



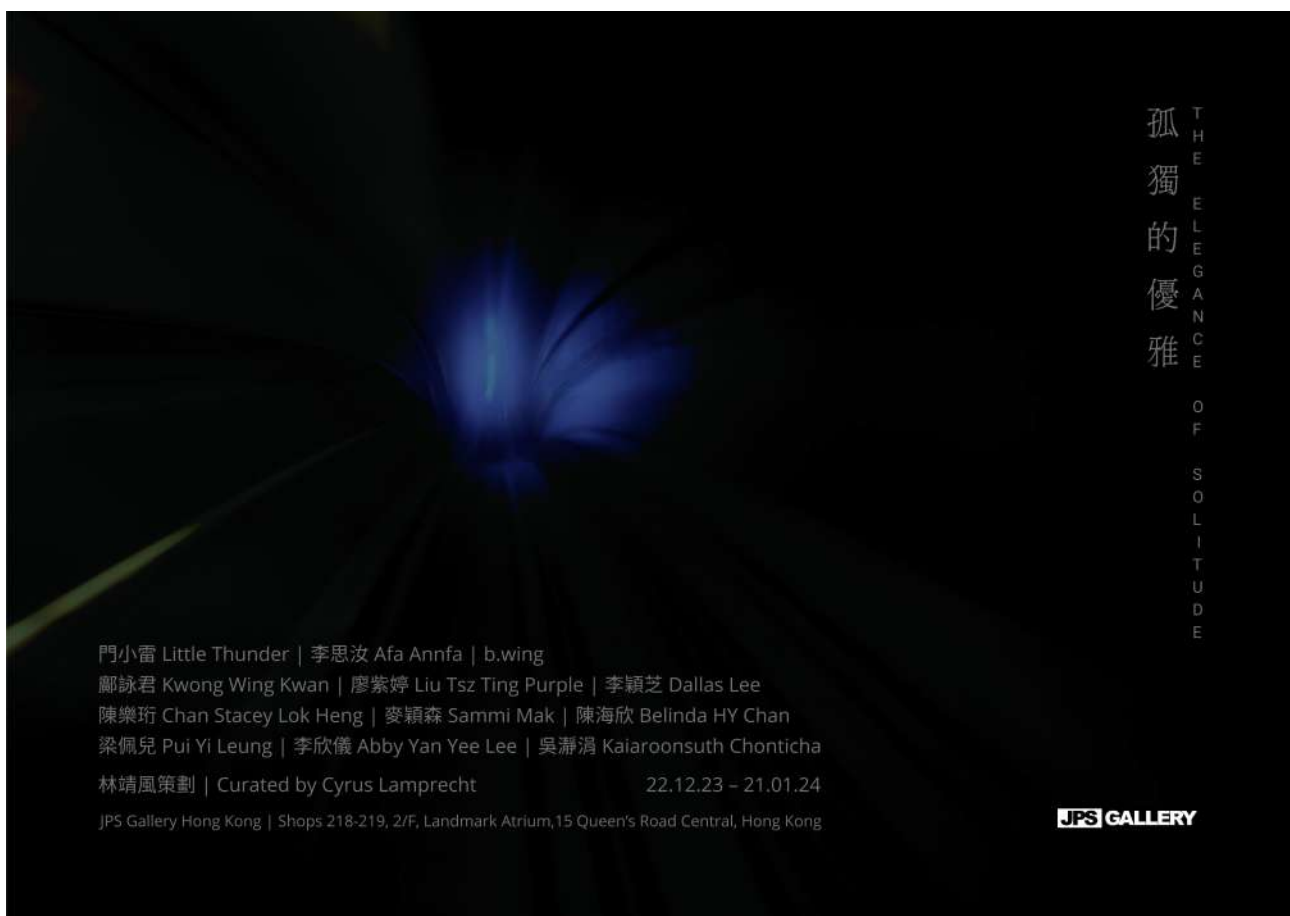
For immediate release

The Elegance of Solitude

Little Thunder, Afa Annfa, b.wing, Kwong Wing Kwan, Liu Tsz Ting Purple, Dallas Lee, Chan Stacey Lok Heng, Sammi Mak, Belinda HY Chan, Pui Yi Leung, Abby Yan Yee Lee, and Kaiaroonsuth Chonticha

22 December, 2023 - 21 January, 2024

Opening Reception: Thursday, 21 December, 2023, 5 - 8 pm



A room which resembles a day-dream, a room veritably intelligent, in which the stagnant atmosphere is lightly tinted with rose and blue. Here the soul bathes in laziness flavored with regret and desire - there is something of the fall of days, blueish, roselike; a dream of voluptuousness during an eclipse.

— *The Double Room* by Charles Baudelaire

Baudelaire, C. (1926). *The Double Room*. (W. Evans, Trans.). Unpublished manuscript. Walker Evans Archive, The Metropolitan Museum of Art.



A group of twelve Hong Kong artists, including Little Thunder, Afa Annfa, b.wing, Kwong Wing Kwan, Liu Tsz Ting Purple, Dallas Lee, Chan Stacey Lok Heng, Sammi Mak, Belinda HY Chan, Pui Yi Leung, Abby Yan Yee Lee, and Kaiaronsuth Chonticha, present their works of landscapes, architecture, abstraction, and portraiture in an exhibition that invites viewers to embark on a daily journey from home to the street. Within the spaces depicted in their art, a sense of elegance is conveyed through solitude. This exhibition serves as the final installment of the "Solitude Trilogy" art project curated by Cyrus Lamprecht, which explores the influence of solitude and absurdist philosophy on modern society.

Throughout history, individuals have grappled with the struggle between exerting control and being subjected to control. The essence of life lies in finding a balance between these opposing forces. If humans were confined to self-contained spaces and spent their days moving between rooms with varying scenarios, could they break free from the constraints of solitude? In the absence of others, the potential for internal dialogue emerges.

The existence of humans can be likened to the elegant decorations found in a hallway. Each room holds memories that are occasionally revisited, while the corridor serves as a pathway for forgetting. The reason for remaining within the room is to avoid the prying gazes from the corridor. Individuals find both freedom and constraint within their thoughts. Solitude is often equated with loneliness, a misconception that can only be dispelled by individuals who have personally experienced the sensation of excitement. For those who have lived in solitude, loneliness becomes as commonplace as breathing.

Human beings have always possessed a rebellious spirit, and perhaps the purpose of life is to rebel. In a solitary space, art becomes an elegant form of resistance. On the silent, empty canvas, chaotic strokes that capture the essence of life are left behind. The purest form of hope emerges from despair. People smile and allow pain to become the rhythm of their breath.

Participating Artists

Little Thunder (b.1984, Hong Kong)

B. 1984, Hong Kong. Currently based in Hong Kong. Cheng Sum-ling, also known as Little Thunder, is a self-taught artist who was born and raised in Hong Kong. Heavily influenced by her father, who is an ink painter, she has cultivated her enthusiasm for painting since childhood. At the age of 8, she started drawing manga, and at that time, her sister was her only reader. She fully committed to the world of manga and illustration in 2001, and her works were serialized in a variety of magazines. She was awarded the Best New Artist at the China Japan Comics Exchange in the same year.



In 2006, she published her first manga and art book and began drawing the trilogy KYLOOE the following year. The trilogy was completed and published in 2012. It has been translated into Chinese, French, and Italian. KYLOOE I – Downhearted Dragonfly received the Bronze Award in the 4th International Manga Award. Her debut solo exhibition, "CONFESSION," was held in Hong Kong in 2012, and she began to explore various forms of artistic presentation.

Afa Annfa (b.1983, Hong Kong)

Afa Annfa is one of the emerging stars in the local art scene. Her works probe the complexities of human emotions and our connection with one another, capturing tensions between the human psyche and worldly materials.

Afa approaches painting with her visceral meditation and observation that evoke strong sentiments. Her practice recalls the style of Japanese Ukiyo-e and irregular comics, depicting figures that seem to be fictional in an atmospheric environment yet remain substantial and grounded. Afa creates narratives and a unique language to manifest her inner visions through images adapted from popular culture.

Afa earned her BA from Hong Kong Polytechnic University. Before becoming a full-time artist, she worked in one of the biggest advertising agencies in Hong Kong. She enjoyed a successful career as an art director collaborating with international as well as local brands and musicians. In 2018, Afa was awarded the CreateSmart Young Design Talent Award from the DFA Hong Kong Design Talent Award. Since 2020 Afa has been participating in various charity events, including The ExtraOrdinary Exhibition with Karen Leung Foundation at Phillips and the HKAGA fundraiser event at Christie's. Her painting Sugar Cubes was also acquired by the iconic fashion brand Salvatore Ferragamo following their HKAGA x Ferragamo Collaboration in 2020.

b.wing (b.1972, Hong Kong)

Hong Kong artist b.wing's visceral works are renowned for their intimate and frank portrayal of personal yet universally relevant experiences. Her reinventing approach to art and expansive visual practice encompasses painting, sculpture and hand stitching on canvas. Driven by the profound changes in her life in recent years, she began to further develop immersive installations involving ink calligraphy graffiti presented alongside her wistfully meditative works. Playing with the characters' scale and composition, her childhood habit of scribbling on the school blackboard as a form of catharsis has now evolved into writing across exhibition walls in bold dripping ink, demonstrating a keen sense of graphical wordplay.

b.wing's earliest channel of expression was her iconic character A-boy, who she created on a piece of toilet paper in 2006. The forever seven-year-old boy with a pair of rabbit ears and dark circles underneath his eyes was first created as a way for b.wing to escape reality and accompany her in times of loneliness. Since then, b.wing's personal growth and artistic development are reflected in her portrayal of A-boy as she began to engage in more honest dialogues with herself through her



emblematic character. b.wing's newfound courage to face daunting realities and inner turmoil inspired her to draw more references to trials and tribulations from her own life without the companion of A-boy, like her emotive ink graffiti which speaks directly to the heart of many viewers.

Kwong Wing Kwan (Hong Kong)

KWONG Wing Kwan lives and works in Hong Kong. Kwong received her BA in Fine Arts from The Chinese University of Hong Kong in 2012. Integrating with Kwong's feelings of disturbance, fear, and the transience of life, her visceral works compress layers of objects and scenery imbued with narratives. These works can be seen as projections of her psyche. Continuing the series "Good Morning, Sweet Dreams," in which Kwong portrays contrasting themes of tenderness and violence, familiarity and distance between the interior and exterior, her recent works accentuate sceneries oscillating between day and night, in exploration of the concept of "home" and ones' infatuation towards it.

Since 2021, some of Kwong's friends and relatives have been relocating from their "homes" for various reasons. The familiar landscapes that were once intertwined with their surroundings now encompass not only the enchanting glimmers of domestic lighting but also images of decay and captivating glamour that continuously revitalise the city. Despite being at home, the feeling of homesickness persists.

Kwong has participated in multiple exhibitions, including solo exhibitions titled "Good morning, sweet dreams. - Midnight Sun" (cadet capela, Paris, 2023), "Good morning, sweet dreams." (Gallery EXIT, Hong Kong, 2021), "Suspending World" (Artify Gallery, Hong Kong, 2014), "Clear-air Turbulence" (Grotto Fine Art, Hong Kong, 2013). Group exhibitions include "Art NOW 9th Edition" (Monnaie de Paris, Paris, 2023), "Taxonomies of Imagination" (Make Room, Los Angeles, 2022), "Art Basel Hong Kong" (Hong Kong, 2021-2023), "Grotto 20th Anniversary" (Grotto, Hong Kong, 2021), "In/outward" (Link Gallery, Beijing, 2017), "ART MO International Art Fair" (The Venetian Macao Cotai Expo, Macau, 2014), and "Art Nova 100" (Touring exhibition sites, China, 2014).

Liu Tsz Ting Purple (b.1993, Hong Kong)

Liu Tsz Ting, Purple (b. 1993 in Hong Kong) graduated from Hong Kong Baptist University with a BA (Hons) in Visual Arts in 2016. Using architectural motifs to illustrate the relationship between objects and beings. Her colour- and shape-driven paintings explore the boundaries between virtual space and tangible structure.

Dallas Lee (b.1999, Hong Kong)

Lee Wing Chi, Dallas is fascinated with the power of painting and drawing. She thinks it can interact with people and meanwhile within every part of the work. Her works lie between representation



and abstraction. She intends to construct a world connecting reality and imagination at the same time to fulfil dreams.

She paints like drawing and draws like painting unconsciously. She seldom defines whether her work is a painting or a drawing, as she believes that the blur brings the work to life.

Chan Stacey Lok Heng (b.1995, Australia)

Stacey Chan Lok Heng (b. 1995, Australia) received her BA from the Academy of Visual Arts at Hong Kong Baptist University in 2017. Chan's practice revolves around conceptual processes and the use of everyday objects as medium. Through her drawing, sculpture, and installation works, she presents the form of emptiness and nothingness, allowing for psychological dialogues between viewers and objects. Her pharmaceutical works, in particular, challenge the physical manifestation and inherent symbolism of Western medicine, deconstructing its meaning and reflecting on the relationship between contemporary art, medical cure, and religious redemption.

Her works have been exhibited in various exhibitions, such as solo exhibitions "Placebo" (Gallery Exit, Hong Kong, 2021) and "In-Itself" (Toni Areal Gallery, Zurich, Switzerland, 2018), as well as group exhibitions "Museum of Half Truths" (1a Space, Hong Kong, 2020), "Chinese Whispers" (Austrian Museum of Contemporary Art, Vienna, 2019), "Yicca 2019" (Prsten Gallery HDLU Museum, Croatia, 2019), and "Weight Watcher" (Kunstquartier Bethanien, Berlin, Germany, 2018). Chan currently lives and works in Hong Kong.

Wing Sum Sammi Mak (b.1996, Hong Kong)

Wing Sum Sammi Mak was born and raised in Hong Kong in 1996. She is currently based in London. She completed her Master's Degree in Fine Arts Painting at the University of the Arts London in 2022 and received her Bachelor's Degree in Visual Arts from the Academy of Visual Arts at Hong Kong Baptist University in 2018. Mak was also featured in the Financial Times, interviewed by VOGUE Hong Kong and China Daily, as well as in other local news articles. She was awarded the HKOP Award in Printmaking for the 2020-2021 year by the Hong Kong Open Printshop (2020) and also participated in an artist residency at the Hong Kong Open Printshop during the same period (2020-2021).

Recent exhibitions include Alter-native (Ugly Duck, London, 2023), Phases of Matter (Gallery EXIT, Hong Kong, 2023), a solo presentation at Hong Kong Art Central 2023 (Odds and Ends Gallery, Hong Kong, 2023), Highlights of 2022 Graduates in London (Liliya Art Gallery, London, 2022), This Art Exhibition (Espacio Gallery, London, 2022), Up Close – Hollywood Road II (Nan Fung Group "In Time Of" and MUSTHAVEKEYS, Hong Kong, 2021), and Dear Universe (HKOP, Hong Kong, 2021). Her works were privately collected in Hong Kong, the UK, Portugal, China, Southeast Asia, and the US.



Belinda HY Chan (b.1993, Hong Kong)

Born in Hong Kong in 1993, Chan currently resides in Vienna. She attended Wimbledon College of Arts, University of the Arts London, and earned a Master of Fine Arts degree in Fine Arts. Her work possesses an abstract, dreamlike sensibility that blurs the distinctions between figuration, abstraction, and tales. It investigates the uncanny nature of the subconscious's uncharted worlds and is driven by an intense sense of loss and longing.

Chan has exhibited her paintings in various locations, including Hong Kong, London, and Vienna. Notable exhibitions include her solo exhibition titled "The Veil of Solitude" (the Arca Hotel, Hong Kong, 2023), as well as group exhibitions such as "The Labyrinth of Solitude" (Seefood Room and Shout Gallery, Hong Kong, 2023), "Vertical Merger" (Riverside House, London, 2021), "Devils, Gods, and Software Engineers" (Deptford Does Art, London, 2020), "Der Frühe Vogel fängt den Wurm" (Anatolia Schnitzel Gallery, Vienna, 2019), "Postopia" (Ugly Duck Gallery, London, 2019), and "Who Will Provide?" (Crypt Gallery, London, 2018).

Pui Yi Leung (b.1996, Hong Kong)

Born in Hong Kong in 1996, Leung graduated from the Fine Arts Department at The Chinese University of Hong Kong. Specialising in Gongbi and painting, the artist seeks the possibilities within contemporary paintings by utilising traditional skillset with contemporary expressions, thus connecting her own feelings and things observed from her daily life. The artist tries to express the relationship between art and the self through her works. Her works often explore conscious and unconscious themes, and she creates by observing the subtle relationship between human potential unconscious states and established cognitive beliefs.

Abby Yan Yee Lee (b.1989, Hong Kong)

Graduated from the Hong Kong Academy for Performing Arts with a major in Scenic Art. During her time as a student, she had the invaluable opportunity to partake in a scenic internship at the Royal National Theatre in London, further enriching her artistic skills and perspective. She then graduated with a Master of Arts in Fine Art degree from the Chinese University of Hong Kong.

Lee likes to depict living and working environments, with favourite issues including collective cooperation and individual destiny. She has been working as a props maker in a theme park for 9 years.

Kaiaroonsuth Chontich (Hong Kong)

Kaiaroonsuth Chonticha graduated from Hong Kong Baptist University with a Bachelor of Visual Arts. Dynamic landscapes and subjects are often depicted in her works. She wants to gain a deeper understanding of personal consciousness, while also being aware of the complexities and ambiguities associated with it. Her mixed cultural background led to a greater sense of distance and transition in her personal development. Absolute traditions seemed to be nonexistent. Her



way of seeing has become relatively fluid. Chonticha's paintings and writings reflect not only her personal stories or observations in daily life, but also literature, her walking routines, and the unexpected connections with strangers.

ABOUT CURATOR

Cyrus Lamprecht (b.1995, Canada)

Born in Vancouver in 1995, Lamprecht currently resides in Hong Kong. He attended Central Saint Martins College of Art and Design at the University of the Arts London, where he earned a Master of Research (Art) degree in Theory and Philosophy. Lamprecht has exhibited mixed-media works, including installations, performances, and photography, at various venues. These include the Tate Modern (Tate Exchange) in London, as well as art exhibitions in Hong Kong and Taiwan.

In 2018, he published his debut novel, "Safran Mélancolique." The following year, he received an invitation to deliver a TEDx speech on the philosophy of absurdism at the Royal Central School of Speech and Drama, University of London. His artistic creations primarily explore the themes of solitude and existence. Lamprecht contributes art criticism, essays, and novels to literary platforms in Hong Kong, Australia, and the United Kingdom.

He has curated recent projects, including "The Veil of Solitude" (the Arca Hotel, Hong Kong, 2023), "The Labyrinth of Solitude" (Seefood Room and Shout Gallery, Hong Kong, 2023), and "The Elegance of Solitude" (JPS Gallery, Hong Kong, 2023).

About JPS Gallery

Established in Hong Kong in 2014 and later in Tokyo, Paris and Barcelona, JPS Gallery is an independent contemporary art gallery presenting works of emerging and established artists from around the world.

The gallery is founded with a passionate spirit that dedicates to the new digital age and the exploration of the world of fine art and pop culture. We aim to create an innovative environment for a new generation of artists and collectors, fostering a creative space for all. We focus on fun and playful works of the era that spans across different mediums and disciplines, showcasing a discerning selection of works that embody the aesthetics of today.

We are committed to supporting the culture and art scene in Asia and Europe, creating a vibrant local art community. The gallery regularly presents works of emerging artists in our gallery spaces as well as international art fairs, giving them a platform to gain global exposure, supporting young artists to launch their careers. JPS Gallery has also been an active contributor to society and the local art scene by sponsoring various charity events and auctions.



Location

Shops 218-219, 2/F, LANDMARK ATRIUM, 15 Queen's Road Central, Central, Hong Kong.

Media Enquiry

For media enquires and press preview, please contact

Zoe Ho | zoe@jpsgallery.com

Social Media Hashtags

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#chanstaceylokheng #wingsumsammimak #belindahychan #puiyileung #abbyanyeelee
#kaiaroonsuthchonticha #cyruslamprecht #jpsgallery



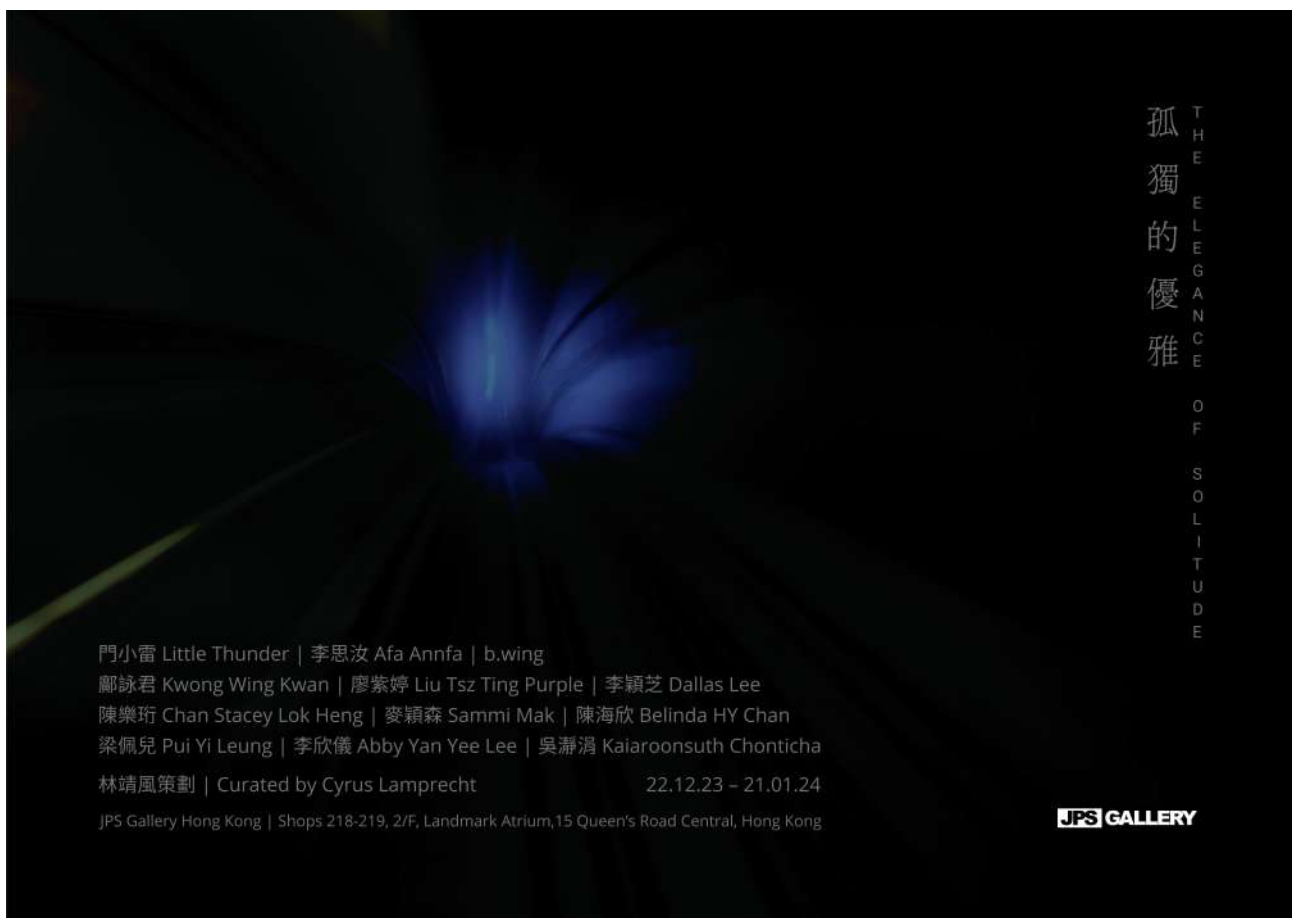
即時發佈

孤獨的優雅

門小雷、李思汝、b.wing、鄺詠君、廖紫婷、李穎芝、陳樂珩、麥穎森、陳海欣、梁佩兒、李欣儀及吳瀟涓

2023年12月22日 – 2024年1月21日

開幕酒會：2023年12月21日（星期四），下午5時至8時



這是一個如夢似幻的房間，一間真正的精神之屋，
房間裡氣氛凝滯，帶有一點淺淺的玫瑰色和藍色。
靈魂在此懶懶地沐浴，塗抹著悔恨和欲望的馨香——
那是暮色中的某種東西，淡藍的、暗紅的；一如朦朧之中的快樂之夢。

《雙重的房間》夏爾·皮耶·波特萊爾 (*La Chambre double* by Charles Baudelaire)
胡小躍 (譯) (2019)。「巴黎的憂鬱」(原作者: Charles Pierre Baudelaire)。台灣: 方舟文化。(原作出版年: 1869)

「孤獨的優雅」集結十二位香港藝術家：門小雷、李思汝、b.wing、鄺詠君、廖紫婷、李穎芝、陳樂珩、麥穎森、陳海欣、梁佩兒、李欣儀及吳瀟涓，以風景、建築物、抽象與人像的作品，引領觀賞者經歷一段從家中走到街上的日常行程。透過每一個等待的空間，呈現一種只屬於獨處時的優雅。此展覽為策展人林靖風的藝術項目《孤獨三部曲》的終章，以其剖析孤獨與荒謬主義哲學於現今社會的影響。

人們從來掙扎於控制與被控制之間，人生的意義就是在其中取得平衡。假若我們出生於一個可以自給自足的管道裡，終日徘徊在擁有不同情景的房間——人又會否可以從孤獨的空間內得到救贖？沒有了他人的存在，我們只剩下自己與自己對話的可能。

人的存在就如走廊裡的優雅擺設。房間都蘊涵著人們偶爾會想起的回憶，走廊則只是一個讓人們遺忘的管道。我們逗留在房間的原因，只是為著避開走廊的凝視。人們從思想裡得到自由，也被思想所捆綁著。只有經歷過熱鬧的人，才會認為孤獨是寂寞的。一直生活在孤獨之中的人，寂寞就會像呼吸一樣平常。

人類從來都是叛逆的，活著的意義或許就是為著反抗。在孤獨的空間內，藝術是一種優雅的反抗；於寂靜的空白畫布上，留下了貼近生命本質的混沌筆跡。絕望以後的希望才是真正的希望，人們微笑著讓痛苦成為自己跌宕起伏的呼吸。

關於 門小雷 (1984年生, 香港)

1984年出生於香港，現時於香港居住。小雷是一個自學成才的藝術家，她的父親是一位水墨畫家，深深影響了她對繪畫的熱情，從小培養了對繪畫的熱愛。8歲時，她開始畫漫畫，她的姐姐是首個讀者。2001年，她全身心投入到漫畫和插畫的世界，作品開始在各種雜誌上連載，並在同年的中日漫畫交流中獲得最佳新人獎。

2006年，她出版了第一本個人漫畫及畫冊，其後的一年開始繪製漫畫三部曲《KYLOOE》。三部曲在2012年完成並出版，目前已被翻譯成中文、法文、意大利文、西班牙文及日語版。《KYLOOE I – Downhearted Dragonfly》在第四屆國際漫畫賞中獲得銅獎。2012年她舉辦首個個展《CONFESSION》，也開始了日後以更多的方式去創作。

小雷的作品充滿了鮮明的個人風格，她善於利用線條和色彩來營造獨特的氣氛。她的作品經常探索個人情感、自我認知和社會氣氛。通過創作，她希望能引起觀眾的共鳴，並傳達出深層的情感和思考。

關於 李思汝 (1983年生, 香港)

李思汝 (Afa Annfa) 是香港藝術界後起之秀，她擅於刻畫人類複雜細膩的情感和人際關係，捕捉個體心靈與世俗物質之間的角力。

Afa從對日常生活的觀察之中獲得啟發創作的情感和氛圍。她的畫風趣怪，帶有日本浮世繪和誌異漫畫的味道。她筆下塑造出來的虛構人物角色性格鮮明，形象立體。她以獨特的敘事角度把流行文化的圖像挪用到虛構人物身上，以此表達她內心對外在世界的反思。

Afa生於1983年香港。她從香港理工大學畢業並獲得文學士學位。畢業後，她曾以藝術總監的身份在大型廣告公司工作，合作品牌和對象囊括本土及國際品牌和音樂家。2018年，Afa榮獲DFA香港青年設計才俊獎的創意智優青年設計才俊獎。2020年，Afa積極參與慈善活動，包括與梁愷田婦癌基金會於富藝斯協辦的「普通不過...展覽」以及香港畫廊協會於佳士得舉辦的籌款活動，反映她在藝術市場上越來越受到認可。繼2020年香港畫廊協會（HKAGA）與標誌性時尚品牌Salvatore Ferragamo合作後，她的畫作《Sugar Cubes》也被該品牌購入收藏。

關於 b.wing (1972年生, 香港)

香港藝術家b.wing的創作隨心隨性，利用繪畫、雕塑和畫布上的手工縫紉等坦率地分享其個人經歷。她的人生在這幾年間遇到不一樣的挑戰，意興闌珊時，決意將心中的鬱結轉化為藝術力量，啟發她發展空間藝術裝置，沉鬱苦澀的作品在豪邁的水墨書法塗鴉襯托下，營造出強烈的氛圍感，並利用比例虛實的空間裝置連繫觀者的思緒。小時候的b.wing為了宣洩情感經常在牆上或黑板亂畫塗鴉，童年時的習慣現已演變成創作的一部分，在展覽的不同角落留下墨氣淋漓的痕跡，展現出與眾不同的文字藝術觸覺。

早期的b.wing總會以A仔代言，A仔是她在2006年繪畫在紙巾上的標誌性創作。他是一個永遠只有7歲的男孩，擁有一雙兔耳朵和黑眼圈。A仔讓她逃避現實，是她孤獨時的伴侶。在那段時期，b.wing把個人成長和藝術發展都體現在A仔的刻畫當中。隨著年月過去，不同的經歷驅使她展開內心對話，不再依賴外在的形式表達，接受把自己最真實的一面赤裸裸地展露人前，以更具感染力的創作延續她的故事。縱然不是A仔，但她的創作同樣連繫著我們的心靈，就像她獨特的墨體大字一樣觸動人心。

關於 鄺詠君 (香港)

結合自身對於衝擊與恐懼以及世態變遷的體察，鄺詠君在作品中壓縮了帶有敘事性線索的景物，呈現當中的心理投射。「日出 | 晚安」系列的作品，描繪了室內與室外之間的一種溫柔與暴力、熟悉與距離等的反差感。承續該系列的主題，近作以難辨晝夜交替的景觀為主軸，探討對於「家」的定義與執迷。

自2021年開始，本來居住於香港的親友因為各種原因，搬離了曾經是屬於自己的家。玻璃的反射與似是親切的景觀所交疊著的，不再只是家中的燈影，亦是城市中迴映著的糜爛與璀璨的印象。即使身在家鄉之中，卻無法擺脫鄉愁的羈絆。

於香港中文大學修畢藝術系學士學位，曾入選「青年藝術100」，並榮獲「文苑藝術創作獎」及「嘉圖藝術創作獎」，現居於香港生活及創作。個人展覽包括：「日出 | 晚安—白夜」（2023年，巴黎，cadet capela）、「日出 | 晚安」（2021年，香港，Gallery EXIT）、



「懸浮於世」(2014年,香港,Artify Gallery)及「晴空亂流」(2013年,香港,嘉圖現代藝術);作品亦曾於「Asia NOW 9th Edition」(2023年,巴黎,Monnaie de Paris)、「Taxonomies of Imagination」(Make Room Los Angeles,洛杉磯,2022)、「香港巴塞爾藝術展」(2021年-2023年,香港)、「透內。逸外」(2017年,北京,力畫廊)及「The Spirit of Ink: 12 香港藝術家」(2013年,香港,蘇富比藝術空間)等藝術展覽展出。

關於 廖紫婷 (1993年生,香港)

廖紫婷(1993年生於香港),2016年從香港浸會大學視覺藝術院畢業。作品以建築物為基調表示人與物之間的關係,同時在畫布上發掘視覺畫面與有形結構之間的固有界限。

關於 李穎芝 (1999年生,香港)

李穎芝認為畫面有著連結觀者的作用,而畫面自身的各種連繫亦可形成與觀者思考互動的強大力量。她的作品遊走於具象與抽象之間,旨在建構真實世界與幻象的時空。

她不受物料傳統用法的規限,並視「繪」與「畫」為創作的思維模式,而非單純物料上的區別。她不會為作品的媒介下一個非常明確的定義,因為她認為「繪」與「畫」的含糊令其作品更有力量。

關於 陳樂珩 (1995年生,澳洲)

陳樂珩(1995年,澳洲),2017年畢業於香港浸會大學視覺藝術院。陳氏專注於概念性創作和對日常物的運用,透過畫作、雕塑和裝置作品呈現極簡及虛無的視覺形式,使物料本質及觀者自身的經驗產生對話。其中,陳氏解構西方醫學的固有象徵及探討醫藥化學的物料性,藉此談論當代藝術、醫學治療和宗教救贖之間的關係。

她的作品曾在多個展覽中展出,包括個人展覽「安慰劑」(安全口畫廊,香港,2021年),「物自身」(Toni Areal,蘇黎世,2018年)及群展「Museum of Half Truths」(Ia 空間,香港,2020年)、「中國私語」(奧地利當代藝術博物館,維也納,2019年)、「Yicca 2019」(Prsten Gallery HDLU Museum,克羅地亞,2019年)和「Weight Watcher」(Kunstquartier Bethanien 藝術空間,柏林,2018年)。藝術家現居於香港。

關於 麥穎森 (1996年生,香港)

1996年出生於香港,現居倫敦。她於2022年完成倫敦藝術大學的碩士學位,並於2018年獲得香港浸會大學視覺藝術學院的視覺藝術學士學位。作品曾被Financial Times、VOGUE Hong Kong、China Daily及其他香港本地媒體報導。她於2020-2021年獲得香港版畫工作室所頒發的獎項,並參加了香港版畫工作室的藝術家駐村計劃(2020-2021)。

個人展覽包括「Hong Kong Art Central 2023」(Odds and Ends Gallery,香港,2023)及「Dear Universe」(香港版畫工作室,香港,2021)。近期參與的展覽為「Alter-native」(Ugly Duck,倫敦,2023)、「Phases of Matter」(Gallery EXIT,香港,2023);「Highlights of 2022 Graduates」(Liliya Art Gallery,倫敦,2022);「This Art Exhibition」



(Espacio Gallery, 倫敦, 2022) ; 「Up Close – Hollywood Road II」 (南豐集團「世界之約」計劃、MUSTHAVEKEYS, Hong Kong, 2021) 。她的作品獲納入香港、英國、葡萄牙、中國、東南亞和美國各地的私人收藏中。

關於 陳海欣 (1993年生, 香港)

1993年出生於香港，現居維也納。在倫敦藝術大學溫布頓藝術學院修畢藝術創作碩士學位，曾在多個香港、倫敦及維也納展覽展出油彩作品，其中包括個人展覽「孤獨之紗」（雅格酒店，香港，2023）及聯展「孤獨之宮」（Seefood Room & Shout Gallery，香港，2023）、「Vertical Merger」（Riverside House，倫敦，2021）、「Devils, Gods and Software Engineers」（Deptford Does Art，倫敦，2020）、「Der Frühe Vogel fängt den Wurm」（Anatolia Schnitzel Gallery，維也納，2019）、「Postopia」（Ugly Duck Gallery，倫敦，2019）與「Who Will Provide?」（Crypt Gallery，倫敦，2018）等。主要以一系列介於抽象與具象的超現實畫作，描繪埋藏在潛意識中的欲望。

關於 梁佩兒 (1996年生, 香港)

生於1996年，2020年畢業於香港中文大學藝術系。主要以工筆畫、繪畫為創作媒介，試圖透過作品表達藝術與自身之間的關係，多以意識與無意識為題，她透過觀察人類潛在無意識狀態與既定思想認知的微妙關係去創作。

關於 李欣儀 (1989年生, 香港)

出生於香港，畢業於香港演藝學院舞台及製作藝術學系，主修繪景藝術，在學期間獲校內獎學金赴倫敦皇家國家劇院實習，及後於香港中文大學完成藝術文學碩士學位。

繪畫為主要創作媒介，亦以此製作定格動畫。作品多描繪其生活及工作環境，喜歡的主題包括群體合作與個人命運等。繪畫以外，在主題公園任道具製作工作多年。

關於 吳澗涓 (香港)

吳澗涓 (Kaiaroonsuth Chonticha) 於2017年自香港浸會大學視覺藝術系畢業，她的作品很多時候都在描述一個變動的景觀或主體，她想更好地理解個人的意識，敏感於曖昧或二元的概念，想藉以日常的練習感受微妙的美好或深刻。摻合的異地文化，使她在成長中更多地經驗著距離與轉變，而非落定。沒有了絕對的傳統，她觀看事物的角度相對流動。她的畫作及文字，靈感除了個人情感和城市觀察外，也帶著文學、步行和陌生人對其的啟示和誘發的想像。



關於策展人

關於 林靖風 (1995年生, 香港)

1995年出生於溫哥華，現居香港。在倫敦藝術大學中央聖馬丁藝術與設計學院修畢藝術理論及哲學系研究碩士學位，曾在倫敦泰特現代藝術館及多個香港與台灣藝術展覽展出多媒體作品（裝置、表演及攝影）。於2018年出版首本個人小說《憂鬱藏紅首部曲：艾塔》，並在2019年獲倫敦大學中央演講和戲劇學院邀請，進行以荒謬主義哲學為主題的TEDx公開演講。

創作主題圍繞於孤獨與存在的命題，藝術評論、散文及小說作品散見於香港、澳洲與英國的文學平台。近期策劃的藝術展覽包括「孤獨之紗」（雅格酒店，香港，2023）、「孤獨之宮」（Seefood Room & Shout Gallery，香港，2023）及「孤獨的優雅」（JPS Gallery，香港，2023）。

關於JPS畫廊

JPS畫廊始創於二零一四年，先後在香港和日本成立畫廊空間，並將在二零二二年秋季於巴黎及二零二三年夏季於巴塞隆拿成立新的畫廊空間。是一所主打當代藝術的畫廊，代理來自世界各地的新晉及知名藝術家。

畫廊旗下的藝術家大玩流行文化，從現代生活文化符號取材，以不同媒介創作出獨特的當代藝術品，趣緻玩味，呈現當代美學。本畫廊不但為新一代藝術家提供自由的創作空間，亦為收藏家提供別樹一幟的藝術品，更為香港藝術品市場帶來緊貼時代潮流的作品。更為香港藝術品市場帶來緊貼時代潮流的作品。

我們矢志於推動香港及日本的文化與藝術界發展，為本地建立充滿活力的藝術社區。我們會定期為藝術家於香港和東京兩地的畫廊設置展覽，亦會安排他們的作品於國際藝術節展出，讓新晉藝術家得以於國際舞台嶄露頭角，同時維持知名藝術家在全球藝術市場的熱度。除了貢獻本地藝術界，畫廊亦熱心公益，積極參與和贊助各項慈善和義賣活動以回饋社會。

地點

香港中環皇后大道中15號置地廣場中庭2樓218-219號舖

媒體查詢及導覽,請聯絡

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社交媒體標籤

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#kaiaroonsuthchonticha #cyruslamprecht #jpsgallery



KWONG WING KWAN
How to build a perfect bomb III

2016
Acrylic and oil on canvas
100 by 120 cm

2016年作
壓克力及油畫顏料於畫布
100 x 120 厘米



BELINDA HY CHAN
Mother is a Pilgrim

2023
Oil on canvas
120 by 100 cm

2023年作
油畫顏料於畫布
120 x 100 厘米



LIU TSZ TING PURPLE
The Lighthouse

2016
Oil on canvas
80 by 200 cm

2016年作
油畫顏料於畫布
80 x 200 厘米



DALLAS LEE
Untitled (Series: See the mind with the mind)

2021
Oil on canvas
70 by 80 cm (triptych)

2021年作
油畫顏料於畫布
70 x 80 厘米 (三聯畫)



WING SUM SAMMI MAK
There's A Better Coming For You

2023
Oil, distemper and pigment bar on canvas
120 by 160 cm

2023年作
油畫顏料、水膠混合塗料及油畫棒於畫布
120 x 160 厘米



ABBY YAN YEE LEE
Reflection of a Staircase II

2023
Acrylic on wood panel
30 by 30 cm

2023年作
壓克力於木畫板
30 x 30 厘米