

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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兩年前，有幸獲香港藝術中心的邀請，於包氏畫廊舉辦「個展」，這是我自二零零三年「喃喃自語」後首次再於大型場地辦展覽，機會不可多得。恰巧在二零一三年，我又剛好執教十三載，在天時地利人和的配合下，我與學生、裁縫、箱板老闆和各方好友以「合作社」形式一同創作，把握機會繼續發展「微觀經濟」計劃，透過「轉化」藝術產生過程中的資源（人力／金錢），引領觀者反思都市中生產與棄置的因果關係，並探索公眾可以如何參與那「遙不可及的東西」一藝術。

展覽中每一個環都互相緊扣。入門的《一片天，一片海》呼應著最後一件作品《半天吊的月亮》，兩者都是以藍調敘說個人面對藝術時的忐忑心情。內廳裡，天窗、《橋》和《光圈》將藝術人性化，展現出對人性的渴慕。中段的雨粉和《四分之一亭》標誌著我創作旅程的過渡期，微弱的水聲亦呼應著後來的飄流期中的滂沱大雨。至於看似可以出售的「藝術商品」系列則與其他看似非賣品的作品形成強烈的對比，讓我們重新思考藝術和社會的接觸點，以及純藝術與藝術商品／藝術市場的平衡。這個議題，留待將來的展覽再探討。

其中一件最大型的作品《橋》就是在香港做創作的寫照。

香港自開埠以來一直都是一個移民城市。本來同一個面孔的中國人，但因為先後到達，基於利益衝突亦會互相歧視，更何況

其他來自世界各地不同的種族？要達至社會和睦共處，談何容易。我多年前的新移民生活，以及近年和工友們閒談中看到、聽到和親身體會到的不公義一直深烙在我心中。以藝術之力吶喊會有作用嗎？一個人又能成事嗎？知其不可而為之，因為我相信奇蹟。十八位朋友和我在七個月內利用工餘時間將二千八百七十五個中文繁體字刻好，本身已是一個奇蹟。

近年，每個居住在香港的人都無法避免討論政治和社會議題，就像家事一樣。我們到底是關心社會還是關心個人呢？身為其中一份子，我無可避免要面對這些問題。偶然翻閱《世界人權宣言》<sup>1</sup>，發現它很中性地概括出很多紛爭歸根究柢是因為每個人都只站在自己的位置看事物，卻缺乏對其他人的包容和尊重。另一件有趣的事是，那本書的中文版本用的是簡體字，作品展示的繁體版本是在香港人權監察網妝頁中找到的<sup>2</sup>。我無力抵抗簡體字的狂瀾，只想在傳統的氣息裡尋覓那反叛、執著的快感。包容和反叛，尊重和執著，像是一對歡喜冤家，從沒有分開，相互照應著。

宣言的文字以宋體字打印出來，經人手抄印及改良，再由不同的人用不同的方法雕刻在木板上。由於是分工合作，加上人手製作和工具不一，所以出現了不同的風格，使作品充滿人性。木箱老板製作具釘箱風格的木橈橋墩正好為作品添加了另一層社會意義。偶爾見到小字簽名，也分不清那是製作者還是捐獻者的名字。觀眾的反應，是踏上去，坐

上去還是站在一旁看；是順著筆劃撫摸著，還是馬上掏出鉛筆拓印下來？放眼所及，都是關於人人平等和互相尊重的議題。

香港是個彈丸之地，但大型的創作往往需要寬敞的製作、展出及存藏空間。《橋》使我重新思考藝術與買賣、收藏等問題。

有不少人問《橋》的木板賣不賣，我說「賣」，但是「賣」的形式和正常的不一樣。為此，我設立了一個捐款計劃，每個人拿出港幣五百元以上可以「買」到我為他在木上刻字的服務和橋上的空間。將來重展時，買家和製作者都會出現在同一個平台上，顯示出「人人有權自由參加社會的文化生活和享受藝術」<sup>3</sup>的精神。而且，這不佔用物理空間的另類收藏解決了香港人因「沒地方安置」而不購藏藝術品的問題。買家更會收到刻有其名字的木條的相片，以及將來有關這件作品的展覽消息，但完全不須騰出家居空間。這應該是很方便的辦法。

接著想的是，既然這篇宣言有403種譯本<sup>4</sup>，如果這件中文作品可以加上多種外語（捐獻者名字），並在世界各地展出，應該能將「世界」、「人」和「共融」的概念拓展得更廣闊一些。暫時希望透過朋友網絡把這項目散播到不同國家的藝術館、基金會，看看這個夢想會不會成真，讓合作社的概念再走遠一點。

雖然完整的宣言不下二千字，但相信能讓觀眾停步細看的，也只有那幾個和自身有關的

字句。我接下來做的傳統拓印本只選段製作，迎合了現代都市人「快的節奏」。這也許是住在香港久了，所沾染的「變通」吧！

1. 埃莉諾·羅斯福 (Eleanor Roosevelt)，《世界人權宣言》（蘋果木書，2000年11月）。此版本內文共有六種語文翻譯，包括：英文、西班牙文、法文、中文、俄文及阿拉伯文。

2. 〈《世界人權宣言》〉，香港人權監察網頁，<http://www.hkhrm.org.hk/database/1a1.html>，於2012年7月2日登入。

3. 〈《世界人權宣言》第二十七條〉，香港人權監察網頁，<http://www.hkhrm.org.hk/database/1a1.html>，於2013年1月16日登入。

4. 〈《世界人權宣言》簡介〉，聯合國人權事務高級專員辦事處網頁，<http://www.ohchr.org/ch/UDHR/Pages/Introduction.aspx>，於2013年1月16日登入。

I am honoured to be invited by the Hong Kong Arts Centre to hold a “solo exhibition” in Pao Galleries two years ago. This was my first solo exhibition at a large exhibition venue since “Murmur”, which was held in 2003, so it was a precious opportunity. It happens that this year is also the thirteenth year of my teaching career. Making full use of the “right time, right place and right people”, I cooperated in the form of a “collaborative” with students, seamstresses, crate shop owner and friends to join in art creation and continued my “Micro Economy” project. Through the “transformation” of resources (manpower/capital) in the process of art creation, I hope the audience could reflect upon the causal relations between urban production and discard, while at the same time explore how the public may participate in the “untouchable” – art.

Everything in the exhibition closely linked to each other. *Blue Heaven* at the entrance echoed with the last piece *Hanging Moon* – using a blue tone to illustrate the uncertainty one can feel for art. The skylight, *Bridge* and *Halo* in the exhibition hall humanized the art and demonstrated my aspiration for humanity. Between the two floors, the drizzle and *A Quarter of Pavilion* represented the transitional period of my artistic career, the faint sound of water also contrasted the drench of rain in the drifting period that came after. “Art for Sale” series – a set of works that are for sale – posed a stark difference when compared with the rest of the artworks, which do not seem to be sellable. It allowed us to contemplate on another contact point between art and the society: the real balance between art and art market. This will be further discussed in future exhibitions.

One of the largest works, *Bridge*, showed what it’s like to do art in Hong Kong.

Hong Kong is an immigrant city ever since its early development. Yet, discrimination is commonplace among us as we fight for resources. This happens not just with people of a different ethnicities but with fellow Chinese, too. It is never easy to have harmony in the society. I had been a new immigrant in my early life. In recent years, I encountered many workers and heard firsthand stories of the injustice they experienced as Hong Kong immigrants, which deeply imprinted my heart. I wondered if it could make an impact if I raise a hue and cry through art. Can I succeed with one man’s hands? Knowing that it might end up in vain, I was still willing to do it because I believe in miracles. With the involvement of eighteen friends, we inscribed 2,875 Chinese characters in seven months. This was already the miracle.

In recent years, every Hong Kong resident unavoidably discusses politics and social affairs like domestic issues. Is it because we are concerned about the society or, instead, concerned about ourselves? Being a Hong Kong resident, I cannot ignore these questions. I came across the United Nation’s *Universal Declaration of Human Rights*<sup>1</sup> incidentally and discovered that it sums up concisely and objectively the major reasons behind many conflicts. And that is people judge from their own perspectives without being respectful and tolerant to others. Another interesting finding was that the official Chinese version was only available in simplified Chinese. The version used in my artwork was found in the website of Hong Kong Human Rights Monitor (HKHRM)<sup>2</sup>. I cannot resist the raging waves of simplified Chinese and only attempted to seek rebel and persistence in tradition. Tolerance and rebellion, respect and persistence, the pairs are like quarrelsome lovers that never part from and always complement each other.

The content of the *Declaration* was printed in Sung-styled font, copied and modified by hand, then carved on the wooden planks by different people using different methods. Since it was a collaborative and hand-made work and the tools used differed from one another, the completed artwork had a variety of styles which made it very humane. As the base of the bridge, the wooden benches produced by crate shop owner in a crate-making style enriched the content with its social meaning. There are signatures and small engravings on the planks that confuse the identity of carver and donor. Did the audience respond to the artwork by stepping or sitting on it, or standing next to it as a spectator and reader? Did they feel the carvings by touching the characters stroke by stroke, or doing an inscription rubbing with pencil and papers? These were all related to equality and mutual respect.

Hong Kong has very limited space, but large-scale artworks require large space for production, exhibition and storage. *Bridge* prompted me to ponder over the question about artwork purchase and storage.

Many people asked whether *Bridge* was for sale. I said yes, but the “selling” was a bit extraordinary. For this, I established a donation scheme. Anyone who pays HK\$500 or above, can “buy” the carving service and a “space” on the bridge. So when the artwork is exhibited again, the buyers and carvers will be presented on the same platform, manifesting the spirit that “everyone has the right and freedom to participate in cultural activities and enjoy art in the society”<sup>3</sup>. It also solves the problem commonly faced by Hong Kong people, which is the lack of space for artwork storage. What’s more, buyers will receive photos of their inscribed planks and news on

future exhibitions of this artwork. This space-saving artwork storage should be a convenient solution to art collection in Hong Kong.

My other thought was, knowing that the *Declaration* has 403 translated versions<sup>4</sup>, inscribing foreign languages (donors’ names) on this Chinese artwork and showcasing it in different countries will further develop and broaden the concept of “world”, “human” and “inclusiveness”. Presently, news about this project is spread via network of friends to museums and foundations worldwide. See if this dream will come true so that the idea of the collaborative can be further publicized and popularized.

Although the complete *Declaration* has more than two thousand words, what really caught one’s attention would be the few sentences that concern them. From here onwards, I would do inscription rubbing of selected sections to cater modern city dwellers’ “fast pace” culture. This is probably a kind of “expedience” I learnt after living in Hong Kong for quite some time.

1. Eleanor Roosevelt, *Universal Declaration of Human Rights* (Appelwood Books, November 2000). This edition is in six languages: English, Spanish, French, Chinese, Russian, and Arabic.  
2. “Universal Declaration of Human Rights”, website of Hong Kong Human Rights Monitor, <<http://www.hkhrm.org.hk/database/1a1.html>> (accessed July 2, 2012).  
3. “Article 27 of Universal Declaration of Human Rights”, website of Office of the High Commissioner, <<http://www.ohchr.org/EN/UDHR/Pages/Language.aspx?LangID=eng>> (accessed January 16, 2013).  
4. “Preamble to Universal Declaration of Human Rights”, website of Office of the High Commissioner, <<http://www.ohchr.org/EN/UDHR/Pages/Language.aspx?LangID=eng>> (accessed January 16, 2013).



# Day

陽光燦爛的日子裡，是自由、愉快、充滿信心的。面對著不同的人，包括學校的同事和學生、工廠的老板和工人、婦女會的幹事和女工，以及其他合作伙伴，我都有說不出的幹勁。汗流滿面的工作使我的生活充實，讓我覺得自己仍然生存著，也必須這樣生存著才有意義。

In bright and sunny days, freedom, delight and confidence filled the air. Every day, I am fuelled with profound enthusiasm when I meet with my colleagues and students at school, factory owners and workers, women association's executives and seamstresses, as well as all other working partners. Beads of sweat from hard work satisfy me and give zest to my life; I feel alive, and by no other means would life be more meaningful to me.

夜晚，喜歡獨處，涵養意志。日間因沖昏頭腦做錯的事，留待每晚三間的梳理。消化那一去即逝、無法挽留的憾事，希望將來做好一點；此時那刻，翻閱著故人、故事，又把它們深埋於深夜。無法阻止抱怨、沮喪、失落傾吐而出的那些時候，大被蓋頭，一睡了之。等待明天。（明天又是新一天。）

At night, I like to stay in solitude to conserve and refresh my spirit. The mistakes I made during the day are prudently reflected upon at nighttime. I learn lessons from the wrong, not without pity and regret, in the hopes of doing better in the future. This is the time when I revisit the people and stories of the past, and then I bury them deep in the middle of the night. Sometimes I cannot stop myself from complaining or feeling frustrated and depressed – pouring all out, I would cover myself in the blanket, putting everything aside and fall asleep; and wait for a brand new day.

# Night

《一片天，一片海》

BLUE HEAVEN

14

《橋》

BRIDGE

16

《光圈背後》

THE BACK OF HALO

26

《四分之一亭》

A QUARTER OF PAVILION

28

《兩扇窗，一陣雨》

TWO WINDOWS, A SHOWER

30

《塵樹》

DUST TREE

32

《藝術為錢狂》

ART FOR MONEY

34

《我的（女）主席 I, II》

MY CHAIRLADY I & II

36

《四分之一城市風景》

A QUARTER OF CITYSCAPE

38

Day

《修練營》

MEDITATION TENT

42

《明月照麻雀》

MOON TREE WITHOUT BIRD

44

《女／旅行樹》

LADY/TREE IN TRAVEL

46

《娃娃／松的旅程》

BABY/PINE IN TRAVEL

46

《半天吊的月亮》

HANGING MOON

50

訪問

INTERVIEW

54

展覽資料

EXHIBITION DETAILS

58

場地製作

MAKING OF EXHIBITION

60

場地平面圖

FLOOR PLAN

62

展覽作品

ARTWORKS

64

過往展覽場地

PREVIOUSLY EXHIBITED AT

66

後記

AFTERWORD

68

合作夥伴感想

COLLABORATORS' QUOTES

70

鳴謝

ACKNOWLEDGEMENTS

73

Night

A large, multi-colored quilted blanket, primarily in shades of blue and teal, hangs from the ceiling in a modern building with large windows. The blanket is made of various fabric pieces, including solid colors, patterns, and textures. The building's interior features a white ledge and a dark floor. The word "Day" is written in a cursive font inside a yellow circle on the left side of the image.

*Day*



《一片天，一片海》  
*BLUE HEAVEN*



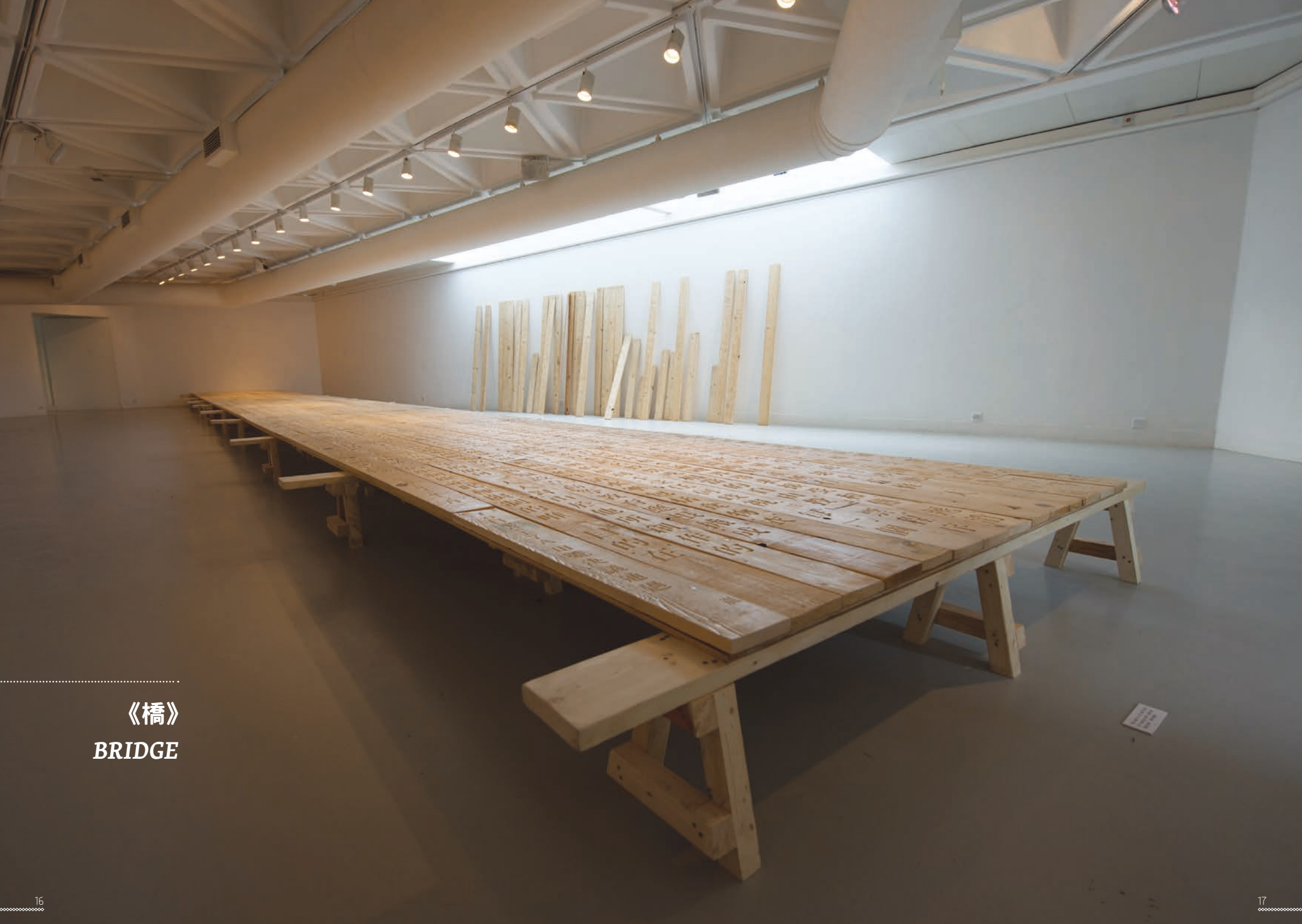
在安裝《一片天，一片海》時，阿霞拿著「海」的一角不放手，一邊看著其他人幫忙掛，一邊傻笑，不停在說：「好開心呀，好開心呀，真係掛到哦！啱啱好呀！好彩呀！」

展覽期間，我和阿霞在現場繼續做下個展覽的作品。人總是要向前看。

When setting up *Blue Heaven*, Ar Ha held a corner of the “ocean” and giggled while watching others hanging up the work. And she kept saying, “I am so very happy! It really works! It can really be hung and it fits just right! How lucky!”

During the exhibition, Ar Ha and I continued to work on the next exhibition. One should always look ahead.





《橋》  
BRIDGE



觀眾問：「為甚麼靠牆的一些木板特別短？」我說：「那是一個家中有小孩的朋友在小屋子裡雕的。」

敖先生來看，摸著那條橋說：「真係睇唔出，係我鋪頭的木，磨咗真係唔同㗎。」看來他現在應該正式考慮如何改良他的產品，投入「創意工業」了。

“Why are the wooden planks by the wall much shorter than the rest?” An audience asked me. I answered, “Those are carved by a friend who lives in a small flat with children.”

When Mr Ao came to the exhibition, he touched the bridge and said, “It looks so different after polishing. I cannot recognize that as the wood from my store.” He should probably give a serious thought to improve his products and join the “creative industries”.



1 當某些字從原文被選取後放置到藝術作品上，它們意義的重心會改變。這就是藝術作品和書本於內容呈現上的不同之處。

When words are extracted from their original context and integrated into an artwork, their meaning shifts and the focus is redefined. This causes the difference between reading an artwork and reading a book.

2 一位出色的美術教育者與其學生集資買了兩個字。這是最好的美術教育示範。

An outstanding art teacher bought two inscriptions with her students. This is the best demonstration of art education.

3 每個人都有不同的長短處。只要懂得包容短處和發揮長處，我們不應對自己的弱點存有羞恥之心，因為你不知道它會否在某天變成了長處。

Everyone has his own strengths and weaknesses. Accept the shortcomings, utilize the strengths, and we don't need to be ashamed of our weaknesses – you never know if they become your strengths one day.

4 我為一位素未謀面的捐款者雕了「的」，他的支持像所有文章中的「的」字——平實，卻很重要，連貫所有字詞。

I inscribed the word “de” for a supporter I never met. His support is like the character “de” (Chinese equivalent of “of”) in a passage – simple and plain, but essential and connects all phrases.



5 這位新西蘭的朋友在香港住過一段時間，朋友教她「鬼妹」一詞——這是香港人稱呼外國人的用詞。可是，以我的經驗，有些外國人並不喜歡這個詞語，覺得有歧視成分，所以我選擇了把「鬼妹」放在「人」旁邊。

This New Zealand friend has lived in Hong Kong for some time. Her buddies taught her the word “gwai mui” (literally means “ghost girl”; the Cantonese term is commonly used to refer to “foreigners”). From my knowledge, some foreigners don’t like this term, thinking it is discriminating. So I decided to put it next to the Chinese character “human”.

6 「可兒」是位媽媽為女兒捐獻所得的字，這是母親的心意，也是身教。  
A mother paid to inscribe the Chinese characters “Ho Yee” for her daughter. It is a mother’s token of love, and also an example set for her daughter.

7 他是某國的領事。我感激不同國家的人都來支持這個計劃。  
He is a consul. I am grateful that this project is supported by people from different countries.

8 我讓「K」在「自由」中游，他太忙了，偶然輕鬆一下吧。  
I let “K” swim in “freedom”. He is too busy and deserves to relax every once in a while.

9 我可愛的學生們湊錢買了一個字，除了表現他們之間的友誼，還有我和他們的友誼。  
My lovely students pooled money to buy an inscription. This showed friendship between themselves, and also between us.



10 這是一位在政府機構工作的朋友所選擇的位置。難得她有這份愛，香港還有希望。「有權破壞」那段取自宣言第三十條：「……有權進行任何旨在破壞本宣言所載的任何權利和自由……」其實她看不到前段是「不得解釋為……」，哈哈。

A friend who works at a government institution chose this spot for her inscription. This love of hers makes me feel there is still hope in Hong Kong. The excerpt was taken from Article 30 of the Declaration, "... any right to engage in any activity or to perform any act aimed at the destruction of any of the rights and freedoms set forth herein." Apparently she did not see the characters before this, "Nothing in this Declaration may be interpreted as..." Haha.

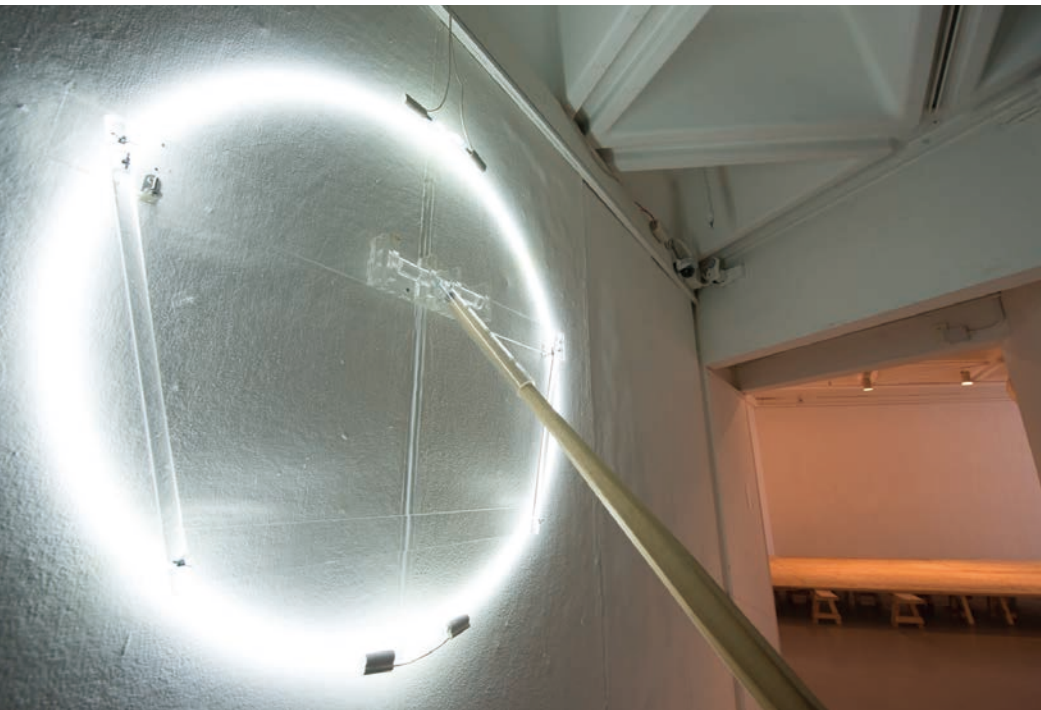
11 和她的對話總離不開對兒童的關心。放在這裡，希望她喜歡。  
Our conversations are always about love and care for children. I hope she likes me inscribing the word here.

12 這是我同名的朋友。她想我倆的名字對望。  
This is a friend that shares the same name with me. She wants her name to be carved alongside mine.

13 在同一篇文章裡，同樣的字，不同人寫出來的，都各帶獨有的風格，這已是一種自由。

In the same passage, different individuals showed their distinctive style even though they wrote the same character. This is freedom.

14 不同的人可以擁有不同的權，這是天賦而不是靠施捨的。  
Different people may have different rights bestowed by birth, not by mercy.



《光圈背後》  
**THE BACK OF HALO**

曾在二零零七年於美國紐約且林士果廣場內林則徐像上進行的行為表演  
Previously a performance at Lin Zexu Statue in Chatham Square, New York, USA in 2007



《四分之一亭》  
A QUARTER OF PAVILION

設計聲音的我華在一次咖啡聚會中說：「我們應再次合作。」  
我說：「下次你要多講一點。」

Sound designer Anthony Yeung said that we should  
collaborate again. I said, "Next time you need to speak more."



《兩扇窗，一陣雨》  
*TWO WINDOWS, A SHOWER*

英豪告訴我：「那陣雨，是我畫過最大的一幅作品。」我告訴他：「我很欣賞它的輕。」

John Lam told me that the shower of rain is the largest work he has ever painted. Then I said to him, "I appreciate its lightness."





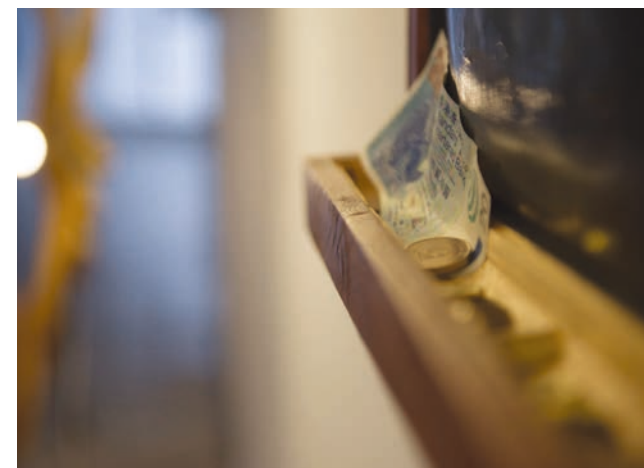
《塵樹》  
DUST TREE



曾展出於二零一一年香港 Sin Sin Fine Art 的「Women Artist 211」  
Exhibited in "Women Artist 211" at Sin Sin Fine Art in Hong Kong in 2011

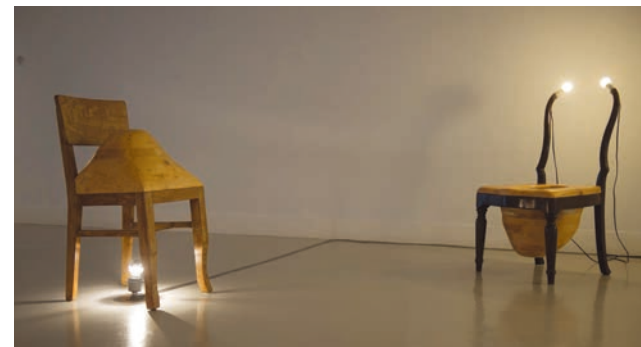


《藝術為錢狂》  
ART FOR MONEY



展覽期間，很多觀眾在《藝術為錢狂》的槽裡放硬幣，神來之筆。

During the exhibition, a lot of audience placed coins in the trough of Art for Money. Ingenious touch.



《我的(女)主席 I, II》  
MY CHAIRLADY I & II



《四分之一城市風景》  
A QUARTER OF CITYSCAPE

*Night*



《修練營》  
MEDITATION TENT





《明月照麻雀》

MOONTREE WITHOUT BIRD



爸爸說：「坐在漂流房內看那錄像，覺得是看窗外的風景。」  
我笑了。

“When I sat in the drifting room to watch the video, I felt  
as if admiring the scenery outside the window,” my father  
said. I smiled.



《女／旅行樹》  
LADY/TREE IN TRAVEL



《娃娃／松的旅程》  
BABY/PINE IN TRAVEL





《半天吊的月亮》  
HANGING MOON



燈光師素宜是我在二零零八年在藝術館合作時的燈光製作者之一。人找到了，但她說買不到當年的那款燈來製作我懷念的那片藍。我們倆都唏噓不而。

I first collaborated with lighting artist Zoe Cheung in the exhibition at the Hong Kong Museum of Art in 2008. The person was found, but we could not find the same light to re-create the shade of blue that I reminisce. This made us both sighed.

香港藝術中心於今年一月十九日至二月七日期間於包氏畫廊舉辦了《林嵐合作社—織織復織織》。是次展覽由藝術家林嵐女士與本地的社區團體包括香港婦女勞工協會和新城木箱攜手創作。展覽以進行藝術教育和觀眾拓展的工作為創作方向，探討如何透過藝術的行為更好地運用社會資源，以體現藝術在當代社會的實用性。

今期，藝術家林嵐女士將與讀者分享其創作心路歷程。

問：香港藝術中心節目部

林：林嵐

問：是次展覽可說是你的「微觀經濟」計劃的項目之一，它是一個怎樣的計劃？

林：二零零九年五月，我獲藝術空間 (Para/Site Art Space) 邀請到德國漢堡港口新城 (Hamburg's HafenCity) 參與名為「Subvision. art. festival. off.」的當代藝術節。當時正值蘊釀西九龍文化區的本義和其發展可行模式等各種問題，反覆思考在香港這個商業主導的城市中，藝術工作者甚至普羅大眾在整個文化藝術氣息微弱的氛圍下，到底扮演著什麼角色。恰巧，早於九十年代初，德國漢堡在平衡發展港口經濟的同時，前瞻性地把港口新城重新規劃成一個建築面積達 150

萬平方米，集居住、休閒、旅遊、商業和文化藝術於一的新型城區。港口新城的項目與西九的發展藍圖不謀而合，我決意到德國一趨，去看香港西九文化區未來可見的模樣。

此外，出乎意料，該主辦單位會向藝術家提供製作費，對於我這種並非以售賣作品為主體的藝術工作者，這「額外」的金錢補助是難能可貴的。因此，我忽發奇想，希望尋找合作夥伴，把藝術得來的錢轉化至香港的另類產業裡，藉此強化藝術與社區之間的微妙關係。於是，我邀請了香港婦女勞工協會的車衣女工合作，把所得的製作費付給女工作為合理的報酬，並實踐了我二零零八年的其中一個創作念頭：做一個降落傘，像是要把自己降落於藝術區，事實上西九對我個人來說正是一個空降的計劃。作品《降落傘》其後展出於德國漢堡文化區、深圳何香凝美術館，以及香港的非牟利畫廊和公共屋苑等。它降落至不同的藝術空間，正是我屢屢參與各國藝術駐留計劃的寫照。這是首個與女工合作的項目，「微觀經濟」計劃亦因而衍生。

問：與車衣女工和箱板老闆合作創作藝術，你有什麼感受？

林：對於車衣女工和箱板老闆，我總有惺惺相惜之情。合作期間的交流，每每勾起童年時在工廠當童工的深刻回憶。那時候我在工廠負責「剪線頭」，賺取微薄的工錢。而當

年的車衣女工們憑藉一門專業技能，非但賺取到生活所需，更是比其他行業的勞動者賺多以倍數計的工錢，她們身上，總散發著自信和驕傲，我尊重和仰慕她們。可惜廿多年後，當我重遇車衣女工時，方知她們現在許多都成為清潔工人，近二十年來不斷被邊緣化，飽受在職貧窮之苦。今時今日，她們彷彿失去了昔日的驕傲和自豪，自信為她們帶來的光芒亦不再復見。

回顧自己從事藝術多年，藝術創作亦似乎未曾為我加上自信的光環。或許是因為我的藝術作品不入香港的畫廊流派，在金錢掛帥的商業社會，不賣錢的作品，彷彿連藝術價值亦是虛無縹緲。歷史上藝術從來都是為富裕的人服務的，那我的藝術應何去何從呢？這疑惑令我的事業一直處於浮沉的狀態。感慨自己亦是被「主流」邊緣化的群體，我透徹理解女工們的痛苦和無奈，那是不能言喻的。我曾拍攝 6 段視頻，話題深入談到社會經濟轉營為勞動者帶來反差，磨滅了人的尊嚴，感觸之處往往使受訪者都不禁落淚。但我不想公開這些錄像，反而透過這種「縫製計劃」去展現及探討她們當下能為社會所做的貢獻。

我希望透過藝術創作，各協作單位除了能得到特別的工作機會外，更可獲得更為合理的報酬。這某程度上支援了被社會邊緣化的群體，亦希望引起更多人關注，而做出回應。

問：展出作品中，你選用回收物品如舊木箱、雨傘布料等為創作媒介，有特別意義嗎？

林：在香港，讀藝術有種被遺棄的感覺，曾想過轉行做生意、辦社會企業，只因做藝術太不實在。試過展覽結束後有人想購買作品，可是對方出價太低，心中又覺得不是味兒，深知如果無法大量生產只會虧本，即便打消做生意的念頭。而「回收物品」經過藝術再創造後，其實「轉行」了。今次在香港藝術中心展出的作品，經過藝術再造的過程後，衍生出截然不同的功能。舊雨傘的布料被編織成為可呈現城市重建中失去的記憶的《四份一亭》、提供沉思空間的《修練營》，以及引領觀眾走向光源的《一片天，一片海》；箱板木被製作成《橋》，橋板上刻有《世界人權宣言》的文字，讓觀眾反思現今社會各種不平等現象的誘因。

我嘗試改變藝術純為觀賞玩物的性質，讓藝術工作者可以抬起頭做人，做個「有用」的人。「微觀經濟」項目中，我一直在強調我作為藝術工作者，與車衣女工或箱板老闆合作創作，是在運用我們各自的長處去「轉行」。我著重思考人和物料本身的意義及其於社會上「有用」的角色，藉此探討藝術的恆常疑問—「藝術可以為社會做些甚麼？藝術的本質又為何？」

《藝訊》是香港藝術中心節目指南，以月刊形式出版，內容主要為介紹藝術中心的節目活動，讓藝術同好可以得知有關藝術中心的最新資訊。

The exhibition *Jaffa Lam Laam Collaborative: Weaver* will be held from 19 Jan to 7 Feb 2013 at Pao Galleries, Hong Kong Arts Centre. Taking arts education and audience development as the direction of art creation, Jaffa Lam collaborates with local community groups including the Hong Kong Women Workers' Association and San Shing Wooden Box Co. (this is their official name). The exhibition explores on a better use of social resources through art behavior, which urges the audience to ponder on the practicality of art in modern society.

This time, we invited artist Jaffa Lam to share some insights of her art creation.

Q: Programme Department,  
Hong Kong Arts Centre

Lam: Jaffa Lam Laam

Q: The exhibition can be said to be part of your "Micro Economy" project, can you explain more about this project?

Lam: In May 2009, I was invited by Para/Site Art Space to participate in a contemporary art festival "Subvision. art. festival. off." in HafenCity, Hamburg, Germany. It was the time when the core meaning and viable development of the West Kowloon Cultural District induced all kinds of heated debate. All these voices led me into pondering about the roles art practitioners and the general public can play in a commercially-driven city like Hong Kong, where the presence of arts and cultural atmosphere is so weak and scattered. Coincidentally, back in the early nineties, the forward-looking Hamburg government re-developed HafenCity into a new town that merges arts and culture, leisure, tourism, residential and commercial elements within its 1.5 million sq. m space, without sacrificing the development of its port economy.

Having considered that the successful redevelopment of the HafenCity project bears resemblance with the WKCD development blueprint, I decided to visit the fledgling artistic and cultural landscape of HafenCity for a glimpse of how the future WKCD could be like.

To my surprise, the organisers of the festival provided artists with production costs. This "extra" money was commendable as my artworks are usually not for sale. This inspired me to look for partnership in hopes of transferring the money from art to alternative industries as a way to strengthen the enervate relationship between art and community. I then invited the seamstresses from the Hong Kong Women Workers' Association and transferred the production costs received into collaboration fees with them, with the attempt to offer a more reasonable remuneration to these seamstresses. This materialised one of my creative ideas from 2008 - to make a parachute for me to "land" on an art zone, which is essentially how I view the WKCD project, an airborne plan. *Parachute* was subsequently produced and exhibited in the cultural district of Hamburg, He Xiangning Art Museum in Shenzhen, as well as different non-profit galleries and public housing estates in Hong Kong. The landing of *Parachute* in various art spaces is exactly a reflection of my art residency experience around the world. The "Micro Economy" project was derived from this first collaboration with seamstresses.

Q: How was it like to collaborate with the seamstresses and the owner of crate shop in your art creation?

Lam: We shared stories and sympathies. They reminded me of the old days when I was a child labour cutting threads in the factory. At that time, women with acquainted skills and knowledge could make much higher salary than their peers in other industries. I respected and admired them as they always exuded self-

confidence and pride. Twenty years later, unfortunately, when I met these seamstresses again, many have become cleaners. For two decades, the society has marginalised them, turning them into the working poor. They no longer shine with joy and hope.

Likewise, my career as an artist does not seem to have honored me with the aura of pride perhaps due to the mismatch of my non-commercial art with the mainstream commercial art galleries. In this money-oriented society, works without a price tag are often deemed lack of artistic values. Historically, art has long served the rich. So, how should I posit my art creation? This doubt has kept me in a drifting state. I feel like I am also a victim under the "mainstream". That's why I have a thorough understanding of the unspeakable pain and frustration of those labourers. I interviewed and taped 6 videos of in-depth conversations with these laborers about the changes and contrasts brought about by social and economic reform, many respondents even broke down in tears. But I am not planning to show these videos at the exhibition. Instead, I attempt to present and explore how they can contribute to the society through "Micro Economy".

Through artistic creation, collaborating parties will have a special job opportunity with reasonable remuneration, while at the same time support this marginalized group, arouse more public attention and induce responds.

Q: Is there any special meaning in using recyclables such as old crates and umbrella fabric as medium in your artworks?

Lam: In Hong Kong, studying art is like being abandoned by the society. Art is such an unrealistic career. I have even considered to a career change and be a businesswoman or run a social enterprise. Once, a guest expressed interest to purchase my artworks after an

exhibition. But I was let down by the price the buyer was willing to pay. I realised not being able to sell at mass production would mean that my business would run at a loss, and so I gave up on the thought of engaging in a business. I view the exhibits on show at Hong Kong Arts Centre this time as a "career change" for these recyclables via re-creation by art. Through the process of art re-creation, these works are given divergent functions: *A Quarter of Pavilion* presents the once-lost memories in the reconstruction of the city. *Meditation Tent* provides us a space for muse. *Blue Heaven* leads us to the promising brightness and hopes. And the *Bridge*, made by recycled crates, is engraved with the text of the *Universal Declaration of Human Rights*, which urges the audience to reflect upon the incentives of inequalities in our society.

I tried to reform the nature of art as an ornamental plaything, allowing art practitioners to lift their chin up and be proud of what we do. In the "Micro Economy" project, I repeatedly stressed my role as an art practitioner. Through collaboration with the seamstresses and the owner of crate shop, I made use of our collective strengths to "change our careers". I focused on the internal meaning of the self and the material, as well as the "usefulness" of their roles in the society. Through this practice, I explored the eternal question: How can art contribute to the community? And what is the meaning of art? I think that "recycling" and "remodeling" in modern terms mean the constant explorations of one's potentials and abilities. Artists should always think about the meaning of life and ask what more we can do in order to embody the infinite possibilities that art could bring to the world. This is how humanity and wisdom can eventually be obtained. It should also be the pursuit of the modern life.

ArtsLink is a publication featuring all programmes and activities held at the Hong Kong Arts Centre. Published in the last week of each month, it keeps a close link with all art lovers, and gives them updated information about the Centre.

## 展覽資料 EXHIBITION DETAILS

### 《林嵐合作社 — 織織復織織》 *Jaffa Lam Laam Collaborative: Weaver*

#### 藝術家講座 Artist Talk

日期及時間：二零一三年一月十九日 下午三時三十分至四時三十分

地點：香港灣仔港灣道二號香港藝術中心五樓包氏畫廊

免費入場

Date and Time: 19/01/2013 3:30pm - 4:30pm

Venue: Pao Galleries, 5/F, Hong Kong Arts Centre, 2 Harbour Road, Wanchai, Hong Kong

Free Admission

#### 展覽資料 Exhibition Details

主辦：香港藝術中心

日期及時間：二零一三年一月十九日至二月七日 上午十時正至晚上八時正

地點：香港灣仔港灣道二號香港藝術中心四至五樓包氏畫廊

免費入場

Presenter: Hong Kong Arts Centre

Date and Time: 19/01 - 7/2/2013 10am - 8pm

Venue: Pao Galleries, 4-5/F, Hong Kong Arts Centre, 2 Harbour Road, Wanchai, Hong Kong

Free Admission





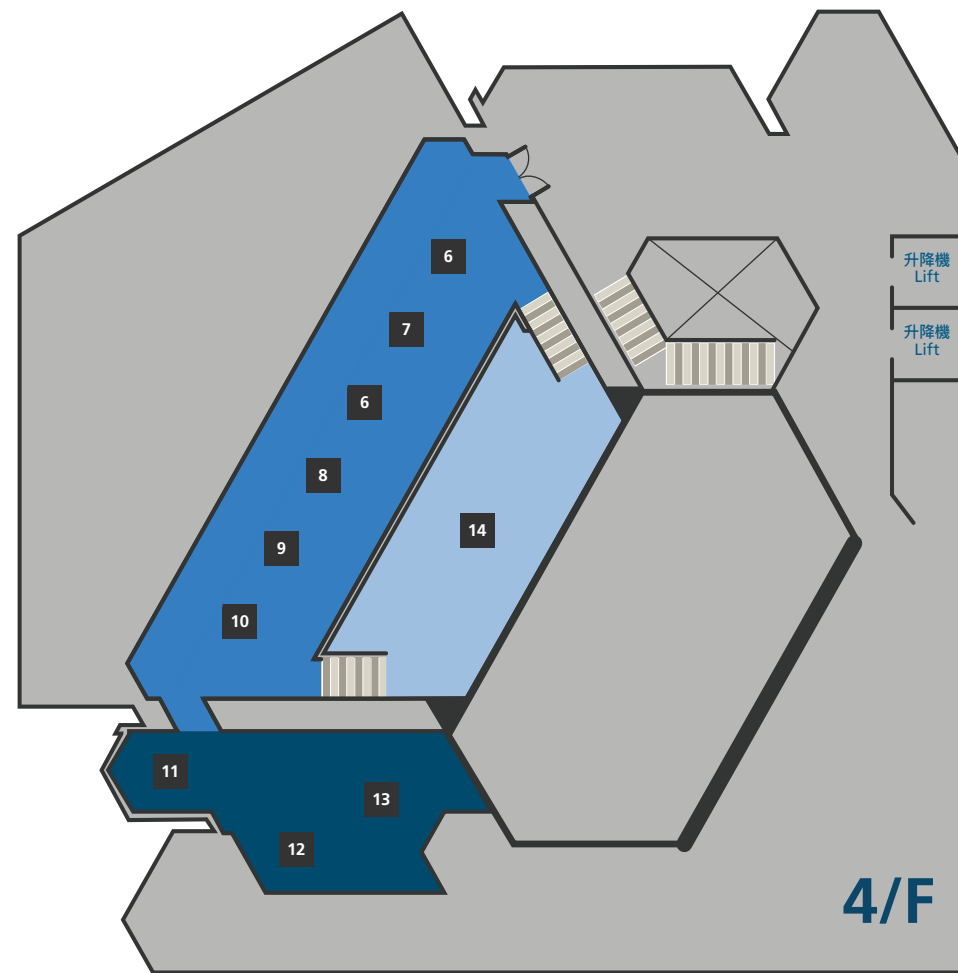
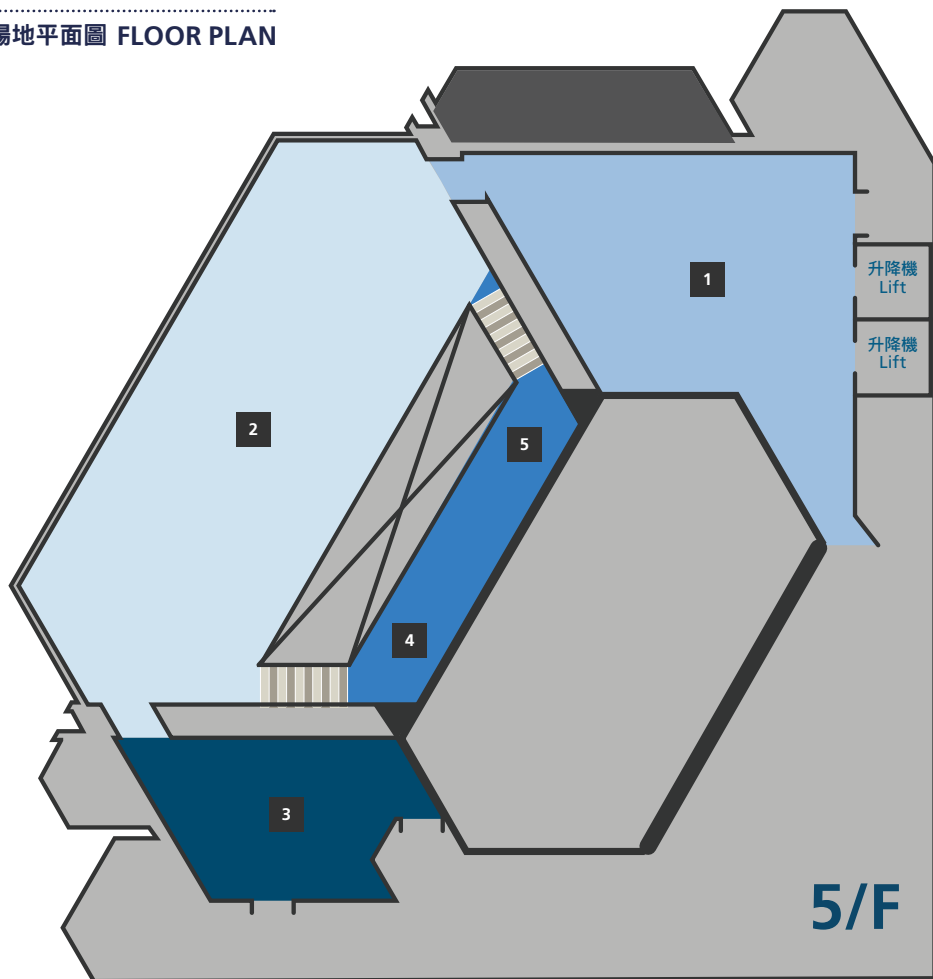
佈展的第一晚來了二十對手，讓我覺得教書人真幸福。謝謝。

On the first evening of exhibition setup, I received helping hands from twenty students. This made me feel blessed as a teacher. Thank you very much.

幫忙佈展的學生好像幾天內長大了，之後交給我的功課多了些實驗過程，少了些花俏。

The student helpers seemed to have grown up after the exhibition setup: the works are now more experimental and are less fancy.

場地平面圖 FLOOR PLAN



- |                                     |   |
|-------------------------------------|---|
| <b>1</b> 《一片天，一片海》<br>Blue Heaven   | <b>4</b> 《兩扇窗，一陣雨》<br>Two Windows, A Shower |
| <b>2</b> 《橋》<br>Bridge              | <b>5</b> 《四分之一亭》<br>A Quarter of Pavilion   |
| <b>3</b> 《光圈背後》<br>The Back of Halo |   |

- |   |   |  |
|---|---|--|
| <b>6</b> 《塵樹》<br>Dust Tree                      | <b>9</b> 《四分之一城市風景》<br>A Quarter of Cityscape | <b>12</b> 《娃娃／松的旅程》<br>Baby/Pine in Travel |
| <b>7</b> 《藝術為錢狂》<br>Art for Money               | <b>10</b> 《修練營》<br>Meditation Tent            | <b>13</b> 《女／旅行樹》<br>Lady/Tree in Travel   |
| <b>8</b> 《我的(女)主席 I, II》<br>My Chairlady I & II | <b>11</b> 《明月照麻雀》<br>Moon Tree without Bird   | <b>14</b> 《半天吊的月亮》<br>Hanging Moon         |



《一片天，一片海》

回收傘布  
尺寸不定  
2012 – 2013  
*Blue Heaven*  
Recycled umbrella fabrics  
Dimensions variable  
2012 – 2013

《橋》

回收箱板木  
1,860 × 244 × 34 厘米  
2012 – 2013  
*Bridge*  
Recycled crate wood  
1,860 × 244 × 34 cm  
2012 – 2013

《光圈背後》

霓虹燈，塑膠板  
1,000 (直徑) 厘米  
2012  
*The Back of Halo*  
Neon light and acrylic board  
1,000 (dia) cm  
2012

《兩扇窗，一陣雨》

鉛筆木本，回收窗框，燈光和音響設備  
尺寸不定  
2013  
*Two Windows, A Shower*  
Pencil on wood board, recycled window frame, lighting and sound devices  
Dimensions variable  
2013

《四分之一亭》

回收傘布  
尺寸不定  
2011  
*A Quarter of Pavilion*  
Recycled umbrella fabrics  
Dimensions variable  
2011

《塵樹》

回收箱板木，燈泡  
尺寸不定  
2011  
*Dust Tree*  
Recycled crate wood and light bulb  
Dimensions variable  
2011

《藝術為錢狂》

回收箱板木  
52.5 × 49 × 8 厘米  
2012  
*Art for Money*  
Recycled crate wood  
52.5 × 49 × 8 cm  
2012

《我的(女)主席 I, II》

回收箱板木，廢棄的椅子  
《我的(女)主席 I》：  
83 × 41 × 42 厘米  
《我的(女)主席 II》：  
98 × 47 × 50 厘米  
2012  
*My Chairlady I & II*  
Recycled crate wood and abandoned chairs  
My Chairlady I: 83 × 41 × 42 cm  
My Chairlady II: 98 × 47 × 50 cm  
2012

《四分之一城市風景》

回收箱板木，廢棄的麻將桌，燈泡  
123.5 × 27.5 × 27.5 厘米  
2011  
*A Quarter of Cityscape*  
Recycled crate wood, abandoned mahjong table and light bulb  
123.5 × 27.5 × 27.5 cm  
2011

《修練營》

回收傘布  
50 × 50 × 70 厘米  
吊掛高度不定  
2011  
*Meditation Tent*  
Recycled umbrella fabrics  
50 × 50 × 70 cm  
Hoisting height variable  
2011

《明月照麻雀》

回收箱板木，廢棄的麻將桌，霓虹燈，鐵板  
183 × 200 × 283 厘米  
2012  
*Moon Tree without Bird*  
Recycled crate wood, abandoned mahjong table, neon light and iron plate  
183 × 200 × 283 cm  
2012

《娃娃／松的旅程》

錄像裝置  
片長及裝置尺寸不定  
2007  
*Baby/Pine in Travel*  
Video installation  
Durations and dimensions variable  
2007

《女／旅行樹》

回收箱板木  
160 × 40 × 50 厘米  
2012  
*Lady/Tree in Travel*  
Recycled crate wood  
160 × 40 × 50 cm  
2012

《半天吊的月亮》

石墨，回收箱板木  
1,530 (直徑) 厘米  
2012 – 2013  
*Hanging Moon*  
Graphite on recycled crate wood  
1,530 (dia) cm  
2012 – 2013

## 過往展覽場地 PREVIOUSLY EXHIBITED AT

### 《光圈背後》

曾於二零零七年於美國紐約且林士果廣場內林則徐像上進行的行為表演

#### *The Back of Halo*

Previously a performance at Lin Zexu Statue in Chatham Square, New York, USA in 2007

### 《四分之一亭》

曾展出於二零一二年中國蘇州金雞湖美術館的開館展覽「記憶的穿越」；二零一一年澳洲墨爾本皇家理工大學藝術學院畫廊的「微觀經濟」，以及同年在中國杭州西湖當代美術館的「在水面上散步—香港當代藝術展」

#### *A Quarter of Pavilion*

Exhibited in “Passing through Memory”, Opening Exhibition of Suzhou Jinji Lake Art Museum in China in 2012; “Micro Economy” at School of Art Gallery, Royal Melbourne Institute of Technology in Melbourne, Australia and “Strolling on the Water: Exhibition of Hong Kong Contemporary Art” at Westlake Contemporary Museum in Hangzhou, China in 2011

### 《塵樹》

曾展出於二零一一年香港 Sin Sin Fine Art 的「Women Artist 211」

#### *Dust Tree*

Exhibited in “Women Artist 211” at Sin Sin Fine Art in Hong Kong in 2011

### 《修練營》

曾展出於二零一二年菲律賓大學豪爾赫·巴爾加斯藝術博物館舉辦的「Citizenizing」；以及二零一一年於香港凱僑藝術空間舉行的「紀念 1911 (系列一)：國際婦女節 100 周年」之「緬甸女藝術家 Phyu Mon 的超現實相片展及香港女藝術家林嵐的回應」

#### *Meditation Tent*

Exhibited in “Citizenizing” at Jorge B. Vargas Museum, University of the Philippines in 2012; and participated in “Neuberg Artforce Exhibition: The Surreal Photography of Phyu Mon (Myanmar Republic) & the Response of Jaffa Lam (Hong Kong)”, one of the projects of “Commemorating 1911 (Part 1): One Hundred Year of International Women’s Date”, held in Neuberg Artspace, Hong Kong in 2011

### 《藝術為錢狂》

曾參與二零一二年香港當代藝術展及香港癌症基金會慈善拍賣「繫」(香港國際古玩及藝術品博覽會 2012)

#### *Art for Money*

Participated in “Connect – Hong Kong Contemporary Art Exhibition and Hong Kong Cancer Fund Charity Auction” at Fine Art Asia 2012 in Hong Kong

### 《我的(女)主席 I, II》

曾展出於二零一二年香港少勵畫廊的「香港·再現」當代藝術展

#### *My Chairlady I & II*

Exhibited in “HONG KONG inVISIBLE – Contemporary Art Exhibition” at Schoeni Art Gallery in Hong Kong in 2012

### 《四分之一城市風景》

曾參與二零一一年香港當代藝術展及香港癌症基金會慈善拍賣「境」(香港國際古玩及藝術品博覽會 2011)

#### *A Quarter of Cityscape*

Participated in “Vision – Hong Kong Contemporary Art Exhibition and Hong Kong Cancer Fund Charity Auction” at Fine Art Asia 2011 in Hong Kong

### 《女／旅行樹》

曾展出於二零一二年中國上海劉海粟美術館的「香港與一個世界—藝術對話展」，以及同年新加坡美術館 (8Q SAM) 的「Diverse City」

#### *Lady/Tree in Travel*

Exhibited in “Hong Kong in Dialogue with a World” at Liu Hai Su Art Museum in Shanghai, China and “Diverse City” at Singapore Art Museum (8Q SAM) in 2012

### 《明月照麻雀》

曾參與二零一二年「古當代裝置計劃」(香港國際古玩及藝術品博覽會 2012)

#### *Moon Tree without Bird*

Participated in “Ancient Contemporary Installation Project” at Fine Art Asia 2012 in Hong Kong

展覽開始後，很多朋友前來支持，我感動之餘，同時在想整個香港藝術生態到底缺少了些甚麼。

十年創作中，我從不缺創作靈感，也不缺錢，但這次大型的展覽可真把我難倒了。最初預期有政府的資助，但在最後一個月才知道所有公營私營的資助申請都落空，使我的「微觀經濟」面對多一個挑戰。本來想把從創意工業得來的資金投注在夕陽工業裡，再將成果循環發展。但現在這計劃的主要資金來源反而是我教書（教育工業）賺來的錢，這讓我反思計劃的發展與初衷是否有所出入。

除了資金，在藝術生態網中還有創意提供者、製作者、統籌者、推（銷）廣（播）者、評論者和收藏者；而生態網中每一個部份均必須健全才能確保系統能循環運作，讓接續的藝術計劃順利進行。可惜這個生態網中，最後的三個環節似乎還有很多空白點，結果留下一大堆頭痛的問題：要怎樣才可以令更多的人來看？邀請名單中，除了一班好友、學生、市民，還包括那些文化官員／精英嗎？城裡節目那麼多，他們會怎樣選擇呢？他們是把展覽延伸的重要推動者，我只好再次主動地邀請各人，希望他們將來能把我的作品信息傳遞給更多的觀眾群。

展覽期間和一位藝評人談起他們的工作。他說，他們寫得再好，也無法維持生計，雜誌報紙給的酬金低得可憐。一言驚醒夢中人——我們不只要為藝術工作者或基層爭取酬金，還要關注那些被忽略的群體。

另外，由於購藏之事仍未有著落，加上下一個展覽遙不可及，如何將作品放回工作室就成為了展覽的延伸問題。再接下來的問題是：工作室還有沒有足夠空間做創作？我決定在工作室加添了小閣樓，大木板則留給學生繪畫或作其他用途；沒有東西是要丟的。

最後的問題還是金錢。由於籌款所得有限，我決定繼續靠教書的收入來補助創作。香港藝術工作者大都曾經從事教育，從好處看是他們不為商業利益所動，堅持獨立創作。可是，學院內沉重的教學工作卻使大部分人在堅持一段時間後不得不減少創作，直至退休後才能「重生」，結果錯過了許多創作的黃金機會。

作為大圓面上的點，我看到很多香港的藝術工作者長年累月都是藝術大打雜，一手包辦自己展覽的籌備（籌資）、推廣和推銷工作。在不牽涉商業的大前提下，他們都不太多做大型作品——外地策展人說這是香港特色。依我看來，作品大小並不是一個問題，關鍵是一個自主選擇的機會。如果可以選擇的話，我們是否依然這樣生存著；我們是否應該統整、串連一下我們的藝術生態鏈？否則，我們最終也可能會成為「夕陽工業」。

Many friends came to show support after the inauguration of the exhibition. It was touching indeed, but then I began to wonder what is lacking in the ecology of the art scene in Hong Kong.

Over the ten years as an artist, I never lacked inspiration or money, but this large-scale exhibition was indeed a huge challenge. I had been expecting sponsorship from the government, but not until the final month did I realize all applications and request for monetary support from the government or private business owners were not accepted, which meant my “Micro Economy” was facing one more challenge on top of many others. My plan was to “transfer” the capital from the creative industries to the sunset industries and let the cycle repeat to achieve more. But eventually the source of capital became my earnings from the education industry instead. I doubted whether the development of this project had gone off-track from my original plan.

Apart from capital, the art ecology also involves creators, producers, administrators, promoters, critics, and collectors. They are all essential for the smooth running of the next art project. Unfortunately, it seems that the last three components of the ecology are missing in my project, leading to many problems that gave me the headache: how should I attract more visitors not just my good friends, students and the general public but also the cultural officers/elites? With so many programmes available in town during my exhibition, how would they choose? I regarded them as the promoters who would help extend the influence of the exhibition, so I took the initiative to invite them again, hoping that they could convey my message to a more diverse audience in the future.

During the exhibition, I talked to an art critic. He mentioned that making a living out of writing is impossible no matter how well they do,

because the payment for a writer's work offered by newspapers and magazines is very humble. His words stroke me with a sudden realization – not only do we need to fight for better monetary reward for the work of artists and the grassroots, but also those who are neglected.

An extended problem was storage of the exhibits back to the studio due to the lack of collectors and uncertainty of the next exhibition. The next problem was whether there would be sufficient space left in the studio for future artwork creation. Finally, I decided to build a small attic in the studio; the large wooden planks would be given to students as canvases or for other purposes. No materials should be discarded.

The last problem was about money. As we got little from fundraising, I decided to continue to subsidize the production cost from my earnings teaching arts. Most of the Hong Kong artists teach for a living. On the positive side, they stood firm in the lure of business profits and continued to make art independently. However, the heavy teaching at educational institutes makes most people not able to keep up with their initial momentum in the creation of art; they cannot help but gradually reduce creations. Many of them were only liberated after retirement, thus sacrificed a lot of golden opportunities.

As one of them, I discovered that many Hong Kong artists are indeed the odds and ends – they have to operate their own exhibitions, do the planning (which includes fundraising), publicity and advertising. With the less commercial infringement, they seldom make large-scale artworks. Foreign curators said this is the characteristics of Hong Kong arts. From my point of view, the size is not a problem; the key point is whether we have a choice. If we could choose freely, would we still live this way? Or should we re-organize and rebuild the links of our art ecology? Otherwise, we may eventually be also among the “sunset industries”.

張素宜：「這裡……讓我觀察海浪和我們呼吸的節奏。」

“Here...I can observe the rhythms of the waves and our own breathing,” Zoe Cheung.

林先生：「藝術創作的過程可以將人的素質提升；利用廢物把平凡的物件轉化成藝術品，並從專業的角度給予意見和協助，我從中得到樂趣和滿足感。」

“The process of art creation can enhance our humanistic quality; I had a lot of joy and satisfaction though the transformation of ordinary objects into artworks, as well as giving opinion and assistance from a professional point of view,” Mr Lam.

阿霞：「好開心！多謝阿嵐給我機會縫製作品。原來無用的也可變成美麗的東西，很有意義。」

“I am so glad and grateful that Jaffa has given this opportunity for me to sew the exhibits. I am impressed by the transformation of discarded materials into beautiful pieces. This is really meaningful,” Ar Ha.

林嵐母親：「藝術是什麼？我不知道呀…」

“What is art? I have no idea...” Jaffa's mother.

阿棋：「合作社的精神就是：即使你在團隊中只作打雜角色，你也自覺是重要一員。感激林嵐對我們——作為學生的我們——極大的信任。」

“The spirit of the collaborative is: even if you may be entrusted with a minor task, you would still feel like an important part of the team. I am grateful for the immense trust Jaffa has for us,” Ar Ki.

梁先生：「林小姐是一位很有毅力的女性。現代人怕辛苦，許多工藝性行業已後繼無人。我希望年青人做事要像做藝術創作一樣，要有毅力、追求完美，不急功近利。」

“Ms Lam is a woman with great perseverance. Many handicraft industries can no longer be sustained as the younger generations are not enduring. I wish teenagers can take work the same way as art creation - with perseverance, pursuit of perfection, and not seek for instant success,” Mr Leung.

王嘉星：「創作不是一件令人孤單的事。」

“Artistic creation is not a lonesome job,” Ah Sing.

李雪盈：「這五個多月的刻字過程中很多時候要在工作、學習與創作之間作出取捨，很多人都說生活和藝術是互相緊扣，可在現實中，有些人為了生活，連藝術是什麼都可能沒空想，是個人的問題還是大環境所做成？在趕工的時候，腦中亦閃過『這麼辛苦值得嗎？』的想法，心裡懸浮著不定的因子，直至完成的那一刻，望著成果，滿足感代替了那些不定的因子……之前的辛苦好像變得不重要了。」

“For more than 5 months carving words on the crate board, I had to struggle between work, education and artistic creation. People say life and art are closely connected, but in reality a lot of people are too busy making a living that they did not have time to even think about art. Is this a matter of the individual or the circumstance in general? When I was working on a deadline, I did wonder if this was worth it. My mind was filled with uncertainty until I saw the fruition of my hard work before my eyes after completing the work. I realized that a sense of satisfaction overcame the previous unsettling sentiments, and the hardship did not seem to matter anymore,” Lee Suet Ying.

阿 Boy：「『天將降大任於斯人也，必先苦其心志，勞其筋骨，餓其體膚，空乏其身，行拂亂其所為，所以動心忍性，增益其所不能。』林嵐有否這樣想過呢？」

“Have Jaffa ever thought of the Chinese saying, “Thus, when Heaven is about to confer a great office on any man, it first exercises his mind with suffering, and his sinews and bones with toil. It exposes his body to hunger, and subjects him to extreme poverty. It confounds his undertakings. By all these methods it stimulates his minds, hardens his nature, and supplies his incompetencies.”?” Boy.

李潤環（李植芝的叔叔）：「以前讀書時喜歡藝術，成人後就忙於做生意，現在退休了，可以種花、寫書法，甚至參與藝術項目，我感到快樂。集體創作時感受到年輕人的活力，我認為藝術在香港還有很大的發展空間，政府應多給予支持。」

“I used to love art when I was at school. Growing up, however, much of my time was contributed to my business. Now that I am retired, I can spend my time planting flowers, practicing calligraphy, and even engaging in an art project. This makes me happy. I could feel the vitality of the youngsters during the time we collectively created the work. I believe there is plenty of room for arts development in Hong Kong, the government should render much more support in this area,” Mike Lee (Shirley Lee's uncle).

敖先生：「對於藝術我是門外漢，林小姐做藝術創作好有心機，又有抱負。我希望展覽成功，林小姐往後亦繼續追隨理想，更上一層樓。」

“I am a layman in art. Ms Lam is a very passionate artist with great ambitions. I wish every success in the exhibition and Lam’s pursuit of her dreams,” Mr Ao.

梓峯：「以往看別人的展覽時我會非常嚴苛，會問很多、挑戰很多……但當自己是參與中的一名小卒時，我卻學會『包容』。由一個空的場地變成堆滿雜物的、再變成容置大型雕塑的展場……那是力量、震撼、感嘆……若果有一天，展場上出現的是自己的名字，會是一件怎樣的事呢？」

“I used to scrutinize others’ works through a magnified glass; I would ask a lot of questions, posed a lot of challenges...but when I played a small role in this large project, I learnt lenience. Seeing how an empty space was filled with articles, and from then transformed to a venue with large-scale installations...It showed power, shock, and I exclaimed: how would it feel if one day, no other by my own works is being exhibited?” Tsz Fung.

林英豪：「刻字刻意志；灑雨灑毅力。蒙林嵐老師不嫌惠賜機緣，祝合作社各團員藝途順心。」

“Inscribed is not only the words but also the will, sprinkled is not only the rain but also perseverance. I am honoured to be offered the kind opportunity by Jaffa, my teacher. Wish every member of the collaborative every success in their pursuit in art,” John Lam.

Bryan：「林嵐曾說在香港做藝術的空間很少。我很開心可以參與今次展覽的製作，讓我在家庭和工作以外，再次投入藝術世界。」

“Jaffa once said there is little room in Hong Kong for the arts. It’s my pleasure to engage in this exhibition production, which allows me to be drenched in art once again apart from my work and family,” Bryan.

Leo：「現在回想可以準時完成真的不可思議。可能大家看那木橋時，都有不同的反應，但對我來說在整個製作的過程可說是一場內心的爭鬥。每次進入工作室雕木時，就如進入一個時間的黑洞，時間不經不過地流走，雕完一條木時，已經過了六小時了，所以我開始不時找來不同的藉口延遲自己進入工作室，哈哈……同時面對著這麼大量的文字和木板時，我開始意識到他們的內容和意思已經變得不再重要了，它們以變成了點、直、橫、鈎，不同的符號！」

“Looking back now, I find it really amazing that it could be finished on time. Different people may have different perspectives towards this wooden bridge. To me, the whole production process was an inner struggle. Every time I entered the studio for the wood carving work, I felt like entering a black hole. Time slipped away unknowingly and, when I completed one plank, I realized that 6 hours had passed! So, I found all sorts of excuses to be late to the studio, haha... Also, facing so many words and wooden planks, I realized that the meaning of the text became unimportant, as they have already condensed into symbols - dots, hooks, horizontal strokes and vertical strokes!” Leo.

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### 合作單位 IN COLLABORATION WITH

香港婦女勞工會  
Hong Kong Women Workers’ Association  
新城木箱公司  
San Shing Wooden Box Co.

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Lau Chui Ha, Hong Kong Women Workers’ Association

箱板店 **Crate Shop**  
敖先生，新城木箱公司  
Mr Ao, San Shing Wooden Box Co.

聲音藝術家 **Sound Artist**  
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畫家（《兩扇窗，一陣雨》）  
**Painter (Two Windows, A Shower)**  
林英豪 Lam Ying Ho

工作室助理 **Studio Helper**  
林嵐母親 Jaffa Lam’s Mother

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**Makers (Bridge)**  
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劉麗玲 Lau Lai Ling, Yolinda  
林嵐 Lam Laam, Jaffa  
林英豪 Lam Ying Ho

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姚君豪 Yiu Kwan Ho, Boy  
余家希 Yu Ka Hei  
阮美寶 Yuen Mei Po  
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San Shing Wooden Box Co. (Base Production)

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主辦 Presenter

