

CIVILIZATION AND THE MONKEY

ONE MAN EXHIBITION

WHY WE ARE HERE!
WHY ARE WE HERE?

CIVILIZATION AND THE MONKEY 文明與靈猴

ONE MAN EXHIBITION 個人作品展

WHY WE ARE HERE! 我們因而在此!
WHY ARE WE HERE? 我們何以在此?

RICHARD X ZAWITZ 李察·莎偉仕
SCULPTOR 雕塑家

Presented by

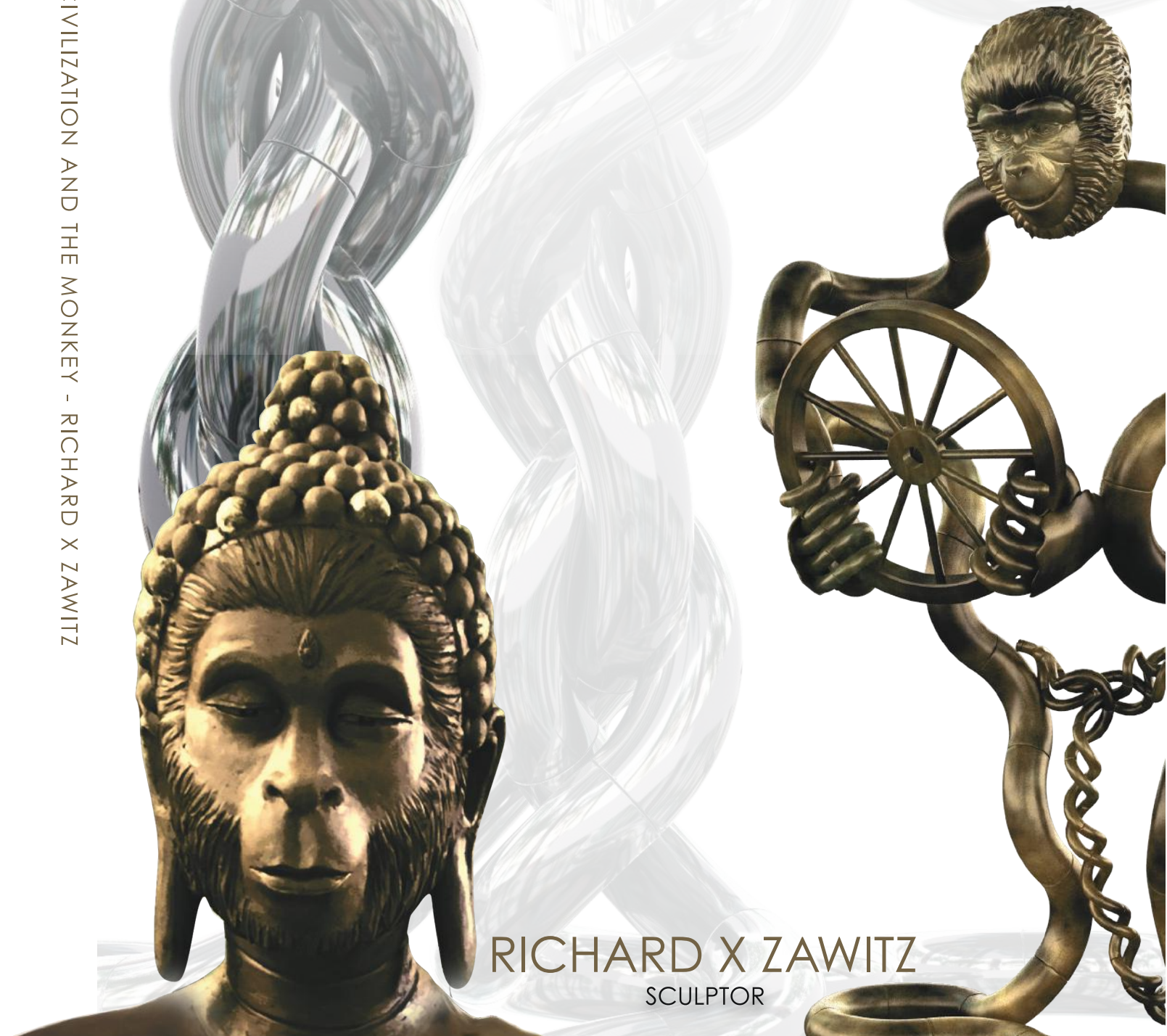
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CIVILIZATION AND THE MONKEY - RICHARD X ZAWITZ



RICHARD X ZAWITZ
SCULPTOR

Richard X Zawitz, sculptor, inventor and Thaumaturgist, was born in Pittsburgh Pennsylvania, a place long known for its steel industry and the art work of Andy Warhol. Zawitz's early sculptural inclinations were deeply anchored in these two inspirational elements.

Zawitz attained a degree in Fine Arts sculpture, with additional majors in Asian Philosophy and Asian Art History from the University of Hawaii 1972. His work in sculpture has been devoted to manifesting essences and energies of Chinese Taoism, Zen, and other metaphysical and alchemical traditions.

Zawitz had the good fortune of being born at the right time, enabling him to embrace the free-spirit of the 60's, while still an art student under the tutelage of Prithwish Neogy, Master Thinker and Chairman of the Art department at the University of Hawaii. There, Zawitz 'unlearned' arts' Western biases, and from that point onwards that the artist and experimentalist ultimately chose sculpture to be the medium for his creative expression.

Zawitz's accomplishments include the creation and invention of what he calls "Curvism" in three dimensions and The Tangle Particle. His work encompasses not only Infinity Art but the ubiquitous plaything "Tangle". Zawitz employs numerous materials and mediums in his work, including wood, stone, metals, plastics, fauna and flora, and mind.

The artist's sculptures are found in public, and private collections worldwide, while his miniature works of art, Tangle Playthings, having sold over 100 million editions worldwide, can be found in homes, schools and offices.

Richard X Zawitz has dedicated the past 40 years of his life to the promotion of peace and creativity on this planet.

李察·莎偉仕是知名的雕塑家、發明家和創作大師，跟知名的藝術家安迪·華荷一樣，出生於作為美國鋼鐵重鎮的賓夕凡尼亞州匹茲堡，莎偉仕的早期雕塑作品深受這兩個元素啟發。

莎偉仕於1972年在夏威夷大學取得藝術雕塑，及亞洲哲學和亞洲藝術史雙學位。他的雕塑作品一直致力於展現中國道教、禪宗思想、哲學和煉金傳統的本質和能量。

莎偉仕有幸出生在最合適的時間，令他能夠感受到60年代的自由氣息，並師承夏威夷大學藝術系主任和思想家普里施威戎·尼歐基。莎偉仕衝破西方藝術的傳統偏見，並從當時開始決定以雕塑作為他的創作表達媒介。

莎偉仕的成就包括提出三維空間的曲線主義以及Tangle粒子，他的作品不單止涵蓋「無限藝術」，而且展現出「Tangle」思想。莎偉仕運用不同素材和媒介，包括木材、石頭、金屬、塑膠、動植物和思想，轉化成各種藝術品。

莎偉仕的雕塑作品分布在世界各地不同角落，在公共空間或是私人地方都可發現他的蹤影，另外他的微型藝術作品「Tangle 創意扭扭玩物」，在全球已售出超過一億件，在家居、學校和辦公室都留有他的足跡。

李察·莎偉仕在過去40年一直致力推廣和平思想和促進發展創意思維。



Inspired by the Chinese Year of the Red Fire Monkey, this exhibition aims to explore human civilization and evolution through a symbolic series of 19 archetypal sculptures. The Artist will take you on a journey through time and space. From the Naked Ape descending the Tree of Infinity (Tree of Life) through the history of the Cognitive Revolution and its hunter gatherer cultures and the formation of small groups of wandering early Homo sapiens. Through the Agricultural Revolution and the discovery of food propagation to the Scientific Revolution with its plethora of inventions that have transported humans to unimaginable achievements and destinations thus accelerating evolution to the present. Lastly, the Artist explores our currently initiating Intelligent Design Revolution of biological engineering, cyborg engineering and the engineering of inorganic life. It is the goal of this exhibition to demonstrate these human revolutions in works of art.

For the Artist the title of this exhibition "Civilization and The Monkey. Why We Are Here! Why Are We Here?" represents a conundrum enveloped in a paradox. It is this Artist's search for essences and truth that has led to creating this exhibition. The Artist's Magnum Opus, "Civilization and the Monkey" will feature 19 limited edition sculptures, including the Tree of Infinity. The Monkey or Great Ape has been worshiped or mythologized in many cultures throughout history, most notably in China, India, and Indonesia. Mythologies like Hanuman from the Hindu tradition and Sun Wukong, better known as The Monkey King in Chinese literature, have stood the test of time as lasting symbols of monkey energy.

Each of the 18 monkey sculptures and the Tree of Infinity within the "Civilization and the Monkey" collection symbolizes a different stage of civil development, and it is the Artist's intent that this exhibition goes beyond its aesthetic merits to enrich the audience's knowledge of our shared histories.

The exhibition serves to explore, educate, provoke, amuse and ultimately ask that most fundamental of all questions: "Why are we here?" For the Artist, this is man's greatest struggle, and one that he believes evolved with our ancestors, the Monkey/Great Ape primate family. Humans are latest evolved members of a large and particularly noisy family called the Great Apes. Our closest living relatives include the chimpanzee, gorilla, and orangutan. Just 6 million years ago a single female ape had two daughters; one became the ancestor of all chimpanzees, and the other became the great grandmother of us all, the Homo sapiens. Latin for "wise man" this is how our Tree of Life began. Our ability to create, imagine, and believe – this is the power that separates us from our predecessors.

The 18 sculptures and Tree of Infinity are a manifestations of the grand question, "Why are we here?" As humans, we are extraordinarily powerful beings, and it is the Artist's belief that this power should be harnessed for creativity rather than destruction. Creativity is a way to drive man away from negativity and towards more positive energies. Creativity is WHY WE ARE HERE!

It is the Artist's sincerest desire to inspire, enrich and creatively energize viewers. From a scientific point of view, it is clear that Homo sapiens or modern humans are a recent development. Shall we self-annihilate and cease to exist through war and destruction or shall we harness our creative energies collectively and survive and prosper? The aim of this exhibition is to inspire us towards the latter. Let us all become more creative and helpful beings.



是次展覽的靈感來自紅火猴年，透過19件同一系列的原型雕塑，探討人類文明。莎偉仕將透過探討時間和空間，帶領觀眾踏上不一樣的藝術旅程，將會由《靈猴》開始連繫至《長生樹》、認知革命歷史、捕獵採集文化和早期人類族群編制、農業革命和發現食物繁殖、到改變未來的不同科學革命和發明，從而加速發展到智能時代，最後會探討目前的生物工程、半機械工程和無機生命工程的智能設計革命。整個展覽的目的希望以藝術作品展示人類文明演化。

是次展覽主題作為「文明與靈猴：我們因而在此！我們何以在此？」是一個充滿矛盾和疑惑的問題，正正是莎偉仕對本質和真相探究，令他創作出這次展覽的作品。莎偉仕的代表作《文明與靈猴》的特色是指包含《長生樹》的19件限量雕塑，在中國、印度和印尼等文化歷史中都會有崇拜靈猴，或與靈猴相關的神話，如傳統印度教的神猴哈奴曼和中國文學中又稱為美猴王的孫悟空等等，都是歷經長時間考驗的靈猴象徵。

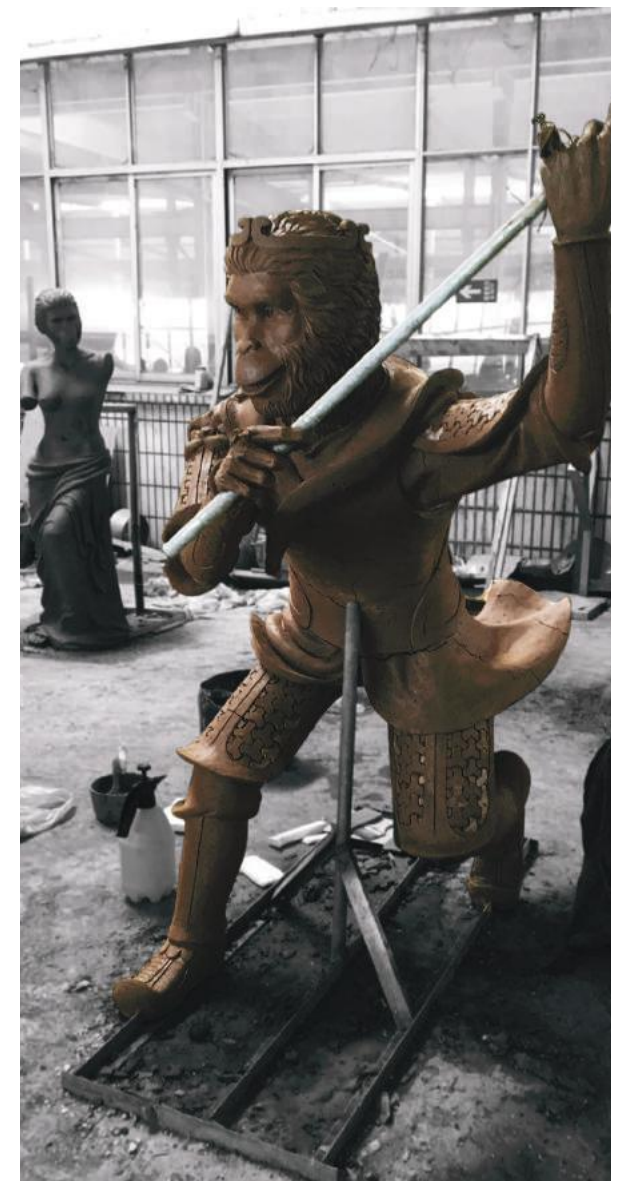
《文明與靈猴》系列中的18件《靈猴》雕塑和《長生樹》，都代表著不同階段的文明演化歷程，是次展出不僅超越美感價值，同時豐富觀眾歷史知識。

莎偉仕希望觀眾能夠探討、教育和思考人類存在的意義，這絕對是人類最複雜的難題。莎偉仕相信人類祖先由猿猴演化而來，人類是大吵大鬧的猿猴類的最終演化結果，人類的近親則是黑猩猩、大猩猩和紅毛猩猩。6百萬年前有一隻母猿猴，生了2個女兒，一個女兒變成所有黑猩猩的祖先，而另一隻成為人類的母親。在拉丁文「智者」是長生樹的開始的意思，我們的創造力、想像力和信念，正是我們與前人有所區別的地方。

18件雕塑和《長生樹》是「我們何以在此？」的證明。人類擁有強大的能力，莎偉仕認為我們不該破壞創造力，而是要駕馭這種創造力，

創造力是讓人類從負面能量轉換成正面能量的方式，而創造力正正是說明人類存在的原因。

莎偉仕希望能夠啟發，並以豐富和創新的方式及以科學觀點理解人類的演化歷程。到底我們會自我毀滅和因戰爭和破壞而不復存在呢？還是要透過駕馭我們的創造力得以生存呢？這次展出的目的是在於啟發我們透過駕馭我們的創造力得以生存的思維，令社會更加進步。



Richard X Zawitz's art forms are unique. Well, you might say, so is every work of art. But notice I did not say work of art but "art form". Let me explain.

I comment on Richard's work here, not as an expert but as an appreciator of art in all its "forms". I am less an "I know what I like" person and more "I know what I appreciate and enjoy, and why". Richard's use of the "tangle" form across his work creates a deep and rewarding tension and balance. Each tangle is the same (the DNA of his work?) yet in combination they create unique works. Rarely would a sculptor or painter limit himself to identical component elements. Yet despite (or perhaps because of) this "clone like" sameness of the elements, each piece gives me a deep sense of satisfaction because of the individual personality that emerges. Perhaps we respond to this because it is so human. We are all made of the same components yet emerge in incredible diversity.

For me the greatest art is not free-form. Great art needs constraints. It needs boundaries. The classic symphonic form for Mozart; an 8 bar blues; the rectangle of a canvas for a painting; the rhythmic structure of a poem. A true artist creates boundless newness from traditional structure and order. Abandon all structure and the "free-form" becomes "no form". Nothing for the "appreciator" to hold onto. Nothing to create tension between structure and freedom.

Richards' works are almost a minimalist form of this idea. The irreducible tension between identity and difference. Identical elements shape-shifting to suggest ever-new ideas, forms, creatures, emotions.

For me this is an inspiration for life. All of our lives have structure, limitation, boundaries, rules. To live is to find the boundless new from the inevitable limitations we each face. Richard X Zawitz helps people do that. The monkey theme of this exhibition is therefore most appropriate. Art like this can help us be more than monkeys (I hope).

Nick Snallow-Smith
Chairman, Link Management Ltd 2007-2016
Chief Executive, Hongkong Land Holdings Ltd,
2000-2007

Richard X Zawitz(李察·莎偉仕)擁有獨特的藝術形式，可能你會覺得每件藝術品都是獨一無二，但我所著重的是Zawitz表達藝術的形式。

我不是以一個專家的身分對Zawitz的作品作出任何評論，反而是以鑑賞者的身分來欣賞他的藝術「形式」，我並不是一個「知道自己喜歡什麼」的人，反而像是「知道自己欣賞的是什麼和理由」的人，Zawitz的作品展現出「混合」形狀，不只營造出深刻的張力和平衡感，而且每個「混合」形狀都是一致。(難道是專屬於Zawitz的美學基因嗎?) 當兩者結合後，便創造出獨特的藝術作品。雕塑家或畫家中很少會以單一相同組合的元素創作，儘管是複製相似的元素，每件作品都有自己的獨特個性，作品的人性化表現，令我感到十分滿足。Zawitz的作品和人類一樣，也是由相同的元素組成，但卻有各式各樣的不同表現。

我認為最偉大的藝術不是自由形式，而是需要像莫札特的古典交響曲、8小節藍調、長形帆布畫、詩的韻律結構等等的限制及界限，一個真正的藝術家能從傳統結構和制度中打破框架，從自由變化到無拘無束，創造出無窮的新奇意念，與鑑賞家的堅持和結構和自由形式，所創造的張力無關。

Zawitz的作品幾乎是以極簡主義創意形式呈現，透過相同與不同間不可簡化的張力與相同元素的變形，啟發出新的創意、形式、作品和情感。

對我而言這是對生命的啟發，所有的生命都需要結構、限度、界限和規則，而Zawitz希望大家可以正視從老一套的限度找到無窮新意的過程。我希望是次展覽能夠呈現出主題《靈猴》以外的意義

領匯管理有限公司(現領展資產管理有限公司)
主席(2007-2016)
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The sculptor's art is an unremitting search for answers to questions that know no end. In the case of Richard X. Zawitz questions pave the way to exciting artistic and intellectual discoveries. The uncertainty of no end in sight is what draws us to his art. The sculptural world Zawitz inhabits is infinite, constantly challenging, and a mirror to an ever-evolving universe of emotional and spiritual wonders as well as solid art. Their roots are deep in the past and their final forms are far beyond the horizon of our imaginations. But for now Zawitz's abstraction and figuration surprise us as they move together: sometimes united, sometimes as separate entities involved in a unique cosmic dance. One becomes imperceptibly aware of this and the vitality that is at the heart of the recent work that makes up this exhibition, entitled *Civilization and the Monkey: Why We Are Here! Why Are We Here?*

As a sculptor and inventor Richard X. Zawitz is used to questioning the realities of form. He needs to do this to move beyond the mundane, to make something that embraces the new in his art. We see this in his fertile notions of the primordial being becoming modern human and how they might appear far in the future, when we are but dust. He demands this of himself as an artistic and spiritual being whose work has spoken to the fundamental problems of humankind through numerous Eastern religions and philosophies. But for now he says the deepest meaning for him of the work in his new exhibition is the reality of the mind and the physical work coming together in work that speaks to a future image of humankind.

"I have discovered through ideation and working hands-on with objects that I may have invented the forms of humans of the future. My curving *Infinity* forms could easily become future cyborgs, with human heads, robotic hands and feet, and tubes for the body. An exoskeleton structure with nothing at the center, beings that might be able to print everything they need," says Zawitz. "While I was making these sculptures, I felt strange connections to the future. And as I dived into the concept of 'Why are we here?' I came up with the answer: 'We are here because we are creative' and that is the power we have over all other living organisms."

Zawitz's sculptures demand connection with the viewer: a touch here, a stroke there brings his art to life for the viewer as participant, making the work live beyond its stillness. This is as it should be, he will tell you, for such a relationship with sculpture humanizes people, calms the soul, and stirs the imagination. So it is not surprising that Zawitz's sculptures of past decade or so, including his most recent monkeys, have a deceptive geometric ease that invites touch. His invention of 'curvism' also lends all his recent art a liveliness that lingers on one's touch and in one's thoughts long after one has left it. This fits well with his idea of being a thaumaturgist — a performer of miracles, a magician of sorts — which is a word we both love and have often used. Sculpture, to me, really is a thing of magic and with it Zawitz sees himself "changing lives."

To be able to change lives artists must transform their own voices from the passive to the active, engage with people's imaginations in ways that they feel that art is an important part of their emotional lives and not some elitist sleight of hand. Zawitz has always understood the need for engagement.

One sees this clearly in the progression of his art practice, from his earliest figures and torsos to his shrewd monkeys of today. But there is also the commitment he has had in taking the physical, artistic, and spiritual journeys between the East and the West. In the past this was inspired by youthful curiosity but today the voyage is realized through a mature understanding of philosophy, Taoism, and Zen Buddhism.

Such influences have informed all his monumental stainless steel tubular art and are now deeply embedded in his new sculptural protagonist, the monkey. *Monkey of Female Beauty*, *Monkey of Invention*, *Monkey of Magic*, *Monkey of Commerce*, *Monkey of Music*, *Monkey of King*, and *Monkey of Technological Evolution*, among others speak to his concern on the origins of humankind and its evolution. The 18 sculptures in this series, whose titles are self-explanatory, speak to Zawitz's incisive narrative of human experience, touched by both an impish humor and the requisite intelligent sense of seriousness. His dramatic four-meter *Tree of Infinity* is a metaphor for all humankind and all knowledge. This dynamic work of stainless steel twists and turns with a sense of energy that seems to reach into the heart of the viewer when standing before it. It is an uncanny force and one of Zawitz's most fluid works.

Through the *Monkey Sculpture series*, Zawitz feels that he has achieved something entirely fresh in his oeuvre, which he refers to as infinity sculptures. He now has a deep sense of aesthetic accomplishment and physical expression that he believes are entirely new to him and that are central to his voyage of discovery about humankind and its place in the ever-changing world. His questions *Why We Are Here! Why Are We Here?* are motivated by a real desire to explore how human civilization and evolution have developed to this point in time.

As Zawitz explains: "Each of the 18 monkey sculptures has a symbolic meaning representing a different stage of civilization's development. The monkey sculptures and the *Tree of Infinity* act as symbols and archetypes of the grand question 'Why' that I am exploring." Zawitz wants human beings to harness their power creatively to turn from the "negative energy and destruction" that permeates the world now to a positive energy that will enhance humankind's future evolution.

Zawitz's sculptural oeuvre has always had a feeling of hope at its core, which has driven some of his most important ideas. His new work, he says, has added to his ideas and important changes greatly and that he has grown as an artist. "I do feel as though I have changed both conceptually and aesthetically," he says. "I have covered new ground in my exploration of creative energy and the manifestation of that energy is in my sculptures. The concept of a monkey is very profound to me. After all we are direct descendants of primates."

"There is a connection that we have lost [that questions as] to how and why we are here. I am attempting to connect the dots for all to see and on which to contemplate. By combining my curvism and solid full-figure sculptures, I am combining two divergent sets of forms into a whole. The Rotunda space is a stage on which to produce a play with sculptures. All the works are connected in this essentially site-specific exhibition."

Zawitz has always sought to break the rules and thought and dreamt on a grand scale, which is impressive when one comes face to face with his smooth stainless steel works that speaks to a magical world beyond the quotidian. His *Infinity* works of only two and three years ago were dynamic 'compositions' of energy, both sinuous and erotic, as I mentioned at the time in my essay in the *2015 Spring* issue of *World Sculpture News* entitled *Writing Sculpture*. One always senses that Zawitz's art is as much about physical human as it is about making tactile forms that speak to everyday human experience whether he is working with bronze, wood, stone, alabaster, fiberglass, or stainless steel. Each material suggests different images to Zawitz as well as different psychological tensions.

One particularly powerful and engaging work of 2015 was his spiraling stainless steel *Infinite Living Man* within which plants grew in small pots and wrapped themselves around the open frame. This was not some gimmick to gain attention but part of Zawitz's active philosophical concern with materials and the world beyond the static. Here was growing organic power as a part of a sculpture, which at first glance was a touch unsettling but then one quickly comes to see the combination as entirely natural for, as Zawitz points out, he was bringing together "a Japanese technology that combines foam and dirt in which to grow plants: here, over slow time, the plants will become one with the stainless steel...which extends the 'human' dynamic of my 2012 wire-frame *Infinite Man*."

As I noted then, the Western and Eastern connections — scientific, spiritual, philosophical, and literary — were clear, especially with *Infinite Living Man*, a work that reminds one of "the menacing plant forms in the post-apocalyptic novel *Day of the Triffids* (1951) by the English author John Wyndham (1903 – 1969). The energy of this work also reminds me of the science fiction novel *The Stars my Destination* (1956) by the American writer Alfred Bester (1913 – 1987). In Bester's narrative objects are pulled together from space debris, making for living spaces that are easily imagined as explosive monumental sculptures in which the universe's outcast live and thrive. (1) *Infinite Living Man* is, I feel, Zawitz's most sinuous contribution to sculptural science fiction. But the work is also a metaphor for the infinite growth of the universe in which humankind is but a transient breath. (2)

One sees a wonderful lyrical, even erotic, energy in numerous stainless steel works of the past decade. They humanize the smooth, cool surfaces of his art. There is often a sense that his abstract figures such as *Infinite Woman* (2012) and *Infinite Man* (2015) are dancing to subliminal cosmic music, one that we are deaf to. There is a magical balletic quality to such open works. One sees this, too, in abstract figurative works such as *Monkey of Fire*, *Monkey of Play*, *Monkey of Creativity*, and *Monkey of Happiness*. Although these figures are not dancing, their elegant forms, with their empty cores, suggest lithe movement and a sense of the contemplative. Even the *Monkey of Evil* with his rifle appears to be thinking about his actions. The faces of these monkeys recall characters in the remade film *Planet of the Apes* (2001). But what is essential to their success is empty core, the void, in both his *Infinite* sculptures and his *Monkey* sculptures.

"The void is an extremely important part of my work," Zawitz told the writer and art historian Jonathan Thomson in 2009. "It ties into the Buddhist thought and into Taoist thought because without emptiness you can't have the solid. Part of my learning and aesthetics is the displacement of space. There is a form of elegance in displacing space and in leaving voids." (3)

While still experimental in tone, sculptures such as the *Monkey of Female Beauty*, *Monkey of Commerce*, *Monkey of Enlightenment*, *The Monkey*, *Monkey of Kings*, *Monkey of Technological Evolution*, and *Monkey of God* are aspects of Zawitz's conservative past when figuration was his beginnings and abstraction was in his imaginings. These solid figures emanate an entirely different energy from his open skeletal beings. They are contemplating more mundane aspects of the world: the king organizes, the beauty symbolizes seduction and carnal pleasure, the golden monkey speaks to our capitalistic spirit where money rules, and man with his tablet speaks to technological advancement. In both the figurative and the abstract-figurative works, collectively inspired by the Chinese Year of the Red Fire Monkey, one becomes aware of Zawitz as a sculptural thaumaturgist whose surprising volumes and forms enliven our experience of his sculpture.

Zawitz's monkey figures are not anonymous like his early stainless steel figures such as *Infinite Man* and *Infinite Woman*, but have well-made faces full of character; they highlight aspects of tension and anxiety that have been common in human society since the dawn of organized societies. The obsession with beauty and violence and the desire for power over others and the need for creativity and technological invention and the belief in science to solve our problems dominate our societies. But beyond all things cerebral there is the primal desire for music, play, and happiness.

In his heart of hearts Zawitz is an adventurer. He does not like to tread the same paths; rather he feels the need to build on his materials and their potential to make bolder adventures and voyages of discovery. So it is with the work in *Civilization and the Monkey: Why We Are Here! Why Are We Here?* His protagonists remind me of the characters in the 16th-century classic Chinese novel *Journey to the West* (1592).

Zawitz takes the challenges of his materials and their potential seriously. "I am very concerned with material and multi media. I love to mix materials and I love the purity of materials," Zawitz said in an interview with me in 2015. "I practice 'truth to materials,' which is allowing the materials to be flawed if that is the case. I may not carve a wooden sculpture base just to keep the natural essence of 'uncarved block' material. I like to bend or curve the rules. This helps to foster innovation." (4)

Zawitz has a searching personality, which is clear in his wide-ranging work that embraces numerous philosophical and spiritual questions as well as "the realities of our compromised environment, nature's power, erotic pleasure." And while he is a thoroughly practical and pragmatic person, traits necessary in a working sculptor, he is also a dreamer. His travels, his invention of the Tangle, and his *Infinite* sculptures are witnesses to this. His dreams are big indeed. He wants to take on the world.

"My ultimate goal," he says, "is to change the world with the demonstration of creativity in all its myriad forms and as far and wide as I possibly can. If you read about world events, there is an abundance of negative energy all over our wonderful planet. I wish to awaken the creative spirit in as many of us as is possible. I believe this can change the course of history. If we can overcome the negative energy of violence and destruction [we will make something new]." (5)

Breaking the rules is second nature to Zawitz as are his dreams of making truly monumental or mega sculptures. These dreams have not turned into physical realities, yet are alive only in his detailed renderings, featuring places in Asia, Europe, and the United States. Gigantic conceptual environments such as his *Infinity* 12.128t, (for the City of Arts and Sciences, Valencia, Spain), and *Statue of Infinity, Gateway to the West* (San Francisco Harbor Entrance, San Francisco) seem touched by a religious or spiritual zeal in their imaginings. While these works exist as virtual sculptures, they are witnesses to Zawitz's ability to envisage truly mega conceptual works that will embrace and dominate their environments.

When one thinks about Zawitz's mega works, one thinks about the gargantuan *Colossus of Rhodes* (280 BC), one of the Seven Wonders of the World of the Ancient world, about the size of the Statue of Liberty. The *Colossus of Rhodes*, a statue of the Greek titian-god of the sun Helios, was held in awe by the known world then. It was destroyed in an earthquake, never to be rebuilt, the fate of so many dreams.

While Zawitz has made a good number of monumental works, only *Tree of Infinity*, in this exhibition, may be said to be monumental. Many other large-sized works grace the atriums of hotels; and it is a pleasant experience to come across them. The *Monkey sculptures* would find a welcome home in many such places. What such works do show convincingly is that Zawitz the dreamer and facilitator is not afraid to be challenged by size. As he told Jonathan Thomson in 2009, "As someone willing to experiment I have no fear of building these [mega] sculptures or showing them in a museum or any other formal setting. For a client in Korea I proposed a monumental *Infinity* sculpture that is 1.2 meter diameter and is 50 meters high. I have allowed myself to dream this large." (6)

Zawitz's reflective stainless steel works and bronzes speak to the simple world that lives within the complex. Through his lyrical stainless steel works and his Monkey figures Zawitz shows us that life "exists where it is not seen, hope is an eternal driving force." He understands the uncertainty in our evolutionary changes and the transience of our journeys through *Tao and Infinity*. He well knows that evolution takes its own course and arrives on our doorsteps of its own volition. Through his art, though, Zawitz says we "must be open to energy and follow the flow." By being open and flowing Richard X. Zawitz has no problem arriving at the gates of our imaginations "to enlighten and to delight." (7)

The space in which his elegant sculptures exist is also part of our collective lives. It is good, then, that *Civilization and the Monkey: Why We Are Here! Why Are We Here?* doesn't provide answers. For in many ways we are not psychologically and spiritually prepared for the answers.

Ian Findlay-Brown is the editor of *World Sculpture News*.

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Notes:

1. *The Stars my Destination* 1956 was also published in England under the title *Tiger! Tiger!* 1956 by the American writer Alfred Bester 1913 - 1987.
2. See "Writing Sculpture," by Ian Findlay, *World Sculpture News*, Volume 21 Number 2 Spring 2015, pages 38–44.
3. Jonathan Thomson, "Richard Zawitz and the Experience of Art," in "Richard X. Zawitz: Infinity and Tao", Hong Kong 2010, page 13.
4. See "Writing Sculpture," page 40.
5. From e-mail correspondence with the artist on September 25, 2016.
6. In "Richard X. Zawitz: Infinity and Tao," Hong Kong 2010, page 13.

DANCING THROUGH TIME, AHEAD OF THE CURVE. *By Ian Findlay-Brown.*

在時間中飛舞 文/ 芬德利-布朗

11-12

每位雕塑家的作品都是為解決問題努力不懈地尋找答案。對李察·莎偉仕來說，難題是引發扣人心弦的藝術和知識的前奏，觀眾會被莎偉仕的藝術作品中的未知結果所吸引，他的雕刻世界是充滿無窮無盡、不斷挑戰、情感和精神奇蹟中不斷進化思想的反映，同時也是立體的作品，其根基深植於過往和創作的最後形式都是超越我們想像力的範圍。但現在莎偉仕的抽象概念和輪廓令觀眾感到十分驚喜，既可以組合在一起，又能成為獨立實體。莎偉仕作品中的活力和出人意表的想像空間，將會在將「文明與靈猴：我們因而在此！我們何以在此？」向觀眾展現。

身為一名雕塑家和發明家，莎偉仕經常懷疑型態的存在，同時亦因此才能超越平凡、創造嶄新的藝術作品。我們在太初神祇到現代人和人類未來極致展現的豐富想法中，明白自己不過是塵土。他把自己的藝術和哲學以多種東方宗教和哲學體現人類基本問題的作品中，但現在對莎偉仕來說，這次展覽對他最深的意義是將人類未來的想像，透過身心工作的結合，所產生的實體作品。

『透過對素材的概念和實際經驗，我或者可以創造出未來人類的形態，我的無限曲線型態能輕易做出人的頭、機器人的手和腳以及管子做成的身體，變成機器複製人。骨骼結構中間沒有的，人類可用3D立體打印，印出他們所需要的東西。在製作這些雕塑時，我覺得自己與未來有不可思議的結合，我在深究莎偉仕手表達的「我們何以在此？」概念時，這是我想出的答案：「我們因創造力而在這裡」，而我們渾身都是創造力。』

莎偉仕的雕塑要求與觀眾有所連結，參加的觀眾對他的藝術作品能某一部份有連繫、又或者某一部份可能打動他們而注入生命，成為超越靜態的作品。Zawitz認為當人對雕塑產生連繫時，會變得更有人性、沉靜靈魂和激發想像力，莎偉仕能夠在過去以幾何形態吸引與觀眾產生連結，包括目前的靈猴雕塑，他所發明的「曲線主義」能夠令觀眾在離開展覽場地後仍然會與雕塑產生心靈和思想上的連繫。莎偉仕作為創作大師以不同的奇蹟和魔術展現內心的想法。雕塑對我來說是一個魔術的結晶，莎偉仕則可以利用雕塑「改變生命」。

如果藝術家希望可以改變生命，莎偉仕明白必須化熱情為主動、以能引發人想像力的方式使觀眾感覺藝術作品是情感生活重要的一部份而不是小眾精英的玩意。

莎偉仕的藝術實踐十分明確，從最早期的人物和軀幹到今天的靈猴，當中亦涉及東西方的物理、藝術和靈性交流。過去他的靈感來自於年輕人的好奇心，但今日莎偉仕是透過作品展現哲學、道教和禪宗思想。

括莎偉仕的靈感不只在過往不銹鋼管狀藝術作品中展現，連現在新的靈猴雕塑作品《嫵媚之猴》、《締創之猴》、《幻魅之猴》、《招財猴》、《韻律之猴》、《萬猴之王》、《科創之猴》，以及其他提及他所關切的人的起源和演變歷程的作品，都深受哲學、道教和禪宗思想的影響。這個系列中的18個雕塑，證明了莎偉仕對人的經歷敏銳的敘述，以精靈搞怪的幽默感和嚴肅又必要的智能觀念觸動人心，引人注目的4米高《長生樹》是所有人類和知識的隱喻，當觀眾站在這件不鏽鋼盤繞立體藝術作品面前，觀眾似乎與其活力意念產生共鳴。這正是他的不可思議的力量，而它也是莎偉仕最行雲流水的作品之一。

莎偉仕認為《靈猴》雕塑系列作品在他所有的作品中是最清新的，也就是他所指的無限雕塑，現在，他的作品中有濃厚的藝術美和全新的實體表達方式，而這種實體表達是來自於他對人類的重要和其多變世界的位置的探索旅程，「我們因而在此！我們何以在此？」這個問題是促使他真正去探討人類文明演化歷程的動力。

『《文明與靈猴》系列中的18件《靈猴》雕像和生命樹，每件都代表不同階段的文明演化歷程，而《靈猴》雕像和生命樹是我所探討的「因何」問題的象徵物和原型。』莎偉仕希望人類駕馭這種將負面能量轉換成正面能量的創造力，可以改善人類未來的演變。

莎偉仕的雕塑作品為觀眾帶來盼望，而且含有他最重要的想法，他希望會在新作品中加入個人的想法和成長成為藝術家的重要改變，「我認為個人概念和美感都有所改變，我以全新的觀點探索自己的創造力，修改個人雕塑品所蘊含的活力，靈猴的概念對我來說，是很深奧的，但畢竟身為靈長類的直系後代的人類，已不知道自己因何而來，又是如何而來，因此我試著將我的發現，一點一點地串連在一起，並與曲線主義和立體雕塑結合，把分散的兩個形體拼在一起成為完整的作品。交易廣場中央大廳是展出雕塑的地方，所有在這展出的作品都會互相關連。」

莎偉仕經常打破框架和偏見，發揮最大的想像空間，因此在看他談到超越每日幻魅世界的柔滑的不銹鋼作品時，令人印象深刻，而他2、3年前的作品《無限》就如我在2015年世界雕刻新聞雜誌(春號)，以《雕塑之言》為標題的文章中所述，它是結合盤曲和激情，無懈可擊的立體「結構」，莎偉仕的作品，無論是用青銅、木材、石頭、雪花石膏、玻璃纖維或不銹鋼素材，都與人類生活息息相關，並且讓觀眾感受到與真人差不多的觸感型態，以不同的素材啟發不同的想像力和心理張力。

螺旋不銹鋼無限作品《無限之源》是莎偉仕在2015年最吸引大眾注目的作品，以開放式框架包裹種在小盆中的植物，特點是在運用素材的積極哲學和超越靜態世界部分，雕塑部分有機栽種的力量，第一眼瞥看是會有種淡淡的不安，然後再很快地整體組合，就如莎偉仕所說：「我藉由日本技術產生泥土和泡沫材料結合物，並用該結合物栽種植物，植物慢慢地會變成有不鏽鋼的植物...是我2012年的作品—無限之男的延伸。」

莎偉仕的作品明顯地將東西方的科學、靈學、哲學、文學融合在一起，尤其表現在他的作品《無限之源》中，這件作品讓我想到英國作家約翰·溫德漢姆(1903—1969)所寫，名為《Day of the Triffids》(1951)，有關險惡植物型態的後浩劫小說，其中所展現的活力則讓我想起美國作家阿爾弗雷德·貝斯特(1913-1987)所寫的一本名為《群星，我的歸宿》的科幻小說(1956)。貝斯特小說中主要是敘述為要使被拋棄的人能在宇宙生活生長，把太空垃圾聚集在一起成為生活空間，這很容易聯想到一觸即發的巨型雕塑。”(1) 我覺得莎偉仕最彎曲的作品《無限之源》是他要貢獻給雕塑科幻小說的作品，這個作品也暗指在宇宙無限成長的空間中，人類只是過客的想法。(2)

在他過去的多件不銹鋼作品中，可以發現有抒情、激情及能量，以人性化、光滑和沉著的外表呈現，通常他的作品都有一個抽象的外表，如他的作品《無限之女(2012)》和《無限之男(2015)》是下意識以有序的音樂飛舞，也可在《烈焰之猴》、《樂遊之猴》、《靈創之猴》、《樂悅之猴》等等作品中看到抽象的外表，雖然外表不是跳舞之姿，但優雅的型態和空卷暗示了彎曲動作和沉思的意識，連拿著AK-47這種大規模殺傷性武器的《邪惡之猴》也似乎在想著他的作為，而這些靈猴的臉讓人聯想到電影《猿人爭霸戰》裡的角色，而達至莎偉仕的《無限》和《靈猴》兩個雕塑系列的成功正是當中那虛無的思想。

莎偉仕於2009年告訴作家和歷史學家強納森·湯姆森：「虛無在我的作品中扮演著很重要的角色，與道學、佛家思想息息相關，沒有空，哪來的實呢？我部份的學習和美感是空間的置換，空間置換和留白是優雅的型態。」(3)

雖然在格調上，仍在實驗階段，但人物是莎偉仕的起初，觀念是他的想像力，而《嫵媚之猴》、《招財猴》、《啟蒙之猴》、《源猴》、《萬猴之王》、《神祇之猴》、《智創之猴》等等雕塑就是他過去保守的作品，這些開闊的骷髏人立體外形散發完全不同的活力，多是對統治者安排、美人象徵著誘惑和身心愉悅等等世界平凡面的深思。黃金猴則論及金錢控制的資本精神、拿著寫字板的人是在說科技進步。這系列外形和抽象外形作品的靈感來自於中國的紅火猴年，莎偉仕作為雕塑創作大師會透過出乎意料的形態來開發觀眾的想像。

與早期作品《無限之男》和《無限之女》的不銹鋼外形不同，靈猴系列的外形，有精緻和個性的臉型，所強調的是社會開始有組織架構後，人類社會的一般張力和擔憂，美和暴力的困擾、對於他人期望的控制權、創造力和科技發明的需求以及能幫助管理社會解決問題的科學方法，但超越所有理智事物是對音樂、韻律、樂遊、樂悅等等最原始的渴望。

莎偉仕的內心是一個冒險家，不喜歡一成不變，喜歡依自己所需，建造素材和發揮它們的潛能，大膽的冒險和探索的旅程，全部都可以呈現在《文明與靈猴：我們因而在此！我們何以在此？》中，靈猴系列的主角不禁令人聯想到中國的文學小說《西遊記》(1592)。

莎偉仕喜歡使用不同素材，挑戰素材的極限，「我對不同素材和多媒體十分關心，喜歡混合不同素材和素材的“純粹度”，並且做到忠於素材，素材可以有不同缺陷。要維持「原木」的自然本性，我可能不會做木雕台，我喜歡挑戰規限，促進創新。」(4)

莎偉仕天生愛探索的個性，在多元化的作品中一覽無遺，其範圍涵蓋哲學和心靈問題以及「妥協環境、自然力量和激情的事實。」雖然是個極其實用和務實的人，一個職業雕塑家需要有特性，他還是個夢想家，他的旅遊、玩具《Tangle》以及《無限》雕塑都印證了他是夢想家，他的夢想很大，想要得全世界。

「我的終極目標是用創造力打造出越多元的型態，以改變世界。每天的新聞報導都會發現地球充斥著負面能量，我希望能盡力喚醒社會的創新能力，若我們能克服暴力和破壞所引起的負面能量，就可以有全新火花。」

打破框架，打破偏見，是莎偉仕的第二天性，因為製作真正有紀念性或巨型雕塑是他的夢想，這些夢想沒在真實發生在這個世界上，只透過他的雕塑變得栩栩如生，然後在亞洲、歐洲和美國展出。他的概念性環境作品如《無限12.128t》雕塑(為西班牙瓦倫西亞藝術科學城而做)、《無限之像》和《向西方的路》(置於三藩市碼頭)，雖然有宗教或心靈的連繫，但這些以雕塑方式存在的作品，正是證明莎偉仕有能力製作契合環境的大型概念型作品的證據。

莎偉仕的大型作品讓我聯想到世界古文明的7大奇蹟之一《羅得島太陽神銅像 (280 BC)》一個如自由女神一樣龐大的神像。《羅得島太陽神銅像》是希臘太陽神赫利俄斯的神像，已知世界對他懷有敬畏之心，但已因地震而受到破壞，從此就沒有再重建了，這或許是許多夢想最終的命運。

雖然莎偉仕製作過許多大師級作品，但在是次展覽中或許只有《長生樹》可被稱為大師作品。許多其他大型作品會放在酒店中庭，蓬華生輝，觀眾會開始享受藝術的旅程，靈猴雕塑放在這些地方，則會給人一種回家的感覺，這些作品之所以有如此的說服力，主要是因為莎偉仕是個不畏挑戰雕塑尺寸的夢想家。在2009年的強納森·湯姆斯採訪中，「只要有人想進行實驗，我就可以無所畏懼地創造巨大雕塑，把它們放在博物館或其他地方展出，我曾向我的一位韓國客人建議創造一件直徑達1.2米，高50米的《無限》紀念雕塑，因為我允許自己有龐大的夢想。」(6)

莎偉仕的不銹鋼和青銅作品，所講的是在複雜中追求簡單的世界；他要藉由不銹鋼作品和靈猴形體，告訴我們「生命存在無形中，希望是永久的推動力。」他了解演化性變革的不確定性和透過道與無限轉變的旅程，知道演變需要自我探索及以自己的能力，雖然莎偉仕透過他的作品告訴我們「必須接受能量和跟著感覺走」，藉由敞開和流暢，莎偉仕能夠達到「被啟發和活得快樂」想像之路。”(7)

莎偉仕的雕塑所在的空間也是我們生活的空間，或許「文明與靈猴：我們因而在此！我們何以在此？」沒有為你帶來答案，因為在許多方面，我們是無法準備心理上 and 靈學上的答案。

芬德利-布朗是《世界雕刻新聞雜誌》的編輯。

備註:

1. 美國作家阿爾弗雷德·貝斯特(Alfred Bester 1913-1987)所寫的一本名為《群星,我的歸宿》的科幻小說(1956)，也以書名Tiger! Tiger! (1956) 在英國出版。
2. 參考 芬德利-布朗刊於2015年11月2日《世界雕刻新聞雜誌》第21期第38-44頁的文章《雕塑之言》。
3. 強納森湯姆斯在2010年香港雜誌所刊的文章 《李察·莎偉仕: 無限與道》第13頁
4. 《寫雕塑》第40頁
5. 來自2016年9月25日與作者通信的電子郵件。
6. 在2010年香港雜誌文章 《李察·莎偉仕: 無限和道》 的13頁
7. 參考段落在雜誌文章 《雕塑之言》 第44頁

The Monkey of Invention archetype symbolizes the use of our entire brain, combining creative and logical thinking. Invention has propelled civilization into undreamed of heights.

After all where would civilization be without Zhang Heng, Archimedes, Leonardo Da Vinci, Sir Issac Newton and Alexander Graham Bell? The wheel - the most ubiquitous form in nature and in every invention conceivable - is the core of all innovation and progress.

締創之猴的原型代表整個大腦運用，結合創意和邏輯思考的象徵。

發明把文明推至無法想像的高度，畢竟若沒有張衡、阿基米德、達文西、艾薩克·牛頓爵士和貝爾，文明到底會變得怎麼樣呢？而大自然和所有發明中最無處不在的輪子，正是所有創新和進步的核心。



The Monkey of Play archetype symbolizes Man's need to feel an emotion known as fun. We humans are not unique in the display of this emotion, as you will see most mammals in one form or another in a "playfulness" display. Play is a fundamental attribute and a contributor to happiness.

We humans have taken play to myriad forms. We have invented games and play events from our beginnings. Play is hard-wired into our brains. We have a need to play. Play deeply contributes to our wellness. The Artist has chosen the ball as the object that best symbolizes play.

The ball is the most ubiquitous play object on this planet. Is it a coincidence that our planet is a ball as are most Cosmic objects?

樂遊之猴的原型所代表的是人對樂趣的追求。我們人類不是唯一能展現活潑快樂的生物，不同形式的哺乳動物也同樣可以。

樂遊是人基本的屬性，也能把事物轉化為快樂的能量，我們人類給予樂遊各樣的形式，自古便發明各樣的遊戲和有各樣玩法。樂遊已常在我們的腦中，我們有這樣的需求，因為它對我們的健康有益。

藝術家以球這個元素作為玩樂最好的標誌，球是這世上最普遍的遊戲，巧合地我們身處的地球也是一個球體。



The Monkey of Agriculture archetype symbolizes Homo sapiens' transcendence from Hunter Gatherer tribes who subsisted on just enough to survive and propagate in accordance with natural ecological rhythms, to cultivating foods for larger groups of people.

Agriculture is responsible for mass sustenance of our species and began an entire revolution in human history. Agriculture is also responsible for the potential demise of our entire planet and ecology.

The overconsumption and waste of humans today perpetuates and is the root cause of the degradation of our planet.

The Artist has chosen the shovel as his symbolic object to represent agriculture. Shovels have been traced to the earliest civilizations as the most common tool to pierce, dig and move the earth. Today, millions of these tools are still used.

深耕之猴的原型所代表的是透過狩獵維生的部落，他們依自然生物定律栽種和供給群眾足夠賴以維生的食物。

農耕是我們人類能生出大量食物的原因，也是整個人類歷史革命的開端，人類的過度消費和浪費延續至今也是導致地球面臨生態危機的原因。

藝術家以早期文明最常使用並且一直沿用至今的農耕工具來體現農業革命的最初。



The Monkey of Magic archetype symbolizes the intangible unseen energies we humans are able to feel intuitively. Magic or the use of paranormal methods to manipulate natural forces and illusion are often the most commonly perceived observations.

In ancient tradition from the beginnings of the Cognitive Period, we humans have sensed supernatural forces. This "sixth sense" has diminished over time. One form or another of alchemy has been practiced for millennia. The early Taoists of China believed in the "Inner Elixir" as the essence for immortality.

The Artist has chosen the serpent and the Octahedron as his objects to embody Magic or Alchemy. The serpent with its curving forms has been manifested in cultures worldwide to symbolize mystery. Octahedron or diamond crystal form is the hardest and most durable substance on this planet.

幻魅之猴的原型所代表的是人類能感受到的靈異力量，而最常被察覺的是幻魅或操作自然力量和幻覺的靈異方式。

我們人類自古便能感受到超自然力，而這種第六感會隨時間而減少。煉金術已實行有千年之久，中國早期的道士相信「內丹」使人長生不老。

藝術家以蛇和晶石兩個物體，體現幻魅和煉金術，蛇彎曲的型態是世上許多文化代表神秘感的標誌，晶石是地球上最堅硬最恆久的物質。



The Monkey of Creativity archetype symbolizes all that is great and positively powerful in the human being. When we Homo sapiens separated from the Great Apes in the beginnings of the Cognitive Revolution, imagination and creativity were the separating forces. This is how we humans evolved from bipedal proto humans into the Homo sapien (Wise man) we are today.

These proto humans were the first to draw on cave walls, form clay into images and etch onto bones with stone tools. This set into motion the ability to believe.

The Artist has chosen the hammer and chisel as the embodiment of creativity. They are powerful tools and humans are powerful beings.

靈創之猴的原型所代表的是人類中最偉大和正面的力量，智者在認知革命初期之所以能與猿猴區分出來，主要是他們有豐富的想像力和創造力，這也是我們人類今天能從猿人演變成智者的方式。

這些猿人是最先在洞壁上畫畫、以陶土製成形體，石器在骨頭蝕刻，以遺留下來的信息表現出對未來的確信。

藝術家以錘狀物和鑿子體現靈創：錘狀物和鑿子是強而有力的工具，而人類則是有能力將其應用。



The Monkey of Fire archetype symbolizes the greatest and most fundamental of Cosmic Force we humans have harnessed. From the capturing of fire we have warmed our bodies, cooked our foods, illuminated our houses, transmitted information across continents and galaxies and most importantly, created weapons of mass destruction capable of vast all-encompassing destruction.

Fire has been used by humans in rituals, in agriculture for clearing land, for cooking, generating heat and light, for signaling, propulsion purposes, smelting, forging, incineration of waste, cremation, and as a weapon or mode of destruction.

The Artist has chosen the symbol of fire in the Monkey's hands to represent our control – or lack thereof – of this primal element.

烈焰之猴的原型所代表的是我們人類所能操控最偉大和最基本的宇宙力量，火可以保暖、煮食、照明、在宇宙間傳送資訊，最重要的是製作能形成各樣大規模毀滅的武器。

人類在儀式中、農耕、烹飪時都會使用到火，此外也會用它發熱發光、發出信號、推進、熔煉、廢物焚燒、火葬和成為武器或有破壞力的形體。

藝術家將烈焰標誌放在靈猴手上，表達我們對這種原始元素的控制或欠缺。



The Monkey of Science archetype symbolizes one of the most important epochs in human history, the Scientific Revolution. In the last five centuries, humans have developed a growing belief in their ability to obtain completely new powers by investing in scientific research.

Prior to this period, our aim as humans was to preserve existing systems and structures rather than develop new ones. In the last five hundred years, we humans have gone from natural causes and effects to artificial intelligence.

The Artist has chosen the test tube and the microscope to symbolize science. Both artifacts are integral to the process.

科技之猴的原型所代表的是人類歷史中最重要
的時代之一 – 科學革命。人類的能力在過去的
五世紀中已有所增長，可藉投入時間在科學研
究得到新的本領。

在這時期以前，人類的目標相比於開發新思維
更是著重維持固有系統和結構。而在近500年
來，我們人類已從合乎常情的因果關係變為人
工智慧。

藝術家以試管和顯微鏡代表科學，兩種都是構
成整體的過程中必需的人工素材。



The Monkey of Music archetype is the most primordial of all senses. As fetuses we hear sound in the womb. Music is the magnificent creation of early humans.

The sense of music and its ability to enrich our lives is deeply embedded in the DNA of all humankind. One might even claim that the drum was the first telecommunications device. The first drums date back to Neolithic Period in China from 550-2350 BC.

韻律之猴的原型是所有感官中最原始的，是我們還是胎兒時在子宮所聽到的聲音。

音樂是原始人華麗的創作，而音樂感和其豐富我們生活的能力深植於所有人類的基因中。我們甚至能斷言鼓是第一個電信設備，而史上第一個鼓是始於西元前550-2350年間的中國新石器時期。



CIVILIZATION AND THE MONKEY. *Why we are here! Why are we here?*

文明與靈猴 我們因而在此！我們何以在此？

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The Monkey of Happiness archetype symbolizes one of the most fundamental emotions of humans.

We are born with this emotion – it's hard-wired into our brains and central nervous system. Happiness is often described as a state of well-being or joy or ecstasy. To observe happiness in its purest state, just listen to an infant giggle. This emotion cannot be taught.

The Artist has chosen Pu Tai the traditional Chinese "Laughing Buddha" as the visage of happiness. Pu Tai is usually identified with or seen as an incarnation of Maitreya, the future Buddha.

樂悅之猴的原型是象徵著人類最基本的情感之一。

我們在出生時已經帶有這種情感 - 它是直接連接到我們的大腦和中樞神經系統。樂悅通常被描述為幸福、快樂或入迷的狀態。如果要觀察樂悅在最純潔的狀態，只要聽聽嬰兒的笑聲就知道了，而這種情緒不能被教導的。

藝術家選擇了中國傳統笑佛 - 《布袋和尚》作為幸福的象徵。《布袋和尚》通常被視作是彌勒佛 - 未來佛的化身。



The Monkey of Evil archetype symbolizes the negative energy forces in the Universe. Since the first Homo sapiens came into being, two brothers separated – one the creative and the other the destructive. Both imbued with imaginations and beliefs.

The creative brother began the cognitive process of projecting positive energy while the destructive brother used aggression and violence to project his negative energy.

These two forces are fundamental in our terrestrial earth Cosmos. The weapon the Artist has chosen to represent evil is an AK-47 automatic weapon and mass killing machine. Early Homo sapiens used rocks and sticks.

代表邪惡之猴的原型是世界上的負能量勢力。自第一個人類進化後，兩兄弟就分道揚鑣，一個成為創造者，一個成為破壞者，他們都充滿想像力和信念。

創造者開始以認知過程來凸顯正面能量，而破壞者則用暴力和挑釁來凸顯他負面能量。

這兩種勢力是我們這個人類體系的基礎。藝術家選擇用AK-47這個殺人工具來代表邪惡。早期人類則石頭和棍子作為攻擊的工具。



The Monkey of Compassion and Love archetype is symbolized by the Guan Yin of Buddhist mythology. We humans have the innate ability to care for each other and manifest what we call love.

Love is the most encompassing and predominant emotion known to us humans. Without this emotion, we are reduced to being a beast of prey. Guan Yin in ancient Indian and Chinese cultures is known as the Goddess of Mercy.

The name Guan Yin is short for Guanshiyin, meaning "[The One Who] Perceives the Sounds of the World." As John Lennon wrote "All you need it love".

關愛之猴的原型是佛教的觀音，我們人類天生有互相關愛和表現愛的本性。

對人類來說，愛是一種很包羅萬象又優越的情感，沒了這樣的情感，我們就降級變成捕食的禽獸了。

觀音在古印度和中國文化被稱為慈悲的神，觀音是觀世音的縮寫，意思是「一個能感覺到世界各種聲音的人」，就是約翰藍儂寫的「你需要的是愛」。



The Monkey of Commerce archetype can be traced to the origins of money for services that began in prehistoric times. Trading became a principal facility of prehistoric people who bartered what they had for goods and services from each other. Money is the most universal of all beliefs; Every culture on every continent believes in money. Money is a myth.

The paper you trade for goods and services is not tangible like gold. But we all share this belief.

The Golden Monkey with its three gold coins on his outstretched hand and arm best symbolizes this myth.

招財猴的原型可以追溯到錢的起源，錢源於史前時代，以物易物是當時人類主要的買賣物品或提供服務的方式。我們都認為錢是萬能的，所有文化都相信錢，但錢是個迷思。

你用來交易物品和服務的紙還不如黃金，因為黃金是有形的，我們認為的價值卻是無形的，唯現在我們卻是在分享著這個信念。

伸出已有3枚金幣手臂的金猴造型，便是這個迷思的最佳代言。



The Monkey of God archetype is at the core of civilization's foundation. Once we humans evolved from our Great Ape ancestors, we began to develop our sense of imagination and belief.

From our imaginations and ability to believe, we created mythologies that were propagated by elders and individuals who were able to transmit these stories and myths to the masses. Thus religions were born. The Artist has chosen the visage of Zeus as the penultimate symbol of a God. Zeus in ancient Greek culture was considered the King of Gods. His thunderbolt "steers the course of all things."

神祇之猴的原型是文明根本的中心，而在一路從猿猴演化成人類的過程中，我們就已在發展我們的想像力和信念了。

藉著自身的想像力和相信的能力，我們把老一輩所說變成神話，並透過個人把這些故事和神話傳給大眾知道，進而成為信仰。藝術家將神祇之猴的臉塑造成宙斯—在希臘神話中被認為是眾神之王的樣子，祂手中的雷電代表著祂在著操縱所有事物方向的能力。



The Monkey or Great Ape archetype symbolizes the essence of "Why we are here?" We humans evolved from our Great Ape ancestors.

This is scientifically and irrefutably proven. Some of us contemporary humans believe otherwise through the myths of religion. This is the beauty of our species, the ability to believe.

From the Naked Ape descending the Tree of Life, we began our current evolution of the upright standing monkey. Once we stood up on two feet and made that our primary means of locomotion, humanity has been on a steady course of evolution to a heretofore unknown destination.

We the Homo sapien or "wise man" have the power to choose our destiny. Will we self-destruct or use our creative powers to thrive? The Artist believes that through our creative powers we will evolve in accordance with nature.

源猴所代表的是「我們何以在此？」的本質，我們人類是由人猿演化而來，這是有科學和無可辯駁的證明。

但有些同時代的人會認為人類是由信仰的神話而來。《確信》就是我們這品種的優點。

從長生樹攀下的靈猴，就是我們開始成為直立猿猴的演化歷程，人性是在沒有終點的旅程中不斷演變的課程。

我們智者有權決定自己的命運，我們是自我毀滅或是使用創造力讓自己茁壯成長？藝術家相信能藉著自我的創造力，我們能與自然一起進化。



The Monkey of Intelligent Design archetype is our current human species. We humans have evolved from the Great Ape to our current forms in less than 250,000 years. From hunter gatherers to early clans to towns and cities and to the present revolution of Intelligent Design.

We humans of the present are on our way to merging with our computers and becoming the cyborgs of the future. Look around, everyone one of us is fixated on the little machine in our hands. We have to decide if this is the way we want to evolve

智創之猴的原型是現今的人類，人類是從大猩猩經過少於25萬年的進化，從狩獵收集者、陶器、城鎮與都市演化到現在的智創革命。

現在的我們與電腦密不可分，並在變成智能生化人的路上。在每個人都迷戀著手上的智能電話，正好讓我們反思一下這是否是我們要進化的路向呢？



The Monkey of Female Beauty archetype is most adeptly symbolized by Venus, or Aphrodite of Greek mythology.

This most ancient symbol of beauty, sex, enticement, seduction and female charm has stood the test of time. Venus is regarded as the watery female or Yin in Chinese culture.

Venus is also associated military victory, good fortune and prosperity.

最適合代表嫵媚之猴的原型是維納斯或希臘神話的愛芙洛黛蒂。

這個最古老集美麗、性感、誘惑、和女性魅力於一身的嫵媚代表物，經過時間考驗。

維納斯被認為是水漾女性或是中國文化的陰，同時又與戰勝、幸運和繁榮有關。



The Monkey of Kings archetype is essential to civilization as it reflects man's ability to organize and govern. By the "survival of the fittest" logic, only the strongest, smartest and most charismatic have the ability to lead.

Ancient kings and queens ruled, defined boundaries, made laws and defended their countries. Thus regions, states, and countries were sequestered and founded.

The Artist has chosen Sun Wukong to embody this very idea of "kingliness." Sun Wukong, the mythological character, has supernatural powers and intelligence.

萬猴之王的原型是文明必需品，因為它能反映出人類的組織和管理能力，藉由「適者生存」的邏輯，只有最強、最聰明和最有魅力的人才能擔當領。

古代的國王與皇后在建立和隔絕領域、州和國家後，要統治、確定分界線，訂立法律和防護自己的國。

藝術家選擇以孫悟空形態呈現「萬猴之王」的理念，正因為它是個有超能力和超智慧的神話角色。



The Monkey of Enlightenment archetype is symbolized by a Buddha. The name Buddha means "enlightened one." The concept of Buddha-hood is one of man's greatest achievements. After all, we humans are very complex and confused beings.

Are we violent? Are we peaceful? Why are we here?

It is the Artist's belief that we are here to raise each other's consciousness to achieve "enlightenment." The traditional sitting Buddha figure, Siddhartha Guatama, best embodies this state of non-being and mindlessness.

代表啟蒙之猴的原型是佛陀，佛陀的名字是「啟蒙者」的意思，成佛的思想是人最偉大的成就，畢竟我們人類是很複雜和混亂的。

我們是凶暴的嗎？是和睦嗎？我們何以在此？

這是藝術家本身的信念，相信我們來到世上是為了要提高彼此的意識，達到啟蒙的目的，坐佛釋迦牟尼佛是體現「色即是空，空即是色」的最佳代表。



The Tree of Infinity archetype symbolizes life or energy or the Tree of Life and Infinity. Science demonstrates that life began here on planet earth 4.5 billion years ago. No one is quite sure of how this planet's origin began. Most scientists say the "Big Bang" is responsible, which occurred 13.7 billion years ago.

Is life Infinite? Or did it just "bang" one day in time and space? These philosophical conundrums have never been answered. Only we humans have this capacity to think in deep abstract formations.

A dog, a bird, or a dolphin does not have the capacity to think of tomorrow much less Infinity. It is the Artist's belief that we humans are Living Infinity. For as long as we live, there will be Infinity.

長生樹的原型所代表的是生命和活力，科學家表示地球在4億5千年前便有人類存在，但地球的起源仍有待確定。一些科學家說地球是在13億7千年前一次的爆炸中所形成。

生命是無限的嗎？或那天那時那地的爆炸，地球就真的能形成嗎？這個哲學的難題很難找出任何答案，也許只有我們人類能思考玄妙的抽象結構。

狗、鳥、海豚等等不能思考將來的無限可能。對藝術家來說，他相信我們人類的生活是無限的，只要活著，就有無限。



EARLY

KNOWING RICHARD X ZAWITZ: **EARLY**, PRESENT AND VIRTUAL

認識 李察. 莎偉仕：早期作品 近期創作 和 未來構想

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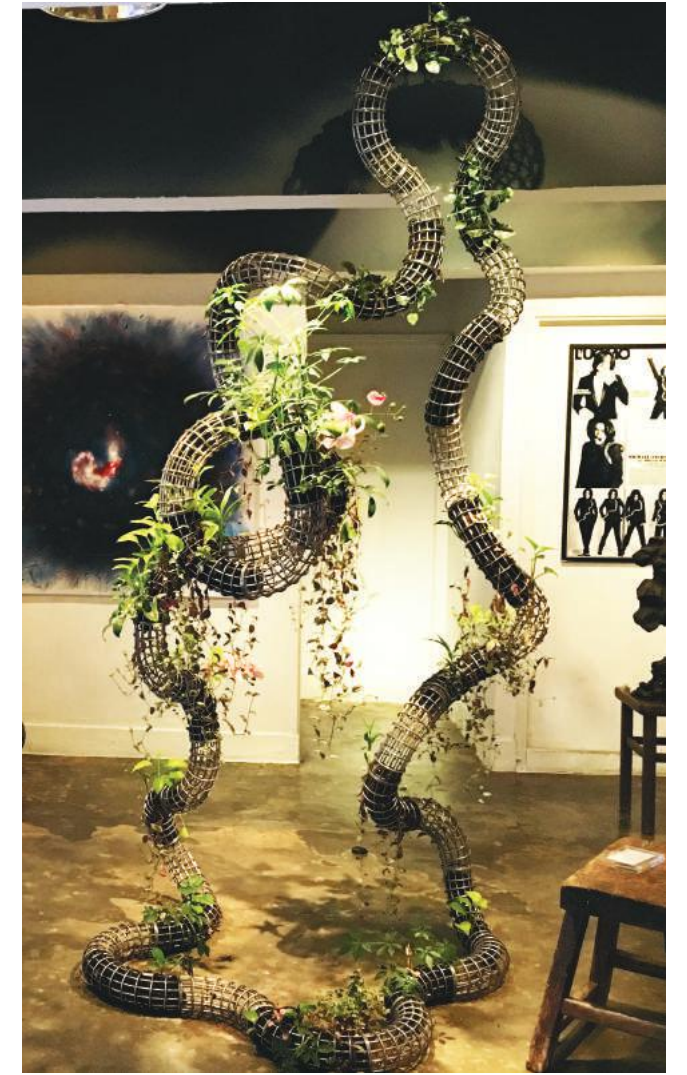
Above 上
Feng Shui Stone 風水石
Alabaster
© Richard X Zawitz 1984

Right 右
MOTHER OF ALL THINGS 萬物之母
Lava Stone
© Richard X Zawitz 1971



Right 右
Infinite Living Man 無限之源
Stainless Steel, Plant Life Foam & Dirt
© Richard X Zawitz 2014

Below 下
FLYING STONE 飛行石
Alabaster
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TREE OF LIFE
Walnut Wood
© Richard X Zawitz 1975



TORSO
Serpentine Stone, Pine Wood
© Richard X Zawitz 2001

PRESENT

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INFINITE LIVING MAN X1 無限之男X1
Stainless Steel, Swarovski Crystals
© Richard X Zawitz 2010



INFINITE DANCE 無限舞動
Stainless Steel
© Richard X Zawitz 2009

PRESENT

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INFINITE HORSE X009 無限之駒X009
Stainless Steel
© Richard X Zawitz 2014



INFINITE TOUCH X 0998 接觸無限X 0998
Fiberglass, Rubber, Glass Beads
© Richard X Zawitz 2012

VIRTUAL

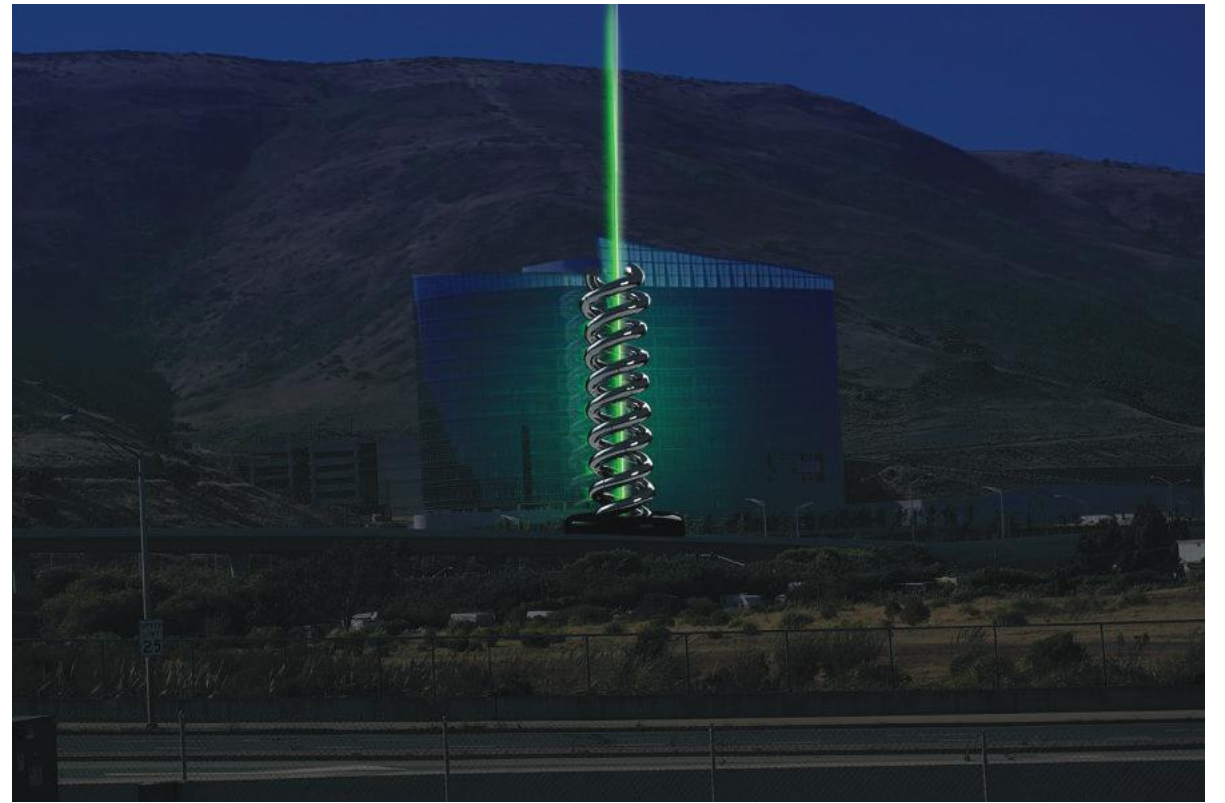
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STATUE OF INFINITY 無限之像
Stainless Steel
Virtual Render
© Richard X Zawitz 2010



Top 上
INFINITE COLUMN 無限之縱
Stainless Steel, Laser Beam
Virtual Render
© Richard X Zawitz 2012

Bottom 下
INFINITY 4388Y 無限4388Y
Stainless Steel
Virtual Render
© Richard X Zawitz

VIRTUAL

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INFINITE ENERGY MACHINE 無限力量
Pavilion World Fair, Astana Kazakhstan
Virtual Render
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ACKNOWLEDGEMENTS

感言

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The creation and invention of this exhibition has provided me with a remarkable opportunity and experience. I have gained invaluable insight and progress in my sadhana towards enlightenment. Learning more about "Why we are here" and "Why are we here" has increased my thirst for knowledge. I am indebted to the masters and mentors whom have imparted their wisdom upon me.

I am deeply grateful to Hongkong Land for their contributions to the Arts in Hong Kong and for providing the Rotunda, Exchange Square for this exhibition. The community needs more continuous support to arts, such as that demonstrated by Hongkong Land over the years.

Finally and most importantly, I wish to thank the citizens of Hong Kong for your support to the arts. Hong Kong is World Class city with World Class citizens.

Richard X Zawitz
Sculptor

是次展出的作品是一個難得可貴的創作和學習體驗，對於展覽主題「我們因而在此！我們何以在此」有一個全新的見解，進而渴望在這方面有更多的探索。

對於是次展覽得到置地公司的全力支持，並提供中環交易廣場中央大廳作為展覽場地，我不勝銘感。社會需要更多對藝術的持續支持，就如置地公司過去多年一直擁護藝術發展一樣。

最後，也是最重要的，我要感謝香港市民對藝術的支持，香港是世界級的城市，香港市民對藝術的熱誠也同樣達到世界級水平。

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