

## **ARTIST'S STATEMENT (2004)**

**Tang Ying Chi, Stella**

視覺面紗系列作品（二零零二年）

這系列作品主要構想在工業布料的顏料和車線工作。選擇工業布料的原因是由於它是日常生活的東西，並適合大部分人士的需要；布料的顏料更加兼負設定文化身分的任務，為以後製作的人提供了程序和方向的指標。車線工作是對這些顏料理解的反應和純粹行動；最終希望是把它移走。

連續的車線工作使布料滿佈了散亂的條紋，這些縱橫交錯的線條又構成有立體透視效果的視幕，除了可觀賞外，更讓我想起自主思維的問題。當充滿車線的視幕變成個人、甚至團體用來逃避現實或自我欺騙或自我完滿的實體時，那又未必是未嘗不可的事，這樣做起碼是擁有了可進出或可進入的自主能力。

這計劃除了滿足個人創作慾望外，還希望藉此向昔日曾為香港成衣製造業貢獻的人士致敬。

鄧凝姿 2004. 7.30

### **Visual Veil (from 2002)**

The main concept of this artwork series revolves around dyes of industrial fabrics and sewing work. The reason why industrial fabric was chosen is that it is an everyday object, and suitable for almost anyone to use; fabric dyes even have the additional role of defining one's cultural identity. The sewing work is a response and pure action resulted from understanding of the dyes; with the final hope to displace and remove it.

Continuous sewing work has left the fabric full of free running lines. These crisscrossed lines constitute a visual veil with a three-dimensional and see-through effect. Besides being for appreciation, the work also makes me think about the problem of independent thinking. It is not impossible for this visual veil full of sewn lines to become an entity for an individual, or even a group of individual, to hide from reality or to be self-conceited or self-satisfied.

In this way, one can at least have the autonomy to enter or leave such a mental state.

Apart from satisfying my desire to create, I would like to dedicate this project to those people who contributed a great deal to the local garment industry in the past.

Tang Ying Chi, 2004.7.30

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