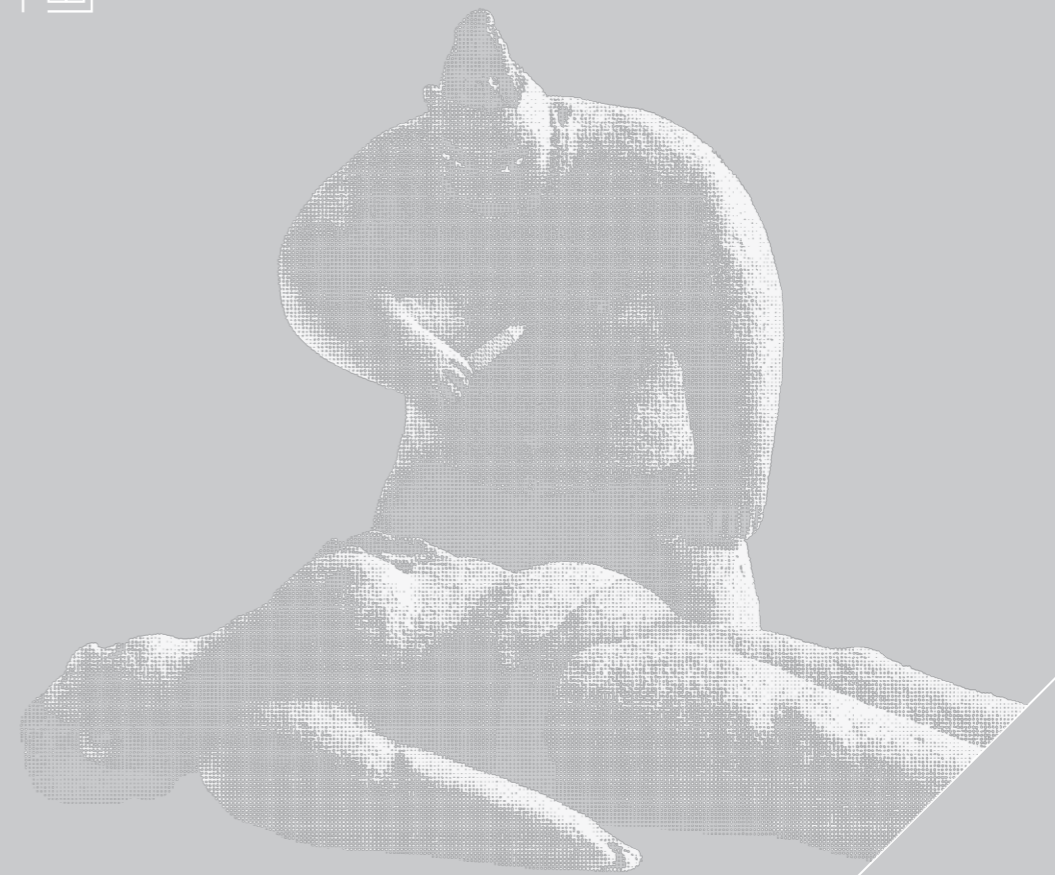


CLAYLABORATION  
—  
CONTEMPORARY  
CERAMIC ART  
EXHIBITION藝術家自述  
Artist  
Statement李慧嫻  
Rosanna Li

我差不多一輩子都是住在紅磡，似乎和人死後的種種世間事，都特別有「緣份」。那些紙紮祭品對我尤其吸引，常讓我大開眼界。自2002年，我開始收集它們。這些年來，我亦開始喜歡閱讀有關道教的種種地獄和鬼神節日的文字，常常天馬行空地想像怎樣用陶泥來說這些故事。

我最早和「地獄」的接觸，可以追溯至我的童年。有幾次爸媽帶我們三姊妹到虎豹別墅的萬金油花園遊玩。我仍然清楚記得我站在那幅色彩斑斕的水泥浮雕「地獄十殿」前面，看著那個人死後要經過審判、定罪和投胎的地方——牛鬼蛇神把人的舌頭割下，把人丟進油鍋，用鎖鏈鎖在燒得滾燙的柱子上等等——血腥、暴力、嚴刑虐待、殘酷……我爸媽告訴我，人在死後受罰是因為他們貪心和做壞事。

我記不起每次去虎豹別墅後我有沒有做噩夢，也不知道這些嚇人的場面對我在成長時期的道德觀有何影響，但這個影像總在我腦海裡盤旋：一個

Having lived in Hung Hom almost all my life, I seem to be in “close contact” with customs and common practices carried out for the dead. Things like paper offerings have always fascinated me, and I have started collecting them since 2002. Over the years, I have also enjoyed reading about the Taoist hell and ghost festivals, and often fantasised presenting these narratives in clay.

My very early acquaintance with “hell” dated back to my childhood, the few times when my parents took my two sisters and me to the Tiger Balm Gardens of Haw Par Mansion. I still remember vividly what I saw standing in front of the picturesque concrete wall reliefs of the “Ten Courts of Hell”, a place where the deceased went through the passages of being trialed, condemned and reincarnated — death guards cutting people’s tongues, throwing people into boiling oil, chaining people around burning poles, etc. — blood, violence, torture, brutality... People were punished in their afterlife because of their greed and bad deeds, as my parents told me.

I don’t remember if I had any nightmares after each visit, nor do I know if these horrific, stunning scenes had any influence on my moral sense growing up, but there has always been a recurring picture in my mind — a little girl standing in front of the concrete reliefs looking amused but in awe: most men and women were topless, and many of the condemned were naked... the sights filled her with sensation and incomprehension. The little girl, in her

小女孩站在水泥浮雕前，有點好笑卻又心存敬畏的樣子，那些男男女女，大部分都沒有上衣，很多犯人身上都是光光的。這些場面令她內心既觸動又不解。那個天真無邪的小女孩，一下子面對了死亡、裸露和暴力，深感困惑。我不知道這個小女孩長大了沒有，但似乎她仍然在我心裡活著。現在我已走向人生的冬天，總覺得有一種迫切感要和她面對面，去拉著她的小手，就像我媽媽拖著我一樣，一同再看看「地獄十殿」，然後我可以歡慰地和她說聲再見，心中再沒遺憾。

展覽的審判和懲罰場面，創作靈感源自虎豹別墅裡的「地獄十殿」。我亦加入了在現今世界的脈絡裡，我對這些煉獄場面的狂想，來顯示在地下世界裡的「生活」是怎樣一回事。多年來我跟隨那些紙紮祭品的發展與潮流，隱隱的好像已相信，在審判和懲罰之後與投胎之前，在地下世界裡可能還有一個和我們人世間差不多的人生階段。

展覽主要是我童年經歷的一個回顧，是我長久以來對某種痴迷的一個解脫，也代表著我對虎豹別墅的致敬；但我相信在我的作品裡，也可以見到一些與我們現今世界和社會相關的景況。

展覽的佈置是我和吳海賜先生合作的成果，他負責空間設計和燈光指導，務求增加展出時的整體效果和氣氛。

childhood innocence, experienced but a bewilderment of death, sexuality, and violence appearing all at one time. I never know if this little girl has ever grown up, but she seems to be living within me all the time. Approaching the winter of my life, I feel an urge to meet her face to face, taking her little hand, the way my mom did to me, and revisit the “Ten Courts of Hell” together; then I can gladly say good-bye to her, and would have no regrets.

In this exhibition, I have created scenarios of trial and punishment as inspired by the “Ten Courts of Hell” in the Haw Par Mansion. I have taken it further to include my own fantasies of scenarios of the inferno with present day reference, as well as some that highlight “life” in the underworld. My interest in following the trend in the kind of commodities produced as paper offerings from year to year has almost convinced me that, after trial and punishment yet before reincarnation, there might very well be a stage of life in the underworld which much resembles that of ours in this world.

I believe what is presented in my work bears some relevance to the world and our society in the present day, though I see the exhibition mainly as a revisit of my childhood experience, a relief to my long time obsession and my homage to the Haw Par Mansion.

The staging of this exhibition is collaborated with Mr Ng Hoi-chi, who takes care of space design and lighting direction to enhance the overall effect and atmosphere in the presentation.

## 李慧嫻

李慧嫻於香港及英國修讀陶藝，1990至2010年任教香港理工大學設計學院。她的陶偶外型傳神，總叫人會心微笑，因此無論是她的陶塑或散見於香港各處的公共藝術創作，均深受觀眾喜愛。

## Rosanna Li

Rosanna Li studied ceramics in Hong Kong and the UK. From 1990 to 2010, she taught at the School of Design of the Hong Kong Polytechnic University. Her lifelike ceramic figures always fill us with amusement and delight. Therefore, both her ceramic works and public sculptures dotted throughout Hong Kong are beloved by viewers.

## 吳海賜

吳海賜2005年於英國倫敦建築聯盟學院畢業，他的作品主要挑戰既有的空間傳統及探索物料發展，以創造出另類及有意義的空間體驗。

## Ng Hoi-chi

Ng Hoi-chi graduated from the Architectural Association School of Architecture in London, the UK, in 2005. His main focus is to challenge spatial conventions and material development by creating alternative and meaningful spatial experience.

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



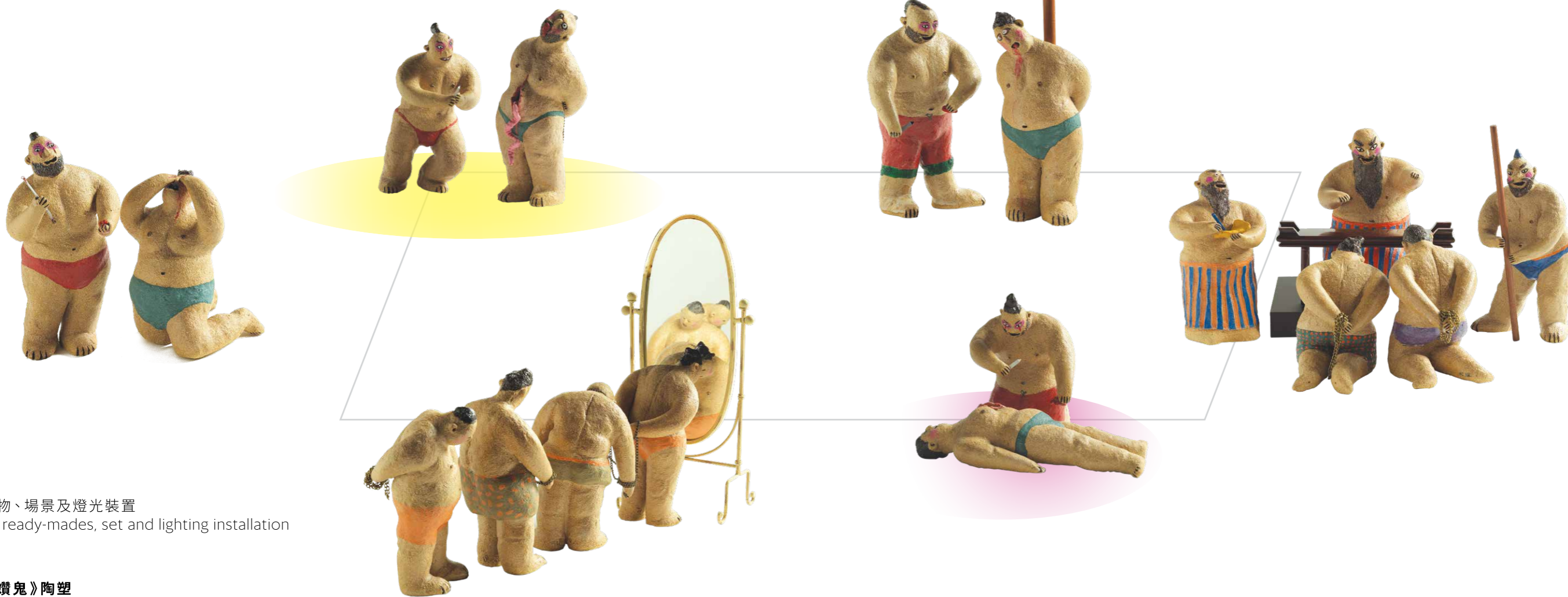
Rosanna Li

陶藝家  
Ceramic  
Artist

李慧嫻  
Rosanna Li

創作伙伴  
Creative  
Partner

空間設計師 吳海賜  
Space Designer  
Ng Hoi-chi



## 嬾鬼 Hello!

炆器、現成物、場景及燈光裝置  
Stoneware, ready-mades, set and lighting installation  
2018

### 李慧嫻的《嬾鬼》陶塑

自小在紅磡長大的李慧嫻向來百無禁忌，對區內的殯儀館、長生店、紙紮鋪司空見慣，她喜愛收藏紙紮品，對紙鞋祭品更是情有獨鍾。但想不到向來膽大的李慧嫻，小時候到虎豹別墅遊玩時，萬金油花園中的驚嚇性地獄浮雕竟然讓她感到極度震撼，這個童年陰影一直藏於心中，數十年後卻成為她的創作靈感來源，構思了《嬾鬼》這套大型陶塑裝置。

李慧嫻作品中的御用男女主角——那些廣受觀眾愛戴的胖男胖女陶偶，今次要在地府上演一幕幕驚心動魄的場面：割肚、割舌、挖眼、刀鋸美人、胸口碎大石等等……幸好在喝孟婆茶之前，他們仍有機會吃個地獄拉麵，再看一齣《鬼鬼情未了》，甚至享受一次黑白無常式美容服務，最後乖乖排隊投胎去。向來點慧的李慧嫻當然不只重現記憶中的「地獄十殿」，還在作品中加入大量當代元素，以她的鬼斧神工，塑造出一幕幕叫人會心微笑的地獄場景。

一向習慣自編自導自造的李慧嫻，以一雙巧手，捏塑人間。這次她邀請了在香港理工大學設計學院任教時認識的學生吳海賜作為創作伙伴，由他協助處理空間和燈光設計，加強整體的視覺效果。



李慧嫻以全手捏的方式創作她的陶偶。  
Rosanna's ceramic figures are all modelled by hand.



吳海賜為作品的場景設計製作的模型。  
Ng Hoi-chi's model for the installation.

### “Hello!” — Rosanna Li's ghosts from the past

Having grown up in Hung Hom, Rosanna Li is not someone who observes taboos. She is used to all the funeral parlours, funeral services and paper offering shops in her neighbourhood, and enjoys collecting paper-craft items, especially paper footwear. So it is a surprise to learn that the fearless Rosanna could be terrified by the vivid reliefs of scenes of hell in the Tiger Balm Gardens during a visit to the Haw Par Mansion as a young girl. This childhood trauma never left her, but it also became a source of inspiration decades later, leading her to create the large-scale ceramic installation “Hello!”.

This time, Rosanna's trademark characters — ceramic figures of fat guys and plump ladies which have won her a firm following — star in scene after scene of nightmarish terrors: they get disembowelled, their tongues get chopped off, their eyes get plucked out, their bodies get sawed in half, and their chests get crushed by rocks... Thankfully, these folks still have

the chance to enjoy a bowl of Hell Ramen and re-watch *Ghost* before drinking the Tea of Forgetfulness. They even get to enjoy beauty services from the Black and White Messengers of Hell before they get in line for reincarnation. Rosanna, being the ingenious artist she is, not only replicated the “Ten Courts of Hell” that was imprinted in her memory, but also infused plenty of modern elements into her work. With beautiful workmanship, she created scenes of Hell that will no doubt draw some knowing smiles.

Rosanna is used to designing, creating and setting up her artworks all by herself, moulding a unique world with her nimble hands. In this exhibition, she invited Ng Hoi-chi, a student she met while teaching at the School of Design of the Hong Kong Polytechnic University, as her creative partner. Hoi-chi worked on the space and lighting design to enhance the overall effect of the presentation.