

走向融合 擴展文化邊界

# Combining Cultures

十月，香港藝術中心的包氏畫廊舉行了《一月四日》設計藝術群展，藉設計探索中西文化，帶出跨越文化、推進文化設計邊界的意念。

Held back in October, 'January 4th' was a special design-focused exhibition that featured a clever well thought-out mixture of East and West influences.

Text by Manny Ko & Billy Clarke  
Courtesy of Pearl Lam Galleries







月四日》設計藝術群  
展由藝術門舉辦。

藝術門由林明珠女士（Pearl Lam）於1992年在香港成立，前身為對比窗藝廊。藝術門旗下擁有一系列美術和設計藝廊，一致用心探索中與西方、設計與美術的邊界，可說是國際藝術文化的先鋒。藝術門又鼓勵國內和國際藝術家跨界融合，創作兼具國際視覺藝術語言和中國傳統人文意識的藝術作品。於這次展覽，設計師不單擴展了中西文化的邊界，更創造了新的視覺藝術語言，表達他們對西方傳統和西方藝術的感受。

在《一月四日》展覽中，三位國際知名的設計師André Dubreuil、Patrice Butler和楊丹鳳（Danful Yang）圍繞相同的主题，分別以自己獨特的風格創作，體現了藝術門創新、跨領域及跨文化的創作特色。設計師藉創作，把設計與藝術相融，同時發掘傳統中國手工藝的無盡可能。其中，來自上海的楊丹鳳還親自負責這次展覽，對比窗（設計）負責人Sue對此解釋說：「Danful與Pearl（對比窗的創辦人林明珠）是相當熟稔的好友。在設計上，兩人互相幫助，對彼此的設計相當了解。因此，在Pearl召集下，這次展覽由Danful負責就再好不過了。」

三位設計師雖然來自不同國家，卻分別出生於五十年代、六十年代和八十年代的同一天，因此，三人的聯展便以「一月四日」命名，喻意跨越年代、學術領域、文化的創作深意。André Dubreuil、Patrice Butler和楊丹鳳受不同年代背景和文化的薰陶，因此，他們的作品各有特色。設計師圍繞傳統中國手工藝而創作，展現他們對文化的熱愛和理解，並從中反思西方設計產業，表達各自對時代的盼望。這種反思與盼望於法國設計師André的作品上最為明顯，他以中國民間最流行的物件為靈感，製作出一系列精緻的手工瓷器。其中甚至有中國人家中常見的膠製盤子，而陶瓷作品《達克鞋》（2010）則展現民間流行運動鞋的樣貌。Sue解釋說：「André認為，在中國幾乎所有物品都是大量生產而成，因此，他創作出這些瓷器，證明中國人也有能力製作具美感的優秀出品，藉以扭轉外國人將『中國製造』視為質量低劣這誤解。」

Patrice的作品不單是藝術創作，還具實用功能。身為在英國受訓的建築師，Patrice聯同一群來自上海的設計師和藝術家，從法語「Chinoiserie」為起點，著手探索十七世紀西方藝術界反覆出現的「中國藝術風格」。Patrice的

作品包括手工精細的花瓶和《尼克松和基辛格》等一系列高椅背椅子，前者以大自然的形態對比人工形狀，後者則以馬匹為靈感。

中國設計師楊丹鳳的作品可說是趣味無窮，其色彩和模式多變，設計對象與物料的融合總是令人意想不到。她以傳統的中國手工技藝配合西方的物料創作，以「假象」為題創作一系列作品。《假象系列》富出色的視覺刺激元素，將觀者帶入設計師的思考領域之中，將仿製轉化為原創力，讓人反思席捲全球的消費文化。Danful認為，在富有的人追求更奢侈的享受時，貧窮的人卻連購買仿製品的能力也沒有。她深入地思考這現象，然後搜集中國的仿製皮具製成西方貴族的古典沙發和中國皇家的傳統木椅，藉以表達對貧富真假的批判。此外，Danful亦創作了一面名為「咩咩羊」的木牆飾，在真木上雕上一隻隻綿羊，代表人類數綿羊入睡的習慣，喻意即使再忙碌，仍要繼續作夢，留有夢想，保持創意。就像Danful所說「夢想就像鑽石，不應被忙碌的生活掩住光芒，反而要變得更璀璨更閃亮。」

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- 1/Chrysanthemum - Girly Series by Danful Yang
- 2/Mahjong Dining Table by Danful Yang
- 3/Kissinger (Candy) by Patrice Butler
- 4/ Art work by André Dubreuil
- 5/21st Century ROCKokO, Kidda by Patrice Butler



Pearl Lam Galleries was originally founded as Contrasts Gallery in Hong Kong in 1992 by Pearl Lam. From the get-go Pearl Lam blazed a trail in the art and creative design scene, and Contrasts Gallery became a pioneering gallery, being one of the first to explore the boundaries between design and art, as well as East and West. Today Pearl Lam Galleries consists of Pearl Lam Fine Art and Pearl Lam Design, and both the Fine Art and Design Gallery are at the vanguard of the global art and cultural scene.

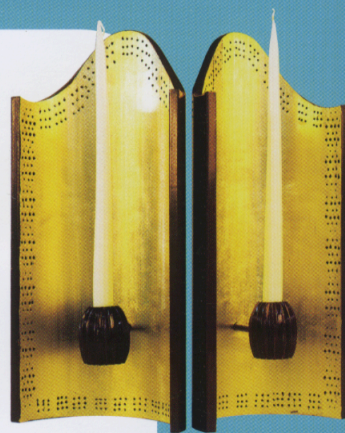
Both focus on nurturing and promoting a stable of cross-cultural and cross-discipline Chinese artists along with a select handful of international artists, all of whose work is a recreation and extension of traditions. These artists react to and against Western influences and the established Western traditions to create a new aesthetic or visual language.

The exhibition 'January 4th' was the inaugural exhibition for Pearl Lam Design in Hong Kong, and it nicely brought together some of the key themes that Pearl Lam Galleries represents. Held from October 13-31 at the Pao Galleries, Hong Kong Art Centre, the exhibition featured three unique renowned international artists -

André Dubreuil, Patrice Butler, and Danful Yang. The work exhibited from the three showcased a diverse mix of limited edition designs which all obscure the boundaries between art and design. While some were functional, all were eye-catching, and all pushed the boundaries of traditional Chinese art and craft techniques as well. Another key element that the three artists had in common was their birthdays, and this was used as the title and starting point of the exhibition.

The exhibition was in fact curated by the Shanghai-born Danful Yang herself and, as a close friend of Pearl Lam, she was given free reign over the exhibits, which featured a nice balance of work from the British-born Patrice Butler and the Frenchman André Dubreuil. As Sue Lin of Pearl Lam Galleries commented, "Danful helped to realize Pearl's design when she was first starting up and Pearl helped to develop Danful's design as well, and this show is a testament to that with this being Danful's first curated exhibition since completing a curatorship in design."

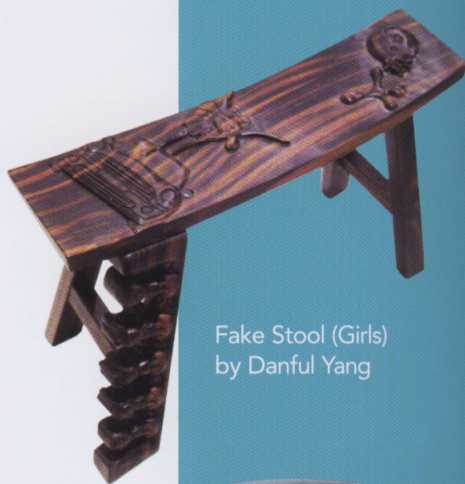
While quite different, the pieces in the exhibit do have parallels between them, with all exploring facets of traditional Chinese craftsmanship, materials and imagery. Challenging the



Art work by André Dubreuil



Art work by André Dubreuil


Fake Stool (Girls)  
by Danful Yang


Drum Side Table by Danful Yang





Distorted Fake Bench  
by Danful Yang



Chrysanthemum - Girly Series  
by Danful Yang



New Tang Dynasty  
by Patrice Butler



Kissinger by Patrice Butler

Western conception of Industrial design, the three designers incorporate their contemporary prospective through their takes on traditional Chinese handiwork. André Dubreuil's work showcases this most prominently, with some of his highlighted pieces including finely-made porcelain versions of popular sports shoes and traditional mass-produced plastic basins used in modern Chinese homes. "In china everything is mass-produced and through these pieces André wants to show that the Chinese can also make very fine delicate pieces as well," states Sue Lin.

On the other hand the exhibited work from the British-trained architect Patrice Butler is a lot more functional and formal, with the Shanghai-based designer and artist exploring the French world of 'Chinoiserie,' which is a French term meaning 'Chinese-esque' that refers to a recurring theme in European artistic styles that have been around since the seventeenth century, reflecting Chinese artistic influences with fanciful imagery of an imaginary China. His exhibited pieces include carefully-crafted vases that contrast naturalistic forms with human-created artificial shapes, plus some comfortable tall horse-inspired chairs.

Danful Yang's part of the exhibition itself is slightly more

ironical and colourful, with her playful works combining objects and materials in unexpected ways. She uses both traditional Chinese art and craft techniques as well as modern Western materials. Her Fake series bombards viewers with visual stimuli, turning imitation into originality and reflecting the onslaught of a globalized consumer. As Sue Lin explains, "in her Fake series Danful is suggesting that while rich people desire luxury goods, most poor people cannot even afford the fake versions of these luxury goods." Hence, her exhibits include a sofa in a rich Western classical style and a Chinese classical royal chair, but both of these feature materials made from actual replica leather bags picked up in China. Some of her other featured items include traditional wooden Chinese furnishings with detailed symbols of western society carved into them, plus an eye-catching wall decoration carved into a real piece of wood called 'Meh Meh Yang.' With sheep motifs carved into the wood 'Meh Meh Yang' symbolizes the sheep that people count when they try to fall asleep and is suggesting people to keep dreaming and be creative. As Danful Yang says herself, "dreams, like diamonds, should not fade with a busy life, but become brighter." 令