

觀看世界，從來不只是觀看事物本身，而是洞察自身與事物的關係，及其指涉所及之處。

在矚目登場系列作品之中，藝術家展示觀看和表述世界的方式，同時透過藝術實踐呈現日常中「真實」與「虛擬」之間的微妙關係。藝術家以尋常事作為創作素材，思考藝術創造和生活日常之間的真實性和表演性，反思藝術於當代語境中扮演的角色與闡述之界限，展現日常場域裡真與假的張力、顛覆力和重疊景觀，以此重新凝視藝術的本質和未知性。

Seeing the world is never simply looking at things themselves. It is about penetrating into their relationship with us, as well as having an insight into the denotations and connotations they entail.

In the series of works in performingART, the artists present the ways of seeing and describing the world by unveiling the delicate relationship between the 'real' and the 'unreal' in our daily life through artistic practices. The artists use ordinary matters as their creative sources to ponder over the authenticity and performativity of artistic creations. The process enables them to explore the boundaries of the role and discourse of art in the contemporary setting. The artworks unfold the tensions, subversive impacts and overlapping landscapes between the real and the unreal. The artists ultimately seek to contemplate the essence of art and its unrevealed nature.



月亮不會發光，但它以反射的陽光
讓我們看見不同層面的世界。

The Moon itself is not the source of its light,
but it reflects the Sun's light to mediate
ways of seeing.



我們無法將現實重現，只能透過種種方式去描述它，模仿它。模製便是我用以描繪現實的方式。以模子仿製現實中的物件，有顯示「此」而非「彼」的特性，因模仿物帶著原來物件的型態，它總是令人聯想到物件的存在。

即使模製物件像真得使人重拾原本物的形態，但模仿物始終不是原本物的本身，是一個虛假的重現，但其自身卻又是真實地存在。

所以模製是一種詮釋的行動，它將物件相配地轉換為模仿物，但模仿物無法有原來物件的真正內容。不過，也因物件與模仿物之間存在差異，而能承載作者對物件的想像及意念。

尹麗娟

We cannot reproduce reality, but only to depict and imitate it through various means. The method of moulding is my own way to represent reality. The moulded objects denote what is 'here' instead of 'there', as they present themselves in the exact form of the original objects and entail an immediate existence.

No matter how realistic and indicative the moulded objects are, they are not the original but an artificial representation. They are, however, still real and solid as objects.

In light of this, moulding is an act of interpretation, it transforms the original objects into replicas that could not fully convey the original substance, yet, the discrepancy between originals and replicas is where imagination and concepts of the creators could be nourished and conveyed.

Annie Wan Lai Kuen



尹麗娟的作品啟導我們去探問所見表面以外和其背後存在的其他故事和矛盾點。或許是一個鋪面、一個被遺棄的廚房、又或是貨架上按包裝顏色整齊排列的貨品。當我們在幽暗的角落查找時，又有可能發現什麼？假如大家只把尹的陶塑物件看作是模仿絢爛多彩的現實之複製品的話，則錯過一個關鍵點。我們應該領悟到的是這些複製物件如何誘發我們對其所處空間的感知、它們如何引發我們感受那空間的憧憬，與及物件原本以至其未來擁有者的慾望——不管是建基於他們的生存本能、政治理念或創造的原動力。尹的物件好比月光：它們本身不是光源，卻居中導致了看見的可能性。因此當我們在特定情境中遇上這些物件時，我們作為主體才能夠行使這看得見的能力，理解之前未能領略的。

摘錄自黃滢婷「甜瓜、月光和看的權利」

Wan's works lead us to question what other stories and contradictions lay beyond or behind what we see on a surface. It could be a storefront, an abandoned kitchen, or a shelf of consumer goods neatly lined up by the colour of their packages. What might we find if and when we seek to look into corners that are rarely lit? To see Wan's ceramic objects as mere mimetic replicas of its noisily colourful real life counterparts would be to miss a critical point. What we ought to see is how these objects activate our awareness of the spaces they inhabit, how they sensitise us towards perceiving the places' aspirations, the desire of the objects' original and future owners, be they survival instincts, political ideals or creative drive. Wan's objects are much like moonlight—they are not themselves sources of light, but they mediate a possibility of seeing. Thus when we encounter them in their contexts, we as subjects claim and exercise that ability to see and make sense of what we previously may not.

Extract from 'Melons, Moonlight, and the Right to Look' by Michelle Wong

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矚目登場
performingART

尹麗娟：收集月光
Annie Wan Lai Kuen: Collecting Moonlight

18.3 – 31.8.2017

尹麗娟於香港理工學院修畢設計文憑及高級陶藝課程，1997 及 1999 年於香港中文大學藝術系取得學士及碩士學位。其後一直致力藝術創作，曾參與多次本地及海外展覽。作品為香港文化博物館、香港藝術館及海外藝術機構收藏。

Annie Wan Lai Kuen graduated from the Hong Kong Polytechnic with a Diploma in Design and a Higher Certificate in Studio Ceramics. She received her Bachelor's and Master's degrees from the Department of Fine Arts of The Chinese University of Hong Kong in 1997 and 1999. She has been devoting to artistic creation and has participated in numerous local and international exhibitions. Her works are collected by Hong Kong Heritage Museum, Hong Kong Museum of Art and art institutions overseas.

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