Figure 1
Margaret's
*Exhibition*¹:
Lingnan 岭南
Memorial
Hall
1994

Chinese and Painting: *an outsider's, inside experience of the* *Lingnan 岭南 School and Xie He's writings.*

by **Margaret Piggott Jiang**

In fulfillment of the Requirements for the Degree of Master of Arts (MA) in Asian Studies.

Asian Studies Institute.

School of Asian and European Languages and Cultures

Victoria University of Wellington,

New Zealand.

2008

¹ Calligraphy *Margaret's Exhibition* by Huang Yongyu 1994.

ACKNOWLEDGEMENTS

In this thesis, I draw on personal experience and contact with painters from within the academy structure, art associations, societies and individual practitioners, both in China and overseas. I choose to use the materials of brush, ink and paper that make up the treasures of the artist's studio. My understanding and interpretation is based on my experience as apprentice to master Fang Chuxiong, a third generation master of the Lingnan 岭南 School. My perceptions were further shaped by the discussions on art theory and practice I had with masters and professors from both within the Lingnan 岭南 School and outside the academy structure. I am deeply indebted to Professor Fang Chuxiong for his role as my teacher and I am grateful for the instruction of styles and movements in Chinese painting that he used to expand my knowledge of the plurality of Chinese art. I thank his wife, Lin Shuran, for her support and assistance. For the endless hours debating art theory, philosophy, culture and history, thanks go to Professor Ye Zixiong. I am grateful also for the loving support of Professor Ye's family, students and friends. I am grateful to the Master mounters from the Lingnan 岭南 School and the Academy of Fine Arts who gave freely of their time, knowledge and skill. Special thanks go to Guan Shanyue, Li Xiongcai, Huang Yongyu and their families. Not wishing to leave anyone out, I wish to thank the many people from the Lingnan 岭南 School and beyond who assisted me in my quest. I am grateful to the many mentors who have helped me through the development of this body of work and writing of this thesis. Thanks to those who supported me in this thesis's inception as an MFA. In Whitecliffe College of Art in Auckland and as it morphed into a MA draft (International Relations) and its subsequent evolution into a MA thesis for a degree in Asian Studies. To Ralph Pettman, Stephen Epstein and Brian Moloughney, thank you for taking on a very unusual student and finding a place within the system for this thesis to be expressed. Special thanks also to Duncan Campbell for his expertise and guidance. To my children, Lihsia, Brendon, David and James, I love you and thank you for being the wonderful people that you are. Finally I am grateful for the love and support from my husband, without whom

I could not have achieved my full potential and who, I know in my heart, is always with me.

For Lester

Jiang Guo Wei

江 国 威

(1949 – 2004)

Figure 2

The Jiang family 2002

Left rear: Brendon, Lihsia, David. *Centre:* James. *Front:* Margaret and Lester

TABLE OF CONTENTS

Chinese and Painting:	1
For Lester	3
LIST OF FIGURES	5
PREFACE	7
INTRODUCTION	14
The Lingnan 岭南 School	19
The mentor/protégé or master/apprentice relationship	24
CHAPTER 1	28
XIE HE's WRITINGS' AND THE CORNERSTONES OF PAINTING	28
The Six <i>Fa</i> of Xie He	34
1. The potential of existence	34
2. The potential of beauty: building structure through brushwork	42
3. Semi- abstraction and real / unreal. Zhen 真, Ziran 自然 or Jing 景	58
4. Appropriate colouring. Tones of ink and hues of colour	64
5. Composition and conceptualisation as a process	71
6. Xie He's sixth and final fa. Transcribing and copying	77
CHAPTER 2	84
Intertextuality	84
Intertextuality and master painter Professor Fang Chuxiong	89
Intertextuality and Huang Yongyu	95
Intertextuality and the Lingnan 岭南 School	103
Guan Shanyue (1912 – 2000)	109
Li Xiongcai (1910-2001)	111
New Zealand Intertextuality	113
CHAPTER 3	122
Methods of Mounting and Presentation of Paintings	122
The Significance and Symbolism of Mounting and Presenting Work	129
Long Horizontal scrolls	130
Fan	133
Vertical scroll	135
Album Leaves	137
Book	139
CHAPTER 4	142
Symbolic meaning and spirituality	142
Perspective	145
Seeing	148
CHAPTER 5	152
Ritual and Process	152
Completing a painting, inscriptions, signature and seals	154
CONCLUSION	157
GLOSSARY	158
BILIOGRAPHY	160

LIST OF FIGURES

<u>FIGURE</u>	<u>PAGE</u>
Figure 1	1
Figure 2	3
Figure 3 Figure 4	6
Figure 5	9
Figure 6	13
Figure 7	16
Figure 8	17
Figure 9	18
Figure 10 Figure 11	18
Figure 12	27
Figure 13	33
Figure 14	38
Figure 15	40
Figure 16	46
Figure 17	48
Figure 18	53
Figure 19	56
Figure 20	60
Figure 21	61
Figure 22	67
Figure 23	70
Figure 24	73
Figure 25a	73
Figure 26	76
Figure 27	80
Figure 28 Figure 29	82
Figure 30 Figure 31	86
Figure 32 Figure 33	88
Figure 34 Figure 35	89
Figure 36 Figure 37	92
Figure 38	93
Figure 39	94
Figure 40	96
Figure 41	97
Figure 42	98
Figure 43	100
Figure 44 Figure 45	103
Figure 46 Figure 47	104
Figure 48	106
Figure 49 Figure 50	108
Figure 51	109
Figure 52 Figure 53	110
Figure 54	110
Figure 55	111
Figure 56. Figure 57	112
Figure 58 (above)	113
Figure 59 (right)	113

Figure 60 (album leaf)	116
Figure 61 Figure 62	117
Figure 63 Figure 64	118
Figure 65 Figure 66	119
Figure 67 Figure 68	120
Figure 69.....	123
Figure 70.....	132
Figure 71.....	133
Figure 72.....	134
Figure 73.....	134
Figure 74.....	135
Figure 75.....	136
Figure 76.....	137
Figure 77.....	139
Figure 78.....	141
Figure 79 Figure 80	143
Figure 81.....	144
Figure 82	145
Figure 83 Figure 84	147
Figure 85.....	150
Figure 86.....	153
Figure 87.....	156
Figure 88 Figure 89	156

Figure 3
 Sketching in Temple Grounds
 Guangzhou.
 1993

Figure 4
Early Spring
 Margaret Piggott
 1993
 Ink on xuan paper
 135 x 135 cm

PREFACE

Writing a thesis of this scope is a daunting task, not least because the terminology is fraught with difficulties. Frustration begins with the basic terms used to describe the painting media and its means of expression under the umbrella of “Chinese painting” and extends to problems involved when attempting to convey the complex, often obscure, concepts involved in understanding. In addition, many of the philosophical and spiritual ideas within which my practice is based, are indefinable.

Thirty years of marriage to a man of Chinese descent does not make me “Chinese”. Yet the term Chinese is itself problematical, being a blanket term, covering a number of people who may or may not either live, or be born, in China or subscribe to a common philosophical or cultural heritage. This thesis is not a linguistic study, thus English words that are ambiguous, such as “Chinese” and “Western”, are used, despite their ambiguity.

Rather than become embroiled in a discussion of translation, Chinese characters are sometimes expressed as *pinyin* 拼音 and not subsequently translated into an English equivalent. For example, the six *fa* 法 recorded by Xie He have been variously translated as “cannons”, “techniques” or “laws”. John Hay reminds us that understanding *fa* 法 remains a problem of cognition and perception, regardless of how clear the explanation may be. The term *fa* 法 he concludes does not have an equivalent, because every word is already defined in the wrong matrix.²

Expressing a character in *pinyin* 拼音 enables the reader intuitively to absorb the concepts, in a manner similar to my own instruction. In my opinion, the exact translation is not as important as an understanding or grasp of the general principle. I prefer, then, to list each *fa* 法 and elaborate on the concepts each embraces.

I approach this topic of Chinese and painting in the style of an on-going conversation, in which my voice is one of many. Direct experience and

² One of the most important insights into the nature of *fa* is Hay's comment “It is a matter of consciousness, cognition and perception, before being a question of theory”. Hay, 1983, pp.76-78. from John Hay, ‘Values and History in Chinese Painting, Hsieh Ho Revisited 1’ *RES* 6. 1983 (Autumn) pp.72-111.

knowledge gleaned from relationships, particularly those with artists from New Zealand, Hong Kong, Guangzhou and other parts of the world, adds to the complexity of my persona and the form of expression that I choose for my work.

My personal hybridity operates within a framework constructed by my heritage, upbringing and life experiences. I cannot be other than the person that I am, a female, of Anglo-Saxon heritage, born in England and primarily raised in New Zealand. I am recognised as a fourth generation practitioner within the Southern Chinese Lingnan 嶺南 School, in Guangzhou, China.

My relationship with master painter Fang Chuxiong (third generation of the Lingnan 嶺南 School) is a relationship of mentor and protégé. It involves demonstration, practice and individual feedback. Some of the knowledge imparted to me through my long association with Professor Fang Chuxiong is recorded in this thesis as both written and visual expression.

Professor Fang's inscription on the painting *Fanling Guardian* (**Figure 5**) reads:

Margaret painted this tree in Fanling, Hong Kong, from life. The spirit of the tree is bold and grand in an environment of quiet. The use of her brush is delicate yet bold. For a Western female to learn traditional painting is more difficult than for an Eastern person. Her efforts and sincerity to learn have borne fruit, yet she is modest about her achievements. This is a rare quality that indicates strong character.³

Just how difficult is it “for a Western female to learn traditional painting”? From my subjective experience, I cannot say it is more difficult for me than for an “Eastern person”. Intuitively, one might assume it would be more difficult, since I previously had no background in the use of the media and the philosophy that underlies it. On the other hand, my work is not the same as those who are born and raised within Chinese culture. I am a female,

³ Margaret Piggott, Stan Chan, (Trans.) *New Zealand Artist: Margaret Piggott* (Guangzhou Academy of Fine Arts Press, 1995) Inscription on painting, ‘Fanling Guardian’, 1993, n.d.

who considers herself a New Zealander and I can only give my interpretations based within this context.

The Chinese cultural development of valuing the portrayal of energetic forces and transformations of structure through expressive lines began with the distinctive acknowledgement of calligraphy as an art form. Painting subsequently derived much of its terminology and philosophy from the written criticism of calligraphy. Since most great painters of the past were also good calligraphers, it is logical to think that proficiency in calligraphy is helpful in learning to paint. T.C. Lai suggests it is possible that someone who knows very little Chinese can produce quality brushwork by contemplating as many traditional masterpieces as possible and using them as models in the practice of their art.⁴ This is reassuring for someone like me. Lai goes on to point out that although the use of brush and ink, *bimo* 筆墨, is a demanding and difficult skill to master, it does have a distinctive language of its own.⁵

Figure 5
Fanling Guardian
Margaret Piggott
1993
Ink on xuan paper
198 x 198 cm

4 T.C Lai, *Images of Asia: Chinese Painting*. (Oxford University Press: Hong Kong 1992), pp.40-41.

5 Ibid.

I begin this thesis by introducing the reader to the Lingnan 岭南 School, its founders and the historical context in which it was founded. From my experience, the hybridity that is embraced by the Lingnan 岭南 School is nurtured within a framework constructed from interpretations of Xie He's fifth century writings on painting. My assumption is that each fa 法 introduced by Xie He involves adhering to certain guidelines. These guidelines and their underlying philosophy are passed on to me through the Lingnan 岭南 School from within a perceived continuity of tradition, drawn from the long history of China's past.

The prominent twentieth century, painting master and teacher, Li Keran, separated himself from China's, nationalistic traditionalists by advocating a broad view of tradition:

Tradition is the collective wisdom of millions of people living over thousands of years. Tradition embodies a diversified content – Chinese and foreign, past and present - which could be considered as all kinds of “indirect experience” in the sense that you do not experience it directly yourself.⁶

Tradition is not a clear fixed heritage of ideas that passes in a straight line of descent. Selection of what to keep and what to discard inevitably involves some form of gate keeping and hence the development of schools of thought. Maintaining diversity fundamentally means creating the conditions whereby interaction and change leads to newness, innovation and creativity. The conditions needed to foster diversity can be viewed as emergent behaviour, where the behaviour of the system is greater than that of its parts. Complicity generates new unexpected phenomenon.⁷ Mind, consciousness and culture (together with our genetic makeup), can all be seen in terms of complicity.⁸

There is a connection, as Lyall Watson elucidates, between the ability of organisms to live beyond themselves under certain circumstances and the

6 Li Keran in *Han Mo: A Magazine of Chinese Brush Art* (Han Mo Xuan Publishing Co 1993) No 43 Section E p. 31.

7 Ian Stewart, Jack Cohen. *The Collapse of Chaos: simple laws in a complex world*. (Viking 1994).

8 Stewart and Cohen take the view that in order to explain human intelligence, we need to understand its co evolution with culture. “Complicity ...arises when two or more complex systems interact in a kind of mutual feedback

intuition which enables some of us, in Wordsworth's phrase, "to see into the heart of things." In mathematics, in particular, he says, "it is possible to derive information about aspects of reality which have never been observed and to predict consequences which were previously unsuspected." In effect it operates as if the world was held together by the same intelligence that flows through each of us, without distinction of inside and outside.⁹

Creativity demands that any prescriptive path must also allow for detours and new discoveries along the way. A fixed, inflexible approach will stifle those who practice within its bounds, but a wide open, "no rules" approach does not serve the interests of an established school. Therefore, I believe that the Lingnan 岭南 School's hybridity operates within the framework that I describe and that, at some stage, works may move so far beyond the boundaries of this framework that they can no longer be considered, or be read, as being from within the Lingnan 岭南 School.

How far is too far? Who decides if the work belongs, or does not? These are questions I personally do not feel qualified to answer. However, I believe that some works cannot be read in the same way as a painting that arises within the practice and understanding of the Lingnan 岭南 School. These include works that are set within a different mindset (for example, the gestural strokes of the abstract expressionist movement) and because the reading of the work is inextricably tied to this particular media, I include those works that are executed in media other than the ink, colour and absorbent paper, within which the principles of this painting practice developed.

In Chapter 1, elucidating the genesis of the principles and their application through an analysis of my painting, I introduce the six *fa* 法 of Xie He that have come to be seen as the cornerstones of painting and are, I believe, at the core of the framework that supports the Lingnan 岭南 School, as is also true for all Chinese Painting.

Placing my work in context, Chapter 2 necessarily involves a reading with works of both a similar nature and those of other traditions. Intertextual readings with my teacher's work and those of artists and painters, particularly

⁹ Lyall Watson, *Beyond Supernature: A new natural history of the supernatural*. (Bantam Books 1988) p.78

those with whom I have met and who have instructed me, are enlightening. The communicative properties of art works are examined in terms of current theories of semiotics and intertextuality. An intertextual reading of my work, within the context of other New Zealand paintings, allows the viewer an insight into the context of my hybridity. These readings inevitably add to the enjoyment of the work.

The practice of painting in this medium involves a knowledge and understanding of the ways that paintings are prepared for viewing. In Chapter 3, I outline the major forms of presentation in this media. The presentation of a work directly influences the reading. It is with this in mind that I discuss some of the symbolism used in my work.

Chapter 4 opens a discussion of the spiritual and the use of symbolic meaning. It shows how perspective is shaped by our worldview and alters that which is seen. The subsequent discussion on seeing further elaborates the viewing, or reading, of works.

Chapter 5 demonstrates how, through the process of production, my painting fulfils a personal need for creative expression. The process of painting is paramount. It is the reason I paint and it is intricately involved in the finished product. The 'painter-painting-viewer' circuit is complete when a viewer enters into a creative dialogue with a painting. Their reading of the work follows the process of creative expression through painting. The immediacy of the medium enables the process to be traced by an astute observer and its presentation in various formats: from long scrolls to books, to the completed painting, including seals, signatures and inscriptions, to be understood and appreciated.

Re-contextualising my painting, together with my identity within the Lingnan 岭南 School, gives voice to my evolving aesthetic. The *Kiwi Series* of painting that form the basis of my recent work, deal with my return to New Zealand and the abrupt change of life circumstances that have led me to a questioning of my identity. This is visually expressed in the painting *6ft Kiwi* (**Figure 6**). Art is a visual media and no reproduction can substitute for an original work. The painter-painting-viewer circuit may not be able to be

completed through viewing reproductions of the work and I urge readers to view the originals if possible. Throughout the thesis, I use selected works from both my Chinese and New Zealand exhibitions.

Figure 6

6ft Kiwi

Margaret Piggott,

2006

Ink on Xuan Paper

198 x 68 cm

INTRODUCTION

In order to get clear about aesthetic words you have to describe ways of living.¹⁰

A description of my way of living entails an examination of how I got to this point in my life's journey and the values, philosophies and motives that underpin and support the decisions that shape my choices. Postmodern ideas of identity often involve an examination of how external forces, such as culture and environment, have shaped an individual. However, a complete picture necessarily involves internal forces, such as an individual's personality, reaction to events and choice. These forces usually operate in an obscure and often unconscious manner.¹¹ In relationship to the context of my lived experiences, both external and internal forces underline and enable the path that my developing aesthetic has taken.¹²

I was born in Sturminster-Newton, Dorset, England in 1953, the second child of five siblings and the oldest girl. A pivotal feature of my childhood was my family's emigration from England (when I was seven), through Australia in 1960, to New Zealand in 1962. In 1973, I married a Malaysian of ethnic Chinese, Hakka descent. We lived in Malaysia in the early years of our marriage. We were, then, a rare example of a cross-cultural marriage.¹³ Although my husband and I were both born outside of New Zealand, together we were one, not static and not the same, but one hybrid identity, identified as 'Kiwi'.

10 Wittgenstein in his 1967 *Lectures and Conversations on Aesthetics, Psychology and Religious Belief*. in Barrett, C. (Ed.), (University of California Press, Oxford: Blackwell 1970). p.11.

11 "The range of cultures...is no longer simply out there, but also within." D. Morley, K. Robins, *Spaces of Identity: global media, electronic landscapes and cultural boundaries*. (London: Routledge 1995) p.115.

12 My master, the then Vice Dean of the traditional painting Department at the Guangzhou Academy of Fine Arts, Fang Chuxiong, wrote of my work, "... a beautiful delicate flower or a strong old tree, her paintings are full of vitality and show her distinctive aesthetic taste." Margaret Piggott, Duncan Campbell,(Trans) Fang Chuxiong *New Zealand Artist: Margaret Piggott* (Guangzhou: 1994) Foreword.

13 Loomba writes that the experience of migration, or exile creates "The kind of fissured identities and hybridities generated by colonial dislocations" Loomba, Ania *Colonialism/ Postcolonialism*. (London: Routledge 1998) p.180. Perhaps Loomba is correct in that I was in some way primed for hybridity by my early experiences of migration and that this assisted my adaptation to accommodate the diverse cultural forms posed by a mixed marriage.

To date my life experiences have led to a rich meeting of cultures. Through my childhood and husband's role in the New Zealand Diplomatic Service, I came to experience many countries as a lived experience. Together, we have four children. I was widowed in 2004 and the resulting upheaval has forced a restructuring of my life. My painting is a reaction to, and a critique of, the reality in which I now live.

In the South Pacific Island of Niue, where we lived for four years (and my third child David was born), I saw the repercussions of New Zealand's political heritage as a coloniser. I was witness to the "Beating the Retreat" of the British forces in Hong Kong and, whilst living in Beijing, I witnessed the return of Hong Kong to the mainland, these events bringing the end of the British Empire sharply into focus.

In 1977, I was part of a New Zealand student teacher's delegation to China. My husband had family who lived outside Guangzhou and I endeavoured to meet up with them. It was through this meeting that I met Mr Ye Zixiong, a professor of English language at the Academy of Fine Arts in Guangzhou.

During the period 1991 to 1994, whilst living in Hong Kong, my husband and I renewed our friendship with Mr Ye. Furthering my interest in painting, I would travel to Guangzhou, staying in the Academy with Professor Ye and his family, to receive informal instruction and guidance on painting. I was repeatedly told that art is a difficult road to follow. Bearing the paintings that I had completed in the intervening time since my previous visit, I would receive constructive criticism. Students and retired professors gave freely of their time and expertise.

When the then Vice Principal of the Traditional Painting Department, Professor Fang Chuxiong, set assignments and commented on my work, I realised that the difficulties I had faced during this time had tested my perseverance, dedication and resolve. These are considered the most important personality attributes of the artist.

During the long Chinese New Year holiday, in 1993, I was invited to join Professor Fang Chuxiong, his wife, Lin Shuran (also a respected Chinese artist in the *gongbi* 工筆, elaborate, layered and detailed style of painting,

usually executed on silk) and his extended family (many of whom are also practicing artists or calligraphers) at their home in Baoju Village, just outside of the city of Guangzhou. Professor Fang had a large studio and set up in one corner of this studio, was a table for me.

At this time, Professor Fang was working on commissioned paintings (including one for the Chinese Official Guest House in Beijing, the Diaoyutai), joint paintings (with the involvement of other artists) and his everyday commercial or 'relationship exchange' paintings. This intense period of involvement in the life of the traditional painting professional teacher and artist included meeting with other artists, observing, practicing and understanding the process of inspiration, preparation, conceptualising, composing and finally painting.

I knew I had achieved a milestone in my progress when I was invited to participate in the painting of a large landscape (**Figure 7**), already started in distant co-operation with other well known Guangzhou artists, namely, Lin Yong, who painted the bamboo, Lin Hongshu, who painted the pine tree and Fang Chuxiong, who painted the squirrels. I added colour.

Figure 7

Old Pine Tree

Fang Chuxiong, Lin Hongshu, Lin Yong, Margaret Piggott
1993

Ink and Colour on Xuan Paper.

In China it is considered an honour for someone else to write or paint something on your painting. This is not a task to be taken lightly. The burden

of responsibility is on the person adding to the work to enhance the composition or understanding of a painting. It is not seen as a distraction, nor is it seen as devaluing the work (in the way that many may view tagging or some graffiti as spoiling another artist's original work). This practice reinforces the notion that the owner is only a custodian during his or her lifetime. It is not unusual for a collector to feel so moved by a painting in his or her possession that a simple inscription may consist of something simple and heartfelt, like: 'I enjoy this painting.' The art object then becomes a true interaction between viewer and artist, or artists.

Unpacking the aesthetic experience through my paintings opens a gateway to my work, while simultaneously, in a very broad way, opening the door to painting in China's Lingnan 岭南 School. The term School refers to a movement or a group who uphold a common belief system. I am a fourth generation student and practitioner of the Lingnan 岭南 School of painting and in 1994 was given the honour of exhibiting my paintings in the prestigious Lingnan 岭南 Memorial Hall.

Figure 8

Margaret, outside the Guangzhou Academy of Fine Arts, with a sign advertising her exhibition in the Lingnan 岭南 Memorial Hall, 1994.

In 1994, the personal exhibition of my paintings in the Lingnan 岭南 Memorial Hall in Guangzhou marked the occasion of my being the first person of European extraction to be invited to show works in this special

place. This exhibition attracted a lot of attention and raised many questions. At the seminar accompanying the exhibition artists debated the nature of painting and the significance of not growing up within a 'Chinese tradition of practice.' Parallels were made to modern Chinese students who use ballpoint pens and computers and do not have the frequent access to brush and ink, as those in the past did in their daily lives.

Figure 9

Lingnan Memorial Hall Exhibition 1994

From left (unknown), Guan Shanyue, Carl Worker, Hiew Leanheng (the author's mother-in-law) Lester Jiang (the author's husband) Lihsia Jiang (the author's daughter) Margaret Piggott (artist) a.k.a. Margaret Jiang (the author), Brendon Jiang (the author's eldest son) Chris Elder, Vice Director of the Lingnan Memorial Hall, Lu Weiqi. In Front: David Jiang (the author's son) and James Jiang (the author's youngest son)

Figure 10: The media

Figure 11: Cutting the ribbon.

Questions raised at this seminar, form a basis for the challenge to the viewer (in the form of intellectual references) in the content of my works. They include questions such as: What is 'Chinese painting'? Is my work 'Chinese' painting? Can 'Chinese painting', with its strong calligraphic foundation, be practiced by someone virtually ignorant of both language and character formation?

The question of being included as a Chinese painter is interesting. I have clearly been accepted as a Chinese artist, as have others from the past, including the European and Jesuit, Guiseppe Castiglione, who became a court painter during the Qing Dynasty.¹⁴ Chinese artists organised the first volume of my paintings to be published in Guangzhou after my 1994 Lingnan 岭南 Memorial Hall exhibition. More recently, I was invited to submit photographs of my work for a series of postcards, titled in Chinese Characters (the translation of these characters is "Contemporary Chinese Artist Series"). This series is being sold through Chinese post offices.¹⁵

The Lingnan 岭南 School.

Many factors, rather than just a few major influences, contributed to the gradual co evolution of the early civilization in China to become what we know today as 'Chinese'. Hybridity and appropriation are prime factors in any cultural development and are vital for a culture to thrive. It is not surprising then, that Chinese painting also has many contributing influences and cannot be regarded as a homogenous field.¹⁶ In addition, turbulent political or personal times can generate a variety of creative and artistic responses.¹⁷ Therefore, given that people respond to the same experience in many different ways, an understanding of the development of painting in China must also recognise its diversity.

14 Craig Clunas *Oxford History of Art: Art in China*. (Oxford: New York 1997a) p.78.

15 Margaret Piggott *Margaret Piggott, Contemporary Chinese Artist Series* (China Post: PRC. 1999) Postcards.

16 Clunas, 1997a, Introduction, p.10.

17 Scott posits a crude global generalisation (that he goes on to qualify) that describes the passive art of resistance, as that of hidden transcripts. The greater the disparity in power between dominant and subordinate and the more arbitrarily it is exercised, the more the public transcript of subordinates will take on a stereotyped, ritualistic cast. James. C. Scott *Domination and the Arts of Resistance: hidden transcripts*. (New Haven: Yale University Press 1990) p.3.

The development of the perception of a unified painting tradition can be traced back to the rewriting of history in the Tang Dynasty (618-907).¹⁸ Subsequently, a written recording of theories and thoughts of the past, often previously preserved only through oral history, was recorded by various scholars. Painter Gu Kaizhi's writings on art in the work, *A record of Famous Paintings of all the Dynasties (Li dai ming hua ji)* written in 847 by Zhang Yanyuan, names hundreds of painters, including many who lived almost fifty years prior to the time of writing. In many cases, no painting survives of these artists, however, the comments expressed by those who saw their paintings reveal their perception of certain enduring ideals in painting and their notion of a continuous, uninterrupted pattern of tradition.¹⁹

Disillusionment with this perceived unified painting tradition could be said to have begun with the breakup of the Tang Dynasty. This led to the fall of the conventional structure of unified cosmological, moral and political thought. The revelation that many voices of the past presented differing thoughts, gave rise to many independent aesthetic ideas. This enabled an ongoing development of artistic criticism.

A thriving commercial printing industry started in the Song Dynasty (960-1279). This made important texts easily available. However, the selection of texts for printing was, and still is, an exclusive process, unavoidably linked to ideological power. Printing also allowed for comparisons, of both texts and ideas. Scholars, practitioners and their followers became embroiled in debates, which led to the subsequent establishment of various schools of thought.

In the late nineteenth and early twentieth centuries many Chinese were disillusioned by China's weakness in succumbing to international pressure. Many of those who studied in Japan and Europe returned to China passionate and with new ideas. These students joined those in China who wanted to revive what they perceived to have become their nation's unified, tired, and formulaic painting tradition. Their goal was to transform what they considered

18 Julia Lovell says that when the Sui dynasty, which reunited China in 581, lasted only for two emperors and thirty-seven years, it offered up a public relations gift to its successor the Tang. Lovell, Julia. *The Great Wall: China Against the World 1000 BC – 2000 AD*, (Picador, Pan Macmillan: Australia. 2006) p.118.

19 Clunas, 1997a, p.46.

to be *guohua* 國畫, or national painting, into a new national painting style known as *xin guohua* 新國畫 or new national painting.

Japan had instigated its own reforms in its recent past.²⁰ In Japan, conflicting responses and challenges to the aesthetics of the Japanese adoption of Chinese Literati styles *bunjinga* 文人画 became pronounced in the 1880s. It was advocated that Japanese art be redefined to fit the political understanding of Japan's ordained, 'rightful position' in the world.

Japan provided a convenient model for some Chinese. The humiliation inflicted by foreign powers on what the Chinese perceived to be their once great Middle Kingdom, *Zhongguo* 中國, roused the Chinese students, then studying in Japan, into action. Their sentiments were expressed in painting by the radical use of subject matter to depict subtle and not so subtle, messages of resistance and protest. The use of symbolic depictions of heroic animals (such as horses and eagles) and the adaptation of traditional symbolic plants (such as the climatically resistant pine to symbolise struggle and endurance and the blood red flowers of the Guangzhou cotton tree, the *Heroes tree*, to honour the martyrs of political struggle in China) were strong visual reminders to the general population of political aims.²¹ The response of these painters, together with those of activists who had studied in other countries and those from within China, led to the establishment of many schools of painting in China, of which the Lingnan 嶺南 School is but one.

The Lingnan 嶺南 School was founded in 1906.²² This revolutionary artistic movement was started by the Japanese inspired Guangzhou painters, Gao Jianfu, Gao Qifeng and Chen Shuren. Their vision of the New Chinese Painting, *xin guohua* 新國畫, was and still is, influential in the formation of a new national painting style, based on incorporating new ideas into the old, whilst never losing touch with the personal and the present. Their political

20 Ernest F. Fenollosa (1853-1908), a scholar collector and active participant in Meiji Japanese painting reform, was highly critical of the notion of an elite Chinese tradition of scholar-painters and Japanese *bunjinga*. Ellen, P. Owyong, Steven, D. Riner, J. Thomas *Japanese Style Painting 1868-1968. Nihonga: Transcending the Past*. (St Louis Art Museum 1995)

21 Julia Lovell suggests that in China, writing history has always been a political business. Lovell, 2006 p.117. In this case, art is being merged with politics to influence the people.

22 Historically, Lingnan refers to the area south of the five mountain ridges in Guangdong province and the Guangxi Zhuang Autonomous Region. Lingnan literally means 'south of the mountains'.

awareness and activity is both reflected in their notion of *xin guohua* 新國畫 and in the way that their art is displayed and subsequently used. The Gao brothers were very concerned with the accessibility of art to the common man and their shop in Shanghai was one of the first places in China where paintings were publicly available for purchase. Strengthening the emotional content and symbolic message of their painting was a deliberate strategy aimed making their art easily enjoyed and understood by all. The change of scale adopted by the early practitioners resulted in the first, monumental works for public display. The further spread of *xin guohua* 新國畫 was achieved by innovations made in the promotion of paintings through exhibitions, permanent displays and new training academies in China. Considering that *ronghe Zhongxi* 融合中西 (blending the Chinese and the Western) was put into the central Government's painting theory in Kang Youwei's Hundred Days' Reform of the late nineteenth century, these innovations were not totally unexpected in China.²³ However, during the early twentieth century, only the Lingnan 嶺南 School artists were able to define a theoretical approach which addressed the problems of how to modernise Chinese art and give it social relevance while still retaining its national character.²⁴ Unfortunately for the early Lingnan 嶺南 School, anti Japanese sentiment and ties to the policies of Doctor Sun Yatsen and the goals of the new Republic of China, restricted its spread throughout China. However, it was the Lingnan 嶺南 School (founded in 1906) that exerted considerable influence on contemporary Chinese painting in the early twentieth century and later through its diaspora, in the perception of 'Chinese painting' throughout the world.

In early Lingnan 嶺南 works, there is a strong Japanese influence stemming from the experiences that all three of the founders had, as students, in Japan. However, references in early Lingnan 嶺南 painting to Southern Song Dynasty painting were most likely gained through the Gao brothers' and Chen's early Guangzhou training with teacher Ju Lian, who was influenced by

23 Li Keran in Han Mo ,1993, No. 43, Section E p. 30.

24 Garnier, Maribeth, Martha Bari (ed) 'The Lingnan School' Introduction from *Modern Chinese paintings in the Tsien-hsiang-chai Collection* Kuo, Chi-Sheng (University of Washington Press:1993) pp.107-110

Song Guangbao and Meng Jinyi, (the bird and flower painters from Central China).²⁵ Resemblances in the early Lingnan 嶺南 style to early nineteenth century Western Romanticism were most likely acquired from European sources and disseminated in China through trade or gleaned from returning Chinese scholars.²⁶ Also, an interesting link to a New Zealander, Dunedin born John Buckland-Wright (1897- 1954) comes in the form of woodblock prints.²⁷ John Buckland-Wright's work was introduced to China in the 1920's and was popular with Li Keran and students in the National Art Academy at West Lake. Woodblock skills were fundamental to many of China's great painters. Both Qi Baishi and Huang Yongyu had a background in woodblock printing. The engraving of seals was and is, an art form prized by painters. It is no surprise then that woodblock prints introduced into China would have caused interest and some influence on artists and students open to new ideas and would, no doubt, have filtered down to the Lingnan painters.²⁸

The *xin guohua* 新國畫 advocated by Gao Jianfu, one of the founders of the Lingnan 嶺南 School, recognised and stressed the historical fluctuation of artistic creativity in China's long history. Gao Jianfu encouraged bold experimentation and the acquisition of new ideas and techniques within the framework of what he perceived to be 'national painting'. Thus, while the Lingnan 嶺南 School considers itself an heir of tradition, it also is active in reassessing and reorganising traditional techniques and values. The founding Gao brothers and Chen Shuren did not want to mix *guohua* 國畫 together with other cultural art forms to produce a homogenous whole. Instead, they sought to retain what they considered to be valuable from the past, whilst advocating innovation and the courageous creation of ideas inspired by lived experience to create the Lingnan 嶺南's unique form of self-expression, its *xin*

25 Ralph Crozier *Art and Revolution in Modern China: The Lingnan (Cantonese) School of Painting, 1906-1951*. (University of California Press: Berkley 1988) p.12.

26 Crozier suggests that a comparison of the eye of the horse in Figure 42, *White horse and Autumn River* by Gao Qifeng, when compared with any Gericault or Delacroix horse painting, shows either artistic influence or temperamental affinity. Crozier, 1988, p.96.

27 An example of John Buckland-Wright's work *The Forest Pool* 1939 can be found at <http://www.allinsongallery.com/bucklandwright/index.html>

28 Han Mo, 1992, No.25, p.4.

guohua 新國畫 The practice of the Lingnan 嶺南 School is unique in that it promotes lived experience to inform new forms of expression. A common saying maintained by the practitioners of the Lingnan 嶺南 School, is 'art must take root and be nourished in life'. All of life's experiences, all emotional intensities, are valuable to the painter. This sentiment leads to the belief that artists should travel and have rich life experiences to draw on for their painting. This belief accompanies the encouragement that painters reinterpret tradition in the light of their own experience. The Lingnan 嶺南 School's flexibility has popularised its notion of *xin guohua* 新國畫 both throughout China and internationally.²⁹

The mentor/protégé or master/apprentice relationship

The postmodern theory of contingency of circumstance, gives thought to the mechanisms of information transference. In my case, the process of transmission of knowledge was achieved through the training and instruction that I received via a mentor/protégé or master/ apprentice relationship with my master, Professor Fang Chuxiong. This method was favoured in the past, both in Oriental and Occidental traditions, when apprenticeships were common in many creative endeavours.

The approval or disapproval of an assessor is a mode of cultural transmission that increases the accuracy of the process of meme imitation.³⁰ I believe that creativity and the unlocking of potential through knowledge can be fostered in this one to one relationship in a way that cannot be achieved in a formal relationship, within a bureaucratic, structured environment. Trial and error, learning and imitation (generally the most common alternative kinds of learning methods), were extensively used in my experience of cultural transmission.

My relationship as an apprentice to Professor Fang Chuxiong is life-long and extends to any teachers or mentors who have taught or guided my master, before he took me on as an apprentice (who are also considered to

29 'Today this school, or the group of artists associated with it, are recognised by art critics as the centre of a revolutionary artistic trend in China.' Yu Feng, 'Sino-Foreign Exchange and the Lingnan school of Painting', (*Cultural Exchange* 1994) No.4, p.6.

30 The process of 'copy-the-product' in: S. Blackmore *The Meme Machine* (Oxford University Press: Oxford 1999)

be my masters) and any apprentices, who I have taken on in the same fashion. The connection extends in many directions, through time and place. This is the same situation as in past special relationships, such as that between Guan Shanyue (a second generation teacher and practitioner of the Lingnan 岭南 School, who also guided my work) and Gao Jianfu (the most influential, founding member of the Lingnan 岭南 School). The master/apprentice relationship thus becomes a system of inheritance enabling cumulative cultural transmission.

The writings of Xie He that form the basis of all Chinese painting, can also be used to pass value judgements on the quality of a painting. These writings set the standard for all ink and brush art as interpreted by both practitioners and educated, participating viewers, as the use of the media evolved.

This does not mean the end of quality, or of the authority of taste, but its limitation to a conditioned group.³¹

As gatekeepers to the quality of works acknowledged by the Lingnan 岭南 School, it can be seen that the exercising of their authority of taste marks them out as a conditioned group. In doing so, they look to the past for models of quality, base their standards of quality. This includes looking to the writings of Xie He and acknowledges certain practitioners, such as myself, to be within the bounds of the Lingnan 岭南 School.

Through Professor Fang's influence, I have had contact with some of China's most famous artists. This personalises the cultural transmission of knowledge. The five influential painters of the second generation, Zhao Shao'ang, Li Xiongcai, Guan Shanyue, Shitu Qi and Yang Shanchen, were all former students of the founding Gao brothers.³² I have been lucky to meet and have discussion with several of these second-generation painters of the

31 Thomas McEvilley *Art and Otherness: Crisis in Cultural Identity*. (McPherson and Co: New York 1992) p.67.

32 Yu Feng, 1994, p.8. This article of the magazine *Cultural Exchange* 1994 No.4, p.6. also states that the critics believe these second generation artists 'have surpassed their masters'.

Lingnan 岭南 School and their students and contemporaries, from whom I have also received instruction and critiques on my work.

Guan Shanyue is a second-generation painter of the Lingnan 岭南 School, famous for his interpretation of politically inspired works. He is well known for his plum blossom paintings. He gave me several of his books and talked about the paintings reproduced in the texts. One book was of his hometown and contains references in the paintings to his childhood. Another book contained copies of his renderings of the Dunhuang Murals. He spoke to me about his time in the caves, the way he lived while he was painting them and his personal interpretation of these murals. The symbolism of the plum blossom, both historical and personal, was enlightening. His comments on painting theory and his knowledge of painting overlapping trunks and branches were particularly useful when I applied his techniques to my own painting.

Second-generation painter Li Xiongcai is famous for his landscape paintings. He was also a great teacher. His ability to use black ink in various tones to create a dense mass of strokes, without losing any vitality, was particularly important in my development. He also showed me how to use the blue and green of past masters, and apply it to a landscape format. Both of these artists stressed the role their wives played in the support of their painting.

I met Yang Zhiguang when he had a major show of his paintings in the Lingnan 岭南 Memorial Hall. Yang Zhiguang's paintings demonstrate the vitality and rhythmic beauty of dance and the physical expression of the human body. Yang resides in America and travels back to Guangzhou periodically. It was interesting to hear comparisons of his life with that of the other artists who had remained within the security of the academy structure. An artist of his calibre is well known and accorded great respect in China. However, in America, the general community know little of his standing and, even if they do, painters are treated very differently.

Other artists, outside the academy structure, have also had influence on my work. Among them is Lin Yong, a very famous professional painter from the Guangzhou Art Society, who paints figures. His daughter, who spent

many hours with me in Guangzhou and later studied in Beijing, has a distinctive decorative style.

Most notable is the influence on my work of Huang Yongyu, a painter who was prominent in the early years of the Peoples' Republic and who was persecuted and ridiculed during the Cultural Revolution for his owl painting (Figure 12).

Figure 12

Huang Yongyu

Owl

I was lucky enough to know Huang Yongyu whilst we lived in Hong Kong and again when we lived in Beijing. In 2004 I spent a significant time in his hometown village of Fenghuang.

CHAPTER 1

XIE HE's WRITINGS' AND THE CORNERSTONES OF PAINTING.

Judge painting strictly, judge other people's painting strictly: that means also treat yourself strictly....There is a virtue in treating your own work so strictly, if you are too relaxed, then it is easy to deteriorate, and if you first excuse your own art works then you will excuse that of others, and in this way how can there be any artistic progress? ³³

Professor Fang Chuxiong introduced his concept of the tradition of painting to me by constantly referring to past masters and their work. It seems to me that the lineage of the practice rests on the writings of Xie He. I believe that, although later philosophical influence in painting was diverse, the six *fa* 法 still form the cornerstones of painting theory. I retain the *pinyin* 拼音 for the Chinese character *fa* 法 in this text, allowing the depth of meaning carried in such a term, as I understand it, to become implicit in relationship to my paintings. The significance of these six *fa* 法 as an essential critical tool is, I believe, at the core of the Lingnan 岭南 School teachings and practice.

Without specifically referring to Xie He, Professor Fang constantly referred to the concepts held in each *fa* 法 and used them as the foundation for quality in painting.³⁴ The time-honoured mode of transmission, from master to apprentice, demonstrated in context, is the way I have come to understand the *fa* 法. In my training, I had not been given a book reference or a translation and it is only recently that I found a copy of the original Chinese characters that Xie He recorded.

My comprehension of the Chinese language that Professor Fang Chuxiong used (both Cantonese and Putonghua), meant that my understanding of the meaning of each *fa* 法 was at a basic level of cognition, achieved through practise and observation. It was only when writing this

³³ Chen Zizhuang in *Contradictions: artistic life, the socialist state and the painter Li Huasheng* Jerome Silbergeld, & Gong, Jisui (University of Washington Press: Seattle.1993). p. 62.

³⁴ John Hay reminds us that Xie He's six 'fa' are formulated so that they can also be used as standards for critical judgement. Hay, 1983, p.80.

academic study that I realised that Xie He was the author of the ancient terms and ideas that my Master, Professor Fang Chuxiong had been using to describe my work and demonstrate ideas. When Professor Fang discovered that I knew of this ancient text, he expressed surprise and delight and he went on to confirm their importance. For a practitioner of painting, an intuitive grasping of concepts supersedes words and is much clearer than a clumsy translation. However, academic analysis requires written translation and in this document, I will give the clearest description that I have found in my research.

Xie He appears to have been both an artist and a critic. In the fifth century CE, Xie He wrote an account of twenty-seven major painters from the second to the fifth centuries CE. This account was subsequently called the *Old Classificatory Records of Painters*, or *Gufa Pinlu* 古法品錄. Xie He's writings have been discussed throughout the ages and today they still provoke debate in painting theory circles, not least because of their obscure nature. In the preface, Xie He records six statements called *liufa* 六法. *Liu* means six and *fa* 法 is variously defined in different translations (in terms such as: law, canon, method or technique). The term *fa* 法 arising as it did through the worldview (the perception of reality that is shaped by time and place) that existed in China at the time that Xie He wrote his record carries the connotations that existed within this worldview.³⁵

John Hay revisits Xie He's writings and examines the derivations and various translations of the words used in the original text. Thus, the slippage of meaning within the original text is re-examined by tracing the root of the ancient characters and illuminating the subtle nuances carried within each term. These subtle nuances then work together with the interrelations of each term within the text. Hay points out that the term *fa* 法 originated in a technological environment of bronze casting and pottery mould making so this

35 Two articles by Jonathan Hay expand the notion of *fa*, 'Values and history in Chinese Painting: Hsieh Ho Revisited, 1'. *Res* 6 1983 Autumn p.72-111 and. 'Values and History in Chinese Painting, II: The Hierarchic Evolution of Structure.' *Res* 7/8: 1984 pp.101-36.

shaped the cultural consciousness at a time when language was innately metaphoric.³⁶

The term *fa* 法 thus has a functional relationship to a generative source, such as that of repetitive mould casting. The generative source of *fa* 法 is revealed not as a linear sequence, but rather as a process that characterises both the microcosmic and macrocosmic state of existence. Hay describes the process of ‘earth *fa*’s heaven and heaven *fa*’s earth’ as different “voices” of the same process (the macrocosm presents, while the microcosm represents).³⁷ However, he suggests that of far greater significance than the origin of the term, is the significance that this writing held and still holds, in the cultural consciousness of the people. From my experience, a depth of meaning and value attached to these concepts is still present at a basic level within the culture, even with those who may have had no direct training in painting.

Although there are many alternative English translations, I have chosen to use this translation by Lin Yutang.³⁸

Few there are who can master all six technical factors, but from ancient times until now, there have been artists who are good in some one aspect. What are these six techniques?

First, creating a lifelike tone and atmosphere; second, building structure through brushwork; third, depicting the form of things as they are; fourth, appropriate colouring; fifth, composition; sixth transcribing and copying.³⁹

Translation, as it defines historical links with a changeable past, also defines ourselves and as we define ourselves, so our understanding and reading of history changes. In his book, *Art in China*, Craig Clunas describes

36 An excellent account of the character’s relationship to mould, method or model casting, in early China is found in Hay, 1983, p.80-82.

37 The following passage from the *Daodejing* shows the interrelationship of ‘fa’ “Man *fa*’s earth, earth *fa*’s heaven, heaven *fa*’s Dao and Dao *fa*’s the function whereby everything is so-of-itself or ziran.” Lao, in Hay, 1983, p.81.

38 Lin Yutang uses the term, ‘technique’ as a translation of *fa* Lin, Yutang.(Trans.) *The Chinese Theory of Art: Translations from the masters of Chinese art*. (Heinemann: London 1967) p.38.

39 Xie He in Lin 1967, p.34.

Xie He's original text and its many translations as perhaps the most disputed in Chinese historical writing.⁴⁰

In Althusserian terms, we are 'always already' positioned by semiotic systems.⁴¹ In the language of painting, the accepted practice of excellence in the Lingnan 岭南 School is, I believe, held primarily in the conventions of the calligraphic stroke.⁴² The history of calligraphy began more than 5,000 years ago. Throughout the centuries the art of calligraphy has evolved and there are six basic styles of calligraphy in use today. Viewing a piece of calligraphy has been compared to meeting a person for the first time.⁴³ One approaches and the first thing that strikes the viewer is whether the overall composition is pleasing. Closer observation reveals the quality of the brushwork and the structure of each individual character and finally, if the viewer is Chinese literate, the meaning of what is written is assessed. This judgement of the text also includes the statement of the artist that is usually written along the side of the work and any seals, which are also read.

A character is an artistic thought in itself, including the elements of sound, thought and physical form. The structures of individual characters are judged by the same physical qualities that are possessed in human beings. The skeleton, flesh, tendons and blood contribute to the functioning of the whole. The skeleton gives strength and the flesh (in the thickness of the stroke) gives solidity. Too much flesh and not enough strength, and the character is considered to be an 'ink pig', obese and awkward. The tendon (revealed in the turning points of the stroke) links the flesh to the skeleton and should be elastic and lively, giving the character strength and spring. The blood is the ink and its thickness and darkness affects the quality and the ease of brushwork. The most mysterious, difficult to define element in a well-written character, however, is that of *qi* 氣.

40 Clunas, 1997a, p.46. In the fifteenth century the six *fa* were attacked as being simply for guidance but not relevant to present times. (Lin, 1967, pp.131-132) I agree that they are a guide, but I believe they are still relevant today.

41 The semiotic approach sees communication as an interpretive mutual negotiation of meaning, where there is a recognition that each view contains elements of the other.

42 Quality is a ubiquitous notion. It is an inherent ideology in the representation of reality and social practice that confirms or naturalises a particular construction of reality.

43 Seow Hwa Khoo, Nancy Penrose, *Behind the Brushstrokes: Tales from Chinese Calligraphy*. (Brash: Singapore 1993) p.7.

As in calligraphy, *qi* 氣 is expressed within the development of painting's *bimo* 筆墨. Literally this means brush and ink, but *bimo* 筆墨 carries a connotation that roughly translates as a combined use of brush and ink in an individual stroke and the function of each stroke within the painting. The language of the stroke thus shapes both the writing and reading of a painting.

Hermeneutic questions and conversations add to this discourse with voices from various traditions. Words can be powerful, but they have limitations when expressing a holistic approach where the notion of constant change is integrated. How can you name the unnameable or express the inexpressible? This is best seen in paintings, where it becomes a visual experience. Streams of energy are constantly leaving, melding into potential, then returning and feeding into the whole. In this painting, **(Figure 13)** the Kiwi is both observer and part of the energy of matter, form and constant change. The 'dark cloud' can be seen as threatening to overwhelm the little kiwi that is sheltering from the storm, but because the kiwi is both part observer and part participant in the drama, neither is entirely true. Knowledge of the whole and the role of the individual within the whole can be experienced intuitively as a viewer in participation with the painting.

Figure 13

Know

Margaret Piggott,

2006

Ink on xuan paper

42 x 135cm

The Six Fa of Xie He

1. The potential of existence.⁴⁴

Paint with absorption and use the brush boldly but cautiously. If you are absorbed, you'll be like an arrow on the verge of being shot.⁴⁵

Creativity is a process, not chance. Creativity is given form through the artist's mind and expressed in the act of painting. Dualistic, fragmented language hints at what cannot be codified or captured in words. In the gaps between words, spaces can be used to represent what the Chinese think of as *qi* 氣. Science now enables an acceptance of the concept of *qi* 氣 as energy, the basis for the material world.⁴⁶ Although formless in itself, *qi* 氣 informs, creates and motivates a form. It plays an active role in exchange, within the departure of inner and outer and between larger and smaller patterns and forms, where it manifests in any scale. For example, wind *feng* 風, is a basic form of *qi* 氣, expressed in figure painting by such devices as the trailing of ribbons in garments.⁴⁷ Through the creative process, the painter's concentrated and balanced *qi* 氣 becomes focused and integrated with its expression. It then has the potential to be released, as a controlled force, through a creative act.

The paradoxical nature of the universe or the way of creation is incorporated in various polar opposites, such as *Youwu* 油汚. Burton Watson translates *Youwu* 油汚 as 'being and non-being' (or there is something and

44 Hay refers to the twin terms 'Qi Yun' 'Sheng Dong' of Xie He's first *fa* as the potential of existence. Hay, 1983, p.109.

45 Li Xiongcai in Chen Jinzhang *Li Xiong Cai's Landscape Painting Manual : quotes about painting* (Joint Publishing Co:PRC. 1984) n.d.

46 Hay refers to Needham's use of the term "matter-energy", which was a term used earlier by H.H. Dubs in his translation of the book of Master Xun. Hay also discusses the relationship of twentieth Century science and the origins of the term *qi* Hay, 1983, p.86.

47 In the 8th Century CE, Wu Daosu depicted drapery as if it were caught in the wind. Hay uses the term 'wind' here, as being that introduced in *The literary Heart-Mind and the Embellishment of Dragons*, where drapery is an outer representation of the medium of emotions. Curling scarves are reacting to interior 'breath' and exterior 'wind' and forming the basis for social interaction, mediating the individual and environment. Hay, 1983, p.104. Hay investigates the origins of the attributions to Wu's drapery in footnote 119.

there is not anything).⁴⁸ Emptiness, in this mindset, can be described as a dynamic movement that refers to enlargement or growing. Empty space is paradoxically, full of potential. It thus encompasses potency, swelling, potentiality, maturation and production and also refers to receptivity, freedom and openness. It embraces the microcosmic and the macrocosmic.

In the English language, emptiness normally refers to a container without content. John Hay suggests that China's unique path in the understanding of creative forces perhaps arose, because in Chinese mythology or belief, there is no external agency or deity to initiate the process of creation. He suggests that such polarities were accepted as fact and never broached with questions, such as those of beginning and ending as those which arise as paramount within a Western paradigm. We live in a different world in time, place and thought from that which led to the development of classical Chinese thought.⁴⁹

Creativity in painting can be recognised, as a movement from potential to actual. When the artist enters an intuitive, invisible state called, for want of a better word, 'emptiness', creativity flows. In this state, there is no distinction between subject and object, painter or painting. They are in a state of interfusion. This interfusion initiates the process of creativity, which, in turn, establishes unity in diversity; the changeless in the ever changing.⁵⁰ When artistic activity is considered as a process of actualisation, it can be described as producing an identical and unique configuration of dynamic vitality to that which is inherent within reality.

The process is paramount, but this does not mean that process is above quality. Process is read through quality and the end result is equally important to the reader, as a viewer, as it is for the painter, as a writer.

⁴⁸ Hay, 1983, p.99.

⁴⁹ Ibid.

⁵⁰ Chang Chung-yuan *Creativity and Taoism: A study in Chinese philosophy art and poetry*. (Wildwood House Ltd: London 1975). p. 207.

The form and composition is the first thing to arrest your attention from a distance, but a closer observation escalates the feelings, as inspiration in the viewer of the will to live, enhancing your zeal for life⁵¹.

In the process of capturing the spirit of life, a form is infused with spiritual rhythm. Despite its simplistic use in popular *Dao* 道 and New Age mysticism, *qi* 氣 remains a complex idea. Using the terminology of Romantic painting, the lines of force indicated in a painting by the line of a doorway or tabletop, or a person's gaze are used to talk about movements of the eye, through unseen tendencies. These lines of force move the eye around the painting, yet *qi* 氣 extends its flow beyond the painting. For the *qi* 氣 to move, it must not be confined within the painting by brush strokes, or stopped by the signature or seal mark.

The rhythm of breathing is often used as an analogy with life. Therefore, the breath that sustains life is used as the dynamic life force behind all action and expressed as *qi* 氣. In its many forms (laboured or rapid, hesitant or confident, deep or shallow), breath can be related to the movement of the brush or the viewer's 'reading' of the brush marks in a painting expressed in the same relationship as that of matter to pattern. The breath or flow of energy in a painting is a visual representation of the movements of *qi* 氣.

During the Song Dynasty, Neo-Confucian thinkers captured the ancient notion of *qi* 氣, as it manifests in a synchronised pattern *li* 理 (a term originally referring to the patterns in the veins of stones such as jade, or the grain in wood and the fibre in muscle).⁵² The depiction of *li* 理 in a painting is a difficult accomplishment. It is reflected through Daoist and Confucian thought, in the development of painting theory and through landscape painting in its involvement with nature. Observing the patterns in flowing water, clouds, rocks, plants and the human body (according to man's understanding) as expressions of *li* 理 clarifies the relationship between process and pattern. *Li*

⁵¹ Fang Chuxiong, 1992, conversation with author.

⁵² "Li, being both psycho-physiologically regulated by human functions and 'so-of-itself'." Hay, 1983, p.103.

may also be thought of as a component of *dao* 道 *Dao* 道 evolves order in the universe, while *li* 理 emphasises asymmetrical and natural patterns.

I have been of the opinion that men, animals, houses and furniture have a constant form. On the other hand, mountains and rocks, bamboos and trees, ripples, mist and clouds have no constant form, but have a constant inner nature (*li* 理 – an inner law of their being). Anyone can detect inaccuracies in form, but even art specialists are often unaware of errors of the inner nature of things. Therefore some artists find it easier to deceive the public and make a name for themselves by painting objects without constant forms. However, when a mistake is made with regard to form, the mistake is confined to that particular object; but when a mistake is made in the inner nature of things, the whole is spoiled. There are plenty of craftsmen who can copy all details of form, but the inner nature, can be understood, only by the highest spirits.⁵³

Hay ascribes the powerful synthesis created by the Neo-Confucian scholars where the character *qi* 氣 is coupled with *li* 理 to form *li qi* 力氣 (referred to as the ‘function’ of patterning).⁵⁴ The pattern of *li* 理 exists, where the polarity of the universe (of formless/form or shapeless/shape) carries the tendency towards matter or substance.⁵⁵

53 Su Shi/ Dong Po (1036-1101 CE). Lin, 1967, p.94.

54 Hay suggests that in this evolution of the specific term, one looks not so much for changing ideas as for the articulation of consciousness and the achievement of new levels of ordering. “Through ‘*liqi*’ all phenomenon, whether physical, social or psychological, achieves its own specific manifestation.” Hay, 1983, p.102.

55 Hay refers to Chu Xi and suggests that he removed *li* from most of its Buddhist contexts and brought back its original significance within nature. Hay then proposes that it became immanent rather than transcendent and may be compared to a genetic code. Hay, 1983, p.102.

Figure 14

Potential

Margaret Piggott

2003

Ink on xuan paper

34 x 101cm

In the painting, *Potential* (**Figure 14**), the outside energy (revealed visually by the instability of the land, the rustling of the leaves and the movement of the wind), integrates with the inner energy or *qi* 氣 of the forms (the adult Kiwi and the egg). The Kiwi egg takes centre stage. Within the egg, *qi* 氣 is contained within the form as potentiality, with the ability to move in any direction, once released. In painting the egg I have used the emptiness of the white paper delineated by a single stroke to indicate the shell. It is the future of the species. Potential resides within. Yet the egg is exposed to the elements, tested by life, not safely nested in a burrow. An egg contains the

DNA of genetic instruction as the 'function' of patterning, *liqi* 力氣. If knowledge can be thought of as being encoded within the tradition, and the knowledge that has been passed on to an individual resides within as potential, then it will emerge in a new cycle if it survives being exposed and tested by the elements. This is how knowledge adapts to changes.

The circular movement within the painting reinforces the concept that potentiality is continually renewable, ever-present and generative. It is within and without. The process, available to those who know how to read it, is a major factor in the participation of enjoyment in the painting by the viewer. For the artist, the process through effort becomes effortless. To the reader, through effort it is also effortless. To remove or change anything would detract from the painting. It is right, just as it is.

Zhuang Zi described the nature of the universe as *daotong* 道統 or the grand interfusion. This nature of the universe is free from all determined results and contradictions and is beyond the reach of all intellectual processes. In this realm there is neither space nor time; it is infinite.⁵⁶ The fundamental paradoxes of *yin-yang* 陰陽 are encompassed within the *dao* 道. Being beyond words, the term *dao* 道 has become controversial in its many interpretations, associations and translations. More importantly, any attempt to define or explain the *dao* 道 leads away from its nature. The system can be thought of as being cyclical yet it varies with our perception. This is because order is linear so the way we see the whole changes according to the level of the system you are operating at.

Cao Zhi eloquently expresses the interrelation of life and system in this poem.

The wind returns victorious from the South and birds of the season
clamour in welcome.

The water ripples and insects chirrup; responding to the favourable
harmonies of the energy-circuit (*qiyun* 氣韻),

Full of joy as the fertile season comes to pass.⁵⁷

⁵⁶ Chang, 1975, p.35.

⁵⁷ Cao Zhi (192-232 CE) Hay, 1983, p.107.

Figure 15

Heraclitus

Margaret Piggott

2006

Ink on Xuan Paper

134 x 68 cm

In the painting **(Figure 15)** the Kiwi as Heraclitus, stands on the bank of the river observing the flow of water. The continual flow of fresh water is the primary focus of this painting, the subject. The Greek philosopher Heraclitus is known for his saying:

You could not step twice into the same river for other waters are ever flowing on to you.⁵⁸

Using the personal metaphor of the Kiwi, I observe the flow of life's experiences as a stream of consciousness. The assimilation of that which is culturally and socially important, underscores the importance of the cultural matrix in which we are imbedded. Stewart and Cohen expand the statement made by Heraclitus by proposing that the object/subject revolves in a recursive loop, even if the waters are stagnant and essentially the same, as in

⁵⁸ Heraclitus c.535 - 475 BC Plato, 427 – c. 347 BC. Fragment 41; Quoted by Plato in *Cratylus* B. Jowett (Kissinger Publishing 2004).

a pond; you cannot step into the same pond twice, for it is a different you the second time round.⁵⁹ The illusion of our reality is formed by a recursive loop, based on how both environment and culture maintain the continuity of the human sense of self (and by repetition across many individuals, maintains the continuity of environment and culture).

Terms such as *qi* 氣 and *yun* 韻 refer specifically to both calligraphy and painting. Professor Fang told me the story of how a famous, sixth century dragon painter would leave the dotting of the eye, because it was rumoured that when he dotted the eyes, the dragon (being infused with *qi* 氣 or *qiyun* 氣韻 transferred through the painter and the process of painting) would fly away.⁶⁰ *Yun* 韻 is often associated with rhythm.⁶¹ The substituted *yun* 運 has a meaning associated with transportation and means something like ‘to convey’. Hay refers to this character *yun* 運 as the transportative *yun*.⁶² If the substitution for the homologue of this transportative *yun* 運 is significant, then it suggests that the term *qiyun* 氣韻 implies the transference of emotion, through artist to the painting and on to viewer.⁶³ Hay refers to the transportive *yun* 運 (increasingly expressed in the five macrocosmic *yun* 韻 changes of *qi* 氣) as linked with the *dong* 動 in the phrase *qiyun shengdong* 氣韻生動 and thus is summed up as ‘the potential of existence’.⁶⁴ Summarising this first and most important *fa* 法 involves a particular notion of creativity in painting. Xie He stressed that if his first *fa* 法 is captured in a painting, then the rest of the six follow suit, yet he listed few who had achieved this goal.

59 Stewart and Cohen, 1997, p.224.

60 Zhang Sengyu used the term *qiyun*, translated as breath rhythm, to convey the idea of giving life to a form. Hay, 1983, p.107. This story is also recounted in Chang, 1963, p.210.

61 Hay suggests that the substitution of a homophonous transportative *yun* 運 in some passages of texts reproduced by Zhang Yanyuan may have been deliberate.

62 Hay, 1983, p.107. A dictionary definition in the seventeenth century defines Hay’s transportive *yun* 運, both as heaven’s making and the five *yun* 韻 (evolutionary, sequential changes at the macrocosmic level of *qi* 氣).

63 Ibid. The process of *qi* in pre-Han philosophy (particularly in Zou Yan’s Naturalist school) was a passage of self-ordering, such as mutually productive or destructive linear sequences of configurations (namely, earth, metal, wood and fire), *wuxing* the five *yun*, evolutionary, sequential changes at the macrocosmic level of *qi*.

64 Hay, 1983, p.109.

2. The potential of beauty: building structure through brushwork.⁶⁵

...Stress the person using the brush, not the brush using the person.⁶⁶

According to Hay, while the first *fa* 法 can be thought of as uncovering the ordering of matter and the universe, the second can be considered to be concerned with the potential of beauty.⁶⁷ The potential of beauty in painting is unleashed through what are commonly called the 'four treasures of Chinese culture'. These are the brush, ink, ink stone and paper. The simplicity of each belies their complexity, both in construction and use. This brief insight is a guide to the reading of my painting and is based on my use of these treasures and is a direct result of the ongoing guidance I have received from master, Professor Fang Chuxiong.

In the process of imbuing a form with life through brushwork, the first *fa* 法 can be thought of as *yang* 陽 (the life or spirit) and this second *fa* 法 as *yin* 陰 (the form). These *fa* 法 embody the resonance of *qi* 氣 in the potential of existence and they embrace the achievement of structure within the *li* 理, or patterns, of the brush movement.

Bimo 筆墨, literally brush ink, is the most fundamental element of Chinese Painting. Although *bimo* 筆墨 means expressive brushwork combined with good ink tonality, the finer details of this simple concept have provoked much debate. The stroke can be made with light or heavy ink, a wet or dry brush, swift or slow movement, with an even or varying pressure, or with a slanted or upright brush. It is difficult to differentiate what exactly distinguishes good brushwork and ink tonality from the ordinary or mediocre and it is just as difficult to put into words exactly how these effects are achieved. The ways of using the brush are as many, varied and as individual as the personal mark of an artist's own handwriting. However, personality or individuality is only one part of the independent functions of brushwork, or

65 The skilled use of the brush (*yong bi*) should produce structural integration, which for the unity of the whole would indicate form and bone structure (*gufa*). The semblance of reality serves as a basis, but simultaneously the essence or nature of the subject or living quality or power should be captured. Fang, 1994, conversation with author.

66 Fang Chuxiong, 1992, conversation with author.

67 Hay, 1983, p.109.

bimo 筆墨 The brush and ink gives a visual understanding of the interchange and nature of the various types of energy of the universe. A good brush stroke rises above being merely a line. Although there are rules and techniques in its form it is not limited by this, but enhanced to achieve both strength and a spiritual dimension.⁶⁸

The skills needed for using the materials of brush, ink, and fine paper are not being maintained by the young and as ball point pens and computers supplant writing brushes in Chinese daily living, maintaining the lifelong skill of an expert in the use of the brush, becomes increasingly difficult. Skill and knowledge, for all their importance, must be tempered by the flexibility that is crucial to a living, changing, creative school.

The materials of the four treasures dictate the form of expression. They each contain symbolic significance. The polarities embodied in the four treasures inter-dependently contribute to the whole and are in constant rotation and transformation, so their associations of *yin-yang* 陰陽 fluctuate and mutually create and destroy each other in a continuous cycle of change, depending on how they are paired. While one element is at its peak, another is subsiding and yet another emerging. The relationships of the four treasures demonstrate the shared integration, fluidity and mutability of paradoxical dualities.

Although they are inextricably linked, I separate the structure and use of the four treasures as much as possible in the following description, where, I believe, it is necessary to provide the reader with an understanding of the basic materials, before discussing the second *fa* 法 any further.⁶⁹

- Paper.

The absorbent fine paper, commonly called 'rice paper', is not composed of rice at all. It comes in many varieties. It is commonly made from bamboo,

68 Chang discusses the various types of strokes and how they got their names and the differing effects of ink in Chang, 1963, pp.214 – 222.

69 Many writers in both Chinese and English have written about the Chinese treasures and I urge the reader to supplement the basic knowledge I provide, with other texts. James Cahill,. (1994) *Painter's Practice. How Artists Lived and Worked in Traditional China*. New York: Columbia University Press. Craig Clunas,. (1997a) *Oxford History of Art: Art in China*. Oxford: New York. Sze, Mai-mai. (Trans.) (1949,1977) *The Mustard Seed Garden Manual of Painting* Princeton: Princeton University Press. Wang, Yao-t'ing. (1995) *Looking at Chinese Painting: A Contemporary Guide to the Philosophy, Technique and History of Chinese Painting*. Nigensha Publishing Co. Ltd.

mulberry or other vegetable matter in varying combinations. It is designed to respond to the calligraphic nature of the brush. Some sheets of paper are so thin as to be transparent. The choice of paper depends on the purpose and preference of the artist.

Xuan 宣paper is often chosen for the qualities of revealing the brushwork, particularly in the freely expressive (literally translated 'write-idea') *xieyi* 写意寫意 painting style. Silk is not absorbent and thus is usually chosen for *gongbi* 工筆, or more detailed work. The composition and size of the paper sheets varies, with the best quality coming from Anhui Province. An experienced eye can distinguish the rough back, from the smooth, painting side, however, some painters use both sides for certain effects.

Painting is usually carried out on a large table upon which the painter places an absorbent layer of felt. The paper is placed on top of the felt, smooth side facing up and anchored with paperweights. The table is usually higher than a Western dining table and is set up so that the painter can stand with his or her arm outstretched as desired, in a comfortable position, with brush in hand.

The grip or the position of the hand and fingers on the brush is recommended as being the same as used for calligraphy in China. Although, as first proposed by Su Shi, the position of the hand on the brush is not as important as is the skill in mastering its effects. The recommended hold is one that clasps the brush handle with the thumb pointing towards the top of the brush and the first and second fingers curled around the shaft, giving support. The upright hold keeps the brush straight and allows the movement of the whole body to be translated to the brush tip. Unlike the Western hold of a pencil or pen, where the shaft rests in-between the joints of the thumb and first finger knuckle, the fixed hold of the brush means that any movement necessarily involves the use of the whole arm, rather than the hand control, achieved by the pincer like thumb/finger grip, of a pen. However, I still use the hold I was brought up with, adapted to encompass the whole arm movement required for painting.

The painter may move the paper during the process of painting. Skill is required in judging where to hold the paper and when to move it, because the

paper can tear easily when wet. However, for all its seeming fragility, the paper is surprisingly strong and many contemporary painters transfer their work from table (horizontal) to wall (vertical) for viewing.

A hybrid approach to painting is adopted in the Lingnan 岭南 School. Therefore, although the painting is commonly executed on table or floor, many contemporary painters use a metal covered wall, then covered in felt, for a combination of either painting or viewing a work. Strong magnets are placed so that the paper is held between magnet and felt. Using this technique, no marks or holes are made for attachment of the paintings to the wall and they are easily moved from table to wall and back again as desired. To paint with the paper in this vertical position requires experience and skill for the painter to manipulate the materials in a freely expressive manner, whilst controlling the demands of paper, water/ink/colour and gravity.

Painting is almost always done in the studio where the painter has control over the elements. Some contemporary painters in China make a travelling kit of felt and brushes and may choose to execute a painting in the open air. Although this is possible, there are many distractions not conducive to achieving the necessary skill and mental control involved in the practise of the art, for example, a sudden gust of wind will wreck havoc with the paper. Fang Chuxiong once completed a large painting in the forests of Hainan Island, whilst on a field trip with his students. The practice of annual fieldtrips, encouraged by the academy system in China, highlights the importance of the gathering of ideas through travel. Today, many painters make sketches of their subject outdoors and then bring those sketches together in a quick compositional sketch in a notebook, before painting in the studio.

- Brush and ink.

The brush is an exquisite tool. The brushes are all pliable and soft, even those made of coarse horsehair, which are described as hard, because of the variation in pliability and the resulting quality of the stroke produced. Sometimes the hairs of different animals are combined in the same brush. Goat wool brushes absorb more water and are better for fresh flowers, juicy flesh or fruit. Mouse whisker brushes are designed for thin whisker-like strokes. Whisker strokes are especially important because they, like the eyes

are particularly expressive of the individual. Drawing the whiskers, which should express vigour and sensitivity, requires a “careful, deliberate touch.”⁷⁰ A skilful painter does not need many brushes, because the effect of the hair quality is minimal compared to the artist’s skill in the use of the brush.

An anecdotal story recounts the time when Picasso met Zhang Daqian in 1956. When Picasso showed Zhang some drawings done in ‘Chinese’ style Zhang remarked that they were not executed with the right tools and gave Picasso a set of Chinese brushes. Li Xiongcai taught that the brush acts as an extension of the painter.

Control the movement of your hand with thought and feeling. The hand should be able to express accordingly, with its rise and fall, the pause and the transition and the falsity and truth of the brush strokes, the different quality of matters.⁷¹

This is the only brush in the world that can, through skilful use, produce a continuously beautiful stroke, varying in thickness, tone, wet or dry, without recharging or lifting the brush from the paper. The challenging requirements in the shape, texture, point and flexibility respond to every demand made for variety and quality of stroke by the user.

Figure 16

Cross-section of brush-tip.⁷²

70 Fang, Chuxiong. *Chinese painting for beginners: painting cute animals*. (Hong Kong: Art Book Co. Ltd 1997). No. 32, p.9.

71. Li Xiongcai in Chen, 1984, n.d.

72 Adapted from the diagram T.C Lai, 1992, p.3

The secret to the power of this brush is in the construction of the internal reservoir space, **(Figure 16)**. This empty reservoir space is constructed by laying hairs of varying length of around a central core of brush hair. The tip can be dipped in ink or colour and the reservoir filled with water or different tones of ink or colour as desired. Capillary action moves the tones along and into the reservoir, so that the stroke is a gradual blend of tones. Thus the stroke can be manipulated to produce the rich moistness of a heavily watered brush with the dry rubbing effect of a parched brush. Colour or ink can be directly applied to the surface hairs at any place along the length of the brush. Although brushes can be made from the hair of various animals, the structure is common to all.

While this brief description provides an insight into the media, the following enables an appreciation of the importance of Xie He's terms. *Shuimo* 水墨 (water and ink) painting makes use of the infinite shades of ink possible with the use of water in the ink. An ink-charged brush is capable of dramatic changes in stroke, depending on the pressure the artist uses in using the tip, the length and direction of movement, velocity of the stroke and the skilful accessing of the reservoir contents. All of these movements are activated by the skilful use of the brush (*yongbi* 用筆) to include the complex manifestations of *gufa* 古法 (bone method). Visible *gufa* 古法 in brushwork lies in its strength to be able to sustain a vibrant pattern.

When the ancients diagnosed (*xiang* 想) horses, their judgement was not skin-deep. Though a thin horse be thin, its *gufa* 古法 may be extraordinary.⁷³

The concept of extraordinary *gufa* 古法 in a thin horse is exemplified in the Yuan dynasty painting of a starving horse, *Emaciated horse* **(Figure 17)**.⁷⁴

⁷³ Ouyang Xiu, (11th Century CE) in Hay, 1983, p.91. The term *xiang* , translated here as 'diagnosed', means intense and informed inspection from outside to inside, "in a reverse movement from that in which the organism achieved form. This inspection discerned a pattern of *gufa*' that was an inseparable function of psycho-physical functions. " Hay, 1983, p.91.

This is a painting of heroism and courage, great hardship and sadness. I believe it can be regarded as the master's dominance over the noble suffering of the dutiful beast. The painting can also be regarded as a political protest, drawing attention to the treatment of the people by their overlords during the period of Mongol rule. Wang's book translates the artist's own poetic inscription as ... "casts a shadow like a mountain on the sandy bank in the setting sun."⁷⁵ Given that the Mongols were great horsemen, it may also be a warning to the ruling elite that their time of rule will not last and that they too will cast a shadow as they go down like the setting sun. These are some of the meanings I read into this simple painting.

This painting reveals that suffering and starvation is a subject that can be portrayed, despite the common assumption that harmony and idealism is necessary in this media. The way the brush is used, the *yongbi* 用筆, is especially beautiful, revealing the powerful *gufa* 古法 together with the use of ink *bimo* 筆墨. The form conveys a noble, but weary spirit. Despite the array of collector seals, the emptiness of the space in which the horse is placed allows an even more desolate feeling to emerge, as the viewer or reader is encouraged to enter the painting through reverse perspective and move around the horse, even under its tail. Revealing the private parts for public examination, I believe, is the final humility of the beast. It is powerful.

Figure 17

*Emaciated horse*⁷⁶

Gong Kai

Yuan Dynasty.

74 Wang, Yao-t'ing. *Looking at Chinese Painting: A Contemporary Guide to the Philosophy, Technique and History of Chinese Painting*. (Japan: Nigensha Publishing Co. Ltd 1995). p.168.

75 Ibid.

76 Ibid.

Bifa 筆法 is a general term, associated with the practical method of using the brush. A practical alliance also arises from the pairing of *fa* 法 with the character for painting *hua* 畫, as in *huafa* 畫法. The character *fa* 法 has its roots in the technical means of production and is thus of a more practical, inherently immanent nature than that of the transcendent nature of creativity and its expression as a painting.⁷⁷

Xie He implies using the brush in an activating function, rather than a structuring function.⁷⁸ Analysing this function of the brush means the brush carries the *qi* 氣 within it and it is thus imparted to the ink and paper. The stroke is activated. The stroke is thus, full of life. It is active, having been initiated in skilful manipulation by the painter. While the structure of the object should be captured by the brush and held within each stroke, vitality is of primary importance. The term *yongbi* 用筆 is therefore more suitable than *bifa* 筆法 when describing the quality and skill of brushwork. *Yongbi* 用筆 incorporates both the movement of the brush and the skilful manoeuvring of its effects. The brush, being the conduit for the *qi* 氣 of painter, subject and object, is available for reading through the strokes. To an educated eye, it should be obvious which stroke came first, where the artist paused, where speed was increased, where the brush was recharged, with ink or water or colour, and how the brush was held.

A well-constructed painting makes use of the brush tip by providing variations, formed by concealing the brush tip within the stroke and/or making obvious use of the brush tip.⁷⁹

We should also pay attention to the tip of a brush. It is invisible if it is in the middle of a line and visible when it is on its side. It is not profound with too many brush-tips visible but it is spiritless without brush-tips.

There is an old saying: 'the brushstrokes should be childish and naïve, not deceitful and commonplace'.⁸⁰

⁷⁷ Hay, 1983, p.91.

⁷⁸ Hay, 1983, p.109.

⁷⁹ "...for very deep-seated reasons, the cultural ideal in calligraphy remained that of the 'hidden tip', thus containing activity within the structure." Hay, 1983, p.88.

⁸⁰ Li Xiongcai Chen, 1984, n.d.

Strokes are known by various names, such as hemp strokes and axe cuts and there are many names for the different applications of ink. For example, 'Flying white' is one effect of a dry brush, where the white of the paper is revealed within the stroke. The skilful use of the brush should be matched by virtuosity in the control of ink.

Heavy ink, which depends on the quality of the ink itself; light ink, which according to the number of applications gives different shades and gradations; broken ink, which involves the use of heavy ink on light ink while the latter is still moist; splash ink, which is the process of painting a picture based on the image made by ink splashed on the painting surface; dry ink, an effect produced by drawing a dry brush over and between patches of heavy and light ink; overnight ink, which can be successfully used only by one whose expertise is such that the residual ink sediments can be made to look good.⁸¹

Appreciation of both painting and calligraphy involves similarities. The contribution to the whole that occurs within calligraphy's integration of each character to its own column and successive columns is identical to the way that a painting's strokes compose forms. These integrate into groups and relate to the whole. In calligraphy, strokes link to form characters, which line up in columns that have their own character or personality and together form an arrangement in space. Some columns may consist of dense characters, responded in the next column by more spaced-out characters. Heavy ink is juxtaposed with light ink. Restrained strokes are answered with freely expressed strokes.

There are, however, differences in the way brush and ink is used in calligraphy and painting, with the brush being held consistently in an upright manner during calligraphy, while in painting, the brush is manoeuvred in many different directions, through many different angles. This gives variations to the stroke, from using the ink at the tip, referred to in terms of 'bone', and the

⁸¹ Huang Binhong in Lai, 1992, pp. 41-42.

wetter softer strokes from the area around the water reservoir, referred to in terms of 'flesh.' This difference between 'flesh' and 'bone' strokes will assist in the understanding of the term *gufa* 古法 (literally translated as 'bone method').

Gu 古 refers literally to bones and supporting strokes are seen as having the same function in any form. *gufa* 古法 (bone structure method) however, is found in the structure of transformations. In an analogy with the body, as various conditions of energy are actively moved and stored [by bones (*gu* 古) and blood vessels (*mai* 脉)] and interfaced with the environment over the skin, so is the energy in a painting transferred around the painting through the strokes. *Gufa* 古法 is essential for a painting's foundation and unity. *Gufa* 古法, transforms. Just as the energy moves from inner to outer (through inner *qi* 氣 and outer wind, *feng* 風) to form the physical and psychological qualities of an organism, so *gufa* 古法 works through *bimo* 筆墨 (manipulation of ink by the brush) and the painter's skill of *bifa* 筆法 (brush method).

To clarify our understanding of the concept of bone structure, it is important to consider the worldview or context in which this term, *gufa* 古法, evolved. In this worldview, everything has *qi* 氣. It is present in rocks and seemingly inanimate objects. Certain patterns of transformational energy manifest as matter. Each human is, thus, considered to be a particular pattern of energy. Within the human body, studies of Chinese medicine show that the energy of blood and lungs (breath), liver, kidneys, stomach, heart and mind, is actually in a state of transformational *qi* 氣. The function of the skeleton is to provide structure for the flesh and to keep the organs in position. Bone structure in painting, also provides such a framework, but as in the human body, it is not in a fixed immovable state, but rather in the ever changing, vital, moving structure of transformation.

It is important to understand and differentiate boned and boneless strokes in a painting, in order to gain a true appreciation of the *gufa* 古法 in a painting. Boned strokes in painting are seen in the outlining strokes of a form. The bones of these outlining strokes hold the contents (ink or colour) in place.

They provide the form or structure to the whole. The strokes contained within each boned framework do not show variation and are generally seen as large flat blocks of colour or ink. Boneless strokes, in contrast, show variation in shade, tone or texture. They give the impression of containing a boned structure within each stroke supporting the flesh of ink or colour. An analysis of a painting may make this concept clearer to the reader.

In the painting *Tall Poppy* (**Figure 18**), I use only one brush. This wool absorbent brush is ideal for the broad boneless strokes representing the fragile petals of the poppy. These strokes originate at the centre of the flower. They are broad strokes, showing a gradation of tone along the shaft, from the tip to the base of the brush-stroke. This gives a three dimensional structure to each petal. Although petals do not contain bones, it is important to see the petal as having form and structure, with vital energy rather than becoming a limp mark, where *gufa* 古法 is not present. *Gufa* 古法 should be present in all strokes. Even those of a dead dry leaf should contain *gufa* 古法 and the transformational *qi* 氣 energy of all objects.

A boneless stroke is more difficult to achieve than the outlining strokes typical of the boned style of painting. In the boneless stroke the impression of the form, containing bones as support from within, is evident. For example, the wet and dry strokes of the kiwi feathers are secondary texture strokes to the one stroke, the boneless stroke, of the body form. This stroke is so important that it should reveal a three-dimensional effect, as if looking at a living body supported internally by structure. In painting, each stroke should be distinctive, clear and individual.

The three strokes that constitute the poppy are finely balanced, in both tone and function, through the use of the brush, to produce the integration of the structure of the flower. In summary, the use of the brush, *yongbi* 用筆, allows the structural integration, *shi* 勢, of the form to be made visible, through the boned and boneless strokes of *gufa* 古法.

Figure 18

Tall Poppy

Margaret Piggott

2006

Ink on xuan paper

34 x 102cm.

In the Lingnan 岭南 School, paintings often blend different styles within the same painting and boned and boneless techniques are often employed together. The technique where forms are outlined is a method of depicting the bones of support on the outside of a form. The inside of the form is then filled in, leaving no obvious brush marks. This boned method is more common in the detailed or elaborate kind of painting known as *gongbi* 工筆. Boned strokes form the beak of the Kiwi, the claws and the outlining of the eye. These boned strokes should have strength enough to hold the contents within, whilst also depicting the nature of the object, from the tough beak and claws to the soft, yet firm, eye socket. The single stem is the most important boneless stroke in this painting. This boneless stroke, although curved, must be strong enough to hold the head of the flower, lush enough to be living and

confident enough to allow a slight weeping of the ink into the paper, signifying the hairs on the stem. The tip of the brush-stroke is concealed.

The idea behind the painting *Tall Poppy* deals with New Zealand's egalitarian legacy. The poppy has no hold in the ground, because the emphasis is on the never-ending 'tallness' of the metaphor and the implication that, as a society, New Zealanders cut their most talented, creative and successful individuals 'down to size', leaving them rootless.⁸² The idea behind the painting is held in the conscious mind whilst painting.

Xieyi 写意 literally means to write an idea.⁸³ This method of painting is typically misconstrued. The painting, *Tall Poppy*, is executed in the *xieyi* 写意 style and was achieved in approximately twenty strokes. The Kiwi's body and legs are formed by a single stroke. Details added, while the stroke is still wet, distinguish the textures of legs and feet. To an observer, such a painting appears quickly, as each stroke reveals the whole, belying the skill involved. The commonly used terminology describing this method of painting is, as I have said, misleading. Bold, courageous and lively strokes do not necessitate speed, nor do they indicate total freedom from control.

The founder of the Lingnan 岭南 School, Gao Jianfu said, "for painting and using (the) brush, it is easy to let (it) drift but rather hard to keep (it under) control."⁸⁴ Fast painting can be unthinking, emotionless and perfunctory. Slow or self-conscious may be hesitant and awkward. Painting should, therefore, be thoughtful, without being too laboured. However, control over the mind and the medium is not absolute, so expression is best kept within the paradoxical creative space of the controlled and uncontrolled.

Like going down a hill, if you run down you can't stop. We should therefore paint slowly rather than quickly⁸⁵

82 The poppy carries the additional symbolism in New Zealand society for our heroes, their lives lost in conflict, who have enabled our society to be what it is.

83

84 Gao Jianfu cited by Li Xiongcai, with words in brackets added by editor in Chen, 1984, n.d.

85 Li Xiongcai, 1993, conversation with author.

Famous master, Qi Baishi, (1863 – 1957) was a master woodcut engraver in his youth. The major characteristic of Qi's brushwork was to push the brush, very slowly, on the paper, by which the lines and dots are formed solidly. The result is like breaking through one barrier after another on the paper surface and where all of the ink sinks into the paper from the brush hairs and becomes integrated into its structure. Before Li Keran apprenticed to Qi Baishi in 1946, he painted very quickly, but after watching Qi Baishi painting, his brush movement became slow and steady, like cutting into a woodblock.⁸⁶ Qi Baishi was a woodblock carver before he took up painting and this background in cutting woodblocks influenced Qi Baishi's *yongbi* 用筆 and that of his followers. Qi Baishi's style stimulated interest from China's painters in woodblock prints from many traditions.⁸⁷

Although the brushwork of other masters (such as that of Huang Binhong) differs from Qi Baishi's, the basic principles of the use of their brush is interrelated. The power of the lines and dots are produced by the use of the brush to overcome the friction of the paper. The stronger and steadier the effort to hold the brush (without stiffness) and the slower the movement of the brush across the paper, the more powerful the strokes will be. Line is like an accumulation of dots, like the trace of a raindrop flowing on the wall.⁸⁸ The lines must contain rich values, otherwise they are considered to be like a rough expression. Rhythm and impetus are exploited in repetitive lines.

Professor Fang is also a follower of Qi Baishi's brush style, but this roughness of the Calligraphic School is often tempered in his work by the softness and smoothness of the brushwork exhibited by the four monk painters of the early Qing, of whom Shi Tao and Zhu Da have particular influence in his painting.

⁸⁶ Li Keran (Hong Kong: Han Mo Xuan Publishing Co 1992) No. 25 p. 9.

⁸⁷ There is an interesting link between Li Keran and Dunedin born New Zealander, John Buckland Wright (1897-1954), whose major works are woodblock prints. John Buckland Wright's work was introduced into China in the late 1920's. His woodblock prints were popular with students in the National Art Academy at West Lake, when Li Keran was there. Han Mo, 1992, No. 25, p.4.

⁸⁸ This ancient expression is used by Li Keran to describe his brush style. Han Mo, 1992, No. 25, p.21.

Figure 19

Emerge

Margaret Piggott,

2006

Ink on xuan paper, 198 x 134 cm

Emerge (**Figure 19**), depicts an unhatched Kiwi. Courage and optimism light up the unborn Kiwi eye. The only experience the hatchling knows is the safe embrace within the fluids of the egg. To emerge, it must release itself from its shell. Likewise, this metaphor can be extended to painting, where the restraints of convention must be discarded before creativity can truly emerge. In short, once the rules are known and absorbed, they have to be abandoned in order for creativity to appear. This concept holds for many areas of life and for all painting. Symbolically this painting is emphasising that courage must be found before escape from the safe, but ultimately deadly, embrace of the egg is possible. The shell must be strong to embrace the hatchling but, if the shell is too strong, then attempts to smash through it may be in vain. The hatchling may then become exhausted from its

efforts and give up. If the shell is too fragile, it may break too soon and expose the hatchling to the environment before he is ready to face it. In painting, the shell of knowledge and technique must be strong in order to nurture the learner. It requires courage to break through the shell and emerge with truly innovative, creative expression.

But, of the link with the past, you may ask, does this mean that this second *fa* 法 encourages free, individual expression? The answer is both yes and no. The media has been developed with techniques handed down from the past and standards of beauty that form a flexible framework. Hay's assertion that the second *fa* 法 can be considered to be concerned with the potential of beauty, stresses the connection between the potential held within the structuring function of the brushwork.⁸⁹ The potential for beauty is expressed through the creativity of the individual, tapped from a place of 'no self', where all is one. The concept of control within the uncontrolled emphasises that change is embraced within the system, not in a totally chaotic way, but in a way that maximises the potential of beauty.

⁸⁹ Hay, 1983, p.109.

3. Semi- abstraction and real / unreal. Zhen 真 Ziran 自然 or Jing 景.

In the square, look for the round: In the round look for the square.⁹⁰

Mastery of form is extremely important in painting. Fang Chuxiong's forms echo this 'square within the round concept' in his use, for example, of angular lines, covered by soft, rounded washes.

Michael Sullivan talks about how he once asked Huang Yongyu about abstraction. Pure abstraction, Huang Yongyu indicated, is considered incomplete, however beautiful or decorative it may be. Calligraphy, he added, is only abstract to those who can't read it. This opinion was also conveyed to me in my many discussions with Huang Yongyu. Huang Yongyu also believed that pure abstraction has no meaning.⁹¹ Both Professor Fang Chuxiong and Huang Yongyu shared the same sentiment in their complete rejection art with no representational basis.⁹²

I interpret the third *fa* 法 as indicating that the ideal state for a painting is for it to be hovering in a semi-abstract depiction of life, said to be between *zhen* 真 (real or trueness) and *ziran* 自然 naturalness. The reason that this is an ideal state is that if a painting is too real, then it is simply a representational likeness. The painting reveals only surface features to the viewer and this does not allow participation in the painter/object/viewer interaction process. If a painting is too unreal, then it will be unrecognisable to the viewer. Multiple interpretations compete for attention, resulting in a chaotic breakdown of the painter/object/viewer interaction. The secret to maintaining the special relationship between painter/object/viewer is to be found in the spaces between real and unreal, true and false and like and unlike in the painting.

Representational mimesis is not important, but an intimate knowledge of an object is required before painting. In the past, painters would spend hours observing nature. This is exemplified in Zhuangzi's dream of a butterfly and T.C. Lai's eloquent description of the process where the painter Zhang

⁹⁰ Fang Chuxiong 1994, conversation with author.

⁹¹ Michael Sullivan in Paul Ropp, *Heritage of China: Contemporary Perspectives on Chinese Civilization*, (Berkeley: University of California Press 1990) p.282.

⁹² This was conveyed to me through several conversations and meetings where art theory was discussed, 1992-2004.

Wuyi who became so familiar with a grasshopper that when he started to paint it, was 'wont to forget whether I was the grasshopper, or the grasshopper was me'.⁹³

Capturing spirit and life in a work transcends a work from ordinary to extraordinary. To achieve this it is believed that the degree of observation required in order to capture the inner nature behind the form requires an artist to specialise as either a landscape painter, a portrait or figure painter or a flower and bird painter. Very rarely can one painter master all three domains. My master, Fang Chuxiong, is primarily known as a flower and bird painter. However, he told me that although he can paint a variety of subjects he only specialises in a few subjects because of the difficulty of capturing their nature in a single lifetime.

Catherine Woo records that Qi Baishi's concept of perfection in painting lies between complete conformity to the outward form and total departure from it. Qi Baishi believed that too much outward form only serves to cater to the uncultivated observer, but the totally non-representational threatens to deceive the entire world.⁹⁴ The painter, through the potential of emptiness, brings nature together in like and unlike and thus raises the extraordinary above the ordinary. Qi Baishi believed that there was only one path to achieving this. He recommends that in the study of painting, the beginner must learn as much as possible about the subject before departing from it. His advice is

You should first strive to make what you paint similar to the object.
There is only the way from like to unlike, never the opposite.⁹⁵

The overall aim remains that of studying the subject so carefully by observation that when the time comes to paint it, subject and object fuse and are indistinguishable in consciousness. It is in this way that the painting is said

93 Zhuangzi in Hans – Geog Moller *Dream of a Butterfly: A Daoist Interpretation.* (Philosophy East And West 1999) Vol 49, October, pp. 439-450. T.C. Lai discusses Zhang Wuyi relationship to a grasshopper in Lai, 1992, p.12.

94 Catherine Woo, Yi-yu Cho, *Chinese Aesthetics and Ch'i Pai-shih.* (Joint Publishing Co :Hong Kong 1986). p.65.

95 Li Xiongcai in Chen, 1984, n.d.

to transcend mere appearance. It then takes on the spirit or essence of both painter and object.

Qi Baishi's excellence in painting has been described as lying somewhere, in between, the paradox of like yet unlike reality. This story illustrates the concept of 'like and unlike' and shows how Qi Baishi applied it to painting. Qi Baishi spent endless hours with the shrimp he raised, until he felt that they became part of his consciousness. He had become one with the shrimp and was able to depict shrimp in all their movements. In his paintings of shrimp he aimed at portraying 'visual truth' rather than the objective, 'scientific truth'. The difference is that 'visual truth' aims to reveal an inner nature or spirit whilst making beautiful lines. This is not necessarily the same as an accurate scientific drawing where representational mimesis is the only goal. This is best seen in analyzing Qi Baishi's painting of shrimp (**Figure 20**). The shrimp usually has short, rather inconspicuous feelers but Qi Baishi by exaggerating them, enhanced the mobility and vitality of the animal. In addition, Qi Baishi achieved visual harmony by painting only six or eight swimming legs, rather than showing the ten of the real shrimp. The empty space surrounding Qi Baishi's shrimp is in keeping with the idea of potentiality. Thus, when his shrimp were painted, they were obviously swimming, even though no water was depicted.

Figure 20⁹⁶

Shrimp

Qi Baishi

1949

Hanging scroll, ink on xuan paper

66.6 x 34.3 cm

⁹⁶ Qi Baishi (1864 – 1957) *Shrimp*, 1949,

Liaoning Provincial Museum Collection Available:

http://www.lcsd.gov.hk/CE/Museum/Arts/english/exhibitions/eexhibitions_s_20060701_1.html

My painting *Catching Koura* (**Figure 21**), portrays the lively spirit of the fishing kiwi and the koura. The term 'ink play', commonly used to convey the light-hearted approach required to let go of constraints when painting, is part of the spirit of this painting. When I was a child I used to catch koura in the Leith Valley streams just north of Dunedin. I evoke this childlike spirit in both kiwi and koura. The koura below water are either hiding under rocks, or daring the kiwi to catch them. Almost like a game of hide and seek. The kiwi takes this game very seriously, yet its act of preying on the koura is almost like play, revealing childlike innocence. In capturing the spirit of the playful kiwi and the cheeky koura, I have paid no attention to size, scale or scientific accuracy. I have also elongated the feelers of the koura to emphasise the tantalising spirit, *jing* 景 of the swimming or hiding koura.

Figure 21

Catching Koura

Margaret Piggott

2006

Ink on xuan paper

135 x 68 cm

I have allowed the kiwi's eye to stare directly at the defiant koura. The kiwi displays its powerful claws, which heightens the standoff between these two creatures. Everything hovers between like and unlike. The kiwi, the koura, the stream, the touch of fern (indicating the New Zealand bush) and the sharp contrast of the moonlit rocks make up a scene that is like reality, yet it is also

somewhat unlike reality in a way that reveals more within (For example, about the nature of each rock, the movement of the water and the tension of both play and competition).

In his instruction, Professor Fang would always talk about the importance of *jingshen* 精神. He believed that just as a person is listless without *jingshen* 精神, so is a painting. Conversely, a painting is lively if it has *jingshen* 精神. Thus *jingshen* 精神, as I understand it, is the vigour and spirit of the work, which is expressed in the gap (between paradoxical dualities) inherent in the painter (as writer), the painting and the reader. The importance of this life or vitality is recorded in a book recalling Li Xiongcai's quotes on painting.⁹⁷ Li suggests two key words that go hand in hand. These are 'lively' and 'accurate'. This combination of words indicates that both form and spirit should combine into one. This concept combines the tradition of expressing the spirit in brushwork while emphasising the importance of having a good knowledge of reality and recording the form accurately.

It is impossible to apply exaggerate (sic) methods if you have not yet solved the crux of the matter and understood the laws of the (sic) nature. If you force yourself to do so, you only deceive yourself as well as others.⁹⁸

Sketching involves an important balancing between accuracy of form and spirit. Li Keran referred to sketching as mining. For him, the most important process was the recreation of the sketch, which, like refining minerals, would take ten times the effort the original sketch had taken.⁹⁹ I have observed this process in the sketching practice of Fang Chuxiong. From my experience, photographs are used in a similar manner. Traditionally, paintings were always executed away from the source of inspiration, in the studio. Sketches enable the painter to store information for future reference, in a form other than keen observation as mental images.

⁹⁷ Li Xiongcai in Chen ,1984, p.p.16-22.

⁹⁸ Ibid.

⁹⁹ Li Keran in Han Mo, 1992, No.25, p.12.

The brush is employed simply as an instrument and even the most skilful use of the brush has an element of chance and risk. From the paintings of conservative masters, to the so-called 'eccentric painters', representation and expression are kept in a state of creative flux.¹⁰⁰ The type and quality of the paper, dilution and quality of the ink, temperature of the air and many other factors contribute to the element of surprise and loss of control within the controlled. The art is in finding the balance between rigid and chaotic and managing this chaotic factor of chance in the painting. Chance and chaos is used to heighten the continually rotating relationship between real and unreal that makes the painting interesting.

Recent chaos and complexity theories have allowed the understanding of science to illuminate understandings in the field of painting. Chaos is seen as the production of profound, ordered, complex behaviours arising from simple systems. Alternatively, complexity is seen as the emergence of simple or structured behaviour from complex systems. The boundary, between the edges of chaos and complexity, is known as the emergent zone. This emergent zone arises from the metaphorical meeting place of order and disorder. It is here that the propensity for new properties or self-organisation is present.¹⁰¹ This is the zone of change and creativity. Within each form, the control and non-control of the medium allows the artist to capture the spirit, or essence (in the space, or gap, between the paradoxical dualities).

Every creature has its own essence, revealed in its character or personality. In a painting, it is present in every leaf, branch or twig. The roots of Chinese emotional expression extend beyond the Western development of Romanticism, with its emphasis on expression held within the eyes of people or the animals portrayed. Professor Fang told me that the essence of an animal is primarily revealed in the eyes but in addition, every form has its own unique essence or spirit. It is present in animate and inanimate forms (such as, creatures and rocks) and formed or formless things (still covered under the general term of 'form', such as mountains or wind and water).

100 The 'eccentric painters' include the monk-artists such as Shitao and Bada Shanren. Clunas, 1997a, p.163-164.

101 Stewart and Cohen, 1997.

4. Appropriate colouring. Tones of ink and hues of colour.

The Lingnan 岭南 School is known for its use of gorgeous colours. Xie He suggested using appropriate colouration according to the type or form. There is a rich history in the use of colour in Chinese painting. Xie He did not mention ink in his *fa* 法. The use of ink underwent an important transformation in the Tang Dynasty when painters such as Wang Wei (701-66) exploited the flexibility and full potential of ink. There is no systematic study or absolute standard for colour in China and there is not much quality control in prepared pigments. Mineral colours are, in general, more stable than vegetable pigments. A binding medium acts as an adhesive and the addition of alum keeps the colours from spreading. The use of colour, thickly applied, is characteristic of *gongbi* 工筆 or the elaborate style of painting. This is the sumptuous, rich and essentially decorative approach. In the abbreviated style of painting in *xieyi* 写意, brushstrokes are fewer and colour subdued, in the sense of 'less is more.'

Following Xie He's principle of applying colours appropriately, colour can be considered as one of the factors that express a subject's spirit. The painter seeks the intrinsic colour of the subject, rather than its momentary appearance under some particular lighting condition. The enjoyment of process is conditioned and there is a fluid interplay of light and dark (*yin* 陰 and *yang* 陽) which emphasises the movement, vitality and spirit of the painting. An audience trained to look simply at vibrant colour in a finished object can miss the skill of reading the process. Different times of the day are suggested in ways other than colour, for example, in the narrowing or squinting of the eyes at midday, or the presence of a moon indicating night.

The skill of using the brush with ink or colour, *bimo* 筆墨, leaves traces of the assonance expressed by movement of the brush. The aim is never to produce verisimilitude. *Bimo* 筆墨 implies more than brush and ink. This term carries the signifying connotation of skill, in the variety, appropriate use and quality of stroke. The strokes can be a harmonious dance of light and dark, wet and dry, fast and slow, soft and hard. It is the quality of each line and the texture and quality of each stroke and the tones or shades of ink or colour,

that hold our attention. Each stroke relates to and echoes the first. Ink wash in literati painting stresses the concept of 'true colour' held in the character of the subject depicted, captured simply in the brush strokes and ink tones.

Appropriate colouring, in this sense, refers primarily to the quality and skilful use of ink and the multitude and variety of tones produced when it is mixed with water.

I was taught that ink is an essential component to any painting. Li Xiongcai alludes to the importance of *yongbi* 用筆 and *bimo* 筆墨 when he states, "Painting lacks solid structure without brush strokes and lacks spirit without ink".¹⁰² As a calligrapher will sometimes write a passage without re-dipping the brush in ink, painters paint, with the brush becoming increasingly dry. In each of the movements of the brush, the quality of the line and the tones of ink will have changed. The skill is to control the brush and ink or colour, so that it unites the composition. Ironically, simplicity is complex and difficult.

Reviving the ancient blue green landscapes, Li Xiongcai uses colour more forcefully and heavily than was his teacher Gao Jianfu's practice.¹⁰³ In his teaching, Li Xiongcai distinguished between two types of colouring (thick colour and thin colour). The spirit of colour can only be seen through the brushstrokes, but brushstrokes are not always visible. Colour is applied in layers. In order to avoid adding too many layers and too much powder to the surface, some colours may be applied to the back of the painting. Thick colour easily covers up the spirit of the black ink. Thus, the difficulty in using thick colour is in keeping the spirit and in using thin colour, the difficulty is in keeping simplicity and vigour. Thick colour painting generally requires very fine vein paper or silk. In large-scale works, thick colour can be strikingly contrasted with heavy black ink strokes and few lines.

Mineral colours, such as stone blue, stone green and mineral red have a difference in thickness rather than in richness. After applying one layer of such colours, wait until it has dried before adding water to set the colour, then subsequent layers can be added. Stone colours are divided into groups depending on the particle size. The finer the particles, the lighter the colour

¹⁰² Chen, 1984, n.d.

¹⁰³ Croizier, 1988, p. 173.

becomes. The rougher the particles, the more difficult it is to use them. If there is too much gum, the colour is too sticky, while too little and the colour will not adhere to the paper. Blue-green should not be mixed with yellow or it will turn black over time. Also, addition of lead white or gum destroys the transparency of the colour.

Introducing a wider range of colours, including modern poster colour, to painting is only a part of the Lingnan 岭南 School's endeavour to introduce both descriptive and expressive colouration. In my understanding, the Lingnan 岭南 School does not stress the hierarchy of colour, nor does it consider ink alone to be scholarly or lofty. However, I was taught to be cautious in the use of colour to avoid gaudy work.

Layers of colour are profound *shenhou* 深厚 or shallow or superficial *qianbo* 浅薄. Use the colour like a woman wearing makeup.¹⁰⁴

The distinction between colour and true colour is really a distinction between a painting executed in tones of ink rather than one executed in both ink and colour. The true colour or essence of the form can be caught simply in tones of ink. To me it is like the difference between black and white and colour photography. There is a difference in atmosphere between the two.

Chinese theorists throughout the ages have discussed appropriate use of colour. Ink is often blended with a touch of colour in painting. Contrast and vitality is achieved through application of ink and colour, so colour should avoid dulling or covering the ink once it is applied to the paper.

Flower beautiful; leaves beautiful. There is a conflict.

One must be downplayed to show off the other. Attach importance to the main character.¹⁰⁵

104 Fang, 1993, conversation.

105 Fang Chuxiong 1994, conversation with author

Global Warming (**Figure 22**) uses tones of ink to show the extreme heat from the sun. I believe that its essence is stronger in tones of ink (true colour), than it would be in colour.

Figure 22

Global Warming

Margaret Piggott

2006

Ink on xuan paper

63 x 46.5 cm

The seventeenth century, *Mustard Seed Garden Manual of Painting*, (*Jieziyuan hua zhuan* 芥子園畫傳) gives information on the preparation and mixing of colours.¹⁰⁶ Edited by Wang Kai, this text became the textbook for painters wishing to learn technique. The bulk of the book consists of illustrations of 'types-forms'.¹⁰⁷ The derivation of colours from their various mineral or plant sources are given. From azurite, malachite and indigo come blues and greens. Reds and orange are derived from cinnabar, realgar, orpiment or coral red. A derivative of iron oxide forms brown. Plant based

106 Kai, Wang (Ed.) (1679, 1982) *Jieziyuan huazhuan* 芥子園畫傳 [*Mustard Seed Garden Manual of Painting*] Beijing: Renmin meishu chubanshe.

107 "It is a useful text when used as a guide, but an overemphasis on technique results in mechanical, lifeless painting." T. C. Lai, *Images of Asia: Chinese Painting*. (Oxford University Press: Hong Kong 1992).p.14.

colours are vine derived magenta and yellow, from the sap of the jungle rattan. White can be obtained either from lead or crushed shell.¹⁰⁸

Many of these colours are expensive and difficult to obtain. My favourite is the rattan yellow, produced from the sap of the rattan vine that produces a very special leaf green when mixed with ink. It makes a bright fd,cmksxz green with plant blue and a dark leaf green with the addition of ink. Chinese yellow is a kind of gum. It cannot be put into water or the gum will dissolve and only dregs remain. All of the traditional colours are of mineral or vegetable origin and are water based, but act more like ink when applied to the paper and are water resistant when dry. Recently some synthetic colours are used in conjunction with traditional colours.

Varying the amount of added water can produce a great variety of tones. Ink for calligraphy often differs in composition from that used for painting. Brushes used for painting are exposed to ink in their shaft, whereas brushes in calligraphy generally are not. Therefore, some inks are corrosive to the fine animal hair used in the composition of painting brushes. High quality Chinese ink is commonly composed of kiln burnt dry pine or fir. This wood is made into carbon soot and is mixed with glue. Very expensive ink has gold dust mixed into the composition. Ink that has been left to dry and is then reconstituted with water is dull and lifeless but high quality painting ink is now available in bottled liquid form, all ready to use. It can last for some months in the fluid state. Bottled ink allows the painter to dispense with the step of grinding the ink stick on the inkstone, a chore that was often left to the apprentice, although some painters retain this practice as a form of meditation. Materials are hard to find in New Zealand, so I import all of my equipment from China.

Chinese ink comes in various qualities and behaves differently from Indian ink, or Western inks. Some books refer to Chinese ink (and the mostly mineral colours used) as watercolour; however, the only basis of similarity with Western watercolour is that both use water. Unlike Western watercolour, where the ink or colour would be easily moved around the paper, the absorbency of the paper make moving the ink very difficult and any pause in

108 Mai-mai Sze (Trans.) *The Mustard Seed Garden Manual of Painting* (Princeton: Princeton University Press 1949) p.74.

movement is permanently recorded, as part of the reading of the work. It is this performance aspect of painting that has led some painters to execute tried and true, formulaic compositions. The step-by-step, 'paint by numbers' approach, leaves little to imagination or creativity for both writer and reader.

The manner or delivery of the expression is flexible. In some instances the brush can be disposed of, as early performance painters in China demonstrated by painting with anything at hand. The use of twisted strips of paper, husks, seedpods, hair dipped in ink and the use of fingers or toes are all documented and successful methods of applying ink or colour. These techniques are still employed. The effects achieved by such methods, provide variety and often increase the element of chance in the work. However, the use of alternative methods for applying ink or colour is not done for novelty, simply to provide variety. Each mark on the paper has to be interesting so as to be read in its own right and the skill of balancing the effects in the painting as a whole still applies.

Western painting is noted for its emphasis on light. The well known painter Zhang Daqian (1899-1983) believed that ancient artists decided that 'shade' would destroy the aesthetic integrity of a painting and preferred to use colour to reinforce the effects of light and shade that are suggested by the rise and fall and twisting and turning of lines. But light is not absent from this media. There is a diffuse light that is important to incorporate into each brushstroke, to enable form and depth to be present and to impart the vitality of life to the stroke.

Professor Fang would tell me to look at the lighter surface of the underside of leaves, the way the light changes in moonlight and midday and the effect of light on the eyes. One painting of a cat shows the eyes squinting and the pupils small, a small clue pointing to the fact that it was midday. Observation was key to seeing the stark or soft lines of objects and the effects of distance, time, place or environmental conditions on their representation.

Remember the magic time of the day, at early morning or evening. Everything is blurred, *mohu* 模糊. The stark light of midday makes everything clear and bright, *qingchu* 清楚.¹⁰⁹

Figure 23 depicts a Kiwi calling to demarcate its territory. The phrase 'voice crying in the wilderness,' originates from the Bible.¹¹⁰ Referring to John the Baptist calling the people to prepare for the arrival of the Saviour, this phrase has become part of common use, signifying that the majority will not listen. The message of the voice will be lost in the wilderness. The Kiwi is declining in numbers in the wild. The environmental message of this painting, places the Kiwi firmly in the New Zealand bush. This painting requires the use of colour. The red of the throat emphasises the Kiwi's call. It provides a visual focal point and a contrast to the silent, extinct piopio, the New Zealand thrush, recognisable by the colour of its plumage. Unable to call, it sits above the Kiwi and as if stuffed and mounted foretelling the ultimate fate for the kiwi if the warning is unheeded. The body of the kiwi merges with the spiral of a new fern frond signifying new life, yet the dry brown of the leaves of the fern point to a different future; a future wilderness. Colour, used appropriately enhances the depth of meaning.

Figure 23

Voice crying in the wilderness

Margaret Piggott

2006

198 x 68 cm

¹⁰⁹ Fang, 1992, conversation with author.

¹¹⁰ "The voice of one crying in the wilderness: 'Prepare the way of the Lord; Make His paths straight'" (Mark 1:3)

5. Composition and conceptualisation as a process

The painting and calligraphy, together with any seals, unite in constant rotation, to form the composition. The idea of an invisible world, separate but supported and contained in a visible world, embodies the dynamic principle of reality as a whole. *Shi* 勢 encompasses the total unity of all the elements in a process or situation and encapsulates the strategy of planning and preparing, so that the result is determined to proceed in flowing movement towards an assured result. *Shi* 勢 is paramount in painting. The composition should be conceptualised before the painting is begun.

The concept of an implicate order in theoretical physics, shows how elements in physical and experiential processes, emerge from and involve each other, towards an inevitable outcome.¹¹¹ The process of implicate order arises prior to the function of the senses, thus we are not conscious of the dynamic nature of the finite and the infinite nature of things and it is best intuited.

Temporarily suspending critical judgment serves a function in painting that is playful, stimulating as well as thought provoking and challenging. Thus the execution of each stroke contains important chance elements of surprise. These unite with the emptiness, in an endless dialogue of possibility, controlled by the preparation and setting up of conditions so that any outcome evolves, efficiently and indubitably, in the manner expected. *Shi* 勢 features in every part of the process of painting; from the elaborate preparation of both mind and material before painting, to the unfolding of the process whilst painting and the viewing of the work after painting.

The compositional concept of *shi* 勢, translated by Francois Jullien as the propensity of things, is the concept to which he devotes his whole book.¹¹² Jullien contrasts the attitude of head-on confrontation; prominent as he sees it in Western cultures, with that characterized by a more passive, yet controlled approach prevalent in Eastern cultures. Direct confrontation seldom achieves

¹¹¹ David Bohm *Wholeness and the Implicate Order* (Routledge & Kegan Paul: London: Boston 1980).

¹¹² Francois Jullien, Janet. Lloyd, (Trans.) *The Propensity of Things: Toward a history of efficacy in China*. (Zone Books: New York 1995)

the desired result in China. When directed at a person, it causes 'a loss of face' or belittling of the person, so that they become ineffective (not to mention, resentful and bitter). Harnessing all influences and calling on relationships (*guanxi* 關係) is part of the preparation and strategy of planning that is part of the approach to any process undertaken within this attitude. An individualistic assertive approach is praised as being a valid and useful response in the culture in which I was born and raised, so it is arguably the most difficult instinctive reaction that I try to temper.

Early use of the term *shi* 勢 echoed the ancient political concept of the efficacy of position, where one either occupies or abandons a position, either in place or argument. The fear that it is easily missed or lost is always present in the conscious effort to obtain, or achieve *shi* 勢. Thus, its use in later theory hovered between the interrelated meanings of temperament and desire.

The Lingnan 嶺南 School has absorbed some preparation practices from abroad, such as using detailed or compositional sketches and photographs, but long established practices of mental preparation; planning and thinking are a major part of the whole process of painting. Christopher Bollas describes a process he calls 'psychic signifying' that invests the world we live in with our own subjectivity. Within this field of charged objects one is selected that through the character of the response, allows an articulation of the self.¹¹³ This is very much what happens in painting. In selecting an object, part of me is projected into the object, which I then imbue with meaning.

The painting, *Precious Jewels* (**Figure 24**), is of an epiphytic plant, cradled in the boughs of a strong tree. The plant is perched on the foundation, as I am with the Lingnan 嶺南 School. This particular plant rarely produces flowers, but when it does, they are like precious jewels. I may have to do many hours of painting and practice to produce one painting worthy (in my opinion) of being kept. When it happens, it feels to me as if they are precious jewels.

113 Christopher Bollas *The Shadow of the Object: Psychoanalysis of the Unthought Known* (Columbia University Press: New York 1989).

Figure 24

Precious Jewels

Margaret Jiang

1993

136 x 136 cm

Figure 25a

Photograph

1993

Figure 25a shows an actual photograph of the tree and the plant that inspired this work. This was growing in the grounds of a temple in Guangzhou. The plant is not yet in flower and I imagined the scene when it would burst into flower. I believe that this plant only flowers at night; the flower being pollinated by a moth. By morning, the blossoms are closed and spent. Even if this is not a factual botanical fact, it is the conception I have, together with the feeling evoked by the scene that are the basis for the inspiration and interpretation through painting. I am not a botanist trying to accurately describe nature in its factual detail, but a painter catching the essential spirit of the form.

Figure 25b is a page from my sketchbook, with notes and a series of thumbnail sketches, trying out different compositions. The process of taking inspiration from the above epiphytic plant and tree involves more than a moment of inspiration. Close observation, sketching from life and playing with the arrangement of elements in compositional sketches, constitutes the preparation done in the field for painting.

Figure 25b

Sketchbook
Margaret Piggott
1993

In the studio, preparation of the mind is extremely important and this can be achieved through contemplation, ritual (such as tea drinking), music, and preparation of the workspace and materials for painting. Preparatory paintings are often the method I use to hone my brushwork and experiment. I test the quality of ink, the pressure and amount of water for the type of brush chosen and any other technical problems that I need to work out first. Experienced artists do not need to use the precious paper to do this, because they know their materials so well. I achieve the same control by working on painting after painting until suddenly; everything flows in an act of creation.¹¹⁴ In this state I am one with the materials and the plant I am painting. It is as if somewhere at the back of my mind, I know I am holding the brush, making decisions and moving with the painting but the flow of movement is almost automatic. I am almost the silent observer, aware that I can easily break the spell if I speak up too loudly and allow myself to dominate. I am aware that I am in a state where I am in control, yet not in control. The dance between mind, body, materials and the myriad of factors that make up the way of the universe is thus set in motion.

The composition may fill up the central space, like those of majestic mountains favoured in the so called Northern Song period, or space may be left by placing the elements of the composition slightly off centre, like those considered evocative of Southern Song painting. The fullest expression of *shi* occurred in landscape painting. Gu Kaizhi, for example, describes the 'dynamic configuration' or *shi* 勢, of a narrow crest of rock snaking up through the surrounding crags.¹¹⁵ Lines of tension, matched with opposing lines to complete the composition, produces a created effect of alert suspension.

Terms used in composition describe concepts such as the sequencing and skill in arranging, placing connecting and balancing dense and sparse areas. These aspects embody the rhythm of rise and fall in nature, the cycle of change and the inevitability of growth and decay. The uses of space, connective strokes or sections of the composition are important compositional devices, relating two areas in an integral relationship.

114 Mihaly Csikszentmihalyi first wrote about the experience of flow in creative endeavours in 1975. It parallels the experience I speak of here. Csikszentmihalyi *Flow: The Psychology of Happiness*. (Harper and Row: USA 1975).

115 Gu Kaizhi (4th Century AD) Jullien, 1995, p.80.

The descriptive term dragon veins, or *longmai* 龍脉, are a metaphor for the unseen. As hidden or visual pathways they can be imagined to be avenues used for the flow of *qi* 氣, as energy, or *feng* 風, as wind or spiritual power. Mentally composing the painting in advance allows the painter to visualise these forces as propensity or *shi* 勢 in the composition. Realising this on paper through painting is the fulfilment of this propensity. The viewer participates by following the unravelling of each stroke to find the source of its propensity, before appreciating the whole.

Figure 26

Here be Dragons

Piggott,

2006

Ink on xuan paper.

68 x 68 cm

The painting *Here Be Dragons* (**Figure 26**) hints at these invisible forces within the visible. It shows a tuatara, a New Zealand lizard, resting on a rock. A living dinosaur, the tuatara's ancient lineage is testament to its survival. Dragons of legend exist in many cultures. In this painting, dragons of all kinds appear in the landscape. Generally, European dragons of legend are to be feared. They fly in the sky and reside in caves, guarding their treasure. Chinese dragons are powerful, benevolent symbols of good fortune amongst other attributes, whilst those of the Maori, the taniwha, guard important landmarks, and must be respected and appeased. In this painting, the spirits of the dragon swirl in the clouds reside in the land and manifest in the living dinosaur, the tuatara. Enveloping the Kiwi, the dragon spirits appear to be transforming into the Kiwi as claws and feet entangle. Or, is the Kiwi transforming into a dragon? Should we fear this dragon or see it as an omen of good fortune? The influx of new migrants from all parts of the world is changing the fabric of our society. Many of the new migrants come from the emerging dragon economies of Asia. The benevolent dragon of good fortune or the powerful dragon we fear can manifest in our minds and guide our future actions.

6. Xie He's sixth and final fa. Transcribing and copying.

I believe that the sixth *fa* 法 is the key to unlocking all the others. The ability to achieve the first *fa* 法 is said to be innate, but can be trained through that of the last of Xie He's six *fa* 法 transcribing and copying.

The positive effects of one culture on another are known as creative appropriation. I consider my works to be within the realm of creative appropriation. Creative appropriation is not the same as slavish imitation, nor is it mimicry. My thoughts echo those of New Zealand artist Richard Killeen, who declared that he had no reservations about appropriating what might be considered cultural property.

Everything is appropriated, because a person reflects a culture or the part of that culture they are living in. Ideas and attitudes come from

what's available; they don't spring from nothing in the centre of a person. I don't feel constrained from taking anything that is useful to me. If I did, I would set limits - I would cease to function.¹¹⁶

The creative geniuses of the past still contribute to inspiring new paintings. Such models include the four great masters of the Yuan and the inventive monks of the late Ming and early Qing, such as Shitao and Bada Shanren.¹¹⁷ In learning from past works, the distinction between the terms 'copying' and 'transcribing' is stressed. These terms are in line with thoughts on what differentiates an illustration from a 'painting'. Although the training of many painters was, and still is, achieved through the copying of the masters, the emphasis is placed on producing a reverberation that raises the work above the ordinary, in the understanding that what you have produced resonates with others. It extends from strict imitation to something indescribable:

There is an old proverb: 'The eyes must be very high but the hand very low.' The worst situation is to have the hand high but the eye low.¹¹⁸

The high standard that Professor Fang refers to is I believe, the basis of 'seeing' that I discuss later in this text. Following the steps of the process of painting does not automatically lead to a great work of art. Keeping the eyes high and the hand low indicates that skill is only a part of the process. 'Hand high' (having a high level of skill) and 'eye low' (not being aware of a philosophy that imparts quality to the process), results in works that are accurate, but bland. An analogy with music clarifies this concept. Great music thrills us when it is played by a great performer and leaves us cold when played accurately, but without depth or feeling, by a skilled amateur.

Xie He's writings, for all their intangibility, are knowable at some level of our consciousness. The following advice from second-generation Lingnan

116 Killeen in Terence O'Brien, "Image Smuggler", *Urbis*, 2007 Issue 34, p.58.

117 Clunas, 1997a, p.164.

118 Fang Chuxiong, 1993, conversation with author.

岭南 School practitioner, Professor Li Xiongcai, shows how important use and practise is in the understanding of knowledge:

A teacher can only show one of many possible methods... While learning to paint, the teacher gives you his own knowledge, but this gives you half the skill. To master the skill, you will have to put what you have learned into practice in order to test it and to turn it into your own knowledge.¹¹⁹

The term skill suggests that anyone can practice what they have been taught and become proficient. This is true of most skills. Creativity adds to a skill. In the process, the skill becomes imbued with knowledge. When it is extended to become integrated with the self, it becomes one's own. Striving for excellence is a life long challenge. Professor Fang said that if I could achieve perfection, there would be no room for progress. Progress involves standing above a situation and allowing a view of the whole. It is not easy to meet high standards. The goal may set the bar to what at first seems impossible, but the journey is just as important as reaching the end itself.

The bright sun rests on the mountain, is gone,
The Yellow River flows into the sea.
If you want to see a full thousand miles,
Climb one more story of this tower.¹²⁰

Speaking of perseverance, struggle and drive, the inspiring poem *Hooded Crane Tower*, expressed as calligraphy and presented to me by Li Xiongcai, encourages me to strive and continue to pursue perfection.

The connection with the past is very important. Fang Chuxiong acknowledges Qi Baishi as one of his masters, although he never met him. This instruction was carried out from texts, supplemented by talking to other artists who had

¹¹⁹ Li, 1984, n.d.

¹²⁰ Wang Zhihuan (688-742) in John Minford, Joseph. Lau *Classical Chinese Literature: An Anthology of Translations, Volume 1: from Antiquity to the Tang Dynasty* (The Chinese University Press & Columbia University Press: Hong Kong, 2000) p.p.824-25.

met and learnt from Qi Baishi. Using past masters as models was a factor in Qi Baishi's development. Qi Baishi admired the late Ming monk Bada Shanren and attacked the critics who said that Qi Baishi was not cultured in the art tradition of China. Qi Baishi criticised the formulaic method of adhering to a prescribed path without any in depth understanding of meaning.

People in the past vainly talked about the six methods when they tried painting. In fact they missed either the form or the spirit of the object. I loathe to be that way.¹²¹

Figure 27

Tradition

Margaret Piggott

2006

Ink on xuan paper: scroll

96 x 164cm

¹²¹ Qi Baishi in Woo, 1986, p.63.

Tradition (Figure 27) is a visual demonstration of the importance of passing on knowledge and developing skill. It is metaphoric of the way that the *fa* 法 nurture all those who practise, with the young contributing just as much to the tradition as those who have paved the way ahead. It is representative of past and future generations, a family, a social group or a school (of thought), such as the Lingnan 岭南 School of painting. Just as this painting is incomplete without any one of the Kiwis, the concept of upholding a tradition and extending it into the future is incomplete without its practitioners.

I have also used Qi Baishi's paintings as instruction models. This is clearly seen from the household series I painted in 2000. My painting *Mop (Figure 29)*, is a direct response to Qi Baishi's painting, *Firewood Rake (Figure 28)*. The painting *Mop* is part of a series. In this series, the ordinary, banal objects in my suburban Wellington home are given a new perspective. Each object is imbued with an essence that speaks to the viewer of both personal experience and the timelessness of everyday existence. Qi Baishi's painting *Firewood Rake* is also part of a series of everyday objects, linked to his lived experience.

Qi Baishi begins his inscription by saying "I intend to call on my memories painting one by one all the things I knew in my early days. First I depict a rake." I repeat this sentiment in my painting, by saying, "I intend to call on my memories painting one by one all the things I know from around the house. First I depict a mop." Qi Baishi's inscription then continues with the following:

It's like claws but neither a dragon's nor eagles
Searching for withered twigs and weeding decayed leaves,
It costs only seven pennies
In the hills, it does not take any green things
Combing through grass like combing the hair
The paths on Hengshan Mountain
Are covered all over with pine needles
A pavilion stands at the Maple woods at the foothills.

Children often gather to play merrily,
 Vying with one another riding it like a bamboo horse
 Several pines on Hengshan Mountain have seen the rise and fall of seven
 dynasties. Maple Leaves pavilion stands in the foothills. Yuan Mei
 changed the pavilion's name to "Enjoying the Dusk."¹²²

<p>His inscription on "Firewood Rake" begins:</p> <p>I intend to call on my memories painting one by one all the things I knew in my early days. First I depict a rake.</p>		<p>My inscription on "Mop" reads</p> <p>I intend to call on my memories painting one by one all the things I know from around the house. First I depict a mop.</p>
--	---	--	--

Figure 28

Qi Baishi

*Firewood Rake*¹²³

1930's

133.5 x 34 cm

Figure 29

Margaret Piggott

Mop

2002

28.5 x 97 cm

¹²² Helen Chasin, Ouyang Caiwei *Likeness and Unlikeness: Selected paintings of Qi Baishi* (Foreign Languages Press: Beijing 1989) Plate 44.

¹²³ Ibid.

Xie He is said to have selected only one or two historical artists who achieved a mastery of all his six techniques. If my work comes close to the ideal set out by Xie He, then I am very happy. It is what I continually strive to achieve. Perfection must remain forever out of reach for the practitioner and rightly so, for once you believe that you have reached the summit, there is nowhere else to go but down.

How do we reconcile artists who were virtually unappreciated during their lifetime, only to achieve communication with the population of the future? There are many undiscovered painters whose worth may, or may not, be appreciated in the future. Similarly, those who are applauded today may not be remembered tomorrow. The nature of fashion, marketing and fame is fickle. This idea is upheld by the proverb 'Great art stands the test of time.' Is perfection an indefinable goal, set by social convention?

Knowing that a work is finished is decided by an inner sense of satisfaction.¹²⁴ The gatekeeper is ultimately, the self.

¹²⁴ "With paintings that work there is the absence of this feeling that something needs to be changed and this absence is the only phenomenal indication to the viewer that the painting works". Nigel Wentworth *The Phenomenology of Painting*. (Cambridge University Press: New York 2004) p.149.

CHAPTER 2

Intertextuality.

The importance of learning from past models bears fruit in the philosophy that we stand on the shoulders of those who have gone before. For viewers, as readers of painting, exposure to prior and contemporary works for intertextual readings of paintings is of primary importance.¹²⁵ Intertextuality, suggests that an artwork is seen to be intelligible only through unspoken or implied references and responses.¹²⁶ My painting should be read in a social context, within a complex network of relationships. We do not create meaning out of ourselves, but inherit meaning from others who have thought, spoken, written or painted before us. We then try to recreate this meaning according to our own interpretations and tasks. The making of meaning, therefore, is viewed through semiotic models of difference and this forms the basic structure for the potential cultural significance of the work.

Creatively transcribing the work of past masters is acceptable artistic practice. As part of my training, Professor Fang Chuxiong introduced me to many artists from various times and places, either personally or from selected texts. Many past writers make reference to people passing off the work of one painter as that of another in order to get a higher price. The process of interaction painter/object/viewer depends on the quality of the communication. In today's environment, sophisticated copying techniques make it more difficult to pick original works. It raises problems of intellectual copyright, authorship and commercial gain.

Zhang Daqian (Chang Dai-chien) was considered not only a traditionalist of literati painting, but also an internationally acclaimed avant-garde modernist. He believed that 'imitating past masters was like practising artistic

125 Julia Kristeva first coined the term intertextuality. Julia Kristeva, *Revolution in Poetic Language* [M. Waller (Trans.)](Columbia University Press: New York 1984)

126 Martin Heidegger and Hans-Georg Gadamer contributed to the dialogical model of the hermeneutic circle, in which meaning pre-exists any subjectivity, including intuitive subjectivity or intersubjectivity. Hans-Georg Gadamer, *Philosophical Hermeneutics* [J. Linge, David E (Trans.)] (Berkeley: University of California Press 1977). See also Martin Heidegger *What is a Thing?* (Henry Regnery: Chicago 1967)

alchemy in hopes of transmuting the iron of raw talent into gold.¹²⁷ During his career, Zhang often copied, some say forged, the ancient masters to enhance his skill, his reputation, or his income. Forgery is common in China, but the distinction between forged or creatively transcribed work, is made on quality, not on verisimilitude. Zhang was able to make almost identical copies of ancient works, yet he insisted that an artist should transform, even if only subtly, the ancient master works into a personal expression. 'His forgeries were rarely stroke-by-stroke imitations; usually they were creative reinterpretations of the past.'¹²⁸

Figure 30 is a painting by Zhang Daqian (Chang Dai-chien). It is copied or modelled on a painting by the great master, Bada Shanren. The other is a painting of my own, showing the New Zealand rock wren in a similar position. Although not directly copied, past work influences my work. With a few simple strokes, Zhang's cat, although resting, is lively. The lilies, growing below the overhang, rise to greet the sun. The sun-drenched rock of the resting cat makes an ideal perch, although it is a ledge and has a seemingly unstable overhang; the presence of the lily gives the feeling of stability, continuity and harmony in nature.

In **Figure 31** the wren stands on top of a pile of rocks, which, while not threatening in their nature, are snow dusted and piled together to hint at instability. No plants grow to soften the image, so the harshness of the wren's plight in this sparse environment is heightened. New Zealand's wrens have had a tragic history. One species was completely wiped out by a single cat. Other species are teetering on the verge of extinction. The rock wren prefers rocky mountain falls, in alpine and sub-alpine habitats. It will even live underground in crevices under deep snow. It is now a threatened species, found only in Fiordland. The odds are against the tiny New Zealand Rock wren, but its struggle to survive is inspiring. The rocks it stands upon are arranged as a podium and it stands atop as a victor with a positive upward gaze. The simple strokes of Zhang's painting emphasise the beauty of line. My strokes also suggest the modelling of form, made famous by the masters

127 C.Y Fu, Stuart Shen., Allee Jan, *Challenging the Past: The Paintings of Chang Dai-chien* [Stephen D (Trans.)] (Arthur M. Sackler Gallery: University of Washington Press: Seattle and London 1991).

128 Fu, 1991, p.15

of the Lingnan 岭南 School. Nevertheless, both paintings, although different in subject, time and place, are executed in the same way and while each painting depicts a creature sitting on rocks, the personality of the creature, the character of the rocks and the environment, lead to very different paintings.

Figure 30¹²⁹
Zhang Daqian .
*Cat and Day Lily, in the style of Zhu Da*¹³⁰
1950
Ink on xuan paper.

Figure 31
Margaret Piggott
Rock wren
2004
Ink on xuan paper.

Within the paradox of the ideal state of painting, the attainment of non-being, the artist is free from the conditions of subjectivity and objectivity, yet the artist reflects them both. How can this be seen? Through the objectivity of the brush, the subjectivity of the artist is revealed and through the subjective tranquillity of the artist, the

¹²⁹ Chang, 1985, p.57.

¹³⁰ Zhu Da is better known as Ba Da Shan Ren.

objectivity of the brush is revealed.¹³¹ The artist, Shi Lu, was born in Sichuan to a landlord family. Before the war he attended art school followed by two years of university. He went to the north in 1939 and a year later went to Yanan, the stronghold of the Communist party under Mao Zedong. With patriotism, he worked on propaganda cartoons, stage designs and paintings. In 1949, Shi Lu was sent to Xian where he was a leader in both political and art organizations. Traditional painting became his main focus. During the Cultural Revolution 1966 – 1976, he became a major target. Tortured, beaten, jailed and starved, Shi Lu's paintings were considered to be crazy, odd, black and chaotic. He died in 1982.

Shi Lu's distinctive, jagged brushwork (**Figure 32**) is used in this thesis to highlight the debate over the artist's presence in the finished artwork.¹³² Abandoning the self and allowing the flow of creation to be harnessed by the paradoxical notion of disciplined spontaneity, allows the creative process be fully realised. Many stories are told of painters achieving some of their best work while drunk or mad. Perhaps it is the removal of inhibitions and the removal of the boundary from the concept of a self that hinders the full expression of unity, of artist with the universe. However, while the embodiment of emptiness in the artist unites the self with the cosmos, the conduit for this is through the person or self of the artist. I believe that rather than exclusion or loss of self, there exists a bond where self and cosmos unite. A strong self-concept dominates and hinders this union and although in painting we may attempt to abandon the self, the self cannot be completely abandoned. Being always present, as the agent of expression, I believe, it cannot avoid conveying a personal touch to the sensitive media used in expression.

Too much 'loss of control', results in a chaotic mess rather than an integrated whole. In Shi Lu's painting, the pain is evident in his brushstrokes, but the overall composition does not indicate chaos or

131 The concept of subjectivity containing subjectivity and subjectivity containing objectivity is discussed further in Chang, 1968, pp.228 –229.

132 Shi Tao's famous passage on individuality is translated in Lin, 1969, p.143.

insanity. The creative process allows for work to reveal both the artist's being and that, which is represented in the work, creating an artwork imbued with particular meaning. My painting, **(Figure 33)** of chrysanthemums, shows the association of gold colour with money and the practise in the past of stringing coins together through the holes in the middle of each coin. I painted this painting in Beijing during Chinese New Year when chrysanthemums are a common gift and I had just been to the antique market and had seen the old coins.

Figure 32
*Chrysanthemum at Chongyang Festival*¹³³
 Shi Lu
 1972
 Ink on Xuan paper
 99.5 x 40cm

Figure 33
Money in the Garden
 Margaret Piggott
 1997
 Ink on Xuan paper
 67 x 45 cm

Both paintings celebrate festivals. My painting is a celebration of New Year. The contrast between the overall atmospheres of the

¹³³ *Collectors Choice: The Genius of Shi Lu* Kenneth Ko, Catherine Maudsley. Sylvia, Wong (curator) (Casey Company Ltd: Hong Kong 1994) Plate 15, p.40.

paintings and a close examination of the brushstrokes, I believe, reveals much about the mood and personality of the artist.¹³⁴

Intertextuality and master painter Professor Fang Chuxiong.

The placement of my painting alongside that of master Fang Chuxiong allows intertextuality to refer to the network of content and code interdependencies for meaning (including that reflective of social context) in both our prior and present works.

Figure 34
*Squirrels in Autumn Forest*¹³⁵
 Fang Chuxiong
 1990
 Ink and colour on Xuan paper
 135 x 68 cm

Figure 35
*White Butterfly*¹³⁶
 Margaret Piggott
 2005
 Ink and colour on Xuan paper
 135 x 68 cm

¹³⁴ In 1973, of Wu Zuoren 's painting, Chen Zizhuang wrote: " This really expresses [Wu's] lofty character" in Silbergeld, 1993, pp. 88.

¹³⁵ *Paintings by Fang Chuxiong* (Shanghai People's Fine Arts Publishing House: China 1990) Figure 20.n.d. Reproduced with permission.

¹³⁶ Collection of Li Chuan. Reproduced with permission.

The knowledge that I am Professor Fang Chuxiong's student gives an added layer of intertextuality to my work, when discussed in relation to his. Both **Figures 34 and 35** are painted in the colourful Lingnan 岭南 style. Professor Fang Chuxiong is well known for his expertise in portraying small animals, especially the squirrel. In the trees around Guangzhou squirrels are a common sight. Here they are collecting nuts for the long winter months ahead. The tree is deciduous and will soon lose its leaves.

My painting can be interpreted as an example of human consciousness involved in the process of understanding (through hermeneutic exploration) the experience of existing in a hybrid space between cultural worlds. In contrast to the deciduous trees of China, New Zealand's native trees are evergreen. The Kiwi does not hibernate during the winter, but weathers the storms by resting in an earth burrow. Worms and grubs, the food supply for Kiwis, are available year round. The atmosphere and light is different in both China and New Zealand and this is reflected in both paintings. An allusion to the cycle of life is present in both paintings. The presence of a white butterfly adds to the depth of meaning in the painting. This introduced pest of gardens and vegetable growers, hints at the ecology of introduced and native species and their coexistence when faced with man's intervention through repeated sprayings.

Figure 36, of a group of howling wolves in the snow, produces meaning through the interpretations and responses of the viewer. Placed centre stage is the dominant wolf. The other members of the pack congregate around this central motif. Three wolves are in various stages of vocalisation, visually depicting the familiar auditory response (the ebb and flow) of the wolves' howling call. The wolf, at left rear, appears to be watching; ears pricked for any return call. Social concerns and a view where the individual is part of the whole make this message of group solidarity more poignant. Certain other features of the reading are available in this reproduction. Relating to Xie He's writings, the whole painting resonates with the spirit, energy or breath of life. It is seen, and can be followed, in the twisting and turning of the brush strokes and the integration of the forms. The wolves reveal their individual characters, even though they form a pack. The

emptiness of the landscape is made more desolate by sparse growth protruding through the snow. This painting relates to both prior and contemporary work and reveals the Japanese and Western influences of the Lingnan 岭南 tradition, while remaining firmly within the principles of China's long history. 'Painting is a combination of lines and dots. These must be full of life and reveal character,' said Fang Chuxiong in one of our many discussions.¹³⁷ The falling snow is achieved by dots of various tones of grey ink. The potential of the snowy sky is a special feature of the Lingnan 岭南 School. In this painting, the vitality of the mass of dots forming the sky manifests according to the individual creativity of the reader. Atmospheric effects, particularly of snowy skies, are a direct acknowledgement back to earlier Japanese masters who influenced the founders of the Lingnan 岭南 School. The Japanese were familiar with harsh winters and excelled in the art of depicting atmospheric effects.. In the paintings of the early Lingnan 岭南 masters, atmospheric effects of mist, cloud and snow, unlike Guangzhou's mild climate and modelled on Japanese examples, were used to heighten a painting's political message. In these instances, harsh climatic conditions symbolised endurance and misty mountains fostered notions of lofty ideals. Heroic animals such as eagles, horses and tigers were used to symbolise bravery, as the personified animals became courageous fighters for a political cause. So it is that Fang Chuxiong's depiction of this wolf pack in the snow, can be read as encouraging endurance in society, by highlighting the benefits of standing together during harsh times.

The abbreviated depiction of the forms reveals, in a paradox of depiction between real and unreal, their semi abstract nature and allows the spirit to emerge. This enables creative integration of reader and process. Each body form is composed of *gufa* 古法 strokes, with added texture strokes. However, because this is a reproduction and I have no access to the original work, it is impossible for me to read the entire process. Professor Fang's animals are never fierce, even those animals characterised as predatory hunters, such as the tiger or the leopard. Contrasting with the depth of winter snow, Professor Fang here depicts the loyalty, cooperation and unity

¹³⁷ Fang, 1992, conversation.

of the group. This painting's impetus towards the left is strengthened in the direction of plant growth and the formation of the pack. It leads to the distant gaze of the alert wolf, (perhaps looking at the wider situation) and guides the viewer in and out of the painting, in a reverse perspective that integrates the painter, painting and reader and unites them as participants in the process.

Figure 36

Wolves in snow

Fang Chuxiong

Ink and colour on xuan paper

135 x 135 cm

Figure 37

Kiwi Call

Margaret Piggott

Ink on xuan paper

198 x 98 cm

Fang Chuxiong accepts that his works will be read intertextually with others of the Lingnan 岭南 School and beyond. The importance of Xie He's writings and the significance of capturing both the form and the spirit of objects is the uniting goal of artists from the Lingnan 岭南 tradition. As Fang Chuxiong's student, I endeavour to uphold the same goal in my work.

In my painting *Kiwi Call* (**Figure 37**) the kiwi stands in an upright pose, typical of a calling kiwi, but strangely also rather like a person, straining with the effort of vocalisation. This stance and the territorial call of the kiwi relates to the demarking of territory and the processes I am engaged in, that of resolving grief and constructing a changed identity. The call is carried on the wind, read through the horizontal strokes of the brush. These strokes also announce the darkness as night approaches. The kiwi is a nocturnal bird. However, the night brings no threat. Unlike Professor Fang's group, the kiwi is solitary. Alone, it is not necessarily lonely. As the ground shifts underfoot, there is menace in the dagger-like strokes of the flax, as if these threaten to impale the kiwi if it falls. Yet the impetus of the calling beak is strengthened by the strokes forming the flax, which does not appear as vigorous clumps, but rather as discrete echoes of the calling cry, so that eventually the forces of nature unite in resonance with the call.

The techniques that compose my painting are similar to that of my master. *Gufa* 古法 strokes overlay the texture strokes of the kiwi feathers. The legs are single strong strokes, revealing the brush tip and using graded tone to give the sense of volume.

Figure 38

Fang Chuxiong demonstrating (centre), with his wife, Lin Shuran (far left) and Mr Ye Zixiong (left). The author observes (right). Taken at Professor Fang Chuxiong's studio in Guangzhou. 1992

New Zealand and China meet each other in the painting *Hedgehogs* (**Figure 39**). When I first saw hedgehogs in China they were being sold as food in the Guangzhou market. These two hedgehogs greet each other over

a bowl of bread in milk. In New Zealand, when the weather gets cold, we often feed the hedgehogs in our garden with bread and milk. I was brought up to view the hedgehog as a friend of the garden, but a harbourer of ticks, mites and other nasties and not to be touched. Growing up in New Zealand I saw possums, hedgehogs and other introduced vermin as road kill. There is a sting in this sentimental tail.

Figure 39

Hedgehogs

Fang Chuxiong and Margaret Piggott

Ink on xuan paper

68 x 68 cm

Professor Fang and I both worked on this painting, illustrating the meeting of two different ways of seeing the world. The repetitive shape of the circle in the moon, the bowl of milk and bread and the central hedgehog's

body shape reveals symbolic unity. Branches of bamboo frame the two hedgehogs. In China the bamboo is seen as a symbolic scholar. The scholar can remain upright despite the hurdles of life. The bamboo's ability to bend in the wind and yet remain strong indicates our ability to be flexible. It will take a lot of strain to break a branch of bamboo, just as it would a person's upright character. Painting in China was, and still is in many circles, seen as a way of moulding character. A good painter/scholar was a mirror for an upright personality. In my upbringing, a person can choose the right or wrong path regardless of his or her profession. Whatever our source of food, or our customs, we can choose to share with another or send them out into the cold. For the Chinese scholar, the full moon is a comforting, poetically beautiful sight. It is commonly depicted in Chinese paintings, not only to indicate night, but to show a time of peace, serenity and contemplation. The scientific knowledge that the hedgehog is nocturnal necessitates the depiction of the moon. Night can be lonely and cold. The barren garden landscape intensifies the reliance of the hedgehog on the charity of others. The presence of another hedgehog could signify companionship or competition. This meeting of different ideas and ways of seeing the world can either resolve or fracture the circle of unity. In this painting, they resolve.

Intertextuality and Huang Yongyu.

Other than Fang Chuxiong, Huang Yongyu, one of the great masters of China (who is also well known in the Western art world), has had the greatest impact on my life and my work (**Figure 40**). I first met Huang Yongyu when I was living in Hong Kong and I was included in a prearranged visit (together with Fang Chuxiong and his wife Lin Suran). From this first meeting, Mr Huang and his family became our friends. My husband and my children met with him and his family at his home and studio in Hong Kong and in our home in Carolina Gardens, Hong Kong.

Figure 40

Margaret and Huang Yongyu in Hong Kong
1993

Huang Yongyu has a background in woodblock carving. Its influence is seen in the composition of many of his works. In the Chinese Embassy in New Zealand there is a painting by Huang Yongyu that demonstrates his use of printed lotus leaves.

In the painting *NZ Kiwifruit* (**Figure 41**) I make use of a printing technique demonstrated by Huang Yongyu in his studio in Hong Kong. Huang Yongyu encouraged me to experiment with other methods of applying the ink. The use of fingers, toes, hair, sticks, seedpods and leaves is recorded in early Chinese texts; therefore, experimental application of ink and colour is not a modern phenomenon.¹³⁸ Returning to New Zealand, I utilised the technique of inking and printing kiwifruit leaves for this painting. The effect gives a quality to the painting that conveys the special light of New Zealand and the vibrancy and abundance of its natural wealth.

¹³⁸ Lin, 1969,

Figure 41

NZ Kiwifruit

Margaret Piggott

1995

98 x 68 cm

The painting *Autumn Pond* (**Figure 40**) involved several individuals at various times and in various places, contributing to the finished work. I had been visiting Huang Yongyu's studio in Hong Kong and after viewing his work, questioning and learning, I went home to paint something I could use to demonstrate my understanding, or lack of it, in our next meeting. On the day I had chosen to paint I had my youngest son crawling around and my daughter home from school with a head cold. It wasn't long before they wanted attention, so I allowed them to participate in helping me put on the colour, some of which is dabbed on with a sponge. Returning to Huang Yongyu, he gave me the honour of naming the painting and inscribing it with title and signature in the top left hand corner. Sometime later, Master Fang Chuxiong came to visit. Showing him the painting, my daughter complained that she was not getting any of the credit for her part in the work. My master immediately took up his brush and inscribed down the right hand side that the children had helped put on the colour. This process of different individuals

contributing at various times to a painting increases the meaning, provenance and richness of a work. It is very common in China.

Figure 42

Autumn Pond

Huang Yongyu, Fang Chuxiong, Margaret Piggott with children (Lihsia and James)

1995

Ink and colour on xuan paper

135 x 68 cm

When my husband died in 2004, I was invited to visit China, representing Sacred Heart College in Lower Hutt, as part of the Hutt City initiative to encourage co-operation in many sectors of the community including education. This was also the year Huang Yongyu was having his 80th birthday exhibition in the National Museum building, next to Tiananmen Square. A film crew was assigned to follow Mr Huang's every move in this most momentous year of his life. Mr Huang invited me to join him in his hometown of Fenghuang. The painting *On the wind of life* (**Figure 75, repeated here**) was completed during this time.

Staying in Mr Huang's private "painting house studio" was a fantastic opportunity. It gave me a deep insight into the life of the village, being perched on the riverbank overlooking Fenghuang's famous bridge, but it also allowed me to gain an intimate and deep insight into Huang Yongyu's working habits.

Huang Yongyu is a man who has faced many hardships in his life. He was persecuted in China during the Cultural Revolution 1966 – 1976. His most famous painting is of an owl with one eye open and one eye closed.

Figure 43

A Beneficial Bird¹³⁹

Huang Yongyu

(Inscription) 1978

60 x 92 cm

The inscription that accompanied the painting further implicated him as a critic of the Communist party. In 1974, the Chinese Ministry of Culture accused many artists, primarily traditional ink painters, with criticising the Socialist system. An exhibition of works by these disgraced painters was organised to display their atrocious works to the population. The Black Painting Exhibition featured Huang Yongyu's Owl and was held in the prestigious National Art Gallery in Beijing and later in Shanghai. The painting's description read:

Huang Yongyu produced this Owl in 1973. The owl, with its one eye open and the other closed, is a self-portrait of the likes of Huang. It reveals their attitude: an animosity toward the Proletarian Cultural Revolution and the Socialist system.¹⁴⁰

¹³⁹ Painting reproduced with permission from *Huang Yongyu and his Paintings*, 1988, p.12.

¹⁴⁰ Fang Dan, 'Pi heihua yuanshi cailiao' (The original document of the Castigation of the Black Paintings) *Nanbeiji* 1979 Vol.105 Feb. p.27

At the age of seventy-seven, Huang Yongyu described what happened.

After the Cultural Revolution, Premier Jo Enlai got a few of us together and wanted to help us. He got us to make paintings for the inside of the new, 18-storey, Beijing Hotel. One day, I went to a friend's home. He said; "Somebody wants a picture painted. Could you paint an owl?" So I painted it. It wasn't for the hotel. But Jiang Ching, Mao's wife, wanted to cause trouble for Jo Enlai. She said the owl was opposing Socialism. It had one eye open, one eye closed. They said Jo Enlai had brought a counter-Socialist to the Beijing Hotel. They turned it into such a big thing. That was a terrible business. It became really, really awful. And then, finally, Mao himself said; "An owl DOES have one eye open and one eye shut". So they didn't dare do it any more. It started so simply and ended so simply.¹⁴¹

By making their work accessible to the general public, painters' embody their intention in their work, but the intention is not always clear to the viewer. In popular Chinese folklore, the owl is an ominous bird. However, in the late 1950's in response to drought and famine throughout China, the owl's menacing, evil character was changed into that of a beneficial bird that preyed on the crop-eating vermin. Nationwide campaigns were launched and children's books depicted all owls as loveable heroes. Huang Yongyu was an illustrator of children's books and would have known of these campaigns. In the painting of the owl, a powerful symbolic association can be made with the decline of Mao, Jiang Qing and the "gang of four". The subtlety of this symbolism would no doubt have appealed to Huang, but the intention of the painter is open to debate.

There is now a consensus that the painter was a victim, an innocent pawn in a game of high-level power politics, and that the inquisition to

¹⁴¹ Huang Yongyu 1999, BBC Broadcast on Thursday 11th November (voiceover translation into English.)

which the painter and his painting were subjected made a travesty of art criticism. However, it is not clear how innocent the painting was.¹⁴²

Huang Yongyu denies having hidden meanings in his work. The painting, *A Beneficial Bird* reproduced in the 1988 book titled, *Huang Yongyu and his Paintings* shows a coloured owl. It does not say when it was painted, but it states that the inscription was written in 1978. Some say that the original, which Huang painted for a friend, has been lost. The public reception is so obviously influenced by time and place. It makes for an interesting slippage of meaning. The inscription appears to have been added later.

"It's a Good Bird," say three large characters. Lower down, the inscription concludes the painting with its own sarcasm: "It's a joke that even this bird has seen through many people over the last few years. It is said that the owl is a very beneficial bird. The gang of four regarded it as evil --but even children know better."¹⁴³

When released from internment, Huang Yongyu exiled himself from China and lived in Florence and Hong Kong for many years. He vowed never to return to China until he could speak openly. His return in recent years is indicative of the changes now taking place within China. Huang Yongyu's resilience, determination and zest for life are inspiring. At the age of eighty, he is still physically very strong. An early photograph of him in his youth shows how he could hold his body at right angles to the ground while holding onto a vertical pole. In 2004 he repeated this test of physical strength in my presence and for the television camera crew covering highlights of his eightieth year. His mental strength and agility exceed even this physical demonstration. Huang Yongyu has taught me many things about painting, composition, colour, the use of the brush etc. but the most valuable lesson he has taught me is about life, friendship and living.

142 Wang Eugene Y. 'The Winking Owl: Visual Effect and Its Art Historical Thick Description.' *Critical Inquiry* 2000 Spring Vol.26 No.3 p. 438. Excerpt available: <http://criticalinquiry.uchicago.edu/issues/v26/v26n3.wang.html>

143 China Reconstructs 1979 August p. 44

Intertextuality and the Lingnan 岭南 School

The two brothers, who founded the Lingnan 岭南 School were Gao Jianfu and Gao Qifeng. Gao Jianfu rarely painted horses, but his *Steed Hualiu in Wind and Rain* (**Figure 44**) is named after one of the famous heroic horses of Emperor Mu Wang, from the early Zhou Dynasty. For his contribution to the Sun Yatsen Memorial Hall, Gao Qifeng painted either *White horse and Autumn River* (**Figure 45**) or another painting very similar to the one shown in this thesis. In China, a horse represents spirit, patience, and perseverance.

Figure 44¹⁴⁴
Steed Hualiu in Wind and Rain
Gao Jianfu
1925

Figure 45¹⁴⁵
White horse and Autumn River
Gao Qifeng
1926

In the Gao brothers' paintings the long process of encountering Eastern and Western influences and then accommodating them to modern needs, was

¹⁴⁴ Crozier, 1988, p.95, Figure 44.

¹⁴⁵ Crozier, 1988, p.93, Figure 41

begun. In my paintings it continues. The *yongbi* 用筆 and *gufa* 古法 of my paintings reveal the distinctive Lingnan 岭南 colouring and the emphasis of using the brush for the modelling of form. The painting *Mongolian Horse* (**Figure 46**) shows its hardy stocky build, whilst revealing its independent lively nature.

Figure 46
*Mongolian Horse*¹⁴⁶
 Margaret Piggott
 1996
 Ink on Xuan Paper
 40 x 23 cm

Figure 47
Horses
 Margaret Piggott
 2004
 Ink and Colour on Xuan Paper
 68 x 68 cm

The western convention in this composition *Horses* (**Figure 47**) uses the frame to cut the horses into part forms. Disjointed, the forms of the horses are used as a landscape, where the monumentality of the curved bodies forms the rolling hills of New Zealand paddocks and the mane, a rushing river, cutting through the rocks of great mountain ranges. The male horse, showing only its tail as a cascade of blue, juxtaposes the feminine curves to encompass creation.

At various times in my life I have worked with the New Zealand volunteers of Riding for the Disabled. Many different volunteers handle each horse, so training of horses and ponies has to be consistent. Their training is

¹⁴⁶ section of painting. *Mongolian Horse*

devoted to providing a tactile, physical, visual and emotional connection for another living being. Although the horses serve, they retain their pride and independence of character. The connection with rider, side walker and horse unites. It is a partnership that goes beyond a sense of duty to encompass a deep, almost spiritual bond. The flattening of form and the debt to the German abstract expressionists, particularly Franz Marc, is obvious, but the media and the spirit of the brushwork result in a very different painting.

In both my paintings of horses I depict the vitality of life. In the Gaos' paintings, their sources are easily readable. The influences in my painting are also very evident and relate directly to my lived experiences. Read intertextually with those of Gao Jianfu and Gao Qifeng, my horses reveal the same strong spirit. The message and the symbolism, however, are entirely different. The closest I come to producing a monumental figure of national identity is in the *Six Foot Kiwi Series*. In this series of paintings there is a strong political message of kiwi unity. In the painting, (**Figure 48**) the kiwi emerges out of the bush into which it has been incorporated and camouflaged. It stands in a defiant pose, yet with its head to the side as if listening. The branch of a tree cuts the full moon, a common Chinese motif for meditation and quiet night. This aggressive, dramatic stroke cuts the night as the presence of many new migrants to New Zealand has disrupted society. The stroke is resolved as it enters the bush, just as fully participating in society will resolve our different heritage. Not that we will be assimilated. The individual kiwi stands strong. This metaphor for the Kiwi identity shows how each member of society stands strong retaining a sense of self, yet must also listen and be a participant in the society of which it is part.

Figure 48

We: I am Kiwi, He is Kiwi

(Six Foot Kiwi Series)

Margaret Piggott

2007

Ink and colour on xuan paper

198 x 68 cm

Equally important as a founder of the Lingnan 岭南 School is Chen Shuren. His painting *Banana Tree* (**Figure 49**) depicts a common plant in Southern China. Chen's use of this plant and his depiction of the small bird, reflects Chen's roots in Guangzhou, Southern China and the influence of his teacher, Ju Lian, who was himself influenced by Song Guangbao and Meng Jinyi, (the bird and flower painters from Central China). The use of colour, the influence from Japan, the use of personal experience and the composition of this painting marks it as Lingnan 岭南 School *xin guohua* 新國畫

I have painted *Banana flower* (**Figure 50**) with the thrust of the stalk bearing both fruit and flower, in stark contrast to the black vibrant strokes of the fresh wind tossed, leaves and the brown of the spent leaves. This painting, with its obvious sexual implications, encapsulates life. From seed to fruition, life to death and the weathering of the storm, with leaves designed to tear and shred as they age, the banana exemplifies the lush bounty of Southern China. The contrast of black leaves and red, vibrant flower recalls Professor Fang's instructions of how the ink is important in a painting and can act as a perfect foil to emphasise a brilliant colour.

Figure 49 ¹⁴⁷
Banana Tree
 Chen Shuren

Figure 50
Banana Flower
 Margaret Piggott
 1993
 198 x 68 cm

¹⁴⁷ Reproduced with permission of the Lingnan Memorial Hall. Date and size not given. Available:
http://www.lcsd.gov.hk/CE/Museum/Arts/images/collections/21/2_1_14a.jpg <http://www.lcsd.gov.hk/CE/Museum/Arts/images/collections/21/2_1_14a.jpg>

Guan Shanyue (1912 – 2000)

Figure 51

The artist (Margaret Piggott) with Mrs Guan in 1994.

My painting of plum blossoms *Tribute to Mrs Guan Shanyue* (**Figure 52**), owes a great debt to the famous Lingnan 岭南 School master painter and educator, Guan Shanyue. It is shown alongside the painting that inspired it, *Pine, Bamboo and Plum Blossoms IV* (**Figure 53**). In my painting, the support that Mrs Guan gave her husband and the intertwining of their lives is revealed in the two colour plums. I painted this as a tribute to Guan Shanyue's wife, who had been so kind to me when I was in Guangzhou and who passed away in 1994.

Guan Shanyue taught me ways to overcome the problems I had when painting plum blossoms. In particular he commented on the *yongbi* 用筆 and the places where two strokes or branches cross. Although Guan Shanyue placed this painting in his personal collection, he told me that each of my paintings should become a library of knowledge and technique, from which I draw for use in future paintings. For this reason, he advised me not to sell my paintings too quickly.

Guan Shanyue is an important figure in Chinese painting, not just the Lingnan 岭南 School. He was a deputy to the National People's Congress. He also served as vice-chairman of the Chinese Artists' Association and chairman of the Guangdong Provincial Artists' Association. He died of illness in Beijing in 2000. He was 89.

Figure 52

Tribute to Mrs Guan Shanyue
Margaret Piggott

1995

135 x 68 cm

Figure 53

Pine Bamboo and Plum Blossom IV
Guan Shanyue

1991

Figure 54

Guan Shanyue with the Jiang family 1994 (*From left: Lester, Lihsia and Brendon and right Margaret, James (on knee) and David*).

Li Xiongcai (1910-2001)

Figure 55

Margaret with Li Xiongcai in the artist's private home in Bao Shu Village 1994.

Li Xiongcai's expertise was in the management of layers of ink and colour. His paintings demonstrated his masterly control over the medium, especially in dark areas of a landscape, where layers of ink are juxtaposed with brilliant flashes of colour. It is very difficult to keep the dark area of a painting, vibrant and interesting. Layers of ink very quickly become dead and colour can easily become muddy. Retaining the special atmospheric effects popularised by the founders of the Lingnan 岭南 School, Li explored other styles in his work, such as a modernised version of the antique monumental blue and green landscapes.

Li Xiongcai had much to say about painting trees. The whole view of the tree must be considered to capture the character of the tree. Remember the centre of gravity. Treetops receive more sunshine and have more leaves than branches close to the trunk. Every stroke, including texture strokes should be clear and in strong ink, even distant trees.¹⁴⁸ The painting *Old*

¹⁴⁸ I believe that his reference to 'strong' ink here does not mean 'dark', but more the vibrancy of the ink.

Village Tree (**Figure 57**) shows the painting at the stage when a number of layers of ink had been applied. Layers of colour were still to be applied. Li creates an imposing presence in his paintings of great majesty and splendour. He always encouraged me to be bold and confident, using fluid sweeps of the brush, while at the same time maintaining control over the media. Li demonstrates his mastery over the depiction of mountains and trees in a misty but powerful landscape *Landscape with twin waterfalls* (**Figure 56**). In my painting of the *Old Village Tree* His advice on how to apply colour over areas of ink and how to achieve distance and mood in a painting are all aspects I tried to consider in the execution of this painting. Li Xiongcai always stressed that I should be aware of depth to achieve a sense of space and distance in each painting. For the painting *Old Village Tree* I received instruction from a number of teachers, including Fang Chuxiong and Mr Fang's younger brother.

Figure 56.¹⁴⁹

Landscape with twin waterfalls.

Li Xiongcai
1998

Figure 57

Old Village Tree (work in progress)

Margaret Piggott
1994

¹⁴⁹ Available: <http://www.lingnanart.com/LiXiongCai>

New Zealand Intertextuality

In New Zealand, access to original works from masters of the Lingnan 岭南 tradition is difficult. Historically, New Zealand painting has moved from a British/ European model to a search for a New Zealand identity in art, but in the global, postmodern world, this no longer applies. I consider my work to be able to stand up for itself on the world's stage. However, my own search for personal identity and the use of New Zealand motifs and symbols, make a comparison with other New Zealand painters both relevant and interesting.

Figure 58¹⁵⁰ (above)

Gate III

Colin McCahon

1970

Acrylic on canvas

305 x 1067cm

Figure 59 (right)

I AM AM I?

Margaret Piggott

2005

Ink on xuan paper

100 x 45 cm

¹⁵⁰ Colin McCahon (1919 -1987) *Gate III* Victoria University of Wellington Art Collection. Reproduced with the permission of the Colin McCahon Research and Publication Trust. Copyright 2000.

Although both Colin McCahon and I lived in Dunedin and share a common place, the context of time was very different. Colin McCahon was born 1 August 1919 in Timaru and I was born 1 April 1953 in England. In 1958 Colin McCahon was recognised as one of the leading painters of his generation by the Auckland City Art Gallery, when the *McCahon: Woollaston Retrospective* exhibition was shown. His influence on New Zealand art and on my own perception was profound. The spirituality of McCahon's works frequently reference passages from the bible. In Gate III (**Figure 58**) McCahon's reference to the phrase 'I am' is biblical. In my Kiwi series the use of the common phrase 'I am' immediately calls McCahon's work to mind. My paintings also have a spiritual base, but my use of the phrase in the kiwi series of paintings and, in particular, that in (**Figure 59**) where the phrase continues as 'I am; Am I', is related to both personal and socially constructed identity. Hybridity is the hub of contemporary multicultural discourse and I use the term 'hybridity' as a metaphor for my self-fashioning. Confined within the boundaries of its frame, this presentation of the painting restricts the image. It becomes the eternal 'Other'.¹⁵¹ The personified kiwi in the painting, I am; am I? faces the outside while stating/asking the statement/question. (I am; am I?). The ambiguity of the question is appropriate. It encompasses my lived experience and the acceptance of polarity within the tradition I work in. This form of expression is the most effective means I have found to convey, in a creative act, both the processes of painting and of life, as I understand it. The painting asks the questions: This is and is not a kiwi? Or: It is both, 'Chinese' and 'Painting', isn't it? And, (in the spirit of Rene Magritte), it is a kiwi (as in a person identifying themselves as a kiwi or New Zealander), isn't it?¹⁵²

151 Establishing opposites and 'Others' is the central theme of the book by Edward Said, (1979) *Orientalism*. New York: Vintage.

152 "This is not a pipe." The Betrayal of Images (la trahison des images) 1928-1929 Available: http://en.wikipedia.org/wiki/The_Treachery_Of_Images

I do not grasp at the aesthetics of either East or West. Grounded in life, my aesthetic reflections are connected to the readily available, subjective and relative world. Thus, instead I look within and access my inter-subjective world. Reflecting on identity issues in an intertextual reading of my work with that of fellow New Zealander, Reiko Elliott, I think of her Japanese inspired prints. These come from recognition of her difference to New Zealand culture.¹⁵³ My racial characteristics mark me out as European, designating a unified European category.¹⁵⁴ Like Elliott's work, my painting falls between the cracks, marked by misunderstandings of what Chinese painting is. Reiko Elliott's response to her situation is to include Japanese faces, crests and other recognisable symbols in her work, in the same way, perhaps, that my search for identity has resulted in my identification and portrayal of the kiwi in my work.

Black is a rich colour, with varying tones. Many artists have used black, including Ralph Hoetere's strong black paintings. My album *The resolution of grief: A metaphysical journey*, uses black ink and colour to reconcile loss, death and grief, (**Figure 60**). I do not always form associations that reflect my cultural roots, yet the associations of black with death are western cultural implications.

¹⁵³ Reiko comments 'That's the problem, when you're living in another country, you're immediately stereotyped. Although I am officially Japanese, in many ways I'm not really Japanese at all.' Skinner, Damian, Japanese Identity: The prints of Reiko Elliott. Art New Zealand, Summer, 1981 p.66-67.

¹⁵⁴ Damian Skinner comments 'Arriving in New Zealand, Elliot made contact with a culture that remarked on the impossibility of her being European, and disallowed any notion of hybridity in her art.' libid.

**Permission to
reproduce work not yet
available.**

Figure 60 (album leaf)

The resolution of grief: A metaphysical journey

Margaret Piggott

2004.

Ink and colour on xuan paper.

*Blatant Cosmos*¹⁵⁵

Louise Fong

1993

Chinese ink, gesso,
guache and enamel on board.

Techniques such as water or paint staining and dripping onto painted surfaces and allowing it to create a shape that is to some extent chance and to some extent controlled, echo the still used, ancient techniques of Chinese painting, particularly the splash ink of Zhang Daqian's landscapes, the eccentric techniques of painters such as Ba Da Shan Ren and the brightly coloured drips and splashes of Huang Yongyu's paintings. The hybridity expressed in Louise Fong's work resonates with my own although we work in very different media. Fong's use of Chinese ink however affiliates her more to the universal spirit of modern abstraction than that of Chinese painting. The same is true for the work of Max Gimblett.

Born in New Zealand, Max Gimblett has been based in New York since 1972. With philosophies and practices that arise from 20th century abstract expressionism and early modernist concerns, Gimblett's paintings are also influenced by Western spiritual beliefs, Jungian psychology and ancient

¹⁵⁵ Dunn, Michael. *Contemporary Painting in New Zealand*. (Craftsman House: NSW. 1996) p.60.

cultures, particularly that of Japan. The media Gimblett uses is very different from the ink and paper I use. Therefore, the marks he makes are very different from those produced by the receptive and responsive qualities of ink on xuan paper. Gimblett's materials include acrylic paint, metals and epoxy, resin, plaster, canvas, paper, lacquer and Japanese *sumi* 粟米 ink (which has a very different finish that is sharper and more glossy, when compared to Chinese ink). One of his processes creates extremely carefully prepared surfaces often finished with bold gestural brush marks in acrylic polymers and paints.¹⁵⁶ His swipes, drips, splatters, pouring, pooling and throwing of paint give an indication of the performance aspect that is an essential part of the creation of his work. These gestural marks are made with brushes, mops and rollers. It is Gimblett's interpretation of the mark that distinguishes his painting from paintings such as mine. The six 'fa 法' recorded by Xie He provide a foundation for a standard of excellence in painting that cannot be used in relation to his work. This, I believe, does not make it any less valid, but puts it in a different framework.

Figure 61

*Day 5 with John Kaizan Neptune,*¹⁵⁷

Max Gimblett

1996

acrylic on canvas

635 mm diameter quatrefoil¹⁵⁸

Figure 62

The seed of life

Margaret Piggott,

2005

Ink and xuan paper: scroll.

196 x 95 cm

¹⁵⁶ It looks like porcelain, glowing from within while still shining on the surface. Thomas McEvilley 'The Shape of Energy' *Art in America* 2005 (October), p.167.

¹⁵⁷ Reproduced with permission Gow Langsford Gallery.

The intertextuality of my painting with that of Max Gimblett is most interesting. While there are many areas where our work departs, there is a thread of similarity in our painting. The influence of Japanese Zen Buddhism can be traced partly to American artists with West Coast connections such as Clyfford Still and Mark Tobey.¹⁵⁹ The mix of cultures and aesthetics and Asia's proximity to New Zealand and the Pacific Rim influences are aspects we share in our work. Gimblett is strongly grounded in the tradition of American Abstract Expressionism. His paintings are produced very quickly in a performative action of body and eye.¹⁶⁰ Gimblett speaks of his state of consciousness whilst performing as being quick, with no mind.¹⁶¹ His process, I believe, is markedly different from the process I use. From the process of contemplation, setting up the composition for the inevitable unfolding of *shi* (or propensity) and the execution of creativity (summed up by the paradox of control within a loss of control) my process is neither quick nor mindless. The change of consciousness at the crux of my creativity may appear fast in its execution in painting, but it is often slow. I would describe it as deliberate and confident rather than using any indication of speed in the vocabulary.

Figure 63¹⁶²
Max Gimblett at work

Figure 64
Margaret Piggott at work.

158 The presentation and the movement away from non-referential geometry force the viewer to consider the associated symbolic or spiritual associations. Although I do not use the same shapes as Gimblett, the associations with different forms of presentation in my work are explored in the next chapter.

159 Thomas McEvilley is reported as saying in *The Transition from Three to Four* that Gimblett has made a harmonious post-war synthesis of America and Japan. Max Gimblett *The Brush of All Things* (Auckland Art Gallery 2004) p.9.

160 "As an intuitive thinker, my imagery comes to me as I command, as a whole unit - the mind is cleared, an image arrives and I execute this quickly." Gimblett, *Eyeline*, 1997/98 (Summer).

161 "I work fast. De Kooning said he painted fast to get to the other side of the street. I work in bursts of one point, very sharp concentration and then rest and then have another burst or set of gestures." Gimblett, 2002, artist statement in Anne Kirker, Max Gimblett *The Language of Drawing* (Queensland Art Gallery, 2002)

162 Available: www.aucklandartgallery.govt.nz.

Figure 65
Pacific Frigate Bird.
Don Binney ¹⁶³
Screen Print
1969
Size not given.

Figure 66
Seagull
Margaret Piggott
Ink and colour on xuan Paper
1998
138 x 68 cm

The painting *Pacific Frigate Bird* (**Figure 65**) is by Don Binney, one of New Zealand's finest realist painters. Binney attributes the monumental nature of the birds in his paintings and the accurate, yet simplified forms, to his passion for bird watching.¹⁶⁴ The ability to know the subject so well that one can move from the 'like to the unlike' is a feature of Chinese painting discussed in this thesis previously. Close observation of nature features in the

¹⁶³ Don Binney, *Pacific Frigate Bird*. Reproduced with the permission of the Pataka Museum, Porirua. Available: www.pataka.org.nz/uploads/60548/birds.html

¹⁶⁴ Damian Skinner, Don Binney, *Nga Manu/Nga Motu - Birds/Islands*, (Auckland University Press 2003).

painting, *Seagull* (**Figure 66**) where the semi abstract nature of the birds allows the viewer to participate in the frenetic movement of the windswept scene.

Environmental and themes of conservation are present in my paintings. *Placemakers* (**Figure 67**) explores the plight of our native birds. The derivation from nature is evident in Bill Hammond's metamorphosing, bird like figures. The like/unlike nature of my painting allows the spirit of the represented animal or plant to be personified. In the exploration of cross-cultural themes, the postcolonial is inherent in my work, although I do not reference it directly. An intertextual reading of my painting, *NZ Rabbit* (**Figure 68**) carries the legacy of New Zealand's colonial past. Rabbits and gorse are both introduced species, kept in balance in their homeland, but out of control in their new surroundings.

Figure 67¹⁶⁵

Placemakers I

Bill Hammond

1998

Acrylic on canvas

198 x 300 cm

Figure 68

NZ Rabbit

Margaret Piggott

1995

Ink on xuan paper

68 x 68 cm

¹⁶⁵ Hammond, Bill. *Placemakers I* (1996) Collection of Jenny Gibbs Trust. Reproduced with the permission of the Pataka Museum, Porirua. www.pataka.org.nz/uploads/60548/birds.html

The loop of intertextuality can continue indefinitely, but these examples are sufficient, I believe, to demonstrate how this process functions and the importance of the relationship of painter and painting (as writing) and viewer (as reader). Meaning has a component of intuitive subjectivity or intersubjectivity. Uncovering the unconscious presuppositions of both the communities of practice and communities of reception, allows for an understanding of the loop of interpretation and response and access to the process through which prior and contemporary work is intelligible. If an artwork is only available to a certain select group of viewers, it cuts communication and continuity to the whole. Expanding the audience through understanding will open the closed loop of intertextuality. To achieve this uncovering of unconscious presuppositions involves exposure to original paintings.

CHAPTER 3

Methods of Mounting and Presentation of Paintings.

A painting in its un-mounted state can be folded or rolled. It is the safest way of transporting the work, because small tears can be mended or the painting cleaned in the mounting of the work. Application of ink or colour and water, to the thin absorbent *xuan* 宣 paper or *ling* 綾 silk wrinkles the ground on which the painting is executed. For viewing, the painting is mounted or backed with another piece of paper and stretched. This process removes wrinkles and brings out the intensity of the ink or colour. The full expression of the work and the appreciation by the viewer cannot be fully realised until the work is mounted. An understanding of the process of mounting assists in the understanding and appreciation of the medium and the finished painting.¹⁶⁶

This account is based on my personal experience as apprentice to the master mounters at the Guangzhou Academy of Fine Arts, to whom I am indebted for the revelations of their secrets in their application of this process.

The glue, or paste mixture, is vitally important. It must be thin and strong enough to allow several layers of silk and paper to adhere together, yet it must dry and be flexible enough to allow the finished work to be rolled into a cylinder (in the scroll format). If the paste is too thick, it will dry into brittle glue and cracks and folds will appear in the painting.

All sources are agreed that only old paste should be used; new paste will cause the mounted scroll to warp and moreover attracts insects by its smell. Most mounters use paste that is more than ten years old.¹⁶⁷

Robert H. Van Gulik has covered the subject of mounting painting in great detail. I suggest that the reader consult his excellent account of traditional mounting for further details on the process, techniques and

¹⁶⁶ Lin Yutang translates 1051-1107 Mi Fei's advice on mounting and care of works in Lin, 1967, pp.104 – 106.

¹⁶⁷ Robert H Van Gulik *Chinese Pictorial Art As Viewed by the Connoisseur: Notes on the means and methods of traditional connoisseurship of pictorial art, based upon a study of the art of mounting scrolls in China and Japan.* (Istituto Italiano Per Il Medio Ed Estremo Oriente: Roma 1958). Van Gulik, 1958, p.60

associated symbolism.¹⁶⁸ Van Gulik describes the most valued possession of a mounter (and the measure of his success in this craft), as being held in the secrets of the paste. He refers to a passage from the *Zhuang-huangzhi* that records recipes and references to paste mixtures from the Tang, Song, Ming and Qing dynasties. The historic recipe he describes in his annotated translation of the *Book of Meaning* is complex; however, while it differs several commonalities exist between this ancient recipe and the one I was taught and that which I observed being used in the Academy of Fine Arts, Guangzhou, China.¹⁶⁹

Figure 69

My instructor the esteemed Master Li at work in the mounting of paintings in the Lingnan 岭南 School 1993.

The use and storage of the mother paste also differs in Van Gulik's account to that I observed as an apprentice to the master mounters and witness to their craft in the mounting and repairing of many major works. Rather than storing or burying the paste in securely sealed, large earthenware

168 Van Gulik gives a comprehensive account of mounting practice, including pictorial evidence for various set-ups in workshops in Korea, Japan and China. Van Gulik, 1958, p.307.

169 Van Gulik, 1958, p. 289.

jars, from my experience, the paste is often freshly made and used within several days or weeks. I believe, however, that the mother paste can be kept for as long as it doesn't spoil, by growing mould and/or smelling foul.

The mother paste is composed of fine wheat flour, mixed by hand, with cold water, to make thick slurry. To prevent mould, mildew or insect damage, it is common practise to add a small amount of formaldehyde or a little alum into the mother paste at this stage. Very hot water, as close to boiling as possible, is then poured in, as rapidly as possible, whilst stirring the mixture with a wooden spatula, to avoid lumps. The hot water 'cooks' the flour mixture and its consistency changes from a milky liquid, to a clear paste. Experience indicates the proportions of flour to water. Experience also determines the thickness of the paste. This thick paste is called the mother paste. Allowed to cool down, it is used in this thick state to secure the painting to the silk frame of the scroll, to glue trimmings and for gluing at other steps in the scroll making process. In the Academy of Fine Arts in Guangzhou, it is stored in a cool place, with a damp cloth over the top, or with freshly changed water covering the surface, so it does not dry out. It can be used as soon as it is at room temperature.

In addition to using the right consistency of paste, I have found that the problem of wrinkling is primarily a problem of the drying process. The drying may be slowed, by addition of fine sprays of water. This allows the painting to dry slowly and evenly; otherwise, distortion and tearing may result. To prevent wrinkles, the painting must be thoroughly dry from its first mounting, before other layers are added in any subsequent mounting, (such as in the making of a scroll). If the painting is removed from the drying board too quickly, the wrinkles may not show up immediately, but if it subsequently develops wrinkles, it will need to be remounted in order to fix the problem.

Remounting is not as difficult as imagined. Although peeling off the layers of paper is a laborious process and requires extreme care, if traditional paste has been used it should come off easily. Antique scrolls are often remounted and rehung as scrolls. Unskilled mounters will often use techniques that will cause a loss of part of the painting when it is being cut to remount. A frame within a frame is the best technique for preserving the entire painting.

The process of remounting generally cleans the paintings, because removing the layers of paper requires thoroughly soaking the painting. Dirt is then flushed away. In extreme cases, sieved juice from seedpods of the *Gleditschia horrida* plant, mixed with lime, can be applied, before washing off with lukewarm water. However, care must be taken to avoid draining vitality from the ink or colour of the brushstrokes.

Ink and colour, particularly the traditional colours, are generally stable and waterproof. However, if ink or colour has been applied thickly, it may run. A piece of paper placed on top of the painting will be applied to those areas to minimise the damage. It is not always possible to completely prevent the running of thickly applied ink or colours. Painters generally know from experience which colours are more likely to run and how to prevent this in the painting process. They will discuss this with the mounter prior to leaving it up to the mounter's skill. Alum, used in the paste mixture to deter mould and insect damage, will also help to stabilise the colours. It is also possible to pre-treat susceptible spots with a thin alum solution, applied to both front and back of the painting. The traditional test for the right amount of alum dissolved in water to use for this solution is taste. It should be bitter. If the solution of alum is too thin, it will not work, and if too thick, brownish rings will appear around the brushstrokes. The alum must be completely dried, first front, and then back, before mounting can begin.

Repairing small tears and holes is easily accomplished during the process by the addition of small layers of paper, blended carefully with the layers added in the mounting process. Cutting is done with sharp knives and rulers, or a flexible, tortoise shell spatula, used to cut paper along a fold. Overlaps need to be taken into consideration, but should be as small as possible (1 or 2 mm), depending on your skill. The spatula is also used to 'mark' paper or for 'drawing' along the silk, to measure the overlap for attachment to the wooden scroll. These marks or drawings are little more than slight, temporary folds in the material. The tortoise shell spatula is most useful because of its flexibility. It is essential for the safe removal of paintings from the drying board, where a stiff implement would cause tears in the painting and in the trimming of paintings.

A mounter usually has an assistant to help with the mounting of large scrolls; however, skilled masters prefer to do the process themselves. In this case, a ruler, or sometimes two, added under a portion of the wet scroll, is used to take the weight, while the painting is transferred to the drying board. A damp, not too cold, day is the ideal weather for mounting. This is particularly important on the first day. The drying process may take a week or more. The longer it is left to dry, the better. On no account should a painting be taken down from the drying board when it is raining.

The mother paste provides the paste for immediate use. A scoop of the mother paste is strained, placed in a bowl and water added, until experience indicates the correct consistency for the job at hand. The paste used for gluing layers of paper must be strained to remove the smallest of lumps. This is usually accomplished using a fine weave cotton cloth. The strained paste is then mixed with cold water to the desired consistency. The consistency depends on the paper being used. Thin paper, requires thin paste. Thicker paper and silk, can take a thicker paste. This second mixture must be used within a few hours. It spoils if kept for too long and will result in poor adhesion.

When the paper is wet, it all but disappears. Mounting takes place on a red lacquer table. This is because the red colour is the best background to enable the craftsman to see the grain of the paper and the weft and warp of the silk. Mounting is a long complicated, highly skilled practise. Paintings are placed face down on the mounting table, sprayed with enough water, left for a few moments to cause expansion of the paper and then brushed with the watery paste (the second mixture obtained following straining), to flatten the painting and coat the back with the glue. This watery paste (made from wheat starch, with the addition of a small amount of alum) requires experience in the several stages of its preparation and the consistency for different kinds of paper and climatic conditions.

A dry piece of paper is brushed on top of the work and the whole painting is then lifted and turned over. A stiff brush made from dried stalks is used for this purpose. This brush seems to contradict commonsense. The work is at its most fragile during this stage, being wet and easily torn. However, with skill, it becomes apparent that it is necessary to use this hard, stiff and spiky brush for the purpose of stretching and laying flat the paper,

ensuring all air bubbles are excluded. Using a soft brush, glue is brushed around the edges and the painting is transferred to a wooden board. A small piece of paper, placed on one of the glued sides, allows the craftsman to blow air through the space between painting and drying board to lift the painting slightly from the board. The painting is then left to dry.

Care must be taken during the drying process, because, if the painting dries too quickly, it will tear, but if too slowly, it will buckle following the next process and remain poorly mounted. The only option to fix this fault is to remount the painting. After several days, the dry painting is removed from the board using a turtle shell, flexible spatula.

There is a simple method of loosely folding the edges and inserting a pinprick to enable a straight edge to be cut and a right angle to be made. Setsquares are unnecessary. A major aspect of the skill in mounting is being able to aesthetically use the skill of knowing how best to trim the painting, how much space to leave around the edge, at the top or bottom. Bad mounting decisions can ruin a good painting's composition. The painting has now undergone the first stage of mounting. It is now vulnerable to marks, creases and tears.

It is common practice to gift a painting to another in the unmounted state. This is because in this state it can withstand folding, creasing and even tearing, without permanent damage. It is commonly wrapped in a simple piece of newspaper, or brown paper, tied with string for easy storage and transportability. The painting is then usually mounted at the owner's convenience, in a format they prefer, for viewing. This gives the viewer some aesthetic control over the finished product. Once the painting is mounted, however, it is paradoxically, even more fragile, although the paper is now thicker and the painting appears stronger.

The whole process of mounting a scroll involves five steps, with pauses in between, to allow drying. Following the mounting process, the back of the painting is polished and waterproofed. This step involves rubbing a block of paraffin wax over the back of the mounted painting and then using a heavy smooth stone to allow the wax to impregnate the paper. The stone is not rubbed, as much as it is moved in a circular motion so every part of the back is covered. The weight of the stone does the impregnation, rather than using

force to press the stone down as it moves. A good river stone, small enough to allow a secure grip, but heavy enough to do the job is retained for this purpose.

Ancient philosophy previously dictated the components of the mounting process and the colours and style of the silk, but this is now flexible and open to individual preference.¹⁷⁰ The *ling* 綾 silk is used especially for mounting and is extremely fine. It is prepared on the red lacquer table, straightened and backed with paper. It is then transferred, in the same way as a painting, to a drying board. When dry it can be removed from the board and cut to make the frame.

The painting is placed face down and the silk frame attached with glue to the back. Water is then applied to begin the expansion process and two layers of paper are applied to the whole (the co-joined back of the painting and silk frame) in succession. The whole is then attached to the drying board by placing glue around the edges. Inserting a piece of paper two thirds of the way up one side of the mount allows air to be blown in between the painting and the board. This allows for contraction and reduces the risk of tearing or cracking during the drying process. It is better for the painting to dry slowly, so it is monitored in dry, fine weather and splashed with extra water if required. When fully dry, the mount is trimmed and finished as a scroll or more commonly today, as a flat painting, for display in a wooden frame.

Modern mounting machines can simplify this process and paintings are artificially dried in the machine. This shortens the mounting process considerably, but I understand that this method does not allow the mount to be easily changed, cleaned or renewed in future. All quality works need to be mounted in the slow traditional manner, not the tourist 'quick fix' method, reserved for minor works.

¹⁷⁰ An excellent account using the terminology of mounting in Van Gulik, 1958, pp. 64-71.

The Significance and Symbolism of Mounting and Presenting Work.

The various forms of presentation of the painted image directly influence the interaction of painter, as writer, and viewer, as reader. The major formats of painting in this media are the screen, hanging or vertical scroll, round fan or rectangular album leaf, folded fan and framed works.¹⁷¹ I have experimented with all of these forms in my painting.

During the Tang Dynasty, wall painting declined in favour of work done in the format of the vertical or horizontal scroll. A smaller, select audience was envisioned for works that were not designed to be on permanent display. Rolled scrolls were protected from insects, kept in wooden boxes, wrapped in cloth and/or stored in upright ceramic jars. The occasional viewing of such works kept them fresh in both condition and novelty. This habituated the relationship between painter, viewer and patron. Some of my works are prepared for more intimate viewing, in book or album format or small, rolled scrolls for personal use.

Hand scrolls can be mounted later, for display as screens. Several vertical scrolls can also be mounted as a screen. The format of the mounting or display of work changes the viewing and the relationships of painter, painting and viewer. Screens mark boundaries in space and they can be physically moved around and seen from front and back. This involvement of the whole body can be seen as an interaction, not just of painting and self, but also in the participation of painting, self and the wider space of the room. In the *Kiwi Series*, the physicality of opening and shutting the screen, moving panels and viewing from front and rear, provides the viewer with a unique opportunity to interact, placing them within the ambivalent hybrid space.

Framing places a boundary around a work, highlighting and clearly demarcating the space within, as distinct and separate from the space without. This is somewhat tempered by the fact that most people who purchase framed works, desire that the work 'fits' with the colour scheme of their house. Paradoxically, this seemingly uncultivated view of matching

¹⁷¹ Wang Yao-t'ing. *Looking at Chinese Painting: A Contemporary Guide to the Philosophy, Technique and History of Chinese Painting* (Nigensha Publishing Co. Ltd: Tokyo.1995).

painting with surrounds brings the framed painting into an interaction with the environment.

Environment has an effect on a viewing of a work. A wall painting, in a school or a busy street, has a different effect to a wall painting in a quiet park. Similarly, paintings read in a quiet room will read differently to those hung in a bustling, noisy environment, or those within a gallery setting. From personal experience, I believe that a work changes its presence from country to country, the work differing according to its setting. From the architectural design of the building, (from ultra modern, titanium clad spaces to oriental buildings with decorative roof ornamentation), the provision and design of furniture and other elements, such as lighting or music, provide a different environment for the viewing of work. I believe that climatic factors, which may not be discernable within the space in which the work is viewed, nevertheless affect the person doing the viewing. For example, the light in New Zealand differs from the subdued light in China and even seasonal differences can affect the reading of a work, in its own time and place. A painting is always read on its own terms, in its own present.

Long Horizontal scrolls

In this thesis, I introduce the idea that scrolls are small universes, which when unrolled, enable participation by the viewer and offer the ability to access the fluidity of time and space. Long horizontal styles of scroll fit with the idea of a meditative journey through a landscape. Long scrolls have the advantage of being able to be laid on a table and unrolled or rolled to any place in the painting. Being able to pause in the journey and, thus, travel backwards or forwards as desired, makes the concept of time fluid.

The famous equation $E=mc^2$ yields the equivalence of matter and energy, where c is the speed of light.¹⁷² Both scroll and Einstein's special theory of relativity speak the same fundamental language of the nature of reality. The fluidity of time and its relative nature is a special characteristic.

¹⁷² Special relativity agrees with Newtonian mechanics in their common realm of applicability, in experiments in which all velocities are small compared to the constant speed of light.

Rolled up, the scroll becomes its own universe. In unrolling it, experiential time is translated into living space, simultaneously, within the process.

In limited, fundamental terms, Confucianism presented the Chinese with a way to live in social harmony, while Buddhist and Daoist thought viewed all things as permeated and operating in accordance with the way of the universe.¹⁷³ The transitory nature of life is tempered in Buddhist doctrine, by encompassing the meaning that the life process is a series of 'cyclic impermanences'. The units of experience are momentary events that do not endure by themselves, but a sense of continuity is provided by their overlapping nature.

Our perception of time is interesting. It drags when we are bored, yet it is imperceptible when we are totally engrossed in whatever holds our attention. We must handle the impermanent moments of time in a contrived, distinctly human manner, as if they are real and continual, because we are incorporated into the moments themselves.

With the postmodern focus in science, studies into consciousness and its link to time (as an element in physics) are of increasing importance. It is possible in theoretical physics to explain how the pattern of possibility waves, travelling over and producing the past, present and future, gives rise to self-consciousness. It is thought that our self-concept may exist as a pattern in spacetime.¹⁷⁴ Creating an ego structure within spacetime, allows individual evolutionary behaviour, in terms of both physical survival and spiritual awareness.

In Chinese culture, time is thought of as being circular in nature. Time has a special role to play in the process of painting, the painting itself and the mounting and viewing of the finished work. A long scroll from my Kiwi Series demonstrates some aspects of the concept of time.

¹⁷³ Clunas, 1997a, pp.35, 101.

¹⁷⁴ Einstein's Theory of Relativity revealed that space, time and matter are relative dynamic configurations that behave in accordance with the character of the universe. Central to the Special Theory of Relativity is Einstein's concept of spacetime, "the four-dimensional continuum formed by the three dimensions of space and the one dimension of time that becomes bent by mass/ gravity" Mario Livio, *The Accelerating Universe* (John Wiley & Sons 2000) p.130.

Figure 70

"... 'tis mightier t'..."

Margaret Piggott

2005

Ink and colour on xuan paper:

Horizontal hand scroll.

4.32m x 0.33m

It would be unlikely that the viewer would see the painting in its entirety as in *"... 'tis mightier t'..."* (**Figure 70**). However, this display of the entire scroll enables the reader of this text to come to a greater understanding of the whole process. Bearing in mind that the experience changes as the viewer rolls backwards and forwards to a particular section of the scroll that grabs his or her attention, this horizontal scroll looks at kiwi and huia, using their plumage symbolically.

The huia tail feathers stand in regimented rows, symbolic of troops cut down in their prime. The violence of their demise is conveyed by the red colouring, but red is also a symbolically transforming colour, arising from the element fire. The feather morphs into a shapely, female, red dressed figure with a heart shaped head. Then, forever changed, the huia is transformed, above the world of materialism (the discarded jewellery and beaks) and is renewed, as a phoenix rising from the ashes. The kiwi is present throughout, as a background presence, witnessing the events, seemingly unaffected, but, as we are also aware as viewers, its numbers are also declining.

This painting conveys a depth of meaning that hints at ecological and human desires. It deals with conflict, at both a national and personal level. Ultimately our lust for power and prestige produces casualties, the effects of which are everlasting. The words are loosely based on the old proverb, "The

pen is mightier than the sword.”¹⁷⁵ The huia feather in the painting (**Figure 71**) writes its final words, “...’tis mightier t’...” This incomplete sentence offers depth of meaning in the spaces between the words. What, or who, is mightier? Is it the pen ? (the huia feather), or the sword ? (the methods of killing that ensured the huia’s ultimate extinction) If the feather is indeed mightier, is it as a pen where the word conveys the poignant message, or is it as a forlorn object lying in a wakahuia (a sacred, carved, Maori treasure box) or displayed in some museum? It is for the viewer to decide.

Figure 71

“...’tis mightier t’...”

Section of horizontal scroll.

Fan

Fans hint at a functional use involving the wafting of breeze. Symbolically this breeze can be seen to impart energy, from the painted image to the user. The semicircular shape is also significant. Fans and fan shapes can be viewed as segmented sections of the universe. The semi-circular shape reads as a symbolic device for *ying/yang* circularity metaphors. Its double semi-circular nature emphasises its decentring. It is therefore an extremely good shape to depict off centre brushwork, signature and seal chop, resolved by the shape of the painting.

Fans may have become popular as small-scale works, because they could be produced in a short space of time and were ideal as gift or commemorative piece when larger works were not appropriate.¹⁷⁶ In China, particularly beautiful paintings are executed on fans and then transferred to hanging scrolls for display. Painting a fan shape on a hanging scroll, with no

¹⁷⁵ ‘The pen is mightier than the sword’ Edward George Bulwer Lytton (1803-1873) *Richelieu*. Act ii. Sc. ii.

¹⁷⁶ Clunas, 1997a, p.159.

intention of it ever having the function of a fan, seems to indicate the shape as being of primary aesthetic importance.

Figure 72

Puppies

Fang Chuxiong

Fan

My painting *Mesmerised* (**Figure 73**), shows a kiwi entranced by a preying mantis. The fan shaped device allows the kiwi and mantis centre stage without either dominating the other. The preying actions in the mantis are like those of a conductor, manipulating an unseen orchestra.

Figure 73

Mesmerised (Detail)

Margaret Piggott

2006

Unusual shapes are not excluded in painting, with the only restriction being in the mounting of such shapes. The nature of mounting means that drying unusual shapes is difficult. Ultimately, hanging restrictions mean that they are best displayed in a scroll or framed format.

Vertical scroll

The scroll format has its own symbolism. Rolled up, a scroll is its own universe where everything is relative. A painting of the vertical type is read from heaven down, top to bottom. The higher, larger portion of the brocade silk represents heaven, the lower, smaller part the earth. The painting itself is considered a product of heaven and earth.

Figure 74¹⁷⁷

Single Colour Vertical Scroll

In the Kiwi Series, the painting lies between 'heaven' and 'earth' in the scroll. This is appropriately that of a kiwi in "God's Own" land, New Zealand. The ink, ink stone, brush and paper, are united within the painting to form one,

¹⁷⁷ Wang, 1996, p.98.

expressed as the un-sayable way, *dao* 道, where the continuous nature of the mutable elements forms a visual knowing of the whole.

The aesthetic unity of heaven and earth is expressed literally in the mounting of the picture, midway between the symbolic heaven and earth of the scroll. The sky above, the earth below and the silk ties at the top represent *yin* 陰 and *yang* 陽 (the paradoxical idea, of being simultaneously both, but manifesting one or other different aspects), are associated with the wind, a form of *qi* 氣. This is particularly significant to me because I live in the windy city of Wellington.

Figure 75

On the wind of life.

Margaret Piggott and Huang Yongyu

2004

Ink and colour on xuan paper

135 x 68 cm

Album Leaves

Album leaves, offer a continuous, concertina view or a select viewing, one leaf at a time, as desired. The use of album leaves is varied and very likely stems from the practice of printing and the skill of bookbinding. Album leaves were first used for painting during the Song Dynasty. Albums can juxtapose poetry and painting on facing pages and they are often used as autograph hunters do today, when collecting signatures in a book. As such, album leaves are prepared books in which friends and acquaintances ask an artist to record a sample of painting or calligraphy in their book. Album leaves are viewed from the back as well as the front. Opening can be achieved from right to left and left to right.

Album leaves open in a concertina fashion, enabling a section to be viewed as continuous, while also being segmented.¹⁷⁸

Figure 76¹⁷⁹

Album Leaves in Accordion Album

¹⁷⁸ A detailed account of how to mount rubbings of famous calligraphy in an album leaf book is given in Van Gulik, 1958, p.96.

¹⁷⁹ Wang, 1996, p.98.

I have chosen to use the format of an accordion of album leaves without borders for my work *The reconciliation of grief: A metaphysical journey* (**Figure 77**). Chaos theory gives us the model where the sudden appearance, or disappearance, of an attractor, can result in a catastrophic bifurcation that moves the whole system into a new state. Transitions in transpersonal or spiritual development (including the transitions accompanying intense grief) appear to me to follow the same pattern.

This format, falling somewhere between the rigid, intimate, sectioning of a book and the continuity of a scroll, suits the overall theme of personalising the experience of dislocation within the context of the continuity of life. This work is a record of the ups and downs, where the unraveling of life's threads and the journey of reshaping is documented. I have chosen to mount the paintings rather than to paint directly onto the paper surface of the book, because the glue binding the paper to the book's surface acts as a sizing agent and restricts the movement of ink and colour.

The album leaves fold out concertina fashion to reveal the whole, whilst allowing the individual a personal, more intimate involvement with one portion of the work, as in the reading of a book. Unlike a scroll, the disjointed movement through the concertina of pages mirrors the fractured nature of grief and the retracing required, as glimpses of happiness and hope surface, only to disappear in the turmoil of the process. I have deliberately layered paintings, reflecting the peeling back of the layers of the old self and identity. Some pages are scratched and torn; others reveal previously mounted paintings under the surface painting. Chaotic ink and brushwork, juxtaposed by moments of reflection and serenity, are a reflection of the transformation happening within, where acceptance coexists with optimism, uncertainty, courage, fear, anxiety and peace.

Figure 77

Two album leaves from: *The reconciliation of grief: A metaphysical journey*.

Margaret Piggott,

2006

Book

Books offer a page-by-page view, disjointing and placing emphasis on the parts that contribute to the whole. Cartesian thinking separates time periods and categorises things in nature. The placement of images in an unfamiliar context may cause the viewer to question their assumptions. These may be unconscious prejudices, formed by the subtle colonisation of the mind, described by Frantz Fanon as ingrained beliefs.¹⁸⁰

Each page of a book is necessarily viewed separately, even though the images of poppies, hearts and religious iconography morph from one to the other throughout the pages. Instances exist in my work where the placement of a particular work, or symbol, is purposely chosen in a particular format to reveal meaning. This is the case with the symbol of the sacred heart in *Anthem* (**Figure 78**) and the format of the work as a book. My father carried

¹⁸⁰ Frantz, Fanon *Black Skin, White Masks*. (New York: Grove Press.1967).

around in his pocket a small, embroidered cloth with the Sacred Heart of Jesus depicted on the front. It hung over his bed and he swore it kept him safe as a child. He believed that it also kept him safe throughout World War 2. He gave it to me when I was a child and it is this symbolic image that I have used for the final page. The bleeding, sacred heart of Jesus, girdled by the crown of thorns, is ingrained into the Catholic faith. The symbol refers to the ultimate sacrifice by dying on the cross that Jesus made on our behalf. As a child, it symbolised the pain and suffering that Jesus endures every time we stray from his commandments. The heart is both a physical and emotional iconic image, referring to a specific event in the past, but applicable to any time or place. In this work, it speaks of our relationship with God.

This work calls into question the words of our national anthem. It raises questions of defence (Is the kiwi defenceless?). The words call on God's assistance with just causes, vanquishing our enemies in 'right' or necessary conflict. In asking God to defend New Zealand, do we hand over our fate and our accountability to a higher power?

The work *Anthem* takes the form of a book. Phrases from New Zealand's English version of the national anthem are set alongside images of poppies, and hearts. The format of the work is a book made of recycled paper. Recycling sends a strong environmental message, but at a deeper level the recycled nature of the medium conveys the remodelling that has occurred in religious faith in recent years. A more relaxed, loving God has replaced the fire and brimstone message of the old church and the strict doctrine I experienced in Catholic schooling.

Defending our 'just' and 'right' causes, the young shed their blood for future generations. Kiwi soldiers have been involved in every major global conflict. Heavy loss of life, not just of man but of all species, was a feature of the early development of New Zealand. Reaching out to a higher power to defend us, keep us safe and shelter us, as the words of the anthem suggest, can, I believe, either absolve or victimise us, as control for our plight is shifted elsewhere.

Figure 78
Anthem, First and last pages of book)
Margaret Piggott
2006.

CHAPTER 4

Symbolic meaning and spirituality.

In postmodern theory, a painting is always read in its own present, on its own terms. However, a reader is required to 'dig deeper' to interpret levels of symbolic meaning, like revealing hidden levels of geological strata, to determine what the painting is saying. As in translation, it is a process of deciding what is intended, written and embedded in the aesthetic content of the painting. In my own work, lived experience and consciousness is at the core.

My own peculiar hybridity seamlessly uses both natural symbols and symbolic expressions. These are either derived from an observed natural relationship or pattern in nature (such as the rising sun, standing for hope) or archetypal predispositions grounded in unconscious associations (such as light standing for spiritual illumination). These natural symbols stand alongside arbitrary conventional symbols arising from learned association. Cultural associations (such as in the sacred heart of Jesus standing for the Catholic faith within Christianity) are most often from personal lived experience. However, it should be remembered that fully resolved and creative wholes, could never be completely explained away by their sources, or by their origins.

In the painting *Happy Tree* (**Figure 79**), I pay homage to those who died in Guangzhou in the bloody conflicts of the Opium Wars. The city of Guangzhou, also known as Canton, was the only legal port for Westerners to use for trade between China and the outside world between 1760 and 1842/1843. This tree is the provincial symbol for Guangdong and the city flower for Guangzhou city, in southern China. Known as the 'Heroes Tree', it has been used symbolically by Lingnan 岭南 painter Chen Shuren to symbolise the blood, suffering and resistance of the Guangzhou people (**Figure 80**).

In my large-scale painting, the tree branches appear to be a soldier standing at attention, with bayonet at the ready. The blood red flowers, somewhat reminiscent of poppies, surround the trunk and soften the dark

branching arms of the tree. The circular nature of the flowering branches alludes to the circular nature of life (including the fact that I am now the painter of this particular symbolic tree, rather than a representative of my ancestors as the perpetrators of bloodshed). In my painting, the title “*Happy Tree*” was mistakenly given to this work when it was published, instead of “*Heroes’ Tree*”. Yet paradoxically, this title is more suitable. It fits the idea of a double-edged sword, where joy and sorrow co-exist.

Figure 79

Happy Tree

Margaret Piggott

1993

Ink and colour on Xuan paper

136cm x 135cm

Figure 80

*Heroes’ Tree.*¹⁸¹

Chen Shuren

Year not given

Ink and colour on Xuan paper

Size not given.

Personal experience is brought to bear on any symbolic representation. Such personal associations are present in my painting in the form of specific flowers, birds or insects, a porcelain bowl or a special teapot. These may present an obscure reading for the viewer. However, aesthetic meaning is not limited solely to symbolic associations. Too much emphasis on

¹⁸¹ Reproduced with permission Lingnan Memorial Hall. Available: <<http://www.lingnanart.com/ChenShuRue/L-chen-0010.gif>>

the symbolic can detract from aesthetic appeal and make a painting appear didactic or propagandistic.

Lucy Lippard suggests that using symbolic metaphor is a necessary part of the artistic process. The use of symbols in my work is always a conscious decision.¹⁸² Generally, our experience of works from other traditions misses much of what is potentially available through symbolic association. Furthermore, learning about the cultural symbols and symbolic expressions from another culture, does not necessarily enable a person to challenge or change an incorrect idea, or to know exactly what is going on in a painting. In getting beyond the literal or representational meaning, however, outsider viewpoints may expose different or additional aesthetic principles, without detracting from those accepted from within a practice.¹⁸³

Figure 81

All One

Margaret Piggott

2006

Ink on Xuan paper

69 x 65.5 cm

In *All One* (**Figure 81**), the kiwi looks to the bush lawyer and rata as they twist into various shapes between the trees in the bush. They begin to form into stylised koru, the Maori symbol of new life and yet, as the kiwi looks again, they resemble music, a treble cleft and notes on a stave. This is the

182 "Nevertheless knowledge of one's sources, respect for symbols, acts, or materials sacred to others cannot be separated from the artistic process, which is – or should be – a process of consciousness." Lucy Lippard in *Art in Modern Culture: an anthology of critical texts*. Francis Francina & Jonathan. Harris eds. (Phaidon Press The Open University: London 1992). pp. 161-4.

183 *ibid.*

music of the forest the music of life. Interpreting a painting is an act of preserving the meaning, as it is read and perceived by the viewer.

Perspective

British artist David Hockney says of reverse perspective that he believes there is a definite connection between the way we depict space and the way we behave in it.¹⁸⁴ My painting *Territorial* (**Figure 82**) visually depicts this situation and its outcome. The reverse perspective of this painting includes the viewer. There is no vanishing point, or place of infinity. Instead infinity is pushed out into the surroundings. In this paradigm, we are part of the whole. In contrast to a one-point perspective model, there is no ideal, distant space we should strive to reach. The placement of a hand grenade in the foreground of this painting highlights mankind's desire to dominate. The kiwi's territorial call echoes the call to arms, to defend our space or to attack in the name of freedom. Yet the circular shape of the body of the grenade resonates with that of the Kiwi, reminding us that everything is one. The dualities of good and evil, life and death, creation and destruction are brought to the fore. As the kiwi calls, the eye is drawn to examine the beauty of the strokes that compose the hand grenade. This 'beauty within ugliness' is one of the paradoxical dualities at the crux of life. In this painting, the message is one of finding balance.

Figure 82

Territorial

Margaret Piggott,

2006

Ink on xuan paper,

31 x 50cm

¹⁸⁴ Hockney interviewed in *The New York Times*. Wednesday, August 2, 2006.

David Hockney relates single point perspective with ideas of infinity and God as distant goals to be striven for throughout a lifetime. He contrasts this individualistic world view, to that of a holistic world view, where there is a sense of infinity within and without, 'God in all things', as depicted when using multiple perspective. Survival in the complex environment in which we live, requires us to frame reality in terms we can deal with. Multiple or reverse perspective was shaped by a cyclical worldview, rather than the linear, progressive worldview that gave rise to single point perspective.¹⁸⁵

Perspective makes the single eye the centre of the visible world. Everything converges on to the eye as to the vanishing point of infinity. The visible world is arranged for the spectator as the universe was once thought to be arranged for God.... According to the convention of Perspective there is no need for visual reciprocity. There is no need for God to situate himself in relation to others: He is himself the situation.¹⁸⁶

The Kangxi scroll, **Figure 83**, was painted before single point perspective was introduced from the West into Chinese art. It depicts a continuous travel narrative commemorating the Kangxi emperor's second tour of his southern empire in 1689. Painted by Wang Hui and assistants, this scroll is filled with details of daily life along the Grand Canal. Hockney draws attention to the format of the horizontal, Chinese hand scroll and discusses how multiple perspectives can reveal a vibrant story.¹⁸⁷ Opening the scroll, he compares its circular nature and motion to that of a movie, with the ability to pause, reverse and fast forward. The eye of the viewer moves through homes, shops and

¹⁸⁵ Hay suggests that rather than the geometric world of experience that shaped the Western world, we may characterise the shaping of Chinese space, as algebraic. Hay, 1983, p.104.

¹⁸⁶ Berger, John. *Ways of Seeing*. (British Broadcasting Corporation and Penguin Books: London. 1977) p.16.

¹⁸⁷ In his 1988 film *A Day on the Grand Canal With the Emperor of China (or Surface Is Illusion but So Is Depth)*, Hockney takes a Chinese scroll painting entitled 'The Kangxi Emperor's Southern Inspection Tour (1691-1698), scroll seven', and enthusiastically guides the viewer through the complete scroll, 72 feet long by 2-1/2 feet high. The scroll form is fascinating, enabling both a diagrammatic representation of the city as well as a literally unfolding narrative. It conveys architectural and geographic detail, as well as historical events and portrayal of ritual, moving across mist-shrouded, islands with outcrops of rock, into the rigorous geometry of the buildings and other man-made structures of the cities and towns.

back streets of the rural Chinese cities, as if it were a camera moving through movie set. One very famous section of this scroll depicts a corner where a bridge crosses the canal and allows a view under the bridge, on top of the bridge, inside the streets and homes (on either side of the road) and the backstreets behind them. The viewers' attention can pause to dwell on the painting's details. It can enjoy a garden, walk with the local people, or wander around in the countryside.

Hockney contrasts the more fluid spatial depictions of the older scroll described above with a later scroll painted by Xu Yang and assistants, *The Qianlong Emperor's Southern Inspection Tour* (1764-1770), scroll four, where the Qianlong emperor, grandson of the Kangxi emperor, undertakes the same tour. The Qianlong scroll presents the emperor in single point perspective (**Figure 84**). The arrival of the emperor, shown mounted on a white horse and accompanied by imperial bodyguards, enters the city through the Xu Gate and is greeted by numerous officials and local dignitaries. Although Lake Tai can be seen in the background, many details are lost as the scene recedes quickly away into the distant, vanishing point.

Figure 83¹⁸⁸
Kangxi Emperor's Southern Inspection Tour

Scroll seven: Section detail (detail).

1691-1698

Horizontal scroll Ink on silk

2,195 x 76.2 cm

Figure 84¹⁸⁹
Qianlong Emperor's Southern Inspection Tour

Scroll Six: Entering Suzhou Handscroll.

1770

Ink and colour on silk

168.8 x 1994 cm

¹⁸⁸ Reproduced with permission. Available: www.metmuseum.org

¹⁸⁹ Reproduced with permission. Available: www.metmuseum.org

Connections between one-point perspective and reverse (or multiple) perspectives and the development of camera-like devices in Fifteenth Century Italian records are interesting. David Hockney links these ideas together with those of cubism, the Christian crucifixion, scroll paintings, God and infinity. These ideas are not new.¹⁹⁰ One-point perspective, like a single, fixed, unmoving eye (as that of a camera), stops or freezes the moment. The spectator (single) can only be in one place at one time. Reverse, or multiple, perspective allows and encourages movement and involvement from a multiple of viewers or viewpoints. This integration of everything in and out of the painting depicts a fuller, more humanistic depiction of life.

Seeing

Seeing is a metamorphosis, not a mechanism. It alters the thing that is seen and transforms the seer¹⁹¹

Producing or contemplating a painting is an act of participation and involves an unpredictable change in the unconscious mind of the viewer. Seeing is intertwined in the unconscious. Many elements, such as visual metaphor, layers of meaning and spirituality, may be potentially available. It is, therefore, possible to see objects with a new perspective after learning some new fact or factor concerning the painting. I believe that a painting can awaken and realise potential within a viewer only if that potential is present within the painting in the first place.

The psychoanalyst, Jacques Lacan, posits the idea of a trap of vision where intersecting lines of reciprocal gazes both manipulate and/or capture us in the field of vision.¹⁹² This interaction (of painter, viewer and painting) is held within the process of dynamic participation. Mihaly Csikszentmihalyi's investigations into the psychology of happiness conclude that the visual arts are one of the best training grounds for developing the skills of seeing and

190 Berger attributes many of his ideas to the German critic and philosopher, Walter Benjamin. *The Work of Art in the Age of Mechanical Reproduction*. Available in English in the collection: *Illuminations* (London Cape 1970).

191 James Elkin *The Object Stares Back: On The Nature of Seeing* (New York: Harcourt Brace 1997) pp.11-12.

192. Elkins, 1997, p.70

refining the potential of vision.¹⁹³ Therefore, to truly appreciate a painting in the media I use, exposure to quality original work is vital.

In *Nothing to fear* (**Figure 85**) the kiwi runs in flight. Can it see the cat? Does it sense its presence? The cat merges into the trees of the forest. Is it real or in the imagination of the kiwi? Can the kiwi imagine this creature that until recent times did not exist in its world? The cat is depicted in suggestive brush strokes. New migrants arriving from Asia are often feared. Whether it is the power of their new money, the threat to our perceived New Zealand way of life or the stress placed on our education, health and other systems by their arrival, the people of New Zealand, the Kiwis, collectively often feel threatened.¹⁹⁴

Threats and fear characterise our world post 9/11. The words on the painting echo that of an early American President, yet they carry overtones of the climate of fear since the 'War on Terror' began. "Nothing to fear except fear itself, ..." these words call into question the reasons for the Kiwi's flight. The reverse perspective gives the viewer the uncanny feeling that somehow the cat may be behind, rather than above. Thinking magnifies seeing. Is the cat ready to pounce or not? This tension heightens the unease. Seeing brings things down to size, or does it?

Where seeing is related to knowledge and blindness with ignorance, paintings exist as things within a practice.¹⁹⁵ James Elkins discusses the relationship between blindness and seeing in his 1997 book *The Object Stares Back: On the Nature of Seeing*. Elkins points out that blindness is not simply the opposite, but the natural accompaniment, of seeing. Seeing thus relates with memory. Blindness, he muses, is a way of seeing the world and a way of thinking, or of forgetting about it.¹⁹⁶

193 Csikszentmihalyi's art of seeing is in my opinion, equivalent to the concept of an interaction of painter, painting and viewer. Mihaly Csikszentmihalyi & Rick E. Robinson *The Art of Seeing: an Interpretation of the Aesthetic Encounter* (Los Angeles: Getty Museum & Getty Education Institute for the Arts 1990).

194 Manying Ip, Nigel, Murphy *Aliens at my table: Asians as New Zealanders see them*. (Penguin: New Zealand 2005) p. 88.

195 This point is raised and elaborated by Nigel Wentworth *The Phenomenology of Painting*. (Cambridge University Press: New York 2004).

196 "The more I think about blindness, the more it seems to be a failure of thinking as much as vision". Elkins, 1997, p.224

Figure 85

Nothing to fear.

Margaret Piggott,
2006

Ink on xuan paper: scroll

138 cm x 68 cm

There is a feeling of empathy and understanding in shared experiences, values, ideas and spirituality. Paul Morris suggests that poetry and art have a special role to play in the articulation of New Zealand's spirituality.¹⁹⁷ As creators of our distinctive voices, artists and creative writers give New Zealand its own voice.¹⁹⁸

The multicultural hybridity of New Zealand's population and the biculturalism we are determining as a nation are some of the many factors at work in my paintings and in my lived experience. My painting, as one voice (in the myriad of voices contributing to the whole) can open communication and give insight into other identities and spiritualities. This is hybridity at its purest.

¹⁹⁷ "Our poets, artists and writers have become our theologians as they express and articulate our identity and spirituality" James H Liu, Tim. McCreanor, Tracy McIntosh, Teresia Teaiwa, (Eds.) *New Zealand Identities: Departures and Destinations*. (Victoria University Press: Wellington 2005). p.251. I believe Morris goes too far in dismissing the role of theologians in our society. The multicultural nature of New Zealand society, perhaps finds it easier to engage with the creative works of poets, artists and creative writers in New Zealand, rather than any one particular religion or church, yet, this is beyond the scope of this thesis.

¹⁹⁸ "They speak for us and to us. Our artists and writers articulate our spirit." Morris cited in Liu, 2005 p.251

CHAPTER 5

Ritual and Process

f life embodied in form is seen as a primary goal of painting, it requires a change of consciousness that transforms the painter into a state of consciousness that enables creativity to flow. Louise Fong says in her artist statement:

what draws me at this stage to try and articulate the Chinese side of myself is of course a personal quest....to bring voice to a 'silence' that is part of myself and in a broader context investigate the 'silence' of the feminine within patriarchal Western culture and the 'silences' within abstract painting...¹⁹⁹

t seems to me that these comments of 'silence' resonate with my comments on the potential of emptiness in this thesis and the first 'fa' of Xie He.²⁰⁰ Whether we refer to a state of silence as emptiness or potential, most traditions have certain rituals that facilitate the transformation of the conscious mind.²⁰¹

This description of the ritual Fang Chuxiong engages in before painting captures the preparation, command and readiness that enable creativity to be unleashed. When he intends to paint, he sits on his couch in the middle of the room boils water and drinks fine tea. The ritual involved in the making of the tea provides the same meditative function as the preparation of the materials

¹⁹⁹ Dunn, 1996, p.60.

²⁰⁰ See the first 'fa' of Xie He p.36 of this thesis.

²⁰¹ George Steiner refers to silence not as a metaphor but as a state of dynamic potential and expectant fullness where time loses all meaning: "The ineffable lies beyond the frontiers of the word. It is only by breaking through the walls of language that visionary observance can enter the world of total and immediate understanding. Where such understanding is attained, the truth needs no longer suffer the impurities and fragmentation that speech necessarily entails. It need not conform to the naïve logic and linear conception of time implicit in syntax. In ultimate truth, past, present and future are simultaneously comprised. It is the temporal structure of language that keeps them artificially distinct". George Steiner, *Language and Silence: Essays on Language, Literature, and the Inhuman* (New York: Atheneum 1967).pp.30–31.

for painting. It appears as if he is ready to welcome visitors. His desk faces a bright window and is always kept tidy and clean. This order and tidiness in both dress and working environment is a striking contrast to the working conditions of many painters' versed in the Western tradition, where often studio, floors, walls and clothes are covered in paint splashes or drips. This creative chaos may serve to aid expressionistic work. However, in the painting of the Lingnan 岭南 School the notion of control within the uncontrolled means that control over the environment and the self paradoxically leads to freedom of expression within the media.

The process of painting also has an element of ritual. Fang Chuxiong charges a good brush with ink or colour and then pauses, until he has calmed his spirit and composed his thoughts, before beginning to paint. At various stages of the painting process, particularly for larger works, he attaches the painting to the wall and returns to the couch to drink tea and contemplate this latest painting or plan the next painting in his mind.

This ritual use of tea and its importance was a vital aspect for creating the setting for a change of consciousness and a constant accompaniment to painting. During the time I spent in China, I became somewhat of a connoisseur of tea, aware of the appropriate types for different seasons, times of the day and social company etc.

Tea was also of great importance to my family. I grew up with a British tea culture. Tea was drunk on a regular basis and it was the first thing offered in a time of crisis. Even in this use, its ability to soothe and comfort was sought. In the painting *Fragrant tea* (**Figure 86**) I allude to my identity as a flexible mix of both Eastern and Western influences. The 'fragrant' in the title of the painting is similarly flexible. Chinese tea is referred to as 'fragrant', whilst the big bowl of flowers, presented in a Western arrangement, convey the atmosphere of the English sense of 'tea time' with its fragrance of fresh baking, sunny afternoons and flowers.

Figure 86

Fragrant Tea

Margaret Piggott

1993

Ink and colour on xuan paper

138cm x 68cm.

Completing a painting, inscriptions, signature and seals.

The signing of the painting, application of the paste and the placing of the seal on the painting can be an important ritual process, signifying the completion of a painting. While not essential in the completion of a painting, the desired inscription, date, signature and seals when placed, require careful thought. Seals are not only a stamp of authenticity, but also a compositional device. Often the painting is deliberately unbalanced, requiring an appropriately placed seal to act as a pause in the flow of visual experience and restore harmony to the whole. Master painter Guan Shanyue told me that he had ruined many paintings by an ill placed seal. Its position is thus of utmost importance.

The paste, **Figure 87**, is poisonous; I believe cyanide contributes to its red colour, so care must be taken when handling it. Various shades of red are available traditionally. More recently, other synthetic colours are available

Many artists' have several seals and there are a variety of different colours of paste with which to stamp. Seals can be carved either by a master

seal carver, or by the artist herself. They are considered a separate work of art. Some seals are of names or *Nome-de-plumes* but others have expressions or poems as their inscription.

When I began painting in Hong Kong I adopted a Chinese version of my name given solely on the basis of the sound. After I began studying with Professor Fang he told me that this name was unsuitable for an artist. It meant something like a horse with a broken leg! So the search began for appropriate characters. Instead of the Ma for horse, the Ma became the character for a type of Jade, the Ge means something like, possessing certain valuable qualities and the Li is beautiful. So my name in characters is pronounced and written in *pinyin* 拼音 as: *Ma 玛ge格li 丽*. Very appropriate I thought, as those close to me know me as Margie.

My first exhibition was in China. It was directed at a Chinese audience. I therefore needed a Chinese translation of my name into Characters. I have several seals. **Figure 88** shows the seal carved after I had received the Chinese characters of my name from Professor Fang. The name I sign in Chinese characters is obviously not a native Chinese name. It is recognised immediately as a transliteration of my English name, Margaret.

In most Chinese names, the first character is the family name. The surname I use is Jiang, after my husband. This was amusing in China, because the wife never changes her name on marriage and they could not understand why I had chosen to do so. After this discussion, I decided to adopt my English maiden name, Margaret Piggott, for my painting name.

Figure 89 shows the seal that was given to me at the opening of my exhibition in Guangzhou. Sometimes I use both seals together. They form a pair because one is incised characters, (the characters appearing white on a red background), while the other is carved characters (the characters appearing in red relief on a white background). The stone most commonly used for seal carving, is jade. Carving seals is an artistic profession in China.

The seals become the artist's most treasured possession. It is very difficult to imitate a beautifully carved seal, so they also become treasured as unique identifiers of the artist. Fang Chuxiong told me that if someone were to steal his paintings, he would be upset, but it wouldn't be devastating.

However, if someone were to steal his seals it would be like stealing his identity.

Figure 87
Red Paste

Figure 88

Seal 1

Ma ge li

Actual size

(The top left hand corner of the stone has been damaged).

Figure 89

Seal 2

Actual size

CONCLUSION

This thesis raises many more questions than it answers. Interwoven throughout the text is the visual communication of painting. Painting is a visual experience and no copy or reproduction can substitute for the original. Reading is dependant on discerning the nuances of brush marks. The reproductions of my paintings in this document, will, I hope, spark interest in seeing the original works and the deliberate methods of presentation that contribute to their meaning and are employed in their display.

The present discursive formation of the term, Chinese painting, is selective, choosing works that justify assumptions made about the field. It is not my intention to add to this exclusivity, or to argue that it is really like 'this', instead of 'that'. What I hope, instead, is to introduce flexibility into the paradigm of painting. Therefore, by broadening the canon of painting and undermining the idea of a single coherent Chinese or Western field, this aspect of visual culture is better represented.

The goal of a good teacher is that the student will go on to extend the knowledge that has been imparted, each voice being in a multiplicity of communication circuits, with no power struggle in the discourse.²⁰² The present builds from the ashes of the past. My voice is one of many entering the conversation that adds to the discourse of this time and place and can be seen as one of a rise and fall of many voices, in a system that allows for flexibility. It is an ongoing conversation.

202 Clegg, S. (1989). *Frameworks of power*. London: Sage.

GLOSSARY

- bimo* 筆墨
bifa 筆法
bunjinga 文人画
dao 道
daotong 道统
dong 動
fa 法
feng 風
gongbi 工筆
gu 古
guanxi 關係
gufa 古法
gufa pinlu 古法品錄
guohua 國畫
hua 畫
huafa 畫法
Jieziyuan hua zhuan 芥子園畫傳
jing 景
jingshen 精神
li 理
ling 綾
Lingnan 岭南
liqi 力氣
liu 流
liufa 六法
longmai 龍脉
mai 脉
mo 墨
mohu 模糊
pinyin 拼音
qi 氣
qianbo 淺薄
qingchu 清楚
qiyun 氣韵
qiyun shengdong 氣韵生動
ronghe Zhongxi 融合中西
shi 勢
shenhou 深厚
shuimo 水墨

sumi 粟米
xiang 想
xie 寫
xieyi 寫意
xin guohua 新國畫
xuan 宣
yang 陽
yin 陰
yin-yang 陰陽
yongbi 用筆
Youwu 油污
yun 韻
yun (Transportative) 運
zhen 真
Zhongguo 中國
Zhuang-huangzhi 壯黃志
Ziran 自然

BILIOGRAPHY

Allen, Graham. *Roland Barthes* (London: Routledge 2003).

Althusser, Louis. *Lenin and Philosophy and other essays* Ben Brewster, trans. (Monthly Review Press: New York. 1971.) Available:
<http://www.marx2mao.com/Other/LPOE70NB.htmlgbv>

Aoki, K, 'Theoretical and empirical aspects of gene-culture coevolution.' in P. Chesson, W.J. Ewans, B.S. Weir eds. *Theoretical Population Biology Academic Press: Volume 59*, 2001.

Andrews, Julia, F *Painters and Politics in the People's Republic of China 1949-1979*. (University of California Press: Berkeley. 1994.)

Anscombe, G.E.M., trans. *Ludwig Wittgenstein: Philosophical Investigations* (Oxford: Blackwell. 2001.) 3rd Edition.

..... 'Disjuncture and difference in the global economy' in *Global culture: Nationalism, globalisation and modernity*. M. Featherstone ed. (London: Sage. 1990.)

..... *Modernity at Large: Anthropological Explorations of Globalization*. (Minneapolis: University of Minnesota Press.1996.)

Appiah, Kwame, Anthony. 'Is the Post in Postmodernism the Post in Postcolonial?' in *Critical Inquiry*, Vol.17, 1991.

Apter, Emily 'The Aesthetics of Critical Habitats' in *October Magazine*: Cambridge: Massachusetts, No. 99, 2002.

Armitage, John. *Beyond Postmodernism* 2000. Available:
<http://www.ctheory.net>

Ashcroft, Bill. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Gareth, Griffiths. & Helen, Tiffin eds. (London: Routledge.1989.)

..... *The Post-Colonial Studies Reader* (London: Routledge.1995.)

..... *Key Concepts in Post-Colonial Studies* (London: Routledge.1998.)

Barker, Paul *Michel Foucault: an introduction*. (Edinburgh University Press: U.K.1998.)

Barnard, M. *Art, Design and Visual Culture* (London: Macmillan.1998.)

Barthes, Roland. *Image-Music-Text* (London: Fontana.1977.)

Baudrillard, J. *Jean Baudrillard: selected writing*. M. Poster, ed. (London: Polity Press.1988.)

Bell, Claudia. *Inventing New Zealand: Everyday myths of Pakeha identity* (New Zealand: Penguin Books.1996.)

Benjamin Walter 'The Work of Art in the Age of Mechanical Reproduction' in *Illuminations* (London: Cape.1970.)

Berger, John. *Ways of Seeing* (British Broadcasting Corporation and Penguin Books: London.1977.)

Bhabha, Homi K. 'Of Mimicry and Men: The Ambivalence of Colonial Discourse' in *October*, Vol.28, 1984.

The Location of Culture (Routledge: London.1994.)

Binney, Don 'Pacific Frigate Bird'. (Painting reproduced with the permission of the Pataka Museum: Porirua. Available:
www.pataka.org.nz/uploads/60548/birds.html

Blackmore, S *The Meme Machine* (Oxford: Oxford University Press.1999.)

Bohm, David. *Wholeness and the Implicate Order* (Routledge & Kegan Paul: London: Boston.1980.)

Bollas, Christopher *The Shadow of the Object: Psychoanalysis of the Unthought Known* (New York: Columbia University Press.1989.)

Bourdieu, Pierre *Distinction: A Social Critique of the Judgement of Taste* R Nice trans. (Melbourne: Routledge & Kegan Paul: London Boston.1979.)

The Field of Cultural Production: Essays on Art and Literature Randal Johnson intro & ed. (Cambridge: Polity P.1993.)

Bouwsma, O.K. *The Expression Theory of Art Aesthetics and Language* (Oxford: OUP.1954.)

Brentano, Franz. (1874). *Psychology from an Empirical Standpoint*. A. Rancurello D.Terrell, L. McAlister trans. (Routledge & Kegan Paul: London. 1973.)

Briggs, John. *Fractals: The Patterns of Chaos: A New Aesthetic of Art, Science, and Nature* (Touchstone Books 1992.)

Bronner, Stephen E. *Critical Theory and Society: A reader*. Douglas. M. Kellner, Eds. (Routledge: New York.1989.)

Budd, Malcolm. *A Companion to Aesthetics Emotion* David E Cooper. ed. (Oxford: Blackwell.1995.)

..... 'The Pure Judgement of Taste as an Aesthetic Reflective Judgement' in *British Journal of Aesthetics*, Vol.41, No.3, 2001.

The Aesthetic Appreciation of Nature (Oxford: Blackwell. 2003.)

Bush, Susan. *The Chinese Literati on painting: Su Shih (1037-1101) to Tung Ch'i-ch'ang (1555-1636)* (Harvard University Press: Massachusetts.1971.)

Cahill, James. *The Painter's Practice: How artists lived and worked in traditional China.* (Columbia University Press: New York.1994.)

Carrier, David. 'Meditations on a scroll, or the roots of Chinese artistic form' in *Word and Image*, Vol.18, No.1. 2002.

Cahoone, Lawrence, E. *From Modernism to Postmodernism: An Anthology.* (Blackwell: Oxford.1996.)

Cai, Zong-Qi ed. *Chinese Aesthetics: The ordering of literature, the arts, and the universe in the six dynasties.* (University of Hawaii Press: U.S.A.2004.)

Cauvel, Jane. *The Transformative Power of Art: Li Zhou's Aesthetic Theory.* 1999. Available: <http://www.elibrary.com>

Chang Chung-yuan *Creativity and Taoism: A study in Chinese philosophy art and poetry.* (Wildwood House Ltd: London.1975.)

Chasin Helen, Caiwei Ouyang *Likeness and Unlikeness: Selected paintings of Qi Baishi.* (Foreign Languages Press: Beijing.1989.)

Chen Jinzhang, *Li Xiong Cai's Landscape Painting Manual quotes about painting.* (Joint Publishing Co: PRC.1984.)

Chen Shuren 'Heroes' Tree' painting reproduced with permission Lingnan 岭南 Memorial Hall. Available: <<http://www.Lingnanart.com/ChenShuRue/L-chen-0010.gif>>

Cherniack, Susan. 'Book Culture and the Dynamics of Textual transmission in late Medieval China.' in *Harvard Journal of Asiatic Studies*, Vol.54, No.1.1994.

Chong, Woei Lien. 'Combining Marx with Kant: The Philosophical Anthropology of Li Zehou.' in *Philosophy East and West* , 1999. Available: <http://www.elibrary.com>

Chow, Rey. "Rereading Mandarin Ducks and Butterflies: A response to the 'postmodern' condition." in *Cultural Critique*, Vol.5, 1986.

Chu, Christina. *Twentieth century Chinese Painting: Tradition and Innovation*. 1995. Available: http://www.maui.net/~cthyarts/articles/chinese_painting.html

Clarke, J.J. *The Tao of the West: Western transformations of Taoist thought*. (Routledge: London. 2000.)

Clegg, S. *Frameworks of power*. (London: Sage.1989.)

Clunas, Craig. *Art in China*. (Oxford University Press: London.1997a.)

..... *Pictures and Visuality in Early Modern China*. (Reaktion Books: London.1997b.)

Conant, Ellen, P. *Challenging Past and Present: The metamorphosis of nineteenth-century Japanese art*. (University of Hawaii Press. 2006.)

Cooper, David (ed). *A Companion to Aesthetics*. (Oxford: Blackwell.1995.)

Cooper, R & J. *Masterpieces of Chinese Art* . (Tiger: Twickenham.1997.)

Critchley, Simon. *Continental Philosophy: A very short introduction*. (Oxford University Press: New York. 2001.)

Crozier, Ralph. *Art and Revolution in Modern China: The Lingnan 岭南 (Cantonese) School of Painting 1906-1951*. (Berkely: University of California Press. 1988.)

Csikszentmihalyi, Mihaly *Flow: The psychology of happiness*. (Harper and Row: USA.1975.)

Robinson, Rick. E. *The Art of Seeing: an Interpretation of the Aesthetic Encounter*. (Los Angeles: Getty Museum & Getty Education Institute for the Arts. 1990.)

D'Arms, J, Jacobson, D. 'Expressivism, Morality, and the Emotions.' *Ethics*. Vol.104. 1993.

..... *Wise Choices, Apt Feelings: A Theory of Normative Judgment*. (Oxford: Oxford University Press. 2000.)

..... "The Moralistic Fallacy On the 'Appropriateness' of emotion." in *Philosophy and Phenomenological Research*, Vol. 61, 2000.

..... 'Sentiment and value. ' *Ethics*. Vol.110. No. 4. 2000.

Danto, Arthur, C. *The Transformation of the Commonplace*. (Cambridge: Harvard University Press.1981.)

..... *The Abuse of Beauty: Aesthetics and the concept of art*. (Carus: USA. 2003.)

Davidson, D. 'Truth and Meaning.' *Synthese*, Vol.17, 1986.

Debord, G. *Society of the spectacle*. (Detroit, MI: Black & Red.1967/1977.)

Derrida, Jacques. *Of Grammatology*. 1976. Gayatri Chakravorty Spivak trans. Corr ed. (Baltimore: Johns Hopkins UP.1998.)

Di Stefano 'Moving Images of Home.' *Art Journal*, Vol.61, No.4, 2002.

Docker, John. Fisher, Gerhard. *Race, Colour and Identity in Australia and New Zealand* (University of New South Wales Press Ltd: Sydney, 2000.)

Doheny-Farina, S *The wired neighborhood*. (New Haven, CT: Yale University Press.1996.)

Donahue, Brian. *Marxism, Postmodernism, Zizec*. 2002. Available: <http://www.iath.virginia.edu/pmc/current.issue/12.2donahue.html>

Dunn, Michael. *Contemporary Painting in New Zealand*, (Craftsman House Publishers. 1996.)

Duncum, P. 'Clearing the decks for dominant culture: Some first principles for a contemporary art education.' *Studies in Art Education*, Vol. 31, No.4, 1990.

..... *On knowing: Art and visual culture*. P Duncum, T. Bracey eds. (Christchurch, New Zealand: Canterbury University Press. 2001.)

Earley, P.C & Erez, M *The Transplanted Executive: Why you need to understand how workers in other countries see the world differently*. (Oxford: Oxford University Press.1997.)

..... 'East meets West meets Mideast: individualistic work groups.' in *Academy of Management Journal*, Vol. 36,1993.

Elkin, James. *The Object Stares Back: On the Nature of Seeing*. (New York: Harcourt Brace.1997.)

..... *The Domain of Images* (Cornell University Press: London.1999.)

..... *Pictures and Tears: A history of people who have cried in front of paintings.* (Routledge: London, New York. 2001.)

..... *What Happened to Art Criticism?* (Prickly Paradigm Press: Chicago.2003.)

Ellen, P. Owyong, Steven, D. Riner, J. Thomas *Japanese Style Painting 1868-1968. Nihonga: Transcending the Past.* (St Louis: Art Museum. 1995.)

Epstein Mikhail, 'The Charms of Entropy and the New Sentimentality: On the place of Postmodernism' in Postmodernity.' 1999. Available: <http://www.emory.edu/INTELNET/e.pm.conclusion.html>

Errington, S. Lavin, I. ed. *Myth and structure at Disney World: Meaning in the visual arts: Views from the outside.* (Princeton, NJ: Institute for Advanced Study.1995.)

Fang, Chuxiong. 'Foreward' in *Margaret Piggott: New Zealand Artist* Duncan Campbell trans. (Guangzhou: China.1994.)

..... *Chinese painting for beginners: painting cute animals.* (Art Book Co. Ltd. No. 32.1997.)

Fang Dan, 'Pi heihua yuanshi cailiao' (The original document of the Castigation of the Black Paintings) in *Nanbeiji*, Vol.105, 1979.

Fanon, Frantz. *Black Skin, White Masks.* (New York: Grove Press.1967.)

Featherstone, M. *Undoing culture: Globalization, postmodernism and identity.* (Sage: London.1995.)

Fodor, Jerry A. *The Language of Thought.* (Cambridge, Massachusetts: Harvard University Press.1975.)

Foster, Hal. *The Return of the Real: The avant-garde at the end of the century*. (Bembo, Graphic Composition Inc.: United States of America.2001.)

Foucault, Michel. *The Archaeology of Knowledge*. A.M Sheridan Smith trans. (London: Tavistock Publications Ltd.1972.)

..... *Aesthetics: the essential works 2*. Faubion, James ed. (Allen Lane Penguin: London.1994.)

.....*The Subject and Power: Art after Modernism: Rethinking Representation*. Brian Wallis.ed. (New York: David R. Godine Publisher.1984.)

Fowler, Bridget. *Pierre Bourdieu and Cultural Theory: Critical Investigations* (Sage Publications: London.1997.)

Fu, C.Y Shen, Stuart. *Challenging the past: The Paintings of Chang Daichien*. Jan. Allee, trans. (Arthur M. Sackley Gallery, University of Washington Press: Seattle: London. 1991.)

Fung Ping Shan Museum. *Chinese Painting: Works painted in co-operation by four masters of the Lingnan School: Zhao Shaoang, Li Xiongcai, Guan Shanyue and Yang Shanshen*. (University of Hong Kong, 1983.)

..... *Chinese Painting: Lingnan School*. (University of Hong Kong, 1988.)

Gadamer, Hans-Georg *Philosophical Hermeneutics*, David E Linge, trans. (Berkeley: University of California Press. 1977.)

Gao, Minglu. Amor, Monica. Enwezor, Okwui. Ho, Oscar.Mercer, Kobena. Rogoff, Irit. 'Liminalities: Discussions on the Global and the Local.' in *Art Journal* , Vol. 57, No. 4.1998.

Garnier, Maribeth, Martha Bari ed. 'The Lingnan 岭南 School.' (Introduction)
Kuo, Chi-Sheng. *Modern Chinese paintings in the Tsien-hsiang-chai Collection*. (University of Washington Press. 1993.)

Gaut, B. McIver, Lopes eds. *Routledge companion to Aesthetics*. (Routledge: London and New York. 2001.)

Ghandi, Leela. *Postcolonial Theory: A critical introduction*. (New York: Colombia University Press.1998.)

Gilroy, Paul. *The Black Atlantic: Modernity and Double Consciousness*. (Cambridge, MA: Harvard UP.1993.)

Gimblett, Max. 'Day 5 with John Kaizan Neptune' painting reproduced with permission Gow Langsford Gallery.

..... Interview with Barbara Kirshenblatt and Max Gimblett. 2003. Available: <http://www.bartleyneesgallery.co.nz/artists.php?ID=67&artist=Max%20%20Gimblett>

..... Gimblett, Eyeline, 1997-1998 (Summer).

..... Max Gimblett at work. Available: www.aucklandartgallery.govt.nz.

Gladston, Paul. *Art History after Deconstruction: Is there any future for a deconstructive attention to art historical discourse?* (Magnolia: New Zealand.2005.)

Goepper, Roger. *The Essence of Chinese Painting*. (Boston: Book and Art Shop.1963.)

Grierson, E. 'Cultural identity and global flows.' Paper presented at the INSEA 30th World Congress, Brisbane.1999.

Hagberg, G.L. *Art as Language: Wittgenstein, meaning and aesthetic theory*. (Cornell University Press: Ithica and London.1995.)

Hall, Edward,T. *Beyond Culture*. (Garden City, N.Y.: Anchor Press.1976.)

Hall, Stuart. *Cultural Identity and Diaspora Colonial Discourse and Post-Colonial Theory*. Patrick Williams and Laura Chrisman eds. (New York: Harvester Wheatsheaf.1993.)

Hammond, Bill. 'Placemakers I' (Collection of Jenny Gibbs Trust.1996.)
painting reproduced with the permission of the Pataka Museum, Porirua.
www.pataka.org.nz/uploads/60548/birds.html

Hannerz, U. *Transnational connections: Culture, people, places*. (London: Routledge.1996.)

Harrison, Charles, Frascina Francis, & Perry, Gill *Primitivism, Cubism, Abstraction - the Early Twentieth Century*. (Yale University Press: London.1993.)

Hay, Jonathan. 'Values and history in Chinese painting, 1' in *Res* 6,1983.

..... 'Values and History in Chinese Painting, II: The Hierarchic Evolution of Structure.' in *Res* 7/8, 1984.

..... *Shitao-Painting and Modernity in Modern Qing China*. (Cambridge University Press: United Kingdom.2001.)

Harker, Richard Mahar, Cheleen *An introduction to the work of Pierre Bourdieu; the practice of theory*. Chris Wilkes, ed. (London: Macmillan.1990.)

Hebridege, D. *Hiding the light*. (Routledge: London.1988.)

Heidegger, Martin. *What is a Thing?* (Henry Regnery: Chicago.1967.)

Hewson, Lance. Martin, Jacky. *Redefining Translation: The variational approach.* (London: Routledge.1991.)

Hockney. David *A Day on the Grand Canal With the Emperor of China, or, Surface Is Illusion but So Is Depth.* A film directed by Philip Haas, 1988.

Available: <http://www.artfilm.org/rec-cana.htm>

<http://www.ramazine.org.uk/index.php?pid=331>

..... interview in *The New York Times*. Wednesday, August 2, 2006.

Hogan, Pádraig. *Gadamer and the Philosophy of Education.* (National University of Ireland: Maynooth.2000.)

Hollinshead, Keith. 'Tourism, Hybridity and Ambiguity: The relevance of Babha's "Third Space" Cultures.' in *Journal of Leisure Research*, Vol.30, No.1. 1998.

Hopkins, David. *After Modern Art: 1945-2000.* (Oxford University Press: New York. 2000.)

Humphries, Nicholas. *The Inner Eye* (Oxford University Press: New York.1986.)

Huntington, Samuel, P. *The Clash of Civilizations and the Remaking of a World Order.* (New York: Simon & Schuster.1998.)

..... *Global perspectives on War and Peace or Transiting a Uni-Multipolar World.* (Bradley Lecture Series: American Enterprise Institute.1998.)

Huang Yongyu, 'Shao Yu he maotouying shijian' (Shao Yu and the owl incident) in *Jiushi niandai* Vol. 247, 1990.

..... *Huang Yongyu and his Paintings*, Zheng Xiaojuan. ed. (China Press.1988.)

Ip, Manying. Murphy, Nigel. *Aliens at My Table: Asians as New Zealanders see them*. (Penguin Books: New Zealand.2005.)

Ireland, Peter. *A selection of material from brief 32: Joanna Margaret Paul special issue*. 2005. Available: <http://www.art-newzealand.com/Issue108/paulobit.htm>

Iseminger, Gary. *The Aesthetic Function of Art*. (Cornell University Press: U.S.A.2004.)

Jackson, Terrance. 'The Management of People Across Cultures: Valuing People Differently.' in *Human Resource Management*, Vol. 41, No. 4. 2002

Jardine, Nick. *Studies in the History and Philosophy of Science*, Vol.28 No.2. 1997Available <http://www.weber.u.washington.edu>

Jenkins, Richard. *Pierre Bourdieu*. (Routledge: NewYork.1992.)

Jowett, B. *Cratylus* (Kissinger Publishing.2004.)

Jullien, Francois. *The Propensity of Things*. Janet Lloyd. trans. (Zone Books: New York..1995.)

Jung, C.G. *Memories, Dreams, Reflections*. Aniela Jaffe.ed. (Vintage Books.1996.)

Kearney, Richard. *States of Mind: Dialogues with contemporary thinkers on the European mind*. (Manchester University Press: United Kingdom.1995.)

Kemp, John. 'The Work of Art and the Artist's Intentions.' in *The British Journal of Aesthetics*, Vol.4. 1964.

Ke-Shan. *Chinese Paintings By Guan Shan Yue: Hometown Affection*. (Shu Xin Publishers: Taipei 1991.)

Khoo, Seow Hwa. Penrose, Nancy. *Behind the Brushstrokes: Tales from Chinese Calligraphy*. (Brash: Singapore 1993.)

Kim, Yong Yun. *Communication and cross-cultural adaptation*. (Multilingual Matters Ltd: England.1988.)

Kimball, Roger. *The Trivialization of Outrage: The art world at the end of the millennium*. 1999. Available: <http://www.newcriterion.com>

King, Anthony D. *Post-colonial Criticism*. 2003. Available: <http://www.groveart.com>

Kirker, Anne. *Max Gimblett: The Language of Drawing*. (Queensland Art Gallery.2002.)

Knight, Deborah. 'Why We Enjoy Condemning Sentimentality: A Meta-Aesthetic Perspective.' in *Journal of Aesthetics and Art Criticism*, Vol. 57, No. 4. 1999.

Ko, Kenneth. Maudsley, Catherine. Wong, Sylvia. *Collectors' Choice: the genius of Shi Lu*. (Casey Company Ltd: Hong Kong. 1994.)

Kristeva, Julia. *Revolution in Poetic Language*. M. Waller trans. (Columbia University Press: New York.1984.)

Lachman, Charles. 'Blindness and Oversight: Some comments on a double portrait of Qianlong and the new sinology.' in *The Journal of the American Oriental Society*, Vol.116. 1996.

Lai, T. C. *Images of Asia: Chinese Painting*. (Oxford University Press: Hong Kong.1992.)

..... *Chi Pai Shih*. (Swindon Book Company: Hong Kong.1973.)

Legge, James.trans. *Tao Te Ching* .(Sacred Books of the East.1997.)

Lemert, Charles. *Postmodernism is Not What You Think*. (Oxford and Malden: Blackwell.1997.)

Lèvi-Strauss, Claude. *Structural anthropology*. C. Jacobson, B. G. Schoepf, trans. (Garden City, NY: Anchor Books.1967.)

Lewis C.S. *A Grief Observed*. (Harper: San Francisco.1961.)

Li Keran. *No 43*. (Han Mo Xuan Publishing Co.: Hong Kong.1993.)

..... *No. 25* (Han Mo Xuan Publishing Co: Hong Kong.1992.)

Li Xiongcai. *Twin Waterfalls*. painting reproduction. Available: <http://www.lingnanart.com/LiXiongCai>

Lingnan 岭南 art.com/LiXiongCai

Li Zehou. *The Path of Beauty: A study in Chinese aesthetics*. (Beijing: China International Book.1988.)

.....‘Subjectivity and “Subjectality” A Response.’ in *Philosophy of East and West* Vol. 49, No.2. 1999.

Lippard, Lucy, R. *The Lure of the Local: Senses of place in a multcentred society*. (New York: The New Press.1997.)

..... *Art in Modern Culture: an anthology of critical texts*. Frascina, Francis. Harris, Jonathan eds. (Phaidon Press,The Open University: London.1992.)

Lin, Yutang. *The Chinese Theory of Art: Translations from the masters of Chinese art by Lin Yutang*. (Heinemann: London.1967.)

Livio, Mario. *The Accelerating Universe*. (John Wiley & Sons.2000.)

Loomba, Ania. *Colonialism/Postcolonialism*. (London & New York: Routledge.1998.)

Lopez, Alfred.J. 'Posts and pasts: A theory of postcolonialism.' in *Explorations in Postcolonial Studies*. SUNY series Eze.C.Emanuel ed. (Albany: State University: New York.2001.)

Lotman, Yuri, M. *Universe of Mind: A semiotic theory of culture, the second world*. Ann Shukman. trans. (Bloomington: Indiana University Press.2001.)

Lovell, Julia. *The Great Wall: China Against the World 1000 BC – 2000 AD*. (Picador, Pan Macmillan: Australia. 2006.)

Lowenthal, D. *Possessed by the past: The heritage crusade and the spoils of history*. (Cambridge: Cambridge University Press.1997.)

Lytton, Edward George Bulwer (1803-1873) *Richelieu*. Act ii. Sc. li.

Lyotard, Jean-Francois. *The Postmodern Condition: A Report on Knowledge*.1979. Available:
<http://www.marxists.org/reference/subject/philosophy/works/fr/lyotard.htm>

MacIntyre, A. *Social Content and Social Context* . (London: Duckworth.1985.)

Margritte, Rene. 'This is not a pipe.' painting reproduced in *The Betrayal of Images*. (*la trahison des images*.) 1928-1929. Available:
http://en.wikipedia.org/wiki/The_Treachery_Of_Images

McCahon, Colin. (1919 -1987) *Gate III* (Victoria University of Wellington Art Collection: Reproduced with the permission of the Colin McCahon Research and Publication Trust Copyright. 2000.)

McEvelley, Thomas. *Art & Otherness Crisis in Cultural Identity*. (McPherson and Co: New York.1992.)

..... *How is avant-garde art evaluated? Value in an age of chaos*.
(McPherson and Co: New York.1996.)

..... 'The Transition from Three to Four.' in *Max Gimblett: The Brush of All Things*. (Auckland Art Gallery.2004.)

..... 'The Shape of Energy.' in *Art in America*, 2005.

McLaren, Faramandpur. *Reconsidering Marx in post-marxist times: A requiem for postmodernism*. 2000. Available: <http://www.aera.net/pubs/er/arts/29-03/mclaren09.htm>

McLaren, Peter. *Critical Pedagogy and Predatory Culture*. (New York: Routledge.1995.)

McLeod, John. Axford, Barrie. Browning, Gary eds. *Modernity - Postmodernity: From the Personal to the Global; Authority and Tension: Postmodernism and Writing History*. (Oxford Brookes University: Oxford.1996.)

..... *Beginning Postcolonialism*. (New York: Manchester University Press.2000.)

Magee, Bryan. *The Story of Philosophy*. (London: Dorling Kindersley.1998.)

Manguel, Alberto. *Reading Pictures: What we think when we look at art*. (Random House: New York.2000.)

Meredith P. 'Hybridity in the Third Space: Rethinking Bi-cultural Politics in Aotearoa/New Zealand.' a paper presented to: *Te Oru Rangahau Maori Research and Development Conference*. (Massey University.1998.)
Available:<http://www.lianz.waikato.ac.nz/PAPERS/paul/hybridity.pdf>

Minford, John. Lau, Joseph eds. 'Volume 1: from Antiquity to the Tang Dynasty.' *Classical Chinese Literature: An Anthology of Translations*. (The Chinese University Press & Columbia University Press: Hong Kong.2000.)

Moller, Hans – Geog. 'Dream of a Butterfly: A Daoist Interpretation.'
Philosophy East and West, Vol. 49, 1999.

Mongia, Padmini. ed. *Contemporary Postcolonial Theory: A Reader*.
(New York: Arnold.1996.)

Monk, Ray. *Ludwig Wittgenstein: the Duty of Genius*. (Vintage Books: London.1991.)

Morgan, A. *Copycat TV: Globalisation, program formats and cultural identity*.
(Luton, England: University of Luton Press.1998.)

Morley, D. Robins, K. *Spaces of identity: Global media, electronic landscapes and cultural boundaries*. (Routledge: London. 1995.)

Morris, Paul. *New Zealand Identities: Departures and Destinations*. Liu, James H. McCreanor, Tim McIntosh, Tracy. Teaiwa, Teresia. eds. (Victoria University Press: Wellington. 2005.)

Nichols, Brendan. *Your Soul Purpose*. (Thorsons: Australia. 2000.)

Nisbett, Richard, E. *The Geography of Thought: how Asians and Westerners think differently and why*. (Nicholas Brealey Ltd.: Great Britain. 2003.)

Novitz, David. Willmott, Bill. eds. *Culture and Identity in New Zealand*.
(Bookprint Consultants: Wellington.1989.)

Nussbaum, Martha. *Upheavals of Thought: The Intelligence of Emotions*.
(Cambridge: Cambridge University Press.2001.)

O'Brien, Terence. "Is NZ still part of what we know as 'the West'?" in *NZ Herald*, Tuesday, July 28. Section. A11. 1998.

..... "Image Smuggler", *Urbis*, Issue 34. 2007.

O'Regan, Tom. 'Introducing Critical Multiculturalism.' in *The Australian Journal of Media and Culture*, Vol.8. No.2.1994.
Available:<http://www.mcc.murdoch.edu.au/ReadingRoom/8.2/IntroCM.html>

Palmeri, Frank. *Other than Postmodern? –Foucault, Pynchon, Hybridity, Ethics*. 2001. Available: <http://www.iath.virginia.edu/pmc/text-only/issue.901/12.1palmeri.txt>

Perry, N. *Hyperreality and global culture*. (London: Routledge.1998.)

Piggott, Margaret. *New Zealand Painter: Margaret Piggott*. Fang, Chuxiong. intro. Duncan Campbell trans. (Guangzhou Academy of Fine Arts: China.1995.)

Piggott, Margaret. *Contemporary Chinese Artist Series*. (China Post Postcards: PRC.1999.)

Pohl, Karl-Heinz. 'Performing Craftsmanship: The Practice of painting in Pre-Modern China.' in *AS/EA LV111 * 3 S*. 2004.

Pokornoy, Brad. 'Mine are the Orient, the Occident, science, religion, cities, space, and writing a picture.' in *Mark Tobey A retrospective exhibition*. Vol.9 Issue 4 (Museo Nacional Centro de Arte Reina Sofía: Madrid.1998.)

Powers, Martin. J. *Art and History: exploring the counterchange condition*. 1995. Available: <http://www.elibrary.com>

Rawson, Jessica *The British Museum Book of Chinese Art*. (British Museum Press: UK.1999.)

Ricoeur, Paul. *On Interpretation*. Kathleen Blamey. John B.Thompson trans. (TA Evanston: Northwestern University Press.1991.)

Ritzer,G. *The McDonaldisation of society: Explorations and extensions*. (London: Sage.1998.)

Root, Deborah. *Cannibal Culture: Art, appropriation and the commodification of difference*. (United States: Westview Press.1996.)

Ropp, Paul, S. ed. *Heritage of China: Contemporary Perspectives on Chinese Civilization*. (Berkeley: University of California Press.1990.)

Rorty, Richard. 'From Formalism to Poststructuralism.' in *The Cambridge History of Literary Criticism*. Vol. 8. (Cambridge: Cambridge University Press.1995.)

Rushdie, Salman. *Fury*. (London, UK: Jonathan Cape.2001.)

Said, Edward. *Orientalism*. (New York: Vintage.1979.)

..... 'Between Worlds.' in *LRB Conrad: New York Public Library*. Available: www.lrb.co.uk/v20n09/said2009.htm

Samovar, Richard. E. Porter. *Intercultural Communication: a reader*. 7th Edition. (ITP: California.1994.)

Saussure, Ferdinand De, (1916) *Course in General Linguistics*. R. Harris. trans. (Duckworth: London.1984.)

..... (1910-1911) *Saussure's Third Course of Lectures on General Linguistics*. (Pergamon Press: UK.1993.) Available:
<http://www.marxists.org/reference/subject/philosophy/works/fr/saussure.htm>

Saussy, Haun. *The Problem of a Chinese Aesthetic*. (Stanford University Press: California.1993.)

Schwabsky, Barry. *New perspectives in Painting: Painting in the interrogative mode*. (Phaidon Press: London.2002.)

Schwarz, Henry. Ray, Sangeeta. eds. *A Companion to Postcolonial Studies*. (Blackwell Publishers: Oxford.2000.)

Scott, James. C. *Domination and the Arts of Resistance: Hidden Transcripts*. (Yale University Press: New Haven and London.1990.)

Seagrave, Sterling. *Lords of the Rim*. (London: Trans World.1995.)

Searle, John. R. *Intentionality*. (Cambridge: University Press.1983.)

Silbergeld, Jerome. 'Chinese Painting Studies in the West: A state of the field article.' In *The Journal of Asian Studies*, Vol.46, No.4, 1987.

..... Gong, Jisui. *Contradictions: artistic life, the socialist state and the painter Li Huasheng*. (University of Washington Press: Seattle.1993.)

Siren, Osvald. *The Chinese on the Art of Painting*. (Schocken Books.1993.)

Skinner, Damian. *Don Binney Nga Manu/Nga Motu - Birds/Islands* (Auckland University Press: NZ.2003.)

..... 'Japanese Identity: The prints of Reiko Elliott.' In *Art New Zealand*, Summer, 1981.

Solomon, Robert. C. 'On Kitsch and Sentimentality.' in *The Journal of Aesthetics and Art Criticism*. Vol.49, No.1. 1991.

Spalding, Julian. *The Eclipse of Art: Tackling the crisis in Art today*. (Prestel: London. 2003.)

Spivak, Gayatri Chakravorty. 'Can the Subaltern Speak?' in *Marxism and the Interpretation of Culture*. Cary Nelson. ed. (Basingstoke: Macmillan.1988.)

Staniszewski, Mary Anne. *Believing is seeing: creating the culture of art*. (Penguin Books: New York. 1995.)

Steiner, George. *Language and Silence: Essays on Language, Literature, and the Inhuman*. (New York: Atheneum. 1967.)

Stewart, Ian. Cohen, Jack. *The Collapse of Chaos: simple laws in a complex world*. (Viking.1994.)

..... *Figments of Reality: the evolution of the curious mind*. (Cambridge University Press: Cambridge.1997.)

Stevenson, Robert Louis. *A Childs Garden of Verse*.(New York: Crown.1985.)

Stratton, John. Ang, Ien. 'Multicultural Imagined communities: cultural difference and national identity in Australia and the USA.' in *The Australian Journal of Media and Culture*, Vol.8, No.2. 1994. Available:
<http://wwwmcc.murdoch.edu.au/ReadingRoom/8.2/Stratton.html>

Sullivan, Michael. *The meeting of Eastern and Western art: From the sixteenth Century to the present day*. (Thames and Hudson Ltd: London.1973.)

.....*Art and Artists of Twentieth Century China*. (University of California Press: London.1996.)

..... *Heritage of China: Contemporary Perspectives on Chinese Civilization*
Ropp, Paul, S. ed. (Berkeley: University of California Press.1990.)

Sze, Mai-mai. trans.*The Mustard Seed Garden Manual of Painting*.
(Princeton: Princeton University Press.1949.)

Talbot, Michael. *The Holographic Universe*. (HarperCollins: New York.1991.)

Tonnesson, Stein. 'Orientalism, Occidentalism and Knowing about Others.' in
Nias nytt: Nordic newsletter of Asian studies, No.2. 1993.

Tseng, Yu-Ho. *Some Contemporary Elements in Classical Chinese Art*.
(University of Hawaii Press: Hawaii.1963.)

Tiffin, C. Lawson, A. *Describing Empire*. (Routledge.1994.)

Tilghman, Ben. *Wittgenstein Ethics and Aesthetics: the View from Eternity*.
(Albany: State University of New York Press.1991.)

van Gulik, Robert. H. *Chinese Pictorial Art: as viewed by the connoisseur*.
(Istituto Italiano Per Il Medio Ed Estremo Oriente: Roma. 1958.)

Varndoe, Kirk. Gopnik, Adam. *High & Low: Modern art and popular culture*.
(New York: Museum of Modern Art. 1990.)

Vergne, Philippe. Kortun, Vastif. Hou, Hanna. *How Latitude becomes Force:
Art in a Global Age*.(Minneapolis: Walker Art Centre.2003.)

Wang, Eugene. Y. 'The Winking Owl: Visual Effect and Its Art Historical Thick
Description.' in *Critical Inquiry*, Vol.26, No.3. 2000. Available:
<http://criticalinquiry.uchicago.edu/issues/v26/v26n3.wang.html>

Wang, Yao-t'ing. *Looking at Chinese Painting: A Contemporary Guide to the Philosophy, Technique and History of Chinese Painting*. (Nigensha Publishing Co. Ltd: Tokyo.1995.)

Wallace, William. trans. *Hegel's Philosophy of Mind: Being Part Three of the Encyclopaedia of Philosophical Sciences*. (Oxford: Clarendon Press.1971.)

Wang, Kai. ed. Jieziyuan huazhuan 芥子園畫傳. 1679. (Mustard Seed Garden Manual of Painting.) (Beijing: Renmin meishu chubanshe.1982.)

Watson Lyall 'Beyond Supernature: A new natural history of the supernatural.(Bantam Books: Toronto. 1988.)

Weintraub, Linda, Danto, Arthur. Mc Evilly, Thomas. eds. *Art on the Edge and over: searching for art's meaning in contemporary society 1970's-1990's*. (Art Insights: New York.1996.)

Wentworth, Nigel. *The Phenomonology of Painting*. (Cambridge University Press: New York. 2004.)

Woo, Yi-yu Cho. Catherine. *Chinese Aesthetics and Ch'i Pai-shih*. (Joint Publishing Co.: Hong Kong. 1986.)

Wittgenstein, Ludwig. (1967) *Lectures and Conversations on Aesthetics, Psychology and Religious Belief*. Barrett, Cyril ed. (University of California Press: Oxford: Blackwell. 1970.)

Williams, R. *Culture and Society*. (London: Chatto & Windus.1958.)

Willis, A-M. *Illusions of Identity: The art of nation*. (Sydney: Hale & Ire. 1993.)

Whyte, Martin. King. *Urban Life in Contemporary China*. (Chicago: University of Chicago Press.1984.)

Xu, Ben. *Disenchanted Democracy: Chinese criticism after 1989*. (U.S.A.: The University of Michigan Press.1999.)

Yeh, Wen-Hsin. *Cross-Cultural Readings in Chineseness*. (China Research Monograph 51: U.S.A. 2000.)

Yu, Feng, 'Sino-Foreign Exchange and the Lingnan 岭南 School of Painting.' in *Cultural Exchange*, No.4. 1994.

Zangwill, Nick. 'Art and Audience.' in *The Journal of Aesthetics and Art Criticism*, Vol.57, No. 3, 1999.

Zheng, Xiaojuan. Xiao, Shiling eds. *Huang Yongyu and His Paintings* (Hunan Art: Beijing.1988.)

Zhu, Qi. 'Post '89 Essay: Do Westerners really understand Chinese Avant-garde Art?' 1999. Available:<http://www.chinese-art.com/volume2issue3/navbar.htm>

Zohar, Danah. Marshall, Ian. *The Quantum Society*. (London: Bloomsbury.1993.)