



艺术家自述

在网络上回看一些昔日的广告，当中对于「美好」的叙述总是有很丰富的构想和经营，让我觉得当时的人，对美好的将近来临有一份憧憬与信心，才会愿意花心思做到这种程度的叙述。

其中一个影像对我来说有种特别的吸引力，就是洗头水广告中那把漂亮的黑色长发。广告中会透过不同的场景、音乐、色调，以至利用手的各种触碰方式去呈现那种温柔的质感和气息。而当中所折射出来的画面，莫名地让作为观众的我，有一种在看海的感觉。那把被撩动的秀发就像被海风吹起，不缓不急地流动，秀发的光泽如海浪般闪烁。但由于那一把头发是黑色的，所以具备一种含蓄感，可能比较像海浪在黑夜中被月光映照。还有轻快悠扬的配乐就如浪潮的声音，也快要闻到一丝海洋般柔和的气味……然后，美好的情节即将于广告后上演，好像每一个普通人人都可以相信自己拥有这把美好的黑色秀发，拥有这个美好的愿景。

《让晚风送走昨日的梦》这一系列的作品我尝试透过绘画、装置、录像、数码打印和灯光，营造在我脑海中那一把黑色长发的触感和魅力。

Statement

When re-watching past advertisements on the Internet, I always find the narratives of “good things” are constructed in very delicate and thoughtful ways. It makes me speculate that people in the past had strong will and passion for the yet to come future, so they were able to spend so much effort to describe the good things they wished for with the advertising production.

One of those images that especially attracts me, and stays in my head, is the long black hair in the shampoo advertisements. In order to represent the soft sensation, the advertisements were set up with a different kind of stage, color, music, and tender hand gestures compared to what is seen nowadays. Somehow the shampoo advertisements from the past make me have a feeling like watching the ocean - like the hair is blowing by the sea breeze and flows gently. The hair shine moves like waves. The black color has a sense of subtleness; its reflection like moonlight in darkness. The brisk background music sounds like the tide and I feel like I can nearly smell the ocean. And then, after watching the advertisements, the beautiful plots play out in reality. It seems to make people believe that they can have such nice and glistening hair and they hold onto this good wish.

Through the work series Let the night breeze send away yesterday's dreams, I use different medias: include painting, installation, videos, digital printing and light to set and create the sensation and charm of the long black hair in my mind.

1. 让晚风送走昨日的梦
有声高清录像
3分41秒
2017

1. Let the night breeze send away yesterday's dreams
HD video, audio
3 mins 41 sec

2. 缓缓落下
油画布本数、数码打印和塑胶
油画：61 x 51 x 2.5 cm 数码打印：380 x 520 cm
2017

2. Falling gently
Oil on canvas, digital print and plastic
Oil painting: 61 x 51 x 2.5 cm; Pigment print: 380 x 520 cm
2017

3. 湿润的脸庞
布面油画，数码打印和灯光
油画：90 x 116.5 x 2.5 cm 数码打印：218 x 500 cm
2017

3. Humid face
Oil on canvas, digital print and lights
Oil painting: 90 x 116.5 x 2.5 cm; Pigment print: 218 x 500 cm
2017

4. 如潮汐涨退
洗手盆、蜡、头发、数码打印、木和灯
洗手盆：39 x 46 x 18.5 cm
2017

4. Tide
Sink, wax, hair, digital print, wood and light
Sink size: 39 x 46 x 18.5 cm
2017

黎卓华 (生于 1983 年, 香港) 成长和生活于香港。2007 年获得香港中文大学艺术系学士学位, 现入读香港中文大学艺术系硕士课程。曾参与个人展览有《停滞之中》(Para Site, 巴塞爾香港艺术展, 香港, 2015) 和《用灯光照着一盏灯》(SOUTHSITE, 安全口画廊, 香港, 2013) 等。群展有: 《不隅之见》(第五届三亚艺术季, 三亚, 中国, 2016); 《→》(刺点画廊, 香港, 2016); 《四子棋》(Simon Lee Gallery, 香港, 2016); 《众口铄金》(马凌画廊, 香港, 2015) 及《第二届 CAFAM 未来展》(中央美术学院美术馆, 北京, 2015) 等。

Sarah Lai (b. 1983, Hong Kong) obtained her BA in Fine Arts from the Chinese University of Hong Kong in 2007 and is currently an MFA degree candidate at the Chinese University of Hong Kong. She has held solo exhibitions that include In Stasis (Para Site, Art Basel Hong Kong, Hong Kong, 2015) and Spotting the light onto a light (Gallery EXIT, Hong Kong, 2013). Group exhibitions include Inception, (The Fifth Art Sanya, Sanya, China, 2016), → (Blindspot Gallery, Hong Kong, 2016), Connect 4 (Simon Lee Gallery, Hong Kong, 2016), Clamour Can Melt Gold (Edouard Malingue Gallery, Hong Kong, 2015) and The 2nd CAFAM Future Exhibition (CAFA Art Museum, Beijing, 2015).