

ATTENTION ART EDITORS
For Immediate Release

10 CHANCERY LANE GALLERY

10 號贊善里畫廊
HONG KONG



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HKFOREWORD17

August 25 – September 16, 2017



Opening Receptions:

HKFOREWORD17: Thursday, August 24, [2017](#) 6:00-8:00pm

Exhibitions:

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(AUGUST 2017) HONG KONG –

10 Chancery Lane Gallery is proud to present *HKFOREWORD17*, an annual exhibition showcasing recent works by 10 Hong Kong art graduates. Now in its sixth year, the HKFOREWORD series, organized by 10 Chancery Lane Gallery, aims to actively promote and strengthen relations between the new generation of contemporary artists in Hong Kong and local [universities with art degree programs](#). The works include video, painting, mixed media and sculptural installation.

Artists in the show are recent Bachelor's and Master's graduates from The School of Creative Media at City University, The Chinese University of Hong Kong, Hong Kong Art School and Hong Kong Baptist University.

CHAN CHOR YU WAYNE (b. 1994)

Academy of Visual Arts, Hong Kong Baptist University

Chan Chor Yu is interested in experimenting with various materials, and explores the unique characteristics of each of them. He combines different materials and observes the interactions between them.

Chan likes making boxes and containers, as if he is creating private and immersive spaces to store his objects, emotions and memories.

Artist statement:

I compare human beings to individual containers. Unlike the entity of objects, we store our souls, knowledge, emotions and memories. Each "container"'s interior enlarges in the process of growing up. There are uncountable things you cannot expect in life that we have to learn to understand, to avoid and to accept. My work, containers, holds my emotions and experiences.

CHENG TIN LOK JOSIAH (b. 1994)

Academy of Visual Art, Hong Kong Baptist University

To Cheng Tin Lok, moving image is major inspiration of his paintings. Cheng compares watching films to looking into a mirror: when he observes the characters appear in the film, he observes himself at the same time. As a world-renowned film director, Ang Lee, states that faith is the essence of a story, Cheng believes that the rational human behavior enables people to feel connected and feel the meaning and wisdom of life.

Artist Statement:

*The conviction in a story gives life meaning.
This series of four paintings include two large paintings depicting the scenes of two films, 'A Clockwork Orange' by Stanley Kubrick and 'The Freie Wille' by Matthias Glasner, respectively, and two small paintings of self-portraits. The paintings show that whilst the two movies question the same philosophy, free will of human being, they hold different points of view by using different filming approaches.*

HUNG WAN SZE (b.1983)

Department of Fine Arts, Chinese University of Hong Kong

Hung Wan Sze loves crochet, most of her artworks have taken the forms of animation, embroidery, crochet and knitting. She does not have a particular religious belief, but takes great interest in theology. She thinks art and religion share certain properties that cannot be explained by knowledge and rational thinking. She believes these two fields can be combined and transformed to generate mysterious experiences. Her works entail both object and performance.

Artist Statement:

The first night in the hospital after my mother gave birth to me, she heard someone calling her name. She was scared that she could only keep chanting 'Namo Amitabha', the only Buddhist scriptures she remembered, till asleep. It's said that she screamed in a man's voice that night.

What is a mantra? Does its power come from the literal words, the pronunciation, or the meaning behind? If I stay focused when crocheting 'Namo Amitabha' like chanting, will the same power emit from this physical shelter? What is crochet? Is it a process of self-awareness or self-enclosure about escaping into contradiction or absurdity?

KAN CHING WING JENNY (b. 1995)

Academy of Visual Art, Hong Kong Baptist University

'Ink' is Kan Ching Wing's focus. Her enthusiasm in 'ink' becomes stronger as she experiments on the intrinsic qualities and textures of the ink on xuan paper: ink washing, translucency and watery marks. She is fascinated by the unique vigorous visual power of the media which is created by using unconventional methods like spraying, pouring, splashing, and white acrylic mixed with ink. She wants to keep exploring the nature and the possibilities of 'ink' in depth.

Artist Statement:

Sometimes, art allows me to feel and sense my expressions towards the material. I enjoy being led and guided by the media. The process of creating art works empowers me with pure energy. Through the 'Ink', what I intend to do is to explore the nature and the possibilities of the media in the hope of intensifying the visual power and intrinsic vitality. In creating art, I am exploring between the concept and media.

KAN KIU SIN (b. 1984)

Department of Fine Arts, Hong Kong Art School and RMIT University

Kan Kiu Sin's work is about autobiographical experience, mental states and social control.

The focus of her subject plays on the human condition of insecurity in relation to disease, stereotyping, feelings of detachment, alienation or being forgotten by society.

Artist Statement:

One,

The suffering of others is like a mountain.

Never will you get over it.

Never will you bear it.

The most painful torture is one's imagination of others' trauma.

Two,

Myrrh, which means in Chinese: no medicine. It is said that in the Bible, the bodies were buried with Myrrh. The Magi brought three gifts to Jesus after he was born, Myrrh was one of them; and Myrrh is presented to the dead. Thus, Myrrh is associated with death while it is used for relieving the pains. Having said that, I am not a Christian, just attracted by the homonym of Myrrh in Chinese. There are too many incurable things in the world. If there is no medicine to heal, only self-help could reduce these sufferings.

LAMOTHY KWOK (b.1995)

Academy of Visual Arts, Hong Kong Baptist University

When creating art works, Lamothy Kwok employs various forms and medium in presenting his ideas, yet his focus remains in drawing, painting, and printmaking. His works depict simple subjects, which deal with current cultural and social issues, thoughts and subtle emotions of the human condition. His ideas are generated from his surroundings. Art to him is portraying day-to-day experiences and capturing moments.

Artist Statement:

By juxtaposing paintings with my childhood portraits, this series is a kaleidoscopic cityscape embodying my perception of personal living environment as a child. The blue color of denim and cyanotype symbolises my nostalgia toward the past. My perception of childhood relies on a contingent meld of temporality and locality: the real, the verisimilar, and the surreal collapse into one. The past and the present are bridged by the overpass, mediating the internal and the external, the reality and the memory.

MANDY LAU (b. 1995)

Department of Fine Arts, Chinese University of Hong Kong

Mandy Lau thinks that the uncertainties of images in her mind could only be sought and expressed in the process of painting. These undefined images are often continuously lingering in her mind, and they suggest unknown meanings and feelings that can't be described. She focuses on constructing an illusive therefore ultimate scenery, where the specific time in reality is unclear. Her work does not belong to any specific genre of painting, and she conveys authenticity of her feeling evoked by the scene. Mandy received Gaylord Chan Painting Award in 2016 and Y. S. Hui Fine Arts Award in 2017.

Artist Statement:

All scenery only truly exists upon discovery. Yet a complete one never exists when captured in an image. What I have drawn here are places without a name, as well as

scattered episodes of one particular ride; in other words, they are all fragmented details etched into my mind.

WANG YIYI (b. 1995)

Academy of Visual Arts, Hong Kong Baptist University

Wang Yi Yi describes herself as a perfectionist painter who doesn't understand art. Her passion is working on photorealistic painting. To Wang, it's a slow process of self-consolation and self-healing, which allows her to achieve a certain 'perfection' in her mind. This action is completely autonomous, and the only way she can feel free.

Artist Statement:

When we touch an object, it records and holds our memories. To me as a Beijing-born Hong Kong resident, these objects from different places recall some of my personal stories in the past and sometimes show the relationship between the places I have been. When I deliberately seal each of them like a vacuumed product, I feel that part of my memory is preserved.

XIAO WENYAN MANFRED (b. 1993)

Academy of Visual Arts, Hong Kong Baptist University

Xiao Wenyan shows great interest in craft and its cultural significance and development. The purpose of the artist's continuous practice in craft is to experience the relationship between man and his tools, traditional and delicate aesthetics, and to absorb the wisdom of humbleness into his attitude as an artist. His inspirations stream from the exploration of basic materials and their transformation into a context of contemporary art.

Artist Statement:

*Hard and soft;
Strong and weak;
Practical and impractical;
Flexible and inflexible.*

XIE SHI CONG (b.1990)

School of Creative Media, City University of Hong Kong

Xie Shi Cong is a visual-music artist and animator who primarily works with abstract and motion graphic animation. His work is strongly rooted in traditional art and culture, and explores the relationships between abstraction and figuration, aesthetics and media culture, techniques and art, and sound and image. His animation 'Face Mask Changing' is honored by Germany Visual Music Award 2016 and highly commented by renowned artists in Hong Kong.

Artist Statement:

'Transient reflection' is an experimental film about light, sound and abstract motion. In the film, 'torchlight is light resource', light is passed through different transparent materials such as squeezed plastic bottles, bags, water drops, fragments of glass. In turn they become contorted and the various shapes are then projected onto the canvas according to the physical rules of reflection and refraction. When these images are composed as an animation, the abstract shapes move like transient reflection or some mysterious signals from outer space. Merged with strong textured sound effects, the animation explains the connection between sound and shapes, abstraction and materials.

About 10 Chancery Lane Gallery

Since 2001, 10 Chancery Lane Gallery has been a driving force in contemporary art in Hong Kong and is one of Asia's leading contemporary art galleries. Representing the Asia-Pacific, the gallery is particularly interested in emerging art movements and historically important artists from the region.

Representing important artists such as Huang Rui and Wang Keping (China), Atul Dodiya (India), Bui Cong Khanh, The Propeller Group and Dinh Q. Lê (Vietnam), and Manit Sriwanichpoom (Thailand), 10 Chancery Lane Gallery is committed to playing a role in documenting the development of Asian art. The gallery has worked with curators Feng Boyi, Beyond the Red Curtain - China, Erin Gleeson, Forever Until Now - Contemporary Art Cambodia, iola Lenzi, Subjective Truth - Thai Contemporary Art, Zoe Butt and Dinh Q. Lê, Time Ligaments - Vietnam. Katie de Tilly is co-President and one of the founders of the Hong Kong Art Gallery Association.

For press enquiries and to arrange interviews, please contact Bo Kim on bo@10chancerylanegallery.com or +852 2810 0065.