

現代戶外雕塑

展覽

Contemporary Open Air Sculpture Exhibition

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市政局與香港雕塑家協會聯合主辦
香港藝術館策劃

Jointly presented by the Urban Council
and the Hong Kong Sculptors Association
Organised by the Hong Kong Museum of Art

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九龍紅磡暢運道九號
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序言

雕塑是一種處理實體與空間關係的藝術表現形式。顧名思義，其基本製作方法通常包括「雕」與「塑」二類。「雕」是刻鏤的意思。在雕刻的過程中，藝術家把素材的一部份除去，讓餘下的部份成為理想的形態。「塑」原有捏土為形之意。在造形藝術的領域裏，塑造的工作包括以素材捏造形象或把材料結合而造成形狀。在實際的處理過程上，雕塑家是常會因藝術表達的需求而對技法的運用加以取捨變化的。

如果我們試回顧雕塑的發展史，我們將會發現從來沒有一個時代的雕塑藝術內容能像本世紀中的那樣多姿多采。現代雕塑家不停地追求運用新的技法、新的物料和新的題材，而進行立體造形創作，並成功地完成了無數前所未有的雕塑形態。二十世紀的藝術家已把雕塑藝術擴展至超於敘事的範圍。時至今天，雕塑既可使實物的形象再現，亦可以表達抽象的意念，包括藝術家的生活經驗，他的個人感受，一個理想，或是一個夢境。

本港近年來藝術活動頻增，而本港的藝術界裏，熱衷於雕塑藝術的也大不乏人。其中更有些對提高群眾對立體藝術的興趣極具熱誠的。在推動香港雕塑藝術活動的大前題下，香港雕塑家協會乃因而成立。

此次由市政局及香港雕塑家協會聯合主辦之展覽展出三十多件由該協會會員及來自其他亞洲地區的藝術家的作品。這些雕塑均是為戶外陳列而設計的。是次展出乃是香港現今該類型展覽中最具規模的。香港市民可從此展覽中獲觀本港雕塑名家的近作。同時通過展出的各家不同風格的立體作品，可進一步認識近代雕塑的內容和了解近年香港雕塑活動的發展方向。

謹望是次展覽能使更多人對現代雕塑產生興趣，和對東南亞地區的現代雕塑家最近的藝術成就有進一步的認知。更希望這次展覽的內容能引發工商業機構對現代雕塑的興趣，並對雕塑活動給予更積極的鼓勵與支持。人們如果注意戶內和戶外雕塑的適當陳列，當能導致我們居室和城市

環境的美化和改善。

此展覽得以舉辦全賴市政局及香港雕塑家協會的全力支持。對各參展雕塑家提供其代表作品在此展出，李嘉誠先生及美國大通銀行的慷慨資助，本人謹在此致以深切謝意；而香港體育館館長彭冲先生及該館職員的熱誠合作，協助場地安排；香港雕塑家協會主席文樓先生對展覽籌備工作貢獻良多，又為展覽目錄撰寫專文，本人亦在此謹致謝忱。

譚志成
香港藝術館館長
一九八四年二月

Introduction

Sculpture is an art form that deals with the relationship of concrete shapes and the space around them. The making of a piece of sculpture involves two basic techniques, namely modelling and carving. In modelling, the artist shapes, or puts together pieces of material to create a form, while in carving, he cuts into the material of which the sculpture is to be made and removes part of the material so that the remaining part appears in a desirable form. In the course of execution of sculptural works, variation and modification of techniques have always been attempted.

There has never been another period in the history of sculpture comparable to our present century when artists have succeeded in presenting so many new sculptural forms through the application of new techniques, new materials and new subject matters. The efforts of the twentieth century sculptors have extended the function of sculpture beyond story-telling. To-day, sculpture may portray an object in real life, but it may also represent an abstract idea. This can be an experience of the artist, his emotion, an ideal or a dream.

Amidst the rapid growth of art activities in Hong Kong in recent years, many local artists have expressed an interest in sculptural work. Their common concern and enthusiasm in promoting public interest in three-dimensional creative art have led them to the formation of the Hong Kong Sculptors Association.

This exhibition jointly presented by the Urban Council, Hong Kong and the Hong Kong Sculptors Association presents about thirty pieces of sculpture specially designed for outdoor display by members of the Association and representative artists from other Asian regions. This is by far the largest display of sculpture ever held in Hong Kong. It provides an opportunity for the people of Hong Kong to

come in closer contact with our local sculptors and to have a better understanding of the contents of their work and their capacity in creating three-dimensional works of art in different dimensions.

It is hoped that this exhibition will bring about general recognition of the existing talents in the field of modern sculpture in South-east Asia, and that such recognition will lead to a keener interest and more active support from the commercial and industrial sectors of the community in the work of our sculptors. It is also hoped that modern sculptural activities leading to a better social environment will soon flourish in Hong Kong with more people interested in beautifying their surroundings through installation of contemporary sculptural works both indoors and outdoors.

We should like to express our sincere thanks to the Urban Council and the Hong Kong Sculptors Association for the enthusiastic support given to this event. Our thanks are also due to all the participating artists for sending their representative works for exhibition, to Mr. Li Ka-shing and the Chase Manhattan Bank N.A. for their generous assistance, and to the Manager of the Hong Kong Coliseum, Mr. Pang Chung, and his capable staff for their cooperation and assistance in preparing the venue for exhibition. A special vote of thanks is due to the President of the Hong Kong Sculptors Association, Mr. Van Lau, for his arduous support and for contributing an enlightening article which has greatly enhanced the content of this publication.

Laurence C.S. Tam
Curator
Hong Kong Museum of Art
February, 1984

香港現代雕塑的發展

文樓

距今大約二萬年前舊石器時代，在人類的生活中便發現了雕刻。古人爲了生活的需要而創造條件、懂得利用石塊和木棒去擊落果實或捕殺野獸作爲食物，懂得挑選什麼形狀的石頭爲利器，什麼形狀的木棒比較好掌握應用。原始人類在大自然生存奮鬥中開啓了材料工具的「形式和功能」的學問。這種由材料工具產生的形式和功能，正是人類和雕刻藝術最早的關係。儘管如此，人類真正有雕刻藝術的行爲却要遲至公元前一萬至一萬五千年。當時人類穴居時期的洞穴藝術，包括了石壁浮雕及立體雕刻兩種形式。

藝術活動有史以來既是人類生活表現的一部份，人類社會不斷發展到今天的繁盛情況，各地藝術也相應地有不同的演進。什麼形式的社會生活就產生了什麼藝術形式和思想內容，這是千古以來人類生活與藝術之間不可以更改的法則。今天海外、香港和台灣的中國藝術家，都在追尋一種中西協調的藝術新形式；而中國內地藝術家却另有民族風格新形式的探求。雖然兩處社會生活情況和藝術創作條件不一樣，在藝術的價值和意義上却是一致的：都反映當下的人類文化精神生活。

西方現代藝術始於十八世紀五十年代的新古典主義和隨後而來的浪漫主義，到十九世紀末葉，又有寫實主義和印象主義的興起，踏入二十世紀初，則由野獸主義，立體主義，表現主義及抽象主義等宣佈了「二十世紀現代藝術」的開始。現代藝術的現象是千變萬化，流派林立，學說紛紜，背景正像人類在二十世紀所經歷和面臨的各類問題，如戰爭，革命，運動，飢餓，建設及科技等等。從那個時候開始，現代雕塑的發展也隨着潮流滾滾向前，一瀉千里。儘管如此，我們怎樣去了解及怎樣對待現代雕塑的問題並不是那麼困難，那麼深不可測。正如我們在前所提過的雕塑藝術品從來就是材料實物所造成的，所以面對雕塑藝術，除了認知作品的藝術觀念之外，還需要認識材料及駕御各種材料的技術問題。因此我們要從三方的要素去分析現代雕塑，也就是說

要從觀念、材料和科技去理解現代雕塑。

西方現代雕塑的發展

西方自有雕塑藝術以來，題材多以人像爲中心。神權時代，雕塑作品以人物的各種姿態來表達神的旨意，來宣示神的教條；君主時代，則以莊嚴威武的帝王貴族爲對象。到了十九世紀雕塑作品題材演變成爲多樣化了，但是人物仍是主流，不過對象不再限於神、帝皇、貴族，而是深入生活的人或事物。這些表現的觀念都是屬於傳統雕塑觀念的範疇。

另一方面從材料和技術的演進，也可以看到雕塑歷史的發展。西方傳統雕塑所慣用的材料主要有木，石和鑄銅；技術上木和石都是用直接的方法去雕刻，至於銅雕塑作品，則先用泥、石膏或其他可塑的材料如臘和牛油等塑成作品，翻模之後再鑄造成銅雕塑，西方的鑄銅雕塑品早在公元前兩千多年產生了。西方傳統雕塑，可以說是一向沿用木石和鑄銅來表達他們的觀念。

二十世紀開始，由於人類文化思想不停地向前邁進，科技日新月異，所發現的新事物層出不窮，在生活方面，又不停地要接受新思想和新學說衝擊。加上新的科技和新的物料，使人類精神和物質的生活界限開闊了，單靠舊有的思想學說及物料科技再也不能滿足新時代的要求，於是一種突破傳統規限而富於創造性的新藝術運動應時而興起，那就是「二十世紀現代藝術」的開展。

雕塑方面的傑出人物相繼登場，計有布朗庫西(C. Brancusi)，薄邱尼(U. Boccioni)，賈柏(N. Gabo)，維雍(R. D. Villon)，佩夫斯納(A. Pevsner)，利普茲(J. Lipchitz)，及貢薩列斯(G. Gonzalez)等人。除了繼承傳統所治用的材料和技法之外，藝術創作的觀念，新物料處理和科技的應用，都有突出的表現，開拓了近代雕塑的新領域；表現主義，立體主義，構成主義及抽象藝術(Abstract Art) 雕塑在本世紀佔了主導的地位。新的觀念推動下，現代雕塑在材料和技術

方面的範圍有擴大的必要；塑膠的運用，各類金屬的焊接，機械，電子和光學，材料表面處理如電鍍，電解及打磨等等，很多傳統上少用的和新發明的物料皆應用到作品上，都足以影響近代雕塑的形式和內容。

香港現代雕塑的背景

香港現代雕塑藝術肯定是受到西方現代主義的洗禮，向西方二十世紀現代雕塑的發展借鏡來建立自己的面貌。同樣地我們也可以從現代觀念、物料和技術三個要素去勘察香港現代雕塑的面貌。

本港大多數的雕塑家喜用傳統上慣用的材料和手法去表現有時代精神的新觀念藝術品；有的雕塑家却發掘出新的材料和技法去完成新觀念形式的作品。一般來說，香港現代雕塑家的作品在藝術觀念上及物料科技上，相當於西方五、六十年代的雕塑作品。不過在作品的思想內容裏，我們却注入了新的血液，這種血液是從我們文化背景那裏得來的，於是產生了一種兼含東西文化特點的作品。

香港現代藝術家一方面承擔中國傳統文化，另一方面自由地、毫無顧慮地直接吸納西方現代思潮。這兩股新舊文化在我們創作過程中交疊作用、自然產生出許多始料不及的問題、在進退取捨之間，在嘗試解決矛盾之間，在尋找一條既有個人現代風格，又有東方民族風格的道路上，種種努力皆在我們這一代的作品中顯現。

我們可以分成三個派別，用來概括香港現代雕塑的面貌。

(一) 寫實派

這一派的藝術家，絕大部份受到中國現實主義作品的影響；而中國的現實主義雕塑原是受到十五世紀西方古典現實主義的影響。沿用古典現實主義的觀念和手法去從事創作的本港雕塑家爲數不多，作品比較少在公眾場所展覽。

不過寫實派的大多數雕塑工作者，以工藝美術爲專業，業餘攪創作的也大有人在。所以從廣義的角度來看，從事中國傳統工藝者大多數也可以劃入寫實派雕塑的範疇。從事中國傳統工藝工作者大多數從中國內地來到香港定居，其中絕大多數目早年在國內受過專業的訓練，另有一小部份是在本港接受訓練。這些藝人數目相當多，而有資格獨當一面的專業雕塑藝人(師傅)爲數也不少

，估計約有二百多名，工作範圍包括象牙雕，玉雕，石雕，木雕，竹雕，泥塑，銅塑，塑膠電鍍雕塑，近年酒店業興起的冰雕等等。香港的社會美術教育仍未普及，藝術風氣仍待努力開墾；如果這些藝人在工餘有機會參加一些美術創作課程，接受恰當的指導，相信香港雕塑藝術的創作更加豐盛。以擁有中國傳統工藝美術技能的基礎，而去從事現代雕塑創作，台灣的朱銘(中國現代雕塑家)正是一個成功的例子。

(二) 香港學派

處於特殊政治地理環境的香港，自有歷史以來就是一個華洋混雜的地方，在東西文化交流方面，一直扮演着一個重要的前衛角色。

事實上，香港中年以上的中國人，都深受中國傳統文化思想所薰陶，同時在現實生活上又脫離不了西化的影響。香港處在一個特殊的時間和空間裏，具有政治思想開放和文化思想自由的特徵，所以東西交流形成協調式的新形式藝術，在這裏得到自由發展。至於現代雕塑中具有代表香港地方特色的「香港學派」，並不是空穴來風，而是有着歷史背景和社會基礎。繪畫方面，畫家呂壽琨早在五十年代已開創了富有代表性的「香港現代水墨畫」，香港現代水墨畫派確是一個富有地方色彩，富有時代觀念，是唯一可以代表香港現代繪畫的學派。至於香港現代雕塑，發展比較緩慢，不過以中國傳統文化精神爲出發點，採用了西方現代主義表現手法的雕塑作品，已在香港六十年代出現了，直到七十年代這類作品才真正佔了主導的地位。在這個時期的作品已明顯地傾向這種觀念。但七十年代初期的作品仍屬於探索階段，還停留於對中國古代文物(如甲骨文、鐘鼎文華表等等)造型色彩的模仿與再創造，可以說只得中國文化之「形」而未得其「意」。到了七十年代後期，這一派的作家已漸擺脫了「形」的束縛，而向「意」方面去探索。有些成功的作品就試圖從這個方向推進。

(三) 現代派

這一派的專業和業餘雕塑家佔香港現代創作雕塑的大多數，他們的特點是肯定西方現代主義，否定時空觀念，認爲地方色彩和社會文化背景不過是人類發展的過程，今日科學倡明，地球上人類散佈各處，彼此之間交往渠道和距離早已拉近了，彼此的關係和互相影響已不像遠古時代有「天涯海角」之遙。儘管這一派藝術家的作品比較

西方近代雕塑的行列還遠落在後面，但是他們堅信「自我表現的創作」是創作藝術的不二法門，覺得自己是現代雕塑大家庭裏的成員。這一派作品的形式和內容絕對是個人主義，絕對是西方現代主義。他們有共同的特色，就是透過作品表現自我，從而表現時代的精神。

組成香港社會的成員主要是中國人，但是在中國人當中，文化思想和生活背景往往有所差異，從社會背景來看，香港從事文化工作的知識份子，有的是從中國內地先後移居本港，有的是從海外留學回來的，有的是在香港土生土長的，有的是在台灣受過高等教育，更有少數外國僑民，表面構成一個相當複雜的社會背景。但是實質裏佔着大多數的中國人，有共同的歷史背景，共同的語言文學，也就是有同一的文化根源。對社會道德有相近的價值觀，對國家民族都不同程度地具有使命感。

一般來說，中年以上的藝術家受傳統文化影響較深，而年青一代，由於六十年代後期本港社會急劇的現代化，來自西方先進國家新的文化觀念高速地通過大眾傳播媒介輸入。而必須經歷時間浸淫，節奏較慢的傳統文化對他們的影響，就大大地減弱了。在藝術創作上他們所表現的西方現代風格越來越濃郁，這並不是他們有意忽視中國傳統文化精神，只是一般青年藝術家對這方面缺乏認識，缺少教育和生活背景。藝術不外是反映人類生活思想的一種文化活動表現，某一類社會文化信仰自然產生某一種藝術面貌。在今天，青年人缺乏傳統文化基礎的情況下，對西方文化和生活思想毫無保留地全盤接納，所以香港現代派的興起就並不是沒有根據的了。

今日從事雕塑創作的，以年輕一輩的（專業和業餘）藝術家佔大多數，因此，前面所說的「現代派」慢慢成了本港雕塑藝術一股強大的新興力量，但是不是本港雕塑藝術應該走的道路呢？而「寫實派」和「香港學派」的創作方向還有沒有新的發展呢？那只有看未來歷史環境的轉變和藝術家的藝術實踐了。

Contemporary Hong Kong Sculpture

Van Lau

Translated by James C.K. Wong

Man has been making sculpture since the Paleolithic Age twenty thousand years ago. Our ancestors, in their quest for livelihood, learned to use stones or sticks to knock down fruits and to hunt animals. Gradually they discovered that some stones or sticks had a handier shape than others. Such knowledge about the *form* and *function* of materials and tools, acquired by the primitive man in his struggle for survival in the wilderness, established the earliest relationship between man and the art of sculpture. However, sculptural art in its true sense appeared at a much later time around 15,000-10,000 B.C., when relief carving on rock surfaces and three-dimensional sculpture were being made by our cave-dwelling ancestors.

Artistic activities, since the earliest times, have always been the expression of life. As society progresses into the prosperity of the present age, art of various places changes accordingly. The nature of a society determines the kind of art it produces. This relationship between art and life is steadfast and irrevocable. For this reason, the Chinese artists in Hong Kong, Taiwan and overseas are all searching for a new art form incorporating the eastern and western elements, while artists in mainland China develop new styles with stronger national characteristics. Even though these Chinese artists work in different social environments, the meaning of art remains unchanged. It is to reflect the cultural and spiritual life of a specific time and specific place.

Modern art of the West is said to begin with Neo-classicism in mid-eighteenth century and Romanticism at a later time. They were followed by Realism and Impressionism a century later. In the early years of the present century, the rise of Fauvism, Cubism, Expressionism and Abstract Art marked the beginning of 'Modern

art of the twentieth century'. A characteristic of modern art is its rapidly changeable nature, so that new concepts and new 'isms' proliferate. In fact, it reflects the same problems that are faced by the modern man, such as wars, revolutions, political movements, famines, constructions, and technology. In the same period, modern sculpture also develops by leaps and bounds. To understand this art form, however, is not as difficult as it may seem. We should keep in mind that, with sculpture, it is always a question of material and form, as mentioned earlier. Therefore, apart from comprehending the artistic concept of a specific piece of sculpture, it is also important to know the materials and methods of executions. In other words, modern sculpture can be analyzed by the three basic elements of concept, material and technique.

The Development of Modern Sculpture in the West

The human figure has been the central theme in western sculpture ever since its beginning. During the religious periods, human figures were used to convey the Will of God and His doctrines. At a time when monarchs ruled supreme, kings and nobles were portrayed with all the regality their exalted position demanded. Subject matter for sculpture became more diversified in the nineteenth century, yet the human figure remained the central theme. At this time, however, the sculptors were not restricted to portray gods, kings or nobles. They also depicted the ordinary people and their daily life. All these representations belong to the sphere of traditional sculpture.

The development of sculpture can also be understood in terms of its materials and techniques. Traditional materials used by western sculptors have been wood, stone and

bronze. Wood and stone could be worked on directly by carving. Bronze sculpture has to go through a more complicated process. Invented before 2,000 B.C., the technique involves the making of a model in clay, plaster or wax. A mold is then made from this model with which the bronze sculpture is cast.

Ever since the beginning of the twentieth century, advances have been made in almost every aspect of human existence. New discoveries are made, in terms of technologies and materials. New thoughts and new theories constantly challenge the modern man, forcing him to broaden his horizon both spiritually and materially. Old concepts and old methods could no longer meet the demands of the time. From this background emerges the modern art movements that break the confines of the tradition and to glorify creativity. Modern art of the twentieth century is born.

In the field of sculpture, outstanding artists who merit our attention include Constantin Brancusi, Umberto Boccioni, Naum Gabo, Raymond Duchamp-Villon, Antoine Pevsner, J. Lepchitz, and Julio Gonzalez. Besides being well-versed in traditional materials and techniques, these artists break new grounds for modern sculpture by their new concepts and techniques. Mainly through their achievements, Expressionism, Cubism, Constructivism, and Abstract Art have become the dominant movements in the development of modern sculpture.

In this age of discoveries, the artists find it necessary to explore new materials and techniques. Tremendous possibilities are offered by the use of plastics, welding of different metals, not to mention the science of mechanics, electronics and light. New techniques in surface treatment like electroplating and anodic cathodic process are also available. All these processes and materials, hitherto little known in traditional sculpture, would undoubtedly affect the form and content of modern sculpture.

The Background of Contemporary Hong Kong Sculpture

Modern sculpture in Hong Kong is greatly influenced by modernism in western art. Our local sculptors borrow from the West to develop their own art. The three basic elements of concept, medium and technique can also be used to study modern sculpture in Hong Kong.

Most of our local sculptors prefer using the traditional materials and techniques to express new ideas, while others seek to invent new techniques for their fresh ideas. Generally speaking, contemporary Hong Kong sculpture is comparable to developments in the West during the fifties and sixties, in artistic concepts and techniques. However, new content deriving from our own cultural background has been injected, resulting in an art that encompasses the cultural characteristics of the East and the West.

While inheriting the legacy of traditional culture, our local artists freely assimilate modern western trends. The intermingling of the old and the new in our creative process has caused many unpredictable problems. All the attempts to resolve the conflicts in the hope of achieving a personal and modern style with oriental national character are vividly reflected in the work of our generation.

Local sculpture can be briefly divided into three main trends as follows:

(1) The Realistic Trend

Sculptors within this group are primarily under the influence of the realistic style of the mainland artists who are in turn influenced by the classical style of the West in the fifteenth century. Their number is not too numerous and their work is seldom exhibited in public.

Many sculptors of this group work as professionals in the applied arts and practise their art in their spare time. Broadly speaking, the traditional craftsmen can also be classified into this realistic trend. Most of these craftsmen receive their art training in China before coming to settle down here. Only a small fraction receives their training locally. Their number is estimated to be over two hundred, counting

only those master craftsmen who can operate independently. Areas of work include carvings in ivory, jade, stone, wood, and bamboo, clay modelling, bronze casting, electro-plated plastic sculpture, and even ice carving. Should any of these craftsmen have the opportunity to take some creative art courses on top of their professional training they would certainly enrich the development of Hong Kong sculpture. We may cite Ju Ming as a successful example of utilizing traditional technical expertise to create modern sculpture.

(2) The Hong Kong School

With her special political-geographical position, Hong Kong is a place where the East and the West meet. In the interaction of these two cultures, Hong Kong has always assumed an important role.

In fact, for those of us well over middle age, the Chinese tradition is deep-rooted, yet at the same time our life-style is very much influenced by the West. Hong Kong, with her special historical-cultural background, provides her artists a liberal environment to develop freely a new art form harmonizing the cultures of the East and the West. The so-called 'Hong Kong School' of sculpture thus emerges from this historical background and social basis.

In the area of painting, Lui Shou-kwan initiated the 'Hong Kong Contemporary Ink Painting Movement' in the fifties. This movement possesses a strong local identity and is modern in its creative spirit. It might be the only school to represent modern painting in Hong Kong. As for modern sculpture, its development in this direction is relatively slow. Works combining the traditional cultural spirit and modern western methods of representation made their appearance in the sixties and became the dominant trend in the following decade. The early years of the seventies still saw these sculptors experimenting with ancient Chinese cultural forms and symbols such as oracle bones and bronze scripts, capturing merely the formal elements rather than the essence of this ancient tradition. By the late seventies, they were able to break through these limitations and

were quite successful in their search of cultural identity and modern expression.

(3) The Modern Trend

The majority of Hong Kong sculptors, both professional and amateur ones, can be classified into this category. They are different from the other two trends in that they embrace western modernism wholeheartedly. In their creative work, they regard the temporal-geographical background as unimportant and social and cultural distinctions irrelevant. To these sculptors the world is drawn closer because of advances in science and therefore influences interpenetrate. In spite of the fact that they fall behind the more advanced developments in the West, they are committed to the cause of self-expression as the essence of the creative process. They consider themselves to be part of the family of modern sculpture. Their work is highly personal and strongly influenced by western modernism. Their common goal is to capture the spirit of the age through the expression of self.

The Hong Kong society is made up by an overwhelming majority of Chinese with different cultural and social backgrounds. Among those active in the cultural scene some come from mainland China, some receive their education abroad, including Taiwan, and some are educated locally. There are also a few foreigners coming here to settle down. On the surface the social context may seem rather complex. However, the majority being Chinese, they share a common cultural identity with the same history and language. Their ethical values are similar and they assume a common responsibility towards their country and their people.

As mentioned earlier, older artists have stronger ties with traditional culture, while the younger generation is more westernized. This process is facilitated by rapid social changes since the sixties and the promotion of the mass media. Traditional culture, which takes time to acquire and to appreciate, gradually loses its hold. The younger generation leans more and

more towards western styles, many of them lacking in awareness and understanding of their own cultural heritage. Art, after all, is a sincere reflection of its social-cultural background as it is inextricably entangled with the life of the society as a whole. The outcome of this alienation from tradition results in the acceptance of western culture and thought without discrimination. In this respect, the rise of the modern school is only natural.

Today most of the sculptors in Hong Kong belong to the younger generation. Thus the Modern School is becoming a powerful new force. Yet is this the path for the future development of Hong Kong sculpture? Are there new possibilities for the Realist trend and the 'Hong Kong School'? All these questions would have to be left for tomorrow, depending on the future changes in our historical environment and the efforts of our artists.

參展雕塑家

List of Sculptors

張義	Cheung Yee	12
朱興華	Chu Hing-wah	14
朱漢新	Chu Hon-sun	16
夏碧泉	Ha Bik-chuen	18
朱銘	Ju Ming	20
高華文	Ko Wah-man	22
黎志文	Lai Chi-man	24
李福華	Lee, Aries	26
李其國	Lee Ki-kwok	28
麥顯陽	Mak Hin-yeung	30
潘鶴	Pan He	32
陳錄記	Tan Teng-kee	34
唐景森	Tong King-sum	36
文樓	Van Lau	38

張義

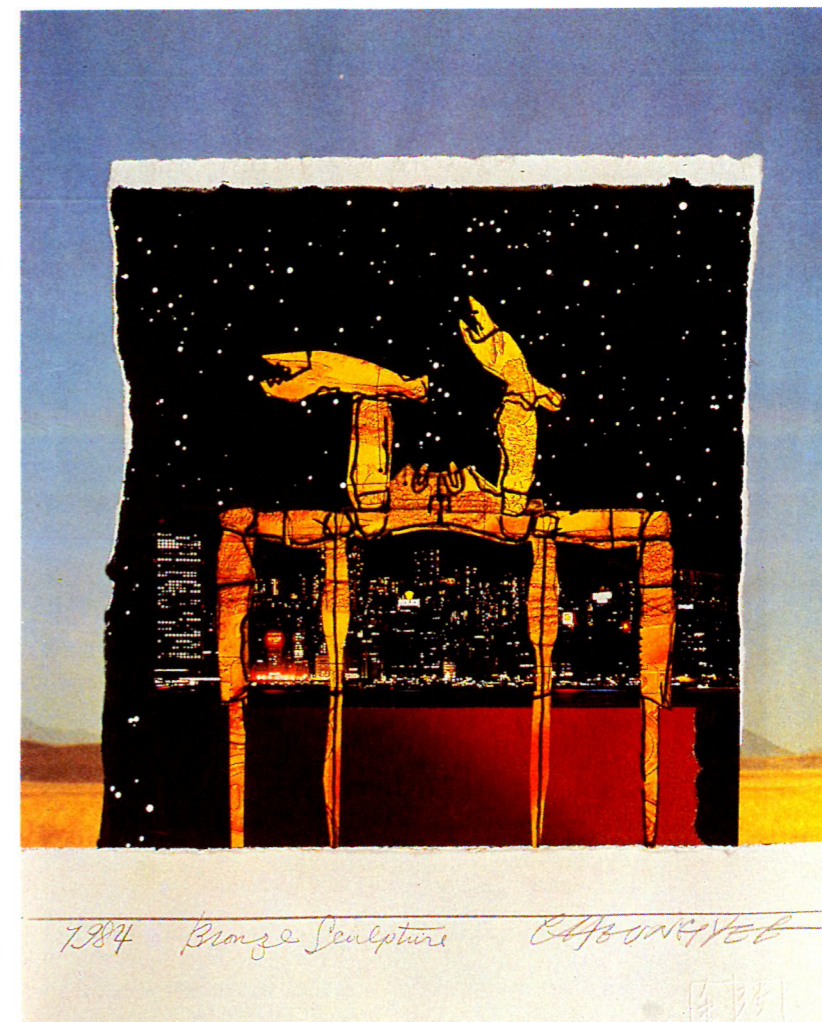
張義一九三六年生於中國廣州。五八年畢業於台灣省立師範大學藝術系，旋返港，翌年開始以多種不同素材從事雕塑與浮雕創作。自六四年起成為專業雕塑家，作品題材多以中國古代哲理為主，而創出一種神秘原始的獨特風格。自七七年為香港理工學院設計系高級講師。八二年成為香港雕塑家協會主席。張氏曾舉辦約十次個展及參與多次國際展覽。作品為香港藝術館與海外機構所收藏。七九年因其藝術成就榮獲英國頒發勳銜。現任香港中文大學藝術系講師。

- 一 雕刻一
鑄銅
366 × 244 × 244 厘米
- 二 雕刻二
鑄銅
305 × 305 厘米

Cheung Yee

Cheung Yee, born in Guangzhou, China in 1936. He graduated from the Fine Arts Department, Taiwan Normal University in 1958 and returned to Hong Kong as a traditional painter. In 1959, he began to experiment with different materials for sculptures and reliefs and has established himself as a professional sculptor since 1964. Most of his works are on the theme of the ancient philosophy of China, thus created a mystical and primitive style of his own. He had been a senior lecturer of the Design Department, the Hong Kong Polytechnic since 1977 and chairman of the Hong Kong Sculptors Association since 1982. Cheung has held over 10 one-man shows and participated in numerous international art exhibitions. His works have been collected by the Hong Kong Museum of Art and other collections in Hong Kong and overseas countries. In 1979 the artist was awarded an honorary MBE for his artistic achievement. He is now a lecturer at the Fine Arts Department, the Chinese University of Hong Kong.

- 1 Sculpture I
Bronze casting
366 × 244 × 244 cm
- 2 Sculpture II
Bronze casting
305 × 305 cm



A drawing for exhibit 1
展品一草圖

朱興華

朱興華一九三五年生於中國廣東。七一至七四年於香港大學校外課程部修習藝術設計文憑班。七六與八二年先後成為視覺藝術協會和香港雕塑家協會會員。朱氏在三十歲始從事藝術創作。曾於七五年、七七年及八一年的當代香港藝術雙年展展出，及參與七六年傳達畫廊聯展和八三年視覺藝術協會拾年展。作品為香港藝術館收藏。

三 一九八三
木，水泥
150×60×17厘米

四 一九八四
金屬，塑膠片
300×200×300厘米

Chu Hing-wah

Chu Hing-wah, born in Guangzhou, China in 1935. Studied art and design at the Extra-mural Department, University of Hong Kong from 1971 to 1974. He became a member of the Visual Art Society in 1976 and a member of the Hong Kong Sculptors Association in 1982. Chu Hing-wah started his artistic career at the age of 30. Chu's works have been exhibited in the Contemporary Hong Kong Art Biennial Exhibitions in 75, 77, 81 and a number of other joint exhibitions, including the Visual Art Society 10th Anniversary Exhibition in 1983. His works have been collected by the Hong Kong Museum of Art.

3 1983
Wood and cement
150 x 60 x 17 cm

4 1984
Metal and plastic sheets
300 x 200 x 300 cm



3

朱漢新

朱漢新一九五〇年生於中國廣東。七五年畢業於香港中文大學藝術系。翌年獲意大利政府文化部獎學金往意大利深造雕塑。八〇年畢業於卡拉拉美術學院，旋返港從事雕塑創作。八二年成為香港雕塑家協會會員。八一年在香港藝術中心及八三年在澳門賈梅士博物館舉行個展，亦曾在香港、英國及意大利參與多個聯展。八一年於當代香港藝術雙年展中榮獲市政局雕塑藝術獎。

五 漂
大理石
140×40×120厘米

六 壁三
大理石
140×30×70厘米

七 坐像
大理石
95×32×62厘米

Chu Hon-sun

Chu Hon-sun, born in Guangdong, China, in 1950. He graduated from the Department of Fine Arts, Chinese University of Hong Kong in 1975. He was awarded a scholarship from the Italian Government to study sculpture in Italy in 1976 and graduated from the Academy of Fine Arts (Sculpture), Carrara, Italy in 1980. He then returned to Hong Kong and worked as a professional sculptor. In 1982 he became a member of the Hong Kong Sculptors Association. Chu Hon-sun has exhibited his works in one-man show at Art Centre in 1981, the Museu Luis De Camoes, Macau in 1983, and other group exhibitions in Hong Kong, the United Kingdom and Italy. The artist has won a number of awards, including the Urban Council Fine Arts Award for sculpture at the Contemporary Hong Kong Art Biennial Exhibition 1981.

5 Floating
White marble
140 × 40 × 120 cm

6 Wall No. 3
White marble
140 × 30 × 70 cm

7 Sitting Figure
White marble
95 × 32 × 62 cm



5

夏碧泉

夏碧泉一九二五年生於中國廣東新會縣。五七年來港定居。六〇年間開始因興趣而通過自學研習雕塑及版畫創作。六七年首次展出。自此曾在香港、日本、台北、加拿大、菲律賓、瑞士、澳洲、挪威、德國及南斯拉夫等地參與多次國際聯展，為國際知名的版畫家。七五年於當代香港藝術雙年展中榮獲市政局雕塑及版畫藝術獎。八二年成為香港雕塑家協會會員。八三年在美國明尼蘇達州及加利福尼亞州舉行個展。

八 臥龍
木，竹
152.5×51×43厘米

九 狂牛
木，竹
102×66×61厘米

十 生命之源
海底椰，木
66×66×56厘米

Ha Bik-chuen

Ha Bik-chuen, born in Xinhui district, Guangdong province, China in 1925. He came to Hong Kong in 1957 and became interested in sculpture about 1960. He is mainly a self-taught sculptor and print-maker. He first exhibited in Hong Kong in 1967. Since then he has exhibited widely in numerous international exhibitions in Hong Kong, Japan, Taipei, Canada, Philippines, Switzerland, Australia, Norway, Germany, Yugoslavia and the United States. He has achieved international fame as a printmaker and won the Urban Council Fine Arts Awards for sculpture and printmaking at the Contemporary Hong Kong Art Biennial Exhibition 1975. Ha Bik-chuen became a member of the Hong Kong Sculptors Association in 1982. In 1983 he had his one-man exhibition in the States of Minnesota and California.

8 Crouching Dragon
Wood & bamboo
152.5 × 51 × 43 cm

9 Fierced Bull
Wood & bamboo
102 × 66 × 61 cm

10 Origin of Life
Sea coconut of Africa and wood
66 × 66 × 56 cm



10

朱銘

朱銘一九三八年生於台灣苗栗。隨木刻家李金川習藝。專攻中國南部傳統木刻技術，以傳奇人物和英雄造像為主要題材。後隨台灣名雕塑家楊英風進修雕塑創作。六八年朱氏在台灣省立藝術展覽中獲獎。七六、八〇及八三年先後於台北歷史博物館，香港藝術中心，及紐約漢查森藝廊舉辦個展。為現代木刻雕塑中之傑出名家。

Ju Ming

Ju Ming, born in Miaolo country, Taiwan in 1938. He was an apprentice to the wood carver Li Chinchuen and was trained in the southern Chinese tradition of commercial wood carving, which specialized in the depiction of legendary characters and heroic figures. Later he turned to creative sculpture and studied under Y.F. Yang, a famous sculptor in Taiwan. In 1968 Ju was awarded prizes in the Taiwan Provisional Art Exhibition. One-man show at Taipei's National Museum of History in 1976, the Hong Kong Art Centre in 1980 and at the Max Hutchinson Gallery, New York in 1983. He is now regarded as one of the leading Chinese artists in modern wood carving.

十一 人間
木
高：152.5厘米

11 The Living World
Painted wood
H = 152.5 cm



高華文

高華文一九三八年生於中國。六三年畢業於香港大學機械工程系。六九年獲英國南普頓大學哲學博士銜。曾分別於七九及八二年在英國劍橋美術學院和德國雅根大學進修石雕課程。八二年又在英國牛津成人教育學院進修雕塑課程。現任香港大學電機工程系高級講師。高氏自八〇年起曾參與多次聯展，八三年於當代香港藝術雙年展中榮獲市政局雕塑藝術獎。

十二 理想
鋼
高：600厘米

十三 香港！香港！
深孔雲石
高：170厘米

十四 升
鋼
高：500厘米

Ko Wah-man

Ko Wah-man, Norman born in China in 1938. He graduated from the Department of Mechanical Engineering, University of Hong Kong in 1963, and obtained his Doctor of Philosophy from University of Southampton, England in 1969. He had also attended stone carving courses at the Cambridge College of Art and Technology, Cambridge, England in 1979; at RWTH, Aachen, West Germany, and at Oxford College of Further Education in 1982. Now a senior lecturer at the Department of Mechanical Engineering, University of Hong Kong. Ko Wah-man has participated in several group exhibitions since 1980 and was awarded the Urban Council Fine Arts Award for sculpture at the Contemporary Hong Kong Art Biennial Exhibition 1983.

12 Ideal
Steel
H = 600 cm

13 Hong Kong! Hong Kong!
Travertine
H = 170 cm

14 Lift-off
Steel
H = 500 cm



黎志文

黎志文一九四九年生於香港。七三年畢業於台灣國立藝術學院。七四至七七年於意大利卡拉拉亨里克斯畫室工作，曾獲美國七七至七九年度羅伯特·艾·魯斯金雕塑獎學金。八〇年獲懷奧明大學藝術系碩士銜。自七三年始於台灣、意大利、法國、荷蘭及美國等地參加多次聯展。

Lai Chi-man

Lai Chi-man, born in Hong Kong in 1949. He graduated from the National Taiwan Academy of Fine Arts in 1973. From 1974 to 1977 he worked as an independent artist in the Henraux Studios in Carrara, Italy. He was then awarded the Robert I. Russin Fellowship of sculpture in U.S.A. from 1977 to 1979. He received his Master of Fine Arts from the University of Wyoming in 1980. Since 1973 he has participated in over 11 group exhibitions in Taiwan, Italy, France, Holland and U.S.A.

十五 □○
花崗石
100×100×4厘米

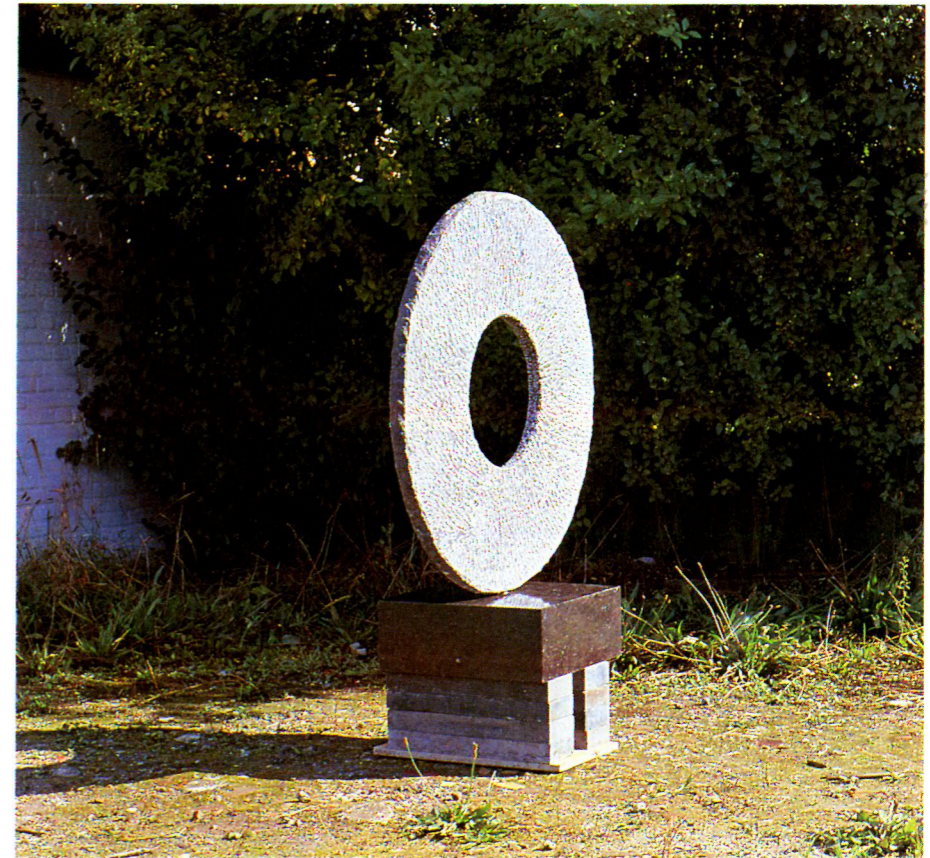
十六 之間
花崗石，鋼
63×55×100厘米

十七 石與繩之間
花崗石，繩
67×19×23厘米

15 □ ○
Petit granite
100 × 100 × 4 cm

16 Between
Petit granite & steel
63 × 55 × 100 cm

17 Between Stone and Rope
Petit granite and rope
67 × 19 × 23 cm



15

李福華

李福華一九四三年生於香港。六四年往日本東京留學。六九及七一年先後獲東京國立藝術學院藝術學士與碩士銜。七二年於德國狄撒杜夫國立藝術學院研習雕塑。翌年遍遊歐洲。李氏曾獲多項藝術獎，包括七二年獲德國政府獎學金、七七年於當代香港藝術雙年展中榮獲市政局雕塑藝術獎和七八年獲荃灣大會堂壁畫設計比賽首獎。自七一年起李氏曾參與多次聯展。八二年成為香港雕塑家協會副會長。

Lee, Aries

Aries Lee, born in Hong Kong in 1943. In 1964 the artist left Hong Kong to study in Tokyo, Japan, where he first obtained a B.F.A. degree at the Tokyo National University of Arts in 1969, and later an M.F.A. at the same University. During 1972 he studied sculpture at the Staatliche Kunstakademie of Dusseldorf, Germany, and the following year he toured Europe and became acquainted with the leading art movements. The artist has received a number of important awards, including a scholarship from the Deutscher Akademischer Austauschdienst of West Germany in 1972, and more recently, a first prize from a mural design competition for Tsuen Wan Town Hall in 1978. He was also awarded the Urban Council Fine Arts Award for sculpture at the Contemporary Hong Kong Art Biennial Exhibition 1977. Lee has participated in numerous group shows since 1971 and one man shows in 1976 and 1983. He became the vice-president of the Hong Kong Sculptors Association in 1982.

十八 明
黃銅
183×152.5×122厘米

十九 景
黃銅
122×274.5×122厘米

二十 人
黃銅，不銹鋼
396×122×122厘米

18 Light
Brass
183 × 152.5 × 122 cm

19 View
Brass
122 × 274.5 × 122 cm

20 People
Brass & stainless steel
396 × 122 × 122 cm



18

李其國

李其國一九五一年生於香港。七〇年於香港中文大學校外進修部修習美術。同年首次參加青年節美術展，並獲雕塑及繪畫獎。其後曾參與多項於香港、台灣、日本、德國、英國、澳洲等地舉行之聯展。七二年在香港美國圖書館舉行個展，又於七四年在香港法國文化協會及歌德學院舉行個展。七七年於當代香港藝術雙年展中榮獲市政局雕塑藝術獎。七四和八〇年先後成為視覺藝術協會及香港雕塑家協會會員。作品為香港藝術館和私人收藏所珍藏。

二十一 晨翔
木，不銹鋼
210×180×75厘米

二十二 鳥
木，不銹鋼
230×75×50厘米

Lee Ki-kwok

Lee Ki-kwok, Victor, born in Hong Kong in 1951. He received his art training from the Extra-Mural Department, Chinese University of Hong Kong in 1970. He began to exhibit his work at the art exhibition of Hong Kong Youth Festival in 1970 and won the first prize for sculpture and painting. Since then he has participated in numerous group shows in Hong Kong, Taiwan, Japan, Germany, England and Australia. His first one-man show was held at the American Library in 1972 and then at Alliance Francaise and at Goethe Institute in 1974. He has won the Urban Council Fine Arts Award for sculpture in the Contemporary Hong Kong Art Biennial Exhibition 1977. Lee became a member of the Visual Art Society in 1974 and a member of the Hong Kong Sculptors Association in 1982. His works are collected by the Hong Kong Museum of Art and other private collections in Hong Kong.

21 Morning Flight
Wood & stainless steel
210 × 180 × 75 cm

22 Bird
Wood & stainless steel
230 × 75 × 50 cm



14

麥顯陽

麥顯陽一九五一年生於中國廣州。七五年畢業於倫敦大學高史密學院。七五至七七年於倫敦大學史里特藝術學院修讀雕塑。分別於七七年為英國布次密斯工業學院雕塑系、七九至八一年為香港中文大學藝術系、八一至八二年為香港正形設計研究院兼任講師。曾舉辦四次個展及參與多次在香港及英國的聯展。

Mak Hin-yeung

Mak Hin-yeung, Antonio, born in Guangzhou, China in 1951. The artist graduated from Gold-Smith's College, University of London in 1975. He then studied sculpture at The Slade School of Art, University of London from 1975 to 1977. A part-time lecturer at the Portsmouth Polytechnic of England in 1977 the Department of Fine Arts, Chinese University of Hong Kong from 1979 to 1981; and the Hong Kong Institute of Visual Arts from 1981 to 1982. Mak has held four one-man shows and participated in a number of group exhibitions in Hong Kong and England.

二十三 過
玻璃纖維
122×183×168厘米

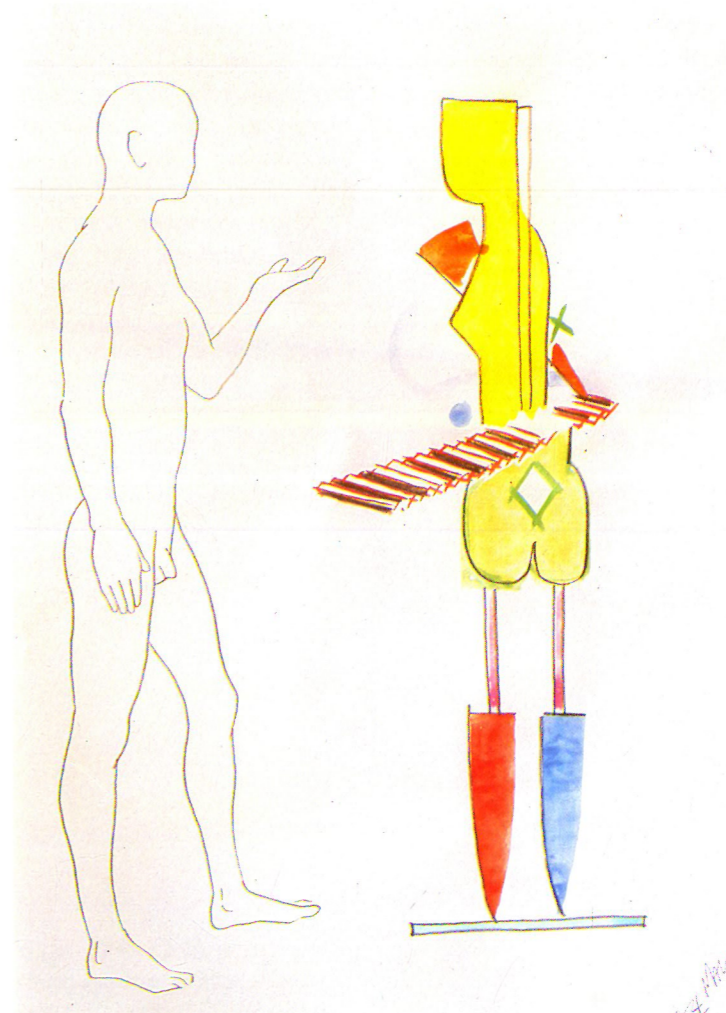
二十四 立與動
玻璃纖維
61×183×168厘米

二十五 對話
玻璃纖維·木
91×122×168厘米

23 Coming Across
Fibre glass
122 x 183 x 168 cm

24 Standing Figures with Running
Figures
Fibre glass
61 x 183 x 168 cm

25 Man having a Conversation
with an Abstract Woman
Fibre glass and wood
91 x 122 x 168 cm



A drawing for exhibit 25
展品二十五草圖

潘鶴

潘鶴一九二六年生於中國廣州。自幼熱愛藝術，對中國古代文物尤感興趣，專研雕塑藝術及其技法。潘氏於華南人民文藝學院修讀美術，曾參與當地的地方建設。自五九年始於廣州美術學院任雕塑系主任，並教授雕塑。現任中國美術家協會理事。作品為廣東省各大博物館所收藏，及在公眾場所作經常性展出。

二十六 陳嘉庚像
玻璃銅
高：230厘米

Pan He

Pan He, born in Guangzhou, China in 1926. He was interested in art at an early age, especially fascinated by the ancient art of China. Since then he has concentrated on the art of sculpturing and dedicated himself in the perfecting of its technique. Pan studied at the Hui Nan People's Academy of Art and was very much involved with the local reforms. Since 1959 he has been teaching sculpture at the Guangzhou Academy of Art and is the head of the sculpture department. He is now a member of the standing committee for the Chinese Artists Association. Many of his works are collected among various provincial museums and at display in a number of public buildings in Guangdong.

26 Figure of Chen Jiageng
Glass fibre reinforced polyester resin
H = 230 cm



26

陳錄記

陳錄記一九六二年畢業於香港中文大學藝術系。六四至六五年於巴黎國際藝術學院專修油畫。六七至七〇年獲獎學金赴德國修讀雕塑與版畫。七一年遍遊美國，探訪各大畫廊與藝術學院。同年返回新加坡巴哈魯丹職業學院教授雕塑。其作品於六二年首次在港展出。六八年在德國舉辦首次個展。其後陳氏於新加坡、德國及澳洲等地舉辦多次個展及聯展。作品為新加坡國立藝術畫廊和海外機構所收藏。

二十七 一線彫
金屬
180×85×85厘米

Tan Teng-kee

Tan Teng-kee, graduated from the Fine Arts Department, the Chinese University of Hong Kong in 1962 and studied oil painting at the Conservatoire International De Museque in Paris from 1964 to 1965. In 1967 he was awarded a scholarship to study sculpture and print-making at the Kunstakademie Dusseldorf, West Germany until 1970. Then he left for the United States on a study tour of art galleries and institutions. On his return to Singapore in 1971 he became a teacher in sculpture and painting at the Baharuddin Vocational Institute. He first exhibited in Hong Kong in 1962 and had his first one-man show in Dusseldorf, Germany in 1968. Since then, he has held 8 one-man shows in Singapore, West Germany and other overseas countries. His works are collected in the National Museum Art Gallery in Singapore and in many overseas collections.

27 Just a Stroke
Metal
180 × 85 × 85 cm



27

唐景森

唐景森一九四〇年生於香港。七四和八二年先後成為視覺藝術協會會員及香港雕塑家協會財務。曾參與香港、台灣、加拿大和墨西哥的多次聯展。七七年於當代香港藝術雙年展榮獲市政局雕塑藝術獎。八〇年於加拿大當氏畫廊舉辦個展。作品為香港藝術館及私人藏家所收藏。

二十八 翔
麻石
高：200厘米

Tong King-sum

Tong King-sum, born in Hong Kong in 1940. He has been a member of Visual Art Society since 1974 and the treasurer of the Hong Kong Sculptors Association since 1982. Tong had his one-man show at 'Gallery Eighties', Toronto, Canada in 1980. Since 1969 he has participated in numerous group exhibitions in Hong Kong, Taiwan, Canada and Mexico. The artist won the Urban Council Fine Arts Award for sculpture in the Contemporary Hong Kong Art Biennial Exhibition 1977. Tong's works have been collected by the Hong Kong Museum of Art and other private collections in Hong Kong.

28 Gliding
Stone
H = 200 cm



28

文樓

文樓一九三三年生於越南。五九年畢業於台灣省立師範大學藝術系。翌年來港定居，從事藝術創作。自六五年來通過不同的技法和多種的金屬材料進行雕塑創作。而在版畫的蝕刻技術上有其創新的突破。七七年成為職業雕塑家。八二年成為香港雕塑家協會會長。在香港舉辦過三次個展及在馬尼拉舉辦一次個展，曾參與多次國際聯展。其雕塑作品於香港、歐洲、美國及亞洲各地展出。自六〇年始，分別在台灣、香港和紐約共獲得五項藝術獎。

二十九 二十變位
不銹鋼
高：427厘米

三十 九月風箏
不銹鋼，黃銅
高：289.5厘米

三十一 靜止的風箏
不銹鋼，黃銅
高：244厘米

Van Lau

Van Lau, born in Vietnam in 1933. He graduated from the Fine Arts Department, Taiwan Normal University in 1959. He settled in Hong Kong in 1960 and began his artistic career. Since 1965 he has specialized in sculpture by applying different techniques to a wide variety of metals and has also developed a personal technique in etching. Van became a professional sculptor in 1977 and the President of the Hong Kong Sculptors Association in 1982. The artist has held several one-man shows, three in Hong Kong and one in Manila, and participated in numerous international art exhibitions. His sculptures, particularly metal reliefs, are in several public buildings in Hong Kong, Europe, America and Asia. During his creative career, he has been awarded five awards from Taiwan, Hong Kong and New York since 1960.

29 Line's Changer
Stainless steel
H = 427 cm

30 Kite in September
Stainless steel & brass
H = 289.5 cm

31 Static Kite
Stainless steel & brass
H = 244 cm



