

DUNEDIN SCHOOL OF ART

ART AND FOOD SYMPOSIUM



EXHIBITION DSA GALLERY

AUGUST 20-25 2012

CATALOGUE

雲中之飯
吳子雲

RICE AMIDST THE CLOUD

CHEE WANG NG

CHEE WANG NG

Ode to the Farmer

A Seedling is Sown in Spring,
Autumn Harvest of Ten Thousands Grains,
Four Seas Bound. No Idle Field.
The Farmer is Starved to Death
Toiling the Crop at the Mid-Day Sun.
Beads of Sweat Drip to the Soil.
What is Within the Heap of Rice?
Morsel upon Morsel Filled with Toil

Li Shen, c. 772 – 846 CE

Rice Amid the Cloud

Cloud -

Aotearoa New Zealand - Land of the Long White
Cloud

Centre -China-The Middle Kingdom -

A contemporary dialogue with the 5,000 years of
Chinese Visual Culture

including its regional, vernacular, custom, folk,
literary, and fine arts from a
Chinese diaspora prospective.

Or-

The focus of self identification in the global context
in redefining the history of modernity.

Rice -

A staple food that is vital for survival as well as a
cultural signifier -

the leitmotif of the series that embraces and
nourishes all of life, ethics, and humanity.

Chee Wang Ng -

Ng (Surname) Chee Wang (Personal Name) - Son of
Cloud.

Video



108 Global Rice Bowls, 2008 壹佰零捌個全球化飯碗
Single-channel video. 5:24 min

Each clang corresponds to each of the 108 bowls, like a bell it pierces through emptiness of phenomena and enlightens the mind into awareness. 108 are the number of beads in a Buddhist rosary, a complete cycle of a prayer. Chinese diaspora, diverse voices, sing across the globe.

108 Global Rice Bowls 壹佰零捌個全球化飯碗 was awarded 'The Best Documentary Non-Professional Film Award' by a panel of eight judges at The First Mid-Atlantic Chinese Film Festival 首届美□□语□影□ with entries from both the U.S. and China. June 10th, 2012

Rice Bowl Homage to Sol LeWitt 飯碗尊敬給索爾·勒威特
Single-channel video, 2010, 2:42 min.

'Take a white bowl, place it on a lazy-susan, using a marker, draw from the bottom of the bowl while turning the lazy-susan.'

Installation

The Community Gathers for Dinner 百姓來吃飯, 2008
Mixed media with audio 152.4 cm x 152.4 cm x 122 cm.

Eight different shapes and sizes of red bowls of rice sharing the feast of the five stars at the round red table of 'The 100 Surnames', which is ringed around by red velvet ropes with the recording of children reading from 'The 100 Surnames.' The classic 'Hundred Family Surnames' 百家姓 is a rhyming poem in lines of four characters from the early Song Dynasty 宋朝 (960 - 1279), together with the 'Trimetric Classic' 三字經 and the 'Thousand Character Classic' 千字文, the primers for learning Chinese characters for ages, especially in the Chinese diaspora. Common folk and Community are often referred to in the 'Hundred Surnames' 百姓.

Who are these 'Communities' at dinner in our Global Society?

Photography

Favourable Abundance Infinitely 久餘順利。

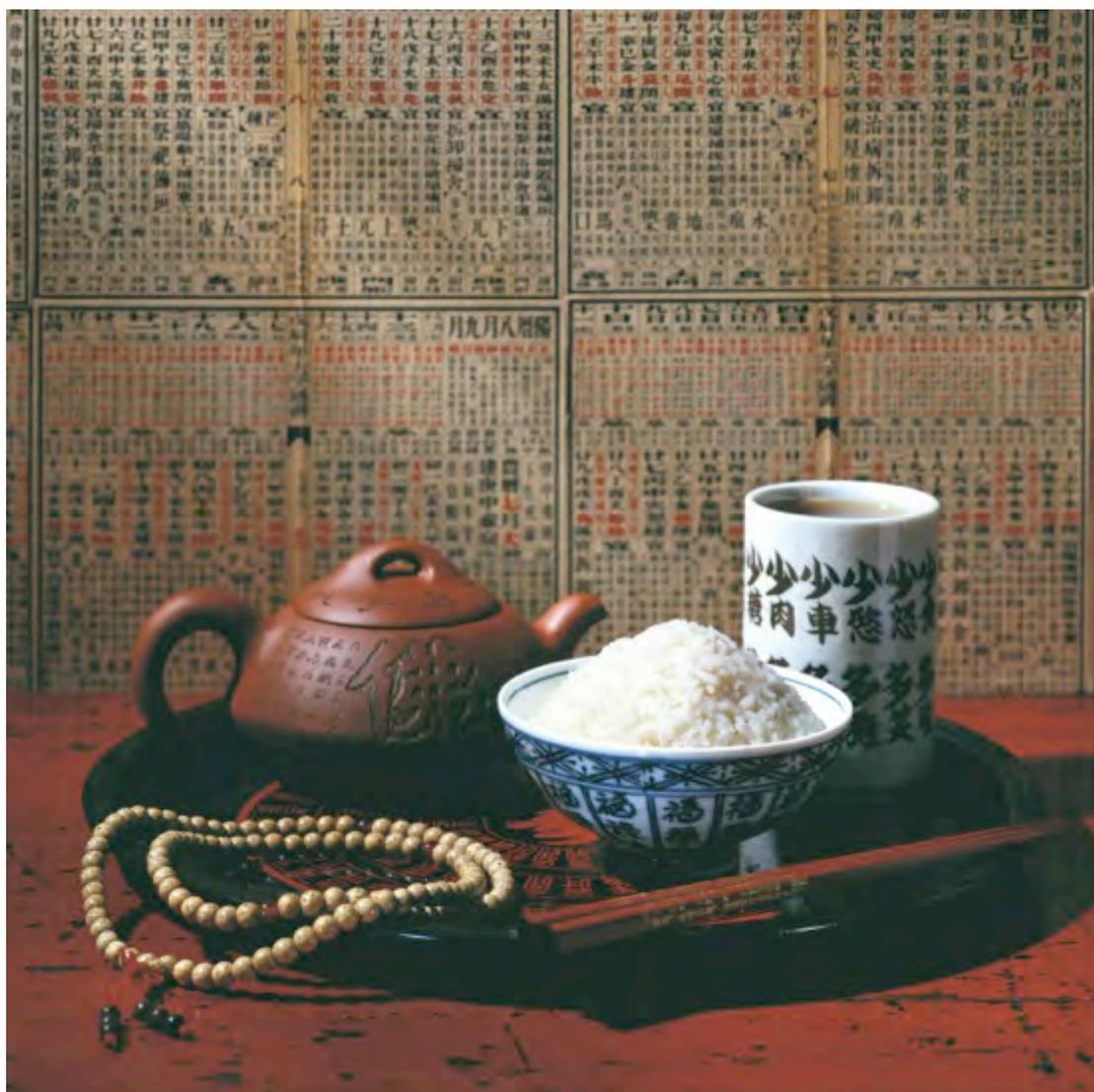
Lambda Print, 1998, 122 cm x 122 cm.

Nine 九 = 久 (Infinite) gold-fish 魚 = 餘 (Abundance) swim along 順流 (Favourable) with blue carp 鯉 = 利 (Benefits) China.

Fulfilment of All Desire 事事如意。

Lambda Print, 2000, 122 cm x 122 cm.

Persimmons 柿 = 事 (Affairs/All Desire) with a plate of lingzhi fungus 靈芝 (*Ganoderma lucidum*), believed to be the legendary immortality herb similar in shape to the head of the sceptre 'Joo-I' 如意 (As you wish/Fulfilment).



A Pearl of Wisdom in Each Word 字字珠機
Lambda Print, 1999, 122 cm x 122 cm.

Each Chinese word is a Han character 漢字, a grapheme/logogram – the embodiment of a concept. Every Chinese character is precise, with rules in the formation of the stroke, stroke placement and order. A meditation with prayer beads imparts wisdom. Use each word with care - a pearl of wisdom.

Wise Beyond His Years 孔融讓梨

Lambda Print, 2000, 122 cm x 122 cm.

When Kung Jung 孔融 (153 - 208), a 20th generation descendant of Confucius 孔子, was four year old, his father asked him to pick a pear from the basket. He chose the smallest. Questioned about his selection, he innocently replied: 'My brothers are all older, they eat more than me. I am small, I don't need much.' His father was proud of his young son: even at his tender age he is wise, unselfish, has respect and admiration for his elders.

Power from Within 1998

Lambda Print, 122 x 122 cm.

Within the egg lies its greatest strength, the embryo with its inner alchemy power to transcend. The perfect balance of the trigram Qian 乾 (Yang 陽) and trigram Kun 坤 (Yin 陰) in harmony with the Tao 道.

Peace without Grief, 2012

Lambda Print, 122 x 122 cm.

A homage to Andy Warhol - 2012 is the 25th Anniversary of Warhol's Death and 50th Anniversary of Warhol Campbell's Soup Cans Series. An iron rice bowl ('iron-clad' job with a steady income = without Grief) on top of rolls of Andy Warhol's (= Peace) iconic Campbell's Soup Cans.

The Great Laughter, 1999

Lambda Print, 122 x 122 cm.

Shrimp 蝦 = 哈 (Ha, Ha!) is a festivity delicacy. There are two related bowls, a big and a small 大小 = 大笑 (Great Laughter), each related and similar yet as individual like a father & his son in a family; and the hierarchy of our society.

Providence, 1999

Lambda Print, 122 x 122 cm.

The red 紅 - 鴻運 (Good Fortune) bowl of rice glows radiant of providence in the state of omnipresence.

Four Seasons of Brilliance 光澤四季.

Lambda Print, 1998, 122 cm x 122 cm.

The China Rose 月季 (Four Seasons) Hibiscus (*rosa sinensis*), also known as the Monthly Rose for its extremely long, nearly continuous flowering season. Its beauty is an embodiment of an everlasting brilliant life.

Longevity and Serendipity 1998

Lambda print, 122x 122 cm.

The peaches 桃 - 壽 (Longevity) in the Daoist deity Xi Wangmu 西王母, Queen Mother of the West's paradise on Mount Kunlun 崑崙山 flower once every three thousands years and takes another three thousands year to bear fruit. Whoever partakes of them will be gifted with immortality. We are presented with these transcendent peaches served on two 雙multi-coloured 多彩 - 好彩 (Serendipity) plates.

Mindful of the Seven Emotions 2000

Lambda Print, 122 x 122 cm.

The supernatural Ming Dynasty 明朝 novel 'Journey to the West' 西遊記 is attributed to Wu Cheng'en 吳承恩 (c. 1500-1582), a fantasied account based on Xuan Zang's 唐僧 (c. 602-664) 17-year westward overland journey to India. Tripitaka 唐三藏, the monk, was lured into a land inhabited only by women, who hindered him in his mission to achieve the holy sutra. His determination was able to overcome all trials and tribulations, including the seven emotions 七情 in Buddhism; happiness 喜, anger 怒, sorrow 哀, joy 懼, love 愛, hate 惡, and desire 欲.

A Bountiful Harvest 2004

Lambda Print, 122 x 122 cm.

In the Analects of Confucius 論語 (c. 475 – 221 BCE), 'Five Grains' 五穀, the harvesting of five different grains - rice, corn, millet, wheat, and soy was acknowledged as the essential staple. A harvest of a single grain is a joy 稻、黍、稷、麥、菽, a blessing that needs to be shared and enjoyed. A bountiful harvest assures more than prosperity. A poor harvest, as warned by Mozi 墨子 (c. 470 – 391 BCE) in 'The Seven Causes of Anxiety 七患 on State Governance,' can lead

to 'Failure of One Grain - called Dearth 饑; Failure of Two Grains - called Scarcity 旱; Failure of Three Grains - called Calamity 凶; Failure of Four Grains - called Want 餓; and Failure of all Five Grains - called Famine 饑.' The maintenance and sustenance of an Ecologically Diverse Production of Food goes hand-in-hand with World Security for it is the Foundation of Global Harmony. We are our brother's keeper and the Custodians of the Future.

Illuminating Pearl of Zen 1998

Lambda Print, 122 x 122 cm.

To cultivate and liberate tranquility, 'emptiness,' and distance from the outside world. The focus of Chán (Zen) 禪 Buddhism is to meditate and achieve the visualization, to a single point of light, of illumination from within.

Bountiful Security and Ample Nourishment 1998

Lambda Print, 122 x 122 cm.

A bountiful harvest of a set of nine 九 = 久 (Infinite) seeds - arrow head, chestnut, ginkgo, melon seed, peanut, sunflower seed, water chestnut, and water caltrop. Each seed in its natural covering 豐衣 (Rich clothing) to protect and to nourish 足食 (Sufficient food) itself with promise of what is to come.

Blessed with Progeny and Wealth 添丁富貴

Lambda Print, 1999, 122 cm x 122 cm.

A green 綠 = 祿 (Status/Wealth) rice bowl with a child 童子枕 - 丁 (Progeny) chopstick rest surrounded by the queen of flowers, peony 牡丹 - 富貴花, an emblem of wealth and luxury.

The Auspicious and Noble 1998

Lambda Print, 122 x 122 cm.

The mythical dragon 龍 is the revered imperial symbol of the Emperor of China and the Chinese called themselves the "Descendants of the Dragon." The noble dragon is in its celestial domain among the clouds 雲 = 運氣 (Auspicious/Fortunate), the bearers of rain and controllers of floods - water, the nexus of life.

Chee Wang Ng 吳子雲

Chee Wang Ng addresses the identity of the Chinese diaspora by reevaluating, challenging, and modernizing traditional Chinese culture that draws upon ancient allegory, metaphor, and mythology by exploring and engaging with different contemporary media.

He has worked for some years with the leitmotif of 'a bowl of rice with chopsticks' in 'Eaten Your Fill of Rice?' - the monumental size photography series, which was the main cultural component in the World Food Prize International Symposium in Des Moines, Iowa, in celebrating the United Nations General Assembly declaration of 2004 as the International Year of Rice. His video '108 Global Rice Bowls' embodies the spirituality of Buddhism. As a Chinese in diaspora, when he looks back it is not for the sheer comfort of nostalgia but to see how far he has come.

Ng had been invited to give talks and lectures about his work to arts organizations in Iowa, Indiana, New Jersey, New York, as well as at the State University of New York at Stony Brook, Queens College, New York, Pace University, New York, Indiana University, Bloomington, and New York University.

Born in Kuala Lumpur, Malaysia, Ng lives and works in New York City. He studied Liberal Arts at Wartburg College, Waverly, Iowa and earned his BFA in Architecture from Rhode Island School of Design, Providence, RI.

Ng has had solo shows at the Godwin-Ternbach Museum, NY; Aljira, a Centre for Contemporary Art, NJ; Pace University, NY; Capital Square, and Plymouth Gallery in Des Moines, IA. His work has also been exhibited at the Corcoran Gallery of Art, Washington, DC; Asian American Arts Centre, NY; Museum of Chinese in America, NY; Art in General, NY; Henry Street Settlement, NY; University of California, Berkeley; State University of New York at Stony Brook; New Jersey City University, NJ; Indiana University, Bloomington; Savannah College of Art and Design, GA; Wilfrid Laurier University, Waterloo, Canada. His art awards

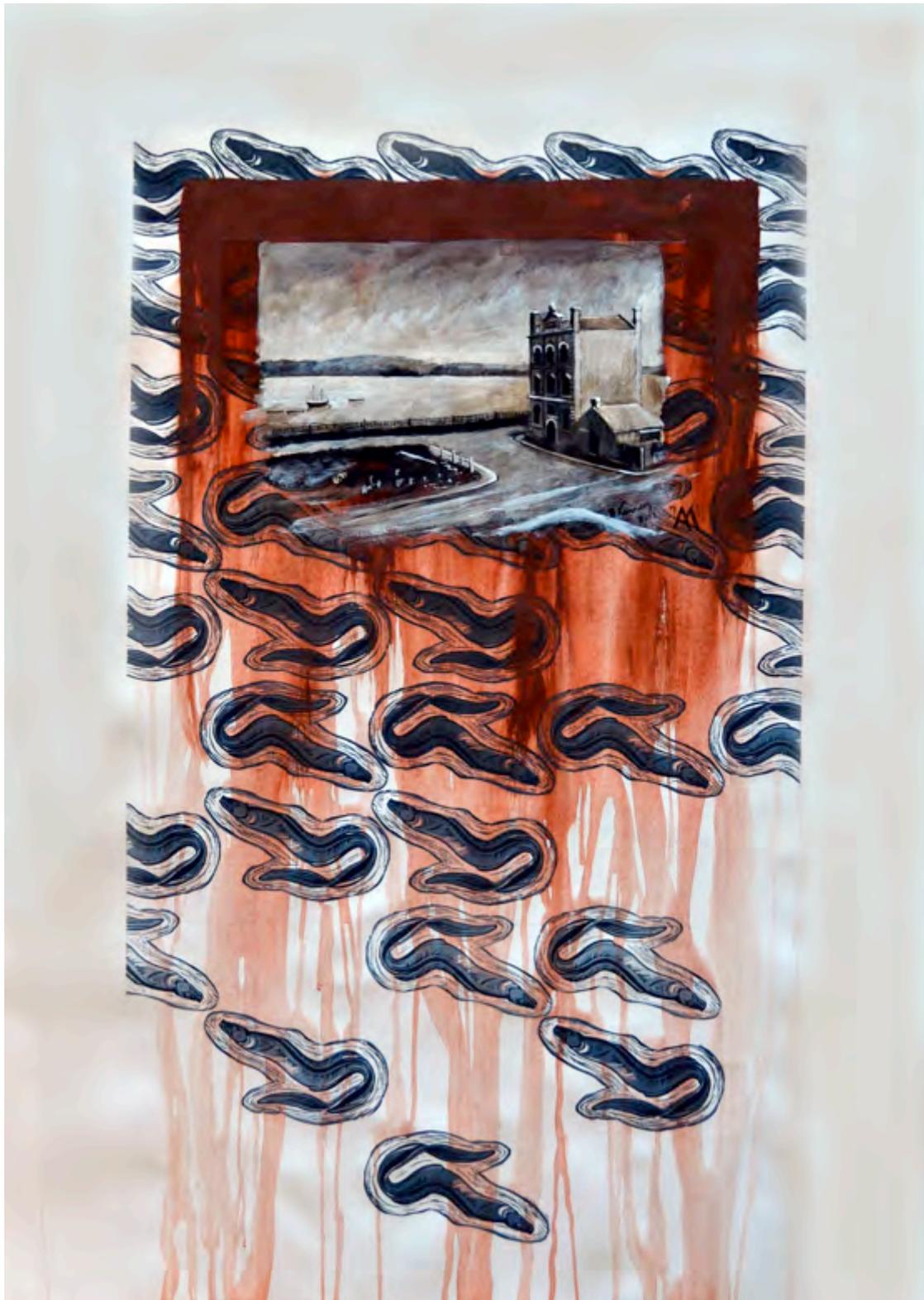
include the Aljira Emerge Six Program, and World Food Prize Foundation 2004 Distinguished Service to the Arts, and has received the New Jersey State Senate Resolution and the New York State Assembly Citation.

PAUL HAMILTON



Paul Hamilton is a culinary arts lecturer at the School of Hospitality & Tourism, AUT University, Auckland. He is also an accomplished margarine carver with over 30 years of experience and has achieved multiple gold medals for his sculptured work at national competition level. The creativity of working with margarine has afforded him the pleasure and challenge of artistic expression, beyond the temporal immediacy of the kitchen and the plate.

**BLAIR KENNEDY/ANDREA
McSWEENEY**



These works are a collaboration between Blair Kennedy (current MFA student at Dunedin School of Art) and Andrea McSweeney (BFA Canterbury University). The mixed media images explore the relationship between food trading at the area of the Toitu estuary and the formation of the site known now as Queens Gardens in Dunedin.

At the time of the arrival of the first wave of European settlers in 1848 commerce between Maori and Settlers flourished. Without this trade in foodstuffs, such as fish and potatoes, the first settlers 'would have been threatened by starvation.'¹ The site of this trade was the estuary above the Toitu stream, between present day Rattray and High Streets, Dunedin. It was at this latterly designated Native Reserve that Maori would bring up their boats and trade with settlers.²

As the immigrant population grew and settlers established their own horticultural and agricultural enterprises, the demand for Maori produce dropped off, although Maori did supply the Dunedin Market with fish into the 1860's.³

Coupled with this was the demand of flat land for building and the need for easy travel routes around the city to support the growing commercial ventures that the Gold Rush in Central Otago made possible.

¹Bill Dacker, *Te Mamae me te Aroha = The Pain and the Love : A History of Kai Tahu Whanui in Otago, 1844-1994.* (1994) p. 31

² Ibid. p. 31

³ Ibid. p. 38

In 1858 it was decided to cut into Bell Hill (the current site of The First Church), and during the 1860s the hill was lowered by some 14 metres (46 ft). The cutting allowed for the passage of transport between the two parts of the town. The southern flank of the hill was completely removed (that area now being occupied by Queen's Gardens). This reclamation work added a considerable area to the central city and changed the landscape around the original docking spot for Maori, which is now several hundred metres inland.

The artworks use images of the foods traded by Maori to create a pattern reminiscent of European wallpapers, an indication of a more equal and harmonious early relationship between Maori and first settlers in Dunedin.

Cancelling out this layer makes 'space' for the painted images of a very European landscape, the formal presentation of Queens Gardens. Queens Gardens represents the dominance of the European population in Dunedin, and the physical barrier of trade between Maori and Pakeha.

Andrea McSweeney BFA (Photography) Canterbury University
2002, Certificate in Cookery 2004

Blair Kennedy BFA (Painting) Dunedin School of Art

Exhibition curated by Peter Stupples

