

# 2021

# HK

# FOREWORD

香港起動 2021

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

Mufasa Yu



10 CHANCERY LANE GALLERY



# HKFOREWORD21

INTRODUCING NEW ART FORM FROM HONG KONG



10 CHANCERY LANE

# HKFOREWORD21

By Katie de Tilly

10 Chancery Lane Gallery presents to you 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. 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. However, the Class of 2021 are moving forward and getting on with their lives in a noteworthy moment in the world over, we can see them shine.

It was just over a year ago, June 30, 2020 when the National Security Law was established. Officially the Law of the People's Republic of China on Safeguarding National Security in the Hong Kong Special Administrative Region in the wake of intense pro-democracy protests instigated by a bill proposed in 2019 to enable extradition to the mainland, and came into

force the same day. Many youths and other democracy upholders were detained and or sentenced to time in prison. With some artist's works being publically brought to light for their so-called subversive content, it seems that art making took a sudden hushed attitude. With the knowledge of possible arrests, the content has become far more cryptic and abstract.

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. 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, Tse Man Hei Aaron, Bonny Wong Hiu Ching and Mufasa Yu.



# Chan Ho Wang | 陳浩泓



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.

陳浩泓的藝術實踐側重於攝影，尤其是紀實攝影。他的作品圍繞攝影政治、社會現象、苦難和權力動態展開。他通過拍攝和發現的鏡頭製作視頻作品。他從 18 歲就開始拍攝街頭照片。作為街頭觀察者，他注意到人們主要來自社會不公。因為他相信攝影的力量，所以他傾向於通過攝影這個媒介發聲。在他的作品中，他經常以旁觀者的身份出現，有時也以參與者的身份出現。他的藝術實踐也是他認識自己的一種方式。

2020年下半年社會氛圍使我無所適從，把心一橫停止創作數月，期間重新審視社會和歷史，群體間上下之分，《我穿上紅色絲襪就有責任》作為沉澱後的產物面世。

作品以虐戀角色本質，戀物癖心理，包裝權力關係上位者對下位施行之暴。將血腥符號抽走，家居或日常物品取以代之，強調觀者將自身經歷置入眼前景象，闡釋他們在某個層面、群組、派別中曾體會的權力關係。以「我」作為主體，在於任何人也是上位者與下位者。因果循環，縱容暴力即暴力，觀眾也必然陷入自身曾栽種的根當中。椅子裝置加強觀者與暴力的距離及其只作為旁觀者的身份。

陳浩泓畢業於香港城市大學創意媒體學院。



**No Longer Home –**  
我穿上紅色絲襪就有責任  
2021  
Photography  
150x100cm/photo  
Mixed Media Installation  
85\*65cm

# Fok Wai Chung Chantal | 霍慧中

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.

我的藝術專注於探索自我經歷及宗教文化的本質，我好奇想知道唐卡文化遇到當代思想會怎麼樣？我對於保持唐卡獨特傳統及同時加入新元素很有興趣，使其在現代社會下也不失其獨特性。我試着把所有象徵都放在一旁，去用心感受唐卡背後的哲學。因此唐卡的本質就是要表達自我，用這語言重構我心的詩意世界。

梅洛·龐蒂 (Merleau-Ponty) 的哲學深深地啟發了我，他說：“許多年來，他的內心深處一直存在著事物。他們住進了他，鋪滿了他記憶中最深的角落。它們存在於他的體內……從他的內心深處摘下這些可怕的滑行花朵並渲染它們，而不是根據細微的觀察來確定它們的品質。”藝術不僅是對世界的記錄或觀察的結果，更是一種反思和消化的過程。

霍慧中於 2014 年以優異成績畢業於中國大學，獲得美術碩士學位。



**The Lake**

湖

Mineral pigment on canvas

礦物布本

300 x 170 cm each (A set of two)

2021



# Florence Yuk Ki Lee | 李鈺淇

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.

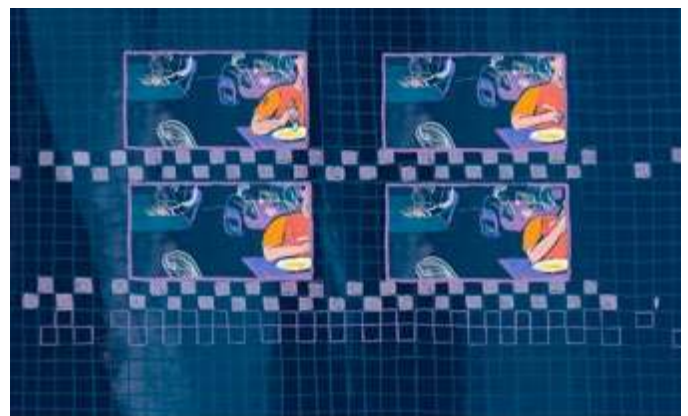
Lee was inspired by the research topic and artworks relating to Topophilia, a term from Greek topos. Combining by Topo-, meaning "place", and -philia, meaning "love of", Topophilia is a "strong sense of place, which often becomes mixed with the sense of cultural identity among certain people and a love 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.

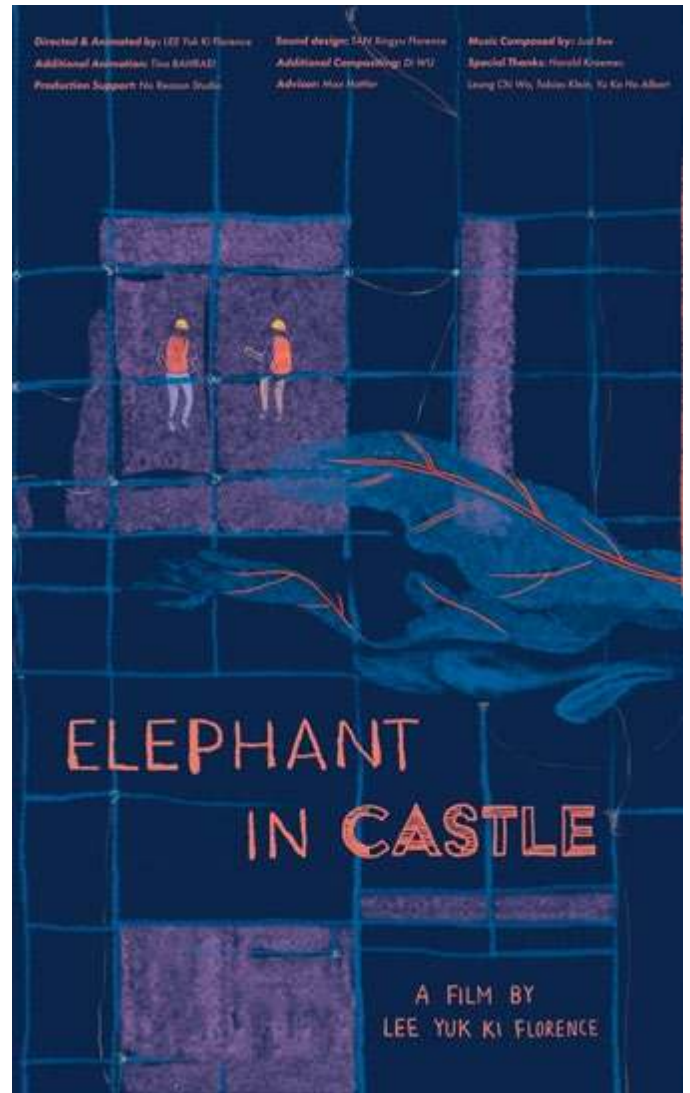
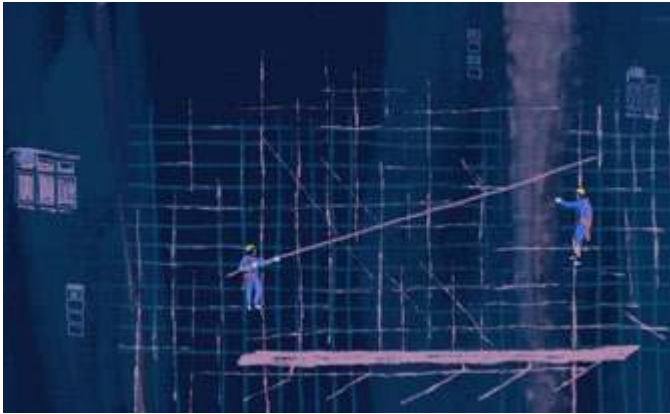
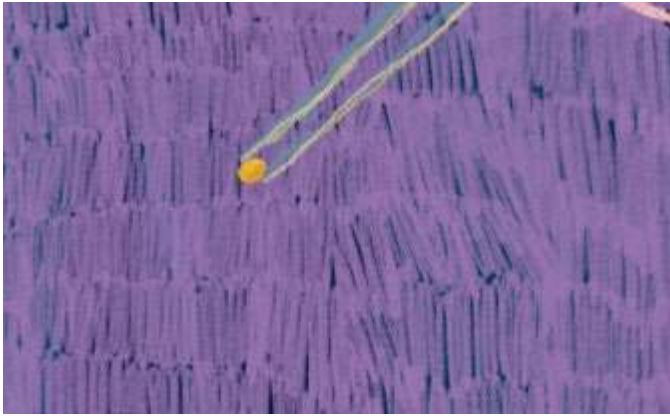
Lee Yuk Ki, Florence is a Master of Fine Arts graduate in Creative Media from the School of Creative Media at City University. She obtained a Bachelor's degree from Central Saint Martins in 2016.

《城堡裡的大象》是一部 2D 數字動畫，藝術家以逐幀手繪的方式來創建微妙的抽象敘事。這件作品創作於 2019 年至 2020 年，表達了藝術家不斷變化的內心世界，並描繪出她對香港這座她長大的城市有關情感、審美和觸覺上的回應。踏入又一個十年，世界正邁向前所未有的關鍵節點，製作這些片段更像是一個自我反思的過程，重新探索藝術家自身以及她所身處的複雜世界。

藝術家的靈感來自與 Topophilia 相關的研究主題和藝術作品。Topophilia 是一個希臘傳統術語，結合自 Topo-，「地方」，和 -philia，「愛的」，意為一種「強烈的地方感，往往與某些人對該地的文化認同感和對某些方面的喜愛混合在一起」。生活在一個城市裡的人可能來自不同的地方，但對於居住的地方，甚至只是偶爾經過的某個地點，他們都構築起了屬於自己的連結，這正是藝術家希望透過她的作品傳達出來的感覺。

李鈺淇是城市大學創意媒體學院創意媒體專業的藝術碩士畢業生。她於 2016 年獲取倫敦中央聖馬丁文學士學位。





**Elephant in Castle**

城堡裡的大象

Project Type: Animated Short

Runtime: 4 minutes 46 seconds

Completion Date: May 13, 2021

Country of Origin: Hong Kong

Country of Filming: Hong Kong

Shooting Format: Digital, 1080p

Aspect Ratio: 16:9

**Credit**

Director: Florence Yuk Ki Lee

Animators: Florence Yuk Ki Lee

Animators: Tina Bahraei

Sound Designer: Florence Tan

Music Composer: Just Bee

Additional Compositing: Di Wu

Advisor: Max Hattle

# Eugene Lun | 倫裕智

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.

這組絲網印刷品分別描繪了室內和室外同時發生的一系列不幸事件。這兩個場景都是從高角度描繪。我希望觀眾能以上帝角度俯視世界，因為我相信一切都是上帝或至高無上的安排。兩個作品皆代表了更高的焦點角度，22個倒霉事件發生在室外，29個事件發生在室內場景。畫中所有不幸的事件都在同一刻發生，說明這是最正常不過的現象。此外，作品中所描繪的都是發生在世界各地的真實奇怪的故事。

我相信每個人都經歷過不幸。但不是每個人都有勇氣接受他們。在遇到不幸事件時，定必會覺得自己是世界上最不幸的。

實境擴增技術也被應用在這件藝術品中。觀眾可以啟動程式，使到這一系列的真實不幸事件發生在眼前，從而變成他們的現實。

倫裕智畢業於香港浸會大學視覺藝術學院，獲得學士學位。



Download "Artive" on your gadgets and scan the artworks to enjoy the Augmented Reality experience!

請於你的裝置上下載「Artive」，並以實境擴增技術欣賞作品。

I Planned Today As Your Bad Day

I & II

2021

Screenprint & AR animation,

set of 2: 100cm × 100cm



# Masahiro Nakamura | 葉政宏

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.

身份和性取向總是在不斷變化。當世界不斷地相互影響，我們有時很難找到自己。一個人可能會迷失在他的家庭環境中，產生一種錯位和疏離感。他人、產品和媒體加劇了這種混亂的生活方式。在文化、歷史和政治話語的影響下，社會的成員目前正在踏上尋找個性的旅程。

我在不完全熟悉的服裝和環境中拍攝自己的肖像代表了一個外向的自我尋找一種身份的舒適感在我的港、日血液中。我表達對母語的中文和日語的欠缺，和對自己性取向的接受。紅色是象征中國和日本的重要顏色，代表幸運、幸福和繁衍。我試圖通過這種顏色來向世界敞開心扉。

湍流代表著目前的我。湍流是我內心模稜兩可的不斷沖突，也是我了解自己身份中香港一面和與日本一面的頂點。它展示了我對故鄉的重新發現，以及日本幹預下的香港歷史，同時也體現了懷舊的香港文化，特別是陳冠希和他的歌曲“香港地”，表達了我對本地的疏離感。

葉政宏是香港藝術學院聯合頒發的皇家墨爾本理工大學美術學士學位。



**Turbulence (Top Left)**

2020 - 2021  
Mixed media installation  
Dimensions variable

Within Turbulence:

**Cover (Top Right)**

2021  
UV print on cotton, bamboo  
70 x 52"

**Home (Middle)**

2021  
C-print  
22 x 33"

**Peninsula (Bottom)**

2020  
Mixed media  
Dimensions variable

# Anton Poon | 潘星璋

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)

我喜歡透過藝術作品以比喻手法去反映社區的文化和歷史，同時又留有空間鼓勵公眾的互動和反思。我的作品喜以人文為本，既反映自己的藝術生命，同時亦反映不同地區文化的交集。我認為藝術創作歷程正是人生的歷練，同時亦是社會面貌的縮影，因此我喜歡挑戰不同的創作手法，在材料的選擇以及顏色的運用都傾向多元化。

我的雕塑基調上喜歡通過橋樑，隧道和抽象模塊形式來探索文化交流融和的概念。通過離鄉別井，在外國文化中重建自我身份和歸屬感的歷程中啟發了創作意念。我很重視材料的運用，令作品變得獨一無二且具有當地特色，有利於描述我在不同文化之間過渡時期經歷的變革性和適應性。隨著人生的閱歷愈來愈豐富，近期我的雕塑作品趨向運用不同顏色的圖案和形狀相互交迭重疊組成，嘗試把油畫對色彩要求的嚴謹性及多樣性運用到雕塑作品，具體呈現創作世界的色彩繽紛。

潘星璋 (Mr Anton POON)，年輕雕塑家。1989年出生於香港，2016年澳洲國立大學藝術及設計學院 (Australian National University, School of Art and Design) 視覺藝術碩士 (高級) 榮譽畢業，主修雕塑。





**Lotus (Top)**  
Welded Steel  
70 x 66 x 35 cm  
2021



**Betwixt (Bottom)**  
Welded Steel  
90 x 36 x 70 cm  
2021

# Henry Poon | 潘恩耀

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.

我的雕塑是人體的斷裂結構，揭示我這一代人的情感和空虛，質疑個人與社會、人類與世界的關係。

我近年試圖探索媒介表達的界限。在一些未經燒製的實驗作品中，我摒棄了各種技法和裝飾，回歸本源，通過與陶泥的觸感，尋求與物料對話的可能性。

我用我對生活的感受來創作陶瓷雕塑。運用陶瓷的獨特燒製方法，釉色多變，製作出感人的人體雕塑。我的作品主題是探索和揭示都市人的內在情感，通過展示破碎和殘缺的人體，審問個人與社會、人類與世界的關係。我的作品風格介於寫實和抽象之間。視覺效果超越了土壤的性質，它看起來像青銅或生鏽的鐵。

潘恩耀畢業於香港中文大學，獲得藝術碩士學位。





### Recall 《回溯》

Crank clay, mixed media 陶泥

Size variable 尺寸可變

2021

When you are slowly disappearing, how do you face yourself?

The clay sculpture was not fired, but let it dry and shatter over time.

Please touch me gently, so that I can communicate with you tactilely before breaking apart...

當你正在慢慢消失，你要如何面對自己？

泥塑沒有被燒成，將會隨著時間的流逝而風化。

請輕輕的觸摸我，讓我在碎裂前，能夠與你在觸覺上交流...

# Haynie Sze | 史穎怡

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.

## Production of Happiness 《製造美好》

Mixed media 陶泥

Size variable 尺寸可變

2021

在日常腳步之間，我們發現自己處於一個矛盾又共存的空間中-在紀律的壓抑舒適中，禁錮在空間之中。我們定義了空間，卻被設置所框定了；我們計劃了比例，卻被撕裂了。在高度規範的社會建構的控制下，日常用品既是權力象徵，亦是精神的宣洩口。在我們面臨的穩定和威脅的二次空間中，跨越現實與虛擬的模糊界限。我們身心試着在不斷在鬥爭中尋找向前的路，然後在某個特別的時刻，我們在迷霧中發現「生命與其他任何過程一樣，都是一個能量過程。但每個能量過程原則上都是不可逆轉的，因此明確指向一個目標，目標是休息狀態……生與死是同一條曲線。」  
— 紅皮書，卡爾·榮格

這不是我們所在的庇護所。這就是生活。

史穎怡於香港中文大學畢業，獲得藝術碩士學位。





# Tse Man Hei Aaron | 謝文熙

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.

油畫、雕塑和陶瓷也是文熙主要的藝術媒體，他相信藝術是一種超越空間的語言。藝術家和觀眾的對話超出了想像的界限。他喜歡使用比喻法作參考敘舊手段，他的作品想法來自日常經歷和觀察別人的行為。在他的藝術路程中繼續探索具象繪畫在當代藝術的價值。

疑惑構建張力，張力帶動軀體。我們都身處於抉擇之間，在無限的空間中不停搖擺。不管傾向哪方，我們還是來回搖曳，沒有終結。

謝文熙是香港浸會大學視覺藝術學院的四年級學生，專注研究藝術歷史和工作室藝術。



## Lean On 《向流》

Oil on canvas 油彩布本

Set of 2: 140 × 210 cm, 190 × 140 cm

2021

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疑惑構建張力，張力帶動軀體。

我們都身處於抉擇之間，在無限的空間中不停搖擺。不管傾向哪方，我們還是來回搖曳，沒有終結。



# Bonny Wong Hiu Ching | 黃曉程

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.

跟據我每次走過這段路時的記憶，描繪了這屬於回憶裏的情感和地方，寧靜且模糊。它是由我每段重複的記憶凝成的路。承載的不是單一片刻的畫面，而是每次走過這段路時的思緒。

那段日子我每天都要走這段路最少兩次，回家的時候，多數是深夜。我喜歡夜，當所有變得安靜，沒有戴眼鏡的眼睛，一切變得模糊。月亮，保安亭和的士，我感受到它們，總覺得它們在對我訴說著甚麼。每次走過，在這些夜燈中，我感受到很多微妙，模糊和不知名的情感，一種無法言喻的思緒。

黃曉程畢業於香港浸會大學視覺藝術學院，獲得學士學位。







**It was midnight. I said goodbye to the guard. Many cars pass by. A taxi catches my eyes. And the moon, always there in the sky. (Left)**

《那都是深夜，我跟保安說了聲再見。路上很多車子駛過，只有有的士吸引了我的目光。而那月亮，一直掛在天上。》（圖左）

Oil, sealant, soft pastel on canvas

Set of 3, 90 × 160 cm each

油彩畫布，填縫劑，乾粉彩

共3件，每件90 × 160cm

2021

# Mufasa Yu | 余靖

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 fulfill themselves, once again, in this ineluctable reality of urban space-time.

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

余靖對於人類在不同環境下的脆弱感很感興趣，脆弱與缺陷是創作的起源力。正是這種無力感讓藝術家自己與觀眾產生共鳴，他不僅僅幾時在分享自己的痛苦和絕望。亦是表達出人類的脆弱是生命的珍貴之處，體驗了人生的複雜感。對於人性脆弱的欣賞，驅使徐靖創作藝術。

近年來，余靖一直在研究和實踐動畫、電影、繪畫、表演和裝置等媒體。她喜歡運用物質性和非物質性的各種媒體，她相信媒體不只是表達想法的工具，亦是成長的夥伴。鏡頭在這座龐大的城市機器裏遊走，每一位靈魂在封閉空間裏嘗試尋找自出生一直失去的東西。那些東西可能是個永恆而真實的概念。即使我們耗盡時間，最後都得不到，生命留下的就只是個不被填滿的空囊。

這段動畫之旅圍繞著人們拖著、掙扎和表達自己的內心形式，以達到無法滿足自己靈魂的必然性。失落的表現導致人們在城市時空的這個不可避免的現實中再次拼命努力應對失落，以實現自我。

余靖畢業於香港浸會大學，獲文學學士學位。



**Weeping Man**  
Video Animation  
2021



# About Us

## 10 Chancery Lane Gallery

*The Exhibition "HKFOREWORD19"  
at 10 Chancery Lane Gallery*

10 Chancery Lane Gallery was established by Katie de Tilly in 2001 in Hong Kong. Originally from the U.S., de Tilly was taken by the vast and important developments of art in the Asia-Pacific region when she moved there in 1994. The gallery focuses on art from China, South Asia, Southeast Asia and Australia. With a strong interest in the origins and art movements of contemporary art from the Asia Pacific, the gallery works with regional curators to offer a diverse program of survey exhibitions with academic analysis and critical writing.



# 關於我們

## 10號贊善里畫廊

於 10 號贊善里畫廊舉行的展覽  
《香港起動 2019》

10號贊善里畫廊是香港其中一間最富前瞻性的畫廊。自2001年起，10號贊善里畫廊便專注於發掘及展出亞太地區裡不同時期的重要藝術運動，並支持優秀藝術家發展，其中包括：越南藝術家－Dinh Q. Lê 和The Propeller Group，中國藝術家－黃銳和王克平，及泰國藝術家Manit Sriwanichpoom。

10號贊善里畫廊致力成為紀錄亞太地區藝術發展的重要一員，不停舉行富研討性、來自不同地域及主題的展覽、講座、研討會及出版等。畫廊有強烈的策展主題，並積極與各地策展人合作籌辦重要的展覽，包括：馮博一（中國），Erin Gleeson（東甫寨），Zoe Butt（越南）及Iola Lenzi（泰國）等。畫廊尤其關注東南亞藝術家及中國視覺及行為藝術的發展，其中包括1979年北京先鋒藝術團體「星星美展」。畫廊藝術家亦被邀於重要美術館中展出：Dinh Q. Lê 是首位於紐約當代美術館展出的越南藝術家（2010年6月），而澳籍香港藝術家John Young 楊子榮亦曾於紐約古根漢美術館展出。畫廊藝術家其他參與的展覽包括：威尼斯雙年展，dOCUMENTA，亞太當代藝術三年展，福岡三年展，星加坡雙年展，廣州三年展及斧山雙年展等。畫廊同時有四位藝術家於2013年德國dOCUMENTA13展中展出。

此外，10號贊善里畫廊亦支持香港當代藝術發展，除了是香港畫廊協會創會會員其中一員外，更每年舉辦「香港起動」藝術展，發掘新進年輕本地藝術家作品。



*The Exhibition "HKFOREWORD20"  
at 10 Chancery Lane Gallery*

於 10 號贊善里畫廊舉行的展覽  
《香港起動 2020》



