

INTRODUCTION

THEME I

Bean Sprout: Zen 0 & 1

The bean sprout is a powerful symbol. Its unique shape evokes the numbers "0" and "1". The "0" of the bean sprout represents nothingness or emptiness, a void that is pregnant with potential. The "1", on the other hand, represents possibilities and growth. The dynamic interplay between these two forces for growth and renewal is inherent in every moment.

By incorporating the visual metaphor of the bean sprout as a "0" and "1" into her art, *Cymn Wong* creates a new language for expressing the hope that is at the heart of the human experience, reminding us that even in the face of adversity, there is always the potential for growth and transformation. A highlight is on the inner strength and resilience that we all encounter on our journey towards self-discovery and spiritual awakening.

THEME II

Poesy Landscape

Wong projects herself into landscape and switches landscape with self and without self. The two modes of landscape writing are under the conception of traditional Chinese poetry that manifests a *jingjie* of seeing and presenting, with or without infused personal emotions.

Cymn's tendency towards Poesy *jingjie* (an idea and mental realm of artistic conception, mood and state, 境界) embodies the aesthetic effects of her "personal state" and "impersonal state", and mainly centers on her two modes of landscape writing/painting: Abstract expressionism and Zen calligraphy, as well as China-West cross-cultural lotions.

Accordingly, *Cymn Lai-Fong Wong*'s landscape poetic orientation within the context of American literary Orientalism, not only realized via the its poetic form or mode, but also through the poetic spirit, especially emptiness and completeness of Chinese landscape poetry.

THEME III

Art Ecology

Cymn Wong's personal images on body and landscape come from the ecological aesthetics of *yi-jing* (易經 "I-Ching", Book of Changes), a crucial traditional Chinese philosophy compiled around 1,000-750 BC, whereas two conceptions of eco-aesthetics are integrated, i.e. the subject-object correspondence or "engagement", and the empathy identification with an environment (or "bio-empathy")¹.

"Landscape as body" (the body imagery in relation to landscape) is also fundamental in the old Western world. At least in imaginative or metaphorical use of art and literature.² Her artworks speak to the universal experiences of ancient Chinese and contemporary Western aestheticians that crystalize everything in the world as one single unity. Hence human power could never dominate nor override the nature. Artistically the notion of holistic interconnectedness forms a unity fusing with Heaven, Earth, and the myriad things over the majority of her arts.

Throughout the continuity of spiritual sense in different forms, she converts the creation from self-artistic to a self-fantastic landscape and scrutinizes the interconnectedness of inner and outer worlds, by integrating inter-reaction between human beings and the nature grounded on the relativity of space-time.

¹ QI LI and JOHN RYAN (2017): Nature, Engagement, Empathy: "Yijing" as a Chinese Ecological, *Environmental Values*, Vol. 26, No. 3 (June 2017), pp. 343, England: White Horse Press.

² J. Douglas Porteous (1986): Bodyscape: The Body-Landscape Metaphor, *Canadian Geographies / Géographies canadiennes* Volume 30, Issue 1 p. 2-12, <https://doi.org/10.1111/j.1541-0064.1986.tb01020.x>.



CW22P-LE-0012_
2022
Amidst Peak and Valley Shifting I
Acrylic and pastel
24 x 60 inch each



CW22P-LE-0013_
2022
Amidst Peak and Valley Shifting II
Acrylic and pastel
24 x 60 inch each

PROLOGUE

Music/Poetry/Art _Mute

D e d u c e

D i l u t e

A t o n e o f l u t e

I n d u c e

I n d u e

P o e t i c m u t e i n d u e

A b d u c e

A c u t e

A r t , j u s t c u t e

Theme 1

BEAN SPROUTS

ZEN 0 & 1

[SPROUTS 1]

View, The Here

Veiled rain on ridge
View, tide over the river

Lived up to, *within sight*
Sort of eager

Within sight
It turns out to be—
NOTHING...
Whatever

Veiled rain on ridge
View...
Tide over the river³

³ Inspired by the poem “Contemplation on Waves 《觀潮》” by Su Shi 蘇軾 (1036 - 1101, Song Dynasty):
「廬山煙雨浙江潮，未到千般恨不消。到得原來無別事，廬山煙雨浙江潮。」



#CW22P-BS-001

2022

View, The Here I

Acrylic and mixed media

30 x 24 inch



#CW22P-BS-002

2022

View, The Here II

Acrylic and mixed media

30 x 24 inch



#CW22P-BS-003

2022

View, The Here III

Acrylic and mixed media

30 x 24 inch

[SPROUTS 2]

Onionlike, My Peeled Eyes with Ice

O
nionlike, pungent
Feathers' light, in dungeon
C
ame a groan

A
rt kingdom...
Taste of its acid chill
Waiting to be peeled

P
oetic pieces
Weird enough to pierce –
Not rough enough –
For fierceness

E
yes peeled... with ice
They do not know my sight...
As I have never seen my eyes



#CW22P-BS-004

2022

Onionlike, My Peeled

Eyes with Ice I

Acrylic and mixed media

36 x 24 inch



#CW22P-BS-005

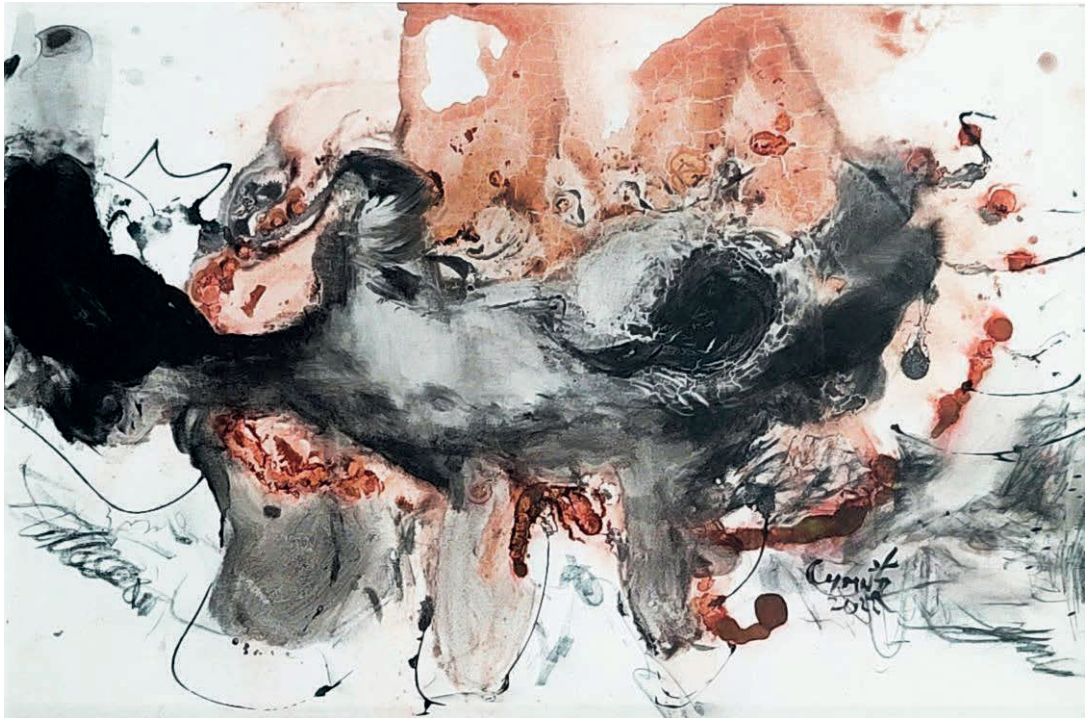
2022

Onionlike, My Peeled

Eyes with Ice II

Acrylic and mixed media

36 x 24 inch



#CW22P-BS-006

2022

Onionlike, My Peeled

Eyes with Ice III

Acrylic and mixed media

36 x 24 inch

[SPROUTS 3]

Watching, The Clouds Grow from My perch

When strolling tells

Wherever it ends –

The streamline

Usually with feathers –

Seek and perch

At the streamside

Go to the place

Studding across...

So engrossed

It seems no way possible

The clouds grow⁴

⁴ Inspired by the poem “Villa on Mount Zhong Nan 《終南別業》” by Wang Wei 王維 (699–759, Tang Dynasty): 「行到水窮處，坐看雲起時。」



#CW23P-BS-007

2023

Watching, The Clouds

Grow from My perch

Acrylic and mixed media

36 x 36 inch

[SPROUTS 4]

I, But A Foolish Poet/Artist

A Sower asks
To start
Why not doing art

The doubters
Striking a pose
Meant as advisable...

Prank on
To be an artist
Overall...all—gullible

Foolish...

Full to upper half
Or else

Yes, yes....
Yet to be addressed

I sense the next...

A little stir from the thatch
Something about to hatch



#CW23P-BS-008

2023

I, But A Foolish Poet/Artist

Acrylic and mixed media

48 x 36 inch

[SPROUTS 5]

A Good Match with Matches

T ricky mind
Over and over
Scratches...

O pen the top, lower itches
Who cares not for riches

H aving is being have
Add to bag, to sell fresh

T hat makes a good match
With matches

B ut I am—
Only manage
To catch...
A~non-worldly~fairylad

S huffling away...really relish
On one hand, artfulness
On the other, poesy

J trolled a bit
Vocally



#CW22P-BS-009

2022

A Good Match with Matches

Acrylic and mixed media

24 x 20 inch

[SPROUTS 6]

Creatable, Unbearable

Others say
Thinking out of a box
But you're still in the box

Others see
Randomness
A break through

Strangeness comes to
Agree my unusual

Signature—
Magnifying the authorial
Signed for abnormal-normal
Setting up unsettled hollow

Significance—
It's meta-attraction
Sort of..... abstract
About abstractions

Enlarging the size of illusion
Let it go for pseudo:

Disruptive perspectives
Impossible coloration
Imagery collocation

Let it go.....
Until you get into
Incredible

Unbeatable

Somehow unbearable



#CW22P-BS-0010

2022

Creatable, Unbearable

Acrylic and mixed media

24 x 20 inch

[SPROUTS 7]

Kitsch

bitch, ditch,
fiche, flitch, glitch

itch, hitch, quiche,
pitch, stitch
fridge, ridge
which is....

switch
enrich

smidge
CHIC

tricky-chicly
FIT

Kitsch

Botox lip flip



#CW22P-BS-0011

2022

Kitsch

Acrylic and mixed media

24 x 20 inch

[SPROUTS 8]

Art Beans, 0 & 1 - And Behold

Cleave

Heave

Stand still

Keeping still

Close

Chose

Loose

Choose

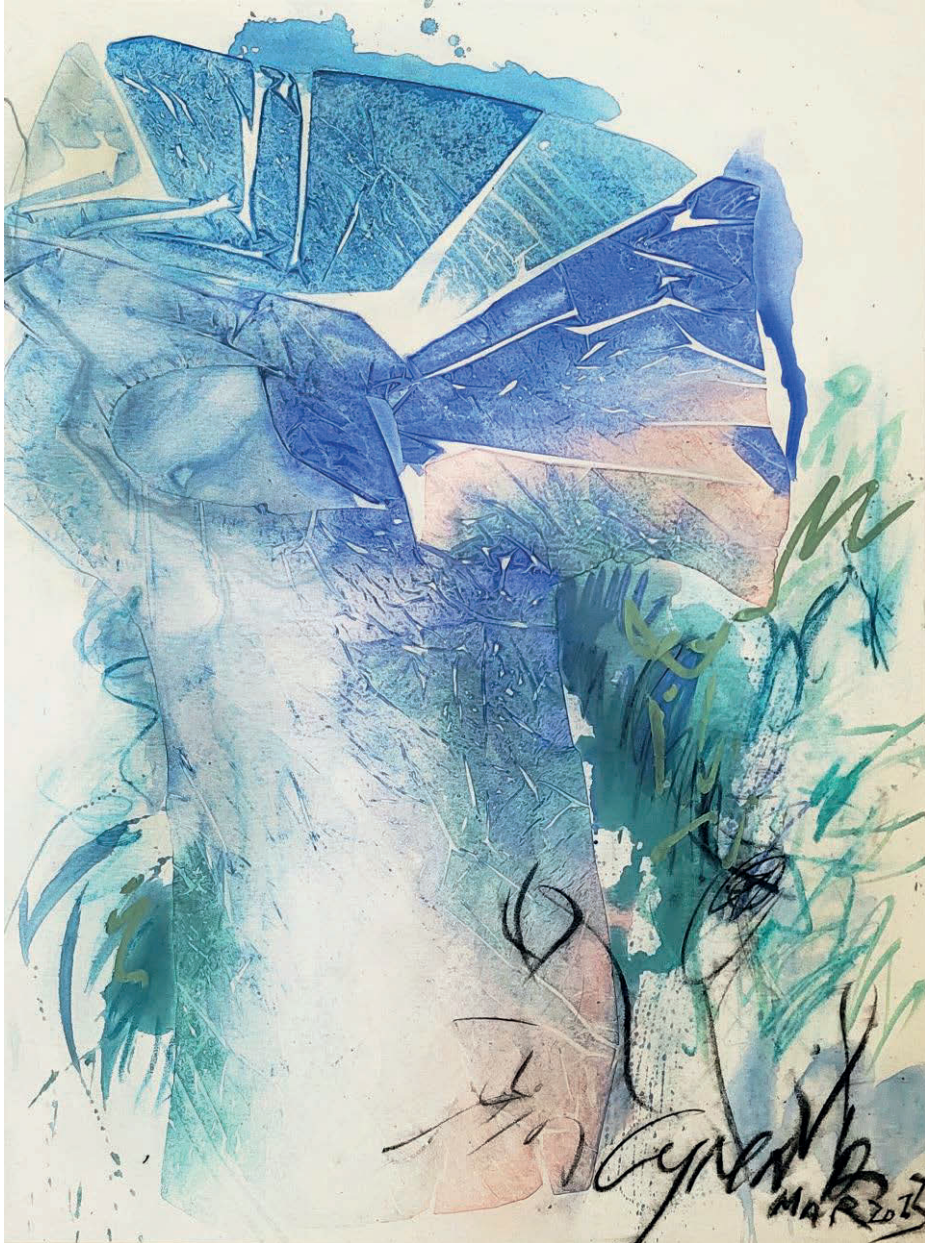
0 & 1

They DO

Some...of none

I o...

And behold



#CW23P-BS-0012

2023

*Art Beans, 0 & 1 - And
Behold (The Sprout Is Bulky,
While Its Bean Is Sulky)*

Acrylic and mixed media

36 x 48 inch

[SPROUTS 9]

Bean Sprouts, 0 & 1-Minimalism

BEAN

Growth—

0 and 1

0, not only zero

1, not only a "tail"

But minimal hope

Humble nail

Empty tranquility

Muted possibility—

0 + 1...

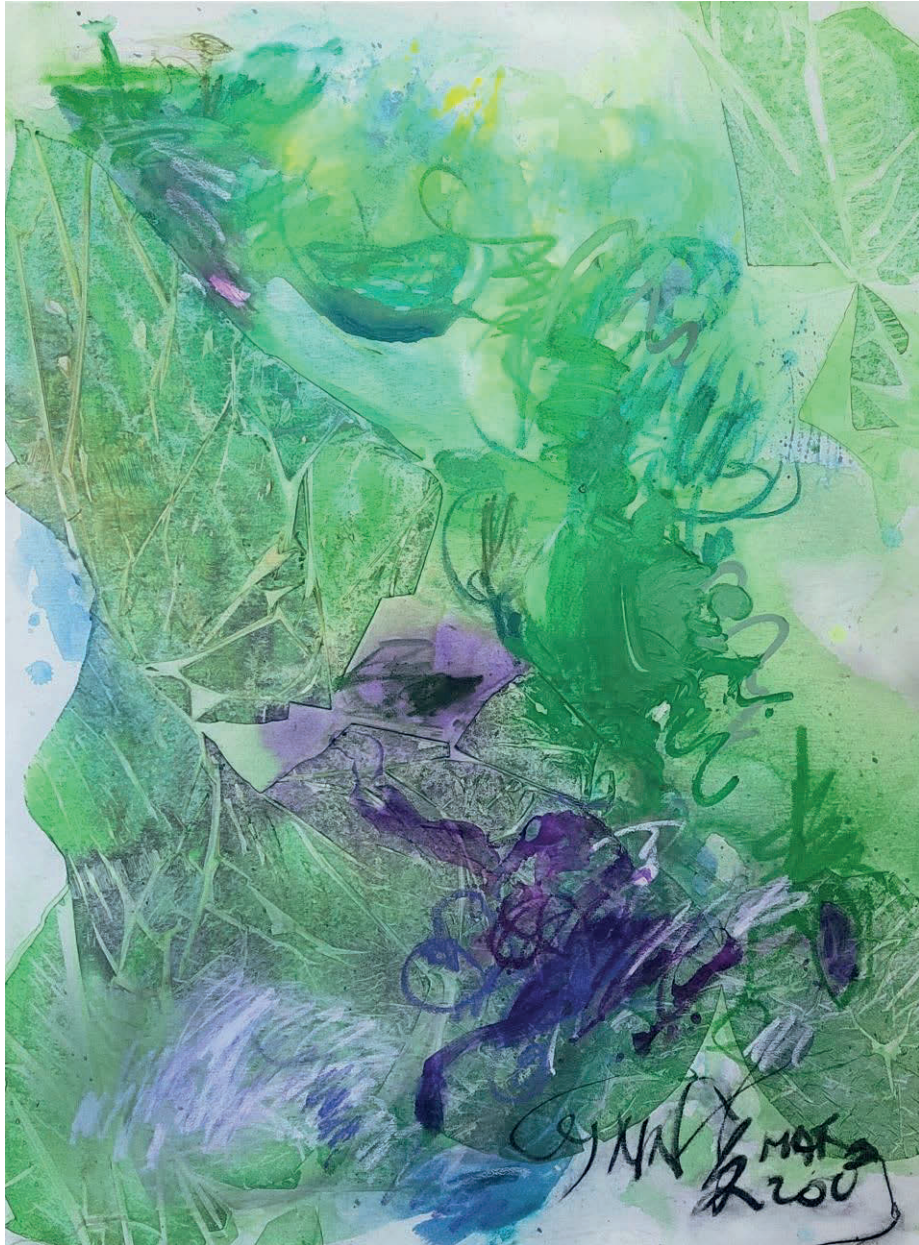
Tiny lope, a tadpole

In the water hole

Between 0 ∞ 1...

Infinite numbers

Of the interval



#CW23P-BS-0013

2023

*Bean Sprouts, 0 & 1-
Minimalism (Bellied Bean, A
Morning Green)*

Acrylic and mixed media

36 x 48 inch

[SPROUTS 10]

Bean Sprouts, 0 & 1- Ignorance

Sprouting $0 \leq 1 \dots$

From ignorance...

To all-knowing

Out of μ (0 1) ...

Sign of "hand-seal"

Or "Shu-in" ⁵

On and on 0 ... 1 ...

Buddhist gesture

Or sacred yen

0 1 / 10...⁶

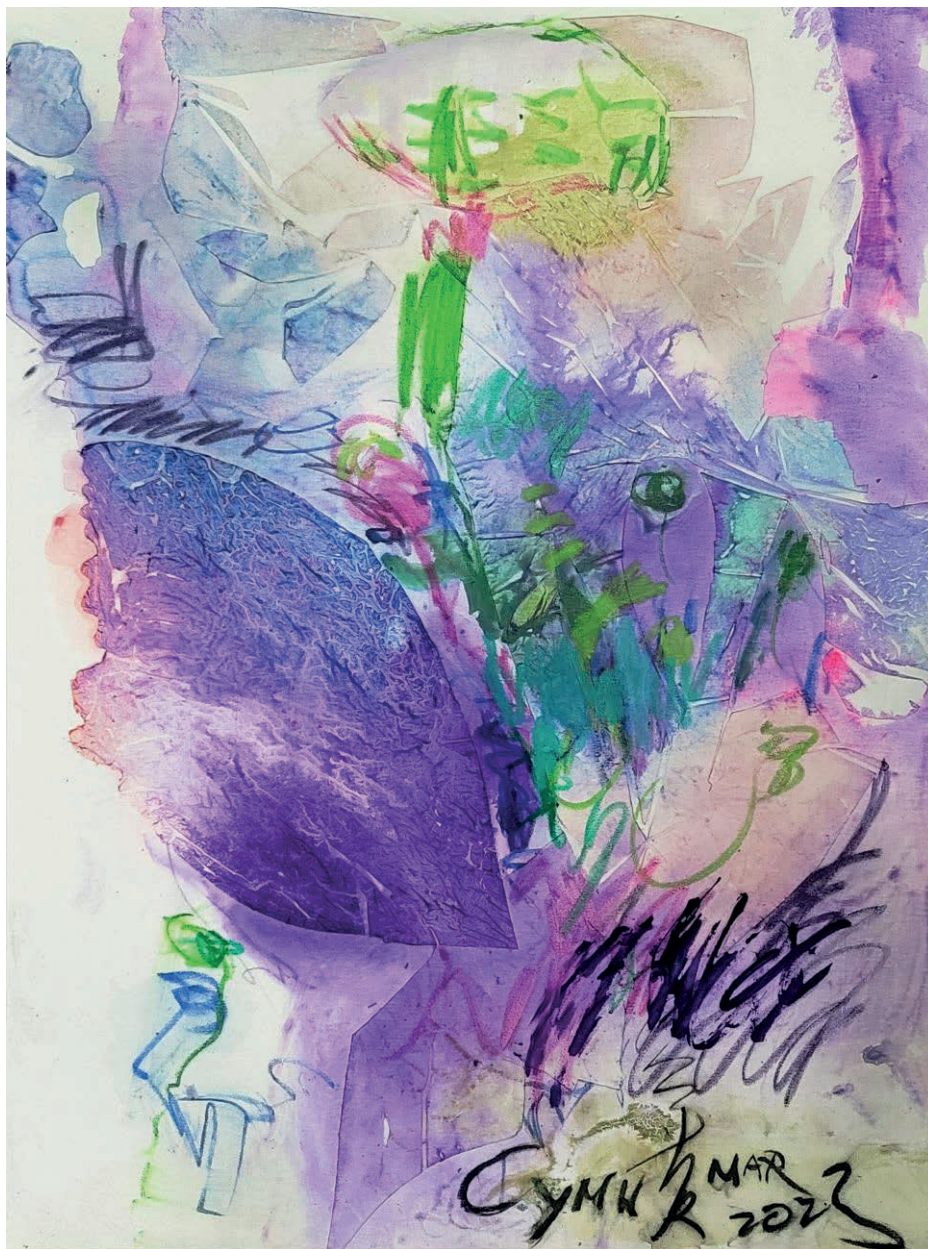
Transformation—

A central form of Zen

⁵ "Shu-in" (手印, hand seal/sign/gesture) represents the symbolic meaning of Buddha. For example: palms folded in the lap signify meditation; a palm held up facing outward signifies the act of reassurance; an open palm pointed downward signifies generosity.

⁶ The so-called "10"(the symbol of "十") in Christianity means to draw a cross on the chest, from the left chest to the right chest, it represents "the world", from top to bottom, it represents "heaven" and "hell", which are two completely different orientation. Similarly, the symbol "卍" in Buddhism represents the adornment of ten thousand virtues. As long as one can achieve all ten thousand virtues such as purity, wisdom, and perfection, one can become a Buddha.

(<https://www.zencosmos.com.tw/2020/05/master/22374/>)



#CW23P-BS-0014

2023

*Bean Sprouts, 0 & 1- Ignorance
(Breathe, and Expel Air from A
Sprouting Leave)*

Acrylic and mixed media

36 x 48 inch

[SPROUTS 11]

Bean Sprouts, 0 & 1-Possibilities

Absence

Or

Possibilities

Balance

Or

Sprout abilities

Flexible

Or

Hypocritical

Sprouting, the beans

Asymmetries—

Pink pepper

Cashmere

Rose Water...

Black currant

Orange blossom...



#CW23P-BS-0015

2023

*Bean Sprouts, 0 & 1-Possibilities I
(Bud the Flower even for Those
That Don't Flower)*

Acrylic and mixed media

48 x 36 inch



#CW22P-BS-0016

2023

Bean Sprouts, 0 & 1-Possibilities II

(Someday Soon, Bloom to be

Balloons)

Acrylic and mixed media

48 x 36 inch



#CW23P-BS-0017

2023

*Bean Sprouts, 0 & 1-Possibilities III
(All Wrapped up in a Neat Bundle of
Sprouting Mind)*

Acrylic and mixed media

36 x 36 inch