

CLAYLABORATION
—
CONTEMPORARY
CERAMIC ART
EXHIBITION

陳翹康



合·陶——當代陶瓷藝術展

Chan Kiu-hong

陶藝家
Ceramic
Artist

陳翹康
Chan Kiu-hong

創作伙伴
Creative
Partner

時裝設計師 熊銘健
Fashion Designer
Ken Hung

廬山 Lushan

紫砂、布及機動裝置
Yixing clay, textile and kinetic installation
2018

以陶瓷觸及陶藝的邊界

陳翹康視當代陶藝為革新陶泥這一種傳統物料的實驗場域，所以他的作品經常跨越雕塑、陶藝、聲音等多個媒介。是次展出的作品《廬山》，打破了一般觀眾對陶瓷藝術的既定概念，藝術家以一組機動雕塑作品，嘗試超越陶藝的創作框架。

廬山真面目

《廬山》以機動裝置模擬一頭潛伏的怪獸，於觀眾眼前緩緩起伏，做成一種怪物在呼吸的形態，大幅布料的升降，伴隨著紫砂瓷片的起落，觀眾在看見與看不見之間，在認知與無知之間，不自覺地面對一種無以名狀的恐懼。當你仔細看清楚「怪獸」的廬山真面目，你會發現，真相就只不過是藏在陶片和布料下面的巨型氣球，就是那種常常用於佈置大型節慶活動的氣球，當氣球披上裝腔作勢的鱗片，以另一個面貌示人，居然也可以營造恐懼的氣氛。陳翹康希望透過這個獨特的觀賞經驗，令大家反思恐懼的本質，可能根本是來自自己。

這組作品採用了上萬片的紫砂作為怪獸背上的鱗片，經由人手逐片逐片地縫在布料上。陳翹康大膽地使用紫砂這種傳統物料作實驗：由找尋合適的湯匙和飯勺用作製作鱗片的模、調配最適合的紫砂配方，以至泥漿注模、繁複的倒模、脫模及窯燒工序，都突顯了陳翹康沒有背棄傳統陶藝手作的堅持，同時也看到陶藝創作進入當代藝術範疇的無限可能。



陳翹康(右)與創作伙伴熊銘健一起討論作品細節，共同創作這頭巨獸。Chan (right) discusses the details on how to create the behemoth with his creative partner Ken.

協作的力量

陳翹康的創作伙伴是時裝設計師熊銘健，他利用厚薄、紋理、質地都不盡相同的米色布料以拼布形式創作了一幅巨型的布氈，然後參考了視覺藝術中描繪自然景物的紋飾，從中取材，在斑駁的布料上巧妙地車縫了一幅抽象的「山水圖」。他對布料的敏銳觸覺、扎實的裁縫技術、以及陶藝以外的美學應用，使整件作品更立體地表現出藝術家構想中的怪獸形象，更加添了深入的哲學概念，亦為陳翹康解決了不少物料和製作上的難題，完美演繹了「協作」的力量。一方面，布料蓋住內裡乾坤，抽象概括地暗示「一頭怪獸」，放大了觀眾對恐懼的共同認知形態，沒有完整的獸形反而給觀眾留下無窮想像空間，去描繪潛藏自己腦海中的怪獸；另一方面，陶瓷部分完全沒有霸佔作品主體的意圖，甚至退位至布料的「裝飾」位置，但每一片鱗片每一下微小的顫動，都放大了怪獸的真實性，欺騙觀眾腦袋去把這個起伏的巨物，聯想成不能明言的「恐懼」。陶藝和布藝兩者，缺少了任何一個元素，作品都會不完整、不成形。你準備好去面對這頭反映自己潛意識中隱藏陰暗面的巨獸了嗎？



陳翹康這次的陶藝實驗包括找尋合適的湯匙和飯勺製模，然後以不同的紫砂泥作試驗，製作鱗片。Chan Kiu-hong has experimented with spoons and ladles of different shapes to get the best prototype for making his mould for the scales. He also tried out different types of Yixing clay to make the perfect scale for the beast.

Testing the boundaries of ceramic art with ceramics

Chan Kiu-hong sees contemporary ceramics as an experimental ground for revolutionising the traditional medium of clay, and his works often span a variety of media, from sculpture, ceramics to sound. On display is "Lushan", a work that breaks away from the audience's general perception of ceramics. Through the form of a mechanical sculpture installation, the artist attempts to transcend the conventional boundary of ceramic art.

The true face of Lushan

"Lushan" simulates a lurking beast with a kinetic installation which rises and falls slowly before the audience, like a monster breathing. A large piece of fabric goes up and down, accompanied by the rise and fall of the Yixing ceramic tiles attached on it. Caught between what they can and cannot see, in a state of cognition and non-cognition, the audience find themselves face to face with an indescribable horror. But if you take a closer look at the true face of the "monster", you will discover the truth — it is nothing more than a giant balloon, the kind often used as decoration on festive occasions, hidden beneath some tiles and cloth. Ironically, it can also incite fear when it shows up covered with seemingly fearsome scales, looking completely different. Through this one-of-a-kind experience, Chan hopes that viewers can reflect on the true nature of fear, and how it might just stem from our own minds.

Made with Yixing clay, the tens of thousands of scales on the monster's back are hand-sewn, piece by piece, onto the fabric. Chan boldly uses Yixing clay for his work, experimenting with the traditional material for something other than functional ware: from searching for the right spoons and ladles to use as moulds, getting the Yixing clay slip just right for casting, to the complicated processes of casting the mould, demoulding and firing. It shows that Chan did not turn his back on the ceramic traditions. At the same time, it reveals the infinite possibilities that ceramic art has to offer once it enters the realm of contemporary art.



模製鱗片工序相當繁複，而製作過萬片鱗片亦甚耗時。The production of over 10,000 scales by slip casting is a complicated and time-consuming process.



時裝設計師熊銘健以布縫製一幅巨型的「山水圖」，配合陳翹康構想的巨獸形象。Fashion designer Ken Hung creates a "landscape painting" with a large patchwork that matches Chan's conception of the behemoth.

The power of collaboration

Chan's creative partner is fashion designer Ken Hung. Using off-white fabrics with different thicknesses, patterns and textures, he created a large patchwork and skillfully sewed an abstract "landscape" onto the mottled material, taking inspiration from natural motifs commonly found in visual art. Ken's knack for textiles, expert tailoring skills and aesthetic sense in non-ceramic fields not only helped to express the three-dimensional image of the monster the artist envisioned in a livelier manner, but also added a deeper philosophical meaning behind it. At the same time, he helped solve a lot of the problems Chan had with the materials and production process. "Lushan" is indeed the perfect example of "collaboration". On one hand, the fabric hides a secret underneath, hinting towards "a monster" in an abstract manner while magnifying the audience's shared perception of fear. Its incomplete form leaves space for the audience's imagination, allowing them to complete the image of the monster hidden within their own minds. On the other hand, the ceramic parts are not there to take over the body of the work; they have even withdrawn into the "decorative" parts of the fabric. But every tiny tremor of the ceramic scales verifies the monster's existence, deceiving the audience into associating the heaving behemoth with an unspoken "fear". Here, the art of ceramics and textiles go hand in hand — without one or the other, the work would be incomplete. Are you ready to face this humongous beast — a reflection of what is hidden in your own subconscious?

藝術家自述
Artist
Statement

陳翹康
Chan Kiu-hong

在文化社會學文本中，神怪異獸是反常事物的理解與想像，其實體並不存在，它代表著一切非理性力量的總合。文化人類學、民俗學則可引證神怪異獸是先民們為氣候變異、災禍預知、社會秩序以及超自然現象的合理化解釋。因此，「怪獸」包含著對當下的集體恐懼情緒。

分析心理學的創始者榮格形容恐懼是對自身、事物或環境的疑懼，恆久存在於人們平常壓抑或無法接受的自身性格黑暗面。這種黑暗面成為了榮格所描述的「陰影」，是集體潛意識其中一個影響性格的「原型」，各種「原型」會在夢、幻覺、幻想、恐懼、精神病中無意識地投射出來，成為人類心理及情緒上的共同意識。

神怪異獸自古已是陶瓷藝術的主要題材：商周時代的粗陶製神獸雕像、西晉的青釉神獸形尊、唐代的三彩鎮墓獸、宋代《營造法式》所記載的獬豸與蹲獸、以至近代日本的鬼瓦……從型達意，由意生神，從神怪異獸的產生與演變，反映出當時的社會狀態，人心所向。

In cultural sociology texts, mythical beasts are considered to be interpretations and imaginations of abnormal and extraordinary matters. They do not exist in physical form, and represent the consolidation of all irrational powers. From cultural anthropological and folklore perspectives, beasts and mythical creatures have always been used as rational explanation for weather changes, disaster predictions, social order and supernatural phenomena. In this sense, beasts comprise the collective fear at a given moment.

Jungian analytical psychology described fear as self-doubt or triggered from unknown matters and environment man encounter. The suppressed and denied fear exist and accumulate in man's dark side of the personality, reinforcing the "Shadow" archetype in the collective unconscious of man-kind. Different "archetypes" manifest unconsciously in dreams, hallucinations, fantasies, and neuroses. Fear then becomes a shared psychological and emotional conscious.

Mythical beasts have been a recurring theme for ceramics since ancient times: from pottery animals



作品《廬山》便以這種日常與不存在作為主導，萬片由匙羹負空間所模製的鱗片，連結上一幅逾三十平方米的日常布料，覆蓋著一顆常見於節慶活動的巨型氣球，一呼一吸組成一頭虛空的巨物。

在這個不安的時代，或許一切都並不存在。當你反問為何恐懼，或許你已在恐懼之中。

of the Shang and Zhou dynasties, the Western Jin dynasty celadon ritual vessels in the shape of sacred beasts, the tomb guardian figures in *sancai* (tri-colour) glaze of the Tang dynasty, and the Kalaviṅka and crouching beast figures depicted in the Song dynasty architectural manual *Yingzao Fashi* to modern Japanese *onigawara* ("ogre tile"). Form conveys meaning, and meaning gives birth to spirit; the emergence and transformation of gods and mythical beasts reflect the social conditions and mentalities of the population of its time.

The artwork "Lushan" focuses on this everyday non-existence. Over ten thousand scales, moulded by the negative spaces in spoons and ladles, are attached to a piece of ordinary fabric as big as 30 square metres in size, which is then laid over a huge festive balloon. With each breath it takes, it grows into an enormous creature of nothingness.

Perhaps everything and nothing exist in this age of unease.

Perhaps you already fear when you question the reason for fear itself.

關於陶藝家
About
Ceramic
Artist

陳翹康

陳翹康於2009年獲皇家墨爾本理工大學藝術碩士，現為香港藝術學院兼任講師，經常探索陶藝於其他藝術領域如雕塑、裝置、環境和聲音媒體中的跨界可能。

Chan Kiu-hong

Chan Kiu-hong obtained his Master of Fine Art from the Royal Melbourne Institute of Technology University in 2009. Besides teaching part-time at the Hong Kong Art School, he constantly searches for possibility to expand the creative boundary of ceramics by merging with other multi-media contemporary art forms such as sculpture, installation, environmental and sound art.

關於創作伙伴
About
Creative
Partner

熊銘健

熊銘健畢業於日本文化服裝學院，回港後建立自家時裝品牌，熱衷使用回收物料或舊衣物製作環保衣物。

Ken Hung

Ken Hung was a graduate from the Bunka Fashion College, Japan. After graduation, he returned to Hong Kong and set up his own brand. Ken is well known for his enthusiasm in promoting sustainable fashion culture.

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More about the Ceramic Artist
and Creative Partner

