

Drawn by stones

Dean Cross

Ray Chan See Kwong

with Chuen Lung
community members

Penny Evans

Ruth Ju-shih Li

Wen-Hsi Harman

with Lakaw, Dogin,
Palos, Lisin and Byimu

Jody Rallah

27 August – 6 November 2022



4A Centre for
Contemporary
Asian Art



List of works

Ray Chan See Kwong, *New ReNew 新新相續*, 2018, 49 ceramic cups from Chuen Lung local clay, glazed without colourant, dimensions variable. Courtesy the artist, Ray Chan See Kwong with community members, Chuen Lung, produced as part of the *Hi!Hill!* project, 2018.

Mounted on: *River bench*, recycled spotted gum bench and assorted hardwood legs, wax, by Bryden Williams of Mount Framing. Commissioned by 4A Centre for Contemporary Asian Art, 2021.

Ruth Ju-shih Li, *Topography of Memory*, 2021–ongoing, unfired raw clay, porcelain and string; custom installation setting with black aluminium gloss floor plinth and ceiling mounting system; 305 x 150cm. Commissioned by 4A Centre for Contemporary Asian Art, 2021; courtesy the artist.

Dean Cross, *Nothing Changes (apart/hide)*, 2016, Ngunnawal Ochre and fibre-based pen on craft paper, triptych, 228 x 102cm (76 x 102cm each). Courtesy the artist and Yavuz Gallery.

Dean Cross, *Full Moon Dreaming*, 2016, Ngunnawal Ochre and fibre-based pen on craft paper, diptych 152 x 102cm (76 x 102cm each). Courtesy the artist and Yavuz Gallery.

Penny Evans, *Clay Country*, 2022, cut vinyl text installation, designed with Amy Ge, dimensions variable. Commissioned by 4A Centre for Contemporary Asian Art, 2022; courtesy the artist.

Wen-Hsi Harman, *Theory of land* from *Land Series*, 2015, handbuilt royale porcelain, with enamel, gold luster, multiple firings, 60 x 52 x 3cm. Courtesy the artist.

Mounted on: blackwood bench and assorted recycled hardwood legs, shou sugi-ban finish, wax, by Bryden Williams of Mount Framing. Commissioned by 4A Centre for Contemporary Asian Art, 2021.

Wen-Hsi Harman, *Territory* from *Land Series*, 2015, handbuilt royale porcelain, with enamel, gold luster, multiple firings, 60 x 52 x 3cm. Courtesy the artist.

Mounted on: blackwood bench and assorted recycled hardwood legs, shou sugi-ban finish, wax, by Bryden Williams of Mount Framing. Commissioned by 4A Centre for Contemporary Asian Art, 2021.

Drawn by stones brings together artists who utilise the ceramic medium to interrogate contested histories, stolen land, First Nations sovereignty, and national identity. Taking its title from Marvin Bell's 1984 poem *Drawn by Stones, by Earth, by Things That Have Been in the Fire*, this exhibition recognises that the foundations of ceramic practice lie in the earth. Through the works of exhibiting artists, *Drawn by stones* aims to expand the relevance of ceramic histories, dialogues and interrogations of land, place, sovereignty and ownership across Asia and Australia.

The exhibition is grounded by *Monuments*, a site-responsive, ongoing installation by contemporary visual artist and Worimi man **Dean Cross**, which was staged at 4A's Haymarket gallery from 13 August - 1 October 2020.

Each iteration of *Monuments* features handfuls of white ochre from Ngunnawal/Ngambri Country arranged across the gallery floors in a grid-like formation. The ochre was gathered by the artist's father on their property, with permission from local Elder and Custodian of the land Aunty Matilda House. Considerations of clay and Country continue in Cross' exhibited works *Nothing Changes (apart/hide)* (2016) and *Full Moon Dreaming* (2016).

Highlighted in the exhibition are ceramic practices, topographies and materialities in times of change – explored through contemporary ceramic projects by **Wen-Hsi Harman** (Taiwan/United Kingdom) with Amis potters **Lakaw, Dogin, Palos, Lisin**, and **Byimu** (Amis/Taiwan); and **Ray Chan See Kwong** (Hong Kong) with **Chuen Lung community members**.

Newly commissioned works from Biri Gubba, Yuggera and Warangu contemporary practitioner **Jody Rallah** (Yuggera/Brisbane) and **Ruth Ju-shih Li** (Cammeraygal/Sydney and Taiwan) are activated through workshop-led and site specific practice with stories, clay and exchange. *Drawn by stones'* national tour also includes 4A's 2022 text-based commission from Gamilaraay visual and ceramic artist **Penny Evans** (Bundjalung/Lismore), which considers language and formations of clay in context.

Drawn by stones is curated by Bridie Moran with Assistant Curators Annette An-Jen Liu and Jody Rallah.

4a.com.au/exhibitions/drawn-by-stones

Lakaw, Dogin, Palos, Lisin, Byimu with Wen-Hsi Harman, *A Disappearing Culture – The Amis Earthenware Tradition In Taiwan*, 2015, single channel video, 10min 06secs

1. *Diwas*, ceremonial Amis earthenware pottery, 8.3 x 7 x 8cm; ceremonial cup used for alcohol
2. *Tatolonan*, Amis earthenware pottery, 9 x 8.5 x 5.5cm; used for the steaming of vegetables
3. *Koleng*, Amis earthenware pottery, 13 x 9 x 7cm; used for general cooking
4. *Atomo*, Amis earthenware pottery, 12 x 1.1 x 9cm; storage container

All works courtesy the artist and Amis earthenware potters Lakaw (born 1932), Dogin (born 1953), Palos (born 1948), Lisin (born 1956), Byimu (born 1957)

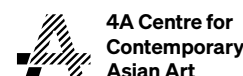
Mounted on: blackwood bench and assorted recycled hardwood legs, shou sugi-ban finish, wax, by Bryden Williams of Mount Framing. Commissioned by 4A Centre for Contemporary Asian Art, 2021.

Jody Rallah, *Singing Country*, 2021, clay bodies, charcoal (Yuggera Country), fired ceramic coolamons, looped audio track, wall drawing with Yuggera clay bodies and charcoals, dimensions variable. Commissioned by 4A Centre for Contemporary Asian Art, 2021; courtesy the artist.

Drawn by stones is a touring project initiated and presented by 4A Centre for Contemporary Asian Art. In 2022, *Drawn by stones* will tour to Gallery Lane Cove + Creative Studios, Watch This Space and the Australian Ceramics Triennale, and Wollongong Art Gallery. The exhibition and associated programming are supported by the Australia Council for the Arts and the NSW Government through Create NSW, with development support for this exhibition provided by the Ministry of Culture Taiwan and the Taipei Economic and Cultural Office in Sydney, and The Gordon Darling Foundation, and exhibition support from Mount Framing.

Cover image: Wen-Hsi Harman with Lakaw, Dogin, Palos, Lisin and Byimu, *Atomo*, 2015, Amis earthenware pottery, storage container. Photo: Christian Capurro

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