

CLAYLABORATION
—
CONTEMPORARY
CERAMIC ART
EXHIBITION

黃麗貞



合·陶——當代陶瓷藝術展

Fiona Wong

陶藝家
Ceramic
Artist

黃麗貞
Fiona Wong

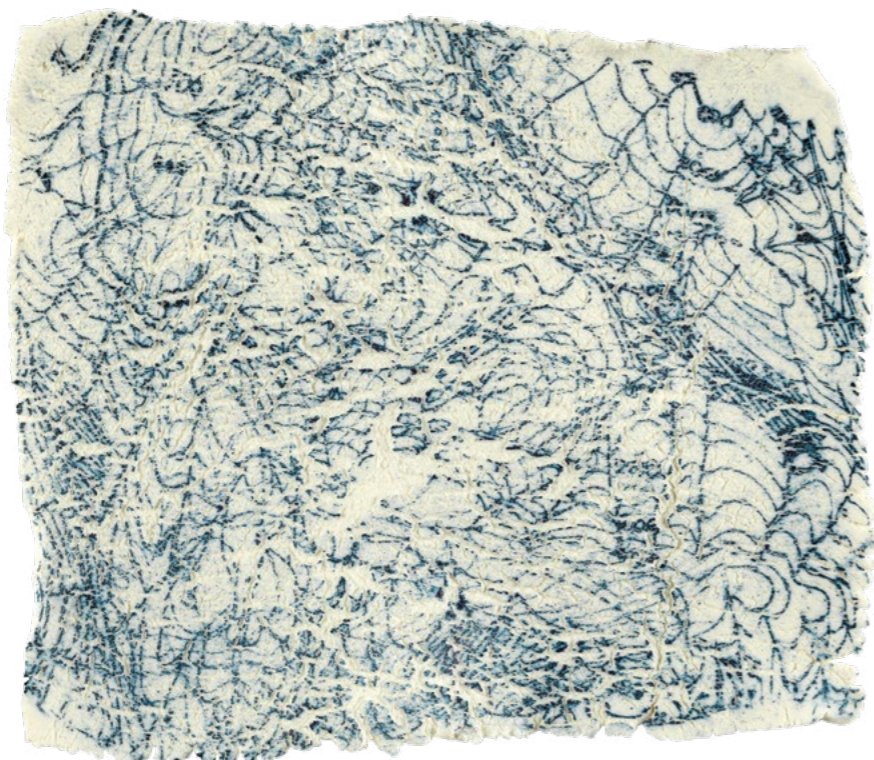
創作伙伴
Creative
Partners

香港版畫工作室
Hong Kong Open Printshop

攝影師 劉清平
Photographer Lau Ching-ping

永恆之象—海·磚、這天、旁觀、沙田 A Sense of Eternity — Sea · Brick, This Sky, Bystander, Shatin

版畫影像及陶瓷
Printed images on ceramics
2018



黃麗貞把沙田的舊地圖移印到瓷片上。
Fiona transfer-printed an old map of Shatin onto porcelain.

從視覺回憶至立體陶塑

黃麗貞是次展出的作品糅合了版畫、攝影及陶瓷等不同媒介。透過攝影，她把變幻無窮的一刻風景和一閃即逝的視覺回憶，保存在平面的影像上。有沒有覺得人愈是努力想去保留某些回憶和印象，保留下來的卻不一定與那逝去的真實相符？著名作家蘇珊·桑塔格 (Susan Sontag) 曾說攝影決定了我們對事情中能回憶的一切。人往往憑藉照片去印證往事，而在某程度上會認為照片相較於親身所看、所聽、甚至自己的記憶，是更為可靠的。可是平面、有機的紙本照片仍然是有限期的存在，經年累月後圖像會褪色，紙本會腐化，若把圖像以版畫原理，移印於陶瓷上，那一刻便可以更恆久地保存下來，黃麗貞因而創作了一系列以陶瓷作為版畫載體的作品，去探索延續一閃即逝的圖像表現方式。

能夠每天看到的風景也值得立碑紀念

山竹來臨前那週六黃昏，天空出現了令黃麗貞難忘的景色；石澳海岸的海浪同樣吸引了她駐足拍照。透過攝影，急速的天氣變化和驚濤駭浪被定格於相片上，《這天》和《海·磚》兩組作品捕捉了藝術家眼中的天和海在那一刻的真實。

《沙田》和《旁觀》則是從歷史和文化傳承的各種脈絡中取得的靈感。滄海桑田，城市發展一層又一層地複寫，古舊地圖上顯示的是過去的痕跡，《沙田》把早期沙田地圖由陳舊易毀的紙本轉化為相對耐久的瓷片紋飾；《旁觀》則採用著名紀實攝影師米高·羅格 (Michael Rogge) 拍攝的1950至1960年代本地水上人家婚禮錄像為創作文本。風景和社會面貌以錄像攝錄保存很常見，然而，能夠建構起回憶的，應該是背後的人文、感情、交流……黃麗貞擷取了錄像中一位觀禮賓客迅速而不經意的回眸，這本來少於一秒的瞬間就此被凝住在瓷片上，情感卻給聚焦和放大。

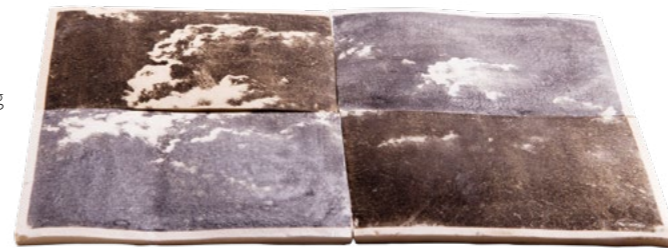
回憶、鏡頭與陶藝以外

在這次平面圖像複製和移印的實驗，黃麗貞分別邀請了攝影師劉清平和香港版畫工作室為合作夥伴。劉清平與黃麗貞進行了陶藝 × 攝影兩種藝術形式的對談，這次交流深化了黃麗貞對攝影及圖像的運用概念：攝影師「影像先決」的美學概念，改變了陶藝家一般以立體結構為主、紋飾圖案為次的創作方式；而香港版畫工作室則提供了技術性的協作交流，讓黃麗貞重新實驗在學生時代嘗試過的版畫藝術，亦讓她以陶藝以外的角度審視陶泥這種物質的更多可能性。



《海·磚》把一息間已不知翻過幾個岸頭的海浪凝固成一塊陶磚。
A fleeting moment of waves breaking by the shore, cemented as a ceramic brick in "Sea · Brick".

《這天》記錄了變化無窮的雲凝住在陶板上。
The ever-changing clouds, recorded and preserved on a ceramic slab in "This Sky".



From visual memory to 3D ceramic sculptures

The works created by Fiona Wong for this exhibition employ a mix of different media, including prints, photography and ceramics. Through photography, she preserves flashing moments of scenery and fleeting visual memories as two-dimensional images. Do you ever get the feeling that when you try to preserve certain memories and impressions, what remains might not be consistent with that bygone reality? Renowned writer Susan Sontag had said that photography determines our sense of events. People often rely on photographs to prove that a given thing had happened, and, to a certain extent, to believe them to be more reliable than what they see and hear, or even their own memories. Nevertheless, the two-dimensional, organic photographic prints exist within a time frame. Over time, images will fade and paper will rot. However, if you take a step further to transfer and print the images onto porcelain plates and ceramic tiles via a printmaking process, they can probably be preserved forever. With this in mind, Fiona created a series of prints on ceramics in order to explore and further extend these fleeting images.



黃麗貞因製作是次展覽的作品重拾過去曾學習的版畫藝術，即使實驗過程中遇到不少技術上的難題仍然樂此不疲。To create works for this exhibition, Fiona re-experimented with printmaking — an art that she tried during her student days. Despite the technical difficulties encountered during the process, she found much joy in it.

The views you see every day are also worth commemorating

Fiona was stunned by the view of the sky just before typhoon Mangkhut hit Hong Kong. She was equally attracted by the waves breaking along the seashore of Shek O and even stopped to take photos. The rapidly changing weather and tempestuous waves came to a standstill through photography. "This Sky" and "Sea · Brick" have captured the artist's view of the sky and the sea in that moment of frozen reality.

"Shatin" and "Bystander" are inspired by ideas gleaned from history and cultural heritage. Time brings drastic changes — a city's development gets overwritten layer by layer, and old maps show traces of the past. "Shatin" takes an early map of Shatin printed on old, brittle paper and transforms it into patterns on a piece of more durable porcelain. "Bystander" is based on the video footage of local boat dwellers' weddings that the famous documentary photographer Michael Rogge took during the 1950s and 1960s. Scenery and facets of society have often been documented on film, but it is the humanistic elements, emotions and person-to-person exchange that constitute our memories. Fiona took a screenshot from the video, which shows a wedding guest shooting a quick, unconscious glance back at the camera. A moment that flashed by in less than a second is frozen onto a piece of porcelain, zeroing in on the emotions.

Memories, camera lenses, ceramics and beyond

In this exhibition, Fiona had invited photographer Lau Ching-ping and Hong Kong Open Printshop as her creative partners to experiment with copying and transfer printing two-dimensional images onto ceramics. Through a series of discussions with Lau concerning the art of ceramics and photography, it deepened her understanding of photography and image application: the photographer's aesthetic idea that "images reign supreme" brought changes to the ceramic artist's usual creative approach, where the three-dimensional form would take priority over decorative patterns. Meanwhile, the Hong Kong Open Printshop provided a technical exchange of ideas, allowing Fiona to re-experiment with printmaking — an art that she tried during her student days — as well as re-examine the possibilities of using the clay medium from a perspective other than that of ceramics.

藝術家自述
Artist
Statement

藍天白雲，此消彼長；滄海桑田，今虛昨實；載舟之水，亦可傾舟。因變幻，故亦恆。世之恆常，在其幻變。

The blue skies and white clouds wax and wane; in an evanescent world, what was real yesterday is but an illusion today; water can float a boat as it can capsize it. Changes bring perpetuity. The permanence of the world lies in its perpetual changes.

黃麗貞
Fiona Wong

西環暴風前夕晶亮艷麗的黃昏，石澳後灘白浪拍岸消逝的剎那，錄像裡旁觀者驀然回首的凝視，就像等高線地圖，以不同的高度勾畫出這美麗小島的輪廓。

A glistening and gorgeous dusk at Sai Wan on the eve of a storm, the instant in which foamy waves broke against the shore at the Rocky Bay Beach in Shek O, and a bystander's sudden backward glance in a video recording chart the contours of this beautiful island with different elevations the way topographic maps do.

我以版畫之法，將轉瞬即逝之象凝練於陶瓷之上，讓小島的冰心永印玉壺之中。

Using printmaking techniques, I condensed these transient images onto ceramics, forever preserving the island's heart, which is as pure and noble as ice in a jade pot.



關於陶藝家
About
Ceramic
Artist

黃麗貞

黃麗貞於1997年取得香港中文大學藝術碩士，現為香港藝術學院高級講師及課程統籌。她多次與公私營機構合作，以陶瓷製作大型作品，作品題材多樣，涉獵多種歷史或文化議題，勇於探索不同創作媒介與實驗性的技法。

Fiona Wong

Fiona Wong obtained her Master of Fine Arts from the Chinese University of Hong Kong in 1997. She now teaches at the Hong Kong Art School as a senior lecturer and programme coordinator. Fiona has collaborated with various private and public organisations to create large-scale ceramic installations and public arts. She often finds inspiration from historical or cultural issues, exploring an array of different themes in her works.

關於創作伙伴
About
Creative
Partners

香港版畫工作室

香港版畫工作室成立於2000年，致力推廣當代版畫圖像藝術，並踴躍參與國際版畫圖像藝術交流活動。

Hong Kong Open Printshop

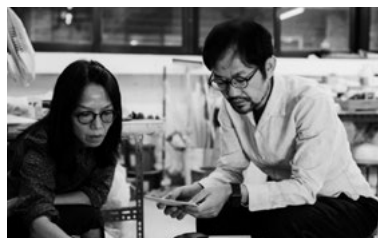
Hong Kong Open Printshop was established in 2000 to promote contemporary printmaking and graphic art. It has been active in international exchange activities of printmaking.

劉清平

劉清平從事攝影、設計、教育和文字創作，他是香港攝影文化協會創會成員之一，並為現任香港國際攝影節主席。

Lau Ching-ping

Lau Ching-ping is a photographer, designer, educator and writer. He is a founding member of the Hong Kong Photographic Culture Association and he now chairs the Hong Kong International Photo Festival.



黃麗貞與香港版畫工作室代表翁秀梅及攝影師劉清平正進行陶藝、版畫與攝影的深層次對談。

Fiona Wong and Yung Sau-mui (left), representative of the Hong Kong Open Printshop, and Lau Ching-ping (right), photographer, had an in-depth discussion about the art of ceramics, printmaking and photography.

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More about the Ceramic Artist
and Creative Partners

