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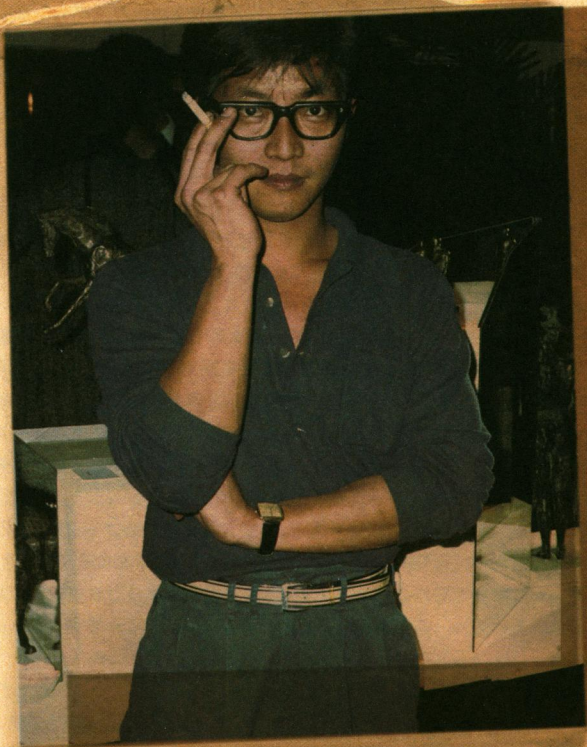


Looking • for
Antonio Mak
尋找 麥顯揚

客席策展人：任卓華
Guest curator: Valerie C. Doran

康樂及文化事務署主辦
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麥

麥顯揚，攝影：Nigel Hackett，香港1984/86

Antonio Mak, photography by Nigel Hackett, Hong Kong 1984 or 86

展開

任卓華 策展人

對於藝術家的生命這問題，怎樣才能找到答案？又或者，怎樣才可以解開他在我們這個世界存在或不存在這個謎？

「尋找麥顯揚」不在於展覽本身，而是從中展現的尋找過程。這個過程始於一個問題：「麥顯揚的作品在那裡？」由此我們去了許多不同的地方——或許最重要的是讓我們理解到藝術是一個焦點：如果我們用心去看，便會發現其他一切都由此而起。

此時此刻看他的藝術和生命，麥顯揚(1951-1994)給我們的印象是弔詭的。英俊、充滿激情與靈感，在世四十二年，他和他的作品留下令人不能磨滅的印象。在很多同輩及後輩藝術家的心目中，他是一個經典人物。然而，由於種種複雜及在此之前未有查究的理由，他的作品主要受到他的藝術圈內朋儕及有幸擁有他的作品收藏家所賞識。就是他在世的時候，要將作品帶入公共或商業的空間也是困難重重（這種情況直到最近才在其他藝術家身上有所改善）。他的作品常於一些非官方的空間展出，如香港藝術中心、藝穗會、Gallery 7及Club 97（在八十年代常在餐廳內為年青本土藝術家舉行展覽）。除了一九九五年他的家人和朋友舉辦的回顧展，及九十年代末期的一些零星聯展外，在過去十三年來，他的作品幾絕跡於公眾領域。

再遇麥顯揚的作品，再一次深深的感到上述情況令人費解。他的銅鑄雕塑，形態優美，寓意深遠，連同他的素描和油畫，及散見各處充滿詩意的字句，呈現一種麥顯揚獨有的視覺語言，其中心是一連串有關存在的矛盾論：既帶起現實主義卻又非常個人化，富有幽默感同時又充滿靈性，令人不安卻深受感動。這可見於他的人體或軀幹雕塑——其中很多是按他自己的身軀而塑造的——或將內裡的反出來（《鋪展》，1994）、或從自己的複製中冒出來（《從自我越出》，1983，1992）、或於虎背上夢遊（《夢遊(二)》，1991；《早晨(二)》，1993）或被一張梯一分為二，將獸性的激情與人的理智分隔但卻維持聯繫（《人·梯(二)》，1982）。麥顯揚喜歡將現實重新審視、分割和倒置，以求將現實的另一面揭示出來。這份興趣似乎是源自他的自我意識，是他看這個世界的方法。其弟麥顯名就曾提及麥顯揚小時候喜歡將中文字拆，自創一套暗語。

在英國最優秀的藝術學院留學，令他掌握西方的技巧，但骨子裡他的作品是非常香港，非常中國的。這個可從多方面反映出來：作品中語帶雙關的趣味，涉及廣東方言及中國藝術中畫說的傳統；老虎及馬的多層次象徵；由鏡及梯引領入其他空間與道學者及超現實主義者的感性；以及與佛教有關的形式與暗示。在帶表現主義，詭異般美麗的人像及胴體雕塑上的感性負空間，也是中國美學的特質。有些時候還有一些政治潛台詞，如部份老虎的作品暗示九十年代初對香港政治前景的未知之數。

由於工作室及經費的局限，麥顯揚的作品多是小型的，以脫蠟技巧製成。在倒模的過程中，他動態地保存了蠟原有的質感和手指靈巧敏感地捏蠟時所留下的印記。這是麥顯揚自己獨有的辦法，如同中國水墨畫的筆觸。麥顯揚作品的另一個重要特點是體積雖然細小，但給人的印象卻是巨大的——此特點也見於中國的傳統藝術。

麥顯揚的作品絕跡於公眾領域，實在耐人尋味。今次展覽嘗試就這一課題，運用一種多層次手法去檢視麥顯揚的作品，在何處和如何在物質上、心理上及隱喻意義上顯存於今天；並探討在今天重遇他的藝術作品和其歷史時，會否使我們對他的作品，和對我們自己的觀感帶來改變。

第一層次核心展覽部份會展出超過一百二十件麥顯揚的作品。展覽場景是特別為他的作品而設的，而設計意念亦在很多方面受到他的作品啟發。作品來自香港的博物館館藏及本地和海外私人收藏家的藏品。其中不少是麥顯揚的親人及摯友的珍藏。從這些雕塑、素描及油畫，可以感受到他強烈的洞察力及獨特的見解。

於第二層次，策展人邀請八位藝術家，其中七位來自香港，一位來自中國內地，創作不同的裝置藝術作品回應麥顯揚的藝術及歷史。他們來自不同的媒體、不同的世代、以往對麥顯揚的作品有不同程度的認識。把他們連在一起的是各自獨特的藝術語言，加強溝通與對話的可能性。過程中不無挑戰性：在藝術館的框框下，藝術家並不一定可以完全實踐最初的構思，但最終他們都各自找到方法將理念化為創作。

馮明秋的書法裝置《時之片段》，反映出他翻閱麥顯揚的素描簿時所產生的強烈共鳴。麥顯揚的素描簿記載了他的想法、夢想及提問。在一個如山洞般幽暗的空間裡，馮明秋會在牆上塗寫上一些藝術家對藝術及生命的感受，及他自己創作的詩句

和圖畫。而這些塗鴉只在手電筒照射下的一刻偶然局部展現，由觀眾自己去尋找。

林嵐的裝置《在夢室裡尋找阿麥》包含兩部份。藝術家嘗試重建及在某種意義上來說神聖化麥顯揚進行創作和造夢的空間。在展場外的空間，林嵐會建立工作室，並為訪客提供特別的小休空間；她會在這裡生活，並就地為麥顯揚及訪客進行雕塑創作。在展場內的空間，林嵐會融入麥顯揚有關佛教的主題，創作一個冥想的空間，將藝術家與觀眾的接觸變得聖潔。

李文生要建造一個空靈的環境，籠罩及照亮麥顯揚的作品。他像變法術似的將拾來的紙張及樹枝砌成巨大的燈籠裝置《量》，大得足以讓人站立其中。裝置中間是麥顯揚一件手持像是蛇或蠟燭的男人雕塑，散發著能量，但又同時反映麥顯揚藝術的精髓——有關存在的含糊。靈感到的時候，李文生會在他的裝置作品內用自創的樂器奏樂。

一九九三年，當盧燕珊還是一名藝術學生時，麥顯揚的地景藝術裝置《天堂與地獄》令她感到十分震撼。《天堂與地獄》是在地上挖一個方正的大洞，建了一道向下引領向一面鏡子的樓梯，令人覺得像是走向天空。盧燕珊的雕塑裝置《一頭栽進迷官的腳》以這件作品作為參考，並向它致敬。這件裝置也代表盧燕珊對展覽圖錄這個概念的重新思考，並與麥顯揚作品中的一個主要文字戲謔——「書體」作出呼應。

龔志成的《430小時：世界歷史》以麥顯揚作為一個藝術家存在的歷史背景為材料——他當時的創作環境，和認識他的人的回憶——加上一九五一年至一九九四年間的音樂片段及音錄，交織成一個聲音境觀，橫貫及連繫各個對麥顯揚藝術作出不同回應的空間。龔志成並會不時加插他和鼓手及歌手李耀誠的現場演奏，及放映父親的錄像，藉此帶出是次展覽的一個重要元素：藝術展開的過程，就如我們自己的生活。

畫家及錄像藝術家SIMON BIRCH的裝置作品one hundred five zero由多部份組成，是對麥顯揚的作品《早晨(二)》(1993)出自內心的回應。《早晨(二)》是一個夢遊者站立在一頭猛虎背上的雕塑。Simon的油畫，當中一半會加以繪畫，名為Argonautica (All That Is)，另外一半名為Hamartia (All That Will Never Be)則會保持空白；連同他的錄像裝置Soghomon Tehlirian，展示人的生命和老虎的本性，與及兩者之間的關係。在其名為Huntingdon 300的行為創作，Simon會分發三百隻用一百元紙幣摺成的紙老虎，上有編號及藝術家的簽名，藉此表達當他嘗試在相對保守的博物館環境引入非傳統元素時（例如展出一頭囚在籠裡的活老虎）所遇到的種種「規矩囚籠」。

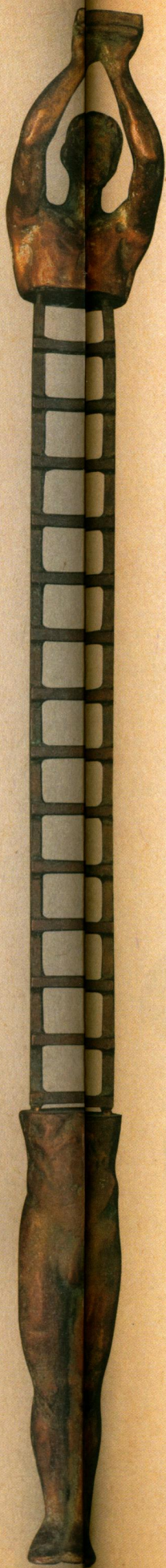
關尚智的裝置作品《請香港藝術館幫忙借「鐵馬」圍欄：我想收藏香港所有「鐵馬」圍欄在這兒》是受到麥顯揚作品的種種元素所啟發：鏡子的運用、語帶雙關的戲謔、政治潛台詞、特別是他的雕塑《馬·梯》(1982，是次並沒有展出)——馬的身體一分為二，被連接的梯子延長。關尚智的作品主要是利用隨處可見的鐵馬，製作成巨型裝置，在相對的鏡子裡產生無限的反射映像，逼使我們停下來，重新思考是甚麼使我們停在這個位置，我們又將何去何從。

吳山專，中國其中一位最重要的概念藝術家。他的理論著作曾提及藝術作品可以作為再創作的原材料*，對這個展覽的策展方向有重大的影響。邀請吳山專參展，原意是將一位重要的內地藝術家帶離他的舒適帶，與香港藝術(藝術家)作真正的接觸。雖然他很高興參展，但最終卻沒有真正「參加」——雖然他喜歡麥顯揚的雕塑，但至今他還不太清楚麥顯揚是誰。吳山專的作品《但仍是紅的……怎樣做無事可做》是他於一九九零年至一九九一年居於冰島時創作的，一直收藏在冰島的穀倉，直至最近才被發現。《大護照》也是他居於冰島時的創作。（*見「藝術家語錄」在《吳山專：國際紅色幽默》，香港2005）

展覽的第三層次是一個附設的紀錄展覽，希望透過其他途徑探討麥顯揚的過去與現在。公共機構及私人收藏家被邀請在二零零八年九月六日在作品當下的位置拍下他們所收藏的麥顯揚作品。由這些照片組成的展品，顯示麥顯揚的作品在展覽的框框以外，在現實世界的即時位置及狀態。

這個展覽不是一個靜態的展覽，而是一個有機的結構，其中一些元素會在展期的兩個月內發生微妙的變化及延伸。它反映一個持續的旅程，匯萃一大群人的見識、回憶、專長及創意。在各種意義上，它都是一個合作的成果，謹此向每一位在這個過程中曾經作出貢獻的人士致謝。特別感謝麥顯揚他本人，他使我們想起偉大的藝術每每是一段旅程的起源。

人·梯(二)
Man with ladder II
1982
bronze
54cm (H)
香港藝術館藏



UNFOLD

Valerie C. Doran
Curator

HOW does one look for the answer to the question of an artist's life? Or to understand the mystery of his appearance, or his disappearance, in our world?

'Looking for Antonio Mak' is not so much an exhibition, as the unfolding of a process of seeking. This process began with the simple question, 'Where is the art of Antonio Mak?', but it since has led us to many different places – perhaps above all to the understanding that art is a single focal point from which, if we pay close enough attention, everything else can emanate.

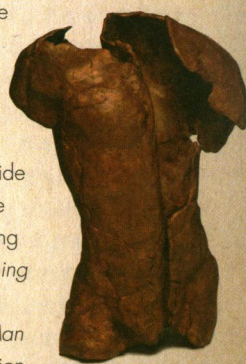
Looking at his art and his life from this moment in time, Antonio Mak Hin-yung (1951-1994) presents a paradox. Handsome, intense and inspired, in the 43 years that he lived on this planet Antonio made an enduring impression on many who came into contact with him and his art. Among many Hong Kong artists of his generation and younger, he is almost a figure of legend. Yet – for reasons that are complex and heretofore largely unexamined – his work remains known and valued primarily within his own artistic community, and by the collectors fortunate enough to own his pieces. Even in life, Antonio found entry into the public and commercial arenas of Hong Kong problematic (a situation that has begun to improve only relatively recently for other artists here), and usually showed his work at private spaces like the Hong Kong Arts Centre, Fringe Club, Gallery 7, and even Club 1997 (which in the 1980s frequently helped Hong Kong artists stage exhibitions at the restaurant). With the exception of a posthumous, retrospective exhibition staged in 1995 by his family and his many friends in the Hong Kong art world, and a few scattered group shows in the late 1990s, over the last 13 years, Antonio Mak's work has virtually disappeared from the public arena in Hong Kong.

Encountering Antonio's art anew, one is struck again by the incomprehensibility of this circumstance. Antonio's figurative cast-bronze sculptures, visually evocative and beautifully crafted, his drawings and paintings, and his scattered poetic writings, embody not only technical mastery but, more strikingly, a uniquely Mak-ian iconography at the heart of which is a series of existential paradoxes: at once surrealistic and intensely personal, humorous and spiritual, disturbing and deeply moving. This is demonstrated, for example, in works showing the figure or torso of a naked man – often Mak himself – turned in side out (*Spread*, 1994), made to emerge from its own double (*Man coming out from himself*, 1983, 1992), sleepwalking on the back of a tiger (*Sleepwalker II*, 1991; *Good morning II*, 1993), or bisected by a ladder that both separates and unites the realms of animal passion and human reason (*Man with ladder II*, 1982). Antonio's interest in the re-examination, dissection and inversion of reality in order to reveal its 'other face' seems to have been an integral part of his consciousness, and of the way he interpreted the world. His brother, Mak Hin-ming, has described how, as a young boy, Antonio loved to pull apart Chinese words into their radical components to create a secret language where a word was no longer the sum of its parts but rather a fractured assemblage revealing its genesis (for example, in talking about a tree, which in Cantonese is pronounced *syuh* (樹), Antonio would say *muhk* (木) *dau* (豆) *chyun* (寸), creating a nonsense term literally meaning 'wood-bean-inch').

As more than one of his fellow artists has observed, despite Antonio's overtly Western technique, honed during his overseas study at the best art schools in England, his works are 'very Hong Kong' and very Chinese – not stylistically per

黃風

Yellow wind
1989
bronze
25.2cm (H)



se, but integrally. This can be seen in his frequent use of literal and visual puns, that touch both on Cantonese vernacular and the tradition of the rebus in Chinese art; in the multilayered symbolism of the tiger and the horse; in the presence of mirrors and steps leading into other dimensions that speak to Daoist as well as Surrealist sensibilities; and in the Buddhist allusions. Even in his expressionistic, eerily beautiful human figures and torsos, there is a sensitive use of negative space – again a quality of Chinese aesthetics. At times there is also a political subtext to Antonio's work that cannot be ignored, as in some of the tiger pieces, which allude to the uncertainty of Hong Kong's political future in the early 1990s.

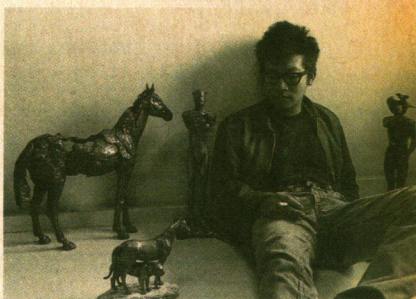
Working out of his studio and with limited funds for large castings, Antonio created mostly small-scale works using the lost-wax method, and in the casting process was able to dynamically preserve the original texture of the wax, imprinted with the deft and sensitive movement of his fingers, on the bronze. One could almost describe this as Antonio's own version of *cunfa*, the textural movement of the brush in Chinese ink painting. Another important characteristic is the way that, despite their relatively small size, his sculptures create an impression of monumentality – a quality of his work also present in classical Chinese art, and one to which other artists respond very strongly.

In seeking to redress the almost inexplicable absence of Antonio's art from public view, we have in this project created multiple layers of presence, to explore where and how the art of Antonio Mak exists today, physically, spiritually and metaphorically, and of how our own perceptions of his work and of ourselves might be changed by re-encountering his art and his history in our own time.

The first of these layers is a core exhibition in which we have brought together for the first time more than 120 examples of Antonio's works, including sculptures, paintings and drawings, and assembled them within an installation specifically designed for his art and, in many ways, emanating from it. These works have been gathered together from many places – from museum collections in Hong Kong, and from private collections here and overseas. A number of these pieces belong to Antonio's family, and his closest friends. In these sculptures, paintings and drawings are transmuted the intensity of Antonio's vision, and the uniqueness of his understanding.

In our second layer of exploration, eight artists – Fung Ming Chip, Jaffa Lam, Lee Man Sang, Lo Yin Shan, Kung Chi Shing, Simon Birch and Kwan Sheung Chi from Hong Kong, and Wu Shanzhuan from Shanghai – have created installations reflecting their response to Antonio Mak's art and history. These artists work in different media, are of different generations, and initially had varying levels of familiarity with Antonio Mak's work. The one thread linking them all is the distinctiveness of their artistic voices, reinforcing the possibility of dialogue and encounter. The process has not been without its challenges: working within the limitations of the museum environment, it was not always feasible for a particular artist to fully realize the original concept for his or her work (no live tigers allowed inside the gallery, for example). But in the end, each artist has created a genuine articulation of his or her own vision, separate and unique, but flowing into the whole.

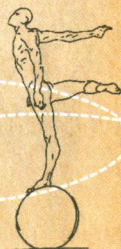
Fung Ming Chip's calligraphic installation, *Sliver of Time*, reflects the strong resonance Fung experienced in looking through Antonio's sketchbooks, in which the artist often recorded his thoughts, dreams and questionings. Inside a



麥顯揚

攝影：張照堂

Photo of Antonio by
Chang Chao-tang
1984





Man coming out from himself II
 從自我越出 (二)
 1992
 bronze
 31 cm (H)
 Collection of
 Hong Kong
 Museum of Art

In **Jaffa Lam's** two-part installation and live-art work, *Looking for Ah Mak in the Dream Studio*, the artist seeks to reconstruct and, in a sense, to sanctify the spaces in which Antonio worked and dreamed. Outside the gallery, Jaffa herself will inhabit, actively sculpt, and engage with the audience in a space she has constructed in a wide corridor, compromising an artist's studio and a special 'guest room'. Here she will create small pieces of art both for Antonio and for her visitors. Responding to the Buddhist themes in Antonio's work, inside the gallery Jaffa creates another space for meditation, in which she seeks to sanctify the encounters between artist and audience.

cave-like, darkened room, Fung uses charcoal to inscribe and mark the walls with a complex 'graffiti' comprised of a number of artists' thoughts on work and life, as well as his own poems and drawings. Portions of these texts and images are revealed to us only in the moment, by flashlight and through chance – and only if we choose to look for them.

In his response to Antonio's art, sculptor **Lee Man Sang** has chosen to build an ethereal environment to envelop and illuminate it. Lee's monumental lantern installation, *Radiate*, made entirely of found materials, is an almost magical construction of found paper and tree branches, large enough to stand inside of. At its core is a sculpture by Antonio Mak depicting a man holding what could either be snake or a candle – radiating energy but at the same time revealing an existential ambiguity that lies at the core of Antonio's art. When 'the spirit moves him', Lee also will play musical instruments of his own construction inside the installation.

As an art student in 1993, **Lo Yin Shan** was stunned by her encounter with Antonio Mak's land-art installation *Heaven and Hell*: a square hole dug into the earth, with steps leading down to a ground covered by a mirror, so that in descending one seemed to be walking into the sky. Lo's sculptural multi-media installation, *When the feet go looking for the body*, both references and pays homage to this work. On another level, her work is a reconceptualization of the idea of an 'exhibition catalogue' and alludes to one of Antonio's key conceptual puns – *shu shen*, or 'body of a book'.

In *430 hours: a short history of the world*, sound artist **Kung Chi Shing** takes as his material the historical context of Antonio's existence as an artist – the milieu in which he worked, the memories of those who knew him – and interweaves them with musical and verbal soundbites from the years 1951-1994, to create a soundscape that both intersects and unites the exhibition's discrete spaces of artistic response, personal history and collective memory. Adding another layer, Kung punctuates this ambient environment with live musical performance – including his own and that of acoustic drummer and singer John Lee – and with randomly shown video images of his own father, underscoring an important element of this exhibition: that art unfolds, even as we do.

The genesis of painter and video artist **Simon Birch's** multi-part installation, *one hundred five zero*, was the artist's visceral response to Antonio's sculpture *Good morning II* (1993) – one of the first of his works Simon had ever seen – depicting a sleepwalker standing on the back of a powerful tiger. Simon's series of canvases, half of them painted and titled *Argonautica (All That Is)* and half blank, *Hamartia (All That Will Never Be)*, and his video installation *Soghomon*



Tehirian, address human life, a tiger's nature, and the possible connections between them. In the video installation, a single spotlight illuminates an empty space where the artist had envisioned the presence of a live tiger or horse. In his one-off action art piece, *Huntingdon 300*, Simon gives away 300 origami paper tigers made of HKD100 bank notes, numbered and signed: a satirical commentary on the limitations he experienced in attempting to realize his full artistic vision within the museum context.

Hong Kong conceptual artist **Kwan Sheung Chi's** installation *Ask the Hong Kong Museum of Art to borrow "Iron Horse" barriers: I want to collect all of the "Iron Horse" barriers in Hong Kong here...* was inspired by a variety of elements in Antonio's work: his use of mirrors, his love of punning, his political subtexts, and most specifically, his sculpture *Horse with ladder* (1982, not in this show), in which the body of a horse is bisected and extended by a ladder. Kwan uses as his main material the ubiquitous metal police barriers seen all over Hong Kong, and known in Chinese as 'iron horses' (*tiema*). Encountering this gigantic installation in the exhibition space, reflected ad infinitum in parallel walls of mirrors, we are impelled to stop in our tracks and reconsider what is that is keeping us standing there, and apart from where we want to be going.

The writings of **Wu Shanzhuan**, one of China's most notorious conceptual artists, on the subject of 'artwork as a physical material for the further creation of art', were a key influence on the curatorial direction of this project. Wu's invited participation was envisioned as a process of taking a major mainland artist out of his own 'comfort zone' and into a genuine zone of encounter with Hong Kong art(ists). While happy to join the project, Wu in the end didn't actually 'join in' – to this day he is not exactly sure who Antonio Mak is, although he likes what he has seen of his sculpture. One of Wu's two works in this exhibition, *But Still Red....How to Do Nothing*, was originally created by the artist when he was living in Iceland in 1990-91. Stored in a barn in the Icelandic countryside, it was rediscovered there only recently. *The Big Passport* also was created in Iceland during Wu's residence there. (*See 'Artists Writings 01' in *Wu Shanzhuan: Red Humour International*, Hong Kong, 2005).

The third layer of this project is the 'adjunct show', a documentary exhibition that seeks to provide other avenues of insight into Antonio Mak's past and present. Both private and institutional collectors of Antonio's works were invited to photograph his art in situ on 6 September 2008, and in their exact position – whether on display in home or office, put away in a box, or what have you. The resulting exhibit creates a picture of reality of precisely where and how Antonio Mak's works exist physically in the real world, in real time, outside the exhibition frame. Also displayed are more personal objects from Antonio's life, including a painting by his father, Mak Hong, Antonio's first mentor.

'Looking for Antonio Mak' is not a static display, but an organic structure with elements that will subtly change and extend throughout the two months at the museum, and hopefully far beyond. The project reflects an ongoing journey bringing together the insights, memories, and creativity of many people. It is in every sense of the word a collaborative project, and we are grateful to all who have contributed along the way. Most of all, we are grateful to Antonio Mak himself, who reminds us that great art is always the genesis of a journey.



天馬
Winged pair
1987
acrylic



脫模而去

黃仁達

某年一個夏夜，阿麥捎了酒來聊天，話題離不了雕塑繪畫，酒喝得差不多，他突然說：「告訴你一個秘密——我是神！」說罷格格大笑。他大概一直認為「世人」低估了他。

我不把阿麥當作「神」；也沒有低估他，他是個「搞雕塑的」，從來沒有離開過人的角度去看世界；看物我關係。他喜歡用肌肉紋理表現生命力——人的；動物的肌肉都成，阿麥對肌肉的迷戀甚至使他永遠不扣上襯衣的鈕扣，無論冬天夏天，永遠在提醒你他是如何地為體型自豪。

今天，癌竟然把他折磨得如此枯瘦，穿過他仍舊敞開的病人服，我看到整齊對稱弧形的胸骨，假如以前的阿麥是米開蘭基羅是羅丹是迦美兒克羅黛爾*，現在他是傑克梅第**，脫去了肌肉的一個簡約結構，仍舊緩慢地，手舞足蹈地申說著他的創作理念。

案頭放著一本《如何戰勝癌症》，阿麥說太累了不想讀，是的，要講人的意志力用得著這麼厚的書嗎？癌是「人」的戰場，我想我應該提醒阿麥那年夏夜他告訴我的「秘密」，我比他本人更希望他是個「神」。

摘自黃仁達《放風》p.158

一九九四年六月《給病中友人》

* Michelangelo/Rodin/Camille-Claudel **Giacometti

(節錄) M永遠不會痊癒了。

正如他說：「這遊戲，不好玩」。離開醫院回家路上，他一直喃喃地說你不曉得有多痛你們全都不曉得有多痛，不知是跟誰說。在救護車上，我看著他瘦骨嶙峋的身子隨著車行顛簸跳動。這路面也該修一修了。面對垂死的好友，我竟然幫不上忙，在同一條日久失修的路上顛簸，那又怎樣？那痛究竟有多痛？我忽然有個很荒誕的願望——我想吃一碟蛋炒飯，天知道蛋炒飯跟M的痛跟救護車跟路有什麼關係；我只想，盡快吃到一碟蛋炒飯，也許只有這樣卑微的願望，才有把握達到，相對於，願望M能復元；相對於許多其他的願望，我想，一客蛋炒飯是最安份的願望。我的願望達到了（也難吃死了）。M也在三個小時前完成了他厭惡已極的遊戲。昨天我還在想這篇文字該怎樣寫，我本來想說：「痛沒有打倒M，M也沒有戰勝癌，現在就讓我們送他回家，醫學上有『打成平手』這個說法嗎？我希望有……。」

摘自黃仁達《走》、《放風》p.169

一九九四年六月



從天上掉下來的人

Man falling down from sky

1984

bronze

20cm (L) x 18cm (H)



阿麥就是麥顯揚。

阿麥躺在寬大的病人服裡，說：「救我！你得救救我！」我說：「好。」按了按鈕板上的「G」鈕，電梯徐徐降到醫院地層，那裡有輛救護車在等著，等著送阿麥回家。

有一件蠟塑人體，阿麥叫它《落地》(1978)，兩肩之間該擱個腦袋的地方阿麥他又捏了一只腳，這蠟塑人，任何一頭著地都算是「腳踏實地」了吧？然而這《落地》卻是平躺著的，三足不沾地，「著陸」的，是肉身。誰會拿人開這樣的玩笑呢？自然是阿麥，或是，阿麥裡頭那個他叫作「神」的東西。

救護車上，救護員把阿麥安頓好，說：「病況，穩定了吧？」那是個用意善良的說法，意思是：「末期了吧？」癌到了這個地步，要是還能治的話又怎會讓你回家？倒是阿麥自己答他：「穩定了。」一路上顛顛簸簸，我看阿麥他，每分每秒都瘦了一點輕了一點。

有一棵「月亮之樹」，長在半月形的銅塊上，擱在桌上會搖搖晃晃，如今使得阿麥在擔架床上顛來顛去的，何嘗不是那個地方吸力——一種你跑到月亮上也躲不掉的，無形無相的力。《從天上掉下來的人》(1984)那個倒楣的人是脫掉了蠟和翅膀的伊卡洛斯 (ICARUS) 嗎？他著地的上半身給摔成了一塊扁平的銅料，未摔壞的下肢朝天亂蹬，好像在控訴著一些什麼，什麼力量能把人摔成這個樣子？天、地和人，三者缺一不可。阿麥把人分割成兩部份：(思辯的)上肢和(生物的)下肢，或是：(時刻規限著人的)軀幹和(時刻準備逃離的)思絮，兩者雙生相剋又無法離棄，人的戰場，就在人自身裡頭。

當「意象」重於「存在」；「表達」重於「自處」的時候，也許如此。

銅人的上半身攀上了筆直的梯子頂端，留下下肢在梯下撐著，這個叫《人·梯(二)》的作品沒法自己立起來——重心離地面太遠了。到了《人·梯(三)》，銅人沿著斜靠的梯子爬上自家的下肢，這回，梯子是意象工具也是整體的(物理)重心，作品站得四平八穩。《認同與分別(一)》(1975及93)倒立的上半身看到直立的下半身身後的景像，必然上下對倒，直立的下肢一無所見，就無所謂「正」「反」，這兩肩之間/兩腿之間/前後上下對倒之間的喻意，還得由作品底部一塊無意無象的銅板來維繫，《認同與分別(二)》的銅人雙臂扳住前進中的下肢腰部，你看成是「思考者在躊躇」也好「人的生物部份缺去思維」也好，由於整體重心後移，為了讓作品立起來，阿麥惟有在下肢腳踝下加一方銅板穩住。

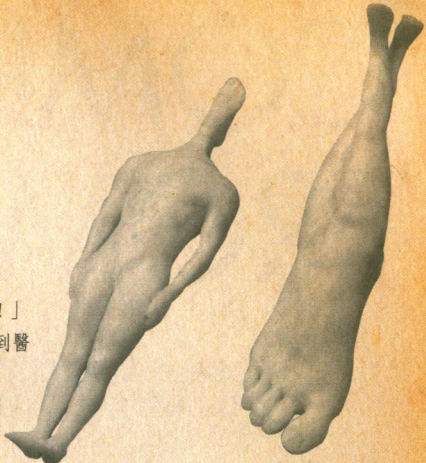
你用以思考的那個部位，終歸還是肉身。殺風景的組成部份，終歸是個不可去除的部份。除非，你不在了。

一九八四年的《工具》，阿麥鑄一隻手連著一條直立的腿，手上一隻長柄鋤槌(實物)斜斜擱在地上，誰是誰的工具呢？在力學支點而言，鋤槌和雕像互為工具，缺了誰都立不起來。

阿麥的思維沒問題，他的軀幹死了。

麥顯揚沒事，他只是，死了。

阿麥有個銅塑叫《佛從山洞走出來》(1982)，那佛面相如何無關宏旨，於阿麥而言，我猜想所有脫模而出的成品都是個佛，如今阿麥脫殼而去，對另一個時空的另一些眾生來說，也許也是個佛。



落地

Down to earth

1978

wax

黃仁達是畫家、電影製作人及作家，以香港為基地。他也是出色的藍調結他手。



COMING OUT FROM THE MOLD

Yank Wong

ONE summer evening, Antonio came over to my place to share some talk and some beer. All night long we talked only of sculpture and painting. After he had put away a few drinks, Antonio suddenly leaned over and whispered: 'I'm going to tell you a secret – I'm a god.' And then he started laughing.

I believe Antonio must feel that the people of this world always underestimate him. I don't think of him as a god, but I don't underestimate him either. He is man who sculpts, and he looks at the world, at the relationships between subject and objects, from the perspective of a man. In his work, Antonio loves to use the tendons and muscles of the physical body, whether human or animal, to express life force. His has carried his obsession with this idea to the point that, summer or winter, he always left his shirts unbuttoned, so that his chest was exposed to the world: it was his way of expressing pride in his own body. Today, cancer has tormented and withered him into a skeleton. But even in his hospital gown, he still leaves his chest exposed, so that I can see the neatly symmetrical curve of his ribs.

If the old Antonio was a Michelangelo, a Rodin, a Claudel, now he has become a Giacometti. The rippled muscles of his body are simplified, but in his passion for art he is unchanged, still talking in his intense, low voice, his hands and legs dancing in excitement and agitation, as he speaks of his ideals in creating art.

On the bedside table there is a book called *How to Win the Battle over Cancer*, but Antonio says he is too tired to read it. Does it really take such a thick book to talk about human willpower? Cancer is a human battlefield, and am I thinking that I should remind Antonio about the 'secret' he shared with me that summer night. I hope, even more than he does, that he really is a 'god'.

– excerpted from *For a Friend Who is Ill*
[Gei bingzhong youren]
June 1994*

ANTONIO will never recover.

Like he said, 'this game is no fun at all.' On the way home from the hospital, he kept murmuring, 'You will never know how much it hurts, none of you will ever know.' I couldn't tell who he was talking to. Inside the ambulance, I watched his painfully thin body bouncing with the movement of the car over the broken road. Looking at my close friend who was dying, knowing there was nothing I could do even as we bounced up and down interminably over that long road, all the time I just kept thinking that I wanted to eat a plate of egg-fried rice as soon as possible. Maybe it's because only such a small wish was within my control. Compared to the wish of having Antonio recover, compared to many, many other wishes, an order of egg-fried rice seemed humble, manageable. And in the end, I got my wish (it tasted terrible). Three hours ago, M completed this most detestable of games. Yesterday, I was thinking of how I could possibly write about this. Originally, I wanted to write that 'Cancer didn't defeat Antonio. Antonio didn't beat the cancer. Now let's just bring him home. In medicine is there such as thing as an "even draw"? I hope so....'

excerpted from *Departing [Zou]*
June 1994*

ANTONIO is Mak Hin-yeung.

Antonio lies inside the folds of his big hospital gown, calling out: 'Save me! Save me!' 'Yes,' I answer. I push the button marked G, and the lift slowly descends to the ground floor. An ambulance is waiting, ready to bring Antonio home.

Antonio made a figurative plaster sculpture that he called *Down to earth* (1978). Between the shoulder blades, where the head should be, he stuck an extra foot, so that from either end this plaster figure could be considered as a man 'with his feet on the ground.' But in fact, this 'down to earth' fellow is lying prone, so that none of his three feet is actually touching the ground at all. Who would play this kind of a joke on a man? Antonio, of course. Or maybe I should say, the thing inside Antonio that he called a 'god'.

In the ambulance, the medic settles Antonio in, and asks: 'Is the situation stabilized?' This was his polite way of saying, 'Is it nearing the end now?' Once cancer has progressed to this stage, if there were any possibility of curing it would they ever let you go home? Finally, Antonio himself answers, 'It's stabilized.' As the ambulance jiggles over the bumpy road, I look at Antonio and it seems that every moment he grows thinner and lighter.

Antonio has a work called *Tree on the moon* – a tree growing on the surface of a bronze half-moon – and when you put it on a table it rocks back and forth, like Antonio now, rocking back and forth in the ambulance stretcher. Even if you were to run all the way to the moon, you still couldn't escape this kind of gravity – a shapeless, invisible force. In *Man falling down from sky* (1984), is the hapless figure an Icarus who has lost his borrowed wings of wax? The upper half of his body is flattened into a hunk of bronze from the impact of hitting the ground, while his bottom half, still intact, is waving in the air as though accusing someone, as though asking what kind of force could cause a man to crash like this? Heaven, earth and man – none can do without the other. Antonio bisected a person into two halves: the rational upper half, and the animal lower half. Or, one could say, the body (always under restraint) and the mind (always preparing to flee), the two forever contradicting each other and yet unable to part from one another. When 'concept' outweighs existence, when 'expression' outweighs state of being, then things come to such a pass.

The upper half of a bronze figure climbs to the top of a completely perpendicular ladder, leaving the lower half clutching the ladder's bottom. This work, *Man with ladder II* (1982), is unable to stand on its own, because its centre of gravity is too far removed from the ground. But in *Man with ladder III* (1982), the bronze figure climbs up the incline of a leaning ladder towards the lower half of his own body: this time the ladder is both the tool of the will and the centre of balance for the whole unit, so that the work can stand on its own. In *Identity and difference I* (1975 r 1993) the figure's inverted upper half looks towards its upright lower half: everything is topsy-turvy. Because the erect lower body can't see, there is no reference point for 'right way up' or 'wrong way down'. Between the shoulders/between the legs/between front and back/up and down, all these metaphors for inversion and contradiction, it was necessary to place a blank bronze base, without special form or meaning, in order to



認同與分別 (一)
Identity and difference I
1975 r 1993
bronze
8.5cm (H)



connect the components together and allow the figure to stand. In *Identity and difference II*, the bronze figure's two arms hold onto the waist of the forward-moving body – you can look at this as the hesitation of the thinking mind or the unconscious impulse of the physical body: either way, because the centre of gravity is oriented towards the back Antonio had no choice but to place a small, square piece of bronze under one of the figure's heels in order to stabilize it.

Even the part of yourself that you use for thinking still belongs to the physical body – that's the rub. The only way to divest yourself of it is simply to cease to exist.

In *Tool* (1984), Antonio cast a hand connected to a standing leg. The hand is clutching a long-handled hammer, the head of which rests on the ground at an angle. But which is the real tool? From the point of view of mechanical theory, the tool and the bronze figure are each the tool of the other, together forming a fulcrum, neither able to stand alone.

There is nothing wrong with Antonio's thinking; it's only his body that has died.

There is nothing wrong with Antonio; it's just that he is dead.

THERE is a sculpture by Antonio called *Buddha coming out of his cave*. It is not important whether the face of the figure really is the Buddha's face. For Antonio, all the sculptures that came out from his molds were buddhas. Now that Antonio has come out from his own mold, perhaps in some other world, in some other life, he too is a buddha. (2008)



佛從山洞走出來
Buddha coming out of his cave
1982
bronze

Yank Wong is a Hong Kong-based painter, filmmaker and writer. He is also a very good blues guitarist.

*Note: excerpted texts are from the essay collection *Wind flying (Fangfeng)*, by Yank Wong (Wong Yan Kwai), Su Yeh Publishers, Hong Kong, 2003. pp. 158, 169, respectively.



零零碎碎 麥顯揚

何慶基

與麥顯揚不算深交，但在八十年代從海外讀藝術回港的人不多，況且當時政府藝術機制保守主義當道，攞當代藝術家紛紛被拒門外，這被邊緣化的流離，也增加了大家的交流接觸。一九八七年在堅尼地道的「外圍」展，便是在這情況下產生。

另一方面，我們這群人個人主義極強，既無宗族式的攞會結社傳統，亦無新一代那組織抗爭的能力。談得來的多見些面，否則只是幾句寒暄。和阿麥不算有太多交談，見面都是喝喝啤酒談談創作。當時攞當代藝術沒機會展覽也沒市場，創作是因為有內在需要和無法理喻的堅持。阿麥令我印象至深的是他對質素的要求，攞鋼鑄雕塑費用高昂，但因認為物料質素和技術上的不足，他堅持不在價錢便宜的廣東而要往台灣鑄製銅雕。即使資源匱乏仍對質素堅持，非習慣倚賴藝發局、拿多少錢便攞多少藝術的人可明白。

一九八八年當了藝術中心展覽總監後，接觸的機會也相應減少。但不計算他的回顧展外，也曾為他舉辦兩個小型個展。作為策展人，對為藝術工作者攞展覽，特別是個展，我是十分吝嗇的，因為在不適當階段為藝術工作者舉辦與其成就不相符的展覽，只會對他/她造成傷害。但阿麥絕對是個我可以給他一個又一個展覽的人。

印象最深刻的，要算是一九九三年他在我於科技大學策劃的《藝術與空間：從雕塑到裝置》中的裝置，他在草地上掘個方形大洞，內裝反映藍天白雲的鏡子，實與虛、天空與大地這二元矛盾組合，一直是阿麥的重要創作議題，在這裡表現得淋漓盡致。

一九九四年初他突然告訴我計劃為自己的創作出書，並邀約我為他寫文章。隨後到他家中做研究時，看見滿屋雕塑素描，才發覺他的創作數量驚人。如此差劣的創作環境，仍然持續不斷創作，怎不令人生敬？後來發現他患癌，那本書像是要總結自己的一生創作，從那一刻開始，寫那篇文章猶如預寫墓誌銘，執筆時舉步為艱，直至他過身後始能完成，變成其回顧展的場刊文章，對此我至今仍深以為憾。

阿麥過身後文化界於一九九五年在香港大會堂展覽廳匆匆為他籌辦回顧展，不單是悼念朋友，也是要確認他的藝術成就。展覽開幕後不久，藝術商紛紛湧現搶購，他的大部份作品都在無形的市場中流失，無從尋索。阿麥的作品要整個系列地觀看才可領略其創作思維，現在想重構較完整的阿麥回顧展會十分困難，關於他的創作，只能從以往的展覽場刊中的複製平面圖中領略。無限創意但創作日子短促，過身後卻又作品零散。要較全面地認識麥顯揚的藝術，《尋找麥顯揚》是一個重要的起點。

何慶基是一位以香港為基地，並活躍於國際的策展人及藝評人。現任香港中文大學文化及宗教研究系課程主任。



FRAGMENTS OF ANTONIO

MAK

Oscar Ho

ANTONIO MAK and I were not close friends, but in the highly conservative political and art worlds of 1980's Hong Kong, we were naturally thrown together, along with the handful of other young artists who had recently come back to Hong Kong after studying at art school overseas. As contemporary artists, we found ourselves rejected and marginalized by the art establishment here. All of us being outcasts together, we met up with each other sooner or later and all got to know each other to some degree. The 1987, 'Out of Context', group exhibition held at an old house on Kennedy Road was a natural outcome of our shared interests and situation.

Another thing we had in common as a generation is that all of us were extremely individualistic – we had neither the clannishness of traditional art societies formed by the older generation of artists, nor the ability to band together to push for our own benefit typical of the current generation of younger artists. Those of us who managed to get along with each other would meet up often; otherwise, it was just an occasional drink and hello. That's pretty much the kind of social interaction I had with Antonio – we'd meet occasionally, have a few beers and talk about art. At that time, it was very difficult for a contemporary artist to find a chance to exhibit, and there was virtually no market for our works. We made art because we had to, because we were pushed to do so by an inexplicable and irrational inner drive.

One of the things that impressed me most deeply about Antonio was his intense commitment to quality in both material and technique. Casting bronze sculpture is a very expensive process, but he never compromised: rather than cast his works in a place like Guangdong, where costs were low but quality mediocre, he took on the much greater expense of casting them in Taiwan, where both technique and materials were far superior. Even when money was very tight, his passion and commitment to quality were never compromised – he was willing to put everything he had into his art. This attitude may not be easily understood by artists today who allow the amount of Arts Development Council funding they receive to determine the level of art they create.

When I became exhibition director at the Hong Kong Arts Centre in 1988, I had even less opportunity to meet up with Antonio socially. On the other hand, I organized two small-scale solo exhibitions for him at the Arts Centre. For me, this was a very strong statement of belief in his talent as an artist: I rarely curate solo exhibitions, since one of the worst things a curator can do is to showcase an artist's work before it has matured to a level that can bear that kind of scrutiny. But when it came to Antonio, I had no problem doing one show after the other.

In 1993, I curated a group exhibition at the Hong Kong University of Science and Technology called 'Art and Space: from Sculpture to Installation'. The work Antonio created for this show, *Heaven and Hell*, impressed me deeply. For this outdoor installation, Antonio dug a big square hole in the ground, and installed a large mirror at the bottom that reflected the blue sky. Reality and illusion, solidity and emptiness, the contrasting realms of heaven and earth fused together as one

– all are themes that run throughout Antonio's art, and all were captured and expressed eloquently in this work.

At the beginning of 1994 Antonio told me that he wanted to publish a book about his work and asked me to write an article for it. Later, when I went to his house to do some research, I was completely amazed to see the huge number of sculptures literally filling his house – it was only then that I realized the sheer volume of his creative work. In such a difficult creative environment, to be able to work with so much consistency and dedication – how could one not respect him? A few months later I found out that Antonio was ill with cancer. It suddenly seemed that the book he had been planning would become the summation of his whole life's work. From that moment on, writing that article became very difficult for me – it felt like writing an epitaph in advance. I struggled to finish it, but it still wasn't ready when Antonio passed away, and later was published in the catalogue of his retrospective exhibition. I have always felt a deep regret about that.

In the months following Antonio's death, many people in the cultural world here hurried to organize his retrospective exhibition [at the Hong Kong City Hall Exhibition Hall, in 1995], not only to remember him as a friend but to honour his achievements as an artist. Soon after the show opened, art dealers and buyers rushed in to acquire his works. Much of his work disappeared into the invisible world of the market, and it seemed it would be difficult if not impossible to trace it again. One has to see the totality of Antonio Mak's work in order to understand the thinking behind it. 'Looking for Antonio Mak' gives us an important starting point.



麥顯揚與朱德華攝於香港藝術中心
Antonio Mak with Almond Chu at
Hong Kong Arts Centre
1993

Oscar Ho is a Hong Kong-based curator and critic active internationally. He is also the Programme Director of the Department of Religious and Cultural Studies, The Chinese University of Hong Kong.



憶麥顯揚

謝任卓華 夏濤玲

透過展覽「我們仍然可以感受到他的作品的力量，認識得到他的溫文和對生命的熱愛。他個人的質素和作為藝術家的強大感染力，我們都可以從作品中體會到。」

以上節錄自我為《麥顯揚的藝術》圖錄撰寫的文章。該圖錄由麥顯揚的遺孀、作家及譯者方淑儀編輯。

我所指的展覽不單是一九九五年的回顧展，還有一九八七年十月於香港堅尼地道十五號舉行的「外圍」(Out of Context)聯展。展場是一所老房子，一度是麥顯揚的家及工作室、沈聖德拍攝電影「如是」的地方。很久以前已有人家在此生活，眺望著維多利亞港。

Out of Context 這展覽名稱，是麥顯揚命名的，而中文名稱「外圍」則是廣告撰稿人及填詞人周禮茂建議的。麥顯揚喜歡中文展名語帶雙關，隱喻「圍外」/「外圍馬」。每位參展藝術家展出作品一件；麥顯揚展出了《天書》(Flying Elephant)，是一本懸空的大書（這也是一個文字遊戲。麥顯揚告訴無線電視攝影組：「它看似很重，但其實卻不是。」）

他於一九九四年去世，難以置信的是這麼多年以來，仍有一些人認為他是「圍外」的。

是次展覽萌生於一九九九年，藝評人及策展人任卓華評論高名濶策展的《蛻變突破：華人新藝術》時，提出了一個問題：「麥顯揚的作品在那裡？」其他人也有

同感。在她心中，這是一個必須要解決的問題。將近十年以後，終於在香港藝術館展出麥顯揚的作品，並予年青一代的香港藝術家一個與麥顯揚對話的創作機會。在這一個局內人/局外人的世界，麥顯揚和他的作品散發感動人心的光采。在某種意義上，任卓華策展這個特別的展覽，是因為她也是這個世界的一分子。麥顯揚在過去和如今都是這個世界的瑰寶，在另一個國度也如是。

麥顯揚的作品具有攝人的優美、和神秘及超現實的特質。如其作品一樣，他是老虎/人/派對動物。他偏愛的「脫蠟」鑄銅技巧正好道出一切：要創造外在的形體，必要把內裡的溶掉。

從《尋找麥顯揚》展出的麥顯揚作品及其他藝術家的回應，我們找回麥顯揚。麥顯揚是一位充滿生命力的藝術家，存活在我們的心中，啟發我們的生命。我們已經將他找到，切不可再失去他。

二零零八年十月
愛丁堡

夏濤玲是作家，現居於其出生地蘇格蘭愛丁堡。一九八五年至一九九二年間於香港居住和工作，當時是一名作家及編輯、展覽策劃及藝評人。

REMEMBERING ANTONIO MAK Lianne Hackett THANKING VALERIE DORAN

In an appreciation written for the catalogue *The Art of Antonio Mak*, which Antonio's widow, the writer and translator Susan Fong, edited, I wrote that through the medium of such exhibitions:

'We know or can come to know [Antonio's] gentleness; his love of life; his qualities as a human being and his powerful presence as an artist.'

The reference to 'such exhibitions' was not only to that 1995 retrospective, but to 'Out of Context', a collective exhibition in October 1987, at 15 Kennedy Road, Hong Kong, an historic house where Antonio had had his studio and home for some years, where notable movies such as Jim Shum's 'Sand' had been filmed and – much, much earlier – families had lived their lives looking out over the Hong Kong harbour.

Antonio was instrumental in giving the exhibition its 'Out of Context' and *Ngoi Wai* titles, the latter the suggestion of copywriter/songwriter Thomas Chow. Antonio loved the way the Chinese title offered up the coded pun of out of context/off-course racetrack bet. Many artists were involved in the project, each producing a work; Antonio's was a gigantic, suspended book entitled *Flying Elephant* ('It looks heavy, but it isn't' Antonio told the TVB film crew. Another pun delivered.)

Incredibly, all these years on from his death in 1994, Antonio is still considered by some to be something of an off-course bet.

For critic and curator Valerie Doran, the gestation of this exhibition began in 1999, when, in a review of Gao Minglu's 'Inside Out: New Chinese Art', she posed the question: 'Where is the art of Antonio Mak?' Others agreed. Valerie

knew absolutely that the omission of Antonio's work required resolution. This exhibition, almost 10 years on, brings the art of Antonio Mak to the Hong Kong Museum of Art and gives younger Hong Kong artists the opportunity to make work in response to Antonio's life and work. In a sense, Valerie has done this remarkable thing because she, too, is a citizen of the honourable world of the insider/outsider, in which Antonio and his work shone and shines brightly. He was and is a national treasure of this world, and now of another.

Antonio made work of breathtaking beauty, mystery and surreal properties. As with his works, he was tiger/man/party animal. *Cire perdue*, his preferred method of casting, says it all: in order to create the external, the internal must dissolve.

In 'Looking for Antonio Mak', we find him in his works and the responses of artists. Let us live our lives, which we have, inspired by a human being and artist who was so alive, and now lives on in us. We have found Antonio Mak; let us not lose him again.

Edinburgh, October 2008

Lianne Hackett is a writer based in her native Edinburgh, Scotland. From 1985 to 1992 she lived and worked in Hong Kong as a writer and editor, exhibition organizer and art critic.



麥顯揚 1951-1994



ANTONIO MAK HIN-YEUNG

麥顯揚生於菲律賓，出生後一個月與家人移居香港。父親麥康是畫家及平面設計師。受父親啟蒙，自小習畫。一九七一年至一九七五年於英國倫敦大學高史密學院藝術系專修繪畫，獲一級榮譽獎及迪里加斯獎。其後於倫敦大學史里特藝術學院深造，專修雕塑，並於英國皇家藝術學院學習青銅鑄造。八十年代末期，麥顯揚前赴美國紐約Johnson Foundry研習最先進的銅鑄技術及著色方法。一九七五年至一九九四年間於香港及英國舉行七次個展，並曾參與於英國、中國、台灣及香港舉行的聯展。作品為本地及海外私人藏家及博物館收藏。

一九九四年不幸英年早逝。一九九五年其家人及摯友於香港大會堂展覽廳舉行麥顯揚回顧展。《尋找麥顯揚》是麥顯揚首個在博物館的主要展覽。

ANTONIO MAK was born in the Philippines and moved to Hong Kong with his family at one month old. Mentored by his father, Mak Hong, a painter and graphic designer, Mak began drawing and painting at an early age. From 1971 to 1975, he studied painting at Goldsmith's College, University of London and graduated with 1st Class Honours. He was the winner of The Delegacy Prize, UK. He undertook studies in sculpture at The Slade School of Art, University of London, and worked under supervision at the Bronze Foundry of The Royal College of Art, London, UK. In the late 1980s, Antonio travelled to the United States for intensive training in the latest technical methodologies of bronze casting and patina processes at the Johnson Foundry in New York. From 1975 to 1994, he held seven solo exhibitions in Hong Kong and the UK and participated in group exhibitions in the UK, China, Taiwan and Hong Kong. His works are in private and museum collections in Hong Kong and internationally.

A retrospective exhibition of Antonio Mak's work was held posthumously at the Hong Kong City Hall Exhibition Hall in 1995, following the artist's untimely death in 1994. 'Looking for Antonio Mak' is the artist's first major museum exhibition.



The prime of life
with the problem which
the body can't solve



麥顯揚素描簿，八零年代初，墨水紙本
Antonio Mak sketchbook, early 1980s, ink on printed paper

背頁：Wings 1，一九八八年，鉛筆紙本
Back page: Wings 1, 1988, pencil on paper





艺术上的問題和生活
上的問題的差距是
一個問題。

由古至今的一個問題。
Duchamp也曾相信自己
已解答了這問題

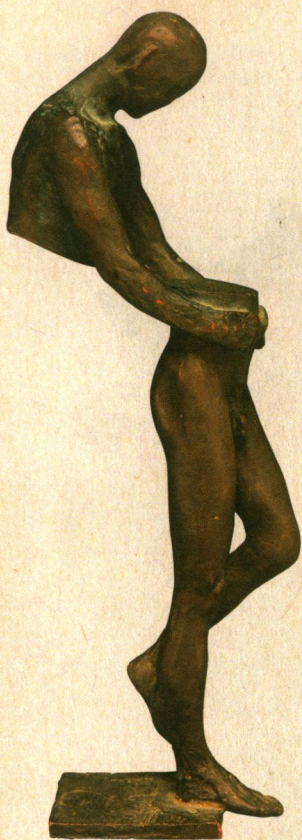
我在今日，面對着
的也是同一的問題，
相差的是：另外的一
個答案。

八二年
三月廿四日

麥顯揚素描簿，一九八一年，墨水紙本
Antonio Mak sketchbook, 1981, ink on printed paper

背頁：Wings 2，一九八八年，鉛筆紙本
Back page: Wings 2, 1988, pencil on paper

認同與分別(二)
Identity and difference II
1975 r 93
bronze
13cm (H)



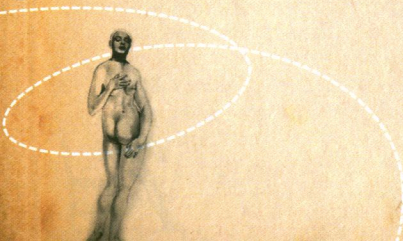
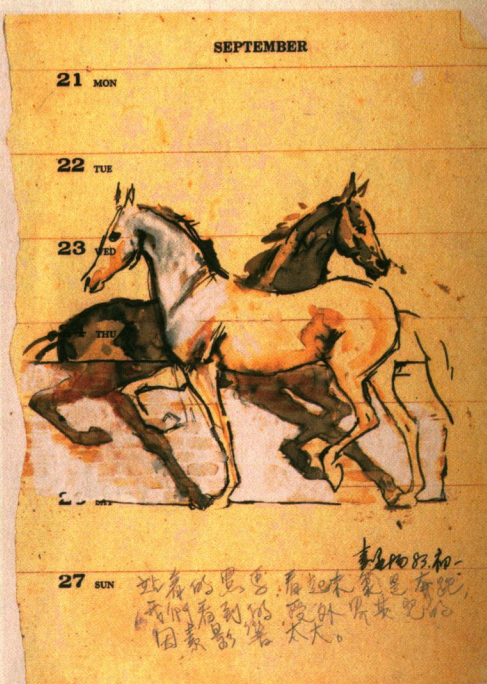
乘(二)
Easy rider
1993
bronze
42cm (H)

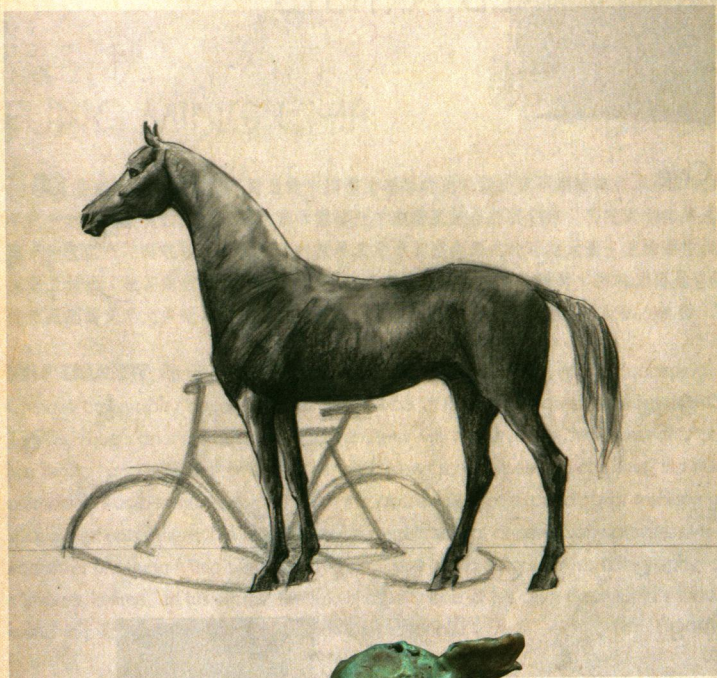




拼貼紙本
collage on paper
1983

墨水設色紙本
ink and colour on paper
1983





Horse with bike shadow
1988
pencil on paper
鉛筆紙本



幾何圖形剪裁的人
Man with geometric cut
1988
bronze
46cm (H)



委約藝術家 COMMISSIONED ARTISTS

馮明秋
Fung Ming Chip

林嵐
Jaffa Lam

李文生
Lee Man Sang

盧燕珊
Lo Yin Shan

龔志成
Kung Chi Shing

Simon Birch

關尚智
Kwan Sheung Chi

吳山專
Wu Shanzhuan



註：展出的作品都是特定場所裝置。本小冊子內的圖像只是藝術家的草圖或資料簡述作品的概念。
Note: All works by artists in the exhibition are site-specific installations. Images shown here are only artist sketches or details to give an indication of their concepts.

馮明秋

FUNG MING CHIP

b.1951



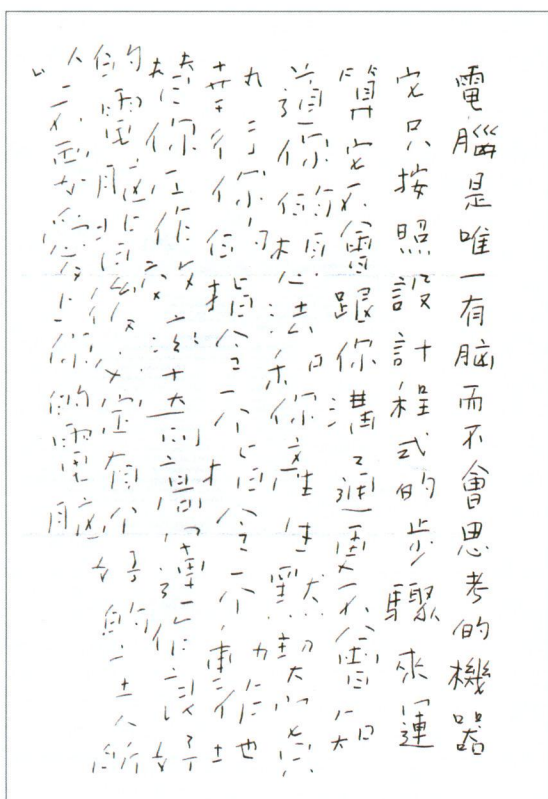
自學成藝術家，過去數十年對延伸中國書法理念的追求始於其早期有關印章雕刻的創作。自九十年代中期，馮明秋分析書法的結構和重要性，並重新結合於其創作，因此而創出超過一百種新字體。一直以來，馮明秋不斷探索如何擴展及重塑其藝術形式的時空元素。他的藝術風格獨特，不單視覺上創新，並著重敘事性(馮明秋認為訊息內容是書法的首先條件，而時間則是它傳遞的特質。他作品裡的文字大多是他自己創作的詩句。) 作品為本地及海外的機構及私人收藏。

SELF TAUGHT, Fung Ming Chip's decades-long quest to extend the conceptual field of Chinese calligraphy began with his initial work in the related art of seal-carving. Since the mid-1990s, Fung's analysis of and re-engagement with the structure and materiality of calligraphy has led to his creation of over one hundred new 'script types'. Throughout, the nucleus of his art-making has been an exploration of the possibilities for expanding or reshaping the time-and-space elements inherent in this unique art form that is at once visually progressive and literally narrative. (As Fung Ming Chip has written, 'Text is a prerequisite for calligraphy, and the quality it imparts is time.' In his works, the text is usually one of his own poems.) His works can be found in public and private collections internationally.

開展中國手卷，我們只能小部份接小部份的看，在時間流動中觀照作品的變化。書法最大的特徵是時間，這件作品把你放在時期裡，看看某些人的...

In unrolling a Chinese handscroll, we can see only a small section at a time. It is within time's unfolding that we discover the changes existing inside the work.

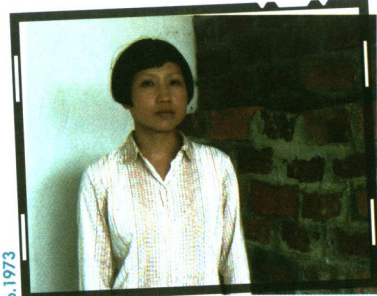
The key element in calligraphy is time; my work is bringing you here, to this moment, to encounter the '.....' of different voices.



時之片段 (2008)
混合媒材，約795 x 550厘米
Sliver of Time (2008)
Mixed media installation:
charcoal, wallboard, flashlights
795 x 550cm (approx)

林嵐

LAM LAAM, JAFFA



二零零零年畢業於香港中文大學，先後取得藝術學士及碩士銜，以及藝術教育文憑，創作以木為主要物料及以文化歷史為背景的雕塑裝置為主。曾參與多個國際藝術家交流/駐場計劃，近年活躍於策劃和參與各項藝術計劃，致力將藝術帶進公共場域及社區。作品曾四度入選香港藝術雙年展，近年曾應邀到台灣及肯亞參與國際藝術家交流營，及其他海外城市進行駐場藝術展覽。二零零六年獲「亞洲文化協會獎助金」，並於翌年赴美研究藝術在公共場域的實踐，二零零七年則應加拿大「樹博物館」(Tree Museum) 邀請，為該館十週年慶典創作藝術作品。多年來，林嵐不斷獲邀到世界各地參展，作品足跡遍及紐約、巴黎、多倫多、奧克蘭、新加坡、澳門及台灣等地。

JAFFA LAM was born in Fujian province, China, and moved to Hong Kong with her family in 1985. She received her BA and MFA degrees, and her Diploma in Education from The Chinese University of Hong Kong in 1997, 1999 and 2000 respectively. Jaffa specializes in site-specific work with sculpture installation – woodcarving mixed with alternative materials such as water, light, plastic, soft materials and metal. Her work was selected for Hong Kong Art Biennial Exhibitions in 2005, 2003, 2001 and 1996 respectively. She has shown her work in exhibitions in Paris, Australia, Singapore and Macau. She has participated in numerous international events, including the International Artists' Workshop, Wasanii, Kenya, the Britto Arts Trust, Bangladesh (2005), and SOFA (Sculpture Art Fair) in Chicago. Jaffa received the Asian Cultural Council Fellowship in 2006 and the Urban Glass Visiting Artist Fellowship in New York in 2007. She is co-founder and chair of The AiR Association, a registered charity in Hong Kong that aims to initiate, stimulate and reinforce cultural exchange and public art exploration.

這次計劃是延伸我對藝術家在社會所扮演的角色的探討，到底藝術家和觀眾之間的距離有多遠？

儘管從未見過他，第一眼看見《麥顯揚的藝術》，我已經愛上了他的作品，從而對他發生興趣。我相信對一個藝術家的了解不單從一件或幾件作品著手，而是去了解他的生活。在這次的計劃中，我透過閱讀關於他的文章，訪問他的親人、朋友，近距離地接觸他的作品和生活點滴，將我的角色從「觀眾」或「藝術家迷」轉化成「藝術家的朋友」。同時，讓這種經驗引發出另一件為觀眾所做的，與藝術家交換社會經驗的作品，藝術家為觀眾度身定做光園。

在藝術館面向海港的走廊設置一個千多呎的工作室本身已是在發一個香港藝術家夢，何況這是一個將麥顯揚和我的雕塑工作室重組的夢境。我希望能睡在這似真擬假的地方，更容易將他帶入我的夢裡，與我談談天。

願他喜歡我們的工作室。

My work is an extended project of a theme that has concerned me for a long time: What is the artist's role in society? How great is the distance between artist and audience?

I never met Antonio Mak in person, but I was intrigued by him and his work after seeing his 1995 retrospective exhibition catalogue. I believe artwork is the outcome of an artist's life, and that to understand an artist, we must study not just his works, but his whole life. For this project, I read as much about Antonio as I could, and interviewed people who were closest to him. In this way I have attempted to transform my position from that of Antonio's audience/fan to that of a friend. I will communicate with my audience, through an exchange of social experience, retelling Antonio's own fable of 'How to be a good man' (one he used to tell to his younger brother) and making 'halos' for them on site. Inside the museum, I've created a dream-like studio, merging Antonio's space with my space, combining fragments of imagination and a few random facts. Facing the windows and the panorama of the harbour is a Hong Kong artist's dream. In such a setting, it seems possible to reawaken Antonio into the world again: it will be easy to meet him here in my dreams, and we will have a nice chat together.

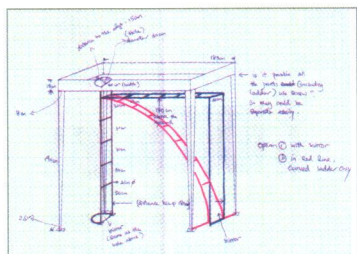
Hope he likes our studio.

在夢室裡尋找阿麥 (2008)

裝置：混合媒材、行為

Looking for Ah Mak in the Dream Studio (2008)

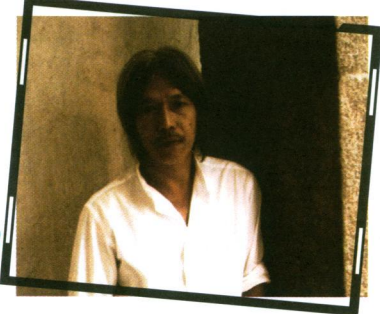
Mixed media installations, live art



李文生

LEE MAN SANG

b.1962

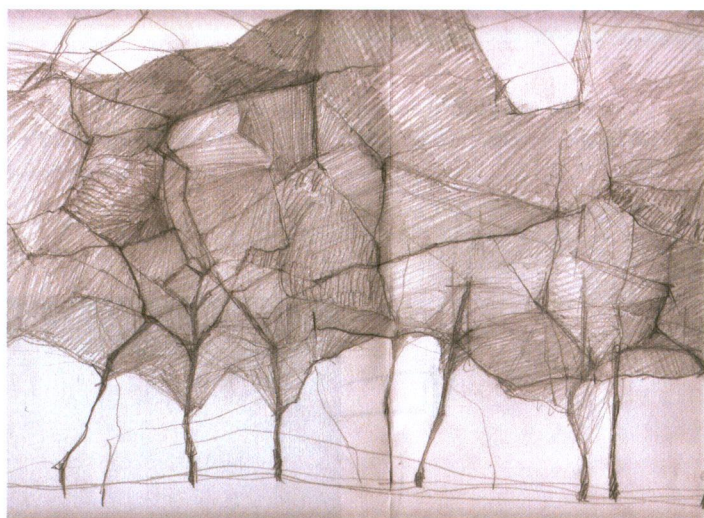


生於香港新界一條細小的客家村落。十四歲移居英國，於家裡開的餐館工作，並進修藝術。一九九二年回到出生的村落，在一間有三百年歷史的校舍成立工作室，主要進行雕塑創作，利用木及其他天然材料創作形式主義藝術及實用藝術，包括自創的樂器。近期的雕塑作品很多都融入中國傳統文化理念，如漢字的語標音符。李文生也是一位活躍的行為藝術家及即興音樂家，曾與香港不同媒體的藝術家創作表演活動。最近兩年，李文生退居世外，於祖籍村落收集舊物及材料，專注創作手製物件及樂器。

LEE MAN SANG was born in a small Hakka village in the New Territories of Hong Kong. At the age of 14 he moved to England, where he worked in his family's restaurant and studied modern art. In 1992, Lee returned to Hong Kong and set up an art studio in a 300-year-old schoolhouse in his native village. He works primarily as a sculptor, using wood and other natural materials to create both formalist and functional art, including musical instruments of his own invention. Many of his recent sculptural works incorporate concepts derived from traditional Chinese culture, such as the logographic form of Chinese characters. Lee is also active as a performance artist and improvisational musician, collaborating with Hong Kong artists working in various media to create performance events. In the last two years Lee has lived a hermetic existence, focusing on assembling and working with found materials and artefacts from his ancestral village and creating hand-made objects and instruments.

能量是有份量的，它有動力，它向四方八面散發，在承載它的球體內增強。麥顯揚的雕塑也是一樣，如圓圈中心一股向外擴散的力量。

Energy has weight, it has power, it radiates out, contained and enhanced within a sphere. Antonio's sculpture is like that, a radiating force at the centre of a circle.



量 (2008)

裝置、混合媒材：

樹枝、紙、銅像、古董桌子

約214 x 214 厘米

Radiate (2008)

Mixed-media installation:

tree branches, paper, bronze sculpture,
antique table.

214 x 214cm (approx.)

盧燕珊 LO YIN SHAN

香港文字及影像雜工，現生活工作於北京
LO YIN SHAN describes herself as an
'Image & text hongkie now based in Beijing.'

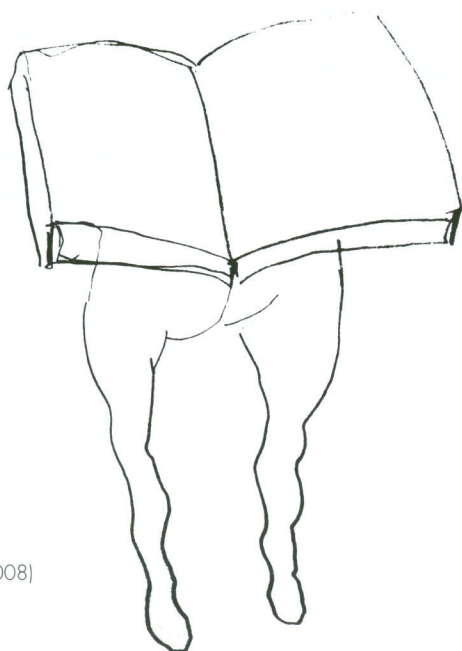


“ 在一個《天堂與地獄》的世界裡，
第一次遇見詩人之馬。
那已是十五年前的事了。天堂定地獄？
是個吊詭，也是一場內心遊戲。
它的消失，留下一個空。
後來，這個空的身體，長成一棵書，
等待別人用自己去填寫。
而任性的馬，急不及待，
一頭栽進牠的無盡迷宮，只留下了腳。

looking for m
in the name of
mystery, memory & ma

first encounter of heaven & hell
digging into the bottom of sky

after 15 years of disappearance
a mirror of void
inside the body of a running book ”



一頭栽進迷宮的腳 (2008)

混合媒材

高度約125厘米

When the feet go looking for the body (2008)

Mixed-media installation

125cm (H) (approx)

龔志成 KUNG CHI SHING

b.1961



在香港出生成長。一九八七年與彼得小話成立音樂表演組合「盒子」，創作了一系列的音樂劇場作品。龔氏個人作品包括音樂劇場創作《行行重行行》、《浮橋》、《迷走都市》和《M園》。另外，龔氏曾為多個舞蹈團和劇團創作音樂。鑄射唱片有《盒樂子返屋企》、《行行重行行》、《水深5 X 6》和《Blue Silence / Fish Dreams》。過往十多年，龔氏作過不同音樂風格、即興創作和戲劇藝術的實驗，又藉著開發不同音樂與電子樂器的可能性，來發展他的音樂理想。

KUNG CHI SHING is active both as a composer and performer in Hong Kong and internationally. He is known particularly for his work in the music and performance group 'The Box', which he co-founded with Peter Suart in 1987. As an individual composer he has written extensively for modern dance and theatre productions, as well as creating his own music theatre works.

In his music, Kung focuses on experimentation with different formats that include pop, classical and improvisational music and theatre art, and through the exploration of the unconventional sound possibilities of different acoustic and electronic instruments.

Kung's recordings on CD include *Destiny Travels Limited* and *Blue Silence/Fish Dreams*, the compilation *BOX GO HOME* and *THE BOX : FULL FATHOM FIVE*.

430 小時：世界歷史

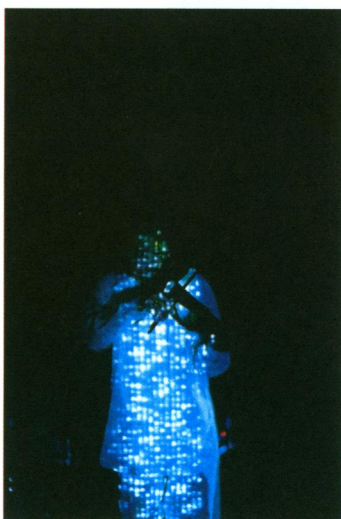
這聲音景觀所融合的音樂與人聲，是源自1951至1994年間每年創作的音樂片段和語錄；麥顯揚的朋友對他的回憶；還有我父親（一位藝術門外漢）對這時期世界的體驗。這種種元素又跟我創作的音樂表象交織在一起。

不知何許人說過：「我不存在！我是個幻影！但我既已在此，又該如何面對這認知？」這話頗能反映作品的意念。

430 hours : a short history of the world

In this soundscape i combine musical and verbal soundbites from each year between 1951-1994, spoken voices of the people who knew Antonio, and of my father (a non-art person) remembering his experience of the world during that period. All these elements are interwoven with the music gestures i have created.

'I do not exist! I am an illusion! But I am here anyway, and what am I going to do with that knowledge?' i don't know who said that, but it somehow expresses the essential thoughts behind the work.



430小時：世界歷史 (2008)

音響裝置：影音、現場表演

430 hours : a short history of the world (2008)

Soundscape installation: recorded sound, live music, video

SIMON BIRCH

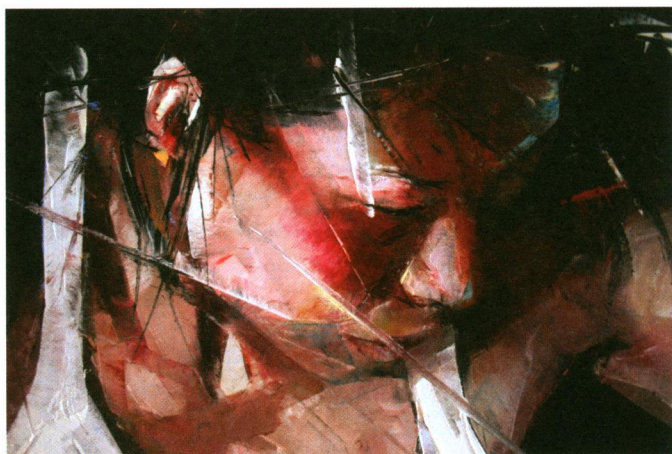
b. 1969



旅居香港的英籍畫家 Simon Birch 自一九九七年起便以香港為其創作基地，以強烈的個人風格及獨特的繪畫風格見稱。他剛於本年修畢澳洲皇家墨爾本理工大學的藝術碩士課程，並獲選為路易威登亞洲藝術獎得獎者。他的得獎作品充份表現出藝術家的原創獨特性，粗獷強烈的筆觸與鮮明的色彩構成一幅幅生動的人像，他的作品中每每最動人的，是其敏銳的觀察力，巧妙地捕捉模特兒的神髓，將他們的內心情感恰當地表達出來，為作品添出一抹神彩，致使其作品深受世界各地的收藏家及藝術愛好者的喜愛。他於二零零四年獲Sovereign亞洲藝術獎比賽中的文少勵獎 (Manfred Schoeni Award)。Simon 在過去一年剛於新加坡南洋美術學院及香港10 Chancery Lane Gallery舉行個展。

SIMON BIRCH is best known for his strong paintings incorporating his distinct vision of urban culture in Asia. Born in the United Kingdom, Simon has been based in Hong Kong since 1997. Simon recently completed his MFA with the Royal Melbourne Institute of Technology, and was awarded the Louis Vuitton Asian Art Prize in 2007 for a painting that combined the distinct traits that define his work. These traits include energy, exemplified by both the brushwork and the subjects in the paintings, and the recurring themes of transition. Amongst awards voted by members of the public, Simon Birch won the 2004 Manfred Schoeni Award, part of the Sovereign Art Competition. In recent years Simon has increasingly worked with video, often creating video-based installations related to, or incorporating his paintings.

Recent exhibitions include a major multi media show at the Nanyang Academy of Fine Arts in Singapore and a solo show at the 10 Chancery Lane Gallery in his hometown, Hong Kong.



one hundred five zero (2008) (detail)

Video installation, oil on canvas paintings, action, HKD100 bills
混合媒材：錄像裝置、油畫、行為、港幣一百元鈔票

這次展覽對我來說是一連串令人氣憤的不不不。

我原底的意念是在展場中間放置一頭活老虎，但這個主意卻遭博物館的決策人推翻了。

我嘗試以馬取代，觀眾被喫掉的風險減了，但也被拒絕。

在藝術館外牆放映老虎的短片又如何，也是不准。

那麼在展場內放映吧！對不起，經費不足。

我的經費只有港幣三萬元；但製作短片的費用高達港幣二十萬元。

既然如此，不若在展場中間燒掉那三萬元算了吧；別想了，因為可能會引起火警。

就算帶著那三萬元過澳門，孤注一擲，賭一鋪輪盤，是否能夠把這個過程拍下來也是一個疑問。

在這個城市，藝術館管理層的思維，與管理其他政府設施的，如圖書館或公廁，沒有兩樣，都是一大堆的規矩。藝術不應是關於規矩的，藝術館應該將這個反映出來，但卻沒有。

換轉是麥顯揚，他會怎樣處理這個情況？我想他也會做我所做的，絕不放棄，尋找一條出路。管它有沒有其他人的幫助，也要找到一條出路創作藝術。因為我相信他也和我一樣，熱愛自己的創作。如果你對你的藝術創作是認真的，你就會去調較、去創新、去克服。資金與規矩從來都不是決定性的因素。

麥顯揚，無論你在何處，我希望你會喜歡我為你、為自己、為觀眾而創作的作品。

This exhibition has been a series of frustrations.

My original plan was to have a live tiger in the middle of the space, this was refused by the decision makers in the museum.

Then I tried for a horse, less likely to eat people, refused again.

Then just a film of the tiger projected on the outside of the building; not allowed either.

A film of the tiger inside the space; no budget.

The budget I'm given is HK\$30,000. The film would cost \$200,000.

So then I planned to burn the HK\$30k cash in the middle of the space; no, that's a fire hazard.

Even taking the \$30k to Macau and putting it all on the roulette table and filming the process was in question.

Our art museum is overseen by people who treat it in the same regard as any other government facility, whether a library or a public toilet. There's a lot of rules. Art is not about rules and our art museum should reflect that. But it doesn't.

What would Antonio have done? I imagine the same thing I've done, not give up but find a way. Find a way to make art with or without anyone's help. Because he, like I, believed in his practice with a passion. If you're serious about your art, you'll adapt, innovate and overcome. Money and rules are never a deciding factor.

Wherever you are, Antonio, I hope you like the art I made for you, for me and for all the people who view it.

關尚智 KWAN SHEUNG CHI

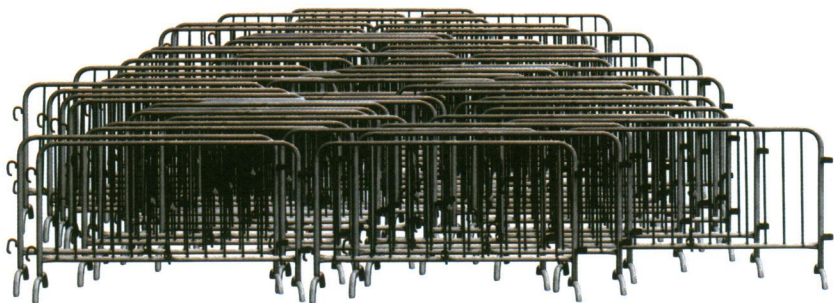
b.1980



一九八零年生於香港。一九九九年入讀香港中文大學藝術系。二零零零年起成為「香港藝術新人王」。二零零二年「關尚智香港巡迴展」於香港十個主要展覽場地巡迴展出，同年於香港藝術中心舉辦「關尚智回顧展」。二零零三年畢業於香港中文大學藝術系，並獲三等榮譽文學士學位。二零零四年起成為上班族於中環上班。二零零五年協助母親曾燕雄創作其第一件作品《茶几》，《茶几》後入選「香港藝術雙年展2005」。他的作品沒有在世界各地廣泛展出。二零零八年一月一日，他決定三年內不再出售自己的所有作品。

IN 1980 Kwan Sheung Chi was born in Hong Kong. In 1999 he entered the Fine Arts Department of The Chinese University of Hong Kong. In 2000 he was named the 'King of Hong Kong New Artists'. In 2002 'Kwan Sheung Chi Touring Series Exhibitions, Hong Kong' was exhibited and toured in 10 major exhibition venues in Hong Kong. Within the same year, the Hong Kong Arts Centre presented 'A Retrospective of Kwan Sheung Chi'. In 2003 he graduated with 'third-honors' bachelor degree from the Fine Arts Department of The Chinese University of Hong Kong. From 2004 he became a nine-to-fiver in Central. In 2005 he helped his mother, Tsang Yin-hung, to create her first artwork, *Teapoy*. Later *Teapoy* was included in the Hong Kong Art Biennial 2005, as a selected entry. His artworks haven't been widely exhibited around the world. On 1st January 2008, he determined not to sell any of his artworks for 3 years.

請香港藝術館幫忙借「鐵馬」圍欄：
我想收藏香港所有「鐵馬」圍欄在這兒(2008)
裝置：混合媒材「鐵馬」圍欄、塑膠玻璃鏡
Ask the Hong Kong Museum of Art to borrow
"Iron Horse" barriers
I want to collect all of the "Iron Horse" barriers in Hong
Kong here (2008)
Mixed-media installation:
Police ('iron horse') barriers, plexiglass mirrors



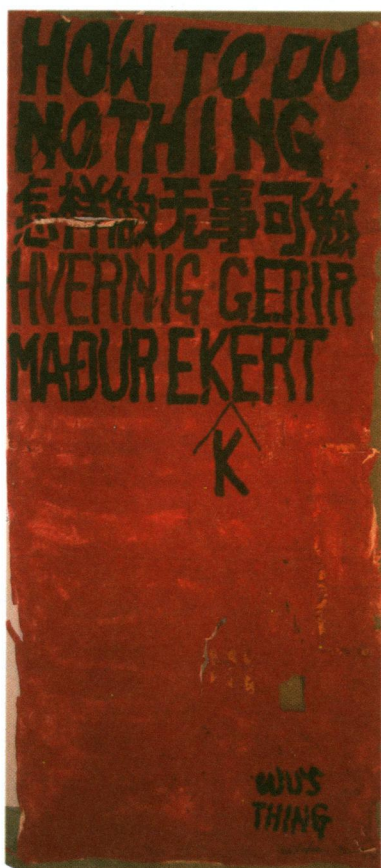
吳山專 WU SHANZHUAN



生於福建，是在中國前衛藝術運動中影響深遠的藝術家之一。八十年代一頭“嬉皮士”長髮的吳山專作為觀念藝術家，創作了許多例如波普語言藝術、偽造漢字等遊戲、反諷語言符號和意義指稱的實驗藝術作品，關注制度和意識形態束縛的解除。吳山專作為“紅色幽默”的成員，以賣蝦行為藝術表演《大生意》參加了一九八九年現代藝術大展。隨後他移居歐洲，在德國和冰島生活工作了十年，並於二零零五年回到中國。他的作品大多是充滿了諷刺意味的語言遊戲、符號遊戲，圖象荒謬可笑，但意義表達嚴肅深刻。參加的重要展覽包括《蛻變突破：華人新藝術》(1998-2000)及威尼斯雙年展(1995)。二零零八年夏天，廣東美術館特別為他舉辦回顧展。

WU SHANZHUAN was born in Zhoushan, China. Graduated from the Zhejiang Academy of Fine Arts, China in 1986. One of China's more notorious conceptual artists, he is known for his installations, writings, and action art performances that have a strong undercurrent of social and political critique. In the early 1990s he lived and worked in Iceland, later moving to Germany, and graduated from the Hochschule für bildene Künste, Hamburg in 1995. In the mid-1980s Wu started to create his seminal conceptual series *Today No Water* and in 1990 his *Red Humour International* series. Wu's works have been exhibited in many major international group and solo exhibitions in Europe, North America and Asia, including 'Inside Out: New Chinese Art' (1998-2000) and the Venice Biennale (1995). In summer 2008 Wu Shanzhuan was honoured with a major retrospective exhibition of his works at the Guangzhou Museum of Art, Guangdong, China.

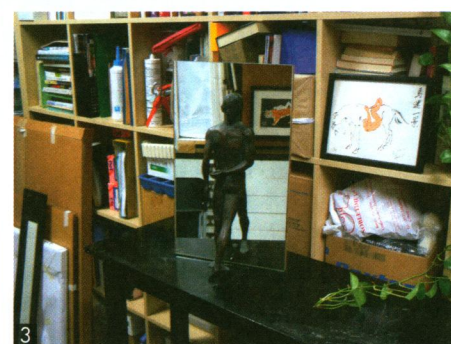
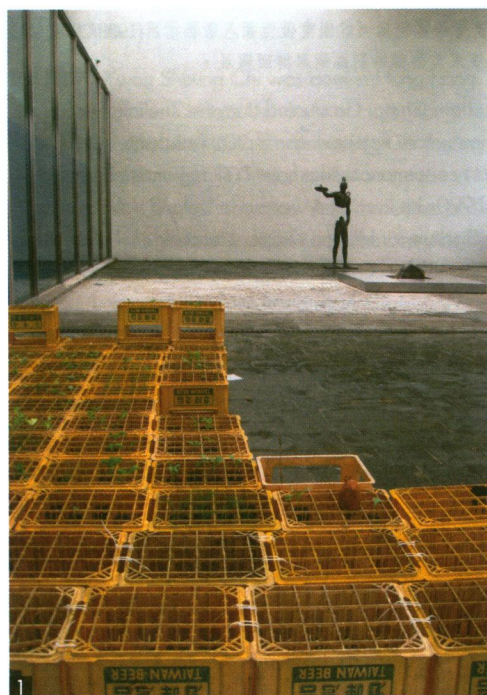
“ Sometimes, when i have nothing to do, i make a statement. ”



但仍是紅的....怎樣做無事可做(1990-91)
混合媒材, 280 x 140 厘米
But Still Red.....How to Do Nothing (1990-91)
Mixed media, 280 x 140cm

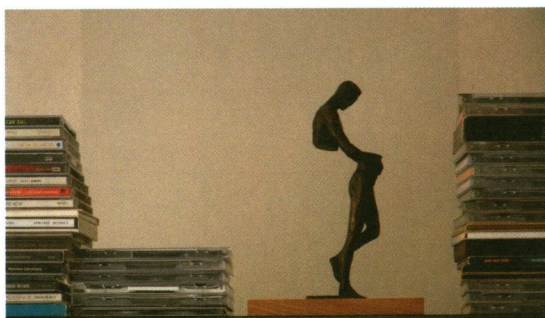
麥顯揚的作品往那裡去了？

Where in the world is the art of Antonio Mak?



以下是收藏家為《尋找麥顯揚》的附設展覽拍下其藏品當下位置的部份照片

1. 臺北市立美術館一樓雕塑中庭，臺北，二零零八年十月八日中午12:20，無題，1983。
2. 私人住宅的客廳，香港，二零零八年九月六日上午10:21，《行人(二)》，1977。
3. 灣仔一工作室，香港，二零零八年九月六日中午12:36，《出而入/前後左右》，1974-82。
4. 私人住宅的小房間（朝南窗台位置），紐約州門羅縣，二零零八年九月七日中午12:25，《級在人上》，1988。
5. 私人住宅的客廳，香港，二零零八年九月六日上午11:30，《認同與分別(二)》，1975 r 93。
6. 香港藝術學院藝術組辦公室，香港，二零零八年九月四日晚上7:00，《交纏(一)》。



Some sample images of in-situ photographs taken by collectors for 'Looking for Antonio Mak' adjunct show

1. The Court Garden, 1/F, Taipei Fine Arts Museum, Taipei, 8 October 2008, 12:20pm, Untitled, 1983.
2. Living room, private residence, Hong Kong, 6 September 2008, 10:21am, *Walking figure II*, 1977.
3. Studio in Wanchai, Hong Kong, 6 September 2008, 12:36pm, *Inside/out/ front back left right*, 1974-82.
4. South facing window sill in the den, private residence, Monroe, New York, 7 September 2008, 12:25pm, *Staircase on man*, 1988.
5. Living room, private residence, Hong Kong, 6 September 2008, 11:30am, *Identity and difference II*, 1975 r 93.
6. Fine Art Team office, Hong Kong Art School, Hong Kong, 4 September 2008, 7pm, *Twine I*.

策展人 CURATOR



任卓華

身兼評論人、策展人及專門於中國藝術範疇的翻譯家等職務，對於跨文化交流及藝術理論研究抱有濃厚的興趣。近年專注於探索以香港為背景的策展路向，銳意引入新思維。現為國際藝評人協會(AICA)香港分會副會長。

Valerie C. Doran

Valerie C. Doran is a Hong Kong-based curator, critic, writer and translator specializing in the field of Chinese art, with a special interest in cross-cultural currents and comparative art theory. In the last few years she has focussed increasingly on exploring the possibilities for developing innovative approaches to curatorship within a Hong Kong context. Valerie is currently vice-president of the International Association of Art Critics (AICA), Hong Kong chapter.

製作小組 COLLABORATORS



莊繼滔 音響設計

現任香港演藝學院製作科藝設計系主任。曾與 Sir Richard Eyre、Phylida Lloyd、Trevor Nunn、Robert Lepage及Peter Gabriel合作。

Christopher Johns Sound Design

Christopher is Head of the Department of Entertainment Design and Technology of the Hong Kong Academy for Performing Arts. An internationally acclaimed sound designer and engineer, he has worked with Sir Richard Eyre, Phylida Lloyd, Trevor Nunn, Robert Lepage and Peter Gabriel.



張國永 燈光設計

現任香港演藝學院燈光設計系高級講師。張氏為香港著名燈光設計師，曾為世界各地不同媒介的製作擔任燈光設計工作，包括戲劇、歌劇、芭蕾舞、現代舞、中國戲曲及音樂劇等，多年來獲獎無數。

Leo Cheung Lighting Design

Leo is Senior Lecturer in Lighting Design at the Hong Kong Academy for Performing Arts. He is one of Asia's most prolific lighting designers and has worked extensively in theatre, dance and multi-media productions in Asia and internationally, winning numerous awards for his designs.

“ 麥顯揚的現實與幻象
與及我的燈光與影象
就這樣
在這裡
以一種既投入又抽離
似直接亦間接的空間
奇妙含糊的連在一起
赤裸地
在對話

一進入你的五官四肢
告訴你
這一切
是如斯的而且確存在
然最裡頭的千言萬語
能看清捉摸的有幾多
像燈光
和影像

當沿著光源看見事物
會讚嘆
也驚訝
造物者的才華與美麗
當中會細味光源旅程
領略這看得見捉不了
的世界
是你嗎

antonio mak's reality and illusions
and my light and shadows
like this
right here
coming into an encounter and then pulling away
and somewhere in the space between clarity and obscurity
a naked dialog

light illuminates the contours of face and limbs
and i say to you
all of this is, all of this exists
the sound of myriad interior voices
now captured, now lost
like light
and shadow

follow the source of light to the object
sigh in amazement
in surprise
at the mastery and beauty of the creator
savour each detail in this journey of light
see the world that it reveals, and that is utterly elusive
is that you

”

麥國輝 技術經理

現任香港演藝學院舞台燈光系講師。曾為多個演藝團體及大型商業活動設計燈光。

Mak Kwok-fai Technical Manager

Mak Kwok-fai is a lecturer in Theatre Lighting Design at the Hong Kong Academy for Performing Arts. He works extensively doing professional lighting design for performance groups and major commercial events.



虛幻的反映，靜態的動感，和諧協調著的不相容，遇上在超現實的現實裡的一次非比的經驗...

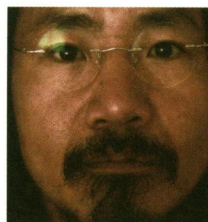
harmonic incompatibility; illusive reflections; static motions; experiencing an extraordinary encounter with surrealistic reality...

陳淡疇 設計顧問

手工藝、設計及劇場後台工作者。

Amum Chan Design Consultant

Amum is a craftsman, designer and free-lance theatre technician.



陳麗蟾 展覽經理

不露面，但不是面目模糊。自由工作者，視覺藝術為主，也有九不搭八的。好彩總遇上有趣的項目和有趣的人。

Louisa Chan Exhibition Manager

Seen here without a face, but not at all faceless. A freelancer in visual arts, but not limited to. Lucky enough to have worked on interesting projects with interesting people.



顏淑芬 項目經理

獨立策展人及藝術經理，現為國際藝評人協會(AICA)香港分會秘書。

Irene Ngan Project Manager

Irene Ngan is an independent curator, arts manager and currently the Secretary of the International Association of Art Critics (AICA), Hong Kong chapter.



一九九二年初遇麥顯揚於香港藝術中心，感覺到既真且酷，作品卻又既真且幻，就如他的《囁語》：『寫作就是思考，我在睡覺；製作就是行動，我在做夢；批判性地觀察，我醉啦；肉軟骨頭硬』（麥顯揚，1992）。

I first met Antonio Mak in 1992 when I was working at the Hong Kong Arts Centre. I was impressed by the intensity and genuineness of his personality, as well as by his creative passion. That same year Antonio wrote a poem, 'Sleeptalking', that expresses these qualities so well: 'To write is to think, I am sleeping/making is acting, I am dreaming/watch with critical eyes, I am drunk/juicy meat hard bone' (Antonio Mak, 1992)

曾永曦 場刊設計

集視覺藝術家、音樂人、無聊詩人、業餘洋娃娃製作人、愛貓人、遊人、父親於一身之廉價酒鬼。鍾情於黑白二色。

Wilson Tsang Booklet Designer

Wilson Tsang is a visual artist, musician, song writer, nonsense poet, amateur doll-maker, cat lover, swimmer, father as well as a cheap beer drinker. His favorite colors include black and white, and most things refractive.



戴懿珊 場刊設計

平面設計及插圖師

Catherine Tai Booklet Designer

Graphic designer and illustrator



後記 AFTERWORD

《尋找麥顯揚》是香港藝術館邀請獨立策展人策劃的「開放·對話」系列的專題展覽之一。這個對話已延伸至包括藝術界以外的聲音、人才及支持。謹此衷心感謝香港藝術館總館長鄧海超、專責現代藝術的館長連美嬌、一級助理館長曹韻雯、二級助理館長胡倩雯及許欣玲，設計部的關慧芹、江國樑、李靜芬、張偉明及高靜雯，以專業精神，親善的態度面對這個複雜項目各項突如其來的挑戰，當中有些更是前所未有的。雖然有部份構思未能實現，我們對藝術館策展人員不畏艱辛的努力，深表謝意。在此並要多謝譚美兒在計劃初期給予的支持。今次很榮幸得到香港演藝學院製作科藝設計系的莊繼滔、張國永及麥國輝作為合作伙伴，及設計顧問陳淡暉的參與，將展覽設計提升至更高的水平。在此更要感謝各位借出展品的收藏家與公眾分享麥顯揚的藝術，並參與附設的照片展，讓公眾有機會一窺藏品在私人空間的狀態。同時也要多謝麥顯揚的弟弟麥顯名，慷慨借出寶貴的檔案資料及物件；麥顯揚的生前好友及同輩藝術家，與我們分享他們個人的回憶及見解。感謝方淑儀借出麥顯揚的重要作品，並安排從英國付運香港。多謝 Meyer Sound Laboratories, Inc. 提供先進的音響設施及Doran Capital Partners 贊助免費派發的展覽場刊。這場展覽是曾永曦及戴懿珊以無比的精力及創意精心設計的成果。最後但同樣重要的，我非常感謝展覽經理陳麗端及項目經理顏淑芬不懈的努力及寶貴的貢獻，使這個願景得以實現。並感謝參展的藝術家，以其回應作品的創意，體現對話的真正意義。

任卓華 客席策展人

'Looking for Antonio Mak' was initiated as a response to the Hong Kong Museum of Art's proposal to independent curators to enter into an 'Open Dialogue'. This dialogue has grown to encompass the voices, talents and support of many people from the art world and beyond. I would like to extend my sincere thanks to Mr Tang Hoi-chiu, Chief Curator of the Hong Kong Museum of Art; to Curator Ivy Lin, Assistant Curators Mimi Cho, Cynthia Woo and Sandra Hu of the Modern Art Unit, and to Winnie Kwan, Alan Kong, Chloe Lee, Barry Cheung and Ellen Ko of the Design Department, for their professionalism and good will in confronting the unexpected challenges posed by this complex project. Some challenges were unprecedented and thus unrealised, but we thank HKMA curatorial staff for their heroic efforts on our behalf. I also thank Eve Tam for her support in the initial stages of this project. I have been blessed to work with Christopher Johns, Leo Cheung, and Mak Kwok-fai of the Department of Entertainment Design and Technology of the Hong Kong Academy for Performing Arts, our collaborative partner in this project, and design consultant Amum Chan, who have brought the presentation to a higher level. My sincerest thanks go out to the collectors who so generously have shared their works by Antonio Mak with the Hong Kong public, and allowed glimpses of his art in their own private spaces by participation in our adjunct show. I am grateful to Mak Hin-ming, Antonio's brother, who contributed valuable archival material, and to his generosity and that of Antonio's friends and fellow artists in sharing their personal memories and insights. I thank Susan Fong for allowing important works of Antonio Mak's to travel from the UK for this show. I thank our sponsors, Meyer Sound Laboratories, Inc., for the advanced sound technology used in the exhibition, and Doran Capital Partners, whose generosity made this exhibition booklet possible, and free to the public. The booklet design is the result of the incredible energy and talent of Wilson Tsang and Catherine Tai. Last, but never least, I offer my deepest gratitude to exhibition and project managers Louisa Chan and Irene Ngan, who have not only worked tirelessly to make this vision a reality, but greatly contributed to it. And I thank the artists in this exhibition, who have shown us the true value of dialogue, in the creative power of their responses.

Valerie C. Doran, Guest Curator

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