

古早策展人系列 Archaic Curator Series



陶人新語

The Charm
of Colour



穿越
時空的
色彩實驗

Travel with Ceramics through Time and Space

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穿越時空的色彩實驗
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聯合主辦
Jointly presented by



香港中文大學
The Chinese University of Hong Kong

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跨越千年的藝術之旅

油街實現自 2022 年起推出「古早策展人系列」，邀請中國藝術史學者兼策展人與我們共同策劃展覽，透過與藝術家合作，以新的藝術呈現方式與中國傳統藝術展開對話，連結古今。這是該系列的第三個展覽，我們很高興與香港中文大學文物館（文物館）合作，由該館的中國器物主任（副研究員）王冠宇博士擔任客席策展人。王博士以嶄新的手法，結合對古代陶瓷的專業知識，為油街實現帶來一個融合古今的當代陶瓷展覽，邀請三位來自景德鎮及香港的資深藝術家古月、黃麗貞及鄭禕一同參與。

如何跨越時空，在傳統與當代之間尋找適當的平衡，一直是藝術創作中的重要課題。參展的三位藝術家分別以作品展示了陶藝傳統、當下及未來的不同面向。景德鎮素有千年瓷都之美譽，畢業於景德鎮陶瓷大學的古月以自然與花卉為題，融合傳統成型及彩繪，運用當代美學，呈現新一代陶人的生命力；黃麗貞近年專注探索泥土與香港文化研究，她這次以灣仔百年老宅南固臺一帶的典故為靈感，配以細膩的陶藝技巧，以陶片拼貼成一幅灣仔歷史地圖。她更利用南固臺地段的原生土，配合新一代的陶瓷立體打印技術，引領觀眾發掘現今城市發展背後的故事；鄭禕近年與團隊成功研發出如何把陶瓷廢料升級再造，成為可以重新塑形的黏土，顛覆了世界對陶瓷的固有想像，觀眾可以在展覽中看到她利用這種新創物料製作的全新作品。鄭禕自喻為愚公移山，一步一步為陶瓷開拓永續發展的未來。

為了讓觀眾更進一步認識中國傳統陶瓷之美，我們特意設置教育展廳，讓大家透過互動展品探索陶瓷千變萬化的製作技巧。我們也與文物館攜手舉辦教育活動，邀請觀眾參與油街實現的「陶人新語」及文物館的「窯火天工」展覽導賞活動，同時欣賞由新石器時代到二十一世紀的陶瓷作品，踏上一段跨越千年的藝術之旅。

我在此衷心感謝文物館館長姚進莊教授的鼎力支持、王冠宇博士及文物館全人的全情投入，也感謝三位藝術家為展覽帶來精彩的作品。希望更多觀眾能透過展覽，認識中國陶藝源遠流長的發展，領略其跨越千年的藝術魅力。

藝術推廣辦事處總監
胡佩珊

An Artistic Journey over Thousands of Years

In 2022, Oi! launched the “Archaic Curator Series”, inviting Chinese art historians and curators to collaborate with us on exhibitions that engage with traditional Chinese art through innovative forms of expression, bridging the old and the new. Now in its third exhibition of the series, we are delighted to partner with the Art Museum of The Chinese University of Hong Kong (CUHK Art Museum) and welcome Dr Wang Guanyu, the Museum's Associate Curator (Antiquities) as our guest curator. Drawing on her extensive knowledge of ancient ceramics, Dr Wang brings together three accomplished artists from Jingdezhen and Hong Kong—Gu Yue, Fiona Wong and Caroline Cheng—for a contemporary ceramic exhibition that merges past and present.

The challenge of balancing tradition and modernity has always been an important topic to the creation of art. Each of the three artists featured in this exhibition explores different facets of the past, present and future of ceramic art. Jingdezhen, known as the millennium porcelain capital, is renowned for its rich ceramic heritage. Gu Yue, a graduate of Jingdezhen Ceramic University, draws inspiration from flowers and nature to express the vibrant spirit of the new generation of ceramic artists. His works skillfully blend traditional moulding and decorative techniques with contemporary aesthetics.

In recent years, Fiona Wong has focused on exploring soil and studying Hong Kong's cultural heritage. For this exhibition, she draws inspiration from the stories surrounding Nam Koo Terrace, a century-old mansion in Wan Chai. Through her meticulous craftsmanship, she assembles ceramic tiles to create a historical map of Wan Chai. She also incorporates soil indigenous to the area and employs modern ceramic 3D printing technology to guide visitors to uncover the narratives behind contemporary urban development.

Caroline Cheng and her team have developed a method to upcycle ceramic waste into malleable clay, challenging the conventional perceptions of ceramics. Visitors to the exhibition can admire her latest works, crafted from this sustainable material. Cheng likens herself to the old man who moved a mountain in the famous Chinese fable, persistently striving for the sustainable development of ceramics, one step at a time.

To enrich visitors' appreciation of the beauty of traditional Chinese ceramics, we have established an education gallery. This space features interactive exhibits that enable visitors to explore the diverse techniques used in ceramic production. Additionally, we are partnering with the CUHK Art Museum to organise a series of education activities, including guided tours of Oi!'s “The Charm of Colour – Travel with Ceramics through Time and Space” and the CUHK Art Museum's “Amazing Clay: Masterpieces from the Ceramic Collection of CUHK Art Museum”. These tours offer participants an artistic journey spanning thousands of years, showcasing ceramic works from the Neolithic period to the 21st century.

I would like to extend my heartfelt gratitude to Prof Josh Yiu, Director of the CUHK Art Museum, for his unwavering support, and to Dr Wang Guanyu and the dedicated staff of the CUHK Art Museum for their passion and commitment. My sincere thanks also go to the three artists for sharing their remarkable works in this exhibition. I hope that this exhibition will enable more visitors to discover the long and rich history of Chinese ceramics and to appreciate its enduring artistic legacy.

Apo Wu
Head of the Art Promotion Office

前言

從古至今，中國陶瓷一直以領先世界的工藝與美學成就蜚聲國際，亦是推動本土經濟發展的重要力量。陶瓷藝術的發展植根於不斷優化的原料，精湛的塑形工藝，純熟的燒造技術，以及多元的釉彩裝飾。對大多數人來說，古代陶瓷技藝發展至今，已成為獨特的藝術形式與重要的非物質文化遺產。而對於在傳統工藝之外汲取靈感的藝術家而言，陶瓷並非一件力臻完美的器用，而是當代藝術表達的重要媒介。

參展的三位藝術家——古月、黃麗貞和鄭禕，以嶄新的視角與中國古代陶瓷「對話」，關注的焦點由陶瓷經典器型與裝飾，轉向與社群和當下的息息相關。他們透過對香港中文大學文物館藏陶瓷作品的獨特體悟，解構了陶瓷的實用性和裝飾性，轉向與觀眾對話。無論觀眾是否了解中國陶瓷的傳統與歷史，皆可在展覽中找到共鳴。古月對自然意象的生動描繪，詮釋了他在陶瓷創作中對時間與空間的獨到觀察與解讀；黃麗貞透過泥土重構歷史，以俯瞰的視角再現香港城市發展的瞬息萬變與紛陳繁雜；鄭禕創作中的戲謔幽默，令觀眾在會心一笑的同時，思考陶瓷廢料、可持續發展和人類福祉等重要課題。在三位藝術家手中，陶瓷回歸物料本質，成為藝術表達的重要媒介與核心主題，展現出獨特的力量。

衷心感謝三位陶瓷藝術家的用心創作。感謝王冠宇博士精心策劃展覽，透過藝術家的作品，巧妙連接當代與傳統，啟發觀眾穿越古今，同時在油街實現與香港中文大學文物館參觀兩個陶瓷專題展覽，體會中國陶瓷跨越時空的發展歷程與多元成就。衷心感謝藝術推廣辦事處總監胡佩珊女士及其團隊不遺餘力的奉獻與遠見，祝賀油街實現與文物館精誠合作，成功舉辦本次主題新穎且別具深意的展覽。對於其他給予本次展覽幫助的單位和個人，謹此一併致謝！

香港中文大學文物館館長
姚進莊

Foreword

Technological advancements and artistic prowess in Chinese ceramics have long been a source of pride and economic drive for China. The science of ceramic art was rooted in artisanal techniques that refined clay bodies, sculpted elegant forms, mastered kiln-firings and developed vibrant palette of glazes. For many, those artisanal techniques have become art forms in themselves and codified in intangible cultural heritage. For some potters who seek inspirations beyond time-honored techniques, they consider ceramics as a conduit for contemporary expressions, not a vessel of artisanal perfection.

Three trailblazers—Gu Yue, Fiona Wong, and Caroline Cheng—are unburdened by the need to leverage their Chinese lineage or forge visible links with traditional forms or familiar motifs in canonical Chinese ceramics. Their nuanced “dialogues” with the ancients go hand-in-hand with dialogues with their communities. Drawing from their readings on the historical ceramics collection in the Art Museum of The Chinese University of Hong Kong (CUHK), their artistic choices shift the discourse of ceramics appreciation beyond the spectrum of utility and decoration to one that resonates with viewers with or without knowledge of Chinese ceramics history. Therefore, Gu Yue’s dramatic rendering of the floral and fauna is a commentary of temporality and spatiality; Fiona Wong’s reconstruction of a landmark pieces together a bird’s-eye view of our city’s transformation, and Caroline Cheng’s tongue-in-cheek presentations offer a lightly humorous take on the otherwise weight topics of wastage, sustainability and well-being. Unlike mixed media artists who make use of ceramics in art installations, these ceramicists remain committed to highlighting clay as both the agent and subject of their commentaries.

We are thankful for the original contributions of these ceramic artists. Dr Wang Guanyu has aptly juxtaposed their works to demonstrate a glimpse of the multifaceted development of ceramics in China. Given the subtle connection of their works with historical Chinese ceramics, the concurrent installations of their art in Oi! and historical ceramics in CUHK are meant to encourage viewers to take the time to make that connection by seeing the installations in both venues. Miss Apo Wu, Head of the Art Promotion Office, and her team at Oi! are to be congratulated for mounting this elegant and thoughtful exhibition. To others who have contributed to the success of this exhibition, please accept my sincere thanks.

Josh Yiu
Director of Art Museum
The Chinese University of Hong Kong

展覽簡介

多變的色彩，是陶瓷自誕生之初便具有的天然屬性。兩萬年前，人類先民將源自土壤的原料加水塑形，再經過烈火的焙燒，創造出地球上第一種人造材料——「陶」。陶瓷中富含的各類礦物元素，是呈現瑰麗色彩的根本。人們通過對原料的選擇、加工，對裝飾技法的持續探究，以及對燒製溫度及窯爐內供氧量的控制等方法，干預陶瓷色彩的表現，創造出變化多端的日用器皿、陳設裝飾及藝術作品。陶瓷的色彩具有豐富內涵，跨越歷史、文化、政治、經濟以及科技等領域。在古代中國，歷代陶人都曾圍繞陶瓷色彩的呈現，進行不間斷的實驗。這些傳統的工藝成就，滋養著當代創作，亦對未來有所啟示。

是次展覽為油街實現與香港中文大學文物館聯合籌劃，屬「古早策展人系列」的第三個展覽，以陶瓷為主題，邀請三位來自景德鎮及香港本土的陶瓷藝術家古月、黃麗貞及鄭禕，分別從傳統、當下及未來永續發展的視角出發，從文物館藏品汲取靈感，以各自的技術特色與美學風格進行創作，在與中國古代陶瓷對話的同時，呈現個人對當代陶瓷創作的獨特理解與表達。

展覽期間，文物館亦舉辦「窯火天工：香港中文大學文物館藏陶瓷精選」展覽，展出百餘件新石器時代至明清的陶瓷珍品，以傳統技藝呼應當代創作。兩個展覽同期展出，帶領觀眾探尋陶瓷創作的根源、在當代的詮釋，以及未來的無限可能。

客席策展人
王冠宇

About the Exhibition

Ceramics, from the moment they were invented, inherently possessed a diverse colour palette. Twenty thousand years ago, the ancients experimented with adding water to clay, molding its shape, and firing it, thereby creating ceramics, the first man-made material on earth. Ceramics have an abundance of minerals which are the sources of their magnificent colours. By means of selection and processing of raw materials, continuous development of decorative techniques, and control of the firing temperature and the oxygen content in a kiln, potters can alter the materialisation of colours, creating richly varied everyday utensils, ornaments and artworks. The colouring of ceramics has a profound significance that cuts across various domains of civilisation including history, culture, politics, economics and technology. In ancient China, potters of all dynasties were invariably committed to experimenting with the materialisation of ceramic colours. Their traditional artistry and accomplishments provide fertile soil for contemporary creation and inspiration for future development.

Jointly organised by Oi! and the CUHK Art Museum, this is the third exhibition of the Archaic Curator Series. With ceramics as its theme, the exhibition focuses on exploring the rich depth and infinite possibilities of the vibrant colouring of ceramic art. Three ceramic artists from Jingdezhen and Hong Kong, Gu Yue, Fiona Wong and Caroline Cheng, were invited to draw inspiration from the collections of the Art Museum and create pieces with their signature techniques and personal aesthetics from three distinct perspectives of tradition, contemporaneity and future sustainability. Their works sought to engage in a continuous dialogue with ancient Chinese ceramic art and at the same time express their unique understanding of contemporary ceramic creation.

This exhibition is held in conjunction with “Amazing Clay: Masterpieces from the Ceramic Collection of CUHK Art Museum”, displaying over a hundred ceramic pieces from the Neolithic period to the Ming and Qing dynasties. With the purpose of connecting traditional artistry with contemporary creation, the exhibitions collectively inspire the visitors to contemplate and explore the origins of ceramic art, its modern interpretations and its infinite future possibilities.

Wang Guanyu
Guest Curator

一次跨越時空的陶瓷實驗

王冠宇

陶瓷，在中國的語境中，是一段跨越兩萬年的漫長歷史。先民圍繞泥與火這兩種源於自然的質樸元素，不斷探索與實驗、對話與傳承，創造出超越時間與空間的美妙語言。歷朝歷代的獨特氣質，賦予陶瓷多元的文化與歷史樣貌。大航海時代，中西海上航路貫通，中國陶瓷成為暢銷全球的國際商品。中國陶瓷工藝曾登峰造極，陶瓷本體亦曾是中國與世界文明交流互鑒的場域與實物證明。因此，在當代創作中，如何以及是否要回應傳統與歷史，恐怕是中國陶瓷藝術家獨有的命題。而是次展覽正是解答此題的一次有益實驗。

是次展覽的焦點是陶瓷瑰麗多變的色彩。色彩，是陶瓷自誕生之初便具有的天然屬性。陶瓷原料中富含的各類礦物元素，經過高溫焙燒，呈現出不同色澤。因此，我們可以透過對原料的選擇、加工，對裝飾技法的持續探究，以及對燒製溫度及窯爐內供氧量的控制等方法，干預陶瓷色彩的表現，創造出富於變化的陶瓷作品。歷代陶人都曾圍繞陶瓷色彩的呈現，進行不間斷的實驗。這些傳統的工藝成就，可否滋養當代創作，又對未來有何啟示？我們邀請到陶瓷藝術家古月、黃麗貞及鄭禕，分別從傳統、當下以及未來永續發展的視角出發，一起探索陶瓷色彩表達的豐富內核與無盡可能。

三位藝術家由「窯火天工：香港中文大學文物館藏陶瓷精選」展覽跨越七千年的陶瓷珍品中汲取靈感，以各自的技術特色與美學風格進行創作，呈現出個人對當代陶瓷創作的獨特理解與表達。在與中國古代陶瓷對話的同時，藝術家透過創作將油街實現「古早策展人系列：陶人新語——穿越時空的色彩實驗」當代陶瓷展覽與香港中文大學文物館（文物館）古代陶瓷展覽有機連接，帶領觀眾穿越時空，思考與探尋陶瓷創作的根源、在當代的詮釋，以及未來的無限可能。

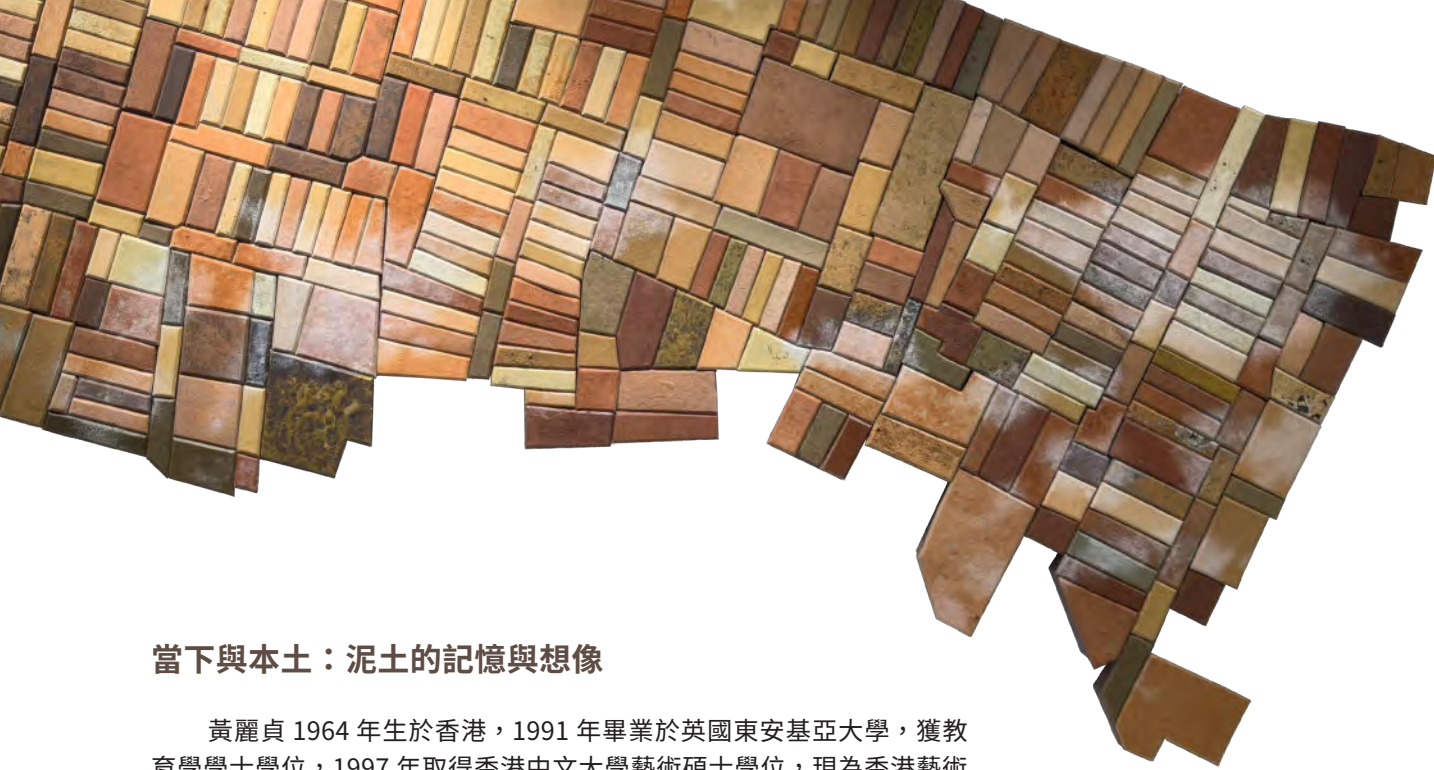
傳統與新繹：陶瓷繪畫的多維空間

古月 1987 年生於山東密州，2015 年畢業於景德鎮陶瓷大學，獲藝術學碩士學位，2017 年駐景德鎮樂天陶社研習創作，建立「古月入林青」工作室，目前為景德鎮樂天陶社教育中心講師。¹他在景德鎮鑽研繪畫與陶藝十餘載，同時汲取兩種中國傳統藝術的養分，創作出獨具特色的瓷繪作品。在創作中，古月強調陶瓷的空間感，透過立體視角觀察物與彩的關係，踐行「以瓷觀物」來汲取靈感，細味傳統陶瓷的工藝、繪畫、情緒及無窮的生命力，再透過創作表達他對自然萬物與傳統陶瓷美學的獨到理解。

古月為是次展覽創作的《探花》由四件陶藝作品組成，以花為題，汲取四季意象描繪自然。作品角度隨瓷花放置效果切換，呈現錯落的色彩、情緒與空間。在創作過程中，古月遴選了文物館藏青瓷堆塑樓閣人物穀倉罐、三彩荷雁紋盤、素三彩猴子石榴蓋盒以及松石綠地粉彩花鳥紋筆筒等一系列陶瓷作品作為切入點²，感受前輩陶人對自然的敬畏、創作手法的嫺熟和對生活的樂觀及趣味。他以此為靈感，借鑒傳統陶瓷技法，創作出一組四件的堆塑陶藝，並圍繞四件陶藝所表達的不同季節，在其中或其上錯落有致地安插、懸掛陶瓷花片，配合彩繪的透明展箱、裝飾有作品剪影圖案的展示台座、以光影營造的季節主題背景等元素，形成多維度的陶瓷繪畫及色彩表達空間。當觀眾置身展場時，可以移步換景，身臨其境地體會陶瓷繪畫空間的多元與豐富。

- 1 本圖錄藝術家簡介，頁 25。
- 2 本圖錄藝術家選件簡介，頁 60-61。





當下與本土：泥土的記憶與想像

黃麗貞 1964 年生於香港，1991 年畢業於英國東安基亞大學，獲教育學學士學位，1997 年取得香港中文大學藝術碩士學位，現為香港藝術學院高級講師及學科統籌。她的作品自 1992 年在香港展出，至今已參與超過 50 項個人及聯合展覽。黃麗貞醉心陶藝，投身教育，亦擔當策展人，以多重身份推動本土陶瓷藝術的發展。在創作上，她對鑽研傳統工藝及其製作技法別具心得，也常遊走於陶瓷與混合媒介之間，近年亦專注陶瓷實用器物及本地文化的研究。³

在作品《南固紛陳》中，黃麗貞延續了對「本土」與「本色」的敏銳觸覺與嫺熟表達。她以灣仔船街古宅南固臺地段取得的泥土為起點，經過繁複的淘洗篩選，提取可以製作陶瓷的黏土，並以此為基礎，創作一組以立體打印技術製作的南固臺地磚圖案容器和陶板拼貼的灣仔歷史地圖，探索泥土本色與土壤及歷史文化的關係。黃麗貞將部分泥料以南固臺地磚圖案的形態重建，並透過立體打印技術，將平面圖案轉化為立體容器，突破泥土可塑性的桎梏，更點亮了容器在作品中的獨特功能——「盛裝」歷史。

她將另一部分泥料加入長石、石英、雲母等物質，製作成不同配方的顏色泥漿，塗抹在用作拼貼地圖的黑泥板表面，這一技術傳統可上溯至新石器時代彩陶，以文物館館藏馬家窯黑彩水波紋雙繫壺為代表⁴。透過高溫燒造，各類礦物元素自由地發生反應，引發出泥土中蘊含的獨特色彩，構建一幅獨具歷史與文化意涵的斑斕影像。泥板拼接的巨大尺幅加上高空俯瞰的獨特視角，帶給觀眾直擊心靈的震撼。借助形色與想像，黃麗貞將這土地上曾發生的歷史故事與人間百味重新建構，透過陶藝完全釋放，引領觀眾感受當代陶瓷藝術家對本土與歷史的悉心關照，以及對自然造化與人事變幻的獨特感悟。

未來與永續：陶瓷廢料的新生

鄭禕 1963 年生於英國，1988 年獲美國三藩市藝術學院藝術碩士學位（雕塑），並於 1990 年回港發展。⁵ 作為藝術家，她曾在香港蘇富比（2013）和紐約蘇富比（2015）舉辦個展，作品屢獲殊榮，被世界頂級博物館及美術館收藏。2014 年，鄭禕獲美國陶瓷教育學會頒授「傑出成就獎」。創作之外，鄭禕亦以多元身份推廣中國陶瓷藝術數十載。她先後在香港、上海和景德鎮成立「樂天陶社」，以推廣陶瓷藝術教育及促進手工陶瓷藝術作為企業使命。2020 年，她帶領的樂天陶社「城市復興」專案榮獲日本 GOOD DESIGN 評選的社區發展專案獎。⁶

鄭禕也是「禕設計」的聯合創始人，致力於研究陶瓷廢料的循環解決方案。在陶瓷工業蓬勃、個人創作活躍的瓷都景德鎮，每一日都產生大量的陶瓷廢料，成為可持續發展的沉重負擔。在此背景下，鄭禕毅然開始她自稱為「愚公移山」的計劃，不遺餘力地回收陶瓷廢料，並研究、開發與此有關的循環再生技術，希望以景德鎮為起點，向全球推廣陶瓷廢料循環再用的理念與技術，為永續發展的未來做出貢獻。

鄭禕為本展覽創作的《萬瘦圖》、《百花齊放》及《人與狗》三組作品，皆以陶瓷再生材料製作。當中，《萬瘦圖》由 112 件繪有瘦削人物及生肖的青花陶磚組成，以詼諧幽默的方式回應文物館鎮館之寶——康熙青花萬壽尊⁷，將古代慶祝皇帝壽辰時獻上的祝福「壽」字置換為諧音「瘦」字，表達對當代流行文化中身材焦慮以及潮流視瘦為美的戲謔調侃。此作品為觀眾帶來歡樂的同時，啟發大家思考陶瓷廢料污染問題，以及在未來創作中，使用循環再生材料突破藝術表達界限的無盡潛力。青花萬壽尊原是為慶賀清康熙皇帝壽辰「萬壽節」而製作的貢物，器身縱橫書寫不同篆體的「萬」字及「壽」字，共一萬個，寓意「萬壽無疆」，以無盡的生命作為最深的祝福。透過陶瓷廢料的循環再用，我們賦予陶瓷新生與無盡的可能，這亦是我們對未來最深的祝福。



3 香港藝術館 編製：《香港陶瓷 1985-1995》（香港：香港市政局，1996），頁 166-167。

香港藝術學院網頁／教職員／黃麗貞 (<https://www.hkas.edu.hk/team/fiona-wong/?lang=zh-hant>)

本圖錄藝術家簡介，頁 33-37。

4 本圖錄藝術家選件簡介，頁 56-62。

5 香港藝術館 編製：《香港陶瓷 1985-1995》（香港：香港市政局，1996），頁 58-59。

6 本圖錄藝術家簡介，頁 49。

7 本圖錄藝術家選件簡介，頁 63。

陶瓷：超越時空的生命與力量

在陶瓷史學者眼中，陶瓷是經過兩萬年時間洪流的沖刷，依然可以保存至今的人類遺產。相對於有機物質的腐敗、金屬製品的鏽蝕，陶瓷彷彿擁有超越時空的生命。在見證兵荒馬亂的歷史遺跡中，絲綢之路的草原和荒漠中，深海沉睡的古老船艙中，陶瓷靜靜等候被發現，從而重見天日。在博物館中，沉默不語的陶瓷承載著古代先民的悲喜與智慧，陶人不經意留下的工藝痕跡，主人生前的品味、財富及社會地位，帶著超越時空的力量，跨越山海，與眼前人相遇。

最初接到油街實現「古早策展人系列」的邀約時，我對香港乃至中國當代陶瓷藝術所知十分有限，亦未有策劃當代展覽的經驗，心生卻意。然而，當代陶瓷藝術家如何看待中國陶瓷獨特的傳統與歷史？一班同樣熱愛陶藝的學者、藝術家，又能否擦出傳統與當代的別樣火花？內心的疑問與期待，促使我與文物館全人選擇義無反顧地投入到展覽的籌備中，做一次穿越時空的大膽實驗。

衷心感謝藝術推廣辦事處前總監劉鳳霞博士的邀請，藝術推廣辦事處總監胡佩珊女士以及文物館館長姚進莊博士的鼎力支持。感謝「古早策展人系列」第一個展覽的客席策展人、文物館中國書畫主任（副研究員）陳冠男博士慷慨分享經驗並給予寶貴建議。感謝油街實現以及文物館各位全人在展覽的籌備中精誠合作，為展覽的完美呈現而不遺餘力。

感恩三位參展藝術家古月、黃麗貞與鄭禕惠允此次合作，為展覽用心創作。在展覽籌備過程中，文物館團隊有幸在景德鎮、香港兩地實地考察學習，參觀拜訪藝術家工作室，並透過資料收集與研究，得以管窺中國及香港本土當代陶瓷藝術的現狀。古月醉心發掘傳統陶藝中的新知，帶著對古老智慧的虔誠與尊敬，大膽創新；黃麗貞悉心關照土壤與歷史文化的關係，以「泥土本色」書寫香港本土歷史與文化記憶；鄭禕將目光投向遠方，致力於研究陶瓷廢料的循環解決方案，為永續發展的未來勇往直前。三位藝術家的創作連接古今、洞見未來，亦展現出超越時空的生命與力量。原來，在當代創作中，如何以及是否要回應傳統與歷史，是專屬於中國陶瓷藝術家的浪漫選項！

A Travel with Ceramics through Time and Space

Wang Guanyu

The history of ceramics spans over twenty thousand years in China. Ancient people continuously examined and experimented with two natural materials, fire and soil, imparting and inheriting their knowledge, and creating a wonderful dialogue that transcended time and space. The idiosyncrasy of every dynasty enriched the cultural and historical landscape of ceramics. In the Age of Discovery, with the connectedness and convenience of the east-west oceanic route, Chinese ceramics became the best-selling commodity worldwide. The artistry of Chinese ceramics reached its zenith and ceramics themselves were once a topic of mutual evaluation and appreciation, a testimony to the exchanges between China and other civilizations. For this reason, in modern ceramic art, whether as well as how to respond to history and traditions may be a thesis that is especially relevant to Chinese ceramic artists. And this exhibition offers an effective experiment to explore this issue.

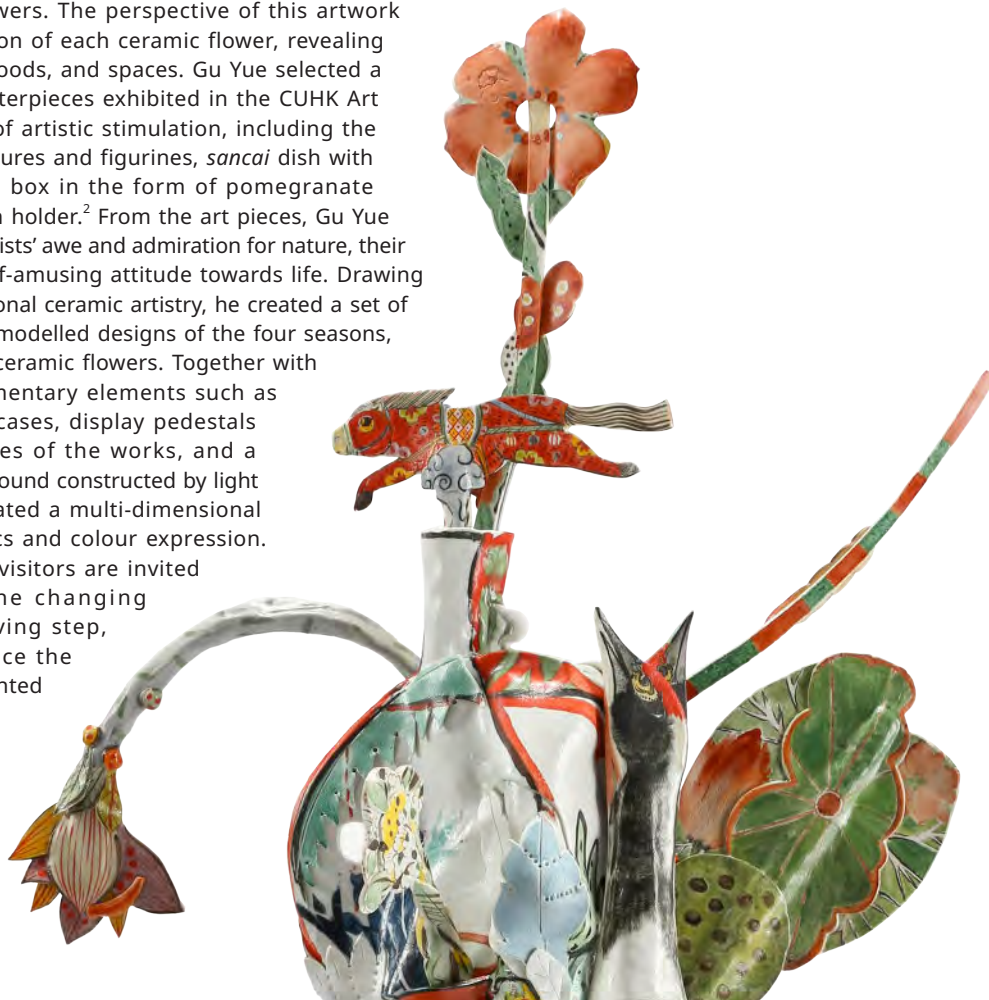
The focus of this exhibition is the myriad and magnificent ceramic colours, which are the natural properties of ceramics ever since they were invented. The raw materials of ceramics have an abundance of minerals. After a high-temperature firing process, the minerals will manifest different colours. Accordingly, by means of selection and processing of raw materials, continuous development of decorative techniques, and control of the firing temperature and oxygen content in a kiln, we can adjust the manifestation of colours, creating richly varied ceramic pieces. Potters of all dynasties were invariably committed to experimenting with the manifestation of colours. How did their traditional artistry and accomplishments nurture contemporary ceramic art and inspire future ceramic artists? We invited three gifted ceramic artists, Gu Yue, Fiona Wong and Caroline Cheng, to explore the rich depth and infinite possibilities of ceramic colours from the perspectives of tradition, contemporaneity and future sustainability.

Drawing inspirations from the ceramic pieces across a span of seven thousand years that are showcased in “Amazing Clay: Masterpieces from the Ceramic Collection of CUHK Art Museum”, the artists created artworks with their technical artistry and aesthetics, expressing their unique understanding of contemporary ceramic art. Their works, on one hand, engage in a continuous dialogue with traditional Chinese ceramic art; on the other hand, connect Oi!’s “Archaic Curator Series: The Charm of Colour — Travel with Ceramics through Time and Space” contemporary ceramic exhibition with the CUHK Art Museum’s ancient ceramic exhibition. Collectively, the two exhibitions inspire the visitors to travel through time and space with ceramics, and to contemplate and explore the origins of ceramic art, its modern interpretations, and its infinite future possibilities.

Tradition and new interpretation: the multidimensions of ceramic painting

Gu Yue was born in Mizhou, Shandong in 1987. He received an MA in Ceramic Painting from Jingdezhen Ceramic University in 2015 and became an artist-in-residence at the Pottery Workshop, Jingdezhen in 2017 to further his artistic exploration and creation. He subsequently established his own art studio, "Gu Yue Ru Lin Qing" and currently serves as an instructor at the education center of the Pottery Workshop.¹ He has been meticulously studying painting and ceramic art in Jingdezhen for over a decade, gaining insights from both traditional Chinese art forms to create his unique painted ceramics. In terms of his creative style, Gu Yue gives prominence to the sense of space in ceramics, observing the relationship between objects and colours from a three-dimensional perspective and drawing inspiration from contemplating things through the medium of ceramics. As he appreciates the artistry, painting, mood, and inexhaustible vitality of traditional ceramic art, he is in turn able to express through his own creation his understanding of the myriad things in nature and the traditional ceramic aesthetics.

Gu Yue's artwork showcased in this exhibition, *A Quest for Flowers*, comprises four, floral-themed ceramic pieces that are derived from nature and seasonal flowers. The perspective of this artwork changes along the location of each ceramic flower, revealing its variegated colours, moods, and spaces. Gu Yue selected a few ancient ceramic masterpieces exhibited in the CUHK Art Museum as his sources of artistic stimulation, including the celadon jar with architectures and figurines, *sancai* dish with goose, *susancai* covered box in the form of pomegranate and the *famille rose* brush holder.² From the art pieces, Gu Yue appreciated the former artists' awe and admiration for nature, their creative dexterity and self-amusing attitude towards life. Drawing on this insight and traditional ceramic artistry, he created a set of four ceramic pieces with modelled designs of the four seasons, interspersing them with ceramic flowers. Together with a host of other complementary elements such as painted exhibition showcases, display pedestals decorated with silhouettes of the works, and a seasonally themed background constructed by light and shadow, Gu Yue created a multi-dimensional space of painted ceramics and colour expression. In the exhibition space, visitors are invited to experiment with the changing scenery with every moving step, and physically experience the richly varied space of painted ceramics.



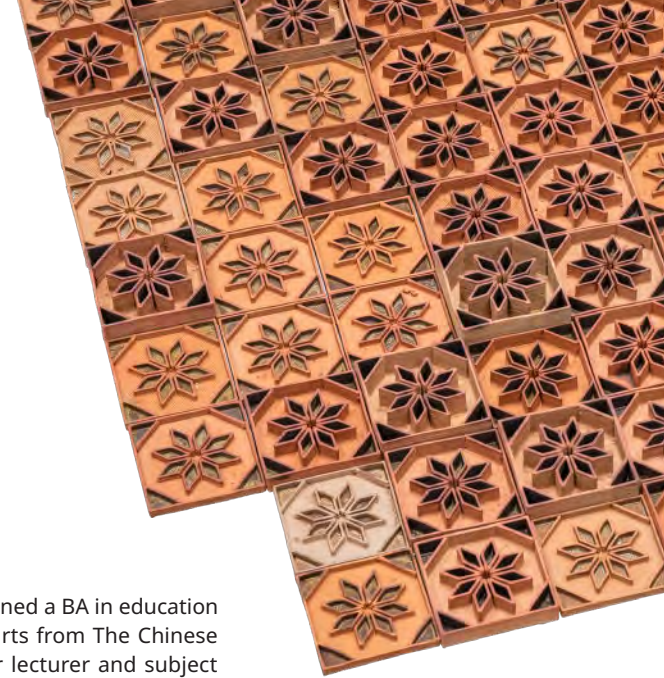
The present and the local: the memory and imagination of clay/soil

Fiona Wong was born in Hong Kong in 1964. She obtained a BA in education from University of East Anglia in 1991 and an MA in fine arts from The Chinese University of Hong Kong in 1997. She is currently a senior lecturer and subject coordinator at the Hong Kong Art School. Her artworks have been exhibited in Hong Kong since 1992, and she has participated in more than 50 solo and joint exhibitions and art projects of various kinds. Fiona is dedicated to ceramic art and education, and has taken up the role of a curator to promote the development of local ceramic art. In terms of her creative style, she has a unique understanding of traditional artistry and production techniques; at the same time, she often explores the combination of ceramics and other mixed media. In recent years, she has focused on creating practical ceramic containers and studying the local culture.³

In her artwork *Sprawling out from Nam Koo Terrace*, Fiona continues to explore her keen sense of touch and artistic expression via local clay and its colours. She embarked on her project by obtaining the soil from the historical mansion, Nam Koo Terrace, on Ship Street in Wai Chai. After a series of processing and filtering the soil, she extracted suitable clay for ceramic making. Fiona then created a set of 3D-printed ceramic containers modelled on the patterned tiles of Nam Koo Terrace as well as a historical map of Wan Chai composed of a collage of ceramic plaques. Her goal is to explore the connection between the colours and textures of local soil and its accompanying history and culture. As Fiona reformed some of the soil based on the patterned tiles of Nam Koo Terrace, she transformed the two-dimensional tile patterns into three-dimensional containers with the use of 3D-printing technology, thereby pushing beyond the formability of clay and highlighting the unique function of the containers in her art piece – to carry its own history.

Fiona added elements such as feldspar, quartz, and mica to the rest of the extracted clay to create different coloured slips, and painted them on the collage of black ceramic plaques to assemble a historical map. This painting technique dates back to the Neolithic period, as exemplified by the Majiayao pottery vase with painted wave design⁴ exhibited in the CUHK Art Museum. Through a high-temperature firing process, the various minerals set off chemical reactions and bring forth the unique shades of colours from the clay, constructing a variegated image full of historical and cultural significance. The large-scale collage of ceramic plaques and the distinct bird's-eye view offer the visitors a heartstring-tugging sight. With the use of the image and her imagination, Fiona reconstructed the history and vestiges of this land via ceramic art, prompting the visitors to experience the exquisite care from a contemporary ceramic artist for the local art and history, and her unique insight into the natural order of things as well as the changing times and human affairs.

- 1 Please refer to the artist's biography in this catalogue, p. 25.
- 2 Please refer to the information of ceramic works in this catalogue, pp.60-61.
- 3 Hong Kong Museum of Art ed., *Hong Kong Ceramics 1985-1995* (Hong Kong: Urban Council, 1996), pp. 166-167.
The biography of Fiona Wong can be found on the webpage of Hong Kong Art School: <https://www.hkas.edu.hk/team/fiona-wong/?lang=zh-hant>.
Please also refer to the artist's biography in this catalogue, p. 37.
- 4 Please refer to the information of ceramic work in this catalogue, p.62.



A sustainable future: a new life for ceramic waste

Caroline Cheng was born in England in 1963. She obtained an MA in Fine Arts (Sculpture) from Academy of Art University in San Francisco in 1988 and moved to Hong Kong for career development in 1990.⁵ She has held solo exhibitions in Sotheby's Hong Kong in 2013 and New York in 2015, and her award-winning works have been collected by world-class museums and art galleries. She received the "Outstanding Achievement Award" from the American National Council on Education for the Ceramic Arts (NCECA) in 2014. On top of art creation, Caroline has been promoting Chinese ceramic art in many capacities for decades. She founded Pottery Workshop in Hong Kong, Shanghai, and Jingdezhen to foster ceramic art education and establish ceramic craft as a business. Potter Workshop received the Japan GOOD DESIGN AWARD for Community Development in 2020.⁶

Caroline is also the co-founder of Yi Design and has been devoted to finding a circular solution for the ceramic waste. In the ceramic hub, Jingdezhen, where both the ceramic industry and individuals' creations flourish, a multitude of ceramic waste is produced daily, and that has become a serious setback for the sustainable development of ceramics. Against this backdrop, Caroline decisively initiated a project she named as "A Foolish Old Man Moves Mountains" making every effort to recycle ceramic waste in addition to studying and developing related recycling technology. With Jingdezhen as her point of departure, she aims to promote the philosophy and technology of ceramic waste recycling to the rest of the world and to play a part in the future of sustainable development.

Caroline created a set of three art pieces for this exhibition, namely *Wan shou tiles* (*Ten Thousand Skinny Dudes*), *Hundred Flowers Blossom*, and *Man and Dog*. They are all made from upcycled ceramic materials. Among them, *Ten Thousand Skinny Dudes* is comprised of a hundred and twelve blue-and-white ceramic tiles that are painted with slender human figures and Chinese zodiac animals. The title of this piece jocosely puns on the *Wan shou* vase in underglaze blue of the Kangxi period,⁷ the key highlight exhibited in the CUHK Art Museum. Substituting *shou* (the wishes for the Emperor's longevity presented on his birthday) for its homonym *shou* (skinniness), Caroline playfully teases the obsession with body shape and skinniness in popular culture. Besides bringing visual pleasure to the visitors, she aims to inspire them to reflect on ceramic waste pollution. In her future works, she wishes to tap into the unlimited potential of recycled materials as an artistic medium and break fresh ground for artistic expression. The *Wan shou* vase in underglaze blue was a celebratory gift made for the Kangxi emperor's birthday. Its body is decorated with a total of 10,000 characters of the words *wan* (which means "ten thousand") and *shou* (which means "longevity") written in Seal script with variations. The inscriptions convey the deepest wishes for the emperor's "boundless longevity." Through upcycling and recycling ceramic waste, we offer the ceramics a new life and a new possibility. And this is also our deepest wishes for the future.



The life and power of ceramics that transcend time and space

In the eyes of ceramic historians, ceramics have sustained the torrents of time and remained our cultural heritage. Relative to decayable organic materials and rustable metal products, ceramics seem to enjoy a life that transcends time and space. Among the historical remnants of the turmoil of wars, the grasslands and deserts of the Silk Road, and the sunken ships and their cabins, ceramics have been waiting to be discovered and to see the light of day again. In museums, ceramics silently bear the weight of the happiness, sadness and wisdom of ancient people, the perfunctory traces of production left behind by potters, and the taste, wealth, and status of their former owners. With their ability to transcend time and space and to travel across mountains and seas, ceramics have come to meet us, finally.

When I first received the invitation from Oi! to guest curate for the Archaic Curator Series, I had limited understanding of Chinese and Hong Kong contemporary ceramic art and never curated an exhibition in contemporary art. I was therefore a trifle hesitant. Yet I was at the same time eager to know how contemporary ceramic artists see the unique ceramic tradition and history of China, and whether the equally passionate ceramic scholars and artists can ignite a special spark between tradition and contemporaneity. The burning questions and keen anticipation in my heart prompted me and all the staff from the CUHK Art Museum to throw ourselves into the preparation for this exhibition and embark on this audacious adventure through time and space.

I am indebted to Dr Lesley Lau, former Head of the Art Promotion Office (APO), for her invitation, and to Miss Apo Wu, Head of APO, and Dr Josh Yiu, Director of the CUHK Art Museum, for their unwavering support. I thank Dr Phil Chan, the guest curator of the first exhibition of the Archaic Curator Series and the Associate Curator (Painting and Calligraphy) of the CUHK Art Museum, for generously sharing his precious experiences and opinions with me. I would also like to express my gratitude to all the staff of Oi! and the CUHK Art Museum for making a concerted effort to bring about a perfect exhibition.

I thank the three accomplished artists, Gu Yue, Fiona Wong, and Caroline Cheng, for participating in this exhibition and creating exceptional art pieces. The CUHK Art Museum team had the pleasure of visiting the artists' studios in Jingdezhen and Hong Kong and gaining an understanding of the current state of contemporary Chinese and Hong Kong ceramic art through the visits and data collection and research. Gu Yue is committed to discovering new knowledge from traditional ceramic art and innovating courageously with reverence for ancient wisdom. Fiona Wong pays special attention to the relationship between soil and its accompanying history and culture, recording the local history and cultural memory of Hong Kong with the colours of the local soil. Caroline Cheng sets her sights on the future, determined to find a solution for ceramic waste recycling and to forge ahead with sustainable development. The artists' creations bridge the ancient with the contemporary, offering insights into the future and displaying an exuberance that transcends time and space. After all, in contemporary ceramic art, whether and how to respond to history and tradition are romantic choices exclusive to Chinese ceramic artists.

⁵ Hong Kong Museum of Art ed., *Hong Kong Ceramics 1985-1995* (Hong Kong: Urban Council, 1996), pp. 58-59.

⁶ Please refer to the artist's biography in this catalogue, p. 49.

⁷ Please refer to the information of ceramic work in this catalogue, p. 63.



圖版及著錄 Plates and Catalogue



古
月

Gu Yue



藝術家簡歷

古月，山東密州人，畢業於景德鎮陶瓷大學，2017年建立「古月入林青」工作室，目前為景德鎮樂天陶社教育中心講師。古月醉心陶藝，亦擅長繪畫，在創作過程中不斷探索中國傳統陶瓷繪畫的更多可能性，自創新式青花、五彩、三彩等技法，在作品呈現獨特的個人風格。

Artist Biography

Born in Mizhou, Shangdong Province, Gu Yue received an MA in Ceramic Painting from Jingdezhen Ceramic University. In 2017, Gu Yue established his art studio, "Gu Yue Ru Lin Qing" to further explore his artistic creation and his interest in ceramics painting, and currently he serves as an instructor of the Education Centre of the Pottery Workshop in Jingdezhen. Gu Yue thrives on innovating contemporary ceramics painting methods in the presentation of underglaze blue, *wucai* and *sancal* ceramic works. He has applied various ceramics painting techniques to his recent creations, resulting in the development of a distinctive style.



探花：寫在瓷前

石榴，碩大，炸開，大珠小珠帶着光，油綠綠的，紫葉緊緊貼合，守護着淡淡的香，哪裡來的小猴兒，早早跳上去，安靜乖巧，好兆頭。

旁邊有池，水草柔嫩對開葉生，野鴨雪白低頭尋覓，蕩起的漣漪是陽光下古黃色的光，更襯得雪白像雲的倒影。

天地被綠松石染勻，紫藤花把香搖到牡丹從裡，更濃了。鳥是貴客，肆意感觀。

蟹和魚都來不及反應，便熙熙攘攘了。車馬聲，鳥鳴聲，犬吠聲，滴答聲……

雨總能在春日的早晨喚醒青夢，不知我們的花怎樣了？推開門，泥片拼成的籬笆濕漉漉的，預示着下一場苔的出場，一切發了嫩芽，睜開眼欣然，一切也都是新的。辨不清誰是誰，只茂盛得很。

石榴，我們也有一株，年歲不長，從個頭上可以看得出，幾根藤一起絞着，盤着長，像麻花辮，葉又細又長，像一對對兔子的耳朵，尚未開花結果，葉莖處那一點紅定義着石榴紅。不知道會不會有小猴子。

旁邊是玫瑰。紅艷艷，高昂着。與嫩葉統一色調的小蟲要仔細才能發現，狼吞虎嚥地。好奇牠們是怎麼上去的，又怎麼回家，要經過那片紫色的刺兒？薔薇伸展着，勾肩搭背，粉花開飽了，不大，遊蕩着滿眼的香。我便明白那招蜂引蝶，大蜂趕走小蜂獨享，小的則到另一朵，順勢躺在花裡打滾，滿頭滿臉的粉，有些大腿掛着兩個粉團，黃色「蜜球」嗎？忙碌着，像候車廳匆忙滑過的行李箱，蝴蝶是輕輕地伴奏。

螞蟻穿戴整齊，爬到葉尖放牧蚜蟲，為了吃蚜蟲分泌的蜜露，胖成球的七星瓢蟲會吃蚜蟲，螞蟻又會趕走七星瓢蟲，這事花知，蜂蝶知，鳥知，我卻不知。看久了，想起螞蟻和大象來。

地上種了花，瓷器燒壞了也拿來種花。

敞口白瓷瓶裡也有牡丹，還沒開，只嘟着墨綠色的苞；海棠來得早，開得也早，淡紅花，果甜人，在浮雕青瓷瓶裡，白牆映得如卷軸；從月亮罐的縫裡探出頭，在外面安身立命的是迎春花，黃黃綠綠排成行；年幼的枇杷展着翅膀，像隻大蜻蜓，忽閃忽閃地；沒有紫藤，葡萄與桂樹糾纏，互訴心事，發出一連串叫聲的鳥，試着把牠知曉的告訴我，看我不懂，便自顧自飛去，穿過那片高高的蜀葵，驚動了紅花，白花，黃花。

一切都平常，春生，夏長，秋收，冬藏。一個時節來不及感慨，又是新的了，循環往復，帶着泥土的滋味和濃郁的香氣，這樣盛開。總是不突然，總是很陌生，土裡早有種子，瓶裡早就盛開了，花。

A Quest for Flowers: Written before Ceramic Creation

A plump pomegranate ruptures, and its beadlike seeds of all sizes glisten with a green sheen. Its purple leaves snugly interlock with one another to guard the faint fragrance. A little monkey from nowhere climbed to the top of the pomegranate tree a while ago, remaining quiet and well-behaved. A good omen.

Next to the pomegranate tree lies a patch of water. The leaves of the tender waterweed grow in bifurcation. A snowy-white goose lowers its head in search of something, spreading copper-yellow ripples that sparkle in the sunlight. The goose's whiteness appears to be a reflection of the clouds.

The sky and the earth are dyed evenly turquoise. The wisteria scent finds its way into the peony bushes, resulting in a thickened scent. A bird, a welcome guest, takes in the view.

Before they have any time to react, crabs and fishes begin jostling with one another. The swift rhythm of the crowds, the warbling of the birds, the barking of dogs, and the ticking of time...

Rain is often like a green dream on a spring morning. I wonder how our flowers are after the rain. As I push open the door, I find the clay fence dripping with water, foretelling the arrival of moss. Everything has already sprouted, as if cheerfully opening their eyes. The plants are all fresh, indistinguishable from one another, but all luxuriant.

We have our own pomegranate tree, a young one. Its top indicates its youth – a few shoots intertwine with one another, growing in coils, like a braided pigtail. Its leaves are thin and long, like multiple pairs of rabbit ears. It has yet to bloom and bear fruit. The stems are tinted a light red, the same shade of red that defines pomegranates. I wonder if little monkeys will come and climb on top of our tree too.

On the side are scarlet roses, their heads held high. Little worms are the same colour as the fresh leaves, so they can be identified only by a ravenously curious eye. I am curious about how they climb there and get back home through the patch of purple thorns. Multiflora roses stretch out, arms around one another. Their pink flowers, though not that big, are in full bloom, flaunting their beauty and fragrance in plain view. I have finally come to understand how they attract bees and butterflies. The bigger bees drive away the smaller ones to occupy the whole flower bunch, so the smaller bees migrate to other unoccupied blossoms, conveniently sliding into the hearts of the blossoms, becoming covered in pollen. Some of them carry on their legs two balls of pollen and possible some yellow balls of honey. As they move around busily, the bees resemble luggage sliding through the passenger waiting hall of an airport, to the gentle accompaniment of butterflies.

Ants crawl to the tips of the leaves to eat the honeydew secreted by greenflies. Round and chubby seven-spot ladybirds often eat the greenflies, so the ants drive away the ladybirds. This is something the flowers, bees, butterflies and birds all understand, but I am in the dark. As I watch them for a while, I think of a fable about ants and an elephant.

I grow flowers on the ground and use misshapen ceramics as flower containers.

Peonies are growing in that white, wide-mouth ceramic vase. They are not yet in bloom and have only dark green buds for now. The crab apple flowers have been here longer and blossomed earlier. The pale red petals and sweet fruits in the relief-carved, blue-glazed vase make the tree's backdrop – the white wall – appear like a scroll. The winter jasmines stick out their heads from a crack in the moon jar, and settle their bodies outside the jar, in rows of green and yellow. The young loquat fruits spread their wings like giant, gleaming dragonflies. There is no wisteria, but the grapes and cassias entwine one another. The chirping birds attempt to disclose their secrets, only to realize that I don't understand and fly away. As the birds fly past the patch of tall hollyhocks, they startle the red, white and yellow flowers.

Nothing is out of the ordinary: sow in spring, grow in summer, harvest in autumn, and store in winter. Before one has the time to lament the passing of a season, the following season arrives. It is all ceaseless and cyclical, blooming with the smell of soil and the rich aromas. It is never abrupt, yet always unfamiliar. The seeds have long been in the soil, and the flowers have long been blossoming in the vase.



《探花》動畫由藝術家提供
Animation of *A Quest for Flowers*
provided by the Artist





古月
探花
2024 年
陶瓷

Gu Yue
A Quest for Flowers
2024
Ceramic





黃麗貞

Fiona Wong



藝術家簡歷

黃麗貞從事陶瓷藝術創作和教育多年，專注開拓和發展陶瓷作為藝術語言的可能性。黃氏作品多次在本地及海外展出，同時廣被博物館及私人收藏，曾參與超過 50 項個人及聯合展覽，包括 2015 年日本越後妻有大地藝術祭，於田間荒廢小屋進行創作，為其注入新生命。黃氏亦被邀請參加澳洲、加拿大、德國、日本等地的藝術家駐留計劃，2000 年獲亞洲文化協會獎助到美國紐約深造。黃氏為瑞士日內瓦國際陶瓷學會會員，2017 年獲香港藝術發展獎藝術家年獎（視覺藝術），同年獲選為民政事務局「局長嘉許計劃」之推動文化藝術發展傑出人士。黃氏作品《Blue Wings》於 2018 年獲大英博物館購藏。

Artist Biography

Fiona Wong has dedicated many years to art creation and education, focusing on exploring ceramics as a medium of artistic expression. Her works have been exhibited locally and internationally numerous times, and are widely collected by museums and private sectors. She has been invited to participate in over 50 solo and group exhibitions. In 2015, she was invited to participate in the Echigo-Tsumari Art Triennale in Japan, where she breathed new life into a dilapidated house in the field. Fiona has also been invited to participate in artist-in-residence programmes in various countries such as Australia, Canada, Germany and Japan. In 2000, she received the Starr Fellowship Award from the Asian Cultural Council to further her studies in New York, USA. Fiona is a member of the International Academy of Ceramics in Geneva. In 2017, she was honoured as the Artist of the Year (Visual Arts) at the Hong Kong Arts Development Awards and received recognition through the Secretary for Home Affairs' Commendation Scheme for her significant contributions to the development of arts and culture. In 2018, her ceramic work *Blue Wings* was acquired by the British Museum.

南固紛陳

以前在灣仔藝術中心工作，午飯後總愛在附近斜路橫街散步流連，三年前一天，走過船街，抬頭一望，發現厚豐里一帶的老梯唐樓全部消失，眼前尤如山泥傾瀉之景，原來是合和二期的重建項目。統籌《香港本色》陶泥計劃後，我對泥土的觸覺變得特別敏銳，從地盤取得的南固臺地段泥土為始，展開了一段灣仔歷史的探索。

2015 年參展越後妻有大地藝術祭，首次見到和藝術相關的土壤研究，是栗田宏一的「新潟土壤圖書館」¹，570 支泥土標本呈現了新潟的人情地貌。我一直在思考：除了直接運用生土或燒製器物之外，如何讓生土在陶瓷領域中得到更大的轉化？

南固臺是有名的大宅，入口處鋪滿藍白紅地磚，是典型上世紀初的圖案。原生土篩去砂粒後，所剩幼土不到兩成。我和年輕陶藝家莫鎧靖² 合作，利用立體打印技術，依照地磚圖案製成方形容器，解決了泥土可塑性的缺陷，讓大宅的泥土盛載自己故事。

滄海桑田，百年歷史只剩下南固臺和洪聖古廟，我以古廟香灰製成灰釉，塗在磚盒之上，灰釉在高溫中溶解，將咫尺之遙的兩個歷史見證者重新連繫起來。

二戰前後大量日本人聚居船街一帶，令這裡成為煙花之地，民生百貨，寺廟學校亦一應俱全，我以永豐街、大道東、船街、堅尼地道為界，五十年代街道圖作藍本，再用日本黑泥製作出形狀不一的長方形泥板，拼貼成一幅灣仔歷史地圖。

陶瓷原材料以長石、石英、雲母等為主，這些看似平平無奇的白色粉末，在高溫中和原生土發生奇異的化學反應，將泥土內藏的顏色引發出來，燒製出斑斕的褐系色譜。以顏色泥漿作表面處理的彩陶早在新石器時代已經出現³，我在長方格塗上顏色泥漿，一格一色，一色一故事，以百色回應這份紛陳百味。聲音、味道、顏色、傳說組成我對這段歷史的想像，熱鬧且瞬息萬變，這種豐富的文化混雜性正是香港的獨有韻味。

- 1 栗田宏一（Koichi Kurita），日本藝術家，專注收集日本土壤進行裝置藝術創作，2015 年作品「新潟土壤圖書館」，以 570 支試管盛載新潟縣不同地區的土壤 排列牆上。
- 2 莫鎧靖，畢業於香港藝術學院和澳洲皇家理工大學合辦學士課程，主修陶瓷，近年積極研究立體陶瓷打印技術。
- 3 參照中文大學文物館藏新石器時代彩陶，本圖錄頁 62。

Sprawling out from Nam Koo Terrace

In the days when I was working for the Hong Kong Arts Centre in Wan Chai, I often sauntered along the nearby side streets and alleys after lunch. One day three years ago, I strolled through Ship Street, looked up and suddenly realized that the tenement buildings with traditional stairways in Hau Feng Lane were gone. What appeared to be a landslide before my eyes was the reconstruction project of Hopewell Centre Phase 2.

After coordinating the “Hong Kong Colours” ceramic project, I developed a keen sense of the touch of clay. I obtained soil from the Nam Koo Terrace building site and embarked on an exploration of the history of Wan Chai.

In 2015, I was invited to participate in the Echigo-Tsumari Art Triennale, during which I was exposed to art-related soil research for the first time. Koichi Kurita’s “Soil Library/Niigata”¹, a collection of 570 kinds of soil, evinced the character of the local people and the landscape. I then wondered how I could transform raw clay in ceramic creations besides putting it to direct use and making artefacts in a kiln.

Nam Koo Terrace was a famous mansion. Its entrance was paved with blue, white and red tiles, a typical design in the early 20th century. After filtering out the sand and gravel in the raw soil on the site, almost 20 per cent of refined soil remained. I collaborated with a young ceramic artist, Silvester Mok², to make use of 3D-printing technology to produce square receptables, modelled on the original tile patterns of Nam Koo Terrace, thereby improving the limited formability of clay and allowing the local soil to tell its own tale.

Wan Chai has undergone a sea change in the past century, with only Nam Koo Terrace and the Hung Sing Temple among the original buildings still standing. I made an ash glaze out of the incense ashes from the temple and painted it on the square receptacles. As the glaze melted in the high temperature, the two neighbouring historical heritage buildings were once again connected.

Around the time of World War II, many Japanese people resided in Ship Street and its surroundings, making the area a bustling hub of activity. Stores selling everyday products, temples and schools were all within easy reach. I set Wing Fung Street, Queen’s Road East, Ship Street and Kennedy Road as the spatial parameters of my project and used a road map of the 1950s as a blueprint. I then used Japanese black clay to make ceramic plaques of various shapes and patched them together to create a historical map of Wan Chai.

The raw materials of ceramics are mostly feldspar, quartz and mica. These unremarkable white powders set off a wondrous chemical reaction with the original soil from Nam Koo Terrace, bringing forth different shades of colours from within the soil, and giving birth to a variegated spectrum of browns. The technology of glazing ceramics with coloured slurries has existed since as early as the Neolithic period³. In my work, I painted the ceramic plaques with a variegated glaze, one plaque with one shade and one colour for one story, resulting in hundreds of shades representing the hundreds of vestiges of this history. Sounds, tastes, colours and tales constitute my imagination of this historical period, vibrant and ever-changing. This rich cultural hybridity closely represents the unique charm of Hong Kong.

- 1 Koichi Kurita is a Japanese artist who is an expert at collecting Japanese soil to create installation art. His project “Soil Library/Niigata” comprises 570 tubes of soil collected from different areas of Niigata. The tubes were lined up and mounted on a wall.
- 2 Silvester Mok obtained a bachelor’s degree from a programme run jointly by the Hong Kong Art School and the Royal Melbourne Institute of Technology. Mok majored in ceramic making and has been exploring 3D-printed ceramic technology in recent years.
- 3 Please refer to the Neolithic painted pottery in the collection of the CUHK Art Museum in this catalogue, p. 62.

黃麗貞
南固紛陳

2024 年

炆器（信樂黑泥、陶瓷原材料、本地原生土、香灰）

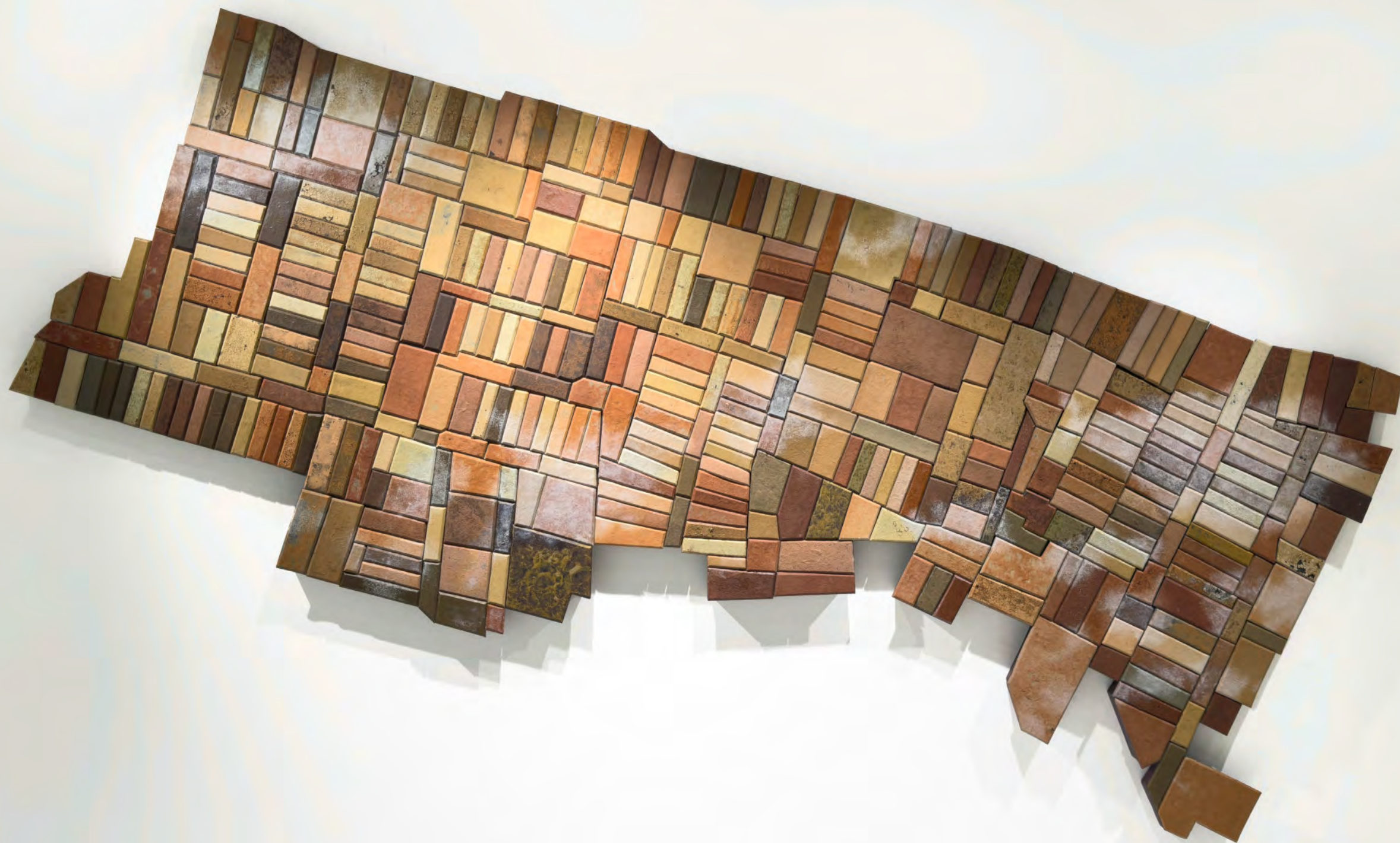
Fiona Wong

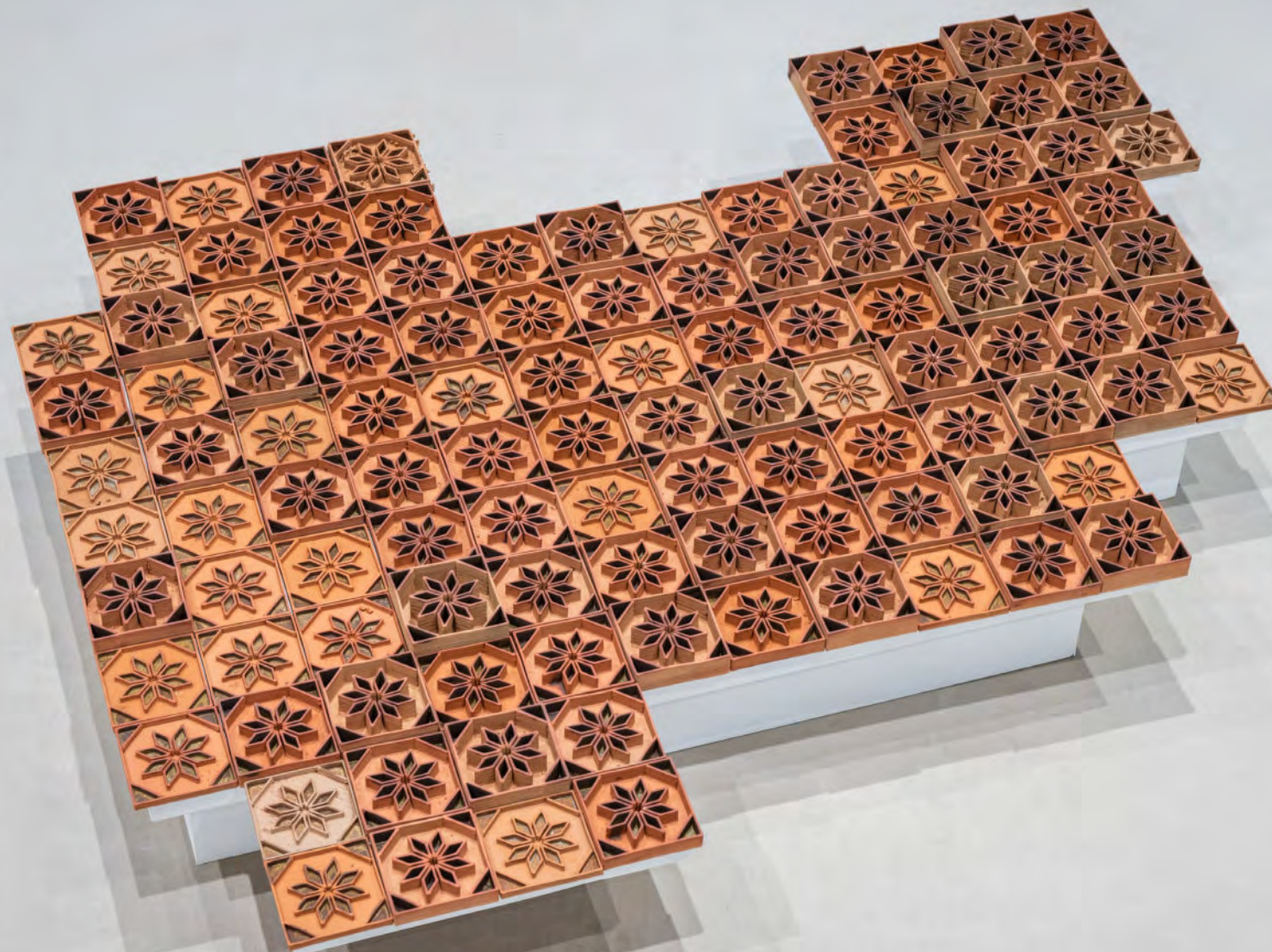
Sprawling out from Nam Koo Terrace

2024

Stoneware (Shigaraki black clay, ceramic raw materials, local clay, incense ash)







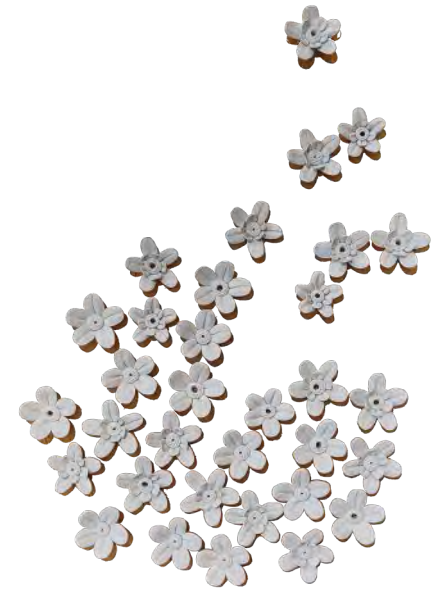
灣仔歷史街道圖
Historical street map of Wan Chai



《南固紛陳》資料及片段
由藝術家提供
Research and mounting video of
Sprawling out from Nam Koo Terrace provided by the Artist

鄭 禕

Caroline Cheng



藝術家簡歷

鄭禕是屢獲殊榮的「禕設計」聯合創始人，致力於研究陶瓷廢料的循環解決方案。鄭氏先後在香港、上海和景德鎮成立「樂天陶社」，推廣中國陶瓷藝術數十載。鄭氏於 2013 年及 2015 年先後在香港蘇富比和紐約蘇富比舉辦個展。她的作品被大英博物館、劍橋菲茨威廉博物館、三藩市亞洲藝術博物館和波士頓美術館收藏，並於 2010 年曾在德國韋斯特瓦爾德陶瓷博物館、法國蒙彼利埃黏土和玻璃電影節、及於 2017 年在日本美濃國際陶藝競賽中獲獎，2014 年鄭氏亦獲得美國陶瓷教育學會頒發「傑出成就獎」，其帶領的樂天陶社於 2020 年的「城市復興」項目榮獲日本 GOOD DESIGN 評選的「社區發展項目獎」。

Artist Biography

Caroline Cheng has been promoting the Chinese ceramic arts for decades. She is the co-founder of Yi Design, and the owner of the Pottery Workshop in Hong Kong, Shanghai, and Jingdezhen. In recent years, she has devoted herself to seeking a sustainable solution for ceramic art, and to create art with recycled ceramic waste. She has held solo exhibitions in Sotheby's Hong Kong in 2013 and New York in 2015. Her works have been collected by the British Museum, the Fitzwilliam Museum in Cambridge, the San Francisco Asian Art Museum, and the Boston Museum of Fine Art. Her contributions have been recognised through various award, including accolades from the Westerwald Ceramics Museum, Germany in 2010, the Clay and Glass Film Festival in Montpellier France in 2010, the Mino International Ceramic Award in 2017 and also the "Outstanding Achievement Award" from the American National Council on Education for the Ceramic Arts (NCECA) in 2014 and the Japan Good Design Award for Community Development in 2020.

在是次展覽中，我使用「禱設計」創新的升級再造陶瓷材料來突破藝術表達的界限。

第一組作品《人與狗》描繪我的一位朋友和他的狗夥伴，靈感源於朋友珍藏的畫作。畫中人物置身於與世隔絕的大屋，俯瞰浩瀚汪洋。場景的空虛映照著我使用陶瓷再生材料創作時所曾經歷的孤獨。正如作品中的人與狗，我們是冒險進入未知領域的先驅，也許會感到孤單，卻明白這種創新材料帶來變革的無限可能，並為此勇往直前。

第二組作品《百花齊放》採用景德鎮傳統捏塑手法製作，並加以創新，用「禱設計」新創的「禱」黏土代替傳統黏土，手工塑造出精緻並富有立體感的瓷花，再將它們重新組合，以繪畫的形式呈現。這種創新組合使得不同物料的質感相得益彰。這些花朵遠看外型相似，近看卻千變萬化，既統一又充滿多樣性。每一朵花擁有獨特美感，令人聯想到每一位創作者置身於藝術世界時的渴望與孤獨。

第三組作品受香港中文大學文物館鎮館之寶「康熙青花萬壽尊」所啟發，以幽默方式呈現。作品名為《萬瘦圖》，妙用漢字「瘦」與「壽」諧音。運用景德鎮傳統的青花繪法，於施有化妝土的再生黏土上描繪出修長的人物及十二生肖。語帶雙關的詼諧，結合「禱設計」材料的創新運用，博得觀眾會心一笑的同時，亦啟發大家思考永續發展的未來。作品幽默俏皮地回應傳統，並展現陶瓷再生材料作為永恆藝術媒介在未來的無限潛力。



Artist Statement

For this exhibition, I'm pushing the boundaries of artistic expression using Yi Design's groundbreaking recycled ceramic material.

The first piece, *Man and Dog*, depicts my friend and his canine companion, inspired by a painting in his house of isolated figures in a grand house overlooking the vast ocean. The emptiness of the scene reflects the solitude I've experienced working with Yi Design's novel recycled ceramic material. Like the man and dog, we're pioneers venturing into uncharted territory, a bit lonely perhaps, but driven by the transformative possibilities we see in this innovative material.

My second piece, titled *Hundred Flowers Blossom*, utilises the time-honoured pinching method from Jingdezhen, but with a twist. Instead of traditional clay, I used Yi Design's innovative YiClay material. The result is delicate, three-dimensional porcelain flowers that hang like paintings. This innovative combination allows for textural interplay. The flowers, while beautiful in their own right amongst the many different kinds of clay bodies, might also evoke a sense of longing, perhaps reflecting the solitude inherent in being a pioneer in the art world.

Drawing inspiration from the iconic *Wan shou* vase in underglaze blue from the Kangxi period, exhibited in the Art Museum of The Chinese University of Hong Kong, my third piece takes a humorous approach. The title, *Wan shou tiles (Ten Thousand Skinny Dudes)*, plays on the Chinese characters "瘦" (shòu), meaning "thin", and "壽" (shòu), meaning "longevity". Using the traditional Jingdezhen blue-and-white painting method, I depict slender figures on recycled clay. The humour in discovering the wordplay, coupled with the innovative use of Yi Design's material, invites viewers to ponder the future of sustainability with a smile. This piece playfully questions tradition, while showcasing the potential of recycled materials in a timeless art form.



鄭禕
萬瘦圖
2024 年
陶瓷再生材料

Caroline Cheng
Wan shou tiles (Ten Thousand Skinny Dudes)
2024
Regenerated ceramic waste





鄭禕
 百花齊放
 2024 年
 陶瓷再生材料
 Caroline Cheng
 Hundred Flowers Blossom
 2024
 Regenerated ceramic waste

鄭禕
人與狗

2024 年
陶瓷再生材料

Caroline Cheng
Man and Dog

2024
Regenerated ceramic waste



三位藝術家對話陶瓷作品

(香港中文大學文物館藏品)

Reference Ceramic Works Selected by the Three Artists

(Collection of CUHK Art Museum)

青瓷堆塑樓閣人物穀倉罐

「太常」銘
西晉 (265-317)
文物館發展基金購藏
館藏編號：1992.0137

Jar with architectures, birds, figures and celadon glaze

Taichang inscription
Western Jin dynasty (265-317)
Acquisition of Art Museum Development Fund
Acc. no.: 1992.0137



三彩荷雁紋盤

金 (1115-1234)
大學購藏
館藏編號：2006.0326

Dish with goose in *sancal* lead glazes

Jin dynasty (1115-1234)
University Purchase
Acc. no.: 2006.0326



素三彩猴子石榴蓋盒

福建漳州窯
明晚期，十七世紀早期
鄭德坤教授伉儷惠贈
館藏編號：1996.0303

Covered box in the form of pomegranate surmounted by a monkey-shaped knob in *susancai* glaze

Zhangzhou ware, Fujian province
Late Ming dynasty, early 17th century
Gift of Prof. & Mrs. Cheng Te-k'un
Acc. no.: 1996.0303



古月之選

Selected by Gu Yue



粉彩花鳥紋筆筒

「大雅齋」、「天地一家春」、「永慶長春」款
江西景德鎮窯
清同治末至光緒初 (1874-1876)
大學購藏
館藏編號：2001.0444

Brush holder with flower-and-bird design in *famille rose* enamels

Daya zhai, Tiandi yijichun and Yongqing changchun marks
Jingdezhen ware, Jiangxi province
Qing dynasty, late Tongzhi to early Guangxu period
(1874-1876)
University Purchase
Acc. no.: 2001.0444

黃麗貞之選

Selected by Fiona Wong



黑彩水波紋雙繫壺

馬家窯文化馬家窯類型（約公元前 3100-2700）
文物館發展基金購藏
館藏編號：1993.0266

Pottery vase with painted wave design

Neolithic, Majiayao Culture, Majiayao Phase (ca. 3100-2700 BCE)
Acquisition of Art Museum Development Fund
Acc. no.: 1993.0266

鄭禕之選

Selected by Caroline Cheng



青花萬壽尊

江西景德鎮窯
清康熙，約二十二年（1683）
利國偉爵士惠贈
館藏編號：1999.0611

***Wan shou* vase in underglaze blue**

Jingdezhen ware, Jiangxi province
Dated ca.1683, Kangxi period, Qing dynasty
Gift of Sir Quo-wei Lee
Acc. no.: 1999.0611

工作團隊		Project Team	
展覽		Exhibition	
油街實現	胡佩珊、馬佩婷、劉安怡、陳希婷	Oi!	Apo Wu, Prudence Ma, Bernice Lau, Chan Hei-ting
香港中文大學文物館	姚進莊、王冠宇、鍾佩穎、盧君賜、梅黃浩發、陳麗兒、黃佩儀、袁嘉駿、譚希琳、譚家威、杜裕芳、陳瑋彤、林潤恒、莊庭匡、周炳棠、梁捷聰	Art Museum, The Chinese University of Hong Kong	Josh Yiu, Wang Guanyu, Phoenix Chung, Lo Kwan-chi, Patrick Mui, Emily Chan, Heidi Wong, Fizen Yuen, Celine Tam, Tam Ka-wai, Fion To, Catherine Chan, Lincoln Lam, Jaime Chong, Chow Ping-tong, Leung Chit-chung
客席策展人	王冠宇	Guest Curator	Wang Guanyu
展場設計	梅黃浩發	Exhibition Design	Patrick Mui
圖錄		Catalogue	
主編	王冠宇	Editor	Wang Guanyu
專文	王冠宇	Essay Contributor	Wang Guanyu
英文翻譯	姚春琳（展覽簡介、專文、藝術家古月及黃麗貞自述）	English Translator	Charlotte Yiu (About the exhibition, essay, artist statements of Gu Yue and Fiona Wong)
中文翻譯	王冠宇（前言及藝術家鄭禕自述）	Chinese Translator	Wang Guanyu (Foreword and artist statement of Caroline Cheng)
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照片	藝術家、作品及展場：油街實現、香港中文大學視聽製作部、古月、盧君賜 香港中文大學文物館藏品：鄧明亮、梅黃浩發	Photography	Artists, artworks and exhibition space: Oi!, Audio-Visual Division of CUHK, Gu Yue, Lo Kwan-chi Collection of CUHK Art Museum: Tang Ming-leung , Patrick Mui
設計	盧君賜	Design	Lo Kwan-chi
影片		Videos	
受訪嘉賓	古月、黃麗貞、鄭禕	Interviewed Guests	Gu Yue, Fiona Wong, Caroline Cheng
文本整理	袁嘉駿（藝術家影片）、黃佩儀及譚希琳（教育影片）	Compilers	Fizen Yuen (artists' videos), Heidi Wong and Celine Tam (educational video)
翻譯	黃嘉希	Translator	Pearl Wong
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