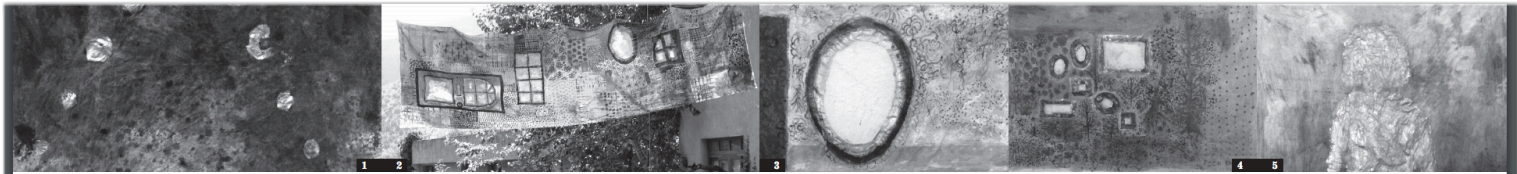


Artist Poonkanchi Publication/ interview: 2014 ArtsLink P16-17 HONGKONG

The Exhibition at The Gallery of Hong Kong Art School in 2014 December — “Flower” Hong Kong Arts Centre 10/F



香港藝術學院藝廊十二月份展覽——草花頭
The Exhibition at The Gallery of Hong Kong Art School in December – “Flower”

文：潘樂芝 Text: Poon Kan-chi
香港藝術學院應用及媒體藝術文學士課程畢業生
Hong Kong Art School Bachelor of Arts in Applied & Media Arts Graduate

這篇文章由訪問角度的潘樂芝訪問創作角度的潘樂芝
發問者：潘
回答者：芝

潘：為什麼展覽叫做草花頭？
芝：草花頭是一個漢字部首，是草是花是頭，也是潘樂芝創作的元素。

潘：什麼時候開始運用這些創作元素的？
芝：我從二零一二年開始創作了一系列關於花的繪畫，那時候純粹是想畫一些自己喜歡的東西吧，發現了「花」是我除了人臉之外，特別有感覺的東西，去到任何地方，第一時間最吸引我的都是花瓣設計的紋路又或者花布之類的東西。現在是二零一四年，經過大約三年的持續創作，我發現花朵是一種回歸日常生活的元素，是一種生活情境裏面常常出現的一個符號。

潘：對你來說「花」這符號有什麼特殊意義嗎？
芝：「花」這符號，首先聯繫著小時候家裏的床舖和窗簾花紋的記憶，再來慢慢發展到長大後穿上的碎花裙和收到鮮花的經驗。追尋「花」這個由沉悶而重複的圖案與顏色的拼合所構成的符號，就帶著熟悉的安全感，可說是有關美感與顏色及自然植物的物化教育。

潘：除了一些畫在畫布的花卉之外，我注意到有一些類似窗和相框的物體出現在比較大型的畫布作品上面，背後有什麼原因嗎？

芝：在畫面創作過程裏面，有著很多個人的情感及想法，而這些東西需要一個空間去盛載，在生活中最自然與慣性的一個空間便是「房間」，一個城市人必然存在的空間，而這個私密的空間是一個人人的世界，在這個世界裏，我們可以做自己喜愛的事情，就像沒有第三者看見似的。每

當獨處的時候，發呆直至睡着之前，會構成一個很好的思考時間，在那個時間，會產生一種強烈的孤獨感，這種感覺就像是一個未知的空間，充滿無限想像的空白，一個看不清楚的「窗」。

潘：談談你是怎樣遇上香港藝術學院的吧。
芝：夏季的某一天，在逛完書展要離開的時候，突然下起大雨，我當然立刻找地方避雨啦，無意中看見堆著一座山那麼高的香港藝術學院的升學指南，兩天後，我得到一個面試的機會和一個取錄消息，那天我才第一次知道有香港藝術學院呢。

潘：從那時開始到現在，你在創作路上有什麼改變呢？
芝：其實自二零零八年，入讀藝術學院的第二學年期開始，我便思考自己創作最原始的出發點是什麼，當時追溯到自己小時候第一個很想畫畫的慾望，就是對美少女戰士卡通的臨摹，但是經過好幾年的沉澱，我才能消化當時那個發現對自身的真實意義，從而開始創造一些更立體和橫貫的作品，希望這些作品能夠帶給觀眾一些有關私人空間裏面回憶的微妙共鳴，又或者是一些對於個人身份的不確定性之體會感受，謝謝！

日期 Date: 03-30/12 票價: 免費入場 Ticket: Free admission
地點: 香港藝術學院藝廊 (香港藝術中心十樓) Venue: The Gallery of Hong Kong Art School (10/F Hong Kong Arts Centre)
即目詳情請第 48 頁 Please refer to p.48 for programme details.

This is a self-interview by Poon Kan-chi

Interviewer: Poon
Interviewee: Chi

Poon: Why is the exhibition called “Flower”?

Chi: “Coi2 faai tau4” is a radical of Chinese character. Coi2 is grass. Faai is flower. Tau4 is head. Also, they formed Poon Kan-chi’s creative elements.

Poon: When did you start to apply these creative elements?

Chi: I have been creating a series of paintings about flowers based on a very pure personal fondness towards flowers since 2012. At that time I recognised that “flower” was a very attractive element that could be found in daily life such as the pattern design and cotton print. (Suddenly I discovered “flower” as another most attractive item besides the “human face”) Over three years of creating flowers’ paintings, till now, I am quite sure that flower functions as a common element that symbolises our daily life.

Poon: Does the symbol “Flower” contain any special meaning to you?

Chi: “Flower” is a symbol that embodies lots of my memories: patterns found in my childhood bedding and curtains, the small floral prints patterns on the dress that I wore and flowers that I received as a grown-up. “Flower” as a symbol is forming a familiar sense of security and from following and tracing boredom and repeating patterns and colour collage, it is also related to the physical education of aesthetics and understanding of natural plants.

Poon: Apart from those flowers painted on the canvases, I discovered that there are window- or photo frame-like objects on your paintings which are in bigger size, is there any reason for that?

Chi: The process of visual creation may contain many personal ideas and emotions, which need to be contained in a space. While the most natural and common space in everyday life is “Room”, our idea of the private space is actually our own planet, where we can do whatever we want as if no one would see us. Whenever there is a time to stay alone or when we are dazing before falling asleep, it is a good time for thinking. At those moments, a strong loneliness is proliferated, which is like the existence of an imaginative space of unknown or a window you cannot see through.

Poon: Let’s talk about the experience of how you cross your road with Hong Kong Art School.

Chi: That was a day during the summer time, when I was leaving the Hong Kong Book Fair, that I was caught in a sudden heavy rain. As I tried to find a place for cover, there I saw a mountain of booklets and brochures featuring Hong Kong Art School’s art programmes. Two days later, I got an admission interview offered by the Hong Kong Art School and finally an offer to study arts there... The main point is that that was the first time that I came to know about the existence of the Hong Kong Art School.

Poon: How has your creative process been developing since then?

Chi: Tracing back to 2008, the second year of my study at the Hong Kong Art School, I started to think about the starting point of my creation. I discovered that my first desire of “controllable drawing” is the imitative sketching of the cartoon SailorMoon. After a few years of precipitation, I tried to find the real meaning of this “revelation” and started to create the body of art work in a more concrete and simpler way. I wish this exhibition could bring a magic “click moment” for the audience about the memory and perception of private space, or/and the reflective experience of feeling uncertain about one’s personal identity. Thank you!



香港藝術學院藝廊十二月份展覽——草花頭
The Exhibition at The Gallery of Hong Kong Art School in December - "Flower"

文：潘家芝 Trest Poon Kan-chi
香港藝術學院應用媒體藝術文學士課程學生
Hong Kong Art School Bachelor of Arts in Applied Media Arts Graduate

這篇文章由訪問角度的潘家芝訪問創作角度的潘家芝

訪問者：潘

受訪者：芝

潘：為什麼展覽叫做「草花頭」？

芝：草花頭是一個漢字部首，草是花是頭，也是潘家芝創作的元素。

潘：什麼時候開始用這些創作元素的？

芝：我從二零一二年開始創作了一系列關於花的繪畫，那時我就在想畫一些自己喜歡的東西吧，發現了「花」是我除了人臉之外，特別有感覺的東西，去到任何地方，第一時間最吸引我的都是花環設計的圖案又或者花和之類東西，現在是二零一四年，經過大約三年的持續創作，我發現花朵是一種回歸日常生活的元素，是一種生活環境裏面常常出現的一個符號。

潘：對你來說「花」這個符號有什麼特殊意義嗎？

芝：「花」這符號，首先聯繫到時空交錯的記憶和空間花紋的記憶，再來慢慢發展到長大後穿上的碎花裙和收到鮮花的經驗，這串「花」這個由沉悶而重複的圖案與顏色拼合而構成的符號，就帶着熟悉的安全感，可說是有關美感與顏色及自然節制的物化教育。

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Chi: "Flower" is a symbol that embodies lots of my memories: small floral prints, patterns on the dress that I wore and flowers that I received as a grown-up. "Flower" as a symbol is forming a familiar sense of security and from following and tracing boredom and repeating patterns and colour collage, it is also related to the physical education of aesthetics and understanding of natural plants.

潘：Apart from those flowers painted on the canvas, objects on your paintings which are in bigger size, is there any reason for that?

Chi: I discovered that there are window- or photo frame-like objects on your paintings which are in bigger size, is there any reason for that?

This is a self-interview by Poon Kan Chi

Interviewer: Poon

Interviewee: Chi

Poon: Why is the exhibition called "Flower"?

Chi: "Caozhi fan tiao" is a radical of Chinese character. Caozhi is grass. Fan is flower. Tiao is head. Also, they formed Poon Kan-chi's creative elements.

Poon: When did you start to apply these creative elements?

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ArtsLink 2014-12 - interview of Artist Poonkanchi



Poon kan chi invitation Card of Solo Exhibition: 2014 “Flower”,
The Gallery of Hong Kong Art School , Hong Kong Arts Centre 10/F

Text: Poon Kan-chi / Hong Kong Art School Graduate of Bachelor of Arts in Applied & Media art

This is a self- interview by Poon Kan Chi

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Poon: Why is the exhibition called “Flower”?

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<https://gallery.hkas.edu.hk/2014-12.html>

<http://www.hkac.org.hk/en/artslink.php?aid=653>

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<https://www.facebook.com/poonkanchi>

VIEW MY WEBSITE:
<http://WWW.POONKANCHI.COM/>

OR MORE PHOTOS AT:
<https://www.flickr.com/photos/130108555@N03/sets/72157649407264559/>

