



李慧嫻作品展

An Exhibition of Works
by Rosanna Li Wei Han

學而時習之

HAPPINESS IN THE MAKING

二零一八年二月七日至四月二日
7 Feb - 2 April 2018

香港科技大學李兆基圖書館
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學而時習之，不亦悅乎！

習陶多年，一對對胖嘟嘟的男女從未間斷地在我的作品中出現。一次又一次，加多點泥嫌他們笨，抹去一點，又嫌他們瘦。總的說來，他們與我心目中理想的敦厚豐腴形象相去甚遠，故一直在嘗試。反正在追求「唔肥唔瘦啱好」的過程中，趣味無窮。正是「學而時習之，不亦悅乎」！

2016年8月至11月期間，我前往名列日本六大古窯之一的滋賀縣信樂町，參加當地「陶藝之森」主辦的藝術家留駐計劃。「陶藝之森」方圓四公頃，是信樂的旗艦風景區，居於其中，多見草木，少見人。工作室是開放式的，留駐者每人有自己固定的作業空間，可二十四小時自由出入。每日三餐之外，大部分時間我都在這兒流連、慢工細作。對於陶藝、釉藥和燒製的知識，自問十分貧乏，每天可以學習的事情多的是。能與日本及來自各地的陶藝工作者共聚一室，眼界大開。在這兒的生活簡單、平淡、規律、踏實。三個月徐徐過去，最終也要離去。除了這兒的朋友和生活外，最戀不捨的是柴燒，那種不能預知和不穩定的柴窯效果，令我重拾最初接觸陶藝，每回燒窯，那種忐忑不安，患得患失的感覺，「不亦悅乎」！

是次展覽，其中不少作品都是從信樂帶回來的，事隔年多，快樂仍繫心頭。或許每個人心目中都有自己的「香格里拉」，而我，終於遇上了。

李慧嫻



Is It not Happiness to Study and to Practise What You Have Learnt?

Having been a ceramics artist for many years, I consistently and regularly made pairs of chubby male and female figurines. Time and time again, I tried adding more heft to them, only to find them too clumsy-looking. Then I tried to slim them down, but found them too thin. Ultimately, they are still a long way away from my ideal of portly, down-to-earth simple folk; hence my constant efforts to perfect their form. The process of finding the 'ideal' balance in my figures has been endlessly fascinating and has given me infinite joy. As Confucius said, 'Is it not happiness to study and to practise what you have learnt?'

From August to November 2016, I went to Shigaraki (one of the six ancient kilns of Japan) to participate in their Artist-in-Residence Programme at the Shigaraki Cultural Ceramics Park. There was so much for me to learn every day in the company of distinguished ceramicists from Japan, and all over the world. It was an eye-opening experience. Life at Shigaraki was simple, peaceful, disciplined, and steady. The three months passed quickly, and eventually it was time for me to leave. Apart from my newfound friends and lifestyle, what I found hard to say goodbye to was the unpredictability that came with wood firing, which brought me back to the unsettled emotions after each firing that I used to feel when I first started working with clay — the experience of happiness 'in the making!'

Many of the pieces in this exhibition are from my Shigaraki trip, and although it has been over a year, the happiness that I experienced there is still with me. It is said that everyone has their own 'Shangri-La' — I am so fortunate to have found mine.

Rosanna Li Wei Han

Translator: Rachel Ng



李慧嫻，生於香港。她是一位陶藝工作者及設計教育工作者。她的陶偶作品滲透着一種質樸的魅力，充滿喜悅和活力，更處處表現作者的睿智與幽默，讓人可從中窺探她對社會中人和事的敏銳觀察和觸覺。除了陶藝之外，李慧嫻也喜歡蒐集現成物品構成裝置。李慧嫻的作品常常諷刺時弊，巧妙地運用語帶雙關、俏皮和顛覆的手法，質疑及挑戰社會常規和現狀。

她曾於香港理工學院研習陶藝，並先後獲利物浦大學藝術教育（榮譽）學士學位、倫敦大學教育研究院藝術教育文憑、卓涵學院教育管理碩士學位，以及嶺南大學文化研究碩士學位。1990至2010年任教香港理工大學設計學院，2010至2016年任該學院客席講師。2016年為日本信樂陶藝之森陶藝研修室留駐藝術家。

Rosanna Li Wei Han is a Hong Kong ceramicist and design educator, well known for her whimsical clay works of people going about their daily affairs. Her robust ceramic figures have a certain rustic charm. Depicting the sense of contentment and vitality of simple folk, her works are often filled with wit and humour, reflecting her keen observation and sensitivity to people and events in the community. Other than clay, she also collects ready-made objects to make installations. Her work can be satirical at times, critically questioning and challenging established conventions and the status quo of society by skilfully playing with puns and parodies.

Li studied ceramics at the Hong Kong Polytechnic, and then pursued her undergraduate studies in Art Education at the University of Liverpool. She later earned a Diploma in Art Education from the University of London Institute of Education, a Master's Degree in Educational Management from the Cheltenham & Gloucester College and a Master's Degree in Cultural Studies from Lingnan University. From 1990 to 2010 she taught at the School of Design at the Hong Kong Polytechnic University and worked there as a visiting lecturer from 2010-2016. In 2016, she was a participant of the Shigaraki Cultural Ceramics Park Artist-in-Residence Programme of Shigaraki, Japan.



攝影 Photography: 吳海賜 Ng Hoi Chi

學而時習之——李慧嫻作品展

李慧嫻作品的特色是表現流暢，非常生活化。她往往以香港為題材，以所見所聞和親身感受為意念來源，加上對陶土物料的體會和長時間的研究和創作，使得她的作品對本土觀眾而言有莫大的親切感。

由年青時隨意繪畫漫畫開始，到後來鍾情於陶土，李慧嫻的陶土就像手中的筆一樣，運用得得心應手，所創作的人物生動活潑，富幽默感。2016年，李慧嫻以三個月時間留駐日本，遠離熟悉的地方，全程專注於物料與全新的生活經驗，創作出一系列有關當時生活體驗的作品，同時也發展出另一類的陶藝製作技巧。

本展覽著重於表現李氏作品的特色及其對香港社會問題，特別是居住問題的關注，同時亦強調物件與場地環境的關係。除了陶瓷藝術外，還會展示她以現成物品構成的裝置作品，期望這些特別裝置會帶給觀眾對李氏作品的另一種觀感。

策展人

鄧凝姿博士

HAPPINESS IN THE MAKING An Exhibition of Works by Rosanna Li Wei Han

Rosanna Li's work is characterized by smooth, fluid lines, as well as by very down-to-earth, localized subject matter. She often takes Hong Kong as a theme, using what she sees, hears, and feels as a source of artistic inspiration. This, coupled with Li's longtime experience in working and creating with clay as a medium, makes her art have a great sense of intimacy for local viewers.

After casually dabbling in sketching and drawing comics in her youth, Li later developed a passion for clay. In her hands, clay is as malleable and handy as a paintbrush is to a painter. Her ability to manipulate and mold the material has allowed her to create highly vivid characters, full of verve and humour.

In 2016, Li spent three months in Japan, where she relished the opportunity to explore the medium of clay further and immerse herself in a new lifestyle, far from the familiar comforts of home. Inspired by her experiences abroad, and using techniques that she had been experimenting with, she produced a new series of work during this period.

The exhibition focuses on the usual features of Li's art and her concern towards Hong Kong social issues, especially concerning housing problems. Another theme of the exhibition is the relationship between objects and the environment. Apart from the ceramic pieces, this exhibition also features some installations with ready-made objects, to provide visitors with fresh perspectives into Li's oeuvre.

Dr Tang Ying Chi

Curator

Translator: Rachel Ng



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