that combines performance and glass sculpture from a practice based perspective. This work is not an isolated project, it follows a conceptual trajectory; *Glass Armour* (2021) is an expansion of the *Phantom of Ego series* that I made within the years of 2018-2020, which culminated into the solo exhibition *Glass Armours* at Gallery Lane Cove, Sydney (3-27 February, 2021). This series features a number of glass sculptures that investigates the human psyche grounded in Freudian psycho-analytic philosophy paired with Chinese visual symbology. During the making of *Chest Plate* (2020), I realised there was a potential in expanding my practice into performance, breathing life and tension into the glass sculpture that had a still museum-like quality.

¹¹ Ibid

¹² Lose face: to lose other people's respect (Merriam-Webster)



Fig.1 NC Qin (Nancy Yu). *Glass Armours Exhibition*. (2021) Gallery Lane Cove + Creative Studios

Constructed Ideals and Reactions Against Them

My research has found some useful connections to the understanding of the ego in the content of Chinese diaspora communities. In this section I outline an approach to the understanding of *Glass Armour*, explaining how it draws from the existential philosophies of Friedrich Nietzsche and the psychoanalytic approaches of Sigmund Freud. The name of the *Glass Armour* series, *Phantom of Ego*, comes from the German text *Nachlass* written by Nietzsche during his analysis of the importance of ego in the formation of all human experience¹³. “We have a phantom of the ‘ego’ in our heads, which determines us many times over”¹⁴ it says, describing the phantom of ego as mimetic thoughts constructed by social contracts and societal morality that overrides our authentic personal identity.¹⁵

¹³ Nidesh Lawtoo. *The Phantom of the Ego*. Michigan State University Press. 2013. 1-5

¹⁴ *Ibid* 1

¹⁵ Khalid Jamil Rawat, “Instinct and Ego: Nietzsche’s Perspective,” *E-LOGOS* 22, no. 2 (December 1, 2015): 61–70

In the 1890s, Freud would describe a concept analogous to Nietzsche's "phantom" known as the 'ego-ideal', or more commonly referred to as the 'superego'¹⁶ in his text *The Ego and the Id* (1923). The superego is a constructed ego/identity that reflects the internalisation of cultural beliefs and morals taught by parental authorities and society as a whole¹⁷. It manifests itself as a sense of guilt, or self-criticism, when the individual strays too far from what they're taught as moral, in the pursuit of their own dreams and desires¹⁸. As Post explains in *Moral Values and the Superego Concept in Psychoanalysis*, this is caused by the displacement of cathexis from the individual to their superego, whom they place so much idealisation and attribute so much omnipotence to in their formative years¹⁹. The superego thus inflated repays this by diminishing/patronising the struggles/sufferings of the individual.²⁰



Fig. 2 NC Qin (Nancy Yu), "Head Case". (2019) Photographer: Pascual. Studio4

The "Head Case" series, a prelude to *Glass Armour*, is a representation of the social dilemma caused by the superego within collectivistic culture. A trio of glass helmets cast a ghostly judgement on the audience, absent generals in place of the faceless authority we subject ourselves to. The aesthetic beauty and associated preciousness of the glass objects reflect the idealisation of the superego and the transparency hints at the phantom that is looming over us.

¹⁶ Sigmund Freud. *The Ego and the Id*. S.L.: Clydesdale Pr Llc. 1923.

¹⁷ Seymour C Post, *Moral Values and the Superego Concept in Psychoanalysis* (Library of Social Sciences, 1972). 11-14

¹⁸ Ibid 19

¹⁹ Ibid 21

²⁰ Ibid 21

In both *“Head Case”* and *Glass Armour*, I draw from Freud’s psychoanalytic approaches on the superego, layering meaning on top of my positionality as a Chinese-Australian intersection culture. Through a combination of these two lenses I’ve developed a new understanding of the psychological effects culture can have on the Chinese diaspora.

Researchers Dong Xie and Frederick Leong in a cross-cultural study of anxiety among Chinese and Caucasian American students on the the internalisation of authority standards, inherited from traditional Chinese cultural standards, shows that this can have a detrimental effect on the psychological health of the individual²¹. The results of this study show that although individualistic cultures tend to have high expectation concerning personal achievement, the Caucasian-American students did not suffer as much trait anxiety²², social avoidance and social distress as their Chinese counterparts.

This is due to Chinese society ultimately being a collectivistic culture that espouses the importance of being part of a whole, and knowing one’s place in this whole²³. This makes the individual hypersensitive to interpersonal relationships, their social standing within them, and the evaluations of others, leading inevitably to a fear of “losing face”. In any given social setting, people influenced by collectivist culture become eager to identify an authoritative figure and subject themselves to the judgement of this figure²⁴. If they cannot identify one, they would imagine an authoritative standard informed by their upbringing (a superego) to subject themselves to its judgement²⁵. This constant self-inflicted judgement associated with authority figures, real and imagined, leads to felt responses of anxiety in social situations²⁶. These implications on superego figures are reflected in *“Head Case”* and *Glass Armour*.

In the following chapters I will examine the wider context of my work, situating my work and making connections to contemporary artists practices and other theoretical research.

²¹ Dong Xie and Frederick T. L. Leong, “A Cross-Cultural Study of Anxiety among Chinese and Caucasian American University Students,” *Journal of Multicultural Counseling and Development* 36, no. 1 (January 2008): 52–63

²² Trait anxiety: relatively stable individual differences in anxiety proneness as a personality trait.

²³ Xinyin Chen. Growing up in a collectivist culture: Socialization and socioemotional development in Chinese children. *International perspectives on human development* (2000): 331–353

²⁴ Dong Xie and Frederick T. L. Leong, “A Cross-Cultural Study of Anxiety among Chinese and Caucasian American University Students,” *Journal of Multicultural Counseling and Development* 36, no. 1 (January 2008): 52–63

²⁵ Ibid 59

²⁶ Ibid 59

Chapter 1: Materiality and Performance

Glass Armour draws from a number of different artistic traditions: glass materiality, object metaphor, and performance. The following sections expand on the practices of contemporary artists working within various traditions as well as their relation to and contribution to the development of *Glass Armour*. There will be analyses on artists like Karen LaMonte who works cast glass; Simon Slee who expands on the definitions of function within objects; and endurance performance artists Jamie Marie Rose and Heather Cassils.

Glass Armour is a work grounded in a performance context, as it allows me to challenge the more common material cultural frames of glass, and bridge gaps in what some describe as the hierarchy of art²⁷. Industrialisation played a crucial role in dividing “crafts into the fine arts and the industries”²⁸. Art was positioned as functionless and autonomous from everyday prerequisites for living²⁹ and became part of ‘high culture’³⁰. Glass, like ceramics and textiles, has a history of being associated with craft due to the material’s utilitarian origin, typically used to create handmade objects that were designed to serve an everyday functional purpose³¹.

In contemporary times, the boundaries between craft and art are in constant flux; being restructured and expanded into new contexts³². Artists like Karen LaMonte have encouraged the merging of these seemingly opposing factions in art, seeing an opportunity for different sectors to interact and evolve³³. Artists outside the glass world, such as Roni Horn, have also found the aesthetic language of glass to be beneficial to their practice in exploring protean concepts of identity, meaning and perception³⁴. In the creation of *Glass Armour*, the usage of glass similarly draws on its physical properties in the forming of the artwork rather than its utilitarian background.

In this chapter, I will commence with the underpinning of the metamorphic value of glass through contemporary exemplars, transitioning forward towards framing the work against performance artists in order to build a broader understanding of where *Glass Armour* is situated.

Glass as a mode for art is very complex; there is potential for glass as a medium to develop narratives that go beyond its technical practice. Artists like Karen LaMonte do this by bringing together the trademark “process” of craft with the conceptual “content” of fine art, a tradition that

²⁷ Bailey Cardinal, “The Absent Goddess: An Examination of the Life and Work of Karen LaMonte” (2013). 43

²⁸ Eileen Boris, *Art and Labor: Ruskin, Morris, and the Craftsman Ideal in America* (Temple University Press, 1986).

²⁹ Simone Ann Slee, “Help a Sculpture and Other Abfunctional Potentials” (2016). 1

³⁰ Eileen Boris, *Art and Labor : Ruskin, Morris, and the Craftsman Ideal in America* (Philadelphia : Temple University Press, 1986).

³¹ Ibid 32

³² Ibid 32

³³ Bailey Cardinal, “The Absent Goddess: An Examination of the Life and Work of Karen LaMonte” (Pdf, 2013).

³⁴ “Roni Horn,” Hauser & Wirth, n.d., <https://www.hauserwirth.com/artists/2790-roni-horn/>.

has been ongoing for decades within the art glass world³⁵. Contemporary adaptation of glass focuses on the material's artistic merit rather than its historical utilitarian usages by drawing on its physical and aesthetic properties.

One of the artistic merits of glass lies within its transparent and mutable materiality, LaMonte uses these corporeal qualities to develop metaphorical landscapes to enhance her subject matter³⁶. These glass qualities include a translucent and clear aesthetic that can visually translate a sense of introspection as seen in her body of work *Reclining Dress Impression with Drapery* (2009) from the *Absence Adorned* series.

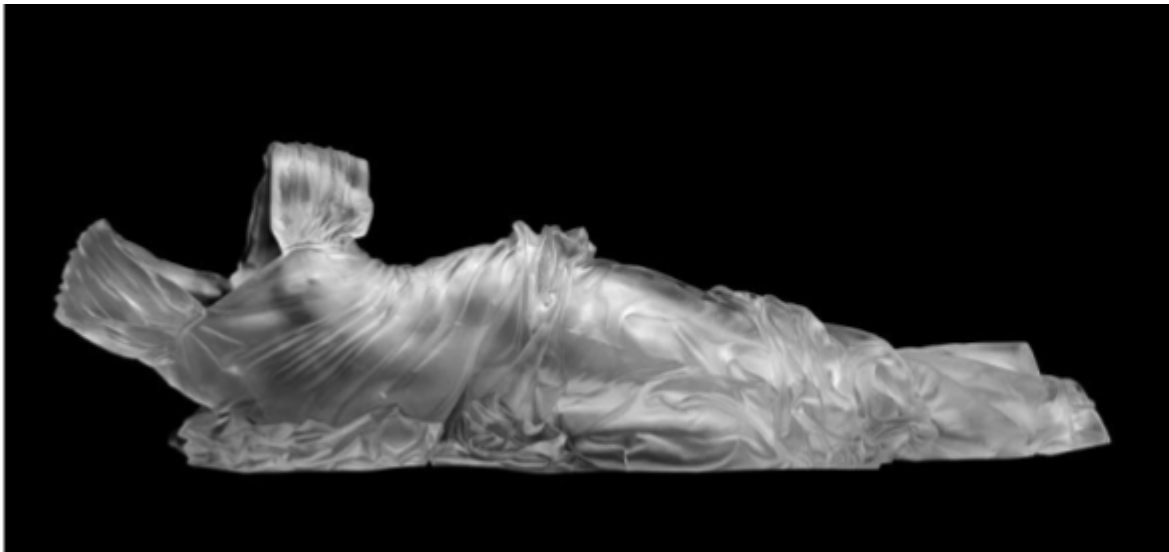


Fig. 3 Karen LaMonte. *Reclining Dress Impression with Drapery*. (2009) Smithsonian American Art Museum

Lamonte is known for her use of the cast glass process, which uses the lost wax method that dates back to the ancient Chinese and Egyptians³⁷. This process was utilised mostly for the casting of bronze³⁸. It involves taking a wax positive impression of the object and creating a negative mould around it. This mould withstands extreme temperatures of molten glass or bronze before being removed revealing the object within.

In LaMonte's *Absence Adorned* series, which feature full-body, glass dress sculptures, there is a focus on the underlying figure beneath the glass rather than the object itself³⁹. *Reclining Dress Impression with Drapery* is a hollow, life-sized, glass ball gown sprawled across a plinth. The

³⁵ Howard Kaplan, "In Conversation: Nicholas Bell on Karen LaMonte," Eye Level (Smithsonian American Art Museum and Renwick Gallery, January 25, 2010), <http://eyelevel.si.edu/2010/01/in-conversation-nicholas-bell-on-karen-lamonte.html>.

³⁶ Bailey Cardinal, "The Absent Goddess: An Examination of the Life and Work of Karen LaMonte" (Pdf, 2013).

³⁷ Christopher J Davey. "The early history of lost-wax casting." *Metallurgy and Civilisation: Eurasia and beyond* 147 (2009): 154.

³⁸ Ibid 154

³⁹ Bailey Cardinal, "The Absent Goddess: An Examination of the Life and Work of Karen LaMonte" (Pdf, 2013). 27-33

process and composition of the artwork both derive from ancient sculpture, however, LaMonte's adaptation and development of the traditional technique of lost-wax casting in glass mixed with classical subject matter of femininity make the work contemporary⁴⁰.



Fig. 4 *Figures of three goddesses from the east pediment of the Parthenon. (438-432 BC) British Museum*

The pose of the model alludes to Ancient Athenian sculptures, such as the figures of three goddesses from the east pediment of the Parthenon, denoting a otherworldly presence through the transparency of glass. The absence of a body is viscerally felt by the viewer as the gowns caress every curve where the physical body of the model once was, the transparency of the glass allows the audience to see a negative impression of these bodily imprints. The life-size scale of these glass gowns conjure a character and identity that once occupied the gown or allows the viewer to imagine stepping into this dress⁴¹.

Glass Armour also adopts the lost wax technique as the main mode of creation, and as similarly seen in LaMonte's work, uses the material properties of glass to create psychological conundrums within the viewer. The focus of LaMonte and my artworks are not primarily on the glass objects themselves but the human story behind it. However, where LaMonte seeks to create representations of the human body in glass, I seek to embody *Glass Armour*.

In my case I prompt the audience to question: What type of person would wear a suit of glass armour? Would it shatter and break or would it potentially be useful? The materiality of the heavy weight and preciousness of lead crystal glass on bare skin adds a layer of precariousness and risk. Most people are familiar with glass within the everyday context; they have likely experienced the breaking of glass kitchenware and the subsequent hazardous cleanup afterwards. Our familiarity and experience with glass plays a large role in the

⁴⁰ Ibid 15

⁴¹ Ibid 40-41

subconscious associations in the armour. Its impact, especially in relationship to the performative aspects of the work, is the frisson or trigger of emotion and danger. All of these considerations are built into the realisation of *Glass Armour*.

Performance art, with its inclusion of a human as the main medium, often metaphorises the human condition. Within performance art exists endurance art, which tests and pushes the “physical or emotional stamina of an artist or audience”⁴² exemplifying the psychological metaphorization of what the human condition can endure.



Fig. 5 Heather Cassils. *Tiresias*. (2012) ANTI Festival, Kupio, Finland

Heather Cassils and their durational performance piece *Tiresias* profoundly informed my own performance. *Tiresias*, named after a prophet of Thebes who transformed into a woman for seven years from Greek mythology, explores Cassils own experiences as a transmasculine human being⁴³. This performance captures the slow and arduous process of transformation by showing Cassils melt a “neo-classical Greek male ice [torso] sculpture with pure body heat”⁴⁴ by pressing their body against the ice torso.

⁴² “Endurance Art | Artsy.” Artsy.net. 2010. <https://www.artsy.net/gene/endurance-art>.

⁴³ Heather Cassils. “Cassils: Artwork: Tiresias.” Wwww.cassils.net. 2011. <https://www.cassils.net/cassils-artwork-tiresias>.

⁴⁴ Ibid

Although the performance is long and near motionless, the audience is transfixed by Cassils' micro-movements and expressions despite their stoic demeanour. The spectators want to see the effects of freezing water in these minute physical gestures, aligning with their own idea of how the human body should react in these circumstances. There's a tangible tension in the air as the spectators move their eyes from the visible bright pink marks where the skin rested on the ice to Cassils' facial expression and back⁴⁵. The body is showing honest signs of struggle as it attempts to maintain its body heat in the face of this ice-coldness, yet Cassils' face is stoic.

The still appearance of the *Tiresias* performance with its slow transformation and reading of micro-changes parallels my own performance of *Glass Armour*. There is no overt movement in these two art performances, it is purely about the psychological drama the audience imagines as they witness the stress that the human body undergoes. There is an authentic change in the shaking of muscles or reddening and bruising of skin as they bear the weight or change in temperature but a stoicism in the expression of the performer. This disconnect between the pain the body should be going through and the expression of the artist is the key unlocking tension into the artwork, making the audience wait with bated breath to see if a final climax comes.

The element of danger is an important one in performance⁴⁶. Marina Abramovich, an iconic performance artist, once described the feature of something disturbing and dangerous as a catalyst to not only shock the audience but to "create a space in them so that they would receive something new, giving them a different awareness"⁴⁷. Glass with its innate symbolism and subconscious associations is the perfect means to create this new awareness.

⁴⁵ Megan Hoetger, "Blog Response ByTiresiasby Heather Cassils," *Performance Research* 19, no. 3 (May 4, 2014): 58–59

⁴⁶ Marina Abramović, Dobriša Denegri, and Stefania Miscetti, *Marina Abramović : Performing Body* (Milano : Charta, 1998).

⁴⁷ Ibid



Fig. 6 Jamie Marie Rose. *Walking in Heels (Stepping in Glass)*. (2020)

Many glass artists work performatively these days; one useful example is Jamie Marie Rose who focuses on the psychological effects of glass. Rose combines the precarious nature of glass with performance. Her video work *Walking in Heels (Stepping on Glass)* explores the performativity of gender⁴⁸. The performance manifests as a 4:16 minute clip where a pair of black stiletto heels crunches its way across an endless field of broken glass. The wreckage of glass represents a shattered glass ceiling⁴⁹⁵⁰. The dangerous glass fragments, which is traversed by the pair of feminine stilettos, show that even if sexist barriers are perceived to be broken, navigation within this glass minefield is still perilous.

Watching the visual of a field of broken glass along with the deafening crunching of glass is a disturbing experience for the spectator. It is this pre-existing tenuous relationship between glass and living beings that fascinates me and which I incorporate in my performance with the *Glass Armour*.

⁴⁸ North Lands Creative. 2020. "Jamie Marie Rose Grove 'Walking in Heels (Stepping on Glass).'" Vimeo. June 17, 2020. <https://vimeo.com/430003905>.

⁴⁹ Glass ceiling: a term often used to describe the discriminatory barriers women encounter within higher levels of the organizations they belong in - where they can see the positions they want to be, but an invisible wall prevents them from reaching their desired destination

⁵⁰ Marie A. Chisholm-Burns, Christina A. Spivey, Tracy Hagemann, and Michelle A. Josephson. "Women in leadership and the bewildering glass ceiling." *American Journal of Health-System Pharmacy* 74, no. 5 (2017): 312-324.

Chapter 2: Metaphor and Myth

In this chapter I explore how I conceptualise the object metaphor that is ‘the armour’ with Simone Slee’s theory of abfunction (2016) demonstrated by her work *On Body-Suit* (2000-03). I explored the glass armour within the abfunction definition due to the symbolic nature the armour affords from my perspective of a Chinese Australian artist as an object of patriotic and familial pride. I will build on this by exploring the importance of myths to cultural identity and the perils of myth dislocation.

On Body-Suit functions in the way body-suits are meant to, for protection and security, while also malfunctioning. This body of work consists of a series of white vinyl, padded jackets that exhibit a large hole in the navel area, exposing the wearer’s soft abdominal. The participants dressed in these body-suits describe the jacket as feeling simultaneously comforting and precarious⁵¹. The jackets - whose material qualities are soft, padded and firm - give a sense of security yet they also expose the participants’ stomachs, their most vulnerable area, wide open to the elements.



Fig. 7 Simone Slee. *On_Community*. (2002)

⁵¹ Simone Ann Slee, “Help a Sculpture and Other Abfunctional Potentials” (2016). 2-3

This complex and contradictory space between function and malfunction, both occupying and disputing the two spaces, started Slee's investigation into a new category of describing states of function, a key term that supports my thinking on this project: abfunction⁵². To explore concepts of abfunction and critique function, one must first define function. The earliest definition of function starts with Aristotle, who attributes function of an object to its "what-ness" - for an object to really be what it is, it must realise its purpose by performing its "essential action"⁵³ otherwise it is homonymous. By Aristotle's definition, an eye is not really an eye unless it can see, if it can't see, it just looks like an eye⁵⁴.

The definition of function would later have contributions by architectural discourse, which flips the relationship between function and object in their axiom: "form follows function"⁵⁵. This axiom dictates that the function is the starting point of any design in which form/shape and material follow. However, like Aristotle, if the object, by fault of design, does not serve its function then it too is homonymous⁵⁶. *Glass Armour* can be understood as homonymous if it were only to be defined within the function of a suit of armour.

The function of armour is to protect the body by means of either "deflect[ing] or absorb[ing] the impact of projectiles or other weapons that may be used against its wearer"⁵⁷. If protection is the essential action then the use of glass in the design of the armour would render the object dysfunctional. However, as an art object, it functions exactly as it should - autonomous, detached from purpose: functionless. It occupies a space that is both dysfunctional as a suit of armour yet functional as an art object, manifesting the complexities within function.

It is within this complex space that abfunction lies, a neologism coined by Slee (2016) which means "to move away from function": it simultaneously acknowledges and reveals function while diverting away from the "prerequisites of function in the forming of an object"⁵⁸. In this way her *On Body-Suits* both give the wearer a sense of security as well as vulnerability in her shaping/forming of the suits. Likewise in *Glass Armour*, there is a deep consideration for materiality in the use of glass against the naked human flesh. The solidness and heaviness of the glass can make the wearer feel protected if it weren't for the fact that any impact that it absorbs in an act to protect the wearer could also cause it to shatter, harming the wearer.

Within the *Glass Armour*, I allude to the Chinese epic *Romance of the Three Kingdoms* which depicts the rise and fall of heroes during the Three Kingdom period (169-280 AD)⁵⁹. Susan Nugent, a professor in epic poetry and Greek tragedy explains a phenomenon of the

⁵² Ibid 61

⁵³ Ibid 20-22

⁵⁴ Ibid 20-22

⁵⁵ Susan Lambert. *Form Follows Function?* Trafalgar Square. 1993.

⁵⁶ Simone Ann Slee, "Help a Sculpture and Other Abfunctional Potentials" (2016). 20-22

⁵⁷ Peter Mansoor. 1998. "Armour." In Britannica.

<https://www.britannica.com/topic/armour-protective-clothing>.

⁵⁸ Simone Ann Slee, "Help a Sculpture and Other Abfunctional Potentials" (2016). 92

⁵⁹ Ulrich Theobald, "Three Kingdoms 三國, 220~280 CE," Chinaknowledge.de (Ulrich Theobald, 2019), <http://www.chinaknowledge.de/History/Division/sanguo.html>.

contemporary Greek living literally and metaphorically in the shadow of the Parthenon. Similar to the Greek, the Chinese also hold myths that reflect a cultural heritage that is both a source of pride and meaning but also a possible burden to contemporary society⁶⁰. Uzelac frames the contemporary context when talking about how these myths still influence the values in Chinese culture today despite fading in relevance through the passage of changing times as the world is becoming more globalised⁶¹.

Myths can be understood as the narrativization of collective human experiences.⁶² Joseph Campbell, American writer and professor of literature in comparative mythology and religion, identifies two of the main functions of myth as to “validate and support specific moral orders” within the social environment where the myth originates and to “carry individuals through various stages and crises of life”⁶³.

Mythic dislocation occurs when myths are passed onto new audiences who no longer resonate with these foundational stories due to the development of new technologies and new collective experiences⁶⁴. The dislocated myths fall out of sync with this new audience by validating moral orders that may no longer be relevant to this new crowd⁶⁵. This does not mean these foundational stories no longer have value, but it may be an opportunity for new readings of these stories in ways that may be more relevant to the new social environment.

One of the most important values that is portrayed in Chinese myths is pride, and the pursuit of living up to an ideal⁶⁶. This value is central to the upbringing of Chinese descendants who may be taught from a young age to live up to an ideal that is presented by a parental/authority figure, and any action/result that goes against this idealistic image is a mark of shame⁶⁷. This ideal draws parallels with Freudian concepts of the Ego Ideal or the Superego as it later came to be known⁶⁸ (refer section on *Constructed Ideals and Reactions Against Them*). The armour is symbolic of the traditions and values that are passed on to younger generations, bringing both a sense of strength and identity whilst weighing heavy on their psyche. These values both realise a function, yet also bring about unexpected properties as a suit of glass armour would.

⁶⁰ Susan G. Nugent. *Heroes, Heroines and The Wisdom of Myth*. The Teaching Company. 1994.

⁶¹ Gregory Ross Uzelac, “Harnessing the Myths of Now: Restoring Social Harmony through Mythic Art” (2022). 10-13

⁶² Ibid 10

⁶³ Ibid 13

⁶⁴ Ibid 10

⁶⁵ Joseph Campbell and Eugene C Kennedy, *Thou Art That : Transforming Religious Metaphor* (Novato, Calif.: New World Library, (2001). 5-8

⁶⁶ Catherine L. Costigan, Josephine M. Hua, and Tina F. Su. "Living up to expectations: The strengths and challenges experienced by Chinese Canadian students." *Canadian Journal of School Psychology* 25, no.3 (2010): 223-245.

⁶⁷ Ibid 223-245

⁶⁸ Seymour C Post, *Moral Values and the Superego Concept in Psychoanalysis* (Library of Social Sciences, 1972).



Fig. 8 NC Qin (Nancy Yu). *Glass Armour - breastplate and shoulder guards*. (2021) Photographer: Pascual

In *Glass Armour*, I have invoked Ancient Chinese myths and histories from the Chinese 14th Century classic *Romance of the Three Kingdoms* by Luo Guanzhong to demonstrate the values that have been held in high esteem in Chinese culture. In my work, reliefs of two famous sworn brothers who were Shu Han generals: Zhang Fei and Guan Yu are carved into the cuirass/breastplate of the armour. In Chinese culture, Guan Yu and Zhang Fei are figures remembered for their loyalty to their vassal lord Liu Bei and their figures are often seen at the entrance of temples as guardian gods (Men Shen). To the average mainland Chinese person these characters are symbolic of loyalty, fealty and strength⁶⁹.

My purpose for bringing in these two iconic Chinese characters is far removed from their canonical symbolism, to me they represent 'pride' and 'wrath' due to their fatal flaws⁷⁰. Rather than focusing on their life at the apex of their power, I was drawn to the events that eventually lead to their downfall - the part of their stories that people often glide over.

⁶⁹ Mary H. Fong. "Wu Daozi's Legacy in the Popular Door Gods (Menshen) Qin Shubao and Yuchi Gong." *Archives of Asian Art* 42 (1989): 6–24.

⁷⁰ Fatal Flaw: often shown in Greek Mythology "refers to a character trait possessed by a person that ultimately leads to his downfall" - "Fatal Flaw | Literature Vocabulary | Literature | Glossary | Ultius," www.ultius.com (Ultius), accessed October 23, 2022, <https://www.ultius.com/glossary/literature/literature-vocabulary/fatal-flaw.html>.

Guan Yu was a very powerful warrior but a very arrogant general. At the end of his life, he was tasked with defending Jing Province from the other two kingdoms Cao Wei and Dong Wu. Dong Wu was especially determined to claim Jing Province from the Shu Han, as they believed Shu Han were borrowing the Jing Province from them during the alliance of their two kingdoms but the territory was never returned. It was an important province as it held the strategic location with water and land routes to the rest of China territory. In the final battle, Guan Yu was advised again and again by his military strategist to stay within the walls of Jing Province as the Dong Wu general Lü Meng was trying to draw him out but Guan Yu would not listen as he had full faith in his own ability and instincts as an esteemed general. He would leave the province to his subordinates Mi Fang and Shi Ren, whom he had shown contempt for in the past, and they would surrender the key bases of Jing to Dong Wu. Having most of his soldier's families taken hostage, Guan Yu was eventually deserted by his soldier's and isolated he committed suicide in front of the Dong Wu army. Learning of his sworn brother's death, Zhang Fei would increase his abuse of his men until they could no longer tolerate their mistreatment and mutinied against him in the middle of the night.⁷¹

Guan Yu's story with its themes of pride and isolation resonated with my personal one. While Guan Yu and Zhang Fei are featured as fierce warriors on the *Glass Armour's* breastplate, imagery of their ultimate ruinations are inscribed on the backplate, symbolic of the two sides of the same coin - the duality of pride and shame. In bearing this glass armour rife with mythic symbology, I also bear the weight of cultural traditions.

⁷¹ Guanzhong Luo and Martin Palmer, *The Romance of the Three Kingdoms* (London: Penguin Books, 2018).



Fig. 9 NC Qin (Nancy Yu). *Glass Armour WIP - backplate in wax.* (2022)

Chapter 3: Interchanges of Culture

The use of culturally specific symbolism can disrupt the wider audience's interpretation of an artwork but it may allow the artist to address a particular type of viewer who is intimately affected by these cultural conversations⁷². Examples such as Angela Tiatia's *Walking the Wall* (2014) which confront stereotypes placed on Pacific female bodies, demonstrate a reaction from the female Samoan community due to the incisive usage of her sacred Samoan leg tattoos⁷³. In the reception of this work, there are different types of audiences, the people within her community who understand the significance of her exposed cultural tattoos, and others who can understand the general sexualization of Pacific bodies that she is commenting on, but fail to grasp the significance of what is being revealed⁷⁴.



Fig. 10 Angela Tiatia. *Walking the Wall*. (2014)

This struggle between the constructed identity and true identity is a subject that pervades the discourse of many artists who work on the liminal interstice⁷⁵ of cultures. This is possibly due to

⁷² Gregory A. Cajete and Dilafruz R. Williams. "Eco-aesthetics, Metaphor, Story, and Symbolism: An Indigenous Perspective: A Conversation." *Research handbook on childhood nature: Assemblages of childhood and nature research* (2020): 1707-1733.

⁷³ Victoria Wynne-Jones. "Walking the Wall and Crossing the Threshold: Angela Tiatia, Kalisolaite 'Uhila and Shigeyuki Kihara's Counter-Hegemonic Choreographies." *Choreographing Intersubjectivity in Performance Art*, pp. 205-232. Palgrave Macmillan, Cham, 2021.

⁷⁴ Ibid 205-232

⁷⁵ Interstice: a space that intervenes between things (Merriam-Webster)

being on the borders of culture, they are more sensitive to the diverse array of ideals that are characterised within different cultures as simultaneously an insider and outsider to both⁷⁶.

Tiatia is a New Zealand-Australian artist who works with performance and video to explore contemporary culture with themes of gender and colonialism inflected by her Samoan heritage⁷⁷. Her video work *The Pearl* (2021) fabricates a realm that is “hyper-beautiful, hyper-surreal”⁷⁸ while unpacking a battle between the Samoan and the Western gaze. Within the imagery of the plastic hot pink shell, which opens the video work. The shell harkens to Botticelli’s Venus, the goddess of love, beauty and sensuality, while the plastic aesthetic draws up associations with Barbie dolls. The marriage of the two is representative of what Tiatia views as the western ideal of the Pacific Islander identities - beautiful, delicate women ready for marketplace consumption⁷⁹.

⁷⁶ Dov Cohen and Etsuko Hoshino-Browne. "Insider and outsider perspectives on the self and social world." *In Culture and social behavior: The tenth Ontario symposium*, pp. 49-76. Hillsdale, NJ: Lawrence Erlbaum, 2005.

⁷⁷ "Angela Tiatia | MCA Australia," (MCA), accessed October 20, 2022, <https://www.mca.com.au/artists-works/artists/angela-tiatia/>.

⁷⁸ Emma-Kate Wilson, "Angela Tiatia Responds to Henri Matisse," *ocula.com* (Ocula Magazine, October 22, 2022), <https://ocula.com/magazine/conversations/angela-tiatia-responds-to-henri-matisse/>.

⁷⁹ Tamasailau M. Suaalii. "Deconstructing the 'exotic' female beauty of the Pacific Islands and 'white' male desire." *Women's Studies Journal* 13, no.2 (1997): 75



Fig. 11 Angela Tiatia. *The Pearl*. (2021) Art Gallery of NSW

The Pearl isn't only a representation of Samoan women as delicate flowers, but also a reclamation of identity. The drumbeat soundtrack acts as a war cry against the stereotypical sexualized imagery of submissive Pacific Islander women, symbolised by the flower, and a call for feminine action and agency to smash the doll-like ideals that have been imposed on them by colonial commodification⁸⁰. The water spilling out into a downpour, drowning and washing away the imagery of forced identities. The subversion of the Western male gaze comes to a final fruition and climax as a confrontational image of the pearl appears at the very end with a machete embedded deep in its perfect facade. The ideal - destroyed.

Tiatia's challenge to colonial stereotypes made a profound impact on my own practice dealing with forced ideals and identities within the Chinese-Australian narrative. The video work displays the harm of the stereotypes forced onto Samoan identities, with stereotypes being the mimetic thoughts of Western society. However, Tiatia does not submit to these 'phantoms' in her work; she vigorously drowns out these cultural pigeonholes using her own personal and cultural imagery and voice. In *Glass Armour*, I also aim to speak specifically to audiences entrenched in Chinese culture through the use of distinctly Chinese myths and symbolism.

⁸⁰ Tamasailau M. Suaalii. "Deconstructing the 'exotic' female beauty of the Pacific Islands and 'white' male desire." *Women's Studies Journal* 13, no.2 (1997): 75

The importance of the cultural context and its influence on the reading of an artwork can be further distinguished in Xiao Lu's installation and performance *Dialogue* (1989), which appears at a pivotal political moment in China. At approximately 11am on February 5th, 1989, Xiao Lu, a young artist fresh out of Zhejiang Academy of Fine Arts, pulled out a gun in the crowded exhibition of *China/Avant-garde* showing in the National Art Museum of China, and fired two shots into her installation *Dialogue* consisting of two telephone booths. These shots later became popularly referred to as "the first gunshots of Tiananmen"⁸¹.



Fig. 12 Xiao Lu. *Dialogue*. (1989) National Art Museum of China

Xiao Lu's work comes from a personal anecdote the artist described in her autobiographical novel, *Dialogue* (2010), where she confesses to being sexually abused by a trusted guardian⁸². The work, for Xiao Lu, is an expression of the frustrations and "impossibility of communication across the gender divide"⁸³.

Despite the anecdotal inspiration behind *Dialogue*, it cannot be separated from its context. The gunshots rang out during a politically charged period, where after 40 years of censorship, the

⁸¹ Xiao Lu. *Dialogue*. Hong Kong: Hong Kong University Press. 2010. pp. vii–xv. ISBN 9789888028122.

⁸² Ibid

⁸³ Luise Guest, *Half the Sky* (Dawes Point, Nsw: Piper Press, 2016). 42

Chinese government had relaxed their control over art, literature and public discourse⁸⁴. Chinese citizens, emboldened by this openness, would publicly discuss issues such as political corruption, student demonstrations would occur such as the occupation of Tiananmen Square, the centre of Beijing, leading to the events of June 4, 1989⁸⁵. A few short months after the shots in the National Art Museum of China (only 3km away from Tiananmen Square), army tanks would open fire on unarmed civilians that were part of the student demonstrations occupying Tiananmen Square⁸⁶. In hindsight, it could not be helped that those gunshots of *Dialogue* were seen as a precursor to the tragedy that unfolded, its reading co-opted by its context⁸⁷ as noted by Luise Guest, an Australian researcher on Chinese Art. In the aftermath, the gunshots were read not as a personal, confessional, artistic expression by the artist but a challenge to official authority.

There are many ways to interpret the significance of the gunshots. Some viewed them as constructs of “feminine anger and emotion” due to Lu being a woman wielding a gun⁸⁸. Some interpreted them as “performative violence as a challenge to the [Chinese] law” and thus political and national ideology⁸⁹. Li Xianting, one of the curators of *China/Avant-garde* saw it as a “new mentality yearn[ing] to be set free” after so many years of being constrained⁹⁰.

Regardless of which interpretation, they were all a reaction against authority in its many forms. Whether it was Lu’s private rejection of her father, who was a champion of Soviet socialist realist painting, by making her seminal work using installation and performance methods, or her confrontation against her abuser (also a parental figure), they both represent a repudiation of authoritative figures who would have made critical contributions to her formation of her self-identity at a young age⁹¹. Publicly, the gunshots were a political statement, rejecting the larger social environment that Xiao Lu was part of, and privately, it was a rejection of the psychological dominance parental figures have had over her life.

Years later Xiao Lu would acknowledge that while she may have authorship over *Dialogue*, she no longer had ownership of the interpretations of the work once out in the world, instead they belonged to society⁹². Just like Nietzsche’s phantom of ego, *Dialogue* stems from an individual’s pursuit of confronting her superego demons, however, her voice is overridden and overwhelmed by the viral thoughts of society about the events of Tiananmen Square.

Reflecting on the fate of *Dialogue*, an artwork whose interpretation is at the mercy of its time, challenged me to consider unintended interpretations of my own work. Glass Armour is an idea

⁸⁴ Ibid 35-36

⁸⁵ Ibid 36

⁸⁶ Ibid 36

⁸⁷ Ibid 43

⁸⁸ Ibid 43

⁸⁹ Ibid 36

⁹⁰ Ibid 37

⁹¹ Ibid 42-43

⁹² Gao Minglu (translated by Philip Tinari) “The Sound of Gunshots Half a Life’s Dialogue: On Xiao Lu’s Dialogue” *Xiao Lu* (1989-2013)

that has been germinating for quite some years in my head, its inspiration stems, similar to Lu's *Dialogue*, from a personal event in my life. However, I cannot fail to notice the politically tense context of 2022 in which I operate within as an artist. 2022, only two years after the outbreak of the global COVID-19 pandemic, nicknamed controversially as the "China Virus" by president Trump⁹³, and the year Russia invaded Ukraine. It is not a far leap to layer political meanings on a work riddled with Chinese metaphor and war symbolism just as feminist/gendered readings may emerge given the fact that I am a woman. However the work is interpreted, whether my personal narrative will prevail or be overridden by the phantom of society's ego, *Glass Armour*, like *Dialogue* to Lu, remains an expression of my personal response to the world as I have experienced it.

⁹³ Mishal Reja, "Trump's 'Chinese Virus' Tweet Helped Lead to Rise in Racist Anti-Asian Twitter Content: Study," ABC News (March 18, 2021), <https://abcnews.go.com/Health/trumps-chinese-virus-tweet-helped-lead-rise-racist/story?id=76530148>.

Chapter 4: Thus Spawns Glass Armour

In this chapter I will give a brief overview of my praxis and technical challenges I came across, I reveal the denouement to both the challenges and the work while reflecting on the broader implications of *Glass Armour* performance.

Before beginning my body of research into the *Glass Armour*, I had a solid foundation in cast glass methodologies (refer chapter 1), which I had been developing since 2014. However, each project presents its unique challenges and one of the challenges I came across in the making of this body of work was casting the lamellar platelets that make up the leg and pelvic armour. Albert Dien in his *Study of early Chinese Armor* tells us that lamellar armour appeared in China during the Warring States period (481 BC–221 BC)⁹⁴. It consists of small overlapping platelets that are laced together in horizontal rows.

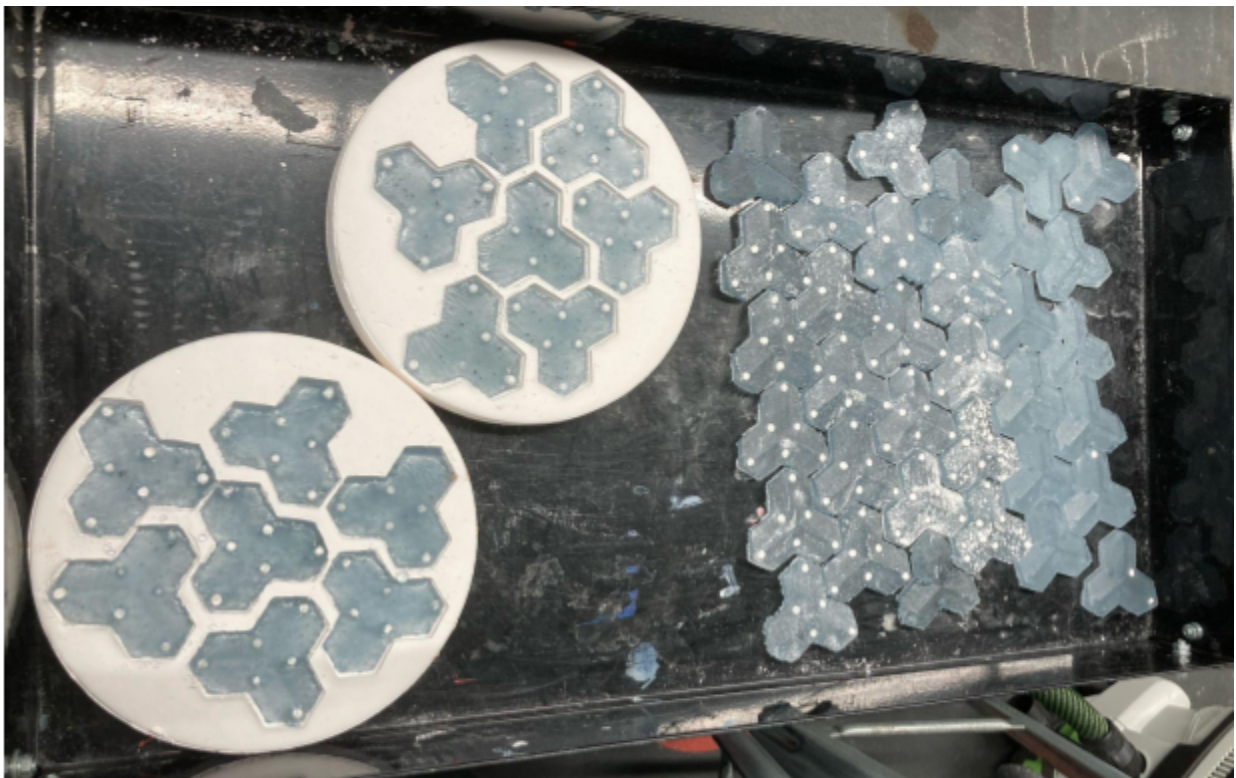


Fig. 13 NC Qin (Nancy Yu). *Glass Armour WIP - lamellar pieces*. (2022)

In this work three critical challenges emerged. The first challenge with creating lamellae out of glass were the numerous holes that needed to be either drilled or cast into the form. The issue with drilling holes in glass so close to the edge is the high risk factor of the glass chipping off entirely with the hole so I opted to design holes in the cast. Although this seems like an elegant

⁹⁴ Albert E. Dien. "A study of early Chinese armor." *Artibus Asiae* 43, no. 1/2 (1981): 5-66.

solution, it presented other problems such as plaster unwilling to settle into the small holes in the wax creating air bubbles which I resolved using a vacuum chamber.

The next issue was in the steaming of the wax, due to the weakness of the plaster-silica mould and the force of the steam, the small plaster protrusions would often fall off the mould. I resolved this by reducing the silica in the plaster-silica mix by 2-5% and using ice water instead of room temperature water to allow the vacuum chamber enough time to process the plaster.

The last issue was the glass casting, where the glass often refused to run into the crevices between the protrusions and the edge of the lamellae. To solve this problem, I experimented with various temperatures and frit (crushed glass). Eventually I resolved this issue by holding the heat at a temperature of 900°C for 2 hours (refer Appendix I) using furnace frit that had been crushed to near powder.

Moving past the studio engagement to the reception of the work, in chapter one I set up the performance scene, here I continue the journey as far as it has gone so far. *Glass Armour* is my artistic contribution to this movement towards mindfulness among Asian diaspora. Through an endurance performance of wearing nothing but a heavy suit of ornate, purple, cast glass armour, I reflect the shifting perspective of the function of culture and heritage in contemporary contexts.

As I stand bare and vulnerable with only a suit of glass armour to conceal and protect me, trying to hold myself upright, the weight of the armour bears down on me. The purplish-grey glass covers me like a giant bruise. It should look dignified as purple is associated with regality but here the saturation is almost absent and appears like the purpling of a bruise on the way to healing.

The thick cast lead crystal armour weighs near to 100kgs. It seems like it shouldn't because the glass' translucency makes it appear light and airy, but just like culture, which is implicit and pervasive, its presence is felt. Just like culture, glass is enduring, left untouched it could last millennia, outliving generations. Physically, it is a suit of glass armour that burdens me; symbolically it is the rich, beautiful, yet also precarious historical and cultural heritage that burdens me, a young diasporic woman. With echoes of my rising heartbeat and laboured breathing filling the room, the human stand overpowers the awe of aesthetic admiration for the glass armour, the human narrative pulls the audience away from their distant spectatorship and injects involved concern into their beings. This tension is awareness. And awareness is the beginning of mindfulness.

There becomes a tipping point where the audience is suddenly aware of the weight of the glass armour. With sweat beading down and muscles shaking in the performance, the performer endures, but the question of how long the performer can tolerate the weight might have drifted across the spectators' minds. There's a tension, what if the performer collapses from muscular failure? Will the glass armour survive? Will the performer be unharmed?

It is better to turn those questions inwards. What cultural behaviours and traditions have we inherited? Do they still serve us in this changed world? What cultural burdens are we unaware of?



Fig. 14 NC Qin (Nancy Yu). *Glass Armour WIP.* (2022)

Conclusion

This paper unpacks my perspective, activities, and artistic choices on the creation of *Glass Armour* work as performance. In Chapter One, I outlined my positionality, key definitions and theoretical underpinnings. In the following chapters I explored the creative context of my work through materiality, performance, myth and dialogue, and in the final chapter I unpack my process and details of the outcome and learnings from the studio.

Over the course of my life, and during the formative emotional heartbreak I endured, I came to see pride as a suit of armour that I wore everyday for my emotional protection, but when a bullet to my self-esteem actually hit the armour, it shattered under the impact with the pieces cutting into me, the wearer. The cuts were the feelings of shame that stopped me from reaching out. The armour became a burden instead of protection. I questioned why I carried/bore its weight on me for so long.

Although I am not a hero from the Three Kingdom period (220 - 280 AD), I empathise with the experience. This empathy comes from the culture that has been passed down to us where we are taught pride, honour, and saving face is something to be valued above all. Maybe Guan Yu's pride was the attribute that made him such a revered warrior and maybe my pride made me strive to be strong and good at what I do in my practice, so there is value and function in pride, but should it be valued above all else? Does too much pride make us, as individuals and collectives, malfunction? The *Glass Armour* reflects these questions in its unconventional and precarious materiality, and burdened on my slight, naked frame, it reflects the heaviness of the heritage thrust upon us.

It is in this backdrop of change that intersection cultures operate under, positioned at the convergence of two cultures they have more than one culture/perspective they can draw from and grow out of. More and more, it has become evident to Asian diasporic identities that the taboo of mental health has become a burden to those living in the 21st century. Organisations such as the Singapore Mental Health Film Festival are popping up with a "mission to break negative stigmas against mental health"⁹⁵. These types of public normalisation of speaking out about a topic previously forbidden by pain of cultural ostracization/losing face shows a slow but sure shift towards culture changing over time.

Through the process of the making and performance of *Glass Armour* I contribute my own experiences and story as an intersection culture. By entwining centuries old Chinese myths with my own 21st century anecdotes, I offer a new perspective to the knowledge of the traditions in both artmaking practices within glass and the cultural impacts of inherited value and myth. Through the consideration of glass as a material to create a suit of armour, it interrupts the "form follows function"⁹⁶ generation of functionalism resulting in a dysfunctional design. *Glass Armour* aims to both reveal and move away from the traditional function a suit of armour is meant to

⁹⁵ Simone Ann Slee, "Help a Sculpture and Other Abfunctional Potentials" (Pdf, 2016). p17

⁹⁶ Louis H. Sullivan. "*Form follows function.*" De la tour de bureaux artistiquement (2009).

fulfil. This deliberate acknowledgement of previous function and diverting away from it reveals a more complex relationship than the conventional binary of function vs dysfunction relationship that is easy to tack onto an art object.

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Appendix I: Kiln Schedule for Lamellae Frit Cast

		Temperature (°C)	Rate (°C/hr)	Time (hrs)	Total Time (hrs)
1	↑	740	50	14:48	14:48
2	↑	900	20	8:00	22:48
3	→	900	-	2:00	24:48
4	↓	490	25	16:24	41:12
5	→	490	-	2:00	43:12

Note: I used frit that I created from furnace glass, which means the melting temperature is higher than other types of glass i.e. lead crystal. These temperatures can be adjusted for the type of glass being used.

I also kept the kiln door closed and the bungs in after the schedule and let the glass cool naturally to room temperature. This is so I can reduce the use of electricity. It is possible in this case because the pieces are so small and thin that they do not require much annealing.