

主辦 *Presenter*

香港藝術中心

Hong Kong Arts Centre



Jaffa Lam Laam Collaborative: Weaver

林嵐合作社—織織復織織

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前言

香港藝術中心一直致力推廣當代藝術及文化發展。是次展覽，我們展示了藝術家林嵐與不同社區團體攜手創作的作品；在不同層面的社群互動中推動藝術共融。

香港自八十年代去工業化的政策實施以來，經驗豐富、手藝精湛的勞工們一直被社會主流邊緣化，飽受在職貧窮之苦。然而，社會的資源分配縱有限制，但藝術世界中可衍生的可能卻是無限的。如何以有限的資源，透過藝術改善弱勢社群的精神生活，成為探索當代藝術可發展模式的重要課題。

香港藝術中心總幹事
林淑儀

今次，林嵐聯同香港婦女勞工協會的女工們、新城木箱公司老闆和香港藝術學院的學生們攜手創作。車衣女工和製作者們更是首次參與藝術品製作，將回收物料如舊傘布、箱板木等重塑成色彩絢爛的海洋和宣揚人權平等的橋。參與者的角色以及創作物料本身的轉化過程，亦讓我們重新思考社會資源分配在藝術和社區發展的可能性。

最後，我謹代表香港藝術中心感謝參與這次展覽的藝術家和各合作單位，以及所有籌備是次展覽的工作人員。

PREFACE

Hong Kong Arts Centre has been committed to the promotion of contemporary art and cultural development. In this exhibition, we present artist Jaffa Lam's artworks in collaboration with different community groups, in hopes of advocating inclusive arts in the society through interaction with different levels of the society.

Since the de-industrialiation policy implemented in the eighties, Hong Kong's experienced and skilled labourers have been marginalised by mainstream society and ravaged as the working-poor. While the allocation of social resources has its limitations, the possibilities of artistic creation can be unlimited. Thus, how art can improve the spiritual life of the underprivileged with limited resources has become an important issue to shape the new character of contemporary art.

Connie Lam
Executive Director, Hong Kong Arts Centre

This time, Lam joined hands and created the artworks with seamstresses from the Hong Kong Women Workers' Association, the owner of the San Shing Wooden Box Co. and students of the Hong Kong Art School.

It was also the first time for these seamstresses and makers to involve in art creation. Recycled materials such as fabrics from used umbrella and crate wood were remodeled to a gorgeous ocean and a bridge that appeals for awareness on equality and human rights. The transformation of the collaborators' roles and the materials themselves urges us to reconsider the possibility of social resources allocation in art, as well as community development.

Last but not least, on behalf of the Hong Kong Arts Centre, I would like to extend our heartfelt gratitude to the artist, collaborators, as well as the curatorial team for their hard work in putting this exhibition together.

藝術家簡歷

林嵐主力創作大型混合媒介雕塑作品及裝置，採用的主要為回收再用的物料，包括箱板木、舊傢具、回收布料等等。近年，她積極參與本土及海外不同的公共和社區藝術計劃，作品多以文化歷史、社會與時事為背景。

除個人展覽外，林嵐多次獲邀參加本地及國際展覽，以及肯亞拉姆、台灣花蓮、孟加拉達卡、中國上海、美國紐約和加拿大多倫多等地的藝術家駐留計劃。二零零九年，她應邀參與德國漢堡的「Subvision. art. festival. off.」當代藝術節。她亦曾獲選為二零零七至零八年度美國紐約 Urban Glass 的特邀藝術家、二零零七年度加拿大多倫多 Tree Museum 十週年展覽的特邀藝術家、二零

零六年度亞洲文化協會捷成漢伉儷獎助金得主，以及二零零三年度香港藝術推廣辦事處的「藝遊鄰里計劃II」的重點藝術家。二零零九年，林嵐在香港開展的社區項目名為「微觀經濟」。

由林嵐策劃的藝術項目包括「現場灣仔—國際藝術家交流工作坊（香港）2005」及「4x4—國際藝術家交流工作坊（香港）2008」。

林嵐畢業於香港中文大學藝術系、研究院及教育學院，現於香港藝術學院任教，為雕塑系統籌以及藝術高級文憑課程統籌。

ARTIST BIOGRAPHY

Jaffa Lam Laam is a sculptor specializing in large-scale site-specific works of mixed-media sculptures and installations, which are mainly made with recycled materials like crate wood, old furniture and recycled fabric. In recent years, she has been involved in many public art and community projects in Hong Kong and overseas. Her works often explore issues related to local culture, history, the society and current affairs.

Apart from solo exhibitions, Lam was invited to take part in many local and international exhibitions, as well as artist residency programmes in Lamu in Kenya, Hualien in Taiwan, Dhaka in Bangladesh, Shanghai in China, New York in the United States and Toronto in Canada, etc. Lam participated in the contemporary art festival, "Subvision. art. festival. off." in Hamburg, Germany, in 2009 by invitation. She was the New York Urban Glass visiting artist fellow in 2007-2008, the invited

artist of the 10th anniversary of Tree Museum in Toronto, Canada in 2007 and the fellow of the Desiree and Hans Michael Jepsen Fellowship of Asian Cultural Council in 2006. Lam was also one of the highlight artists selected by the Hong Kong Art Promotion Office for its "Artists in Neighbourhood Scheme II" in 2003. The community project she started in Hong Kong in 2009 is titled "Micro Economy".

Projects initiated by Lam include "Re: Wanchai—Hong Kong International Artists' Workshop 2005" and "4x4—Hong Kong International Artists' Workshop 2008".

Lam received her BFA, MFA and Postgraduate Diploma in Education at the Chinese University of Hong Kong. She is now teaching at the Hong Kong Art School as Senior Lecturer and Programme Coordinator of Higher Diploma in Fine Art.

微觀經濟

MICRO ECONOMY

「微觀經濟」計劃

林嵐曾於八十年代在本地製衣廠工作，生活中經常都會接觸到不同的女工和其他手工藝從業人士。多年後，隨著香港經濟轉型，製衣業和製造業日漸式微。有感於曾經為香港發展作出重大貢獻的工人陸續被港人遺忘，加上對車衣女工的深厚情意結，林嵐於2009年與香港婦女勞工協會合作，利用回收布料進行集體創作，「微觀經濟」始現雛型。作品《降落傘》其後於香港、德國漢堡及深圳展出。林嵐與車衣女工及箱板製作人緊密合作，幾年來創作不斷，作品一貫取材

自回收布料及木材，精神上和經濟上為這些勞工默默打氣。

「微觀經濟」計劃的理念是引導觀者反思都市的生產與棄置，細味「有用」和「無用」的真正定義，同時提醒香港大眾曾經支撐香港經濟的勞動階層的存在。此外，對於計劃設計者林嵐而言還有另一重意義——所謂「創意工業」的藝術工作者，其實和「夕陽工業」階層一樣未受重視和理解，生活亦備受挑戰。

“MICRO ECONOMY” PROJECT

In the 1980s, Jaffa Lam worked in a local garment factory and was closely acquainted to garment workers and handcrafters. Years later, driven by the tide of economic transition in Hong Kong, garment and handicraft industries were gradually faded and replaced. Seeing that the workers who made great contribution to the development of Hong Kong are being forgotten, added by nostalgic memories with garment workers, Lam initiated a collaboration with the Hong Kong Women Workers' Association in 2009, making use of recycled fabric in a mass creation project which signified the birth of "Micro Economy". The first completed work, the Parachute, was exhibited in Hong Kong, Hamburg, Germany and Shenzhen. Since then Jaffa has been working closely with garment workers and crate wood workers, and produced a number of new works in

just a few years. She insists on the use of old or recycled fabric and crate wood as raw materials in order to show support to these industries spiritually and economically.

The objective of "Micro Economy" is to provide a backdrop for the audience to reflect upon the process of production and discard, and what actually distinguishes the "useful" from the "useless". The project also reminds the public of existence of this working class which once supported the Hong Kong economy. On top of that, this project bears an important meaning to Lam that the "creative industries" may not be very different from these "sunset industries", as art practitioners do not receive much attention and are hardly understood by others, they all seem to face similar challenges on life.

我對阿霞說：「中間有點光，慢慢散開，好像在水底看見一點點希望。」
 「走到近邊緣時，會看見前面是海，對面是很多大廈。」
 「觀眾在下面走時，頭頂著那片海，摩擦著……耳朵還好像聽到一些……」

《一片天，一片海》(2012 - 2013)

展覽的入口是海底。人在厚重的深藍下感到水的壓力，並且迷失方向，只有中央部份的一點點光明讓人窺見上面的世界。沿著水流的方向走，越來越接近水面，又或者是海漸漸地壓下來……最後，當頭頂感受到波動，快要破水而出時，終於看見海的樣子。那是玻璃窗外真正的藍天碧海。

《一片天，一片海》是「微觀經濟」系列的近期作品，由林嵐設計和安排，車衣女工阿霞負責著手製作。（有關林嵐和車衣女工合作的背景可參考《四分之一亭》）

阿霞一般是在家裡工作的。由於是大型作品，在家裡無法看清楚全貌，阿霞於製作後

期得把它搬到公共屋邨的天井，將之平鋪在地上再進行拼合。相信外國習慣在大型工廠裡創作的藝術家很難想像在香港這個寸金尺土的地方，創作大作品還要用上民間智慧。

林嵐初為藝術工作者時，曾經滿有年輕的衝勁與盼望。當人生經驗慢慢累積，在投身藝術的旅途中見識過不同的世情，才發現過往看見的光明或多或少不過是虛幻的投影，真正的光明是如此遙不可及。那彷彿在水中浮沉卻四顧不見岸，在一波又一波的黑暗中翻騰，隨水漂流而不知何去何從的感受，便是作品的靈感來源。在終處真實的海，是作者花了不少力氣奮力向前才看到的景致。但是，海仍在遠方，藝術之途還漫長得很呢。

*I said to Ar Ha, "Some light in the centre slowly spreads out, like a glimpse of hope under the water."
 "When you get close to the edge, there's the ocean unfolding in front of you, and on the other side you can see a lot of buildings."
 "When the audience walks underneath, with the ocean over their head, rubbing...he seems to hear..."*

BLUE HEAVEN (2012 - 2013)

The entrance of the exhibition is under the ocean. Being pressed down by the deep blue sea makes one feel lost, when the only thing you could depend on was the light streaming through the opening at the centre. It allows you to take a glimpse of the world above, nonetheless beyond reach. You follow the flow of the water, coming closer and closer to the surface, or perhaps it is the ocean forcing down... Finally, as your head feels the pulse of the waves and is going to break through water, the view suddenly opens up before you-on the other side of the glass window, the real ocean stretches out to the far horizon, above which is the vast blue sky.

Blue Heaven is a recent work of the series "Micro Economy". It was designed and arranged by Jaffa Lam and produced by garment worker Ar Ha. (Please refer to *A Quarter of Pavilion* for the background of collaboration between Jaffa Lam and garment workers.)

Ar Ha lives in public housing estate and most of the time she worked at home for this project. It is difficult to see the whole

picture of this large-scale artwork in her small flat. Therefore, Ar Ha had to assemble the pieces in the "courtyard" of her building in the later production stage. It may be difficult for foreign artists to imagine this. While they have sufficient working space readily available, artists in Hong Kong could only help themselves with folk wisdom when the problem of space gets in the way.

Jaffa was once filled with passion and hope when she started her career as an artist. As time went by, she was exposed to all kinds of experience and difficulties in her pursuit in art. Not until then did she realize the light of hope she perceived in the past was an illusion, and the true light is far beyond sight. The feeling of drifting in water without the sense of direction or hint of land, being tossed and turned by the waves in the darkness was the inspiration of this art piece. The sight of the real ocean at the end did not come conveniently. It was a reward after years of struggle. However, the ocean is far away, and in the journey of art there is still a long way to go.

「在找題材時，我想這個比較適合。它很中性、很概括地點出很多紛爭其實是基於不平等的看法，以及人與人之間缺乏互相尊敬。」

「箱板老闆做的長凳成了最好的橋墩。」

《橋》(2012)

穿越海底後，前面出現一道橋，由一條條刻滿字的木板組合而成。國際人權宣言的內容，一字一句清晰呈現眼前。

二零一二年社會上接連出現的風波和不公平事件，令林嵐心裡起伏不已。有很多看來是人之常情的惻隱和援助，在功利先行的香港竟不受重視甚至不被理解。她再次反思藝術於社會的實際意義和貢獻，希望以藝術提醒自己和身邊的人同理心不可輕易捨棄。

這件作品由林嵐和她的一眾舊學生合力完成。難得的是，即使眾人在創作之餘還得同時兼顧學業或工作，而且沒有金錢回報，大家依然願意為藝術無私付出，並樂在其中。

製作途中出現了兩段意料之外的插曲。林嵐給予統一的基本要求後，鼓勵組員保持適度的個人風格，並讓他們在自己雕刻的木條上簽名。有一位組員主動向林嵐致謝，原來她在林嵐的雕塑班畢業後，從事的行業叫她迷惘和意志消沉，《橋》的雕刻工作在半年來

一直是她的精神支柱和寄託。後來她決定繼續進修藝術。

另外，分工初期，為了維持作品質素，林嵐只安排自己的雕塑系舊學生加入工作團隊；後來有一位舊學生的長輩朋友李先生很感興趣，毛遂自薦。林嵐問自己：到底是作品概念的完整性重要呢，還是人情味重要呢？最後她選了後者。李先生成為隊伍中的活躍分子，工作不遺餘力，更自行製作不同大小的雕刻刀，熱誠教人動容。林嵐放下老師的身份，更「放下藝術工作者的執著，回到做人的本質位置」，意念貫徹作品帶出的互相尊重的訊息。

木橋底部由長木凳架成的「橋墩」是箱板公司店主親手製作的成品，為作品提供堅實的支撐，更豐富了其社會意義。完成後的橋，融合了文字和雕塑、小我與大我，聯繫了老師和學生，連結了藝術家、大眾與不同的社會階層。你我無分高下，人人都可以是藝術製作者。

"I was searching for a theme, and I found this a good one. Concisely and in a neutral tone, it points out the root of dispute being the unfair judgment and lack of respect between people."

"The long wooden benches made by the owner of the crate company make the best base of the bridge."

BRIDGE (2012)

Passing through the bottom of the ocean, a bridge comes into view. It is made up of rows of wooden planks inscribed with the Chinese version of the Universal Declaration of Human Rights.

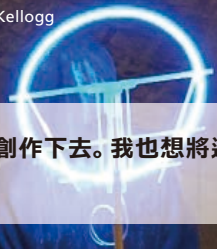
Jaffa was disturbed by the frequent incidents of injustice in Hong Kong in 2012. Affection and loving care are no longer merited or even mentioned in the city rife with profit hunt. The artist reflected on the purpose of art and its contribution to the society. She hopes to make a reminder for herself and people around: sympathy is essential and should not be easily given up.

This work was jointly created by Jaffa and her former students. Despite schooling or working, they all worked enthusiastically and selflessly for art without expectation of monetary returns.

There were two interesting interludes during the production. Jaffa encouraged her team members to preserve their personal styles and let them inscribe their signatures on the wooden planks under her general directions. One day, a team member came up and thanked Jaffa because her job after graduation was a tedious and demoralizing one unrelated to fine art. Her participation in the project *Bridge* has been the only sustenance of her spirit in the past half year. Later on, she decided to do further studies in fine art.

The other interesting story took place shortly after distribution of work. In order to maintain quality of the artwork, Jaffa only invited former students of the sculptural discipline to her team. Later on, an elder friend of one of her former students, Mr. Lee expressed his thought and interest to join the team. Jaffa asked herself, "Which is more important, the preservation of artwork concept or humane interaction?" She chose the latter. Mr. Lee became one of the most active and enthusiastic members of the team. He even made his own carving knives of different sizes. Jaffa forwent her role as a teacher, her insistence as an art practitioner and returned to the positive nature of being human. This act echoed with the concept of the bridge which is to promote mutual respect.

The wooden bridge is supported by wooden benches. These benches were made by the crate shop owner and serve as solid base to the bridge, enriching its social meaning. The bridge blends texts and sculpture, fuses the self and selflessness, connects teachers and students, artists and the public, and brings together different social classes. We are all equal. Everyone can be an art maker.



「我一直堅信世上還有奇蹟才一直創作下去。我也想將這個奇蹟帶給這個展覽，和觀眾分享。」

《光圈背後》(2012)

橋的另一端是代表神聖與崇高、奇蹟與希望的光環，根據六年前林嵐在美國為林則徐雕像「加冕」所用的光環外形重新製作。

2007年，林嵐在紐約曼克頓街頭看見林則徐的紀念雕像。作為雕塑藝術家的她感到困惑：林則徐站在這地方意義何在呢？打聽之下才知道雕像於九七年為慶祝香港回歸而豎立。林則徐祖籍福州，而雕像所在的東百老匯大街是「小福州」區的中心地帶。「小福州」住滿來自福州的華僑，隨處可見福州人開的餐館和商店，因而得名。

雕像的基座本來刻有林則徐的生平事蹟以及鴉片戰爭的歷史，可是過了不久即被人整個換走，代之以一個無字基座。當年林嵐參加當地政府推廣的公共藝術導賞團，該區每件公共雕像都有詳盡介紹，唯有林則徐雕像被整個忽略。身為福州籍的香港人，林嵐決定要為這不公平的處理做點事情。

事實上她一直質疑「英雄」這概念。如果林則徐或者華盛頓流落他鄉，他還會受到外地人的敬仰嗎？不久後，她發現雕像製作的最大贊助人有著和「林則徐」一模一樣的輪廓，不禁啼笑皆非。現實生活中，她接觸過不少自視甚高的人物，支持者和追隨者眾，似是萬人之上的偉人。另外，她覺得藝術家

在某些人眼中亦是高不可攀的思想家和創造者，不容一般人質疑，某程度上跟英雄人物有共通之處。畢竟，「英雄」的出現也可能是一種「製作」。懷著種種疑問，她想和大眾一起談談何謂「英雄」。

林嵐計劃在美國獨立日，也恰巧是自己生日那天，為林則徐「加冕」——在頭像後添上光圈。她找了當地的一間洋人工作室製作圓形霓虹管，可惜在展示前不幸摔破了。加上種種事前無法預料的問題，她一度以為這構思無法實現。林嵐再接再厲，在該區找來一個熱心的福州籍工匠幫忙，最後只花了原來近七分之一的價錢買了一個新的霓虹管。再次進行加冕當天，意外地得到很多人的幫忙和支持，表演順利進行，叫她喜出望外。光圈照亮黑夜的兩分鐘，是屬於藝術家個人的「奇蹟」，也是藝術本身一個廣義上的「奇蹟」。

後記：「五年後在香港再造光環，是對本地霓虹燈製作人誠意的考驗。接手製作的梁先生感慨地說，香港只有三個老師傅還在製作霓虹燈管 (Neon Bending)，年青一輩很少人入行。現在用的多是LED。事後，當他知道我是為支持本地手藝製作而在港做此光圈，他說下一次一定會做得更好，為本地手藝人打氣。我在等待下一個『奇蹟』。」

"I have always believed in miracles. This faith motivates me to continue my pursuit in art. I want to bring a miracle to this exhibition and share it with the audience."

THE BACK OF HALO (2012)

On the other end of the bridge is a halo, a symbol of holiness and loftiness, hope and miracles. It is a remake from a performing art event conducted by Jaffa six years ago in the United States.

In 2007, Jaffa saw a Lin Zexu statue in the street when she was in Manhattan, New York. As a sculptor, she could not help but feel puzzled: What does Lin Zexu have to do with this place? Later, she discovered that it was erected in 1997 to celebrate the Handover of Hong Kong. Lin Zexu was born in Fuzhou, which explained why the statue was found in East Broadway Street—the heart of "Little Fuzhou" (or Fujiantown). "Little Fuzhou" is populated with Fujian Chinese and is lined up with numerous stores and restaurants run by them, thus earned its name.

Initially the statue stood on a base inscribed with the biography of Lin Zexu and the history of the Opium War, but it was soon removed and replaced by a blank base, without any inscriptions. During her stay, Jaffa participated in a public art tour sponsored by the local government. There were detailed introduction to every sculpture in the area, except for Lin's, which was completely overlooked. Being a Fujian Chinese in Hong Kong, Jaffa decided that she had to do something.

In truth, Jaffa has always doubted the "hero" concept. If Lin Zexu or George Washington were found in a foreign place, will they still be honoured? Jaffa soon discovered, to her surprise and amusement, that the major sponsor of the statue has a remarkable resemblance of "Lin Zexu". Jaffa has come across self-important people who are surrounded by followers and seem superior to everyone else. She also realized that in some people's eyes, artists are great thinkers and creators that are not to be doubted, which is in some way similar to heroic figures.

After all, the existence of "heroes" might essentially be a fabrication. With all these doubts, she would like to discuss what really defines a hero.

Jaffa planned to perform this "coronation" of Lin Zexu by adding a halo behind the statue's head on the American Independence Day, which was also her birthday. She made an order at an American workshop to make the circular neon light but, unfortunately, it was broken before carrying out its mission. In addition to a number of unforeseeable issues, she once feared that the project might not work eventually. But she is not the type that would give up easily. At last, she found a helpful Fujian craftsman who sold a tailor-made neon light tube at only one-seventh of the price of the first "halo". At the second trial of the coronation, Jaffa was surprised to be supported by many people. With their help, the performance was smooth and successful, and she was filled with immense delight and gratitude. Jaffa considered the two minutes that the halo lit up the night sky a "miracle" both to her personally and to art in its general scene.

Postscript: "The remake of halo in Hong Kong 5 years since its performance was indeed a test of attitude of local neon benders. Mr. Leung from the production studio responsible mentioned that these were only three old craftsmen in Hong Kong who still do neon bending, and it depresses him that the younger generation is not attracted to this profession because LED are commonly used these days. After the production, when he learnt that my act was a support of local craftsmanship, he promised to do better next time in order to show his support. I am looking forward to the next 'miracle'."



《兩扇窗，一陣雨》(2013)

「偷探那窗外的一陣雨，唯怕驚動那水上的
一片光。」

從五樓走過來，思緒和情感還沒有平服下來吧？這地方正好讓你放鬆身心以繼續接下來的旅程。包氏畫廊兩個樓層之間的通道，與上層互相呼應；《橋》說的是人，《兩扇窗，一陣雨》說的是自然。

你試過雨中漫步嗎？那淅瀝的記憶盛載著多少難忘的往事？

毛毛細雨輕輕飄至，粼粼水波映入眼簾，微風送來水聲和蟲鳴。白天的陽光仍未消散，在雨的薄紗後面時隱時現。

林嵐請來在藝途上風雨同路的好友和她一起創作。林英豪畫雨點，楊我華製作聲音，張素宜添上光線。不同領域的藝術家各自發揮所長，效果相得益彰。

「這件作品是陽光中撒了一點雨。」林嵐對林英豪說。

「我想那是白天。」她對張素宜說。

「當人走過，輕輕地聽到一點聲音，到底是雨聲、蟲聲、水聲，還是其他聲音，我也不知道。」她對楊我華說。



《兩扇窗，一陣雨》 Two Windows, A shower, 2013

TWO WINDOWS, A SHOWER (2013)

"I attempted to fetch the rain outside the window, gently and secretly to not disturb the light in the water."

Have your emotions and thoughts settled after the stroll on the 5th floor yet? Here is a resting place before continuing the journey. The passage between the two floors of Pao Galleries echoes with the upper floor - while *Bridge* is about people, *Two Windows, A Shower* is about nature.

Have you ever had a walk in the rain? Did the pitter-patter bring back any past memories?

The soft drizzle gently descends onto the glistening water. Soft breeze comes with the sound of water and faint chirps. Sunlight is dissolved in the rain but refuses to dissipate.

Jaffa worked with her close friends whom she shares her ups and downs in her artistic pursuits. John Lam painted the raindrops, Anthony Yeung prepared the audio effects, while Zoe Cheung designed the lighting. Their special skills and talents were utilized to create this marvelous overall effect.

"This work will be a little shower of rain under the sun." Jaffa told John.

"I want it to be daytime." she said to Zoe.

"When people walk by, some soft sounds can be heard. I'm not sure, maybe the sound of the rain, the insects or the water." said Jaffa to Anthony.



《四分之一亭》(2011)

「為甚麼一個美麗的地方總要變成一個城市？要經歷著不必要的『進步』，然後慢慢地變醜，接著被人拉皮整容，硬把她的『美麗』保留下來？也許藝術也一樣，『當代』是一個裝飾詞，也是一個藉口。」

「將這些被遺棄的垃圾——破傘，變成看似有功能性的成品。人們會因此對生命改觀嗎？不知道。也許在某些人心中它們仍是垃圾，就像有些人認為藝術是垃圾一樣。」

小路的盡頭，有一個讓路人稍息和避雨的中式四方亭。一時竟以為身處煙雨迷朦的蘇州或杭州。

《四分之一亭》是「微觀經濟」系列的重點作品。很難想像形態優雅、色彩絢麗的飛簷原來是由被遺棄的舊雨傘布料縫合而成。古今融和的取材方式與她的早期作品遙遙呼應。

林嵐邀請了多位車衣女工合作，讓她們有機會再次發揮所長，整理、裁剪、縫合布料，分享創作的喜悅及成就感，同時使她們重新認識自己的獨特價值。林嵐更發「工資」給女工，資金來源是自己的創作資助金。製衣業日漸式微，這機會讓車衣女工重獲自信和活力。

現代消費主義產生大量「廢物」、經濟急促發展下城市無情地取代鄉郊、新樓轉眼取代舊房。歷史文化不再受重視，但卻到處是為發展旅遊業的「景點重建」、「文化復興」。潮流新品不斷推出，傳統工藝除了作生財工具便毫無價值；當代藝術經常被人利用作非藝術的目的……凡此種種，都叫林嵐痛心。她希望現代人不要被各種利益和表象蒙蔽。看似有用的不一定有價值，而看似無用的「垃圾」——包括物質的和非物質的——往往富有精神上的價值，應當好好珍惜。

A QUARTER OF PAVILION (2011)

"Why does a beautiful place have to be changed into a city? Why does it need to experience the unnecessary "advancement" that actually makes it unsightly, and then undergoes a facelift to "preserve her beauty"? Maybe art is like that too, 'contemporary' is nothing but a varnish, an excuse."

"Converting the trash - broken umbrellas-into products that appear to be useful... Would that make people view life differently? I don't know. Probably these products would remain trash to some people, just like some may think of art as trash."

A Chinese pavilion stands at the end of the passage. Sheltering underneath, one might have the illusion of being in Suzhou or Hangzhou, cities famous for the scenery in the rain.

A Quarter of Pavilion is the highlight of the "Micro Economy" project. It is hard to imagine this elegant and picturesque work is in fact a collection of old fabrics from abandoned umbrellas woven together. The way classical ideals are presented by innovative means echoes with the artist's early approach in art.

Jaffa invited a number of garment workers to the project, offering them the

opportunity to bring their skills into full play again. In the process of cutting and weaving, they shared the joy of art, and felt a sense of achievement that their strengths are once again utilized. Jaffa paid them production fee out of her artist fund. As the garment industry has lost its glory, this project refreshes the garment workers' confidence and vitality.

Consumerism gives rise to innumerable "junk". Rapid economic development catalyzes the transformation of countries into urban areas. History and culture are no longer significant, their empty shell exploited under the name of "rebuilding historical sites" and "revitalizing old traditions" to attract tourists. Trendy products prevail in the market, turning traditional handcrafted goods nothing but a tool of trade. The increasing exploitation of contemporary art as a mask over non-artistic purposes...Jaffa has but sorrow and regret in face of all these. She hopes that city dwellers can be aware of what lies under the surface. What seems useful may not have any true values; and what seems to be "useless junk", whether it is material or non-material, may contain true values at the spiritual level that worth preserving.

「藝術商品」系列

“ART FOR SALE” SERIES

「這幾件都是在商業場合展出的作品，只有一件為慈善籌款賣出。」

「我的作品一直無法在商業畫廊出售，並不是我不想賣，而是實際上沒人要。我不知道原因，也無從想像和猜測，只能繼續做我覺得是對的事。」

「我的作品都是大型的，佔地的，在工作室裡還有很多。有的存放一段時間後，會改裝成完全不一樣的另一件作品。例如現藏於香港藝術館的《當麥芽糖遇上呼啦圈(一)、(二)》就是當年我碩士畢業的作品之一的改造版。」

「我循環再造的不只是垃圾；很多時候也包括我自己的作品。是對商業運作的一種防護底線。即是說，就算怎麼樣，我仍然想生存下來。」

“These works have been displayed in commercial settings, only one was sold for charity fund raising.”

“I have never succeeded in selling a single artwork in commercial galleries. Not that I am not willing to, but no one actually buys them. I am not sure about the reason, and am unable to give a cause. What I can do is to continue doing what I believe is right.”

“My works are bulky and space-consuming, a lot of them are stored in my studio. Some would be turned into new artworks that take a completely different form. For example, When Maltose Met with Hula Hoop I & II, which are now displayed in the Hong Kong Museum of Art were modified from one of my Master's graduation works.”

“I reuse junks, and I also recycle my own works. This is my self-baseline against the commercial world. In other words, I still want to survive, no matter what.”

從大學時代開始接觸木材料，十多年來，林嵐創作了大量木雕塑，裡面記錄了她的藝術工作發展以至心路歷程。木對於她來說，是創作的材料，更是感情的寄託、靈魂的延伸。

「藝術商品」系列展示的是其中數件具代表性而較近期的木雕塑作品。林嵐對於重視與輕視、使用與遺棄、理想與現實，以至對藝術、價值、生命的體會，都深刻地寫在她珍愛的木上。

「藝術到底為何而生，從事藝術到底是一條怎樣的人生路呢？我一直很幸福，可以踏上藝術之路，接著也想用下半輩子的時間再浸淫，實踐以及享受。」

Since her university years, Jaffa has created a lot of wood sculptures. Her sculptural works recorded the development of her artistic career and her spiritual transformation over the years. Not only is wood a medium for artistic creation, but also an extension of her soul and a manifest of her sentiments.

“Art for Sale” series displays several significant sculptural works that are recently made. Jaffa inscribed in each of them her earnest reflections over her queries on attention and indifference, use and discard, ideal and reality, as well as her realization about values, art and life.

“How was art born? What kind of journey does an artist walk? I have been blessed in this pursuit, and shall happily immerse myself in the practice and enjoyment of art for the rest of my life.”



林子英提供相片 Photo provided by Eddie Lam

《藝術為錢狂》(2012)

(曾展於 2012 香港國際古玩及藝術品博覽會，為香港癌症基金慈善拍賣，未售出)

「『藝術為錢狂』是一個提問，也可以是一個答案。這句話因近年活躍的香港藝術市場而在我的腦袋裡陰霾不散。也許是多餘的，但我很珍惜這個思考自由的空間；平常心對待每一件事和物。」

《藝術為錢狂》是藝術商品系列的點題之作。

站在作品前，那反光的油漆將觀者的倒影和作品的字合在一起，像是對每個觀眾的提問，亦讓人撫心自問對藝術的態度。

《藝術為錢狂》 Art for Money, 2012

ART FOR MONEY (2012)

(Exhibited in Fine Art Asia 2012, auctioned in Hong Kong Cancer Fund Charity Auction, unsold)

“‘Art for money’ could be a question or an answer. It is always around the corner of my mind when I think of the blooming art market in Hong Kong in the recent years. Maybe I have thought too much, but I do treasure the room for freedom of philosophy here, philosophy towards every detail of life.”

“Art for Money” is an introduction to the series “Art for Sale”.

Standing before this piece, viewers' reflection on the paint is blended into the inscribed words of the work. It appears to be a question, inducing the viewer to reflect upon their attitude towards art.



少勵畫廊提供相片 Photo provided by Schoeni Art Gallery

《我的（女）主席》(2012)

（於 2012 年展於少勵畫廊，未售出）

「本人以一貫雕塑的手法，利用無用之物來製作似有功能又非純為功用而存在的物件。」

「從外觀而言，Chairlady 系列看似懷孕的女性，同時亦是對權力意味深長的看法。」

「大家為爭一席之地，顛倒是非，黑白不分；因急一時之功利，而壞持久之修練」。

披著雨水來到寧靜寬敞的房間，精緻的家具整齊陳列於前。

《我的（女）主席》是香港特首選舉時期成形的作品，以棄置的椅子進行加工，一凹一凸，相映成趣。藏起的樹苗，要從近乎偷窺的角度才看得見。馬桶裡的風景隱含對權力來源的質疑，暗諷權力遊戲背後的黑暗。



《我的（女）主席》 My Chairlady I & II, 2012

MY CHAIRLADY I & II (2012)

(Exhibited in Schoeni Art Gallery in 2012, unsold)

“Like what I have always done, I give purpose to useless objects using sculpture as a medium, which gives meaning to their existence that transcends their function.”

“The appearance of the Chairlady series resembles the body of a pregnant woman. Apart from that, it is a subtle symbol referring to power.”

“In the struggle for fame and power, people invert right and wrong, putting aside all virtues and moral lessons they have learnt.”

We have arrived at a spacious and quiet room with exquisite furniture neatly displayed.

Processed on abandoned chairs, My Chairlady I & II were created during the election period of the Chief Executive of Hong Kong. The crest and trough complement each other, as if making a conversation. Two saplings are hidden from view unless one peeps through the openings. This “scenery in the toilet bowl” queries the authentic source of power, presenting itself as a sarcasm of the shady game of politics.



《四分之一城市風景》(2011)

(曾展於 2011 香港國際古玩及藝術品博覽會，為香港癌症基金慈善拍賣，售出)

「另外三件將在不同的場合出售／寄存，或許將來有一日他們會重聚，可以重組成為一張麻將桌。」

「物件的流轉引證了城市中行業的變遷，它的存在亦是一段城市歷史。」

原來，平平無奇的麻將桌也可以成為藝術品。

林嵐發揮妙思，把從工廠的棄置雜物堆拾來的麻將桌切割成四份，其中的四分之一搖身一變成了趣味盎然的「城市風景」。綠色的草地上長出木雕的樹，城市的產物生出自然的景觀，甚堪玩味。

她的理念是這樣的：「物件由製造、售出、使用、遺棄，到重製成另一件有價值的藝術品，又將重覆之前的流程。」藝術不僅能將物品復活，延長它的生命，更能將物件的生命史鋪陳於人前。日用品的歷史代表城市的歷史，物品的更替見證潮流和不同行業的興衰。不知道這四分之一張桌子和它的三位兄弟，未來會有怎樣的遭遇呢？



《四分之一城市風景》 A Quarter of Cityscape, 2011

A QUARTER OF CITYSCAPE (2011)

(Exhibited in Fine Art Asia 2011, auctioned in Hong Kong Cancer Fund Charity Auction, sold)

“The other three pieces will be sold/stored in other settings. Perhaps, some day in the future they will see each other and be a complete Mahjong table again.”

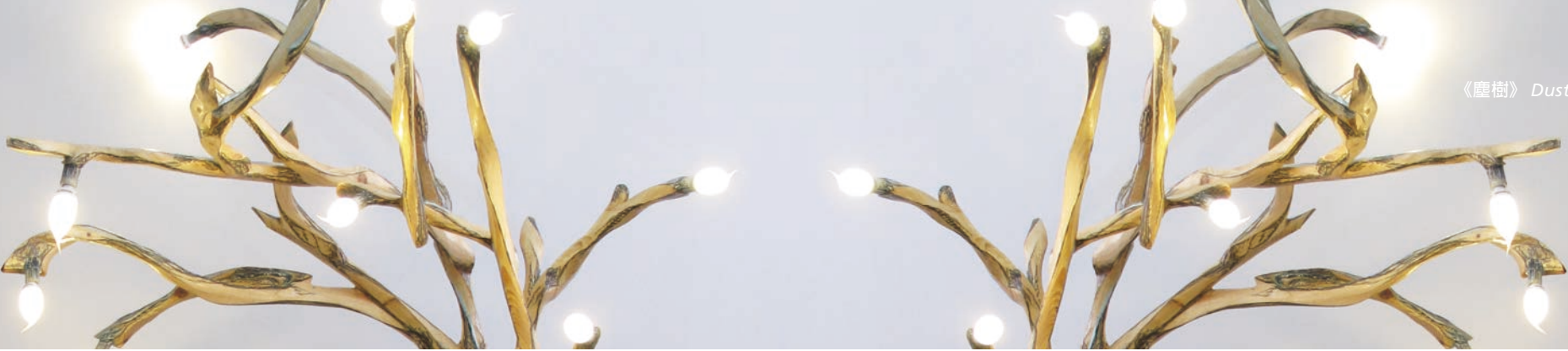
“The displacement and transformation of objects witness the shift of professions in the city. The objects are part of the history of the city.”

Even an ordinary Mahjong table can be art.

Jaffa worked on a Mahjong table found in the dumpster of a factory. Slicing it into four pieces, she created an interesting “city landscape” out of a quarter of the table. The

tree carved from wood grows out of the green; a “natural environment” sprouted from the manmade product, creating an interesting contrast.

Her idea is like this: “An object goes through the following process: manufacturing, selling, use and then discard. When it is remade into another work of value, the cycle is repeated again.” Art not only revives objects and gives them a second life but also unveils the stories of their past. If commodities embody the history of the city, then replacement of old objects by the new is the emblem of the rise and decline of different industries. Let’s guess, what interesting fate will this quarter of the table and his three brothers meet in the future?



《塵樹》(2011)

(2011年於Sin Sin Fine Art畫廊展出，未售出，後被破壞)

「這些被社會所遺棄的垃圾，一般人以為毫無用處，可以在垃圾山內安眠，可惜我這個好事之徒取之為用，變成了垃圾藝術，或是藝術垃圾，做了件『好像做了一點事的東西』，讓『無用』成為『可用』，透過這『意外之用』讓自己心裡好過一些。」

「常聽『菩提本無樹，明鏡亦非臺；本來無一物，何處惹塵埃。』那是大徹大悟。但是我仍然在這個由物質組成的拜金社會生活著，無論做人，做藝術，仍是『身是菩提樹，心如明鏡臺，時時勤拂拭，勿使惹塵埃』。在這棵塵樹下坐著，時時提醒自己這是一個怎樣的社會，身為一份子，我在做甚麼。」

林嵐從工廠大廈檢來被棄置的木椅子，又把用過的箱板木削割成生意勃發的樹枝，最後把兩者合而為一。坐在椅上，在樹蔭和燈光掩影下，可以思索人生，也可以睡個午覺。

樹木變為木材，被人以工業方式轉化成日常生活的各種用具，用舊了就丟棄，我們視為理所當然。那樹木本來的生命和美感呢？還有它代表的大自然呢？我們又曾否欣賞、曾否感恩？誰來決定「有用」和「無用」？林嵐對苦被利用然後嫌棄的樹木再一次賦予生命和形體，重塑它原始的姿態，希望大家可從新的角度理解人類文明。

樹、塵土、獨坐樹下，都帶禪的意味。讓我們放下身份，放下執著，在《塵樹》下靜靜地感受大自然的生命，還有在城市中營役的我們自身的生命。

《塵樹》在前一個展覽期間遭嚴重破壞，難以復原，現展出其現狀。原好的它有個市價，一個意外讓它成了垃圾，那藝術在哪裡？原來的價錢是一張椅子的價還是一件藝術品的價？價值該如何衡量？以「無用之軀」再次在射燈下出現的它還有藝術的價值嗎？

DUST TREE (2011)

(Exhibited in Sin Sin Fine Art Gallery in 2011, unsold, later on damaged by accident)

“People see no use in these materials, so the trash abandoned by the society finds the dumping field its final destination. Then my part comes to play. I make trash art, or art trash, so as to convince myself that I have made my contribution by giving “use” to the “useless”, and be relieved from guilt.”

“We have heard that “The bodhi is not like the tree; the mirror bright is nowhere shining. As there is nothing from the first, where does the dust itself collect?” It sounds brilliant and wise. However, I’m living in the mortal world, where the real situation finds: “The body is the bodhi tree, the soul is like the mirror-bright, clearing time after time, making sure not to take the dust of the earth.” What kind of society is this? What is my role in this society? Maybe this tree will offer me the opportunity to share the understanding when I am sitting in its shade.”

Jaffa brought together two different kinds of wood: the wooden chair came from the discarded lot in an industrial building, and branches carved from crate wood panels. Sitting comfortably in the shade, one may think about the lessons of life, or simply take a nap.

Trees are turned into timber and wood for manufacturing daily commodities. We use and abandon them without a second thought. Have we ever taken time to appreciate the life and beauty of the trees and the nature? Have we ever praised the providence for them? Jaffa bestowed the abandoned trees their original form and life, in the hope of shedding light on the understanding of our civilization from a new angle.

Tree, dust, sitting under the tree in solitude—all these are related to Zen. Let us put down our ego and preconceptions for a while, take a seat under the tree, and in the tranquility, feel the pulse of life in nature, and recall the forsaken melody of our own lives which may have been numbed by daily routines.

Dust Tree was damaged beyond repair in the previous exhibition. Its current form is displayed here without patch-up or modification. The work used to have a selling price, but an accident turned it into trash. What is the place of art? When considering its price, should we refer to it being a chair or an artwork? How should value be determined? Brought under spotlight again with a “useless shell” this time, does it still retain its value as a piece of art?



《春（園街）之夢》（2012）

「Love Chair 本意是給兩個人坐的椅子，但這裡引申出其將為更多人服務，將愛分享的意義，亦同時在延續鮮為人知的城市故事。它既來自社區，便應回到社區裡。」

「我每次到這些店舖買木，雖在延續這個脆弱的行業，但是自己能力有限，只能寄望天降奇蹟。每一件作品，都給那些舊工廠材料帶來新的生命和希望。」

《春（園街）之夢》屬「藝術商品」系列，因場地空間問題而無法於是次展覽展出。作品就西九文化區公共空間設計，但直至今天它的去向仍無法確定。

棄機拾於 2005 年香港搭棚工人協會因市區重建而撤離春園街天台之時；原來的它日間為椅，夜間為床。兩旁的枝幹由回收箱板木雕刻而成。由於香港工業北移，工廠訂單漸少，幫人打箱的店子也將要消失了。作者為這個無情淘汰舊物的時代立下註腳，同時盡其所能留下美好的事物和真摯的情感。

作品如能順利在西九的藝術圖書館或歷史文獻庫外設置，面對戶外綠油油的公園和新建築，年長一輩便可以坐在樹下向孩子細訴當年，木機亦將重拾溫夢之床的身份——即使一切可能只是一場春夢。



《春（園街）之夢》 Dream of Love Bench from Spring Garden Lane, 2012

DREAM OF LOVE BENCH FROM SPRING GARDEN LANE (2012)

“The term ‘Love Chair’ may imply a two-seater, but here it extends its service to a much larger group, symbolizing the sharing of love. It also attempts to continue the little legend of the city not commonly known. It came from the community, so it should return to where it belongs.”

“I keep buying wood from the stores in the hope of revitalizing this failing industry. I know my influence is very limited, so I can only wish for a miracle. Every work of mine attempts to bring new life and hope to the outworn industrial materials.”

Dream of Love Bench from Spring Garden Lane is of “Art for Sale” series, but is not displayed in the current exhibition due to limited space. It was designed for the public area of West Kowloon Cultural District, but until now its destination is not yet decided.

The abandoned benches were collected when Hong Kong Bamboo Scaffolding Workers’ Association moved out from the rooftop of Spring Garden Street as required

by the urban renewal project. In the old days, the benches were chairs at day and bed at night. The branches at the two ends are carved from recycled crate wood. As local industries move to the mainland one after another, orders from factories decreased drastically and crate shops may soon disappear from the society. The artist intended to make a footnote for this era of relentless competition and elimination, and at the same time tries her best to keep the precious memories.

If it has the fortune to be placed in the art library or outside the historical archive in the West Kowloon District as proposed, one may then comfortably sit or lie down and enjoy the view of the grassland and new buildings by the window. Grandparents and fathers and mothers would tell their childhood stories to kids with a tender smile on the face. The benches would serve their former function again as a bed for sweet dreams - or maybe this very idea is just a dream.

「漂流」系列

“DRIFTING” SERIES

《明月照麻雀》(2012)

《娃娃／樹的旅程》(2007)

《女／旅行樹》(2012)

「這間房子在訴說我漂流的故事。」

《明月照麻雀》的構造很簡單：一張用過後被遺棄的麻將桌、一株以回收箱板木雕刻而成的樹，再加上一圈霓虹管。麻將桌與樹指向回收與再用，霓虹管則暗示香港手工業的下坡。光管隨處可見，可是真正懂得製作圓形霓虹燈這手工藝的人卻屈指可數。

「香港就是這樣，人動手幹活的機會越來越少，也不知道這是進步還是退化。」

面對這樣一件合成品，每個人都可以編造屬自己的故事。看過《光圈背後》和「藝術商品」系列，你又會想到甚麼？

漸聞水聲潺潺。我們再一次走到外面。

林嵐曾經說，人生最感動的時刻是數年前泛舟多倫多一個小湖上的一個清晨以及獨自在森林看圓月的深夜——林間的月光化成了麻將桌上的「明月」。

在藝途雖不乏朋輩支持，工作最艱辛之處仍得獨力承受。多年來，她隻身漂洋過海，參與不同城市的藝術交流、留駐計劃、個人展覽、團體展覽，各種難忘的經歷中，其實還包括了孤身一人時感到無所依靠、無處安身的不安與揮之不去的寂寥。漂泊與流離是她生活以至生命的一部分。

《娃娃／松的旅程》的小樹苗和《女／旅行樹》的樹都是藝術家的自身投影。樹苗所處的小舟就是林嵐乘坐的小舟，大家「坐埋同一條船」，一起漂流，相對無語，卻深深明白對方心底的感受。《女／旅行樹》的樹和林嵐一樣高，人和樹有著相同的尺寸；作品曾經在亞洲不同的城市展出，人和樹有著相同的軌跡。箱板木漂流到她手中，不知道經歷了多少年的時光才得以重獲樹形，那人呢？

MOON TREE WITHOUT BIRD (2012)

BABY/PINE IN TRAVEL (2007)

LADY/TREE IN TRAVEL (2012)

“This room is a narrative of my drifting and vagrancy.”

The structure of *Moon Tree without Bird* is simple and obvious: an abandoned Mahjong table, a tree made of recycled crate wood, and a circular neon light. The Mahjong table and the tree emphasize the value of the discarded and recycled, while the neon light symbolizes the declining handicraft professions. Despite the abundance of tubular fluorescent lamps, it is hard to find someone who still knows the technique of neon light bending.

“This is the reality in Hong Kong. People no longer work with bare hands, not to mention earning a living by that. It is unsure whether this is an advancement or actually a sign of degeneration.”

Different people see different stories and conclusions in this work. After looking at *The Back of Halo* and the “Art for Sale” series, what do you have in mind now?

Hearing the water, we know we are outside again.

Jaffa Lam once said that the most touching moments in her life happened a few years ago,

when she rowed a kayak across a lake in Toronto early in the morning, and when she was alone in the forest bathed in the light of the full moon, which was later monumentalized in *Moon Tree without Bird*.

She never lacks companionship in her pursuit of art, but very often the adversities in her life and her career cannot be easily understood. Throughout the years, she travelled around the world to take part in artist exchange and residency programs, solo exhibitions and group exhibitions all on her own. Apart from all the precious experiences, what occupied her was the intense feeling of loneliness and lack of a home. Vagrancy becomes a part of her life.

Both the young pine in *Baby/Pine in Travel* and the tree in *Lady/Tree in Travel* are the artist's own projections. The boat carrying the pine is the same one that carried her. The plant and the person shared the same adventure and memories, so they can understand each other's thoughts and sentiments even in silence. The “tree in travel” is as tall as Jaffa and has accompanied her in various exhibitions in Asian cities. They have common physique and locus. From the wood being drifted to the artist's possession, to its retrieving the form of a tree, how many years did it take? What about human?



《半天吊的月亮》(2012 - 2013)

「這是最後一件作品，也是自己這十年來做為藝術創作者的心照。就算我每天和這麼多人合作見面，到夜闌人靜時，《半天吊》和《孤獨》的感覺始終無法抹去。但我覺得，那是每個創作者必須要長時間經歷的時刻。」

旅程來到尾聲，黃昏漸老，夜色漸濃，天空和大地都暗下來。一輪明月初現天際，倒影在水面漾開。

從深藍的海洋開始，我們沾過雨水，泛舟劃過湖心，來回穿梭於室內和室外，最終回到海邊。從天海倒置的世界到回復平和的自然，驚濤駭浪隨時間沉澱成眼前的細細波紋，紛亂中理出秩序，匯成寬容。現在，你

可以坐在長椅上，細賞月色，在深藍的蒼穹下回味這一天沿路的所見所思。

人力有限，世事多不由己。展望將來，眼前茫茫，回想往日種種，身後亦茫茫。半天吊的月亮，說穿了是半天吊的心懷。

和藝術家本人高度一致的木製「月亮」以多層大小不同的環重疊組合而成。每一個環的直徑和弧度都必須準確無誤，可謂環環相扣，所需功夫和時間可不小。製作每一個環的期間，藝術家都會回憶過去、反省自身。世事本無完美，不可能每件事都可以完全放下。不知何去何從、藏著點點不安與遺憾的心，仍舊會「半天吊」吧。



《半天吊的月亮》 Hanging Moon, 2012 - 2013

HANGING MOON (2012 - 2013)

"This is the last art piece. It is a projection of my state of mind as an artist throughout the ten years. Every day I am in contact with different people and work closely with them, but the feeling of loneliness and "hanging in the middle of nowhere" still haunts me when I am alone at night. Nevertheless, I believe that this is an indispensable part of every artist's exploration."

The journey is coming to an end. Night quietly descends, concealing the sky and the land in growing dimness. A full moon declares its presence, her reflection rippled gently over the silky water.

Setting off from the deep blue ocean, we have walked in the rain, paddled across the lake, been through alternating indoor and outdoor environments, and now we return to the embrace of the ocean. The fierce billows in the beginning gradually smoothen into soothing waves over time; order grows out of chaos and lenience out of

severity. Now you may take a seat on the bench and enjoy the scenery under the moonlight and the memories the day has offered you.

Effort never guarantees success. The future is yet to be seen, while the past is intangible. Where should the heart rest on? The moon shows the state of the heart - hanging in the middle of nowhere.

The "moon" is in fact a number of wooden rings of different dimensions stacking up to a height exactly the same as the artist's physical body. Accurate diameters and curvature are essential, so the making process required a great deal of time and artifice. The artist took the time of the careful working to retrospect and reflect. Still, one can never be completely relieved from his past. Haunted by bits of worries and regrets, it might be difficult for the heart to find a stable resting place.



譚偉平提供相片 Photo provided by Lukas Tam

《修練營》(2011)

「不需要偶然去禪院，在塵世中亦能好好反思。是修練還是避難，便要看自己的道行了。」

夜闌人靜，無人陪伴在旁之際，傾訴的對象只剩自己的孤影。

靜靜地掛在終處的《修練營》由回收的雨傘布料及空米袋製成。根據林嵐的意思，它

是「個人在社會修練過程的避難營」。在紛擾的社會之中，人難免會迷失。要緊的是時刻提醒自己不要過份沉溺，不要失去了原來的自己。

願我們都可以拿出勇氣誠實地面對自己，面對世界。



《修練營》 Meditation Tent, 2011

MEDITATION TENT (2011)

"One needs not search for a Buddhist hall if he knows how to meditate in the mortal setting. Whether it is a meditation or just an escape depends on the level of self-mastery."

In the lonely night, one could only share his burden with his own shadow.

Peacefully hanging at the far end is *Meditation Tent*. It takes its form from fabric of recycled umbrella and the inner layers of



rice bags. According to the artist, it is "a temporary refuge from the material world for struggling mortals". Should one get lost in the dazzles, he should remind himself to be aware of the causes of indulgence. The soul is the last thing one can afford to lose.

May we all have the courage to face the shadows of ourselves and of the material world.



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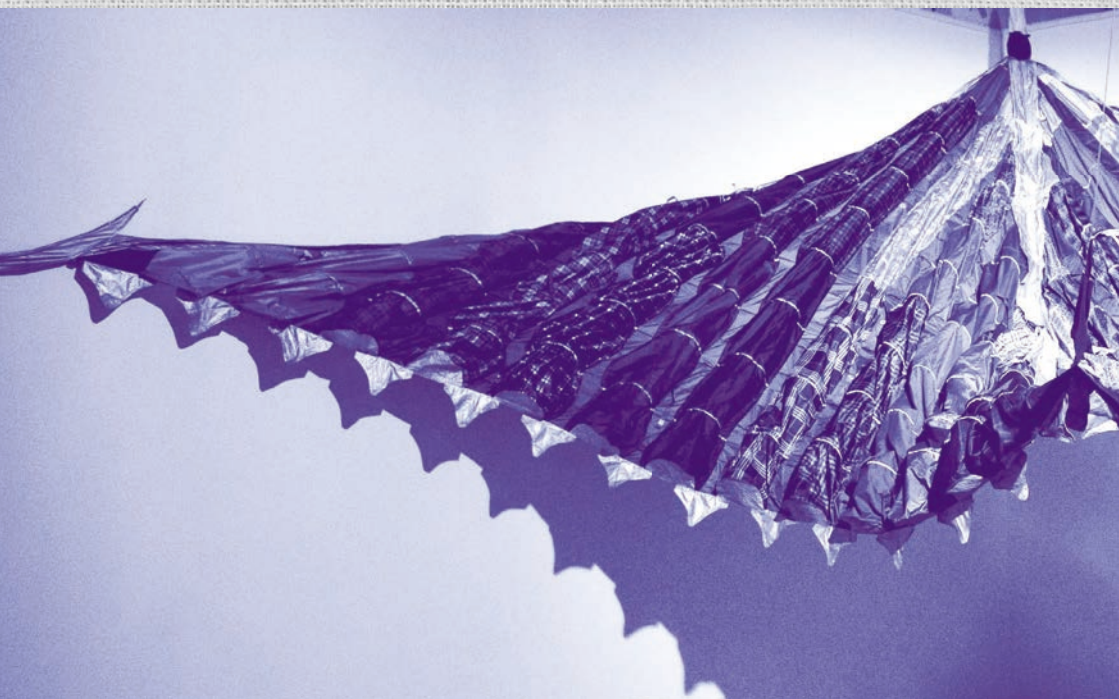
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