

PORTFOLIO

LAM HEI YU JONATHAN

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2026

ARTIST STATEMENT

Jonathan LAM Hei Yu is a Hong Kong based visual artist with multi-identities such as ceramicist, planter, makeup artist, bartender, dog trainer and a Reiki practitioner. With all these Identities, he dedicates himself to exploring the possibility of combining his wide range of interests in his art.

Lam is currently using ceramic as his main creative medium. In recent creations, he uses different techniques in ceramics such as moulding to showcase and explore the possibilities of different human relationships, at the same time as a process of healing, and re-think the interaction between his work and the audience.

陶瓷作品
Ceramic Works

2025

《竹能斷，不能屈》

"The Unyielding Bamboo"

闊 50cm，高 40cm

W50cm x H40cm

陶瓷雕塑

Ceramic Sculpture

The 2025 HK Tai Po Wang Fuk Court fire incident involved bamboo scaffolding, initially believed by some to be a primary cause of the fire's spread. However, it was later confirmed that bamboo does not easily catch fire. The concept behind the artwork originated from an online comment stating 'Bamboo can be broken, but not bent.' The artwork aims to express feelings of unrest while utilizing the paradoxical nature of ceramics, which become stronger after being subjected to high temperatures, to reflect on how, in the end, the fire preserved most completely what was initially slandered – the bamboo scaffolding.

2025 年香港大埔宏福苑大火事件，竹棚被某部份人認為是引致大火蔓延的主因，但其後又證實竹耐熱不易燃燒。作品創作概念源自網絡一則留言“竹能斷，不能屈”。作品一方面希望抒發不安情緒，另一方面利用陶瓷高溫燒後更堅固的特性反諷大火最後最完整保留的反而是一開始被“屈”的竹棚。

OMG 我的天 藝術節 2025

OMG Art Festival 2025

石硤尾賽馬會創意藝術中心 L1 藝廊

L1 Gallery, JCCAC, 30 Pak Tin Street, Shek Kip Mei





2025

《記憶的消散如同煙霧》

"Echoes of Fading Tears"

尺寸不一，五件組

Size Varies, Pieces of 5

陶瓷裝置及苔蘚植物

Moss on Ceramic installation



"Echoes of Fading Tears"

The five ceramic sculptures represent my imagination and memories of the smoke that appeared during the political movement in Hong Kong in 2019. Through a combination of imagination and imagery, I designed a series of ceramic sculptures depicting smoke, which were then planted with moss. The process of planting and observing these sculptures served as a means to heal past negative memories and emotions. Ranging from dark to light, and from large to small, the five sculptures symbolize a mournful quintet, representing stages of grief including denial, anger, bargaining, depression, and acceptance. Confronting feelings of sadness and sorrow, these sculptures gradually dissipate like the smoke over time, offering a slow process of healing.

【記憶的消散如同煙霧】

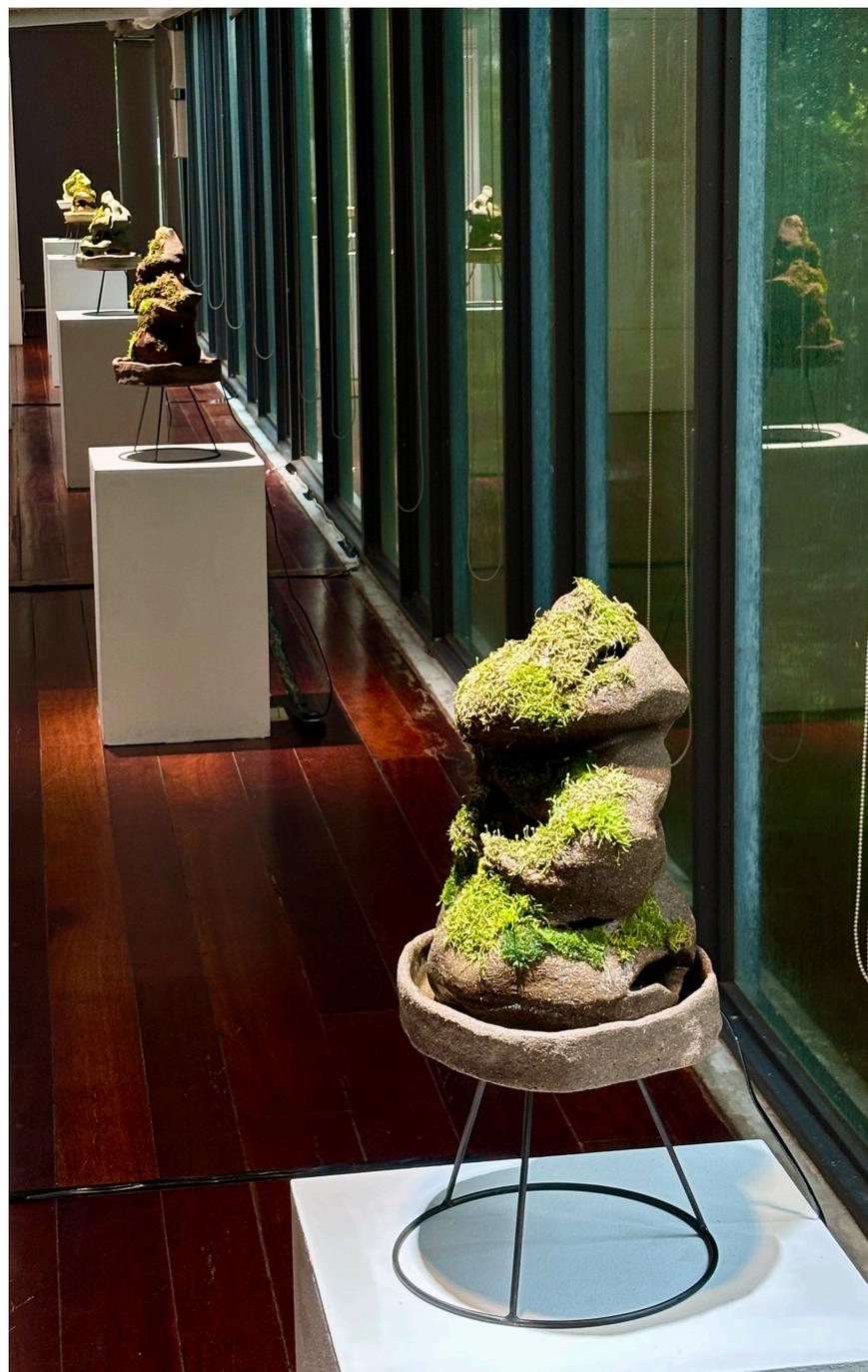
五件的陶瓷雕塑分別是我對香港 2019 年政治運動期間所出現的煙霧的想像及回憶。我透過想像結合影像來設計出一系列煙霧陶瓷雕塑，然後種上青苔，從而在種植的過程，亦在觀賞的過程療癒過去的負面記憶和情緒。五件從深色到淺色，從大至小的雕塑分別比喻着悲傷的五部曲，從否認、憤怒、討價還價、沮喪、接受，面對着傷心，悲痛的情緒，隨著時間的流逝，像那些煙霧一樣慢慢消散，慢慢療癒。

莎草 本地藝術家聯展 2025

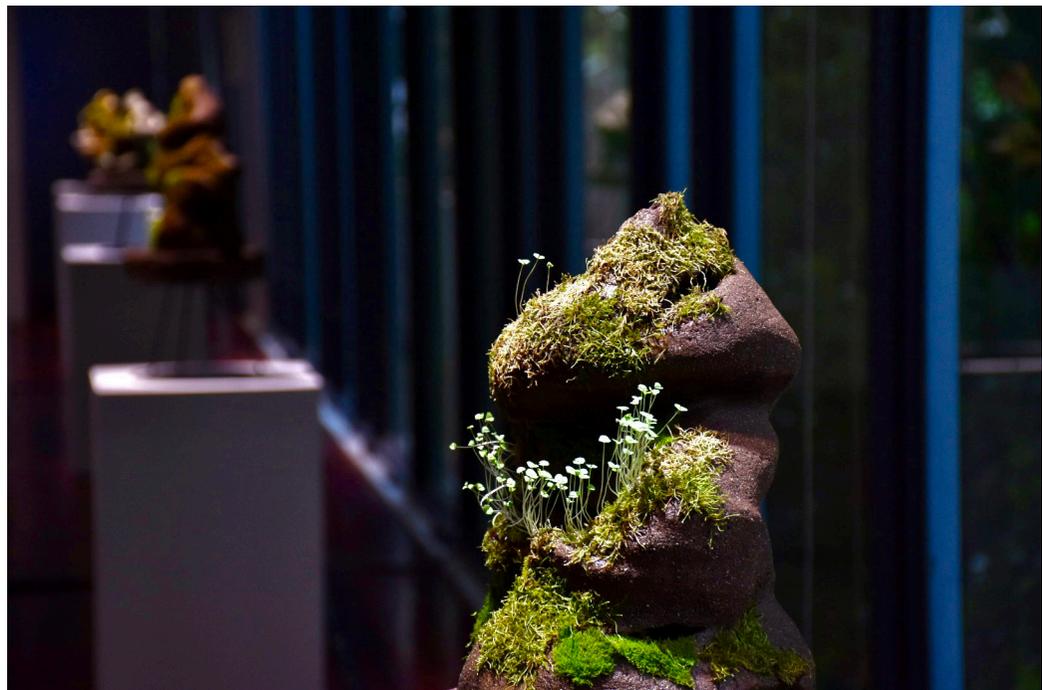
SEDGE Local Artist Group Exhibition

石硤尾賽馬會創意藝術中心 L1 藝廊

L1 Gallery, JCCAC, 30 Pak Tin Street, Shek Kip Mei







2025

《關係碎片》

"Relationship Fregments"

林希宇個人展覽 Jonathan Solo Exhibition

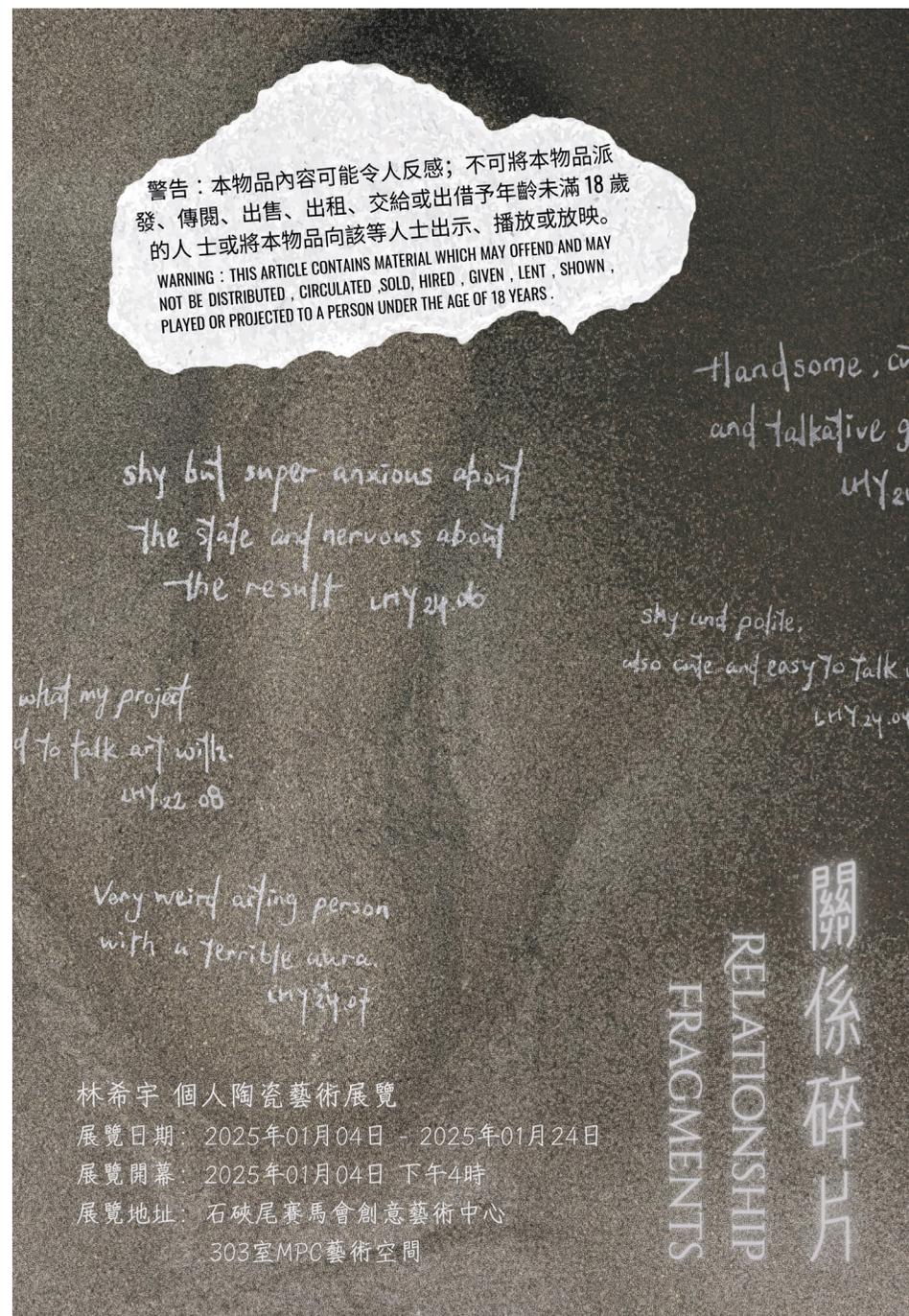
Stoneware Ceramics, Films

陶瓷, 菲林底片

300mm x 300mm x 69 pieces

Exhibited at

MPC Art Space L3-03, JCCAC



“Trust are born from relationship, then relationship fades in time”
From 2022, I started a series of moulding events that are later transformed into collections of ceramics, and the subjects of these moulds are strangers dated online.

I replicated the hidden contraindicated hook-up event in the production process, through social and dating platforms, I dated these strangers and moulded their most private body parts. Unlike these relationships, the ceramics created are immortal and eternal.

By moulding, I recorded each individual encounter, and time and relationships seemed to be freezed in the process.

The only memories left behind are probably just the words carved behind those pieces, those once intimate yet now strangers.

From a moment of trust, to letting go someone, are just merely a start of journey, looking for relationship fragments.



「信任隨關係而生，關係隨時間而消逝。」

從 2022 年開始，我進行了一連串的倒模，其後創作成一系列陶瓷，而倒模的對象，都是線上相約的陌生人。我嘗試透過整個創作複製在真實社會中被視為禁忌話題約炮行為，通過社交平台 and 約會平台約出不同的陌生人，並倒模他們身體最私密的位置。與這些關係不一樣的，是被製作出來的陶瓷，卻是永恆不滅。

利用倒模紀錄每一段關係，每一段時間，彷彿那段時光，那段關係都被定格了在倒模的過程，那些模具當中。過後我對這些曾經親密，而又陌生的人，記憶只剩下對他們的一句被刻畫在陶瓷上的第一印象。從一剎那的信任，到放下一段關係，都是一個尋找碎片的旅程。





RELATIONSHIP
FRAGMENTS

關係碎片

2022



《從此音塵各悄然》

"From Now On, The Dust Settles"

Stone ware ceramic

陶瓷

300 x 300 mm x 11 pieces

"From Now On, The Dust Settles" is an artwork that explores the fleeting, intimate same sex relationships. Using the casual, fast-paced culture and behavior of same-sex "hookups" as a starting point, the artist responds to the short-lived intimacy that exists between individuals in fast-paced culture through artistic expression. The artist invited strangers to mold their most intimate body parts, using various common dating and social platforms. The impressions of their encounters were then engraved in wordings on the back of ceramic pieces and exhibited in a form of documentation. This piece encourages reflection on the normalizing of the amplification and objectification of male sex-characteristics in popular culture, and questions whether one's identity should be defined by their body.

2022

《從此音塵各悄然》

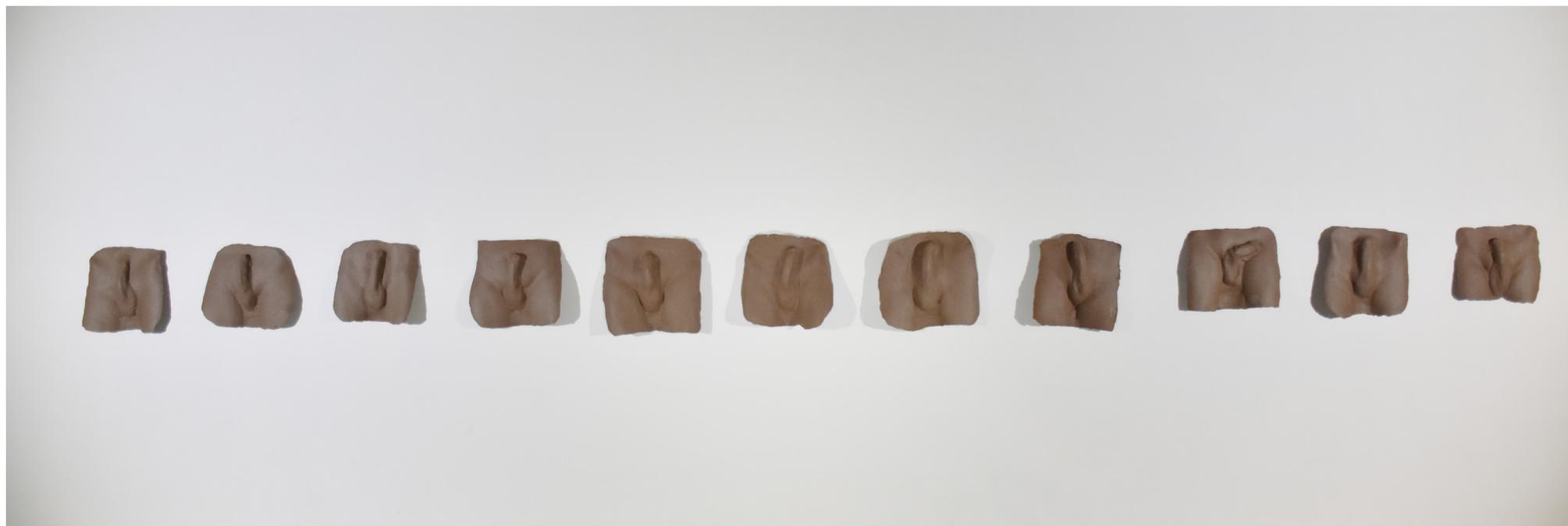
"From Now On, The Dust Settles"

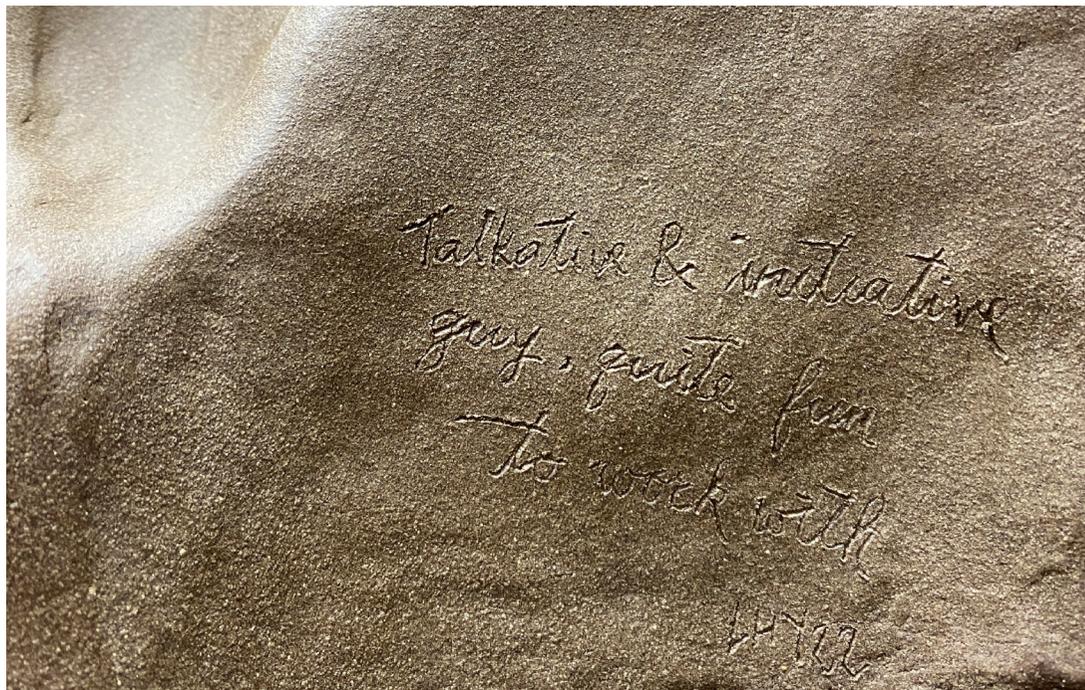
Stoneware Ceramic

陶瓷

300mm x 300mm x 11 pieces

< 從此音塵各悄然 > 是藝術家探索同性之間短暫親密關係的作品。作品以同性「約炮 /Fun」的速食文化及行為作為切入點，以藝術方式回應速食文化中人與人之間短暫親密關係。藝術家透過不同常見的約會社交平台邀請陌生人倒模他們身體最私密的位置，然後在陶瓷作品背面刻上對對方相處時的印像，以記錄形式展覽，反思大眾將男性性徵特點放大及物化的規範，再而思考一個人的身份究竟應否以身體來定義。





2022

Presented in 2022 Affordable Art Fair



《唔係我碌鳩》

"Pas Ma bite"

Stone ware & Porcelain ceramic

陶瓷

100 × 100 mm x Multiple pieces

The series was moulded from a silicon dildo with kinds of clays and colour glaze. In the moulding process, feedbacks regarding to the identity of the dick came by, which then was later developed to the concept of the work and to re-think how male's private body part, penis has been objectified. The series wish to present that no matter how varies the ceramic dick model's colour are, they are still just moulded from the same silicon dildo that don't belongs to anyone, then reflect to the millions of identities in our world, all human are just human, and re-think of the purpose of deviding people into majority and minorities.

作品以矽膠男性性徵的矽膠玩具作為媒介倒模成一系列的陶瓷陰莖模型。因在倒模過程得到的一些人們的反應而發展成透過作品反思男性性徵被物化的狀況。普遍社會都覺得一個男性的器官可以代表一個男人的身份，作品正正利用一件件不一樣顏色及泥種倒模不屬於任何人的男性性徵玩具的陶瓷作品，表達即使作品有著不同顏色，但仍出自同一個石膏模具，再放遠看世界上千萬種身份都只是人類，反思人們為何要特別區分一些族群，小眾或是大眾。





2021

《當呼吸成為日常》

"When breathing became our daily lives"

Ceramics with mosses

陶瓷與苔蘚類植物

500 × 500 mm



"When breathing became our daily lives" uses surgical masks as the main object and medium which was applied with clay slip and fired at high temperature, then transformed into a petrified blurry image. The artist wishes when the audiences look at the plausible image that was believed stored with negative emotions and anxiety globally, now can ease their trauma caused in the past few years when watching the healing historical image.

《當呼吸成為日常》利用了外科口罩作為主體和媒介，塗上泥漿再高溫燒製後，把原本看似熟悉的形態，轉變成石化的模糊形象。藝術家希望觀眾在欣賞作品同時，可以將過去幾年存放在口罩這物件的既定負面情緒記憶釋放出來，讓自己可以有一個放鬆地呼吸的時間。

2021

《當呼吸成為日常》

"When breathing became our daily lives"

Ceramics with mosses

陶瓷與苔蘚類植物

500mm x 500mm





2020

《亦呼吸，還呼吸》 "Breath-taking Year"

Ceramics with mosses

陶瓷與苔蘚類植物

Set of three, 356 × 203 × 229 mm each

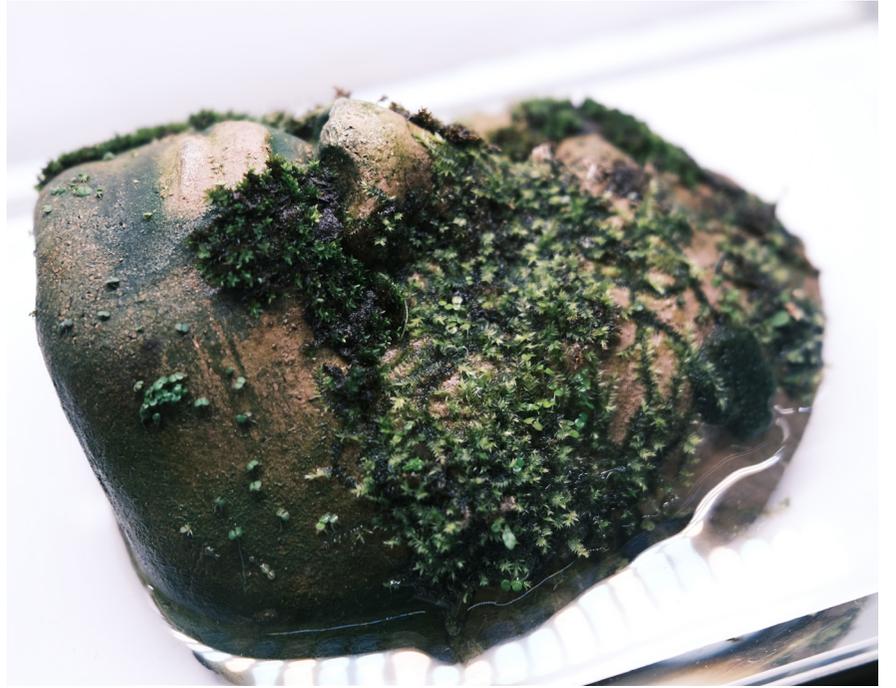
共三件，每件 356 × 203 × 229 mm

Breath-taking Year showcases how the artist deals with his emotions during the past year through moulding ceramics and planting mosses in this work. He found himself suffering from the symptom of anxiety disorder appeared as 'intermittent dyspnea'. It inspired him to find objects related to breathing last year, in which he feels emotionally attached to. Through the meditative process of moulding, he gradually detaches his anxiety from the object, then continuously heals himself through the meditative process of planting mosses on it.

《亦呼吸，還呼吸》透過倒模陶瓷及種植青苔，展示藝術家如何處理過去一年間的情緒感受。他發現自己在過去一年間，因情緒焦慮問題，而導致出現間歇性呼吸困難的症狀，因而受到啟發，以呼吸為創作主題。他尋找使他情緒焦慮的物件，透過倒模這種療癒的過程，將情緒從物件中平靜地抽離，再以培植苔蘚的方式作為療癒自己的過程。









2020

**SELF-INITIATIVE
PROJECT**

"Moss & Wares"





《他的秘密》
"His Secret"
2017

Digital Print
數碼印刷
500mm x 110mm x 5pieces

This Project is about exploring my father's past. I scanned my father's old films with his girlfriends' love letter, in order to contrast the girl appeared in the films and the love words from his different girlfriends. This project is a start for me to know my father and reconnect both of us again.

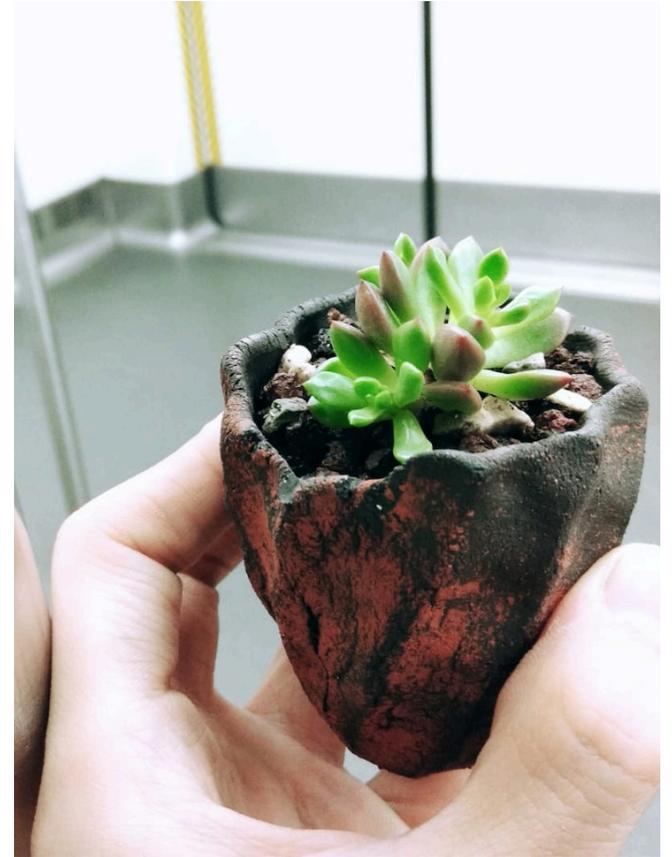
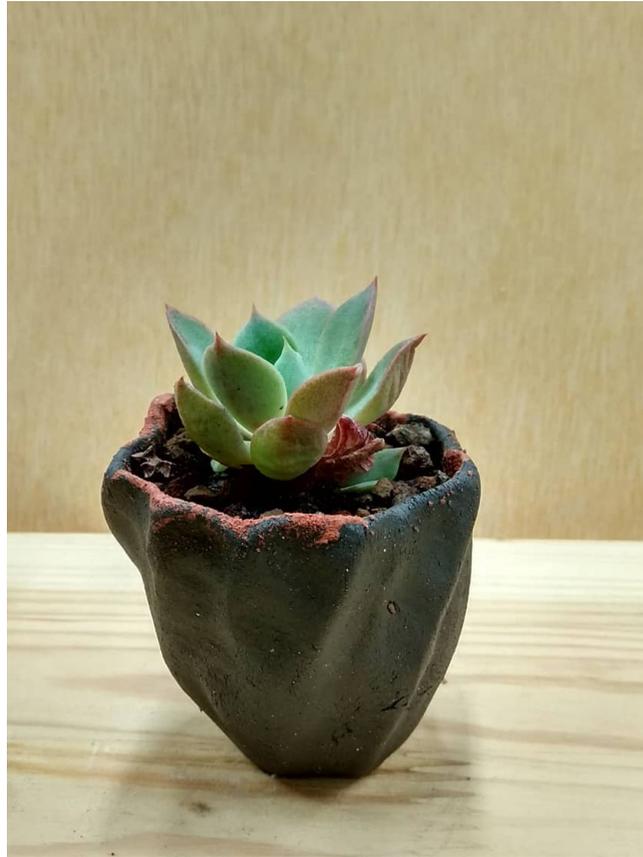
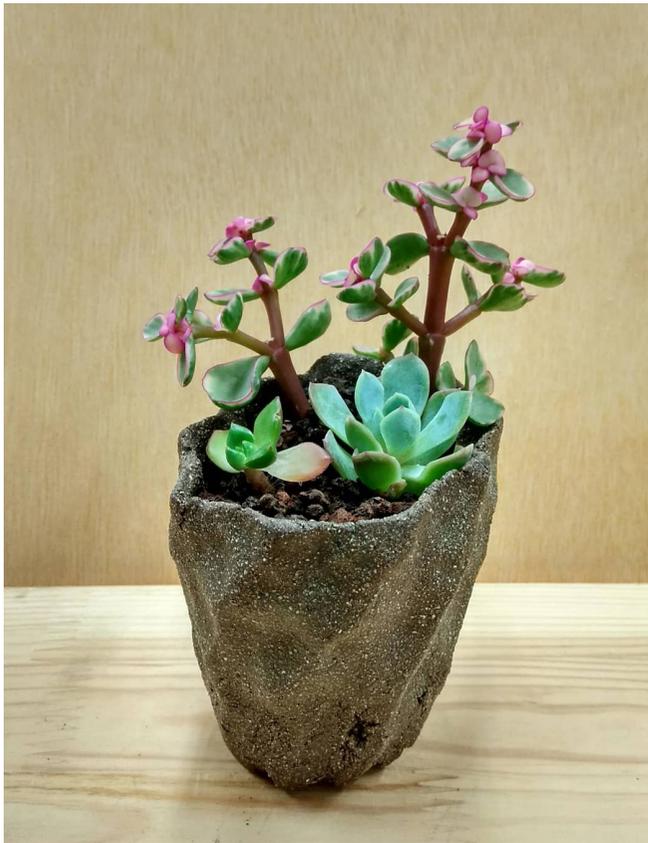
在自己和父親之間的關係踏出第一步的修復，在尋找他以前留下的菲林底片，了解他的過去情史，並在他以前女朋友的情書找到他的過去及性格，再用電子掃描的方式呈現尋找他的秘密。

2019

SELF-INITIATIVE
PROJECT

"HandmadePot&Plant"

《為植物種一個植物》 "Plant a hand-made plant for the plants"





《為植物種一個植物》

"Plant a hand-made plant for the plants" 2019

Ceramic

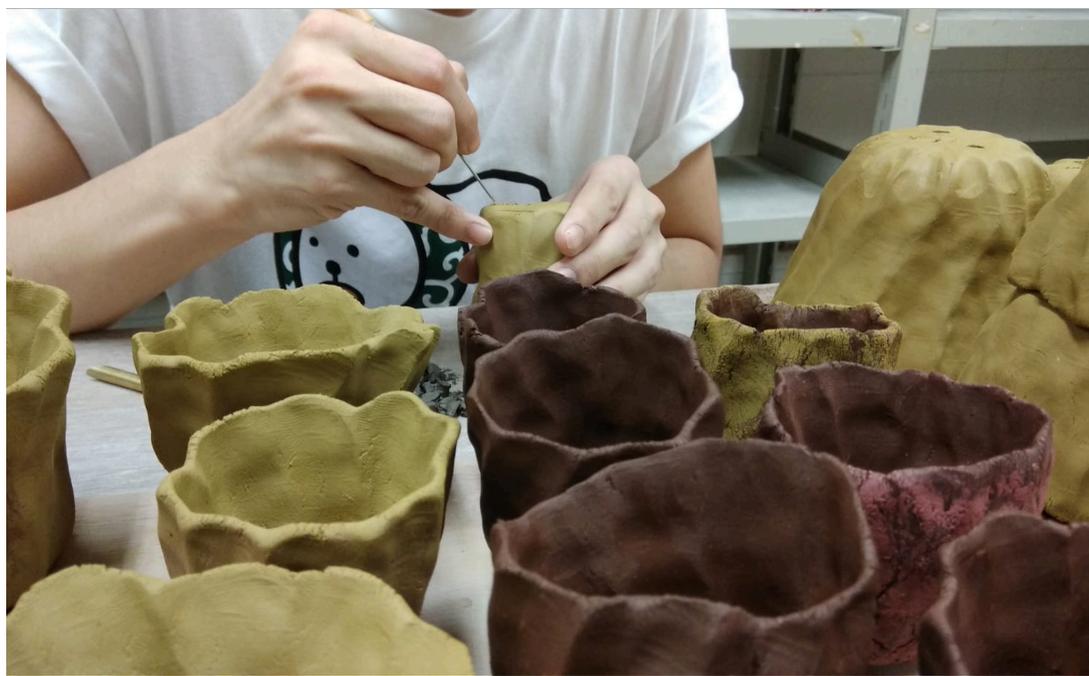
陶瓷

尺寸可變

Dimensions variable

Plant a hand-made plant for the plants is an ongoing project about compensating for the plants that were impulsively and recklessly bought online. The project will end when the plants are all gone.

這份持續進行中的作品是關於補償一批衝動消費而來的多肉植物，在手捏陶盤的過程尋找自我安慰，這份作品會在所有植物消失後才會完成。

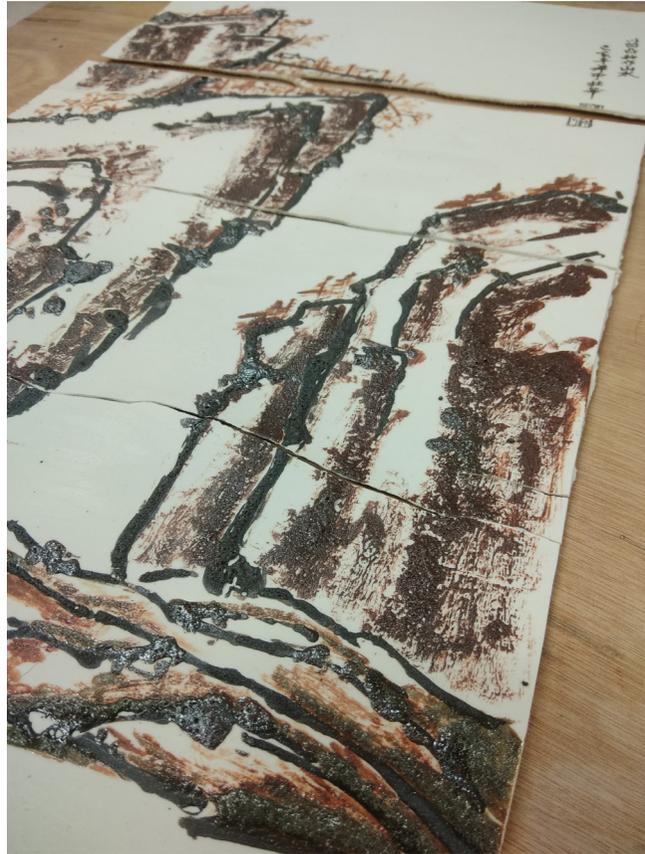


中國畫 x 陶瓷作品

Chinese Paninting x Ceramic Works

2018

COURSE WORK
(3DShanShuixCeramic)





《凹凸山水》 "Touchable Shan-Shui" 2018

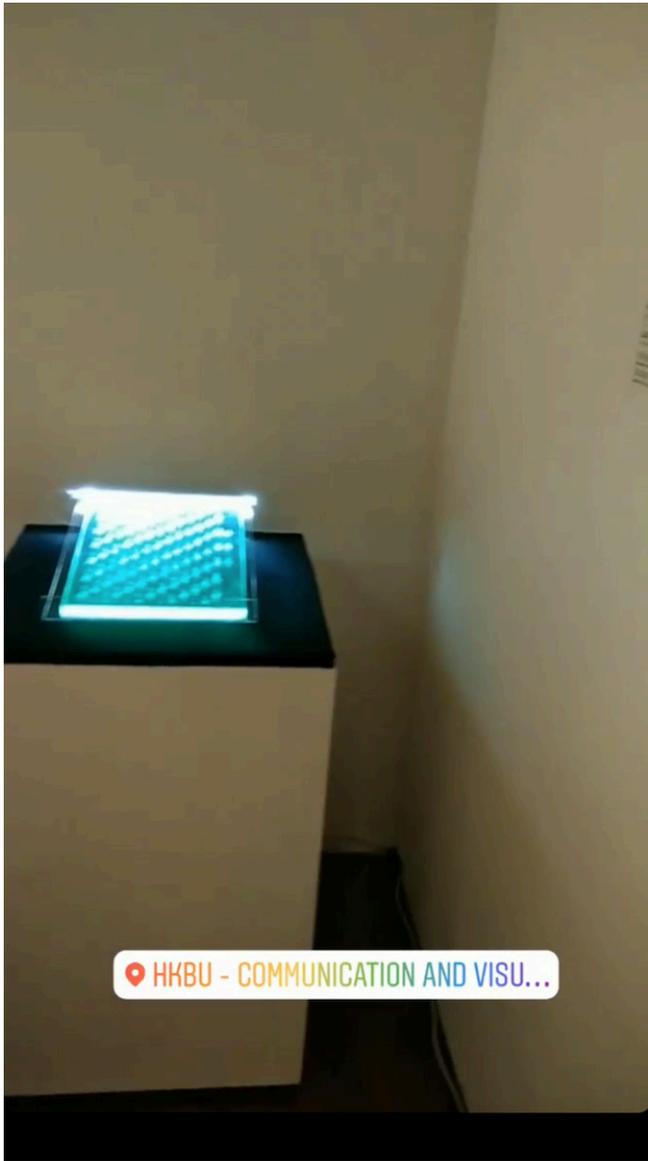
Ceramic
陶瓷
570 × 383 mm

By using his own textured glaze as a ceramic language, I creates a touchable Chinese landscape painting on a clay slab, which could not only be appreciated visually but also by touch.

透過自己研究獨特的凹凸陶瓷釉藥，結合中國傳統山水畫及陶瓷兩種媒介，創作一幅不限於肉眼觀賞的山水畫，更是一幅能觸碰感受的凹凸山水畫。

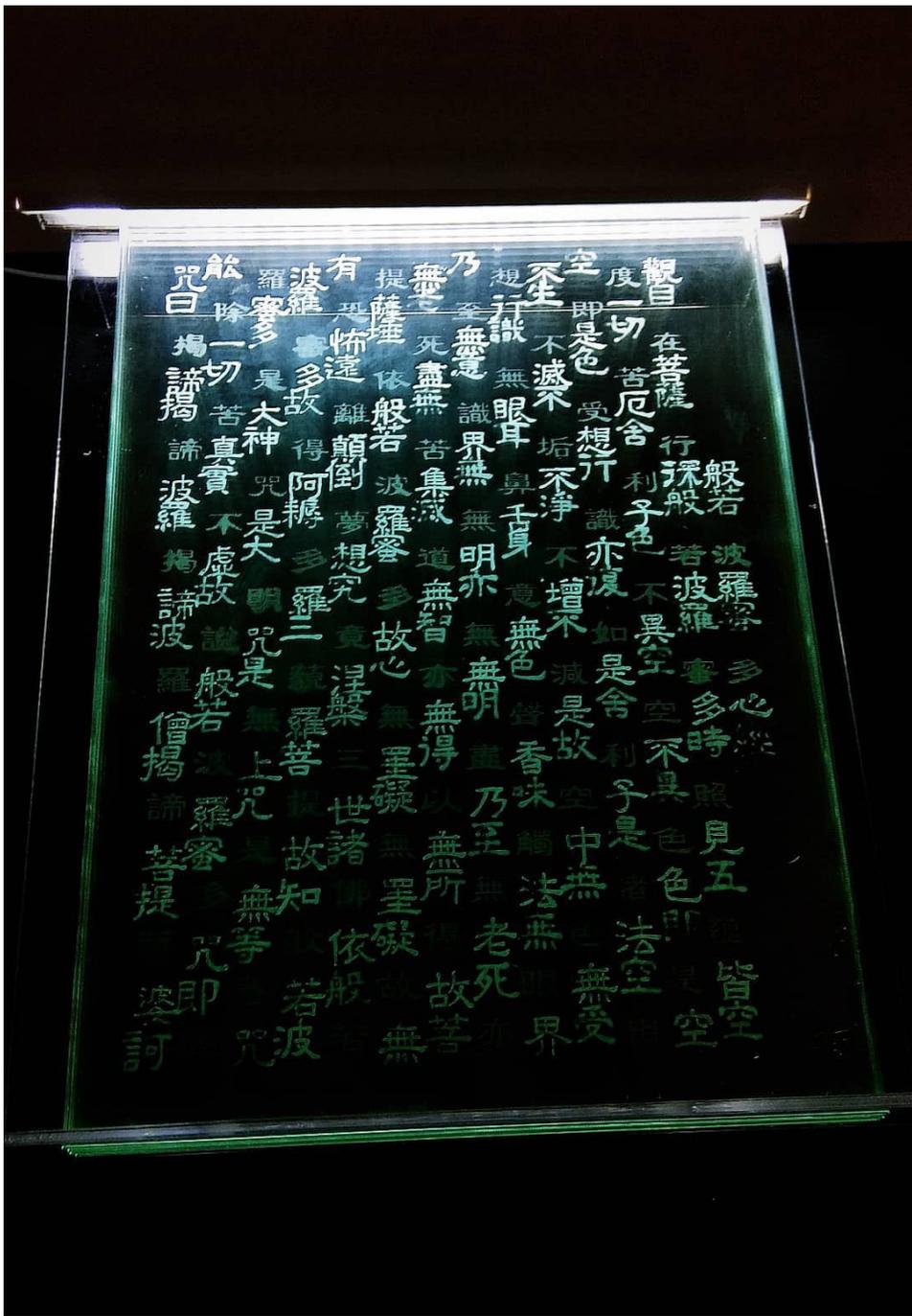
玻璃作品
Glass Work

2018



HKBU - COMMUNICATION AND VISU...





《鏡。空》

"The glass of empty"

2018

Chinese Calligraphy on Glass

腐蝕玻璃書法

400mm x 300mm x 3 pieces

"The body is the wisdom tree. Your heart is the stand of mirror bright. Frequently wipe it. Don't let it be dusty."

"There is no wisdom tree; nor a stand of a mirror bright, Since all is void, where can the dust alight?"

「身是菩提樹，心如明鏡台，時時勤拂拭，勿使惹塵埃。」

「菩提本無樹，明鏡亦非台，本來無一物，何處惹塵埃？」

中國篆刻作品

Chinese Seal Engraving Work

《五指痛歸心》

"Fingers straight to heart"

2019

Chinese Seal Engraving on Fingers

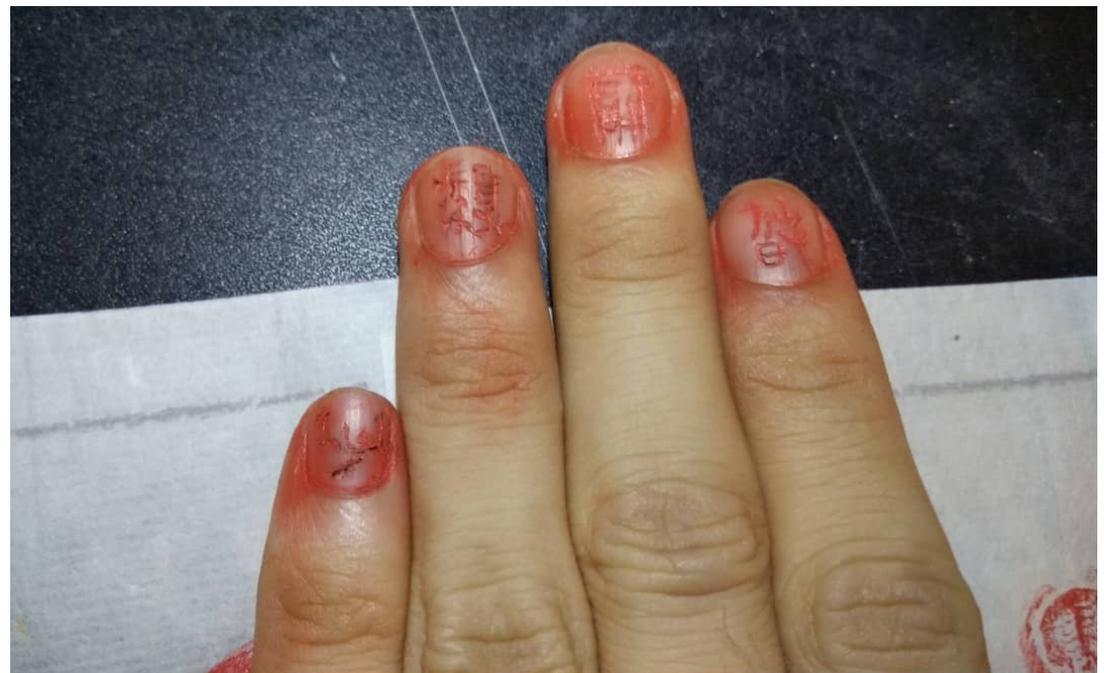
指甲上篆刻

Chinese engraving have existed on stone for thousands of year, why not try it on some new materials?

This work is about engraving five words meaning the pain felt on the fingers goes directly to my heart, trying to challenge the norm of engraving on only stone but using our body as an medium to create art. As the nail grow, the words will also disappear, by then, another work could be done!

在石頭上篆刻已存在數千年，為何不嘗試在新物料上呢？

這份作品是關於在五隻手指上刻上五指痛歸心，挑戰傳統觀念上只在石頭上篆刻，轉為在身體上創作藝術作品。隨著指甲的生長，字的消失，又可以創作另一份作品。



攝影作品

Photography Work