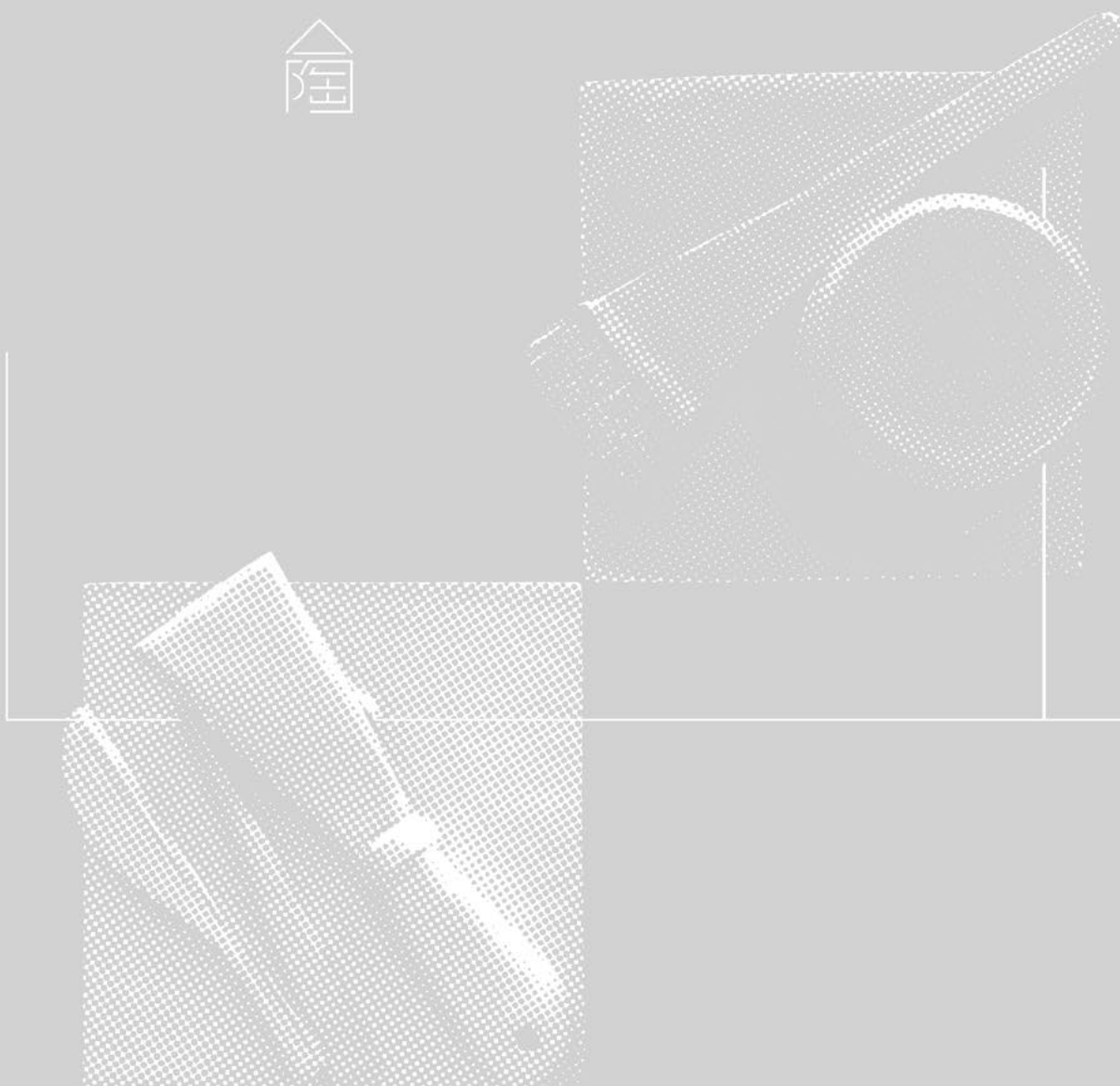


CLAYLABORATION
—
CONTEMPORARY
CERAMIC ART
EXHIBITION

黃美嫻



合·陶——當代陶瓷藝術展

Yokky Wong

陶藝家
Ceramic
Artist

黃美嫻
Yokky Wong

創作伙伴
Creative
Partners

文字工作者 李慧儀
Wordsmith Lee Wai-yee

設計師 鄧浩至
Designer Kevin Tang

憑感覺和記憶…… By Feeling and Remembering...

炆器、書及錄像
Stoneware, book and video
2018

請你想想，在十年前的今天，你究竟身在何方？
在做甚麼？你還記得麼？你認為自己所記得的，
是否都真確無誤？

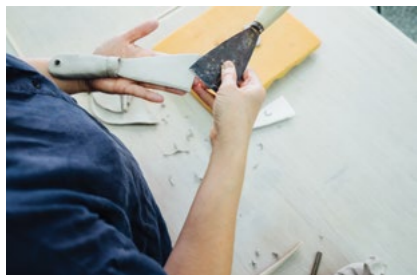
重塑陶室 日與夜

陶藝家黃美嫻憑著內心的感覺和記憶，用泥土把她那朝夕相對的陶藝工作室重現於你的眼前，內裡的一器一物全然以陶塑造，你可以在各式陶件之間窺探藝術家的生活點滴，她的私密世界。對黃美嫻來說，這個重塑的工作室猶如一本立體日記，記錄了她的過去，是一個充滿回憶的地方。

回顧過去 重新出發

然而，憑感覺和記憶重塑出來的陶室，和現實相比總還是有點距離。大家在動畫電影《玩轉腦朋友》(Inside Out)中看到主角之一的阿樂跌進「記憶堆填區」、發現原本彩色的記憶球在逐漸變灰飛逝的一幕時，難免感到無奈，因為原來我們的記憶並不完全。黃美嫻透過陶泥再現印象中的那個創作天地和當中的人與事，同時也在娓娓道出她對「記憶」的一些觀感，發現儘管往事未忘，自身的記憶卻早已隨著歲月的過去漸漸失去細節，變得模糊，真假難分。

面對著記憶流逝的事實，黃美嫻卻處之泰然，如她所言，做陶的經驗為她帶來不少領悟，因為在燒製陶器的過程中常會遇上不可預料的意外，無法控制，難有十足的把握，唯一可做的便是學習去接受。這種輕鬆面對人生的態度亦反映於她的作品中，就如今次展示的重構陶室，即使看似只是在複製舊作舊物，亦因創作者有了新的人生閱歷，而令作品有了不同的演繹，每件小作品的背後都蘊含著耐人尋味的故事，藝術家藉著個人情感的投入，重新賦予作品新的生命，從中也讓人感受到她的情懷、她的自我。



黃美嫻以陶泥精心複製她陶藝工作室內的物與情。 Yokky is using clay to replicate every object present and every sentiment lingering in her ceramic studio.



黃美嫻(中)與李慧儀及鄧浩至正在進行一場意念的交流。 Yokky (middle), Wai-yee and Kevin in the midst of a brainstorming session.



陶泥與文字的交流

創作伙伴的投入參與，可說是這次陶藝展覽的獨特之處。文字工作者李慧儀和設計師鄧浩至分別是黃美嫻的摯友和學生，亦是她在是次創作中的伙伴。「感覺和記憶」這個課題同時觸動了三人的神經，其中李慧儀更覺得記憶平時潛藏內在，不知何時何解會被釋放出來，而且我們的記憶是選擇性的，有時會只記住某些事、某些情而忘記其他，實在神秘莫測，凡此都給予他們許多創意靈感。雖然在這組合中各人有不同的體會，卻一致希望透過輕鬆的態度，互相交流對這題目的看法，激發深層思考，再以大家熟悉的媒介呈現於觀眾眼前。由於感覺和記憶往往予人虛無縹緲的印象，所以用文字和簡潔的圖像含蓄地表達這些抽象概念就最適合不過，同時也保留了我們的想像空間，滿有詩意。

A new start with old memories

A ceramic studio replica that is made from feelings and memories is going to be a little different from reality. It is easy to feel helpless when you watch the scene from the animated film *Inside Out*, where Joy, one of the main characters, falls into the "Memory Dump" and witnesses the colours of the Memory Orbs gradually fade to grey before crumbling to dust and blowing away. Our memories, as it turns out, are not perfect. By recreating her studio in clay, Yokky also reveals to us her impressions about "memories". While events of the past have not been entirely forgotten, her memory of them has, over time, turned sketchy and blurred. It becomes difficult to distinguish between the fake and the real.

In face of the reality of fading memories, Yokky remains unperturbed. Perhaps, it is as she said: she has already reached an understanding while making ceramics. Unpredictable and uncontrollable accidents tend to happen during the firing process. It is difficult to have absolute control over the results, and the only thing one can do is to learn, accept and understand. Yokky takes life in stride, and her attitude is reflected in her works. The studio replica on display might just seem like a copy of past works and old objects, but with new life experience come different interpretations. There is always a thought-provoking story behind every little piece of ceramic. The artist breathes new life into her work by pouring her heart into it, revealing to the audience her feelings and sense of self.

Food for thought: where were you ten years ago on this day? What were you doing? Do you still remember? Are the things that you do remember as accurate as you'd like to believe?

Replicating life at the ceramic studio

Going by her feelings and memories, ceramic artist Yokky Wong replicates with clay the ceramic studio that she spends all her days in. Each and every one of the objects on display is made out of clay. Browsing through the different kinds of ceramic objects here, you can almost peep into the artist's day to day life and her private world. To Yokky, this studio replica is like a 3D diary. It is a record of her past, a place brimming with memories.



Dialogue between clay and words

What makes this ceramic art exhibition special is the involvement and participation of creative partners. Wordsmith Lee Wai-yee and designer Kevin Tang are Yokky's friend and student respectively. They are also her partners in this exhibition. The subject of "feelings and memories" struck a chord with all three of them. In particular, Lee Wai-yee sees our memories as something that is usually hidden from the surface, but you never know when or why they will arise at some point. Our memories, moreover, are selective. Sometimes we will remember certain things or emotions but forget about the others. The mystery behind all this makes it a rich source of creative inspiration. Although each member of the group understands the topic differently, everyone is approaching this with a relaxed attitude. They hope to exchange viewpoints, stimulate deeper thinking, and present the results to the audience in a familiar medium. Feelings and memories tend to seem fleeting and insubstantial, so it is best to subtly express these abstract concepts with words and simple imagery while leaving room for our imagination. How poetic this is!

藝術家自述
Artist
Statement

黃美嫻
Yokky Wong

學陶瓷的人都知道，泥土有記憶，泥板彎過，放回平直，燒成後仍然會彎，它記得自己彎過，不願意忘記。而且從作品可以感覺到陶人當時的狀態，說起來真有點抽象！

在這個電子年代，很多東西都數據化，什麼都找儀器去量度，但感覺呢？記憶呢？要怎麼量度？在我們的大腦中，有多少事情能清楚無誤地記得呢？還是附加了感情、想像力或是個人的主觀願望，把他們集合起來，成為記憶。這些記憶，跟現實有差距嗎？

生活中大部分時間都在陶藝工作室度過，當中蘊含著我的過去和記憶，而以記憶為本，感覺先行，是我的生活態度。憑感覺與記憶重現我的日常，我的陶藝工作室，在工作室日日夜夜地生活著，牆壁上的架放滿亂七八糟的東西，早期的作品、功課、老師和朋友送贈的、從駐場創作帶回來的、實驗品、教材，也有學生留下來的作品，還未完成的、待乾的、待燒的、已燒好待領取的，日復日地轉變，形成一道流動的風景。還有拉坯機、工作枱、工具，定格成了陶件，既像實體，又像虛擬，是記憶中的幻想，還是真實的狀態？

「記憶的本質，是破壞，而不是保留，能記著的，讓你誤以為那是全部；其實沒有記住的，卻更多。」

關於陶藝家
About
Ceramic
Artist

黃美嫻

黃美嫻於1987年追隨陳松江老師學習陶藝，1991年在香港理工學院修畢高級陶藝證書課程，並於2011年獲香港中文大學藝術碩士。她喜愛以生活化的題材創作，並深信陶瓷該推廣至日常生活中。

關於創作伙伴
About
Creative
Partners

李慧儀

李慧儀於大學主修中國文學，畢業後從事文字及教育工作，曾為過百本刊物擔任編輯及翻譯，文筆清秀獨特。

鄧浩至

鄧浩至為本地年青設計師，近年積極參與平面設計、編輯設計、產品設計、攝影及美術指導等工作。



Those who have learned pottery would know that clay has memory too. A piece of bended slab, even if it has been straightened, would become curved again after firing. It remembers its curved form and refuses to forget. And one can even see from the finished product the potter's state of mind when he or she was working on it. This may sound abstract but that is what it is!

In this electronic age, many things are digitalised and everything is quantified with an instrument. But how about feelings and memories? How do we measure these? How much from our memories is totally clear and accurate? Or are our memories an amalgamation of other additives such as emotion, imagination, or wishful thinking? Are there discrepancies between these memories and reality?

I have spent the larger part of my life in making ceramic work, which embodies my past and my memories. My approach to life is one that is based on memories with feelings as my prime mover. I go about my business based on feelings and memories: my ceramic studio, my time (by day and by night) spent in it, the disorderly mess spilling over from the racks on the wall; early pieces, assignments, presents from teachers and friends, pieces created while being resident artist, experimental pieces and teaching materials; and pieces left unclaimed by students, unfinished pieces, pieces drying, pieces waiting to be fired, and fired pieces waiting to be claimed. The scene changes from day to day, creating an ever-changing landscape. There is also the throwing wheel, work bench and tools, which seem to be turning into ceramic pieces themselves which look real and imagined at the same time. Are they imaginations in my memories, or are they part of reality?

"Memories are essentially about what is destroyed and not what is preserved. What you can remember deludes you into thinking that is all there is, but in fact what you cannot remember is a lot more."

Yokky Wong

Yokky Wong first studied ceramics with Mr. Chan Chung-kong in 1987. After being awarded with a Higher Certificate in Studio Ceramics by the Hong Kong Polytechnic in 1991, Yokky further obtained a Master of Fine Arts from the Chinese University of Hong Kong in 2011. She is interested in using everyday subjects as a source of inspiration for her artworks and strongly believes in promoting the use of ceramics in our daily lives.

Lee Wai-ye

Lee Wai-ye studied Chinese Literature at the university and has worked as a professional editor, translator, writer and educator since graduation. She has served as editor and translator for more than a hundred titles. Her writing style is delicate and unique.

Kevin Tang

Kevin Tang is a young designer based in Hong Kong. In recent years, he has been actively involved in various projects related to graphic design, editorial design, product design, photography and art direction.

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