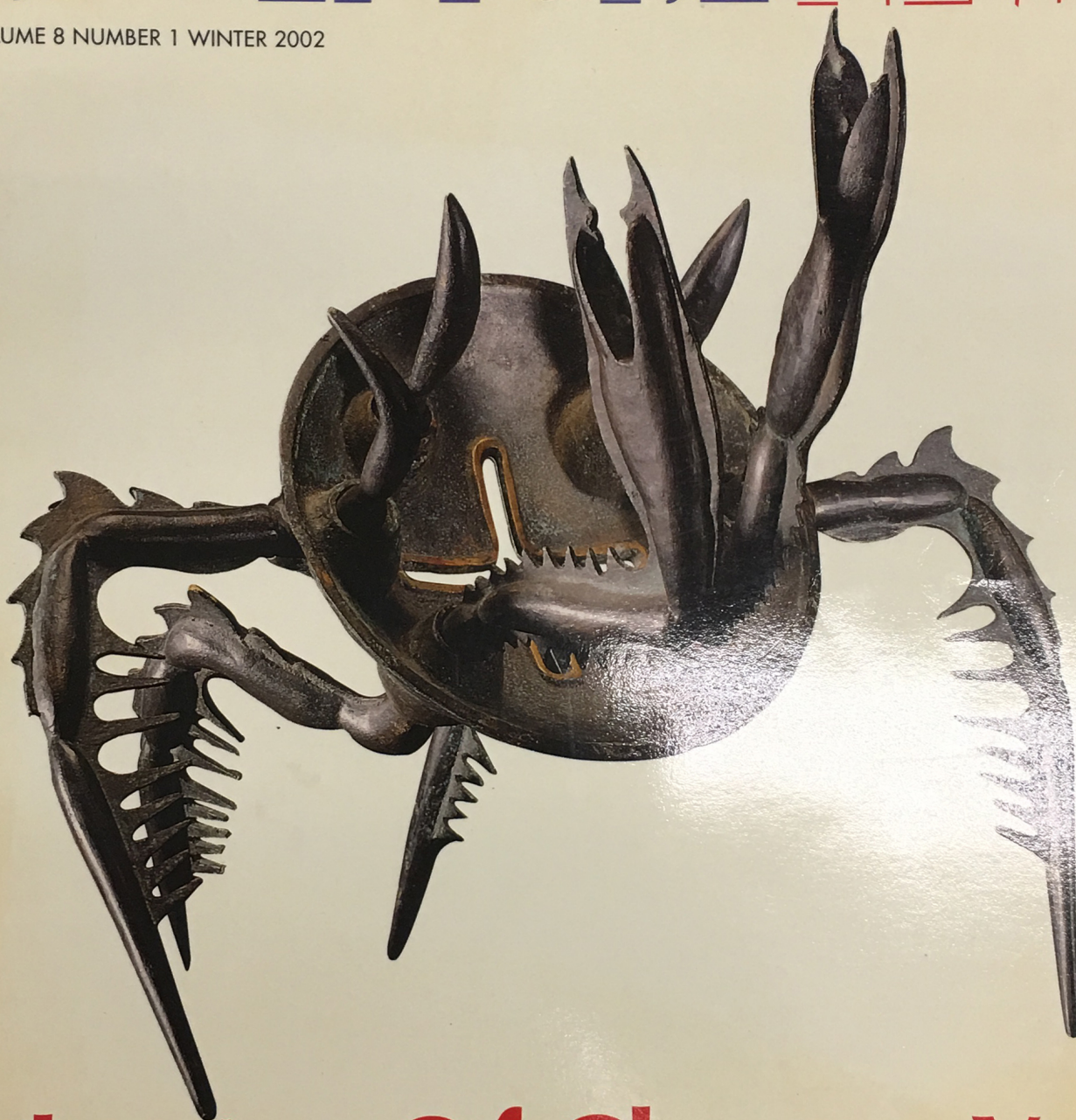


# WORLD SCULPTURE NEWS

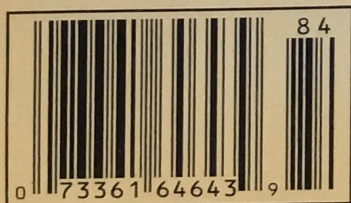
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VOLUME 8 NUMBER 1 WINTER 2002



## The Art Of Cheung Yee

Changchun Sculpture Show And John Bevan Ford \* Cynthia Sah's and Nicolas Bertoux's Public Sculptures \* Yoshiko Kanai \* Montreal's Artefact 2001



## HONG KONG

Patrick Shaun Ford at  
Muse Gallery

**M**any small sculpture exhibitions, particularly those in which the sculptor's working processes are revealed, are often much more thoughtfully curated than larger shows. This is the case with a recent show of work by English artist Patrick Shaun Ford. Making up the

exhibition, entitled *Sculpture Stories*, which cover the period from 1985 to 2001, were 24 works, including drawings, etchings, watercolors, and sculpture, each of which gave one pause for thought.

Ford's art is an intriguing mix of hard-edged sculpture and the much softer line found in his drawings, watercolors, and etchings. With regard to his sculptures it is the clean geometry and hard line that appears to be uppermost in Ford's mind. This is suggested in his *Projected Building for a Necropolis (iii)* and *(iv)* from 1986 and *Piranesi Tomb* (2000), very studied, formal works in which in both surface and structural elements show Ford's eye for detail comes out.

His two green felt relief works, both *untitled* (2000), also suggest an element of the architectural while at the same time appearing as highly rhythmic, natural forms that one might find at the seaside. His chess sets, both Western and Chinese, suggest a sculptural narrative that can only be completed by people playing. They

also suggest that Ford is interested in the strategy of construction, of the placement of elements to enhance his spatial concerns. In Chinese chess the placement of the pieces is much more open from the beginning than that of Western chess where pawns and figures stand arrayed in ranks of two lines facing one another across empty space.

While in his works on paper there is often a more elegant and freer rhythm—even voluptuousness—to his line, the series of drawings under the heading *Vortex* is a good example of this as are the etchings entitled *The Spore* (1998) and *Maria Nephele* (1998).

At the heart of Ford's work is a complex narrative of time and place as seen in his etchings and his constructions or buildings, as well as his use of such a simple device as a Chinese chess board.

Ian Findlay



Patrick Shaun Ford, *Chinese Chess*, 2001, chessboard, dimensions variable.