

Lai Chi Man



Curricula Vitae

- 1949 Born in Hong Kong
- 1973 Graduated from Sculpture Department,
National Taiwan Academy of Fine Arts
- 1974-1977 Worked as an independent sculptor in the Henraux Studio in Carrara, Italy
- 1977-1979 Awarded the Robert Russin fellowship in sculpture in U.S.A
- 1980 Received M.F.A degree from the University of Wyoming, U.S.A
- 1982 Admitted as a member of the Beeldende Kunstenaars Regeling in Holland
- 1984 Contemporary open-air sculpture exhibition, Hong Kong

Solo Exhibition

- 2016 Oneiric Subjectivity, Solo Exhibition in ArtDoor Taipei, Taipei, Taiwan
- 2016 Solo Exhibition featuring - Sketch Collection of Lai Chi Man, PiaoPiao Art Space, Taipei, Taiwan
- 2013 "Landscape Lai Chi Man Solo Exhibition" Banmu Tang, Jeshui Pavillion,
Banmu Tang Environmental sponsor, Taiyu Beaux Arts Salon co-sponsor
- 2013 Sculpture Exhibition in Beyond Gallery, Taipei, Taiwan
- 2013 "Between Nature and Mind" Solo Exhibition in ArtDoor Taipei, Taipei, Taiwan
- 2012 Sculpture Drawings 1990-2012: Lai Chi-Man Solo Exhibition,
Pema Lamo Gallery, Taipei, Taiwan
- 2012 Sculpture Exhibition in 方圓雕塑 Taichung, Taiwan
- 2011 "Human and Nature" Solo exhibition in Beyond Gallery, Taipei, Taiwan
- 2010 "Lai Chi Man Solo exhibition" in Taiyu Beaux Arts Salon, JiaYi, Taiwan

- 2008 Solo exhibition in Taiyu Beaux Arts Salon, JiaYi, Taiwan
- 2008 Work on Paper, Solo exhibition in Beyond Gallery, Taipei, Taiwan
- 2005 "Virtual and Real – Sculpture Exhibition by Lai Chi Man" in Modern Art Gallery, Taichung, Taiwan.
- 2004 Solo exhibition in IT Park, Taipei, Taiwan
- 2004 "Tension in the Space" Solo exhibition in Huashan Creative Park, Taipei, Taiwan
- 1999 Solo exhibition in HsinChu Cultural Center in Hsinchu County, Taiwan.
- 1998 Solo exhibition in "Dimension Art Center", in Taipei and Taichung, Taiwan.
- 1997 Solo exhibition in Galerie Pierre, Taichung, Taiwan
- 1994 Solo exhibition in Cherng Piin Gallery, Taipei, Taiwan
- 1992 Solo exhibition in Cherng Piin Gallery, Taipei, Taiwan
- 1991 Solo exhibition in Contemporary Gallery, Taichung, Taiwan
- 1989 Solo exhibition in Cherng Piin Gallery, Taipei, Taiwan
- 1987 Solo exhibition in China Culture Promotion Center, Hong Kong
- 1986 Solo exhibition in Spring Gallery, Taipei, Taiwan
- 1985 Solo exhibition in Ming Men Gallery, Taichung, Taiwan
- 1982 Solo exhibition in Etten Leur de Nobelaer, Holland
- 1977 Solo exhibition in Gallery D'eendt, Amsterdam, Holland

Award

- 1993 First Prize in the Open Competition in stone sculpture "Great Commonwealth of Peace and Prosperity", Council for Cultural Planning and Development, R.O.C
- 1985 Won a grand prize in sculpture from the Taipei Fine Arts Museum, R.O.C

Commission Work

- 1990 Commissioned to do a series of landscape sculptures in the Fu Lin Park at Shih Lin, Taipei, Taiwan

Group Exhibition

- 2012 Formless Form, Taiwan Abstract Painting, Taipei Fine Art Museum, Taipei, Taiwan
Production of Senses, Kuandu Museum of Fine Arts, Taipei, Taiwan
- 2008 International Sculpture Exhibition, Aglie, Italy
- 2005 Potential Power of Asia, Aichi Prefectural Museum of Art, Aichi, Nagoya, Japan
- 2003 Group exhibition IT Park, Taipei, Taiwan
- 1999 Group exhibition, Work on Paper, IT Park, Taipei, Taiwan
Group exhibition “ Contemporary Sculpture in Taiwan” in Lung Men Art Gallery, Taipei, Taiwan
Participated in Environmental & Urban Exhibition
“Volume & Form Singapore 1999” Sculpture Exhibition, Singapore
- 1998 Participated in Kaohsiung International Sculpture Festival, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan.
Participated in group exhibition “Talk to Space”, MRT Square, Pei-Tou, Taipei, Taiwan.
Participated in “Outdoor Sculpture Exhibition”, National Cheng Kung University, Tainan, Taiwan
Participated in exhibition activity of “The Little Dining Car of Arts”, Held by the Fu Pang Art Foundation, Taipei, Taiwan
Participated in Yuzi Paradise International Sculpture Symposium, Guilin, China

Collection 美術館及機構典藏紀錄

Dutch National BKR visual arts organizations 荷蘭國家 BKR 視覺藝術機構
Netherlands Artotheei Breda agencies 荷蘭 Artotheei Breda 機構
Netherlands Artothek The Hague agency 荷蘭 Artotheek The Hague 機構
Netherlands Artothek Assen agencies 荷蘭 Artotheek Assen 機構
American University of Wyoming Art Museum 美國懷俄明大學美術館
Taipei Fine Arts Museum 台北市立美術館
Japan Hara Museum 日本原美術館
Kaohsiung Museum of Fine Arts 高雄市立美術館
National Taiwan Museum of Fine Arts 國立台灣美術館
Hualien County Cultural Center 花蓮縣立文化中心

Artist brief introduction

Lai Chi Man born in 1949 in Hong Kong. Lai graduated from the sculpture department of National Taiwan Academy of Arts.

He later travelled to Italy where he practiced sculpture at Henraux S.p.A., Carrara, which is famous for its quarries and sculptures. During this time, Lai had the opportunity to work alongside Henry Moore, Isamu Noguchi, and Pietro Cascella. After four years in Italy, he received a fellowship to further his education in Wyoming under the sculptor, Robert Russin. And, in 1980, he received his M.F.A degree in sculpture from University of Wyoming. During this period, he married Paulien. In 1982, he was admitted as a member of the Beeldende Kunstenaars Regeling in the Netherlands.

Lai returned to Taiwan in 1984 upon invitation to hold a teaching position at the National Institute of the Arts (now, Taipei National University of the Arts), where he still teaches today. Having experienced life in Hong Kong, Italy, the United States, the Netherlands, and Taiwan, Lai was able to foster a rich and diverse perspective on aestheticism. Nevertheless, it was always clear to Lai that he would return to embrace the Eastern spirit.

Lai declares, “Over the past thirty years in Taiwan, I have been constantly exploring and developing an artistic vocabulary. This echoes the **evolution and depth of mankind's harmonic coexistence with nature**. The roots for this resulting sculptural vocabulary can be traced to the six ways of constructing Chinese characters, whose forms echo the cultural virtues of an ancient tradition and reflect the essence of Eastern thought. Through such an approach, I contemplate Eastern philosophies regarding the relationships amongst mankind and nature. And, throughout the creative process, I use pictographs and meanings similar to those found in Chinese characters to express a message that transcends culture and communicates universal values.”

Between Nature and Mind

The sculptural art of Taiwanese-based artist Lai Chi-Man mixed the formality of tradition with the sophisticated visual language and the experimental abstract to create sculpture that speaks eloquently across cultures.

By Larry D. Lutchmansingh

Thoughts of “Relations”

Viewing works by Lai Chi-Man will often observe is the presence of two parallel methods. One of them utilizes a single material, from which a method that invokes the course of change and development in life emerges. Another combines objects with two different properties, serving as a method for sparking conceptual or symbolic conflict. Lai periodically shuttles between these two methods. This shifting and merging has been absorbed into the whole of his sculpture art. In the end, these opposite methods are able to coexist, and even attaches a particular meaning to the context. As a result, the theme that runs through the heart of Lai's works is ~~nothing~~ no otherness but contemplation about the notion of “between”. If they can be based on a “relational” way of thought, then what is presented will not be a fixed entity, but a constantly changing and united living entity that frequently shifts between different states.

- Toshiaki MINEMURA (Lai Chi-Man Calmly Moving Forward)

「關係」的思維

黎志文的作品，任誰都會察覺的是，經常都是兩種手法並行。其中之一，是利用單一素材，並從其中導引出生命的變化與生長樣相的手法；另一類則是經由兩種性質相異的事物之組合，激起觀念性或記號論的衝擊之手法。黎志文週期性地往返於兩者之間，經由往返與融合，深化了他的雕刻藝術之整體。此相對性的手法終能並存，並在其背景附加某種意義，因此貫穿黎作品根源的主題，除了「間」的思考之外，並無他物。因為如能立足於「關係」的思維方式，事物所呈顯的就不會是固定的實體，而是經常從某種狀態移行至不同的狀態，不斷變化，具有生命力的統一體。

— 峰村敏明〈黎志文沉靜的前進〉

「間」的思維

之間

每一事物都有它特有的性質和個性，如水的流動、岩石的堅硬、天氣的無常。在兩者之間差異的特性和不同的結構互相影響，其中產生一股我所希望達到的協調作用，這種協調就是新意念和形象。它本身具有矛盾性和互相抵制的思想及形態，都能讓我們延伸到生活中的現狀和自然關係上。

境

透過黎志文獨特的雕塑手法，使我們甚至能以「時間」去感受兩極相生的道理，我們看到兩造互為對方的過去式或是未來式，似乎眼前所有形式總會不由自主地向我們展現它前一刻穿梭於空間與時間中的樣態。

利用簡單的線條與幾何形體來創作，使作品有清晰易辨的外形，不但容易凸顯作品內在的張力和所要表彰的觀念，同時令觀看作品的人容易接近作品，產生熟悉感，這種去無存菁的做法，使其作品中散發出一種陽剛之氣，顯得有力，並且乾淨俐落。

象

藉著表達意念，把心靈的情感和理念透過作品形成的物質面洋出來，材料表面的每一點都像那千眼神的眼，無休止的發散出了內在的生命，成為內蘊的千萬個符號。在黎志文的石雕作品中，無論是《山水》、《有樹的山》等等，皆嘗試著將現代石雕的極簡與純粹，融入傳統「山水」那穿透、流動的空間感，而更無庸置疑的是這樣的表現形式中，亦將米芾拜石中那種東方雅士對奇石、病石其自然體態的欣賞，當然也更可以看見其作品與太湖石那所謂瘦、漏、透的自然雕塑與穿透感的關聯性。

「山水」的思維

「山水」作品利用石塊之自然形狀和質感，與人工安排之切割造境。接近偶然的隨意手法，塑造出脫俗清新的意境；不刻意的顯出自然石塊之天趣效果。

沿著「山水」形走，有過的自然風光經驗，再現眼前；可謂觀小石有大世界之勢。作者有感當我們愈對科技的依賴，同時也失去對自然的信任。

冀利用傳統石材雕刻提醒日漸對自然美的麻木。