

Introducing New Art from Hong Kong
香港起動26

HK FOREWORD26

Anya Tong 童安雅
Karl Ng 吳德欣
Zhuo Hui 卓慧
Tanya Shah
Kitman Yeung 楊洁雯
Wong King Yu (Ah Yu) 黃景倫 (蝦王)

Natalie Chu 朱樂庭
Joy Chan 陳詠詩
Emily Cheung 張芷晴
Telvin Au 區嘉偉
Jing 黃慈蓮
Janice Leung 梁樂怡
Tansy Kan 簡希蓓

HKFOREWORD26

Introducing New Art from Hong Kong

Curated by Yoyo Yu



10 CHANCERY LANE GALLERY

HKFOREWORD26

by Yoyo Yu

10 Chancery Lane Gallery celebrates the 15th edition of *HKFOREWORD* —New Art from Hong Kong. This curated exhibition gathers emerging talents working across diverse media from local and international universities. Initiated at a time when Hong Kong's art ecosystem was still developing, the exhibition has been serving as a space for experimentation and conception that is integral to the development of the artists' practice. This year we have selected 13 artists, works including installation, painting, photography, sculpture and video. *HKFOREWORD26* offers a fresh perspective on artistic development by Hong Kong artists, continuing to navigate artistic possibilities and confront our collective technological lobotomy. The participating artists are **Kelvin Au, Joy Chan, Emily Cheung, Natalie Chu, Jing, Tansy Kan, Janice Leung, Karl Ng, Tanya Shah, Anya Tong, Wong King Yu (Ah Yu), Kitman Yeung, and Zhuo Hui.**

The year 2026 has been overly saturated with automated contents. In a world dominated by the artificial intelligence, the selected works trace the rhythms of daily life. Condensation tracing windows in the rainy season, discarded traditional materials left behind by rapid modern development and the quiet repetition of hand-sewing, these cyclical human experiences become metaphors. Through careful transformation, the artists convert them into new forms that speak to continuity, loss, and renewal. This year's exhibition also captures a material shift where most artists have turned toward tangible materials, from found objects to industrial elements traditionally used in construction and building. While their final forms vary widely, the works share a unified intent: to return to the tactile experience and reimagine purpose.

One of the principal rhythms articulated across the works is labour. In a time of fast development, the artists direct attention to forms of labour that remain closest to us, rooted in intimate and domestic spheres. **Kelvin Au's** interactive sculptures "*Common Ground*", constructed from walking sticks collected from caregivers across Hong Kong and set upon cement bases resembling tumbler toys, respond to the visitor's touch. As the centre of gravity shifts, the hybrid form wobbles yet ultimately rights itself, refusing to fall. Having served as primary caregiver to his parents for nearly two decades until their recent passing, Au seeks to render visible the imperfect support structures and invisible labour of care. As he puts, "*My support might be wobbly, but I will never let them fall.*" **Wong King Yu (Ah Yu)** similarly returns attention to the domestic interior. Her nearly three-metre-long curtain "*Puncture*", is composed of threads and rice with needles suspended at its lower edge. The work employs the quiet repetition of sewing to illuminate unseen forms of labour. By working with the vulnerability and instability of materials, she expresses repressed emotions, violence, and contradictions within contemporary families and social structures. **Kitman Yeung** extends this idea through a ladder made of four-fingered rubber gloves. Drawing upon the Disney motif of Mickey Mouse—an enduring symbol of childhood innocence and optimism—Yeung considers how corporate narratives encourage upward aspiration, employing desirable icons as ladders toward manufactured ideals of paradise. Constructed from disposable gloves and air, "*Four-Fingered Faith*" materializes this temporary belief as a temporary scaffold. A ladder allows for both ascent and descent: as easily as we inflate our belief in these icons, that same faith deflates the moment we unsee the iconic glove and reveal the inflated hands beneath it. Collectively, these works ask us to look again at our daily labour that is so easily obscured by automated systems and the demands of a rapidly transforming world.

HKFOREWORD26 | 10 CHANCERY LANE GALLERY

When such labour goes unacknowledged, the invisible forces that hold us begin to fade. Erasure forms a second theme in the exhibition, as the artists pose the question of who holds the authority to define space. **Tansy Kan's** installation translates abstract emotional bonds into visual and spatial expressions. The cyanotype image, photographed in her grandparents' home following her grandfather's death, depicts an empty chair drenched in rain; kinetic water droplets leave fading traces across the curtain. Grief is suggested through the dense, humid atmosphere of the rainy season, as the droplets progressively erase residual memory. The work's title "*When the southern rains return*" underscores this gradual process of loss. **Janice Leung's** paintings treat space as something fluid, moving between physical buildings and digital environments. She examines how different spaces shape feelings and creates boundaries. Distorted, elongated figures are embedded inside architectural interiors, expressing a sense of placelessness and isolation. A similar concern appears in **Joy Chan's** work as she explores the identity of being a child of doubly non-permanent residents. Joy grinds the architectural waste collected in Tai Kok Tsui into dust and documents the act of dragging the bag up a hill near the border between Hong Kong and Mainland China. As the wind disperses the dust, and "*When the Dust Settles*" as the title suggests, both physical traces and embedded memories dissolve into the air. **Emily Cheung's** sculptures—replicas of a hybrid souvenir combining Goethe and Schiller with a Hong Kong two-dollar coin—were conceived during her studies in Germany. The experience of migration informs the progressive erosion of detail across successive copies, mirroring the fading of memory. Erasure also appears across space and time in **Karl Ng's** real-time video work. By altering live footage of crosswalks from different cities, the piece blurs the boundaries of place and time and looks at how technology changes human interaction. It takes a moment for viewers to recognise the abstracted figures and vehicles, raising questions about everyday surveillance and how easily human presence can be reduced or altered through simple visual effects.

Yet the artists also propose to confront and reconstruct. **Anya Tong's** interactive work "*Take a Rain Check*" addresses uncertainty by inviting viewers to set or alter an alarm whose activation remains unknown. The piece offers an occasion to engage the psychology of the unconscious and the possibility of intervening in temporal experience. **Zhuo Hui** sees painting as a way of wandering through consciousness, her abstract painting is inspired by the humid Canton weather, she draws parallels between the violent rainy season and the feminine cycle, emotional intensity before bleeding and calm afterwards. In acknowledging surrounding and internal chaos, rhythm becomes discernible. **Tanya Shah** similarly regards landscape as a psychological self-portrait that commemorates and honours her experience of bipolar disorder. In her work "*ground beneath me*", darkness functions as a metaphor for mental illness and for the irregularities of the wider world; within it, unexpected tints of purple emerge. Her photographs draw attention to these subtle chromatic moments, urging a confrontation with darkness that may also yield solace. **Jing's** photographic transfers onto discarded capiz shells—recovered in Manila from a broken colonial window—restore purpose to abandoned materials. Capiz shells were once widely used for durable, translucent window panels during the colonial period in the Philippines, before cheaper glass and aluminium replaced them. By transferring images of her childhood home in the Philippines and her residence in Hong Kong onto the shells, Jing contemplates what endures and what is lost, encouraging the reconstruction of memory and the reclamation of a fading past. **Natalie Chu's** integration of Chinese stone pillar ruins with modern materials such as cement, steel and glass likewise invites viewers to complete historical fragments through personal interpretation. The aquamarine glass pressing against cement recalls museum display cases, prompting a renewed attention to the objects before us and a reconsideration of our position between historical weight and the present moment.

Together, the artworks establish a cycle of making, erasing, breaking, and rebuilding. These transformations guide viewers back to a grounded awareness of time, space, and materiality. *HKFOREWORD26* anchors viewers in their physical surroundings, inviting them to revisit history and examine the foundational pillars shaping the current generation.

KELVIN AU

區嘉偉



Kelvin Au tells personal stories with mixed media and installations. He was the primary caregiver to his parents for about twenty years until both passed away recently. His work "*Common Ground*" uses collected walking sticks from other caregivers across Hong Kong to highlight imperfect support and unseen labour. Visitors are welcome to interact with the work and set it in motion.

Kelvin Au (b.1966, Hong Kong) holds a BA in English Literature from the University of Western Ontario, Canada, and MA in English Studies and MFA in Creative Writing from the University of Hong Kong, and recently received his Bachelor of Fine Arts from RMIT University / Hong Kong Art School.

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區嘉偉以混合媒介及裝置作品訴說個人故事。他曾作為年邁父母的主要照顧者近二十年，直至二人近年先後離世。其作品《Common Ground》運用父母生前使用過以及從香港各地其他照顧者收集而來的拐杖，突顯「不完美支撐」的概念與未被看見的勞動。歡迎觀眾與作品互動。

區嘉偉 1966年生於香港，畢業於加拿大西安大略大學（英文文學學士），並獲香港大學英文研究碩士及創意寫作藝術碩士。2026年於澳洲皇家墨爾本理工大學與香港藝術學院合辦課程中取得藝術學士學位。



Common Ground

Used walking sticks and concrete
10 units, dimensions variable

2026

JOY CHAN

陳詠詩



Joy Chan's practice explores light, bodily interaction, and space. Through reading, intervening in, and transforming the context of "space", she contemplates how our sensations, cognition, and actions are altered by space. Not confined to specific media, she embraces fluidity and experimentation. "*When the Dust Settles*" is a performance video and an immersive installation that questions who has the power to define ownership of a space. Chan grinds the architectural waste collected in Tai Kok Tsui into dust and drag the bag up a hill: the trace of dust slowly disappears and blend into the surroundings as the wind blows.

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

HKFOREWORD26 | 10 CHANCERY LANE GALLERY

陳詠詩的創作探索光、身體互動與空間，透過閱讀、介入和轉化空間的語境，探問我們的感知與行為如何被空間所重塑。她不受限於特定媒介，崇尚流動性與實驗性。作品《When the Dust Settles》是一件表演錄像及沉浸式裝置作品，叩問誰有權界定一個空間的歸屬。陳氏將從大角咀收集而來的建築廢料研磨成粉末，再拖著袋子走上山坡：隨着風吹，粉塵的痕跡緩緩消散，融入周遭環境。

陳詠詩 2002年生於香港，畢業於香港浸會大學視覺藝術學院。



***When the Dust Settles* 群像**

Single-channel video installation/ Performance

Performance 15'50"

Installation dimensions variable

2025

EMILY CHEUNG

張芷晴



Emily Cheung explores how personal narratives interweave with collective memory within spatial environments. Her work transforms and reinterprets everyday objects, connecting individual stories of migration, loss, and (non-)belonging to broader geopolitical frameworks. “*My Souvenir Collection*” utilizes blurring, serial replication, and material decay to trace the process of “forgetting” in rapidly changing surroundings. Spanning sculpture, performance, and public art intervention, her practice treats the fragmentary, ephemeral, and mundane as sources of resistance and reflection, fostering critical dialogue on memory, identity, and the built environment.

Emily Cheung (b. 2000, Hong Kong) holds a Master of Fine Arts in Public Art and New Artistic Strategies from Bauhaus-Universität Weimar (2026) and a Bachelor of Arts in Environment and Interior Design from The Hong Kong Polytechnic University (2022).

HKFOREWORD26 | 10 CHANCERY LANE GALLERY

張芷晴探索個人敘事如何在空間環境中與集體記憶交織。她的作品轉化並重新詮釋日常物件，將關於離散、逝去與（非）歸屬感的個人故事，連結至更廣闊的地緣政治框架。《*My Souvenir Collection*》運用模糊化、連續複製及材質衰變，追溯在急速變遷的環境中「遺忘」的過程。其創作橫跨雕塑、行為表演與公共藝術介入，將碎片化、瞬息即逝與平淡無奇的日常事物視為抵抗與反思的契機，從而激發對記憶、身份認同及空間的批判性對話。

張芷晴 2000年生於香港，2026年取得德國魏瑪包豪斯大學公共藝術與新藝術策略碩士學位，2022年取得香港理工大學環境及室內設計文學士學位。



My Souvenir Collection

Ten replica pieces of tin
50 × 10 × 80 cm

2025

NATALIE CHU

朱樂庭



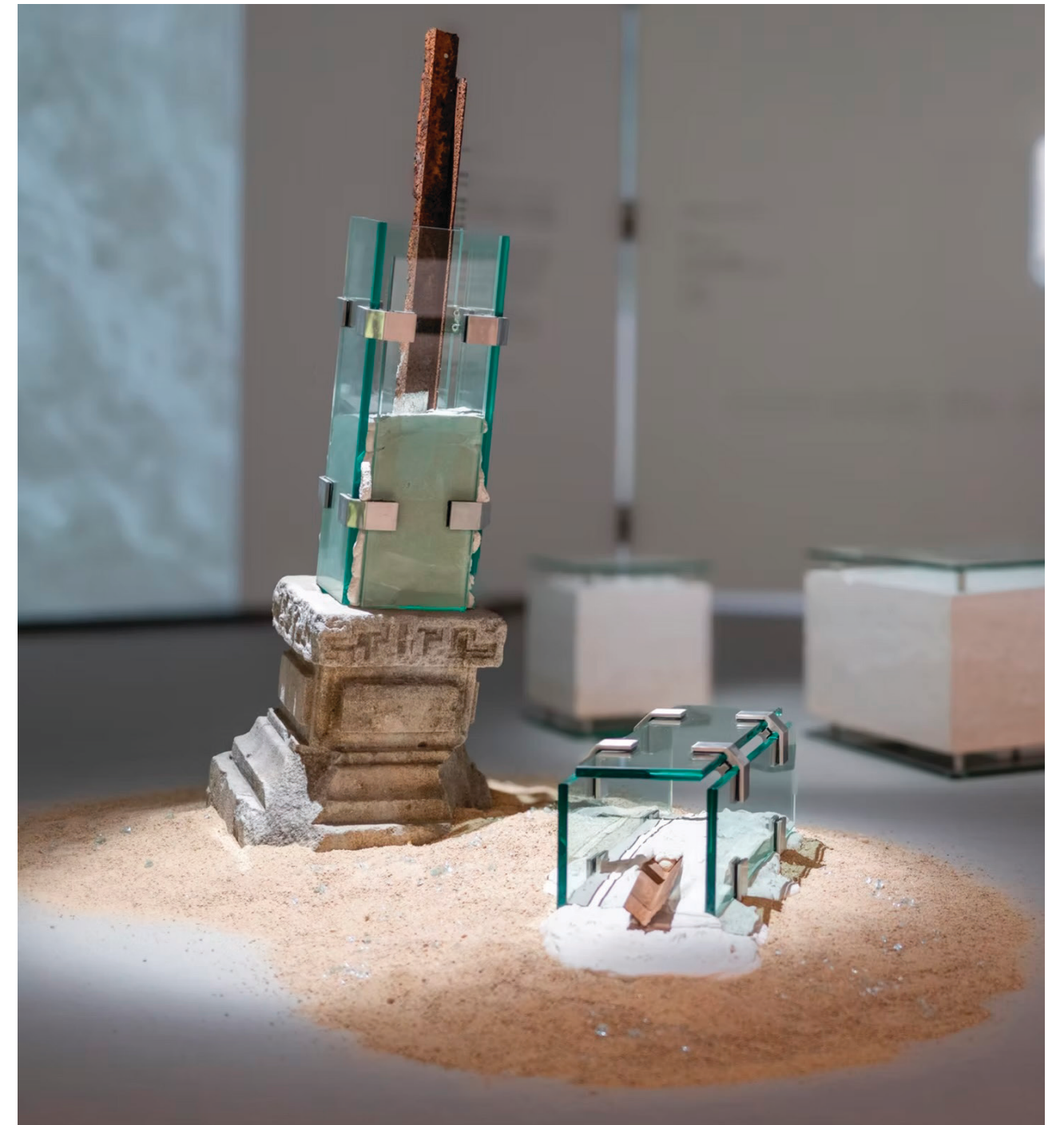
With a strong interest in ancient East Asian art history, commemorative rituals, and craftsmanship, Natalie Chu developed a quasi-archaeological, research-based approach to cultural heritage conservation, focusing on revitalizing historical objects through sentimental connections. Her work *"Replica of Ruins: Deserted City"* integrates stone pillar ruins with modern materials such as cement, steel, and glass, encouraging audiences to fill in the historical gaps with their own interpretations. The work questions how we position ourselves between the weight of history and the present. Chu integrates found historical objects, archival materials, and texts into her installations, sculptures, and ink works. She has exhibited at the Hong Kong Museum of Art, Art Central, and HART Hong Kong, among others. She has received awards including the Friends of the Art Museum Prize and the HART Award.

Natalie Chu (b. 1999, Hong Kong) graduated from the Chinese University of Hong Kong with a Bachelor of Fine Arts in 2022.

HKFOREWORD26 | 10 CHANCERY LANE GALLERY

朱樂庭在對東亞古代藝術史、儀式和工藝的興趣中發展出「類考古」和研究為本的創作。朱氏的創作關注現代社會中的文化遺產保育，探討情感聯繫如何可以令遺物和回憶產生新的意義。其作品《Replica of Ruins: Deserted City》將石柱遺跡與水泥、鋼鐵、玻璃等現代材料結合，鼓勵觀眾以自己的解讀填補歷史的空白。作品叩問我們如何在歷史的重量與當下之間為自身定位。朱氏將古物、檔案材料和文本融入她的裝置、雕塑和墨水作品中。她曾於香港藝術館、Art Central、HART Hong Kong等展出，並獲得多個獎項，包括「文物館友會獎」及「HART Award」。

朱樂庭 1999年生於香港，2022年畢業於香港中文大學，獲藝術文學士學位。



Replica of Ruins: Deserted City

Antique stone pillar base, white cement, glass, stainless steel, rusted iron

120 x 40 x 40 cm

40 x 50 x 100 cm

2024-2025

JING

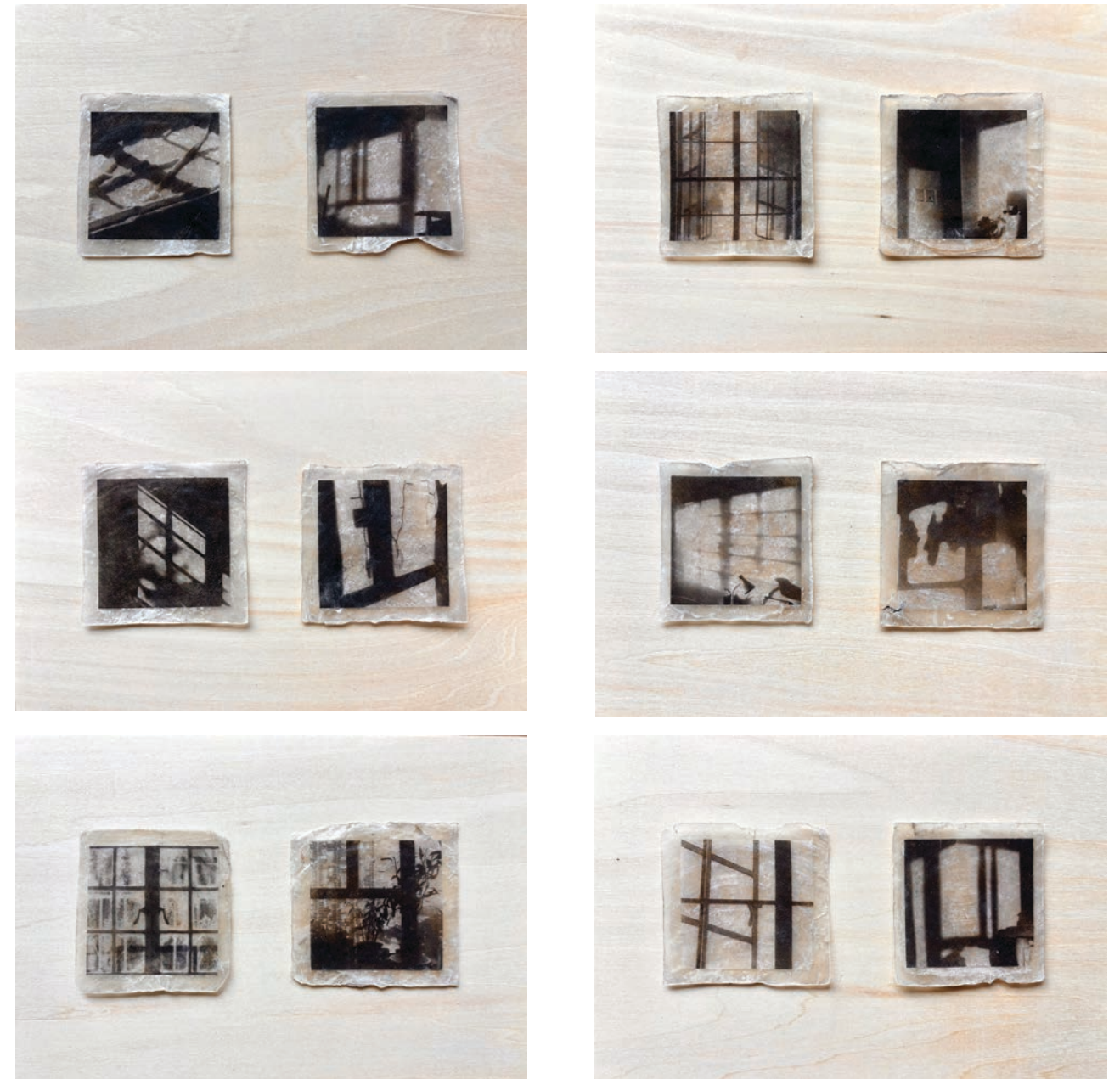
黃慈蓮



Jing (b. 2002, Philippines) recently received her Bachelor of Arts in Art History and English Studies from the University of Hong Kong. A mixed media artist and writer based in Manila and Hong Kong, her work centres on reconstruction and memory, exploring what remains and what is lost. "Eyes I-VI" addresses the instability and deconstruction of home through photographic transfers on discarded capiz shells found in Manila from a broken colonial-style window. Jing has exhibited across the Philippines, Hong Kong and Japan, including the UP Parola Gallery, Underground Gallery, Kaida Contemporary, Format, White Walls Gallery, Hong Kong Visual Arts Centre, YOD Gallery, and has participated in Art in the Park.

黃慈蓮是一位駐馬尼拉及香港的混合媒介藝術家兼作家。她的創作聚焦於重建與記憶，探索何者留存、何者消逝。《Eyes I-VI》透過在馬尼拉一扇破損的殖民風格窗戶拾得的廢棄明瓦貝殼上進行圖像轉印，直面「家」的不穩定性與解構。黃氏曾於菲律賓、香港及日本多地展出，包括 UP Parola Gallery、Underground Gallery、Kaida Contemporary、Format、White Walls Gallery、香港視覺藝術中心、YOD Gallery，並曾參與 Art in the Park。

黃慈蓮 2002年生於菲律賓，畢業於香港大學，獲藝術史及英文研究文學士學位



Eyes I-VI

Photographic transfers on found capiz shells mounted on wood panels
15 x 22 cm each
2026

TANSY KAN

簡希蓓

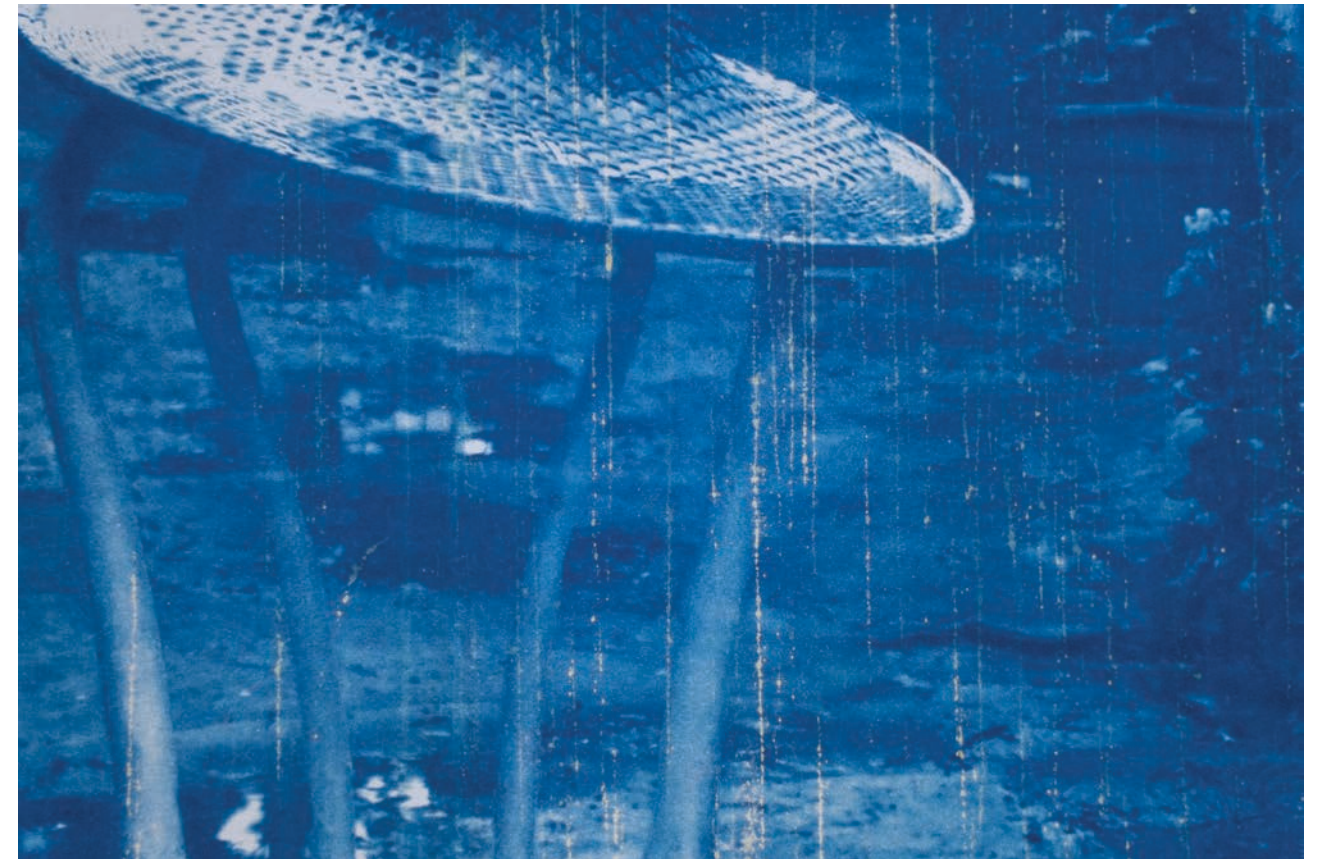


Tansy Kan practices around photography and mixed media installation, exploring the complex, unspoken states within relationships from a detached and deconstructive perspective. To her, a relationship is never static, but an ever-flowing, symbiotic process. Her creative inspiration stems deeply from her personal relational experiences and the profound lessons discovered throughout life's cycles. The work "*When the southern rains return*" translates abstract emotional connections into visual and spatial expressions. Grief is suggested through the thick, wet air of the rainy season; water droplets leave washed traces on a cyanotype curtain, gradually erasing sentimental memories. Kan invites viewers to reflect on their own inner sentiments and to accept those raw, unspoken moments as part of love.

Tansy Kan (b. 2004, Hong Kong) recently received her Bachelor of Arts from the Academy of Visual Arts at Hong Kong Baptist University.

簡希蓓的藝術創作跨越混合媒材裝置和攝影，以抽離而解構的角度，探討自身與不同關係中複雜微妙、不言而喻的狀態。對她而言，關係並非靜止的狀態，而是一段持續流動、共生的過程。其創作靈感深刻汲取自個人經歷，並延伸至生命循環之中所探索到的成長課題。作品《回南》將抽象的情感連結轉化為視覺與空間的表達。透過雨季潮濕厚重的空氣隱隱呈現哀傷；水珠在藍曬簾幕上留下冲刷的痕跡，悄然抹去深情的記憶。簡氏邀請觀眾反思自身的內在情感，擁抱那些因愛而自然產生的種種瞬間與結果。

簡希蓓 (Tansy Kan) 2004年生於香港，畢業於香港浸會大學視覺藝術學院。



***When the southern rains return* 回南**
Cyanotype on fabric, water dripping systems
208 x 203 cm
2026

JANICE LEUNG

梁樂怡



Janice Leung's practice observes space as a fluid container — from physical structures to digital environments — and examines how different spaces shape emotions and create systems and boundaries. Her paintings address “placelessness,” where unique spaces become uniform for efficiency, leaving people disconnected from their surroundings and creating a sense of psychological homelessness even at home. Leung continues to explore the overlooked connections and emotions in her upcoming residency at HART Haus.

Janice Leung (b. 2004, Hong Kong) recently graduated with a Bachelor of Arts in Fine Arts from The Chinese University of Hong Kong.

梁樂怡的創作將空間視為流動的載體——從物理結構到數位環境——審視不同空間如何形塑情感、建構系統與界限。她的繪畫直面「無處感」：獨特的空間為求效率而變得千篇一律，令人與周遭環境失去連結，即使在家中也產生一種心理上的無家感。梁氏將於 HART Haus 的駐留計劃中，繼續探索那些被忽略的連結與情感。

梁樂怡 2004年生於香港，畢業於香港中文大學藝術系。

HKFOREWORD26 | 10 CHANCERY LANE GALLERY



Here 這端

Acrylic on canvas
30.5 x 40.5 cm
2026

Tracing 覓覓

Acrylic on canvas
30.5 x 30.5 cm
2026

There 那端

Acrylic on canvas
40.5 x 30.5 cm
2026



Redoubt 堡壘

Acrylic on canvas
165 x 165 cm
2026



Pre-happiness 前幸福

Acrylic on canvas
185 x 165 cm
2026

KARL NG

吳德淞



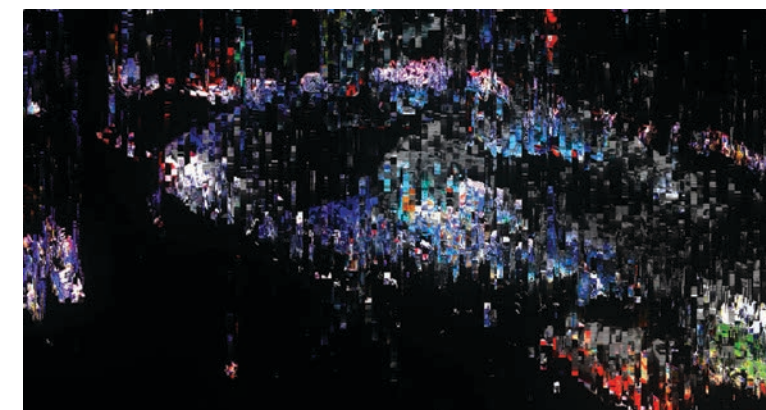
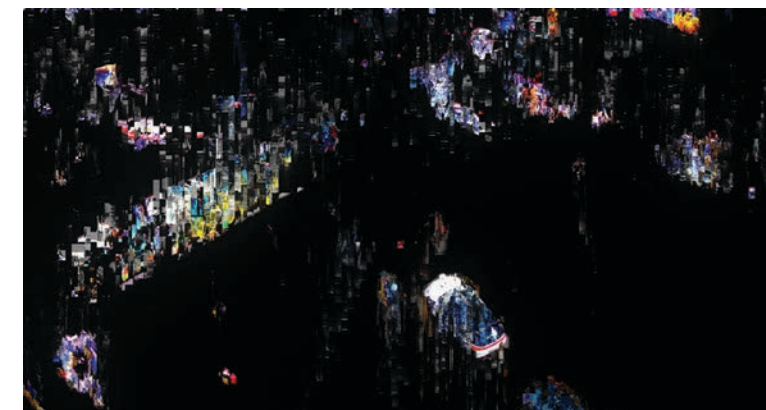
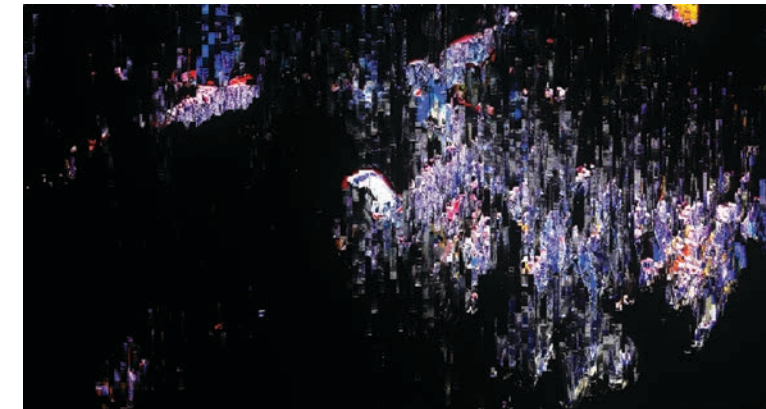
Karl Ng is a multidisciplinary artist working in installation, video, and generative art, he uses light and spatial experience to consider how individual parts sustain larger systems. In his work “*Line Within*”, Ng translates familiar technical functions into spatial and visual compositions through modular assembly, repeated movement and live image processing. By applying visual treatments on live-streamed crosswalk footages from different cities, the work blurs space and time, exploring how technology affects human interaction. His work has been exhibited in Hong Kong, Macau, Taipei and Vienna.

Karl Ng (b. 1994, Hong Kong) recently received his Master of Fine Arts in Creative Media from City University of Hong Kong.

HKFOREWORD26 | 10 CHANCERY LANE GALLERY

吳德淞是一位跨領域藝術家，創作涵蓋裝置、錄像及生成藝術，透過光與空間體驗，思考個別部分如何支撐更大的系統。其作品《Line Within》透過模組組裝、反覆運動及即時影像處理，將熟悉的技術功能轉化為空間與視覺構圖。作品對來自不同城市十字路口的即時串流影像，吳氏施加視覺效果處理，模糊空間與時間，探索科技如何影響人際互動。其作品曾於香港、澳門、台北及維也納展出。

吳德淞 1994年生於香港，取得香港城市大學創意媒體藝術碩士學位。



Line Within

Real-time video displayed on P0.93 LED screen
Screen dimensions 34.8 x 61 cm

2026

TANYA SHAH



Tanya Shah is a visual artist working primarily in photography and lens-based media. Raised in Hong Kong, and based across the US for a decade, Shah finds solace in photographing forests in the different geographic regions she has lived in. The landscapes serve as psychological self-portraits that remember and honour her experience with bipolar disorder. Making the work allows her to mourn years lost to illness while acknowledging the peace she has found since. “*ground beneath me*” reflects the evolution of her relationship with her past and her present mental state. Shah’s work has been exhibited internationally, including at the Jaffe-Friede Gallery (New Hampshire, US), Praxis Gallery (Minnesota, US), and The Holy Art Gallery (London, UK). In May 2026, she was hand-selected by a curator for a solo exhibition at the Inspiration Gallery at an Ascension Brothers Hospital in Chicago. She completed a residency at the Woodstock Byrdcliffe Guild in the Hudson Valley, New York and is currently an Adjunct Professor of Art at the City Colleges of Chicago.

Tanya Shah (b. 1997, Mumbai, India) received her MFA in Photography from the School of the Art Institute of Chicago and her BA in Computer Science and Studio Art with High Honors from Dartmouth College.

HKFOREWORD26 | 10 CHANCERY LANE GALLERY

Tanya Shah主要以攝影及鏡頭媒介創作。她在香港長大，過去十年輾轉居住於美國各地，並從拍攝自己所居地區的森林中尋得慰藉。她鏡頭下的風景，是紀念並直面自己與雙相情感障礙（躁狂抑鬱症）搏鬥歷程的心理自畫像。創作過程讓她得以哀悼那些被病痛奪走的歲月，同時欣然接納自此以來所尋得的平靜。《ground beneath me》映照出她與過去關係的演變，以及當下的心理狀態。Shah的作品曾在國際多地展出，包括美國新罕布什爾州Jaffe-Friede Gallery、美國明尼蘇達州Praxis Gallery及英國倫敦The Holy Art Gallery。2026年5月，她獲甄選於芝加哥Ascension Brothers Hospital的Inspiration Gallery舉辦個展。她曾於紐約哈德遜河谷的Woodstock Byrdcliffe Guild完成藝術家駐留計劃，目前擔任芝加哥城市學院藝術兼任教授。

Tanya Shah 1997年生於印度孟買，取得芝加哥藝術學院攝影藝術碩士學位，並以優異榮譽畢業於達特茅斯學院，獲計算機科學及工作室藝術學士學位。



ground beneath me

Archival inkjet print on dibond

96 x 120 cm

2026

ANYA TONG

童安雅

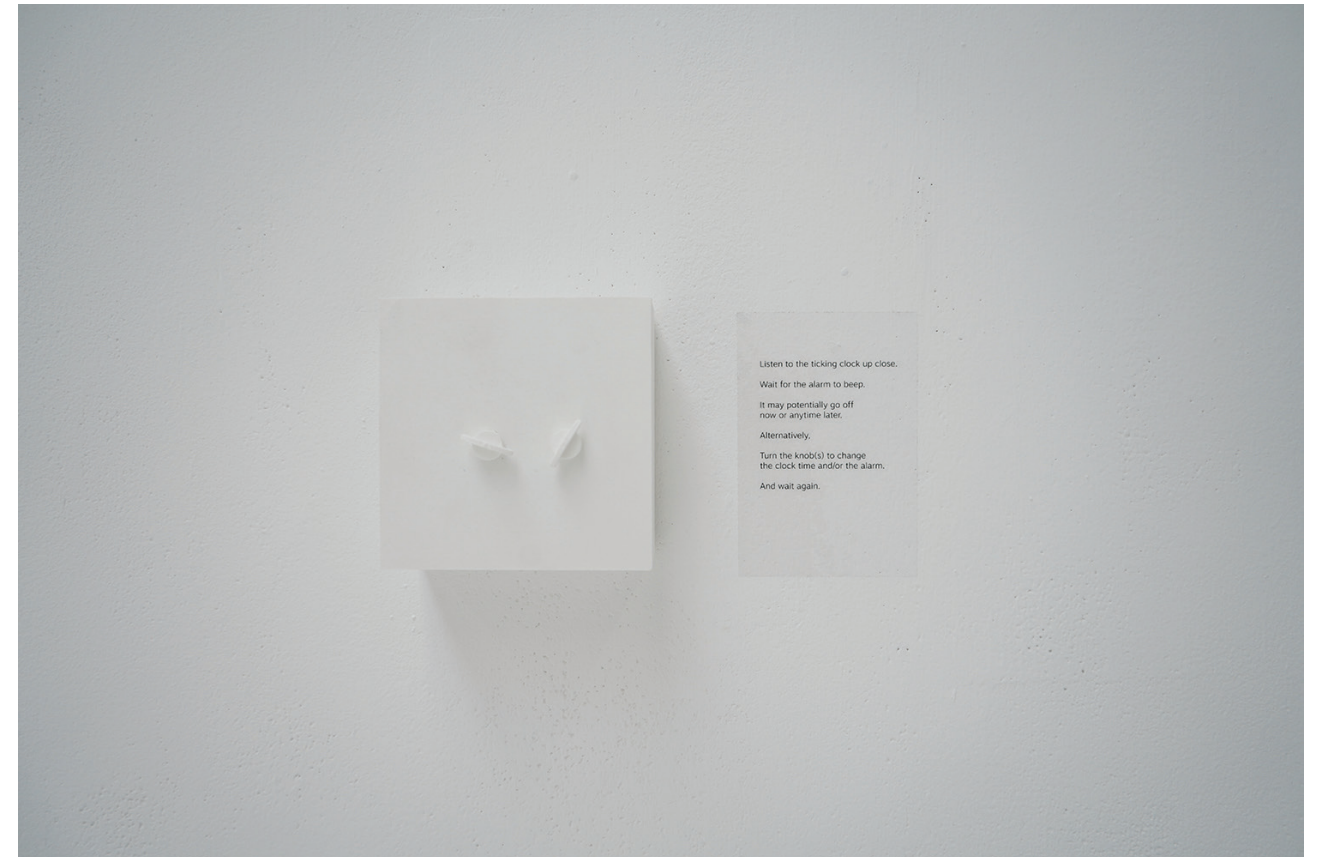


Working across video, sound, performance, photographic media, and sculptural installation, Anya Tong explores psychoanalysis, the unconscious mind, and the ephemerality of time. Her interactive work “*Take a Rain Check*” confronts uncertainty by inviting viewers to set or change an alarm while waiting for it to go off without knowing when.

Anya Tong (b. 1999, Hong Kong) is a multidisciplinary visual artist who holds a Bachelor of Design from the University of Melbourne (2020) and a Master of Fine Art from Goldsmiths, University of London (2024), and is currently pursuing a Master's degree in Expressive Arts Therapy at The University of Hong Kong.

童安雅創作涵蓋錄像、聲音、行為表演、攝影媒介及雕塑裝置，探索精神分析、潛意識及時間的瞬息即逝。其互動作品《Take a Rain Check》直面不確定性，邀請觀眾設定或更改鬧鐘，並在不知何時響鬧的情況下等待它響起。

童安雅 1999年生於香港，是一位跨領域視覺藝術家。她於2020年取得墨爾本大學設計學士學位，2024年取得倫敦大學金匠學院藝術碩士學位，現正於香港大學攻讀表達藝術治療碩士學位。



***Take a Rain Check* 改期**

3D print, alarm clock

15 x 15 x 5 cm

2024

WONG KING YU (AH YU)

黃景愉（牙魚）

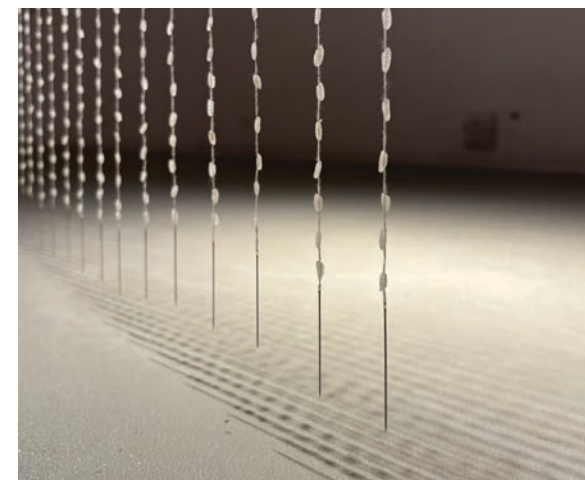
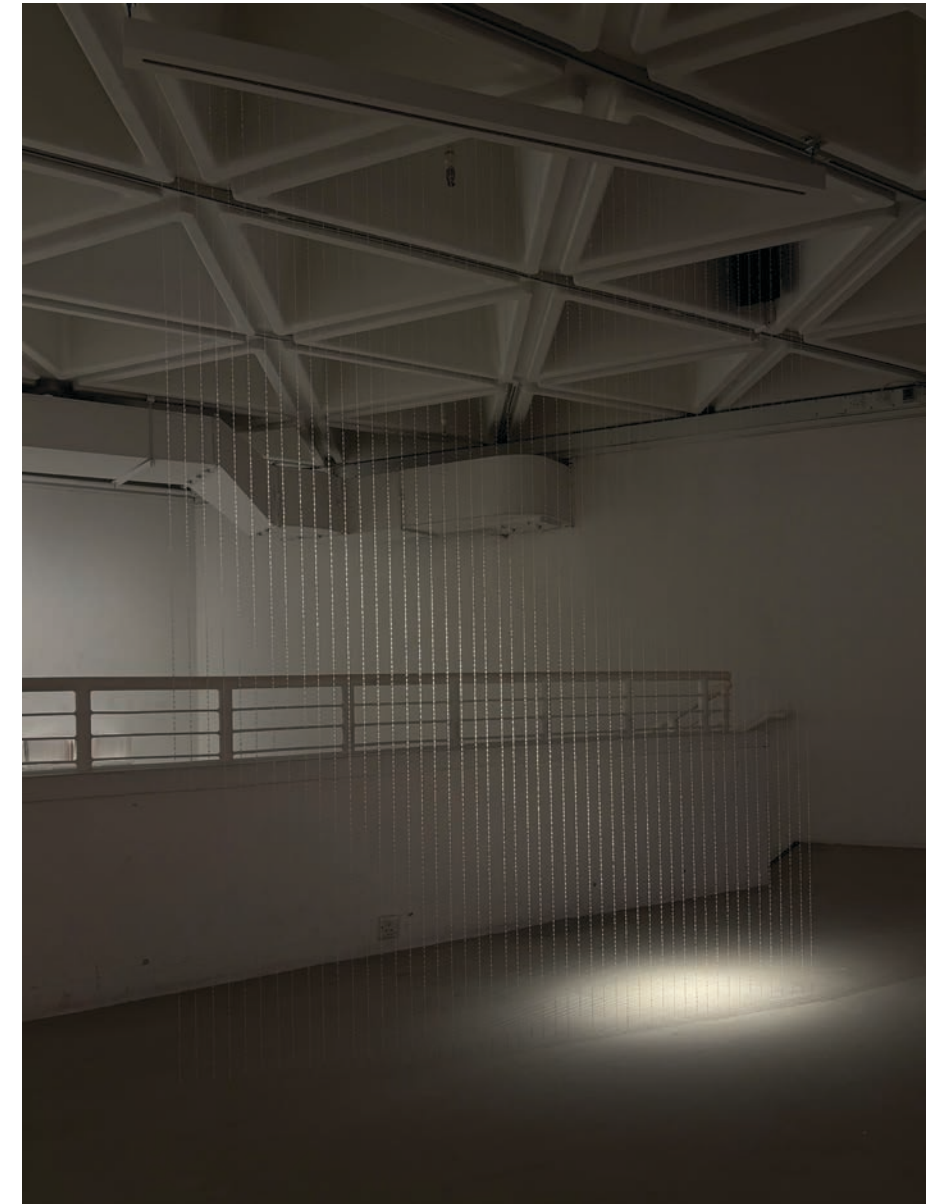


Wong King Yu (Ah Yu)'s practice begins with family and interpersonal relationships and uses installation as its main medium. "*Puncture*" is a nearly three-metre-long curtain made of threads and rice. The quiet, repetitive act of sewing through a small everyday object highlights unseen labour in society. By working with the vulnerability and instability of materials, she expresses repressed emotions, violence, and contradictions within contemporary families and social structures.

Wong King Yu (Ah Yu) (b. 2001, Hong Kong) recently received her Bachelor of Fine Arts from RMIT University / Hong Kong Art School.

黃景愉（牙魚）的創作由家庭及人際關係展開，以裝置為主要媒介。作品《Puncture》是一幅近三米長、以線和米製成的簾幕。透過穿過一件微小日常物件的安靜而重複的縫紉動作，突顯社會中未被看見的勞動力。她透過物件的脆弱性與不穩定性，表達當代家庭及社會結構中被壓抑的情感、暴力與矛盾。

黃景愉（牙魚）2001年生於香港，畢業於澳洲皇家墨爾本理工大學與香港藝術學院合辦課程，獲藝術文學士學位，主修雕塑。



Puncture
Rice, embroidery needle, cotton thread
280 x 200 cm
2026

KITMAN YEUNG

楊洁雯

An interdisciplinary artist, Kitman Yeung explores the gap between lived reality and imposed narratives of mobility. With an interest in socio-spatial research, they examine how air, volume, and inflation are used to construct authority — from corporate mascots to psychological spectacles. “*Four-Fingered Faith*”, a ladder made of rubber gloves, looks at “inflation” as both a physical process and an ideological state, analysing how buoyant icons hover above grounded human experience. Yeung also co-founded the research collective groundtable, which uses collaborative, food-based interventions to examine cultural identity and shared memory. Their work has been shown in Hong Kong, Germany, Australia, and broader Europe.

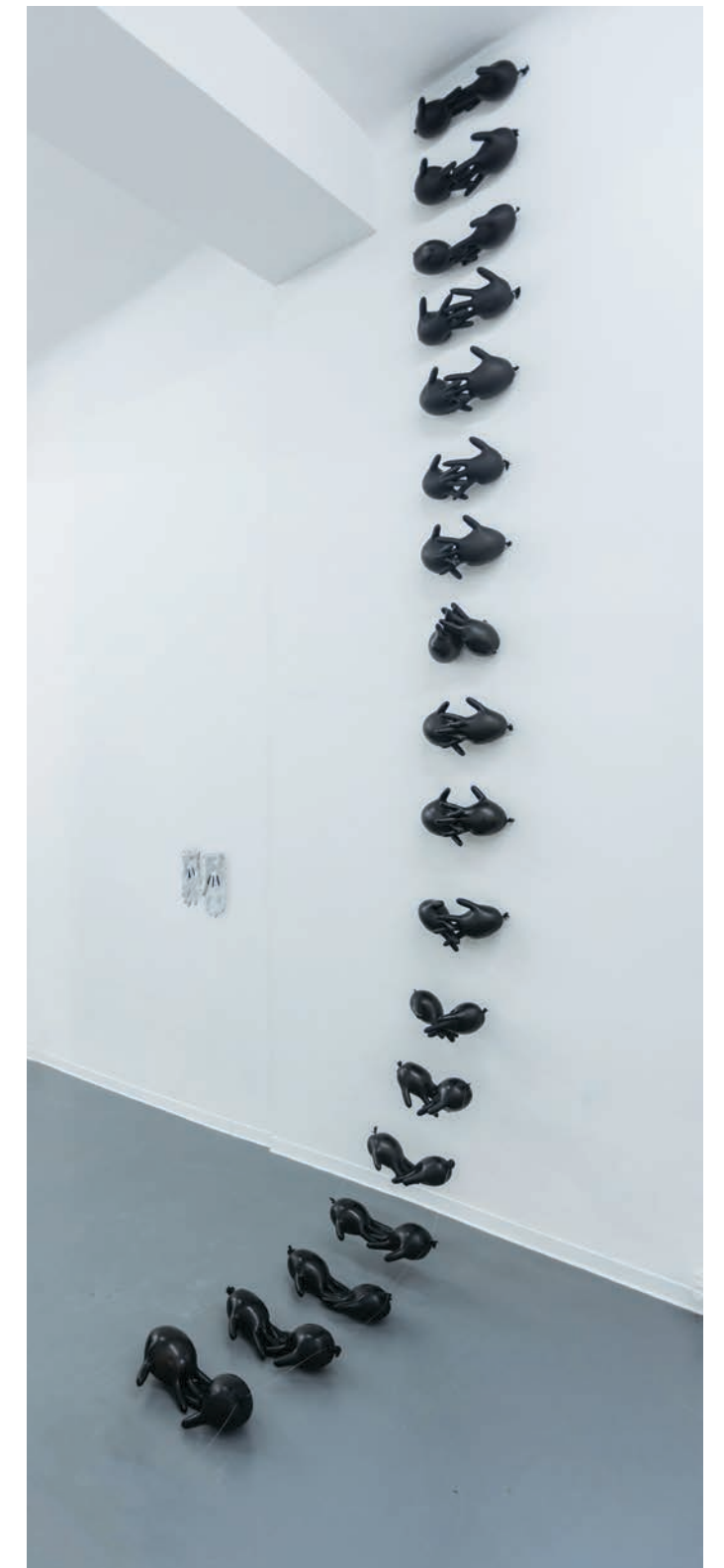
Kitman Yeung (b. 1999, Hong Kong; raised in Australia) received their MFA in Public Art and New Artistic Strategies from Bauhaus-Universität Weimar (2025) following a BSc in Neuroscience from the University of Melbourne.

HKFOREWORD26 | 10 CHANCERY LANE GALLERY



楊洁雯是一位跨領域藝術家，探索生活現實與被強加的流動性敘事之間的落差。楊氏對社會空間研究深感興趣，審視空氣、體積與膨脹如何被用以建構權威——從企業吉祥物到心各類奇觀。《Four-Fingered Faith》是一條以橡膠手套製成的梯子，將「膨脹」同時視為物理過程與意識形態，剖析懸浮於地面日常生活之上的輕盈符號。楊氏亦為研究藝術共同體「groundtable」的發起人之一，透過合作式的飲食介入計劃，審視文化身份與集體記憶。其作品曾於香港、德國、澳洲及歐洲多地展出。

楊洁雯 1999年生於香港，於澳洲成長，2025年取得德國魏瑪包豪斯大學公共藝術與新藝術策略藝術碩士學位，此前於澳洲墨爾本大學取得神經科學理學學士學位。



Four-Fingered Faith

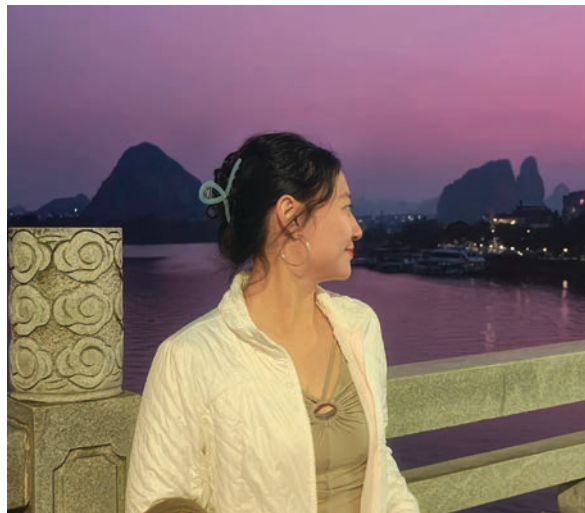
Sculptural installation, rubber gloves, plastic string, synthetic adhesive, mixed media filler

Dimensions variable

2026

ZHUO HUI

卓慧



Zhuo Hui lives and works in Guangzhou. Her paintings explore the abstract forms of the mental landscape and are closely related to music, often featuring multi-layered rhythmic brushstrokes. “*The Rain*” is inspired by the humid Canton weather, she draws parallels between the violent rainy season and the feminine cycle, emotional intensity before bleeding and calm afterwards. Zhuo Hui sees painting as a way of wandering through consciousness, similar to the overlapping sound spaces created by different instruments in a symphony.

Zhuo Hui (b. 1995, Shenzhen, Guangdong Province) holds an MA in Painting from the Royal College of Arts (2019) and a BA in Communication & Visual Arts from Hong Kong Baptist University.

卓慧現於廣州生活及工作。其繪畫探索心靈景觀的抽象形式，與音樂密切相關，畫面往往呈現多層次的節奏性筆觸。《The Rain》靈感源自廣東潮濕的天氣，她將狂暴的雨季與女性週期相類比——出血前的情緒強烈，出血後則歸於平靜。卓慧視繪畫為一種在意識中漫遊的方式，猶如交響樂中不同樂器交疊出的聲音空間。

卓慧 1995年生於廣東省深圳市，2019年取得皇家藝術學院繪畫碩士學位，並持有香港浸會大學傳播與視覺藝術學士學位。



The Rain

Oil on canvas
100 x 120 cm
2025



The exhibition "HKFOREWORD25" at 10 Chancery Lane Gallery, 2025.



於10號贊善里畫廊舉行的展覽《香港起動2025》，2025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 25 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25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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