



香港藝術家系列

HONG KONG ARTISTS SERIES

夏

*Ha*

碧

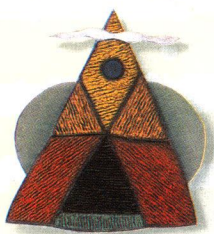
*Bik - Chuen*

泉

18.9.92 - 1.11.92

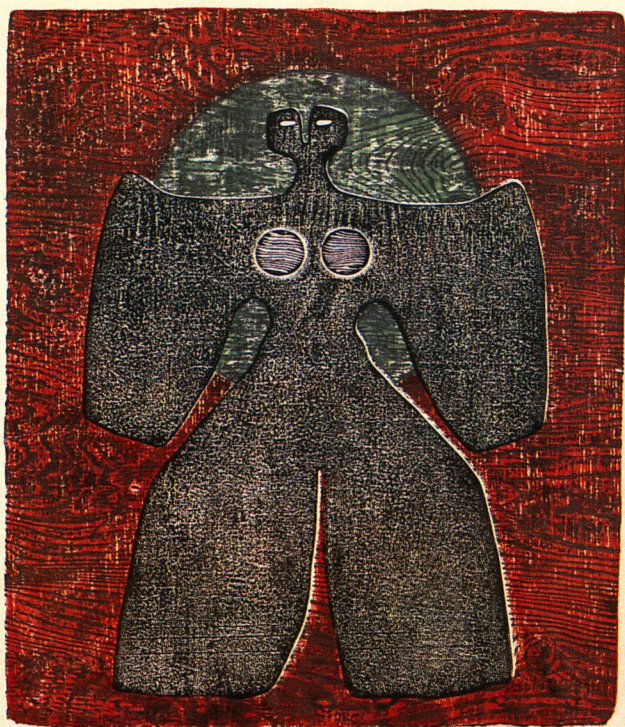
當代香港藝術展覽廳

Contemporary Hong Kong Art Gallery



## 序言

對許多藝術家來說，藝術就是精神與物質的結合。在夏碧泉的作品中，物質就是大自然的俯拾物，和消費社會被棄置的物品；精神就是眾人與生俱來的愛美傾向。精神存在於常見的物體中，而物質則因藝術家所賦予的美學價值，而超越其固體形態。



A/P

碧泉 He Bingquan 74

弄姿 1974 62×51厘米

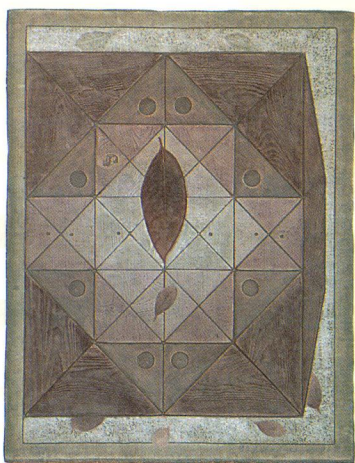
Coquette 1974 62 × 51 cm

夏碧泉一九二五年生於中國，一九四九年移居澳門，一九五七年定居香港。夏碧泉以裝飾鏡屏、製作人造紙花和織籃為生，超過三十多年。作為技工的悠長歲月，對他於七十年代的藝術發展極有影響。經年的操作，使他慣於處理不同的物料，和技巧地掌握各種製作工具。

六十年代的工人生活頗為困苦，但他仍能抽空加入華人現代藝術研究會，參加繪畫的業餘活動。但後來，他發覺自己的志趣不在於繪事，於是轉作雕塑。他將大自然的俯拾物合成雕塑。但他的作品，不單祇是不同形體的組合，而是具有深意。作為一個中國人，他深知大自然萬物的哲理。他相信一竹一石、一花一葉，都包含大自然的秘奧。他的雕塑，正承受着大自然的能量。



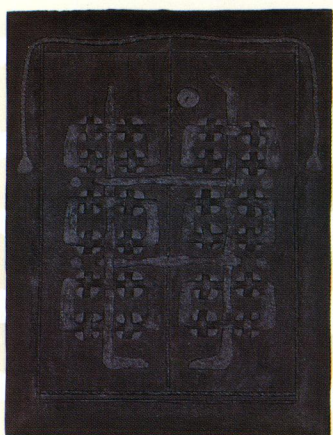
在七〇年代初，他製作了一系列以人為主題的木刻版畫，背景現出自然的木紋。這系列是他俯拾物雕塑的延續，以自然原素為主。但平面的木刻版畫，不能將大自然物體的質感和外形充份表現出來。所以，他試用過許多不同的技法，以圖使他的版畫能確切反映大自



結構 1976 80×60厘米  
Construction 1976 80 × 60 cm

然。最後，他終於發明了一種紙層版畫法，使大自然的物體，能直接用於版畫上。這種凹凸版畫的製作，首先將麻布袋或薄松木片貼於木版上，然後將其表面割去留空的地方，放入主題的葉子或其他俯拾物。整體再塗油劑定位，以準備印製。版畫的製作，首先以多層富纖維的麻紙浸濕，逐層加在版上，亦逐層在特定部位染色。待各層放好後，以壓力使層紙深陷凹凸的版面上，使質感突出。壓好的層紙揭起候乾。自從發明這種製版法之後，夏碧泉感覺到，「瞬間把我的想像力插上了翅膀，在藝術廣闊無限的空間自由飛翔。」

在夏碧泉的凹凸版畫中，有許多大自然的物體。那些似是隨意採用的原素，其實是刻意為配合每張版畫的微妙色彩和質感而挑選的。他作品中最常用的是葉子。對藝術



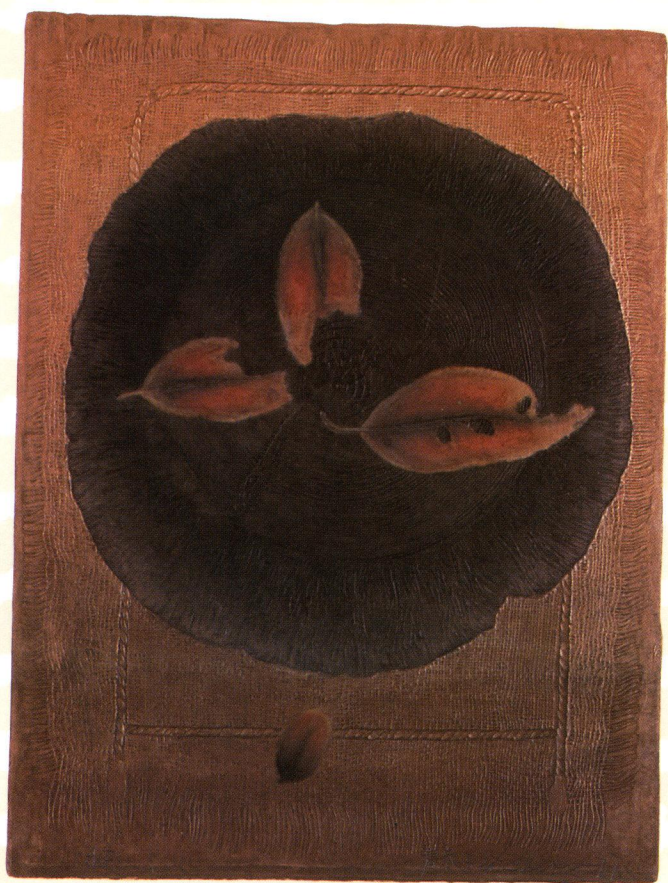
交流 1976 80×60厘米  
Interflow 1976 80 × 60cm

術家而言，葉子可帶來寶貴的訊息。他們反映四季的興替、生長的歷程和生生不息的輪迴。他版畫中的每一片葉，都充滿下墜的動感，而不是落葉後的死寂。

夏碧泉藝術創作的每一階段，轉變期都很長。因為他相信，要充份掌握技法，才能轉變風格。

夏碧泉由一九七四年至一九八四年的版畫，有微妙和諧的色彩及樸拙靜態的造形。由一九八四年開始，加入鮮艷的色彩，和在版畫中加入天真的人物。近期的多彩混合素材系列，則是八〇年代中期改變的延續。這種新風格的作品，始見於一九九一年。他嘗試用瓦通紙製作圖畫。他將瓦通紙切割、擠壓和着色，以組成作品的構圖。他發覺瓦通紙的質感和切割造形，能充份表現其創作力。所以，他全力採用這物料，作為他表現的媒介。他採用了許多早期版畫的圖形，在新作系列中作為構圖原素。七〇年代的方格圖形，加上了鮮艷的色彩。版畫中的人物，變成了他練習氣功圖。

當我們比較此展覽中的新舊作品時，可見夏碧泉已進入了一返樸歸真階段。早期作品的微妙安詳，已經變為樸拙無邪的坦誠。我們謹祝這位自學自發的藝術家，能在藝術道路上，找到豐富的人生。



旋律 1977 80×60厘米

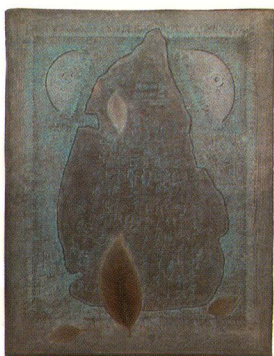
Melody 1977 80 × 60 cm



# INTRODUCTION

To many artists, art is the marriage of spirit and matter. In HA Bik-chuen's work, matter refers to found objects of nature and the garbage of the consumption world. The spirit is the unsophisticated aestheticism embodied in everybody's soul. The spirit takes its existence in banal objects and the matter transforms its mere physical state by acquiring an aesthetic value bestowed by the artist.

Born in China in 1925, HA moved to Macau in 1949 and settled in Hong Kong in 1957. For over 30 years, HA has been working as a craftsman decorating mirror plates, making artificial flowers and producing basketry. The days as a craftsman greatly affect HA's artistic career in the 70s for he has been trained to handle a variety of materials and to master various tools with his skilful hands.



古往今來 1983 80×60厘米  
From Ancient to Modern 1983 80 × 60 cm

Life was not easy in the 60s for the working class. However, HA still found time to join the Chinese Contemporary Artists' Guild and became an amateur painter. He later found that his interest was not on canvas. So he turned to the making of sculptures. He combined found objects in nature into sculptures. His works were not mere combination of forms. As a Chinese, he knew well the metaphysical meanings of objects from nature. He believed that a rock, a piece of bamboo or a leaf partook the mystery of nature. His sculpture was the receptacle of the potentiality of nature.

In the early 70s, HA started a series of woodblock prints with figure design set against a background, revealing the natural wood grain pattern of the plate. This series was a continuation of his found object sculpture where natural elements formed the main interest. However, the graphic quality of a woodblock print could not fully bring out the texture and form of natural objects. Therefore, he experimented with various techniques to make his print a more faithful reflection of nature. Eventually HA discovered a paper casting technique that could directly integrate natural objects in his work. In making his paper relief print, HA first glued the thinly sliced pine wood or rags of the hemp sack to the wooden plate as

the background. He then cut out areas for the inlaid of leaves or other found objects as the main design. The whole plate will then be fixed with lacquer to prepare it for printing. To make the print, he overlaid the plate with layers of wet textured hemp paper. Colours of the different areas were printed on the paper layer by layer.



組合 1984 79×60厘米

Organised 1984 79 × 60 cm

When all the layers were set, the paper would be firmly pressed onto the plate till all textures were revealed. The printed paper would be removed to dry. After discovering this printing technique, HA described, "all at once, my imagination was put on wings and allowed to fly freely in the boundless space of art."

In HA's paper relief, we find a wide variety of natural objects. The apparently random chosen elements in his print are indeed selected with care for nuances of colour and texture in each picture. Leaves are the most frequent motif in his work. For the artist, leaves have the capability to carry valuable information for us. They signify the change of the seasons, the process of growth and the cycle of life. Every piece of leaf



尋夢者 1984 60×80厘米

Pursuer 1984 60 × 80 cm



in his print depicts the falling motion but never the static state of a fallen leaf.

Every change in HA's creation took a long transition for he believed the mastery of technique came before the variation of style. The prints of HA from 1974 to 1984 were characterized by subtle and harmonious colours and serene and primitive forms. From 1984 onwards, we saw the invasion of bright colours and the addition of naive figures in his prints. The recent series of strongly coloured mixed media work was the extension of the mid 80s' change. The first appearance of this type of work was in 1991. He experimented with the use of carton paper to make his picture. He cut, pressed and coloured the carton paper to form the composition of his work. He found that the texture and the cut-out forms of the carton could adequately express his creative ideas. Therefore, he turned totally to the use of this material as his mode of expression. In this new series, HA retrieved many pictorial elements of his early prints to form the composition of his new work. The checker pattern of the late 70s provided fields for his bright colours. The figure in his woodblock print became an illustration of his practice of *cigong* – a respiratory exercise that would regulate the body and the mind.



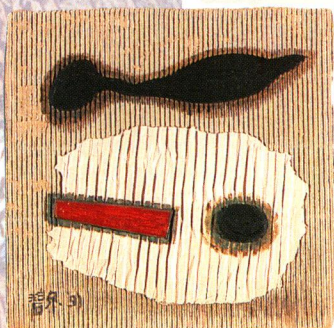
壮志凌云 1992 121×91厘米  
Heavenly Ambition 1992 121 × 91 cm

When we compare the old and new works in this exhibition, we will find that the artist is in a rejuvenescent stage where the subtlety and serenity of his earlier work are being replaced by a sense of naivety and child-like frankness. We sincerely hope that this self-taught and self-motivated artist can attain full self-actualization in his artistic career.





沉思 1991 20×20厘米  
Contemplate 1991 20 × 20 cm



意象 1991 20×20厘米  
Imagery 1991 20 × 20 cm



迷惑 1991 20×20厘米  
Confusion 1991 20 × 20 cm



幻象 1991 20×20厘米  
Mirage 1991 20 × 20 cm





## 傳 略

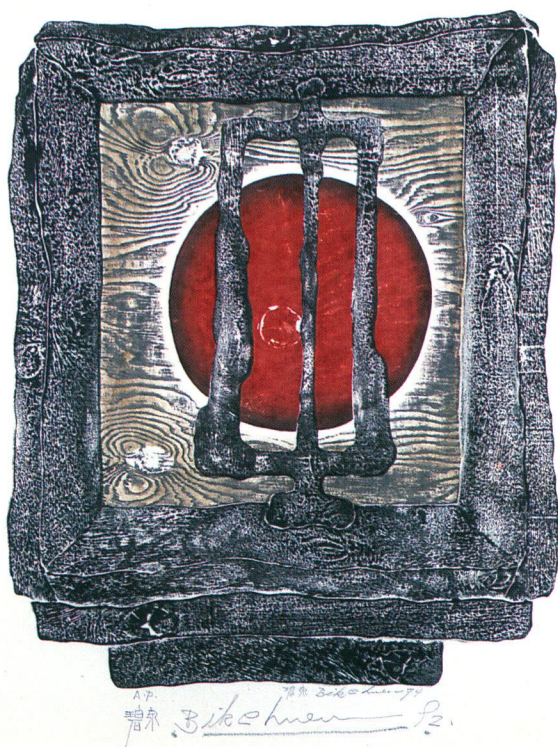
- 1925 生於中國廣東新會
- 1949 移居澳門
- 1957 由澳移居香港
- 1960 參加香港華人現代藝術研究會
- 1967 **《當代香港藝術展》**香港博物美術館  
(亦展於1969, 1971)
- 1971 **《今日香港藝術展》**香港博物美術館  
巡迴英國四大城市
- 1973 **《當代中國藝術家版畫展》**香港博物美術館
- 1974 美國版畫協會會員
- 1975 **《當代香港藝術雙年展》**香港藝術館  
(亦展於1977, 1979)  
獲雕塑組及版畫組之市政局藝術獎  
**《第十一屆國際版畫展》**, 南斯拉夫  
**《第五屆國際小型版畫展》**  
美國紐約普拉特版畫中心 (亦展於1979)  
**《美國第三屆國際版畫展》**
- 1976 **《藝術家的選擇》**香港聖約翰救傷會總部  
**《挪威第三屆國際版畫雙年展》**挪威  
(亦展於1978, 1980)  
**《第十屆國際版畫雙年展》**東京、日本  
**《市政局藝術獎獲獎者作品展》**香港藝術館
- 1977 **《第一選擇》**香港聖約翰救傷會總部  
(亦展於1978、1979、1980, 香港藝術中心)  
香港藝術中心開幕展
- 1978 **《國際版畫交流展》**漢城國家現代藝術館, 韓國  
香港仔中心雕塑設計比賽冠軍獎  
**《第六屆國際素描展》**南斯拉夫現代美術館  
**《第六屆國際版畫展》**意大利弗羅倫斯
- 1979 首次個展, 加拿大多倫多修利明頓畫廊  
**《第六屆國際版畫雙年展》**英國布烈福畫廊美術館
- 1981 **《香港藝術1970-80》**香港藝術館
- 1984 **《現代戶外雕塑展》**香港體育館廣場, 香港藝術館
- 1987 **《視覺藝術八七》**香港大學馮平山博物館  
參加香港視覺藝術協會
- 1988 **《十年香港雕塑展》**香港藝術中心  
**《第三屆亞洲國際美術展覽》**日本福岡市美術館  
(亦展於1989, 1990)
- 1991 **《國際小型版畫展6"×8"》**挪威  
**《第五屆國際版畫雙年展》**台北市立美術館  
**《港台現代版畫聯展》**香港中華文化促進中心
- 1992 **《第十屆挪威國際版畫參年展》**挪威  
香港藝術家聯盟版畫家年獎

# CHRONOLOGY

- 1925 Born in Guangzhou, China
- 1949 Moved to Macau
- 1957 Settled in Hong Kong
- 1960 Member of the Chinese Contemporary Artists' Guild
- 1967 **Contemporary Hong Kong Art Exhibition**, City Museum and Art Gallery, Hong Kong (also 1969, 1971)
- 1971 **Art Now Hong Kong**, a travelling exhibition in London, Edinburgh, Manchester and Bristol.
- 1973 **Contemporary Prints by Chinese Artists**, City Museum and Art Gallery
- 1974 Member of the Graphics Society, USA
- 1975 **Contemporary Hong Kong Art Biennial Exhibition**, Hong Kong Museum of Art (also 1977, 1979)  
Awarded the Urban Council Fine Arts Awards in the categories of Sculpture and Print
- The 11th International Biennial of Graphic Art**, Yugoslavia
- The 5th International Miniature Print Exhibition**, Pratt Graphics Centre, New York, USA (also 1979)
- The 3rd United States International Graphics Annual**
- 1976 **Critic's Choice**, St. John Ambulance Assn. Headquarter, Hong Kong
- The 3rd Norwegian International Print Biennial**, Norway (also 1978, 1980)
- The 10th International Biennial Exhibition of Prints**, Tokyo, Japan
- Exhibition of Urban Council Fine Arts Award Winners**, Hong Kong Museum of Art
- 1977 **1st Choice**, St. John Ambulance Assn. Headquarter, Hong Kong (also 1978, 79, 80 at HK Arts Centre)
- Inaugural Exhibition**, Hong Kong Arts Centre
- 1978 **International Exchange Exhibition of Prints**, National Museum of Modern Art, Seoul, Korea
- Aberdeen Centre Sculpture Design Competition, Hong Kong, First Prize Winner
- The 6th International Exhibition of Original Drawings**, Museum of Modern Art, Yugoslavia
- The 6th International Biennial of Graphic Art**, Firenze, Italy
- 1979 1st one-man Exhibition, Shaw Rimmington Gallery, Toronto, Canada
- The 6th British International Print Biennial**, Bradford Art Gallery and Museum

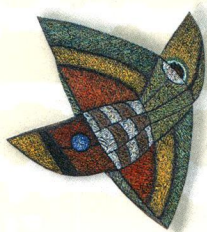


- 1981 **Hong Kong Art 1970-80**, Hong Kong Museum of Art
- 1984 **Contemporary Open Air Sculpture**,  
the Piazza of the Hong Kong Coliseum, Hong Kong Museum of Art
- 1987 **Visual Arts '87**, Fung Ping Shan Museum, University of Hong Kong  
Member of Hong Kong Visual Arts Society
- 1988 **Ten Years of Hong Kong Sculpture**,  
Hong Kong Art Centre  
**The 3rd Asian International Art Exhibition**,  
Fukuoka Art Museum, Japan (also 1989, 1990)
- 1991 **International Print Exhibition, Miniature 6**, Norway  
**The 5th International Biennial Print Exhibition**,  
Taipei Fine Arts Museum, Taiwan  
**Hong Kong and Taiwan Modern Print Exhibition**,  
the Hong Kong Institute for Promotion of Chinese Culture
- 1992 **The 10th Norwegian International Print Triennale**,  
Norway  
Artist of the Year Award (Print-maker)  
Hong Kong Artists' Guild



窗外 1974 61×51厘米

Outside the Window 1974 61 × 51 cm



# 展品目錄

## (一) 版畫

### 窗外

1974  
61×51厘米

### 弄姿

1974  
62×51厘米

### 自然境界

1974  
80×64厘米

### 迷惑

1975  
79×60厘米

### 結構

1976  
80×60厘米

### 交流

1976  
80×60厘米

### 旋律

1977  
80×60厘米

### 天堂夢

1981  
80×60厘米

### 靜物

1981  
80×60厘米

### 古往今來

1983  
80×60厘米

### 古往今來 ( 原版 )

1983  
78×60厘米

### 組合

1984  
79×60厘米

### 尋夢者

1984  
60×80厘米

### 魔術眼

1984  
60×80厘米

### 葉之秋

1986  
80×60厘米

### 夏之泉

1988  
80×60厘米

### 飄然

1991  
80×60厘米

### 飄然 ( 原版 )

1991  
78×60.5厘米

### 虛空

1991  
80×60厘米

## (二) 混合拼貼畫

### 沉思

1991  
20×20厘米

### 意象

1991  
20×20厘米

### 迷惑

1991  
20×20厘米

### 幻象

1991  
20×20厘米

### 壯志凌雲

1992  
121×91厘米

### 遨遊

1992  
121×91厘米

### 神秘樂章

1992  
121×91厘米

### 韻律組曲

1992  
121×91厘米

### 空間

1992  
121×121厘米

### 守護者

1992  
121×121厘米

### 創世者

1992  
121×91厘米

### 健姿

1992  
121×121厘米

## (三) 雕塑

### 頂天立地

1985  
147厘米 ( 高 )

### 神龍

1985  
91厘米 ( 高 )

### 音座

1985  
125厘米 ( 高 )

### 救世者

1985  
96.5厘米 ( 高 )



# LIST OF EXHIBITS

## I Prints

**Outside the Window**  
1974  
61 × 51 cm

**Coquette**  
1974  
62 × 51 cm

**Natural State**  
1974  
80 × 64 cm

**Bewilderment**  
1975  
79 × 60 cm

**Construction**  
1976  
80 × 60 cm

**Interflow**  
1976  
80 × 60 cm

**Melody**  
1977  
80 × 60 cm

**Dreaming**  
1981  
80 × 60 cm

**Still Life**  
1981  
80 × 60 cm

**From Ancient to Modern**  
1983  
80 × 60 cm

**From Ancient to Modern  
(Relief Plate)**  
1983  
78 × 60 cm

**Organised**  
1984  
79 × 60 cm

**Pursuer**  
1984  
60 × 80 cm

**Magic Eye**  
1984  
60 × 80 cm

**Fall of Leaf**  
1986  
80 × 60 cm

**Summer Fountain**  
1988  
80 × 60 cm

**Elegance**  
1991  
80 × 60 cm

**Elegance  
(Relief Plate)**  
1991  
78 × 60.5 cm

**Emptiness**  
1991  
80 × 60 cm

## II Collage

**Contemplate**  
1991  
20 × 20 cm

**Imagery**  
1991  
20 × 20 cm

**Confusion**  
1991  
20 × 20 cm

**Mirage**  
1991  
20 × 20 cm

**Heavenly Ambition**  
1992  
121 × 91 cm

**Soaring**  
1992  
121 × 91 cm

**Mysterious Music**  
1992  
121 × 91 cm

**Suite of Rhythm**  
1992  
121 × 91 cm

**Space**  
1992  
121 × 121 cm

**Sentry**  
1992  
121 × 121 cm

**Creator**  
1992  
121 × 91 cm

**Healthy Posture**  
1992  
121 × 121 cm

## III Sculpture

**Straight Mind**  
1985  
147 cm (H)

**Spirit of  
the Dragon**  
1985  
91 cm (H)

**Music Bamboos**  
1985  
125 cm (H)

**Saviour**  
1985  
96.5 cm (H)

**PRODUCTION TEAM**

Project Supervision:  
Gerard C.C. TSANG

Exhibition Management:  
Simon K.S. CHIU  
Mimi W.M. CHO  
NG Ka-Lun

Graphic & Exhibition Design:  
Alan K.L. KONG

Photography :  
Joseph K.K. KWAN  
CHOW Kam-lan



理想都市携手创

香港市政局主辦  
香港藝術館籌劃

Presented by the Urban Council, Hong Kong  
Organised by the Hong Kong Museum of Art