

Interview with
Florence Yuk-ki Lee

李鈺淇專訪



About the Artist

關於藝術家

李鈺淇（生於1994年，香港）是一位動畫藝術家。在其藝術實踐中，藝術家將轉瞬即逝的人物、生活經歷和富有詩意的視覺隱喻組合在一起，從在香港的日常偶遇中挖掘出想法和靈感，並探索與自己文化身份之間的多層次聯繫。她的動畫作品由數字手繪的多重靜幀組成，不留痕跡而幀幀相連，在影片內喚起從記憶或純粹的想象中召喚出的微敘事。李鈺淇的作品充滿情感，從日常生活中提煉詩意，在平凡中探索非凡。

李鈺淇於2016年獲得倫敦藝術大學中央聖馬丁學院平面傳媒設計文學學士，於2021年獲得香港城市大學創意媒體藝術碩士學位。她的作品曾在多個國際電影節及藝術機構得到播映，其中包括官方評選法國安錫國際動畫影展（2022）、克羅地亞薩格勒布世界動畫電影節（2022）、瑞士Fantoche國際動畫電影節（2022）等。她曾獲得意大利Animaphix國際動畫節評審團特別提及獎（2022）、日本龍野國際電影節評審團特別獎（2021）以及台灣關渡國際動畫節最佳學生動畫獎的提名（2021）。2022年，李鈺淇受香港M+博物館委約製作系列動畫短片《Park Voyage》。

藝術家目前生活和工作於香港。

Florence Yuk-ki Lee (b. 1994, Hong Kong) is an animation artist. Assembling and staging ephemeral figures, lived experiences, and poetic visual metaphors in her practice, Lee unearths ideas and inspirations from her daily encounters in Hong Kong—the city where she grew up—to investigate the multilayered connection between herself and her cultural identity. Her animation works comprise digitally hand-drawn still frames that flow seamlessly from one to another, evoking numerous micro-narratives summoned from her memories or pure imagination. Emotionally charged, Lee's work extracts the poetic from the mundane to explore the extraordinary in the ordinary.

Lee obtained her BA in Graphic Communication Design from Central Saint Martins, University of the Arts London in 2016 and her MFA in Creative Media from the City University of Hong Kong in 2021. Her work has been shown at various festivals and venues, including Anney International Animation Film Festival in France (2022 & 2023), Animafest Zagreb in Croatia (2022), and Fantoche International Animation Film Festival in Switzerland (2022). She was an awardee of Special Mention at Animaphix International Animated Film Festival in Italy (2022) and received the Special Jury Award at Tatsuno International Film Festival in Japan (2021). She was nominated for the Best Student Film Award at Kuandu International Animation Festival in Taiwan (2021). In 2022, Lee was commissioned by Hong Kong's M+ Museum to direct the short film series *Park Voyage*.

The artist currently lives and works in Hong Kong.



Florence Yuk-ki Lee in her studio

李鈺淇在工作室



On the occasion of Florence Yuk-ki Lee's solo exhibition "Broken heart pieces disco ball," curated by Kobe Ko, the gallery team had an in-depth discussion with the artist, highlighting the thoughts and concepts behind her creative practice. The exhibition opened at MOU PROJECTS in Hong Kong on March 18, 2023, featuring a selection of animated videos and prints to probe the process of recalling sweet memories and dreams while persistently searching for the lost ones, permeated with the artist's contemplation on the haunting aftermath of nostalgia and the very fabric of time. Not at the peril of succumbing to the seductive power of glowing memories or the sense of comfort brought by escapism fantasies, Lee's practice de-gravitates the here-and-now and tellingly illustrates contemporary lamentations and desires.

值李鈺淇個展「碎心碎片迪斯科球」之際，畫廊團隊與藝術家進行了一次深入的探討，談及了藝術家的創作理念以及創作過程中的所見所想。展覽於 2023 年 3 月 18 日在 MOU PROJECTS 香港空間開幕，聚焦一系列動畫及數碼手繪作品，以探索藝術家在不斷尋找失落之物的同時，追憶甜美的記憶與夢境的過程，充斥着藝術家對懷舊之餘波及時間之本質的思考。李鈺淇的作品沒有向光輝記憶的誘惑妥協，也沒有向逃避現實的幻想帶來的舒適屈服，而是試圖反轉發生在當下的事件以生動地描繪出當代的慾望和悲嘆。



"Broken heart pieces disco ball" installation view

「碎心碎片迪斯科球」現場圖

MOU PROJECTS (MP):

The exhibition is titled "Broken heart pieces disco ball," inspired by a random quote you encountered online that reads, "A disco ball is hundreds of pieces of broken glass put together to make a magical ball of light. You aren't broken. You're a disco ball." What do you think of such a glamorized point of view on past pain experienced?

Florence Yuk-ki Lee (Lee):

This quote expresses clearly how I process intimate emotions and deal with human bonding. Some people consider heartbreaking as purely negative, but in it I find beauty.

MP:

Why choose hand-drawn, frame-by-frame animation as the primary medium? For you, which are some of the particular interesting qualities about this medium?

Lee:

The hand-drawn method provides animation with the style and sensation that are unique, poetic, and expressive. Such qualities of the medium allow me to express my feeling and emotions in a direct manner. The various and ever-changing brushstroke, colors, as well as lines give the viewers a particular viewing experience that is not limited to a two-dimensional surface but rather extend the medium itself to a time-based one. Through composing animation frame by frame, I place the emphasis on the changes between frames, which plays a more significant role than the composition of each frame itself—such is my fascination with this medium.

MP:

In the exhibition space, the video works are displayed in the setting of an actual children's playground—could you share a bit more on this choice?

MOU PROJECTS (MP):

此次展覽名為「碎心碎片迪斯科球」，其中的靈感來自你從網絡上隨機看到的一段話語：「迪斯科球是由幾百塊玻璃拼貼成的神奇的發光球，或許你的心並沒有破碎，它只是變成了一個迪斯科球。」你對這種將過去的痛苦經歷美化的過程有什麼看法？

李鈺淇 (李):

這句話道出了我處理情感和紐帶關係 (human bonding) 的過程，有些人認為心碎純粹是消極的，但我卻從中尋找到了美。

MP:

請問為何選擇手繪逐幀動畫作為主要媒介呢？於你而言這個媒介有哪些特殊而有趣的性質呢？

李:

手繪的方法使得動畫具有獨特、詩意而富有表現力的風格及感覺，這些特質讓我可以直接地表達我的感受與情緒。變化無窮的筆觸、顏色和線條給予觀者特定的觀看體驗，不再局限於二維表面，而是將其擴展至一種基於時間的媒介。透過一幀一幀地合成動畫，我強調幀與幀之間的變化，這比每一幀本身的構圖更為重要——這也是我迷戀這一媒介的原因之一。

MP:

在展覽空間中，你的許多影像作品呈現於一個真實的兒童遊樂場中，能否講一下這個決定背後的原因呢？

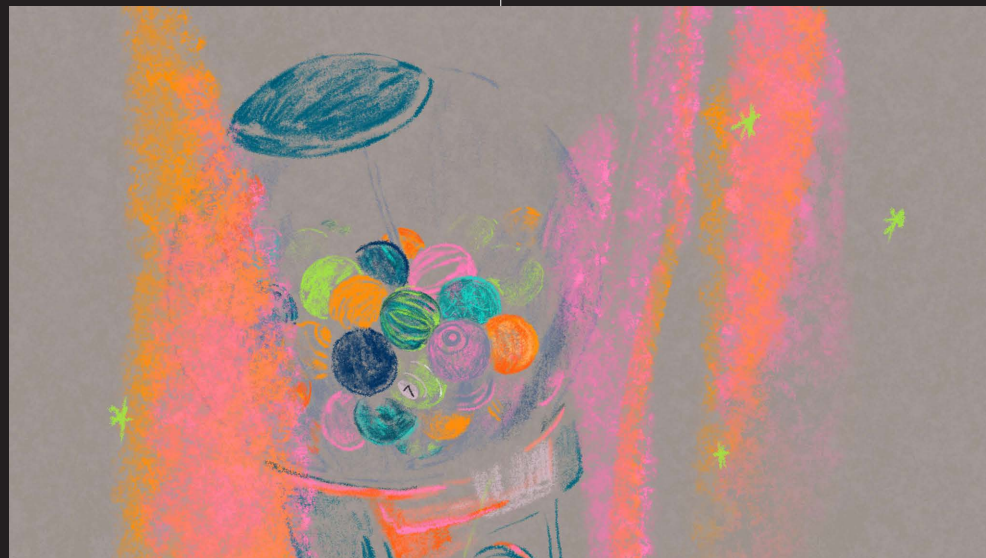
李:

我覺得邀請觀者進入與我的動畫作品相呼應的遊樂場會很有趣。這些動畫作品的靈感源於童年記



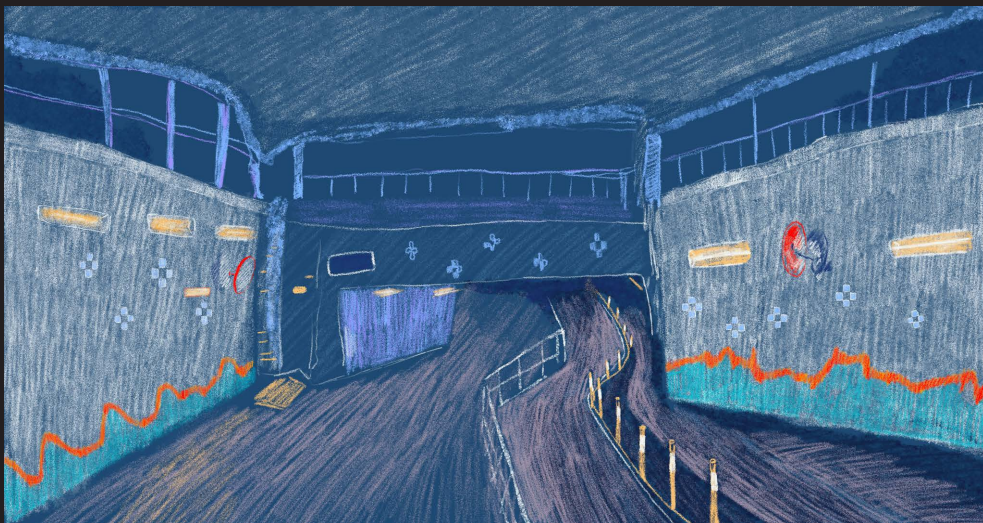
you build a home in my mind (installation view), 2023
Single-channel digital video (color, sound)
4 min 39 sec (looped)
Edition of 3 + 2 AP

《you build a home in my mind》(現場圖) · 2023
單頻數碼錄像 (彩色、有聲)
4分39秒 (循環播放)
共3版及2版藝術家試版



merry-go-round like a lullaby, 2023
Single-channel digital video (color, sound)
2 min 20 sec (looped)
Edition of 3 + 2 AP

《merry-go-round like a lullaby》· 2023
單頻數碼錄像 (彩色、有聲)
2分20秒 (循環播放)
共3版及2版藝術家試版



Park Voyage II (6'17\"/>

《Park Voyage II (6'17\"/>



The Wells of Serenity, 2023
 Single-channel digital video (color, sound)
 0.5 sec (4 frames in loop)
 Edition of 5 + 2 AP

《The Wells of Serenity》· 2023
 單頻數碼錄像（彩色、有聲）
 0.5秒（4幀循環播放）
 共5版及2版藝術家試版

Lee:

I think it would be interesting to invite the viewers to enter the playground that echoes my animated works inspired by childhood memories and playful scenes. What I hope to help recall is their personal childhood memories while they experience my works in an immersive space. Previously my works have been primarily displayed on screens; as this time I have the opportunity to insert the imagery inside a gallery setting, I hope to elicit a more immersive experience while exploring more possibilities of my own practice—potentially extending further to installations instead of merely within inside the screens. Moreover, this body of works focuses on expressing the sensations of loss and heartbreak, so dislocating and placing such "negative" emotions inside a children's playground is rather interesting and curious.

MP:

For you, between a video still as a print and an animated video, how are they different and what do they achieve respectively?

Lee:

A video still focuses on the details of a work, like brushstrokes, lines, and the composition of a particular frame, but the animated video looks into the changes between each frame as well as the arrangement of a sequence of images.

MP:

Are there any specific references regarding the scenes depicted in your works? Are any of them based on specific memories or dreams?

Lee:

Park Voyage I (2022) is created based on Shek Kip Mei park; *Park Voyage II* (2022) is based on the Sha Tin cycling tracks; *Noisy-le-Grand* (2022) is based on my interpretation on Noisy-le-Grand, a postmodern housing

這些動畫作品的靈感源於童年記憶與遊樂園的場景，我希望他人在沈浸式的空間內體驗我的作品時，自身的童年記憶可以被喚起。我以往的創作多在屏幕上呈現，這次有機會把畫面帶到畫廊展覽空間內，我希望帶給觀者這種沈浸式體驗的同時可以進一步探索更多關於自己創作的可能性，逐步向裝置這一媒介拓展而不是只局限於屏幕上。此外，這一系列的作品表達的是「失去」和「心碎」的感覺，當這些「負面」情緒被錯置於開心玩味的公園裏時，整個空間的調性也變得更加有趣。

MP:

你的動畫作品與從動畫影像中截取出靜幀印刷作品相比，它們的不同點在哪裏，又分別實現了什麼呢？

李:

靜幀關注的仍然是圖像的細節，比如筆觸、線條和特定幀的構圖，但動畫視頻關注的則是每幀之間的變化以及一系列圖像的排列。

MP:

請問你的作品中描繪的場景有什麼具體的參考嗎？其中有部分是基於特定的記憶或夢境麼？

李:

《Park Voyage I》(2022) 參考了香港石硤尾公園；《Park Voyage II》(2022) 參考的是沙田單車徑；《Noisy-le-Grand》(2022) 是基於我對巴黎郊區後現代住宅區 Noisy-le-Grand 的解讀；《The Wells of Serenity》(2023) 是關於公園和遊樂場在疫情期間都被禁止入內的封鎖時期；而《you build a home in my mind》(2023) 則包含了我的許多夢境，其中也含有失而復得的回憶，我大部分的夢自己都不記得，所以只能根據一些短暫的記憶和場景裏想象進而重建它們。

estate in suburban Paris. *The Wells of Serenity* (2023) is about the lockdown period during the pandemic when parks and playgrounds are not allowed to be entered. There are lots of memories, lost and found, from my dreams in *you build a home in my mind* (2023). I cannot remember most of my dreams, so I visualize them based on these ephemeral flashes of memories and scenes.

MP:

Can you share more on the choices of various kinds of balls in your works, including bouncy balls, disco ball, and basketball?

Lee:

I use the balls' spherical shape as a visual thread throughout these works animated in circular motions and movements. The disco ball, included in the title, draws reference from the quote I mentioned. The bouncy ball relates to my childhood memories and intimate experiences, which speaks to the uncertainty of life as well as the sweet yet fragile nature of intimate relationships: I cannot control which ball I can have from the vending machine, but sometimes I feel like the bouncy ball itself in the sense that I cannot control who takes me away from the machine. The basket ball is created based on my everyday observation of the ordinary scenes inside a park; I render the moments of basketball-shooting as melting away into the fleeting scenes of petals and sparks.

MP:

What do you think of the notion of nostalgia? What is your relationship with the past?

Lee:

My past is what shaped who I am today. Nostalgia combines the sadness of loss with the joy or consolation brought by knowing that the loss is not final and that nor will it ever be—it is the bittersweet recollection of memories and emotional attachment. For me, nostalgia contains a sense of time as well as

MP:

此次展出的作品中，反復出現的圖像中有各種各樣的球，包括彈力球、迪斯科球和籃球等，可以分享下背後的原因嗎？

李:

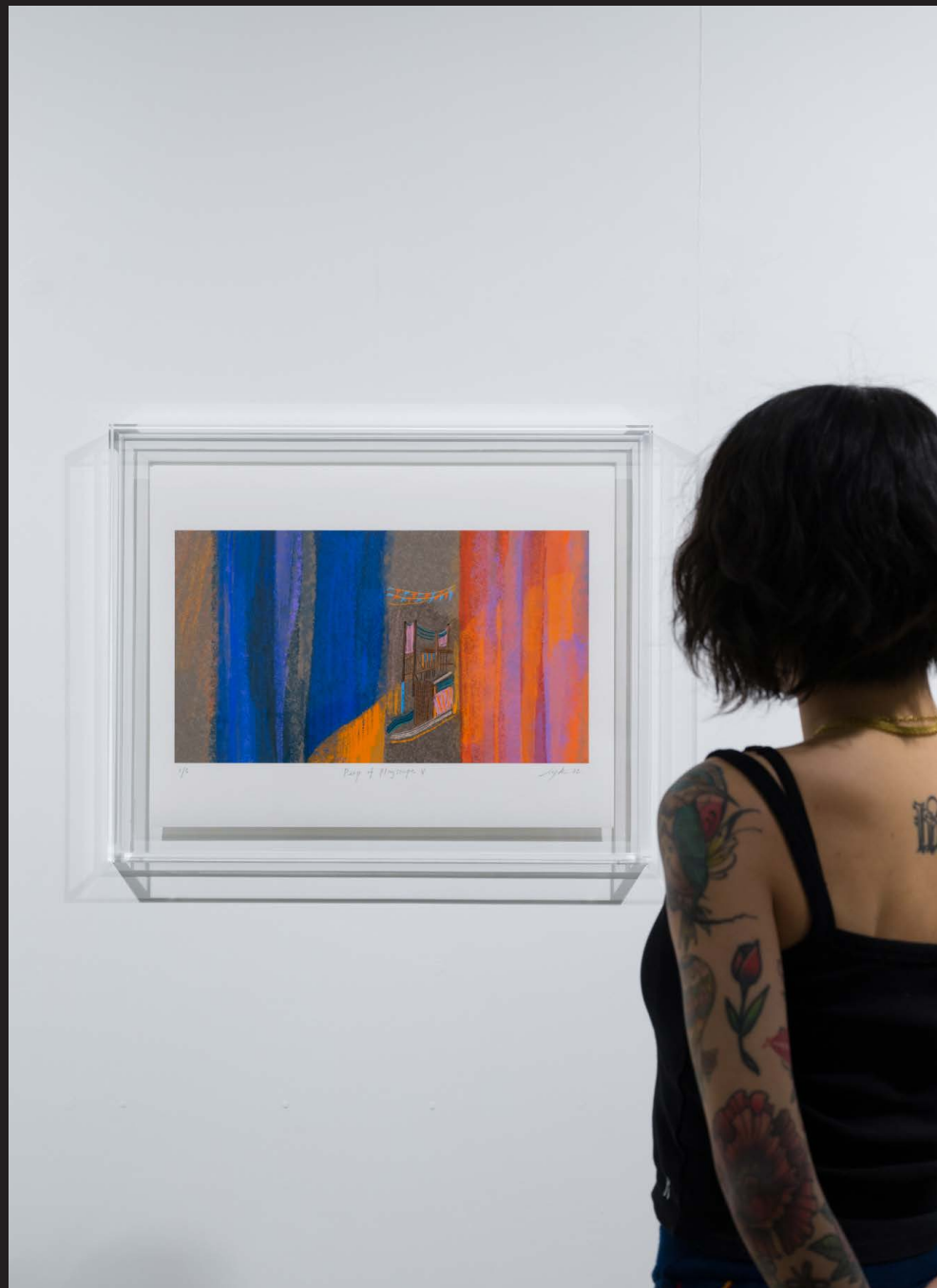
我以球體的形狀和運動作為貫穿整個動畫系列的視覺線索，以旋轉的節奏去帶動。迪斯科球的出現是借鑒了我前面提到的展覽標題的引用來源。彈力球是與我的童年記憶和親密經歷相關的，主要探討的是生活的不確定性，以及親密關係甜蜜而脆弱的本質，我無法控制我從自動販售機中得到的具體會是哪個球，而我有時也覺得自己彷彿就是一個彈彈球，不知誰會將我從自動販售機中帶走。籃球是基於我對公園裏的日常景觀的觀察而創作的，我把投籃的瞬間融入一瞬即逝的花瓣與星火裏。

MP:

請問你如何看待懷舊這一概念？你與過往之間的關係又是怎樣的呢？

李:

我的過去造就了今天的我。懷舊將失去的悲傷與另一方面知道失去不是最終的，也永遠不會是最終的而帶來的安慰或喜悅結合在一起——它是回憶和情感依戀的苦樂參半的回憶。於我而言，懷舊是我和一個地方、人或事物之間的情感連結和回憶，並不只代表它所承載的時間，喜歡並依附於某個人或某個地方不僅是此時此刻，而也關乎和包含了他們的過去。



Peep of Playscape V (installation view), 2023
Giclée print on Hahnemühle German Etching paper
35 × 45 cm; 40 × 50 cm (with frame)
Edition of 5 + 2 AP

《Peep of Playscape V》(現場圖) · 2023
哈內姆勒德國蝕紙本藝術微噴
35 × 45 cm; 40 × 50 cm (含框)
共5版及2版藝術家試版



you build a home in my mind: lost in the naked light, 2023
Giclée print on Hahnemühle German Etching paper
35 x 45 cm; 40 x 50 cm (with frame)
Edition of 5 + 2 AP

《you build a home in my mind: lost in the naked light》· 2023
哈內姆勒德國蝕版紙本藝術微噴
35 x 45 cm ; 40 x 50 cm (含框)
共5版及2版藝術家試版



Park Voyage I (21'03"), 2023
Giclée print on Hahnemühle German Etching paper
35 x 45 cm; 40 x 50 cm (with frame)
Edition of 5 + 2 AP

《Park Voyage I (21'03")》· 2023
哈內姆勒德國蝕版紙本藝術微噴
35 x 45 cm ; 40 x 50 cm (含框)
共5版及2版藝術家試版



Noisy-le-Grand, 2022
Single-channel digital video (color, sound)
24 sec (looped)
Edition of 5 + 2 AP

《Noisy-le-Grand》· 2022
單頻數碼錄像 (彩色、有聲)
24秒 (循環播放)
共5版及2版藝術家試版



a fading dream that leaves me: cold shoulder, 2023
Giclée print on Hahnemühle German Etching paper
35 x 45 cm; 40 x 50 cm (with frame)
Edition of 5 + 2 AP

《a fading dream that leaves me: cold shoulder》· 2023
哈內姆勒德國蝕版紙本藝術微噴
35 x 45 cm ; 40 x 50 cm (含框)
共5版及2版藝術家試版



the intimate connections and memories associated with certain people and places. To like and be attached to someone or a certain place is not merely about the here-and-now; it is also about their past.

MP:

What is the next step for you?

Lee:

I am continuing to create. This is the first time I brought my works on screen inside a tangible space, which really piqued my interest in bringing an immersive experience to the viewers. Moving beyond the confines of screen, I hope to create more interactive and spatial installation works.

MP:

可以分享一下近期的計劃和對於自己藝術創作的展望嗎？

李:

繼續創作。像前面提到的，以往我的動畫創作專注在屏幕上呈現，這是我第一次將屏幕中的畫帶到實體空間中展示，這次的嘗試與機會讓我覺得能給觀者帶來沈浸式的體驗真的很有趣，我希望接下來可以做更多跨出屏幕、與空間互動的裝置作品。



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