

張義
的藝術

THE ART OF
CHEUNG YEE

(B. 1936 - D. 2019)

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Front Cover Image: Fortune Four, 2007, 152x122x15cm, Wood Relief (Partial Image)

Back Cover Image: Crab #6, 老驥 (橫行万里), 1993, 101x110x162cm, Wood

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Touted as a trailblazer in Hong Kong's contemporary art scene, pioneer contemporary master Cheung Yee (b. 1936 - d. 2019) is a familiar name to art scholars in the region and collectors globally. Best known for his monumental wood, metal relief and monumental General Series of crab-like sculptures, Cheung experimented with vast mediums throughout his career and has made fame for himself since the late 1950s.

Born in 1936 in Guangzhou, China, Cheung moved to and grew up in Hong Kong where his family was involved in the porcelain business, piquing his interest in handicrafts since young. He attended Tak Ming Middle School in Hong Kong where he studied traditional ink painting under renowned painter, Ding Yanyong 丁衍庸 (b. 1902 - d. 1978). Between 1954 and 1958, Cheung studied at Taiwan Normal University,

majoring in traditional ink painting and seal carving. Though very skilled in gongbi and flower-and-bird paintings, studying rubbings of oracle bone writings for seal carving sparked his interest in tortoise shells, which was later a significant subject in his repository. He was intrigued with the tangible aspect of engraving presented, thereby started carving and sculpting.

Cheung returned to Hong Kong upon graduation in 1958, where he began to make waves in the art arena. Tapping on his fascination with ancient subjects and study of the biological nature world, Cheung created numerous wood and metal reliefs and sculptures that remind one of oracles or totems, and contain imageries that resemble snakes, worms, birds and the female body. By the mid-1960s, tortoise shells have taken the centre

被譽為香港20世紀當代藝術的開拓者和先鋒的張義是國際藝術學者和收藏家們無不熟悉的藝術大師。他以汲取中國古代傳統元素和雕刻精髓，結合現代技術和各種媒介的創作而聞名，並以標誌性的浮雕以及蟹形銅雕享譽國際。

張義1936年出生於中國廣州，後隨家人移居香港。家中從事瓷器買賣，他耳濡目染，自幼喜愛手工藝。在就讀香港德明中學期間，他師從著名畫家丁衍庸 (b. 1902 - d. 1978)，學習傳統水墨畫。1954年至1958年，張義赴台灣師範大學修讀傳統水墨和

篆刻藝術。他為學習篆刻而研究甲骨文拓印，卻逐漸對龜甲本身產生了興趣，這也為日後的創作埋下伏筆。儘管非常擅長工筆和花鳥畫，張義尤其鍾愛雕刻涉及的手作觸感，因而開始自學起浮雕與雕塑創作。張義1958年畢業後再返港，開始在藝術領域展露頭角。

1960年代初期，張義深入鑽研木雕和青銅浮雕，更創造了標誌性的摺銅技法。在豐富的傳統文化深耕越久，他發覺自己的創作本能似乎就是一股原始的力量。對遠古文物的痴迷，以及對自然生物界的研究，驅使他創作出許

stage of his creation, where he applies ancient oracle bones and I-Ching with unique modernistic techniques and original visuals.

In the 1970s, he turned towards stone carving and created cast paper, a unique art form he called his own. Drawing inspiration from woodblockprinting, instead of having a single mould, Cheung created moulds comprising of characters, pictograms, tortoise shells and symbols of the female genitalia. Being able to toy with the various combinations, Cheung's cast paper reliefs are interestingly structured yet bursting with possibilities, which allows him to create his unique works, leaving viewers with ample imagination. In the 1980s, Cheung's famous crab-like bronze sculptures, the General series became a hallmark of his artistic career, two of which are permanently installed in Hong Kong Kowloon Park and

outside Hong Kong Museum of Art. Between 1963 and 2003, Cheung was commissioned to create monumental public works for numerous institutions, including Hong Kong Hilton (1963), Philippine Bank of Commerce (Manila, 1969), Hong Kong & Shanghai Banking Corp. (Hong Kong, 1972), Hayashida Hotel, Kagoshima (Japan, 1973), Sheraton-Molokai Hotel (Hawaii, 1977), Gloucester Tower, Landmark (Hong Kong, 1979), where the artwork later moved to Citylink (Singapore, 1999), Lucky Stores Inc., Phoenix, Arizona (U.S.A., 1980), East Asia Bank (Hong Kong, 1983), Hong Kong Convention and Exhibition Centre, (Hong Kong, 1989), and Taipei 101 (Taiwan, 2003). Highly recognised for his ground-breaking and original creations, he was conferred The Most Excellent Order of the British Empire, Member class (MBE) by Queen Elizabeth II of England in 1979 at

多以自然、原始符號為基礎的木雕和青銅浮雕。他的作品總不由得讓人聯想起甲骨卜辭、上古圖騰、女體以及文字記載中的鳥獸蛇蟲等。

1970年代，張義轉身投向石雕，並創造了獨一無二的鑄紙技術。從活字印刷中汲取靈感，他捨棄製作單一模具，而是創造多種刻有文字、象形符號、龜甲和女陰等圖像的模具。這些模具可以隨意組合、排序，形成一個整體，產生從不重樣、擁有多種可能性的鑄紙浮雕。1980年代，張義的蟹形銅雕《將軍》叱吒藝壇，也成為他的藝術生涯中最標誌性的作品之一，其中最著名的

兩個雕塑位於香港九龍公園和香港藝術館外。

張義從1963年到2003年完成了許多私人機構標誌性的委託項目，其中包括香港希爾頓飯店（1963）、馬尼拉菲律賓商業銀行（1969）、香港上海商業銀行（1972）、日本鹿兒島飯店（1973）、美國夏威夷喜來登飯店（1977）、美國阿里桑那州鳳凰城好彩集團（1980）、香港可口可樂公司（1981）、香港會議展覽中心（1989）與台北101（2003）。1979年年僅43歲的他，因大膽突破性的原創作獲英女王伊麗莎白二世授予「大英帝國最傑出會員」勳章（MBE），

the age of 43, joining one of the rare few in Hong Kong's cultural industry to receive this honour.

Apart from being an artist, Cheung co-founded the Circle Art Group and was a member of the Society of Modern Literature and Fine Arts. He was also the chairman of the Hong Kong Sculptors' Association, advisor to the Hong Kong Museum of Art as well as a professor of Fine Arts at the Chinese University of Hong Kong for 15 years where he taught and inspired many Hong Kong contemporary artists to date. Cheung later became the only Hong Kong artist to have been invited to hold three solo exhibitions in the Hong Kong Museum of Art. Upon retirement in 1998, Cheung moved to California where he continued to work on cast paper and wood sculptures. Between 2004 and 2007,

Cheung created a series of wood sculptures and masterful cast paper works. Among them, 041208 Poem (2004, Cast Paper), 50803 Heart Moving (2005, Cast Paper), Fortune series (Cast Paper), Magic Square (2007, Wood Relief) and Twins (2007, Wood Sculpture) attest to his superb skills in not just cast paper but also in Chinese scripts and wood carving.

On Dec 4, 2019, Cheung Yee passed away in California, leaving a legacy behind that continues to inspire young artists and sculptors. His works are in the collection of many international public and private collections, including Hong Kong Museum of Art, Hong Kong Heritage Museum, Taipei Fine Arts Museum, National Museum of History (Taiwan), Museum of Modern Art (Mexico) and Ashmolean Museum, Oxford (England, UK).

一躍成為香港文化界少數獲得此項殊榮的文化工作者。

張義曾任香港雕塑家協會主席、香港藝術館顧問等，同時也是「中元畫會」的創會成員和「現代文學美術會」的成員。擔任香港中文大學藝術系教授15年，他作育菁莪，啟發了許多當代藝術家。至今，張義依然是唯一受邀在香港藝術館展過三場個展的香港藝術家。1998年退休後，他移居美國加州，繼續從事鑄紙和木雕創作。2004年至2007年間，張義創作了一系列木雕和鑄紙作品，其中《041208 詩》(2004, 鑄紙)、《50803 心動

了》(2005, 鑄紙)、《富》系列(鑄紙)、《九宮》(2007, 木浮雕)、《連理》(2007, 木雕)等皆可窺看出他數十年功底和對書法以及木雕的精湛技藝。

2019年12月4日，張義於加州與世長辭。然而，這位一代宗師所留下的寶貴作品和豐富的文化遺產，將繼續激勵年輕藝術家和雕塑家。他的作品被許多國際公共和私人機構收藏，包括香港藝術館、香港文化博物館、臺北市立美術館(台灣)、國家歷史博物館(臺灣)、墨西哥現代美術館與牛津阿什莫倫博物館(英國)。

Constancy and Adaptations in Cheung Yee's Sculptures

Dr. Zhu Qi

The emergence of modern art trends in Hong Kong began from the late 1950s onwards when the territory's economy was taking off rapidly, ideology attenuating and the society drifting towards Westernisation. Painters of both the traditional Chinese and Western style (including Lui Shou Kwan, Kwong Yeu Ting and Pak Lin) formed the Hong Kong Artists Association in 1957, blazing new paths for the development of art in Hong Kong. Inspired by the modern art pioneers of Hong Kong and Taiwan, the Society of Modern Literature and Fine Arts and the Chung Yuen Art Society were subsequently established by a group of young artists native to Hong Kong and returning from their studies in Taiwan. In their artistic practice, these organisations did more than flaunting a modernist style. They explicitly set forth "a direction of development that was to be Hong Kong's, Oriental and Chinese" [Wucius Wong, "A View of Hong Kong's Art Based on A Few Hong Kong Art Societies", in An Exhibition on the History of Art Groups in Hong Kong (Hong Kong: Executive Committee for An Exhibition on the History of Art Groups in Hong Kong, 1993). Thus driven by one wave after another, modern art in Hong Kong managed to break through the

perennial dominance of traditional art. With the support of government agencies, it quickly rose to become the mainstream in the local art scene.

Cheung Yee is a representative figure in the history of Hong Kong's modern art. His sculptures, along with those of Van Lau, the Chinese ink paintings of Lui Shou Kwan, Wucius Wong, Irene Chou and Chu Hing Wah, as well as the Western paintings of Luis Chan, Pak Lin, Kwong Yeu Ting, Jackson Yu Shao Tseng, Hon Chi Fun and Gaylord Chan constitute a stylistically diverse body of works that shapes the basic outlook of Hong Kong's modern art.

Born to a family of ceramists in Guangzhou, Cheung Yee has loved craftwork ever since childhood. He once came under Ting Yen Yung's tutelage during his adolescent years at Tak Ming Middle School. In 1954, Cheung enrolled in the Art Department of the Taiwan Normal University, where he focused on studying traditional Chinese realistic painting and seal carving. He worked in the former discipline after graduating and returning to Hong Kong in 1958, only to participate in the modern art movement shortly after, in which he became one of the founding members of two

張義雕塑的“經”與“權”

朱琦博士

50年代后期起，香港經濟快速發展，意識形態逐漸淡薄，社會風尚趨於西化，現代藝術思潮開始顯露端倪。當時，呂壽琨、鄺耀鼎、白連等中西畫家率先於1957年成立了“香港藝術家協會”，為香港藝術的發展開辟了新的路徑。隨後，一批香港本地和從台灣留學歸來的藝術青年，在港台現代藝術先驅的激勵下，又相繼成立了“現代文學美術協會”和“中元畫會”。這些畫會在創作上除了標舉現代風格外，還明確提出了“香港、東方、中國的發展路向”（王無邪：“從香港幾個畫會看香港藝術”，見《香港美術團體歷史展覽》，香港美術團體歷史展覽執委會出版，1993年）。香港的現代藝術在這一波波浪潮的推動下，打破了長期以來傳統藝術一統天下的局面，並在官方機構的支持

下，一躍而為當地藝壇的主流。在香港現代藝術的發展過程中，張義是一位頗具代表性的人物。他與文樓的雕塑，呂壽琨、王無邪、周綠雲、朱興華等人的水墨畫，以及陳福善、白蓮、鄺耀鼎、尤紹曾、韓志勛、陳餘生等人的西畫，風格各異，但又共同構成了香港現代藝術的基本面貌。

張義出生於廣州的一個陶瓷業者家庭，從小喜愛手工勞作。少年時代在德明中學就讀時，曾得到過丁衍庸的指導。1954年考入台灣師範大學藝術系，重點學習傳統工筆畫和篆刻。1958年畢業后返港，從事工筆畫創作，不久又投入現代藝術運動，成為“現代文學美術協會”和“中元畫會”的創會會員。藝術觀念的轉變，加上有感於華人在國際畫壇已取得一定成就，惟在雕塑領域尚無建樹，與中國古代輝

groups - the Society of Modern Literature and Fine Arts, and the Chung Yuen Art Society. It was a shift in Cheung Yee's conception of art and his discontent with Chinese artists' underachievement in the domain of sculpture (in spite of their significant success in painting worldwide and of the greatness attained by Chinese sculptures in ancient times) that motivated him to turn to creating sculptures with the hope of achieving some kind of breakthrough ("Recreating the Mystique of Ancient Tiles in Carving - Li Xianwen's Interview of Cheung Yee", collated by Zhang Jianlong and published in Hsiung Shih Art Monthly, August 1985).

3D artistic space lends greater liberty to Cheung's vigorous creativity. By the great rivers of Chinese civilisation carved out by his ancestors, he treads upstream, all the while being nourished and inspired thereby. As an admirer of the I Ching, Cheung is able to skillfully apply the ways of constancy and adaptation in its ancient philosophy to his own artistic practice. He is adept at achieving canonicity amidst variations and transformations amidst constants through substitutions of both materials and themes. In this manner, Cheung has been able to frequently generate a new look for his art, making valuable contributions to Hong Kong's

remarkable and variegated art scene.

The development of Cheung Yee's art may be delineated by the following stages:

I. Inception of a Personal Style

In the late 1950s, Cheung Yee embarked on his ambitious journey in sculptural art as he started working with pieces of metal, wood and stone. Immensely inspired by the work of the British sculptor Henry Moore, he developed a profound interest in primitive art and ancient Chinese carvings. Works like the stone sculpture Mother and Child (1958) show early signs of his eventual style with the intriguing formation of images in concordance with the underlying materials.

By the early 1960s, Cheung was producing a great number of bronze reliefs and wooden simulacra of bronzes inscribed with ancient Chinese writings and decorative motifs. The bronze relief Four Spirits (which was selected for the Hong Kong City Hall Museum and Art Gallery's 1962 Hong Kong Art Today exhibition), for instance, was modelled after ancient Chinese scripts in conjunction with the use of tao-tie motifs found on archaic bronzes, as well as that of the images of mythological beasts. A certain

煌的雕塑成就極不相稱，張義於是轉而從事雕塑創作，以期在這方面有所突破（張建隆整理：“雕出瓦古的幽秘——李賢文訪張義”，見《雄獅美術》，1985年8月）。

三維的藝術空間，讓創造力旺盛的張義有了更大的施展余地。他沿著祖先開鑿的中華文明大河溯流而上，不斷從中吸取靈感和養分。由於尊崇周易學說，張義將其中的經權之道，巧妙地運用於自己的創作實踐中。他善於通過材料和題材的變換，在“易”中謀“經”、於不變中求變，從而使自己的創作風貌，時常展現出柳暗花明又一村的景象，為香港藝壇的卓越多姿帶來了寶貴的貢獻。

分析張義的藝術歷程，約略可歸納為以下幾個階段：

一、風格初創時期

50年代末，張義以金屬片、木頭和石頭為材料，開始了他雄心勃勃的雕塑藝術之旅。他從英國雕塑家亨利·摩爾的作品中獲得了很大啟示，對原始藝術和中國古代雕刻產生了濃厚的興趣，所作如石雕《母子》（1958），因材造像，耐人尋味，初步顯露出他的雕塑風格端倪。

60年代初，張義創作了大量帶有中國古代文字和裝飾符號的青銅浮雕和仿青銅器的木雕。入選1962年香港大會堂博物美術館“今日香港藝術”展的銅浮雕《四靈》，即以中國古文字為造型，並採用了古代青銅器上的饕餮紋和神話異獸形象。他在青銅浮雕創作上，還對甲骨文拓片情有獨鐘，經常在薄銅片上敲出龜板的外形，再刻上甲骨文。例如，銅浮雕《永生》（1962），便是以甲骨文拓片為藍本而完成的。不

fascination with rubbings of tortoise shell / bone oracle inscriptions is also evident in Cheung's bronze reliefs, in which he often shaped the form of a tortoise shell on thin pieces of bronze that were subsequently inscribed with oracle pictographs. One such example is Immortality (1962), which was modelled after rubbings of oracle pictographs. Nevertheless, at this stage, Cheung's interest in the form of the tortoise shell was still limited to the lines of the inscriptions thereon. He had yet to pay great attention to tortoise shells per se, but merely viewed them as surfaces for the oracle inscriptions. In a joint exhibition with Lin Zhenhui in 1963, Cheung showcased another group of his ancient-looking works created in this period – wooden simulacra of bronzes. Not only were these sculptures endowed with an archaic flavour via the hues of bronze and verdigris on their surfaces, the grain and cracks of the wood itself were not concealed in any way, resulting in a natural allure that shines through the ancient appearance. In addition to simulacra of bronzes, Cheung also made many wooden sculptures in emulation of primitive totems and pottery. These bird-like, serpentine and humanoid forms were inscribed with oracle pictographs and then painted in verdigris to imbue them with a primeval tension that is both pristine and mystical.

These quasi-bronze, quasi-pottery and quasi-wooden simulacra of antique artefacts were directly inspired by Chinese culture of the distant past. To this, the artist had added his own romantic imagination and modern artistic expression to achieve special aesthetic effects. When an exhibition of Cheung Yee's recent works was held at the Hong Kong City Hall Museum and Art Gallery in 1964 to display the fruits of his artistic endeavours in a more comprehensive fashion, it was clear that Cheung had basically established by then the direction of his artistic development with respect to both theme and mode of expression.

II. "Tortoise Shell" Period

In 1965, Cheung Yee headed for Europe and the USA for an artistic exchange under an International Education Institute scholarship. The West was to influence him with pop art and neo-Dadaism. Upon returning to Hong Kong, he experienced a significant breakthrough when he experimented with art produced with ready-made objects. Nevertheless, he had to forgo such attempts in the end as such popular art had its origin in Western consumerist society and was a world apart from his cultural roots.

In the following year, the exploring artist began to turn his attention

過，張義此時對於龜甲造型的興趣，還只限於所刻文字的線條，對龜甲本身未予重視，僅將其視為負載甲骨文的平面。1963年，張義在與林鎮輝的聯展中，又展出了他於同一時期創作的形態古拙的仿青銅器木雕，這些木雕的表面塗了古銅色和銅綠色，古器味十足，但木頭本身的紋理和裂痕仍保留著，不作任何掩飾，古意中帶有自然之趣。除了模仿青銅器，張義也創作了大量模仿原始圖騰和陶器的木雕，並把甲骨文刻在這些鳥形、蛇形、人形的木雕上，再塗以銅綠色，使之具有古朴而神秘的原始張力。

張義的這些似銅非銅、似陶非陶、似木非木的仿古雕刻，直接從中國遠古文化中吸取營養，並結合個人浪漫的想象，以現代藝術手法加以表現，具有特殊的審美效果。1964年，香港大會

堂美術館為其舉辦了“張義近作展”，較全面地展示了他這一時期的創作成果，反映出他在題材和表現形式上已基本確立了自己的藝術發展方向。

二、“龜甲”時期

1965年，張義在國際教育學院獎學金的資助下赴歐美作藝術交流，在那裡接受了波普藝術以及新達達主義的影響。回港后，他嘗試利用現成品進行創作，試圖在藝術上有較大的突破。然而，這種源於西方消費社會的流行藝術，與他的文化根源相去甚遠，最終不得不放棄。

翌年開始，張義幾經探索，興趣又回到了留美前所熱衷的龜甲造型上，並不斷加以發揮，使之成為他主要的創作題材。他從平面的甲骨文拓片出發，發展出卜龜

once again to the locus of his passion prior to the USA trip - the form of the tortoise shell. It was to take on new manifestations time and again, and to become a major theme in Cheung's art. Starting off with 2D rubbings of oracle pictographs, Cheung went on to divinatory tortoise shell reliefs, and then to fully 3D figures of tortoise shells, conceptually enriched with other ancient mythological imageries. By this stage, the tortoise shell was no longer a mere shamanistic item for the purpose of divination, but a veritable carrier of Chinese culture and mysterious stories of high antiquity (Zhao Jincheng, "Cheung Yee's Archetropic Art", in *Cheung Yee's Sculptures* (Hong Kong: Hong Kong Urban Council, 1993)).

In 1968, Cheung Yee's wooden relief *Genesis* was displayed in the Chung Yuen Art Society's 5th exhibition. It was one of his most successful tortoise shell-based artwork. Consisting of 12 differently rendered tortoise shell reliefs, it features a square on the outside with a large circle within. The tortoise shells inside the circle are more richly carved, covered with irregular barnacles and holes not unlike what one might see through a microscope. In stark contrast, the shells outside of the circle look simple and unadorned. Evident here is an Oriental philosophical

outlook characterised by "a square on the outside and a circle inside".

Another epitome of the tortoise shell theme would be the wooden sculpture *Four Spirits*. When Cheung worked on such pieces, he employed openwork techniques on the spaces between the tortoise shells. As for the decorative motifs on every shell – be they barnacles, vaginal patterns, wormholes or abstract forms – he would also apply piercings of various depths and curvatures, resulting in works with an air of natural simplicity as well as totem-like augustness and sombreness.

In the late 1960s, Cheung Yee also created a batch of cast bronze tortoise-shaped mini-sculptures, which further expanded the diversity of his tortoise shell oeuvre.

III. "Cast Paper" Period

Having experimented for nearly 10 years with images of bone oracle inscriptions and tortoise shells, and created many large reliefs and fully 3D sculptures of materials like bronze and wood, Cheung Yee proceeded to explore new domains in sculpture from the late 1960s onwards. This time, he developed a deep interest for "cast paper" techniques along with further delving into Chinese elements.

"Cast paper" involves the making

浮雕，再由浮雕轉化為立體龜甲造型，並輔以其他古代神話形象，以豐富作品的寓意。甲骨之於張義，此時已不僅僅是一個卜天地、知凶吉的靈物，而是盛載著中國遠古文化及神秘故事的載體（趙錦誠：“尚古的張義藝術”，見《張義雕塑》，香港市政局，1993年）。

1968年，張義在中元畫會第五次會展上展出了木浮雕《原》，這是他以龜甲為造型的最成功的作品之一。該作品由12個形象不同的龜甲浮雕組合而成，外呈方形，方形之內有一個大圓圈。圓圈內的龜甲刻畫較為豐富，上面分布著不規則的蠟宿、殘洞，仿佛是顯微鏡放大下的影像，圓圈外的龜甲造型簡朴，與圈內部分形成鮮明對比，顯示出外方內圓的東方哲學觀點。

《四靈》是另一件有代表性的龜甲題材木雕作品。張義在創作該類作品時，採取透雕手法，將龜甲之間的空隙部分琢去，同時，對於每個龜甲上的裝飾圖案，無論是蠟宿、女陰、虫洞或抽象圖形，也均採用深淺不等和曲直不同的鏤空方式，使作品既流露出質朴的自然意趣，又具有圖騰般的庄穆與深沉。

60年代后期，張義還創作了一批龜形鑄銅小雕塑，這使他的龜甲題材創作顯得更加豐富。

三、“鑄紙”時期

從60年代后期開始，在對甲骨文及龜板造型進行了近10年的探索，採用青銅、木頭等材料創作出許多大型浮雕和圓雕作品后，張義又著手於新的嘗試，對“鑄紙”手法產生了濃厚的興

of a lead mould by means of a wooden relief, over which self-made paper pulp is pressed, followed by a covering of fibreglass. When air-dried and uncovered, the result is an extraordinary paper relief. Cheung's inspiration in this genre was aided by his liking for and studies in ancient Chinese papermaking and printing. His cast paper works were of two types – the independent and the compound. The former were made with single templates, whereas the latter required combinations of smaller multiple templates a la ancient movable type printing. The fact that, in the latter case, templates could be disassembled into many smaller independent pieces for various new combinations meant that the artist could cast paper reliefs of different motifs. His red paper relief Tablet, for example, was created out of a combination of 126 independent mini-templates in a 6-by-21 arrangement. Within the cartouche of every single mini-template is an abstract motif that has come to be Cheung's signature design. These include tortoise shells, barnacles, vaginal forms and so on, and not one of them is like any other. The result is a highly interesting overall image that is internally consistent and yet variegated.

With the exception of a number of works rendered in pure white, the main colours of Cheung's paper

reliefs are red and black. The former is like ink, whereas the latter is like Chinese vermilion seal paste. This choice of colour was not just about a profound and striking visual impact, but was also made in association with China's cultural characteristics in high antiquity, which the artist had taken time to study. Ever since the Yellow Thearch initiated the reverence of single colours in 3,000 BC, the dynasties of Xia, Shang, Zhou and Qin had each taken their own chromatic pick. According to the "Great Treatise" in the Book of Rites, every change of regime came with a whole new colour for the official court apparel – "The Xia Dynasty was oriented to ink-black, the Shang Dynasty white, and the Zhou Dynasty red". Black is the colour of the heavens in the I Ching, the end of all colours, and the chosen colour of Qin Shi Huang (the first Emperor of China) for garments and banners. Red, on the other hand, was the Zhou Dynasty's imperial colour, and a very popular colour since the Han and Tang Dynasty symbolic of auspiciousness and joyous celebration. The colours red and black, thus profoundly charged with Chinese thought and sentiments, were employed by Cheung Yee in such a manner as to instill his works with a deep sense of historicity and mystique. Pure and thick in application, these colours do not appear monotonous

趣，並繼續挖掘中國元素，在雕塑領域開辟出新的天地。所謂“鑄紙”，是在木板上刻出浮雕，然后用鉛制成模，把自制的紙漿壓在鉛模上，再蓋上玻璃纖維，等風乾後揭起，便成為一幅效果奇特的紙浮雕作品。張義的這一種創作靈感，得益於他對中國古代造紙術和印刷術的喜愛和研究。

他的紙浮雕作品分為獨立型和複合型兩種，前者由單塊模板制成，后者則如古代活字印刷術，由多塊模板拼合而成。由於后一種模板可拆分成許多獨立的小板塊，並可進行各種新的組合，因而能鑄出各種不同圖形的紙浮雕來。例如，他的紅色紙浮雕《銘》，就是由126塊獨立的模板，按橫6行、豎21列的方式組合而成，每塊模板的橢圓形內，都塑有張義慣用的抽象圖案，如

龜甲、蠓宿和女性生殖器官等，沒有一個是重復的。畫面效果既統一又有變化，耐人尋味。

張義的紙浮雕以紅、黑兩色為主（也有一部分採用純白色），黑色似墨，紅如印泥。他選用這兩種顏色，除了追求深沉而強烈的視覺效果外，也與其研究中國上古時期的文化特征有關。公元前三千年，自黃帝開始選擇單色崇拜，夏商周秦各有所好，《禮記》大傳中就記載了各朝代更迭時改用不同顏色的朝服：“夏尚墨、殷尚白，周尚赤”。黑色在《易經》中被認為是天的顏色，是一切顏色的止熄，秦始皇即位后即“易服色與旗色為黑”；紅色作為周朝國色，漢唐以來備受歡迎，象征著吉祥喜慶。張義對於紅黑這兩種深藏著中國哲學與情感的色彩的運用，使其作品具有極為深厚的歷史感和神秘感。

on the uneven surfaces of the paper reliefs, but instead shimmer with rich possibilities under different lightings.

Cheung Yee's wooden sculptures and paper reliefs from the late 1960s to the 70s demonstrate that he had attained a certain climax in his artistic career. The paper works, in particular, were most representative of his aesthetic pursuit. What were his original intentions when he made these? As Cheung himself had clearly put it, "I hope that when others look at my work, they will mentally associate it with a Chinese artist – one who has Chinese blood in his veins. In fact, I have chosen to work with paper because it is one of the four great inventions of China.", Chen Manyu, "A Baptism of Chinese History and Culture", in Xingzhou Zhoubao, December 10, 2000.

During this time, Cheung received some prestigious recognition for his work. In 1978, the Hong Kong Museum of Art put up a solo exhibition in his honour. In the following year, he was awarded a MBE by the Queen of England.

IV. "Crab" Period

Cheung Yee embarked on a new artistic quest from the early 1980s onwards. He was constantly collecting crab specimens and all kinds of artistic figures associated

with crabs, hoping to receive some inspiration from them. While the crab and the tortoise are both crawling shelled creatures alike in colour and form, the latter tends to be static and reserved, whereas the former is active and outspreading. The two also differ in terms of mien and spatiality. Cheung's shift of creative focus from the tortoise to the crab was very much in line with his creative trajectory and aesthetic orientation. It also provided a foothold for him to actualise sculptural innovation.

Cheung Yee displayed his cast bronze crab Crab #1 for the first time when the Hong Kong Urban Council and the Hong Kong Sculptors Association held the Modern Outdoor Sculpture Exhibition in 1984. Precast bronze segments were made via moulding and then connected together with stainless steel screws to form this giant crustacean 4.5 metres in height. All eight legs touch the ground, while the two pincers are positioned on the crab's shell in the shape of a T. The entire structure is like a pavilion. The process of making it is nothing less than a demonstration of the artist's lofty spirit and incredible creativity. Between 1984 and 1985, Cheung created a total of four crab sculptures by means of segmental precasting, each special in its own way. Other than the abovementioned Crab #1, there is the second piece

這些單純而濃厚的紅色或黑色，在凹凸不平的紙浮雕上不僅不顯得單調，反而隨著光源的不同而產生豐富的變化。

張義於60年代后期和70年代所作的木雕和紙浮雕，顯示出他在藝術上已進入到一個高峰期，其中紙浮雕最能體現他的美學追求。對於這方面創作初衷，他曾作過明確的表達：“我希望別人看我的作品時，會聯想到它出自一個華人之手，流著炎黃子孫的血液。選擇以紙創作，也是因為它是中國四大發明之一。”（陳曼玉：“中國歷史文化的洗禮”，見《星州周報》，2000年12月10日）

1978年，香港藝術館為他舉辦了個人展覽。翌年，英國女皇又頒授MBE勳銜給他，這些都是對他藝術成就的肯定。

四、“螃蟹”時期

從80年代初起，張義開始新的藝術征程。他不斷收集螃蟹標本或以螃蟹為題的各種藝術造型，希望從中得到一些啟示。螃蟹與龜均為甲殼類爬行動物，在色澤與造型上頗為相似，但龜態靜而蟹勢動，龜內斂而蟹張揚，兩者的神態和空間感又各不相同。張義把創作題材從龜轉到蟹，既順應了他的創作思路與美學取向，又為他的雕塑創新提供了依托。

1984年，在香港市政局及香港雕塑家協會舉辦的“現代戶外雕塑展”上，張義首次展出了他的鑄銅螃蟹《將軍一號》。這件大型銅蟹是利用翻沙模子鑄銅技術分段鑄成，再以不鏽鋼螺絲加以連接。銅蟹身高4.5米，八足著地，雙鉗成丁字形置於蟹殼上，

known as Crab #2, which is similar to #1 in size but has two legs less. In this piece, the influence of the Shang Dynasty bronze vessels known as zun is unmistakable as prominent spines line the inner and outer edges of every leg with robust decorativeness. The third crab is relatively smaller, though still slightly taller than an average person. Not only does it stand upright on long straightened legs, it also comes with four round breasts. The fourth crab, known as Crab #4, is the smallest of them all. Here, the crab's shell, legs and pincers have been freely recombined in a fashion that is far removed from the creature's natural configuration but fully demonstrative of the domineering mannerism of crabs.

The evolution of Cheung Yee's crab sculptures from semi-abstract to full-fledged abstraction is similar to that of his tortoise shell works. It reflects Cheung's powers of artistic generalisation, as well as his courage to pursue novelty aggressively and to constantly challenge himself. Speaking about the crab sculptures, he once said, "In my mind, the crab might not be just a crab. It could be a person, a god, a building, or even an abstract construct" (Zhao Jincheng, "Cheung Yee's Archetropic Art", in Cheung Yee's Sculptures (Hong Kong: Hong Kong Urban Council 1993) - thus is his ardent quest

in art for a unity of Nature and Man, and of object and subject.

V. Period of Integrative Evolution

From the late 1980s on till this day, Cheung Yee has, in continuation of his existing line of creative thought, introduced other elements from China's distant past into his own wooden sculptures - the Hetu (Yellow River Diagram), Luoshu (Luo River Writing), Four Signs and Eight Trigrams. His artistic sentiments are harking back to a further source of ethnic culture.

The Hetu and Luoshu represent the earliest Chinese's understanding and generalisation of Nature. They have always been regarded as the very beginning of Chinese civilisation around the Yellow River basin, and have been hailed "cosmic magic squares". Like the Eight Trigrams reputedly derived from the Hetu by the mythological figure Fu Xi, these diagrams are the sources of the Zhou Yi (i.e., the I Ching and its expositions), highly concise but containing endless possibilities. Cheung Yee has managed to assimilate these foundational symbols of the Chinese civilisation into his art, thereby instilling his works with a numinous touch and a certain pensiveness, such that they embody his vision and explorations

整個結構如同一座亭子，其創作過程顯示了藝術家的氣概與創造力。從1984年到1985年間，張義採用分段澆鑄方式共創作了四件螃蟹雕塑，每一件都有不同的特點。除了上述《將軍一號》，第二件取名《將軍#二》，大小與一號相近，只是少了兩條腿，而每條腿的內外緣均有突出的鯪脊，明顯受到商代青銅器“尊”的影響，有較強的裝飾性；第三件螃蟹形體較小，僅略高於常人，造型乃取長腿直立的方式，身體部分也直立，並且有四個圓渾的乳房；第四件螃蟹取名《跋扈將軍#四》，體積最小，蟹殼、蟹腿和蟹鉗完全脫離自然形態，在自由組合下充分表現出螃蟹的跋扈橫行之勢。

張義的螃蟹雕塑從半抽象到抽象，演變過程一如龜甲雕塑，這反映出他的藝術概括力和銳意創

新、不斷挑戰自我的勇氣。他在談及螃蟹造型時說：“其實蟹在我心目中不一定是蟹，可能是一個人，或是一個神，又或是一座建築物，甚至是一件抽象架構。”（趙錦誠：“尚古的張義藝術”，見《張義雕塑》，香港市政局，1993年）可見他這類在創作中，力求達到天人合一、物我兩忘的境地。

五、綜合衍化時期

從80年代末至今，張義在延續既有的創作思路的同時，還把中國上古時期的河圖洛書與四象八卦引入到自己的木雕作品中，藝術情思上溯到更為遙遠的民族文化根源。

河圖洛書乃華夏始祖對大自然的體悟和歸納，歷來被認為是河洛文化的濫觴、中華文明的源頭，

of Nature's unfathomable secrets.

Notably, Cheung Yee's paper reliefs have also undergone certain changes since the 1990s. One sees greater flexibility and freedom in the choice of patterns. The colours too have gone beyond the original symbolism to venture into freer and livelier pointillism. Dots of many different colours such as white, purple, pink and orange come together in a single artwork, such that the paper reliefs take on some lightheartedness without losing the awe-inspiring solemnity of the earlier works.

In half a century of sculpting, Cheung Yee's style has changed in

accordance with different materials or themes, yet a common thread runs through his oeuvre – his passion for traditional Chinese culture, as well as his tenacious pursuit for modern art of a style that is truly Hong Kong's (and indeed Chinese). Throughout the development of his art, Cheung Yee has adhered closely to both variations and canonicity. He has always maintained intriguing dichotomies - Western framework / Eastern philosophy, and modern language / very ancient enigmas - in an indivisible whole, as if the barriers of time and space have been dissipated in the artist's all-apprehending psyche.

About Dr Zhu Qi

Born in 1964 in Zhejiang, China, Zhu is an art historian and a Cultural Consular at the Chinese Embassy in Chicago. This essay and interview with Cheung was done by Zhu in 2007. He was also a Cultural Consular at the Chinese Embassy in Singapore between the late 1990s - late 2000s. He obtained a doctorate from the Chinese National Academy

of Fine Arts and has written *Solidification of Feeling: Sculpture; History of Hong Kong Art; Random Talk about Buddhist Art; and Ju Ming*. His published essays are: *A Brief Study of Feng Zikai's Viewpoint of Art and the Feature of His Mantra; and Overview of Hong Kong Visual Arts; Modern Chinese Sculptures*.

有“宇宙魔方”之譽。河圖與洛書，以及傳說中伏羲依據河圖畫出的八卦，圖形都極簡練，但變幻無窮，為周易來源。張義將這些中華文明的基本符號吸收到藝術創作中，從而使自己的作品充滿了靈性與幽思，體現出對深邃莫測的自然奧秘的憧憬和探究。

90年代以來，張義的紙浮雕也出現了一些變化，圖案的選擇更加靈活自由，色彩上也打破原有的象征性，開始嘗試自由活潑的點彩方式，即將白色、紫色、桃紅、橘黃等多種顏色點染於同一

作品上，使紙浮雕不僅具有先前那種令人震懾的庄穆感，而且還有令人輕鬆愉快的一面。

張義在長達半個世紀的雕塑創作中，風格或因材料變化而變化，或因題材不同而不同，但貫穿始終的，是他對中華傳統文化的熱愛和對香港乃至中國風格現代藝術的執著追求。縱觀他的創作歷程，“易”與“經”如影隨形，西方架構與東方哲學、現代語言與遠古幽秘始終渾然一體。時間與空間的阻隔，仿佛已消融於藝術家通悟的心靈。

朱琦博士簡介

1964年生於浙江，朱琦現為藝術史學家和中國駐芝加哥大使館的文化參贊。這篇文章和訪問在2007年完成，他也曾在1990年末至2000年末擔任中國駐新加坡大使館文化參贊。他畢業於中國美術學院美術學博士，出版專著有

《詩情凝固：雕塑》、《香港美術史》、《佛教美術漫談》、《朱銘》。發表論文包括《曲高和衆，雅俗共賞：試論豐子愷的藝術觀及其漫畫特徵》、《香港美術概論》、《現代語境中的中國雕塑》等等。

An Interview with Cheung Yee

In the following interview, Zhu Qi is the questioner, with replies given by Cheung Yee.

Zhu: When you were studying in Hong Kong's Tak Ming Middle School, you once came under the tutelage of Ting Yen Yung. Later on, you studied traditional Chinese realistic painting and seal carving in the Art Department of the Taiwan Normal University. What made you switch to sculpting?

Cheung: I studied in a teachers training college. I was supposed to teach art after graduating. So, I had to get involved with all kinds of art and not study one discipline alone. Nevertheless, when it came to courses I liked, I was driven by interest to study a little more. For instance, I liked the seal carving classes taught by Wang Zhuang, so I was willing to spend more time on that, and hence received greater inspiration from that too. I have a liking for all sorts of craftwork ever since my childhood. It is pleasurable to feel and touch something with one's hands. Eventually, when

I discovered that the works of Oriental or Chinese sculptors were rarely seen in major international art exhibitions, a desire arose in me to sculpt 3D figures and bring pride to the Chinese people.

Zhu: I feel that the traditional art training you received in the early days has influenced your sculpture in at least two aspects. In terms of aesthetic taste, it makes you inclined towards numinousness, philosophical depth and mystique. In terms of artistic vocabulary, it moves you to unconsciously pursue the allure of symbolisms, randomness and traditional lines. What do you think?

Cheung: That is indeed so. Major sources of influence on my sculptures include various kinds of ancient Chinese carvings and calligraphy. In the area of calligraphy, my favourites are the works of Huai Su, Xu Wei, Bada Shanren, Jin Nong, Zheng Xie (Zheng Banqiao), Xu Shengweng, Deng Erya and so on.

Zhu: Which of the ancient Chinese carvings have the most

張義訪談錄

以下訪談為朱琦問，張義答

朱：你在香港德明中學讀書時，曾受教於丁衍庸，后又在台灣師範大學藝術系學習中國傳統工筆畫和篆刻，是什麼原因使你改而從事雕塑創作的？

張：我讀的是師範大學，畢業后要從事美術教育，因此，在校時對各個藝術門類均要有所涉及，不能專修某一項。不過，自己喜好什麼課程，就憑興致多學一點。比如，我喜歡王壯為老師的篆刻課，願意化較多的時間去學，從中得到的啟發也就大一些。我自幼喜歡各類手工勞作，手的觸覺使人產生喜悅和快感。后來發現國際藝術大展中很少有東方或華人雕塑家的作品，因而

萌發了從事立體制作，為中國人爭光的願望。

朱：我覺得你早期所接受的傳統藝術教育，至少在兩個方面影響了你的雕塑創作：一是在審美情趣上，使你偏愛靈性、哲理和神秘感；二是在藝術語言上，使你不自覺地追求象征性、隨機性和傳統線條的韻味。你自己對於這一點是如何看的？

張：的確如此。對我雕塑創作產生過重要影響的包括各類中國古代雕刻和書法。在書法方面，我比較喜歡懷素、徐青藤、八大山人、金農、鄭板橋、徐生翁、鄧爾雅等人的作品。

朱：對你影響最深的中國古代雕刻是什麼？

profound influence on you?

Cheung: That, first and foremost, would be the bronzes – especially bronzes of the Shang Dynasty, Eastern Zhou and Western Zhou period in the form of animals. The next in line would be the wooden sculptures and lacquerware of the state of Chu, followed by Han Dynasty wooden and pottery figurines, the large cliff grottoes of the Wei, Jin, Northern and Southern Dynasties, and so on. I have also collected many painted tiles and rubbings of cliff figures.

Zhu: The British sculptor Henry Moore had apparently influenced your early sculptures too. In what way did Moore's work inspire you?

Cheung: Henry Moore's totem-like sculptures had indeed moved me profoundly with their extremely primitive yet modern look. I first saw his works in foreign magazines. The one that left me the deepest impression was the sculpture of a gigantic feminine body. It was magnificent, like a mountain or a cave. It reminded one of Nature. I used to be deeply influenced by such works, but I gave up on them soon. I felt that I should go my own way.

Zhu: As I recall, Hong Kong artists such as yourself and Ku Mei have talked about personally received influence from Zao Wou Ki during the 1950s and 60s. Is such influence embodied in the way you perceive and deal with the relationship between the traditional Chinese spirit and modern Western art? What is your assessment of Zao Wou Ki's art and influence?

Cheung: I knew about Paris' Zao Wou Ki when I was a student. I saw some of his early works. Not only do they incorporate elements of Chinese calligraphy ranging from oracle bone inscriptions, ancient bronze inscriptions to cursive scripts, they also embody sentiments of Chinese landscape paintings. They are truly remarkable. At that time, I admired him greatly for showing the international art circles what Chinese art (and indeed Oriental art in general) could do. We may say that Zao Wou Ki had influenced a whole generation of young Chinese artists outside of the mainland. All of our art had more or less been influenced by him.

Zhu: Your early works reveal a special liking for the tortoise shell theme. Did this stem from your interest in the art of calligraphy?

張：首先是青銅器，尤其是殷商和西周、東周時期的各種青銅動物造型；其次是楚木雕、漆器，漢木俑、陶俑，魏晉南北朝的各類大型摩崖石窟等。我還收集了許多畫像磚、摩崖造像拓本。

朱：從你早期的雕塑來看，似乎還受到英國雕塑家亨利·摩爾的影響。摩爾的雕塑給過你什麼啟示？

張：亨利·摩爾的圖騰般的雕塑既非常原始，又具有濃厚的現代氣息，的確曾深深地打動我。我最初是從外國雜誌上看到他的作品的，印象最深的是巨型女體雕塑，形象如山如窟，蔚為大觀，使人聯想到了大自然。我最初曾深受這類作品影響，但後來很快又放棄了，覺得還是應走自己的路。

朱：記得你和顧媚等香港藝術家都曾談起過趙無極在上世紀50、60

年代給予你們的影響，這是否體現在對中國傳統精神與西方現代藝術的認識和處理上？你對趙無極的藝術及其影響力是如何評價的？

張：我在做學生時，就知道巴黎有個趙無極，也看到過他的一些早期作品，這些作品吸收了甲骨文、金文、草書等中國書法元素，包含了中國山水畫的情懷，真是棒極了。我那時對他在國際藝壇上弘揚中國乃至東方藝術感到十分敬佩。可以說，趙無極影響了整整一代大陸以外的中國青年藝術家，我們的藝術或多或少都受到過他的影響。

朱：在早期的創作中，你對龜甲題材情有獨鐘，這是否源於你對於書法藝術的興趣？

張：我確實是在研讀甲骨文拓片

Cheung: The inspiration for the shells came by chance when I was studying rubbings of oracle bone inscriptions. All of a sudden, I saw that the rubbings themselves are excellent forms. So, I applied them to printmaking and relief sculpting.

Zhu: Structurally speaking, are your large combinatory wooden carvings influenced by ancient movable type printing? What is the meaning of the tortoise shells, barnacles, vaginal forms and other abstract patterns that you employ so frequently?

Cheung: In terms of structure and manner of production, my large wooden reliefs and paper reliefs (also known as cast paper prints) are indeed influenced by ancient rubbings and movable type printing. The abstract symbols in these works - including female genitalia, barnacles, shells, tortoise shell pieces, cracks and gaping holes - express Chinese philosophical notions such as Yin / Yang, Heaven / Earth, square / circle, positivity / negativity, movement / stillness and so on. I like the I Ching, but I have not delved deep into it. What I have grasped are merely the absolute basics, the most fundamental ideas, such as the genesis of existence from non-existence. In this genesis,

there is chaos in the beginning; one is divided into two, and then into four, and subsequently eight. Another example would be the dichotomies in Nature, such as Heaven and Earth, and Yin and Yang, which constitute the Dao. The “I” of the I Ching refers to changes. Only with changes can there be vitality and innovation. In my artistic practice, I like to use curves and circles. Where there is a circle in a square, you get movement in the midst of stillness, which yields an appearance of greater simplicity and vigour. I also like water. It can either be formless or take a particular form. It takes the shape of whatever container it is held in. What I mean by “water” also includes alcohol, which has a fiery quality inherent to it.

Zhu: When did you begin working on paper reliefs? How did the inspiration for them come about?

Cheung: My work on paper reliefs began in the late 1960s. The inspiration for them came by chance. Now, I have always been an enthusiast of papermaking techniques of the ancient Chinese and minority ethnic groups. I was eating almond cookies one day when I was struck by the form of the cookie. It occurred to me that I could produce very interesting bas-reliefs

時，意外地獲得這一創作靈感的。我當時突然覺得，這拓片本身就是一種很好的造型，於是就把它運用到版畫和浮雕上。

朱：你的大型組合木雕作品，在結構上是否受古代活字印刷術的影響？將龜甲、蠟宿和女性生殖器官等作為慣用的抽象圖案，寓意如何？

張：我的大型木浮雕和紙浮雕（或稱鑄紙版畫），在結構和創作方式上受到古代拓片和活字印刷術的影響。作品中的一些抽象符號，包括女陰、蠟宿、甲殼、龜片、裂縫、空洞等等，寓含著陰陽、天地、方圓、正負、動靜等中國哲學理念。我喜愛《易經》，但研究不深，所了解的只是最基礎的東西，但也是最基本的道理。比如無中生有，開始是混沌，一分為二，再分為四，再分為八。又如大自

然中的天地、陰陽等對立存在，即“道”。“易”，也就是“變動”。只有“變動”才有生機，才有創新。我在創作時喜歡用曲線、圓形，方中有圓、靜裡有動，這樣顯得更渾厚些。我也喜歡水，可以無形也可以有形，裝在什麼樣的容器中就呈什麼樣的形。這水也可以是酒，內藏火的個性。

朱：紙浮雕創作始於何時？創作靈感又是如何產生的？

張：我的紙浮雕創作開始於1960年代后期，創作靈感也得之偶然。我一向喜歡中國古代和各少數民族的造紙技術，有一天吃杏仁餅，從餅的造型中，我聯想到如果用浮雕制模，再用自制的紙漿來鑄，所產生的淺浮雕效果一定很有意思。不久我就開始這樣的嘗試。我制作的模版有木

if I use reliefs to make moulds and then cast works out of self-made paper pulp. Before long, I found myself attempting to do just that. I make both wooden and earthen templates. Some are entirely self-made, or a result of some processing of ready-made objects. The paper employed also varied – sometimes I use a mixture, sometimes a single ingredient. Some of the arranged patterns look like printed texts, and some, inscriptions on bronzes. In the making of paper reliefs, my favourite colour is the Chinese variety of bright red. It is very primitive and rich. I also like to use black, because it, being the father of all colours, can in a sense “lead” the other colours. It signifies the cosmic genesis, an imminent stabilisation of the world.

Zhu: The paper reliefs are rich in Oriental flavour and Chinese cultural significance in every aspect, from the choice of material, method of production, down to the motif designs and the use of specific colours. Was this your original intention?

Cheung: I wouldn't say I intended things to be so right from the beginning. Rather, these were rediscoveries I made after prolonged and cumulative explorations. After graduating from

university, I was exposed to various cultures. I engaged in all kinds of experimentations, including – as mentioned just now – imitations of Henry Moore's works. Yet traditional Chinese culture remains my utmost favourite. It is pretty much an inexhaustible source of inspiration. In art, I wish to go my own way. An artwork must possess one's own style and ethnic spirit.

Zhu: Your paper reliefs have a unique place in sculpture. What is your own view on that?

Cheung: My paper reliefs are relatively special. They may inspire later artists in some way, but I wouldn't say they make any special contribution to the fields of sculpture and printmaking.

Zhu: Is the emergence of the cast bronze crabs a mark of your interest in public sculptures?

Cheung: I wouldn't say I have such interests. I merely wished to create art naturally, and express myself freely. The cast bronze crabs were initially smaller in size, but they got bigger as the work went on, even taller than a man. For this reason, they can only be erected outdoors, where viewers can touch and pass through them, and where children

雕，也有泥塑，有自制的，也有選用現成品加工而成的。紙料也多種多樣，有混料，有單料。圖紋的排列，有像印刷字體，又有像青銅器的銘文。我在創作紙浮雕作品時，最喜歡用的是中國的大紅，非常原始、渾厚，同時也喜歡用黑色，因為黑乃眾色之父，能統領眾色，含有混沌初開、乾坤將定之義。

朱：紙浮雕從材料選擇到制作方式、圖案造型乃至色彩運用，處處流露出濃厚的東方特色和中國文化內涵，這些是否皆出於你的初衷？

張：不敢說是初衷，而是不斷積累，在經過一段時期的探索后重新發現的。大學畢業后，我曾接觸過不同文化，進行過多種嘗試，包括上面談到模仿過亨利•摩爾的作品，不過最喜歡的還是

中國的傳統文化，這可以說是取之不竭的靈感源泉。我在藝術上希望走的是自己的路，作品一定要有自己的風格和民族氣息。

朱：紙浮雕的創作對整個雕塑界具有獨特的意義，你本人是如何看待的？

張：我的紙浮雕較有特色，可能給後來者一個啟發，但不敢說對雕塑界、版畫界有什麼特殊的貢獻。

朱：鑄銅螃蟹的出現，是否標誌著你對公共雕塑的興趣？

張：談不上有這方面的興趣，只是想自然地去做、自由地去表現。鑄銅螃蟹最初的體積還較小，后來越做越大，比人還高，因此只能放到室外，讓觀者可以觸摸、穿越，小孩子可以攀爬、

can climb and play with them. Sculptures like these become closer to people, and the two mingle as one. This seems to endow the works with some kind of timelessness.

Zhu: As I recall, you once said that in your mind, the crab might not be just a crab – that it could be a person, a god, a building, or an abstract construct. Now, the choice of the crab as a sculptural subject is obviously a continuation from the tortoise shell to some extent. Yet, was room for greater creative possibilities part of your consideration too?

Cheung: Yes. The crab is a metaphor for a man or a god. Due to its distinct structuredness, a crab is like a living piece of miniature architecture. It is like a pavilion or a shed, complete with shadows and space. It can look very different in winter, in summer, in rain or in snow. There are indeed similarities between crabs and tortoise shells. I started out with the latter as a subject matter, but moved on to crabs mainly because I became intrigued by the crustacean's structure. Both the tortoise and the crab are commonly featured in traditional art in the first place. Originally, I could have made the cast bronze crabs even larger, but I was limited by private space

and finances. For now, they can only be the way they are, due to my lack of means. If I have an opportunity in the future, I can try again.

Zhu: In sculpting the crabs, you carried out a series of experimentations and had managed not to cover the same ground twice. In retrospect, which crab is it that best embodies your artistic intent and your idea of the crab-god?

Cheung: The best articulation of my understanding of the form of the crab would be Crab #4.

Zhu: In the early years, you participated actively in the Chung Yuen Art Society's activities. The Society was arguably the mainstay of Hong Kong's modern art. It connected with the legacy of the Hong Kong Artists Association, and led to the formation of groups like the Hong Kong Visual Artists Society. The Society had an outstanding place in the history of Hong Kong's modern art from the 60s to the 70s. How do you view this part of history and the role you played in it?

Cheung: I was a founding member of the Chung Yuen Art Society, and the first of its members to engage in sculpting. Other members – such

遊戲。這樣，雕塑和人的接觸距離拉近，合而為一，這樣作品似乎也有了一些永恆性。

朱：記得你曾說過：螃蟹在你心目中不一定是蟹，可能是一個人、一個神，或是一座建築物、一件抽象架構。選擇螃蟹作為造型對象，與龜甲顯然有一定的延續性，不過，是否還考慮到有更

張：是的，螃蟹隱喻人或神。由於蟹的架構性強，所以像一座活的小建築，一座亭子或一個棚架，有空間、有投影，有冬夏雨雪之不同，很有變化。螃蟹與龜甲確有相似性，我先以龜甲為題材，后又延伸到螃蟹，主要是因為它們的結構所吸引，而這兩者也是傳統藝術中的常見題材。鑄銅螃蟹本來還可以做得更大，但因我的私人空間和財力有限，缺

少創作條件，目前只能如此，將來如有機會，可以一試。

朱：在螃蟹的塑造中，你進行了一系列探索，從不重複。現在回頭來看，最能體現你造型意圖以及螃蟹之神的應屬哪一件？

張：最能道出我對螃蟹造型的理解是“跋扈將軍”這一件。

朱：你早年在香港積極參與“中元畫會”的活動，該畫會堪稱是香港現代藝術的中堅，它上承“香港藝術家協會”，下啟“香港視覺藝術家協會”，在整個60至70年代香港現代藝術發展中具有突出的地位。你對這樣一段歷史以及自己所起的作用有何評價？

張：我是“中元畫會”的創會會員，也是最早從事雕塑創作的成員。其他成員如林鎮輝當時也曾

as Lin Zhenhui – had produced 3D works by means of welding in those days. Van Lau started sculpting somewhat later. Sculpting is actually a very lonely business. Many people shrink from it for certain reasons, or give up along the way. One needs to be driven with almost moronic commitment to do this work. One cannot stay all day in an air-conditioned room like everybody else.

Zhu: We have not seen you produce new works for the last few years. Could you talk about the current status of your work? What is your mentality now?

Cheung: Although I have retired from teaching, I'm still very busy now, mainly engaged in studying scripts and calligraphy, enhancing papermaking, and sculpting wood. My hands can't stay idle. Only by staying constantly busy can I

feel happy and close to Nature.

Zhu: In your artistic career of almost half a century, you have never ceased to explore and experiment. Would this be a reflection of your own perspective on art?

Cheung: I'm always busy every day, constantly feeling, exploring and discovering. I hope I can produce more works someday for viewers. I used to be impatient, constantly racing against time. Now I run on a slower beat. I'm more at ease, but still not daring to become sluggish. My perspective on art is very simple: one has to draw from a wide range of sources. Your inspiration may come from tradition, or you can pick up new ideas and challenges from art of the newer generations. The cosmic "I" is always changing. To change is to be timeless.

用焊接技術創作過立體作品，文樓從事雕塑創作的時間稍晚些。搞雕塑其實是很孤獨的，許多人為了某種原因不敢從事，或者半途而廢。這種工作需要一股“笨”勁，不能像他人可以躲在冷氣房裡。

朱：最近幾年沒有看到你的新作，能否談談你的創作現狀和體會？

張：我在教學上雖然已經退休，但還是很忙碌的，主要忙於研究字體、書法，改進造紙術，也刻些木雕，一雙手總是停不下來。只有這樣，我才感到快樂，才能接近自然。

朱：從事藝術創作近半個世紀，你從未停止過探索，這是不是反映出你的藝術觀？

張：我每天都忙不停，不斷地感受、探索、發現，希望他日能有更多的作品奉獻給觀眾。以前，我總是很著急，與時間賽跑，現在節奏放慢了，悠然自在些，但也不敢懈怠。我的藝術觀很簡單，就是廣採博納，可以從傳統中得到靈感，也可從新生代藝術中得到啟發和挑戰。“易”者常變，變幻才是永恆。



老骥
(横行万里)

Crab #6

1993
101x110x162cm
Wood

方
福

Fortune Four

2007
152x122x15cm
Wood Relief





福

Fortune

2007
104x81x7.5cm
Wood Relief



連理

Twins

2007
23x94x52cm
Wood

祖

Monolith

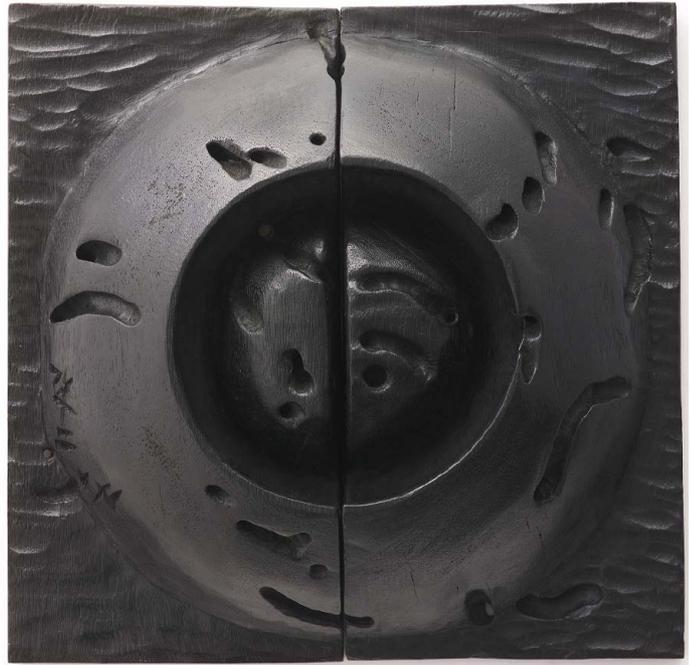
2007
54.7x29.3x15.3cm
Wood



圓

Circle 1

2007
29x29x7cm
Wood Relief



Circle 2

2007
29x29x7cm
Wood Relief





福

Fortune

2007
108x60x10cm
Wood Relief



福

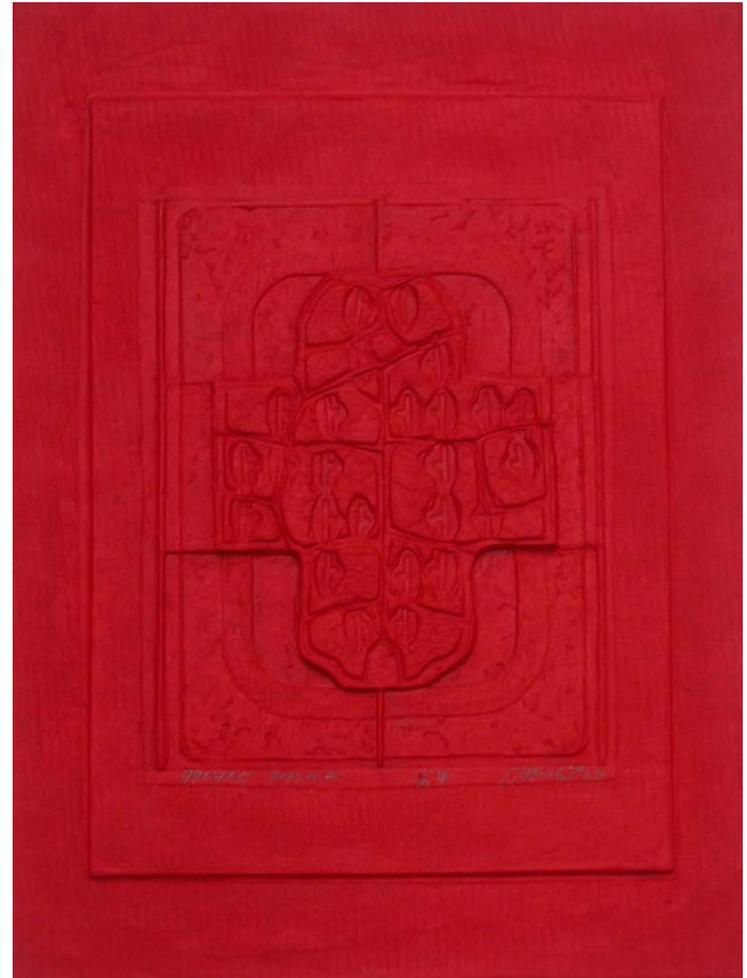
Fortune

1964
113x77cm
Bronze

福

990705 Fortune A

1999
48x36cm
Cast Paper



福

990629 Fortune B

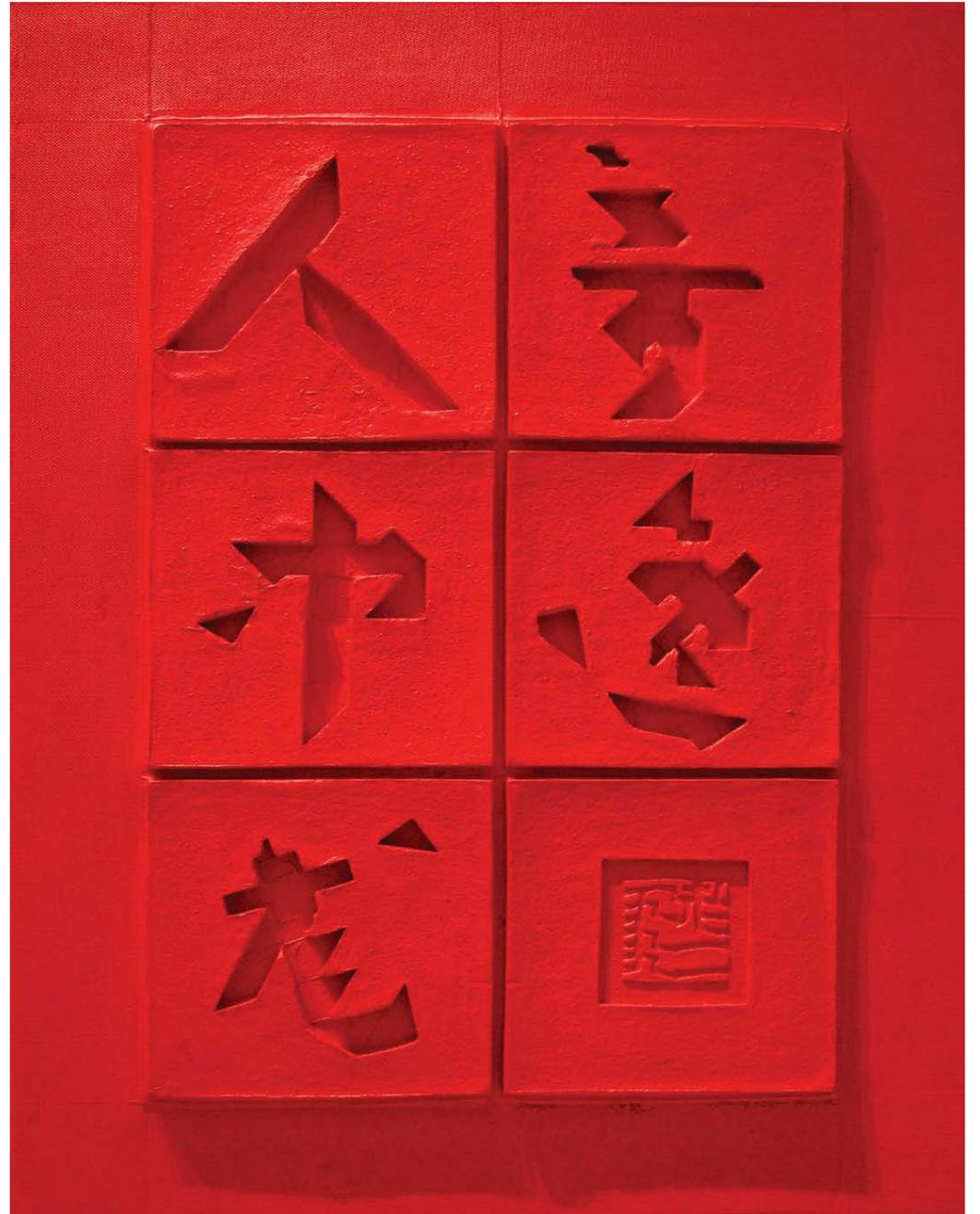
1999
48x36cm
Cast Paper



人中龍

990712 Dragon

1999
92x71.5cm
Cast Paper



福
滿
年

010209 Fortune 12

2001
76.5x76.5cm
Cast Paper



福
滿
年

010223 Fortune 12

2001
76.5x76.5cm
Cast Paper

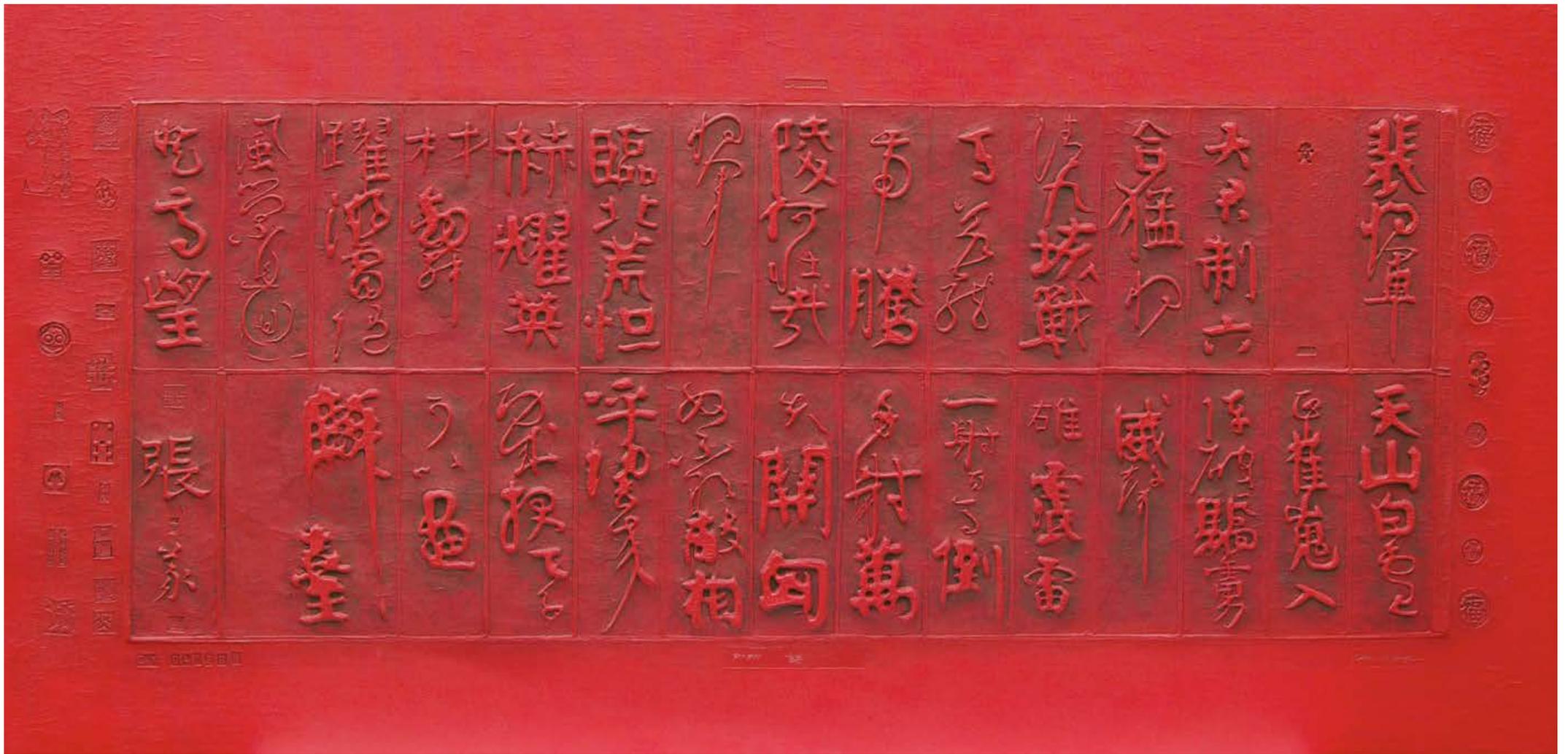




福

040503 Fortune 50

2004
101x132cm
Cast Paper



詩

041208 Poem

2004
92x183cm
Cast Paper



心動了

50803 Heart Moving

2005
92x183cm
Cast Paper

心動了

50309 Heart Moving

2005
102x133cm
Cast Paper



大
福

070102 Big Fortune

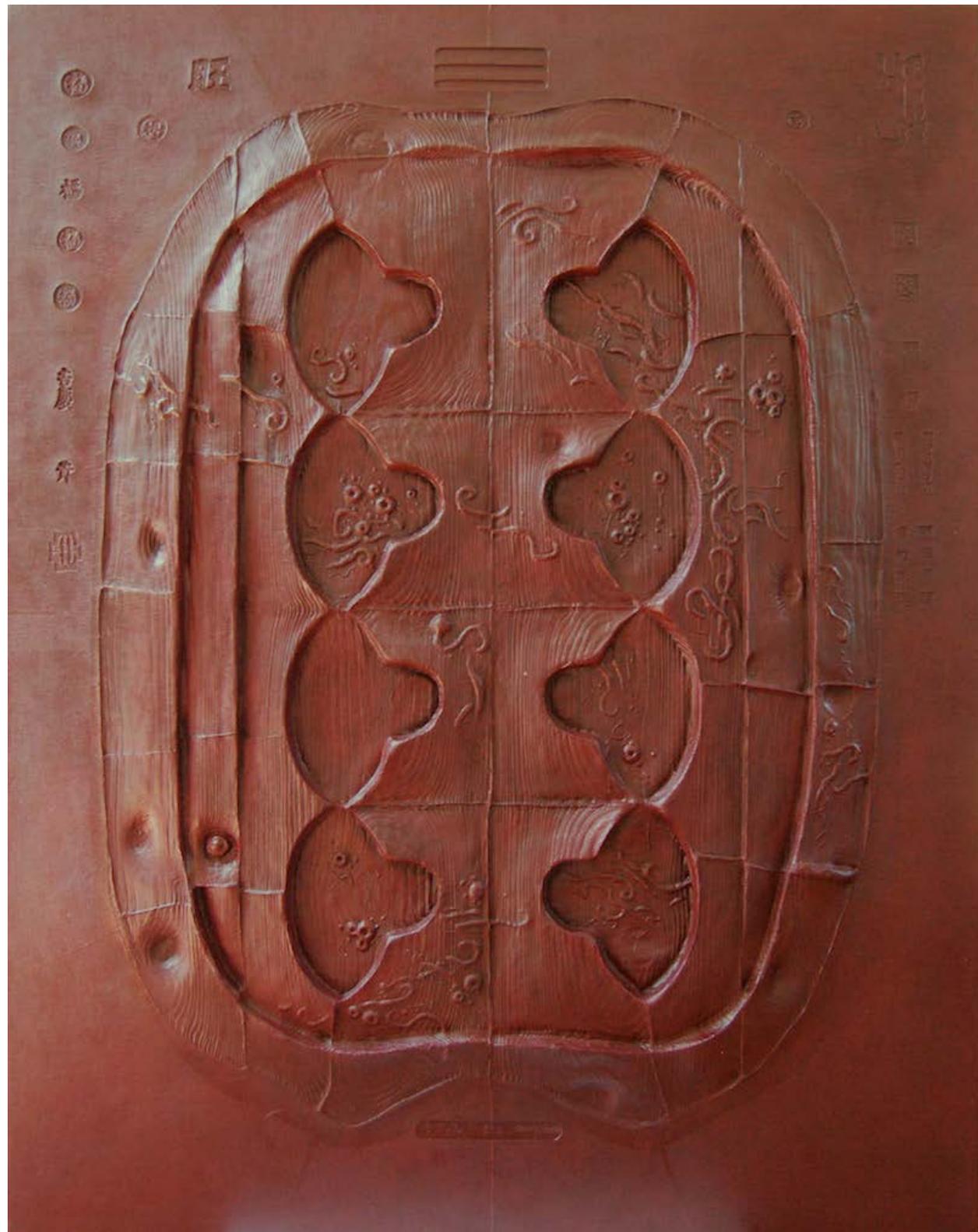
2007
122x122cm
Cast Paper



乾

070328 Spirit M

2007
132x101cm
Cast Paper

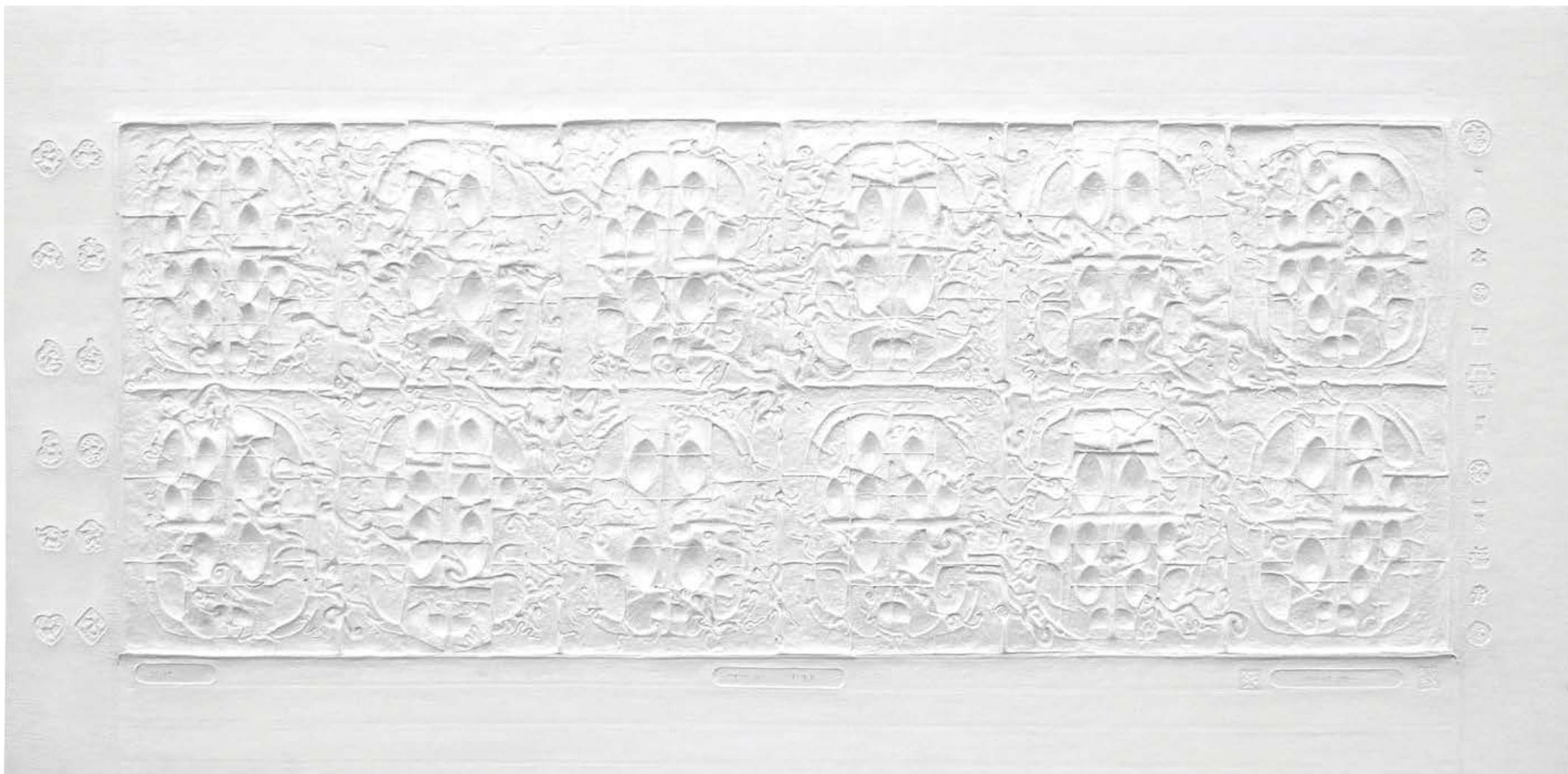


坤

070323 Spirit F

2007
132x101cm
Cast Paper





十二
生肖

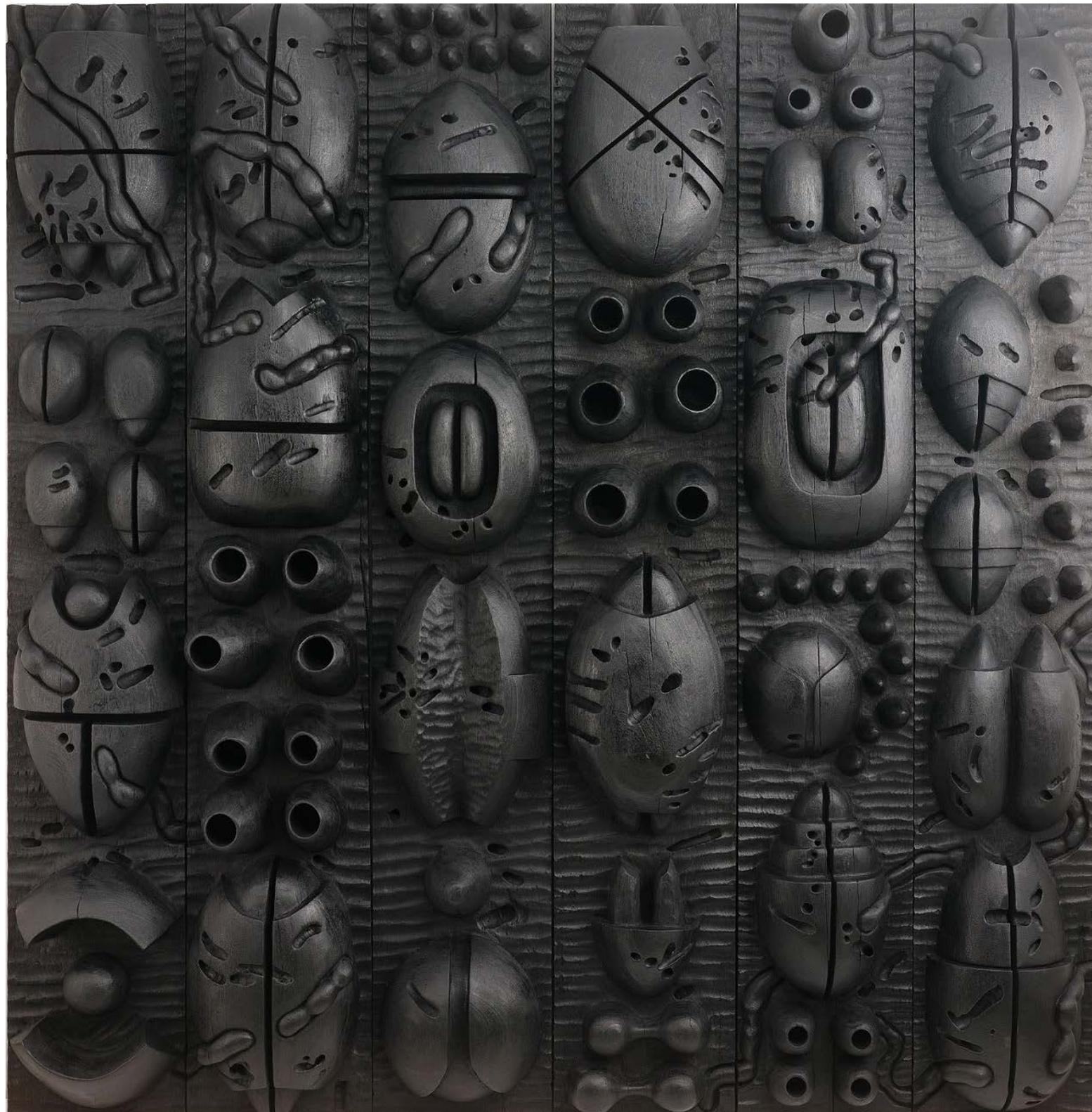
073219 Fortune 12

2007
92x183cm
Cast Paper

銘

Tablet

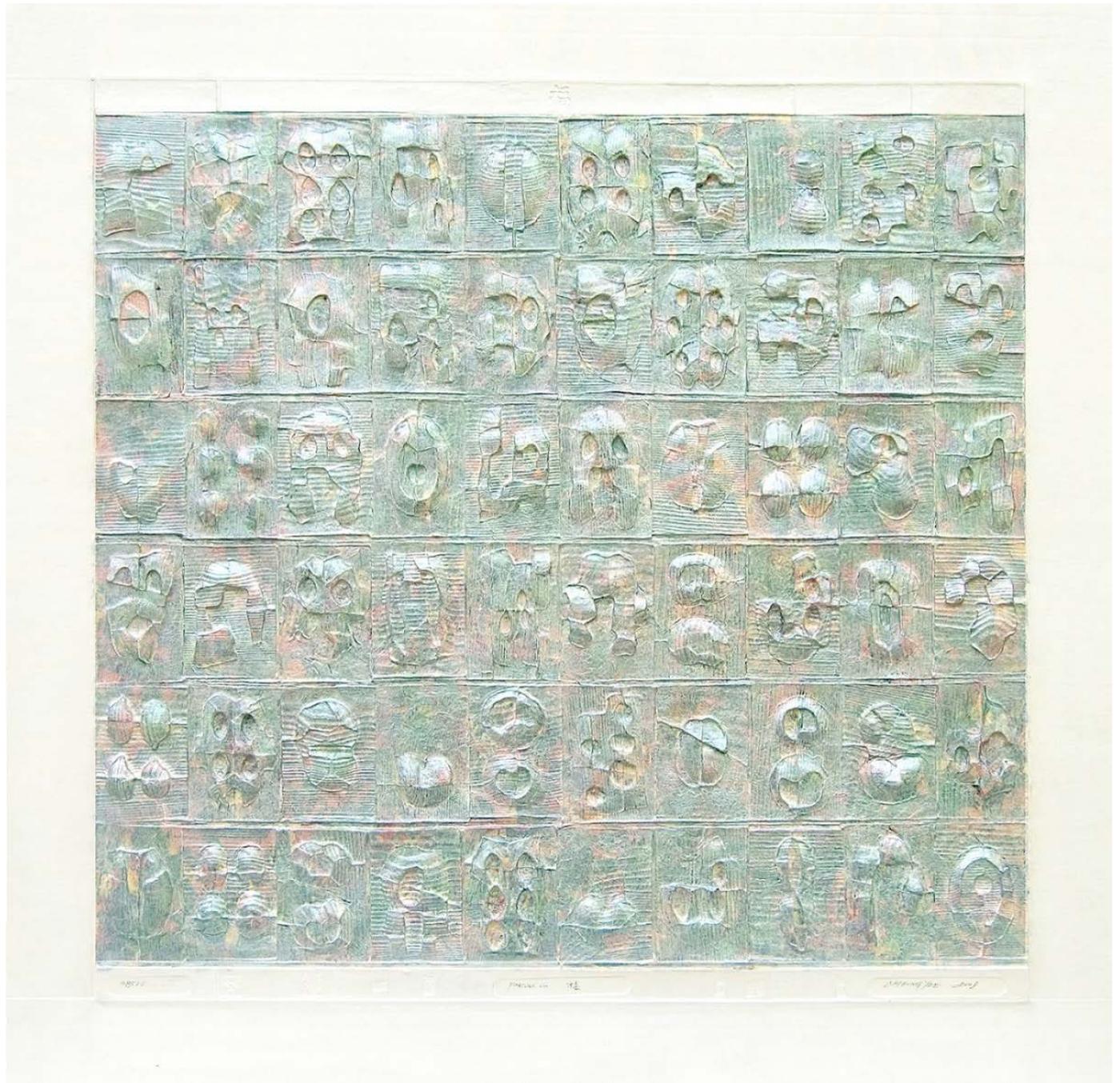
2007
183x183x15cm
Wood Relief



富

08515 Fortune 60

2008
122x122cm
Cast Paper





Cheung Yee

1936 | Born in Guangzhou, China

1949 | Moved to Hong Kong

1998 | Moved to California, U.S.A

2019 | Passed away

Education

1958 | Graduated from the Fine Art Dept. of Taiwan Normal University

Solo Exhibitions

2021 | The Art of Cheung Yee, iPreciation, Singapore **2019-20** | Cheung Yee – The Early Years, Galerie Du Monde, Hong Kong **2013-14** | Solo Exhibition, Galerie du Monde, Hong Kong **2005** | iPreciation, Singapore in collaboration with Jeff Hsu's Art, Taiwan / Perceptive Impressions, Galerie Du Monde, Hong Kong / Cheung Yee: Fortune, AO Vertical Art Space, Hong Kong **2003** | Cheung Yee Solo Exhibition, iPreciation, Singapore **2002** | iPreciation, Singapore **2000** | The Art of Cheung Yee, Nanyang Academy of Fine Art, Singapore / Alliance Francaise de Singapour / DP Space, Singapore **1999** | Alliance Francaise de Singapour **1996** | Artpreciation Gallery, Hong Kong **1994** | Artpreciation Gallery, Hong Kong **1993** | Solo Exhibition, Hong Kong Museum of Art **1992** | Hsiung Shih Gallery, Taipei, Taiwan **1988** | Hsiung Shih Gallery, Taipei, Taiwan / Galerie Du Monde, Hong Kong **1987** | Yuen Long Town Hall, Hong Kong **1985** | Hsiung Shih Gallery, Taipei, Taiwan **1979** | Printmakers Art Gallery, Taiwan **1978** | Hong Kong Museum of Art / Pacific Gallery, San Francisco, U.S.A. **1976** | Hong Kong Arts Centre **1974** | The Luz Gallery, Manila, Philippines **1969** | U.S.I.S. Library, Hong Kong / University of Hong Kong / Thor Gallery, Louisville, KY, U.S.A. / The Luz Gallery, Manila **1967** | The Luz Gallery, Manila, Philippines **1966** | Sally Jackson Gallery, Hong Kong **1965** | Commonwealth Institute, London **1964** | City Museum and Art Gallery, Hong Kong

Group Exhibitions

2021 | Taiwanese Art Treasures Preserved Overseas: The Homecoming Exhibition of the Sun Ten Collection, National Taiwan Museum of Fine Arts, Taiwan **2020** | 20/20 Hong Kong Print Art Exhibition, Hong Kong Heritage Museum, Hong Kong **2019** | iPreciation 20th Anniversary: Reverie Collection–25 Years of Art Collecting Journey, iPreciation, Singapore / Embody, Galerie du Monde, Hong Kong **2018** | Beyond Signs and Symbols: Hong Kong Landmarks Re-presented, Grotto Fine Art, Hong Kong **2010** | It's Not Sculpture, Linda

Gallery, Singapore **2008** | Bridge ArtFair New York 2008, U.S.A **2007** | Art Taipei 2007, Taiwan / Korea International Art Fair, Korea / Art Beijing 2007, China **2002** | Cheung Yee and Hong Kong Contemporary, iPreciation, Singapore **2000** | Valentine Willie, Kuala Lumpur, Malaysia **1997** | Faculty show of 40th Anniversary of Fine Arts Department, The Chinese University of Hong Kong **1996** | Tresors, Singapore / Taipei & Hong Kong Leading Artist Exhibition, Museum Annex, Hong Kong / The 11th Asian International Art Exhibition, Metropolitan Museum of Manila, Philippines **1995** | Tresors, Singapore / Art Asia Hong Kong – HK Convention & Exhibition Center / Crown Art Center, Taipei, Taiwan / Art Trends 95 – HK Convention & Exhibition Center / Faculty show of Fine Arts Department, The Chinese University of Hong Kong **1994** | Asian Art Fair, Hong Kong / Taipei Fine Arts Museum Taipei, Taiwan / Crown Art Center, Taipei, Taiwan **1993** | Asian Art Fair, Hong Kong / Duchamp Gallery, Taiwan **1990** | Contemporary Artists Drawing Exhibition, Cheng Pin Gallery, Taipei. **1989** | The Sculpture Walk, Kowloon Park / Hong Kong Cultural Centre Art Exhibition, Hong Kong / Hong Kong Convention and Exhibition Centre Art Exhibition, Hong Kong / Tradition and Creation, National Palace Museum, Taipei **1987** | Contemporary Chinese Painting, Shin Kong Life Insurance Art Gallery, Taiwan **1986** | Hong Kong Sculpture '86, Fung Ping Shan Museum, University of Hong Kong / Hong Kong & Overseas Chinese Artists, Canton Fine Arts Institute, China / Drawings '86 - Hong Kong & New York Chinese Artists, HK Institute for Promotion of Chinese Culture **1985** | The Sculpture Show, Exchange Square, Hong Kong **1984** | Contemporary Open Air Sculpture, Hong Kong Museum of Art / Sculpture in Hong Kong, The Goethe Institut, German Cultural Centre, Hong Kong **1983** | 10th National Arts Exhibition, Taiwan National Museum / Overseas Chinese Artists Exhibition, Taipei Fine Arts Museum, Taiwan / Museum Opening Arts Exhibition, Taipei Fine Arts Museum, Taiwan **1982** | 6 Chinesen Aus Hong Kong, Galerie Henning, Hamberg, Germany / Contemporary Hong Kong Art, Metropolitan Museum of Manila, Philippines / Hong Kong Contemporary Sculpture Exhibition, Hong Kong Arts Centre **1981** | Works of Contemporary Hong Kong Artists, Museum of Canton, China / Hong Kong Art 1970-80, Hong Kong Museum of Art **1979** | Sketches By Three Hong Kong Artists, Hong Kong Arts Centre / Contemporary Hong Kong Art Biennial Exhibition, Hong Kong Museum of Art (also in '83, and '85) / Contemporary Art Hong Kong, Raya Gallery, Victoria, Australia **1977** | First Choice, St. John's Ambulance Assn. Hong Kong (also in '78, '79, '80, '82, '83, '84, '85, '86 at Hong Kong Arts Centre) / Inaugural Exhibition, Hong Kong Arts Centre **1976** | Critic's Choice, St. John's Ambulance Assn. Hong Kong / Art 76, Fung Ping Shan Museum, University of

Hong Kong (also in '78,'81,'84) **1971** | Art Now Hong Kong, London, Edinburgh, Manchester, Bristol / 2nd Triennale of Contemporary Art, New Delhi, India **1970** | Expo' 70, Hong Kong Pavilion, Japan / Four Artists of Hong Kong, City Museum and Art Gallery, Hong Kong **1969** | Sculpture Model and Sketch Exhibition, City Museum and Art Gallery, Hong Kong / Exhibition of Contemporary Hong Kong Art, City Museum and Art Gallery, Hong Kong (also in '71,'72,'75,'77) **1968** | The Artist's Eye of Hong Kong, City Museum and Art Gallery, Hong Kong **1967** | Exhibition of City Museum and Art Gallery's Collection, Hong Kong **1966** | Hong Kong Artist, Sally Jackson Gallery **1965** | Traveling Exhibition in South East Asia / Bayreuth International, Germany **1964** | 1st Circle Group Show, Hong Kong (Also in '65, '66,'67,'68,'69,'70) / Pittsburgh International, Carnegie Institute, U.S.A. **1962** | Hong Kong Art Today, City Museum and Art Gallery, Hong Kong / 2nd International Salon of Arts, Hong Kong (also in '63) / Hong Kong Artists, Chatham Galleries, Hong Kong / 1st International Art Exhibition in Saigon. (Awarded) / Joint Exhibition of Cheung Yee and Lam Chun-fai, City Hall, Hong Kong **1961** | Salon d'Aout, Hong Kong, St. John Cathedral Hall **1960** | Pittori Cinesi Contemporanie, Roma

Awards

1979 | Awarded the Member Order of the British Empire (Honorary) **1988** | Awarded "Sculptor of the Year Award 1988", Hong Kong Artists' Guild

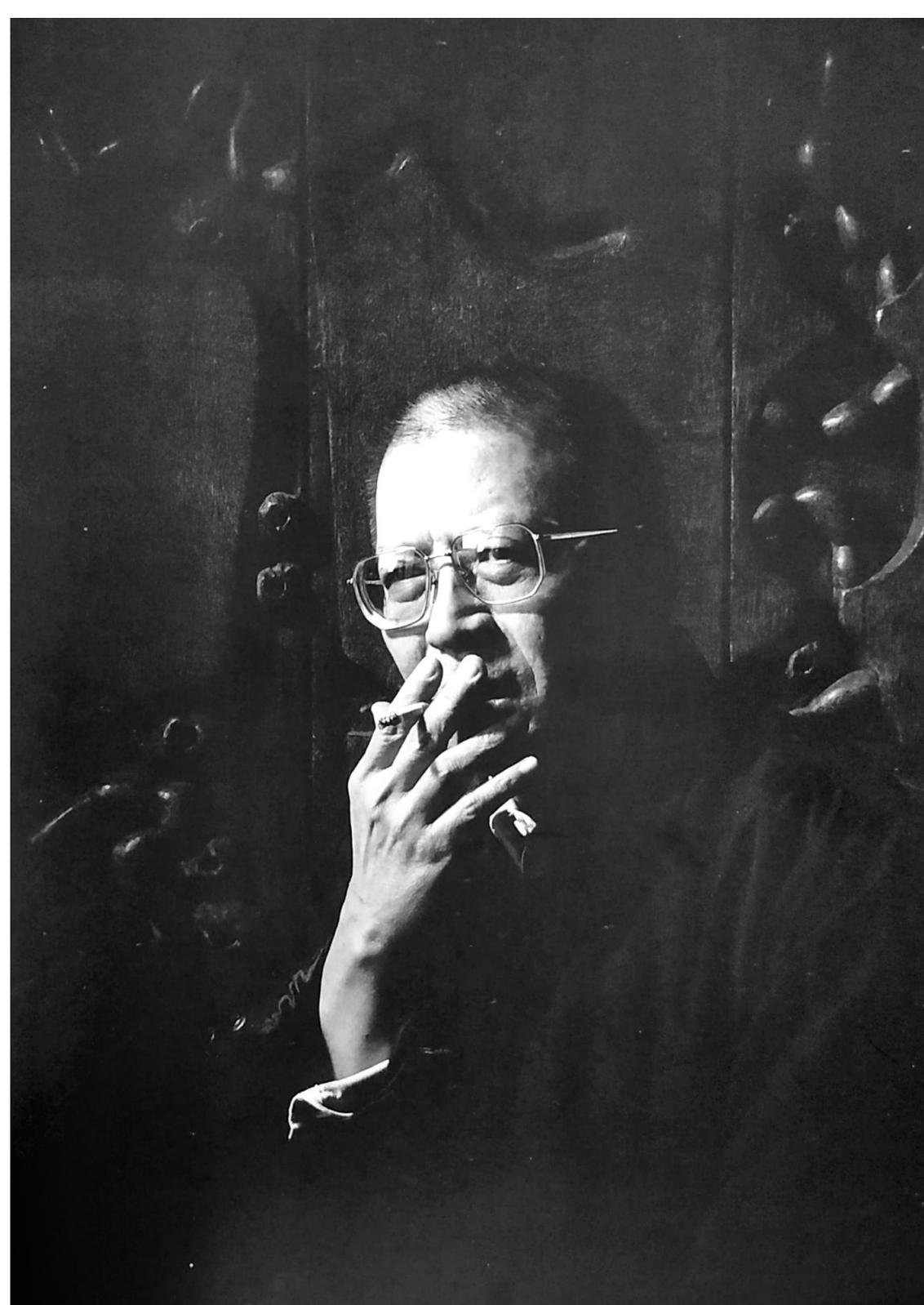
Commissions

Hong Kong Hilton
 Taipei Ambassador Hotel
 Hong Kong Mandarin Hotel
 Citibank Taipei
 Philippine Bank of Commerce, Manila
 Losin Bldg., Manila
 Commercial Radio., H.K.
 Hong Kong & Shanghai Banking Corp., H.K.
 Hilton Hotel, Guam
 Hyatt Corp., U.S.A.
 Sheraton Hotel, H.K.
 Hayashida Hotel, Kagoshima, Japan
 Park Hotel, H.K.
 Bancom International Ltd., H.K.

The Bank of Canton Ltd., H.K.
Wing Hang Bank, H.K.
Plaza Hotel, H.K.
Citibank Tower, H.K.
Sheraton-Molokai Hotel, Hawaii
Manufacturers Hanover Trust Co., H.K.
The Hong Kong & Shanghai Banking Corp., H.K.
The Commercial Bank of H.K. Ltd.
Gloucester Tower, Landmark, H.K.
Grindlays Dao Heng Bank Ltd., H.K.
Hong Kong Telephone
Hong Kong Electric Co., Ltd.
Lucky Stores Inc., Phoenix, Arizona, U.S.A.
Peninsula Centre, H.K.
Coca Cola, H.K.
The Marco Polo, Hong Kong
East Asia Bank, Hong Kong
Furama Hotel, Hong Kong
East Kowloon Park, Hong Kong
Jockey Club, Shatin, N.T., Hong Kong
Victoria Hotel, Hong Kong
Swiss Bank Corp., Hong Kong
Prince's Building, Hong Kong
Grand Plaza Hotel, Hong Kong
Hong Kong Cultural Centre
Hong Kong Convention and Exhibition Centre
Taipei 101, Taiwan

Permanent Collections

Ashmolen Museum, Oxford, England, UK
Hong Kong Heritage Museum, Hong Kong
Hong Kong Museum of Art, Hong Kong
Kaohsiung Fine Arts Museum, Kaohsiung, Taiwan
Museum of Modern Art, Mexico City, Mexico
National Museum of History, Taipei, Taiwan
Taipei Fine Arts Museum, Taipei, Taiwan
Taiwan Museum of Art, Taichung, Taiwan



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