



## ATTENTION ART EDITORS!

10 CHANCERY LANE GALLERY PRESENTS

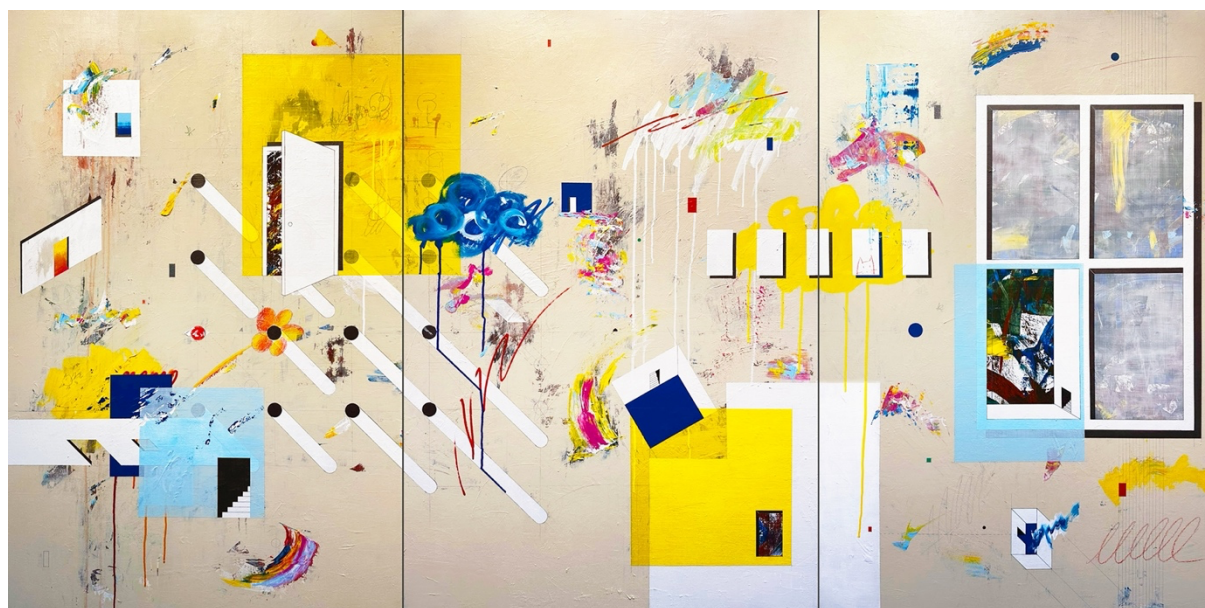
### HKFOREWORD25

**12 New Hong Kong Artists, Introducing New Art from Hong Kong**

**Opening: 28 August, Thursday, 5 – 8 pm**

10 Chancery Lane Gallery, Hong Kong

Exhibition Period: 28 August – 4 October 2025



Frankie Au, *Where the Wall Ends* 房子之外, 2025, Acrylic, ink pen, colored pencil on panel, 120 x 240 cm

**HONG KONG AUGUST 2025** -10 Chancery Lane Gallery is proud to present the 14th edition of HKFOREWORD in 2025, which introduces new art from Hong Kong through its latest art graduates. This year we have selected 12 artists from 3 Hong Kong universities and 2 overseas universities. The exhibition includes painting, video, installation, ceramic, sculpture, animation, artist's books, and a live performance at the opening. *HKFOREWORD25* offers a fresh perspective on artistic development in Hong Kong, revealing the inspirations and concerns driving a new generation of creators.

Co-curated by Katie de Tilly and Yoyo Yu

We are honoured to present:

Frankie Au 區卓勳	Monica Lam 林沚濶
Tiffany Chan 陳卓霖	Lola Law 羅苑櫻
Hugh Cheng 鄭皓軒	Stephanie Teng 鄧詩廷
Thomas Fung 馮倚天	Jocelyn Tsui 徐曉瑜
Jenny Jiang 姜燁	Louise Wan 溫洛儀
Jonathan Kan 簡以誠	Yuen Lok Yiu, Vera 袁樂遙

The year 2025 has been a lot of changes, a whirlwind of technological advancements, geopolitical shifts, and unforeseen challenges. Individuals and societies have been forced to adapt, navigating uncertainty with a blend of trepidation and resilience. This transformation has been particularly profound in Hong Kong. A wave of migration since 2020 has impacted families and friends, leaving many young artists feeling adrift, moving back and forth between Hong Kong and other parts of the world. This experience of uprooting and resettlement, has become one of the common themes in their artistic explorations. Facing the instability of their home and the constant shifting of their surroundings, these artists grapple with fundamental questions of identity and belonging. Rapid technological change and societal pressures further complicate their search for meaning. Whether they studied overseas or locally, these artists use their art to explore their identities and sense of home, reflecting on their personal journeys and experiences within Hong Kong. Their art acts as a stabilizing force as they navigate the anxieties of their evolving roles.

HKFOREWORD25 showcases the diverse responses of twelve emerging artists to these transformative times. Their art—created during the transition from university to society—becomes a vessel for processing the anxieties of a life lived between places. Through diverse artistic mediums, they explore their cultural heritage, confront societal pressures, and ultimately, shape their own narratives in a fluid world.

## ABOUT THE ARTISTS

**Frankie Au** (b. 1989, Hong Kong) recently received his Master of Arts in Fine Arts from The Chinese University of Hong Kong. A practicing architect and educator, Au holds degrees from the Harvard University Graduate School of Design (M.Arch), The Chinese University of Hong Kong (MAFA), and The University of Hong Kong (BAAS). His work integrates painting and drawing, exploring the intersection of visual art and architecture. Inspired by John Hejduk's architectural poetics, the work "*Where the Wall Ends*" uses the house not as shelter, but as a vessel for emotional and theoretical exploration of what happens when those structures juxtapose with child-like imagination, when the rigidity of architectural training gives way to intuition and spontaneity. Bold primary colours and soft washes evoke joy, playfulness, and the passage of time, while architectural fragments become poetic constructs open to interpretation. The work reflects Au's journey toward creative liberation.

**Tiffany Chan** (b. 2003, Hong Kong) recently graduated with a Bachelor of Fine Arts from The Chinese University of Hong Kong. Chan's paintings weave together daydreams, personal memories, cultural heritage, and historical relics into surreal, contemplative narratives. Drawing on East and Southeast Asian art history, she layers symbolic imagery, bridging tangible and intangible realities. Through repeated layering, retracing, and erasing, Chan explores nihilism's inherent meaninglessness, transforming collected images of artifacts and paintings into ambiguous works. The work "*Circus*", encourages viewers to reconsider manipulated historical narratives, incorporating luxurious imagery and luminous brushstrokes inspired by Johann Melchior Dinglinger.

**Hugh Cheng** (b. 2002, Hong Kong) recently received his Bachelor of Arts from the Academy of Visual Arts at Hong Kong Baptist University. Specializing in ceramics, sculpture, and installation, Cheng's work is inspired by minimal aesthetics and Japanese philosophy. His ceramic sculpture, inspired by Walter de Maria, resembling a clock with a pendulum swinging rhythmically of the interval of a heartbeat, explores themes of presence and time, inviting viewers to synchronize their breathing with its oscillation.

**Thomas Fung** (b.1993, Hong Kong) recently received his Master of Fine Arts from The Chinese University of Hong Kong and received his Bachelor of Fine Arts in 2019. Fung's painting and printmaking practice explores how mass-culture images alter human perception and shape modern society. His work presented reinterprets low-resolution images from 1990s and 2000s

Hong Kong government TV Announcements in the Public Interest (APIs), detaching them from their original propagandistic context and re-presenting them through the lens of painting.

**Jenny Jiang** (b. 2002, Hunan Province, China) lives in Shenzhen and recently received her Master of Fine Arts in Creative Media from City University of Hong Kong. Jenny Jiang focuses on media of performance art, video art and interactive installations. Jiang's performance video features her lying on cotton as soil and cotton seeds are piled onto her belly, culminating in the pouring of pig's blood. Viewers can almost smell the metallic scent of blood and feel the pressure growing heavy on Jiang's abdomen through the video. The visceral imagery highlights the neglected issue of women's reproductive autonomy and the pressures they face under China's three-child policy. Jiang will be presenting a live performance during the opening night.

**Jonathan Kan** (b. 1997, Hong Kong) recently received his Master of Fine Arts in Creative Media from City University of Hong Kong. Jonathan Kan focuses on experimental animation and new media performance. His practice explores the rhythm and chaos found in reassembled animated footage. Through the slow, meticulous processes of analogue animation—charcoal drawing, slit scanning, and photo manipulation— Kan investigates the materiality of time and image, using repetition and texture to evoke emotion.

**Monica Lam** (b. 2002, Hong Kong) recently received her Bachelor of Arts from the Academy of Visual Arts at Hong Kong Baptist University. Monica Lam specializing in sculpture, mixed media, and performance art. Lam delves into themes drawn from personal experiences, relationships, and emotions. Her three-channel performance video, inspired by intimate relationships, depicts repetitive jump-roping with a metal chain as her friend attempts to join her. Their rhythms constantly disrupted as they struggle to coordinate. The flickering and overlapping of the three channels further disrupts the viewer's experience, mirroring the unpredictable nature of relationships and highlighting the fragility of connection.

**Lola Law** (b. 2003, Hainan, China) recently receives her Bachelor of Fine Arts from The Chinese University of Hong Kong. Law's paintings and drawings delve into the intricate relationship between instinct and thought, exploring the inherent tensions between these two powerful forces. Her work, "*Rain Dogs*," inspired by American Singer-songwriter Tom Waits' song of the same title, uses the metaphor of a rain dog—lost and unable to find its way home—to explore themes of displacement and migration. The painting depicts a drifter rowing through a stormy sea, carrying a broken statue, symbolizing the fragility of identity and the resilience of the human spirit

in the face of adversity. The work draws connections between the experiences of Ukrainian refugees, Hong Kong emigrants, and the universal human experience of navigating a chaotic and ever-changing world.

**Stephanie Teng** (b.1989, Hong Kong) recently received her Master of Arts in Contemporary Art Practice from Royal College of Art. Teng's multidisciplinary practice explores the liminal through the subliminal, examining the tension and synchronicities between states of being. Her work explores themes of belonging and erasure; presence and absence; grief and transformation through Plato's notion of "Metaxy"—the generative space of the "in-between" that highlights the paradoxical nature of human existence. Informed by her background in psychology, her work also looks at how perception is shaped by systems of control; how patterns become rituals; and how new narratives of ecology and home can be written through the lens of decolonisation. The presented work includes two blown glass orbs—one pressed against a rock collected in Hong Kong, the other - when activated by touch - swings like a pendulum above it. Teng created this piece in response to the fragility and resilience of longing and belonging through displacement and migration. In one simple gesture, the audience is invited to face their own internal tensions and challenge prevailing ontologies of the human condition through poetic interventions that disrupt the binaries that bind us.

**Jocelyn Tsui** (b.2002, Hong Kong) recently received her Bachelor of Fine Arts from Parsons School of Design, New York and will be pursuing an MFA in Painting / Printmaking from Yale School of Art. Tsui's printmaking practice, particularly her use of risograph printing, draws inspiration from British author and philosopher Sadie Plant's exploration of technology's impact on society and culture. Tsui tells her stories of growing up in Hong Kong where everyone moves body-to-body through the process of pressure pushing materials into flatness. The work presented "*Analog Glitch*" is a compelling artist's book created through a process of printing, cutting, and folding. The meticulous nature of the process mirrors the human desire for order and control, while the inherent imperfections and glitches in the work reflect the anxieties and uncertainties of a technologically driven world. Tsui's work references Legacy Russell's concept of the glitch as an indicator of something gone wrong, highlighting the pervasive presence of glitches in our lives—on paper, on screen, in our bodies, and in machines.

**Louise Wan** (b. 2003, Hong Kong) recently received her Master of Arts in Sculpture from Royal College of Art following a Bachelor of Fine Art from Central Saint Martins. Wan's kinetic sculptures explore the intersections of labour and automation within capitalism and post-capitalist structures.

Her presented work features a kinetic sculpture that endlessly repeats the absurd gesture of licking a melting ice cream. This repetitive action highlights the invisibility and necessity of labour, particularly in the age of increasing automation. Wan's work examines the intertwined nature of bodies and machines, blurring the lines between agency, gesture, and exhaustion. By staging these absurd systems, she compels viewers to question whether automation truly liberates or simply redistributes the burdens of labour, prompting reflection on how value, care, and exhaustion are encoded into the objects and systems that surround us.

**Yuen Lok Yiu, Vera** (b. 2003, Hong Kong) recently received her Bachelor of Fine Arts from The Chinese University of Hong Kong. Yuen's paintings explore the intimate connection between inner sensations and the act of drawing. Influenced by her semester exchange program at Stockholm University, Sweden, her work presented reflects her experiences exploring Northern Europe. Using charcoal and acrylic, she captures the intuitive and spontaneous flow of energy, translating her sensory experiences into a unique blend of abstract and figurative imagery. The resulting works offer a fresh perspective on the human experience, inviting viewers to connect with the artist's emotional journey and the raw energy of her creative process.

#### **ABOUT 10 CHANCERY LANE GALLERY**

Established in 2001, when Hong Kong's art scene was burgeoning, Katie de Tilly started 10 Chancery Lane Gallery. Along the back wall of the, then running, Victoria Prison, now the buzzing Tai Kwun Heritage and Cultural site, the little walking lane opened into a gallery specializing in contemporary art from the Asia-Pacific. Over the past 24 years, 10 Chancery Lane has worked with some of the region's great artists, curators, and museums. The gallery's motto still stands: *"We are committed to giving a breath of fresh air to the Hong Kong art scene by bringing works that can expand horizons, open minds, and view the world, and life in general, through varying eyes, ideas, and souls. Art is not just decoration for our walls but a connection with our deep inner selves and the world around us."*

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High resolution images available on request

