

Graham Ambrose
Galia Amsel
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Christine Cathie
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Dorothy Helyer
Kazumi Ikemoto
Trudie Kroef
Josef Marek
John McArthur
David Murray
Garry Nash
Etsuko Nishi
John Parker
David Reekie
Rick Rudd
Livio Seguso
Liz Sharek
Terry Stringer
Yi Sun
Rick Swain
Elizabeth Thomson
Rex Turnbull
Rudy van der Pol
Sunny Wang
Chris Weaver
Xuewu Zheng



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10 years of Koru Contemporary Art in Hong Kong

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FOREWORD

Celebrating Koru Contemporary Art's ten years of exhibiting art in Hong Kong, this exhibition takes a stroll through our story and is a tribute to all the artists that the gallery has collaborated with over this time.

The giving of *laissez* is a long tradition in Chinese culture and is not a general giving of gifts, but a custom in which some people are givers and others recipients of small red packets. This gesture of giving is, at its core, done in a spirit of gratitude and it is this that is being captured and celebrated in this exhibition. It is a perfect way of acknowledging all the joy and hard work we have shared with the artists we have worked with, and the mounting of many exhibitions over the decade.

This is our small way of saying thank you to you all.

The introduction of our stable of artists to Hong Kong has had an impact on the city paving the way for artists to continue to develop and expand artistic careers in a multitude of disparate ways in Hong Kong and around the world.

Looking back over the last ten years, we can clearly see how the gallery has provided an important site of intersection, encouraging a dialogue about glass, sculpture and creativity and fostering a close relationship between artists and private collectors, art consultants, architects and interior designers who have so generously supported the gallery.

We are quietly proud of what the gallery has achieved thus far: mighty oaks from little acorns grow! In the competitive and sometimes fickle world of art we have managed to anchor a presence and establish an identifiable niche in Hong Kong and wider Asia. The gallery

is poised to take advantage of further opportunities in the region and we are very excited about the continuing evolution and success for our artists and, ultimately, the gallery over the next ten years.

Mark Joyce & CC Lee

December 2011

序

為慶祝十周年紀念，是次展覽將帶領大家回顧藝廊十年的發展歷程；藉此向一眾與藝廊合作的藝術家致上無限謝意。

展覽的主題為利是，即香港歷史悠久的傳統習俗。利是與一般餽贈禮物不同，而是一項收發紅包的風俗。利是帶祝福感謝之意，是次展覽主題正好取其意頭，與大家一同慶祝。在過去十年裡，我們與眾多才華橫溢的藝術家一同合作，合辦展覽，這正是個讓我們一同分享努力和喜悅的好機會。

請讓我們以這種微不足道的方式，向各位致上我們最誠摯的謝意。

我們透過不同展覽向香港市民介紹各藝術家，不但讓我們的城市得益，更令我們與藝術家們進一步建立長遠的合作關係。一眾藝術家將繼續在香港及世界各地，發展和擴大他們形形色色的藝術事業。

回顧過去十年，我們可以清楚看到藝廊如何成為一個重要的交會點，讓市民與各式玻璃、雕塑和藝術作品相聚。除此以外，各藝術家、私人收藏家、藝術顧問、建築師及室內設計師對藝廊一向大力支持，同時藝廊也促進了他們彼此之間的關係。

我們很高興藝廊能有如此成績；正所謂「萬丈高樓平地起」，在如此競爭激烈又變幻無常的藝術世界，我們還能取一席之地，在香港及亞洲建立利基，實屬不易。藝廊所處的位置優越，能讓我們繼續在亞洲爭取更多發展機會。我們期望藝廊能繼續演變發展，也希望我們的藝術家能取得成功，與藝廊一起邁入另一個十年。

馬載思與李CC

A Carefully Sculptured Niche
by John Batten

Koru Contemporary Art (Koru) has fine views overlooking the East Lamma Channel, one of the world's busiest shipping lanes of giant container ships, tankers and other boats entering Hong Kong to deliver and collect cargo at its deepwater port. Inside Koru's spacious galleries is a sparkling cavern of 3-dimensional objects, chunky and delicate glass sculpture and substantial work in carved wood, formed stone and cast bronze.

Koru is an unexpected gallery. It contrasts against the often-hazy exterior skyline. It glistens in a post-industrial building. The gallery's contents should answer, decisively, the skeptic's question of, "why are you here?" Located in Hong Kong, an international crossing point, allows any business great opportunities. And Koru, like no other gallery in Hong Kong, exhibits sculpture. This crossroad to the Americas, China, Europe, the Middle East, Australia and all places in Asia, the gallery has quietly built international contacts with artists, other galleries and collectors around the world.

Koru initially gained its ethos from New Zealand. Koru founders, Mark Joyce from Taranaki, New Zealand and his partner CC, originally from Singapore and a later New Zealand resident, have been living in Hong Kong since the early 1990s and opened Koru Contemporary Art in 2001, exactly ten years ago. This is, as it should be, a time for celebration and anniversary. It is also a huge achievement; as running an art gallery in Hong Kong can be a fraught experience. Koru's considered approach is an example of success different from the stories of other Hong Kong art galleries.

But let's start earlier. New Zealand's silver fern is found in forests, beside rivers, streams, along country roads, in public gardens and people's backyards. The *koru* (Maori for 'loop') is a spiral shape based on the new tightly coiled frond seen at the very tip of the silver fern and an important, longstanding symbol in Maori art, woodcarving and tattooing. The silver

fern is the ubiquitous motif for New Zealand export products and proudly displayed on the jerseys of the national rugby team, the All Blacks. In contrast, the *koru* has entered New Zealand vernacular culture as a widely seen artistic and graphic symbol, exemplified in the celebrated work of New Zealand artist and graphic designer Gordon Walters. Originally inspired by older artist Theo Schoon's interest in Maori art, Gordon Walters uniquely combined modern geometric abstraction / op art (of the ilk of Victor Vasarely, Bridget Riley and New Zealand artist Ray Thorburn) with the almost exclusive use of the *koru* pattern to develop an influential series of *koru*-patterned permutated paintings and graphic work. His *koru* artwork implies the cross-cultural tension present in New Zealand since its earliest colonial days - a visual representation of two cultures: the Maori of Aotearoa and New Zealand's European descendants, the *pakeha*.

Understanding these brief facts about the *koru* gives an aesthetic understanding of the beautifully curved and fluid forms exhibited in Koru's galleries - there is little hard-edged sculpture here. The description in the gallery's artist catalogues describes it best: "The *koru* shape is characterised by the young uncurling fern reaching towards light, striving for perfection, encouraging new positive beginnings and beauty." Koru embodies, in its name, a tradition that is both artistic and by that association, also auspicious. The local optimistic equivalent is the Hong Kong business calling itself "Big Golden Billion Company"!

When Koru first opened and exhibited home furnishing knick-knacks sourced from New Zealand ten years ago, and later, carefully, expanding the idea into a more formal business by promoting smaller glass, wood and ceramic sculpture on their website, under the Koru-hk.com name, no-one could have envisaged that the gallery would evolve, as it has, to encompass ambitious commercial projects and be housed in one of Hong Kong's largest dedicated gallery spaces. "It has been a big learning curve", says Mark Joyce, but to temper any implication of lapse he adds, "it should be said that Koru has always taken a very careful, step-by-step approach, while developing the gallery."

Galleries do not work on autopilot and it has been the dedication and spirited drive of Koru's full-time staff over the years that ensure the wheels of action are smooth. Meeting clients, measuring sites, mounting an exhibition, liaising with gallery artists, planning commissioned sculptures and their finer details, discussing ideas with architects and consultants, promotion of exhibitions, and designing and checking the layout of a catalogue – all these tasks are done, and more!

The first ever diary entry on Koru's website simply states: "On 16 December 2001, Koru Contemporary Art had its first official exhibition of New Zealand artists: John Ecuyer, Ian Fish, Alby Hall, Peter Penhall, Rick Swain and Garry Nash. 'About 150 people attended the one-day exhibition and we received exceptional feedback'." This modest, and successful, exhibition was held in the dance studio of an apartment building in Star Street, Wan Chai.

Six months later, the Koru website was launched – and the beginning of Koru's entrepreneurial offsite exhibitions: physical art needs to be physically seen. Over the next three years, Koru exhibitions were mounted in Page One Bookshops in Taipei, Singapore and Hong Kong and jointly exhibited in other Hong Kong gallery spaces: the long gone Bark Modern Art Gallery in Lan Kwai Fong and MsMa Gallery in Graham Street, Central. It is during these early years that the beginning of Koru's artist stable was formed, including: Rick Swain, Ola & Marie Hoglund, Rick Rudd, Emma Camden, Alfredo Barbini, Sunny Wang, Simone Cenedese, Chris Weaver and Garry Nash.

Koru's decision to concentrate on exhibiting sculpture was wonderfully personal and as the idea evolved more artists were contacted and met while travelling in New Zealand and Europe; consignments of art were then arranged. Sculpture and 3-dimensional artwork were also the best media to promote on a website via a computer monitor, as it was easily seen and 'understood' by Koru's collectors; in contrast, painting and other 2-dimensional artwork were traditionally seen (and purchased) at an art gallery exhibition. Concentrating

on 3-dimensional artwork was a fortuitous decision for another reason: there were almost no other galleries exhibiting sculpture in Hong Kong. Koru had a niche that, ten years later, they largely retain.

On 3 March 2003, Koru's website presented a large wood sculpture by Rick Swain, who worked it from a section of a macrocarpa log washed down a river and collected by the artist. Multiple images of the sculpture and the following description written by Rick Swain were loaded onto the website:

"...it was always to be an abstract representation of a body and a cloak, hence the title *Macrocarpa Cloak*. I decided to leave some small areas in their natural condition to remind me of the log, and its state when found. The red inserts are fashioned from plywood, and fit into slots left by an over-exuberant chainsaw user (me) when separating the pieces from the log. The colour signifies the wound. The degree of the finish, and the materials used to finish the surfaces vary according to the area and the tools used in each case. The materials include: pigment stain, sealer, spraying enamel, teak oil, and wax."

Rick Swain's articulate description and his careful passion for the physical act of sculpting *Macrocarpa Cloak* – leading to its beautiful finished form – has a wonderful honesty, allowing viewers of this work to enter the magical layered world of artistic creation. In his recent exhibition, *Unlocked*, the sculptor Chris Charteris has a similar enthusiasm, and care, towards the objects he transforms: "I am often inspired by searching the river beds or the beaches of Aotearoa, New Zealand...I like to explore a wide variety of possibilities with materials but never to transform them into something unrecognizable or completely devoid of their inherent qualities and form."

Terry Stringer's more representational sculpture is similarly inspired by natural landscape: "Finding a hidden face in rocks or in trees is like seeing a message revealed. It is a secret code that is being unlocked." And Tanya Ashken's amorphous bronze sculpture, exhibited

in her *Goddesses, Gods, Sea and Earth* exhibition, featured her subliminal ideas of the wild, directly-facing-the-ocean home and its environment in which she lives.

These artists' thoughts about nature and home, material and culture, the sea and the land have, unconsciously, a strongly eco-sustainable, holistic and relaxed approach about our world. It is far from Hong Kong's intense urban bustle and its squeezed hills amidst mountains of housing blocks. Koru's artists bring another sensibility, an urbane, international and multi-faceted range of art to Hong Kong. In sad contrast, the generally awful public sculpture dominated by pseudo-technical-geometrical forms cast in bronze and seen in Hong Kong's civic spaces has been dominated by a small group of local technocratic sculptors. Seen throughout Hong Kong, these depressing sculptures cast a pall worse than the haziest of hazy Hong Kong days.

Isn't it time for a wider range of good and exciting public sculpture to be seen in Hong Kong?

I leave that question, for now, to hang in the air – and for the public to, eventually, demand better of our decision-makers.

Glass and the light that permeates it, its refractions and the sheer brilliance of colour as seen in the range of formed glass sculpture by Sunny Wang, David Murray, Guan Donghai, Galia Amsel, Claudia Borella, Ola & Marie Hoglund, Alfredo Barbini, Simone Cenedese and Emma Camden reflects Koru's international outlook, as glass - and likewise ceramics - is such a universal material; its properties and techniques for its formation internationally shared. The exhibition of glass sculpture in Hong Kong was in its infancy ten years ago, and Koru has over these years been instrumental in its promotion – its significant 2009 exhibition, *3 Nations: Asian Contemporary Glass Art*, of seven artists from Japan, Korea, and gallery artists Guan Donghai of China and Sunny Wang of Taiwan/Hong Kong, was initially exhibited in Korea,

then came to Hong Kong and later toured to Tasmania in Australia.

Since opening their own gallery space in 2005, Koru has organised regular exhibitions, expanded their art consultancy to advise on larger commercial projects including elaborate hotel projects on the mainland, begun attending international and local art fairs as exhibitors, and participating in the yearly Hong Kong ArtWalk. Architects, interior designers, art consultants and commercial clients, as well as a growing number of private collectors, and dignitaries, including then-incumbent New Zealand Prime Minister, Helen Clark in 2006, have regularly visited Koru to view and source outstanding art glass, ceramic and sculptural pieces.

For their tenth anniversary, Koru has invited a number of artists with whom the gallery has worked to contribute an artwork for *Laisee – 10 Years of Koru Contemporary Art in Hong Kong*. Artists have been asked to respond to the idea of *laisee*, a gift of money placed inside a red envelope and given by older/married people to children/younger unmarried friends and relatives and by employers to their staff during Chinese Lunar New Year. New Year is a time of celebration and happiness and the coming year is the Year of the Dragon – the fanciful dragon that has such an aura of mystic in Chinese culture.

This *Laisee – 10 Years of Koru Contemporary Art in Hong Kong* exhibition is equally fanciful, as it should be – so, let's celebrate Koru Contemporary Art's tenth anniversary surrounded by the colours of glass, the juxtaposition of earth and delicately glazed ceramics, and the many surprises of sculptural form.

John Batten is an art critic, writer and former gallery owner who lives in Hong Kong.

穩固利基 細心打造 -- 約翰百德 著

東博寮海峽為世上其中一條最繁忙的水道，巨型集裝箱船、油輪及其他船隻均經由此海峽進入香港水域，交收貨物。Koru現代藝廊(下稱Koru)對外遠眺東博寮海峽景緻，內裡偌大的空間則放有閃爍耀眼的立體作品、厚實精緻的玻璃雕塑及一些以木、石和青銅製的堅實雕刻。

Koru總讓人意想不到。它與窗外朦朧的天際形成鮮明對比。它在後工業化的大廈裡閃耀著。藝廊裡的作品絕對能果斷回答那些懷疑者的提問：「你怎麼會在這裡？」Koru雖坐落擁有龐大商機的國際匯聚點香港，卻與其他香港藝廊大相逕庭，選擇展出雕塑作品。香港為通往美洲、中國、歐洲、中東、澳洲及亞洲各地的中樞，身處此地的藝廊亦悄然與世界各地的藝廊、藝術家和收藏家，建立國際往來關係。

Koru最初之風格源於新西蘭。Koru創始人是來自塔拉納奇的馬載思(Mark Joyce)，其夥伴則是來自新加坡，後居新西蘭的CC。二人自90年代初起定居香港，並於2001年開設Koru現代藝廊，距今已有十年。此時正好是慶祝週年紀念之時刻。這也無疑標誌著一個巨大成就，因在香港營辦藝術畫廊，可謂極具風險。Koru採審慎模式營辦，此成功例子，有別於其他香港藝術畫廊。

那我們從早一點的地方開始說起。新西蘭的銀蕨可在森林、河畔、小溪、鄉村沿路、公共花園和民宅後院找到。Koru（毛利語的「環形」）是在銀蕨葉端呈螺旋狀之嫩芽，為長久以來在毛利藝術、木雕和紋身文化的重要標誌。新西蘭出口的產品常以銀蕨為主題，銀蕨標誌更繡在國家橄欖球隊全黑隊(All Blacks)的球衣之上。相比之下，koru則是民間文化中一個常見的藝術圖形符號，具體表現於新西蘭藝術家及平面設計師沃特斯(Gordon Walters)之名作上。由於已故藝術家朔恩(Theo Schoon)對毛利藝術深感興趣，沃特斯受其啟發，獨有地以koru圖樣結合現代幾何抽象主義 / 歐普藝術(瓦沙雷利(Victor Vasarely)、布裏吉特(Bridget Riley)及新西蘭藝術家索伯恩(Ray Thorburn)之流)，發展了一系列以koru圖樣排列的畫作及平面藝術作品，其發表作極具影響力。他的koru藝術作品意味著始自新西蘭殖民時期的文化衝突，以視覺體現兩種文化:長雲繚繞之島(Aotearoa)的毛利族和新西蘭的歐洲後裔 -- 白人。

了解有關koru的基本資料後，便能理解於Koru藝廊展出的那些彎曲流線作品 – 那兒很難找到有棱角的雕塑。藝廊的藝術家目錄給了最好的說明：「Koru的外形就像新生沒有捲曲的蕨一樣迎向光線，為完美而戰，象徵新的開始和自強不息的美態。」Koru，這個名字，體現出藝術及興盛的傳統。這就與本地企業取名「金億公司」之概念如出一轍！

Koru十年前剛開幕時，曾展出源自新西蘭的家居小擺設，直到後來，才謹慎地將概念擴展成正式業務，於網站koru-hk.com推廣小型玻璃、木製和陶瓷雕塑。當時沒有人設想到藝廊會如此發展演變，成為規模宏大的商業項目及香港其中一間擁最大專用畫廊的地方。喬伊斯指：「這是一條很大的學習曲線。」他繼而補充，「應該說，Koru一直採取非常謹慎，按步就班的方式去發展藝廊。」

藝廊不會自動發展，一切全賴多年來Koru在職員工的致力奉獻，才能讓藝廊平穩向前。會見客人、測量場地、舉辦展覽、聯絡藝術家、企劃訂製的雕塑及細節、與設計師和顧問商討、推廣展覽，以及編排及設計目錄版面 – 他們都一一完成了這些任務，甚至更多！

Koru網站上的第一篇日記簡單地提及：「2001年12月16日，Koru現代藝廊舉辦首次正式展覽，展出新西蘭藝術家作品，包括埃屈耶(John Ecuyer)、費殊(Ian Fish)、荷爾(Alby Hall)、柏荷爾(Peter Penhall)、李塑(Rick Swain) 及拿殊(Garry Nash)。『當天約有150人出席了為期一天的展覽，我們亦得到很大的迴響』。」該場展覽於灣仔星街一間舞蹈室舉辦，雖簡單樸素，卻十分成功。

半年後，Koru網站推出 – 開始了Koru企業式的場外展：形體藝術還是需要親身體驗。在後來的三年，Koru的展品在葉壹堂(Page One)位於台北、新加坡及香港的分店展出，亦同樣在香港其他藝廊展出：位於蘭桂坊已結業的咆哮藝廊(Bark Modern Art)及中環嘉咸街的MsMa 藝廊。Koru就是在這些年與各藝術家建立合作根基，包括：李塑(Rick Swain)、霍格倫伉儷(Marie & Ola Hoglund)、李勒(Rick Rudd)、艾瑪坎登(Emma Camden)、巴比尼(Alfredo Barbini)、王鈴蓁、賽世蒙(Simone Cenedese)、韋佛(Chris Weaver)及拿殊(Garry Nash)。

Koru主力展出雕塑雖為個人決定，但隨著理念的演變，在新西蘭及歐洲與更多的藝術家接觸交流，亦隨之安排寄售藝術品。推廣雕塑和立體作品的最佳媒體非網站莫屬，透過電腦顯示器，便能更方

便讓Koru的收藏家看到和理解作品；相比之下，畫作和其他平面藝術品，一般都是在藝廊舉辦的展覽看到（及購買）。決定以立體作品為主的另一個原因是：香港幾乎沒有其他藝廊展覽雕塑。Koru從此奠定利基，十年過後，仍穩固保存。

2003年3月3日，Koru於網站展出李塑(Rick Swain)的大型木雕。李塑撿了衝到河裡的馬拉巴栗原木，繼而著手雕刻。網站上載了多張雕塑的圖像及由他所著的說明：「……它總是抽象地表示身體和斗篷，因此命題為馬拉巴栗斗篷。我決定將一小部分保留原貌，以提醒自己它依舊是『原木』，那剛被發現時的狀態。紅色的鑲嵌物以膠合板製成，剛好為過度興奮的電鋸者(我)填補鋸木時留下的縫隙。顏色亦標誌著傷口。表面加工的程度及加工的材料，會隨面積及不同情況下所使用的工具而變動。這些材料包括：染料、封縫料、噴塗搪瓷、柚木油和蠟。」

李塑清楚有力的描述和他小心熱切地追求馬拉巴栗斗篷的型態－讓成品得以最美麗的方式呈現－以正直純潔的方式，帶領賞者走進藝術創作的奇妙世界。在雕塑家查德仕(Chris Charteris)最近的展覽，釋放，他對改構的對象也有相似的熱情和用心：「於新西蘭長雲繚繞之島(Aotearoa)的河床或海灘探究時，我常得到啟發……我喜歡鑽研各種材料的可行性，但從來不會將它們改構至面目全非，令它們完全失去固有的素質和形態。」

斯丁格(Terry Stringer)具象主義的雕塑也同樣受自然景觀啟發而成：「在岩石或樹上找尋隱藏面，就像是看到訊息被揭露，一個被解開了的密碼。」唐欣晴(Tanya Ashken)曾在其展覽，女神。神祇。海與大地所展的非晶青銅雕塑，則描繪了她闖下的自然環境，及她面向海洋的居所。

這些藝術家對自然和家庭、物質和文化、海洋和陸地的想法，無意地，向我們展現了應對世界採取生態可持續發展、整體和悠閒的提案。然而，香港城市繁忙喧鬧，大廈擠擁，似乎還離提案很遠。Koru的藝術家則把帶有另類感受、可顯都市生活特點、國際化及多方面的藝術給予香港。可惜的是，香港太多的公共雕塑都是用技術鑄成幾何形狀的偽青銅像，就連市政空間也被那一小撮本地技術雕塑專家佔領。環顧香港，這些令人沮喪的雕塑就像為香港蒙上陰影，比香港處在視野最朦朧之時，更讓人看不清。

現在不正是好時機，讓香港有更多出色及充滿活力的公共雕塑嗎？

我此刻留下這問題，懸盪空中－也希望公眾，最終能從我們的決策者裡求到更好的方案。

玻璃及光線的滲透，其折射和透亮閃凝的色彩在一系列作家的玻璃雕塑，如王鈴蓁、關東海、默里(David Murray)、紀安笑(Galia Amsel)、柯如南(Claudia Borella)、霍格倫伉儷(Ola & Marie Hoglund)、巴比尼 (Alfredo Barbini)、賽世蒙(Simone Cenedese) 及艾瑪坎登(Emma Camden) 等的作品，都反映了香港的國際觀，因玻璃－就如陶瓷般－是世界共用的材料；其屬性和形成的技術均是國際共知的。十年前，香港的玻璃雕塑展覽還處於起步階段，Koru這些年來在推廣方面起了很大作用－其於2009年舉辦的重要展覽，三國：亞洲現代玻璃藝術，參展的七名藝術家，分別有來自日本和韓國的代表，及藝廊之藝術家－中國的關東海和台灣/香港的王鈴蓁。展覽在香港和韓國舉辦過後，更遠赴澳洲塔斯馬尼亞舉行。

自2005年開設藝廊後，Koru除定期舉辦展覽外，更擴大他們的藝術顧問團隊，為大型商業項目提供建議，如國內的酒店項目，同時亦開始以參展商身份參加國際和本地的藝術博覽會，也每年參與香港大型藝術活動ArtWalk。建築師、室內設計師、藝術顧問和商業客戶，以及越來越多的私人收藏家及政要，均定期參觀Koru及提供出色的玻璃、陶瓷和雕塑藝術品。前新西蘭總理克拉克(Helen Clark)也曾於2006年到訪參觀。

在此十週年紀念時刻，Koru邀請了一些曾與藝廊合作的藝術家參與展覽利是 /Koru -香港藝術 10年。一眾藝術家會為利是這個概念創作藝術品。利是為中國傳統春節習俗，長輩或已婚人士會將金錢放置紅色封套，並發給小孩或未婚親友，有些僱主也會發給員工，以表祝福。新年是值得慶祝和高興的日子，來年適逢農曆龍年－龍乃中國文化中富有神秘光環的神異動物。

是次利是 /Koru 展覽當然亦同樣富有想像力－所以，讓我們在存放著各種顏色玻璃、並置土壤、光滑陶瓷，及驚奇雕塑的空間裡，一同慶祝Koru現代藝廊成立十週年。

約翰百德為藝術評論家及作家，曾擁畫廊，現居香港。

Glass Sculpture

Galia Amsel

Alfredo Barbini

Claudia Borella

Emma Camden

Christine Cathie

Bohumil Elias

Donghai Guan

Kazumi Ikemoto

Josef Marek

David Murray

Garry Nash

Etsuko Nishi

David Reekie

Liz Sharek

Yi Sun

Sunny Wang



Great Britain /New Zealand

Galia Amsel

b.1967

"My ideas are based around capturing moments in movement and rhythm and exploring tension and balance.

By working the surface textures and manipulating the use of colour, glass becomes the perfect medium for bringing my forms to life by the variety of ways it can capture and transmit light.

I find that my natural environment increasingly inspires me with the resolution of my sculptures.

The piece I have made for *Laisee - 10 Years of Koru Contemporary Art in Hong Kong* is from a new body of work which is beginning explore a more personal dialogue, and using the medium of glass to evoke deeper emotions.

Koru Contemporary Art reconnected me and the work I do with the place I grew up in, Hong Kong.

What a perfect exhibition to celebrate the past and look forward to the future."



Galia Amsel,
Laisee, 2011
Cast glass
H400 x W400 x D90 mm



Italy

Alfredo Barbini

1912-2007

Born in Murano, Italy, with a long lineage of glassmaking tradition tracing back to 1658, Alfredo Barbini began making glass in 1925 and consequently became recognized as one of the leading figures in Murano glass during the 20th century.

Barbini glass is known for the thick facade with crackling and bubbles and the use of the highly skilled submersion method developed by Alfredo Barbini. The massello technique (a technique in which glass is stretched, moulded and fused, allowing multiple pieces to be joined without seams) is a technique peculiar to the Murano glassmakers. Beginning as a method used in specialized production of ornaments made from a single block of glass while producing these ornaments, Alfredo Barbini perfected his submersion or, vetro sommerso technique which he strongly favored as his signature style. This technique plays on the thickness, transparency and tone of the superimposed colors or placing of pre-prepared objects inside the glass mass. Barbini's skill in making the fusing point of the glass masses non-existent has been admired by many collectors over the years.



Alfredo Barbini
Vase Goccia Large, 2003
Glass
H260 x W220 x D80 mm

Alfredo Barbini
Vase Goccia Small, 2003
Glass
H130 x W290 x D70 mm

Alfredo Barbini
Vase Goccia Oval, 2003
Glass
H220 x W160 x D90 mm



New Zealand

Claudia Borella b.1971

The work *Waitakere Sunset 1* forms part of an ongoing series of work inspired by the Waitakere Ranges in northern New Zealand. Borella's work successfully captures the essence of the New Zealand landscape with a minimal approach to the use of line and colour. *Transference 20* is a unique signature work, which also traveled to New York in 2009. Complimentary to the work *Waitakere Sunset 1*, the work describes a passage linking the connections between time and tide.

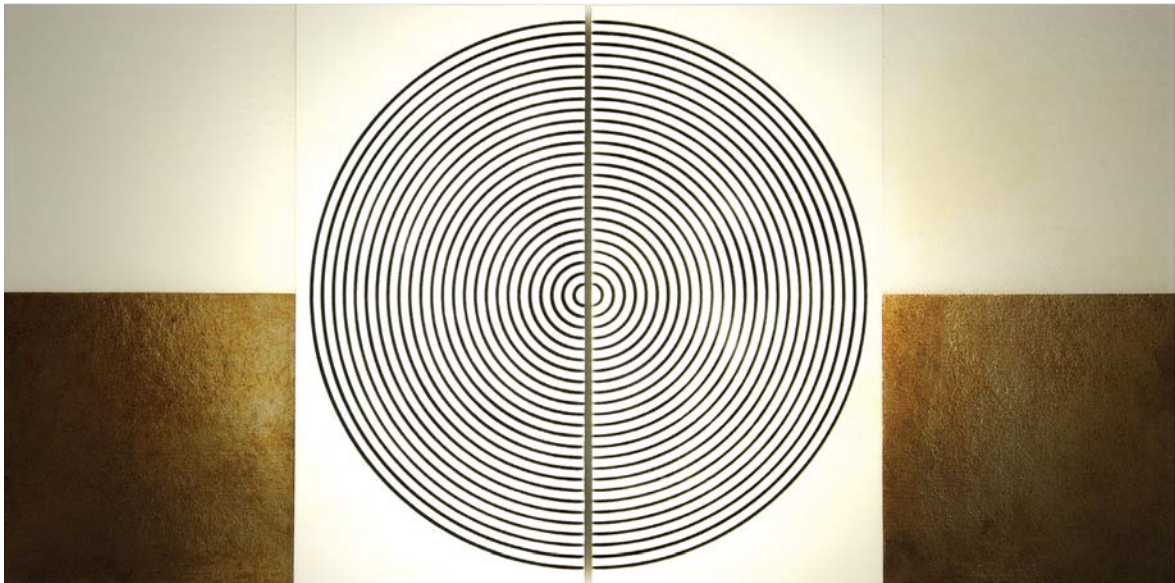
Working in glass for almost 20 years Claudia Borella is represented in international collections and purchased by notorieties such as Sir Elton John and former CFO of Nike among others.

Featured in the publication *Hybrid Culturati*, part of this series was presented at the Sculptural Objects and Functional Art Fair (SOFA) New York in 2009 and also Santa Fe, New Mexico earlier this year.



Transference 20, 2009 (detail)

"Wishing Koru all the best for the 10 year milestone achieved and the future still to come. Congratulations!"



Top
 Claudia Borella
Waitakere Sunset 1, 2009
 Fused & resist blasted glass
 H470 x W970 x D20 mm



Bottom
 Claudia Borella
Transference 20, 2009
 Handcut, fused, resist blasted and kiln formed glass
 H180 x W890 x D150 mm



Great Britain/New Zealand

Emma Camden b.1966

Originally from Great Britain, Emma relocated to New Zealand in 1991 and has been instrumental in the establishment of a robust sculptural glass community there. She has taught at the acclaimed Pilchuck Glass School in the United States and exhibited widely around the world.

Her work is included in numerous prestigious collections including Queensland Art Gallery, Australia, Ebeltost Museum, Denmark and Museum of New Zealand, Te Papa Tongarewa, New Zealand.



Flyer, 2011 (view 1)



Flyer, 2011 (view 2)

" These pieces are my manipulated view on the kite geometric form, the shape that flies, I am using this as a metaphor for human solo flight, rendered in a medium that has inertial qualities."



Emma Camden
Flyer, 2011 (view 3)
Cast glass
H600 x W610 x D220 mm



New Zealand

Christine Cathie b.1955

"For 2012, the Year of the Dragon in the Chinese zodiac, the ribbon takes on the dragon's personality, with its leaping twists and turns, and characteristics of strength and vigour, and with the fiery red for luck.

I aim to convey in the finished piece, some of the process of working in lost wax casting - the form is first made using wax sheets, and while these strips are still warm they are curved and twisted, giving a sense of spontaneity. I never quite know how these are going to work until it is out of the mould from the kiln firing, hence each one takes a different personality, with its changes in balance, shifts of curve and variations in thickness of the glass. In the finishing, I keep these touches that happened in the wax stage - though the piece is polished smooth to give a sense of softness and tactility."



Red Ribbon, 2011 (detail)

"Congratulations Koru on 10 years in Hong Kong, and Happy New Year for 2012 ! It has been a pleasure dealing with you - may our relationship continue for another 10 years and another 10, and another..."



Christine Cathie
Red Ribbon, 2011
Cast glass
H270 x W960 x D180 mm



Czech Republic

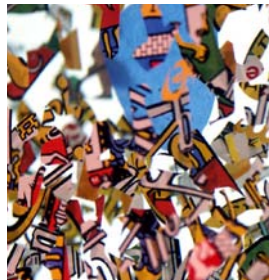
Bohumil Elias

1937-2005

Bohumil Elias was an influential member of the Czech school of glass artists. He also worked in paint, graphics and sculpture but was most widely known for his glass sculpture. He first exhibited his work at the Montreal World Expo in Canada, or Expo 67, as it was known at the time. Elias built on this foundation and participated in exhibitions throughout Europe and the United States and then Japan and Hong Kong later in his career.

His work can be found in most of the major glass collections in both public institutions, including Musee des Arts Decoratifs, Paris, Museum of Decorative Arts, Prague, Victoria & Albert Museum, London, Yokohama Museum of Art, Yokohama, private and corporate collections.

The fine detail of his work captures the imagination and transports the observer into another world contained in his glass.



Planet of the Bees, 2003 (detail)



Bohumil Elias
Planet of the Bees, 2003
Carved, cast, laminated glass
500 diameter x D90 mm



China

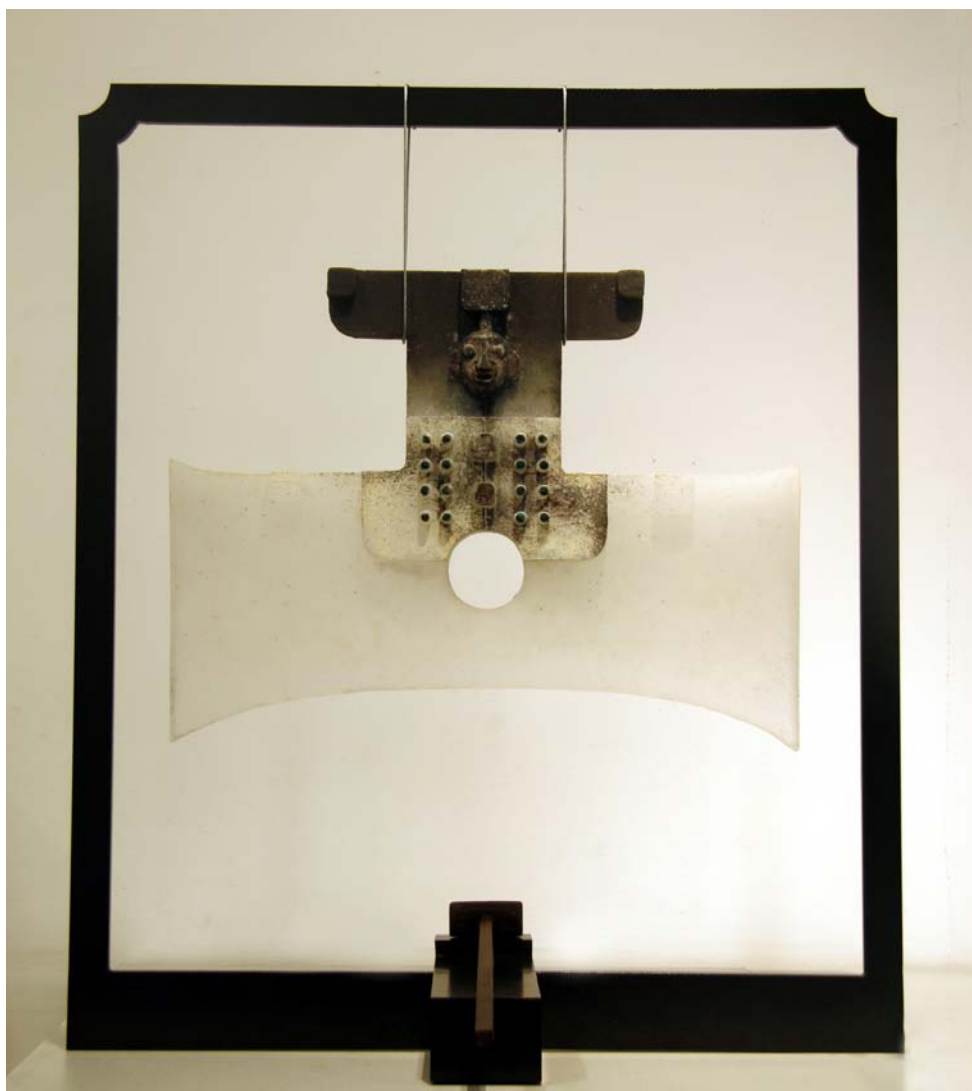
Donghai Guan b.1966

Ji Qing (吉磬) references two different phrases in Chinese that are pronounced the same way. *Ji Qing* means auspicious, but *qing* is also an ancient Chinese musical instrument, traditionally played to accompany dancing and during festive occasions. Over time, the instrument has also been played at rituals and ceremonies.

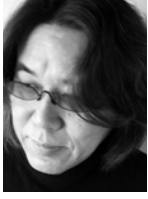
Donghai Guan's sculpture *Ji Qing* (吉磬) is accompanied by a small wooden hammer which, when tapped lightly on the work, creates a beautiful chiming sound.



Donghai Guan with *Ji Qing*



Donghai Guan
Ji Qing, 2011
Klin cast glass
H370 x W490 x D45 mm



Japan

Kazumi Ikemoto

b.1954

Recognising Japanese contemporary art is influenced by the anime characters, Japanese artist Kazumi Ikemoto's dream characters are drawn more from Lewis Carroll's *Alice in Wonderland* or the Grimm Brothers *Grimm's Fairytales*, with a penchant for the more malevolent characters. Children are present in Kazumi's work, but often perched precariously on a Florentine, or in the case of the work illustrated, Latvian, rooftop, or improbably floating above the ground. Kazumi cleverly uses architecture to play with perspective and draws upon the experience of studying in Italy in the late 1970s to find inspiration.

The artist has developed a refined technique of building up colour on his vessels, which utilises the inherent qualities of the glass medium to maximum effect. Blowing through a nozzle, he applies each layer of enamel pigment to the surface, then, re-fires the vessel at extremely high temperatures to bake on the colour without compromising the translucency of each work.

"I am trying to express the hazy world of memory in my work where reality and fantasy intersect and the past and present co-exist by depicting imaginary animals in constructed fantasies from memory as my subject matter. I have chosen glass as my medium as the translucency of the material makes such images come to life. With my present series, *Scene*, which are painted on vessel forms, I am trying to present the continuous nature of such images."



Kazumi Ikemoto
Scene 1001 Riga, 2010
Enamel, glass
H400 x W280 x D280 mm



Czech Republic

Josef Marek b.1963

"Pure, simple and ordinary. This is what I believe is the aesthetic with permanent value. Still now, however, one has to be brave to present it as art. Especially when presented in tandem with other works with so much detail and extraordinary aspects."

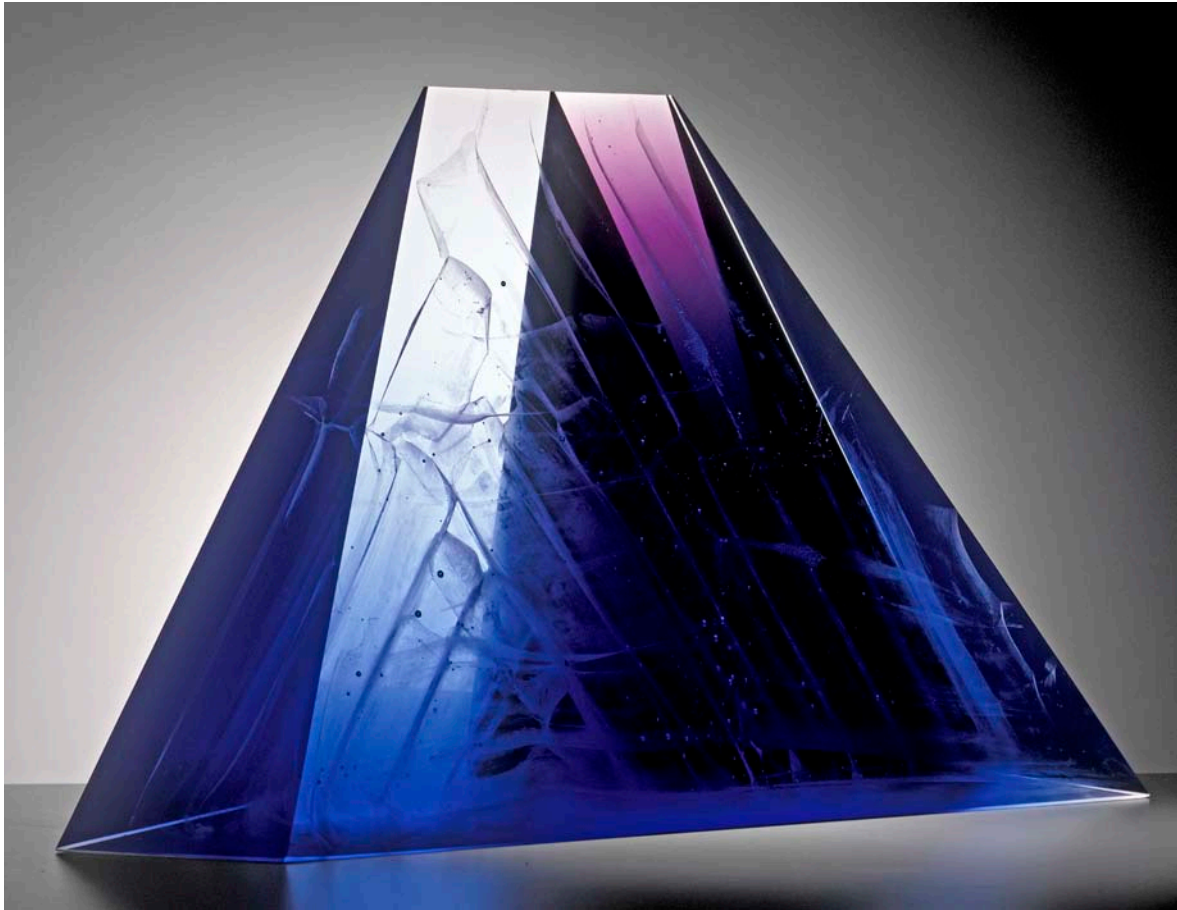
Josef Marek is inspired by the natural world, the play of light within spaces and is inspired to capture each in his work.

He has taught for a number of years at the Toyama City Institute of Glass in Japan and lectured widely. Of recent times he has worked from his studio in the Czech Republic.



Violet Hermit, 2011 (detail)

"I want to wish all the best to Koru Contemporary Art in the promotion of contemporary art in Asia. Good luck for another decade of your professional support and enthusiasm."



Josef Marek
Violet Hermit, 2011
Cast glass
H315 x W565 x D167 mm



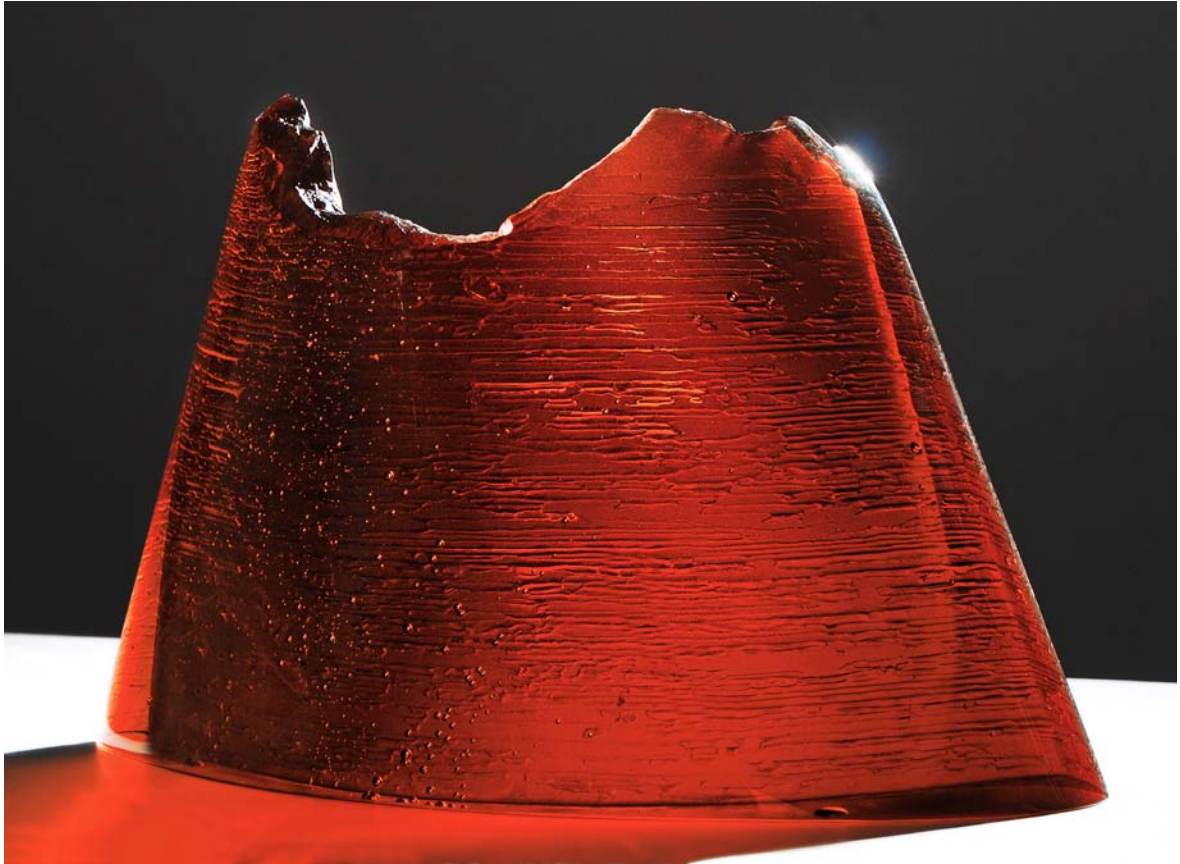
New Zealand

David Murray

b.1964

David Murray approaches his work with an ambitiousness which is highlighted in the sheer scale of each piece. The solidity of the works capture the eye and draw an immediate response to touch, which produces a negative response in the formal setting of the gallery but provides a personal connection to the work in a domestic environment. Universal themes of adversity, conflict, resolution and acceptance are explored through his work and are informed by the desire to use unembellished forms to convey a silent presence.

Working from the isolated location of Wanganui, New Zealand David has work scattered across the globe in private collections and has received first place in the prestigious Ranamok Prize in Australia along with being included in the collection of Museum of New Zealand, Te Papa Tongarewa, New Zealand.



David Murray
Territory, 2011
Cast glass,
Edition of 6
H320 x W530 x D175 mm



Australia/New Zealand

Garry Nash

b.1955

"I am interested in capturing some of the feeling of what it is like to be part of the contemporary world at this time, and see the ancient concept of *laissez* as one that acts as a propeller of intention and good fortune where gifts are passed from one more senior person to another more junior to help create a different tomorrow, the message being universal from all givers and to all recipients. In accordance with the notion of giving, I have created one of my *Poster Piece* works with an image of giving, to record the act of, or idea of, giving, as a reminder of this universal experience. This ties in with original concepts of the *Poster Piece Series*, as they respond to the fact that each generation wishes to leave behind some artifacts as a record of their personal existence, with an urge to record it in a personal, idiosyncratic manner, while looking to artists and craftspeople to sum up the communal achievements of their era.

In this way, I see my images and forms as a reflection of my time, like the school photo, the family portrait and sports team photograph. Because of the more universal non specific nature of the images I choose to create, I have elected to use the concept of the bill poster to convey them. We see these peeling images pasted up all around the world, conveying certain information to an intended audience. The poster shown on each of my pieces acts as a source of information in a to whom it may concern kind of way, and can be read and interpreted by its audiences in a way that is relevant to their own personal experience."



Garry Nash
Laisee Poster Piece, 2011
Free blown glass
H580 x W200 x D200 mm



Japan

Etsuko Nishi

b.1955

"Glass often gives a general impression as being heavy, sharp, and hard and cold and other characteristics of the medium are often overlooked. I hope to free glass from such a general concept and introduce its soft, delicate and warm characteristics and that it can be freely formed. In such an attempt, three elements—the delicate *pâté de verre* by Albert Dammouse that I saw at Musée d'Orsay in Paris, the cage-cup (late Roman glass vessel) I came across in a museum in Cologne, and beautiful ladies' lace scarves—gave birth to my present works.

When I think of the form of a glasswork, it is the opposing angles and forms of the inside and outside or the colour combinations that excite me and which reminds me of flower petals. This is the reason why I have chosen the flower as my present subject matter."



Scarlet, 2011 (detail)

Etsuko is a glass artist based in Japan, her work can be found in the permanent collections of museums throughout the world including Australia, Denmark, France, Germany, Japan and the United States.



Etsuko Nishi
Scarlet, 2011
Pâté de verre glass
H520 x W520 x D320 mm



Great Britain

David Reekie

b.1947

“ In creating new work for *Laisee – 10 Years of Koru Contemporary Art in Hong Kong* exhibition I have decided to work loosely around the theme of the year of the dragon. Traditionally, in China and other eastern countries this mythical beast is seen as a strong and uplifting influence a creature to be celebrated and welcomed whereas in the west it is seen as fierce and frightening beast that has to be defeated.



Dragon Boy I, 2011 (detail)

Here in Norwich, England where I live and work Snap the dragon has been part of the city's history for nearly six hundred years. The dragon is represented by a rigid colourful costume worn by a young man. At first, the dragon headed religious parades celebrating Saint George in the 14th century, collecting money for the poor of the city; it now heads the Lord Mayor's annual parade snapping happily at the crowds as it travels through the city.

With the glass sculptures *Dragon Boy I & II* I have chosen to work between these two traditions. Taking a more surreal path and being partly inspired by Snap the Norwich dragon, the body of the boy and the body of the dragon are linked and blend into one entity. It is hard to tell if this is a happy or sad situation but the enigmatic smile on the face of the dragon suggests a happy union.



Dragon Boy II, 2011 (detail)

Over many years I have developed my own unique technique of *pâté de verre* and kiln casting. I will make components in glass, such as the dragons head, and then recast and refire it into the body of the work, making a complete figure. I also introduce ceramic enamels into the glass, creating my own colours and painterly effects. These pieces are a prime example of my working process."



David Reekie
Dragon Boy I, 2011
Cast glass, enamel, lead base
H400 x W330 x D160 mm



David Reekie
Dragon Boy II, 2011
Cast glass, enamel, lead base
H380 x W300 x D170 mm



New Zealand

Liz Sharek

b.1956

"The form of this work has been developed from an interpretation of the *laissez* envelope given at Chinese New Year. I was drawn to the richness of the gold embossing on the surface of these and have endeavoured to bring something of this to the glass panels. The four panels have recessed areas that are foiled in gold and when viewed through the polished surface become positive images embedded in the glass.

The four panels contain elements that can be associated with the four seasons. Magnolia buds in the spring, a fish swimming in a pool for summer, oak leaves and acorns for autumn and a pinecone on a branch to represent winter. All these objects have been taken from nature as much as possible. The associated, coloured, small glass pieces are there to reinforce these associations and to introduce some coloured elements to the work. The oak frames reference wooden stands often used to display porcelain.

The position of the small pieces is not fixed. They can be placed on the glass or alongside the glass allowing for individual interpretation and flexibility."

The Trees

*The trees are coming into leaf
Like something almost being said;
The recent buds relax and spread,
Their greenness is a kind of grief*



Liz Sharek
Afresh - Summer, 2011
Lead crystal glass, wood
H52 x W220 x D310 mm



Liz Sharek
Afresh - Spring, 2011
Lead crystal glass, wood
H52 x W220 x D310 mm

*Is it that they are born again
And we grow old? No, they die too.
Their yearly trick of looking new
Is written down in rings of grain.*

*Yet still the unresting castles thresh
In full grown thickness every May.
Last year is dead, they seem to say,
Begin afresh, afresh, afresh.*

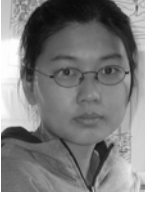
Philip Larkin (1967)



Liz Sharek
Afresh -Autumn , 2011
Lead crystal glass, wood
H52 x W220 x D310 mm



Liz Sharek
Afresh -Winter , 2011
Lead crystal glass, wood
H52 x W220 x D310 mm



China/Germany

Yi Sun

b.1975

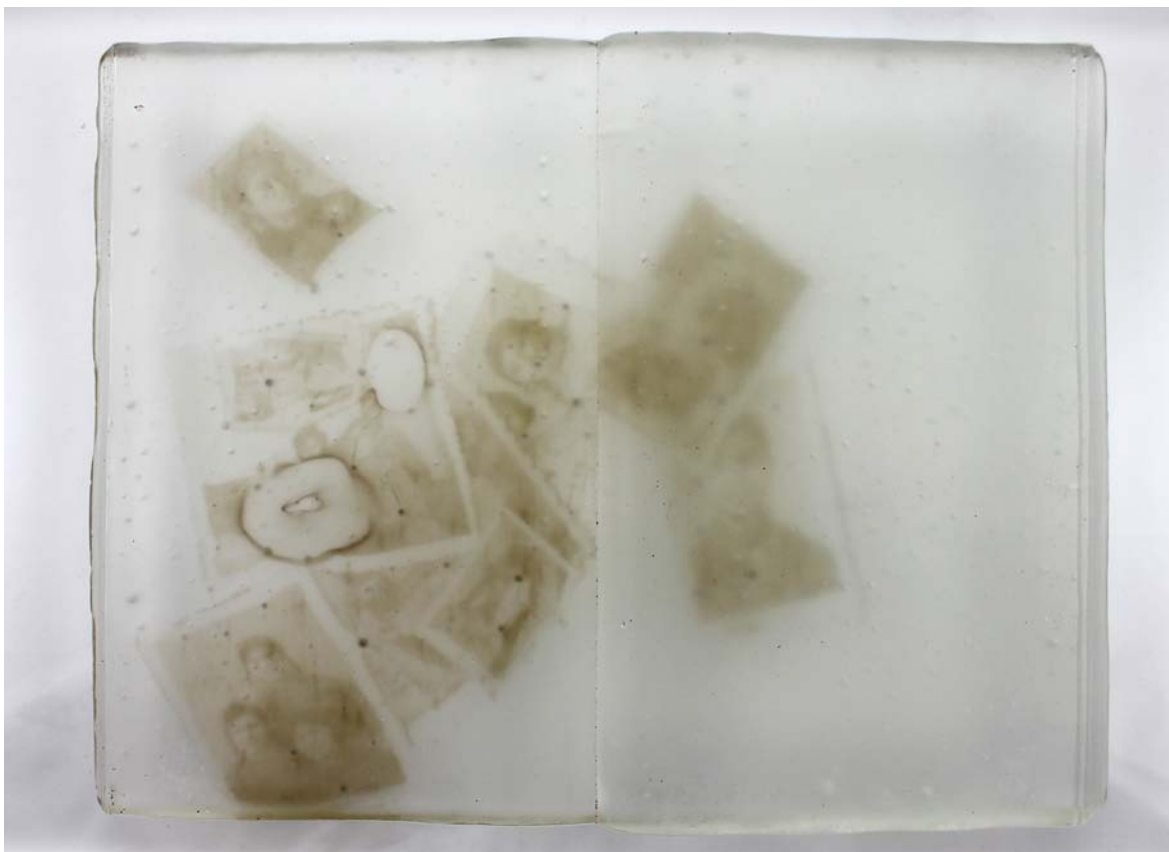
After completing her undergraduate degree in Beijing, China, Yi Sun completed her Masters in Germany at the German State Academy of Art and Design in Stuttgart.

Yi Sun creates books in cast glass, then screen prints images of photographs onto the work. These diminutive sculptures have a strong nostalgic element with the images printed in sepia tones and the edges of the books conveying the illusion of deckle edged paper.

Yi Sun also works on paper creating fantastical images with political overtones. These simple works are beautifully rendered in ink as dream-like drawings taking a stance regarding the consumption of meat as a food source, issues of over population and mass consumerism.

Yi Sun's work can be found in several prestigious collections including the Alexander Tutsek Foundation, Munich, Germany, Glasmuseum Ernsting Foundation Alter Hof Herding, Coesfeld, Germany, Haworth art Collection, Stuttgart, Germany, Louis Dönni Collection, Switzerland, Erica Applezweig Collection, United States.

She has been the recipient of several awards including the Institute Prize, State Academy of Art and Design, Stuttgart, Germany, DAAD Prize, Germany, Preis Künstlerischer Wettbewerb Church Kirchberg an der Jagst, Germany, Weru – Glass Art Prize, Germany.



Yi Sun
Fading Times 1, 2010 (view 1)
 Cast crystal glass, screen print ink
 H180 x W245 x D20 mm

Fading Times 1, 2010 (view 2)





Taiwan/Hong Kong

Sunny Wang

b.1972

"10 years is definitely a great achievement and a milestone !

The theme of the exhibition to celebrate the 10th anniversary of Koru Contemporary Art is *laisee* 利市, which is a red envelope with money given to elderly people or children as good wishes and good luck. To receive a *laisee* envelope was one of the happiest things when I was a child during Chinese New Year. The extra money from *laisee* was like stepping stones helping me to realize my dreams and created some significant milestones in my life. I think it is also true to many people.

The white calligraphic strokes on the stones are based on the concept of zen brushstrokes and symbolise the 10 years hard work presented in this moment, it is not a coincidence but a result of a long journey.

Milestone is to celebrate the 10 years of cultivation and is to look forward to a new decade !"

"Congratulations ! 10 years definitely is a big milestone! Koru Contemporary Art has been influential in turning a new page of contemporary glass art in Asia.

Each exhibition it presents a new idea as the fern frond opens, bringing purity and new vision to the world. Congratulations and all the best !!"



Sunny Wang
Milestone 石(十)年有成, 2011
Blown glass
H375 x W210 x D150 mm

Sculpture

Tanya Ashken

Graham Bennett

Chris Charteris

Neil Dawson

John Edgar

Ben Foster

Livio Seguso

Terry Stringer

Rick Swain

Rudy van der Pol



Great Britain/New Zealand

Tanya Ashken b.1939

"*Taniwha* is a New Zealand Maori sea spirit & the inspiration for this sculpture came from *Whataitai*, who once lived in Wellington harbour.

In 1986 a water sculpture I created was unveiled on the edge of the harbour. It is called *Toroa*, albatross in Maori. Hone Tuwhare, a wonderful poet, wrote a poem entitled 'Toroa - Albatross', where the *taniwha* welcomes the albatross to its new home.

I think dragons & *taniwha* would get on very well, and their existence in the spirit world would entwine the forces that create magic in our world."

You are not alone, *Toroa*.

A *taniwha* once tried to break out of the harbour for the open sea.

He failed.

He is lonely.

From the top of the mountain nearby he calls to you: Haeremai, haeremai
welcome home, traveller.

Tuwhare, Hone, extract from 'Toroa-Albatross', *Mihi: Collected Poems*, 1987, Penguin
Auckland



Tanya Ashken
Dragon Spirit/Taniwha, 2011
Edition of 6
Cast bronze, patina
H465 x W700 x D610 mm



New Zealand

Graham Bennett

b.1947

"I am interested in how various people reference their environment, their symbols for a sense of place.

Issues confront us, and then there's the uncertainty of how much time we have to address them—between these two poles a tenuous relationship holds. What, we wonder, and where, are the tipping points ?

Although the forms in this work have their origins in the ticking environmental clock, it could equally be interpreted as a high flying figure looking down at passing time, with the clock past 10 o'clock representing Koru Contemporary Art's 10 years in Hong Kong and the potential ahead for a new cycle or circle.

Around every circle another can be drawn."



Foresee, 2011 (detail)

Graham Bennett has worked on a number of large-scale commissioned sculptures including *Reasons for Voyaging* for the Christchurch Art Gallery, Christchurch and *Reasons to Return*, Connell's Bay Sculpture Park, Waiheke Island, both located in New Zealand.



Graham Bennett
Foresee, 2011
Brass, painted steel, stainless steel, lead, wood
H740 x W390 x D290 mm



New Zealand

Chris Charteris

b.1966

"This work is based on the *matau* (fish hook). The symbolism of the fish hook in Maori culture fits well with the *laissez* custom, For Maori it is a symbol for wealth and abundance. It is also a talisman worn to attract good fortune. "

The stylized fish hook, or *hei matau*, is an important *taonga* (a cultural treasure) in Maori art. Finding its origins in the legend of *Maui*, the great mariner who used a fish hook, made from the jaw bone of his grand-mother, on a woven line to capture a huge fish which then became the North Island of New Zealand. The Maori name for the North Island, *Te Ika a Maui* (The Fish of Maui) reflects this.

Although trained in Maori carving Chris Charteris' cultural heritage is Kiribati and Fijian which allows him to bring a unique perspective to his work.

"My intention as an artist is to communicate not only my own story but also the materials' story. When I am working with stone I see it as a living thing. In this way it is my hope that my work is viewed not as an inanimate object but living."



Chris Charteris
Matau, 2011
Basalt
H400 x W340 x D250 mm (including base)



New Zealand

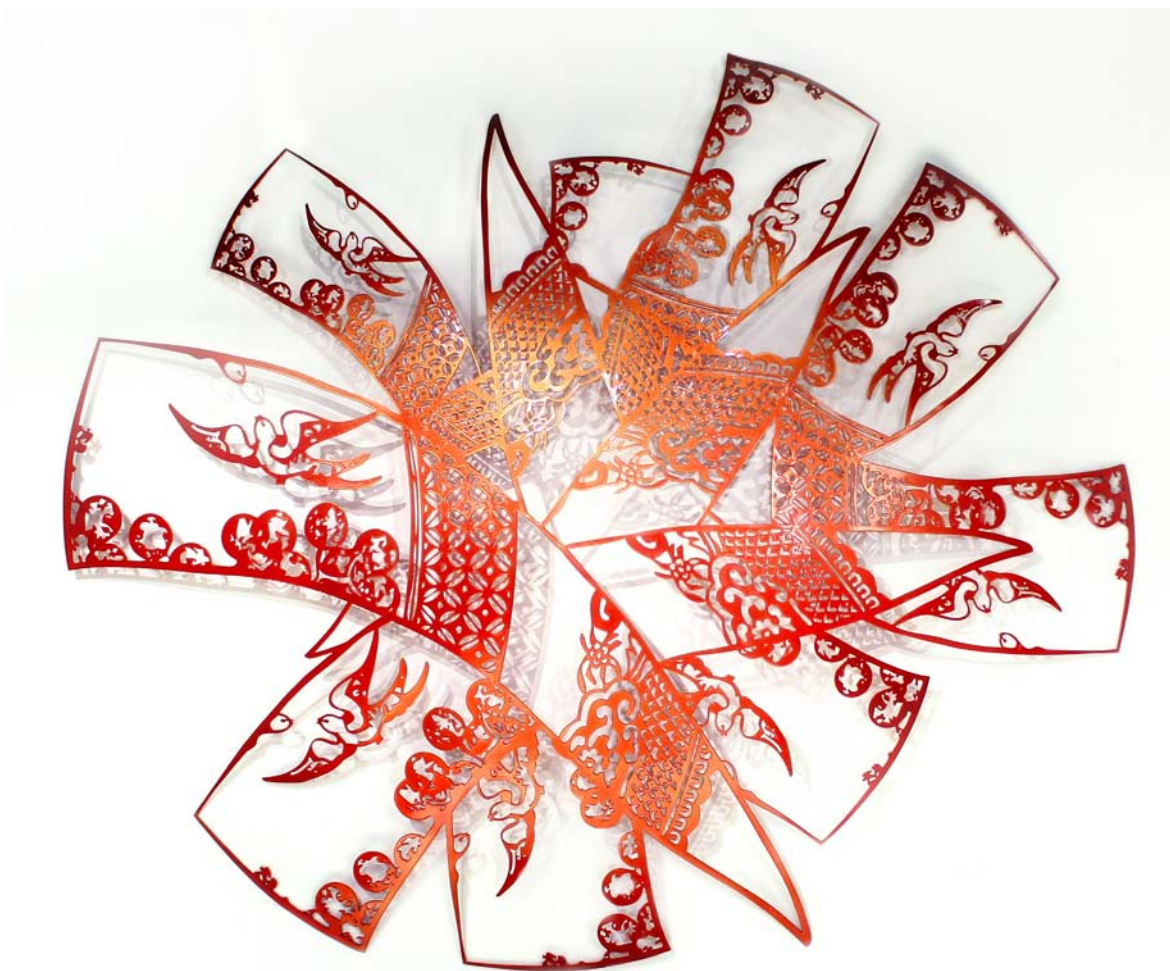
Neil Dawson

b.1948

The series *Old/New/Borrowed/Blue* evolved from the artist's interest in re-presenting the familiar where everyday objects are fragmented, split and reassembled into a new three dimensional form, playing with the viewer by creating illusions through manipulation of scale and light. In this work patterns are lifted from the popular Willow Pattern ceramic design and transformed by the artist into a woven stack of broken shards mounted onto the wall, throwing delicate shadows and introducing vivid red and gold tones.

The introduction of the colour red introduces a new element and brings the origins of the design, in a sense, full circle. After the appropriation of the Asian motifs for Western design the artist reassembles the pieces in a work utilizing the ubiquitous red colour of Chinese culture symbolizing good fortune, and the bird, a swallow, symbolizing the distance the concept has traveled.

Neil Dawson has exhibited widely during his career spanning over 30 years and won several public sculpture commissions throughout Australia, United Kingdom and Asia including *Birds of a Feather* that can be seen in the Hong Kong Airport Express Departure Hall, Tsing Yi, Hong Kong.



Neil Dawson
Old/New/Borrowed/Red, 2010
Painted steel
H1000 x W1100 x D100 mm



New Zealand

John Edgar b.1950

" I made the first of these cubes in 2005 on my return from Scotland. The concept began in response to a discussion I had with Murdo MacDonald, Professor of Scottish Art History at the University of Dundee. We talked of the origins of sculpture and the platonic solids, and he informed me of David Hume's discourse on the cube and the sphere.

This made me want to investigate Hume's thesis in an exhibition of cubes and spheres, and I began bringing together the glass spheres that I had made in the 1980s, and acquiring some new ones. As soon as I saw the spheres together, I felt compelled make a granite cube of the same volume to contrast with the clear glass, and was not long before a sideways glance and a trick of light produced one of those wondrous moments when a new work is conceived.

I saw very clearly a three dimensional cross intersecting the mass, and started immediately to make the work which became a green serpentine cross in a black granite cube. On polishing, the true nature was revealed and I was amazed to see the strength of the eight cubes within the cube, separated as they are by the arms of the crosses.

Five years later, this work was made to celebrate my first showing at Koru Contemporary Art, Hong Kong."



Red Cube, 2010 (view 2)

John Edgar
Red Cube, 2010 (view 1)
Marble, glass
H150 x W150 x D150 mm



Red Cube, 2010 (view 3)



New Zealand

Ben Foster

b.1977

"My works are a culmination of the natural and the man-made, a careful balance of form and motion.

Voyage II continues to push my sculptural approach through re-interpreting forms from nature. Inspired by endeavours to harness power through wind and hydro turbines, the reflective and kinetic properties of this work change in response to its environment, augmenting and altering the viewers experience of the physical surroundings as forces of light and wind act on its surface.

Voyage II is constructed from four identical sections, a process that has become a key approach within my practice, each section flowing effortlessly into the next, creating a sinuous and balanced form."



Ben Foster
Voyage II, 2011 (view 1)
 Edition of 3
 Cast aluminium, stainless steel, exterior sealant
 H1400 x W400 x D410 mm (including base)



Voyage II, 2011 (view 2)



Italy

Livio Seguso b.1930

"In recent years, my artistic research overstepped the confines of the medium used, experimenting with other materials like steel, rock, marble, and granite, and, more recently, wood. My artwork also took a departure from his previous rounded or elliptical forms, and I began to conceive volumes with a more geometric pattern.

This in turn was to lead to an ideological turning point, not only in the choice of medium and their poetic potential, but also to an ideational transmutation that enhanced my expressive possibilities.

The new medium, always used in combination with glass, exalt both the transparency of this material and the intensity of the light, and their ultimate purpose is to create an ideal union between intellectual rigor and the neatness of the volumes, between the sense of refined elegance and poetic imagination."



Spazio Illusorio, 2011 (detail)



Livio Seguso
Spazio Illusorio, 2011
Cedar, crystal
H700 x W620 x D225 mm



New Zealand/Great Britain

Terry Stringer

b.1946

As the viewer circles this work, the subject changes from one side to another. A rosebush becomes a hand holding a rose bud, which then becomes a standing figure with a rose head.

The poetry of art is when one thing is made to stand in for another. Here, the beauty of the woman is likened to a rose in bloom, two of those things that enhance life when they are found in the world.

This poetry is the gift that the artist gives to the audience, and here it is symbolized as the hand presenting a flower.

The spirit of the giving of beauty.

"I recognise Koru Contemporary Art for its honouring of those who are exhibited inside its spaces. Theirs is the gift of exhibition, and it is that which enables the artist to speak out to people.

In the spirit of laisee, and with the good luck of receiving this gift of time and of space, I would like to thank the generous people of Koru Contemporary Art."

Terry Stringer
Figure in a Landscape, 2009 (view 1)
Edition of 3
Cast bronze, patina
H1780 x W300 x D300 mm





Figure in a Landscape, 2009 (view 2)

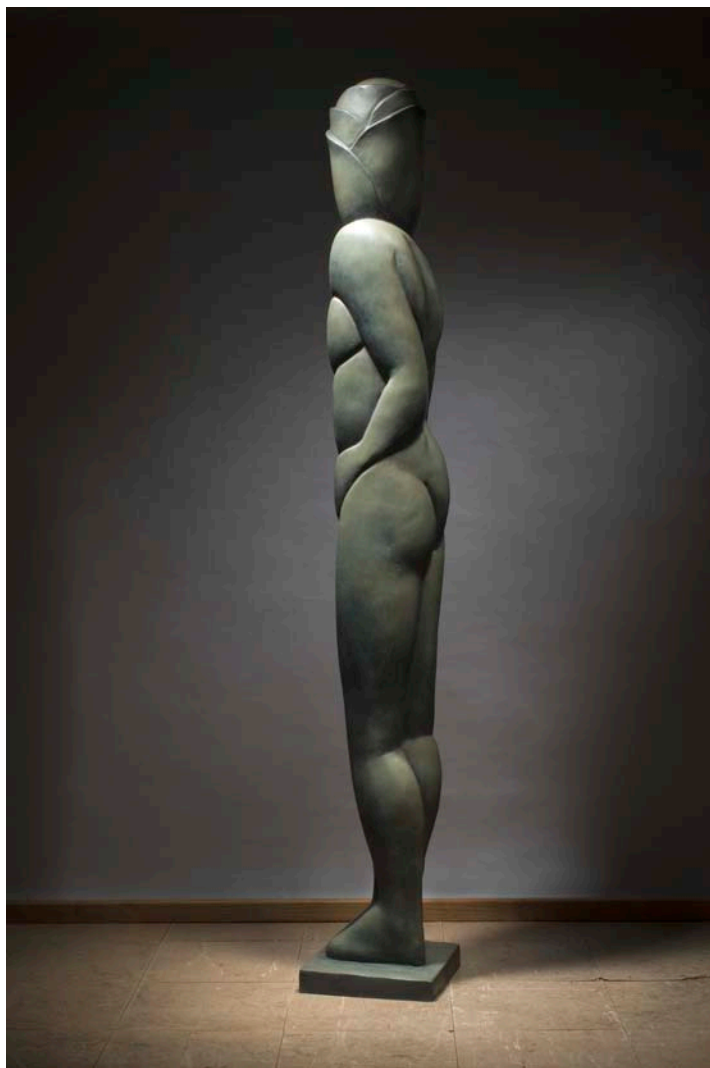


Figure in a Landscape, 2009 (view 3)



New Zealand

Rick Swain

b.1949

"I am content when creating. I am inspired by the natural beauty of my surroundings on the Coromandel Peninsula in northern New Zealand, and the lack of unnecessary haste in this environment. My works are mostly simple abstract forms with emphasis on balance, and suggested movement or flow. Many of them have links to sights, sounds, and feelings from my past, some seeming to evolve of their own accord.

Demolition New Zealand kauri has been my material of choice. I have used many other timbers, and dabbled with clay, metals and plaster. Cast bronze captured my interest nearly six years ago, and now I make more than half of my works from bronze.

I produced the first piece in the *Origins Series* in 1986, after the birth of my youngest daughter. The form of this work was inspired by an ultrasound image of a developing foetus (seen while doing my required reading at the ante natal classes). Some 25 years later, I have been fortunate enough to celebrate my daughter's 25th birthday with her, and to complete the 25th piece in the *Origins Series*.

My link with the theme of *laissez*, is the abstraction of the gift, on the anniversary of 10 years for the gallery."

"Thanks for everything you shared with us during the growth of your business.....the friendship, new relationships, hospitality and laughter. May the next decade be just as rewarding."



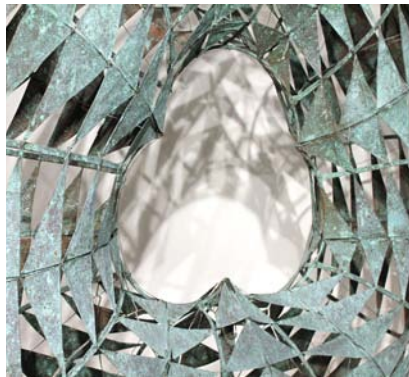
Rick Swain
Origins 25, 2011
Kauri, pigment, oil, wax
H570 x W400 x D270 mm



New Zealand

Rudy van der Pol b.1958

"Copper as material has always offered me a myriad of outcomes. It is strong as well as tensile and can be manipulated in many various ways. As of late the chequer-board (hit and miss) cladding style of recent pieces and screens has opened up options where a strong sense of movement can be experienced within the static structure of the piece. *Clover Leaf Orbital* is one such example where the clad shapes appear to work against each other to create an orbital like vibration of the overall sculptural form around the three circle cloverleaf center."



Cloverleaf Orbital, 2009 (detail)



Rudy van der Pol
Cloverleaf Orbital, 2009
Beaten, stitched copper
H2100 x W1700 x D400 mm

Ceramic

Graham Ambrose

Peter Collis

John Parker

Rick Rudd

Chris Weaver



New Zealand

Graham Ambrose

b.1940

"I found pottery relatively late in my life, having spent my earlier years designing and making furniture. Although clay is the more malleable material, it requires equal expertise to master it. And when my works are placed in the care of the kiln, the glazing process is sometimes completely beyond my control. I still enjoy the anticipation and excitement of opening the kiln door to discover what the fire gods have done with my offerings. Sometimes they please me; sometimes they disappoint. Almost always, they surprise.

This piece was inspired by the idea of an ark as the receptacle for something precious. Since it contains absolutely nothing in this case, it awaits the observer's input. It also raises the age old conundrum – is it art or merely a vessel whose use has yet to be discovered ?"

"The Koru Team are to be congratulated for their tireless efforts over the last ten years. They have been a real pleasure to be associated with both personally and professionally. Their dedication, tenacity and exquisite design sense has been deservedly rewarded by the success they now enjoy. Above all this, 'the boys' are to be praised for having the vision and courage to put their faith in artists, many of whom were quite unknown. I count myself as one of these and will always be grateful for their generous patronage."



Graham Ambrose
Sunglaze Ark, 2011
Ceramic
H295 x W800 x D295 mm



New Zealand

Peter Collis b.1951

"My work has consistently been about form and light. Now I am interested in also exploring concepts of translucency and secrecy."

Using bone china I am exploring its use in larger scale pieces, rather than its more usual smaller works. The form is an elegant bowl, but when light is introduced to the work, the bone china's translucent qualities bring forward hidden messages. The form takes on a new identity.

The message in this piece is the chemical formulae of bone china, pre and post firing, the chemistry of which I have been researching for some time. These symbols of exploration and experimentation create another layer, intrinsic to the making of this piece. The absence or application of light plays an important role in revealing the work in its entirety to the viewer."



Secrets and Lies, 2011 (detail)



Peter Collis
Secrets and Lies, 2011 (view 1)
 Porcelain
 H180 x Diameter 300 mm



Secrets and Lies, 2011 (view 2)



New Zealand

John Parker

b.1947

"I grew up in Panmure, East Auckland, in the midst of Chinese market gardens, so my exposure to and love of things Chinese began at an early pre-pottery age. The aromas of cooking and the sounds of classical Chinese opera were an important although subliminal presence in my childhood.

I have consequently been to China four times since 1986, but a 2007 residency in Fuping was the first time that I lived and worked there. I guess it was my take on being Chinese for a while, working alongside the brick and tile factory workers. I usually work alone in my studio so to be out of my depth with unfamiliar materials, processes and kilns in a busy public working area felt unnerving at first. And yet I felt genuinely at home and welcome as a fellow worker, despite our disruption of factory routines and very obvious life style differences.

The moment of that experience that remains with the greatest impact on me is when I realised I was actually making china with Chinese clay in China, and how somehow it connected me physically to the aeons of historical ceramics and their makers that I had only read about in books.

I always present a new body of work as an installation/exhibition. As I also work as a theatre designer, these installations are carefully staged, with the pieces presented as much for dramatic effect as for their individual qualities.

While I make ware that is recognisable within the classical pottery traditions of vessel, bottle or bowl, my special concern is to push the concepts of these forms as far as possible. My aesthetic is of the stark and industrial kind leading to a severe minimalism of construction as well as taking part in the functional/non-functional



John Parker
Goldfish Bowl, 2008
Ceramic porcelain with low fired ceramic decals
H85 x 165 mm diameter

debate."

Goldfish to me are the essence of Chinese decoration. Dating back to 8,000 BC the fish image has come to symbolize surplus, wealth and good fortune. I am interested



John Parker
Red China Bottle, 2010
Glazed Porcelain
H160 mm

in playing with the idea of gold as an elusive and transitory substance that is almost a living entity it is very easy to be separated from.

I wanted the images to appear chaotic and asymmetrical and not to follow the conventional layout of the traditional Fish Bowl. I like to think of the fish as beings with an intellect of their own trapped within a bowl-shaped aquarium and exploring every dimension of its volume so as to make their escape.

Everywhere in the world red is known to be a fundamental element of Chinese culture and history. We know that symbolically it represents fire, that it indicates good fortune and joy and that it features prominently in celebrations and gift-giving. Red is to be found everywhere in lacquer, wax, paper and silk as well as being an essential Chinese colour for ceramics. Red even has a sound to me inspired by the punctuated noisiness of double-happy fireworks.

In *Red China Bottle* I wanted to explore the potential political meanings of red to a contemporary audience. I collect Chairman Mao and Catholic memorabilia as part of my fascination with the use of applied art for subversive ends. There seem to me to be many parallels in these cults of propaganda.

I have previously made bodies of work that I have framed as being produced by fictitious factories. The Vortex Ware factory was one important production persona. My intention this time was to create an object that could have been made in the past in officially sanctioned factories for a range of *Propaganda Ware*.



Great Britain/New Zealand

Rick Rudd

b.1949

"Since 2000 I have taken the idea of a teapot for my inspiration and interpreted it in line and form. Usually I use a metallic black glaze, but for this celebrations exhibition I have transformed the piece with a cadmium red glaze and gold lustre lid. The red glaze necessitated building up the depth of the colour with several separate applications and firings."

Rick Rudd was born in Great Yarmouth, Great Britain and trained at Great Yarmouth and Wolverhampton Colleges of Art between 1968 and 1973.

In 1973 he arrived in New Zealand and since then has won numerous awards. He has exhibited throughout New Zealand and internationally. He has curated and selected national exhibitions and has conducted workshops for potters' groups and polytechnics around New Zealand, Hong Kong, Taiwan and Australia. He was president of the New Zealand Society of Potters from 1988 to 1991. His work is held in many New Zealand public collections and has been illustrated in several books.

"Having enjoyed working with 'the boys' for eight years I wish them many more bigger and better successful years."



Rick Rudd
Teapot, 2011
Pinched and coiled multifired ceramic
H350 x W410 x D190 mm



New Zealand

Chris Weaver b.1956

"I discovered clay at an early age and it has been a passion for most of my life. I began making teapots 35 years ago and they continue to interest and challenge me. Within the discipline of functionality there is wide scope for aesthetic expression. With the teapots that I have made for this exhibition, I have tried to link New Zealand and Hong Kong with the universally-shared ritual of making and drinking tea. The red handle represents the custom of giving and the wish for good fortune."



Laisee Teapot 2, 2011 (group view)

"I congratulate Koru Contemporary Art on reaching the milestone 10th anniversary. I convey to the gallery team all my best wishes for the future and would like to sincerely thank you for a very rewarding association with wonderful memories and immense generosity to me."



Chris Weaver
Laisee Teapot 2, 2011
Porcelain
H200 x W170 x D120 mm

Painting/Mixed Media

Agneta Ekholm

Dorothy Helyer

Trudie Kroef

John McArthur

Elizabeth Thomson

Rex Turnbull

Xuewu Zheng

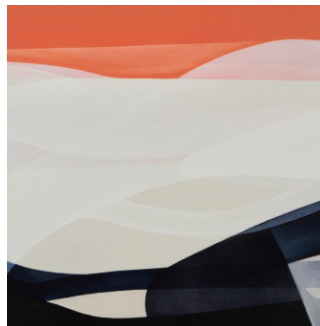


Australia/Finland

Agneta Ekholm b.1966

"2012 is the year of the mythological and mysterious water-dragon. In my abstract painting *A Patch of Blue* I wanted to emphasize the flow and movement of water or liquid and the calming and perceptive influence it has on the dragon's fearless temperament."

The work of Agneta Ekholm is illustrative of the patience and application that goes into creating an apparently simple, abstract painting. She works in layers, slowly building up a fluid, organic image reminiscent of structures captured within layers of ice or rock, using a technique honed over a number of years in the studio. Her use of fast drying acrylic and water, applying pigment directly to the surface of the canvas and then washing it away to create veils or layers have an other-worldliness about them, miraculously giving a strong sensation of floating.



A Patch of Blue, 2011 (detail)

"It has been a privilege to work with Koru Contemporary Art. The Koru team is very professional and dedicated to their artist. I look forward to the next 10 years."



Agneta Ekholm
A Patch of Blue, 2011
Acrylic on canvas
H850 x W1500 mm



Great Britain/New Zealand

Dorothy Helyer

"Inspiration for this work is from the upcoming Year of the Dragon, one of the animals in the Chinese Zodiac that appears on a 12-year cycle. People are assigned an animal depending on the year of their birth.

Prior to this I have not known much about the Chinese Zodiac or about the exchanging of *laissee* packets. In my research I enjoyed learning about the *laissee* custom and also viewing the myriad of colourful dragon images available on line.

In my painting, I have chosen to merely suggest some of the attributes accorded to this mythical dragon and my preference was to embrace positive ones. Those that appealed to me to emphasise were- strong, self-assured, innovative, enterprising, direct, fiery, passionate, vigorous, and stately. It is thought restrictions will blow out the creative spark that is ready to flame into life so it must be free and uninhibited.

The fixed element for the dragon is wood so it felt appropriate to work on board. While I am not personally a dragon it also occurred to me that as I live in the earthquake damaged city of Christchurch these are attributes that in the Year of the Dragon, might go a long way to inspire people to be enterprising and creative despite all that has happened to our beautiful city. It will never be the same but from the ruins something strong, innovative and self-assured can rise up."



Dorothy Helyer
Spirit of the Dragon, 2011
Mixed media on board
H1200 x W760 mm



New Zealand

Trudie Kroef b.1976

In this series Trudie Kroef is exploring the manipulation of the simple bowl form from her previous body of work *Internal Spaces*. Both series have a great relationship with the *laissez* theme of this exhibition. The glass form is almost like an envelope holding the porcelain form. It looks as though it is offering the porcelain as a gift.

To create this work the large fine porcelain bowls are slip cast then carefully manipulated. This is then finely pierced, and a cast glass form is built around it. This body of work carries all the trademarks of Kroef's fine skills as a crafts person, in the very delicate nature the two materials are combined together and the elegant appearance of the finished work.



Internal Buckle (bronze), 2008 (detail)



Right
Trudie Kroef
Internal Buckle (bronze), 2008
cast glass and porcelain
H250 x W350 mm



Australia/Hong Kong

John McArthur b.1965

"The inspiration of *Pathways, Gods and Dragons* is from immersion in the local environment. The urban environment of Hong Kong and Asia provides layer upon layer of sensory stimulation, sights sounds and smells that become the visual language of the art work. Further inspiration is found in the mythology and cultural histories of Asia. The temples, festivals and daily life are experiences that create the foundation for visual idioms. Drawn images, found material and writing are assembled to create pictorial storytelling for the viewer.

Pathways, Gods and Dragons is a personal response to twelve years of Hong Kong life, a visual reinterpretation of these experiences."



John McArthur
Pathways, Gods & Dragons, 2011
Mixed media on canvas
H1219 x W914 mm



New Zealand

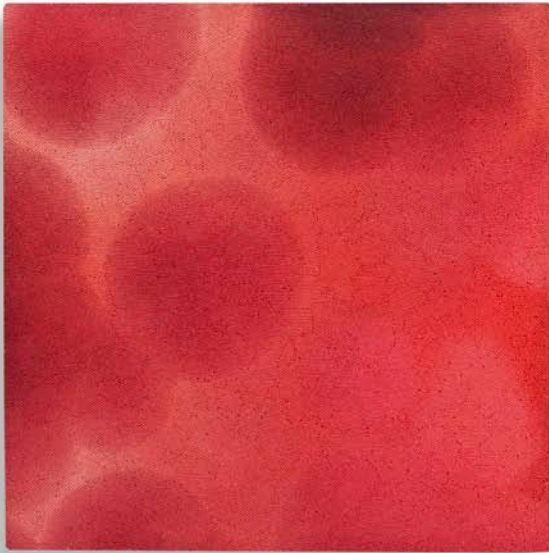
Elizabeth Thomson b.1955

“the job of the artist is always to deepen the mystery.” Francis Bacon

“*Caldera Diptych*, is a result of a recent voyage to the Kermadecs and Raoul Island with 8 other New Zealand and Australian artists.

Wonderful and frightening, in the throes of creation and destruction, Raoul Island (Sunday Island), the largest and northernmost of the main Kermadec Islands (located at 1000km NNE of New Zealand's North Island), has been the source of vigorous volcanic activity during the past several thousand years dominated by dacitic explosive eruptions.”

Elizabeth Thomson is included in a major exhibition to be mounted in Tauranga Art Gallery, Tauranga, New Zealand during November 2011, which will include work by the artists who travelled to the Kermadec Trench in May 2011.



Elizabeth Thomson
Caldera Diptych, 2011
Acrylic, epoxy resin, glass spheres on wood panel
H360 x W360 mm each panel



New Zealand

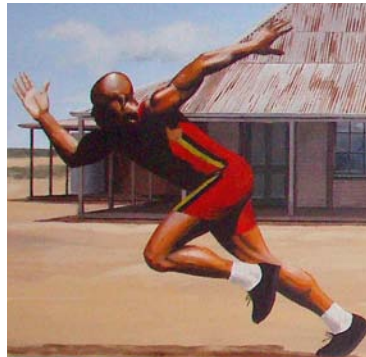
Rex Turnbull b.1947

Rex Turnbull has been the recipient of numerous awards and accolades over his career the most recent being made a Fellow of the Royal Society of Arts, London.

Having trained in graphic design his work shows the influence this experience had on his painting style. The artist comments,

“Having studied design I approach composition and balance in a disciplined, even analytical manner.”

He often works on a landscape format canvas, producing severely cropped images, usually locating a solitary figure within a defined landscape. The figure, poised for action or gazing back at the viewer, creates a tension that contrasts with the static nature of the backdrop.



Front Runner, 2008 (detail)



Rex Turnbull
Front Runner, 2008
Acrylic on canvas
H510 x W1520 mm



China

Xuewu Zheng

b.1964

"My goal is to take the treasures of the people in my left hand and the masters of yesterday in my right hand and to clasp them together. I then want to blend them to create the Zheng Xuewu of today."

Xuewu Zheng is a relatively young artist with an impressive exhibition history to date and a promising future. He graduated from Tsinghua University in Beijing in 1992 and he is currently Artistic Director of Beijing Studio Center. He has travelled widely both in China and overseas lecturing and exhibiting his work in the United States, China, Luxembourg, Korea, France, Australia and Israel.

"The relationship between an artist and their representative gallery needs to be one of partnership, easing the artist's life so they are free to focus on their creative process, this has been an important aspect of the development of contemporary art."

"I wish to congratulate Koru Contemporary Art for reaching this 10 year milestone and as the old Chinese saying goes – nothing is impossible with true colour. I am sure Koru Contemporary Art will continue for another 10 years with even more success."



Xuewu Zheng
Eastern Territory 5.1, 2010
Acrylic on canvas
H800 x W800 mm



KORU1 Unit 1012, 10/F Hing Wai Centre | **KORU2** Unit 1604, 16/F Hing Wai Centre

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