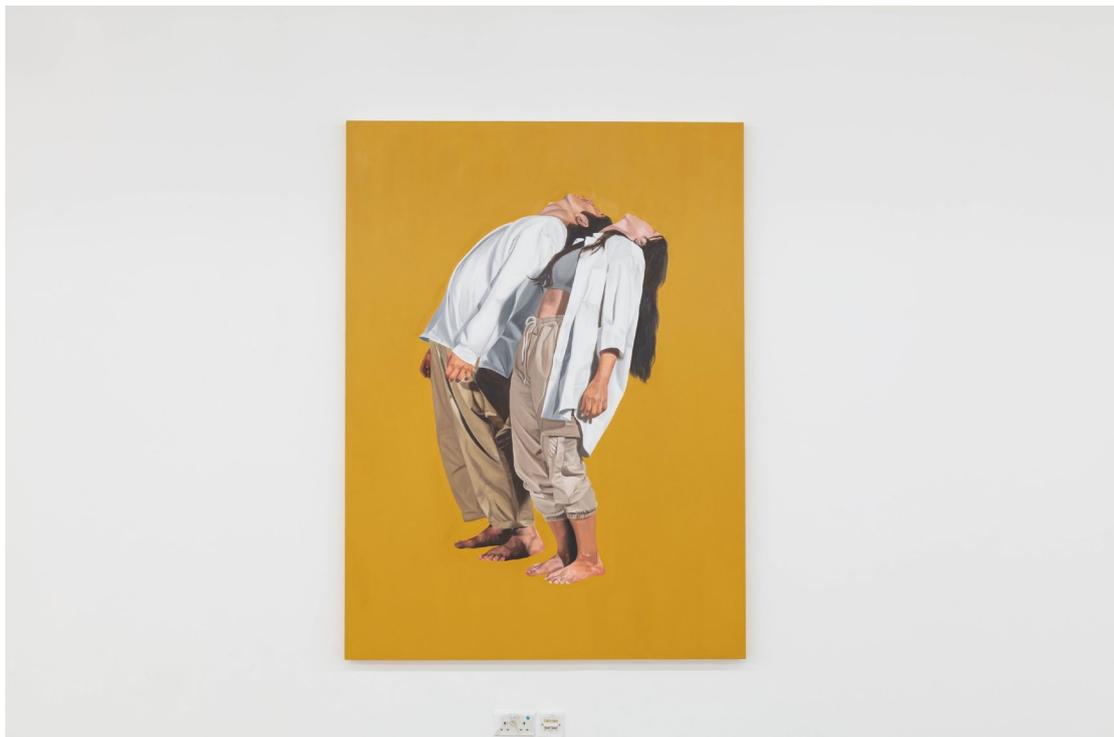


ATTENTION ART EDITORS
For Immediate Release

10 CHANCERY LANE GALLERY
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HONG KONG



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(Tse Man Hei Aaron, Lean On I 190 x 140 cm, Oil On Canvas, 2021)

HKFOREWORD 21

11 New Hong Kong Artists

Introducing New Art in Hong Kong

Opening Reception VIP Private View:

Thursday, 23 September 2021, 4pm – 8pm

Exhibition Period: 23 September – 16 October, 2021

(September 2021) HONG KONG –

10 Chancery Lane Gallery is proud to present our 10th edition of HKForeword, which hosts a selection of new art from Hong Kong from recent university art graduates, both local and overseas. This has been a tumultuous year with Covid-19 spawning just after the momentous year of Hong Kong protests. However, the artists of 2021 are moving forward and getting on with their lives in a noteworthy moment the world over. Here we can see them shine. We are honored to present Chan Ho Wang, Fok Wai Chung Chantal, Florence Yuk Ki Lee, Eugene Lun, Masahiro Nakamura, Anton Poon, Henry Poon, Haynie Sze, Tse Man Hei Aaron, Bonny Wong Hiu Ching and Mufasa Yu.

Since 2012, 10 Chancery Lane Gallery is devoted to offer a first gallery exhibition to emerging Hong Kong artists and support the local artist's community with the annual HKFOREWORD exhibition. The exhibition encourages fresh art graduates to pursue their career as a practicing artist and provide them the opportunity to connect with both the local and international art community.

Uncertainty was already a part of the lives of these students where Hong Kong's politics took a historical shift. The further uncertainty of the global pandemic has shaken their lives and the world over. It has been especially tough for this young crop of artists who had to adapt to work from home, online and without proper working space to make their art. It is especially wonderful to see what a strong and resilient group of young people who have continued and created incredible artworks, regardless of their circumstance. The artists in Hong Kong got on with their works and created a strong display of art that encapsulates their preoccupations, angsts, ponderings, reflections, observations and memories of this time in their lives. What is so special about this exhibition of HKForeword is that it is the foreword of what comes next. And what does come next for this generation? Graduating from university and making their first steps on their journey in life continues with unpredictability.

Chosen out of over 50 applicants we are proud to introduce 11 rising stars on the Hong Kong art stage. Artists in the show are recent Bachelor's or Master's

degree graduates from The Chinese University of Hong Kong, City University-School of Creative Media, Royal Melbourne Institute of Technology co-presented with the Hong Kong Art School, The Academy of Visual Arts at the Hong Kong Baptist University and Australia National University. The diverse group of artists and artworks selected this year include paintings, sculpture, video, prints, new media and installations. The audience is invited to engage with the new crop of creativity, originality and passion from the local art graduates through the exhibition who have struggled to complete their degrees amidst school closures due to Covid-19. We are proud to salute the class of 2021 for their wonderful and outstanding perseverance during a very tough year.

ABOUT THE ARTISTS

Chan Ho Wang

Chan's art practice focuses on photography, especially documentary photography. His work revolves around the politics of photography, social phenomena, suffering, and power dynamics. He makes video works with filming and found footage. He has been taking street photographs since he was 18. As an observer on the street, he notices that people mainly come from social injustice. He tends to voice out through the medium of photography as he believes in its power. In his works, he is often presented as a bystander, while sometimes a participant. His art practice is also a way for him to understand himself.

No Longer Home is a body of work centering around the power dynamic and violence behind it. The work encompasses three staged photographs and an installation. Chan started the project after a long process of precipitation from July 2020. Photographing himself, he is the only participant inside these photos to illustrate that everyone can both be dominant and submissive. In rethinking the similar power dynamic of BDSM, he uses eroticism to convey violence and power dynamics in alternative situations.

Chan Ho Wang graduated from the School of Creative Media at the City University of Hong Kong.

Fok Wai Chung Chantal

My art focuses on exploring my experience and the nature of religion and culture. I wondered what would happen when Thangka culture met contemporary minds? I am interested in how to maintain the unique nature of Thangka while adding new elements to it, such that its uniqueness is not lost when put under a modern context. I try to sense and feel the philosophy behind Thangka with all symbols set aside. Thus, the very nature of Thangka is what I want to represent. This language is used to reconstruct the poetic world that grasped my heart.

I am deeply inspired by Merleau-Ponty's philosophy where he says, "Things lived in him for many years. They populated him, they carpeted the furthest recesses of his memory. They were present within him...to pluck these monstrous slithering flowers from his inner depths and render them than to fix their qualities based on minute observations." Art is not only a record or a result of observation of the world, but a process to reflect and digest.

Chantal Fok Wai Chung is a Master of Art in Fine Arts graduate from The Chinese University of Hong Kong. She obtained a Bachelor's degree majoring in Fine Arts from CUHK with First-Class Honours in 2014.

Florence Yuk Ki Lee

The Elephant in Castle is a 2D digital animation, using a hand-drawn frame-by-frame process to create subtle abstract narratives. Created within the context of two strange years, 2019 and 2020, the work expresses a constant change within the artist's inner world. It depicts the emotional, aesthetic, and tactile responses that she has to Hong Kong, the city where she grew up. Stepping into a new decade, the world is coming to an unprecedented and critical moment in history. Making these sequences is a reflexive process, on discovering her subject matter, as well as the complex world she is living in.

Lee was inspired by the research topic and artworks relating to Topophilia, a term from Greek topos. Combining by Topo-, meaning “place”, and -philia, meaning “love of”, Topophilia is a “strong sense of place, which often becomes mixed with the sense of cultural identity among certain people and a love of certain aspects of such a place.” People in a city might come from different places originally, but they all form their paths of connectivity and responses to the places they inhabit, and even to the particular site that they pass through occasionally. Through her artwork, she wishes to visualize these particular senses of connectivity.

Lee Yuk Ki, Florence is a Master of Fine Arts graduate in Creative Media from the School of Creative Media at City University. She obtained a Bachelor’s degree from Central Saint Martins in 2016.

Eugene Lun

This is a set of 2 screen-printings depicting a series of unfortunate events happening at the same time, indoor and outdoor respectively. Both of the scenarios are from a high angle looking at the view. I want the audience to be able to have the sights of God looking down at the people on Earth as I believe everything is planned by God or a high majesty of all.

The two circles represent two focal points from a higher angle. The 22 unlucky events are happening outdoors, and 29 events in the indoor scenario. All the unfortunate events are happening at the same moment to show that it is a normal phenomenon to face these events. Besides, all the events depicted in the artworks are actual odd accidents that happened around the world.

I believe all people have experienced different kinds of unlucky events in their lives. But not everyone dares to accept what happened to them. We might feel like the unluckiest person in the world at the moment we encounter an unlucky event.

AR technology has also been applied in this artwork. While people are looking at the prints, they can activate the AR and view the artwork. All the accidents will be happening at the same time. Also, as all the events have happened in reality, I would like to use AR (augmented reality) to bring them back to the reality of the

audience, where the events are happening right in front of them.

Eugene Lun is a Bachelor's degree graduate of Hong Kong Baptist University Academy of Visual Arts.

Masahiro Nakamura

Identity and sexuality are always in flux. When the world is constantly influencing each other, it is sometimes difficult to locate ourselves. One might feel lost in one's domestic environment, evoking a sense of dislocation and alienation. Other people, products, and media exposure by society reinforce this confusing way of life. Living members of these societies are currently on a journey to land their individuality, guided by cultural, historical, and political discourse.

Taking portraits of myself in clothing and environments not entirely familiar to me represents an extroverted inner reflection of finding ease in my identity as a person with Hong Kong-Japanese blood. I communicate my lack of proficiency in my native Chinese and Japanese languages, combined with my coming to terms with my sexuality. Red is an important colour within China and Japan, portraying luck, happiness, and fertility. I attempt to embody this colour to open myself up to the world.

Turbulence is the current representation of myself. Turbulence is a dynamic clash of my ambiguity. It is a culmination of my further dive into my Hong Kong side while simultaneously being collided with my Japanese side. It shows a rediscovery of places close to home and an intervention of Hong Kong history that Japan has intervened on. I also embody nostalgic Hong Kong culture, particularly Agnes Chan and her song 'Hong Kong, Hong Kong' to present my not belonging within the local environment.

Masahiro Nakamura is a Bachelor of Art in Fine Arts from Royal Melbourne Institute of Technology co-presented by the Hong Kong Art School.

Anton Poon

My practice investigates concepts of cultural transition and personal identity. My Sculpture uses complex geometric shapes and multi-angled forms to open a dialogue about different cultures and peoples. I developed this theme from my experience as someone who lives with a multicultural identity, which comes from a connection shared between Australia and Hong Kong, each of which is both

home and alien. It is living with this precarious sense of identity that drives my practice, both conceptually and physically. The work explores these themes by using abstract and open-ended forms and structures, in tandem with materials that weather and change in response to their environment.

Anton Poon graduated with a Masters in Visual Arts, Sculpture, Australian National University (ANU)

Henry Poon

My sculptures are fractured configurations of the human body. To reveal the emotions and the emptiness of my generation, questioning the relationship between individuals and society, human beings and the world.

In recent years I tried to explore the boundaries of material expression. In some unfired experimental works, I eliminate various techniques and decorations, back to basics, and sought the possibility of dialogue with the material through the touch of raw clay.

I use my feelings about life to create ceramic sculptures. Using the unique firing method of ceramics with variable glaze colours to produce touching human sculptures. The theme of my work is to explore and reveal the inner emotions of urbanites. By showing the broken and mutilated human body, I question the relationship between individuals and society, as well as, human beings and the world. The style of my work is between realism and abstraction. The visual effect transcends the nature of the soil, which looks like bronze or rusty iron.

Henry graduated with a Master of Arts in Fine Arts, Chinese University Hong Kong.

Haynie Sze

In the lapse between everyday footsteps, we find ourselves as contradictory yet coexisting beings - within the repressive comfort of discipline, and the imprisoning capacity of space. We define space, yet are framed by its settings. Our flesh inhabits our senses, but our spirit desperately wants to become an exile of its bodily limitations. Under the control of the highly regulated social construct, and daily commodities can both be a symbol of power and a spiritual outlet. Within the duality of stability and threat we face, and across the vague boundary of the real and the virtual, we attempt to look for a way forward under

the constant struggle of the body and mind. Then at one particular moment, we discover in the mist, what Carl Jung said in The Red Book, "Life is an energetic process like any other. But every energetic process is in principle irreversible and therefore unequivocally directed toward a goal, and the goal is the state of rest... Becoming and passing away is the same curve."

This is not an asylum we are in. This is LIFE!

Haynie Sze Wing Yee is a Master of Fine Arts graduate, Chinese University Hong Kong.

Tse Man Hei Aaron

Painting has been the major medium for his art-making process, as sculpture and ceramic are also his main field of study. Aaron believes art is a language that speaks beyond time and space. Conversations between the audience and the artwork exceed the boundary of imagination. Aaron practices painting and uses a figurative approach as a narrative device. Ideas of his works derive from observation of daily experiences and actions. He continues to explore the merit of representational painting in contemporary art.

Uncertainty creates tension and tension creates motion. We are all facing choices, constantly wandering through infinity, trapped in a swinging motion. No matter which side we lean onto, we are always going back and forth, where no end is seen.

Tse Man Hei, Aaron is a year 4 student at the Academy of Visual Arts in Hong Kong Baptist University, studying both art history and studio art.

Bonny Wong Hiu Ching

Based on the memories of walking on this road each night, my paintings encapsulate the feeling of stillness as well as vagueness. It is a road condensed by my repeated memories. It does not carry a single moment of one picture, but the accumulated thoughts every time I walk through this road.

I walked the road at least twice a day. When I returned home, it was mostly late at night. I like the night, when everything becomes quiet, without my glasses everything becomes blurred. The moon, the security booth and the taxi, I feel them as if they are telling me something. Every time I pass by within the night

lights, I feel subtle, vague and unknown emotions, an indescribable thought.

Bonny Wong Hiu Ching is a Bachelor's degree graduate of Hong Kong Baptist University Academy of Visual Arts.

Mufasa Yu

Mufasa is interested in exploring human vulnerability in different contexts. He believes being vulnerable or being lack of something is the origin of creation. It's the feeling of powerlessness that lets the artist himself create a language that can be reminiscent of the audience. However, he is not just sharing his pain and despair. He believes vulnerability is also the quality that makes humans fragile and precious, this quality shows the intricacy of humans. The appreciation of human nature and vulnerability is what drives Mufasa to make art.

In recent years, Mufasa has been studying and practicing the medium of animation, movie, painting, performance, and installation. He enjoys the materiality and immateriality each medium provided. He does not believe the medium is just a tool to tell ideas but a companion for growth.

This animated journey revolves around the visceral form of people dragging, struggling, and expressing themselves toward the inevitability of not fulfilling one's soul. The manifestation of loss results in people desperately trying to cope with the loss as they act to fulfil themselves, once again, in this ineluctable reality of urban space-time.

Mufasa Yu is a Bachelor of Arts graduate from Hong Kong Baptist University.

ABOUT 10 CHANCERY LANE GALLERY

Celebrating 20 years in 2021, 10 Chancery Lane Gallery is one of Asia's leading art galleries. With exhibitions that explore both emerging and historically important movements in art in the Asia-Pacific. The gallery continuously keeps its finger on the pulse of contemporary art from the region. 10 Chancery Lane Gallery aims to deliver exhibitions that take time, research and have an impact on the art in the region, as well as promoting contemporary art from Asia internationally.

Founder and Director Katie de Tilly arrived in Hong Kong in 1994 when Chinese and contemporary art from most of Asia was yet to come into international focus.

With a particular interest in the deep historical, social and cultural context of Hong Kong and China and the development in Asia of its contemporary art scenes, she founded 10 Chancery Lane Gallery in 2001. 10 Chancery Lane Gallery is dedicated to the development of young artists and organizes “HKForeword” since 2012 giving Hong Kong art graduates their first gallery exhibition. Katie de Tilly is the 2019 recipient of the “Woman of Influence in Arts and Culture” awarded by the American Chamber of Commerce. She was a founding member and former co-President of the Hong Kong Art Gallery Association (HKAGA), is on the Program Advisory Committee (PAC) of RMIT University School of Art /Hong Kong Art School. She is a Founding Patron of the West Kowloon Cultural District’s M+ Museum of Visual Culture. And she is heading the HK Artists Residency Abroad Funding Scheme (ARAFS) of the Hong Kong Art Gallery Association to help local artists enrich their art exposure and education. She was formerly a board member of the Tate Modern Asia Pacific Acquisitions Committee (Tate-APAC)

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High resolution image can be downloaded here:

<https://www.dropbox.com/sh/u1997kfzy8aejhu/AABxuZ3Np2oqQTWKkA-oPc0ra?dl=0>

E-Catalogue can be downloaded here:

<https://heyzine.com/flip-book/ee5fac2a36.html>

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