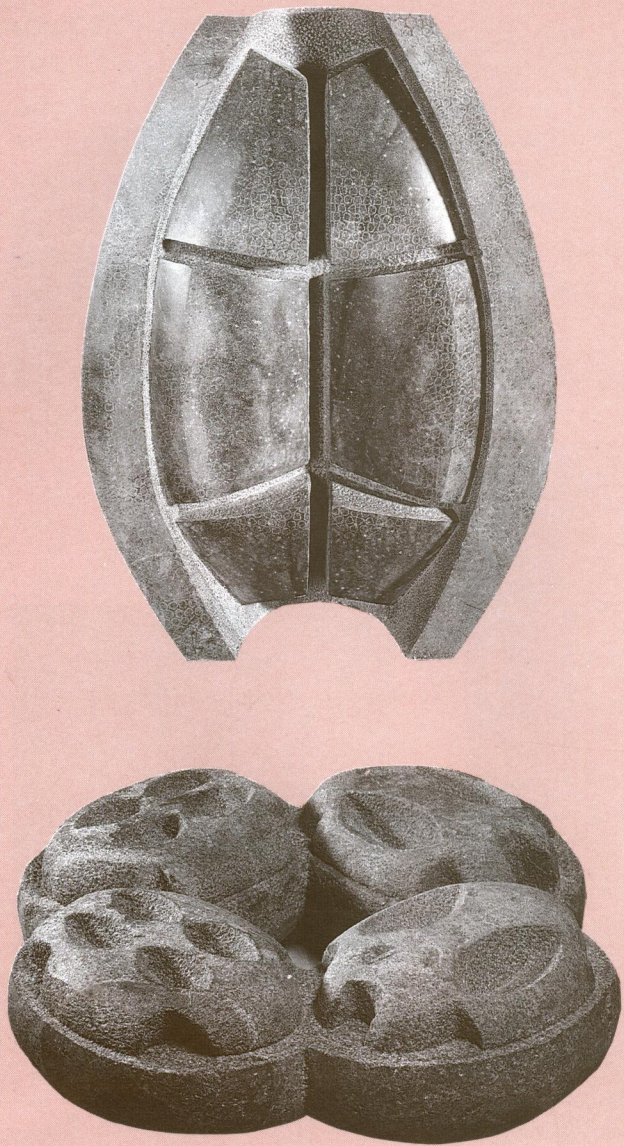




古象詮新
—
張義雕塑

龜甲

龜甲的造型簡單，卻是張義的創作靈感的一大寶庫。商朝，貞人（卜巫者）把龜版鑽孔炙爇，裂紋成為卜兆象徵，並將占卜結果刻劃在龜版上面作為紀錄。龜甲神秘魅力成為張義的藝術靈感，他把裂紋、孔洞及文字等特徵加以變化、排列和組合，發揮出無窮的可能性。他更深入研究龜甲的結構、形狀及紋跡，尋求在造形、空間及紋理上的突破。他尤其重視處理空間感覺。龜甲上的孔洞，往往就引領人們窺探到作品內蘊或外展的空間。



文字

張義對中國書法及篆刻具有濃厚興趣及獨到體會。甲骨文搨本中，黑與白的塊面空間、抽象意念和線條美感，成為創作符號的重要元素。在張義的作品中，有專以書法字體為主題的鑄紙版畫；亦有以文字融合主題的雕塑。無論文字是可讀的或只是抽象的符號，都傳達了他對古典藝術的詮釋和熱衷，同時他又賦予文字一種獨立的空間造型及現代精神。



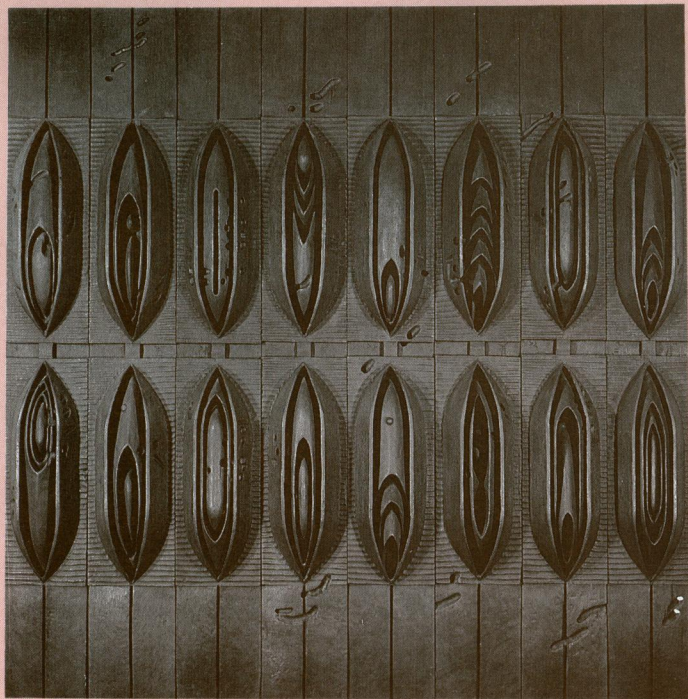
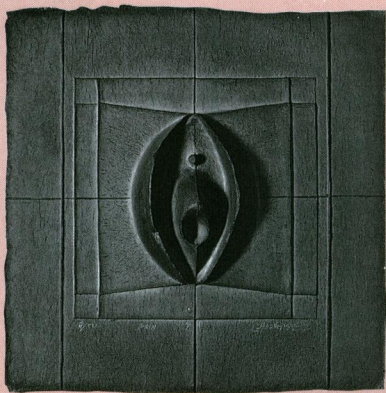
螃蟹

人們愛吃螃蟹，張義更愛收藏、搜集、研究及鑄造螃蟹。生蟹活力充沛、張爪橫行、姿態萬千。張義最喜歡捕捉螃蟹的動感，重新安排牠們的蓋、鉗及爪，轉化了蟹的自然型態，成為一種具霸氣及威嚇性的龐然巨物。張義在製作過程中十分重視處理螃蟹構成中的空間，他希望能引導觀者躍躑於他所營造的負面空間裏，意識一種特異的美感。



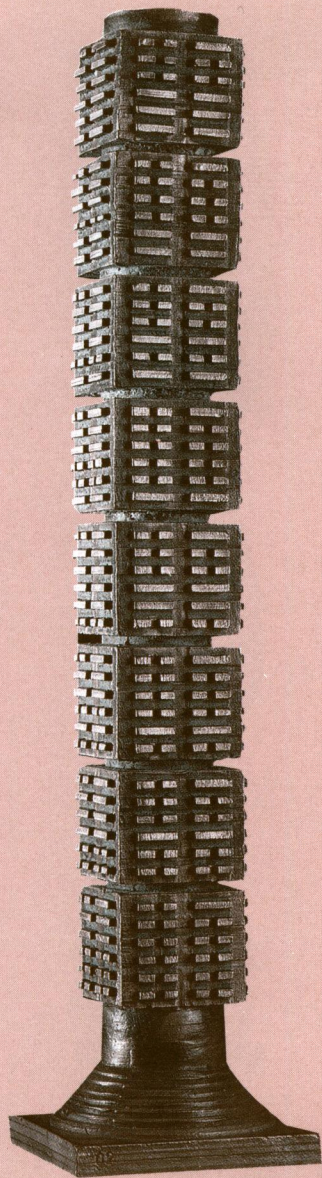
人體

張義對人體特別感到興趣，女體的玄惑對他而言更具魅力。他對生命本質的感覺及關切可從他製作兩性生殖器的作品上略見一斑。他以變形、誇張及放大的手法在冰冷、堅實的材料上表現女體，賦予它們一種人性的溫柔，衝破了素材本身的冷感，反映了他不斷地追求創新和拓展藝術的界限。



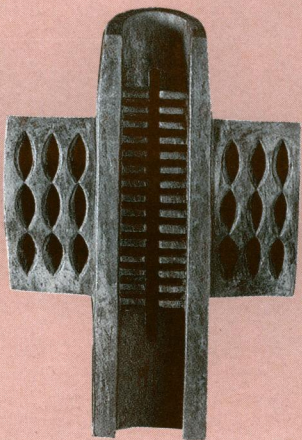
八卦

八卦是《周易》中八種以不同線段組合而成的方位符號，代表天、地、雷、風、水、火、山、澤等自然現象，深具神秘意味。張義利用卦象作為圖象和造型，一方面使作品蘊含着八卦虛實相生，變幻無窮的內在精神，另一方面亦是張義對深邃莫測的大自然奧秘的回應和憧憬。



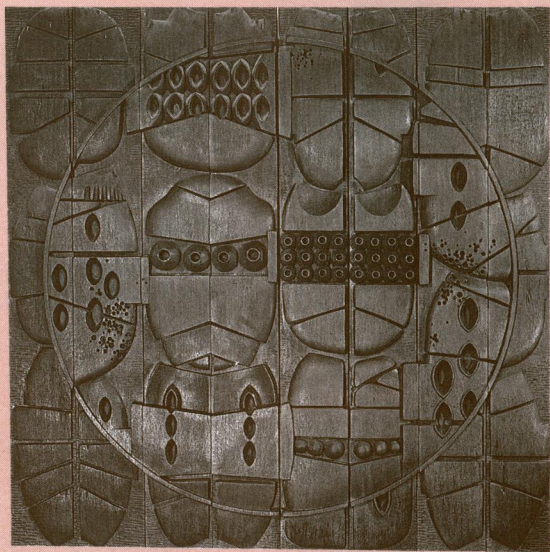
鳥人

張義的鳥人作品把鳥和女性的身體特徵結合，不但充滿了神秘幽玄的氣氛，更象徵原始神人崇拜的意識。根據中國古代神話傳說，商代的始祖契，就是在他母親吞下鳥卵後所生；而周人的始祖為鳳鳥。鳥人伸展的兩翼和軀體上的孔穴，是龜甲造形的變體，令抽象的鳥人結構滲透出深沉的中國古文化氣韻。



蟲紋、蠓宿及殘洞

強烈的求知慾驅使張義鑽研生物學，其中以昆蟲最為吸引。他的創作靈感有時也源於顯微鏡下的世界。他喜歡把物象的局部或整體置於顯微鏡下放大數十倍作研究及觀察。龜甲或木頭上的蟲食、蠓宿及殘洞令他思緒複雜：既好奇、又懼恐，更還想接觸；交纏的思維、奇詭的蟲食、蠓宿與殘洞成為他在顯微鏡下探索的對象，並在作品中以貫串、聯繫和交織的空間作表現。這些特殊肌理和造型效果更進一步呈露了時間在物質上刻劃的痕跡，產生了歷史意義。



靈感之源

研究／編輯

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ANCIENT IMAGERY, MODERN VISION – CHEUNG YEE SCULPTURE

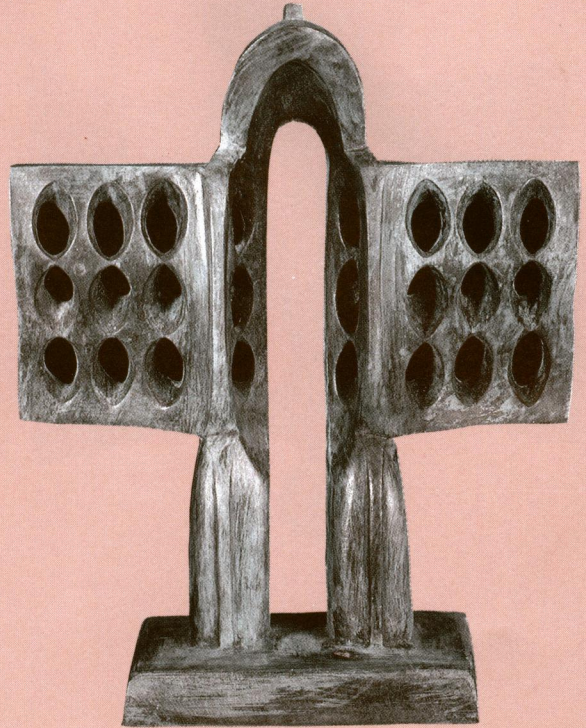
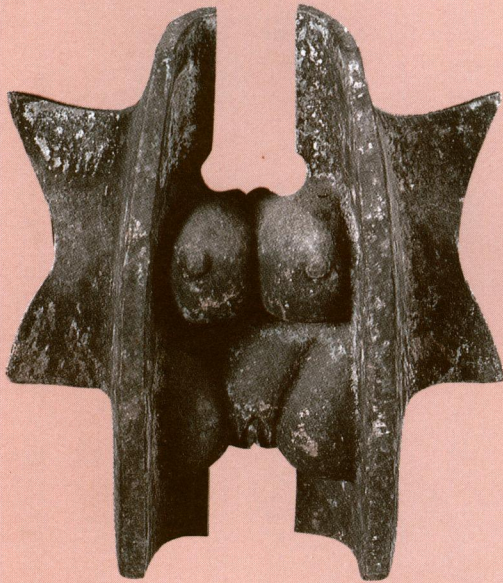
Crab

People love to eat crab. For Cheung Yee, he collects and studies them, and even uses them as subject in his works. The vivid crawling movement and varied postures of the crab fascinates Cheung Yee. He captures its motion and reorganizes its form. In his sculpture, the crab has undergone a complete metamorphosis and is transformed into a gigantic creature generating raw energy and untamed power. During his creative process, Cheung Yee gives special attention to the treatment of space within his crab's form. He leads the viewers into his world of creation, in which they may experience the relationship between negative and positive space and to appreciate the beauty of their parallel existence.



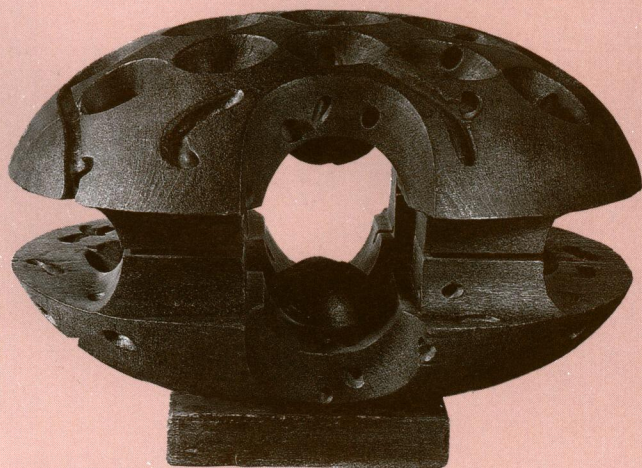
Bird-man

Bird-man is one of the recurring themes in the works of Cheung Yee. The motif is a combination of the bird form and the female torso with mystic implications of the totemic belief of the primitive people. According to the ancient Chinese legends, Qi, the ancestor of the Shang tribe is conceived after his mother swallowed a bird's egg, while the phoenix is attributed to be the ancestral symbol of the Zhou tribe. The bored holes on the extended wings and the body of the bird-man are metamorphosis from the tortoise shell. This abstract representation symbolizes the long tradition of ancient Chinese culture.



Tortoise Shell

The tortoise shell, though simple in form, is the main source of inspiration for Cheung Yee. In the Shang Dynasty, sorcerers used to bore holes into the tortoise shell and heat it over fire to produce traces of cracks, which are designated as omen from heaven. The oracle is then engraved on the surface of the shell as record. The mystic charm of the tortoise shell fascinates Cheung Yee. He modifies, re-arranges and assembles the crackles, holes and inscriptions into unlimited variations. With intent studies of the structure, shapes and patterns of the tortoise shell, Cheung Yee strives to break away from the traditional boundary of form and space. He pays special attention to the treatment of spatial effect. The bored holes on his tortoise shell are designated to lead the viewers to apprehend the inherent quality and external value of his sculptures.



Human Form

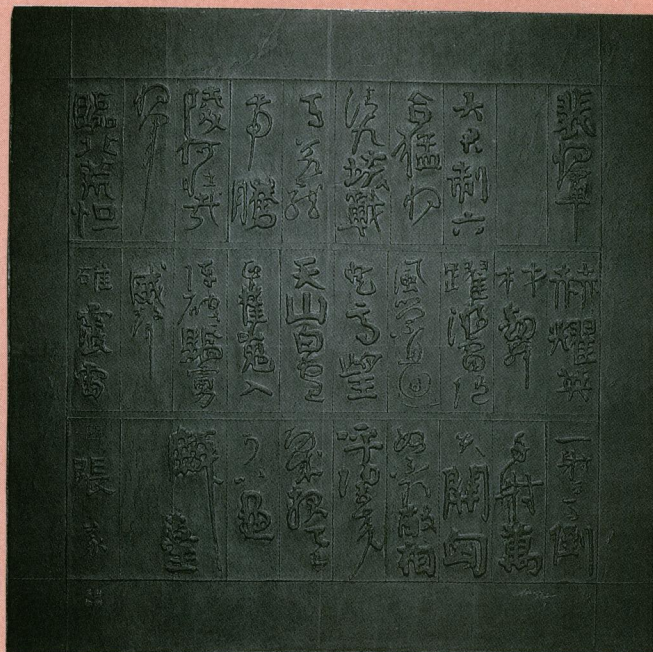
Cheung Yee is especially interested in the human form. He is fascinated by the seductiveness and enchantment of the female body. His awareness of and sentiment towards life is reflected in his representation of both the male and female sex organs. Cheung Yee sculptures are distorted, enlarged and exaggerated. The cold and hard surface of stone and metal are imbued with the warmth and tenderness of the human body. This bold and unconventional way of expression reflects his continuous pursuit for artistic breakthrough and constant challenge for new dimension in his creative endeavour.





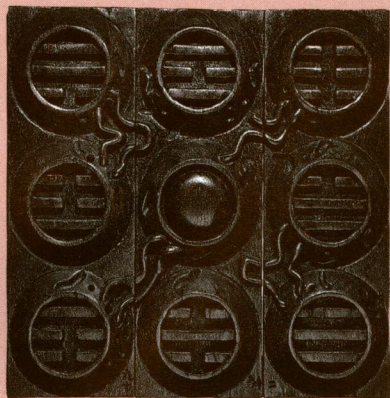
Worm-trail, Limpet and Hole

Cheung Yee's strong aspiration to learn more about nature urges him to study Biology, in particular insects. His artistic inspiration often comes from his microscopic world. He loves to study and observe his objects through the microscope, enlarging them to many sizes bigger. The intricate worm-trails, limpets and holes on tortoise shells and wood fill the sculptor with mixed emotions: curiosity, fear and the desire to contact the unknown. His complicated sensations lead him to study these strange phenomena under the microscope. He transforms them into his works, creating patterns, linkages and space. These distinctive textural network and form structure are evidence of the passing of time, giving his works special historical significance.



Chinese Scripts

Cheung Yee has a special interest in and unique understanding of Chinese calligraphy and seal-carving. Through the rubbings of the oracle bones, he realizes the interplay of positive black space and negative white space, and the intrinsic quality of lines and strokes. Using these basic elements, Cheung Yee transforms them into his own creative symbols. Among his works, there are calligraphic prints in paper casting and sculptural works with Chinese scripts as the dominant motif. These calligraphic elements, whether they are readable or abstract symbols, reflect his enthusiasm for and dedication in the interpretation of classical Chinese art. At the same time he has imbued a pure spatial quality and a thoroughly modern spirit into his works.



Eight Trigrams

The eight trigrams in the book of *Yijing* are made up of different combinations of straight and broken lines, which are designated as divination pictorialgrams. They are symbols of the phenomena of nature such as heaven, earth, thunder, wind, water, fire, mountain and lake. By adopting these mystic images and motifs in his works, Cheung Yee has revealed the intrinsic essence of the finite and infinite, and the ever-changing spirit of the eight trigrams. On the other hand, he also expresses his fantasy and imagination for the mystery of nature which is beyond human comprehension.

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