

Artworks

风·崇墨 Wind · Ink
郭志刚 Guo Zhigang
Ink on paper, 2011
纸本水墨
Courtesy of the artist

风·骨 Strength of Character
郭志刚 Guo Zhigang
Ink on paper, 2011
纸本水墨
Courtesy of the artist

风·流谷墨 Wind · Flowing Ink
郭志刚 Guo Zhigang
Ink on paper, 2012
纸本水墨
Courtesy of the artist

千秋·雨 Centuries · Rain
郭志刚 Guo Zhigang
Ink on paper, 2014
纸本水墨
Courtesy of the artist

千秋·曩墨 Centuries · Ink
郭志刚 Guo Zhigang
Ink on paper, 2017
纸本水墨
Courtesy of the artist

纽约涂鸦 No.09 Graffiti in New York No.09
侯拙吾 Hou Zhuowu
水墨纸本
Ink on paper, 2018
Courtesy of the artist

纽约涂鸦 No.11 Graffiti in New York No.11
侯拙吾 Hou Zhuowu
水墨纸本
Ink on paper, 2018
Courtesy of the artist

纽约涂鸦 No.16 Graffiti in New York No.16
侯拙吾 Hou Zhuowu
水墨纸本
Ink on paper, 2018
Courtesy of the artist

纽约涂鸦 No.19 Graffiti in New York No.19
侯拙吾 Hou Zhuowu
水墨纸本
Ink on paper, 2018
Courtesy of the artist

纽约涂鸦 No.20 Graffiti in New York No.20
侯拙吾 Hou Zhuowu
水墨纸本
Ink on paper, 2018
Courtesy of the artist

肖像-八大山人 Portrait of Ba Da Shan Ren
刘西洁 Liu Xijie
纸本水墨
Ink on paper, 2002
Courtesy of the artist

肖像-苏东坡 Portrait of Su Dongpo
刘西洁 Liu Xijie
纸本水墨
Ink on paper, 2002
Courtesy of the artist

战士1 The Warrior No.1
刘西洁 Liu Xijie
纸本水墨
Ink on paper, 2016
Courtesy of the artist

战士2 The Warrior No.2
刘西洁 Liu Xijie
纸本水墨
Ink on paper, 2016
Courtesy of the artist

胡适 Hu Shi
刘西洁 Liu Xijie
纸本水墨
Ink on paper, 2016
Courtesy of the artist

霍克尼 Hockney
刘西洁 Liu Xijie
纸本水墨
Ink on paper, 2016
Courtesy of the artist

阿斯帕林山国家公园 Mount Aspiring National Park
邵泳 Shao Yong
水墨纸本
Ink on paper, 2018
Courtesy of the artist

维多利亚山 Mount Victoria
邵泳 Shao Yong
水墨纸本
Ink on paper, 2018
Courtesy of the artist

城墙之外 Beyond the Wall
邵泳 Shao Yong
水墨纸本
Ink on paper, 2018
Courtesy of the artist

从皇后镇到西安之交错 From Queenstown to Xi'an
邵泳 Shao Yong
水墨纸本
ink on paper, 2018
Courtesy of the artist

大秦岭 Great Qinling Mountains
邵泳 Shao Yong
水墨纸本
Ink on paper, 2018
Courtesy of the artist

一片终南 Zhong Nan
邵泳 Shao Yong
水墨纸本
Ink on paper, 2018
Courtesy of the artist

大手印, 水墨纸本 Fingerprints
邵泳 Shao Yong
水墨纸本
Ink on paper, 2018
Courtesy of the artist

道果, 水墨纸本 Path and Fruition
邵泳 Shao Yong
水墨纸本
Ink on paper, 2018
Courtesy of the artist

水墨的性格 The Character of Ink
王超 Wang Chao
纸本水墨
Ink on paper, 2015
Courtesy of the artist

水墨 No.7 Ink No.7
王超 Wang Chao
纸本水墨
Ink on paper, 2016
Courtesy of the artist

水墨 No.8 Ink No.8
王超 Wang Chao
纸本水墨
Ink on paper, 2016
Courtesy of the artist

水墨的性格轴 The Axis of Ink
No.7 Character No.7
王超 Wang Chao
纸本水墨
Ink on paper, 2016
Courtesy of the artist

水墨 No.18 Ink No.18
王超 Wang Chao
纸本水墨
Ink on paper, 2017
Courtesy of the artist

水墨 No.20 Ink No.20
王超 Wang Chao
纸本水墨
Ink on paper, 2017
Courtesy of the artist

Prototypical
Joe Citizen
Wood, metal, electronics, 2018
Courtesy of the artist

Aggregation
Tony Nicholls
Audio, wood, carbon fibre,
steel, brass, paint, 2018
Courtesy of the artist

Circumnavigate I
Stefanie Young
Digital photograph, 2018
Courtesy of the artist

Circumnavigate II
Stefanie Young
Digital photograph, 2018
Courtesy of the artist

Circumnavigate III
Stefanie Young
Digital photograph, 2018
Courtesy of the artist

Arcade
Geoffrey Clarke
Video: 30-minute duration, 2018
Courtesy of the artist

Proxy
Geoffrey Clarke
Ink on synthetic canvas, 2018
Courtesy of the artist

Solid State. 11
Geoffrey Clarke
MDF, paint, 2018
Courtesy of the artist

Optica III
Xavier Meade
Digital publication, 2018
Courtesy of the artist

Point of View
Luke McConnell
MDF, paint, light, 2018
Courtesy of the artist

Overlapping Murmurs
Jeremy Mayall
In collaboration with Haco,
Horomona Horo, Kent Macpherson,
Megan Rogerson-Berry and
Reuben Bradley
Ambient sound piece, 2018
Courtesy of the artists

Stepping Towards Sustainable Colour
Rebekah Harman
Wool, rug canvas, 2018
Courtesy of the artist

Yellow River Boat
Gareth Williams
Brass, wood 2018
Courtesy of the artist

Trap
Gareth Williams
Brass, copper mesh, 2018
Courtesy of the artist

A Machine for Living #1
Mark Purdom
Digital giclée print, 2018
Courtesy of the artist

A Machine for Living #2
Mark Purdom
Digital giclée print, 2018
Courtesy of the artist

On the U P Road
Tim Croucher
Acrylic on canvas, 2008
Courtesy of Sarah Mitchell Munro

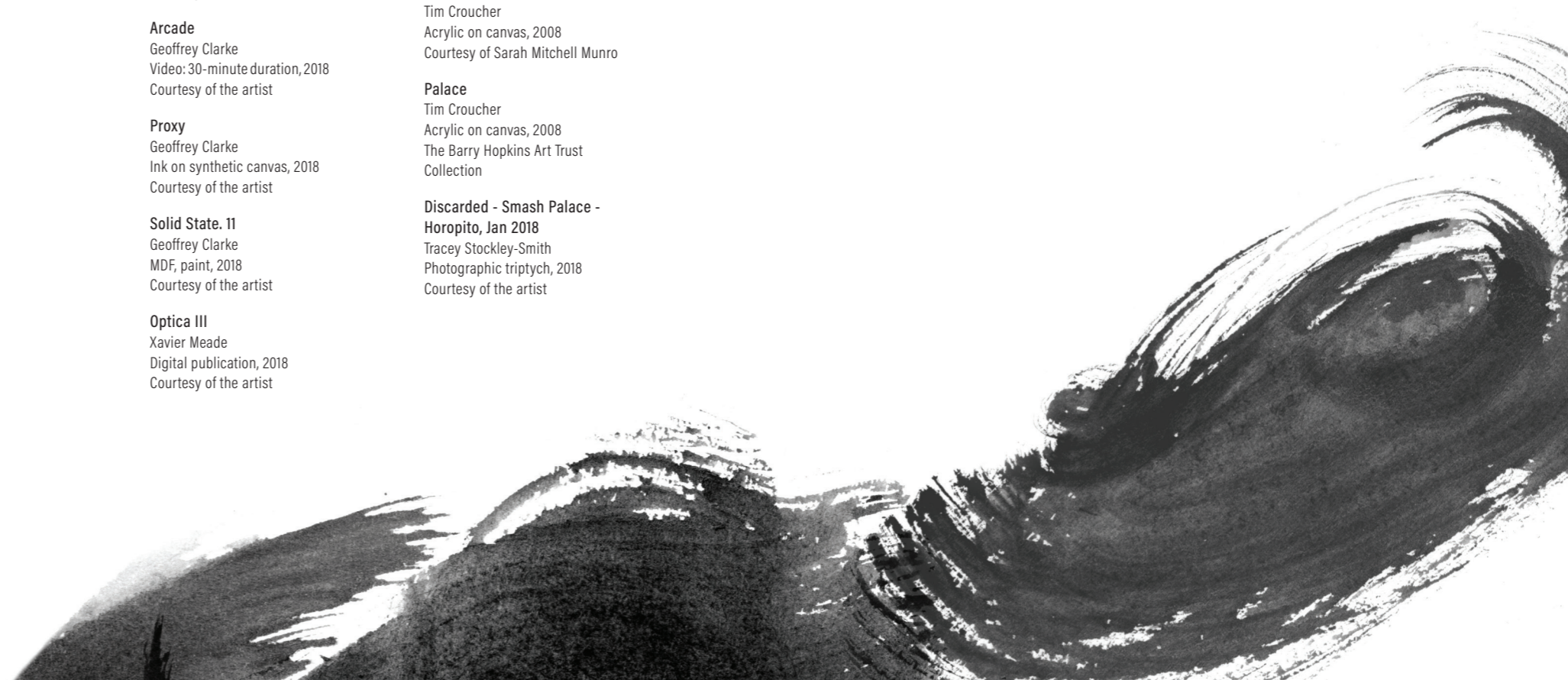
Palace
Tim Croucher
Acrylic on canvas, 2008
The Barry Hopkins Art Trust
Collection

Discarded - Smash Palace - Horopito, Jan 2018
Tracey Stockley-Smith
Photographic triptych, 2018
Courtesy of the artist

INDELIBLE

不可磨灭 Puumau Tonu

Recent Works by Xi'an Artists and Media Arts Researchers





One might imagine ink and wash paintings by the Xi'an artists Guo Zhigang, Hou Zhuowu, Liu Xijie, Shao Yong, and Wang Chao in this exhibition to be 'traditional' based on stereotypes of the Chinese painting tradition, but on closer inspection, you will see this is not the case.

In the People's Republic of China, guohua (Andrews, 1990)¹ is a specific term used to describe the art of monochromatic ink and wash painting upon Chinese paper or silk. In Chinese aesthetic terms, it is distinct from other forms of art practice using ink because it maintains the formula of black ink on white paper, balanced figure-field composition (including the negative space of the white ground) and perhaps the use of one other colour. The full and appropriate term, zhongguohua, implies a style that does not change over time. However, the Xi'an artists, while practitioners of guohua, are like any other contemporary artists and their content has evolved to express modern-day phenomena. The viewer experiences abstraction as opposed to butterflies, Emperors, peasants, and mountainous hillsides for example.

Similarly, the assumption that Maaori carving or weaving is traditional because there are instantly recognisable Maaori forms has similarly been challenged. There have been major shifts in various patterns, and in the representations of ancestors and atua² (gods) since the very first stone taumata atua were found, and the oldest kaakahu or cloaks were made from animal skins. The culture and its design has evolved over time.

So, while it may appear difficult to find the relationship between our manuhiri (visiting group) artists and our mana whenua (local) artists because the media employed is so distinctly disparate, this diversity serves as a reminder that our Western perspective of art and the knowledge (of its movements in history) should not be the sole lens through which to view art, or deem its value, including deciding whether it is "contemporary".

The guohua works break out with subject matter that locates their artistic gaze as outward-looking and global. Their works are celebrating the contemporary as do the works of our Waikato artists. They are united in their attempts at creating a new conversation in art. Confronting our Western art history lens, this exhibition reaches across vernacular art forms and language to communicate something new.

Most of the ink on paper works are starkly contrasted by the colourful painted works of Tim Croucher and digital paintings of Geoff Clarke. Shao Yong's works go out of the traditional parameters of monochromaticity with his use of more than one colour. One of his series refers to the New Zealand and Qinling landscapes and the distance between

Queenstown, Aotearoa New Zealand to Xi'an City in northwest China. Joe Citizen's prototype for his soon-to-be-unveiled public sculpture *Matariki* resonates with the large scale vertically-formatted abstract works by Guo Zhigang. The brooding photographs by Stefanie Young possess an inky wash-like appearance not unlike some of the guohua works. Likewise, there are similar textures experienced in the works of Wang Chao and Mark Purdom's giclée photographic works

While the delicacy of the ink and wash works might appear heavily contrasted by the media varieties of the Waikato artworks, you will see a synergy as you move from the digital and photographic works by Xavier Meade, Tracey Stockley-Smith, the sculptural/ installation works of Rebekah Harman, Tony Nicholls Luke McConnell and Gareth Williams. It could be argued that this exhibition serves to highlight a great divide between both the worlds, but the sound piece devised by

Located in Shaanxi Province, Xi'an Art Museum is one of the largest recently built art institutions in China. It is dedicated to making international contemporary art accessible to a Chinese audience. This exhibition is a collaborative exchange between Xi'an-based artists, Waikato Institute of Technology (WINTEC), and Waikato Museum Te Whare Taonga o Waikato.

Artists

Waikato

Joe Citizen

Geoffrey Clarke

Tim Croucher

Rebekah Harman

Luke McConnell

Xavier Meade

Tony Nicholls

Mark Purdom

Tracey Stockley-Smith

Gareth Williams

Stefanie Young

Jeremy Mayall (featuring Haco, Horomona Horo, Kent Macpherson, Megan Rogerson-Berry and Reuben Bradley)

Xi'an

王超 Wang Chao

刘西洁 Liu Xijie

邵泳 Shao Yong

郭志刚 Guo Zhigang

侯拙吾 Hou Zhuowu

Jeremy Mayall and performed with Haco, Horomona Horo, Kent Macpherson, Megan Rogerson-Berry and Reuben Bradley operates as an ethereal bridge that moves us back and forth between mainland China and Aotearoa New Zealand.

It's often said that we should let art speak for itself, so here they are speaking to you in one indelible composition.

Leafa Wilson

Curator (Art)

Waikato Museum Te Whare Taonga o Waikato October 2018

Curators

Leafa Wilson - Waikato Museum Te Whare Taonga o Waikato

杨超 Yang Chao - Director, Xi'an Art Museum

白茜 Bai Xi - Curatorial Assistant, Xi'an Art Museum



TE WHARE TAONGA O WAIKATO



¹ Andrews, J. F. (1990). *Painting in new China: Guohua and the anti-rightist campaign*. Retrieved from https://www.jstor-org.ezproxy.aut.ac.nz/stable/2057771?Search=yes&resultItemClick=true&searchtext=Guohua&searchUri=%2Ftopic%2Fchine-se-art%2F%3Ftopic%3Dchinese-art%26amp%3BQuery%3DGuohua&seq=1#metadata_info_tab_contents

² Taumata atua are stones fashioned in the form of a Maaori deity and said to be a resting place for the atua or god.