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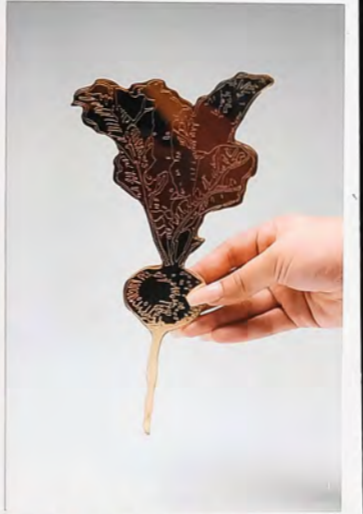
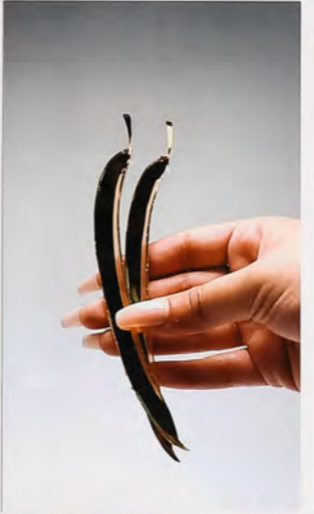
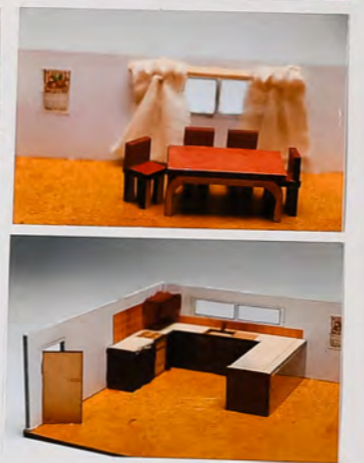


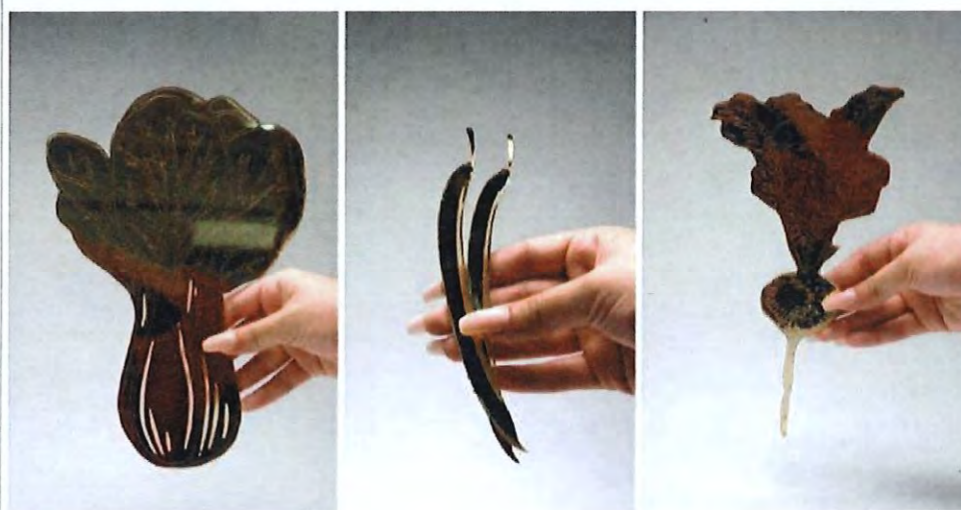
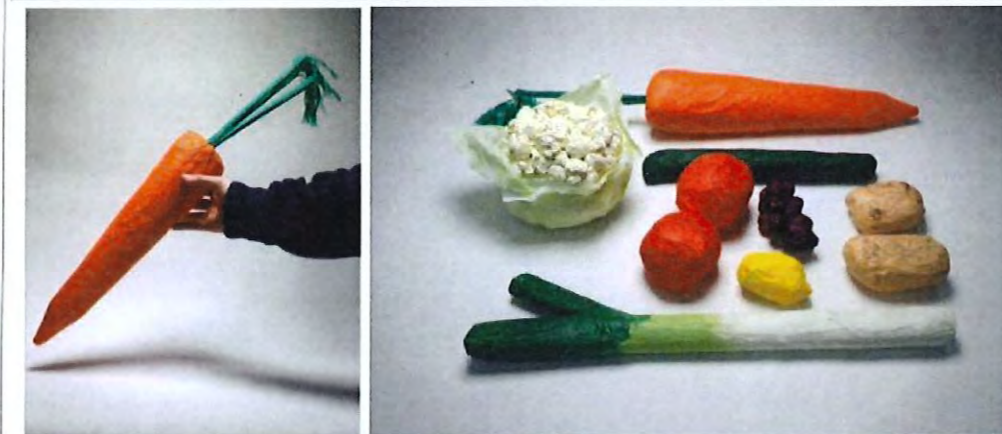
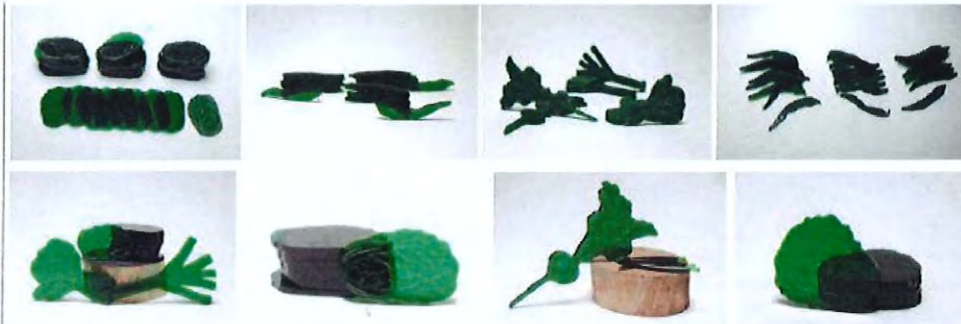
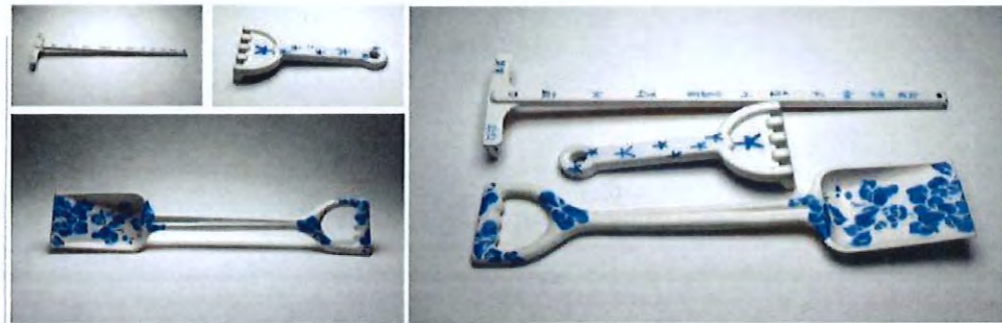
Mana Tohu Mātauranga o Aotearoa  
New Zealand Qualifications Authority

# Scholarship Visual Arts 2023

93308 Sculpture

**SCHOLARSHIP EXEMPLAR**





# Overview / Proposal

For my board this year I would like to explore the ideas of family and Chinese culture/history in a board about Chinese Market Gardening.

I was inspired primarily by my grandparents as they are the two ancestors who grew up in market gardening that I am the closest too. I have an extremely close relationship with my Por Por (Grandmother) and Gong Gong (Grandfather) and I wanted to reflect my love and respect for them on this board. Along with my aunties, uncles and cousins from this side of my family. Market Gardening has always been a big part of my life and my families life and I have grown up with stories from Gong Gong always starting with "when we were on the garden..." or "when we were in Gisborne..." . I wanted to investigate this idea further and use my work this year to connect with my culture more as I feel sometimes it is lost within me.

I first started by collecting photos for reference of my own families days in the gardens so I could take inspiration from real life materials that they used. I then did a lot of research about Chinese history in New Zealand and learnt about the beginning of Market Gardening and Chinese settlement and documented this on a Google slide. Each vegetable made was selected based off what my Grandad has grown in his own garden throughout my life and the dioramas are also based on real life places connected to my family.

My board opens with the most important aspect of my overall theme. The first board is extremely particular and personal to me as it introduces my family straight away. The first two sculptures on this board (The figures and kitchen/dining) are as accurate to reality as I could make. WahJangs, the fruit shop and final sculpture for this board is based off a modern day imaginary image of the family fruit shop. I also used the book's Sons of the Soil and Farewell Guangdong to gather deeper information about my families history in New Zealand.

Board 2 is about culture and gardening. There are links to the first Chinese settlers with the gold bars that carry onto board 3. Throughout my research I learnt lots about how the first Chinese settlers came as gold miners as well as the Chinese characters painted onto the gardening tools. These tools are painted very specifically, the words PorPor and GongGong are painted onto the head of the rake as well as the symbol for cin (chen) or yen which means money in Chinese. Each vegetable chosen to be made was based off common vegetables growing in my GongGong garden. Made from paper mache and clay, they present different materials and scales.

Lastly, board 3 continues the vegetable series and finalises my board with a family tree. The smaller vegetables made by the laser cutter here are being used as multiples for my board. They have been photographed in many different ways but in the photos I have selected for my board in particular they are stacked to resemble poker chips. I was influenced by the use of acrylic plastic and perspex installations for my laser cut vegetables. As an extension of my idea I used a reflective gold for the larger scale vegetables to represent fortune and connect with the gold bars from board 2. It is used as a symbol that money came to my family and other Chinese New Zealanders through their own produce and stores. To finalise the board and keep it connected to my family, I created a family tree made from bamboo that hangs photos of my family and smaller acrylic vegetables. Tying in both ideas of family and market gardening.

## Market Garden

*A market garden is the relatively small-scale production of fruits, vegetables and flowers as cash crops, frequently sold directly to consumers and restaurants.*

*immigration*

*/,ɪmɪ'greɪʃn/*

*noun*

- 1. the action of coming to live permanently in a foreign country.  
"a barrier to control illegal immigration from Mexico"*

*Garden tools*

*A garden tool is **any one of many tools made for gardening and landscaping***

# 花園 GARDEN

As my theme this year I have chosen to investigate the idea of Chinese Market Gardening in New Zealand

My investigation/exploration/work is about the process of growing fruits and vegetables and what working in the garden specifically in Gisborne, New Zealand looked like for my own family. Focusing on my own personal connection with market gardening and creating sculptures more personal to my families experience. My hope is that I can portray a clear story through my work and have a clear representation of chinese market gardening culture.

I will focus on highlighting my families experience and chinese detailing. During a detailed and close investigation I hope to discover more about my great grandparents and grandparents life in the garden and how they came to work in market gardening.

The setting I have chosen to locate my work is in my grandads current garden and school.

I want my work to feel like a connection to myself and to my ancestors. I have chosen to create sculptures that are specific to my family and their life as well as highlighting chinese culture and what market gardening means as a whole. I want to use size and scale to create objects that would be used in the garden and add shape, colour and repetition. By some of the sculptures being placed in a garden I want to use space and colour to create a contrast between my work and the environment. I want my work to resonate with other Chinese New Zealanders and I want my board to help with recognition of how Chinese New Zealanders have helped shape the face of Aotearoa.



# Research

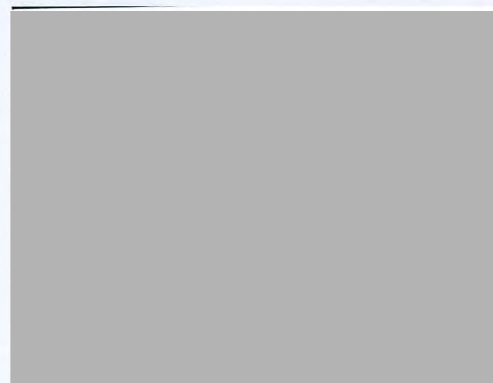
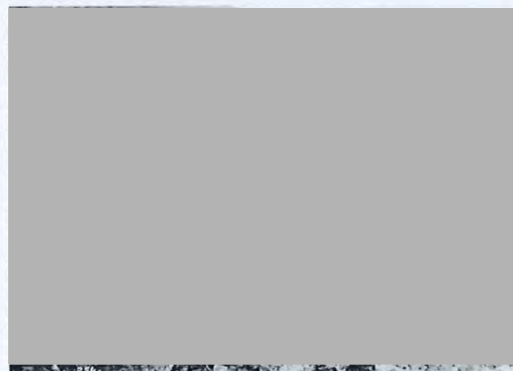
## CHINESE ARRIVE IN NEW ZEALAND

The first Chinese man, Appo Hocton, arrived in New Zealand around 1852-53, it is thought he jumped ship in Nelson as many Chinese often did due to being worn down by life at sea. He started out as a servant but became a businessman and farmer. In the 1860s, Chinese immigrants were invited to New Zealand by the Dunedin Chamber of Commerce to replace the western gold miners who had followed the gold-fever to Australia. 12 Chinese miners who arrived in New Zealand in 1865-66 and were followed by thousands more, by 1869 there were 2000. New Zealand was known as the 'New Gold Mountain'.

Having been raised in villages where self-sufficiency was the norm, these men planted vegetables for their own consumption and sold the surplus. Before long, Chinese gardeners were supplying fresh vegetables to all the goldfields. When the gold ran out, many Chinese miners moved to urban areas, leased land from Māori and European settlers, and took up market gardening. They also founded businesses such as fruiterers, laundromats and restaurants often from the knowledge they had learnt from their families back home in China.

During World War Two, market gardening became a crucial component of the war effort. Though they were still officially classified as aliens, Chinese gardeners upped their vegetable production dramatically to provide sufficient food for the troops.

During these post-war decades, Chinese gardeners produced over 70 per cent of the green vegetables in New Zealand, and probably much the same of other crops.



## ADAPTING FARMING METHODS

In their gardens, the men adapted the traditional farming methods of their villages to New Zealand conditions. With the help of the lunar calendar – used to determine the best time to sow a variety of veggies – they grew several crops a year using a strict pattern of rotation.

These hard-working men learned to magic crops out of the meanest patch of land.

\* They worked the soil to a fine tilth, lavishly applying whatever manure they could find – horse, pig and fish all did the trick.

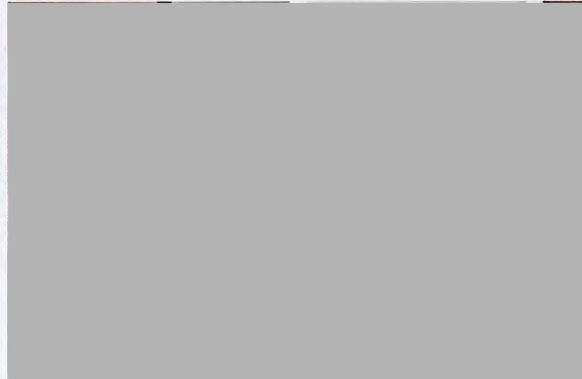
\* Consistent and generous watering was also crucial to success.

\* When sites were exposed, they made windbreaks by lining fences with thistle stalks or branches of mānuka.

\* When rabbits started burrowing under the walls of huts and fences, they set vertical slabs of stone into the soil.

\* In low-lying fields ditches were used for both drainage and irrigation. In wet areas, the men used water treadmills to pump surface water into the open drains that lined the streets.

The choice to remake figures of my Grandparents felt like a great way to incorporate personal connection to my board. I replicated them as exact as I could, having to trim, paint and style the hair as accurately as possible. As well as clothing, my PorPor is famous in our family for her sweater vests so I made one for her figure. My GongGong always wears a jumper with his collar popping out so I made sure I added this touch to his figure. As you can see in the pictures beside the figures, they are wearing similar outfits.



I wanted to represent money and the fortune market gardening provided our family as it was the main source of income for most of my grandparents working lives. The green acrylic vegetables signify money and are stacked as poker chips which also introduces the idea of Chinese culture in the game Mahjong. As Mahjong is a popular chinese gambling game my Grandparents played every tuesday night when I was growing up. The gold acrylic helps signify the idea of wealth as in chinese culture it is the colour of good fortune and riches and connects to the chinese gold miners who started in New Zealand.



#### Artist Models

- Seong Yul
- Martin Creed
- Alberto Baraya
- Diem Chau
- Nguyen Hung Cuong
- Brock Davis
- Claes Oldenburg

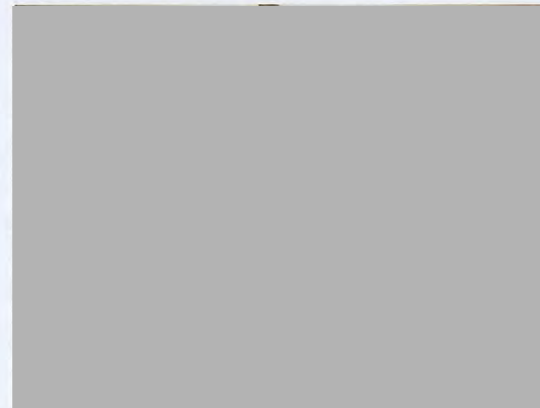
#### Drawing conventions

- Research
- Drawing in 2 dimensions
- sketches
- Plans
- photo collage
- photo documentation

#### Conceptual Conventions

- Repetition,
- Scale
- Hard
- Narrative,
- Symbolic
- Cultural
- Site specific
- Personal
- Environmental

The kitchen and dining room in my Grandparents house is very significant to my family. As this is the place we have birthdays, sunday night dinners and family lunches. This is also significant as this is where home cooked meals using GongGong's own vegetables are cooked and provided for our family.



I wanted to do a site specific display in my Gong Gongs garden for the final installation and sculpture on my board. This being a family tree made from bamboo. I chose bamboo as it is a plant native to Asia, particularly China and I hung photos of my family from the branches. I wanted to display and shoot the vegetables and in my Gong Gongs garden because that is where he has grown vegetables my whole life. I have always known him to work in his garden, so it felt only fitting for both of these sculptures to be displayed there.

#### Technical Conventions

- Casting
- Model Clay
- Wrapped
- Glue
- Found
- Materials
- Assemblage
- Laser cutter
- Glue
- Wood
- Wire
- Paper
- Paint

# Personal Significance

Growing up as a half chinese, New Zealand european I have spent all my life deeply enriched in my culture and heritage. Being a descendant of some of the first chinese settlers in New Zealand, I chose to explore my own families role as some of the first Chinese Market Gardeners in New Zealand.

For my family, settlement in New Zealand started when my Great Great Grandfather, [redacted] arrived in Auckland on the [redacted]. Before his departure, [redacted] married wife [redacted] and had [redacted] children and [redacted] my Buk Gong (Great Grandfather). After traveling back and forth to China only twice before his wife, [redacted] and five children joined him. During this time he leased 20 - 30 acres of land at [redacted] with his son, my Buk Gong and were well known as gardeners.

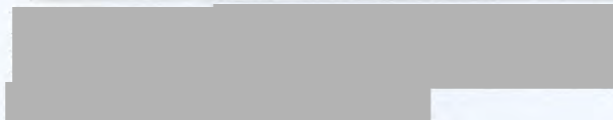
My Buk Gong ([redacted]) arrived in New Zealand earlier than the rest of his four siblings and came in 1920 [redacted]. As the adopted son of [redacted] he spent many years working in the gardens with [redacted] until he married my Buk Buk (Great Grandmother) [redacted]. Then [redacted] mother [redacted] wife, [redacted] and younger brother finally reunited in [redacted] in 1940 after being separate for 36 years.

Six days after they were reunited, [redacted] died of acute appendicitis. My Buk Gong continued on with his work as a Market Gardener and went on to become a co-partner with other market gardeners in New Zealand and his younger brother and mother bought land at [redacted] and together grew vegetables for market until the 1960s.

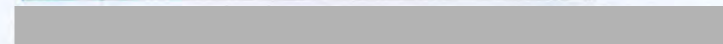


[redacted] tax certificate when arriving in New Zealand, [redacted]

[redacted] travelled to New Zealand with [redacted] mother and brother as well as her first born daughter [redacted]. [redacted] returned to China in 1931 at the age of 20 to find a wife and married [redacted] on August the [redacted], they spent several years together in his home village where [redacted] was born in [redacted] and my [redacted] were settled in New Zealand 7 years later, [redacted] and [redacted] had six children.

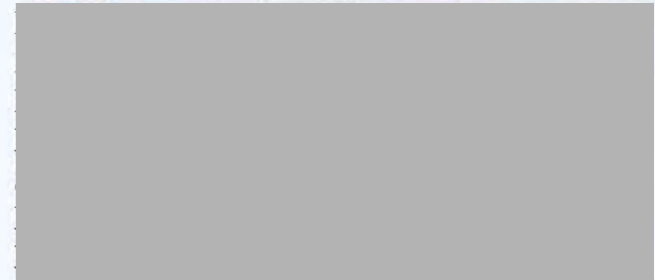
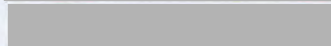
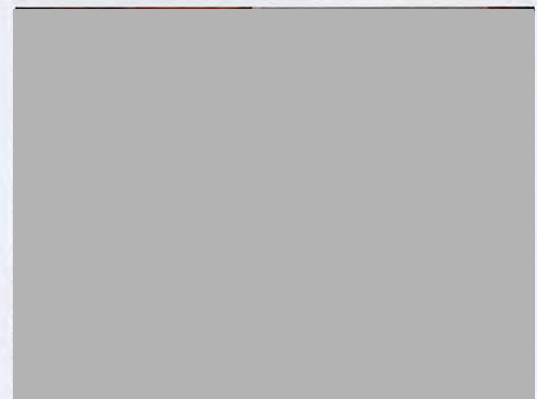


[redacted] 1940s. [redacted] and [redacted] eventually saved enough money to purchase their own 10 acre garden in [redacted] in 1951. For many years they operated the garden and a roadside stall with the help of their children. After leaving school at 14, Gong Gong ([redacted]) worked with his father for 14 years. During this time, Gong Gong went back to China to marry my Por Por, [redacted]. They returned to [redacted] together and continued working in the gardens and had their first child, [redacted] before moving to Auckland and purchasing their own fruit shop in [redacted].



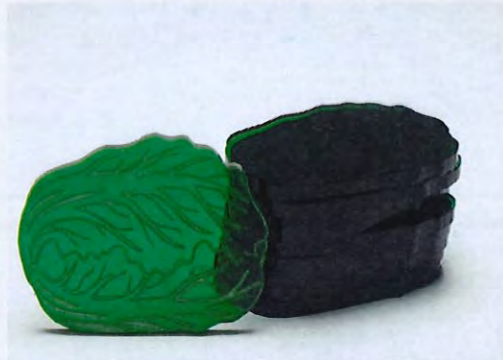
Reference for diorama.

[redacted] died in [redacted] at the age of [redacted]. [redacted] lived till [redacted] and died at the age of [redacted]. I was fortunate enough to meet my Buk Buk and spend the first four years of my life with her. My dad, [redacted] and his two sisters [redacted] Aunty [redacted] and [redacted] Aunty [redacted] spent their childhood and some teen years working at [redacted] helping in the family fruit shop.

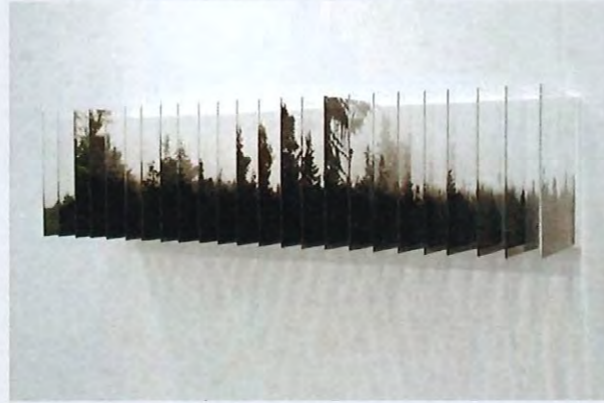




# Inspirations and Influences



I was inspired by Perspex Installations this year as when I worked with acrylic plastic and laser cutters in previous work I felt it brought out an extra dimension and uniqueness in my work.



The Japanese artist Nobuhiro Nakanishi created a perspex installation that tells a story through layered acrylic sheets, I was inspired by him because like my work he is using acrylic plastic to portray a story of significance to him.



When it came to making the vegetables I wanted to focus on replicating produce I know was sold frequently in my grandparents fruit shop and what frequently grows in my Grandfathers own garden. So the inspiration for these vegetables exactly came from my Gong Gongs garden.

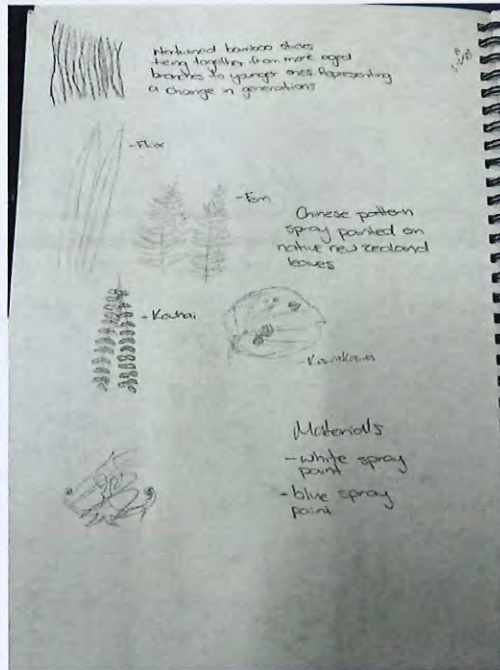


Claes Oldenburg inspired my large scale vegetables, as a Swedish - American sculptor who is famous for his extremely large scale work I used particularly his food sculptures as inspiration for my work. I wanted to have contrast between the vegetables on my board to incorporate different materials and processes.



The sculptor Stephanie Kilgast is famous for her hyper realistic miniature food sculptures, I was able to take inspiration from her and her way of making using polymer clay and seeing the detail on her miniatures and taking influence off of her colours and contemporary style,

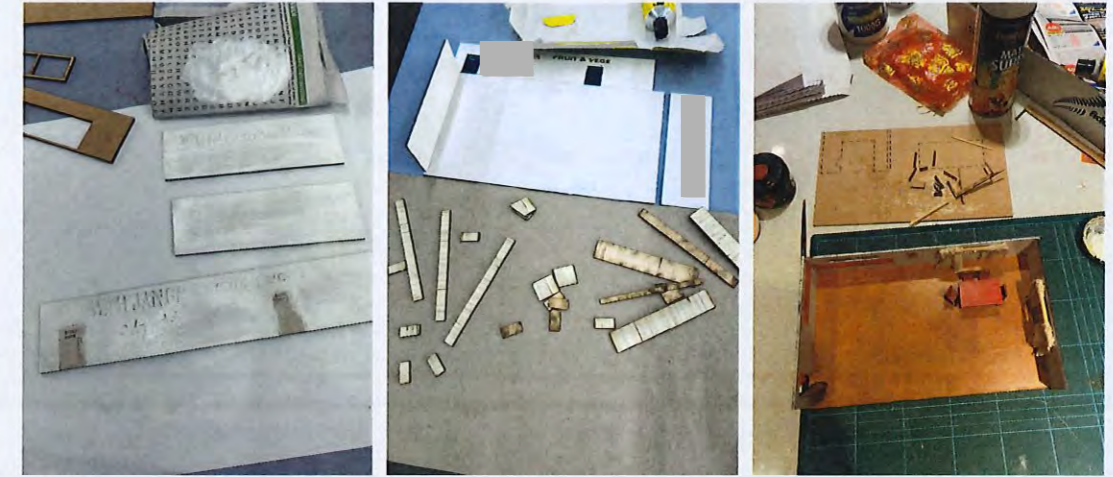
# Experiments and Processes



I wanted to find a way to include both New Zealand and China into a sculpture to show the connection between the two. I had the idea of collecting leaves off native trees that had fallen on the ground then drying them out and continuing the same white base and chinese pattern on the top of them like I am doing for the tools. I decided to not continue this idea because I thought it didn't fit with the theme and wouldn't have made sense on my board.

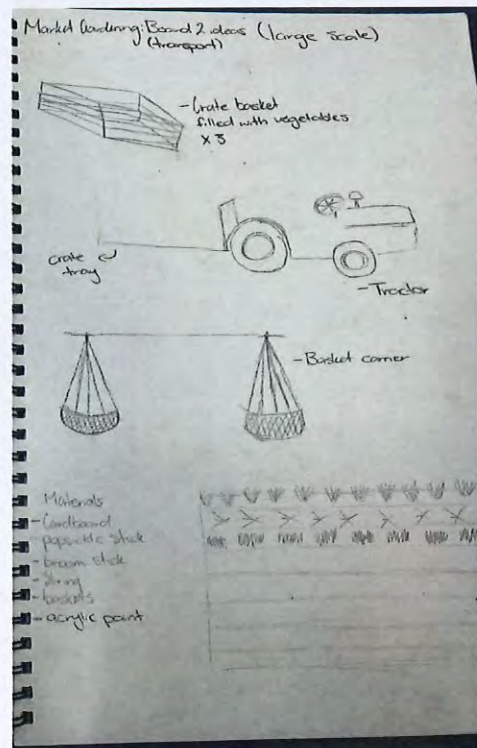


I was having trouble deciding whether or not to continue with the gold bars and add the gold mining history to my board. I didn't have many ideas for it and wasn't completely happy with how the bars turned out. So I put the idea on the back burner for a little while until the gold acrylic vegetables were made and I did some more research and decided the connection to gold miners was worth adding.



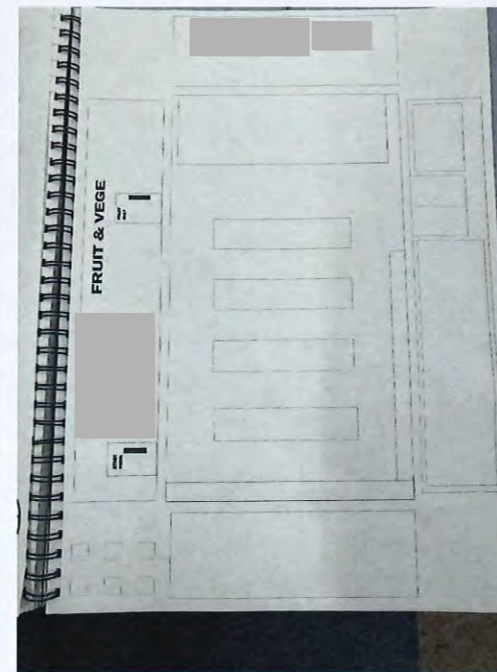
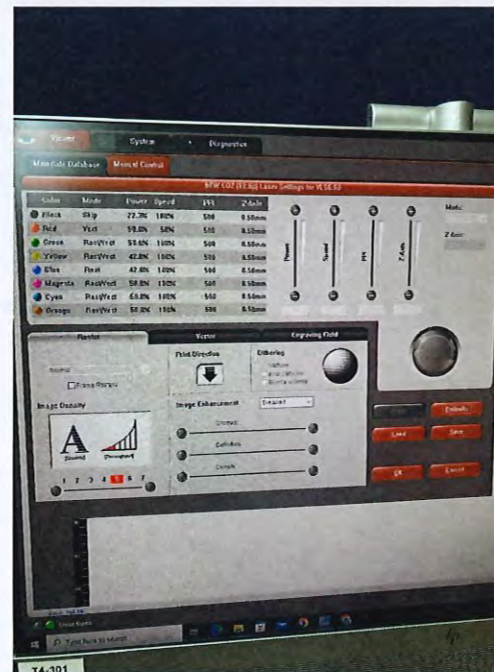
I then spent a significant amount of time putting everything together. Each wall for both dioramas was painted with house paint rather than acrylic paint as house paint dries thicker. I used adhesive glue to hold everything together permanently, using a toothpick to apply the glue to smaller objects, such as the chairs, fruit baskets, doors and windows. The floor and table top in the kitchen and dining room are google images of exact materials used in real life and they were measured and cut out to fit. I spent the most time working on these dioramas and I think they are the most impressive sculptures on my board.

## Creating The Dioramas



Another few ideas I had were to make my own tractor like my family's one from back on their property in Gisborne but I couldn't quite figure out the best way to make it. With the crate baskets I chose to leave them out because I found already made vegetable boxes from fruit stores that I placed my vegetables in instead. The basket carrier was something I really wanted to make but there is a culture shift between China and New Zealand where in New Zealand it's less likely to have them be used in day to day gardening tasks.

I started by cutting out each tiny individual piece of furniture on the laser cutter. A leg chair, a cabinet door, the side of a box etc.

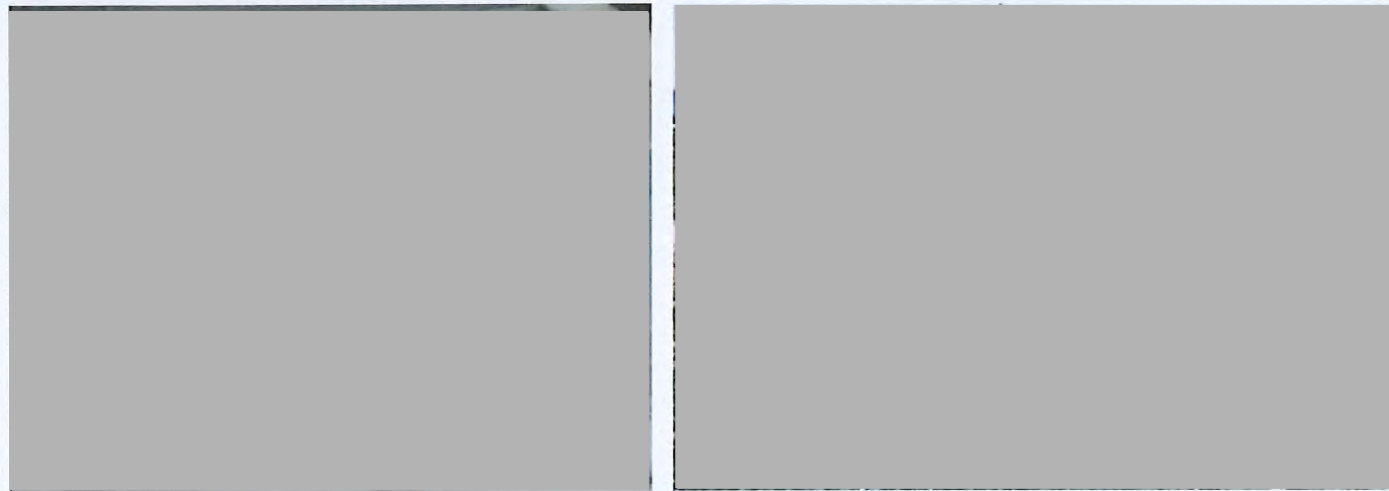


# Where to next?

If I was to continue with this work I would look at doing a live installation. I would want to create the sculptures I didn't get to make this year and create a whole storyline including immigration, settling, growing and everything from start to finish with a interview playing in the background. Something inspired by the war sections in museums, where we can see historic artifacts and old film.



I also would like to do interviews with my family members to gain further knowledge about my family and our history in New Zealand. I would have liked to do this for my board this year, however ran out of time. I want to connect my work to the rest of my family who have not seen it so taking my work to [redacted] and displaying works there could also be something I'm interested in. I would want to work with my relative [redacted] I would talk to him about current market gardeners that are still left. And I would want to work with them and speak with them to connect with my roots.



# Personal future goals

While discovering more about my families history through this work, I decided I wanted to one day travel to villages in China that are still standing. A lot of the villages from the early days don't exist anymore, including my Buk Buks home village Tong Hor Cheun in Sun Wui however Sun Wui still lives on as XinHui district. I would also love to return to Jiangmen city, Guangdong and learn more about the provinces history.



XinHui District



Jiangmen City

## Scholarship

**Subject:** Visual Arts – Sculpture

**Standard:** 93308

**Total Score:** 16

### Marker commentary

This Scholarship Sculpture submission focuses on the candidate's family and cultural history related to Chinese market gardening. They see their practice enquiry as an expression of their love for their grandparents and an honouring of their combined work-life and labour.

Objects and sculptural works all connect to the vegetables grown (home/market gardens) and the shop run by their Por Por (grandmother) and Gong Gong (grandfather). The candidate notes they are creating works through an imagined conception of the family fruit shop (diorama), and through stories told and photos of their grandparents at work. There is a tenderness in the rendering of these artworks that occurred in the making processes from the outset. Specific detailing that characterises the person, object, or site is technically well-executed; the scale model of the house interior diagrammatically positions the family's social hub, and site-specific installations are made in Gong Gong's domestic garden.

Processes employed conceptually link to family stories and Chinese market garden histories in Gisborne, where the family lived and worked. This includes the Chinese characters hand-painted onto the gardening tools representing the symbol for money (cin/yen), or Por Por and Gong Gong's words/storytelling. This kind of embodiment of cultural linking is sophisticated. (Note: including captions on the folio to contextualise some of this information would be helpful.) Likewise, materials are treated in such a way as to connect labour and products (the hand-built papier mâché vegetables) with fortune and wealth (reflective gold acrylic perspex is used to link to histories of gold mining and the gambling game mah-jongg).

In-depth research about Chinese market gardening and immigration informs the work in productive ways alongside the stories garnered from family members. Time is spent in the workbook sharing the candidate's family tree and 'all of its relations' between China and Aotearoa, market gardening and the family business, culminating in the final in-situ, family-tree installation. Having these interconnectivities revealed in this manner provides an enriched backdrop to the significance of the sculptural works and effectively maps the 'why?' of the project.

Time and care in the making meant the candidate could 'tend' to the work similarly to how their Gong Gong worked his garden. The folio artworks operate through sculptural modes of description using conventions of representation, scale, form, surface and colour. The sculpted vegetables remain faithful to both their Gong Gong's garden and real vegetables, i.e. a carrot is a carrot. Artist references make sense and provide the impetus for decisions made. Experimental phases are also well-documented in the workbook to support conceptual and directional shifts. For example, the idea to incorporate native leaves that might be found on the ground to signal the Aotearoa context; crate baskets used in China; and the gold bars. It was insightful to access this kind of thinking and decision-making process via the workbook; each of these propositions/objects had the potential to conceptualise and contextualise ideas in exciting and relevant ways.