

Chee Wang Ng

Chee Wang Ng addresses and expresses the Chinese diaspora identity through multimedia works of photography, sculpture, video, and installation in his image rich tableaux of artifacts that range from conceptual street photography, documentary of primary source material to kitsch. With the rise of Chinese engagement with the world-at-large, Ng's work re-contextualizes not only traditional Chinese cultural imagery, but also modern constructions of race, identity and stereotyping viewed through the fresh perspective of the comprehension of history for the contemporary narrative and statement.

"A Bowl of Rice with Chopsticks" has been Ng's leitmotif in his oeuvre spans from the "First Greetings" to the "Last Rites" with fundamentally all points in between. *Eaten Your Fill of Rice?* series (1998-ongoing) had been the main cultural component for the World Food Prize International Symposium in Iowa in celebrating the United Nations General Assembly declaration as the International Year of Rice in 2004 that was made into monumental-scale photography as public art, and in 2012 being the main exhibition for New Zealand International Symposium on *Art and Food*. While his installations *100 China(s): All Chinese Looks Alike...* and his *The 360 Walks of Life Labyrinth* Ng examines the macro level of consciousness of the global Chineseness, his contemplative video *108 Global Rice Bowls* embodies the micro personal spiritual essence of Buddhism.

As a Chinese diaspora when he looks back, and it is not for the sheer comfort of nostalgia but to contemplate in how far he has come. His poetic crossover appeals to the Fortune 50 corporate collection on Park Avenue, and to the public and private art collections for his in-depth historical research and aesthetics on self-reflectiveness that resonates within our humane embrace.

OCA (Organization of Chinese Americans - Asian Pacific American Advocates) invited Ng to conduct workshop for their 2016 National Convention based on his historical research series. He had given talk and lecture to public and arts organizations in IA, IL, IN, NJ, NY; and to the State University of New York at Stony Brook; State University of New York-College at Geneseo; Drake University, Des Moines, IA; Queens College, NY; Pace University, NY; Indiana University, Bloomington; Northern Illinois University, DeKalb; New York University, NYC and live-telecast from the Asian American/Asian Research Institute, NYC to Dunedin School of Art, New Zealand.

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

Ng is actively shown internationally and across the US with solo exhibitions at the Eskenazi Museum of Art, IN; Dunedin School of Art Gallery, New Zealand; Godwin-Ternbach Museum, NY; Aljira, a Center for Contemporary Art, NJ; Pace University, NY; State University of New York at Geneseo, NY; Capital Square and Plymouth Gallery in Des Moines, IA. His work has been featured in film festivals and included in group exhibitions at the Corcoran Gallery of Art, Washington, DC; Museum of Contemporary Craft, Portland, OR; Vivo Media Arts Centre, Vancouver, Canada; Asian American Arts Centre, NY; Museum of Chinese in America, NY; Art in General, NY; Henry Street Settlement, NY; University of California, Berkeley; New Jersey City University; Savannah College of Art and Design, GA; SOMArts Cultural Center, CA; American University Museum, Washington, DC; Wilfrid Laurier University, Waterloo, Canada; SESC Foundation, São

Paulo, Brazil; and at "videoART" in 22.dokumentArt in Szczecin, Poland.

In both of Ng's recent commissioned large-scale site-specific installations by Stony Brook University, NY, and by Lexington Art League, KY, he had transcended the vernacular into a memorable cultural discourse evocating the inherent cultural significance much to their fascination and delight.

Holland Cotter of *The New York Times* reviewed Ng's New York debut exhibition twice, in the "Art in Review" and followed by "Last Chance." He is often written up and featured in the media from the photographic journal *Nueva Luz*, to the insightful interview in the peer-reviewed journal *Vandal*, to art web site *artdaily.com*, *Hyperallergic*, also in Hong Kong *Ming Pao*, China *Qingdao Evening News*, Malaysia *Nanyang Siang Pau*, and New Zealand *D Scene*. Both the NY1 (New York One) and SinoVision TV had made special broadcast profile on Ng. CUNY TV series *Asian American Life* had featured Ng's personal interview in their program.

The stills of his video *108 Global Rice Bowls* was invited as the cover art of *Diasporic Chineseness after the Rise of China: Communities and Cultural Production* edited by the University of Hong Kong and published by the University of British Columbia Press.

Awards and grants Ng had received include the 2019 Queens Art Fund, 2017 New York Foundation for the Arts Artist as Entrepreneur Boot Camp for Artists of Color, 2015 More Art Engaging Artists Residency, Asia New Zealand Foundation Arts Grant, 2014 Queens Art Fund, Aljira Emerge Six Program Fellowship, World Food Prize Foundation 2004 Distinguished Service to the Arts, Award of Excellence from the Art Museum Association of America, and he has also been honored with the New Jersey State Senate Resolution, and the New York State Assembly Citation.