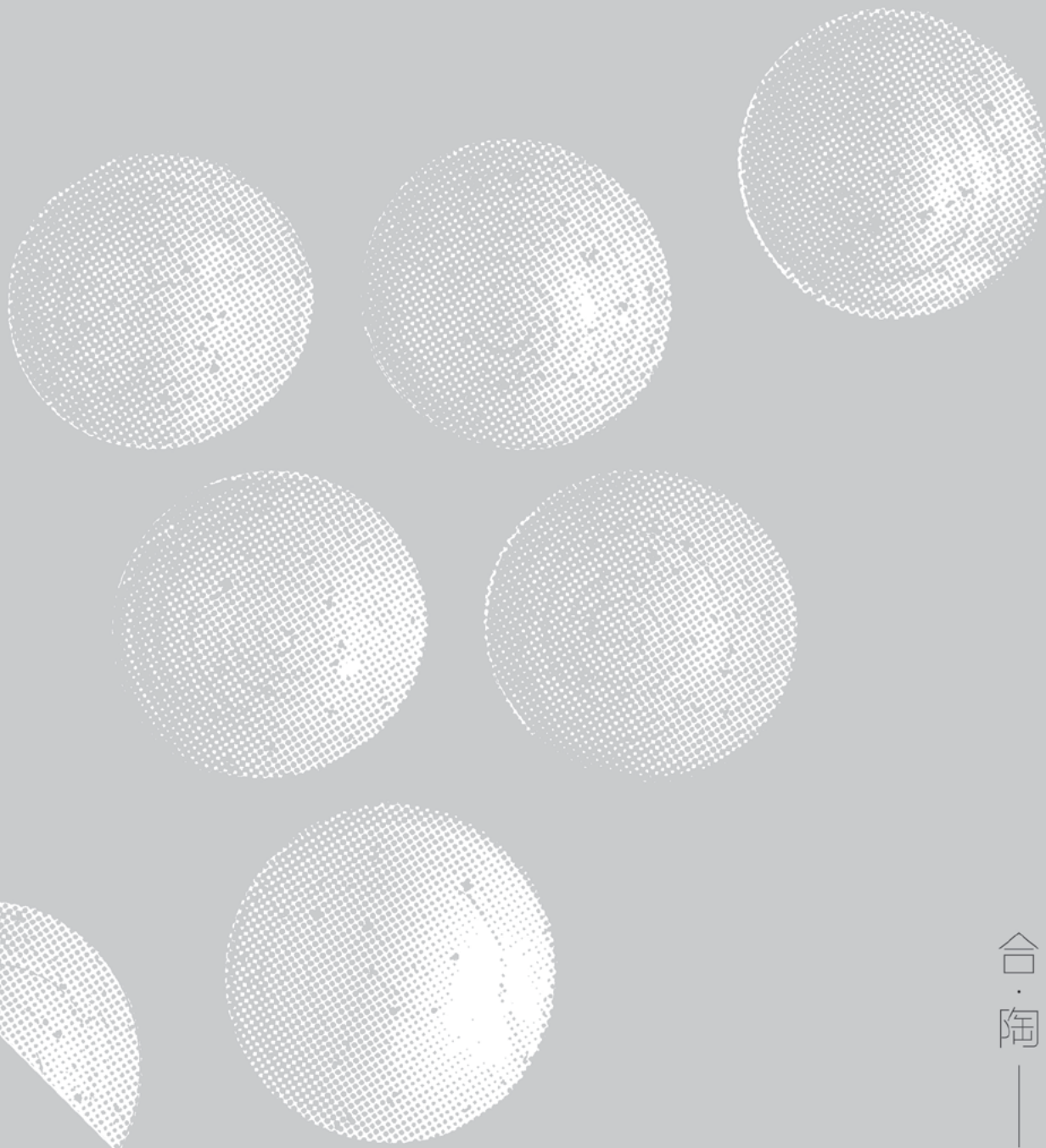


CLAYLABORATION
—
CONTEMPORARY
CERAMIC ART
EXHIBITION

李穎儀
許俊傑



合·陶——當代陶瓷藝術展

Wy Lee & Ryan Hui

陶藝家
Ceramic
Artists

李穎儀 及 許俊傑
Wy Lee & Ryan Hui

創作伙伴
Creative
Partner

佛教法師 常霖法師
Buddhist Master
Changlin Fashi

常霖法師的參與，令李穎儀與許俊傑
的創作注入「生活禪」的概念。
Changlin Fashi adds concepts of
"Living Zen" to Wy Lee and
Ryan Hui's project.



一千個陶碗全由李穎儀與許俊傑以拉坯技法
於自家工作室手造而成。
The 1,000 ceramic bowls are all hand-thrown
by Wy Lee and Ryan Hui in their own studio.



集器 Remark a Bowl

陶碗及循環播放攝影
Pottery bowls and
loop-display of photos
2018

陶器與生活的日常

你還記得上一次吃飯時手上食器的細節嗎？能準確說出你最常使用杯子的各樣特徵嗎？我們對日復日所使用、手到拿來的器物，反而會最「視」而不見，每件器物披星戴月、堅守崗位，它們的存在卻只停留於實用性層面，你還記得與器物第一次「相遇」時的那一刻心神悸動、那一往情深（繼而掏腰包）嗎？



「粉引」是日本陶藝裝飾技巧，即把整個器物以浸釉方法上一層白色泥漿。
Kohiki is a Japanese term referring to a decorative technique of applying white slip on the whole body of the vessels.

是器物，也是當代藝術

是次展出的作品，不僅是一千個白色陶碗而已！陶瓷器物之美，包含著美學、物料、功能和實用性的各種考慮，但《集器》作為當代陶藝裝置作品，在美學及實用以外，還試圖隨觀念藝術和社群藝術的流向，借「生活禪」切入，以器物喚起大家對生活細節的關注。

要完成分發給參加者的千個陶碗，李穎儀與許俊傑兩位陶藝家並沒有把陶室變成流水作業的生產線，反而由造陶塑型以至成器的過程中，都一直以極致的專注、嫺熟的拉坯手藝、加上從使用者角度出發去設計細節，製造出氣質獨特、有別於工廠大規模生產的手作物器。

造陶的修行之道

有人說，造陶即修行，李穎儀與許俊傑重複又重複的拉坯、浸白化妝土、等待燒成，以至面對失敗的作品，就如一次陶人的修行。儘管製作過程如此複雜，陶碗製成出窯後，器物所經歷的生涯卻只是一半。如果器物到達惜物人手上，按照其器型特點及設計而被妥善使用，讓使用者享受生活之美，這才算完滿了一件器物最極致卻又最卑微的使命。



雖然同是素淨的白，每一個碗上的拉坯痕跡、窯燒後隨機出現的礦物黑點、碗型大小等也不盡相同。
All the hand-thrown ceramic bowls may look pure white, but every single one of them is different — whether it be the throwing marks on them, the black mineral spots that appeared randomly after kiln-firing, or their forms and sizes.

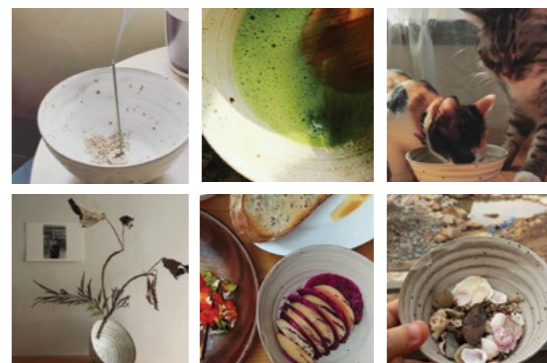
以「#集器」收集當下生活痕跡

為了讓這些陶碗完成它們的使命，李穎儀與許俊傑邀請了一千位公眾人士，於展覽之前實實在在地使用每個白碗，並鼓勵使用者拍攝記錄和以「#集器」或「#remarkabowl」標籤上傳照片到Instagram及Facebook，由於各人使用的方法不受限制，亦無例可循，飲食（或非飲食）習慣也不盡相同；照片除了讓我們可以一窺各位參加者林林總總的生活，其實也展示了一種當下流行的隨手、隨心、隨拍的文化：為什麼要拍攝一碗白飯、一碗中藥？為什麼要把空碗放置在海邊、山野來拍一個空鏡？為什麼一個如此雜亂無章的Instagram也有其可觀之趣味？正如許李二人的創作伙伴常霖法師所言：「攝影的重點，在於看不見的部分。」「#集器」所匯集的不單止是一幀接一幀的飲食和旅遊照片，「#集器」所凝聚的是一千名參加者對生活的一刻專注，在這些照片和碗上，你不會見到「奇蹟的瞬間」，有的只是獨特的、值得重視的、不可複製的生活痕跡。



Pottery vessels and your daily life

Can you recall the tableware at your last meal and how it looked like? Can you accurately recount the features of the mug that you most often use? With few exceptions, the vessels that we use in everyday life are the objects we tend to take for granted. We tend to see them without looking at them. They are always on standby to serve us, but they only exist for functional use. Do you still remember how you were so fond of an object that you took out your wallet without a second thought?



Instagram上已有多張使用者上傳的「#集器」或「#remarkabowl」照片，記錄自己如何使用陶碗。展覽完結後，陶碗將會歸還參加者。Users kept track of how they used their ceramic bowls by taking photos and uploading them to Instagram using the hashtag #remarkabowl, giving us a glimpse of each bowl's journey. The bowls will be returned to the participants after the end of the exhibition.

Finding Zen in pottery

Some say that making pottery is a mindfulness practice. The artist duo throws bowl after bowl and applies white slip to each of them. They then wait for batch after batch to finish firing. However, the long process does not guarantee that every bowl would be perfect, so firing mishaps become just another form of training for these potters. Reaching the end point of production, the ceramic bowl has merely lived half its life. Until it falls to the hands of someone who cherishes it, is properly used in accordance with its design and intended functions, and enables the users to enjoy the beauty of life — only then does it fulfil its ultimate yet humble purpose as a vessel.

A collective of markings of living in the moment

In order to allow these bowls to fulfil their mission, Wy Lee and Ryan Hui invited 1,000 volunteers to use the white bowls before sending them to exhibit. Participants were encouraged to upload photos to Instagram and Facebook using the hashtag "#remarkabowl" (or the Chinese title 「#集器」). There are no restrictions on how to use the bowls, no precedent to go by, and everyone's eating habits differ (and some didn't use them for eating at all). These photos give us a glimpse of the participants' wide range of life styles, while also hinting the current trend in the mass culture: snap-shooting whatever we see, eat, or do, whenever and wherever. What is significant in a picture of a bowl of plain rice or a bowl of herbal tea? Why do people take seascape or landscape shots with an empty bowl in the foreground? Why are these snapshots fun to browse? Changlin Fashi, the potters' creative partner, explained, "With photography, it is what you don't see that matters the most". The "#remarkabowl" hashtag is not just a collection of gourmet or travel photos — it embodies the 1,000 participants' moments of focus. There is no "miracle moment" as most photographers would have emphasised otherwise. In these photos and bowls, there are irreproducible traces of the moment, each distinctive and remarkable in its own self.



常霖法師以攝影記錄參加者與陶碗暫別及送交作展覽的一刻。
Changlin Fashi took photos of the volunteers bidding farewell to their bowls for display at the exhibition.

藝術家自述
Artist
Statement

李穎儀 及
許俊傑
Wy Lee &
Ryan Hui

《集器》是由千個器物組成，經歷並盛載了各志願使用者之使用習慣。在大約兩個月間，各人的生活習慣和使用方式，在陶碗留下獨有的、生活的痕跡。

世事萬物因緣生滅，與常霖法師結識至後來合力創作出《集器》皆是因緣際遇。在構思是次展覽創作伙伴的時候，我們二人不約而同地想起常推廣「生活禪」的常霖法師，後來，竟也給我們偶遇常霖法師，只在短短數小時的討論，我們和師傅的概念和方向巧妙契合，作品的雛形就此定下來了。

是次展出的作品由拉坯成形，並以「粉引」技巧作為器皿的表面處理，「粉引」是一門日本器物傳統裝飾技法，利用白化妝土，把原來深色的陶土覆蓋，將之變成白色；用這個方法做出來的白，會比直接使用白泥或瓷泥顏色層次更豐富，也能將原來陶土的特性表現出來，例如器物上隨機出現的黑點，是陶土內含有的礦物，礦物在高溫燒製的過程中，從土內浮現到白化妝土上。粉引器物予人溫潤樸實的感覺，如同我們所認同的生活態度。

在構思器型時，我們為了讓各位使用者可以持更開放的態度去理解手上的器物，故首先撇除了高窄的杯和平闊的碟，因為極端的器型會對使用造成限制。最後，我們決定採用基本的碗型，它兼容了多種使用方式，而且作為每一個香港人的日常生活器物也相當具代表性。

關於陶藝家
About
Ceramic
Artists

李穎儀及許俊傑

李穎儀及許俊傑分別於2016年及2015年畢業於香港浸會大學視覺藝術院，二人於2016年共同成立梨木製陶所，專研獨家釉色及美觀與實用兼具的器物。

關於創作伙伴
About
Creative
Partner

常霖法師

常霖法師是知名攝影大師。40歲後開始接觸佛法，55歲，心塵泊岸，出家為僧，在不同媒體中推廣在日常生活中也可修行佛學的「生活禪」。



"Remark a Bowl" is a collection of one thousand ceramic bowls which have experienced and carried traces of the voluntary participants' daily living habits. Each participant was allowed to use the bowl in whatever ways for about two months, during which time unique marks of their living stemming from different habits and ways of use were left on the vessels.

All things in this world happen by destiny. It has been our destiny to get to know Changlin Fashi and to have collaborated with him on "Remark a Bowl". When deciding on who to engage as our creative partner for this exhibition, both of us converged on the choice of Changlin Fashi, a well-known Buddhist master actively promoting the concept of "Living Zen". Nonetheless, at an unexpected encounter, we mentioned our conception to the Master, and a discussion followed. We found that our conceptions concurred, and within a few hours, inspirations sparked and the rough framework of our work was almost settled.

The bowls exhibited here were all hand-made by wheel-throwing. For decoration, we only coated the vessel in white slip. This decorative technique is originated from Japanese *Kohiki* (literally powder-sprayed) wares. It refers to the use of white slip to cover the original darker-coloured clay and gives it a white finishing. The white finishing thus achieved is brighter, with a more complexed hue than if only white clay or porcelain were used at the first place. It also helps bring up the inherent characteristics of the clay underneath — the random black specks that appear on the white slip are actually mineral contents in the clay, which have risen to the surface of the white slip during the firing process. *Kohiki* wares' characteristic smoothness and simplicity are well akin to a lifestyle that we enjoy.

When considering what type of vessels to be made for this project, we envisaged that our users should have more freedom when learning to co-live with this vessel. Tall and narrow cup as well as flat and wide plate were ruled out as their rather extreme shapes would restrict the ways to use them. We finally opted for the ordinary bowl shape: it can accommodate a variety of usages and is very representative of the kind of vessel that Hong Kong people use every day.

Wy Lee and Ryan Hui

Wy Lee and Ryan Hui graduated from the Academy of Visual Arts of the Hong Kong Baptist University with a Bachelor's degree in 2016 and 2015 respectively. They co-founded their pottery workshop Toki Nashiki in 2016 and specialise in exclusively formulated glazes and production of attractive yet highly functional pottery vessels for daily use.

Changlin Fashi

Changlin Fashi is a famous photographer in Hong Kong. His conversion to Buddhism after the age of 40 has led him to new insights towards work and life. At the age of 55, he adopted his Dharma name Changlin and became devoted to monkhood, actively promoting the practices of Buddhism and "Living Zen" through different media.

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More about the Ceramic Artists
and Creative Partner

