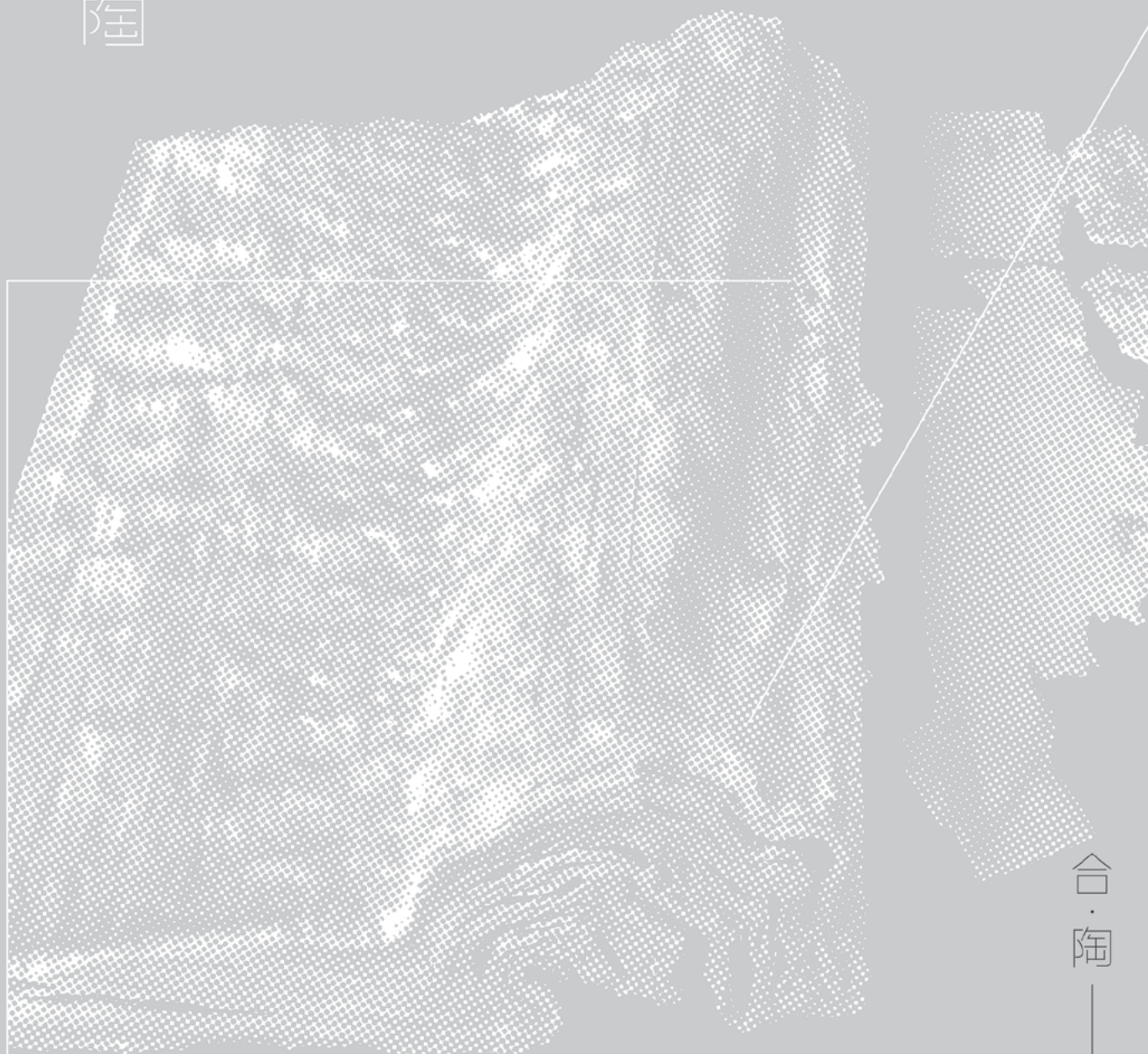


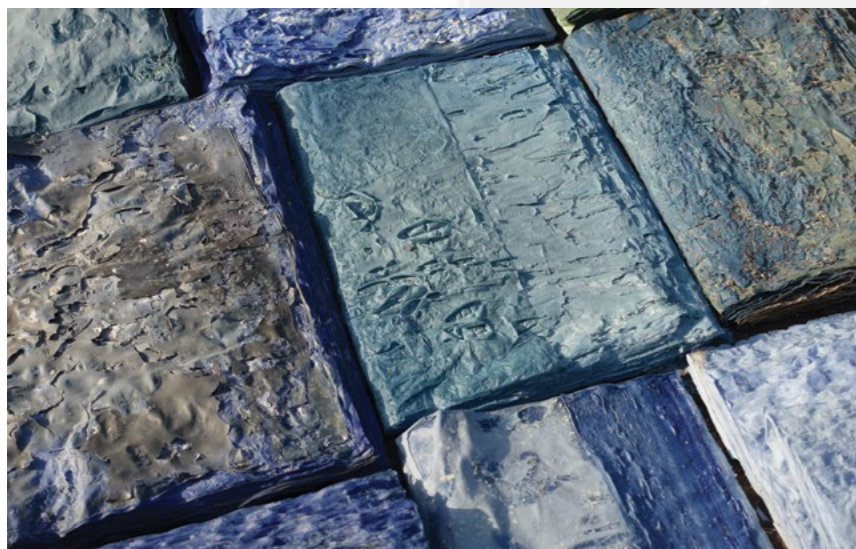
CLAYLABORATION
—
CONTEMPORARY
CERAMIC ART
EXHIBITION

尹麗娟



合·陶——當代陶瓷藝術展

Annie Wan



不/一樣的藍調
not / the Same Blues

尹麗娟
瓷器
Annie Wan
Porcelain, 2018

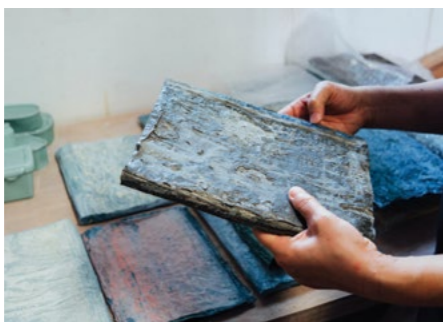


不/一樣的日出
not / the Same Sunrise

尹麗娟
瓷器及炆器
Annie Wan
Porcelain and
stoneware, 2018

尹麗娟沒有選擇陶人熟悉的傳統製陶方法，反而不停實驗，勇於開創當代陶藝的面貌，這些都是燒製陶書過程中的試驗品。

Annie rarely goes for the traditional ceramic making methods that potters are familiar with. Instead, she keeps experimenting, breaking new ground in contemporary ceramics. These are the experimental pieces made during the process of making her ceramic books.



是書，不是書……
是陶，不是陶……

當你甫進場，視線很快便會被尹麗娟這一套四組的陶瓷裝置作品所吸引，眼底下盡是「書」，鋪在地面，掛在牆上，氣勢逼人；走近細看，卻又發現那一本本排列整齊的「書」，原來都只是形似書本的陶作，已不可能再被翻閱了。

究竟這些陶書是怎樣製成的？首先，尹麗娟從各處搜集大量的實體書，然後耐心地為每本書逐頁抹上泥漿，書的裡裡外外都覆蓋著濕泥，經過千度高溫燒製後，原書的紙頁早已化為灰燼，但每頁之間的泥漿卻轉化為脆薄的陶片，而且還保留了書的外形和質感，就有如是「書」的化石。然而，在你眼前的仍稱得上是書嗎？書本的意義何在？作為陶藝創作，它和我們心目中的想像又有沒有不同呢？

那邊廂，展品中還包括一個錄像裝置，記錄著尹麗娟把泥漿抹在一頁頁印有陶瓷及畫作的圖像上的整個過程，有趣之處卻在於影片是作倒敘式播放的，在鏡頭下，早已被泥漿蓋過的紙上圖像彷彿就在陶藝家的揮筆下重現眼前，「抹書」這個平實的工序一下子變成了抽象的展示。轉身之際，你又會看到尹麗娟邀來的創作伙伴混合媒介藝術家葉建邦，把她的片片泥板混合於水泥之中成為新作，兩種媒介的混合擴闊了陶藝作品的面貌。

當代陶藝的無限可能

看罷這幾套作品，你或許會問：為什麼這些陶瓷作品跟我們常見的不大相同？這是因為尹麗娟素來喜歡把她的陶藝創作建構於概念性的思考之上，除了不斷探討陶瓷的本質意義，同時也期望誘導觀者內省，所以她的作品往往教人滿腦子的思潮起伏！是次展出的作品也不例外。事實上，尹麗娟近年的創作多圍繞著「書」這個主題發揮，對於書本，她一向認為它的價值取決於其內在的文字及當中的文化內涵，而書本的外貌形態則單純只是一個載體。在今次藝術實驗之旅中，她進一步延伸對這個主題的探索。一方面，她以泥漿抹書這種基本工序為製作技法，刻意擺脫陶藝傳統的工藝元素，藉此思考陶藝的地位問題及其與當代藝術之間的關係；另一方面，尹麗娟透過與非以陶藝為主要創作媒介的伙伴葉建邦一起討論陶藝的本質特性，並加入繪畫及錄像藝術為創作平台，嘗試探索陶藝與這些媒介之間會如何相互影響，也希望藉著協作的機會，進一步引領陶藝進入當代藝術的新領域，同時亦探討當代藝術如何因陶藝的發展而擴闊它的可能性。

Books that are not books... Ceramics that are not ceramics...

As you enter the room, your eyes are quickly drawn to Annie Wan's four-part large-scale ceramic installation. It is an imposing scene, with numerous "books" spread out on the ground and hanging on the walls. Upon closer inspection, however, you will discover that these neatly arranged rows of "books" are actually pieces of book-shaped ceramics that can no longer be flipped through.

Just how were these ceramic books made? Annie began by collecting a large number of physical books from all over the place, and then patiently applied each page with clay slip, covering the book, inside and out, with wet clay. After being fired under temperatures in over a thousand degrees, the paper pages of the original books turned into ash, while the clay slip between each page transformed into thin and delicate pieces of ceramics, preserving their shapes and textures, almost like a fossil of the "book". But would you still consider what you see in front of you a book? What makes a book a book? As a ceramic work, how is it different from what we imagine?

Meanwhile, on the other side of the room is another part of the display — a video installation that records the entire process of Annie applying clay slip onto some images of ceramics and paintings. Intriguingly, the video is played backwards. Under the camera lens, the images that have been covered with clay slip seem to reappear before our eyes with a flick of the artist's brush. The simple process of applying clay slip onto a book now becomes an abstract performance. As you turn around, you will see another work by mixed media artist Elvis Yip, whom Annie has invited as her creative partner. In this work, Elvis mixed Annie's clay slabs with cement to create an entirely new work. By merging the two media, it certainly widens the realm of creative possibilities for ceramic art.

The endless possibilities of contemporary ceramics

After looking at these works, you might be left wondering: why are these ceramics so different from what we usually see? This is because Annie has always liked to base her ceramic works on conceptual thinking. Besides investigating the essence of ceramics, she also likes to prompt her viewers to introspect — that is why her works always send people's minds racing! The works in this exhibition are no exception. In fact, "books" has been a recurring theme in her work in recent years. When it comes to books, she has always felt that it is their content that matters. Their value is based on what is embedded in their words; their forms and appearances are merely a vehicle. On this experimental artistic journey, she takes one step further in her exploration of this theme. On one hand, Annie deliberately breaks away from traditional ceramic craftsmanship with the basic

technique of applying clay slip, questioning where ceramic art stands and its relationship with contemporary art. On the other hand, she finds inspiration through discussions about the essence of ceramic art with Elvis, whose main medium of creation is not clay. She further adds painting and video art to her creative platform, exploring the ways ceramics and these other media influence each other. Through this collaboration, Annie strives to take ceramics a step further into contemporary art territory, while exploring how contemporary art is also broadening its scope by taking the developments in ceramic art into consideration.



尹麗娟正細心地為她的書本抹上泥漿。
Annie carefully applies clay slip onto her books.



尹麗娟與葉建邦一起探討陶藝與當代藝術的關係。
Annie and Elvis discuss the relationship between ceramics and contemporary art.



今天沒有故事
No Story Today

尹麗娟 × 葉建邦
炆器及水泥
Annie Wan x Elvis Yip
Stoneware and cement, 2018



換個形式的快樂
A Different Form
of Happiness

尹麗娟
錄像：林穎詩
瓷器、炆器及錄像
Annie Wan
Video: Lam Wing-sze
Porcelain, stoneware and video, 2018

藝術家自述
Artist
Statement

尹麗娟
Annie Wan



我的創作通常都會重新思考陶藝的本質，並且在創作過程中將陶藝語言延伸至當代藝術其他方面。這次的作品嘗試探索繪畫、錄像及陶藝領域的表現形式及影像。陶藝的本質是運用原材料與工藝技術，以雙手製作獨特物件，製成品與觀賞者存在於同一個實體空間；繪畫及錄像則存在於一個畫框內，這個畫框恍如一扇帶領觀賞者進入一個想像空間的窗。因此，在是次項目中，我嘗試結合繪畫、錄像及陶藝的不同創作方式，看看各個媒體如何互相影響。

我邀請了兩位非從事陶藝的藝術家和我一起創作新作，分別是混合媒介藝術家葉建邦和錄像藝術家林穎詩。由於他倆沒有接受過正規陶藝訓練，在接觸陶土的當下會有不同的看法。在協作過程中，他倆可以隨意對我的創作部分作出回應，然後探索並產生自己的意念。我希望透過這樣的協作，引入其他思考角度和藝術媒介，以豐富陶藝作品的層次。

關於陶藝家
About
Ceramic
Artist

尹麗娟

尹麗娟於香港理工學院修畢高級陶藝證書課程，並於1999年取得香港中文大學藝術碩士，現於香港浸會大學視覺藝術院任助理教授。她的創作著重概念性思考，專注探討陶瓷的本質特性。

Annie Wan

Annie Wan obtained a Higher Certificate in Studio Ceramics from the Hong Kong Polytechnic. She further received a Master's degree in Fine Arts from the Chinese University of Hong Kong in 1999. She currently holds the position of Assistant Professor at the Academy of Visual Arts of the Hong Kong Baptist University. In her works, she tends to focus on the conceptual elements, constantly questioning and rethinking the nature of ceramic art.

關於創作伙伴
About
Creative
Partner

葉建邦

葉建邦於2013年在香港浸會大學修畢視覺藝術文學士，喜借戲謔的手法諷刺所身處的荒謬世界，常以意想不到的素材來創作。

Elvis Yip

Elvis Yip graduated from the Hong Kong Baptist University with a Bachelor of Arts in Visual Arts in 2013. He likes to ridicule the absurdity of this world through tease and humour and often applies unusual materials in his artworks.



In my work, I strive to rethink the nature of ceramic art and its creative process and to extend ceramics into other facets of contemporary art. This project plays with forms and images that reference painting, video and ceramic techniques. The nature of ceramics is to craft singular objects by hand with raw materials. These objects share the same physical space with their audience while paintings and videos exist within frames that can act as windows, carrying viewers to imaginative places outside of an exhibition gallery. So in this project, I combined the three different artistic approaches to see how the media influence each other.

I invited two artists to collaborate with me. Elvis Yip is into mixed media, and Lam Wing-sze is into video. Neither has trained in conventional ceramic-making, and therefore can see something new in ceramics. They were free to respond to my creative contributions and explore their own concepts. I hope this creative experience would bring in different perspectives and art media to enrich the project.

更多有關陶藝家及創作伙伴
More about the Ceramic Artist
and Creative Partner

