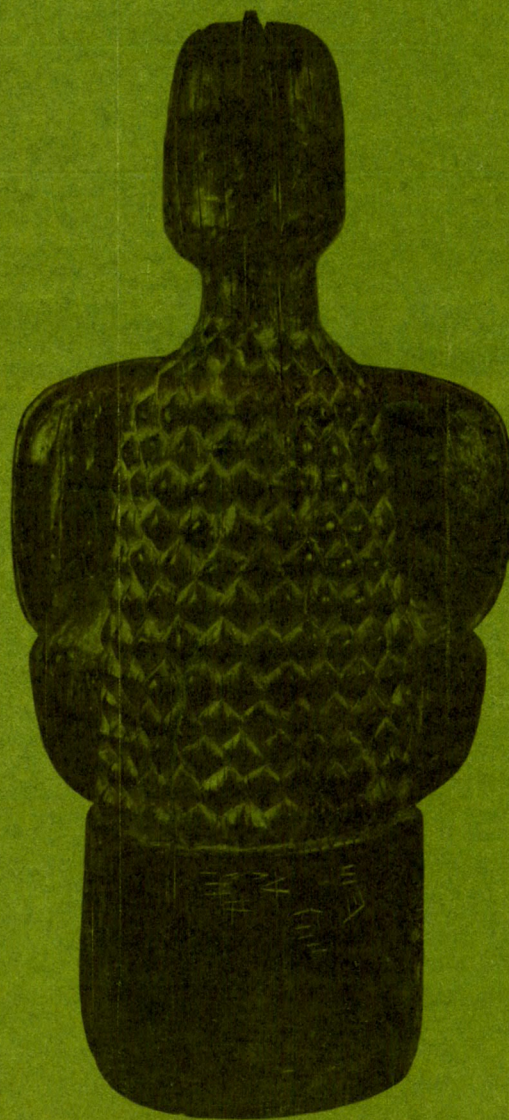


CHEUNG



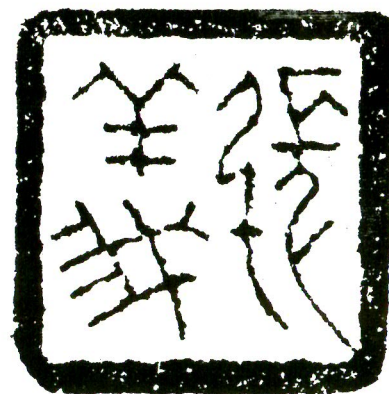
YEE



exhibition of recent work by

CHEUNG YEE

張義 近作展



2nd — 27th October, 1964 十月二日至廿七日大會堂美術館

MUSEUM &
ART GALLERY
CITY HALL
HONG KONG



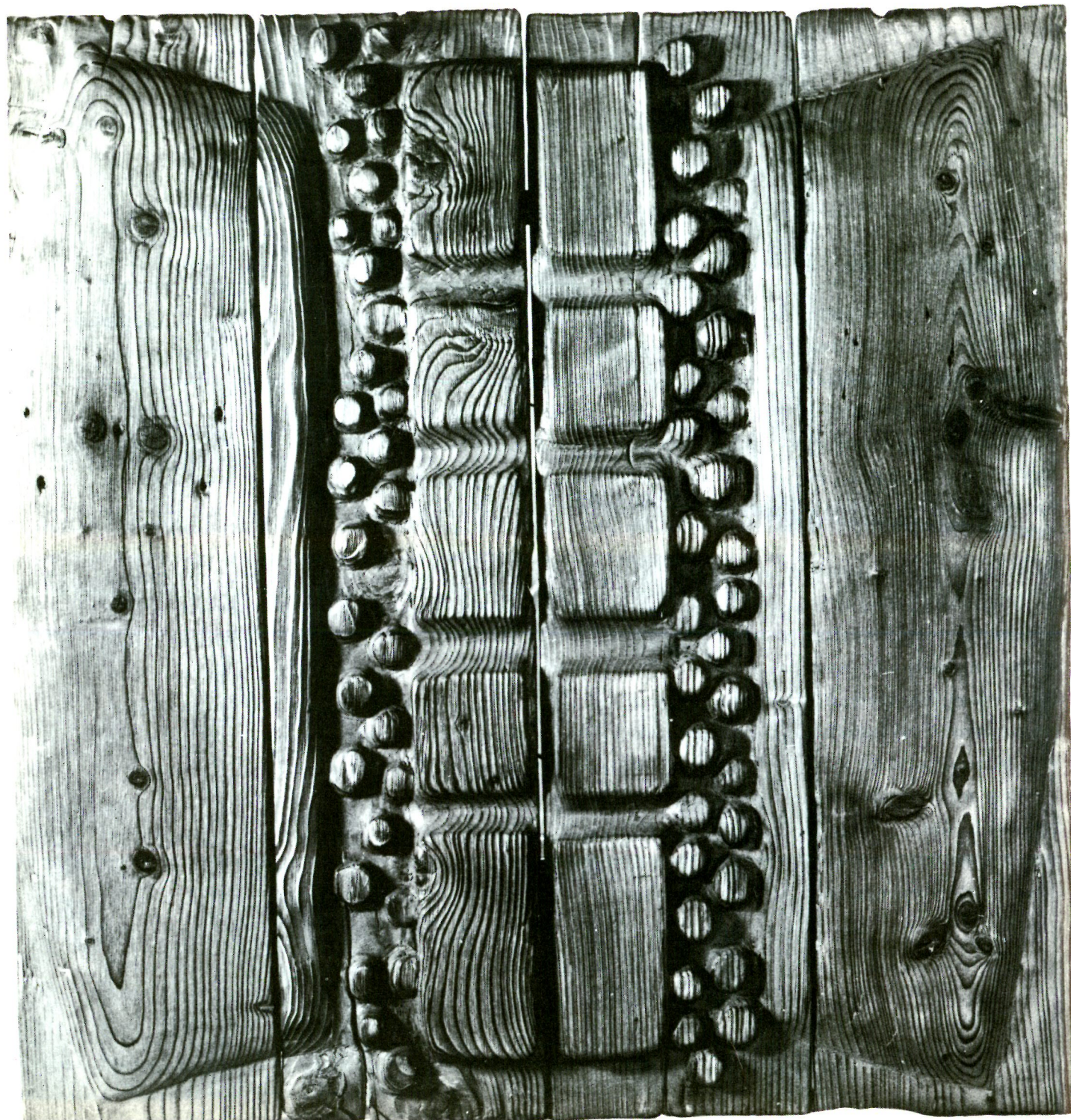
INTRODUCTION

CHEUNG Yee's sculpture has quite literally grown out of a sheet of metal which you or I could buy, flat and shining, from any hardware shop. Three years ago this was copper and on it was engraved almost imperceptible, calligraphic designs. This idea quickly led to a more richly embossed surface which produced raised island shapes and intricate textures. As these became more bold and vigorous, so holes, and nails, and wire of the same copper metal, made their logical appearance, to play their part in the total form which became more three dimensional. Now he has added wood carving and print making to his repertoire and these he exploits and attacks with the same vitality as he does his metal. His metal reliefs have recently become more crumpled, jagged, and interlocking, sometimes to be seen from both sides, objects to hang or stand. New metals have appeared, aluminium and brass, sometimes worked separately and at others combining with copper.

It is a short history of how to make metal more metallic, and how to exploit it to its furthest limits, how to make the most of its strength, its thinness and its vitality. It has also been a history of astounding inventiveness, ingenuity and speed, during which it would have been more easy to have repeated or gone back on ideas, to have been successful, rather than to go on and make new discoveries. CHEUNG Yee now emerges as a true master of the material he chooses to work in, and in this mastery his art is revealed. From metal and wood he has created for us visions and images which change with the light, as they do with one's own mood.

They are as tangible, as honest and as meaningful as the early bronze ritual vessels of the Chou and Shang dynasties of China. These objects of superb shape and inventiveness in their sculptured reliefs are near in spirit to CHEUNG Yee's work as also is ancient Chinese calligraphy. But his form and expression belongs to today. It is an important and exciting moment to find CHEUNG Yee's work amongst us.

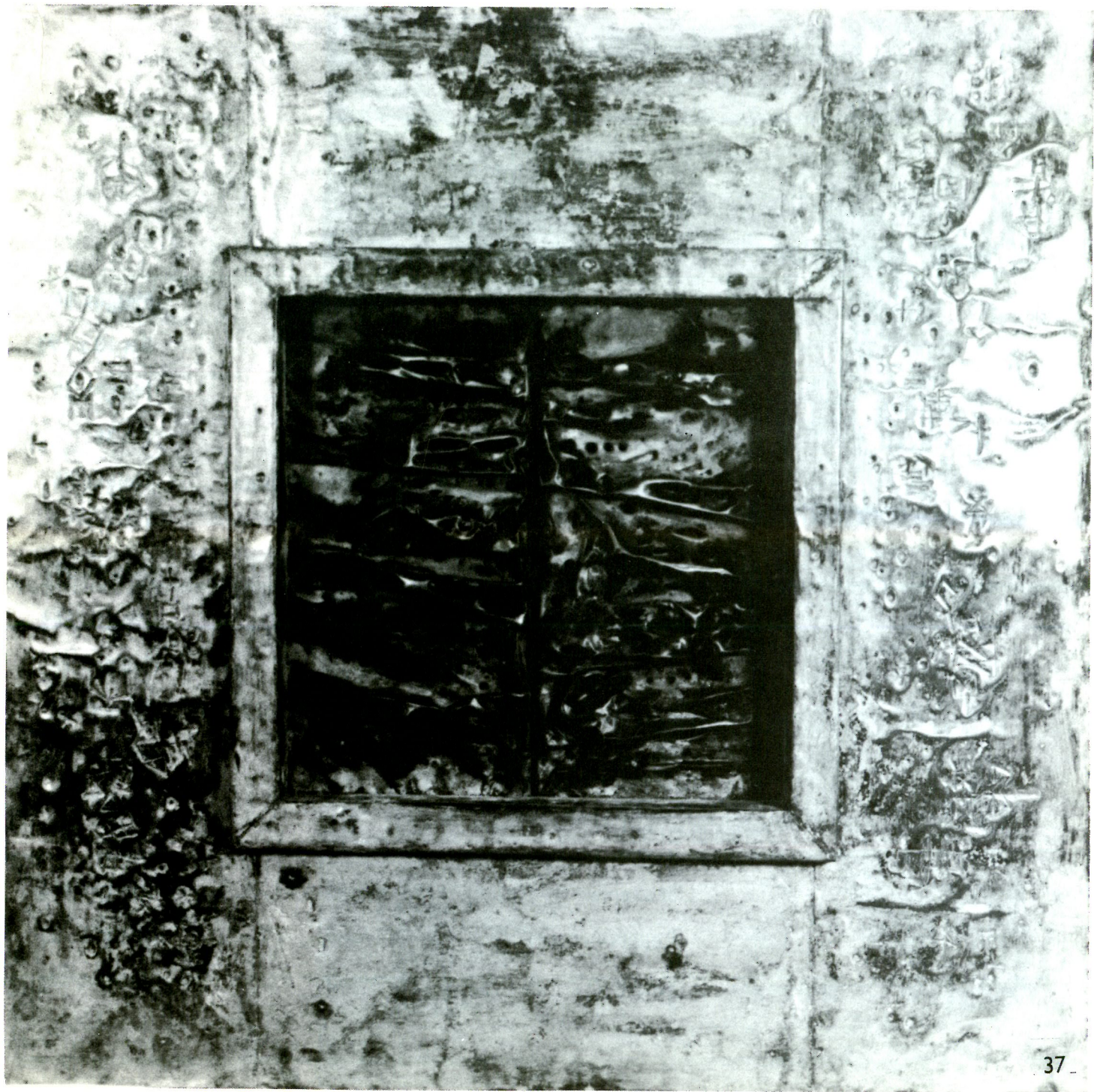
John Warner
Curator



浮雕 METAL AND WOOD RELIEFS

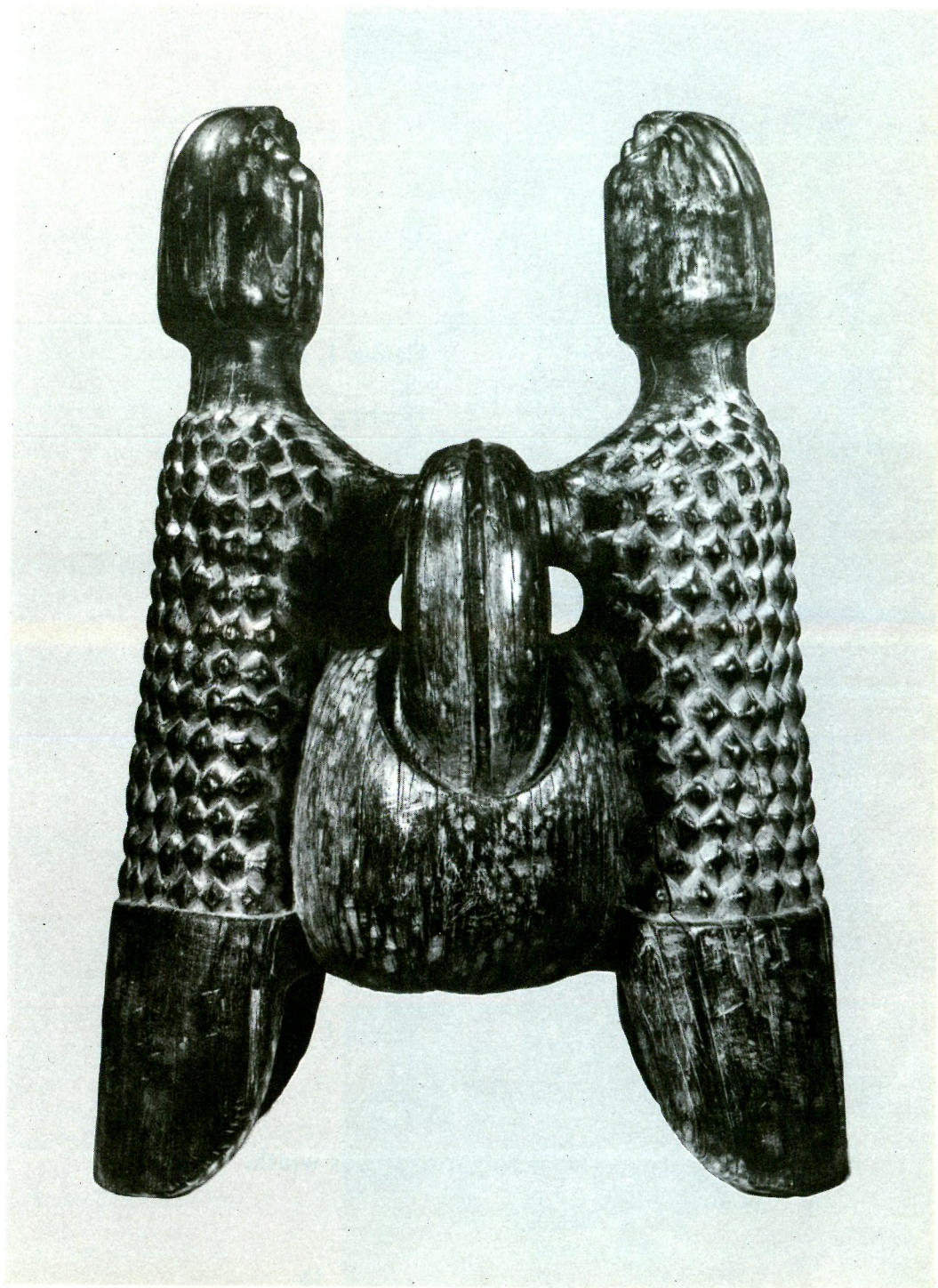
1	失樂園	Lost Paradise	Aluminium	$22\frac{1}{2} \times 9\frac{3}{4}$
2	集	Collection of Signs	Aluminium	$11\frac{3}{4} \times 24\frac{1}{2}$
3	永 生	Everlasting	Copper	$29\frac{1}{2} \times 18$
4	卜	Fortune Telling	Copper	$20\frac{1}{2} \times 18$
5	摩 崖	Inscription on Smooth Cliff	Copper	$19\frac{3}{4} \times 24$
6	銘	Engraved Tablet	Copper	$64\frac{1}{2} \times 11\frac{1}{2}$
7	紀 功	Totem	Brass	$37\frac{3}{4} \times 11$
8	浮	Floating	Brass	$11 \times 37\frac{1}{2}$
9	四 神	Four Gods	Copper	$16 \times 22\frac{3}{4}$
10	翌	Tomorrow	Bronze	$8\frac{1}{4} \times 5$
11	四 靈	Four Spirits	Bronze	$12 \times 19\frac{1}{4}$
12	殘 闕	Broken-stone Tablet	Copper	$28\frac{3}{4} \times 11\frac{3}{4}$
13	卜	Fortune Telling	Copper	$28\frac{3}{4} \times 22\frac{1}{2}$
14	神	God	Copper	$54\frac{1}{4} \times 20\frac{1}{2}$
15	石 窟	Cave Forms	Copper	$11\frac{3}{4} \times 23\frac{1}{2}$
16	十 完 人	Ten Brave Men	Aluminium	28×39
17	替 代	Crucifix	Copper	$47\frac{1}{4} \times 10$
18	誕 生	Birth	Copper	$36 \times 23\frac{1}{2}$
19	崖	Cliff Form	Copper	66×8
20	護 符	Lucky Charm	Aluminium	33×33
21	貞 卜	Fortune Telling	Aluminium	$41\frac{3}{4} \times 16\frac{1}{2}$
22	崖	Cliff Form	Aluminium	$36\frac{1}{2} \times 36\frac{1}{4}$
23	四 靈	Four Spirits	Brass & Copper	(4) $50\frac{1}{2} \times 6$

24	泉		Coin	Brass & Copper	59 x 58 $\frac{1}{4}$
25	版		Totem	Aluminium & Brass & Copper	100 x 6
26	崖		Cliff Form	Aluminium	43 x 10
27	永	生	Everlasting	Wood	32 $\frac{3}{4}$ x 22 $\frac{3}{4}$
28	門	神	Door God	Wood	(2)39 $\frac{3}{4}$ x 8
29	神	面	Mask	Aluminium	66 x 10
30	碑		Tombstone	Brass	76 $\frac{3}{4}$ x 6
31	崖		Cliff Form	Copper & Brass	20 x 55
32	崖		Cliff Form	Brass	48 $\frac{1}{2}$ x 38
33	殘	壁	Broken Wall	Aluminium	55 x 30 $\frac{1}{4}$
34	面		Face	Aluminium & Brass	15 $\frac{3}{4}$ x 10
35	蝠	蝠	Bat	Aluminium	50 $\frac{1}{2}$ x 42 $\frac{1}{2}$
36	誕	生	Birth	Wood	29 $\frac{1}{2}$ x 11
37	方	泉	Square Coin	Copper	36 x 36
38	門		Door	Copper	35 $\frac{1}{2}$ x 13 $\frac{3}{4}$
39	碑		Tombstone	Copper	41 $\frac{1}{4}$ x 6
40	護	符	Lucky Charm	Wood	32 $\frac{1}{4}$ x 31 $\frac{1}{2}$
41	符		Spells	Aluminium	64 $\frac{3}{4}$ x 31
42	始		The Beginning	Copper	28 $\frac{1}{4}$ x 28 $\frac{1}{4}$
43	卜		Fortune Telling	Copper	50 $\frac{3}{4}$ x 45 $\frac{1}{4}$
44	始		The Beginning	Aluminium	37 $\frac{1}{2}$ x 38
45	跡		Traces	Aluminium	52 x 56 $\frac{1}{4}$
46	門		Door	Wood	20 x 15 $\frac{3}{4}$



雕塑 SCULPTURE

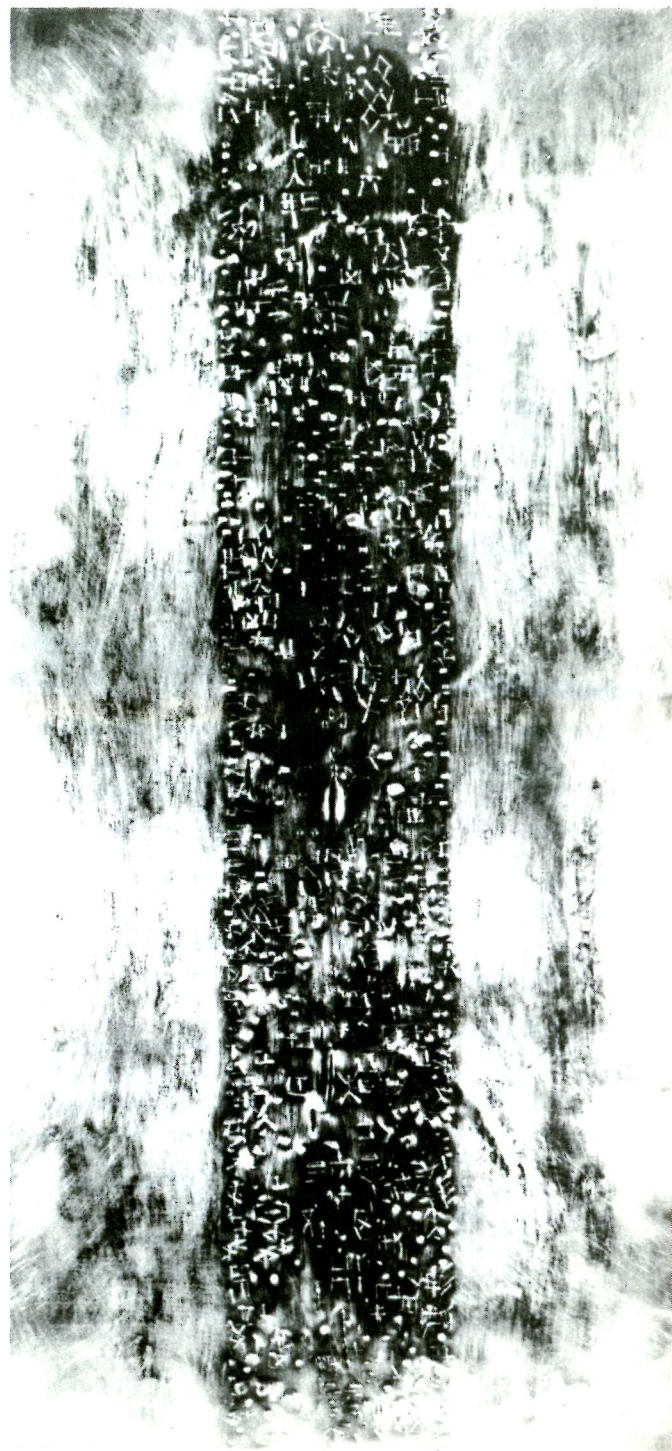
47	鎮		Tombstone	Stone	Height 11
48	伺		Peeping	Wood	5 x 18 x 19 $\frac{1}{2}$
49	同	心	Couple	Wood	Height 36
50	渡		Heavenly Voyage	Wood	9 x 36
51	龕		Monolith	Copper & Brass	Height 45
52	家	族	Family	Wood	Height 28
53	凝	視	Head	Wood	Height 37 $\frac{1}{2}$
54	霸		Bird King	Wood	Height 16 $\frac{1}{2}$
55	死	鳥	Dying Bird	Wood	Height 17
56	家	族	Family	Wood	Height 43
57	跨	越	Legs	Wood	Height 40 $\frac{1}{2}$
58	孖		Twins	Wood	Height 28
59	鎮		Spell	Copper	Height 36
60	鎮		Snakeman	Wood	Height 45 $\frac{3}{4}$
61	殖		Reproduction	Wood	Height 15 $\frac{1}{2}$
62	萌	芽	Growth	Wood	Height 19 $\frac{3}{4}$



版畫 PRINTS

63	燄	Flames 1, 2, 3	$14\frac{1}{4} \times 5\frac{1}{2}$
64	港	Floating City	13 x 8
65	永 生	Everlasting	$14\frac{1}{4} \times 11$
66	永 生	Everlasting 1 & 2	$15\frac{1}{4} \times 11$
67	母	Mother & Child	13 x $7\frac{1}{2}$
68	崖	Cliff Forms	11 x $14\frac{1}{2}$
69	跡	Traces 1	17 x $3\frac{1}{2}$
70	跡	Traces 2	$9\frac{1}{2} \times 3\frac{1}{2}$
71	化 石	Figure 1 & 2	$12\frac{1}{2} \times 9\frac{1}{2}$
72	碑	Engraved Stone	$15\frac{1}{2} \times 9\frac{1}{2}$
73	盤 踞	Snake 1 & 2	11 x 8
74	殘	Traces 1 & 2	$9\frac{3}{4} \times 8\frac{1}{2}$
75	湖 沼	Lake	$11\frac{1}{4} \times 19$

All sizes are in inches height proceeds width.



Biography

CHEUNG Yee has lived and been educated in Hong Kong except for four years between 1954 and 1958 when he attended the Fine Art Department of Taiwan Provincial Normal University. Here he studied the history of Chinese Art as well as painting. On his return to Hong Kong he practised painting and taught art at a country school. In 1961 he began his experiments with metal reliefs. All the works in this exhibition date from this time. He now teaches art at St. Stephens Boys College, Stanley where he lives and has his studio.

Exhibitions

- 1962 Art Gallery exhibition "Hong Kong Art Today".
2nd International Exhibition of Art, Hong Kong.
1st International Art Exhibition, Saigon (awarded Diplome d'Honneur).
- 1963 Joint exhibition with David Lam (City Hall Hong Kong).
1st Overseas Chinese Exhibition, Taiwan.
Completed twelve reliefs for Hilton Hotel, Hong Kong.
- 1964 3rd International Exhibition of Art, Hong Kong.
The Circle Art Group Exhibition, City Hall, Hong Kong.
Represented at the Carnegie International Art Exhibition, Pittsburgh, U.S.A.
First one-man exhibition, City Hall Art Gallery, Hong Kong.

Collections

City Hall Art Gallery Collection and several private collections in Hong Kong, Philippines, Taiwan, Sweden, Switzerland, U.S.A. and England.

Acknowledgements

The Curator is grateful to the following for the loan of sculpture for the exhibition:—

Mr. T. T. Wong, (2) 集 "Collection of Signs", (14) 神 "God", (40) 護符 "Lucky Charm" and (50) 渡 "Heavenly Voyage".

Mr. David Ng, (4) 卜 "Fortune Telling" and (36) 誕生 "Birth".

Mr. Nigel Cameron, (7) 紀功 "Totem".

Mrs. Arax Warner, (9) 四神 "Four Gods", (23) 四靈 "Four Spirits" and (52) 家族 "Family".

Mr. Dale Keller, (12) 殘闕 "Broken-stone Tablet".

Mr. Jacson Yu, (19) 崖 "Cliff Form".

Mr. M. L. Coseteng, (51) 龕 "Monolith".

The City Hall Art Gallery, (3) 永生 "Everlasting", (11) 四靈 "Four Spirits", (48) 伺 "Peeping" and (49) 同心 "Couple".

小 傳

張義在香港生長和受教育。一九五四年進入臺灣師範大學，攻讀藝術，致力於中西繪畫。一九五八年畢業後回港，畫風由寫實主義漸入抽象。一九六一年從事銅浮彫。這個展覽會中的作品都是這時期以後所作的。他現在任教於赤柱聖士提反男校。

展 出

- 1962 “香港今日藝術”展。
香港第二屆國際繪畫沙龍。
西貢第一屆國際展（榮譽獎）。
- 1963 張義、林鎮輝聯展，香港。
台灣第一屆華僑美術展。
完成十二幀銅浮彫——現在希爾頓酒店。
- 1964 香港第三屆國際繪畫沙龍。
中元畫會展，香港。
美國匹支堡卡納基國際美術展，參加展出。
第一次個展，香港大會堂美術館。

收 藏 者

大會堂美術館及各地私人收藏家——香港，菲律賓，台灣，瑞典，瑞士，美國，英國。

致 謝

蒙下列各位借出他們收藏的張義作品參加這次展出，美術館謹向他們道謝：

Mr. T. T. Wong, (2) 集 “Collection of Signs”, (14) 神 “God”, (40) 護符 “Lucky Charm” and (50) 渡 “Heavenly Voyage”.

Mr. David Ng, (4) 卜 “Fortune Telling” and (36) 誕生 “Birth”.

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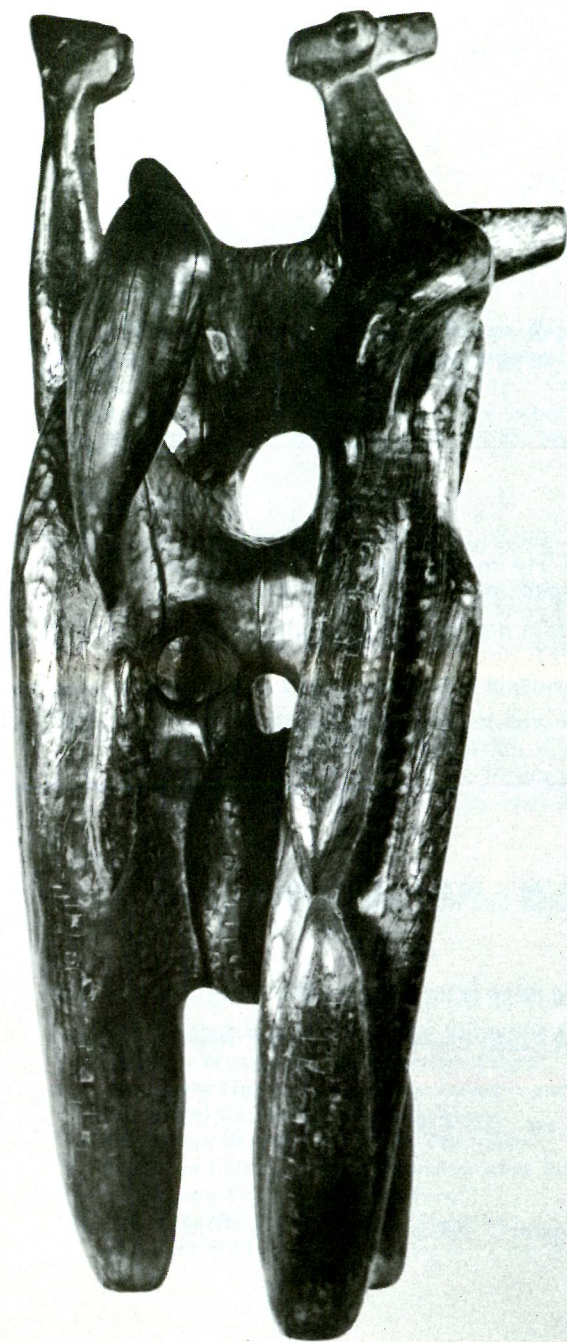
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Mr. Dale Keller, (12) 殘闕 “Broken-stone Tablet”.

Mr. Jacson Yu, (19) 崖 “Cliff Form”.

Mr. M. L. Coseteng, (51) 竈 “Monolith”.

The City Hall Art Gallery, (3) 永生 “Everlasting”, (11) 四靈 “Four Spirits”, (48) 伺 “Peeping” and (49) 同心 “Couple”.



引言

雕刻不只是一種藝術，而且是人類自古以來的基本活動之一。有了石器和陶器，便有雕塑。所以雕塑可以說是最早的造形藝術。在詩的世界未成立以前，雕刻已經是有力的思想和情感的表達工具。我們看原始社會遺留的「圖騰」，便可以體會到上古時代人類心靈活動的力量。當然，每一種藝術都是隨着人類的精神和社會活動變遷的。雕塑既然是有力的「言語」，於中古時期又成為宗教思想表現的最重要的工具。有人說：雕塑之傳入印度是大乘轉教興起的主要因素之一。無論我們對這種看法的評價怎樣，雕塑的力量是無可否認的。

雕塑的另一作用是紀念；有時是一件具像的雕刻，有時只是一塊刻着銘文的石碑。而以往的雕塑藝術本身也就是人類在歷史上的旅程的一個最好的紀錄。

現代的雕塑有些不同。不同的地方是雕塑已經成為獨立的藝術，而不再受權勢或宗教所支配。雕塑者是一個藝術家而不是技術工人。

可是現代雕塑無論如何自由，如果完全脫離了傳統也不能算是藝術。所以張義特別研究早期的雕塑（包括甲骨文的雕刻）因為這時代的雕塑是最自由的，也同時是「傳統」的基礎。他的思想和理想是新的，但是他的工作精神和歷代的雕塑家的精神並無二致。

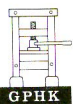
我們無須把張義的作品加以解釋或者把牠們的意義翻譯成文字，因為雕塑是牠自己的言語。

張義是一位年青的藝術家，直至現在，他的作品大都是一種嘗試，一種探索，牠們是絕對的藝術品。

這是一個可喜的開始，我們相信張義將會有更大的成就。

屈 志 仁

美術博物館副主任



Photographs by Bobby Ng
Layout by David Lam

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