

# PORTFOLIO

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2022

# ARTIST STATEMENT

**I am a visual artist, a ceramicist, a planter, a makeup artist, a bartender, a dog trainer and a Reiki practitioner. As an artist with multi-identities, I dedicate myself in exploring the possibility of combining my wide range of interests in my art.**

**Being a ceramicist to me is a process of nature retrieving. It helps to bring me closer to nature while working with the clay. I have devoted myself to working ceramic since secondary school, and my creative practices mainly focus on studying the properties, behaviour, plasticity and history in ceramic. By approaching various ceramic fields, I explore the possibilities of firing and glazing techniques in my works. In my latest work 'Breathtaking Year', I explore the micro relationship with plants and ceramics, then combine the methods to make ceramics and plant in it.**

**Taking nature retrieval as my central motif of making arts. I believe it's my way of meditation and healing to my body and soul, the process of planting and making ceramic shares the same goal and helping to consolidate my creative art practices.**

陶瓷作品  
**Ceramic Works**



2022



## 《從此音塵各悄然》

### "We are never gonna met again"

Stone ware ceramic

陶瓷

300 × 300 mm x 11 pieces

This work takes hook-up culture and behaviour as an entry point, trying to respond to the short and complete intimacy and trusted relationship people formed in a very short period of time. The artist invites strangers through different online dating platforms, then mould their body's private parts and exhibits them in a form of documentation. At the same time, this artwork rethinks how the general public magnifies males' sexual characteristics unnecessarily and objectifies male body parts, and yet, we as human male beings were never so different from each other. WE are just all the same.

作品以「約炮/ Fun」的速食文化及行為作為切入點，嘗試以藝術方式回應速食行為裏人與人短暫親密關係當中的短暫完全信任。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，然後以記錄形式展覽，同時反思大眾普遍將男性性徵特點不必要地放大及物化。然而我們作為人類男性從來都沒有很大分別，到頭來都只還是「一鳩樣」。

# 2022

《從此音塵各悄然》

**"We are never gonna met again."**

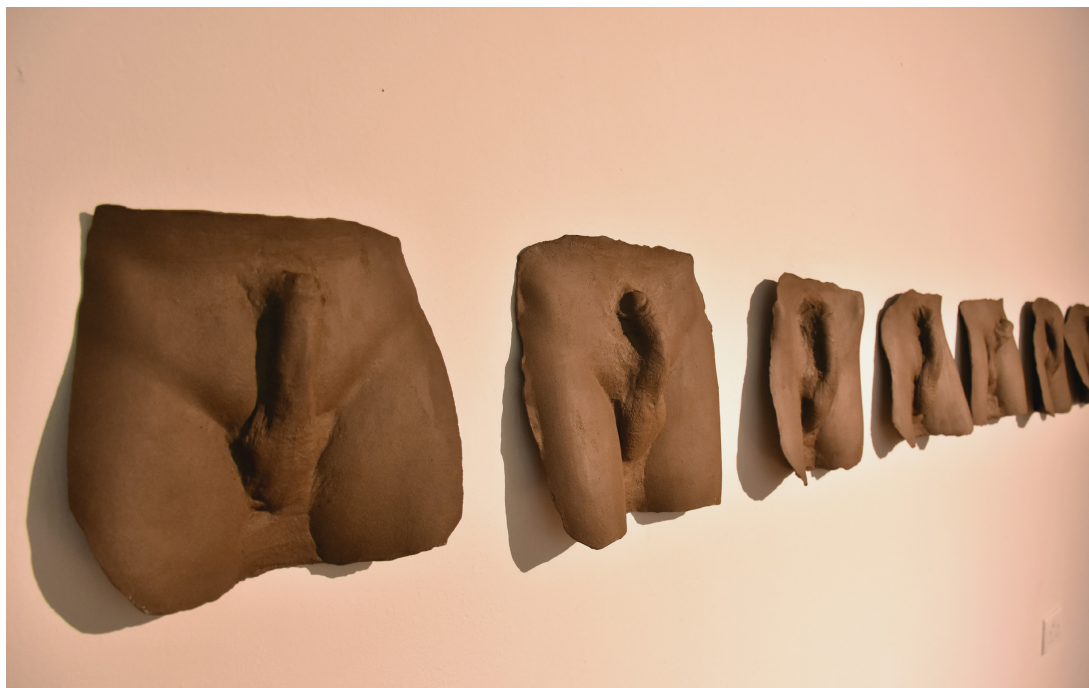
Stoneware Ceramic

陶瓷

300mm x 300mm x 10 pieces









# 2022

Presented in 2022 Affordable Art Fair



## 《唔係我碌鳩》

### "Pas Ma bite"

Stone ware & Porcelain ceramic

陶瓷

100 x 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

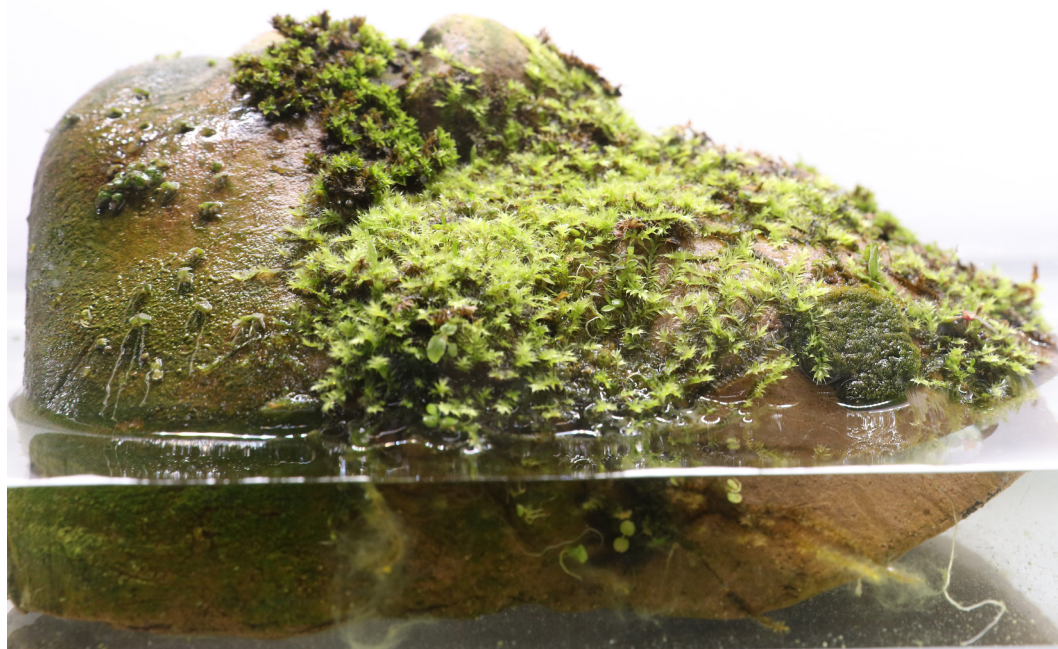
陶瓷與苔蘚類植物

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.

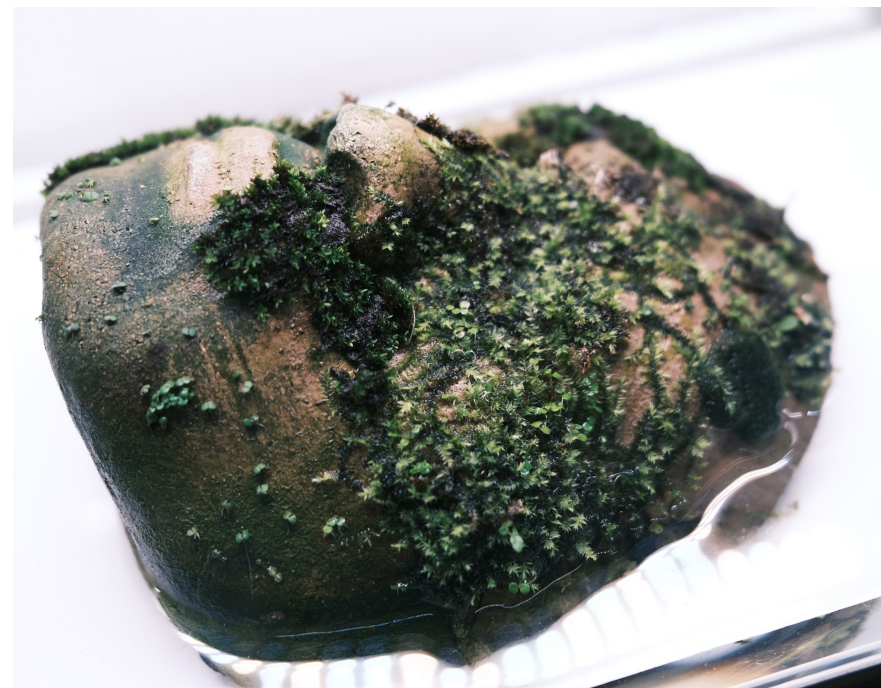
《亦呼吸，還呼吸》透過倒模陶瓷及種植青苔，展示藝術家如何處理過去一年間的情緒感受。他發現自己在過去一年間，因情緒焦慮問題，而導致出現間歇性呼吸困難的症狀，因而受到啟發，以呼吸為創作主題。他尋找使他情緒焦慮的物件，透過倒模這種療癒的過程，將情緒從物件中平靜地抽離，再以培植苔蘚的方式作為療癒自己的過程。

















**2020**

**SELF-INITIATIVE  
PROJECT**

**"Moss & Wares"**



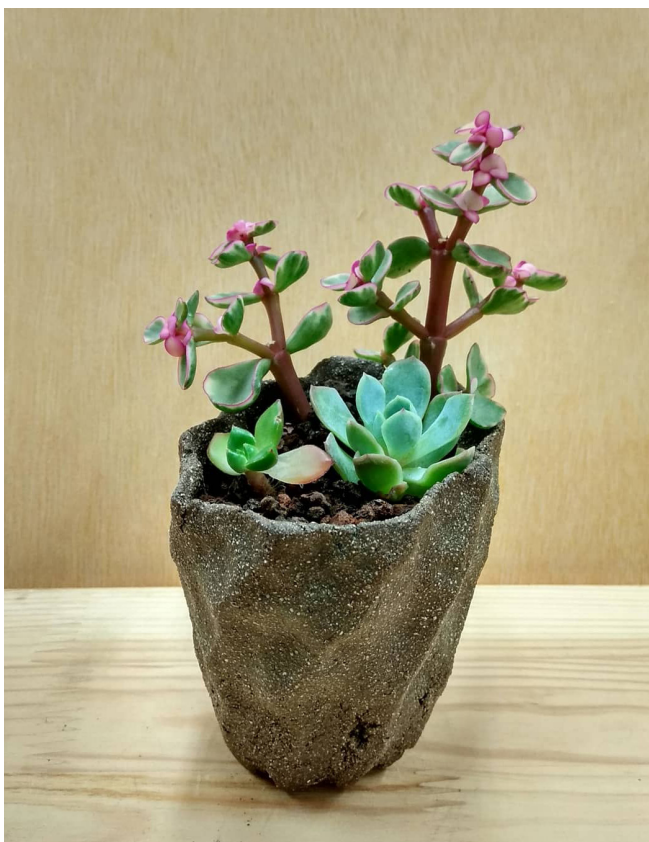


2019

# 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 x 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**

A photograph of a glowing blue, textured rectangular object, possibly a light installation or a piece of art, resting on a black pedestal. The object has a grid-like pattern of small, bright blue points. The background is a plain white wall. A red location pin icon is visible in the bottom left corner of the image.

📍 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

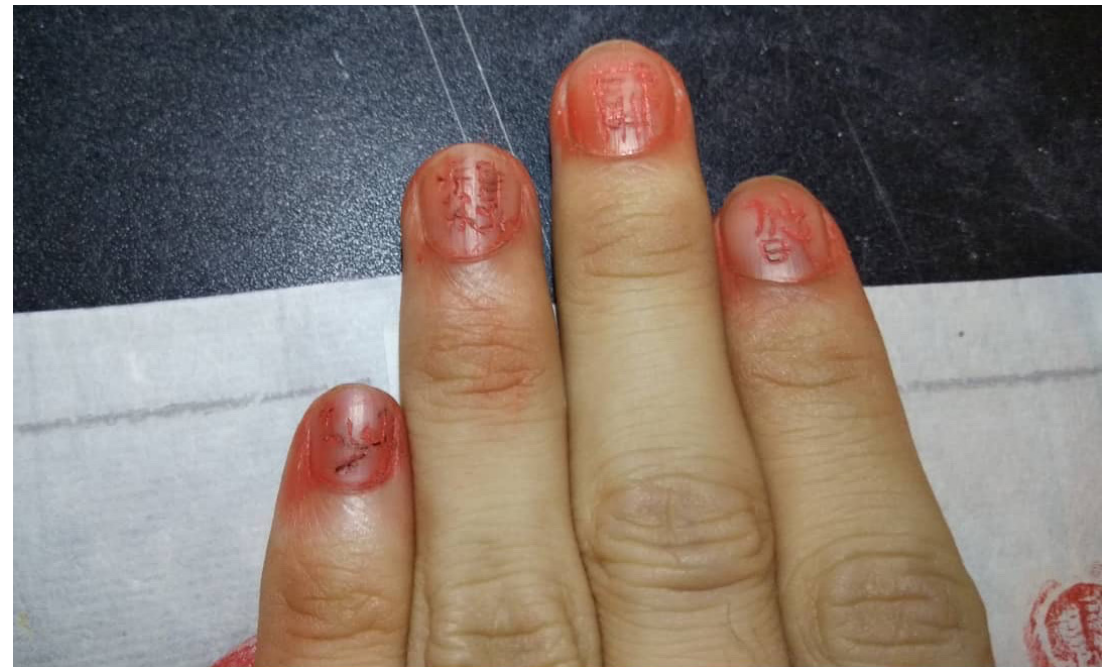
Chinese Seal Engraving on Fingers  
指甲上篆刻

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**



# 《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。