

HKFOREWORD 2024

Introducing New Art from Hong Kong

香港起動 2024

Cheng Cheuk Wang, Cody Cecilia Chiang Yuko Fukuba Johnsson Fung Yee Tin, Thomas
He Mingyi, Rina Ho Wing Wa, Ernest Inkgo Lam Ellis Lau Jennifer Lee
Li Hoi Yee, Eilly Wong Wan Hang, Caleb Yeung Nga Fei, Alice Valerie Ying

HKFOREWORD24

Introducing New Art from Hong Kong



10 CHANCERY LANE GALLERY

Hope within Hong Kong Art

By Katie de Tilly

This generation of artists in Hong Kong has been shaped by a tumultuous political landscape marked by the 2019 mass protests and the subsequent implementation of the National Security Law. Many of these young artists were still in secondary school when they witnessed firsthand the fervour of the protests, which sought to challenge the erosion of democratic freedoms. This period of activism not only influenced their artistic expression but also instilled a sense of urgency and purpose in their work.

The COVID-19 pandemic further complicated their realities, introducing new layers of isolation and uncertainty. As they navigated lockdowns and restrictions, the emotional and psychological toll manifested in their art, resulting in a spectrum of expressions that reflect both resilience and vulnerability.

The contrast between recent and earlier exhibitions, of the HKFOREWORD exhibitions, showcases a shift in tone and thematic focus. While past works might have been characterized by bold political statements—like Felix Tang's abstraction of Article 23 or Sophie Cheung's poignant erasure of the Apple Daily newspaper—current pieces may lean towards introspection and softer expressions. This evolution might reflect a collective weariness or a strategic retreat from direct confrontation, as artists grapple with the reality of censorship and the stifling of dissenting voices.

For many young artists, creating art can serve as a vital coping mechanism. In the face of repression, artistic practice becomes a sanctuary where they can explore their emotions and experiences. The softer tones and introspective themes in recent works may indicate a shift towards healing and self-reflection, allowing artists to process the trauma of recent events while still engaging with their identities and aspirations.

The art scene in Hong Kong is often characterized by a spirit of community and collaboration. Despite the challenges posed by repression, young artists continue to find ways to connect with one another, fostering a supportive environment that encourages exploration and experimentation. Collaborative projects can serve as a means of collective resistance, where artists amplify each other's voices and share in the creative process.



Photo by William Furniss

Art has the unique ability to capture the zeitgeist, reflecting the collective consciousness of society. The works showcased in HKFOREWORD24 offer a valuable glimpse into the thoughts and concerns of today's youth. By engaging with their art, audiences are invited to confront the complex realities faced by these young creators and to reflect on the broader implications of their experiences.

As we immerse ourselves in the artwork of these young artists, we expand our capacity for empathy and understanding. Each piece serves as a narrative thread, weaving together the diverse voices and experiences that shape the cultural landscape of Hong Kong. This engagement not only enriches our appreciation of their work but also fosters a deeper connection to the challenges they face.

Despite the challenges that characterize their environment, many young artists retain a sense of hope for the future. Their art often envisions a world where freedom and creativity can flourish, reflecting both a longing for change and a commitment to resilience. As they navigate their artistic journeys, they continue to inspire and mobilize others, proving that even in the darkest times, the human spirit can shine through creativity. By appreciating and supporting the art of these young creators, we contribute to a broader dialogue about freedom, identity, and the power of expression in the face of adversity. Their voices are essential in shaping the cultural narrative of Hong Kong, and through their art, they invite us to join them in imagining a brighter future.

Cheng Cheuk Wang, Cody

鄭卓泓

Cody Cheng is an illustrator and comics artist. His illustration works primarily revolve around a blend of realistic storytelling infused with a touch of conceptual elements to present the narrative.

In addition, he also engages in comic creation that caters to a more traditional and mainstream audience. The expression within the works is conveyed through the power of narrative/storytelling and the incorporation of abstract concepts.

Through his works, he provides a space for contemplation to the audience, allowing them to reflect on their current circumstances. Additionally, he creates gaps that enable the audience to overlap themselves with the characters in the story.

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



鄭卓泓是一名插畫家兼漫畫家。插畫作品主要圍繞著現實故事與概念元素的融合。此外，他還從事傳統的主流漫畫創作。作品往往通過娓娓道來的故事來解釋抽象的概念和獨特的個人情感。他希望作品為觀眾提供一個思考的空間，反思自己和社會的現狀。他此次呈現的作品通過超現實主義風格的繪畫和複雜的多線敘事方式來探討偽造和人工智能的話題。

鄭卓泓 2002 年生於香港，畢業於香港浸會大學視覺藝術學院。



Synthetic Porn - behind the scenes

Ink (ball pen) on paper
29.7 x 42 cm, 32 x 42 cm with frame
2024

Cecilia Chiang

江穎斯

Cecilia Chiang creates oil paintings as her primary artistic medium in an effort to make herself more understood in society. She constructs single-view visual moments by using records and descriptions as a foundation for her interpretation of unsteady ideas. She believes she can develop her ability to evaluate outside impressions more accurately and adopt a sincere perspective on life.

Sonorous lines and delicate brushstrokes are features of Cecilia's paintings, which pay close attention to how various items' textures are presented on the canvas. She paints realistic and thought-provoking images that reflect her resonance with the phenomena around her. In addition to interacting with the characters in the paintings, viewers can picture Cecilia's living circumstances by following the hints provided and approach reading the pieces as a way to get to know one another better.

Cecilia Chiang (b. 2002) is currently studying Fine Arts at the Chinese University of Hong Kong.



江穎斯以油畫作為主要藝術媒介，嘗試透過油畫創作釐清在社會環境下的自己。江氏為詮釋不穩定的思緒，以描繪記錄作根本，建構獨身視點的視覺瞬間。她相信能藉此學習對外界感知的判斷力，並且能真誠地看待生命。江氏的畫作線條鏗鏘、筆觸細膩，尤為注重畫布不同物體的質感呈現。她描述真實又耐人尋味的畫面，反映本人對周遭現象的共鳴。觀者能和畫中人交流，跟隨線索想像江氏的生活狀態，視欣賞作品為互相認識的過程。

江穎斯 2002 年生於香港，現於香港中文大學修讀藝術。



Aidan
Oil on canvas
81 x 61 cm
2024

Yuko Fukuba Johnsson

福場祐子

Yuko Fukuba Johnsson is a practicing ceramic artist based in Hong Kong, under the theme of Ceramics as Memory Containers.

For her, memory means a combination of facts, including time and place, together with qualia, subjective experiences with the senses. She is fascinated by ceramics as a medium of "containment" with the long human history that people have been making and using ceramics not only for practical use but also symbolically to "contain" something within to materialise the invisible, like beliefs and wishes.

The flexible or fragile clay body and mixed minerals change its properties drastically into solid and permanent once it is fired. The long-making process gives her enough time to recollect the moment she is putting into the work. Ceramics is an accurate medium for her to create containers for ephemeral memories and future histories, coalescing her qualia into them to give the invisible a permanent form to preserve them.

Yuko Fukuba Johnsson (b. 1973, Tokyo, Japan) moved her base to Hong Kong in 2013. After working as an advertising creative for two decades, she recently received her Bachelor of Fine Arts from the Royal Melbourne Institute of Technology/Hong Kong Art School.



福場祐子是一位陶藝家，其主題是以陶瓷作為記憶的容器。對她而言，記憶意味著事實的結合，包括時間和地點，以及主觀感官的體驗。她對陶瓷著迷，認為它是一種「容器」的媒介，隨著人們長久以來不僅僅為了實用而製作和使用陶瓷，還象徵性地「容納」著某種東西，去物質化那些看不見的東西，比如信仰和願望。柔軟或脆弱的黏土體和混合礦物在經過燒製後會大幅改變其性質，變成堅固和永久的物質。長時間的製作過程給予她足夠的時間將回憶投入在作品中。陶瓷對她來說是一種準確的媒介，可以為她創造短暫記憶和未來歷史的容器，並將她的主觀感官體驗融入其中，為看不見的事物賦予永久形式以保存它們。

福場祐子 1973 年生於日本東京，於 2013 年遷居香港。在從事廣告工作二十年後，畢業於香港藝術學院，主修藝術。



The Seventh Heterotopias

Local raw materials, minerals, clay, pigments, found objects

Size variable

2024

Fung Yee Tin, Thomas

馮倚天

Fung Yee Tin, Thomas's work examines the possibilities of hybridizing painting with printmaking, re-visits the relationship between printmaking, painting, and digital technology. The work uses silkscreen printing to reproduce the void pattern of Photoshop, representing a sense of emptiness. The work functions as both an act of additive (printmaking) and a subtractive (digital) process. Fung sees analogue printing as both brushstrokes and visual language and re-examines the plasticity between printmaking and painting.

The work presents the artist's daily life, depicting the artist's studio companions. The work uses the metaphor of emptiness to allude to the deficiencies of identity in the era.

Fung Yee Tin, Thomas (b.1993, Hong Kong) graduated from the Department of Fine Art, The Chinese University of Hong Kong in 2019. He is currently an M.F.A candidate in the same school. His practice focuses on painting, printmaking, ink art and installation.



馮倚天的作品通過版印介入繪畫本身，以重新思考繪畫，版印與科技三者的關係。作品運用絲網印刷複製出 Photoshop 圖案，再現一種虛空的狀態。作品既作為加法（版印）同時也作為減法（數位）。藝術家視版印為筆觸的表現。重新審視版印與繪畫之間的可塑性。作品所呈現的是藝術家的日常生活，所繪畫的是藝術家的工作室伙伴。作品以虛空的概念隱喻現時代的人物身份缺失。

馮倚天 1993 年生於香港，2019 年畢業於中文大學藝術系，現為該校的藝術碩士研究生，作品涵蓋繪畫、版畫、水墨及裝置。



Strangers Underneath
Mixed Media on canvas
100 x 200 cm
2024

He Mingyi, Rina

何明苡

He Mingyi, Rina primarily researches modern ink painting and mixed media creations. She often adopts natural materials such as wooden boards, plant seeds, and clay as art mediums, and utilizes the unique properties of these materials to express the mystery and power of nature. Centered around her observations of the city, nature, and life, He Mingyi, Rina integrates ink and natural media, seeking a balance within the interacting changes between the ink traces and the materials. Her works embody a subtle fusion of human intervention and the forces of nature, and this organic uncertainty imbues the artworks with vitality.

Her works often feature a coexistence of abstraction and realism, rationality and emotionality, transforming her observations of everyday urban life to present the audience with a distinctive visual experience. In addition to exploring nature and life, her works also reflect her contemplation on the relationship between humanity and the natural world.

He Mingyi, Rina (b.1999, Guangdong, China) recently received her Bachelor of Fine Arts from The Chinese University of Hong Kong.



何明苡主要研究現代水墨繪畫以及混合媒介創作。她經常採用木板、植物種子、陶土等自然物料作為藝術媒介，並運用物料的獨特性來表現自然界的神秘與力量。圍繞個人對城市、自然與生命的觀察，何氏將水墨與自然媒材結合，在墨跡與物料互相影響中尋找平衡。作品中蘊含著人為干預與自然作用力的微妙融合，這種有機的不確定性賦予作品以生命力。何氏的作品常見抽象和寫實、理性與感性並存，將日常城市生活中的觀察轉化為別樣的視覺體驗。除了對生活及生命的探索，也展現了她對人類和自然界的關係反思。

何明苡 1999 年生於廣東，畢業於香港中文大學，主修藝術。



Concrete Entrapment and the Bird of Paradise

Color on paper, ink on wood board, carved wood, candlenut, sand, pot

Painting: 207 × 231 cm

Potted seeds: 59 × 42 cm

2024

Ho Wing Wa, Ernest

何永華

Ho Wing Wa, Ernest uses printing as his artistic medium, particularly emphasizing the expressive quality of brushstrokes, semi-abstract forms, and the layered materiality. His artworks are inspired by Chinese calligraphy and painting, as well as his daily life and experiences. Ho explores the possibilities of calligraphic lines, spatial relationships, and the inherent properties of his materials.

His artworks defy categorization, using lines to break down predetermined forms and spaces, resulting in abstract and ambiguous compositions. His paintings attempt to explore the intricate and fragile relationship between humanity and the cosmic order of nature, utilizing lines to connect, separate, or construct these systems from which people cannot escape.

Ho's artworks are characterized by thin layers of paint that obscure yet intentionally reveal traces of the painting process, treating the act of painting as an integral part of the work, thereby introducing a sense of temporality. His painting process is not a linear execution of a preconceived sketch, but rather a responsive evolution to the moment's sensations.

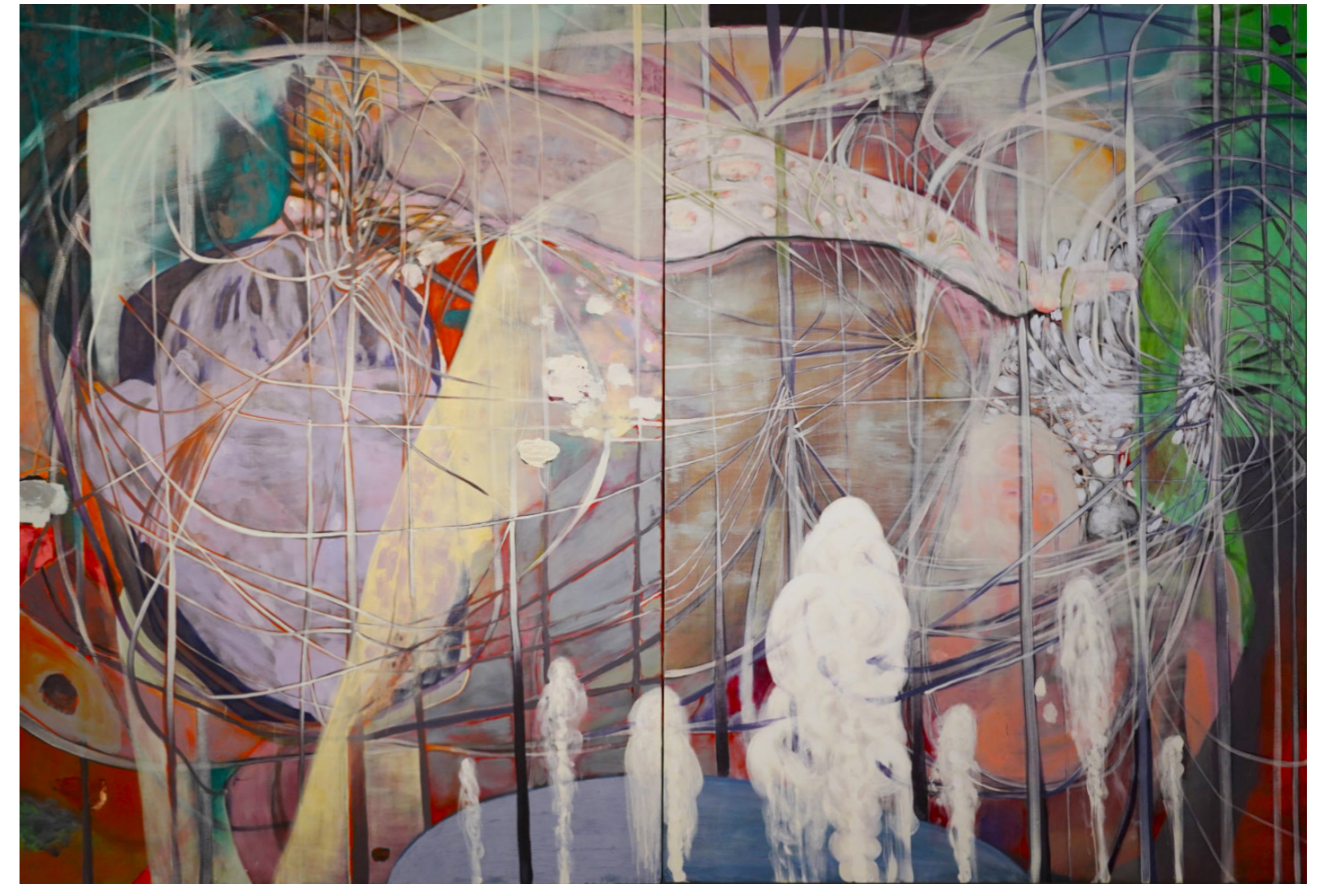
The uncertainty of the world amplifies the inability of the works to present a definitive "appearance," reflecting the ambiguous state between my understanding of "truth" and my skepticism towards visual forms, ultimately leading to a questioning of the nature of life.

Ho Wing Wa, Ernest (b.1983, Guangdong, China) recently received his Bachelor of Fine Art from the Chinese University of Hong Kong.



何永華以繪畫為主要創作媒介，他的畫作中尤其著重表現性筆觸、半抽象造形與層層疊加的物料特性。何氏從中國書畫、日常生活和經歷得到靈感。何氏在他的畫作中嘗試探索書法線條、空間與物料的可能性。他的作品以線條打破造型和空間的既定模式，產生抽象而模稜兩可的表達。他的作品試圖於大自然宇宙秩序，探討隱藏於背後人與社會之間複雜而脆弱的關係，他利用線條連結、疏離或構建這種關係和系統。何氏的作品以薄薄的顏料層層覆蓋，而又故意顯露部分繪畫痕跡，將繪畫過程視為作品的一部分，因而產生時間性。他的繪畫過程並非一步步按照草稿完成，而是隨當下感受而變化。世界的不確定性加強了作品中沒有呈現的最終「表象」。他對「真相」的理解與他對視覺表達的懷疑在作品中傳達出模稜兩可的情緒。

何永華 1983 年生於廣東，畢業於香港中文大學，主修藝術。



Hidden IV
Acrylic on canvas
185 × 270 cm
2024

Inkgo Lam

林嘉裕

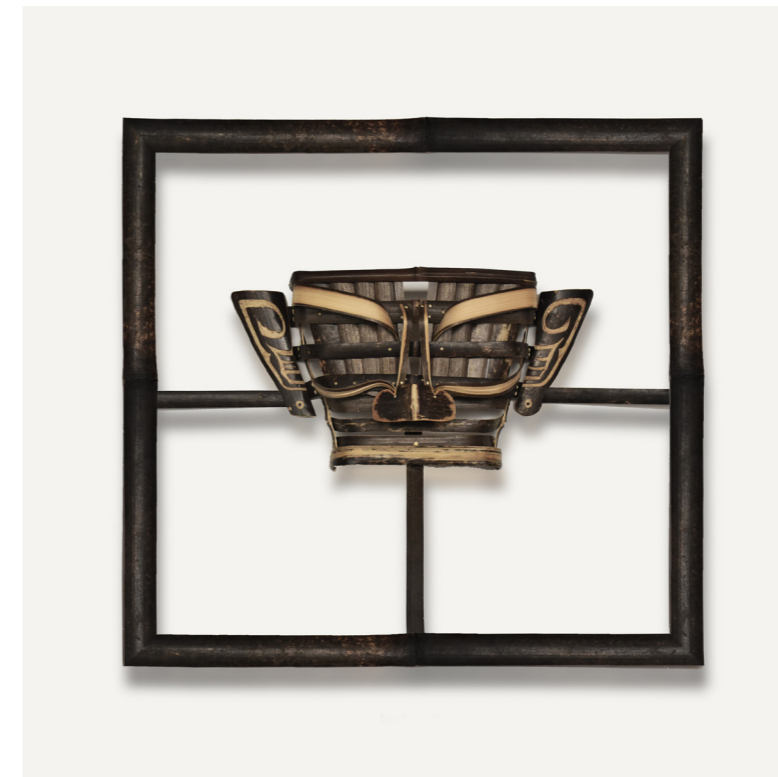


Inkgo Lam (b. 1992, Hong Kong) received her Bachelor of Fine Arts from The Chinese University of Hong Kong in 2014 and apprenticed under bamboo Master Lui Ming. After graduating, Inkgo Lam, in 2020, began learning bamboo craftsmanship from Master Lui through the Intangible Cultural Heritage Educational Program. Lam admires the spirit of artisans who focus solely on one thing throughout their lifetime and aspires to pass on this craftsmanship through her creations. She aims to transform bamboo into an artistic language and bring the aesthetics of ancient Chinese craftsmanship into contemporary art. Lam believes that the spirit of craftsmanship encompasses beauty and virtue, and through mutual learning and breakthroughs, it can endure.

林嘉裕於 1992 年生於香港。2014 年畢業於香港中文大學藝術系。她師承香港末代竹蒸籠大師呂明先生，志於以傳統技藝創作富情感和東方美學的當代竹藝。2020 年，林嘉裕透過「傳·創」非遺教育計劃與呂明師傅結緣。她自幼仰慕工藝家的精湛手藝和工藝精神，盼日後也能以其創作把工藝代代傳承；把竹子轉化為藝術語言；把中國古代工藝美學帶進當代藝術。以雙手孵孕，以歲月體悟。林氏相信工藝精神包含美與德，互相學習，彼此突破，便能長存。



The Judge Spirit 辨身
Purple Bamboo
45 x 60 x 9 cm
2024



Mask from Three Star Mound
三星堆面具
Purple Bamboo
45 x 43 x 8 cm
2022

Ellis Lau

劉允禧

Ellis Lau believes that fashion models are not merely tools used to present the image, but rather co-creators and stakeholders in the process. He wants to overturn the existing practice/concepts. Photographers have traditionally been seen as the dominant figure, with a strong sense of self-presentation, while models are often treated as the objectified subject, whose consciousness is rarely discussed or easily overlooked. But in his creative process, he hopes there is a dynamic interplay between the two. The models' autonomous emotions and reactions brought into the frame can also be a form of latent dominance, where they assert their own power and influence the direction of the work. They are co-creators.

On one hand, the camera can be a weapon, like the nails on a painting, where the photographer's gaze transmits a kind of oppressive fabrication, interpreting the subject from a position of superiority. On the other hand, by gazing into the lens, the models' eyes convey a certain aggressive power. This intuitive emotional expression is a clash of power between the photographer and the subject, a contradiction that breaks through the confines of the photographic frame.

A series of photographs imbued with tension and soul cannot be achieved solely through the photographer's control. It also requires the vivid, authentically-felt emotions from the subject, in order to create a truly three-dimensional work. The distribution of power in photography can be a two-way flow, like a tug-of-war, where only through the mutual pulling and pushing can tension be cultivated and a dynamic, non-formulaic work be created. Exploring the roles, power dynamics and their fluidity between the two parties is what he hopes to investigate through his work.

Ellis Lau (b. 2000, Hong Kong) recently received his Bachelor of Fine Arts from the Royal Melbourne Institute of Technology/Hong Kong Art School.

HKFOREWORD24 | 10 CHANCERY LANE GALLERY



劉允禧認為模特並不是用以呈現畫面的工具，而是共同創作的持分者。他把固有的攝影流程以及概念重置，將傳統概念中攝影師的主導角色和模特作為成就畫面而被呈現的客體之間的關係進行重新分配。他希望兩者是有博奕的。模特將自主情緒和反應帶入鏡頭，是一種潛在的主導，以展現自身的力量，控制作品的走向。當模特凝視鏡頭，眼眸正傳遞某種攻擊性的力量。這種情緒上直觀的表現，也是一種攝者與被攝者之間湧動的權力碰撞。因此，攝影當中的權力分配亦可以是雙向流動的，如同拔河中的繩子，唯有相互拉扯才能孕育出有張力的作品。兩方的角色和權力分配及流動是他希望透過作品所探究的命題。

劉允禧 2000 年生於香港。畢業於香港藝術學院，主修藝術。



Domination Circle I
Sticker mounting foamboard
120 x 192 cm (A set of 2)
2024



Domination Circle II
Sticker mounting foamboard
120 x 192 cm (A set of 2)
2024

Jennifer Lee

李曉欣



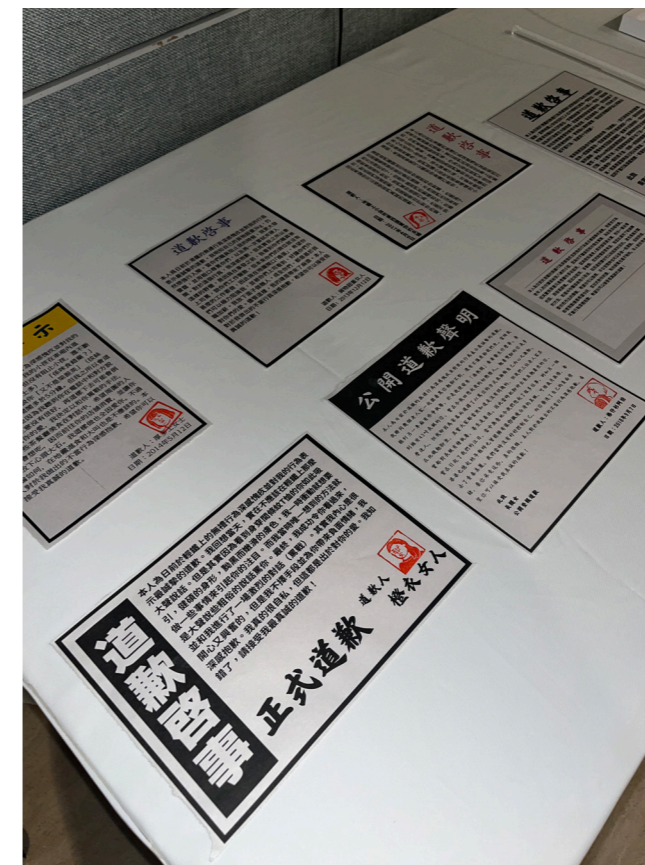
Jennifer Lee primarily uses seal carving and video as her mediums. She focuses on the process of seal carving and its traditional significance, reinterpreting the expressive approach of seal carving and conveying her personal feelings towards themes. She also brings out the subject matter in a lighthearted and entertaining manner in her voiceover videos.

Jennifer uses a humorous and genuine way, combined with appealing approaches that resonate with Hong Kong people, such as wordplay and gossip, to attract the audience and generate empathy. Jennifer hopes to convey love and promote the importance of love through her works.

Jennifer Lee (b. 2002, Hong Kong) recently received her Bachelor of Fine Arts from The Chinese University of Hong Kong.

李曉欣主要以篆刻及影片作為創作的媒介。她著眼於篆刻的製作過程及傳統意義，重新詮釋篆刻的表達方式，並抒發個人對事件的感受。她亦於配音影片中，以輕鬆有趣的方式帶出題材。李氏幽默和率真的作品風格，加上吸引港人的切入手法，例如是「食字」、「看八卦」的元素，來吸引觀眾並產生共鳴。李氏希望能透過作品向觀眾傳達愛，及宣揚愛的重要性。

李曉欣 2002 年生於香港，畢業於香港中文大學，主修藝術。



Triology of Love
Seal Carving, paper, single-channel
digital video (With sound, color, loop)
5' 18"
2024

Li Hoi Yee, Eilly 李鎧而



Li Hoi Yee, Eilly uses her art practices to present sentimental emotions and moments of serenity amid uncertainties and turbulences in life. Focusing on the minute details and fleeting moments in life, she draws inspiration from her photography, choosing the immersive oil painting process to revisit the flowing sceneries and capture the transience of life.

Inspired by literature, she adopts the ambiguity of metaphor to reiterate the unspoken meaning and ambiance of her art-making. She broke through the two-dimensionality of painting by integrating light installations to create poetic forms of painting. This responds to her continuous interest in light and shadow as the subject matter and echoes her search for possibilities to depict the invisible and explore higher dimensions through art.

Li Hoi Yee, Eilly (b.2002, Hong Kong) recently received her Bachelor of Fine Arts from The Chinese University of Hong Kong.

HKFOREWORD24 | 10 CHANCERY LANE GALLERY

李鎧而利用她的創作來呈現生活中各種不確定性與動蕩中的情感共鳴和寧靜時刻。她從攝影中汲取靈感，選擇沉浸式的油畫創作過程，重訪流動的景致，著眼於生活中細微的景物與短暫的瞬間，捕捉生命中轉瞬即逝的永恆。受文學啟發，她採用隱喻的含糊性，凸顯自身藝術創作中不以言喻的意義和氛圍感。她打破了繪畫的二維性，融合燈光裝置，創造出詩意形式的繪畫。這反映了她對光影作為創作主題的持續興趣，呼應著她尋求通過藝術描繪隱而未顯的事物，並探索更高維度的可能性。

李鎧而 2002 年生於香港，畢業於香港中文大學，主修藝術。



West of the Sun
Oil on canvas
140 x 210 cm (A set of 2)
2024

Wong Wan Hang, Caleb

黃允恆



Wong Wan Hang, Caleb is a photographer. He has a strong interest in religious themes and concepts related to life and death, particularly within the Christian domain. These themes are woven into his artistic pursuits.

Wong frequently employs traditional photographic techniques, such as multiple exposures and light painting, to express his artistic vision through visual storytelling. His works reflect the tension between faith and life experiences, as well as his ongoing exploration driven by curiosity about faith.

Wong Wan Hang, Caleb (b. 2000, Hong Kong) recently received his Bachelor of Fine Arts from the Royal Melbourne Institute of Technology/Hong Kong Art School.

HKFOREWORD24 | 10 CHANCERY LANE GALLERY

黃允恆是一位攝影師。他對宗教主題和生死概念有濃厚的興趣，特別是基督教。這些主題融入到他的藝術追求中。黃允恆經常以傳統的攝影技術創作，例如多重曝光和光繪，通過視覺敘事來表達他的藝術願景。他的作品反映了對信仰和人生經驗之間的拉扯，以及對信仰持續探索的好奇心。

黃允恆 2000 年生於香港，畢業於香港藝術學院，主修藝術。



Shed to Believing
Inkjet print, light box
55 x 55 cm x 2 with 3 sets with 1 light box
2024

Yeung Nga Fei, Alice

楊雅斐

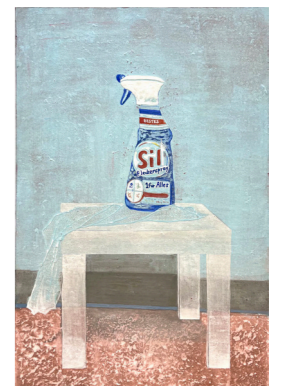


Yeung Nga Fei, Alice's main media include drawing, painting, and ceramics, with a focus on the possibilities of mineral pigment painting. In the past few years, she has been focusing on the research and production of mineral pigment, studying the colours of Hong Kong's local soil to produce her own pigments. She believes that the subject matter of contemporary mineral paintings is not only limited to myths and religions, but also inspired by daily life moments. She uses the special texture of mineral colours to convey a life-like perspective in her paintings.

Yeung Nga Fei, Alice (b.2000 Hong Kong) recently received her Bachelor of Arts from the Academy of Visual Arts at Hong Kong Baptist University. Yeung had a semester exchange programme at the Bauhaus University Weimar.

楊雅斐的主要媒材包括素描、繪畫和陶瓷，專注於礦物顏料繪畫的可能性。在過去幾年裡，她一直專注於礦物顏料的研究和製作，研究香港當地土壤的顏色，以製作自己的顏料。她認為當代礦物畫作品的主題不僅僅局限於神話和宗教，還受到日常生活時刻的啟發。她利用礦物色彩的特殊質感，在她的畫作中傳達一種生動逼真的視角。

楊雅斐 2000 年生於香港，畢業於香港浸會大學視覺藝術學院，並在德國魏瑪包浩斯大學進行了一學期的交流計畫。



The Room
Mineral pigments
160 x 140 cm, 60 x 40 cm
2024

Valerie Ying

應天悅

Valerie Ying is a skilled artist proficient in 2D hand-drawn animation, with a keen interest in audio mixing and music creation. Her focus on abstract animation is driven by the limitless creative opportunities it presents and embraces a creative ethos where the only limitation for creativity is the mind itself. In a landscape abundant with narratively driven animations, Valerie poses a question: why not craft animations purely for visual allure, transcending the constraints of linear storytelling? Her aspiration is for viewers to engage with her work and ponder the depths of her imaginative world.

In her 3.5-minute animation "Journey Beyond", the film ventures into the intriguing realm of the afterlife from a positive and imaginative perspective. It offers a non-linear exploration of the afterlife's stages, providing a glimpse into the ethereal journey that awaits beyond mortality. Through her creative lens, Valerie challenges the conventional portrayal of death as ominous, instead presenting it as a mysterious and thought-provoking passage for departing souls.

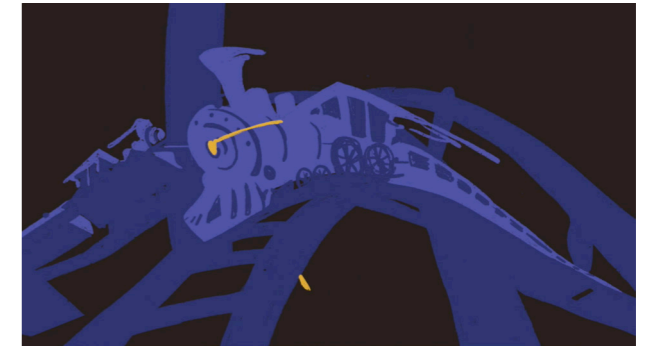
Valerie Ying (b. 2002) recently received her Bachelor of Arts in Creative Media from the City University of Hong Kong.

HKFOREWORD24 | 10 CHANCERY LANE GALLERY



應天悅是一位專注於平面手繪動畫的藝術家，對音頻混音和音樂創作亦有著濃厚的興趣。她對抽象動畫的關注是由它所提供的無限創意機會所驅動的，並擁抱一種創造性精神——創造力的唯一限制是思想本身。在充滿敘事動畫的環境中，應氏提出了一個問題：為什麼不純粹為了視覺吸引力而製作動畫，超越線性說故事的限制？她希望觀眾能夠投入她的作品之中並嘗試了解她的幻想世界。在她的動畫《超越之旅 (Journey Beyond)》中，影片從積極且富有想像的角度進入了奇幻的來世境界。它提供了對來世各個階段的非線性探索，讓我們一窺死亡後等待的空靈旅程。應氏挑戰了對死亡不祥的傳統描述而將其呈現為離去靈魂的神秘而發人深省的通道。

應天悅 2002 年生於香港，畢業於香港城市大學，主修創意媒體。



Journey Beyond
2D hand drawn animation
3' 30"
2024



The exhibition "HKFOREWORD23" at 10 Chancery Lane Gallery



於 10 號贊善里畫廊舉行的展覽《香港起動 2023》

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 23 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 22 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。

ALL WORKS OF ART COPYRIGHT ©
10 Chancery Lane Gallery

This booklet is published on the occasion of the exhibition HKFOREWORD24
at 10 Chancery Lane Gallery, Hong Kong on 19 September, 2024.

No part of this publication may be reproduced or transmitted in any form or
by any means, electronic or mechanical, including photography, recording, or
any other information storage and retrieval system, without prior permission
in writing from the publisher.

ALL RIGHTS RESERVED.

Printed in Hong Kong 2024
HKFOREWORD24

Designed by Yoyo Yu Wing Yan

G/F 10 Chancery Lane, SoHo, Central, Hong Kong
TEL: +852 2810 0065
EMAIL: info@10chancerylanegallery.com
WEBSITE: www.10chancerylanegallery.com
INSTAGRAM & FACEBOOK: @10chancerylanegallery

Social Media

INSTAGRAM
@10chancerylanegallery



微信公眾號
@10 號贊善里畫廊



HKFOREWORD24 | 10 CHANCERY LANE GALLERY



10 CHANCERY LANE GALLERY