

**安身於斯而立命於斯
——香港雕塑家麥顯揚的「憂患意識」
Here He Settled and Lived Up to His
Destiny — Hong Kong Sculptor
Mak Hin-yeung Antonio and
His Sense of Foreboding**

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前言

香港文化藝術是在時代動蕩中生長的。

位處中國大陸邊陲，在英國殖民地時期（1842-1997），香港常常受到國內政治形勢影響。一九四九年中國政治巨變，中國文化分流。這是一個非常特殊的歷史局面。五十至七十年代，英國人管治的香港是一個特殊的政治空間。一九五三年朝鮮戰爭（1950-1953）結束之後，世界資本主義陣營與社會主義陣營冷戰，香港混雜左派右派中間派，各有不同社會組織，意識型態針鋒相對，甚至爆發過右派騷動（1956）與左派暴動（1967）。那時，香港的人口構成，除原居民外，有大量南北新移民。他們都希望在中國南方這小島、半島上，重建安穩生活。

藝術工作者在這生存環境安身立命，追求創作自由，結合華南地區文化，處理傳統與現代、東方與西方、公開的意識型態角力，乃至微妙的政治潛流等方面，香港藝術在美學上的挑戰是重大的。

文潔華的〈香港繪畫美學與文化身份的反思（1940-1980）〉，¹ 論述了四十年代末到七十年代末香港藝術的美學，談到「人間畫會」新民主主義，以及五十年代以後，陳福善（1905-1995）博取西方藝術風格、呂壽琨（1919-1975）推動「新水墨運動」、王無邪「回到東方再出發」的藝術取向，並進而借鑑後殖民論述，探討「何謂香港藝術？」這問題。文潔華為我們建立了一個參照框架。藝術家由在香港這地方創作，到以香港為題材，到體會香港的現實與文化價值，到建構「香港藝術」，並以此來反思香港與中國的文化政治，與「世界」溝通，很值得探討。

從文化政治意識角度來說，參照文潔華的框架，這篇文章主要關連兩大範疇：（一）公民身份與文化身份：藝術家如何看香港的統治？如何看自己跟香港這地方的關係？文化身份上，身為中國人，如何看中國傳統文化？如何看社會主義中國？（二）藝術取態：香港中西文化交匯，藝術家受到多元化的視覺衝擊，往往須有藝術取態。究竟是堅持自己原來的藝術觀念、沿用已掌握的技巧，抑或認識新近面世的藝術風格，調合自己未知之美學？這一問題是每一個有獨立思考力、立志於藝術的人都要面對的。

上一代的憂患意識

從宏觀文化史去看，二十世紀中，中華民族散落八方，文化分流。那時藝術家關心的是唐君毅（1909-1978）等新儒家學者提出的中華民族「花果飄零」，² 思考如何「靈根自植」：

1 文潔華著：〈香港繪畫美學與文化身份的反思（1940-1980）〉，載文思慧、梁美儀編：《思行交匯點——哲學在香港》（香港：青文書屋，1997），頁205至237。

2 唐君毅一九六一年撰〈說中華民族之花果飄零〉，用「花果飄零」去比喻受各國政府政治、經濟、文化教育等方面壓抑的海外華僑社會，憂慮其命運：「如一園中大樹之崩倒，而花果飄零，遂隨風吹散；只有在他人園林之下，托蔭避日，以求苟全」。唐君毅著：《說中華民族之花果飄零》（台北：三民書局，1978），頁2。

Foreword

Undoubtedly, the arts and culture of Hong Kong flourishes in times of turmoil.

Located on the edge of China, Hong Kong had always been affected by the political circumstances in the Mainland during the British colonial period (1842-1997). 1949 in particular was a year of huge political changes in China. Chinese culture split into different streams and brought about a very special situation in history then. Subsequently, from the 50s to 70s, Hong Kong, governed by the British, became a peculiar political space. After the end of the Korean War (1950-1953), capitalistic and socialistic camps around the world engaged in the Cold War. The left, the right and the centrists in Hong Kong formed a variety of social organizations, ideologies of which competed against each other, resulting in the 1956 rightist riots and the 1967 leftist riots. At that time, apart from indigenous inhabitants, the Hong Kong population was composed of a large number of immigrants coming from all over the Mainland who wished to restore their quiet lives on this small island lying on the south of China.

Arts practitioners, in such environment, strived to settle down and get on with their creative pursuits to integrate the cultures of South China. They had to deal with the contests between tradition and modernity, the East and the West, explicit ideological conflicts as well as the subtlest political undercurrent. The challenges to the aesthetics of Hong Kong arts were paramount.

In “Painting Theories in Hong Kong and Reflections on Cultural Identity (1940-1980),”¹ Man Kit-wah Eva illustrates the aesthetic development of Hong Kong art from late 40s to late 70s. By discussing the neo-democratic art promoted by “Yen Kan Painting Society,” Luis Chan (1905-1995)’s pro-western art style, Lu Shoukun (1919-1975)’s “New Ink Movement” and Wucius Wong’s “return to traditionalism,” Man draws on the post-colonial discourse to examine “what Hong Kong art is” and establishes a reference framework for us. It is of importance to explore, from how artists worked in Hong Kong to how they have chosen Hong Kong as the subject matter of their works, to how they have realized the reality and cultural values of Hong Kong, to how they have constructed “Hong Kong art” together, so as to reflect on the cultural politics of Hong Kong and China as well as to communicate with “the world.”

Following Man Kit-wah's framework, this essay concerns two main aspects from the cultural political perspective: 1. Citizenship and cultural identity: How does an artist regard British's sovereignty of Hong Kong? How does he/she position him/herself against the city? As Chinese, how does he/she regard his/her cultural identity in relation to traditional Chinese culture and the socialist China? 2. Artistic attitude: In Hong Kong, where the East meets the West, artists are constantly under multicultural visual influences and are required to state their artistic preference. Should they stick to their own artistic ideas and practice what they have already mastered? Or should they familiarize themselves with the latest artistic trends and adjust their aesthetics accordingly? This is a question to be answered by every independent thinker in pursuit of art.

1 Man Kit-wah, “Painting Theories in Hong Kong and Reflections on Cultural Identity (1940-1980) (Xianggang Huihua Meixue Yu Wenhua Shenfen De Fansi (1940-1980))” in Man Sze-wai and Leung Mei-ye eds., *Si Xing Jiaohui Dian – Zhexue zai Xianggang* (Hong Kong: Youth Literary Book Store, 1997): 205-237.



圖一 Plate 1
 呂壽琨，《荃灣記遊》，1966，水墨紙本，120 x 59.5釐米。香港中文大學文物館藏品（編號：2014.0019），呂展雲女士、呂展露女士及呂展霸醫生惠贈。圖片由香港中文大學文物館提供。
 Lu Shoukun (Lui Shou-kwan), *Memento of an Outing to Tsuen Wan*, 1966, ink on paper, 120 x 59.5 cm. Collection of Art Museum, The Chinese University of Hong Kong (2014.0019), gift of Alice, Helen, and Anne Lui. Image provided by Art Museum, The Chinese University of Hong Kong.



圖二 Plate 2
 呂壽琨，《海港》，1968，水墨設色紙本，58.5 x 83.5釐米。香港藝術館藏品。圖片由香港藝術館提供。
 Lu Shoukun, *Harbour*, 1968, ink and color on paper, 58.5 x 83.5 cm. Collection of Hong Kong Museum of Art. Image provided by Hong Kong Museum of Art.



圖三 Plate 3
 呂壽琨，《不染》，1970，水墨設色紙本，180 x 97釐米。
 Lu Shoukun, *Purity*, 1970, ink and color on paper, 180 x 97 cm.

一切民族之自救[……]必須由自拔於奴隸意識而為自作主宰之人始[……]故無論其飄零何處，亦皆能自植靈根，亦必皆能隨境所適，以其有創造性的理想與意志，創造性的實踐，以自作問心無愧之事[……]使其有朝一日風雲際會時，共負再造中華[……]³

七十年代中之前，在香港藝術家之中，呂壽琨「靈根自植」的實踐很具代表性，亦反映出他對前述兩個文化政治意識範疇的思考。

呂壽琨一九四六年廣州大學畢業，一九四八年移居香港。居於斯而用心於斯，五、六十年代呂壽琨用水墨寫香港，例如《荃灣記遊》（1967）、（圖一）《海港》（1968），（圖二）不停留於郊野山水，常觀照城市景物，很有成績。傳統筆墨，香港情懷，凝聚為繪畫藝術「根」與「適」之辯證藝術觀。呂壽琨安身於東西交匯的香港，土壤不同，傳統的「根」，為生存、為生長，應之以「適」，吸取西方藝術的觀念。但他從水墨畫在香港的處境，又強調畫人各有其根，亦當各適其適。⁴

以筆墨處理「根」、「適」辯證，呂壽琨六十年代中出現的禪畫，或許是回應社會動蕩，以當下內在的瞬間凝念，調解時代躁動造成的不安，是憂患墨象。他的禪畫，並不是在畫中說禪，而是以抽象簡快之形，粗橫恣意之墨，直入觀者和所有畫人之意識，有所頓悟。六、七十年代，中國正發生史無前例的「文化大革命」（1966-1976），經年的大型群眾運動，以無產階級革命之盛氣，批鬥文化藝術工作者；一九六七年香港亦爆發了數以萬人參與的暴動，很多真假炸彈置放在城市不同地點。從這角度看，呂壽琨禪畫中經常復現的不同形態黑色主體與紅色小團塊的蒙太奇，甚有指向，前者從不沾染後者，除了繪之以筆墨，更宣之以文字，（圖三）非常明確，絕不含糊。這份解讀與體會是相對的，筆下造象，有勢有狀，卻不具體，觀者的想像空間很大。這並非「本來無一物」，而是在紛擾混世中，以禪的名相，自我造境，超以象外。

五十至七十年代的香港視覺藝術，在東西混融、多元博取的藝術取態下，雖然藝術表現有所創新，意境可堪玩味，藝術家自我生命或有出路，但在回應現實生存境況，透現時代困局，以及觀照憂患，似沒有清明可見的想像和意象。⁵

時代激蕩·雕塑身份

七十年代中是香港藝術發展一個分水嶺。一方面是本土意識崛起，香港文化正在建構，另一方面香港遇到周邊地區政治劇變，使藝術家關注社會，思索時代，出之以藝術實踐。

一九七五年越戰結束，共產黨統治南北越；一九七六年中國「文化大革命」結束，大陸人傷痕累累，猶有餘懼。

3 唐君毅著：〈花果飄零及靈根自植〉，《說中華民族之花果飄零》，頁61。

4 呂壽琨著：《水墨畫講》（香港：1972），頁18至19。他的說法或許是受唐君毅「花果飄零」與「靈根自植」說啟發，可探討。

5 當然，這或者是藝術評論的貧乏與不足，對那時期藝術作品的造境，未有更深的體驗和分析。有機會，我們當重讀在香港寫國畫的楊善深（1913-2004）筆墨中鷹與虎等動物的神態，以及師法西方當代抽象表現主義和普普藝術的韓志勳（1922-2019）紅綠方圓衝擊、印記不安與呼喊的《火浴》（1968）的意蘊。

The sense of foreboding of the previous generation

The macro-cultural history of China shows that, by the mid-20th century, the Chinese nation became geographically dispersed. Thereafter, it could no longer hold its culture in one place. At those times, artists were concerned about what Tang Junyi (1909-1978) and his fellow New Confucians raised, namely “the dispersal and drifting about of the flowers and fruits” of the Chinese nation² and they contemplated how to “replant one’s spiritual roots:”

*Every nation which wishes to save itself... has to first get rid of the slave mentality and take control of its fate... Hence regardless of where one drifts to, one will replant his spiritual roots and adapt to the new environment, with his creative ideals, will power and creative practice, he acts with a clear conscience. ... When the opportunity arrives, we will all contribute to the building of China again.*³

Until the mid-70s, Lu Shoukun’s practice of “replanting one’s spiritual roots” was representative of local artists, revealing his reflection on the two afore-mentioned aspects of cultural political awareness.

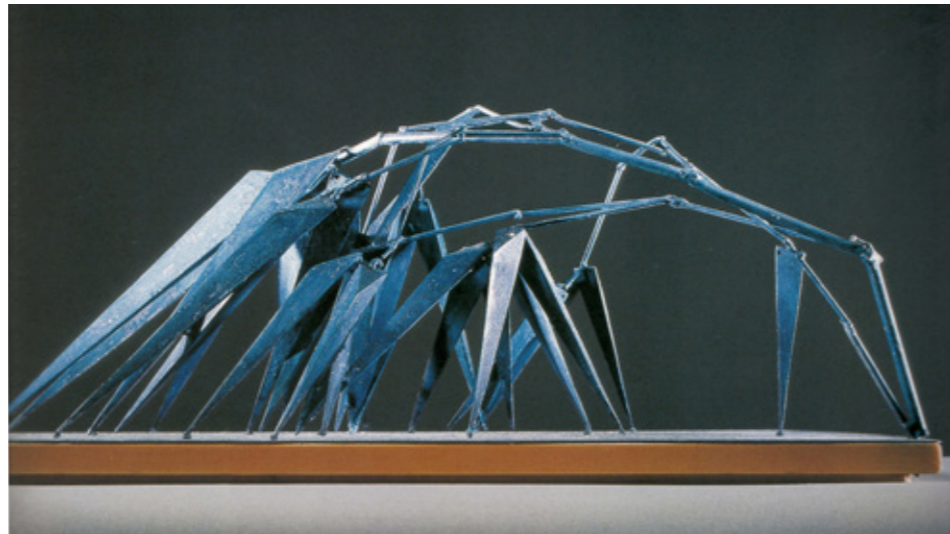
Lu graduated from Guangzhou University in 1946 and moved to Hong Kong in 1948. Genuinely devoting to the place where he was residing, he extensively portrayed Hong Kong with ink wash paintings in the 50-60s, among which *Memento of an Outing to Tsuen Wan* (1967) (Plate 1) and *Harbour* (1968) (Plate 2) feature not only natural scenery but also the urban landscape. His achievement was remarkable. Lu’s mastery of traditional techniques cohered with his affection for Hong Kong to become his art ideal: the dialectic of *gen* (根 root) and *shi* (適 adaption). Settling in Hong Kong where the East meets the West, the soil has changed for Lu. His “root” of tradition secured his survival and growth whilst his “adaptation” nourished itself with the western art ideas. By considering the ink wash situation in Hong Kong, Lu stressed that different painters have different roots and adopt different ways to adapt.⁴

Lu’s Zen paintings in the mid-60s, embodying his dialectic of “root” and “adaption,” are possible responses to the then social unrest. The crystallization of an inner moment to mediate the unease of the time’s uproar manifests itself as an ink image of foreboding. Lu’s Zen paintings do not speak of Zen as a subject matter; instead, the simple and abstract forms made by broad and untrammelled brushstrokes penetrate the viewers’ consciousness to enlighten them. In the 60s and 70s, China was undergoing the unprecedented Cultural Revolution (1966-1976). Mass movements lasted for years. Cultural and arts practitioners were being fiercely criticized under the demeanor of proletarian revolution. In Hong Kong, riots involving hundreds of thousands of people also broke out in 1967. Many bombs, real or fake, were placed in various locations in the city. Against this interpretative backdrop, the montage of black patches and red spots in various forms repeatedly seen in Lu’s Zen paintings is somewhat

2 In 1961, Tang Junyi wrote that “the flower of the Chinese nation is drifting away” and used the “flowers and fruit to drift away” to describe the overseas Chinese society that was suppressed by the governments of various countries in politics, economy, culture and education, and worried about its fate: “A big tree fell in a garden, its flowers and fruits drifted away with the wind; they barely survived under the shades of the trees on other people’s gardens.” Tang Junyi, *The Dispersal and Drifting About of the Flowers and Fruits of the Chinese Nation* (Taipei: Sanmin Book Company, 1978): 2.

3 Tang Junyi, “The Dispersal and Drifting About of Flowers and Fruits and the Replanting of One’s Own Spiritual Roots,” in *The Dispersal and Drifting About of the Flowers and Fruits of the Chinese Nation*: 61.

4 Lu Shoukun, *Ink Paintings* (Hong Kong: 1972): 18-19. His remarks may have been inspired by Tang Junyi’s “flower and fruit floating” and “planting one’s own spiritual roots.” Further investigation is recommended.



圖四 Plate 4
文樓，《清影》，1990，黃銅，
63 x 43 x 224釐米。
Van Lau, *The Shadow of Leaves*,
1990, brass, 63 x 43 x 224 cm.



圖五 Plate 5
李慧嫻，《關上了的門》，1989，
炆器釉陶，28 釐米（高）。香港
藝術館藏品。圖片由藝術家提供。
Li Wei-han, *The Closed Gate*,
1989, stoneware glazed, 28 cm (H).
Collection of Hong Kong Museum
of Art. Image provided by the
artist.



圖六 Plate 6
李其國，《物體：你明不了我
們！》，1991，木，一套兩件
[32釐米（寬）；80釐米
（寬）]。香港藝術館藏品。
圖片由香港藝術館提供。
Lee Ki-kwok, *Object: You
Wouldn't Understand us!*, 1991,
wood, a set of two objects:
32cm (W) / 80 cm (W). Collection
of Hong Kong Museum of Art.
Image provided by Hong Kong
Museum of Art.

indicative of a deeper meaning: the latter never get mixed up with the former; in addition to painting with ink washes, Lu also makes use of words to explicitly express his ideas. (Plate 3) He leaves no room for ambiguity. Interpretation and experience are relative. The images, tangible yet abstract, give viewers plenty of room for imagination. Notwithstanding the name “Zen,” Lu’s Zen paintings are not about “nothingness.” Instead they invite craving out of one’s imaginative space for the transcendence beyond chaotic reality.

Hong Kong’s visual arts in the 50s to 70s was a mixture of geographical influence and a variety of artistic approaches. Although artists might have opened up new paths for their personal lives through innovative artistic forms which are worth ruminating, they did not develop conspicuous imagination and imagery to respond to the time’s predicament or to reflect on calamity.⁵

Sculpting One’s Identity in the Times of Rage

The mid-70s was the watershed in the development of Hong Kong art. On the one hand, Hong Kong culture was taking form and a sense of localism was emerging; on the other hand, due to the drastic political changes in surrounding regions, Hong Kong artists started to concern themselves with societal issues. Their art practice materialized their reflection of the times.

In 1975, the Vietnamese War ended; the Communist Party subsequently unified North Vietnam and South Vietnam. The following year, 1976, marked the end of the Chinese Cultural Revolution. Mentally afflicted and haunted by the aftermath of the movement, many Mainlanders, legally and illegally, moved to Hong Kong, coupled with the masses of Vietnamese refugees arriving from the sea. The influx of Vietnamese who had fled their country testified the situation in Vietnam under Communist rule.⁶ In the early 80s, following the negotiations between China and Britain over the future of Hong Kong, the “1997 Question” emerged. Apart from dealing with tradition/modernity and East/West dichotomies, Hong Kong art practitioners also had to face the history and the fate of Hong Kong straight. The citizens’ anxiety over the “handover of Hong Kong in 97” might not have been the result of a weak sense of national identity, nor had it been caused by their resentment against socialism. Instead, it could be attributed to their mistrust of the Communist Party of China, given the capricious political circumstances of the Mainland after 1949. Looking at the ten years of calamity caused by the Cultural Revolution from afar, art practitioners in Hong Kong felt great apprehension during the historical transition and a clear sense of foreboding brewed. Then came “Tiananmen Square” democratic movement in the early summer of 1989. Every Hong Kong artists followed closely the events unfolding at the Square until in early June, they witnessed the erection of the Goddess of Democracy statue through the TV screen, only to see it destroyed by tanks a few days later.

Minds were flabbergasted by the oppression. Did Hong Kong arts in the early 90s reveal such complicated emotions and a sense of foreboding?

5 Probably due to the lack of art criticism, there has not been in-depth reading and analysis of the artistic landscape of that period. When the opportunity arises, we should re-read how animals such as eagles and tigers have been depicted in Yang Shanshen’s (1913-2004) Chinese paintings created in Hong Kong, as well as the imprint of restlessness and screech in the red and green squares and circles in *Fire Bath* (1968) by Han Chi-fun (1922-2019), who had adopted the techniques of Abstract Expressionism and Pop Art.

6 Movie *Boat People* (1982) by Ann Hui, with a record-breaking box office of more than 15 million dollars, shows Hong Kong people’s concern for political reality.

當時有大量中國大陸新移民、偷渡客前來香港，亦有不少偷渡出國的越南船民，以難民身份來香港。共產黨統治下的越南究竟如何，在大量逃亡越南難民的事實之下，不言而喻。⁶八十年代初中英談判，「一九九七」問題顯影。香港藝術工作者除了處理傳統與現代，東方與西方等問題之外，不能迴避香港的歷史命運。香港人憂心「九七回歸」，未必是民族感情的淡薄，甚至未必是不認同社會主義意識形態，而是基於一九四九年之後中國大陸政治反覆無常的事實，不信任中國共產黨政權。文化大革命十年浩劫，藝術工作者在香港的歷史過渡中感受存在的不安，滋長着明顯的「憂患意識」。及後，一九八九年初夏發生「天安門民主運動」。在那段日子，香港藝術家都關心着廣場的事態，六月初，透過電視，都看見那白色民主女神雕塑樹立，又看見它在幾天之後被坦克車摧毀。

鎮壓帶來心靈震動。九十年初的香港藝術，有否流露複雜的情緒，展現「憂患意識」呢？

我們集中看雕塑。自從「香港雕塑家協會」於一九八二年成立之後，香港雕塑有很大發展。九十年代初，上一代的藝術家張義、文樓，在作品上似乎大都延續各自之前的路，從中國傳統文化摘取形象，汲取精神，結合現代藝術。張義繼續他的「古象詮新」系列，文樓則繼續以竹、蟾蜍、蓮等為意象，結合抽象技巧與科技創作。不過，文樓或許在一些以竹為題材的作品中，如《君子風》（1990）、《清影》（1990），（圖四）細觀之下，通過臨大風竹樹彎身而不屈不折的形態，抒發某種堅毅的情感，可算是憂心時代的隱喻。

上一代以中華文化傳統處理當代現實，七、八十年代成長的香港藝術家，在動蕩世界中，會以自己所遊之藝，把亂世怨以怒之音，托象寄情。李慧嫻的釉陶《關上了的門》（1989）（圖五）直接說明單純老實的人們被關在欄柵之內不得出來。李其國的《物體：你明不了我們！》（1991）（圖六）更是象喻多元，可堪解說。彷彿雙手作揖的人面對着帶角的龐然大物，題目顯示物體在喊話。那有角的所說，可與《阿Q正傳》阿Q「不准革命！」相比。而那龐然大物身上中央的弧形，使人聯想到西北高原的窯洞，加上那尖硬的角，人與非人，傳統與亦西方亦黃土高坡結合的物體，傳統禮儀與「物體上突出的角」，我們可說這作品在呈現那時香港與中國的關係。不過，他們兩人很快就回到自己原來創作的題材和風格上，沒有繼續探討憂患意識。

新一代之憂患意識

七、八十年代成長的香港藝術家，持續並自覺探討「憂患意識」的是早逝的麥顯揚（1951-1994）。麥顯揚的憂患意識跟五、六十年代的藝術家很不同。安身於斯而立命於斯，在中國和香港之間，文化身份認同有所轉移。

我們看看「六四」後他的小型銅雕塑《木艮》（1990）。（圖七）作品兩端是很直接的恐怖指爪聯想，動態強烈，有一份複雜的憂患意識。站著的人，身體僵直，手似不能動，而頭是側向一邊的，像被人打耳光的反應，又像感覺到眼前事態於心不忍但無能為力。腳下是地土，是倒下的樹，是承托身體的錯綜血脈。

在八十年代末，麥顯揚有三幅繪畫作品，涉及根與人的關係，意蘊與《木艮》很不同。《人·樹》（1987）（圖八）以肌肉強健的人，承托枝葉茂盛的樹，身體是根，身體上，也確實有「根」（陽具）；《連根》（1988）（圖九）在意象

6 許鞍華導演的《投奔怒海》（1982），票房破紀錄，達一千五百萬以上，可見香港人當年對政治現實的關心。



圖七 Plate 7

麥顯揚，《木艮》，1990，青銅，26釐米（高）x 45 釐米（長）。香港藝術館藏品。圖片由香港藝術館提供。

Antonio Mak, *Root*, 1990, bronze, 26 cm (H) x 45 cm (L).
Collection of Hong Kong Museum of Art Image provided by
Hong Kong Museum of Art.



圖八 Plate 8

麥顯揚，《人•樹》，1987，水彩，尺寸不詳。載方淑儀編：《麥顯揚的藝術》（香港：香港藝術中心，1995），頁225。

Antonio Mak, *Figuretree*, 1987, watercolor, size unknown. Image taken from Susan Fong ed., *The Art of Antonio Mak* (Hong Kong: Hong Kong Arts Centre, 1995), page 225.



圖九 Plate 9

麥顯揚，《連根》，1988，水墨，尺寸不詳。載方淑儀編：《麥顯揚的藝術》（香港：香港藝術中心，1995），頁225。

Antonio Mak, *Linked roots*, 1988, ink, size unknown. Image taken from Susan Fong ed., *The Art of Antonio Mak* (Hong Kong: Hong Kong Arts Centre, 1995), page 225.



圖十 Plate 10

麥顯揚，《人•根》，1988，水彩，尺寸不詳。載方淑儀編：《麥顯揚的藝術》（香港：香港藝術中心，1995），頁225。

Antonio Mak, *Figure Roots*, 1988, watercolor, size unknown. Image taken from Susan Fong ed., *The Art of Antonio Mak* (Hong Kong: Hong Kong Arts Centre, 1995), page 225.

Let us focus on sculptures here. Since the establishment of the “Hong Kong Sculptors Association” in 1982, the art form has developed significantly in Hong Kong. In the early 90s, artists from the last generation like Cheung Yee and Van Lau in general followed their own paths, integrating modern art with the imagery and spirit of traditional Chinese culture. Cheung continued with his “Ancient Imagery, Modern Vision” series while Van went on employing imageries like bamboos, toads and lotus to fuse abstract art with technology. Looking carefully, some of Van’s bamboo works, such as *Windy* (1990) and *The Shadow of Leaves* (1990), (Plate 4) depicted bamboos bending in roaring wind. The strong sense of determination thus conveyed is a metaphor of the apprehension of the times.

Artists of the previous generation made sense of the reality of their times with Chinese cultural traditions. Those who have grown up in Hong Kong in the 70s and 80s chose imageries closest to themselves to depict how angry they are with the turbulent world. Li Wei-han Rosanna’s glazed stoneware *The Closed Gate* (1989) (Plate 5) bluntly tells the story of a group of innocent and honest people being put behind bars. Li Ki-Kwok Victor’s *Object: You Wouldn’t Understand Us!* (1991), (Plate 6) which shows a person in tight fists facing a horned gigantic object, is even more symbolic. The title of the work suggests that an object is shouting, and what it says is seemingly comparable to the remark of “No Revolution” to restrict Ah Q’s action in Lu Xun’s novella, *The True Story of Ah Q*. The arc on the body of the mammoth object reminds one of the *yaodong* (house cave) found in the plateau in the northwest of China. The sharp hard horn, the object which is somewhere between human and non-human, tradition and quasi-west-cum-Loess Plateau, traditional etiquette and “protruded horn on the object,” one may say that this sculpture demonstrates the then relationship between Hong Kong and China. Nonetheless, both artists returned to working on their original subject matters and styles soon after and did not further explore this sense of foreboding in their artworks.

The new generation’s sense of foreboding

Among Hong Kong artists growing up in the 1970s and 1980s, the pre-maturely deceased Mak Hin-yeung Antonio (1951-1994) was one who conducted an ongoing and conscious exploration of his sense of foreboding, which was vastly different from that of the artists in the 50s and 60s. For those who had settled and tried to live up to their destiny here, their cultural identity is in transition, reflecting a more complex relationship between China and Hong Kong.

Let us take a look of his small-size sculpture *Root* (1990) (Plate 7) which was created after “June Fourth.” One associates both ends of the artwork directly to scary fingers and paws which are depicting a strong sense of movement. The sense of foreboding here is obscure. The standing figure is stiff, hands seemingly immobile, head turned sideways as if being slapped on the face or unable to bear the helplessness to what has been happening right before his eyes. Under his feet are the earth, fallen trees and intertwining veins that support the body.

Mak made three drawings by the end of 80s which touched on the relationship between man and roots. Their meanings are distinctive from that of *Root*. *Figure • Tree* (1987) (Plate 8) is a strongly-built man supporting the luxuriant foliage of a tree: the roots as the body and the “root” (his penis) on the body; (note: one way of calling penis in Chinese has the character “roots” in it) one reads the sculpting of *Linked Roots* (1988) (Plate 9) as a large group of young men dancing and flying and jumping and tangled with the roots at all levels and positions. These three drawings are representative of Mak’s reflection on and attitude toward China before “June Fourth.” I propose that he was planning sculptures along the idea of “fallen leaves return to their roots” around this time, hence his water-color painting *Figure-Roots*. (Plate 10) A young man stands on the trunk of a fallen tree which is suspended in the middle of unidentified space. On one end there are branches, on the other roots. Around them

設計上，可解讀為許許多多赤子，似舞似飛似騰，不分高低位置，與根糾纏連結。這三幅畫作可以代表麥顯揚在「六四」前對於中國的態度和思考。我想大概亦在這時，他在構思關於「落葉歸根」的雕塑創作，所以有水彩畫《人·根》。(圖十) 青年男子立於脫離地土倒在未明空間的樹身上，一邊是枝一邊是根，周遭紛落的彷彿樹葉又全不是樹葉，回望的眼神銳利。這意象是立樹如立馬，所以圖中的樹彷彿前後有腿，男子意志堅定，守住這根。

樹根在中國文化裏有家鄉之喻，所謂「落葉歸根」，漂泊在外的遊子，闖蕩過後要回到自己的出生地。但是，當哺育自己的，自己賴以成長的，竟是自己不安之來源，當祖國變為異鄉，這份憂患意識是文化身份的自我矛盾，是存在的悲劇性。所以《樹人》(1990年代)(圖十一)有跳出樹身的人。此外，在「六四」後，麥顯揚有另一題為《人·根(二)》畫作，(圖十二) 藍色的身體，垂下的頭，半踏步微微前傾，是猶豫不決，也是憂鬱的表徵。

不過，到具體創作雕塑時，麥顯揚呈現的不是悲傷，不是憂患的情緒，而是認識現實真相之後，人的自我堅強，是「企硬」的態度。⁷

《木艮》的中文題目有兩個部分：「木」、「艮」。「艮」字若置於九十年代的語境便很有意思。白話版《說文解字》：艮，很也，回望怒視。字形採用「匕、目」會義。匕目，猶如說目光如劍，相逼視而不相讓。所以「艮」本義是動詞，是前路難行而回頭，回頭是有違指令的，不聽從，回望怒視，是主體性的雕塑造象。

胡詠儀：繪畫童趣，雕塑憂患

同代人中，另一香港藝術家胡詠儀，雖以她的童趣風格繪畫受人注意，但她的雕塑作品，亦可被解讀成源於一種憂患意識。

胡詠儀的繪畫(圖十三至十四)童真題材，以她的童趣風格體現。一眾小孩，像拍翅膀飛舞的蜜蜂，歡快地望着你；小女孩望着在地上緩緩爬行的烏龜。圓臉小孩、簡單肢體動作、明調的色彩、彷彿帶笑的溫柔弧線樹木，這個世界是和諧圓潤、不帶激烈的。

緣起童真，隨外在環境之變，心性的內在開掘，主客互涉之下，現實的殘酷、複雜的感受、使非童真的性情滲現。由於童趣風格與胡詠儀的掛搭太強，因此，她需要在創作上作媒介轉向，以表現時代的感受。胡詠儀九十年代的雕塑都有深層次意蘊，如陶土雕塑《小鎮》(1991)、(圖十五)《保護者》(1992)。(圖十六)前者以質樸粗糙的小方小圓的不同關聯，引領觀者思考各種關係，成像之後，竟似街頭隨處可見的破爛水管接駁。胡詠儀對我說：「作品的物料是高溫窯燒後的鐵線，記得做這作品時剛由美國畢業回港，希望感覺身邊環境可以安定簡單如小鎮。」⁸ 後者似母親保護膝下小孩，由於作品的粗糙質感、沉灰色調與主體部份參差不齊的邊界，使我們有出土文物的直覺聯想。胡詠儀告訴筆者：「創作這個作品時，主要感受在香港的不安、無根，及無助，希望可以找到那種像母親保護的感覺。我擔心香港主要在人民精神感受方面，是內在的渴望。」「我追求作品的純粹性，作品的構造是希望自然坦白地表達自身中國人的矛盾感受，同時感到疏遠及渴望在香港的家庭感覺，這感覺是靈

⁷ 「企硬」，引用麥顯揚遺孀方淑儀編輯畫集之名。方淑儀編：《企硬的藝術：麥顯揚畫集》(香港：MCCM，2019)。

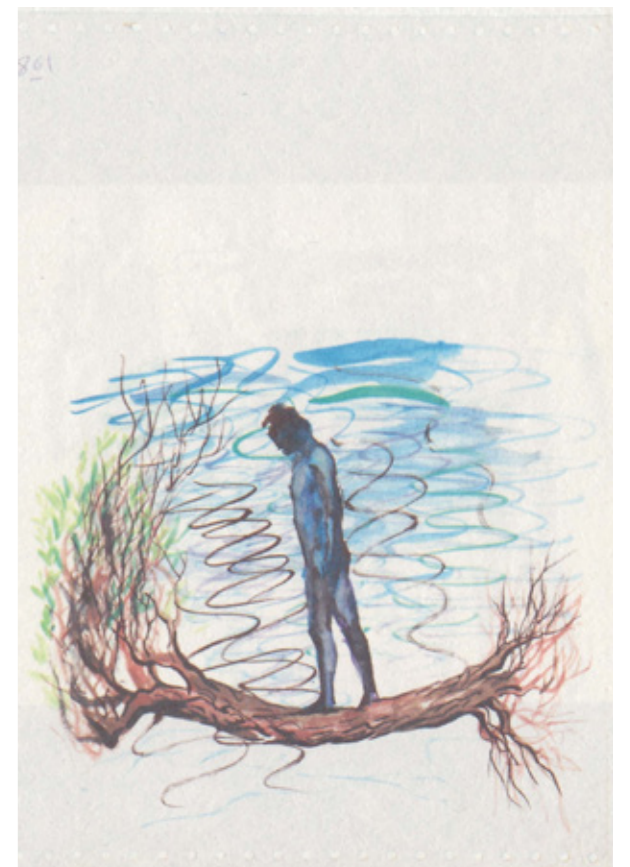
⁸ 私人電郵，2019年5月13日。



圖十一 Plate 11

麥顯揚，《樹人》，1990年代，水彩，28 x 38 釐米。載方淑儀編：《企硬的藝術：麥顯揚畫集》(香港：MCCM，2019)，頁518。

Antonio Mak, *Man vs Roots*, 1990s, watercolor, 28 x 38 cm. Image taken from Susan Fong ed., *Standart: The Collected Drawings of Antonio Mak Hin-yeung* (Hong Kong: MCCM, 2019), page 518.



圖十二 Plate 12

麥顯揚，《人·根(二)》，1990s，水彩，28 x 38 釐米。載方淑儀編：《企硬的藝術：麥顯揚畫集》(香港：MCCM，2019)，頁519。

Antonio Mak, *Figure · Roots II*, 1990s, watercolor, 28 x 38 cm. Image taken from Susan Fong ed., *Standart: The Collected Drawings of Antonio Mak Hin-yeung* (Hong Kong: MCCM, 2019), page 519.



圖十三 Plate 13
胡詠儀，《給我翅膀》，2008，
粉彩，紙本，76.2 x 101.6釐米。
圖片由藝術家提供。
Wu Wing-yeec, *Give me wings*, 2008,
pastel on board, 76.2 x 101.6 cm.
Image provided by the artist.



圖十四 Plate 14
胡詠儀，《聽》，2007，粉彩，
紙本，76.2 x 101.6釐米。圖片由
藝術家提供。
Wu Wing-yeec, *Listening*, 2007,
pastel on board, 76.2 x 101.6 cm.
Image provided by the artist.

活的。」⁹及後，她以另一作品《渴望》（1993），表達這感覺。所以，九十年代以後胡詠儀的雕塑創作都是帶有憂患意識的。

「作者用一致之思，讀者各以其情而自得。」王夫之（1619-1692）的說法，與當代「讀者接受」文藝理論可以比照。藝術家的意識與潛意識，出以暗示，甚至抽象，觀者以所身處的文化環境和時代感受、解讀。九十年代初，全世界華人見證中國的動蕩，《小鎮》、《保護者》兩個作品擦動的思緒，於我，前者暗示某種浪蕩行為，組合於九宮，卻破格破框，聯想呼之欲出，視聽通感，吶喊可聞，後者似在訴說封建時代的東西，埋在地下，會以剝落的色相，在當代再現。

英國社會人類學家高漢（Cohen）在《社群之符號建構》開宗明義強調：「任何社群在完整性受到衝擊時，都會設法用非常豐富的符號來肯定自己，以及界定自己。」¹⁰社群的界定，在於成員有共同性（commonality），群體認受是很重要的內容，關聯感的強弱卻是不可或缺的。在八十年代末到九十年代初，麥顯揚創作了一系列人與

9 同上。

10 Anthony P. Cohen, *The Symbolic Construction of Community* (London: Tavistock Publications, 1985): 28.



圖十五 Plate 15
胡詠儀，《小鎮》，1991，陶器，
61釐米（高）x 61釐米（寬）。
圖片由藝術家提供。
Wu Wing-yeec, *Small Town*,
1991, 61 cm (H) x 61 cm (W).
Image provided by the artist.

there may have been falling leaves, yet not entirely. The man looks back with sharp eyes. The image of “standing on a tree trunk” is a visual suggestion of “standing on a horse.” This explains why it has got legs at its front and back. The man is determined to safeguard the root.

Tree roots in Chinese culture is a metaphor of homeland. The saying “fallen leaves return to their roots” describes the urge of a drifting wanderer to return to his birth place. However, when what has fed oneself and what one had counted on while growing up proves to be one’s source of disquietedness, when the native country becomes a strange place, such sense of foreboding turns into a self-contradictory cultural identity and the tragedy of existence. This explains why a man jumps out of a tree trunk in *Man vs Roots* (circa 1990s). (Plate 11) After “June Fourth,” Mak made another drawing *Figure-Roots II*. (Plate 12) The blue body and its lowered head slightly leaned forward while taking an unfinished step is an image of indecisiveness and melancholy.

However, when it comes to the actual sculptures, Mak depicts neither melancholy nor emotion of calamity. Instead the man depicted in the sculpture stands firm⁷ and makes himself strong after learning the truth of the reality.

The Chinese title of *Root* (根) is made up of two characters: *mu* (木, wood) and *gen* (艮, blunt). To read *gen* in the context of the early 90s can be very suggestive. According to the modern Chinese version of *Shuowen jiezi*, *gen* means disobedient. It also means looking back in anger. *Gen* derives its meaning from the combined

7 “Stand” is in the title of the collection of Mak’s drawings, which is edited by Susan Fong, widow of Mak. Susan Fong ed., *StandArt – The Collected Drawings of Antonio Mak Hin-yeung* (Hong Kong: MCCM, 2019).



圖十六 Plate 16
胡詠儀，《保護者》，1993，陶器，
55.9釐米（高）x 25.4釐米（寬）。圖片由藝術家提供。
Wu Wing-ye, *Protector*, 1993, earthenware,
55.9 cm (H) x 25.4 cm (W). Image provided by the artist.

樹根的作品，胡詠儀亦有以樹根為題材，（圖十七至十八），兩人在這題材上可以進一步比較。自我與對象，個體與社群，在融合與解脫之間，兩位香港當代雕塑藝家，都在觀照複雜的文化身份。麥顯揚和胡詠儀在「六四」之後，究竟體驗怎樣的社群完整性衝擊？他們的創作，符號指涉複雜，由憂患意識衍化，是感性與理性結合的美學。他們的藝術實踐，說明新一代香港藝術家的憂患意識並非是簡單的哀傷、抱怨或憤慨，而是關連文化生命的反省和藝術實踐。他們對文化身份的思考，也並非簡單的非黑即白，在中國和香港之上，有普世價值和自我生命的完善。兩人當中，麥顯揚憂患意識的思考與造象甚至有哲學層次。

麥顯揚的超越

麥顯揚由六十年代學藝，七十年代留學、返港，到九十年代中離世，二十多年的創作生涯，選取的題材頗為集中。近取諸身，遠取諸物：男體、椅子、梯、鏡、書本，以至樹木；至於動物，二、三十年間往往集中在兩種：馬與虎。在「六四」之後，麥顯揚分別以馬和虎做出兩個系列作品，滲現憂患意識，觀照憂患，是他九十年代的重要母題。

ideogram *bi* (匕, dagger) and *mu* (目, eye), a piercing gleam that will not shy away from the opponent's returning gaze. *Gen* is originally a verb which means turning back from the difficulties lying ahead. Turning back is against the order, or disobedience. Looking back in anger is a sculptural imagery of individuality.

Wu Wing-ye: paintings bearing children's joy and sculptures expressing her sense of foreboding

Wu Wing-ye, Mak's contemporary, has been noticed for her style of painting bearing children's joy. However, her sculptures can be read as representation of a certain sense of foreboding.

Wu's paintings (Plates 13 and 14) communicate children's naiveté in both their subject matters and styles. A bunch of kids looked at you happily like bees fluttering their dancing wings; a little girl staring at a turtle slowing moving on the ground. The world of round-faced children, simple movements, bright color palette and the smiling soft curves of the trees is harmonious, plump, and free of agitation.

Wu's initial steps of innocence react to the external environment. Internal exploration is the cross-referencing of the environment and the self. Cruel reality and complicated feelings induce the infiltration of non-innocence. Because there is too strong an association between children's joy and Wu Wing-ye, she has to turn to another creative media in order to express her feelings of the times. Wu's sculptures made in the early 90's bear deep meanings, for example, *Small Town* (1991) (Plate 15) and *Protector* (1992). (Plate 16) The former invites spectators to reflect on different kinds of relationship with pieces of unadorned and raw cubic and circular objects. Together they resembled broken water pipe junctions commonly seen on the streets. Wu told me, "The material is wires burnt in high-temperature kilns. I created this artwork soon after I returned to Hong Kong upon my graduation in the U.S. I hoped that my surroundings would be as simple and stable as a small town."⁸ The latter looks like a mother and her children under her wings. The coarse texture, dark grey color tone and uneven edges of the artwork invite one to associate it directly with unearthed relics. Wu Wing-ye told me, "There has been a dominating sense of unsettledness, rootlessness and helplessness in Hong Kong when I created this work. I was searching for that feeling of being protected by the mother. I was concerned about the emotion of Hong Kong people. It was an internal craving." "I am in pursuit of the pristineness of my artworks, the structures of which are intended to express, naturally and frankly, my contradictory feelings of being a Chinese alongside the strangeness and craving for the homely feeling of Hong Kong. This is a flowing emotion."⁹ Later, she expressed this feeling in another artwork, *Longing* (1993). Therefore, all of Wu's sculptures made after 90s bear a sense of foreboding.

"While the author follows a coherent line of thought, each reader obtains what his own emotions dispose him to find," said Wang Fuzhi (1619-1692). It is comparable to the "Reader-response Theory" in contemporary literary studies. Artists' consciousness and sub-consciousness express themselves as implication and abstraction. The spectators perceive and interpret according to the cultural environment and times they are in. In the early 90s, Chinese all over the world witnessed China's turmoil. I find *Small Town* and *Protector* thought-provoking. The former is loitering behavior organized into a three-by-three matrix but it breaks conventions and limitations. Its palpable association connects with my visual and audio faculties, its screeches audible. The latter artwork, in flaking color and appearance, tells of a buried object from the feudal times re-appearing in contemporary times.

⁸ Personal email, May 13, 2019.

⁹ Ibid.



圖十七 Plate 17
胡詠儀，《樹根系列》之一，1989，
陶器，25.4釐米（高）x 20.3釐米（寬）。
圖片由藝術家提供。
Wu Wing-ye, *Root series* (No.1), 1989,
earthenware, 25.4 cm (H) x 20.3 cm (W).
Image provided by the artist.



圖十八 Plate 18
胡詠儀，《樹根系列》之二，1989，
陶器，25.4釐米（高）x 20.3釐米（寬）。
圖片由藝術家提供。
Wu Wing-ye, *Root series* (No.2), 1989,
earthenware, 25.4 cm (H) x 20.3 cm (W).
Image provided by the artist.

或許由於住在跑馬地附近吧，他六十年代早期的素描畫就是奔騰的馬。驟眼看只是青年人展示技巧與才華，不過，若留意當中的細節，可以有志向的解讀，《奔騰》（一）是要走自己方向、不受人操控的脫韁的馬，《奔騰》（二）是背負好漢、昂首躍步、堅定奔赴遠方的馬。到七十年代初的《奔騰》（三），以黑白的不均整佈局，墨染飛揚的鬃毛及馬尾，呈現出四蹄飛騰、壯健的奔馬，風格上使人聯想到徐悲鴻（1895-1953）所畫的「奔馬」。

但是，他九十年代以馬為題材的銅雕作品，馬大多數都是靜態、站立的，有些顧名就可思義，包括：《立馬》（1990）、（圖十九）《羸梗》（1991）、《快活谷之書》（1991）、《馬迷》（一）（1991）、（圖二十）《馬迷》（二）（1991）、《靜止的馬》（1991）、《馬進出進入》（二）（1994）。

從六十年代繪畫的「奔騰」，到九十年代銅雕的靜態，這變化很值得探討。首先這並非是創作媒介或者藝術形式的問題，中國東漢時代已經有《奔馬踏飛燕》的銅雕，以雕塑、尤其是銅雕為創作志業的麥顯揚，在藝術創作上必然知道這國寶級作品，呈現奔跑的馬，對於麥顯揚來說並不是挑戰，問題在於馬為什麼跑？跑馬的意義？

Anthony P. Cohen, a British socio-anthropologist, stressed at the beginning of *Symbolic Construction of Community* that “the theoretical emphasis in this essay is, then, on the ways in which people contrive community and, in particular, on the resourcefulness with which they use symbols in this regard to re-assert community and its boundaries when the processes and consequences of change threaten its integrity.”¹⁰ Community defines itself by the commonality of its members. While group acceptance is its critical content, the strength of the sense of relatedness is indispensable. From the end of the 80s to early 90s, Mak created a series of works concerning man and roots. Wu also selected roots as her subject matter. (Plates 17 and 18) It is worth comparing how the two of them handled this subject matter. The two sculptors were scrutinizing their obscure cultural identities which laid somewhere between the self and the other, the individual and the group, the fused and the relieved. After “June Fourth,” how had Mak and Wu experienced the shock of communal integrity? The symbolic reference of their creation is complicated and has been derived from their sense of foreboding. Their artworks are aesthetics of emotion and reason combined. Their art practice demonstrates that the sense of foreboding of new generation artists go beyond that of straight-forward sorrow, lamentation or affliction. It is a reflection of cultural life. Their contemplation of cultural identity is also more than a simplistic binary of black or white. It transcends China and Hong Kong until it reaches universal values and self-accomplishment. Between the two, Mak’s reflection on and representation of sense of foreboding is philosophical.

Antonio’s transcendence

Mak learnt his craft in the 60s, studied abroad and returned in the 70s, and passed away in the mid-90s. He has had a focused selection of subject matters over his twenty-odd years of artistic creation. There are those closer to him and some further away: male body, chair, ladder, mirror, book, and tree. When he chose animals as the subject, he focused on two, namely horse and tiger, over a period of close to three decades. Mak created a series of artworks on horses and another one on tigers after “June Fourth.” A sense of foreboding infiltrates these artworks, and to reflect on it became the significant motif for Mak in the 90s.

Probably due to his residence near the Happy Valley Racecourse, the sketches Mak made in the early 60s were of running horses. While they might have been taken as presentation of a young man’s technique and talent on brief looks, a study of their details will show Mak’s ambition. *Gallop I* is an unbridled horse, unwilling to be controlled and is determined to trod its own path. *Gallop II* is a horse carrying a good man, galloping determinedly to the afar in big strides, holding its head up. *Gallop III* from the early 70s is an uneven composition of black and white. The flying mane and tail of a dashing strong horse drawn in ink reminds one of Xu Beihong’s (1895-1953) galloping horses.

Mak’s bronze sculptures along the subject matter of horse created in the 90s, on the contrary, are mostly standing statically. Some of their titles describe that: *Standing Horse* (1990), (Plate 19) *Bound to Win* (1991), *Bible from Happy Valley* (1991), *Horse lover I* (1991), (Plate 20) *Horse lover II* (1991), *Still Horse* (1991), *Horse · Crossing II* (1994).

It is worth looking into the transition from trotting in the drawings of the 60s to the static positions of the bronze sculptures of the 90s. First and foremost it is not a question of creative medium or artistic form. The bronze sculpture *Bronze Galloping Horse Treading on a Flying Swallow* had been made back in the Eastern Han Dynasty. It is unthinkable that Mak, who was dedicated to the making of bronze sculpture, did not know of this piece of

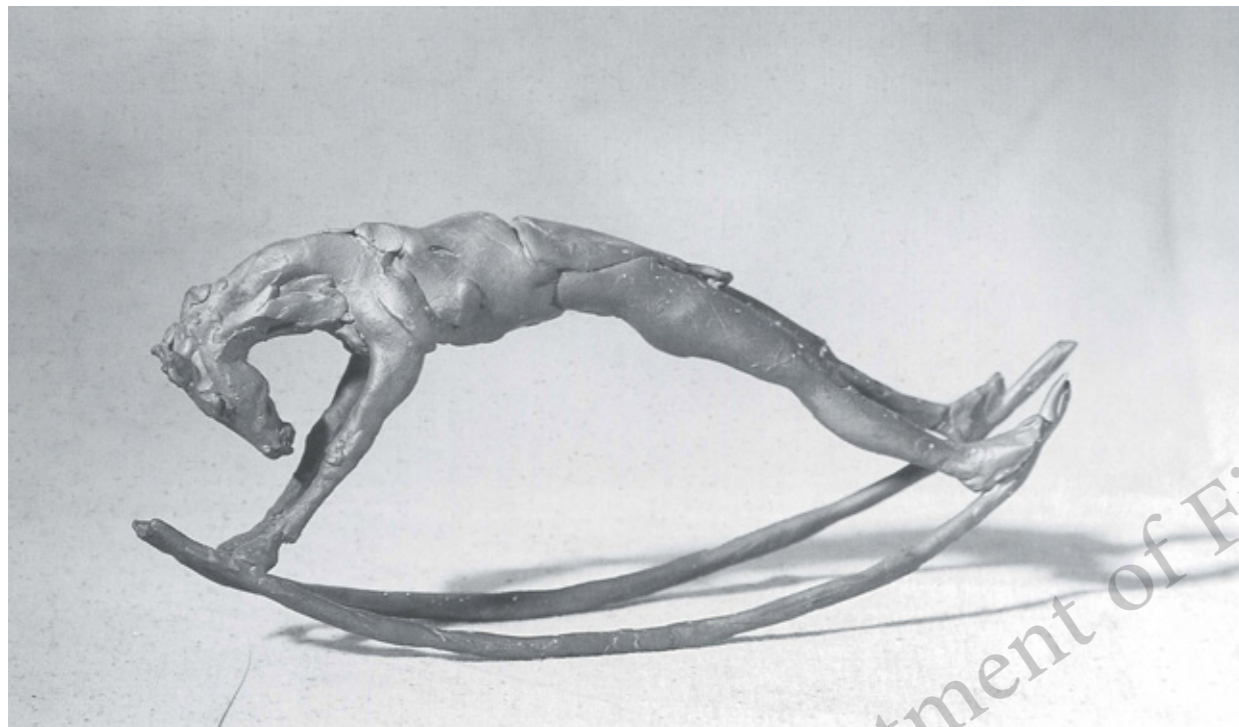
10 Anthony P. Cohen, *The Symbolic Construction of Community* (London: Tavistock Publications, 1985): 28.



圖十九 Plate 19
麥顯揚，《立馬》，1990，青銅，52釐米（高），香港藝術館藏品。圖片由香港藝術館提供。
Antonio Mak, *Standing horse*, 1990, bronze, 52 cm (H). Collection of Hong Kong Museum of Art. Image provided by Hong Kong Museum of Art.



圖二十 Plate 20
麥顯揚，《馬迷》（一），1991，青銅，19.5釐米（高）。
載方淑箴編：《麥顯揚的藝術》（香港：香港藝術中心，1995），頁137。
Antonio Mak, *Horse lover I*, 1991, bronze, 19.5 cm (H).
Image taken from Susan Fong ed., *The Art of Antonio Mak* (Hong Kong: Hong Kong Arts Centre, 1995), page 137.



圖二十一 Plate 21

麥顯揚，《搖動銅馬》，1992，青銅，24釐米（長）。

載方淑箴編：《麥顯揚的藝術》（香港：香港藝術中心，1995），頁147。

Antonio Mak, *Rocking-horse*, 1992, bronze, 24 cm (L). Image taken from Susan Fong ed., *The Art of Antonio Mak* (Hong Kong: Hong Kong Arts Centre, 1995), page 147.



圖二十二 Plate 22

麥顯揚，《馬迷西遊記》，1992，青銅，25.6釐米

（高）。載方淑箴編：《麥顯揚的藝術》（香港：香港藝術中心，1995），頁148。

Antonio Mak, *Horse lover goes West*, 1992, bronze, 25.6 cm (H). Image taken from Susan Fong ed., *The Art of Antonio Mak* (Hong Kong: Hong Kong Arts Centre, 1995), page 148.

這裏，可以結合香港的歷史框架進一步解讀。中國領導人鄧小平（1904-1997）提出「一國兩制」、「五十年不變」，並以「馬照跑、舞照跳」來安定人心。然而麥顯揚以馬為主題的作品馬並不奔跑。看看九二年與馬有關的兩件作品《搖動銅馬》、（圖二十一）《馬迷西遊記》，（圖二十二）分別有人與馬合體原地安樂搖曳，以及在奔跑中馬急停人與馬或要分離兩種情狀，都並非奔騰的馬。「西遊記」三字可圈可點，這並非是中國話本小說《西遊記》，結合欲往前衝而必須急止步，以致在馬尾仍然飛揚當下，馬背上的人飛身彈起，只能雙手緊抱馬腹避免墮馬，「西遊記」三個字，或許解作「歸西」。

九十年代，麥顯揚另外一種創作素材是老虎，更加準確地說，是人和老虎的關係。細心看，麥顯揚是通過在老虎身上、旁邊的人的狀態來呈現在憂患當中人的諸種應對選擇。

他的作品，順時來看，是思考流程，是時間化的憂患意識。¹¹由立在剛剛睡醒老虎的屁股上，作彷彿夢遊者伸出雙手以平衡身體的人（《夢遊（一）》圖二十三），經歷人體、馬等不同形象雕塑，呈現蒙頭、埋首書本、安於現狀之後，醒覺所謂「馬照跑」的謊言，而有《乘（一）》（1992）。（圖二十四）沒有陽具的壯健男體，去根而立命，於是可以有與虎謀共處的想像，一九九二年的多個老虎題材，都似乎是這個方向。「舞照跳」由外在的說法，轉為藝術家生命之舞。短短一年，有許多帶動韻的身體雕塑，甚至有《女身》（1993）。面對老虎，人必須無畏，解剖自我、強化自我、想像自我、連結親近生命，於是就可以無懼老虎，與其共舞，（圖二十五）觀自在於虎背。在《乘（二）》（1993）（圖二十六）之後，麥顯揚繼續探索身體，他或許準備處理發怒的老虎《等待（二）》（1994），（圖二十七）可惜他離世了。

麥顯揚一九九四年中確診癌症，入院兩個月就逝世。之前一年間，他做了許多以身體為題材的銅雕，但入院前不久的最後作品，是彷彿從天而降、舞弄指爪的《根（一）》。（圖二十八）

從《木艮》到《根（一）》，麥顯揚呈現在憂患中認識到現實愈來愈殘酷的真相，他因病未能在有生之年造出後真相之象，或超越現實之境，但他作品呈現的憂患意識，還有許多探討方向。

麥顯揚雕塑中的憂患意識，並非停留在憂患的心緒，有從感受到認識的過程，通過創作，身體力行，自強不息。他九三、九四年的身體雕塑，從《夢中行人》（1993）、《脫出我的軀幹》（1993）、《肢長》（1993），到《開脫》（1994）、《等待》（1994）、《不屈》（1994），有態度昇華，有迎風起舞的《舞蹈身軀》（1994），（圖二十九）肌肉透現無畏無懼的節奏，因為經二十多年的持續創作，七十年代的逃生梯階，已牢牢地內植於身體中——《音階》（1994）。（圖三十）麥顯揚呈現撕開胸腹的生命意志造象，逃生轉化為造命，是美妙的音樂。¹²

11 關於麥顯揚九十年代的老虎雕塑，黎美蓮有很好的論述。黎美蓮著：〈麥顯揚作品中的圖文遊戲〉，載方淑箴編：《企硬的藝術》，頁618至629。

12 麥顯揚的身體作品，與比他稍年長，同在七、八十年代成長的唐景森（1940-2008）是很好的比照。唐景森用木，麥顯揚用銅；唐景森關注女性身體，麥顯揚關注男性身體。似乎唐景森是雕塑理想、充實對象，麥顯揚是雕塑生命、掏空自己。唐景森先天小兒麻痺，身軀細小，不良於行，但對人體非常關注，更是他雕塑的主要題材。唐景森以刻刀，由樹幹裁出圓潤、飽滿、彷彿來自理想世界的身體。唐景森生而有患，以自己肉身與作品的落差，宣告人生必須有追尋身體完美的意志和自由。



圖二十三 Plate 23

麥顯揚，《夢遊（一）》，1991，青銅，28釐米（高）。載方淑箴編：《麥顯揚的藝術》（香港：香港藝術中心，1995），頁130。

Antonio Mak, *Sleepwalker I*, 1991, bronze, 28 cm (H).

Image taken from Susan Fong ed., *The Art of Antonio Mak* (Hong Kong: Hong Kong Arts Centre, 1995), page 130.



圖二十四 Plate 24
 麥顯揚，《乘（一）》，1992，青銅，36釐米（長）。載方淑箴編：《麥顯揚的藝術》
 （香港：香港藝術中心，1995），頁149。

Antonio Mak, *Craft (Vehicle)*, 1992, bronze, 36 cm (L). Image taken from Susan Fong ed., *The Art of Antonio Mak* (Hong Kong: Hong Kong Arts Centre, 1995), page 149.

national treasure. Representing a galloping horse is by no means challenging to him. The question is therefore, why do horses run? What is the meaning of running horses?

One can further interpret this point in the context of the historical framework of Hong Kong. China's then leader Deng Xiaoping (1904-1997) advocated "one country two systems," "the current situation will remain in effect for 50 years," and pacified the people by asking them to "keep on racing, keep on dancing!" However, horses do not run in Mak's sculptures of which horse is the subject matter. Let us look at two pieces on horses created in 1992: *Rocking-horse* (Plate 21) and *Horse Lover Goes West*. (Plate 22) They are respectively a half-man-half-horse rocking satisfactorily on the spot, and a horse's sudden stop almost throwing the man off its back. Neither of the horse trots. "Goes West" is curious. It is not the same as the classical Chinese fiction *Journey to the West*. (Note: the Chinese of "Goes West" and *Journey to the West* are written in exactly the same way) It is a horse made to abruptly stop while dashing, its tail flying still and the man on its back flung forward. He wrapped his arms tightly around the horse's belly to avoid falling off its back. "Goes West" probably means "back to the west" (meaning to die).

In the 90s, another subject matter of Mak was tiger, or more specifically, the relationship of man and tiger. On close look, Mak represents how people in calamity make choices by depicting them being on top of or adjacent to tigers.

A chronological survey of his works reveals how his contemplation of the sense of foreboding has a temporal dimension.¹¹ From a man standing on the bump of a tiger which has just woken up, holding his arms straight in the position of a sleep-walker in order to maintain his balance (*Sleepwalker I*), (Plate 23) to human- and horse-shape sculptures who cover their heads or bury oneself in a book or being contented, then come to realize that "keep on racing" is but a lie, hence *Craft (Vehicle)* (1992). (Plate 24) A strong male body without a penis is a determined body without roots. One could imagine this image as finding a way to co-exist with the tiger. A number of artworks under the "tiger" subject matter seem to be going in this direction. "Keep on dancing" as rhetoric transforms into the artist's dance of life. Many sculptures showing body movements have been created in one short year. They go as far as *Woman torso* (1993). When facing a tiger, man must be fearless, he must look into himself, strengthen and imagine the self, connect with other lives nearby, so that he no longer fears the tiger and will dance with it, (Plate 25) be at ease standing on its back. After *Easy Rider II*, (Plate 26) Mak continued to explore the body. Maybe he is getting ready to deal with the agitated tiger *Waiting II* (1994). (Plate 27) Unfortunately, he passed away.

Mak was diagnosed cancer by mid-1994. He died two months after being hospitalized. During the year before this he has created many bronze sculptures with body as their subject matter. However, *Roots I*, (Plate 28) his last work made shortly before being hospitalized, looks like grappling fingers coming out of nowhere.

From *Root* to *Root I*, Mak shows how he came to the realization, through calamity, of the ever-bestial truth. Because of his illness, he could not have created images of meta-truth or surreal landscapes when he was alive. However, there exist many directions for his sense of foreboding to be explored.

¹¹ There is a good-quality discussion of the tiger sculptures of Mak in the 90s by Lai Mei-lin. See her essay "Visual-Verbal Play in Antonio Mak's Art" in Susan Fong ed., *StandArt*: 618-629.



圖二十五 Plate 25
麥顯揚，《與老虎最後的探戈》，1993，青銅，21.9釐米（高）。
載方淑箴編：《麥顯揚的藝術》（香港：香港藝術中心，1995），
頁183。
Antonio Mak, *Last tango with tiger*, 1993, bronze, 21.9 cm (H).
Image taken from Susan Fong ed., *The Art of Antonio Mak*
(Hong Kong: Hong Kong Arts Centre, 1995), page 183.



圖二十六 Plate 26
麥顯揚，《乘（二）》，1993，青銅，42釐米（高）。載方淑箴編：
《麥顯揚的藝術》（香港：香港藝術中心，1995），頁184。
Antonio Mak, *Easy rider*, 1993, bronze, 42 cm (H). Image taken from
Susan Fong ed., *The Art of Antonio Mak* (Hong Kong: Hong Kong
Arts Centre, 1995), page 184.



圖二十七 Plate 27
麥顯揚，《等待（二）》，1994，青銅，25釐米（長）。
香港藝術館藏品。圖片由香港藝術館提供。
Antonio Mak, *Waiting II*, 1994, bronze, 25 cm (L).
Collection of Hong Kong Museum of Art. Image provided
by Hong Kong Museum of Art.



圖二十八 Plate 28
麥顯揚，《根（一）》，1994，青銅，36釐米（長）。載方
淑箴編：《麥顯揚的藝術》（香港：香港藝術中心，1995），
頁216。
Antonio Mak, *Roots I*, 1994, bronze, 36 cm (L). Image
taken from Susan Fong ed., *The Art of Antonio Mak* (Hong
Kong: Hong Kong Arts Centre, 1995), page 216.

圖二十九（右） Plate 29 (right)

麥顯揚，《舞蹈身軀》，1994，青銅，11釐米（高）。載方淑箴編：《麥顯揚的藝術》（香港：香港藝術中心，1995），頁209。

Antonio Mak, *Musical torso*, 1994, bronze, 11 cm (H).
Image taken from Susan Fong ed., *The Art of Antonio Mak* (Hong Kong: Hong Kong Arts Centre, 1995), page 209.

一九五八年，牟宗三、徐復觀、張君勱及唐君毅等四位共同發表〈為中國文化敬告世界人士宣言：我們對中國學術研究及中國文化與世界文化前途之共同認識〉，在前言中說：「真正的智慧是生於憂患。因為只有憂患，可以把我們之精神從一種定型的生活解放出來，以產生一超越而涵蓋的胸襟，去看問題的表面與裏面，來路與去路。」¹³

麥顯揚的軀幹作品，都有剝落、不均整的左披右搭，往往都是中空的，並常有附在身上之外物，有時是翼，有時是枝葉，說明麥顯揚身處患境，仍然剝解自己，空虛身體以納憂患。他以善美之想像，由此岸到彼岸，於是肌韻有動勢，衍生飛揚的聯想。麥顯揚的藝術實踐跟新儒家大師的主張接了軌。¹⁴

憂患意識是麥顯揚成熟期創作的主線。個人的實踐是道，迎難而上是德，出之以美的形式，轉化為社群的生命能量，則是超越。體驗憂患，超越憂患，麥顯揚以自己的雕塑造象，為香港藝術創造出一份文化尊嚴和生命的力量。

編按：Para Site 藝術空間於2018年6月21日將其教育活動空間名為「麥顯揚教育空間」，以紀念麥顯揚對香港藝術的貢獻。

13 此宣言以〈中國文化與世界〉一題收錄於唐君毅所著《說中華民族之花果飄零》。引文載頁127。

14 關於麥顯揚創作中的身體討論，任卓華有非常精彩的見解，很有啟發性。任卓華著：〈麥顯揚式進化論（一趟個人的重構）〉，載方淑箴編：《企硬的藝術》，頁32至36。





圖三十 Plate 30
 麥顯揚，《音階》，1994，青銅，21釐米（高）。香港藝術館
 藏品，圖片由香港藝術館提供。
 Antonio Mak, *Music scale*, 1994, bronze, 21 cm (H).
 Collection of Hong Kong Museum of Art. Image provided by
 Hong Kong Museum of Art.

Mak's sense of foreboding did not confine itself to distress. There is a process from feeling to understanding. He strived for self-renewal through creation and action. His sculptures of body subject matter made in 1993 and 1994, from *Sleeping walker* (1993), *Getting out of my trunk* (1993), *Branch out* (1993) to *Unfurl* (1994), *Waiting I* (1994), *Perseverance* (1994), show the sublimation of his attitude, followed by *Musical Torso* (1994) (Plate 29) which dances to the wind with muscles revealing a fearless tempo. By virtue of incessant creation for more than two decades, the life-saving stairs from the early 70s has been deeply embedded in his body – *Music Scale* (1994). (Plate 30) Mak shows an imagery of torso-ripping will of life escaping and transforming into destiny-making, such bewitching music.¹²

In 1958, Mou Zongsan, Xu Fuguan, Zhang Junmai and Tang Junyi together published “A Manifesto on the Reappraisal of Chinese Culture: Our Joint Understanding of the Sinological Study Relating to World Cultural Outlook.” Its preamble reads as “We thus believe that genuine wisdom is born off suffering. Only through afflictions may our spirit be set free from fixed life patterns to produce an exalted and broad mind which may tackle any and all problems in a philosophic way.”¹³

All of Mak's torso works show flaky surface and unbalanced layers crossing from the left to the right and vice versa. They are mostly hollow in the center with foreign objects attached, sometimes wings, other times branches and leaves. They illustrate that Mak, even though living in a state of calamity, dismantles himself to make room to take in his foreboding. His comely imagination travels from this end to the opposite, resulting in the movement of muscles as if they are flying upward. Mak's art practice is in line with what the New Confucius masters advocated.¹⁴

Sense of foreboding is the mainline of Mak's creation in his mature stage. Personal actualization is the way, rising up to challenges is a virtue. Transforming formal beauty to the community's life force is transcendence. By experiencing and transcending calamity, Mak creates cultural pride and life force for Hong Kong's art with his sculptural images.

Editor's note: On June 21, 2018, Para Site named its art education space as “Antonio Mak Hin-yeung Education Room” to commemorate the artist's contribution to Hong Kong art.

¹² It is worth comparing Mak's body sculptures to those of Tong King-sum (1940-2008), who grew up in the 70s and 80s and was slightly older than Mak. Tong's material was timber while Mak's was bronze. Tong was interested in female bodies, Mak male's. It seems to me that Tong sculpted his ideals and enriched his objects while Mak sculpted his life by emptying himself. Tong suffered from pediatric paralysis, hence his small-built and poor movement ability. But he was very interested in the human form, which has been the main subject matter of his sculptures. With knives, Tong craved round and plumpish shapes as if they were bodies from an ideal world. By showing the distance between his body born with physical deficiency and his sculptures, Tong manifested his belief that man must possess the will and freedom to pursue a perfect body.

¹³ The manifesto was later reprinted as “Chinese Culture and the World,” in Tang Junyi, *The Dispersal and Drifting About of the Flowers and Fruits of the Chinese Nation*. The quotation is on page 127.

¹⁴ Valerie C. Doran has brilliant and insightful opinions on the body discourse of Mak Hin-yeung Antonio's art creation. See Valerie C. Doran, “The Mak-ian Theory of Evolution: (A Personal Reconstruction)” in Susan Fong ed., *StandArt*: 32-36.