

「The Way Home」 策展陳述 陳瑞琦

「家」從來不是單一的固定體，它由外與內多個部份組成，並帶著對自身有意義的聯繫和依附物。各種因素下，移居成為普遍的社會現象。「家」這個詞彙和含意對移居者更顯意義和豐富。他們對家的感覺混合過去、現在與未來。以記憶和思念轉化到每天恆常的生活，再將這些經驗來製造「家」的構想與懸念。

是次展覽藝術家將個人對「家」的意念、回想及期盼放進作品，跟觀者訴說他們探索家的旅程。不但深化了它的物質元素，也呈現出關於歸屬感、聯繫和心靈慰藉的複雜層面。「家」究竟意味著什麼？希望觀眾透過作品找到自己的答案，重塑它的意象。

美國小說家約翰·楊特 (John Yount) 曾道出：「他懷疑『家』根本就不是一個地方，而是一段時間。」陳雪兒由成長到旅居的選擇，一直經歷不同國家及居所的生活，她彷彿已練習了一種能力，可以模糊家的實體界線。什麼地方也可以當成家。陳氏的畫作帶着夢幻性及詩意。朦朧的影像似是而非地呈現，看似熟悉卻又說不出真實的一面。就好像捉緊潛意識中「家」的瞬間，再把它隱晦地在不同處境及媒體下表達出來。

Henry D'Ath的雕塑式傢品帶著濃厚的符號性。D'Ath於紐西蘭農村成長，作品中的抽象形態不難發現農莊環境的元素。藝術家在創作中亦不時聯想起動物的爪牙。成長後因為其建築師背景長年身處於各國的大都市，D'Ath自覺對家的解讀逐漸含糊，往往徘徊在兩極的生活模式之間。D'Ath嘗試於農村生活與工業人工化中找出「家」存在的可能性及空間。作品讓他在任何地方也可聯繫著成長記憶，同時在意識上縮短了過去與現在的距離。

在人類史上多變又普及的移遷活動上，總有一些根本是不能磨滅的。這個根本就是與生俱來的族裔。Rhett D'Costa成長在西方國家，但一直希望尋找生為印度民族對他的影響。他的論文及作品從自身家族經歷，去窺探因英國殖民時期對印度家庭帶來的移居變化，以及表達他強烈但帶距離性的民族情感。作品中有著歷史帶給他的衝擊及想像，亦包含自身不能否定及取代的西方文化。

對家的思念是一種情感，也是巫麗詩創作的來源。身處異鄉開拓新生活，面對着不同的感知碰撞，巫氏嘗試尋找兩地家與家之間的聯繫，來紓解對新地方的不安感。海洋與風景成為了一種可以捉得到的安全感。主修版畫的藝術家以重組獨版印刷加拼貼去塑造形態。作品通過物理和概念性的通道連接著兩個空間和時間點。展覽中部份作品除了在畫面上表達海浪與山水，巫氏希望透過於新生活的觀察，以藝術語言訴說家的故事。



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FINE ART

***The Way Home* Curatorial Statement**

Shirky Chan

“Home” is a multifaceted and fluid concept, with its own meaningful connections and attachments. As the phenomenon of migration became increasingly common, the word and concept of “home” holds greater significance and richness for immigrants. Their feelings about home are a blend of the past, present, and future. Memories and longing are transformed into everyday lived experiences, which in turn shape their evolving notions and anticipations about “home”.

The featured artists in *The Way Home* have infused their personal ideas, recollections, and aspirations into their artworks, sharing their journeys of exploring the meaning of home. This not merely deepens the material elements, but also presents the complex dimensions of a sense of belonging, connection, and solace. What does “home” truly mean? Through these artworks, viewers may find their own answers, reimagine and redefine the concept.

The American novelist John Yount once said, “He suspects home is not a place after all, but simply a time.” Artist Chan Suet Yi, as a consequence of her upbringing and choice of sojourns, has experienced life in different countries and houses, seemingly having cultivated an ability to blur the picture of what a home should be. Any place can become home to her. Chan's paintings have a dreamlike, poetic quality. The hazy images ambiguously present what seems familiar yet elusive, as if capturing fleeting moments of “home” in the subconscious and expressing them subtly through different contexts and media.

Henry D'Ath's sculptural furniture pieces are imbued with strong symbolism. Growing up in rural New Zealand, the abstract forms in his artwork clearly evoke elements of farm environment. The artist also associates his creations with animal claws. Later in life, due to his architectural background and living in major cities across countries, D'Ath found his understanding of “home” gradually becoming obscure, often oscillating between two extreme living styles. D'Ath attempts to find the possibilities and spaces for “home” to exist between rural living and industrial urbanization. His artworks allow him to connect with childhood memories wherever he is, while also mentally shortening the distance between the past and present.

In the face of widespread human migration throughout history, there are some fundamental aspects that cannot be erased, such as ethnicity. Rhett D'Costa, growing up in a western country, has always sought to explore how his Indian heritage affects him. His essays and artworks delve into his family's migration experiences, under the influence of British colonialism, expressing his strong yet distanced ethnic sentiments. His artworks contain the impacts and imaginations shaped by history, as well as the western culture that he cannot deny or replace.

Nostalgia is an emotion, and also the inspiration for Mo Lai Sze Liz's creative works. Living and establishing a new life in a foreign place, facing the collisions of different perceptions, Mo seeks to find the connections between homes in two locations to alleviate the unease towards the new place. The ocean and landscapes become a tangible sense of security. As a printmaking artist, Mo constructs forms through the collage of monoprints. The artwork connects two spatial and temporal points through physical and conceptual channels. In addition to depicting the waves and nature, Mo hopes to use the language of art and her observations to tell the story of this new environment, which she now calls “home”.



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關於陳瑞琦

獨立策展人及藝術專欄作者。2013年以優等成績取得香港藝術學院與澳洲墨爾本皇家理工大學合辦的藝術學士學位，主修繪畫。並於2015年和2017年於香港中文大學分別取得藝術碩士和文化研究碩士學位。

曾獲香港教育學院邀請擔任其2014社區藝術教育計劃「創藝@校園」的專業藝術家。並於2020年擔任香港知專設計學院客席講師。其中策展項目包括香港林寶堅尼慈善展覽、Ben Brown Fine Arts 本地藝術家聯展 'Ze/Ro'、香港藝術中心個展及聯展、澳洲墨爾本皇家理工大學畫廊聯展。並於2017至2024年擔任香港藝術學院Alumni Network的副、正主席。2019至2023年間，撰寫及發表超過25篇藝術文章。其他藝術相關參與項目包括：2021年東方錶行60週年藝術活動、2023年香港巴塞爾藝術展UBS貴賓室分享會主持、2024年香港Art Central香港藝術中心演講嘉賓。

About Shirky Chan

Shirky Chan is an independent curator and art columnist who received her Master of Art in Fine Art and Master of Art in Intercultural Studies from The Chinese University of Hong Kong in 2015 and 2017. She achieved her second degree – Bachelor of Fine Art (Major in Painting) with distinction from the The Hong Kong Art School / RMIT University program in 2013.

Shirky was invited by The Hong Kong Institution of Education as their supporting and professional artist at the "Arts @ School" project in 2014 and was a part-time lecturer at Hong Kong Design Institute in 2020. Her selected curatorial projects include a fundraising exhibition presented by Lamborghini Hong Kong, "Ze/Ro" group exhibition at Ben Brown Fine Arts (HK), a co-curated group exhibition at Melbourne RMIT University Gallery, and solo and group exhibitions for local artists at Hong Kong Arts Centre. In 2017 until present, she became the vice Chair and Chairlady of Hong Kong Art School Alumni Network. From 2019-2023, She has written and published over 25 art related articles. Other artistic contributions include: Art Consultant for Oriental Watch Company 60th Anniversary event in 2021, Moderator of artist sharing at UBS VIP Lounge - Art Basel HK in 2023, and a Guest Speaker at Art Central (Hong Kong Arts Centre section) in 2024.

