

# 填空補白

*The Presence of Absence*

17.2 - 26.3.2017

開幕酒會 Opening reception

17.2.2017 (五 Fri) 6-8pm

藝術家分享會 Artist's talk

11.3.2017 (六 Sat) 3-4:30pm

展覽設團體導賞，歡迎查詢。

Docent-guided visits available for groups. Please contact us for details.



《影像詩》影像 x 石膏倒模工作坊

閱讀故事的碎片一把不完整的感情化成物質，以像模重現看不見的形狀，以攝影重構故事。

工作坊中，參加者一起練習觀看的方式，並以影像說故事。如果倒模不是為了做雕塑，而是一個發現與觀看的過程。透過倒模把物件的負空間呈現，把忽略了的痕跡、肌理與質感再現。在數碼年代，事物不存在於空間，失去了重量，依賴屏幕去感知。希望參加者於工作坊中，從現實環境抽空，放下慣性的視覺主導，拍攝的不再是身邊眼見「有 feel」的事物。相反，嘗試讓觸感 (feel & touch) 成為引導攝影的角度，感受物件的質感和留在皮膚上的餘溫。

日期：18.3.2017 (六 Sat)

時間：3 - 4:30pm

名額：10

費用：HK\$100

查詢及報名：2777 8766 | nicolewong@lumenvism.org



## NEW LIGHT IX

展覽提案公開徵集

Open Call for Proposals

為扶掖本地青年攝影人才成長，光影作坊於2010年策劃「New Light — 青年攝影創作系列」，每年發掘具潛質的年輕攝影藝術家，為其舉辦首個個人展覽，並提供一切相關資助及支援。歷屆之「New Light」藝術家有：陳匡青、張偉樂、梁耀聰、梁正恩、蕭偉恆、黃加端及徐曉丹。

第九屆之「New Light」現正公開徵集展覽建議書，歡迎有志於攝影領域發展之年輕藝術家提交。獲選者可於2018年6月於本坊舉行為期一個月之個人攝影展。申請人需為年齡介乎18至30歲的香港居民，從未於專業畫廊或藝術空間作個人展覽。展覽建議書請連同姓名、聯絡、香港身份証副本、履歷、藝術家自述及作品集，於2017年10月31日（星期二）下午6時正前，郵寄或遞交至香港九龍石硤尾白田街30號賽馬會創意藝術中心2樓10室光影作坊。申請費用全免。所有提案將由光影作坊之顧問作專業評審。獲選者將約於2017年12月收到通知。

Initiated in 2010, the New Light exhibition scheme set out to be a platform for nurturing young local photographers as well as introducing new talents to the scene. Each year, a potential artist is selected through open call and provided with full support in debuting their solo exhibition in Lumenvism's gallery space. Such previous New Light artists are: Clement Chan, Cheung Wai-lok, Dan Leung, Joan Leung, Siu Wai Hang, Dorothy Wong and Ula Tsui.

New Light IX is now accepting proposals. The selected artist will be given Lumenvism's space for a solo exhibition for one month in June 2018. Emerging artists aged between 18 - 30 who have never had a solo exhibition at a professional gallery or art space and are committed to pursuing a career in the photographic art are welcome. Proposals should be submitted with artist's name, Hong Kong ID card copy, resume, artist's statement and portfolio, and delivered either by post or by hand to "Lumenvism, L2-10 JCCAC, 30 Pak Tin Street, Shek Kip Mei, Kowloon, Hong Kong" by 6pm, Tuesday, 31 October, 2017.

Submission is free of charge. All proposals will be reviewed a panel of judges chaired by Lumenvism's Chairman. The accepted artist will be notified by Dec 2017.

截止日期：2017年10月31日下午6時正前

Deadline: 6pm, 31 October 2017

光影作坊 Lumenvism

香港九龍石硤尾白田街30號賽馬會創意藝術中心2樓10室  
L2-10, JCCAC, 30 Pak Tin Street, Shek Kip Mei, KLN, HK

開放時間 Opening Hours

星期二至日 Tuesdays to Sundays 11am-1pm; 2-6pm

逢星期一至公眾假期休館 Closed on Mondays and Public Holidays

查詢 Enquiries: (852) 3177 9159

info@lumenvism.org

www.facebook.com/lumenvism.hk

www.lumenvism.org



NEW LIGHT VIII

# 填空補白

*The Presence of Absence*

李卓媛個展

A Solo Exhibition by Sharon Lee

Lumenvism Issue 52

Feb 2017

藝術家簡介

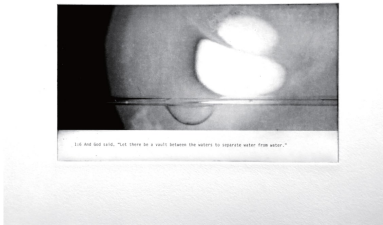
About Artist

李卓媛，1992年生於香港，2015年遠赴維也納大學交流，並於2016年修畢香港中文大學藝術系學士學位，以陶瓷為主要創作媒介。同年，她獲得 Peter Curzon Oram Charitable Trust Scholarship 和陳啟豪校友藝術系獎學金。

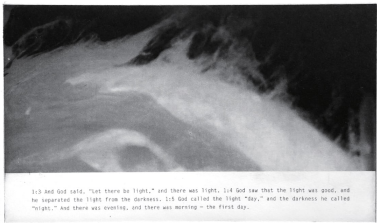
李卓媛在創作時，不斷開拓、理解和反思物料的運用。在其畢業作品中，她把錄像創作融入陶瓷裝置，透過錄像以微觀的角度觀看陶瓷，影像跟物質之間的碰撞拉開了觀看的角度與內容。攝影和陶瓷在她的創作過程中「偶遇」。在觀察物料和質感時，她無意中得到了關於攝影的啟發。攝影扮演著觀看與重構的角色，又反向讓她發現了更多物料的特質與可塑性。

Sharon Lee, born in Hong Kong in 1992, obtained Bachelor of Fine Arts from the Chinese University of Hong Kong in 2016. Before spending a year as an exchange student at the University of Vienna, Sharon developed her passion in Chinese painting during her undergraduate years, and further focused on ceramic art. In 2016, Sharon received the Peter Curzon Oram Charitable Trust Scholarship in recognition of her artistic development. New Asia College also awarded Sharon the Mr. Kevin Chan Fine Arts Scholarship.

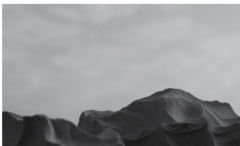
For her graduation project, Sharon produced a work, which is combined with ceramic and video projection. Through capturing the ceramic at a micro level, Sharon wished to offer a different perspective for viewers to feel the texture of ceramic, inspiring viewers to interpret the difference and relationships between images and the static ceramic objects in order to discover the potentiality of ceramic. Photography could open up one's eyes for observing and reconstructing ideas and concepts. When Sharon was searching for inspiration, she looked into materials and texture, and gradually developed her voice in photography along with her sensitivity in material-based art making.



1:6 And God said, "Let there be a vault between the waters to separate water from water."



1:3 And God said, "Let there be light," and there was light. 1:4 God saw that the light was good, and he separated the light from the darkness. 1:5 God called the light "day," and the darkness he called "night." And there was evening, and there was morning — the first day.



## 展覽《真空補白》 是以作品《序》為主軸延伸出來的。

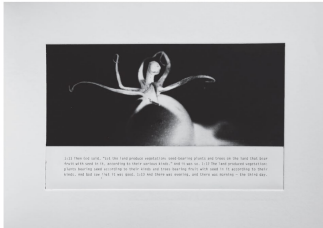
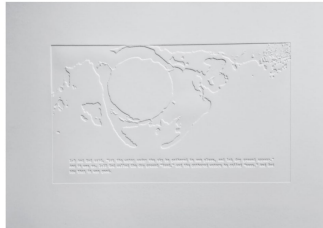
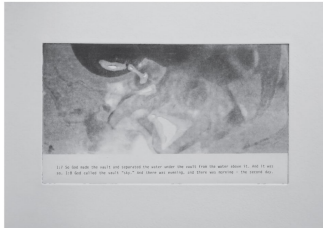
這是關於創世的序，「序」是序言也是秩序。《創世記》開首講述創造者用六天創造世界的過程。這段文字像一首詩，我希望以影像成另一首詩把它「真空補白」。如果宇宙是由物質和能量爆炸而成，那麼快門轉動的高速閃光或許能夠再現世界之形成。我以光影為宇宙的「序」補上影像，以微距的視點投射出宏大的想像。物像以光和影於小孔中交疊的一瞬間成永恆。我們以感觀去考察這個宇宙的無邊無際，以有形的物象去感知無形的真實。我不過是被創造之一物，以有限的方式去觀看、理解、聯想，以影像重塑宇宙的始初，嘗試為一段在人類歷史以前不曾被看見的過去補上影像。

某天我在準備掉廚餘之時反覆觀察了蛋殼。在微觀之下，我觀察到其精緻的肌理與層次，並嘗試以相機記錄，在光影中我發現了「另一個世界」。我以《創世記》為文本與蛋的攝影並置，影像都是出於一隻蛋，由內至外逐一重構成對宇宙始初的想像。文字與影像互相呼應與排斥，擴闊了閱讀的層面與角度。

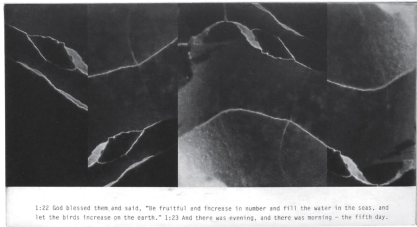
創作以攝影為基礎，利用曝光手法把影像轉化成版畫的創作，再以人手逐一印製成書。影像經過版畫的方式再現，能夠轉化成浮雕，沒有油墨只有若隱若現的輪廓，以不存在的方式存在。「重構」是我對於攝影的理解，相信攝影能讓觀者感知真象的痕跡，繼而再現真實。

創世紀記錄了時間的起始，由混沌中建立出秩序，創造者以光分開日與夜建立出「第一天」。人類設計的時鐘是向前數的，但創造者的時鐘或許是向後倒的，站在時間的終點回看時間的原點。影像因另一重複但稍有偏差和變化的影像描繪出時間。我以錄像記錄一隻蛋的消失，回應我以蛋重構的序，模擬一個「宇宙」的演進或演退，以氣泡計算時間，感受混沌與秩序中的起伏。

李卓媛



1:11 Then Gnd said, "Let the land produce vegetation: seed-bearing plants and trees on the land that bear fruit with seed in it, according to their various kinds." And it was so. 1:12 The land produced vegetation: plants bearing seed according to their kinds and trees bearing fruit with seed in it according to their kinds. And God saw that it was good. 1:13 And there was evening, and there was morning — the third day.



1:22 God blessed them and said, "Be fruitful and increase in number and fill the water in the seas, and let the birds increase on the earth." 1:23 And there was evening, and there was morning — the fifth day.

關於此展覽作品的生成，卓媛已在她的藝術自白說得清楚；就旁觀者的視角而言，我想就她的方法和選擇說幾句。

雖然這展覽在《光影作坊》舉行，她展出的作品大概只和攝影有間接關係，也就是在展場中展示的 lens-based art。攝影對她來和她眾多不同媒介的運用基本上是平衡。然而，有趣的地方是她製作影像的方法都傾向和其他媒介互換，三組作品都有不同的技術關注，例如：作品《脈》那一幅運用了手掌的負空間，以擠壓濕泥的動作做出「山景」；錄像《0》便利用現成物的物理性，在鈣和酸的化學變化中提取孚化的意象。在此，攝影提供了一種創造意義，但同時具翻譯的功能，也凝固了光作為描述物件，以至和物件互為主體的性質。

主軸作品《序》據知是一組照片蝕刻版畫（Photo Etching），反而是以攝影為基礎，及後轉化成另一媒介。當中看到卓媛對微末事物的敏感度，其主旨不在所攝之物的涵義，反而回歸到攝影基本獨一無二的特色：物件在鏡頭前只是光的載體，可以虛無到不著一義，但感性非常。

縱觀卓媛的作品，她關注的議題相當大，但她對事物的細緻變化有很好的觀察和把握。她所展示的時間較慢，調子則偏灰，在香港這種講求速度和刺激的社會中展示的日常的徐緩，也體現了某種溫婉中和亦帶慧點的個性。

陳育強

1:22 God blessed them and said, "Be fruitful and increase in number and fill the water in the seas, and let the birds increase on the earth." 1:23 And there was evening, and there was morning — the fifth day.