

on  
earth

Ceramics Festival  
2019

陶藝節二〇一九  
在地

Co-presented by  
合辦

Unit  
Gallery



JCCAC  
Jockey Club Creative Arts Centre  
香港賽馬會創意藝術中心

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張焯詩 策劃及策展  
Curated by  
Rachel CHEUNG

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## Ceramics Festival

### Introduction

The city and the rural are interdependent, the pace of development between them is different and gradually the communication in between becomes deficient and alienated. Rachel Cheung, the curator of “On Earth” Ceramics Festival, employs ceramics as the main medium and invites artists to encounter with the nature, to create artworks that share their ideas and expectation toward the city and the rural, in order to foster the importance of balance and coexistence between “city and rural” and “nature and modernization”.

Ceramic art and education are becoming more and more popular in Hong Kong. It may be a good timing now to present this event as a ceramics festival so as to reflect the current situation of the diversified development of ceramic art. In this festival, artists are invited to explore the “people”, “land”, “resources” and “urban-rural” in nowadays’ Hong Kong from a multi-angle perspective. It also hopes to promote the concept of rural sustainability and urban-rural coexistence through art to linkage different communities. This festival is a good opportunity to unite the ceramic practitioners in Hong Kong and to positioning and stimulate the development of contemporary ceramic art.

“On Earth” Ceramics Festival is the themed exhibition of JCCAC’s annual art festival, which is co-presented by Unit Gallery and JCCAC, and curated by Rachel Cheung, the founder of the Unit Gallery. Under the Festival, there are three exhibitions: On Earth Contemporary Ceramics Exhibition, Exhibition of Lai Chi Wo Art Project, and Artists’ Studio Open cum Exhibition. There are also fringe activities: art talks, art demonstrations, workshop and exhibition guided tours.

Heartfelt thanks to the JCCAC, the Policy for Sustainability Lab of the Centre for Civil Society and Governance at The University of Hong Kong (the “Co-creation of the Community” Scheme under the “HSBC Rural Sustainability” Programme) and the Hong Kong Arts Development Council for their generous supports.

陶瓷藝術及陶藝教育在香港日益盛行，陶藝節正好以「節慶」的形式呈現當下香港陶藝多元發展的現況，並邀請藝術家攜手從多角度去探討香港現今的「人」、「地」、「物」與「城鄉」之間的關係，亦藉著藝術連繫不同社區推動永續鄉郊、城鄉共存的概念。陶泥物料來自大自然，今次藉著人、泥土和大自然之間所存在著的連結與關係出發，既團結香港陶藝界從業員，也為當代陶瓷藝術定位及推動其發展。

在此鳴謝賽馬會創意藝術中心、香港大學公民社會與治理研究中心永續坊策劃之「滙豐永續鄉郊計劃」轄下「社區共創項目」及香港藝術發展局的支持和資助。

彼此共生於大地，城市與鄉郊的發展步伐不一，以至漸漸匱乏溝通語言而疏遠。是次「在地」陶藝節策劃及策展人張焯詩希望以最貼近大地的藝術媒介——陶藝為主軸，邀請陶藝家不同媒介藝術家走進鄉郊，與泥土和大地對話，並藉藝術以分享對城、鄉的想法與期望，宣揚「鄉村與城市」、「自然與現代化」之間要取得平衡與共存的重要性。

「在地」陶藝節是今年賽馬會創意藝術中心 (JCCAC) 年度藝術節的主題展覽，由 Unit Gallery 和 JCCAC 合辦，陶藝家兼 Unit Gallery 創辦人張焯詩為策劃及策展人，當中包括三個展覽：「在地」當代陶藝展、「尋田·探土」荔枝窩藝術計劃展及「藝術家工作室開放暨展覽」。陶藝節另設有藝術講座、藝術示範、工作坊及展覽導賞。

「在地」當代陶藝展覽  
ON EARTH  
CONTEMPORARY CERAMICS  
EXHIBITION

# 在 地

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尹麗娟	Annie WAN Lai Kuen
何敏儀	Blanche HO
曾章成	Johnson TSANG
盧世強	Louis LO Sai Keung
鄭明輝	Reed CHENG Ming Fai
李慧嫻	Rosanna LI Wei Han
陳建業	Scott CHAN Kin Yip
區灝藍	Suzanne AU Ho Lam
姚俊樺	YIU Chun Wa
黃美嫻	Yokky WONG

泥土 人類無間斷使用它

除了種植建屋 它是很古老的造陶物料  
近代也用於造陶瓷藝術

當下這展覽 它由陶藝家拿捏後  
為我們帶來新鮮而溫故的感覺

陶藝節的當代陶藝展覽以「在地」為名，「大自然」為主題，旨在呈現陶藝家、陶藝創作、陶泥物料與大自然之間的密扣關係。藝術家以「純粹」作為創作源頭，與泥土近距離接觸，從而探討陶瓷藝術在當代的面貌及其可塑性，並思考由陶泥創造的作品如何可以貼切描述和反映人與大自然、人與大自然、人與文化之間的關係，如何可回饋大自然。

人的生活建立於地球表面並善於擇地而棲息，體現大自然與人類智慧的結合。河流與兩岸泥土的互助關係，彼此依賴和滋養，生生不息，孕育各種生命包括人類及其生命週期中的活動。陶泥物料正是來自鋪滿地球表面的土壤，人類運用泥土製造陶瓷物品

和工藝已是歷史悠久的事。到近代，陶泥也成為藝術家的創作物料。當藝術家的智慧與創造力遇上陶泥的彈性和可塑的特質，成就了陶藝家於今次展覽以多面向去表達「在地」和「大自然」的一種力量和使命。

奧地利藝術家Friedensreich Hundertwasser曾經說過「人不應被城市裡平坦、不自然的系統框架去破壞本身的天賦本能；反過來說，人若踏腳在一片不平伏的地面上，走路時的振動旋律能讓人重拾人性上所需的平衡感覺與狀態。」。當藝術家手中捏著一把陶泥，泥便成為表達概念的工具，藝術創作過程成為創作者實現自我的耕耘，那一拿一捏細緻的動作正好比擬Hundertwasser所說的那種喚醒作用，喚醒創作者的意識和感覺，與物料進入互動狀態，有意思的作品應運而生。

Alain de Botton和John Armstrong合著的Art as Therapy（藝術作為治療）

一書中提到「藝術可以讓我們接觸到已失去的某些性情，恢復我們內心的平衡；然而我們每人所缺少的並非是相同的東西，藝術有能力容許我們重啟平衡、激發生命熱情。隨著生活的繁複及人工化，當人在室內生活太久時，便會更強烈地渴求自然及簡單化。」。自從人的生活進入現代化和機械工業生產的年代，容易忘卻了自然界能給予我們的平和、自我的感覺。城市發展及工業生產衍生不同程度的環境污染和破壞，急促的現代化進程大量消耗大自然資源是不變的事實；至今，部份城市人漸漸醒覺所產生的種種問題，認為保育大自然生態是有其必要性。藝術創作過程消耗物料，並不是環保的舉動，當作品經過心靈的過濾而完成了，物料被轉化成為一個視覺訊息與觀眾接通，如果這作品能有效地提醒大家保育環境和永續鄉郊共存的重要性，那麼是否可以抵消使用物料所產生的不環保呢？這將是一個思考議題。

陶藝節的兩個主要展覽，「在地」當代陶藝展和荔枝窩「尋田·探土」展覽皆同出一轍，展示大自然資源和鄉郊文化所賦予藝術家的啟發，以寬闊與多元的作品作為訊息，邀請大家以荔枝窩作為契機，開始重拾大自然的啟示，進入永續鄉郊文化的思考。我們並非要逆轉至返回原始郊野的生活模式，卻可以攜手成為推動城鄉共存的參與者。今次展覽，希望藉陶瓷藝術讓城市人接觸更深義的自然觀，感恩與珍重大自然賜予我們生命中的資源與力量。

張焯詩

「在地」陶藝節策劃及策展人

## Foreword

Soil, continuously used by humanity  
It is an ancient material for cultivation and pottery  
In modern times, it incorporates in ceramic art  
Through this contemporary exhibition  
With artistic manipulation by artists  
It brings about a fresh perspective, yet an intimate feeling

The Ceramics Festival and its contemporary exhibition is entitled 'On Earth' with the theme of 'Nature', revealing the intense relationship between ceramic artists, ceramic creations, clay and the nature. I invite artists to originate their ideas from 'absolute and pure', a close association with clay, to explore ceramic art's purpose and possibilities in a contemporary context, the use of artwork to describe and reflect the relation between human and nature, human and culture, how we can give back to Nature.

Our civilization is being able to choose the land to inhabit, reflecting on the combination of nature and human wisdom. The symbiotic relationship between river and the soil on the banks depends on each other, breeds all living ecosystems, including human beings and all living organism's life cycles. Clay material originates from the surface of Earth, its long

historical value of being used from construction of ceramics objects and crafts to being used as a modern contemporary creative material. This exhibition is the accumulation of artist's experience with the agile character of clay to express the mission and energy of the "On Earth" and "Nature".

Friedensreich Hundertwasser, an Austrian artist once said, "An uneven and animated floor is the recovery of man's mental equilibrium of the dignity of man which has been violated in our leveling, unnatural and hostile urban grid system. The uneven floor becomes a melody for the feet and brings back natural vibrations to man. It is good to walk on uneven floors and regain our human balance." In the hands of an artist, the clay becomes a medium to convey concepts; the process of artistic creation becomes the creator's self-cultivation. The meticulous action is akin to the awakening effect described by Hundertwasser, awakening the creator's consciousness and feelings, interacting with materials, and meaningful works came into being.

In 'Art as Therapy', co-authors Alain de Botton and John Armstrong conveyed the idea that "Art can put us in touch with concentrated doses of our missing dispositions, and

thereby restore a measure of equilibrium to our listing inner selves... Since we are not all missing the same things, the art that has a capacity to rebalance us, and therefore arouse our enthusiasm, will differ markedly... As life becomes more complex and artificial, as life is lived more indoors, the longing for a compensating natural simplicity gets stronger." Since the era of modernization, industrial revolution and machine automation, it is easy to forget the peace and self-feeling that nature can provide us. Urban development and industrial production cause pollution and destruction to the environment, whilst, the rapid modernization process consumes extraordinary amount of natural resources. Gradually, inhabitants in cities are realizing the problems and impact, and the necessity on conversation of nature.

Artwork creation process consumes materials and impacts the environment. However, the artwork transforms materials into a visual message to connect with the audience. If this artwork can successfully convey messages of the importance of environmental conservation and sustainable rural coexistence, then can it offset the environmental impact on using the materials in the creation? This is a topic for further discussion.

The two main exhibitions of the Ceramics Festival, On Earth Contemporary Ceramic Exhibition and Exhibition of Lai Chi Wo On Earth Art Project galvanize the inspirations from natural resources and rural cultures upon artists. With a broad and diverse artwork disciplines as a medium, inviting everyone to employ Lai Chi Wo as an opportunity to begin the revelation of nature, comprehending the sustainable rural culture. Our intension is not to reverse our way of life back to the olden times, rather to participate together in the urban and rural coexistence. This exhibition aims to leverage ceramic art to connect and offer a comprehensive and profound view of nature, grateful to the precious resources and strength natures provided us in our lives.

Rachel Cheung  
Curator of On Earth Ceramics Festival

## 有衣食 SUSTENANCE

大自然在人類的藝術和入侵中擴展了它的創造力。  
植物能反映土壤的地理環境和物理性質。  
而在該區域中發現的日常生活物品則創造了作品的敘述 / 內容。

米飯給了我們維持生命的能量，是我們日常的基本糧食。我們必須謙虛地欣賞我們所擁有的每一種基本食物。  
碗的形狀如掬水的手，是最簡單的日常飲食器皿，用時可以用手端，而且千百年來一直沒變。  
這件作品上的釉藥是結合荔枝窩米殼的灰及香港相思木灰燒製而成。



在荔枝窩客家村最常用的碗

The most commonly used bowl  
in Lai Chi Wo Hakka village

Nature extends its creativity in the art, as well as invasion, of humans.

Local plant reflects the geographic presence & physicality of the land. Daily life objects found in that area create the narrative / content of the work.

Giving us energy to maintain life, rice is our everyday basic grain. We have to be humble to appreciate every basic food we have.

A bowl is shaped like a pair of hands scooping up water. It is the simplest kind of eating utensil in everyday life. When we use a bowl, we use our hands to pick it up and hold it. This has not changed over thousands of years.

The glaze applied to this work is mixed with the ashes of husks of Lai Chi Wo rice and acacia wood from Hong Kong.

尹麗娟

Annie WAN Lai Kuen

尹麗娟生於香港，於香港中文大學藝術系取得學士及碩士學位。現任香港浸會大學視覺藝術院助理教授。尹氏曾參與多次本地及海外展覽，並獲香港藝術發展局2018藝術家年獎（視覺藝術），「夏利家基金會藝術比賽」雕塑組冠軍、「亞洲文化協會獎助金」、香港藝術推廣辦事處選為「藝遊鄰里計劃II」藝術家、香港藝術發展局頒發海外駐場獎金及在「香港藝術雙年展」中獲獎。亦曾在美國、日本及丹麥進行駐場藝術創作，及被日本信樂陶藝之森邀請為客座藝術家。作品為香港藝術館、香港文化博物館及海外藝術機構收藏。

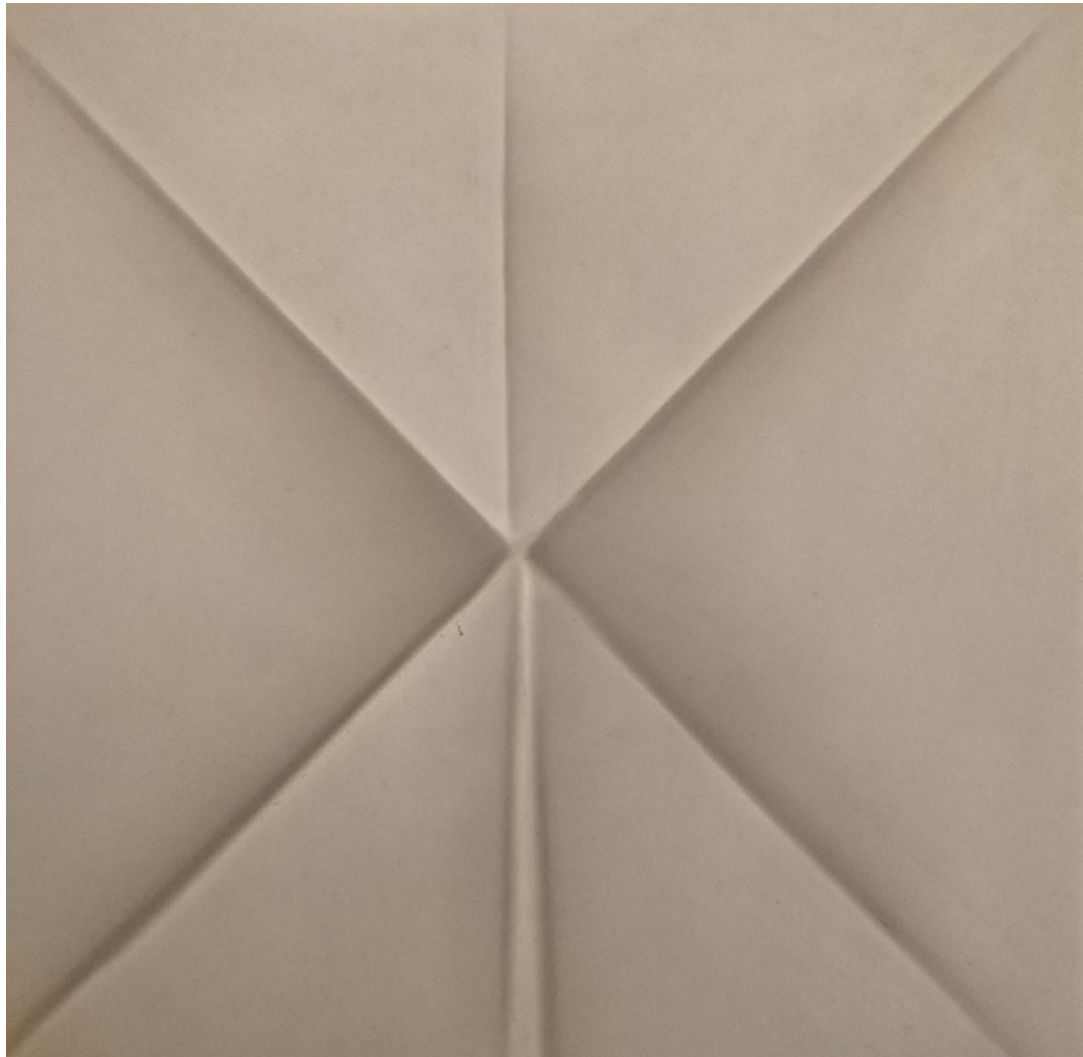
Born in Hong Kong, Annie obtained her Bachelor's and Master's degrees from the Fine Arts Department of the Chinese University of Hong Kong. She is now Assistant Professor of Academy of Visual Arts of the Hong Kong Baptist University. Annie has participated in various local and overseas exhibitions. She was also awarded Artist of the Year in 2018 by the Hong Kong Arts Development Council, the Winner (Sculpture) of the Philippe Charriol Foundation Art Competition, the Asian Cultural Council Fellowship, "Artists in the Neighbourhood Scheme II" by the Hong Kong Art Promotion Office, the Overseas Residency Grant by the Hong Kong Arts Development Council and the Award Winner of the Hong Kong Art Biennial. She has also been the resident artist at different art institutions in the USA, Japan and Denmark and invited as Guest Artist by Shigaraki Ceramic Cultural Park in Japan. Annie's works are collected by the Hong Kong Museum of Art, the Hong Kong Heritage Museum and overseas art institutions.

## 印・記

## FOLDS IN THE DAYS

The butterfly counts not months but moments. Here and now.

Fingertips sweep over the paper surface, leaving traces of emotion in which fleeting moments in life are captured.



2019  
瓷  
尺寸不定

2019  
Porcelain  
Dimensions variable

蝴蝶不在乎生命的長久，珍惜的，是此時此刻的擁有。  
指尖劃過紙面，留下了記憶，也留住了情感的痕跡。

何敏儀  
Blanche HO

何敏儀分別於澳洲皇家墨爾本理工大學獲藝術文學士學位（主修陶瓷）及香港中文大學取得藝術文學碩士學位；曾於紐約視覺藝術學校（SVA）及香港視覺藝術中心（VAC）修畢雕塑課程。作品於2012年分別入選「臺灣國際陶藝雙年展」及入圍「香港當代藝術獎」；曾於澳洲、台灣、澳門、上海、成都及香港等地參與展覽；作品為臺灣新北市立鶯歌陶瓷博物館、香港藝術中心、民政事務局、香港滙豐私人銀行、酒店與私人委約及收藏。何敏儀現時為陶藝、雕塑及藝術教育工作者，近年專注特殊學校藝術教育。

Blanche Ho graduated with a bachelor degree of Arts in Fine Art (major in ceramics) from RMIT University and a master degree of Arts in Fine Art from The Chinese University of Hong Kong. She also received training in sculpture at School of Visual Arts (SVA), New York and Hong Kong Visual Arts Centre (VAC). In 2012, Blanche was final-listed in "Taiwan Ceramics Biennial" and shortlisted for "Hong Kong Contemporary Art Award". Her works have been exhibited in Australia, Taiwan, Macau, Shanghai, Chengdu and Hong Kong, and collected or commissioned by New Taipei City Yingge Ceramics Museum, Hong Kong Arts Centre, Home Affairs Bureau, HSBC Private Bank, hotels and private collectors. Blanche is currently a ceramicist, sculptor and also a teaching artist.



## 清明夢系列二 — 夢境

## LUCID DREAM II – DREAMLAND

世間任何作品於我而言本是沒有意義的，除非我賦予它一個意義，否則我不會輕易接受別人加諸於我的想法，這是我的天賦權利，也因此，我不願為自己的作品作出解讀，期望大家能以自己的心自由地去演繹它們、感覺它們，你看見到什麼，對你而言便是什麼，不管那不是我的創作原意。請相信，它們是因你才存在的，你感受到的，只與你有關，與任何人都無關，請賦予給它們一個屬於自己的意義吧，這樣，作品的生命也得以延續。

走進大自然中，停止思考，去看、去聽、去感受，看看每隻動物和每株植物如何全然地做它自己，生機盎然。我以自然為師，學習安於本然的我，學習平靜，學習愛。當我以愛心去看待大自然，便發現以愛心看待自己和其他人其實很容易，因為我們本是大自然的一分子，從來沒有分離，我們只是以各自的方式演繹生命，綻放各自的美麗。



2019  
瓷及假草、樹  
57 (長) x 22 (闊) x 40 (高) 厘米

2019  
Porcelain and fake grass and trees  
57(L) x 22(W) x 40(H)cm

Walk into nature, stop thinking, see, listen, feel, and see how each animal and every plant exist and live as themselves. I take nature as my teacher, learn to be calm, and learn to love. When I look at nature with love, I find it easy to treat myself and others with love. Because we are a part of nature, we have never separated. We just interpret life in our own way and bloom our own beauty.

Any work in the world is meaningless to me, unless I give it a meaning, otherwise I do not easily accept the ideas that others have imposed on me. This is my natural right, and therefore, I don't want to explain my works, rather, I expect everyone to freely interpret them with their own hearts and feel them, whether it is my original intention or not. Please believe that they exist for you. What you feel is only relevant to you. It has nothing to do with anyone else. Please give them a meaning of their own, so that the life of the work can be continued.

曾章成  
Johnson TSANG

出生於香港，曾章成擅長以細緻寫實的雕塑手法，表現超現實的想像。2002年，曾氏首次嘗試以雕塑表現飛濺的液體動態，創作了《鴛鴦系列》，並獲香港藝術館及台灣鶯歌陶瓷博物館收藏。2011及2012年，曾氏憑作品《碗的異想》及《驚奇的水花》連奪國際陶藝界四大獎項之二：「2011韓國京畿世界陶藝雙年展國際競賽」特別獎及「2012臺灣國際陶藝雙年展」首獎，為首位同時獲得此兩項殊榮的華人藝術家。曾氏於2004年起發展鑄鋼、不銹鋼雕塑及公眾藝術作品，並獲私人及公共機構委約。

Born in Hong Kong, Tsang's works mostly employ realist sculptural techniques accompanied by surrealist imagination. In 2002, Tsang started to represent versatile splashes with ceramics. He created the Yuanyang series, which were then collected by the Hong Kong Museum of Art and the Yingge Ceramics Museum of Taiwan. During the past decade, Tsang continues to develop his techniques in capturing the instantaneous moment of splashes with white porcelain and stainless steel. In 2011 and 2012, Tsang's works, "Bowls of Fantasy" and "Splash of Wonder", were awarded the Special Prize of Korea Gyeonggi International Ceramics Biennale 2011 International Competition and Grand Prize of 2012 Taiwan International Ceramics Biennale respectively. Tsang is the first Chinese artist who received both of these two prestigious international ceramics awards. Apart from ceramics, Tsang has worked on stainless steel sculptures and public art projects since 2004. He has been commissioned by a number of private and public organisations.

## 客家姥姥

## HAKKA GRANDMA

稻田、水牛、大樹、小房子、老人家、蹦蹦跳跳的小孩和狗兒，加起來就是最美麗的鄉村寫照！

老人家與狗兒是鄉村活寶貝。每次到訪鄉郊村莊，總有一群群狗兒在村口夾道歡迎。狗兒是村民最忠心的朋友。牠們陪隨著村民工作、玩耍，更無時無刻地守護著村莊。狗兒之外，一定會遇見一些老人家坐在屋子門前，或幹活，或跟小孩嬉戲。她們總是滿面笑容。老人家臉上的皺紋，透着智慧和歲月的痕跡。粗糙的手正是他們辛勞的記錄。牙齒掉了，但他們毫不介意地咧嘴而笑，讓你看他們剩下的幾棵金牙。老人家把一生的經驗和知識傳給下一代，讓鄉村生活傳承下去……

從風景、生物、變化的季節，到宇宙中的行星和星系，大自然的美麗激發了我的靈感。  
大自然賦予生命給所有生物，以其神奇的能力來培育所有生物。  
大自然為我們提供了無限的素材以創造事物。

Nature inspires me with its big variety of beauty, from landscapes, living things, changing seasons, to the planets and galaxies in the universe.

Nature gives birth to all living organisms, with their magical ways of repeating themselves.

Nature provides us with infinity materials to create things.

The elderlies and the dogs are the living treasures of the village. Whenever I visit a village, I will certainly welcome by dogs at the gate. Dogs are human loyal friends. They stick to human, play with human, and without being paid, they strive to protect the village from strangers. In a village, I will meet elderly villagers who stay around their houses, doing light works and taking care of their home. Wrinkles on their smiling faces reveal they have had a hard life and experiences. They might have retired and yet they know everything of the village where they were born. Elderlies are the wise people who teach and share their knowledge with their younger generations to help the village survive through time...

2019

硬陶

24 (長) x 16 (闊) x 25 (高) 厘米

2019

Stoneware

24(W) x 16(D) x 25(H)cm



盧世強

Louis LO Sai Keung

雕塑家盧世強擅長人像和動物雕塑。於澳洲皇家墨爾本理工大學修畢藝術文學士課程(主修陶瓷)，為擴展雕塑物料的界限到紐約留學三年研習玻璃鑄造法。盧氏早年專注研習石灣陶瓷人物雕塑，近年致力於融合傳統陶瓷技法與當代雕塑藝術概念。盧氏積極參與不同聯合展覽和個展，作品說出現今人類社會的微妙現象。

Sculptor Louis Lo specializes in portrait and animal sculpting. Lo obtained his Bachelor of Arts (Fine Art) degree (Major in Ceramics) at RMIT University Australia. In search for new medium and direction, he spent three years in New York practicing Art Glass Casting in renowned glass studios including Urban Glass and The Studio of Corning Museum of Glass. "Shiwan" figurative sculpture was his favorite topic in his early years. In recent years he turned his interest to merging traditional ceramics techniques with contemporary sculptural art concepts. Lo actively participated in many group exhibitions as well as solo exhibitions. His latest works reflect the phenomenon of people in modern world.

## 地上 II

### ON EARTH II

曾經踏過香港不少郊野，一山一水印在心裏，也目睹發展帶來的變遷。郊野是我重要快樂泉源。

生存離不開土地，地是建設及發展的基礎，同時也帶來限制、矛盾，甚至壓抑。陶土來自大地，自然地成為描繪大地的良好素材，作品顯露大地不穩的狀況；暗示大自然的威力；也觸及自然遭破壞，讓我們思考人與自然如何共處？



2019  
炆器  
40 (長) x 40 (闊) x 18 (高) 厘米

2019  
Stoneware  
40(L) x 40(W) x 18(H)cm

I have been visiting most of the countryside of this city. Natural environment is a key source of happiness to me. It also brings me sadness while seeing the degradation of it.

To most of us, survival has to be grounded on land. However, land is also the ground for development and construction. Land brings limitations, conflicts and even suppression. Clay is a substance born by our mother earth. It naturally makes good portrait of the landscape. This artwork demonstrates the instability of the earth, the power of nature and the degradation of natural environment. It also touches on how the nature is impacted upon.

After seeing some great ceramic pieces, I devoted myself to ceramics.

鄭明輝  
Reed CHENG Ming Fai

鄭明輝2006年畢業於澳洲皇家墨爾本理工大學（香港藝術學院合辦），專修陶藝。2008年協助開辦自得窯石硤尾工作室，一邊學習運作陶室，一邊探索陶藝創作。最近作品集中探討人與土地及自然間的關係。

In 2008, Reed Cheng assisted to establish the second I-kiln Studio at JCCAC in Shek Kip Mei. He is responsible for the operation of the studio while exploring the possibilities offered by ceramics. Recently, Reed's work focuses on exploring the relationship between mankind, land and the nature.

# 他山 (一) ON MOUNTAIN I

Go with the flow.

“Seen from the front a rolling range, yet from the side a towering peak.  
Far, near, high or low, it takes on different shapes when viewed from different angles.  
I cannot tell the true face of Lu Mountain,  
For standing here I have become a part of it.”  
Written by So Sik



2016  
炆器  
36 (長) x 36 (闊) x 8 (高) 厘米

2016  
Glazed Stoneware  
36(L) x 36(W) x 8(H)cm

順其自然。  
橫看成嶺側成峰，遠近高低各不同。  
不識廬山真面目，只緣身在此山中。  
作者：蘇軾

李慧嫻  
Rosanna LI Wei Han

李慧嫻生於香港，為陶藝工作者及美術與設計教育工作者。1990-2016 任職於香港理工大學設計學院。自1974年起曾舉辦18次個展及參予超過180次聯展。作品曾在香港、內地及海外廣泛展出。作品為香港藝術館、香港文化博物館、廣東美術館、廣東石灣陶瓷博物館、浙江美術館及台灣新北市立鶯歌陶瓷博物館收藏。

Li is a ceramist and design educator. She studied ceramics and art education in Hong Kong and England. She taught at the School of Design, The Hong Kong Polytechnic University from 1990-2016. She has held 18 solo exhibitions and taken part in more than 180 group exhibitions. Her works are widely exhibited in Hong Kong, the mainland and overseas, and can be found in the collections of the Hong Kong Museum of Art, the Hong Kong Heritage Museum, the Guangdong Museum of Art, the Shiwan Ceramic Museum, the Zhejiang Museum of Art, and the New Taipei City Yingge Ceramics Museum.

# 無題 UNTITLED

I responded to the form of Nature by pottery  
hand-building technique.

我  
以  
手  
捏  
陶  
泥  
方  
式  
回  
應  
大  
自  
然  
的  
形  
態。



陳建業  
Scott CHAN Kin Yip

陳建業，依然是過氣板仔一名，先喜歡繪畫繼而愛上亂七八糟的創作，近年更專心鑽研陶瓷藝術，把一份不稱身的禪味意境注入自己的作品中，嘗試以藝術討論生命的本質。

Scott Chan Kin Yip, an old skater who discovered drawing during his recovery from an accident. He prefers to keep his creation area and method as broad and messy as it can be. Also, he is a huge fan of philosophy and serious thinking, which makes him express himself better with his works than language.

2019  
炆器  
40 (長) x 40 (闊) x 18 (高) 厘米

2019  
Stoneware  
40(L) x 40(W) x 18(H)cm

天空中呈現的「空」是圓，是氣，是能  
 量，是小圓，是光，是透，是旋律，是跳  
 躍，它能改變一切的起源。  
 自然回歸本源；  
 進入自然場域；  
 流動意識轉化；  
 氣來祥光溫度；  
 閃亮光意能現；  
 萬物浮動氣息；  
 空氣中的透動；  
 聆聽萬物旋律；  
 共奏跳躍譜曲。

The “emptiness” emerged in the sky is a circle, a Chi, an energy force, a small circle, is light, translucent, a rhythm, bounce, it can change the origin of everything.

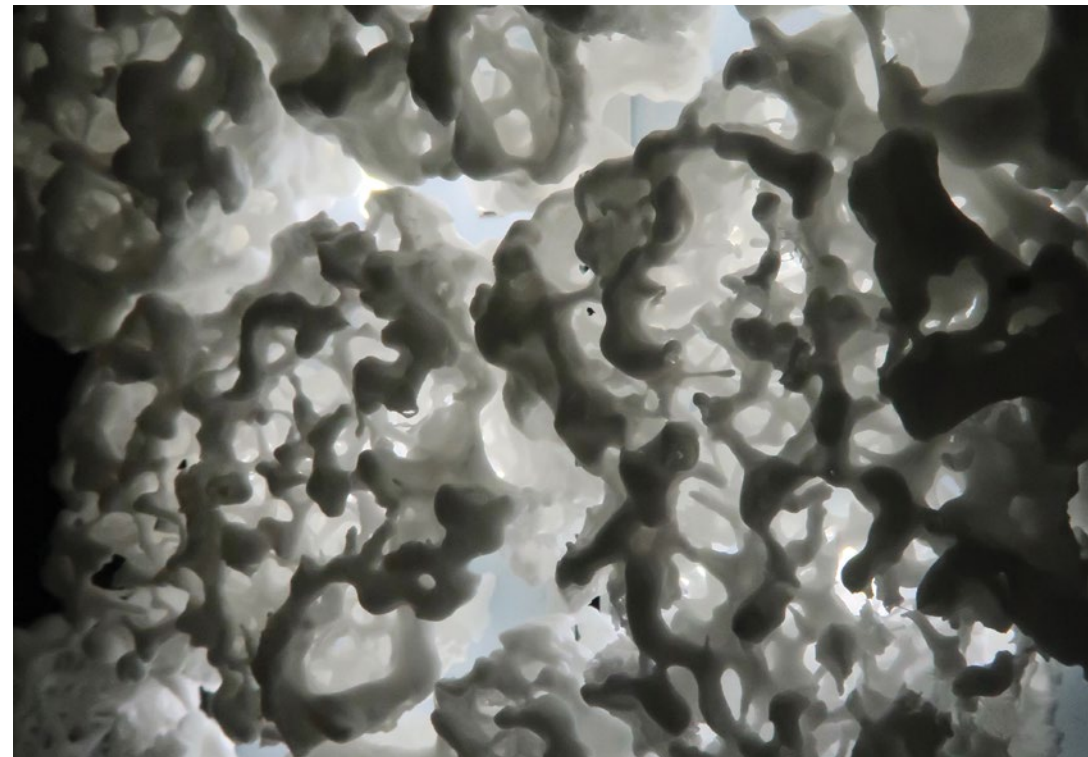
Return to the source of nature;  
 Entering the natural field;  
 Transformation the Flow of consciousness;  
 Energy to the light temperature,  
 Shining can be seen by the light of consciousness;  
 Element Floating on the atmosphere;  
 Permeation and moving in the air;  
 Listen to the rhythm of the world,;  
 Movement of jumping and composing.

區灝藍

AU Ho Lam Suzanne

區灝藍於2017年畢業於澳洲皇家墨爾本理工大學文學士藝術學位。藝術高級文憑及文學士藝術學位畢業作品分別於2015、2017獲香港巨年藝廊藝術獎。區氏是一位陶藝靈療傳心師，主要通過陶瓷創作來表現世界與自然變化，體現人類意識轉變的力量，揭示陶瓷藝術在當代的獨特性。區氏獲邀參加羅馬尼亞、土耳其和拉脫維亞舉行的國際陶瓷研討會，作品曾入選多國陶瓷雙年展，亦被世界各地博物館及私人收藏。為「香港本土陶瓷藝術發展新面向」及荔枝窩「尋田·探土」藝術教育計劃研究計劃主要成員之一。

AU Ho Lam, Suzanne graduated from the Bachelor of Arts (Fine Art) programme co-presented by the Royal Melbourne Institute of Technology University Australia and Hong Kong Art School in 2017, she received the Giant Year Gallery Award in 2015 and 2017. She is a ceramist spiritual healer, through the ceramics creation process to manifest the expression of the human healings power and reveal ceramic's own contemporary uniqueness. Suzanne had been invited to participate in International Ceramics Symposiums in Romania, Turkey and Latvia. Her artworks have been selected by Ceramic Biennale, and in private collections and museum. She was a research member in the “New Horizons of Local Ceramic Art in Hong Kong” and Lai Chi Wo “On Earth Art Project” art and education project.



2019  
骨瓷、綠瓜  
尺寸不定

2019  
Bone China, loofah  
Dimensions variable

無題  
UNTITLED

Can you find me?

找到我嗎？



2019  
泥  
12 (長) x 12 (闊) x 32 (高) 厘米

2019  
Mud & clay  
12(L) x 12(W) x 32(H)cm

姚俊樺  
YIU Chun Wa

姚俊樺畢業於澳洲皇家墨爾本理工大學與香港藝術學院合辦之藝術文學士學位課程，主修陶藝。曾獲香港藝術學院高級文憑畢業展最佳作品獎。於2016年舉辦首個個人陶藝展《少年與山》。曾參與多個本地及國際聯展，如2013年香港當代陶藝協會二十周年展覽《1+1》、KOHLER Bold Art 2017藝術巡迴展覽、典亞藝博2018等。

Yiu Chun Wa completed the Bachelor of Arts (Fine Art) programme (major in ceramics) offered jointly by RMIT University Australia and Hong Kong Art School. Yiu won the Best Works Award from the Hong Kong Art School's Higher Diploma Graduation Exhibition. In 2016, Yiu held his first solo exhibition "Lad & Mountain". Afterwards, he participated in several local and international exhibitions including the Contemporary Ceramic Society (HK) 20th Anniversary Exhibition "1+1", the KOHLER Bold Art 2017 Exhibition and the Fine Art Asia 2018.

## LAND TO TABLE

Land to Table 作品探討：餐具從何而來？據人類學者羅伯特·羅維 (Robert Lowie) 在 20 世紀初的觀察，最早的「餐具」也許就是手。而作為盛器的碗，又從那時開始呢？追溯到新石器時代，有記載泥質陶製的碗，其形是碗口寬而碗底窄，下有碗足，多為圓形，其後不斷在質料上、工藝水平和裝飾手段上變化。Land to table，一般認為跟 Farm to table 意思相同，但在以泥土作為主要創作媒介的我而言，很直接想到以泥土做盛器，在餐桌上使用，所以我用買回來的泥土印在荔枝窩的地上造碗，其中黏附了在地泥土，兩者結合，就像我們作為外來人與荔枝窩的原居民 crossover，衍生出新的面貌。



2019	2019
炻器	Stoneware
尺寸不定	Dimensions variable

The work Land to Table explores: Where does the tableware come from? According to anthropologist Robert J. Robert Lowie's observations from the early 20<sup>th</sup> century, the earliest "tableware" may have been the hands. How about the bowl? Dating back to the Neolithic period, there have been records of clay pottery bowls, the mouths are wide and the bottoms are narrow, the bottoms have foot-rings, mostly round, then constantly the bowl material, craft skill and decoration are changing. Land to table, generally thought to have the same meaning as farm to table, as a ceramist, my direct thinking is to make bowls from land and using on table. I used the commercial clay to press on the land and make bowls, which would stick some soil, combined together and developed some uniqueness. This is like outsiders who crossover with the local people of Lai Chi Wo.

黃美嫻  
Yokky WONG

黃美嫻，陶瓷藝術家，於香港理工大學修讀平面設計及陶藝，並於香港中文大學取得藝術碩士學位。黃氏熱愛旅遊，喜歡大自然，從生活中發掘創作靈感，重視藝術與人的關係。曾於日本、法國、匈牙利和丹麥參與藝術家駐場計劃，現投身創作、教學及推廣手造餐具於生活中。

Yokky Wong, ceramic artist, studied graphic design and studio ceramics in Hong Kong Polytechnic. She received her master degree (Fine Arts) from Hong Kong Chinese University. Wong loves travel and enjoys nature, values the relationship between art and people, her idea is inspired by her experience and daily life. She participated in the Artist-in-Residences in Japan, France, Hungary and Denmark. She devotes all her effort into the creation and teaching of ceramics, and the promotion of using handmade ceramic tableware in daily life.



「尋田·探土」荔枝窩

藝術計劃展覽

EXHIBITION OF LAI CHI WO

ON EARTH ART PROJECT

尋

田

探

土

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尹麗娟	Annie WAN Lai Kuen
郝立仁	Benjamin HAO Lap Yan
楊建邦	Bong YEUNG
朱東然	CHU Tung Yin
何濼聰	Dave HO Lok Chung
李彥鏗	Dexter LEE Yin Tsang
黎振寧	LAI Chun Ling
江振邦	Quentin KONG
陳建業	Scott CHAN Kin Yip
區灝藍	Suzanne AU Ho Lam
林喜兒	Venus LAM
姚俊樺	YIU Chun Wa
黃美嫻	Yokky WONG

「尋田·探土」荔枝窩藝術計劃，源於香港東北地區沙頭角的荔枝窩客家村，由本地不同界別的藝術家合作參與（下稱「我們」）。我們透過觀察村內的「人、地、物」，尋探荔枝窩村祖先的歷史、文化演變及客家一脈的堅毅精神，如何將荔枝窩人的生活與大自然生態環境連繫及共生的智慧，並思考復耕農田對村民的長遠意義。我們從荔枝窩的生活體驗連結歷史至以當代陶瓷藝術角度譜出多頻道的新視覺，創作靈感源於村內「自然境界」的種種元素。每個隱藏元素組成了村內的生態基礎，帶出荔枝窩獨有的「生態能量空間」，打開不同的藝術層面和物質空間場域。

荔枝窩環境清靜，擁有自然山脈，被海灣環抱，聽見的都是寧靜的低鳴。遊人乘搭街渡到達，步行到同心亭調整呼吸讓人心合一。小路兩旁被颱風山竹吹倒的樹木於水漲時回歸自然。步行片刻來到窩暖牌坊進入荔枝窩村的溫度，穿過樹林到達正門迎接東氣紫來西接祥光。農曆新年時村民春哥找來手寫對聯，寓

意荔枝窩興盛齊整整，人人戶納千祥氣形於色。步行上風水林看見秋楓樹，躲在空心樹中是海外村民最懷念的兒時遊玩。沿路看見斷了一指的樟樹仍舊發出五指的光環。步行向生態復耕的有機農田中，農作物的生長過程轉換了空氣變成閃亮的旋律能量，盛載了大地之母和宇宙萬物的訊息，無形地互相呼應著新村民表哥表姐的窩心圓田，能量蘊藏在他們製作的冰條給有緣人享用，黎望田將田中的愛心種子散播村內，瑛仔姐說兒時會將自己的米飯餵給雞隻。在地原村民群英姐將荔枝窩野生植物製成比喻作大千世界的客家茶粿，農夫英姐將友善耕作的農作物芥菜搓到透光透亮製作成天然醃漬。二伯娘說城市人也可在家中種苦墨菜，在這裡自給自足的生活雖然辛苦，卻很滿足。村民欣欣的田園中有一巢自來的紅火蟻，她泰然處之說由牠們與這片川田共生吧。旁邊樂園看到大小牛群和在村內出世的新生代濬濬，小小年紀已懂得多樣植物和其屬性。

走進村內看見八十一歲村長七叔細說在村生長的野生植物。天氣炎熱時村狗會跳進引水道降溫，晚上變成守護村的靈魂令村民倍感安心。以前年代荔枝窩村兄弟夾錢從山上水塘建管道引水，現在是新舊村民研究如何減少膠樽，互相討論在村增設環保濾水器，共同改善水源為村內環境和地球出力。回到他們客家暖窩的屋內，右邊是用青磚砌成十一層高的客家爐灶，村中會說話的木頭道出這是傳統客家人刻苦耐勞、生生不息的意思。對著大門的牆上掛了一面鏡，能觀照自己同時亦能反映門外地上的天然磨石，喻意昏鏡重磨，警醒後人磨而不磷，涅不緇一。家家戶戶的屋瓦頂設有明瓦三片，是祖傳的智慧，解說當物質處於世界運動和變化，宇宙的光、能量和意識自然會出現。

連結和內在的狀態，帶來了思想和生命的轉變。在村內共生和諧，從而學懂如何將生活與自然共存，塑造成為未來的香港荔枝窩故事空間。讓我們身心靈活並編譜歷史的前奏，共同奏出美好的「譜圖」，把鄉郊共創與實踐的動透價值傳遞到社區城市和海外。

#### 區灝藍

「在地」陶藝策劃及統籌

不同個體元素隱藏了守護荔枝窩村的能量，無形的秩序在村內靜靜轉動到多維度空間，我們在旁慢慢調較個人頻道融入自然，感受生態的多頻氣息，學習融入當下「空間本質」，漩渦帶出深層的

不同個體元素隱藏了守護荔枝窩村的能量，無形的秩序在村內靜靜轉動到多維度空間，我們在旁慢慢調較個人頻道融入自然，感受生態的多頻氣息，學習融入當下「空間本質」，漩渦帶出深層的

註一 「尋田·探土」計劃發起人為李彥鏗、區灝藍、姚俊樺、張焯詩四位藝術家，這計劃為「滙豐永續鄉郊計劃」轄下「社區共創項目」的一部分。「滙豐永續鄉郊計劃」由香港大學公民社會與治理研究中心永續坊策劃，並由滙豐支持。我們在此感謝香港大學工作人員、荔枝窩本地及海外村民、荔枝窩農夫，給予我們協助和自由的空間去盡情探索，跟他們互相了解與交流，令整個計劃得以順利進行和延續；同時感謝參與這藝術計劃的每位藝術家和成員。

註二 除了在JCCAC的展覽，「尋田·探土」荔枝窩藝術計劃同步於荔枝窩村舉辦相關而不同的展覽，展出部份參與這計劃的藝術家的作品，場地為設立於荔枝窩村52號的「尋田·探土」陶瓷工作室，詳情請參閱另設的資料。

## Foreword

“On Earth” Lai Chi Wo Art Project is a rural sustainability project organized by local artists across different disciplines (hereinafter referred to as “we”, “our”, “us”). The project’s focal point is the village of Lai Chi Wo, located in a secular area in north eastern part of Hong Kong. Through observing the “people, land and matters” of the village, discover the historical and cultural changes of Lai Chi Wo, the Hakka’s perseverance; explore the ecological environment of Lai Chi Wo Village with its natural environment and consider the long term significance of re-cultivation to villagers; connect Lai Chi Wo’s living experience with ceramic art, through the perspective of contemporary art to reveal multifaceted new visions. Creative inspirations stemmed from the local ‘natural state’ to identify village’s embedded elements. Each element forms the ecological foundation of the village, emphasizing Lai Chi Wo’s unique “natural ecological space”, and broadening the diverse artistic spectrums to material space and fields.

Lai Chi Wo is in a tranquil environment with a mountainous backdrop surrounded by a natural bay. As tourists step off the ferry at the pier, their breathing rhythm and sense back to

the body is unified at the “Concentric Pavilion”. The line of trees battered by the waves and wind from typhoon Mangkhut returned to its natural state on the walk path. Warmth is felt as stepping into the archway leading to Lai Chi Wo Village, funneling the atmosphere energy from the east to the scared light in the west. At Chinese New Year, Alan sources handwritten couplets bless Lai Chi Wo and each household with peace, prosperous and togetherness. The Fengshui Forest brings back nostalgic memories of playing in the hollowed out trees amongst the overseas villagers. Along the way, the camphor tree continues to emit the five aura. Farmland is adopting ecological re-cultivation, crops transforming the air into sparkles, reverberating energy and transmitting messages from Mother Nature and Universe. Invisibly echoing new villagers and their fields, those chosen by fate discover energy embedded in ice pops. Monti Lai spreading the love in seeds to the village. Yingchai recalls as a girl she shared her rice with chicken. One of the villagers Susan uses locally grown wild plants to make Hakka-style steamed glutinous rice as a metaphor to the kaleidoscopic world. Farmer Ying Che pickling eco-friendly grown mustard greens into translucent natural

pickles. Aunt looking at the vegetables and said farm life is hard work but a rewarding experience to be able to grow your own food. Villager Anna Mak’s garden has a nest of red fire ant which embodies the symbiotic relationship with the land. Beside the park stand a herd of cattle, a young Zachariah who grew up in the village, is learning the diversity of livestock’s and plants.

The 81 years old village elder representative Uncle Seven explains the wild plants grown around the village. In the heat of summer, dogs will cool themselves in the water aqueduct, at night villagers gain comfort knowing their presence to guard their homes. In the past it was the indigenous villagers who raised funds to build the water aqueduct, now it is both the indigenous and new residents working to reduce plastic use, researching to build water filtration systems, enhancing the quality of life and protecting the environment. Returning to their homes, on the right is the Hakka stove constructed by eleven layers of green bricks. Woody reflects the traditional Hakka’s hard-working culture, endurance and perseverance. The mirror hanging over the main door beam reflects not only one self but the

granite in the door entrance, reminding the generations to persevere in times of hardship. Passed down from ancestral wisdom, the three transparent tiles on each roof illustrating that as matters move and change in the world, universe’s light, energy and consciousness will naturally appear.

Energy is concealed in different elements, guarding the village of Lai Chi Wo. The invisible state calmly rotates into the multi-dimensional space in the village. We slowly adjusted ourselves to integrate into the nature, perceiving the multi-frequency of the ecology, learning to harmonize into the “spatial matter”, the vortex exposes inner connection and internal state, transforming thoughts and life. The congenial living environment in the village pathway for us to learn how to coexist with life and nature, shaping the story for the future of Lai Chi Wo. Our body and mind composure, prelude to the mutual “Spectral”, conveying the dynamic value of rural creation and sustainable practice to local and global communities.

AU Ho Lam Suzanne  
Coordinator of On Earth Ceramics Festival

Remark 1 “On Earth” Lai Chi Wo Art Project is supported by the University of Hong Kong’s The Policy for Sustainability Lab, the HSBC Rural Sustainability Programme’s “Co-creation of the Community: Reinventing Rural Capital Scheme”. Project Proponents and members of the project are four artists, Dexter Lee, Rachel Cheung, Suzanne Au and Yiu Chun Wa. We are grateful for the supports from The University of Hong Kong and their staff, the local Lai Chi Wo villagers and those villagers who live abroad, and also the Lai Chi Wo farmers. Last but not least, grateful thanks to each and every artist and member of the “On Earth” project team for contributing to the success of the project.

Remark 2 Besides this exhibition at JCCAC, a fringe exhibition by some of the artists under this project is held simultaneously at the On Earth Ceramic Studio at No. 52, Lai Chi Wo Village. Please find the details from separate information.

When reading Suzanne's writing about Lai Chi Wo, it guides us through a virtual tour of the area.

"On Earth" Lai Chi Wo Art Project began in February this year. We invited some Hong Kong artists, including ceramicist, visual artist, performance artist, writer and architect to join the project and explore Lai Chi Wo's people, land and resource with their different senses. Some artists invited villagers to participate in the clay pottery workshops and employ the sense of touch as an opportunity to connect the "village people" and "urban people". In the process, villagers and artists deepened their mutual understanding, established friendship and jointly promoted urban and rural sustainability.

In this exhibition, each artist went through the process of filtering their thoughts to transform the sense-experience into an artistic language. The artworks show their unique emotions and hopes for the place. The artworks absolutely bridge the audience and Lai Chi Wo.

After the exhibition, the perfect ecological features of Lai Chi Wo will continue to follow the law of nature. This law is eternal. As a creator myself, when I was riding on the one and a half hour boat journey to Lai Chi Wo, I watched the mountains and cliffs and the open sky that had been there for millions of years. I deeply felt the great power of nature. The nature and the change of time give me not only inspiration for creativity, but also let my mind become clear.

Rachel Cheung

Curator of On Earth Ceramics Festival

今次展覽，每位藝術家將在荔枝窩所得的經驗通過思緒的過濾，將體驗轉化成藝術語言，創作中展現著他們對荔枝窩獨一的情感與寄望，作品成為聯繫觀眾和荔枝窩之間的橋樑。

「尋田·探土」荔枝窩藝術計劃於今年二月開始，多個月來將多位香港創作人，包括陶藝家、視覺藝術家、行為藝術家、文字工作者和建築師等帶到荔枝窩讓他們打開觸覺，親身感受鄉村中的人、地、事和物。此外，藝術家們更以「觸感」作為契機以連繫「鄉村人」和「城市人」，在那裡為村民舉辦陶泥工作坊。手捏陶泥的過程中互相分享生活上的經驗，深入認識，建立友情，共同推動城鄉共生。

看著區灝藍寫關於荔枝窩的文字，帶領我們在那靈氣之地遊走了一遍。

展覽過去後，荔枝窩的完備生態面貌，將繼續循著大自然的規律生生不息，相對於人類的生命，這規律是一個永恆。我作為創作人，在探訪荔枝窩的一個半小時船程中，看著兩旁已有千萬年歷史的山巒崖石和海闊天空，對大自然的力量嚴肅然起敬，它每分每秒的變化給予我創作以外更大的靈感，讓思想豁然。

張煒詩

「在地」陶藝節策劃及策展人

# 暖和

## A STATE OF BEING WARM

飲食與陶瓷文化在日常生活與我們的關係都很親密。煮食和製作陶瓷的過程非常相似，它們都是透過溫度把材料物質轉化的手工藝。在這個項目中，我在荔枝窩與群英姐進行了一些密集的對話，並從她那裡學會製作客家茶粿，然後我教其他藝術家這樣做。同時，按照相同的程序製作陶瓷茶粿。這樣我試圖尋找對於「藝術本質上是一種社會文化活動，亦是日常生活的一部分」這種視野的啟發。

荔枝窩是一個客家村，我在那裡吃了幾頓飯，包括盆菜。我發現沒有昂貴材料的客家菜是一種表現親情的食物。荔枝窩的茶粿很美味，讓我立刻想學習如何製作。茶粿是客家人的熱門小吃，很適合和其他人一起烹飪和一起吃，這有助於增進人與人之間的關係。



學造茶粿的過程

The process of learning to make steamed dumplings

Lai Chi Wo is a Hakka village where I had several meals including poon choi. I found the Hakka cuisine is a kind of comfort food and less dominated by expensive ingredients. The steamed dumplings at Lai Chi Wo are so delicious that it immediately made me want to learn how to make. Steamed dumpling is a popular snack for Hakka people. It is good to cook and eat together this dish with others, which helps enhance the relationship between people.

Both food and ceramics, which carry cultural meanings, are intimate to us in daily life. The processes of making food and ceramics are quite similar. They are craft of material transformation by temperature to create new substances. In this project, I had some intensive conversations with Kwan Ying at Lai Chi Wo and learnt how to make Hakka dumplings from her. I then taught other artists to do it. At the same time, I followed the same process to make ceramic dumplings. I try to see if I can find something inspire a vision that art is an inherently sociocultural activity and part of everyday life.

尹麗娟  
Annie WAN Lai Kuen

尹麗娟生於香港，於香港中文大學藝術系取得學士及碩士學位。現任香港浸會大學視覺藝術院助理教授。尹氏曾參與多次本地及海外展覽，並獲香港藝術發展局2018藝術家年獎（視覺藝術），「夏利家基金會藝術比賽」雕塑組冠軍、「亞洲文化協會獎助金」、香港藝術推廣辦事處選為「藝遊鄰里計劃II」藝術家、香港藝術發展局頒發海外駐場獎金及在「香港藝術雙年展」中獲獎。亦曾在美國、日本及丹麥進行駐場藝術創作，及被日本信樂陶藝之森邀請為客座藝術家。作品為香港藝術館、香港文化博物館及海外藝術機構收藏。

Born in Hong Kong, Annie obtained her Bachelor's and Master's degrees from the Fine Arts Department of the Chinese University of Hong Kong. She is now Assistant Professor of Academy of Visual Arts of the Hong Kong Baptist University. Annie has participated in various local and overseas exhibitions. She was also awarded Artist of the Year in 2018 by the Hong Kong Arts Development Council, the Winner (Sculpture) of the Philippe Charriol Foundation Art Competition, the Asian Cultural Council Fellowship, "Artists in the Neighbourhood Scheme II" by the Hong Kong Art Promotion Office, the Overseas Residency Grant by the Hong Kong Arts Development Council and the Award Winner of the Hong Kong Art Biennial. She has also been the resident artist at different art institutions in the USA, Japan and Denmark and invited as Guest Artist by Shigaraki Ceramic Cultural Park in Japan. Annie's works are collected by the Hong Kong Museum of Art, the Hong Kong Heritage Museum and overseas art institutions.

搜尋食物誌 (荔枝窩) (系列)  
FORAGING RECIPE (LAI CHI WO)(SERIES)

我的藝術實踐一直在質疑主導文化如何塑造了我們對自然的理解。並通過不同形式的藝術創作以嘗試消除我們對自然的推論，並尋求獨特的方式來描述自然。荔枝窩集自然、文化與生活於一體，我可以在這個地方探索並紮根於土地。

我視我的創作為一種對現存系統的介入手段，探究主流文化如何塑造我們對社會和大自然的認知。這作品是一種催化劑和方法學讓我和參與者反思我們的日常生活、行為和已有的知識。以植物繪、各感官和創作食譜來反思我們慣常的飲食狀態並且想像另類的可能，同時對現時主流的食物生產系統提出疑問。

2019  
水彩紙本、植物、相片  
尺寸不定

2019  
Watercolor on paper, plant,  
photography  
Dimensions variable



My art practice has always been questioning how dominant culture has shaped our understanding of nature, and through different forms of art making to remove our presumption about nature and seeking for 'eccentric' ways to narrate the nature. Lai Chi Wo is an intersection of nature, culture and lives, a unique place for me to navigate and root my practice on the true earth.

I think of my art as a form of intervention to pre-existing system. Through my artwork, it reveals how dominant culture shapes our understanding of nature, and society. In this work, I take my art as a catalyst and methodology for myself and everybody to reconsider our everyday life, knowledge, and behavior. Searching for edible weed in Lai Chi Wo, studying them through drawings and my senses. Creating recipe is a way to re-imagine how our diet and eating habit can be, as well as questioning our present food production system.

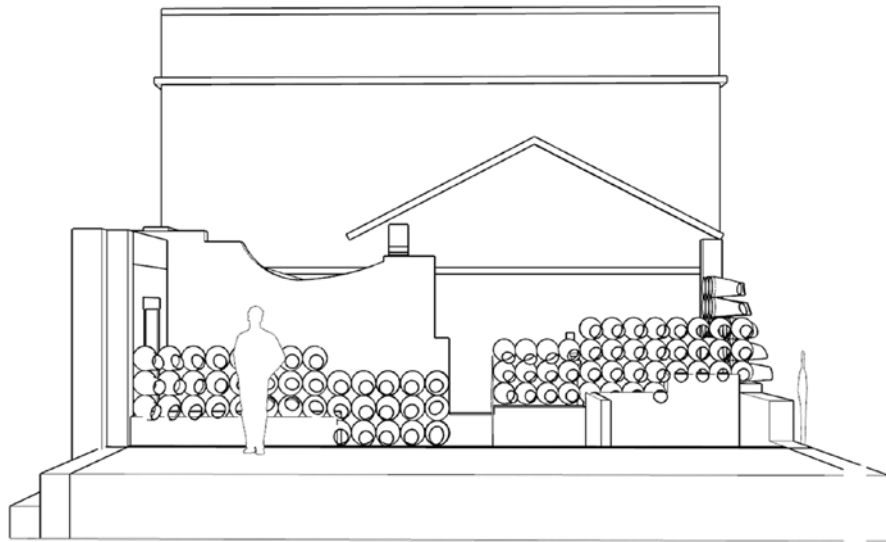
郝立仁  
Benjamin HAO Lap Yan

郝立仁生於香港並於香港工作。郝氏於2011年畢業自香港藝術學院及澳洲皇家墨爾本理工大學合辦的純藝術學士，主修繪畫。及後獲取獎學金就讀美國哈特福德藝術學院的跨學科藝術碩士，並於2018年畢業。郝氏曾於香港、中國大陸、馬其頓共和國、冰島和美國舉行展覽及參與藝術計劃。創作涉獵多種媒介及方法，旨在對主流系統的介入及揭露主流意識形態如何塑造我們對大自然及社會的認知。

Hao Lap Yan Benjamin was born and currently based in Hong Kong. Hao has gained his BAFA from RMIT (co-presented with Hong Kong Art School). He has also received his interdisciplinary art MFA in University of Hartford in 2018 with scholarship. His works and projects have been exhibited and taken place in Hong Kong, China, Macedonia, Iceland and USA. Hao's practice employs wide range of approaches and medium, he think of his art as a form of intervention to pre-existing system and it reveals how dominant culture shapes our understanding of nature, and society.

## 荔枝窩77和78號地塊「未建成博物館」 的透視圖

### PERSPECTIVE VIEW OF THE UNFINISHED MUSEUM AT PLOT 77 & 78 AT LAI CHI WO



2019  
墨水、紙  
42 X 29.7厘米

2019  
Ink & Paper  
42 X 29.7cm

When I first visited Lai Chi Wo, the ruin houses have inspired me most. Those collapsed houses not being occupied by people are gradually reclaimed by nature from inside to outside. The complexity of the imaginary of the ruin is fascinating. The brick and earth structural walls are revealing their inside as if they are unfolding their stories. To me, the ruin is like an architecture book showing me isometric drawings in real life and at the same time illustrating culture, history, habitation and materiality of mankind.

The ruins of the two collapsed houses in plot 77 & 78 of the village seem to have become one while most of the party wall shared was collapsed. They are almost like revealing themselves as architectural drawings in their own right. To a large extent, the two houses have been evolved through time and becoming a “living museum” that would never finish. The unfinished status of this open-air “museum” has fascinated me to propose an intervention onto this site which would exhibit and highlight the “artifacts” we found in these ruins as a real museum. Those “artifacts” such as tableware fragments will be displayed in corten steel cones supported by a light weight framing structure. The structure appears as stacking up to complete the collapsed wall, trying to celebrate the uncanny and unfinished quality of the ruin in Lai Chi Wo. In the exhibition, architectural drawings of the proposal will be exhibited and a partial 1:1 mockup of the structure will be shown next to it.

第一次到訪荔枝窩時，村裡一些多年沒人居住並荒塌的屋給予我很大的啟發，它們從內到外皆逐漸被大自然回收。廢墟中的複雜性令我著迷，磚塊和泥土製成的結構牆皆露出其內部，彷彿展現著一個故事。對我來說，這廢墟就像一本建築書，展示著活生生的建築繪圖，也展示了人類的文化、歷史、起居和物質生活。

村裡77和78號兩棟房屋除了立面和後牆比較完整外，中間共用的牆皆倒塌了並幾乎成為一體，仿如一張立體的建築平面圖。時間流逝讓這兩座房子變成一個露天而活生生卻未建成的「博物館」，這個永遠未完成的狀態令我著迷。我希望在這個地塊上以生鏽鐵錐體堆疊結構，象徵重新建成倒塌的牆壁，並可展示在荔枝窩發現的一些舊物，如食器及磚瓦碎片。作品試圖表達未修復房屋的神秘吸引力和未建成的素質和可塑性。展覽中，將展示建築圖紙及部分1:1模型結構。

楊建邦  
Bong YEUNG

楊建邦生於香港，2011年畢業於英國倫敦大學Bartlett建築學院。2014年成為英國註冊建築師。2017獲聯合國教科文組織深圳創意設計新人獎。曾在Foster + Partners建築事務所香港分部工作，參與美利大廈酒店、海運碼頭擴建工程及武漢城市規劃等項目。作品入選World Architecture Festival繪圖獎，分別在俄羅斯ArchiGraphicArts繪圖比賽及西班牙靈活房屋設計比賽獲特別表揚獎。最近完成了廣東省順德藝術造村的參與式設計項目。他是小市山設計創辦人，專注於建築、室內設計及藝術工作。

Born in Hong Kong, Bong Yeung graduated from the Bartlett School of Architecture UCL in 2011 and became an UK Registered Architect in 2014. He has won UNESCO UCCN Shenzhen Design Award for Young Talents in 2017. He worked in Foster + Partners Hong Kong office and responsible for projects such as the Murray Building Hotel, Ocean Terminal Extension and Wuhan master-plan. His work was selected by the Drawing Prize and exhibited at the World Architecture Festival in Berlin and Sir John Soane's Museum in London in 2017-18. Yeung has also got a Special Mention of the Jury led by Sergei Tchoban in ArchiGraphicArts Drawing Competition 2016-17 in Russia. In 2016, a team of three from HKU Space led by him has gained an Honorable Mention for the Flexible Housing Society Contest in Spain. Recently, he has completed a participatory design programme called Art Makes Village in Shunde, China. He is the founder of Littleurbanmountain Design Ltd.

## 行李 LUGGAGE

香港是一個移民社會。村裡的群英姐跟我說去到外

身為土生土長的香港人，也是移民的後代，但對更早移民來的「原住民」的認知只存在於新聞。正如現在很多新移民不了解我們的價值和歷史一樣。我希望了解和連結荔枝窩村，還有吃圍村菜。

國才第一次看見襪子，現在物質富裕了，還是連高級警官也趕着移民。很多事都可以在家鄉重來，但家的味道卻是如何再現也帶不走的。在這人人喊走的時代，我們最想留下和帶走的又是什麼？



(參考圖)  
(for reference)

I am not only a Hongkonger born and bred, but also a descendant of immigrants. “Indigenous inhabitants” are the descendants of immigrants who immigrated much earlier than us. But I don’t know the history and value of them, same as many new immigrants don’t know ours. I would like to know more and connect with them. Last but not least I like eating their traditional food.

Hong Kong is an immigrant society. An old villager told me that she had seen socks for the first time after she emigrated. But now even the senior police officers still want to emigrate when material abundance in Hong Kong. Many things can be rebuilt in other countries, but the taste of food in home town is still different. Everyone wants to emigrate in this era. What do you want to leave or take away?

朱東然  
CHU Tung Yin

朱東然現為「木碎好少年」成員之一，但個人創作卻尋求不同物料間的組合和突破。常觀察人日常行為動作和物料的慣性和象徵，愛以衝突和互動的手法衝擊想像。多廢話，愛亂走，慾求不滿的毒男。

I am one of the members of Chip Good Guy Studio. My practice of art is to combine and breakthrough different materials in my creation. I always observe the inertia and symbol of human daily life and materials. Besides I would like to use contradictory and interactive ways to make impacts in our imagination. Normally, I am just a loser of love and sex, but also like talking bullshit and walking.



## 永續引力 SUSTAINED GRAVITY

Under the influence of the system in Hong Kong, we always need to spend a lifetime to think about our housing problems. To me, I have forgotten the concept of homeland for quite a long time. Lai Chi Wo makes me keep thinking about what is “homeland”.

The concept of root is the gravity of keeping both feet on the ground.



2019

木、泥土、花盤、磁鐵和馬達  
20 (長) x 20 (闊) x 80 (高) 厘米  
(局部)

2019

Wood, soil, pots, magnet and motor  
20(L) x 20(W) x 80(H)cm  
(detail)

何灝聰

Dave HO Lok Chung

何灝聰，生於並紮根香港的全職藝術家，作品以雕塑為主，經常用回收物進行創作，回收木材更成為了他主要的創意媒介。何氏習慣透過觀察城市中的日常物，思考環境和自身存在的關係，以緩慢的雕刻製作方式對應正在極速運行的科技城市節奏，在作品中刻畫出人生長的速度。

何氏的藝術型態橫跨純藝術與民間藝術，從展覽到市集都會出現，也組成「木碎好少年」以社區的姿態創作，更熱衷於藝術教育，現在在數個院校和藝術空間作客席導師，推廣木工手藝與創意產業。

Ho Lok Chung, Dave was born and raised in Hong Kong, a full-time artist. Ho's work is sculpture-orientated, mainly woodwork. He is often finding recycling woods and found objects as his main creative medium during the daily observation of his surroundings. Finding relationship between the environment and his own existence become his daily practice. He is seeking to correspond to the extreme speed of rhythm in the technology-developed city by the slow carving process of wood creation and attempting to portray the velocity of growth.

Ho's art practice is crossing through fine art and community art from exhibitions to market fairs. He formed an art group in Hong Kong called “Chip Good Guy Studio” to service the community with his passion in art. He is also enthusiastic about art education and now teaching in several colleges and art spaces to promote woodworking craftsmanship and creative development.

香港人因制度的影響下，總是需要用一生的時間來思考居住問題，早早已經忘記了故鄉這個概念，荔枝窩令人重新想像什麼是我們的「故鄉」。

根的概念是平衡人著地的引力。

# 那年那樹

## THAT YEAR, THAT TREE

東門前的大榕樹，後山風水林的空心樹、五指樟等，被古樹們和那片綠草森林包圍著的荔枝窩。這些都讓我感受到這數百年來客家人與大自然共生、共存的生活文化，從村民口中聽到他們與大樹的故事，畫面更確實地浮現。

拾起過去的身影，是陽光下的大樹。那年那樹，影子記載了彼此的時光，是小孩在樹上飛翔，墜入書香的小天地，是大人採下收成的果實，摘下芳香的鮮花。那樹那年，我們或許不在，但陽光會為我們在土地上再次畫上美麗的一章。

生活啟發了創作，也希望在創作中讓大家了解生活。



The big banyan tree in front of the East Gate, the “hollow” Autumn Maple and the giant Camphor Tree (The Five-fingered) at the Fung Shui Wood, these trees have stood in Lai Chi Wo village for more than a century. Lai Chi Wo is where I can feel how the Hakkanese live with nature for about 400 years. When I heard the villagers telling me the story between them and the trees, I could feel I was there.

It was the shadow of the tree under the sun which picks up our past. That year, that tree, the shadows record the memories of each other. The children were flying in between the branches of the trees and falling into the world of books, the grownups harvested the fresh fruits and flowers. That tree, that year, we might not be there, but the sun would still draw beautiful stories on the earth.

Details in life inspire my creativity, while I hope to inspire the others to apprehend their life through my works.

2019

陽光、樹枝、影子  
錄像裝置  
尺寸不定

2019

The Sun, branches and shadow  
Video installation  
Dimensions variable

李彥錚

Dexter LEE Yin Tsang

李彥錚2013年畢業於香港藝術學院，主修應用藝術，並得到年度最佳畢業作品獎。從畢業作品「[惜]日當下」開始探索人與大自然之間的關係。除了裝置藝術，更有參與錄像創作，作品「樓梯街」分別在香港及台北的「也斯回顧展」展出。

Dexter Lee graduated from the Hong Kong Art School in 2013, majored in Applied Art, and got the Best Graduation Work Award. From the graduation work “When we under the sun” he has explored the relationship between humans and nature through the creation of his works.

## 用三十天觀察一塊石頭 OBSERVE A STONE FOR 30 DAYS

我想，我應該多花時間在空曠的地方散步及思考。

9月11日，春哥在家裡自製捉蟹的籠。我下田找不到黎慧儀，因為田裡的植物都比一星期前長高了。

9月12日，小牛迷路於村內，整個上午在大叫，直至下午一黑一啡的大牛從山上一直叫喊至步行到田野，小牛奔跑去會合。

9月12日黃昏，春哥收回了捉蟹的籠，經過了廣場，籠內有三隻青色的蟹。

9月的陽光還很猛烈，有七八個工人正翻新小學的校舍，他們的膚色都幼黑的。

校舍後面的樹林，大概有幾十個品種的植物互相組合而成，枝葉都疊得很高，那林頂的高度可佔據了半個天空。

作為外來者，我來是為觀看。

I think that I should put more private time on walking and thinking in a wide open space.

11<sup>th</sup> September, Chun made a cage to catch crabs. At noon time, I went to the fields to meet Monti Lai, but I couldn't find her because the plants in the fields grew taller than a week ago.

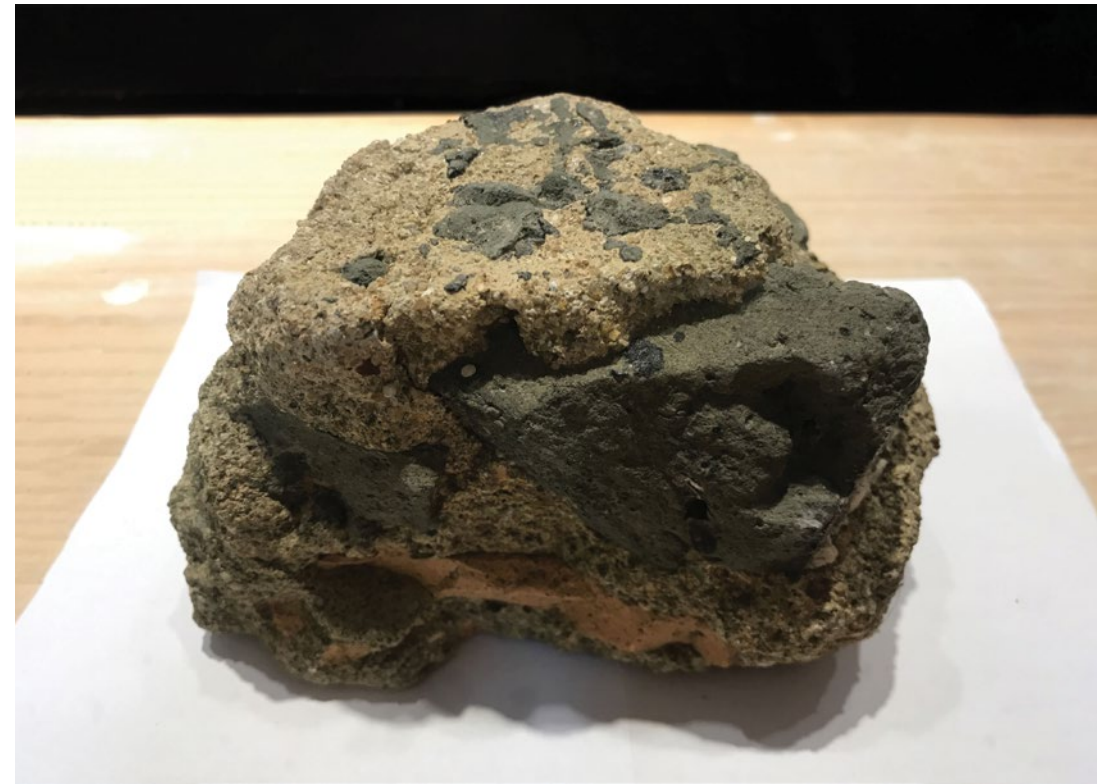
12<sup>th</sup> September, a little cow lost its way in the village. It roared the whole morning till afternoon, and then a black cow and a brown cow replied this little cow's roaring. They met together in the field afterwards.

12<sup>th</sup> September, Chun took back the crab cage from the pier at sunset. When he was passing by the plaza, I saw that there were three green crabs in the cage.

The sunshine was still strong in September. There were 7 or 8 workers working for the renewal of the primary school site and they had dark skin.

There were several kinds of plants behind the primary school site. The plants grew very tall and in high density. It seems they nearly occupy half of the sky.

As an outsider to Lai Chi Wo, I came here for observing.



1/9 – 30/9/2019  
彩色墨、光面相紙  
10厘米 x 15厘米 x 30張

1/9 – 30/9/2019  
Colour ink on glossy photo paper  
10cm x 15cm x 30 pieces

### 黎振寧 LAI Chun Ling

黎振寧，2011年獲澳洲皇家墨爾本理工大學（香港藝術學院合辦）藝術文學士，主修繪畫，並獲得澳洲墨爾本理工大學西門子獎學金。黎氏兼任正/側畫廊經理。2014年曾應邀參與余偉聯個展「太快樂就跌一跤都有趣」的行為藝術表演。同年獲The Textile Alliance Scholarship往倫敦Middlesex大學修讀純藝術碩士課程。2017年籌劃及參與行動聯展「有咩干擾」。2018年成為〈正常小孩〉行為藝術組織策劃成員，précédée藝術空間合夥人。同年參與由何必館舉辦的觀聲陣第二階段行動研究〈在場的身體（滯留的時光）〉，及被邀參加由Transact Communication主辦的TAC 30: Performance Train活動，到匈牙利、斯洛伐克、捷克、波蘭進行行為藝術。

Lai Chun Ling received his BA in Fine Art from the RMIT University (a joint programme with Hong Kong Art School) in 2011, majoring in Painting. He was the recipient of RMIT Siemens Scholarship from RMIT University, Australia. He is working as the gallery manager of Front/Side Gallery. Lai was invited by Francis Yu (painter) as a guest performer in his solo exhibition Falling in 2014. Lai received The Textile Alliance Scholarship and studied abroad at London Middlesex University for Master of Fine Art in 2014. In 2017, Lai held a collaborated project Joint Action Exhibition: Some Interference. In 2018, Lai was a committee of ORIGINALS and a partner of art space précédée. He joined the second group of action research of "To Behold! To Voice! To Remap!" (topic: "In search of the body in-situ (and the suspended time)" hold by Hobitgoon at the same year. Also, he was invited to join TAC 30: Performance Train hosted by Transact Communication.

## 落葉歸根 HOME

Villager Ying hates farm work when she was young. But now, she retired from England and came back to the village, she has had good time working in the field. Ying said this is fate.

Ying's life looks like the big banyan tree in Lai Chi Wo. The tree chases sunshine for growing. Finally, it became roots to support the big tree.



2019  
混合媒介  
30 (長) x 40 (闊) x 100 (高) 厘米  
(局部)

2019  
Mixed media  
30(L) x 40(W) x 100(H)cm  
(detail)

荔枝窩村民英姐兒時討厭農活，如今英國退休回來，卻快樂地做農活。她說這就是命。

英姐的人生和村口的榕樹很相似，它很努力向着陽光開支散葉，最後卻成了支撐這大樹的根。

# 無題 UNTITLED

There are a lot of dogs in Lai Chi Wo, they inspired me to explore the relationship between them and the people there.

I make a batch of ceramics for the dogs' use so as to express my idea.

荔枝窩有很多狗隻，這令我想探討那裡的狗隻與村民之間的關係。  
我會做一批陶瓷食具給狗隻使用。



陳建業  
Scott CHAN Kin Yip

陳建業，依然是過氣板仔一名，先喜歡繪畫繼而愛上亂七八糟的創作，近年更專心鑽研陶瓷藝術，把一份不稱身的禪味意境注入自己的作品中，嘗試以藝術討論生命的本質。

Scott Chan Kin Yip, an old skater who discovered drawing during his recovery from an accident. He prefers to keep his creation area and method as broad and messy as it can be. Also, he is a huge fan of philosophy and serious thinking, which makes him express himself better with his works than language.

2019  
炆器  
40 (長) x 40 (闊) x 18 (高) 厘米

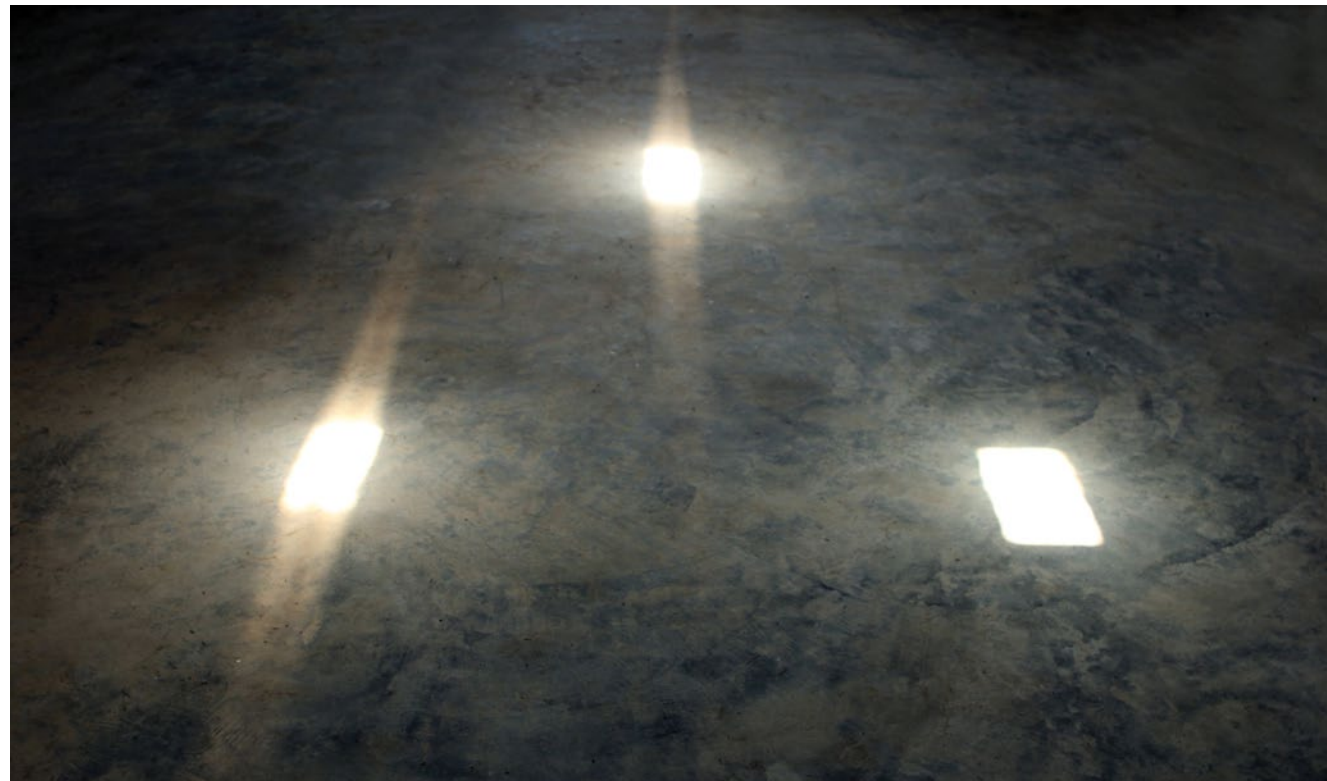
2019  
Stoneware  
40(L) x 40(W) x 18(H)cm

## 光、荔枝窩屋瓦片、明瓦

THE LIGHT, LAI CHI WO ROOF TILES  
AND TRANSPARENT TILES

同心呼吸、人心合一，  
家鄉溫度、回歸自然；  
東氣紫來、西接祥光，  
戶納千祥、氣形於色。  
風水樹林、秋楓懷抱，  
氣根相交、縱橫融合；  
四指樟樹、光環四射，  
空氣旋律、跳躍能量。  
閃亮呼應、有綠田園，  
大千世界、透光透亮。  
生老病死、生生不息，  
觀自警醒、昏鏡重磨；  
明瓦三片、光意能現。

我將荔枝窩村內的「人·地·物」記錄下來：在荔枝窩村這片寧靜的鄉郊土地，現今守護著它與自然生態環境正是住在村內的居民，他們有各自的家庭背景，成長因素，不同的教育和生活經驗，但他們有著相同的品質，在寧靜的村落默默交流與互相融合。



2019 錄像裝置  
2019 Video installation

I recorded the “human, space and matter” in the village of Lai Chi Wo: in this quiet rural land, the present day residents from different backgrounds and upbringings all are guarding the village of Lai Chi Wo and its natural ecological environment. Sharing the same qualities and forming a cordial rapport in the village.

Inhale to the heart, the sense back to the body,  
Warmth of home, back to Nature;  
Purple energy comes from the East, sacred light flow to the West,  
Peace and calm in households, radiant out arrays of light.  
Autumn Maple embraces by the Feng Shui forest,  
Aerial root interweaving and penetrate across dimensions;  
Four Camphor trees emitting five auras,  
The rhythm in the air, energy bounces.  
Sparkles reverberate, echoing the green field,  
The kaleidoscopic world, translucent light and bright.  
The endless life, growth and life in nature,  
Ancient mirror regrind from the self-awakening;  
Mingwa pieces, emergence of light, consciousness and energy.

## 區灝藍

AU Ho Lam Suzanne

區灝藍於2017年畢業於澳洲皇家墨爾本理工大學文學士藝術學位。藝術高級文憑及文學士藝術學位畢業作品分別於2015、2017獲香港巨年藝廊藝術獎。區氏是一位陶藝靈療傳心師，主要通過陶瓷創作來表現世界與自然變化，體現人類意識轉變的力量，揭示陶瓷藝術在當代的獨特性。區氏多次獲邀參加羅馬尼亞、土耳其和拉脫維亞舉行的國際陶瓷研討會，作品曾入選多國陶瓷雙年展，被世界各地博物館及私人收藏。她亦是「香港本土陶瓷藝術發展新面向」及荔枝窩「尋田·探土」藝術教育計劃研究計劃主要成員之一。

Au Ho Lam, Suzanne graduated from the Bachelor of Arts (Fine Art) programme co-presented by the Royal Melbourne Institute of Technology University Australia and Hong Kong Art School in 2017, she received the Giant Year Gallery Award in 2015 and 2017. She is a ceramist spiritual healer, through the ceramics creation process to manifest the expression of the human healings power and reveal ceramic's own contemporary uniqueness. Suzanne had been invited to participate in International Ceramics Symposiums in Romania, Turkey and Latvia. Her artworks have been selected by Ceramic Biennale, and in private collections and museum. She was a research member in the “New Horizons of Local Ceramic Art in Hong Kong” and Lai Chi Wo “On Earth Art Project” art and education project.

# 廢物/寶物

## TRASH OR TREASURE

A tradition village, an abandoned place, a frozen space.  
 The stories of the villagers are deep rooted on the trees and in the earth.  
 History is still happening here.

If one object tells one story. Ten objects mean ten?  
 These are what I found and what people left in Lai Chi Wo.  
 Do they contribute to the history? Are they part of the culture?  
 Or they are just pieces of a puzzle which mean nothing?



荔枝窩村52號的  
 一角  
 A corner  
 of House 52,  
 Lai Chi Wo village

一個傳統村落，一個遺棄之境，一個凝結的空間。  
 這裡一磚一瓦，泥土與樹木，滿載村民的故事，歷史彷彿從沒離開。  
 如果一件物件告訴你一個故事，那麼十件物件就是十個故事？  
 這是在荔枝窩尋獲的寶物，也是被棄置之物。  
 它們是否構成歷史的一部份，它們承傳了甚麼傳統文化？  
 或許只是沒甚意義的小東西，不足以完成完美的砌圖。

林喜兒  
 Venus LAM

林喜兒曾任職副刊記者及編輯，從時裝潮流到旅遊玩樂，從藝術文化到人物專訪。現為自由工作者，努力書寫香港，記住香港。

Venus Lam, once a journalist, cares about lifestyle issues. What matters now is writing local history and recording Hong Kong.

## 草履/草鞋 STRAW SHOES

In Lai Chi Wo, I enjoyed the first crop planting experience under heavy rain. I deliberately put on the pair of straw shoes to contact with the soil of the field.

在荔枝窩，滂沱大雨下，享受著第一次插秧的體驗。特意穿上草履去感受田與鞋之間的接觸。

姚俊樺  
YIU Chun Wa

姚俊樺畢業於澳洲皇家墨爾本理工大學與香港藝術學院合辦之藝術文學士學位課程，主修陶藝。曾獲香港藝術學院高級文憑畢業展最佳作品獎。於2016年舉辦首個個人陶藝展《少年與山》。曾參與多個本地及國際聯展，如2013年香港當代陶藝協會二十周年展覽《1+1》、KOHLER Bold Art 2017藝術巡迴展覽、典亞藝博2018等。

Yiu Chun Wa completed the Bachelor of Arts (Fine Art) programme (major in ceramics) offered jointly by RMIT University Australia and Hong Kong Art School. Yiu won the Best Works Award from the Hong Kong Art School's Higher Diploma Graduation Exhibition. In 2016, Yiu held his first solo exhibition "Lad & Mountain". Afterwards, he participated in several local and international exhibitions including the Contemporary Ceramic Society (HK) 20th Anniversary Exhibition "1+1", the KOHLER Bold Art 2017 Exhibition and the Fine Art Asia 2018.

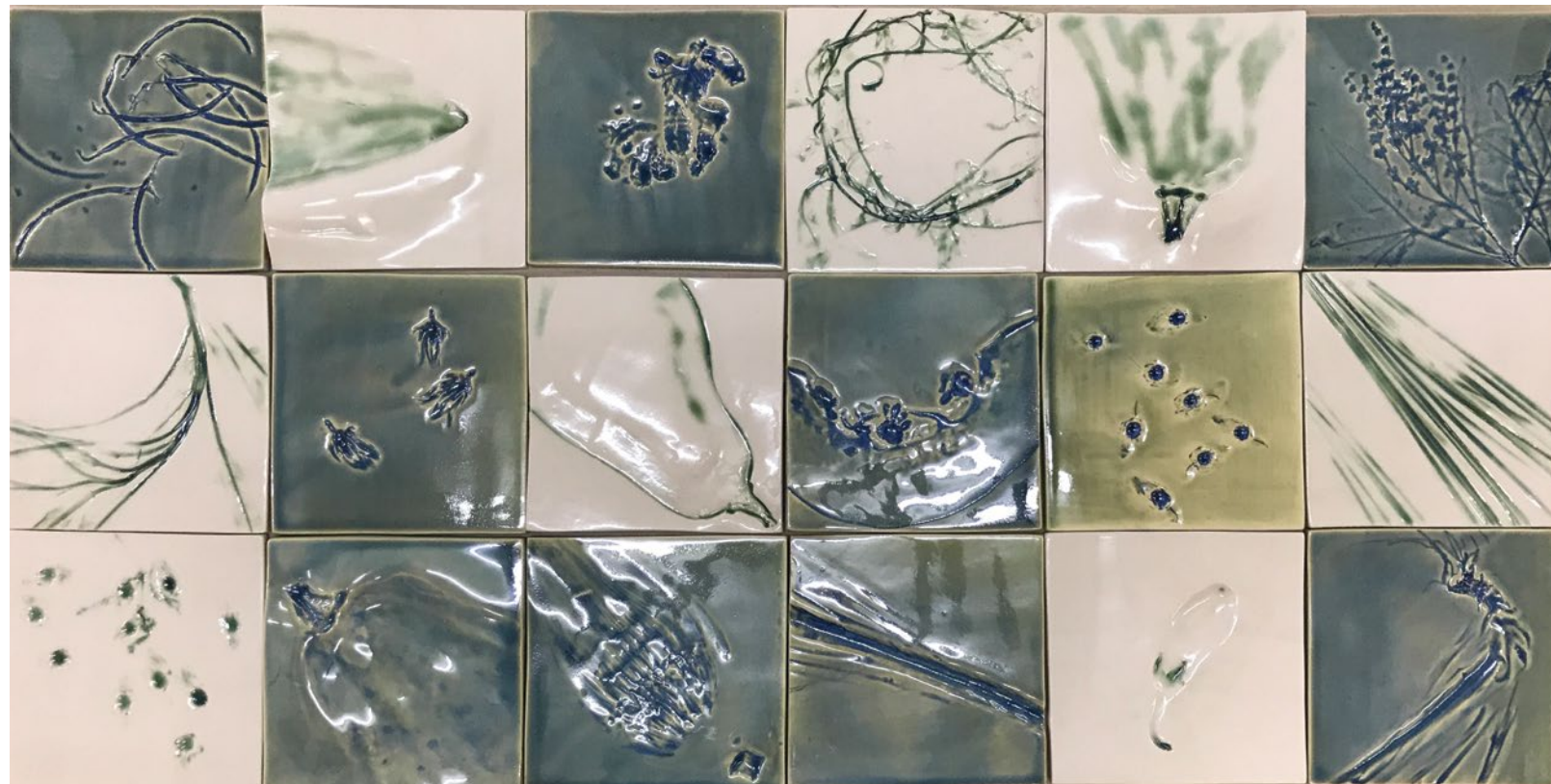


2019  
田泥  
30 (長) x 26 (闊) x 12 (高) 厘米

2019  
Mud  
30(L) x 26(W) x 12(H)cm



## FARM TO TABLE



2019  
釉燒炆器

2019  
Glazed stoneware

I always eat takeaway or cook supermarket bagged food. The first time I visited Lai Chi Wo, it gave me the impression of an arcadia, with farmlands and Hakka foods. The second visit was with chefs, they said on the side of the road, "These grasses and flowers can be eaten; it will be perfect to pair this with that!" Then they put them carefully in a box together with the local organic plantation turmeric, lotus root and water melon. In the third visit, when I was having tofu dessert, I saw Aunt Yi-pak was picking some vegetable for lunch. She picked only a few leaves from each plant, and left them to continue growing, sustainable for more fresh vegetable. I was very envious!

Walked with farmer Him and visited his farmland. We picked and tasted some plants, he told me their names and their specialty and how they could be cooked. I brought some back to my studio by a journey of boat, bus, train and bus again, it was really not easy to keep them fresh. We always learn about eating in the right season is good for health and good for our earth. Farm to table! I try to bring my discovery from farm to table in my own way.

只懂吃外賣，或自煮超級市場袋裝食材的我，第一次踏足荔枝窩時，印象中除了這與世隔絕的世外桃源，就是農田和客家菜。再訪時，跟廚師朋友一起，他們駐足說出路邊那些小草小花可以吃、可配什麼能提味、可以怎樣烹調，然後他們小心翼翼把植物放在盒子，連同這裡買的有機種植棵薑黃、蓮塘裡的小蓮藕和一些水瓜帶回去。另一次到訪，在二伯娘門前吃豆腐花，看著她採摘自家種的苦麥菜準備午餐，她只從每棵摘幾片，其他留待繼續生長，能持續吃著新鮮的蔬菜，很羨慕啊！

跟著農夫亞Him 參觀他的田，他隨意摘東摘西，告訴我植物名字、特點及食法，又讓我試食。我嘗試把它們帶回工作室，經過乘船、巴士、鐵路再轉巴士，讓我親身發現要運輸新鮮食材的確實不易。近年，大家常說，吃在地食材煮的東西健康之餘也節省碳排放，我嘗試用自己的方式把農田的農作物帶到餐桌上。Farm to table!

黃美嫻  
Yokky WONG

黃美嫻，陶瓷藝術家，於香港理工大學修讀平面設計及陶藝，並於香港中文大學取得藝術碩士學位。黃氏熱愛旅遊，喜歡大自然，從生活中發掘創作靈感，重視藝術與人的關係。曾於日本、法國、匈牙利和丹麥參與藝術家駐場計劃，現投身創作、教學及推廣手造餐具於生活中。

Yokky Wong, ceramic artist, studied graphic design and studio ceramics in Hong Kong Polytechnic. She received her master degree (Fine Arts) from Hong Kong Chinese University. Wong loves travel and enjoys nature, values the relationship between art and people, her idea is inspired by her experience and daily life. She participated in the Artist-in-Residences in Japan, France, Hungary and Denmark. She devotes all her effort into the creation and teaching of ceramics, and the promotion of using handmade ceramic tableware in daily life.

藝術家工作室

開放暨展覽

ARTISTS' STUDIO OPEN

CUM EXHIBITION

- 
- L2-01 Re-creation Workshop
  - L2-12 Tranceramics
  - L3-03 I-Kiln Studio
  - L3-05A Angel Hui Hoi Kiu Studio
  - L3-05C Louis SK Art Studio
  - L4-15 REDnose
  - L5-01 Clayground
  - L5-22 Gallery Z
  - L5-23 Unit Gallery
  - L5-24 An Gee's Studio
  - L6-03 Christina TAM
  - L6-24 Artisens Studio
  - L6-29 Earthen Light Studio
  - L7-08 Cozy Workshop
  - L7-09 Small Power Space

## Introduction

Hosting the On Earth Ceramics Festival in the Jockey Club Creative Arts Centre (JCCAC), besides benefiting from the venue and facility supports, the helpful cooperation of the staff; more importantly, in this arts centre there has nurtured artists across different creative mediums over the past decade and ceramic art is one these mediums. I am a ceramist and have been stationed at JCCAC for nine years. I have witnessed the continuous growth and progress of the ceramists here, promoting ceramic art and education, while they are not limited to working only in the studio, but also active in participating in local and overseas art exhibitions and outreach art programmes.

This year, as the founder of Unit Gallery, I am honoured to have the opportunity to collaborate with JCCAC in organizing the themed exhibition of its annual art festival. One of the events is to invite the ceramists here to hold a studio-open cum exhibition, with either ceramics as the creative medium or this year's theme "on earth" and "nature" as the topic, to create and showcase their works or other artists' works in their studios, so as to communicate with the audience and continue to promote art. Another highlight of the event is the participation of some non-ceramic artists from the Centre. They are also interested in the topic of "on earth" and explored "nature" with ceramic or non-ceramic materials.

Rachel Cheung

Curator of On Earth Ceramics Festival

## 簡介

在賽馬會創意藝術中心(JCCAC)舉辦陶藝節，除了有場地、硬件設施及工作人員的配合，更重要的是在這個藝術中心滋養孕育出不同創作媒介的創作者，而陶瓷藝術正是其中一類主要的媒介。我約九年前進駐JCCAC，成為當中陶藝工作者的一員；多年來見證著這裡的陶藝工作者在默默耕耘、漸漸成長進步，推動陶藝創作及教育，並且不局限於在工作室範圍工作，也活躍於參與外展活動、本地及海外的陶藝展覽等。

今年，榮幸能以Unit Gallery創辦人的身份協辦JCCAC的年度藝術節的主題展及周邊項目。其中一項活動是邀請駐場的陶藝家和藝術家舉行工作室開放暨展覽，以陶瓷為媒介或以今年主題「在地」或「大自然」進行創作，並在各自工作室展出由自己或其他藝術家創作的相關作品，與觀眾交流，持續推廣藝術。這項活動的另一亮點是有以非陶瓷物料創作的駐場藝術家參與其中，他們也對「在地」這題目感興趣，並以陶瓷或非陶瓷物料與各位陶藝家共同探討「大自然」這個課題。

張焯詩

「在地」陶藝節策劃及策展人

L2-01

## RE-CREATION WORKSHOP

曾章成 Johnson TSANG

7/12 &amp; 21/12 星期六 Sat

14:00 - 18:00



曾章成作品展  
Artworks by  
Johnson Tsang

將展出不同系列的陶藝作品。

Series of ceramic works will be displayed.

L2-12

## TRANCERAMICS

Suzanne AU &amp; Elina Titane

7/12 – 22/12 星期六及日 Sat &amp; Sun

12:00 – 18:00

空之曰  
The dialogue  
of the senses

在自知、由他的創作意念下與陶泥進行空談對話，Suzanne AU和Elina Titane試圖在世界語言之外的狀態打開與物之間的互動。

To discover the senses of clay and how it can be creative and free. The interaction between Suzanne Au and Elina Titane attempts to discover the materials without the language of the world.



## 區灝藍

於2017年畢業於澳洲皇家墨爾本理工大學文學士藝術學位。藝術高級文憑及文學士藝術學位畢業作品分別於2015、2017獲香港巨年藝廊藝術獎。區氏是一位陶藝靈療師，主要通過陶瓷創作表現世界與自然變化，體現人類意識轉變的力量，揭示陶瓷藝術在當代的獨特性。區氏獲邀參加羅馬尼亞、土耳其和拉脫維亞舉行的國際陶瓷研討會，作品曾入選多國陶瓷雙年展，亦被世界各地博物館及私人收藏。為「香港本土陶瓷藝術發展新面向」及荔枝窩「尋田·探土」藝術教育計劃研究計劃主要成員之一。

## Elina Titane

是拉脫維亞當代陶藝家，畢業於拉脫維亞里加設計學院，及後獲拉脫維亞藝術學院陶瓷系碩士學位。自2003年Elina參與多個當地及海外聯展及十五次個展，並參與世界各地舉行的陶藝論壇及藝術駐留，包括波蘭、愛沙尼亞、芬蘭、瑞典、丹麥、泰國、中國、俄羅斯、摩爾多瓦、俄羅斯、羅馬尼亞、北塞浦路斯、埃及和突尼斯。對於物質、表達、直覺和精神見解之間的相似之處是她的喜悅和熱情工作的動力。

## AU Ho Lam, Suzanne

was born in Hong Kong. She graduated from the Bachelor of Arts (Fine Art) programme co-presented by the Royal Melbourne Institute of Technology University Australia and Hong Kong Art School in 2017. She is a ceramist spiritual healer, through the ceramics creation process to manifest the expression of the human healings power and reveal ceramic's own contemporary uniqueness.

## Elina Titane

is contemporary ceramic artist from Riga, Latvia. She studied in Riga Design School (1998-2002). In 2008, she gained her master degree from Ceramics department of the Art Academy of Latvia. Since 2003 Elina Titane exhibits her works in group shows both in Latvia and abroad. She has held 15 solo exhibitions and participated in ceramic art symposiums and residencies in Latvia, Poland, Estonia, Finland, Sweden, Denmark, Thailand, China, Russia, Moldova, Belarus, Romania, North Cyprus, Egypt and Tunisia. The parallels between material, expression, intuitive perception and spiritual insights are her joy, enthusiasm and motivation for work.

L3-03

## I-KILN STUDIO

鄭明輝 Reed CHENG

8/12 &amp; 15/12 星期日 Sun

14:30 – 17:30

自然之杯  
Cup and Nature

我們每天都用杯子。是次展示的杯子均用陶土或大自然素材創作，無論顏色或肌理均帶著自然的特徵，讓使用者看到摸到，與自然再次連繫一起。

We use cups every day. All the cups in this exhibition are created with clay or natural material. The colours and texture of cups carry the characteristics of nature. When users look at and touch the cups, they will feel re-connected with the nature again.



自然之線條  
Natural Pattern  
炆器  
Stoneware

by Reed Cheng

自得窩工作室由資深陶藝家陳錦成於1996年成立。工作室信念乃透過提供完善的工作室空間，讓陶藝愛好者享受創作樂趣，推動本地陶藝發展。2008年鄭明輝協助成立自得窩石硤尾工作室，他一邊學習運作陶室，一邊創作。最近作品集中探討人與土地及大自然的關係。

I-kiln Studio was founded by experienced ceramist Chan Kam Shing in 1996. The studio aims to provide ceramic-lovers with well-equipped space to enjoy pottery making, as well as to promote ceramic art in Hong Kong. In 2008, Reed Cheng assisted to establish the second I-kiln Studio at JCCAC in Shek Kip Mei. He is responsible for the operation of the studio while exploring the possibilities offered by ceramics. Recently, Reed's work focuses on exploring the relationship between mankind, land and the nature.

L3-05A

## ANGEL HUI HOI KIU STUDIO

許開嬌 HUI Hoi Kiu Angel

7/12 &amp; 8/12 星期六及日 Sat &amp; Sun

13:00 – 19:00

青花陶瓷紙巾系列  
Blue and White  
in china and facial  
tissue series

by Angel Hui

日常物品 —  
紙巾  
Daily Objects —  
Tissue Paper

陶瓷並非我熟悉的創作媒介，我特意向一位景德鎮師傅學習製作陶藝，期待能製造出一片陶瓷紙巾。製作彷彿如紙巾般輕盈纖薄的陶瓷是非常困難的。雖然有極具經驗的師傅協助，製造的過程仍是多次失敗。由於陶瓷紙巾的表面並不平坦，要在其上繪畫精緻的青花圖案，是另一種挑戰。經歷多次失敗後完成的陶瓷紙巾，每一片都別具形態，獨一無二。

Ceramics is not a medium of creation that I am familiar with. With the concept of this creation, I specially learned to make pottery art from a master of Jingdezhen, hoping to make a piece of ceramic facial tissue. It is very difficult to make a piece of ceramics that is as light and thin as a facial tissue. Although assisted by highly experienced pottery art masters, the creation process has failed in many times. Since the surface of the ceramic facial tissue is not flat, it is a challenge to draw a delicate blue and white pattern on it. After many failures, the finished ceramic facial tissue has a unique shape and form.

許開嬌以工筆水墨方式在紙巾上作畫最為著名。她對日常物品情有獨鍾，常轉化傳統的藝術形式，尤其是青花瓷上的圖案，和挪用平常物件來創造作品，碰撞出意想不到的驚喜和樂趣。今年為慶祝JCCAC開幕十週年，JCCAC夥拍駐村藝術家許開嬌推出聯乘限定紀念品—青花陶瓷碟，於「住好啲」G.O.D.分店有售。

Hui is an emerging artist who is famous of her amazing ink work on tissue paper in recent years. Hui is fascinated in daily objects and often discovers new meaning in them by twisting traditional art form and appropriating common materials to become part of her artwork. In 2019, to celebrate JCCAC 10th anniversary, JCCAC collaborates with resident artists – Angel Hui and launch a limited-edition souvenir plate set in G.O.D. store.

L3-05C

## LOUIS SK ART STUDIO

盧世強 Louis Sai Keung LO

7/12 – 29/12 星期六及日 Sat & Sun

14:00 – 18:00

陶瓷雕塑  
Ceramic Sculptures

by Louis Lo and  
his students



The Joy of  
Sculpting with  
Clay

Louis SK Art Studio舉辦的小型展覽，展示雕塑家盧世強和他眾位學生的陶塑作品，展現用陶泥做雕塑的樂趣。

An informal exhibition displaying artworks created in Louis SK Art Studio. Artworks include those recently created by Louis SK Lo and his students.

盧世強擅長人像和動物雕塑。於澳洲皇家墨爾本理工大學修畢藝術文學士課程(主修陶瓷)，曾於紐約留學三年研習玻璃鑄造法。早年專注研習石灣陶瓷人物雕塑，近年致力於融合傳統陶藝技法與當代雕塑藝術概念。盧氏積極參與不同聯合展覽和個展，作品說出現今人類社會的微妙現象。盧世強工作室除了作為盧氏的創作空間，也是一個藝術教學和分享的場所，這裡不時會舉辦公開活動，以推廣陶瓷和玻璃雕塑藝術。

Sculptor Louis Lo specializes in portrait and animal sculpting. He obtained his Bachelor of Arts (Fine Art) degree (Major in Ceramics) at RMIT University Australia. Louis also practiced Art Glass Casting in New York for 3 years. "Shiwan" figurative sculpture was his favorite topic in early years. In recent years Lo turned his interest to merging traditional ceramics techniques with contemporary sculptural art concepts. He actively participated in many group exhibitions and solo exhibitions. His latest works reflect the phenomenon of people in modern world.

LOUIS SK ART STUDIO is a place for artmaking, art education and sharing. Ceramics classes are regularly held for beginners as well as for people who seek to learn advance level sculpting techniques. Public events are regularly held to promote ceramics and glass sculptural art.

L4-15

## REDNOSE

李潔茹 LI Kit Yu Noel

7 & 8/12, 21/12 – 5/1 星期六及日 Sat & Sun

14:00 - 18:00

小人物  
The Little  
2019

by LI Kit Yu Noel



小人物  
The Little

這一年，我們的日常如是。

This year, our daily routine.

李潔茹於2015年獲得香港中文大學藝術碩士學位(藝術碩士)，並於2010年獲香港理工大學設計碩士學位。於2018年以藝術工作者(陶藝/繪畫)身份參與賽馬會創意藝術中心的藝術家駐村計劃。期望能藉此機會讓陶藝和彩繪能進入社區更多，並讓更多人可以欣賞和珍惜傳統工藝。

紅鼻子工作室 — 我們從造陶開始，學習享受安靜。

Noel Li received a Master of Arts (Fine Art) from the Chinese University of Hong Kong in 2015 and a Master of Design degree from the Hong Kong Polytechnic University in 2010. In 2018, she participated in the artist's resident project of the Jockey Club Creative Arts Centre as an art worker (Pottery/Painting). By taking this opportunity to create and show the communities more about the art of pottery and ceramic painting, encourage the appreciation and cherishes of traditional crafts.

REDnose, started from building pottery and learned to enjoy peace.

L5-01

# CLAYGROUND

何敏儀 Blanche HO

7/12 – 5/1 星期六及日 Sat & Sun

13:00 – 19:00

掌上窯  
Mini Kiln

by Blanche Ho



柴鹽之間  
Wood+Salt

在這小小空間，淺嚐匈牙利柴與鹽之味。

I bring the taste of Hungarian wood and salt for you. Enjoy.

何敏儀現為藝術教育及陶瓷/雕塑工作者。她於澳洲皇家墨爾本理工大学獲取藝術文學士學位（主修陶瓷）。2011年獲取香港中文大學藝術文學碩士學位。何敏儀曾於紐約SVA及香港VAC深造雕塑課程；同時，亦是認證NLP執行師及於香港大學 SPACE修畢心理學後學士課程。

何敏儀於2012年分別入選臺灣國際陶藝雙年展及入圍香港當代藝術獎。曾於澳洲、台灣、澳門、上海、成都及香港各地參與展覽。作品為臺灣新北市立鶯歌陶瓷博物館、香港藝術中心、香港民政事務局、香港滙豐私人銀行、酒店、私人委約及收藏。

Blanche Ho graduated with Bachelor of Arts in Fine Art (major in ceramics) from RMIT University in 2005 and Master of Arts in Fine Arts from The Chinese University of Hong Kong in 2011. Blanche also received sculpture training at SVA, New York and VAC, Hong Kong. Meanwhile, she is also a certificated NLP Practitioner and received psychology training at SPACE of HKU.

In 2012, Blanche was final-list in Taiwan Ceramic Biennial and short-list of Hong Kong Contemporary Art Awards. Her works had been exhibited in Australia, Taiwan, Macau, Shanghai, Chengdu and Hong Kong. And also, collected and commissioned respectively by New Taipei City Yingge Ceramics Museum, Hong Kong Arts Centre, HAB, HK Bank (private), hotels and private collectors.

Currently, Blanche is a Teaching Artist, Ceramicist and Sculptor.

L5-22

# GALLERY Z

劉清平 LAU Ching Ping

6/12 – 21/12 星期二至六 Tue to Sat

14:00 – 19:00

Cold Blew

by Lau Ching Ping



冷萃  
Cold Brew

現實沒有的，就往夢裏找尋。  
現實沒有的光線，  
攝影機也都是無能為力的。  
我拍不到，因為看不到，  
我看不到，因為把眼睛合上了，  
懷緬著昨日的天真。

What's not happening in reality, find it in your dreams  
When there is no light in reality  
A camera could do nothing  
I cannot shoot for I cannot see  
I cannot see for I close my eyes  
reminiscing the days of innocence

私畫廊是工作室用以創作和展覽的空間，不定期提供對外開放的展覽。展覽內容因應有限的空間，以個人創作為主要策展的方向，所以名為私畫廊。

Gallery Z is a space for creative work and exhibition. With the small space, we aim at curating solo exhibitions. The letter Z sounds close to the Chinese word private or solo.

L5-23

## UNIT GALLERY

蕭文潔 SIU Man Kit Kate

7/12 – 28/12 星期六及日 Sat &amp; Sun

14:00 – 18:00

他讓我愛上陶土  
He makes me  
love clay  
2017

by Kate Siu



自2015年，他讓我愛上陶土（我在日本的學陶過程）

“2015年2月，在日本多治見市，多雲，-4°C。那是25年後我再次接觸陶土的一天。一團冰冷的陶土。從這一天開始，我的生命注定要與陶土和柴田節郎老師連接上。”

Since 2015, he makes me love clay (My ceramic study in Japan)

“In February 2015, at Tajimi city, Japan, cloudy, -4 °C. It was the day I touched ceramic clay again after 25 years - a lump of icy clay. Since that day, my life is destined to be connecting with clay and Shibata Setusro sensei.” This exhibition shares the experience of Kate’s ceramic study in Japan as well as reflects her intensive ceramic studies in the last 5 years.

Kate Siu Man Kit started her ceramic study in Japan with her mentor, Shibata Setusro, in 2015. To further explore her curiosity about art making, in 2017, Kate has continued her studies at RMIT University/Hong Kong Art School in pursuit of a Bachelor of Arts (Fine Art) degree majoring in ceramics. Kate is a Hongkonger who loves the city and loves life. The passion for life is her motivation for making art. Her works are highly linked with daily life, humanity and the local community.

(Kate Siu is invited to participate in the Artist-in-Residence Programme 2019-2020 of Unit Gallery)

蕭文潔於2015年開始在日本跟她的啟蒙老師柴田節郎先生學習陶藝。回港後，仍然對藝術創作充滿好奇，並在2017年開始攻讀由澳洲皇家墨爾本理工大學與香港藝術學院合辦之藝術文學士學位課程，主修陶藝。蕭文潔是一位熱愛城市和生活的香港人，創作的動力來自對生活的熱情。作品與日常生活、人性和當地社區有着密切的相關。

(蕭文潔正參與Unit Gallery 2019至2020年度的藝術家駐留計劃)

L5-24

## AN GEE'S STUDIO

陳安之 CHAN An Gee

7/12 &amp; 8/12, 4/1 &amp; 5/1 星期六及日 Sat &amp; Sun

12:00 – 19:00

甕Urns  
2018

by An Gee Chan



生活點滴  
Stories along  
the way

是次展覽展示了由陳安之創作的陶瓷器皿。把日常器皿（例如杯子，碟子，盤子和碗）作為畫布，以幽默繪畫的手法將對日常生活觀察到的事物，鑲畫在陶瓷表面。

她試圖令觀眾「閱讀」這些日常器皿，把它們看作成定格動畫、移動書或提示字條來回顧我們的歷史和故事。

香港藝術家陳安之和Justin Larkin，主要創作媒介有版畫，繪畫及陶藝等。

This exhibition presents a series of ceramic vessels created by An Gee Chan. Chan translates her observations of daily life into inlaid drawings across ceramic surfaces. Adorn with humorous lighthearted sequences of stories around the vessels, in the form of everyday functional ware, such as cups, saucers, plates, and bowls. Chan attempts the viewer to read these everyday crockeries as a stop motion animation, a mobile book or a reminder, of our history and own unique stories.

An Gee Chan and Justin Larkin are Hong Kong base artists whose works focus in Printmaking, Painting and Ceramics.



L6-03

6/12 – 5/1

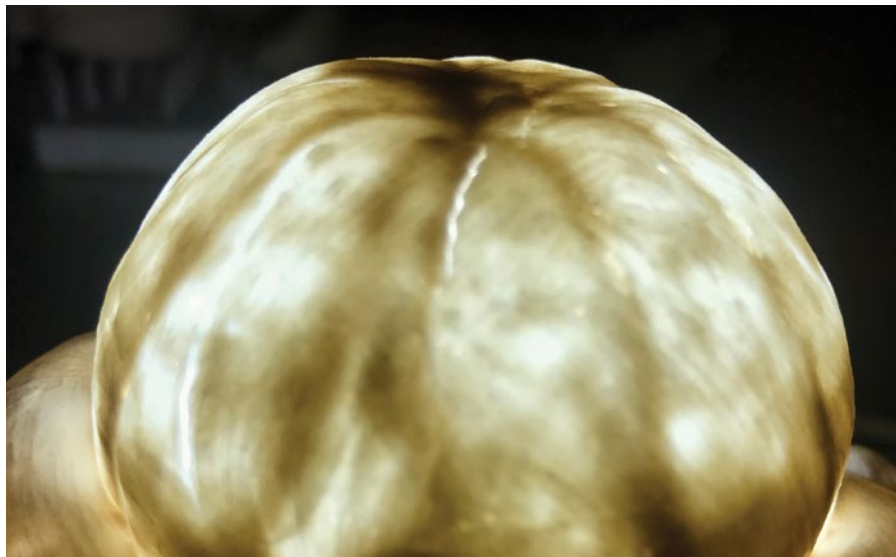
## L6-03

24 小時廚窗式展示作品 24-hour window display of artworks

譚淑瑜 Christina Shuk Yu TAM

那些我不知道的事  
Somethings I haven't  
known

by Christina Tam



終有一日什麼  
都會消逝 .....  
One day we  
all will  
disappear...

這是靜止的，也是流動的，如若  
看不到，「只緣身在此山中」。

Time is both static and dynamic. Unseen, when people  
get too close to be able to see things as a whole.

譚淑瑜畢業於香港浸會大學視覺藝術院。創作媒介有陶瓷、攝影和編織。主要希望通過記錄和回憶重現日常器物和城市建築，探索時間和記憶中的脆弱感，一切時而清晰時而捉不住。

Christina Tam graduated from Hong Kong Baptist University's Academy of Visual Arts. Her creation focuses on ceramics, photography and knitting. She hopes to explore the fragility of time and memories through recording and reproducing everyday objects and urban buildings.

L6-24

6/12 – 5/1

## ARTISENS STUDIO

24 小時廚窗式展示作品 24-hour window display of artworks

陸珊 Shan LUK

陶藝裝置  
Ceramics Installation

by Luk Shan



物料兩極 .  
玻璃陶瓷  
Glass and  
Clay Material  
Polarities

玻璃及陶瓷可以是相關聯的物料，也可以看為兩極與矛盾，冷與熱、乾與濕、不透光與透光、大地與空氣。展覽將展出一系列玻璃與陶瓷物料的對話作品。

Glass and clay are related materials, yet there are polarities and contradictions between hot and cold, dry and wet, the opaque and the transparent, earth and air. This exhibition shows experimental pieces from conceptual development and realisation of dialogue of two kinds of materials.

陸珊善於探討及利用作品表達心理學有關的課題，創作媒體為混合媒體，主要為玻璃，陶瓷及金屬。她2005年開始多次遠赴威尼斯跟隨國際知名玻璃藝術家布巴克學習玻璃藝術。在創作玻璃媒體的過程中，她遇到中國古老修復藝術〈銅瓷〉(粵音:局)，並從2014年開始跟隨銅瓷傳承人王振海(王老邪)大師學習傳統中國銅瓷修復藝術，成為香港唯一職業銅瓷人。

Shan Luk expresses topics of psychology in her work, using mainly porcelain, glass and metal. She learned glass art in Murano, Venice from 2005 from Master Lucio Bubacco and turned herself into a full time artist in 2008.

In search of alternative ways to express her thoughts and feelings, she discovered the miraculous art form made possible by Chinese ancient ceramic restoration art, Juci and followed Master Wang Lao Xie since 2014 and became the only Juci restoration professional in Hong Kong.

L6-29

## EARTHEN LIGHT STUDIO

馬麗華、馬秀娟 Mary MAR, Esther MAR

7/12 – 28/12 星期六 Sat

15:00 – 18:00

我的玩具熊  
My bears

by Esther Mar



感受人民在嘉年華會的歡樂

A way of people to get joy and happiness

馬麗華畢業於美國加州州立理工大學。馬秀娟畢業於美國加州聖荷西州立大學。他們分別參與多項本地和海外展覽。2008年成立影陶工作室，致力推動本土藝術，攝影和陶藝為其工作室的主要創作媒體。

Mary graduated from California Polytechnic State University San Luis Obispo, U.S.A., and Esther graduated from San Jose State University, California, U.S.A. They have participated in various exhibitions of both local and overseas. In 2008, they founded the Earthen Light Studio. Ceramics and Photography were their creativity media.

L7-08

## COZY WORKSHOP

李善琨 Anna LI

14/12 – 15/12 星期六及日 Sat & Sun

14:00 – 18:00

Cozy bird  
2019

by Anna Li



以陶會友，分享陶土故事，亦寄售陶友作品。

Connecting friends with ceramics, promoting and sharing ceramics experience; also, consigning ceramics artwork for sale.

L7-09

## SMALL POWER SPACE

程詩賢 CHING Sze Yin Cicy

7/12 星期六 Sat

13:00 – 18:00

脆弱的城市生活  
The Fragility  
of City Living  
Since 2006

by Ching Sze Yin,  
Cicy



脆弱的城市  
生活  
The Fragility  
of City Living

程詩賢生於香港，自1996年起全職從事首飾和小形雕塑創作，採用的主要媒介為金屬、白瓷和玻璃。程氏於2002年獲取澳洲皇家墨爾本理工大學和香港藝術學院合辦的藝術學士學位課程（主修陶瓷）；2003年獲取英國新特蘭大學全費獎學金前往英國，修畢碩士學位課程（主修玻璃藝術）；2013年獲澳洲皇家墨爾本理工大學頒發藝術博士學位。

程氏作品曾於多國展出，並被多個博物館和私人收藏。除獨立創作之外，她亦於香港浸會大學視覺藝術院任教。

Ching Sze-Yin, Cicy, was born and raised in Hong Kong. She set up her own studio in 1996, and became a full-time practising artist, creating hand-made jewellery and small objects using mainly metal, porcelain and glass. In 2003, she obtained a scholarship for her Master studies at the University of Sunderland, UK. In 2013, she received her Doctor of Fine Art from the Royal Melbourne Institute of Technology University, Australia. Her works were exhibited in numerous countries, and are in several collections. She started teaching in 2005, initially part-time at several institutes, and in 2011, became a full-time lecturer at the Academy of Visual Arts (AVA) of the Hong Kong Baptist University.

## 在地陶藝節節目

Programmes of On Earth Ceramics Festival

## 在地陶藝節策劃及策展人

Curator of On Earth Ceramics Festival

展覽 Exhibitions	① 當代陶藝展覽 Contemporary Ceramics Exhibition	② 尋田·探土— 荔枝窩藝術計劃展覽 Exhibition of Lai Chi Wo Art Project	③ 藝術家工作室開放 暨展覽 Artists' Studio Open cum Exhibition
	講座 Talks	7/12 2:30–4:00pm	① 尋田探土—鄉郊永續 On Earth Art Project-Rural Sustainability 李彥錚 視覺藝術家 區灝藍 陶藝家 游慧瑜 項目經理 香港大學 公民社會與治理研究中心
示範及工作坊 Demonstrations & Workshop	7/12 4:30–6:00pm	① 陶土升級再生創意工作坊 Clay-Upcycling Creative Workshop 姚俊樺 陶藝家	Dexter Lee Visual artist Suzanne Au Ceramic artist Anna Yau Project Manager, Centre for Civil Society and Governance, The University of Hong Kong
	14/12 2:30–4:00pm	② 當代陶瓷—實現自我 Self-realization in Contemporary Ceramics 李慧嫻 陶藝家 陳建業 陶藝家 曾章成 陶藝家	Rosanna Li Ceramic artist Scott Chan Ceramic artist Johnson Tsang Ceramic artist
14/12 4:30–6:00pm	② 村有一老如有一寶—陶泥雕塑示範 Elders, Treasures in Every Village – Ceramics Sculpting Demonstration 盧世強 雕塑家	Louis Lo Sculptor	
	15/12 3:00–4:30pm	③ 鄉村動物老友記—陶泥雕塑示範 Village Animal Buddies – Ceramics Sculpting Demonstration 盧世強 雕塑家	Louis Lo Sculptor

## 張焯詩簡歷

張焯詩生於香港，獲澳洲皇家墨爾本理工大學文學士藝術學位（主修陶瓷）、英國新特蘭大學藝術碩士學位（玻璃）及倫敦密德薩斯大學碩士學位（藝術）。張氏於2001年獲「香港藝術雙年展」獎及2002年獲香港「藝遊鄰里計劃II」藝術家獎。張氏於2004年獲Gulbenkian基金贊助參加蘇格蘭North Lands Creative Glass藝術家駐留計劃。分別於2006年及2016年獲邀參加法國Vallauris國際當代陶瓷雙年展及日本瀨戶內藝術三年祭Fukutake House Project。作品為香港藝術館、香港文化博物館及台灣鶯歌陶瓷博物館所收藏。

現任職香港藝術學院（隸屬香港藝術中心）講師及學術拓展統籌，亦為Unit Gallery創辦人，荔枝窩藝術計劃「尋田·探土」、研究計劃「香港本土陶瓷藝術發展新面向」之發起人。曾出版個人作品集「存在不存在」。

Biography of  
Rachel Cheung

Rachel CHEUNG Wai-sze was born and is based in Hong Kong. After graduating from the Bachelor of Arts (Fine Art) programme jointly presented by the RMIT University, Australia and Hong Kong Art School in 2001, with a major in ceramics, she obtained a Master degree in Fine Arts (Glass) from the University of Sunderland and another Master degree in Fine Art from the Middlesex University in the UK. Rachel was a winner of the 'Hong Kong Art Biennial Exhibition 2001'. In 2002, she received the 'Artists in the Neighbourhood Scheme II' award. Rachel was invited to participate in the International Biennale of Contemporary Ceramics 2006 in Vallauris, France; and the Setouchi Triennale 2016, Japan, Fukutake House Project. Her artworks are collected by Hong Kong Museum of Art, Hong Kong Heritage Museum and Taiwan YinggeCeramics Museum.

She is currently a Lecturer/Academic Developer of Hong Kong Art School (a division of Hong Kong Arts Centre), the founder of Unit Gallery, proponent of "On Earth" Lai Chi Wo Art Project and "New Horizons of Local Ceramic Art in Hong Kong" Research Project. She published her artist book "See the Unseen".

策劃及策展  
Curator 張焯詩  
Rachel CHEUNG

策劃及統籌  
Coordinator 區灝藍  
AU Ho Lam Suzanne

影像策劃  
Video Director 李彥錚  
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技術策劃  
Technical Supervision 姚俊樺  
YIU Chun Wa

# on earth

Ceramics Festival  
2019

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