

香港起動25

Frankie Au 區卓勳

Tiffany Chan 陳卓霖

Hugh Cheng 鄭皓軒

Jenny Jiang 姜燁

Thomas Fung 馮倚天

Jonathan Kan 簡以誠

Monica Lam 林詠濶

Stephanie Teng 鄧詩廷

Lola Law 羅苑櫻

Jocelyn Tsui 徐曉瑜

Louise Man 溫洛儀

Yuen Lok Yiu, Vera 袁樂蓮

HK FOREWORD25

Introducing New Art from Hong Kong

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Co-curated by Katie de Tilly and Yoyo Yu



10 CHANCERY LANE GALLERY

HKFOREWORD25

by Yoyo Yu

10 Chancery Lane Gallery proudly presents the 14th edition of HKFOREWORD in 2025, showcasing new art from recent university art graduates, both local and international. Selected from over 100 applications, the exhibition features 12 artists from 3 Hong Kong universities and 2 overseas institutions. The diverse works encompass painting, video, installation, ceramics, 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 of a new generation of creators. The participating artists are **Frankie Au, Tiffany Chan, Hugh Cheng, Thomas Fung, Jenny Jiang, Jonathan Kan, Monica Lam, Lola Law, Stephanie Teng, Jocelyn Tsui, Louise Wan,** and **Yuen Lok Yiu, Vera.**

The pervasive question for recent graduates is, “Where do I fit in?” Many young artists grapple with uncertainty about their identity and place in a rapidly changing world, particularly in Hong Kong. The artists in this exhibition, mirroring the experiences of many of their peers, are actively questioning their sense of self and belonging.

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 serves as a means of processing the anxieties of transition. Most of the exhibited artworks are the artists' graduation projects, developed over six months or more. These projects represent a significant investment of time and effort, requiring students to deeply explore their chosen themes through rigorous experimentation and self-reflection. The process involves extensive discussions with peers and professors, leading to intense scrutiny of their decisions, actions, and emotions. This often results in confusion and uncertainty, particularly as graduation approaches. The act of creation becomes a way to make sense of these feelings, transforming intangible emotions into tangible artistic expressions, which turns into a stabilizing force as they navigate the anxieties of their evolving roles.

The common theme in these artists' works is the search for “home,” both literally and metaphorically. **Frankie Au**, a practicing architect and educator, seeks creative liberation from rigid architectural training, striving for spontaneity in his work. Trained in the precise and rational drawing of architectural elements, Frankie breaks free from these constraints in his paintings. A cold white door, slightly ajar, reveals a dark dimension with splashes of colour, hinting at an exploration of a hidden side within himself. Frankie is not alone in exploring themes of home. **Jocelyn Tsui**, whose artist's books can be compressed and stretched into wall hangings, mentions that the flexibility of her work might stem from her own transient lifestyle. Studying overseas but occasionally returning to Hong Kong, she needed to create portable art, easily packed and ready to travel. Her work reflects her experiences growing up in Hong Kong, where the pressure of a densely populated environment is translated into the act of pushing and stretching materials into flatness. This pushing and stretching resonates with the experiences of other artists in the exhibition, all trying to find their place within the limited spaces of Hong Kong. The migration experience is also central to **Lola Law's** vibrant painting “*Rain Dogs*”, depicting a drifter navigating through a stormy sea with a broken statue. Inspired by American singer-songwriter Tom Waits’ song that shares the same title, the explanation of the term varies, some popular opinions are that a dog in the rain cannot smell the scents that mark territory. Therefore, it cannot find its way home. It also then elaborates into implying a person drifting through this chaotic world trying to survive it. **Stephanie Teng's** sculpture also touches on the fragility and resilience of longing and belonging through displacement and migration. Her 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. She mentioned that she carried the rock all the way from Hong Kong to the UK to create this work, and now it returns to where she once called home.

Beyond the search for home, many artists express resistance and questioning to social order through their work. **Tiffany Chan's** bright painting of a horse breaking through barriers encourages viewers to reconsider manipulated historical narratives. The horse and the horse rider she depicts resembles luxurious golden wares. Through transforming collected images of artifacts and paintings into ambiguous works, she resists the controlled historical narratives and questions whether life could be lived without meaning. This reinterpretation of images and resistance to power also appears in **Thomas Fung's** work. Thomas has been playing with images and the way of painting throughout his artistic practice. Last year, his presented work incorporated photoshop grids with silk screen printing, representing a sense of emptiness. This year, his painting of a couple swimming in a pool comes from images of the 1990s and 2000s Hong Kong government TV Announcements in the Public Interest (APIs), where he detaches them from their original propagandistic context and re-presents them through a painterly lens. The resistance of invisible power is also present in **Jenny Jiang's** visceral performance video. Jenny is a performance artist whose focus is on social issues and the experience of being a woman in the contemporary world. Lying on cotton as soil and cotton seeds piled onto her belly, culminating in the pouring of pig's blood, this powerful, understated performance accuses the neglect of women's reproductive autonomy and vividly portrays the experience of a young woman in this world. **Louise Wan's** kinetic sculpture, endlessly repeating the absurd gesture of licking melting ice cream, highlights the invisibility and necessity of labour, particularly in the age of increasing automation. Louise, who often uses metal and mechanical components in her work, questions whether automation can truly replace human labour in this rapidly developing world. She encourages us to reflect on our surroundings and the systems around us.

To navigate this jumbled world, we also see artists focusing on relationships with others and themselves. **Monica Lam**'s three-channel performance video depicts repetitive jump-roping with a metal chain. Her friend attempts to join her, however, their rhythms become constantly disrupted. The flickering and overlapping of the three channels mirror the chaotic reality of juggling multiple things at once. **Jonathan Kan**'s charcoal animation tells the current state of young people's lives. The animation uses layered repetition and raw texture of charcoal to depict irregular pauses and transitions, reflecting a rhythm of contemporary life that appears natural yet filled with fragmentation. Actions are interrupted and then resume. He reveals our body and perception are constantly adjusting and adapting within the flow of our lives. **Yuen Lok Yiu, Vera**'s unique blend of abstract and figurative paintings were also painted with charcoal and acrylic. Vera transforms her experience exploring Northern Europe during her exchange program into intuitive and spontaneous visual language. A fresh perspective on the human experience, a way that she developed to adapt to new environments. Her paintings are filled with curvy dark lines and tiny ponds of paints scattered in different corners, reflecting the messiness and the sweet chaos of the young generation. Finally, **Hugh Cheng**'s kinetic sculpture “*Clock*” uses the pulse intervals of human heartbeats as a unique temporal unit, inviting the audience to experience time through an intrinsic rhythm and presence. Hugh's art encourages us to slow down and acknowledge the eternity of time, to focus on our own breathing, and stand still even being swamped by an overflow of happenings.

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.

FRANKIE AU

區卓勳

Frankie Au is an artist and architect whose work explores the intersections of visual art, architecture, and the creative possibilities in between. His artistic practice merges painting and drawing to materialize ideas, oscillating between spontaneity and rationality—a duality that reflects his dual identity as both painter and architect. His works feature fragmented elements of architecture and child-like imagination, they negotiate with each other and transform within the pictorial space, creating a sense of fluidity, impermanence and playfulness. By experimenting with hybrid visual languages, he challenges conventional boundaries between art and architecture.

As an architect, Frankie has practiced both in New York and Hong Kong. He currently focuses on community architecture, exhibition spaces and installation design, where he engages in interdisciplinary projects bridging art and the built environments. Alongside his practice, he teaches architecture at The University of Hong Kong, instructing master students who transition into architecture from other fields.

Frankie Au (b. 1989, Hong Kong) holds a Master of Architecture from the Harvard University Graduate School of Design (2016), a Master of Arts in Fine Arts from The Chinese University of Hong Kong (2025), and a Bachelor of Arts in Architectural Studies from The University of Hong Kong (2011).



區卓勳是一位遊走於藝術家與建築師雙重身份的創作者，在視覺藝術與建築之間探索創作可能性。通過繪畫及繪圖，他將概念具象化，在感性的自發與理性的克制之間穿梭——這種二元性映照他的雙重創作身份。他的作品融合建築與童稚想像的元素，在畫面中相互對話和轉化，畫面流動、無常卻又充滿玩味。通過混合式的視覺語言，他嘗試挑戰藝術與建築之間的傳統界限。

區卓勳曾在紐約及香港作為執業建築師。他目前專注於社區建築、展覽空間及裝置設計，致力於藝術與建築環境的跨學科實踐。同時，他在香港大學建築系任教，為跨專業攻讀建築碩士的學生授課。

區卓勳1989年生於香港，擁有哈佛大學設計研究所建築學碩士學位（2016）、香港中文大學藝術文學碩士學位（2025），以及香港大學建築文學士學位（2011）。



Where the Wall Ends

Acrylic, ink pen, colored pencil on panel

120 x 240 cm

2025

TIFFANY CHAN

陳卓霖



Tiffany 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. She encourages viewers to reconsider manipulated historical narratives.

Tiffany Chan (b. 2003, Hong Kong) recently received her Bachelor of Fine Arts from The Chinese University of Hong Kong. She has held group exhibitions at BOOKED: Hong Kong Art Book Fair; Hong Kong (2023), Eaton; Hong Kong (2024) and Studio 126; South Korea (2025).

陳卓霖的繪畫作品將白日夢、個人記憶、和歷史文物交織在一起，編織出超現實且引人深思的敘事。她研究中國和東南亞藝術史，在不同文明之間尋找溝通的橋梁。透過反覆的疊加、描繪和塗擦，陳氏在虛無主義哲學的影響下，將收集到的文物和繪畫圖像轉化為曖昧不明的物體，並鼓勵觀眾重新審視主流的歷史敘事。

陳卓霖2003年生於香港，畢業於香港中文大學，主修藝術。她曾於韓國首爾 Studio 126（2025）、香港逸東酒店（2024）以及BOOKED香港藝術書展（2023）參與群展。



The Circus
Oil and oil stick on linen
200 x 240 cm
2025

HUGH CHENG

鄭皓軒



Hugh Cheng specializes in ceramics, sculpture, and installation. He explores diverse production methods and materials, integrating their inherent properties and contextual significance into his works.

Inspired by minimal aesthetics and Japanese philosophy, Cheng's creations reflect a refined and delicate simplicity. By thoughtfully incorporating conceptual ideas into his work, he reimagines the relationship between art, space, and viewer. He creates thought-provoking works that offer new perspectives, inspire reflection and invite audiences to engage on both intellectual and emotional levels. 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.

Hugh Cheng (b. 2002, Hong Kong) recently received his Bachelor of Arts from the Academy of Visual Arts at Hong Kong Baptist University.

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鄭皓軒專注於陶瓷、雕塑和裝置藝術創作，他透過探索不同物料和創新的製作方式，將物料和製作過程的特性及意義融入作品之中。

他的美學靈感源於極簡主義及日本美學，在作品展現出精緻而簡約的美。透過在作品中融入概念性主題，他重新構想了藝術、空間與觀者之間的關係，並希望作品能夠給予一個獨特的觀點，在智性與情感層面上令觀眾產生共鳴或反思。他受 Walter de Maria 啟發，創作出形似時鐘的陶瓷雕塑作品，鐘擺以心跳間隔有節奏地擺動，探索存在與時間，邀請觀者跟隨擺動，感受呼吸。

鄭皓軒 2002 年生於香港，畢業於香港浸會大學視覺藝術學院。



Clock

Porcelain, aluminium, steel, resin
183 x 94 x 30 cm
2025

THOMAS FUNG

馮倚天

Thomas Fung's work searches the relationships between painting and image. He explores the liminality among fictional and non-fictional in the realm of picture, which questions the possibilities of painting medium in the contemporary art world. His practice ranges from painting, prints and ink art. 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. His art explores how mass-culture imagery alters human perception and shapes modern society.

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.



馮倚天的創作探討圖像與繪畫之間的關係，透過繪畫遊走於敘事與不敘事之間。重新探討繪畫於當代的可能性。馮氏作品涵蓋繪畫，版畫及水墨。他的作品重新詮釋了 90 年代和千禧年代香港政府宣傳廣告片的低解析度圖像，將其從原有的宣傳意涵中抽離，並透過繪畫的視角重新呈現，探討大眾文化圖像如何改變人類感知並塑造現代社會。

馮倚天1993 年生於香港，獲得香港中文大學藝術學士學位和藝術碩士學位。



Strangers Underneath, Mixed Media on canvas, 100 x 200 cm, 2024

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Pool
Acrylic and oil on canvas
120 x 160 cm
2025

JENNY JIANG

姜燁



Jenny Jiang works mainly in the mediums of performance art, video art and interactive installations, focusing on the embodied sensations under the institutional structures. Her art explores social issues and the experience of being a woman in the contemporary world. By constructing the dynamic relationship between flesh and the interactive system, she tries to materialize the invisible mechanics of power.

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.

姜燁以行為藝術、影像與交互裝置為主要創作媒介，她的作品聚焦於個體在制度結構之下的具身感受。她的創作以當代女性的處境為切入點，探討多重社會議題。通過構建肉身與交互繫統的動態關係，她試圖將權力運作機製顯化於群體的共振場域之中。

姜燁2002年生於湖南，現居深圳，於香港城市大學取得創意媒體藝術碩士學位。



Sowing Day

Performance video

Performance materials: cotton, pig's blood, soil, cotton seeds, planting tools, sprinkler, bucket

8'57"

2024

JONATHAN KAN

簡以誠

Jonathan Kan is an experimental animation filmmaker and visual artist whose practice drifts through the porous boundaries of experimental animation and new media. Shaped by lived experience and the ever-changing landscape of his city, Kan primarily works with time-based media to explore the concept of ephemerality—telling stories from a non-linear perspective. He abstracts context into layers of feeling, inviting viewers to connect not through narrative, but through presence. His work employs rhythm, layered repetition, and textured frames to capture the fragmentation of memory and the nuanced bodily experience. His MFA graduation short film *Squint Your Eyes to Get a Better Picture* (2025)—a frame-by-frame charcoal animation—has been screened internationally in Hong Kong, Berlin, London, and Iceland.

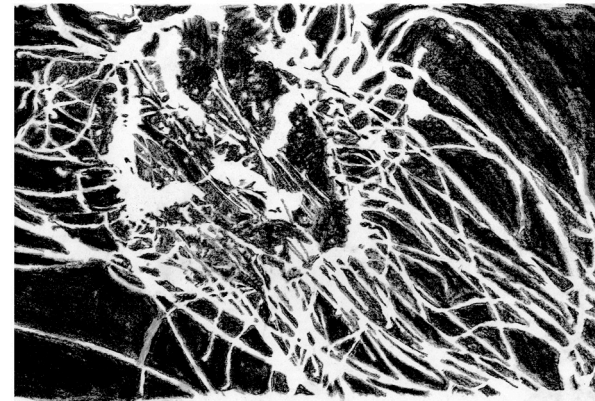
Jonathan Kan (b. 1997, Hong Kong) received his BA in Animation from the University of the Arts London, London College of Communication, in 2019. He recently completed his Master's degree in Creative Media at the School of Creative Media, City University of Hong Kong.



簡以誠是一位實驗動畫導演與視覺藝術家，其創作遊走於實驗動畫與新媒體的流動邊界。創作圍繞個人經歷與城市變遷景觀展開，他主要運用時基媒體探討瞬逝性一概念，以非線性視角敘事。他將語境抽象為層疊的情感，以透過抽象、斷裂的段落，引導觀者跳脫敘事框架。他的作品運用節奏、重複性與畫面紋理，捕捉記憶的碎片化與微妙的軀體經驗。他的MFA畢業短片《目不暇給》（2025）——一部逐幀創作的炭筆動畫——曾於香港、柏林、倫敦及冰島等地國際展映。

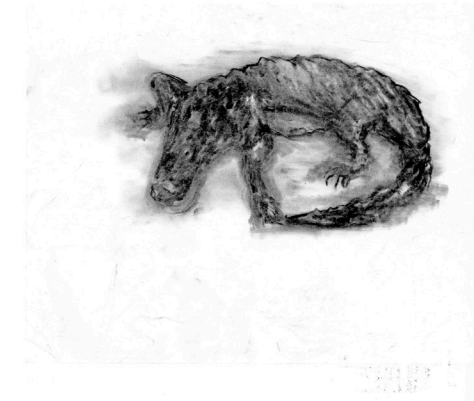
簡以誠1997年生於香港，於2019年獲倫敦藝術大學倫敦傳播學院動畫學士學位，於2025年獲香港城市大學創意媒體學院創意媒體碩士學位。

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A wizardry Waltz

Giclée print of charcoal drawing
25 x 35.3 cm, 30 x 45 cm with frame
Edition of 5



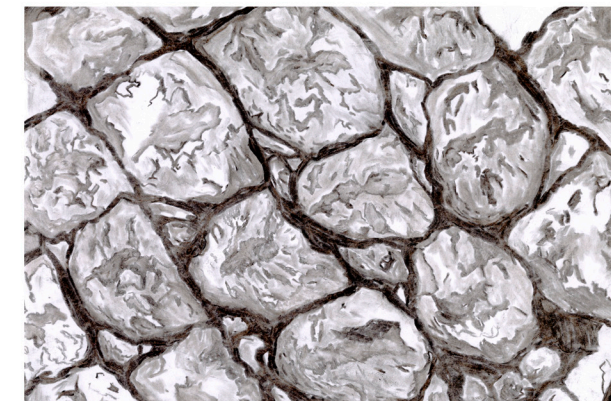
Reality, The Alligator

Giclée print of charcoal drawing
25 x 35.3 cm, 30 x 45 cm with frame
Edition of 5



Half Walking to You

Giclée print of charcoal drawing
25 x 35.3 cm, 30 x 45 cm with frame
Edition of 5



Sound of the ancient Skin

Giclée print of charcoal drawing
25 x 35.3 cm, 30 x 45 cm with frame
Edition of 5



Squint Your Eyes To Get A Better Picture

Charcoal animation
4'24", 6 editions + 2AP
2025

MONICA LAM

林 沚 潤



Monica Lam is a multidisciplinary artist specializing in sculpture, mixed media, and performance art. She delves into themes drawn from personal experiences, relationships, and emotions.

In recent years, Lam has focused on exploring the intricacies of intimate relationships. She firmly believes that performance art, as a medium, can evoke a profound resonance with audiences. Her performances elevate emotional expression to its peak through prolonged and repetitive actions. Unconstrained by any single medium, she continually investigates complex and abstract feelings and relationships from various perspectives, offering audiences diverse reflections. Her creations not only mirror personal growth but also act as a bridge, connecting with people in real life.

Monica Lam (b. 2002, Hong Kong) recently received her Bachelor of Arts from the Academy of Visual Arts at Hong Kong Baptist University.

林沚潤是一位跨媒介藝術家，專注於雕塑、混合媒材以及行為藝術。她深入探討個人經歷、關係與情感等主題。

近年來，林氏專注於探索親密關係的複雜性，不斷從不同角度研究複雜和抽象的感受及關係，為觀眾提供多樣的反思。在行為藝術作品中，她通過持久且重複的動作，將情感表達提升至極致，與觀眾產生深刻的共鳴。她的創作不僅反映個人成長，更充當現實生活中人們之間的橋樑。

林沚潤2002年生於香港，畢業於香港浸會大學視覺藝術學院。



LOLA LAW

羅苑櫻

Lola Law explores the tension between instinct and thought through painting and drawing. Her drawings capture immediate, instinctual responses—a direct recording of consciousness. Paintings convey layered depth and emotional weight, transforming the canvas into a space where chaos and order can coexist.

She channels emotion, memory, and observation into abstract-figurative hybrids, creating visual dialogues on identity, vulnerability, and resilience. Her work implies bodily presence through suggestive contours and gestural choreography, speaking to embodied experience while resisting fixed narratives. By examining tensions between internal and external realities, she constructs a fictional archive that acknowledges the fragility and strength of shared humanity.

Lola Law (b. 2003, Hainan, China) recently receives her Bachelor of Fine Arts from The Chinese University of Hong Kong.

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羅苑櫻的創作聚焦於繪畫與素描作為情感與思維之間張力的媒介。她的作品常結合抽象與具象元素，將個人記憶、情感與觀察經驗交織於其中，試圖在身體的暗示與筆觸的節奏之間，展開一場關於身份、脆弱性和適應力的視覺對話。對她而言，創作是一種持續回應內在與外在現實關係的過程。透過圖像的建構，她創造了一種虛構的視覺檔案，在抵抗既定敘事的同時，也展現人類經驗中共同的脆弱與力量。

羅苑櫻2003年生於海南，畢業於香港中文大學，主修藝術。



Rain Dogs
Acrylic and oil on canvas
175 x 230 cm
2025

STEPHANIE TENG

鄧詩廷

Stephanie Teng is a multidisciplinary artist exploring the liminal through the subliminal, examining the tension and tenderness between emotional states that cultivate resilience in the face of fear. Moving fluidly between sculpture, photography, video, sound, and text, Her work is rooted in experiences of generational displacement, cultural hybridity, and collective healing. Teng's assemblages explore belonging and erasure; presence and absence; grief and transformation through Plato's notion of "Metaxy"—the generative space of tension in between opposing states 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. Teng's process is rhizomatic, often starting with rigorous research into ancient philosophies, languages and mysticisms that translate into scores for witnessing, remembering, and reimagining. Through this methodology, Teng challenges prevailing ontologies of the human condition by offering poetic interventions that disrupt the binaries that bind us. By humanising what society often pathologises, she creates spaces for healing and intervention through encounters that embody the Jungian idea of synchronicity—activating the collective conscious and attuning us to new ways of seeing, feeling, and being.

Her work has been exhibited at Tate Modern, Camden Art Centre, Cookhouse Gallery, Royal College of Art, 67 York Street Gallery, hARTslane Gallery, Square Street Gallery (HK), Art Central Hong Kong, The Mills (HK), Centre for Heritage, Art and Textiles, Hong Kong Arts Centre, Eaton Workshop and The Contemporary Art Digest (LA). She has been featured in Tatler (HK), Prestige (HK), Madame Figaro (HK), City Magazine (HK), Elle HK, Shado Magazine (UK), The DoDo (UK) and PhotoMonitor (UK) to name a few. She has also guest lectured at Hong Kong University, City University School of Creative Media, Royal College of Art, Asia Society x Art Central, South China Morning Post and Today at Apple.

Stephanie Teng (b.1989, Hong Kong) recently received her Master of Arts in Contemporary Art Practice from Royal College of Art.

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鄧詩廷的跨領域創作透過潛意識探索臨界狀態，審視存在狀態之間的張力與同步性，她的作品透過柏拉圖的「居中」(Metaxy) 概念探討歸屬與消逝；存在與缺席；悲傷與轉變等主題。鄧氏受心理學背景影響，她的作品探討感知如何被系統塑造；模式如何變成儀式；如何透過去殖民化的視角書寫生態和家園。她的創作過程如根莖般蔓延，從古代哲學、語言與神秘學的研究出發加以想像。她以詩性介入打破二元對立，將常被社會病理化的經驗人性化，創造療癒的空間，並呼應瑞士心理學家榮格所提出的「共時性」，引領觀者進入全新的觀看、感受與存在方式。

她的作品曾於Tate Modern、Camden Art Centre、Cookhouse Gallery、Royal College of Art、67 York Street Gallery、hARTslane Gallery、Square Street Gallery(香港)、Art Central、南豐紗廠(香港)、紡織文化藝術館(CHAT)、香港藝術中心、Eaton Workshop，以及The Contemporary Art Digest 展出。其作品與訪談亦曾刊於《Tatler》、《Prestige》、《Madame Figaro》(香港)、《號外》(香港)、《Elle HK》、《ArtandPiece》、《Shado Magazine》(英國)、《The DoDo》(英國)及《PhotoMonitor》(英國)等媒體。她亦曾受邀於香港大學、香港城市大學創意媒體學院、Royal College of Art、Asia Society X Art Central、南華早報及 Today at Apple 擔任客席講者。

鄧詩廷1989年生於香港，於皇家藝術學院取得當代藝術實踐藝術碩士學位。



We Will Wander Only Where The Lightning Strikes

Blown glass, metal, found rock

24 x 24.8 x 17.9 cm

2024

JOCELYN TSUI

徐曉瑜

Jocelyn Tsui is an artist and printmaker born and raised in Hong Kong, where she describes how, "growing up in a city where everyone moves body-to-body, it was perhaps inevitable that I felt the pressure push me into flatness."

Largely inspired by architecture, mathematics, as well as algorithmic design, Tsui's practice is founded on precision, repetition, and sequencing; printmaking allows her to assert control over the grid motif, in (in)visible and (in)tangible spaces. However, it is through the expansion of print into interactive installation, sculpture, artist-books, and video that her work evolves into riddle-like abstractions that reveal entropic disruptions from within the grid. Overall, Tsui's work aims to recognize manmade structures of organization but simultaneously the world's natural affinity for disorder, and thereby encompass the messy beauty of humanness of it all.

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. She has been an artist-in-residence at Kala Art Institute, In Cahoots Press, and Directangle Press and has exhibited in shows including at The National Arts Club, NY (2024), A.I.R. Gallery, NY (2025), and Athens Printmaking Art Center, GR (2025).

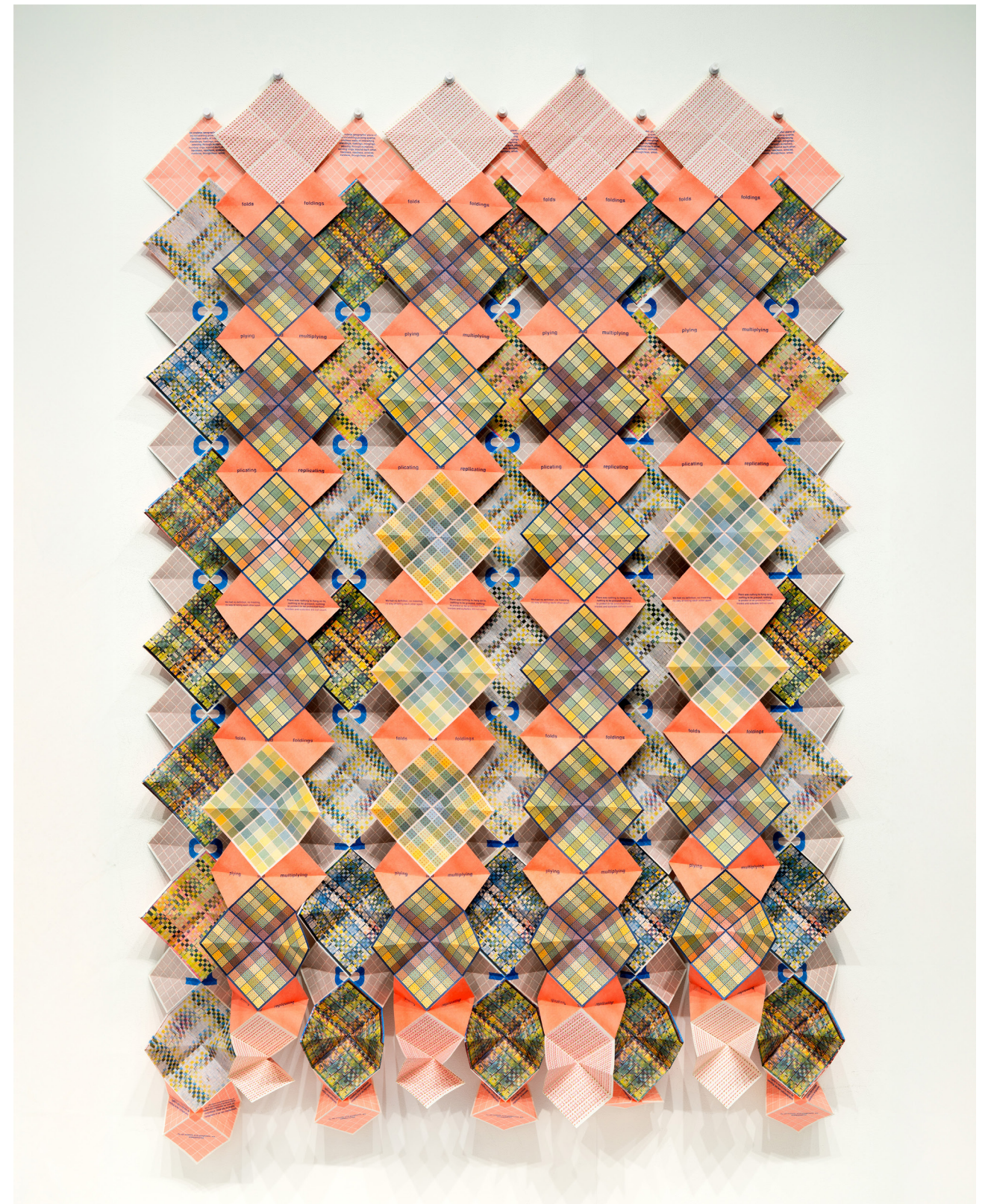
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徐曉瑜是一名藝術和版畫家，創作來自她成長於香港的經歷——在這個擁擠的城市，每個人都緊緊相貼，她形容這種壓力彷彿把她推向平坦的表面。

徐氏的藝術實踐受建築、數學、和演算法設計的啟發，由精確度、反覆操作、和排序作為基礎；她透過版畫在(不可見和(沒)有型的空間指揮網格圖案，並透過互動裝置、雕塑、藝術家書籍、和動態影像化為抽象的謎語。作品試圖融合人工結構的秩序與自然界的混亂，展現出人性的複雜之美。

徐曉瑜2002年生於香港，畢業於紐約帕森斯設計學院，主修藝術，並將在耶魯大學藝術學院攻讀繪畫/版畫藝術碩士學位。她曾在Kala Art Institute, In Cahoots Press, 和 Directangle Press任駐場藝術家、也在紐約The National Arts Club(2024)、紐約A.I.R. Gallery (2025)和喬治亞州 Athens Printmaking Art Center (2025)等展出。



Analog Glitch

Artist-book, risograph. Series of 32.
(Individual) Expanded: 230 x 29 cm
(Individual) Folded: 10.16 x 10.16 x 2.54 cm
2025

LOUISE WAN

溫洛儀

Louise Wan practices around sculptures, and mixed media installations exploring the intersections of labour and automation within capitalism and post-capitalist structures.

Her work investigates on the paradoxes of labour: the invisibility and necessity, the diminished physicality of labour in the age of increasing automation. The promise of progress is betrayed by a tendency towards stagnation. She is particularly interested in how bodies and machines become intertwined; blurring in agency, gesture, and exhaustion.

Rather than illustrating efficiency, Wan's kinetic sculptures enact systems caught in loops, revealing the futility behind mechanisms of productivity. These works operate with mechanical precision and emotional absurdity, enacting endless gestures. Through movement, sound, and material transformations, she stages scenes of controlled chaos that mimic care, control, and consumption, while in an endless cycle of production.

By staging these absurd systems, Wan reflects on whether automation truly liberates or simply redistributes the burdens of labour. Her practice questions how value, care, and exhaustion are encoded into the objects and systems that surround us; highlighting the tension between desire and depletion, intimacy and estrangement.

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.



溫洛儀的創作圍繞雕塑和混合媒材裝置，透過動力雕塑探索資本主義和後資本主義結構中勞動與自動化的交會。她尤其關注勞動的悖論；勞動的隱密性和必要性，在自動化日益普及的時代中，勞動的物質性以及進步的承諾被停滯的趨勢背叛。透過運動、聲音與材料的轉化，她的作品挑戰我們對勞動與消費的既有認知，引發渴望、疲憊與機械化存在荒謬性之間的張力。

溫洛儀於2003年生於香港，畢業於皇家藝術學院雕塑碩士課程，並於倫敦中央聖馬丁學院獲得藝術學士學位。



MOUTHLESS

Soft serve, silicone, metal, acrylic, and mechanical component

40 x 160 x 30 cm

2024

YUEN LOK YIU, VERA

袁樂遙

Yuen Lok Yiu, Vera is interested in the human psyche and the spiritual experiences existing within individuals. She experiments with the drawing medium as a portrayal of her inner sensations in response to external stimuli, transforming her experiences into an alternate expression of drawing through the actual layering of materials in the physical realm. Rather than focusing on technical mastery, she is interested in the correlation between the intimate and intuitive qualities brought by the action of drawing and the natural instincts of human bodies as a direct reflection of inner drives. The abstract result is not anticipated but sourced from a natural flow of energy.

She wishes to bring new experiences to sensations that are unexplainable with verbal languages, thereby bridging and communicating the inner depths of one's psychological events. She remains to value the universal human connectedness and original instincts as beings over any methodological approaches to experiencing.

Yuen Lok Yiu, Vera (b.2003, Hong Kong) recently received her Bachelor of Fine Arts from The Chinese University of Hong Kong.



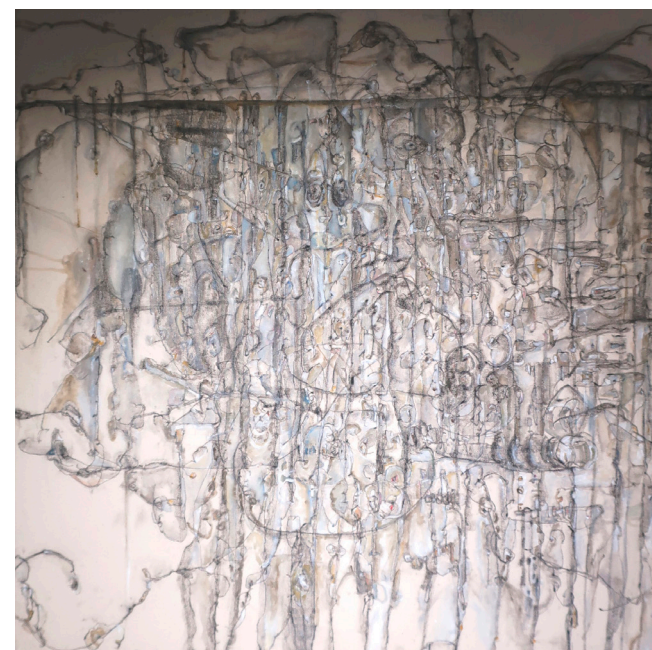
袁樂遙着迷於了解人的內在與精神探索。她以繪畫作為實驗的媒介，將自身對於外在經歷的感知轉化為繪畫語言，以實體、一重重的炭筆及顏料重塑內在經驗。相對繪畫的技巧與畫面構建，她更關注繪畫狀態本身帶有的直覺性，認為其與人內在本能的驅動力有着親密的關聯。最終抽象的視覺來源自內在能量的直接呈現和反映，並無預先的建構與規劃。她期盼這種探索的方式能讓嶄新的經驗誕生，使無法被言說的內在感知和心理活動得以傳達，並能被個體共同經驗與連結。

袁樂遙 2003 年生於香港，畢業於香港中文大學，主修藝術。



A Slice of UTC+01:00

Charcoal, acrylic and mixed media on linen
152.4 × 152.4 cm
2025



A Slice of UTC+00:00

Charcoal, acrylic and mixed media on cotton
106.7 × 106.7 cm
2025



The exhibition "HKFOREWORD24" at 10 Chancery Lane Gallery, 2024.



於10號贊善里畫廊舉行的展覽《香港起動2024》，2024年

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."*

關於 10 號贊善里畫廊

10號贊善里畫廊創作人戴天利(Katie de Tilly)於1994年定居香港，並開始接觸和收藏中國及亞洲當代藝術。通過與不同藝術技術家和文化人接觸，她對中國歷史，社會狀況和文化環境展開深入了解了。她於2001年成立10號贊善里畫廊，該畫廊位於中環大館的後牆，繼續探索和推介廣亞太區藝家，並積極推動文化藝術在香港的交流。在過去的24年裡，畫廊致力為香港藝術界注入新鮮空氣，秉持藝術能啟迪心靈、開闊思維、並影響我們看待自己和世界的角度，與亞太地區的藝術家、策展人和機構進行緊密合作，堅信藝術不僅僅是掛在牆上的飾品，更是我們內心深處和世界的一扇窗。

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10 Chancery Lane Gallery & Artists

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