

『放
輕
鬆
啲
！』



黎志文個展

LAI CHI MAN Solo Exhibition “Chill Out!”

2020.9.9 - 2020.12.2

展覽主軸

魏畫廊將首次呈現國際雕塑家黎志文的香港個展——「放輕鬆啲！」，此展覽的特別之處在於，室外公共藝術、遊艇展示空間，與畫廊室內展覽三者相互呼應。我們將在魏畫廊空間裡，呈現一個微縮版的自然意象集合。別緻小巧的「雲」、「浪」、「山水」、「芽」等雕塑，和紙本繪畫一同構成一幅詩情畫意、平易近人的景象。我們也希望朋友們在觀展之餘，能夠探索黎志文在遊艇中展示的作品，及戶外的大型雕塑，在更開闊的空間裡輕鬆地漫步，感受人與自然之間的美妙關聯。黎志文創作中的重要元素是善用地球的任何一份資源，石頭作為大自然的一部分，是古文明留下的遺跡；創作不是浪費，是珍惜自然資源的一種方式：通過使用石頭、廢棄鋼鐵、繩子、米等材料，與大自然取得平衡。

國際雕塑家黎志文，1949年在香港出生，而後立業於台灣。黎志文是兩岸三地藝術界中屈指可數的，仍堅持做石雕的雕塑家。他信仰自然，因此在創作中選擇與天然材料相處；匠人精神和藝術使命感驅使著他，多年來不辭辛苦，親自參與構思、選材、雕刻等每一創作步驟。他曾說：“做石雕就像農夫，夜以繼日地在太陽底下工作，不斷去挑戰、征服不同的材料，將石頭自身的歷史性發揮到淋漓盡致。”

早年於台灣藝術專科學校雕塑科畢業後，黎志文在意大利、美國及荷蘭等地學習和遊歷。在義大利亨魯 (Henraux) 工作室石雕創作期間，他並有機會與亨利·摩爾、野口勇和皮埃特羅·卡塞拉等著名雕塑家交流切磋技藝。1984年受邀回台灣台北藝術大學，任教於美術系三十餘年，1989年於台南市主持台灣首屆國際石雕創作營，期間更是推動了台灣的公共藝術立法。黎志文受到全球藝術界的廣泛認可，並被荷蘭國家 BKR 視覺藝術機構、美國懷俄明大學美術館、台北市立美術館、高雄市立美術館、台灣美術館、日本原美術館等世界各大知名藝術機構收藏。

豐富的海外經驗奠定了黎志文的創作道路，引導他回歸到自身的文化根源去尋找認同，以獨一無二的視角闡釋中國傳統文化意象。他始終遵循中國傳統造字原則中的「象形」

和「會意」理念，從中汲取古人智慧，再延伸至當今社會個體的人生觀、自然觀，以及其間的關係。從佛教造像藝術中，藝術家也深感東方獨有的細膩與美感，並通過創作「之間」、「山水」等系列作品將其轉化成超越文化的普世價值。

黎志文的雕塑會涉及岩石、金屬及木材等多種創作媒介，紙本繪畫則是對甲骨文中象形文字的變形實踐，也含蓄地訴說其雕塑創作的靈感來源。他的作品令人聯想到二十世紀五十年代東西方藝術中盛行的禪意文化，是對當下和存在的直接體驗。雕塑中的起伏、流動、環繞，紙上非具象的線條、形狀，給人無窮的想像。黎志文對「間」的論述，證實了一種非二元論的普世藝術觀，如其所言：“在深知中西差異的同時，去中和中國傳統美學與現代抽象理念的衝突，打破非具象即抽象、非實驗即傳統的二分法謬誤。”

展覽「放輕鬆啲！」圍繞著藝術家命名為「放輕鬆」的三套裝置展開，分別把水滴狀大理石雕塑與桌、椅、長凳結合，將他的精神與藝術成果帶回故鄉。魏畫廊希望通過策劃這次展覽，進行由平面到立體、由室外到室內的跨維度展現，與貫穿其中的東方精神及自然意象達成一派和諧之景。讓大家回歸人之根本，凝視靜止水滴的藝術裝置，去體會「心平則美」的人生態度：在天地物我之間，放鬆心情，共渡不確定的境遇。

展覽將於9月9日開展，展期持續至12月2日，誠摯邀請您蒞臨觀展。

Curatorial Concept

Amanda Wei Gallery is honored to present artist Lai Chi Man's Hong Kong solo exhibition "Chill Out" for the first time. What is special about the exhibition is that there are three exhibiting spaces that echo with each other. We will present a miniature collection of natural images in our gallery space. Exquisite and delicate sculptures such as "Cloud", "Wave", "Scenery" and "Sprout", together with the paper paintings, constitute a poetic and approachable scene. We also hope our friends can explore the artworks displayed on the yacht, as well as his large public sculptures outdoors, by which viewers could wander in a more open space, and feel the wonderful connection between human beings and nature. One of the important features in Lai Chi Man's creation is making good use of any natural resources on earth. Stone, as an essential part of nature, is a precious heritage of ancient civilization; For Lai Chi Man, creation is not about wasting more materials but a way to cherish natural resources: Through applying stones and steel dross, rope, rice, and other materials, he achieves a form of balance with nature.

International sculptor Lai Chi Man was born in Hong Kong in 1949 and established in Taiwan. As one of the very rare sculptors who still works on stones in the Chinese art world, Lai Chi Man believes in nature and chooses natural materials to create artworks accordingly. Craftsmanship and artistic mission drive him to work hard on every creation process including conceiving, choosing materials, sculpting. He indicated that making stone sculptors are just like farmers who work under the sun day after day, constantly challenging different materials to reveal the historical significance of stones.

After graduating from the National Taiwan Academy of Arts, Lai Chi Man experienced life in Hong Kong, Italy, the US, Netherlands, and Taiwan. Later, Lai moved to Henraux Studio in Italy and worked with Henry Moore, Isamu Noguchi, and Pietro Casella. In 1984, he was invited by Taipei University of the Arts, where he taught in the Fine Arts Department for more than 30 years. In 1989, he presided over Taiwan's first international sculpture workshop in Tainan City, during which he promoted public art legislation in Taiwan. He had important exhibitions in many countries and regions including Netherlands, Japan, Singapore, Taiwan and Hong Kong. Lai is warmly welcomed and recognized by the international art field as his artworks were collected by series of important art institutions such as Dutch National BKR visual arts organizations, University of Wyoming Art Museum, Taipei Fine Arts Museum and Japan Hara Museum.

Lai Chi Man's abundant overseas life guided him to oriental culture to look for identity. He uses the principles of Chinese lexicography, such as "pictograph" and "compound ideograph" of the six categories as the concept and extends to the philosophy of life, view of nature and their relationship in society nowadays. The artist is also deeply influenced by the unique delicateness and beauty of

Buddhist sculpture art, and transforms it into universal values that transcend culture by creating a series of artworks such as "Between" and "Scenery".

Lai Chi Man's sculptures will involve a variety of creative mediums such as rock, metal, and wood, while his paper paintings are a transformation of the hieroglyphics in oracle bone inscriptions, and they implicitly explain the source of inspiration for his sculpture creation. His artworks could remind people of the Zen culture in Eastern and Western art back to the 1950s which reveals a direct experience of the present and existence. Lai expresses his feelings and thoughts through lines and shapes in sculpture and on paper, giving people endless imagination. Lai Chi Man's discussion about "Between" proved a Non-Dualism artistic outlook which neutralized the conflict between Chinese traditional aesthetics and modern abstract concepts by breaking the dichotomy fallacy between realism and abstractionism, and experiment and tradition.

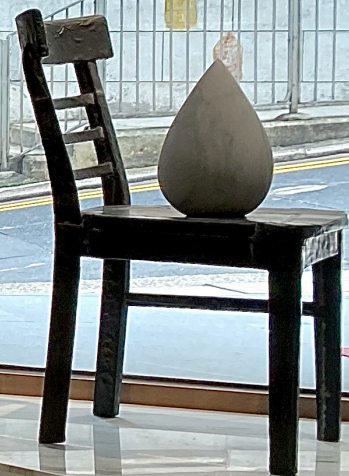
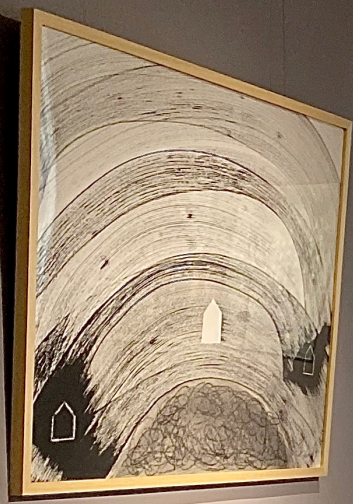
The exhibition "Chill Out!" is inspired by the three "Chill Out" installations that included marble drops combined with a table, a chair, and a bench, bringing Lai Chi Man's spirit and artistic achievements back to his hometown. Amanda Wei Gallery hopes that through curating this exhibition, a multidimensional display from paper to three-dimensional, from outdoor to indoor, could achieve a harmonious scene with the oriental spirit and natural image embodied in it. Let's return to the fundamentals of human beings and experience the attitude of beauty and peace by gazing at those still drop sculptures: between heaven, earth, objects, and subjects, chill out and ride through uncertain situations.

The exhibition will open on September 9th and last until December 2nd. We sincerely invite you to visit the exhibition.

展場特寫 Installation Views

- 畫廊空間 Gallery Display





- 義大利Sanlorenzo游艇空間 Italian Yacht, Sanlorenzo Display





- 戶外大型公共藝術 **Outdoors Public Art**





台灣高等法院 Taiwan High Court

展品亮點 Highlight of Exhibits

《芽》 *Sprout*



大理石·花崗岩Marble and Granite
35 x 18 x 85 cm
2005

作品“芽”表現春回大地，萬物生長，種子萌芽生動，充滿生機活潑。而白大理石間中加上黑色石塊，來表示萌芽中一節一節的不斷成長。

The artwork “Sprout” is the representation of spring coming back to the earth, everything grows, seeds sprout lively, full of vitality and liveliness. Black marble is added to the white marble to indicate the growing section of the sprout.

《圓方》 Circle and Square



紙·丙烯 Acrylic on Paper
2 x 79 x 11
2014



大理石 Marble
34 x 34 x 9 cm
2019

作品化表「天圓地方」，中國古代用以祭天地，是古代人認識世界的思維方法。動的圓靜的方二者間的和諧組合相處，圓方造形中的薄透方形，光線可透過大理石，產生不同的變化。

The table of "the heaven and the earth", used in ancient China to worship the heaven and the earth, is the way of thinking for the ancients to know the world. The harmonious combination of the moving and quiet sides gets along. Through the thin and transparent square in the middle, light can pass through the marble to produce different changes.

《白房子的風景》 Scenery Around the White House, 2019



紙·丙烯 Acrylic on Paper
110 x 79 cm

金屋 Golden House, 2019



大理石、鐵渣 Marble, Slag
23 x 12 x 27 cm

房子以自然材料大理石製作而成，結合工業用的鐵渣創作的「金屋」，帶出材質上對比的效果。房子是連繫人們的地方，作品探討隨著工業和科技的發展，人與人之間的距離是否更疏遠的問題。

Artist used a natural material, marble to create the house. Combined with the industrial slag, “Golden House” shows a contrast of the medium. House is a place that group and connect people. The work explores whether the phenomenon of isolation between people is facilitated due to the industrial and technology development.

《山水》 Scenery



山水 Scenery, 2018
玄武岩 Basalt
50 x 30 x 25 cm

「山水」作品利用石塊的自然形狀和質感結合人工安排的切割效果，以石材為根基，他的山水雖沒有山與水的造型，但藉由保留石材自然斷裂面，以階梯為穿越空間意象，於作品創造空間，藉由視覺的引導，創作可望、可居、可遊的自然山水空間。石材自然斷裂面所呈現的隨機性，引導觀者隨著石材本身的質感與造型而想像自然空間。階梯則是相對於自然空間的人文存在，階梯穿梭空間，象徵著人文意象穿梭於自然空間的意象，作品常帶有人文的溫度與自然的氣蘊。

“Scenery” combines the natural shape of rocks and artificial sculpting skills, applying rock materials as basis and keep the original cracks on the rocks. The stairs represented the image of space and created a natural landscape. The cracks guide audiences to imagine the natural space through the texture and shape of rock. The ladder represents the humanised existence in reflection of the natural space. It symbolises the image of the human being moving through the natural space. The work contains the humanity and the natural ambiance.



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黎志文

LAI CHI MAN



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About Lai Chi Man



1949 born in Hong Kong

1973 graduated from the National Taiwan Academy of Arts

1980 received M.F.A. degree from University of Wyoming, US

Currently lives and works in China, Hong Kong, and Taiwan

Lai Chi Man is a key sculptor in Mainland China, Taiwan and Hong Kong and has worldwide recognition. After graduating from the National Taiwan Academy of Arts, Lai moved to Henraux Studio in Italy and worked with Henry Moore, Isamu Noguchi, and Pietro Casella. In 1984, he was invited by Taipei University of the Arts, where he taught in the Fine Arts Department for more than 30 years. Having experienced life in Hong Kong, Italy, the US, Netherlands, and Taiwan, Lai returned back to oriental culture to look for identity. As one of the very rare sculptors who still works on stone sculptures in the Chinese art world, Lai believes in nature and he creates artworks using natural materials. While comprehending the differences between China and western civilisation, he neutralised the conflict between Chinese traditional aesthetics and modern abstract concepts by breaking the dichotomy fallacy between realism and abstractionism, experiment and tradition. He uses the principles of Chinese lexicography, such as "pictograph" and "compound ideograph" of the six categories as the concept and extended to the philosophy of life, view of natural and their relationship in the society nowadays. Lai expresses his feelings and thoughts through lines and shapes in sculpture and on paper, giving people endless imagination.

In 1989, he presided over Taiwan's first international sculpture workshop in Tainan City, during which he promoted public art legislation in Taiwan. He had important exhibitions in many countries and regions including Netherlands, Japan, Singapore, Taiwan and Hong Kong. Lai participated in different public art creations, artworks are exhibited in different public areas in China, Taiwan, and Hong Kong including schools, court, and outdoor areas of museums. Lai is warmly welcomed and recognized by the international art field and he was the first contracted artist of Taiwan Eslite Gallery. His artworks were collected by series of important art institutions such as Dutch National BKR visual arts organizations, University of Wyoming Art Museum, Taipei Fine Arts Museum and Japan Hara Museum.

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關於黎志文

1949年出生於香港

1973年畢業於台灣藝術專科學校雕塑科

1980年獲美國懷俄明大學雕塑碩士學位

現生活及工作於中國福建, 香港, 台灣

黎志文是兩岸三地雕塑界中的關鍵人物，並受到國際藝術界的認可。早年於台灣藝術專科學校雕塑科畢業後，入駐義大利亨魯 (Henraux) 石雕工作室創作，與亨利·摩爾、野口勇和皮埃特羅·卡塞拉等著名雕塑家交流切磋技藝。後受邀回台灣北藝術大學，任教於美術系三十餘年。擁有在香港、意大利、美國、荷蘭和台灣的生活經歷，引導他回歸到自身的文化根源去尋找認同。作為華人藝術界中屈指可數的，仍堅持做石雕的雕塑家，黎志文信仰自然，因此在創作中選擇與天然材料相處。他將中國傳統文化意象轉換為當代藝術語彙，通過創作「之間」、「山水」等系列作品將其轉化成超越文化的普世價值，以獨一無二的視角闡釋中國傳統文化意象，他始終遵循中國傳統造字原則中的「象形」和「會意」理念，從中汲取古人智慧，再延伸至當今社會個體的人生觀、自然觀，以及其間的關係。雕塑中的起伏、流動、環繞，紙上非具象的線條、形狀，給人無窮的想像。

黎志文在1989年於台南市主持台灣首屆國際石雕創作營，期間更是推動了台灣的公共藝術立法。他曾參與眾多公共藝術創作，其作品在中國、台灣及香港等不同國家地區的公共場所展出，包括當地中學、法院及博物館外的空間等，與空間環境融合互動，把藝術與大眾的關係拉近。黎志文受到全球藝術界的廣泛認可，他的作品被荷蘭國家 BKR 視覺藝術機構、美國懷俄明大學美術館、台北市立美術館、日本原美術館等世界各大知名藝術機構收藏。



萌芽 *Sprout*, 2000 (位於香港中央圖書館)
花崗岩 Granite
35 x 18 x 85 cm



無限 *Infinite*, 2017
花崗石 Granite
155 x 155 x 187 cm

Main Exhibition 主要展覽

Solo Exhibition 個展

2020

- Relaxing is an option, Bountiful Journey, Taipei, Taiwan 「放輕鬆」，琢豐接待中心，台北，台灣。

2018



- Harmony, 2018 Sculpture Exhibition of Lai Chi Man, Longmen Art Projects, Shanghai, China
「和諧·黎志文2018雕塑展」，上海龍門雅集，上海，中國。

2016



- Oneiric Subjectivity, Solo in ArtDoor Taipei, Taipei, Taiwan 「夢·主體」，藝境畫廊，台北，台灣。

- Solo Exhibition - Sketch Collection of Lai Chi Man, PiaoPiao Art Space, Taipei, Taiwan
「紙上作品展」，一票票畫廊，台北，台灣。

2013

- Sculpture Exhibition in Beyond Gallery, Taipei, Taiwan 「雕塑個展」非畫廊，台北，台灣。



- "Between Nature and Mind" Solo in ArtDoor Taipei, Taipei, Taiwan 「境與象之間」，藝境畫廊，台北，台灣。

2012

- Sculpture Drawings 1990-2012: Lai Chi-Man Solo, Pema Lamo Gallery, Taipei, Taiwan
「紙上作品展」，貝瑪畫廊，台北，台灣。

2011

- “Human and Nature” Solo in Beyond Gallery, Taipei, Taiwan 「人與自然」，非畫廊，台北，台灣。

2010

- “Lai Chi Man Solo exhibition” in Taiyu Beaux Arts Salon, JiaYi, Taiwan
「黎志文個展」，泰郁美學堂，嘉義，台灣。

2008

- Work on Paper, Solo in Beyond Gallery, Taipei, Taiwan 「紙上雕塑」，非畫廊，台北，台灣。

2005

- “Virtual and Real – Sculpture Exhibition by Lai Chi Man” in Modern Art Gallery, Taichung, Taiwan.
「虛與實」黎志文雕塑展，現代畫廊，台中，台灣。

2004

- “Tension in the Space” Solo in Huashan Creative Park, Taipei, Taiwan
「空間張力」，華山創意文化園區，台北，台灣。

1999

- Solo in HsinChu Cultural Center in Hsinchu County, Taiwan. 「個展」，新竹縣立文化中心，新竹，台灣。

1998

- Solo in “Dimension Art Center”, in Taipei & Taichung, Taiwan. 「個展」，帝門藝術中心，台北、台中，台灣。

1991

- Solo in Contemporary Gallery, Taichung, Taiwan 「個展」，當代畫廊，台中，台灣。

1989

- Solo in Eslite Gallery, Taipei, Taiwan 「個展」，誠品畫廊，台北，台灣。

1982

- Solo in Etten Leur de Nobelaer, Holland 「個展」，西荷仁畫廊，卑打，荷蘭。

1977

- Solo in 234 Gallery of University of Wyoming, US 「懷俄明大學個展」，234 畫廊，美國。
- Solo in Gallery D'eendt, Amsterdam, Holland 「個展」，迪晏畫廊，阿姆斯特丹，荷蘭。

Group Exhibition 群展

2019

- Sui Generis: Jing-Pai of Taiwan Part II 「自成徑—台灣境派藝術 系列二」，伊通公園，台灣

2012

- Formless Form, Taiwan Abstract Painting, Taipei Fine Art Museum, Taipei, Taiwan
「非形之形」台灣抽象藝術，台北市立美術館，台北，台灣。

2008

- International Sculpture Exhibition, Aglie, Italy 「義大利國際雕塑展」，阿列，義大利。

2005

- Potential Power of Asia, Aichi Prefectural Museum of Art, Aichi, Nagoya, Japan
「亞洲之潛在力」，愛知縣美術館，名古屋，日本。

1999

- “Volume & Form Singapore 1999” Sculpture Exhibition, Singapore 「形與體」雕塑聯展，新加坡。

1998

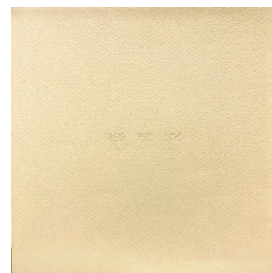
- Participated in Kaohsiung International Sculpture Festival, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan. 「國際雕塑節」，高雄市立美術館，高雄，台灣。

Main Publication 主要出版物



2019, *2019 The Tung Ho Steel International Artist Residency Program*, Tung Ho Steel Foundation.

2019，《2019 東和鋼鐵國際藝術家駐廠創作專輯》，臺北市: 東和鋼鐵文化基金會。



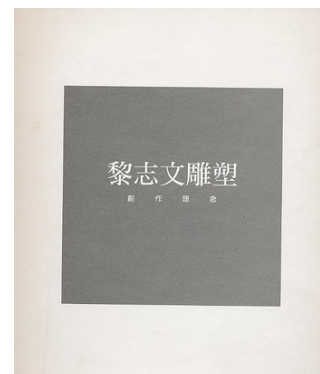
1997, *Lai Chi Man Collection*, Galerie Pierre.

1997，《黎志文作品集》，臻品藝術品中心。



1988, *Lai Chi Man*, Hsinchu Culture Center (Chu Pei, Taiwan)

1988年，《黎志文》，竹北市：新竹縣立文化中心。



1988, *The Sculpture of Lai Chi Man*, Photographer Publications (Taipei, Taiwan)

1988年，《黎志文雕塑》，台北攝影家出版社。