

The background is a deep teal color with a complex, organic marbled pattern. A single, dried, light brown leaf is positioned diagonally on the right side of the image, partially overlapping the text.

goddesses, gods, sea and earth  
女神 · 神祇 · 海與大地



# INTRODUCTION

**BY Tanya Ashken**  
**GODDESSES, GODS, SEA AND EARTH**

My early life and schooling ultimately had a big influence on the kind of sculpture I make. It was at Dunhurst, the junior school for Bedales (the co-educational boarding school in Hampshire, England), where I started to use my hands. We were all taught woodwork, and much else by an inspirational teacher. At Bedales my interest turned to silverwork and by a twist of fate I gained my own hallmark at the age of thirteen. This interest continued and on leaving school I went to the Central School of Arts and Crafts to study silversmithing.

My main interest in life was animals and birds and all through my school years I would go bird watching. I’ve always seemed to have known about the Albatross, even from a very young age. Perhaps, I was one in my last life!

Having worked with wood and silver and gold, I have a great respect for the beauty of the materials that the earth produces. Although I did enjoy making objects in silver, silversmithing became rather restrictive. So when John Drawbridge<sup>1</sup> and I got married in 1960 and we went to live in Paris for a year, I thought I’d have a go at sculpture instead. Stone carving appealed, as it would mean that I still had a hammer in my hand and could continue to work with a hard material. The Atelier del Debbio in the Impasse Ronsin, off the Rue de Vaugirad, was run by a half Italian Frenchman. He had two rooms. In one of these a few mature stone carving sculptors shared the space with four or 5 students. It was a good atmosphere to be in, and to learn something of life as an artist.

In the same complex of studios was that of Constantin Brancusi<sup>2</sup>, the famous Romanian sculptor, who had died only 3 years before. By peering into high up windows, standing on blocks of his uncarved marble, I was able to see down into his impeccably arranged studio: WOW! My life changed from that moment.

Marble carving became my first love and some of the bronzes here in this exhibition are casts from the marble sculptures: Aphrodite, Aphrodite II, Waiting for Gaia, Dark Apollo, Isis. From wood, sculptures are: SeaBird, Olduvai, Black Whole, WhaleBird, Gondwana and Poseidon. Only Whale Form, Whale Form II and Ancient Way are created using the modelling technique.

A number of my works reflect creatures of the sea. Where I live in Island Bay, the sea is over the road and inevitably has a big influence on my work. I allow my subconscious to dominate my sculpture, especially the carvings, although conscious thought and subconscious work together when I’ve got a particular idea to reveal. There are some works when I very consciously try to get my feelings across about how badly Homo sapiens treat other creatures on this planet.

# 引言

**女神・神祇・海與大地**  
**唐欣晴**

我早期的校園生活對我的雕塑有著非常巨大的影響。我初次嘗試運用雙手創作時，是在英格蘭漢普郡 Dunhurst 就讀的Bedales小學。學生們在一位啟蒙美術老師的循循善誘之下，學習木工以及木工以外的技術。之後我的興趣開始轉向銀器創作。這個轉折彷彿命定，在我十三歲時，銀器創作已經成為了我個人的作品特點。在離開學校之後，我更前往倫敦「中央藝術大學」繼續學習銀器創作。

從事木、銀與金等質材的創作，使我不由自主的對創造出這些美麗物質的地球產生無限的尊重。雖然我非常喜歡以銀這種媒介來創作，但是以一個銀器匠的創作來講，畢盡有它一定的限制性。所以在一九六六年我和丈夫杜魄力 John Drawbridge<sup>1</sup> 結婚移居法國巴黎一年後，那時我的心在想：「學習雕塑應該是個不錯的轉換吧」而對我而言，石雕則比較其他的媒介創作有較大的吸引力，主要是因為創作的質材雖然改變了，但是就像銀器創作一樣，它能夠允許我繼續使用雙手錘擊堅硬的物質。

當時在巴黎離Rue de Baugirad不遠處的Impasse Ronsin有一間由義裔法商經營的Atelier del Debbio兩房工作室，其中一間工作室由幾位技巧純熟的石雕藝術家與四至五位的學生共同使用。在這非常有藝術氣氛的空間里，成為培養藝術家生命的最佳起步場所。而另一間工作室，則由當時才去世三年多的羅馬尼亞籍著名雕刻家 Constantin Brancusi<sup>2</sup> 所有。當我站在他尚未雕刻的大理石塊上，俯瞰他那無可挑剔的工作室格局，我不禁吸了一口氣，驚嘆一聲長長的「哇……」！自此，我的生命因此而改變了。大理石雕刻成為了我的最愛。

此次展出中的作品有幾件是以大理石雕塑為本所鑄造的青銅雕塑，如：「愛芙蘿黛蒂女神」、「愛芙蘿黛蒂女神之二」、「等待大地之母--希神」、「黑太陽神阿波羅」、「伊希斯女神」等。由木雕作品為本所鑄造的青銅雕塑則有：「海鳥」、「胡桃鉗人」、「全然的黑暗」、「白頭翁」、「岡瓦那大陸」與「海神波塞冬」。只有「鯨」、「鯨之二」以及「古道」是以模型技巧為本所鑄造成的青銅雕塑。

我對於動物與鳥類有著極大的興趣，學生時代時我就非常喜歡觀察鳥類，特別是信天翁，讓我有一種恍如前生今世的感覺。

我的大部分作品基本上主要是反映與海洋有關的生物。因為我居住在紐西蘭北島南端的海灣邊，作品當然無可避免地深深受到海洋的影響。我容許我的潛意識來支配我的雕刻靈感。當我有特定的創作概念時，則讓有意識的思維與潛意識的思維共同合作使我的想法得以展露在作品中。有一些創作則是我直覺地去感受現代人如何糟蹋地球上其他生物所呈現出來。

<sup>1</sup> John Drawbridge (M.B.E., Honorary Doctorate, Massey University) New Zealand artist (1930 – 2005). Notable works include a 40 meter long Beehive Mural in the Banquet Hall, New Zealand Parliament, the Expo '70 Mural for Osaka, Japan, now housed in the foyer of the NZ National Library, the 15 meter long mural for New Zealand House London, UK, now housed in the NZ National Archives Building

<sup>2</sup> A reconstruction can be seen at the Pompidou Centre in Paris, France.

<sup>1</sup> 杜魄力John Drawbridge (紐西蘭梅西大學，名譽博士，M. B. E.)。紐西蘭畫家 (一九三零年 ~二零零五年)。著名的作品有：現珍藏於紐西蘭國會宴會廳四十公尺長的壁畫「蜂」、曾參展於七零年代日本大阪博覽會的壁畫現收藏於紐西蘭國立圖書館、曾為紐西蘭英國倫敦議院所作的十五公尺長的壁畫現今存放於紐西蘭國會大廈。

<sup>2</sup> 修復品可見於法國巴黎的龐帝度博物館。

## Goddesses, Gods, Sea and Earth

The environment in which Tanya Ashken creates her sculpture is the wild, rugged south coast of Wellington, New Zealand's capital city. This landscape, where the sky and the deep blue sea of the South Pacific meet on the horizon, is also home to soaring sea birds and marine mammals. There is a sense of permanence, beauty and tension with the movements of the sea and the waves, the dramatic shifts in weather patterns and the changing light. These are the same elements that underlie Tanya's work.

Tanya Ashken developed a strong interest in the three-dimensional arts during her schooling in Hampshire, England. She began working in wood and then in metal, particularly silver. During these formative years, her other great love was for animals and birds. At the age of thirteen, the quality of her work was recognised and she gained her own hallmark as a silversmith, thus earning a personal signature in the craft. She then went on to study silversmithing at the Central School of Arts and Crafts in London. After marriage to the New Zealand print maker and painter, John Drawbridge, and a shift to Paris, Tanya began to study sculpture at the Atelier del Debbio. She was deeply affected by the work of the world famous Romanian sculptor Constantin Brancusi and marble carving became her passion. This shift of medium meant she continued to work with a hammer in her hand and with hard materials. At the end of 1963, Tanya moved from Europe to live in New Zealand, where she took up a part-time teaching position at the Wellington Polytechnic Design School. In 1967 she was awarded the Frances Hodgkins Fellowship, enabling her to spend a year at the University of Otago, sculpting marble, plaster and wood and developing ideas for large pieces.

Tanya Ashken is concerned with the beauty of the materials she uses and often abstracts the ideas for her work from organic forms. She says about her work: "I feel strongly involved with the natural rhythms and forces of the earth; with the tensions of stones and the tensions of seabirds; the power of natural light and the course of the earth's movement. I like to think I can feel something of what ancient Man felt when he placed the great standing stones, and I marvel too at the natural work created by the elements. I create my work by consciously trying to use today's language in art to reveal...that some of the human race can still be close to the source of natural forces." Peter Cape (Arts and Community, 1972) described Tanya's work as "chastely sensuous," as there is a quality of closely observed anatomical beauty in her works, deriving both from animal forms and other natural living forms. "It is as though Tanya Ashken finds sinews in trees, the curve of muscle in the curve of wood or metal and the qualities of slow vegetative growth in the mobile forms of birds" (Peter Cape, 1972). The abstract beauty and perfection of form in Tanya's work are classical and not romantic in conception. There is a balance between the hard edges and soft sensuous curves and the play of natural light articulates the graceful organic forms (Anne Kirker, Art Historian, 1970s), creating works that Peter Cape describes as having "a certain lyricism" ("Please Touch", 1980). Although her

sculptural forms are graceful and simple, containing nothing unnecessary, Tanya injects tension and meaning into the simplicity. "Recognisable organic shapes appear and disappear, the sensuousness of the polished bronze flows gently from abstraction into figuration and back to abstraction again. Nothing is what it seems...The rigidity of our preconceived ways of seeing is playfully subverted as we see what we expect changing into what we do not. " (Stephen Cain, 1992). This "multiplicity of suggestion" (T.J. McNamara, Art Critic, 1999) helps to make Tanya Ashken's sculpture so distinctive. And so, too, does her silver smithing background, because in whatever medium she chooses to work, Tanya seeks a silversmith's perfect finish.

Tanya allows her subconscious to dominate her sculpture, especially the carvings, although in some works she consciously comments on how badly Homo Sapiens treats other living creatures on this planet. Along with her response to the environment as an artist, Tanya has a long time concern for the caring of the natural environment. Reviewing Tanya's work in an exhibition at Wellington's Brooker Gallery, Stephen Cain (1992) says: "She 'quotes' rather than 'copies' from nature, in the discovery of her own unique forms and she treats her subject matter with a sympathy and a delicacy which is indicative of a deep concern for the natural world."

Tanya Ashken's work is well known and enjoyed by the New Zealand public. Her large public sculpture in Frank Kitts Park in Wellington, the albatross water sculpture, led to the establishment of the Wellington Sculpture Trust. Established in 1982, the Trust commissions quality contemporary public sculpture to support the creative arts in New Zealand. Tanya's Albatross gives sculptural form to the ideals to remember the visual and aesthetic aspects of Wellington city and to add further beauty to the magnificence already endowed by nature. "The gleaming white surfaces of Albatross reflect the light and colours of its harbour-side setting, while its organic shapes echo the hill forms of this evocative natural environment. Ashken's use of water as both a malleable sculptural form and a symbolic force serves to bring the power of the harbour closer to the heart of the city" (anonymous, 1986). Tanya has sculptures in both public and private collections in New Zealand, Britain, the United States and Holland and she also has works in silver in churches around England and New Zealand.

Tanya Ashken has undertaken a number of high profile commissions. The Royal College of Australasian Neurosurgeons commissioned her to create a trophy using the New Zealand Kotuku (white heron) and the Australian boomerang in the design. The Wellington branch of Zonta, a worldwide organization to advance the status of women, commissioned her to design a silver and gold medal for a biennial award to a woman working in science. When he retired as head of the New Zealand Court of Appeal, Lord Cooke of Thorndon gave Tanya a brief to create a sculpture representing Harmony and Equality between Maori and

European and to have the Treaty of Waitangi in it. Tanya’s bronze shows the two parties coming together in a symbolic handshake over the Treaty of Waitangi document.

Tanya’s sculptures begin as carvings in marble or wood and are then cast in bronze. Some of her sculptures have taken from 10 to 30 years to evolve, while others take less than a year. The abstract bronzes Aphrodite, Aphrodite II, Waiting for Gaia, Dark Apollo and Isis are all casts from marble sculptures, the titles reaching back to classical mythology. Aphrodite, the goddess of love, beauty and fertility, evokes a sensuous, stretching figure. Waiting for Gaia, the primal goddess personifying the earth, has richness, depth and stability (T.J. McNamara, 1999). ‘Waiting’ refers to Tanya’s need to carve Gaia at some time in the future. The white marble Apollo, transformed into the bronzed Dark Apollo, refers back to the Greek god of music and poetry in its powerful strength of form and grace. Isis, an Egyptian goddess who was worshipped as the archetypal wife and mother, has a sense of purity and loveliness. In contrast to the works described above, the bronzes SeaBird, Black Whole, WhaleBird (Raven), Olduvai, Gondwana and Poseidon are all cast from wood sculptures, each piece of wood carrying its own history which becomes embedded within the new form. Connections with the spirituality of ancient lands and coastal associations are inherent within these works. Whales and birds are closely connected and lie on a continuum of expression. In a 1999 review of Tanya’s work, McNamara comments on “the multiplicity of suggestion which inspires the lovely arch of WhaleBird, supported on tail and wings/fins but poised just short of the surface at the front of the arch.” Olduvai is a subtle and mysterious standing form, a totem from an ancient world. Poseidon, which is the most recent work in the collection, has powerful kelp-like forms and the beautiful marbled patina is reminiscent of light dancing on the surface of water, creating a feeling of depth and mystery. The sculptures Whale Form, Whale Form II and Ancient Way are created using the modelling technique, a process which involves manipulating materials to create a three-dimensional form.

The feeling for the creation of a permanent monument is something which lies deep in the unconscious motivation of many sculptors, and it is something that people respond to on a primitive level (Peter Cape, “Please Touch”, 1980). Viewers walking around Tanya Ashken’s sculptures in the exhibition “Goddesses, Gods, Sea and Earth” will be drawn into the subtle and mysterious forms, which recall the shapes of the natural world which she is so strongly linked to.

**Deryn Hardie Boys**  
*Dip Teaching, MA Applied Linguistics*  
*ELI Teacher, Victoria University of Wellington*

## 女神・神祇・海與大地

在紐西蘭・威靈頓南部的海岸，這個土地荒蕪且氣候嚴酷的環境，是唐欣晴創作雕塑的地方。這裡除了有蔚藍的天空與湛藍的南太平洋連成一線的景緻外，同時也是展翅翱翔的海鳥與海中哺乳動物的家園。那恆久不變、既美麗又充滿張力、波濤起伏的海浪，隨著季節的遞換戲劇般地幻化出不同的色彩。這些元素就是唐欣晴創作靈感的基礎。

唐欣晴在英格蘭・漢普郡讀書時即展開了立體的創作。剛開始是以木頭為原料，然後改為金屬，特別是使用銀。在這段創作逐漸成熟的幾年中，動物與鳥類是她的最愛。當她十三歲時，她充滿個人特質的作品獲得表彰並且被認定為一名銀器匠，之後她赴英國倫敦的中央藝術學校繼續銀器創作的學習。與版畫肩畫家的杜魄力 John Drawbridge 結婚後，他們移居法國巴黎，在那裡唐欣晴開始在 Atelier del Debbio 工作室學習雕刻，她深受著名的羅馬尼亞籍雕刻家 Constantin Brancusi 的影響，大理石雕刻成為了她的最愛。這意味著她創作的媒材改變了，不過不變的是她仍需以雙手錘擊在堅硬的原料上。一九六三年年底，唐欣晴再度從歐洲移居至紐西蘭，她在威靈頓工藝設計學校兼任教師，一九六七年，她獲得 Frances Hodgkins 獎學金，使她能夠到 Otago 大學從事一年的巨型大理石、石膏與木頭的造形創作。

唐欣晴於所有物質的原始美非常感興趣，她以抽象的概念呈現出物質最原始的樣貌。她說：「我可以深深體覺到大自然的節奏，大地、海鳥和自然光影的能量，以及地球輪轉的過程。我喜歡想像自己身在遠古，感受著古人所設的石陣，並驚豔於眼前由自然元素所創造出的景觀。所以我的創作嘗試用現代人的語言來描述並揭示出我們人類一直以來對自然界的破壞。」 Peter Cape（「藝術與社會」，一九七二年）曾經形容唐欣晴的作品表現出「感官的純淨」，從她那些動物或者自然界其它生物的作品中，可以觀察到結構上純潔的美感，唐欣晴似乎從樹木枝幹或金屬的高低起伏曲線中看見了隱藏的力量，在振翅的鳥類作品中，也可察覺緩慢中逐漸茁壯的生命力。 Anne Kirker（「藝術歷史」，一九七零年）說到：「唐欣晴的作品呈現的是抽象之美，是一種古老傳統的美而不是虛幻的概念。其作品在堅硬的角度和柔和的曲線中取得平衡，作品形體上的自然光影也清晰地表現出來。」（「請觸摸」，一九



八零年) 中 Peter Cape 形容」唐欣晴的雕刻有一定程序的抒情，她的作品優雅、簡潔而且毫無贅物，卻又在這樣簡樸的作品裡注入一種精神上的含意。」「已知的結構形體出現後又消失，流暢的古銅色澤從抽象到具體成形後又回到抽象，它似乎什麼都不是……..，我們根深蒂固的先入為主觀念戲劇性的被推翻了」（史蒂芬·凱蒂，一九九二年）。「這種多樣性的暗示及啟發使唐欣晴的創作更顯獨特。她的銀器製作背景使她不管接觸任何媒材都可以輕鬆掌握，唐欣晴同時也找到了和銀器製作的一個完美結束」（T.J. McNamara，藝術評論家，一九九九年）。

唐欣晴允許她的潛意識來主宰她的雕刻，她的部分作品刻意地控訴現代人對地球生物所做的惡行。由於長久以來對自然環境的關注，使她以藝術家的身份透過作品去反映所處自然環境的改變。回顧唐欣晴在紐西蘭威靈頓布魯克藝廊所展出的作品，史蒂芬·凱蒂一九九七年說：「她的作品來自對自然界的「引述」而非「複製」。從她獨特的作品形體中可以看到她對環境這個主題的論述懷抱著同理心，也深深地擔心這纖弱的大自然。」

唐欣晴的作品在紐西蘭相當著名，她置於威靈頓 Frank Kitts 公園內的大型戶外雕刻—「信天翁」，是威靈頓雕刻品信託管理協會收藏的作品之一。為支持當地藝術的創意，紐西蘭於一九八二年成立此信託管理協會，信託管理的主要標的物為紐西蘭現代公共藝術雕刻。唐欣晴給予「信天翁」雕刻的完美形體，使人們就視覺及美學的觀點都能直覺地聯想到威靈頓這個城市以及大自然賦予這個城市的壯麗之美。屹立在港灣邊的「信天翁」，它雪白的表面反射出光影與色彩並和週遭的自然環境產生共鳴。「唐欣晴用水來表示雕像的延展性及影響力並藉此來表現這個海港都市之心的能量」(匿名者，一九八六年)。在紐西蘭，唐欣晴的作品分別被公有或私人機構館藏。在英格蘭、美國及荷蘭都可見到她的銀器創作，英格蘭和紐西蘭國內的教堂也都收藏了她的作品。

唐欣晴目前正接受幾項委任工作，澳洲皇家學院委請她設計紐西蘭白鷺鷥紀念碑以及澳洲的回飛棒。以提高女性地位為宗旨的全球組織—崇她社威靈頓分社委任她為每兩年一度的「婦女與科學」設計金質與銀質的勳章。唐欣晴為 Robin Cook 委員會製作的青銅雕刻則在維坦基條約的上方以一個雙方握手的圖案來比喻毛利人與歐洲人之間的和諧與平等。

唐欣晴以大理石及木頭為雕刻原料為本並將其鑄造成青銅色，有些作品不到一年的時間便可完成，部分作品則需要等上十年到三十年的光景才能竣工。「愛芙蘿黛蒂女神」、「愛芙蘿黛蒂女神之二」、「等待大地之母—希神」、「黑太陽神阿波羅」以及「伊希斯女神」等，這些回溯古老神話的作品都是以大理石打磨而成的。「愛芙蘿黛蒂—美之女神」，以舒展的驅體表現出愛、秀麗與生育力；「等待大地之母—希神」，為初始並賦予人性的大地之神，呈現出豐厚的深度與穩定」( T.J. McNamara，1999年)。「等待」一詞意謂著唐欣晴未來仍會以希神為創作主題。白色大理石為本的阿波羅鑄造成青銅色後變成「黑太陽神阿波羅」，回歸成古希臘音樂與詩歌之神，展現強而有力卻也優雅的姿態。埃及伊希斯女神，被尊崇為典型的妻子與母親，充滿純淨與美感。對照以上的作品，「海鳥」、「全然的黑暗」、「白頭翁」、「奧杜威」、「岡瓦那大地」和「海神波賽冬」等都是以木雕為本鑄造而成的青銅雕塑，每件被賦予了新的塑形的木雕都鑲嵌著各自的歷史，在精神上與古老的海洋及海岸相連結。一九九九年 McNamara 回顧及評論唐欣晴的作品：「白頭翁」以抽象形式呈現出優美的拱形，這個拱形支撐著尾翼卻一派泰然自若。「奧杜威」以精巧卻神秘的站姿呈現，是個古老的圖騰形象。海神波賽冬是最近的作品，它以強韌的海草形式呈現，大理石表面的美麗花紋彷彿水面閃爍的光影，創造了深度及奧秘的感覺。「鯨」、「鯨之二」以及「古道」則是以3D模型技巧為本所鑄造成的青銅雕塑。」

大多數的雕刻家都渴望創作出一件恆久不衰的作品，這也是人們最初始的反應（ Peter Cape，「請觸摸」，一九八零年）。當參觀者在唐欣晴的展覽觀賞「女神·神祇·海與大地」時，將會陷入那難以捉摸連結著大自然的神秘塑形之中。

#### 貝德能

紐西蘭幼兒教育，應用語言學教師

紐西蘭威靈頓維多利亞大學，語言教學教師



"My work comes from the subconscious: it tells me what to do."  
Tanya Ashken, 2008

「我的作品來自下意識：它告訴我什麼做。」  
唐欣晴・二零零八年





## Poseidon 海神波賽冬

---

2007  
Cast Bronze  
h 430 x w 400 x d 230 mm  
Edition: 1 of 6



## Aphrodite II 愛芙蘿黛蒂女神之二

---

2007

Cast Bronze

h 750 x w 600 x d 140 mm; base size h 650 x w 450 x d 300 mm

Edition: 1 of 4





## Isis (Raven) 伊希斯女神

---

2004  
Cast Bronze  
h 960 x w 145 x d 120 mm  
Edition: 2 of 4



## Black Whole 全然的黑暗

---

2003  
Cast Bronze  
h 345 x w 520 x d 200 mm  
Edition: 2 of 6





## Dark Apollo 黑太陽神阿波羅

---

2003

Cast Bronze

h 530 x w 210 x d 145 mm; base size h 750 x w 300 x d 300 mm

Edition: 5 of 6



## Gondwana 岡瓦那大陸

---

2003  
Cast Bronze  
h 1,300 x w 360 x d 320 mm  
Edition 3 of 6





## SeaBird 海鳥

---

1998  
Cast Bronze  
h 275 x w 280 x d 130 mm  
Edition 7 of 12



## Olduvai 奥杜威

---

1998  
Cast Bronze  
h 1,060 x w 190 x d 160 mm  
Edition 3 of 6





## WhaleBird (Raven) 鯨鳥

---

1997  
Cast Bronze  
h 140 x w 440 x d 110 mm  
Edition 8 of 12



Ancient Way 古道

---

1996  
Cast Bronze  
h 165 x w 250 x d 165 mm  
Edition 6 of 12





## Waiting for Gaia 等待大地之母—希神

---

1996  
Cast Bronze  
h 590 x w 330 x d 260 mm; base size h 750 x w 300 x d 300 mm  
Edition 5 of 6



## Aphrodite 愛芙蘿黛蒂女神

---

1994

Cast Bronze

h 745 x w 220 x d 200 mm; base size h 900 x w 350 x d 350 mm

Edition 5 of 6





## Whale Form II 鯨之二

---

1994

Cast Bronze

h 820 x w 500 x d 350 mm; base size h 900 x w 350 x d 350

Edition 5 of 6



## Whale Form 鯨魚

---

1990  
Cast Bronze  
h 260 x w 325 x d 190 mm  
Edition 8 of 12

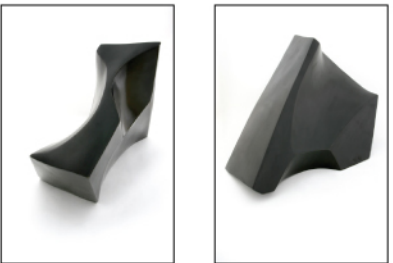




### Poseidon 海神波賽冬

This is my most recent work and was carved from a flawed piece of wood, to which I built up the shape with other materials. It exists in bronze form only and has links with the sea.

這件作品是以一塊有缺陷的木頭所雕刻並且搭配其他材料塑形而成的，也是我最新的創作。在精神上與古老的海洋互相連繫。



### Black Whole 全然的黑暗

I was taking part in a 'human exhibit' at Wellington Zoo, in the vacated lion cage and we were supposed to be acting and doing things that we would normally do. So I took along a chunk of ancient kauri (a swamp kauri, millions of years old) a mallet and some chisels. I liked the way the sculpture progressed and cast it into black bronze. I feel it is completely abstract and self contained.

我參加了在威靈頓動物園的一項「人文的展覽」，展場是一處空的獅子獸欄，而我們就在獸欄中像平日那樣做我們平日所做的事。我用了短槌和一些鑿子在一塊百年左右的陳年貝殼杉上創作，我非常享受作品從雕刻到鑄造青銅的歷程，在感覺上此作品係完全抽象又有其獨立性。



### Aphrodite II 愛芙蘿黛蒂女神之二

The original sculpture is carved from a beautiful piece of white Italian marble. The black bronze is a complete contrast to it, but it feels equally sensual.

原件是以意大利白色大理石所雕刻而成。鑄造成黑古銅色的「愛芙蘿黛蒂女神之二」與原件呈現完全對比，感覺上卻一樣的性感。



### Dark Apollo 黑太陽神阿波羅

Apollo was a white marble sculpture, so I call the bronze "Dark Apollo". I completed the carving after my first son was born and I felt they both had some attributes of Apollo!

太陽神阿波羅是以白色的大理石所雕刻而成，因為鑄造而成深青銅的色澤，我又稱它為「黑太陽神阿波羅」。這件作品是在我的長子出生後完成的，私底下我覺得阿波羅與我兒子有似乎有相同的屬性。



### Isis (Raven) 伊希斯女神

There is an aluminium version of this sculpture, hence the subtitle 'Raven'. The casts are taken from a sculpture carved in black Belgium marble. From some points of view I think this work has an Egyptian feel to it.

這件作品另有一件以鋁鑄造而成，因此我又取副名為「渡鴉」。這件是以黑色比利時大理石雕刻為本所鑄造的青銅雕塑。從某些觀點來看，我覺得作品帶有些古埃及的味道。



### Gondwana 岡瓦那大陸

This bronze is cast from the other log of wood from the London wharf: Rosewood. Over thirty years, at 4 different times, I carved my rosewood. It was a difficult wood to turn into a piece of sculpture because it was so beautiful in its own right. Finally, I think I succeeded, but the work is probably better in this bronze form. It has suggestions of the Pacific and Africa, but there is a whale in there too.

這件以紅木雕塑為本鑄造而成的作品來自於倫敦碼頭的木頭。它經歷了三十多年共四次不同的階段所完成的。由於紅木本身擁有非常獨特且美麗的色澤，因此要改變它成為一件作品的過程就非常艱辛。我想我最終是成功了。不過我覺乃以青銅所鑄造的作品比原本那紅木的雕塑有青出於藍之處。這件雕塑有著非洲大陸與太平洋的味道仔細一看卻似乎有隻鯨魚在那里蠢蠢欲動。



SeaBird 海鳥

This is also from a wood sculpture: Rewarewa, a New Zealand wood. I was entranced by the folded wings of the Black Backed Gulls outside my window.

這件作品是用紐西蘭忍冬木所雕塑而成的。令我驚喜的是那雙合疊的翅膀完全表現出棲息在我的窗台上的海鷗模樣。



Olduvai 奧杜威

Many years ago I bought two logs of wood from a wharf on the Thames in London; one of those was ebony. After a visit to Olduvai Gorge in Tanzania, I decided to carve my ebony, as I was moved by the spirituality of the Gorge. This bronze with its black patina, feels very like the wooden one.

多年前我在倫敦的泰晤士碼頭買了兩塊木頭，其中一塊是烏木。在一次參觀坦桑尼亞的奧都窪峽谷時，對峽谷的景象印象深刻，因此決定用這塊烏木來表現峽谷的壯麗。此青銅作品的色澤呈現烏木的原色。



Ancient Way 古道

Ancient Way came to life as I was working on a commission to create a sculpture representing ‘Harmony and Equality between Maori and European’. It was not part of the final version for the commission, but exists in its own right. I feel it has the quality of an ancient landscape.

創作古道的靈感來自於我為Robin Cook委員會製作比喻毛利人與歐洲人之間的和諧與平等的青銅雕刻時。這件作品讓我可以感受到它存在的能量以及古老面貌的本質。



Waiting for Gaia 等待大地之母—希神

This also started as a carved marble sculpture, which I called Kore, after the image of the Greek girl goddess. This version suggested something else. It's ‘Waiting’ as I feel I still need to carve Gaia.

這是我開始嘗試創作大理石雕塑的作品，作品以西臘女神圖騰為藍本，我稱之為Kore。取名為等待大地之母希神則表示未來我將會雕塑一件作品—大地之母，希神。



Aphrodite 愛芙蘿黛蒂女神

This bronze is taken from an earlier marble carving. I was aware of a stretching human movement when I first started to carve it, but it turned into something much more than that.

這件作品是以早期的大理石雕刻為本鑄造而成。當我開始從事大理石雕刻時就非常心儀人類肢體舒展的線條，但是我的作品還賦予其他的意義，並不僅只是線條的表現而已。



WhaleBird (Raven) 鯨鳥

The title is relevant as it fits into my whole Whale – Bird consciousness. However, I have huge admiration for Ravens and hope that some of their qualities are felt in this sculpture.

這件作品符合我對鯨與鳥的察覺。不論如何我都想將我對這些動物的欽羨能夠從我的作品中表達出來。



## Whale Form II 鯨之二

This is a shape from a shadow cast by a silver SeaBird sculpture I made once. Whales and sea birds are interchangeable in my work

這件作品的靈感是來自於我的銀器創作-海鳥的塑形。我經常將海鳥以及鯨魚在我的作品中互換角色。



## Whale Form 鯨魚

Whale Form is the result of a request to make a sculpture to replace a dead apple tree in a garden. I thought of the tree as having a spreading trunk and in a large version could have a simple plant within the shape.

這件鯨魚的創作是因為我想用一件雕塑來遞補花園裡死去的那棵蘋果樹。因為我覺得簡單的形塑一樣可以表達一棵樹繁雜的枝幹。



Tanya Ashken - Biography 唐欣晴 - 個人履歷

Born 1939 London, England  
Emigrated to New Zealand 1963

EDUCATION & NOTABLE DATES

1967	Received Frances Hodgkins Fellowship, Otago University, Dunedin, New Zealand
1961-62	Studied sculpture at Camberwell Art School, London, England
1960-61	Studied sculpture in Paris, France
1957-60	Studied silversmithing at the Central School of Arts and Crafts, London, England
1952	Awarded own silversmith’s Hallmark
1946-57	Bedales School, Hampshire, England

EXHIBITIONS (SELECTED)

2007	Goddesses, Gods, Sea and Earth, Koru Contemporary Art, Hong Kong
2006	South Coast Gallery, Wellington, New Zealand
2003	Solo Show, Judith Anderson Gallery, Auckland, New Zealand Solo Show, Idiom Studio Gallery, Wellington, New Zealand
1999	Solo Show, Judith Anderson Gallery, Auckland, New Zealand Crossroads Bookshop Gallery, Wellington, New Zealand
1998	Studio 4 Gallery, Wellington, New Zealand
1995	Family Exhibition (with Tony and Cameron), Turnbull House, Wellington, New Zealand
1990	Brooker Gallery, Wellington, New Zealand
1972	Solo Show, Bett Duncan Gallery, Wellington, New Zealand
1966	New Vision gallery, Auckland, New Zealand Le Verre, International Exhibition of Contemporary Glass, Rouen
1963	Redfern Gallery and New Vision Centre Gallery, London, England

SCULPTURE IN PUBLIC PLACES

1997	‘Waiting for Gaia’ 1/6, Bronze, Wakefield hospital, Wellington
1996	‘Treaty of Waitangi Sculpture’, Bronze & Serpentine, commissioned by Lord Cooke of Thorndon for the Court of Appeal. 2nd & 3rd casts presented to Lord Woolf and Lord Goff in the United Kingdom.
1995	‘Whale Form II’ 3/6, Bronze, Circa Theatre, Wellington, New Zealand ‘MantaBird’ 1/6, Bronze, Circa Theatre, Wellington, New Zealand
1995	‘Rock of Ages’, Oamaru Stone, Efil Doog Rhododendron Garden, near Wellington, New Zealand ‘Whale Form II’ 2/6, Bronze, Marsden Collegiate School, Wellington, New Zealand
1994	‘Whale Form II’ 1/6, Bronze, Otago University, Dunedin, New Zealand

1992	‘Celene’, Bronze, Rutherford Art Trust, New Zealand
1986	‘Albatross’, 3 piece Ferro-cement Water Sculpture, Frank Kitts Park, Wellington, New Zealand Trophy for the Royal Australasian College of Neurosurgeons, Silver, Bronze, Greenstone & Wood.
1980	‘Apollo’, White Marble, Wairarapa Arts Centre, New Zealand
1975	‘Monolith’, Concrete, Memorial for Polish Children Refugees, Paihiatua, New Zealand
1974	‘Seabird IV’, Bronze, Beaglehole Memorial, Victoria University, Wellington, New Zealand Seabird V’, Bronze, New Zealand Chancery, Canberra, Australia.
1973	‘Kotuku’, Second Casting, Bronze, Dowse Art Gallery, Lower Hutt, New Zealand
1972	‘Bronze Torso’ 2/9, Te Papa Museum, Wellington, New Zealand
1970	‘Sea Creatures’, Aluminium Mobile, Wellington College of Education, New Zealand
1969	‘Head’, Bronze, Victoria University, New Zealand ‘Kotuku’, Bronze, Dunedin Municipal Building, New Zealand
1968	‘Two Standing Forms’, Bronze, Dunedin Public Art Gallery, New Zealand ‘Bronze Torso’ 1/9, Otago University, Dunedin, New Zealand

NOTABLE PRIVATE COMMISSION

2004	‘Lament of the Albatross’, cast in White Marble Dust, commissioned by Ian Fraser & Suzanne Snively, Wellington, New Zealand
------	---

CHURCH SILVER

2007	Chalice, St. Peters Church, Wellington, New Zealand
1990	Candleholder, Home of Compassion Chapel, Island Bay, Wellington, New Zeakand Baptismal Bowl, Matawhero Church, Gisborne, New Zealand
1983	Cross, Candlesticks & Snuffer, Kings School Chapel, Auckland, New Zealand
1972	Warden’s Wand, St. Michael’s Church, Kelburn, Wellington, New Zealand
1970	Alms Dish, St. Mary’s Church, Timaru, New Zealand
1968	Pastoral Staff for the Bishop of Nelson, New Zealand
1962	Bronze & Silver Cross, All Saints Church, Steep (near Petersfield), Hampshire, England
1959	Crucifix, Addiscombe, Croydon, London, England

OTHER PUBLIC COMMISSIONS

1990	‘Women in Science’ Medallion, Zonta Club of Wellington, New Zealand
1987	Chain of Office for the Royal New Zealand College of General Practitioner
1970	Pendant for Princess Anne, presented by the New Zealand Arts Council
1970	Bishop of Dunedin’s Ring and Pectoral Cross, New Zealand