

# Confirmative Praxis

## MA Contemporary Dialogues

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MA Graphic Design

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**Despite Everything,  
I'm still me.**

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I'm still me.

An Autoethnographic Journey Through Praxis

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## Introduction

This research and work is delving into the larger issue of endangered species and their causes, and my attempt to create an informative and interactive piece. Illustration serves as the medium for story-telling. In an attempt to further connect with the target audience, site-specific illustrations are used. The visual style is informed through autoethnographic research, borrowing elements from both the Philippines and Mexico. In an attempt to relate to the subject matter of this research, this work uses sustainable methods such as Risograph and Linocut.

This research is heavily based on my own experiences as a Filipino and Mexican woman living in Wales. During the Explorative Praxis module I found myself without direction on the approach for my project. I formulated a mindmap, creating a scattered mess of ideas and projects, but ultimately was drawn to endangered animals. Researching endangered animals, I quickly discovered that many animals facing extinction are endemic to islands. At the same time, I was also experimenting with Risograph for the first time. Unsure of the style I wanted to pursue for Risograph, I looked to the endangered island animals, and then my culture for inspiration. The final product produced for Explorative Praxis consisted of Riso prints of animals and plants endemic to islands that were listed as Critically Endangered (or worse, such as Extinct in the Wild) on the IUCN list.

For the Confirmative Praxis module, this work focuses on animals (and insects) native to Wales, as my primary audience likely lives in Wales. This work additionally incorporates an interactive scavenger hunt. The shift from illustrations to site-specific illustrations paired with an exhibition spanning across both floors of the gallery established the need for research into space and site-specific works.

## Methodology

### Autoethnography - Whatok



Figure 1. Whang Od, a Kalinga tattoo artist and her tattoos. Barredo, A. (2013) *Whang Od (Fang Od): Last Mambabatok*.



Figure 2. Photo of my dad and his tattoos. Gamez, J. (2021).

How is autoethnography defined? Heewon Chang (2008, p.43) suggests, “Stemming from the field of anthropology, autoethnography shares the storytelling feature with other genres of self-narrative but transcends mere narration of self to engage in cultural analysis interpretation”. Chang (2013, p.107) also states that it is a “highly personal process” in which the “researchers themselves are the foundation of autoethnography”. Autoethnography is also great at offering an insight into our own personal cultural experiences, highlighting and engaging

“ourselves, others, culture(s), politics, and social research” (Adams, Jones and Ellis, 2015, p.1). That is not to say autoethnography is not without its own criticisms. For example, Laura Farrell (2017, p. 11) approached the method of autoethnography for her research, but was apprehensive as it could be seen as “too narcissistic” and “self-indulgent”. Another common criticism is best stated by Patricia Leavy (2020, p.57); “by opening up their personal life to the public, a researcher lets go of some privacies and invites possible criticism.” However, despite these criticisms, I selected autoethnography as the foundation of my research. I felt that “opening up” and being vulnerable is an experience when making art, and that with moderation, I could avoid being “too narcissistic.” This research is dependent on my personal experiences and connections to my culture; my Filipino and Mexican heritage. For example, my father is a very prominent figure in my life. His body is tattooed, and each has a symbolic meaning. Furthermore, I take the cultural influences (e.g., Filipino tattoos) and research them.

When developing the geometric art style of my work, I heavily based my illustrations on *whatok* (also known as *batok* and other names), or “permanent body adornment or tattoo, which was once prevalent all over the Philippines” (Clariza, 2019, p.81). In Filipino culture, tattooing and storytelling play a huge role in connecting “its wearers to their ancestors and deities via the intertwined experience and expression of words, sounds, imagery, and text, all reflecting on the state of the body, mind, and spirit” (Clariza, 2019, p.81-82). Tattoos are interpreted based on the person that they are on, with some motifs that have meanings orally passed down, and other tattoos “chronicling ancestral milestones” (Clariza, 2019, 82). According to Clariza (2019, p.82), *whatok* can also commemorate experiences, such as in the case of Whang-od’s tattoos that “elicit happy memories” (figure 1). Every tattoo is unique to the individual. I have someone close to me in my life that is very decorated with some of these beautiful tattoos; my father. When I asked my father what his tattoos meant, he told me that:

The birds with the heads on my left arm are all of you guys. The birds on my right arm are my nieces and nephews. The spearheads are for being ready to fight.

The turtle shell is for longevity. The shark fins are for protection. The fishnet on my trap shows I am the provider for the family. The waves are for life and the squares that look woven represent being Filipino. (Gamez 2023) [see fig. 4]

The tattoo on my ankle is derived from my father's arm (figure 3). It is a small part of his wrist cuff tattoo, with the addition of the Filipino sun and stars from our flag. It was a way for me to begin to connect with my Filipino side. Due to my connection to these tattoos, and the idea that most endangered animals came from islands, I began to research more into the tattoos and their geometric patterns. When looking at my illustrations, if you compare the linework in the backgrounds to different elements of the traditional *whatok*, similarities arise. This work also carries over the geometric elements of both *whatok* and Mexican cultural influences.



Figure 3. Gamez, F. (2024) *Ankle tattoo*

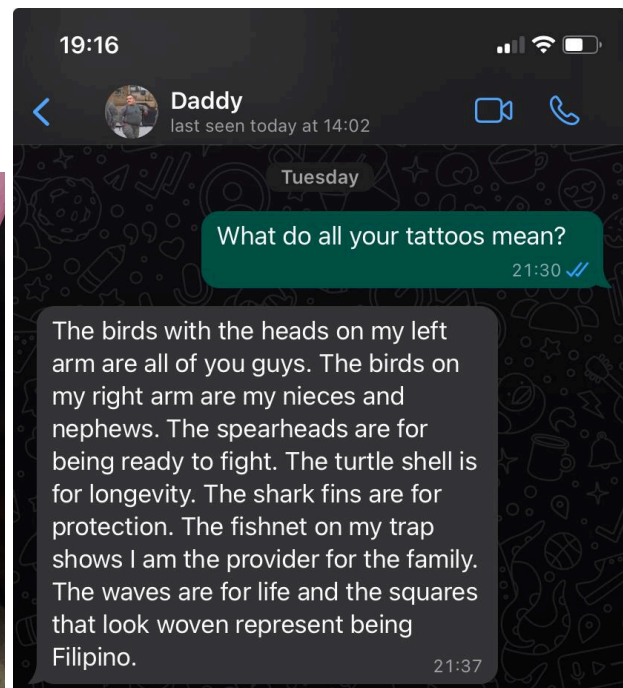


Figure 4. Conversation with my father, asking him the symbolism behind his tattoos.

## Autoethnography - Alebrijes



Figure 5. Hernandez, A., (2011). *Mascara Dios Murcielago*.



Figure 6. Hernandez, A. (2018), *Chimalli Ahuizotl*.

Continuing on the search for cultural influences of this research, I identified several different forms of expression from Mexico. Two works in particular that I examined were *Mascara Dios Murcielago* (figure 5) and *Chimalli Ahuizotl* (figure 6). I was particularly compelled by the angular components of both works. Further research directed me towards *alebrijes* (figure 7), a type of sculpture depicting hybrid animals with comparable angular elements. *Alebrijes* are a form of folk art that originates from Mexico City. These colourful sculptures are constructed from either wood or papier mâché and depict whimsical creatures painted with bright acrylic colours (Bartra, 2013, p.68). According to Bartra (2013, p.69) *alebrijes* serve “no immediate practical function” and exist as art “to be purchased and admired.” Pedro Linares is credited with the creation of *alebrijes*. While ill, Pedro experienced a hallucination of a “donkey with butterfly’s wings, a cockerel with bull’s horns, [and] a lion with an eagle’s head” (Bartra, 2013, p.69). These works further influenced my illustrative style. While the *whatok* encouraged

my work to feature a story in every illustration, both the *whatok* and *alebrijes* influences the geometric elements of the animals themselves.

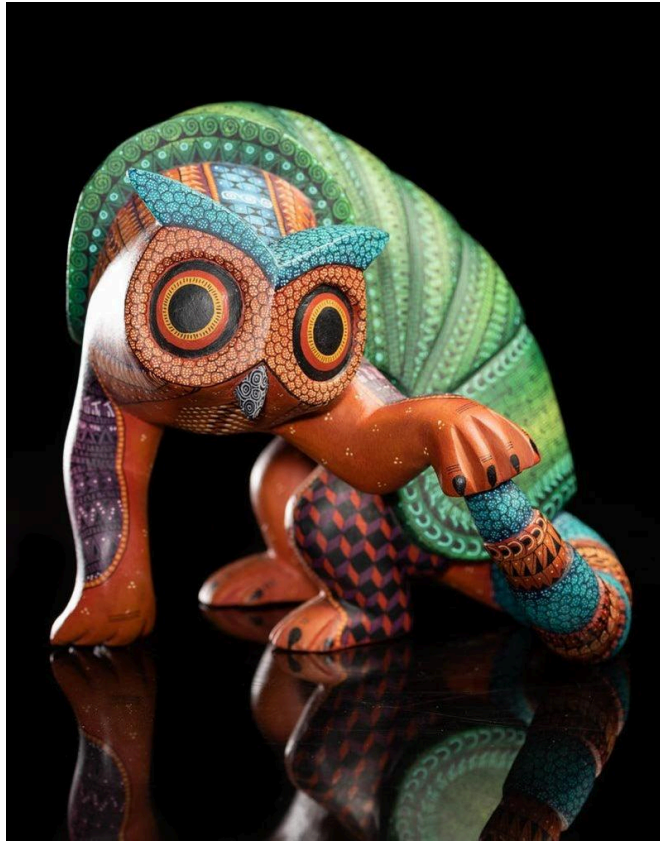


Figure 7. Hernandez Workshop (no date). Owl Armadillo fusion Alebrije [Wood carving, painted].

## **Autoethnography - Rediscovery**

Chang (2008, p.53) states that “doing, sharing, and reading autoethnography can also help transform researchers and readers (listeners) in the process.” This work transformed me, allowing me to form a deeper connection with my cultural identities in ways that I previously did not have. My mother is Caucasian with a history of Native American lineage, while my dad is half Mexican and half Filipino. I am multi-racial, but due to us living in the United States and being forced to live a life based on traditional American values, I feel strangely white. I feel like a part of my identity is missing.

“Auto-ethnographical works on mixed Native American, African, and Mestiza/Feminist experience [...] show the complex dichotomy between what a person wants to be and what a person is forced to be. These stories vividly illustrate the plight of those who find themselves torn between one race or culture and another.” (Hurd, 2019, p.XVII)

While my quest to uncover my identity may not have been the focus of this work, it helped shape my work. Recognising the difficulty in expressing my identity and culture, I sought to understand my heritage through reflective and in-depth research. I analysed parts of my culture that I neglected during my upbringing. This work has allowed me to discover and embrace a new side of myself. This work has also shown me that a variety of my traditions mirror that of my ancestors before me, such as passing down tattoos and their memories with them.

## Space and Site-Specificity



Figure 8. Serra, R. (1969-1970) *Splash Piece: Casting* [Lead, 19 x 108 x 179 inches]. Jasper John's studio, New York.  
Photo: Gianfranco Gorgoni. Courtesy Gianfranco Gorgoni and Studio of Richard Serra.



Figure 9. Serra, R. (1981) *Tilted Arc*. [Weatherproof steel, cylindrical section 12 ft. x 120 ft. x 2 1/2 in.] Federal Plaza, New York.  
Photo Ann Chauvet

In an effort to engage with my audience, I opted to shift my research to animals native to the country of Wales. I felt that while illustrating endangered animals endemic to islands was important, localising the animals would have a greater impact. This work also features a scavenger hunt located around the gallery, both encouraging audience participation and challenging the notion that an artist's work must be confined to one area. I believe that the scavenger hunt aspect paired with the highly localised animal illustrations allow for this work to be classified as a site-specific work. Without the influence of the space that the work and research reside in, the work would not have manifested. According to Tatja Scholte, "site-specific installation artworks are highly diverse in form, content, and meaning" (2022, p.41). In Scholte's *The Perpetuation of Site-Specific Installation Artworks in Museums: Staging Contemporary Art*, she often mentions installation pieces or performance works (e.g. figure 8 and 9). Despite the difference in mediums, she does discuss different theories as to how

something might be considered “site-specific.” Scholte mentions the theorist Miwon Kwon, who states that:

site-specific art was initially based in a phenomenological or experiential understanding of the site, defined primarily as an agglomeration of the actual “physical” attributes of a particular location [...], with the architecture serving as a foil for the art work in many instances. (2002, cited in Scholte, 2022, p. 42)

Scholte further defines site-specific installations with Robert Barry, who states that the removal of a site-specific art would mean the work would be destroyed (2022, p. 51). In addition to these two theories, Scholte also introduced her analysis of Lefebvre’s theory of the three modalities of space, and that site specific work should consider the physical (conceived), social (perceived), and symbolic (lived) spaces (2022, p. 80-81). Physical space represents the “transformation from abstract representations to real spaces”, moving sketches to the physical world (Scholte, 2022, p. 82). Social space describes spaces in which individuals within a perceived space know how to behave and act as dictated by the space (Scholte, 2022 p.83-84). Symbolic space is best defined directly by Scholte, where “[e]very space [...] carries a symbolic or cultural meaning for its “inhabitants” and “users,” and represents a specific set of sociocultural values” (2022, p.86).

Using these ideas and theories, I have concluded that this work falls under site-specific art. For example, if this work were to be relocated, not only would the layout and experience of the exhibited work change, but the animals chosen may not have the same significance to the area that they are relocated to. For instance, if the work were to be relocated to the United States, the audience likely will not connect with the animals as much as they do here in Wales. If I were to relocate the work to the United States, I would choose animals related directly to the U.S. or to the state that the work would be moved to, thus changing the experience. An example of a piece similar in concept to this would be Richard Serra’s *Splash* (1969-1970). While it was a performance piece intended for only one location, it was performed at multiple locations, with

each iteration of the performance being specific to the site that it was performed at. It is also worth mentioning that while Kwon criticises *Splash* and questions the impact of reiteration on site-specific art, philosopher Kevin Melchionne rejected the notion that the relocation or reiteration of a work causes the work to lose its intended meaning (Schotle, 2022, p. 55, 59).

Furthermore, my work follows Lefebvre's spatial triad. Physical space is represented with Risograph, bringing my sketches and illustrations to life on paper with its colourful ink. Physical space is represented with linocut stamps and shelves placed around the exhibition, ready to be interacted with to allow individuals to complete a scavenger hunt. Social space is taken into consideration for this work, as those in exhibition or museum spaces perceive the world differently in these spaces. Allowing an interactive work breaks the cohesion of most galleries and invites a sense of play and experimentation for individuals participating in the scavenger hunt. The symbolic space is more complicated and defined by the location itself. The exhibition location is within the University and has the literal and symbolic meanings of "education" and "opportunity." This further allows individuals to have the expectation to gain knowledge, and thus creating a scavenger hunt within the academic environment solicits individuals to participate. The gallery in which the body of work is also influenced by my peers, and "[f]rom a "neutral space," the galleries transformed into a "lived environment," where the artists became the "new inhabitants" of spaces that had formerly been solely the domain of museum directors, curators, and managerial staff" (Schotle, 2022, p. 88).

## Artist Influence

Several works influenced me throughout the process of creating the illustrations, however most were cultural works such as tattoos or a collective aesthetic belonging to a sculpting style. There were three artists that influenced my work outside of the cultural context: Pam Wishbow, and the Harrison brothers.

### Pam Wishbow

While not necessarily a Riso artist, she uses techniques that share similarities with a Riso printer. Pam (2023) states on her prints that she sends her illustrations through her laser printer multiple times, unable to replicate identical prints. Pam's illustrations use a limited colour palette, often limited to two or three colours. Her illustrations feature inks overlapping to create new colours, similar to my own process with Riso printing. I looked to her prints for inspiration with colour pairings at times for this body of work. However, her use of an inkjet printer as opposed to a Riso printer caused several revisions to my own work due to the limited number of inks that I had access to.

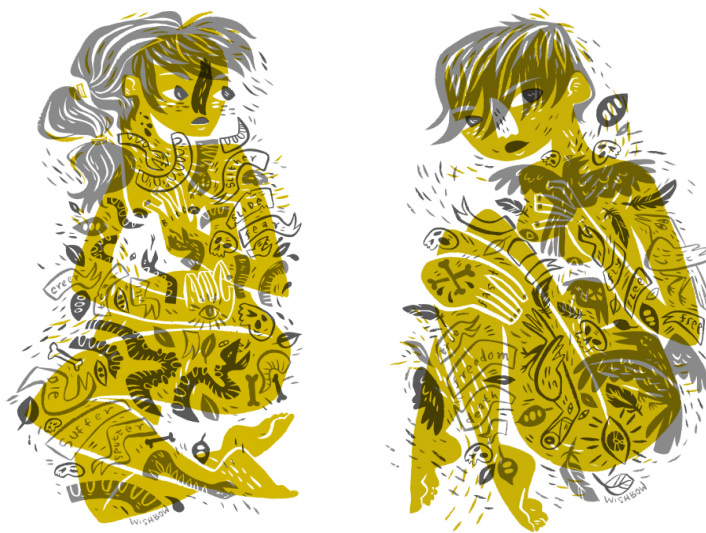


Figure 10. Wishbow, P. (2014) *Tattooed Ladies*.

## Under the Skin

James and Ed Harrison are brothers creating screen printed images depicting animals facing extinction. When conceptualising my research and creating my first Riso prints, I originally had no idea who the Harrison brothers were, nor what *Under the Skin* was. After attending a tutorial with Gav, I was introduced to *Under the Skin*. Launched in 2015, *Under the Skin* aims to “create prints to help fund organi[s]ations and foundations that protect endangered species” (Risher, 2020). The brothers create limited edition screen prints of animals with a unique twist hidden in every print; UV interactive phosphorescent ink reveals anatomically correct skeletal remains of the animals in question when a blacklight is present (Risher, 2020).

Entertaining the idea of incorporating skeletons into my own work, I examined the work of the Harrison brothers. While incorporating skeletons directly into my Riso prints was impractical, I had the idea to create a scavenger hunt at which stamps of skeletons could be collected at each print.

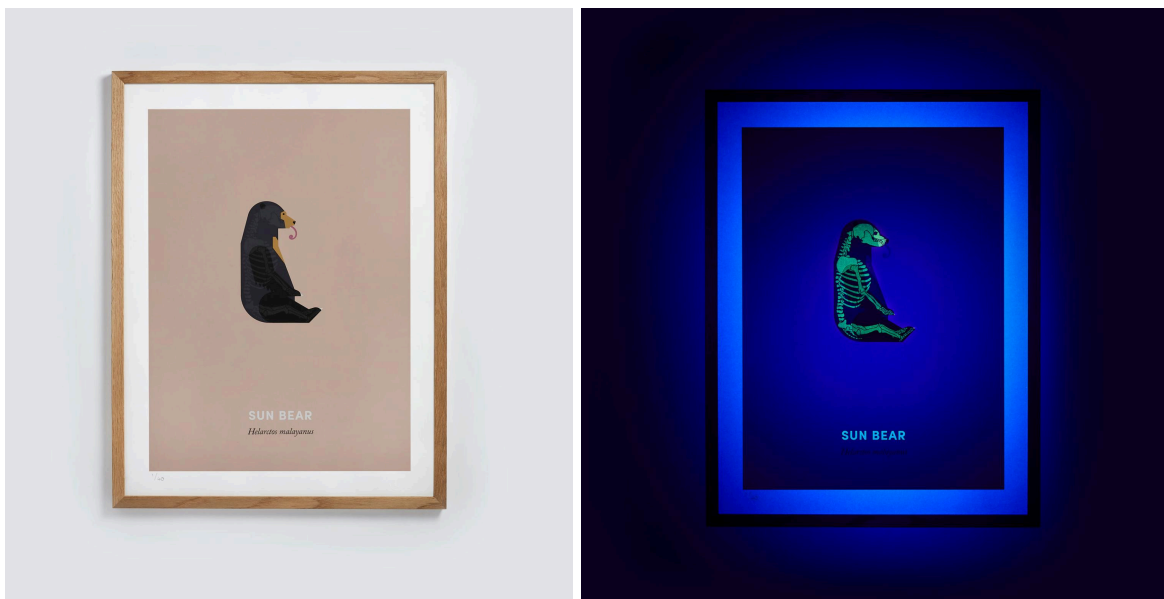


Figure 11. Harrison J. and Harrison E. (no date). *Sun Bear*.

## Process



Figure 12. Mathews, F. and Harrower, C. (2020) *Red List for Britain's Mammals, Saving Britain's Wildlife*.



Figure 13. Gamez, F. (2023). Close up of Riso print, showing imperfect alignment and texture of Risograph.

Choosing materials for this body of work was done in a way to keep the project as sustainable as possible (within limitations). For example, linocut can be eco-friendly when using the battleship grey lino, as it is fully biodegradable as it is made from linseed oil and cork dust (Marshall, 2023, p.19). Water-based inks are also eco-friendly, dry quickly, and are safe for kids, but lead to inconsistent prints due to the quick drying time (Morley, 2016, p.51). Inconsistent prints were a worthwhile trade-off for this work, as children interacted with the piece, and it needed fast drying ink due to the scavenger hunt element.

Risograph is also “more environmentally-friendly than other printing methods” due to the soy inks used with printing (Komurki, Bogoni and Bendandi, 2021, p.9). Soy inks also create

less air pollution due to the lower amounts of volatile organic compounds found within the inks (Komurki, Bogoni and Bendandi, 2021, p.9-10). In addition, the inks lack the need for toner, thus have “no need to fix [an] image on paper with heat, as photocopiers or laser printers do” allowing the printers to use less energy (Komurki, Bogoni and Bendandi, 2021, p.10). While the ink is environmentally-friendly, it does have the unfavourable consequence of never drying. For this work, it is not an issue as the prints made were framed. Another downside of risograph is that prints never align perfectly (see Figure 13). While some individuals may find this bothersome, it gives Riso prints character and texture.

While sustainable materials may not have been needed for this body of work, I felt that given the subject matter choosing a sustainable method was important. The animals and insects chosen for this project are all listed on the IUCN list for Wales (see figure 12) or have a direct connection to Wales. Each animal listed belongs to a certain category that describes the severity of decline according to the IUCN and Red List for Wale’s Mammals. According to figure 3 and the IUCN, the animals are listed as the following: Data Deficient, Near Threatened, Vulnerable, Endangered, Critically Endangered, and Extinct. The species listed below are also placed on the IUCN list due to human interference. Here is a brief run down on each animal, and why they were chosen:

## Highland Tiger



Figure 14. Gamez, F. (2023) *Highland Tiger*

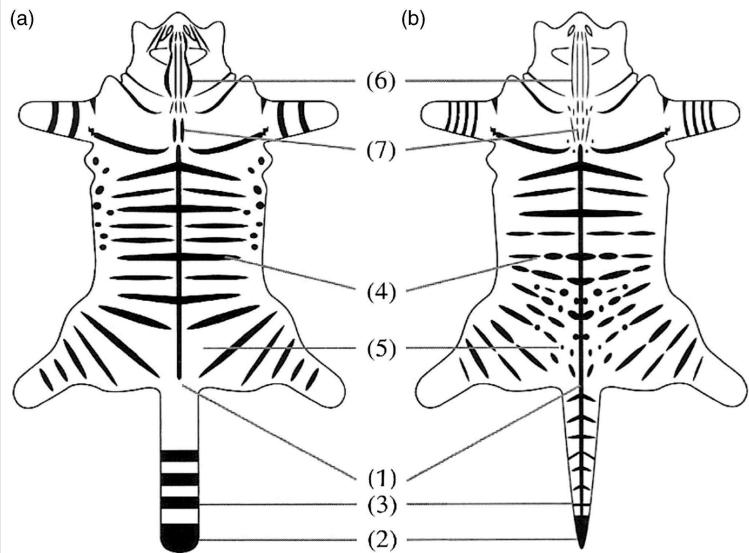


Figure 15. Macdonald MW, Daniels MJ, Driscoll C, et al. (2004) *The Scottish Wildcat: Analyses for Conservation and an Action Plan*. Wildlife Conservation Research Unit, The University of Oxford.

The introduction of house cats to the habitats of the Highland tiger has led to the hybridisation of this species (Howard-McCombe, 2023, p.4761-4762). As best described by Howard-McCombe et. al. (2023, p. 4762), “[c]urrently, no wild-living or captive Scottish wildcat is measurably free of domestic cat ancestry.” As this animal is considered extinct in the wild here in Wales, the main colour for this illustration is purple. Fluorescent pink and medium blue Riso inks were used in combination to create purple. Highland tigers look similar to tabby cats but have a few distinguishing marks (see figure 15). The most noticeable differences include the unbroken stripes on the hind legs/tail base and the large round tail on highland tigers. Highland tigers also have thicker stripes on their tail. When illustrating my version of the highland tiger, I simplified the patterns, but kept the thick tail and tail stripes. The background of the illustration contains elements of foliage and a poison bottle. Feral cats “can be legally controlled” and hybrids are not protected in Scotland, meaning that the wildcats are sometimes killed after being

mistaken for a feral tabby (Macdonald, 2019, p.6). The highland tiger illustrated is in distress, as it lies in a puddle of poison.

### Pine Marten



Figure 16. Gamez, F. (2023) *Pine Marten*



Figure 17. Robson, K. (2023) *Pine Marten*.

These animals are experiencing a population decline due to deforestation and illegal fur trading (McNicol et. al., 2020, p.5107). There is currently an operation to translocate pine martens from Scotland to Wales to increase the population (McNicol et. al., 2020, p.5106). Considered critically endangered in Wales and signified with the colour red, this print was made with the combination of bright red and teal Riso inks. When layered, the inks form a dark green (almost black) colour, which was used for elements such as the fallen log and any line art. The fallen log illustrates the struggle for pine martens to thrive in their habitat due to deforestation. Tufts of fur float away from the pine marten, symbolising the illegal fur trade industry that also damages the population numbers. Comparing the illustration to Figure 17, the pine marten maintains the same body shape, yet has more simplified features, such as the face and paws.

## Red Squirrel



Figure 18. Gamez, F. (2023) *Red Squirrel*



Figure 19. Bakker, C. (2014) *Red Squirrel*.

The introduction of the non-native grey squirrel has led to a sharp decline in the red squirrel population, due to the spread of the squirrelpox virus (Shuttleworth et. al., 2022, p.99). Grey squirrels are immune to the squirrelpox virus, while the virus is deadly to red squirrels (Shuttleworth, et. al., 2022, p.99). Habitat fragmentation is another leading cause for the decrease in the red squirrel population, having a potential effect on the gene pool for squirrels (Hardouin et. al., 2021, p.572). The red squirrel is considered endangered here in Wales, which is given the colour of orange. To create this illustration, orange and mint Riso inks were used, with any overlapping colours creating a dark brown colour. The brown colour gained from overlapping the colours illustrates a fallen branch to symbolise the habitat fragmentation caused by deforestation. To illustrate the red squirrel, I once again used images of the animal (Figure 19) as a base. Some parts of the squirrel may have been exaggerated (e.g., the tufts of fur on the ears), however the red squirrel presented in the Riso print.

## Moss Carder Bee



Figure 20. Gamez, F. (2023) *Moss Carder Bee*



Figure 21. Falk, S. (2021) *Bombus muscorum* queen - near Saltfleet.

Currently in decline due to “loss and fragmentation of habitat through agricultural intensification” (Olds et. al., 2019, p.27). In other words, overgrazing/inappropriate grazing, lack of food to forage, etc. have been contributing to its decline (Olds et. al., 2019, p.27). Classified as vulnerable, the colour associated with this category is yellow. For this print, the colours yellow and purple were chosen, as in a previous project I used this colour combination (Figure 22), and in doing so I discovered that layering translucent purple and yellow inks, a colour very similar to black is created. I created an illustration featuring a bee on a purple flower due to the moss carder being a pollinator. Using images such as Figure 21, I was able to determine that moss carder bees have a distinct dark orange spot on their back, along with the classic black and yellow stripes. To create this effect, I layered purple onto yellow at different opacities. Areas that I wanted to appear black I layered both purple and yellow at 100% opacity.



Figure 22. Gamez, F. (2023) *Platymantis insulatus*

### Small Blue Butterfly



Figure 23. Gamez, F. (2023) *Small Blue*



Figure 24. Barlow, D. (2023) *Small Blue butterfly (Cupido minimus)*.

Scarcity of the kidney vetch, the Small Blue's main source of food, can lead to a decline in population (Ellis et. al., 2017). The most common reason for a lack of kidney vetches includes livestock overgrazing the land (Ellis et. al., 2017). Due to this butterfly being classified as near threatened, the colour that I needed to feature was green. This proved to be challenging for me,

as I wanted the small blue to appear with a blue-grey colour (as the butterfly appears in Figure 24). Ultimately, I chose the colours yellow and teal, and layered them to create the green that symbolised the near threatened status. The flower featured on this print is a simplified kidney vetch, as it is the Small Blue's primary source of food.

### Natterjack Toad



Figure 25. Gamez, F. (2023) *Natterjack Toad*



Figure 26. Hart, T. (2007) *Natterjack toad*.

The natterjack toad was considered extinct in parts of Wales due to habitat fragmentation and urbanisation, only to be reintroduced in the 1990's (Muir, et al., 2020, p.6). This species was primarily chosen due to the reintroduction programs in place in Wales. As this animal is only classified as a protected species, I decided to choose colours that best matched the animal. Initially grey and yellow were chosen, however grey was not dark enough for this print. As a result, I used black at the max opacity of around 70-80% to create a dark grey. Natterjack toads have several spots, raised parotoid glands ("warts"), and a distinct yellow stripe running down their back (Figure 26). I simplified the parotoid glands and spots, while making

sure to keep a very clear yellow line running down the back of the toad. The toad is illustrated in a sand dune/marsh like environment, as this is its natural habitat here in Wales (Muir, et al., 2020, p.8).

### Alcathoe Bat



Figure 27. Gamez, F. (2023) *Alcathoe Bat*    Figure 28. Hows, M. (2019) *Alcathoe Bat*.

There is currently not enough information on this species, as it was recently discovered in the UK in 2010 (Zulmahilan, 2021). As there is very little information on the Alcathoe bat, it is classified as data deficient by the Mammal Society and IUCN. Data deficient uses grey to indicate its category. To illustrate the Alcathoe bat, I used a combination of grey and black ink on the Riso printer. The Alcathoe bat is small (Figure 28) and has small eyes with large ears. I translated this into my illustration in a simplified style.

All the Riso prints feature elements in the background, frequently representing flora or expressive, repetitive lines to bring more character and life into the illustrations. These simple

yet expressive lines reference Filipino tattoos. Figure 8 depicts a page from the Boxer Codex depicting various tattoos with floral motifs. Elements create an iterative motif throughout the composition of each print similar to the repetitive nature of Filipino tattoos. These motifs are portrayed throughout the undivided body of work. Furthermore, elements of *whatok* and *alebrijes* are used in the stamps/bones and booklets. As opposed to using anatomically correct skeletons, I chose to take creative liberties to use repetitive shapes which borrowed influence from both Filipino and Mexican cultures.



Figure 29. Boxer codex [manuscript], (ca. 1590).

## Exhibition

Issues arose at every step in planning for this work. I inquired about the use of plinths when submitting my exhibition proposal. However, I was instead given shelves for the stamps to be placed on. As my exhibition is a highly interactive piece, I was very apprehensive about this. At the beginning of opening night, one shelf almost separated from the wall. Halfway through the night, another shelf detached from the wall completely, thankfully with no injuries. A large hole was left in the shelf's stead.

Despite the shelving malfunctions, the rest of the exhibition went well. I received feedback from a few individuals, one of my favourites being "I had no idea what the stamps were for, so I put them all over my arms." At least two individuals did not realise the work was a scavenger hunt and proceeded to put the stamps all over their arms. Several individuals were apprehensive about participating in the scavenger hunt, but many came back to me stating that they found all seven animals and were very happy. At least five children participated in the scavenger hunt, three of whom were part of my partner's family and made it a race to see who could find the next animal first.

Of all the feedback received, I have concluded that:

1. The work needs to be labelled more clearly. Several individuals saw the stamps and Riso prints but did not realise they were part of a scavenger hunt.
2. Plinths or a more sturdy surface should be used in the future. Humans are unpredictable and are prone to leaning on things like shelves. A plinth would be a much more solid option, thus creating less of an opportunity for accidents to happen.
3. A personal observation of mine is that I would like to use a different type of material for the stamps. The ink itself was fine, but a softer type of lino (while not biodegradable) may be a better option for creating more clear stamps.

4. Children were frustrated when the stamps did not line up properly. This work may benefit from smaller stamps or self-inking stamps that display better accuracy and are not prone to slipping.
5. One more option to help individuals with the experience as a whole would be to include instructions in the booklet itself. I would like to include a page or two of simplistic instructions accompanied by visual aids in the form of illustrations so that participants understand how to use the stamps and participate in the scavenger hunt at any point, with or without me present.

## **Conclusion**

The intended outcome of this work was to provide an interactive work that highlights a few of Wales' endangered animals. In an attempt to educate others on the harsh realities of the environmental decline in a light-hearted manner, I included fun-facts about the animals while keeping the Riso prints colourful. I used sustainable methods when creating my work, such as linocut and Risograph not only to challenge myself, but to help reduce the impact on the environment that my art causes. To encourage audience participation and deviate from the standard of art exhibitions, I constructed an interactive scavenger hunt.

With the addition of an interactive element to the piece, several issues transpired. For instance, due to pressure exerted onto the shelves, one shelf was dismounted from the wall, while a second shelf was rendered loose and unsecure. Additional issues include the materials of the stamps, as the lino I used was too hard, thus making stamping a tedious process for the user.

Despite the challenges, I have also gained a love and respect for printmaking, with an emphasis on Riso printing. In the future, I would like to continue with this work for different

organisations, with an emphasis on print making and site-specificity. While I am open to creating illustrations outside of endangered species, I would like to continue with the style that I have developed and continue to Riso print.

I learned a lot from the process of creating a new style based on a culture that was only connected to me by blood. By employing the newfound method of autoethnography as the base of my research, I am now able to connect with two cultures after researching aspects of them I never thought that I would. Exploring traditional Filipino *whatok* revealed that I have followed my own tradition, even if by accident, by taking parts of my father's tattoos and transferring them onto my own body. Further research into *alebrijes* showed me that creating and having art just for the sake of it is okay. I may only know a fraction of who I am, but now I have the methodologies to continue my journey on self-discovery through art. And should I feel that my identity is fractured again, I can just look in a mirror and remember the wise words of Toby Fox (2015): "Despite everything, it's still you."

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