



6.2 — 6.3.2026

# FLOCK

聚

Joey Leung Cho Yi  
Kinyan Lam

*creativity without boundary*

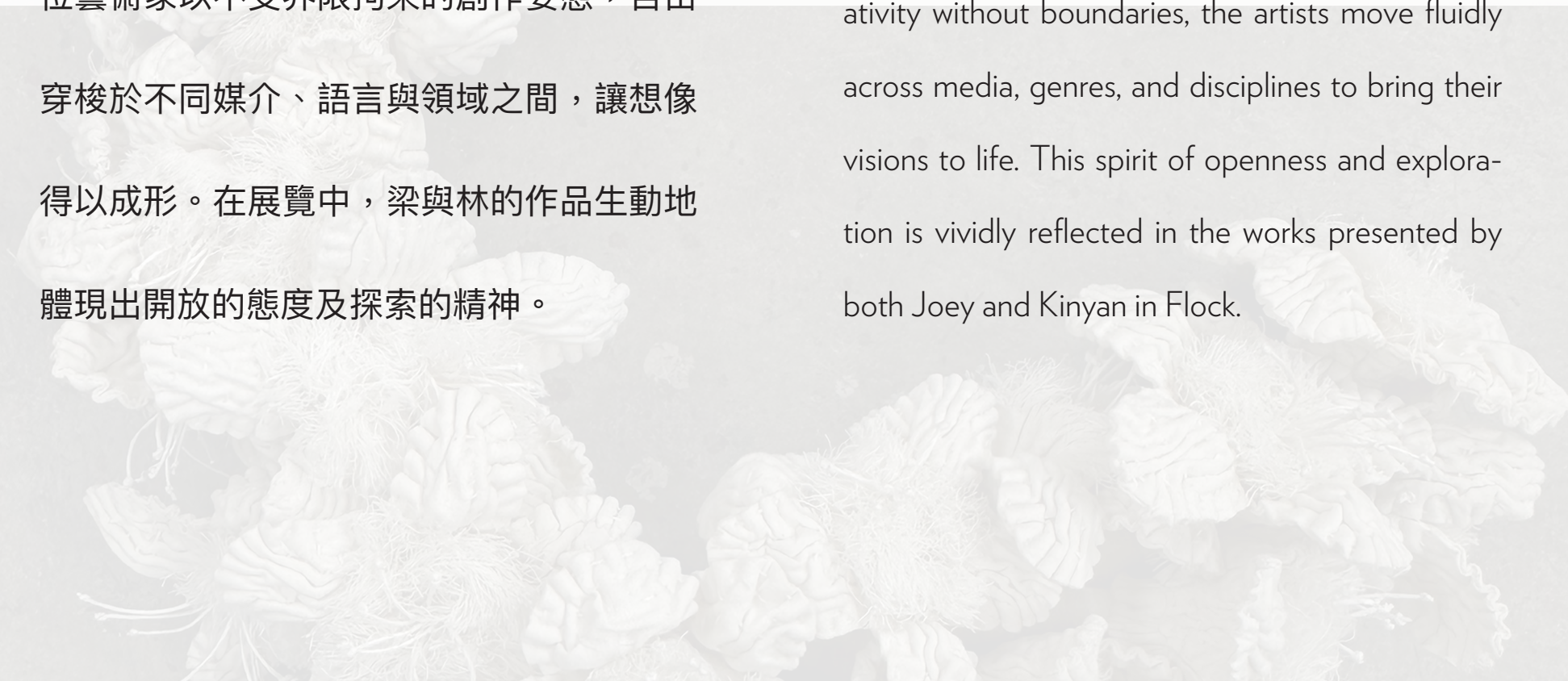






《聚》呈現本地藝術家梁祖彝及林建仁的作品，玩味精神與細膩美學在展覽中交會。兩位藝術家以不受界限拘束的創作姿態，自由穿梭於不同媒介、語言與領域之間，讓想像得以成形。在展覽中，梁與林的作品生動地體現出開放的態度及探索的精神。

Playfulness and sensitivity converge in **Flock**, an exhibition showcasing works by local artists **Joey Leung Cho Yi** and **Kinyan Lam**. Embracing creativity without boundaries, the artists move fluidly across media, genres, and disciplines to bring their visions to life. This spirit of openness and exploration is vividly reflected in the works presented by both Joey and Kinyan in Flock.



梁祖堯

Joey Leung Cho Yi



**梁祖彝**畢業於澳洲皇家墨爾本理工大學，創作媒介涵蓋陶瓷、繪畫與攝影。他於 2014 年首次在 Sin Sin Fine Art 展出作品，與多位 JCCAC 藝術家共同參與群展《Hong Kong Forward》。他幽默的創作語言及對工藝的專注讓 Sin Sin Fine Art 其後於多個展覽中持續呈現他的作品，包括 2023 年的個展《Passing By》。梁的藝術與攝影作品曾於香港及海外展出，並憑攝影作品屢獲殊榮。

**Joey Leung Cho Yi**, a graduate of the Royal Melbourne Institute of Technology, works across ceramics, painting, and photography. He first exhibited at Sin Sin Fine Art in 2014 as part of Hong Kong Forward, alongside fellow JCCAC artists. Drawn to his sense of humour and dedication to craft, Sin Sin Fine Art has since presented his work in numerous exhibitions, including his solo exhibition Passing By (2023). Joey's artworks and photography have been exhibited in Hong Kong and abroad. He has received numerous awards for his photography works.



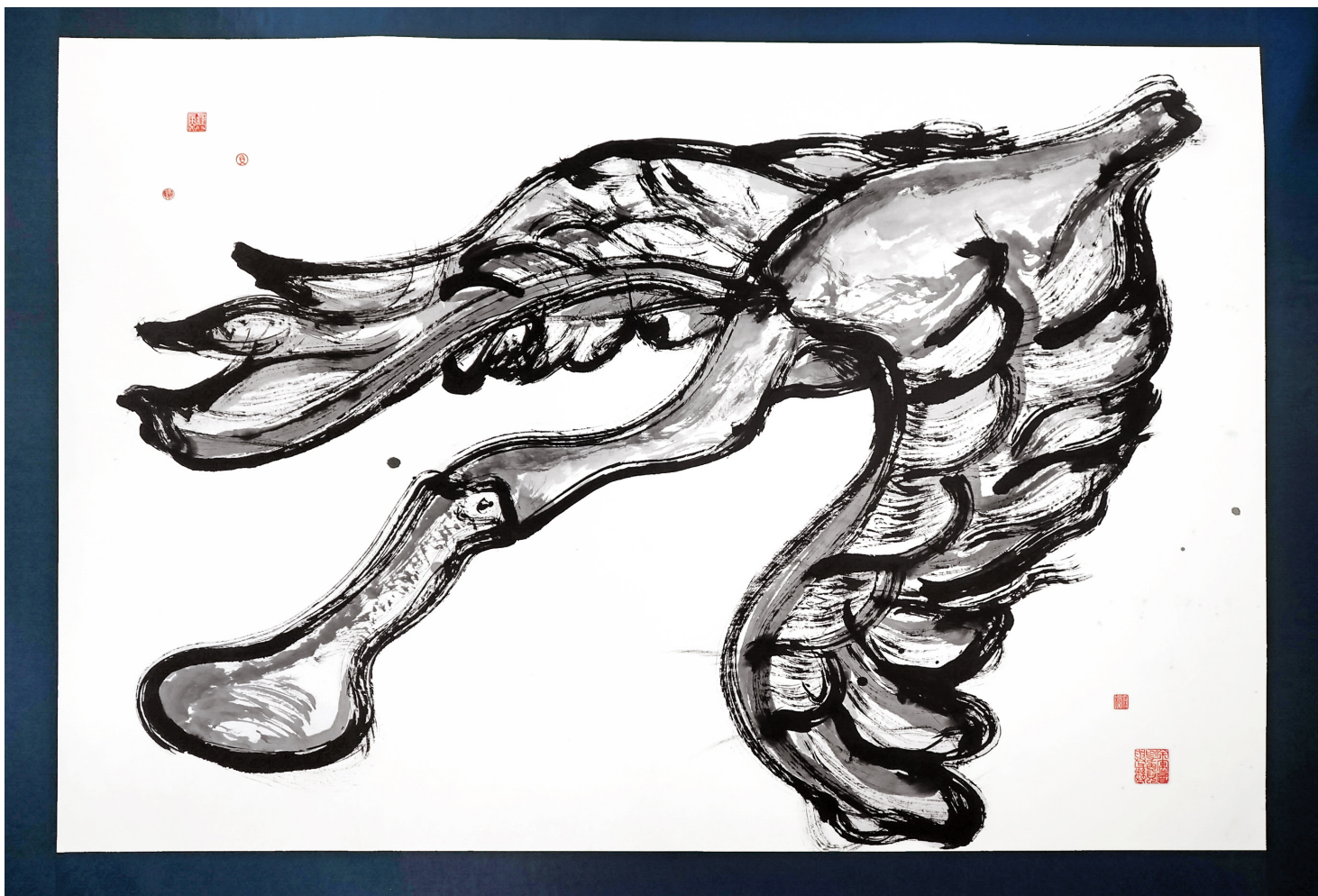


Black Lines on a White Grassland 白色草原上的黑色線條

Ink on paper

80 x 240 cm

2025



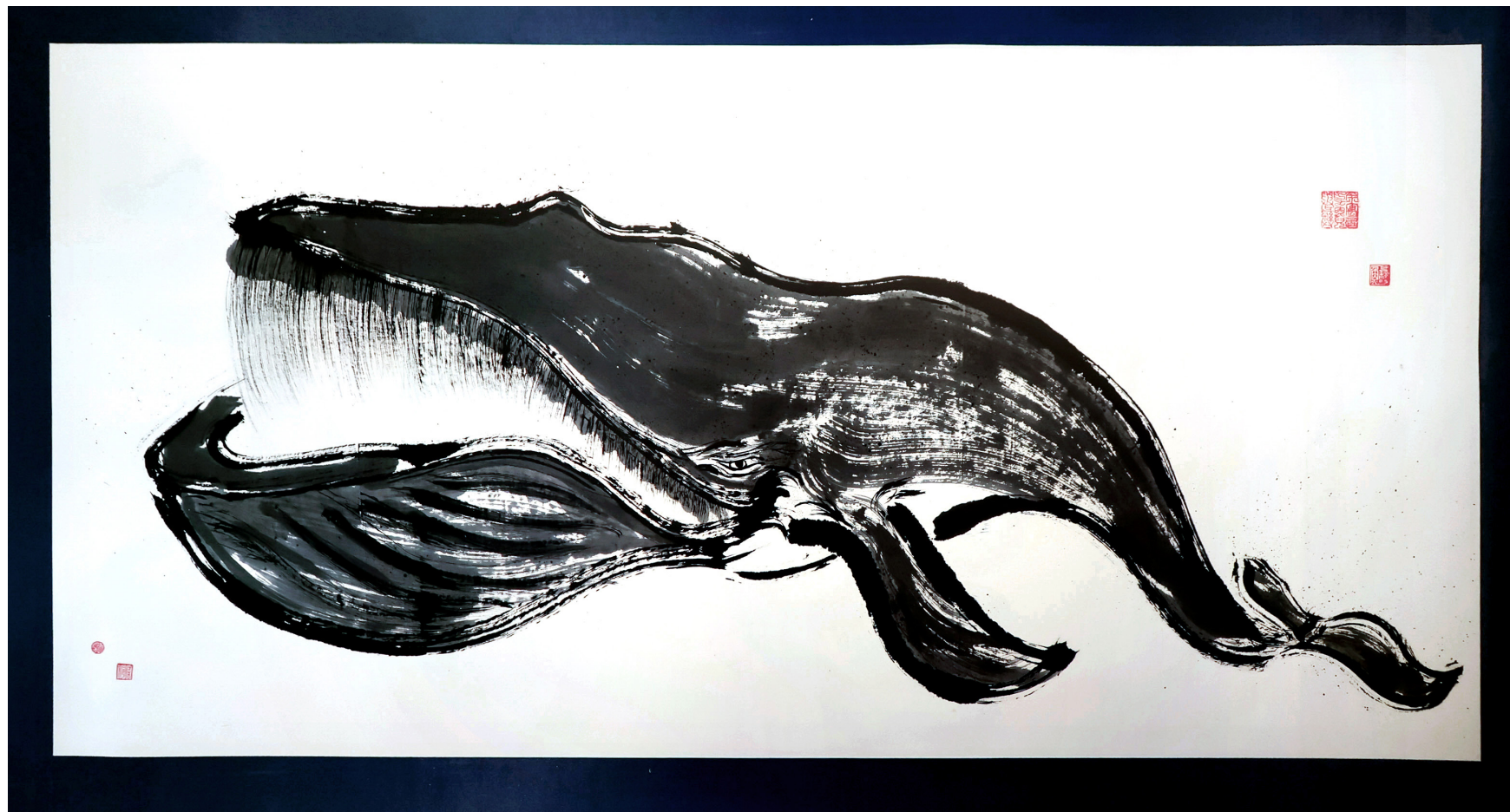
The Black-faced Spoonbill 鳥兒的黑臉琵鷺

Ink on paper

110 x 160 cm

2023





A Whale's Accidental Journey into Hong Kong Waters (Memorial)

誤闖香港水域的鯨魚

Ink on paper

80 x 150 cm

2023

他的玩味精神亦展現在《一箭多雞》及《雞多拉》等作品中。《一箭多雞》將塑膠尖叫雞轉化為陶瓷媒介，數十隻陶瓷雞被一枝箭貫穿，形成強烈的視覺衝擊。作品以幽默表情與鮮明色彩挑戰傳統陶瓷藝術的界限，引導觀者反思日常物件與藝術之間的關係。既詼諧又富有深意，讓人不禁會心一笑的同時，也激發了對於社會現象的更深層次的思考。此外，他透過水墨動物畫中奔放的筆觸，表達對自然的熱愛以及對環境議題的關注。

His playfulness is evident in **One Arrow, Many Chickens** and **Chickidora**. In **One Arrow, Many Chickens**, he transforms the concept of a plastic squeaky chicken into ceramic: dozens of ceramic chickens are pierced by a single arrow, creating a striking visual effect. With their humorous expressions and vibrant colors, this artwork challenges the boundaries of traditional ceramic art, encouraging viewers to reflect on the relationship between everyday objects and art. It is whimsical yet profound, inviting laughter while simultaneously sparking deeper contemplation about societal phenomena. Through expressive brush strokes in his ink paintings of animals, Joey reflects on his love of nature and his concerns about the environment.







**One Arrow, Many Chickens 一箭多雞**

Glazed ceramic, metal, and feathers

180 x 23 x 40 cm

2024



Chickidora 雞多拉

Glazed ceramic

33 x 26 x 23 cm

2024





他在《聚》展出的《祝福之魚》深受清末民初期間木製年畫輓的啟發。作品借鑒年畫輓上精緻雕刻的吉祥圖像，如「一帆風順」、「平安發財」及「福祿壽」等祝願意象，梁將這些寓意深遠的符號轉化為當代陶瓷藝術形式，邀請觀者在欣賞造型美感的同時，感受其深厚的文化意義與祝福的力量。

His “**Blessing Fish**” in Flock was inspired by a late Qing Dynasty wooden New Year’s painting roller. This series draws upon the intricate carvings of auspicious symbols found on the roller, such as ‘Smooth Sailing’, ‘Peace and Prosperity’, and ‘Fuk Luk Sau’, which embody good blessings. Joey infuses these meaningful symbols in a new artistic ceramic form, inviting viewers to not only appreciate the aesthetics but also to feel the profound cultural significance and the power of blessings.



001  
30 x 16 x 10 cm



002  
29 x 16 x 10 cm



003  
22 x 11 x 8 cm



004  
22 x 10 x 9 cm



005  
20 x 10 x 8 cm

**Blessing Fish 祝福之魚**  
Ceramic  
2020





006  
18 x 9 x 8 cm



007  
16 x 10 x 7 cm



008  
18 x 10 x 7 cm



009  
16 x 9 x 6 cm



010  
15 x 8 x 8 cm

**Blessing Fish 祝福之魚**  
Ceramic  
2020



011  
17 x 11 x 8 cm



012  
16 x 10 x 9 cm



013  
16 x 9 x 7 cm



014  
13 x 8 x 5 cm



015  
14 x 9 x 7 cm

**Blessing Fish 祝福之魚**  
Ceramic  
2020





**Blessing Fish 祝福之魚 016**

Ceramic with wooden board

75 x 22 x 8 cm

2026



**Blessing Fish 祝福之魚 017**

Ceramic with wooden board

71 x 12 x 13 cm

2026



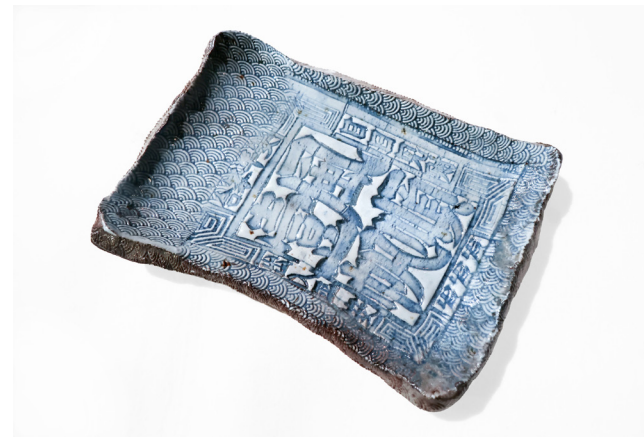
001  
20 x 14 x 2 cm



001  
20 x 14 x 2 cm



003  
29 x 16 x 2 cm



004  
21 x 14 x 2 cm

**Plate of Blessing 祝福之碟**  
Chinese Blue glazed porcelain ceramic  
2026





005  
30 x 15 x 2 cm



006  
25 x 15 x 2 cm



007  
23 x 15 x 2 cm



008  
28 x 15 x 2 cm

**Plate of Blessing 祝福之碟**  
Chinese Blue glazed porcelain ceramic  
2026



009  
30 x 14 x 2 cm



010  
28 x 13 x 2 cm



011  
29 x 16 x 2 cm



012  
23 x 16 x 2 cm



013  
22 x 15 x 2 cm

**Plate of Blessing 祝福之碟**  
Chinese Blue glazed porcelain ceramic  
2026



林建仁

Kinyan Lam



Sin Sin Man 欣然引介**林建仁**予當代藝術界。在林身上，她看見一位志同道合的創作者，並回想起自己早年於寮國、爪哇及蒙古與當地工匠共同發展紡織創作、不隨潮流、忠於自我視野的經歷。林畢業於香港知專設計學院、諾丁漢特倫特大學及倫敦時裝學院。林的作品曾於巴黎與上海時裝週等國際平台展出，其系列被視為融合行為與裝置的作品，探討服裝作為可持續性的實踐媒介。他的作品現收藏於巴黎、大阪、北京及香港等地的私人收藏與概念空間。林同時亦於香港知專設計學院任教，延伸其批判性實踐於教學之中。

Ms. Sin Sin Man is delighted to introduce **Kinyan Lam** to the world of contemporary art. In Lam, she recognizes a kindred spirit, recalling her own early days developing textiles with the locals in Laos, Java, and Mongolia without regard for prevailing trends — being true to her own vision. A graduate of the Hong Kong Design Institute, Nottingham Trent University and London College of Fashion. His work has been presented on international platforms including Paris and Shanghai Fashion Weeks, where his collections were received as performative installations exploring wearable sustainability. His pieces reside in private collections and concept spaces globally, across cities such as Paris, Osaka, Beijing, and Hong Kong. Lam also extends his critical practice through pedagogy as a lecturer at the Hong Kong Design Institute.





**Mr. Orange 橙君**

Acrylic on canvas

100 x 200 cm

2026



林是一位視覺藝術家及材料研究者，其創作實踐探討文化記憶、生態與身體之間的交織關係。他的創作根植於對傳統工藝的深入研究，尤其是天然染色與刺繡，並將服裝重新想像為承載記憶與環境探索的親密場域。林於 2022 年成立 Genau Studio，作為跨領域的工作室與研究平台，其致力保存並在當代脈絡下再詮釋手工藝知識。工作室的材料研究直接回饋至其藝術創作，並於 2023 年發展為同名概念品牌 Kinyan Lam。

Lam is a visual artist and material researcher whose practice examines the intersection of cultural memory, ecology, and the body. Rooted in an in-depth study of traditional craftsmanship, particularly natural dyeing and embroidery, his work reimagines garments as intimate spaces for archival and environmental exploration. In 2022, Lam established Genau Studio as an interdisciplinary atelier and research platform dedicated to the preservation and contemporary re-contextualisation of artisanal knowledge. The studio's material investigations directly inform his artistic output, culminating in the launch of his eponymous conceptual project, Kinyan Lam, in 2023.





**Plant 01**

Acrylic on canvas

40 x 40 cm

2026



**Plant 02**

Acrylic on canvas

40 x 30 cm

2026





**Plant 03**

Acrylic on canvas

40 x 30 cm

2026

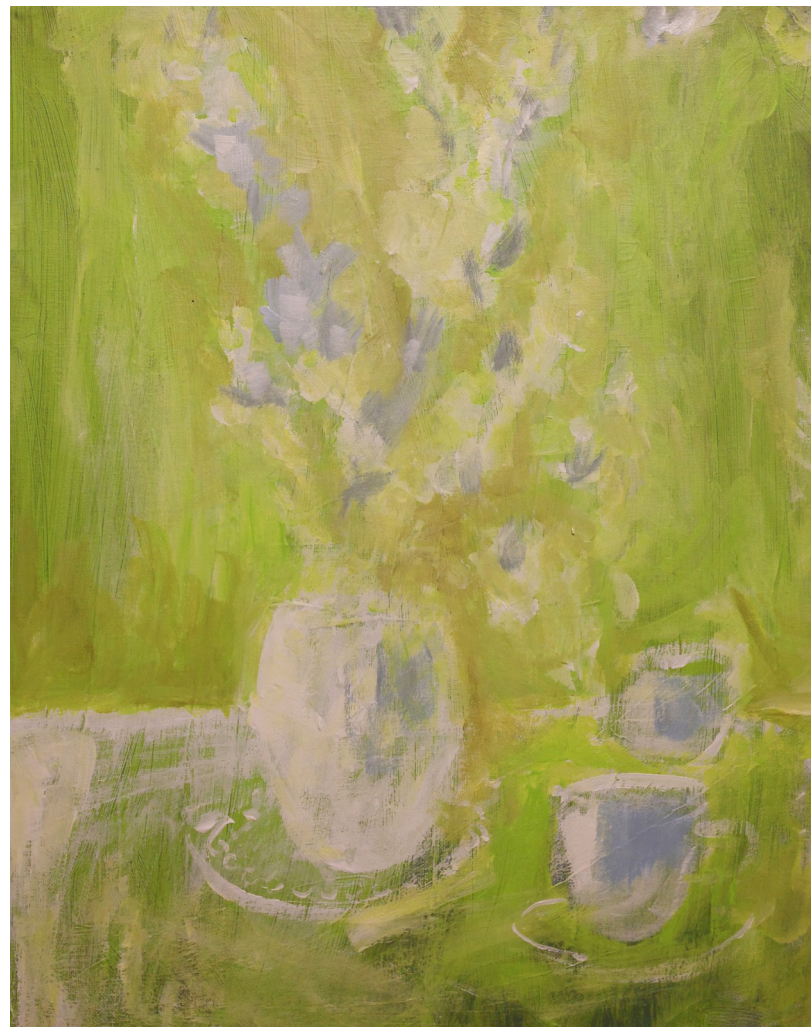


**Plant 04**

Acrylic on canvas

40 x 40 cm

2026



**Plant 05**

Acrylic on canvas

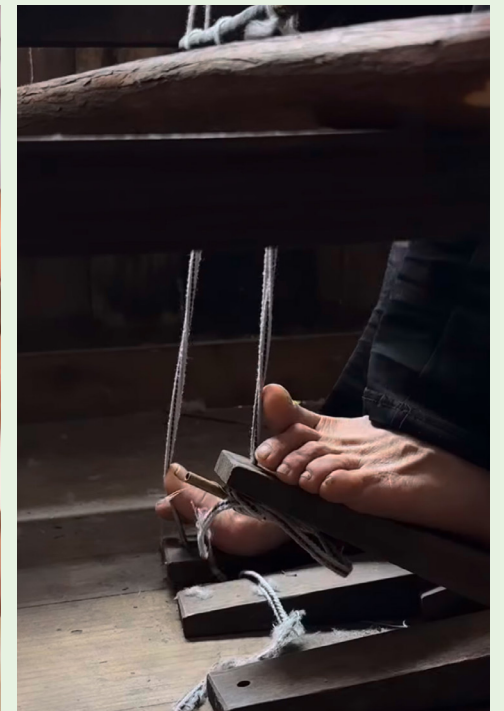
50 x 40 cm

2026



其作品《一萬針花環》是一件以線與時間構成的靜謐獻禮。二十七朵花朵皆由數百針細緻縫製而成，匯聚成一個圓環，輕柔地承載著存在與關懷的痕跡。《每天都失去一點》中，他以靜默的縫線描繪一段如夢似幻的旅程——在星空映照下相伴而行，最終緩緩消融於光與暗之間。以簡單的針線為引，輕聲描摹那份短暫連結的消逝，不以宏大敘事為名，而是悄然的告別。

Lam's 10,000-Stitch Wreath is a quiet offering of thread and time. Each of the twenty-seven flowers, patiently formed by hundreds of stitches, gathers into a circle—a gentle record of presence and care. In *Losing a Little Each Day*, he quietly stitched traces of a dream that felt like a brief journey — walking together under a luminous sky, then a soft dissolution into light and darkness. Through simple thread, it follows the gentle fading of that fleeting sense of connection, not as a grand tale but as a quiet departure.





10,000-Stitch Wreath 一萬針花環

Cotton

25 x 25 cm

2025





**Mulberries 桑果 28**

Cotton

20 x 20 cm

2025





**Losing A Little Each Day 每天都失去一點**

Cotton

85 x 65 cm

2025

## 梁祖彝 Joey Leung Cho Yi

梁祖彝 1981 年出生於香港，2011 年畢業於澳洲皇家墨爾本理工大學，獲美術學士學位，主修陶瓷。自 2001 年起，他便以專業攝影師身分活躍於業界，同時潛心探索陶瓷藝術創作，逐步建立起職業陶藝家的藝術軌跡。

「魚」是梁祖怡陶瓷創作中反覆出現、亦極具代表性的核心意象，無論是手繪魚紋餐盤或魚形陶瓷雕塑，皆充滿他的個人特色。魚不僅是一種視覺形象，更成為承載思考的容器。透過作品，他探索社會傳統的脈絡，記錄當代生活的狀態與片段，並進一步想像人類在未來如何體驗、延續，甚至守護生活。在創作過程中，梁祖怡將自身的情感與思考注入每一件作品之中，引導觀者超越純粹的視覺觀看，轉而透過感知與反思，與作品建立更深層的連結。

梁祖怡曾獲多個專業機構頒發獎項，包括香港攝影記者協會及香港報業評議會，近年亦參與多項個展及聯展，其作品曾於香港及海外展出。

Joey Leung Cho Yi (b. 1981, Hong Kong) graduated from RMIT University in 2011 with a Bachelor of Arts (Fine Arts), majoring in ceramics. A professional photographer since 2001, Joey has simultaneously cultivated a parallel artistic practice as a ceramicist.

Fish are a recurring and signature motif in Joey's ceramic works, appearing in hand-painted fish dishes and sculptural forms. More than an image, the fish serves as a vessel for reflection. Through his work, Joey explores social traditions, documents moments and conditions of contemporary life, and imagines how people might experience or preserve life in the future. By embedding his emotions and thoughts into each piece, he invites viewers to feel and contemplate, rather than simply observe what is visually striking.

Joey has received numerous awards from respected professional bodies, including the Hong Kong Press Photographers Association and the Hong Kong News Industry Council, and has participated in a range of solo and group exhibitions in recent years.

### **Solo show**

2025 “my dream is a mundane life, or my mundane life is a dream?” hone  
2023 “passing by” sin sin fine art, Hong Kong  
2016 “Wandering”, Giant Year Gallery, Hong Kong  
2013 “F for Fish” show, Starlit Art Space, Hong Kong  
2013 “No Human” Photography & Ceramic Exhibition (人魚獸), Concept 2  
2012 Solo Exhibition, V-13 Vodka Bar, Hong Kong  
2021 PRADA DESIGN TRUST GALA

### **Group show**

2024 sin sin fine art / aids concern: Dive in  
2024 JCCAC:一念  
2024 JCCAC: invitation  
2021 Sin Sin Fine Art: Attitude  
2020 Crafts Interwoven: Past and Present  
2019 Talk with the landscape 攝影展覽@仁川Sunkwang museum  
2019 尖沙咀誠品 Art is Love 展覽  
2019 識春文化祭 ttn  
2018 JCCAC 十年展  
2018 畫虎畫皮難畫骨Contentment behind a brutal scene  
2017 香港設計事情 (Shanghai)2017  
2017 DONGDAEMUN DESIGN PLAZA (DDP) CONFLUENCE.20+ (Korea)  
2017 PAPER SAYS: Metamorphosis of paper in our lives  
2017 contemporary ceramic society (hk) exhibition  
2017 poverty. Full-time an art exhibition on working poverty  
2016 Affordable Art Fair Special project  
2016 香港沙田文化博物館 “衣+包剪揀”展覽  
2016 “Wandering”, Giant Year Gallery, Hong Kong  
2016 “Art-in-MTR — Arttube”photo exhibition, Hong Kong  
2015 Ka Kee Gallery of Objects  
2014 我地東北巡迴展, Hong Kong

2014 Asia Contemporary Art Show (Giant Year Gallery’s booth), Hong Kong  
2014 Affordable Art Fair HK (Horizon Gallery’s booth), Hong Kong  
2014 “HK Forwards” (香港前晉), Sin Sin Fine Art, Hong Kong  
2014 “Revisit” , Sin Sin Fine Art, Hong Kong  
2013 “Five” Visual Arts Group Show(五), JCCAC, Hong Kong  
2013 Contemporary Ceramic Society (HK) 20th Anniversary Exhibition, Hong Kong  
2013 Fine Art Asia (Hong Kong Art School booth), Hong Kong  
2013 “F for Fish” show, Starlit Art Space, Hong Kong  
2013 “魚王青出於藍畫展”, Artland, Hong Kong  
2013 “Re–Undefined” Hong Kong Artist Group Show (重未定), Galerie Ora–Ora  
2012 The Four Exhibition, Pottery Workshop Gallery, Hong Kong  
2011 ”U40 Exhibition”, Systema Gallery Osaka, Japan  
2011 “Eyes of the Press” group exhibition, Hong Kong Press Photographers  
2011 ”Footnote” Bachelor of Arts (Fine Art) Graduation Exhibition 2011 (註), Hong Kong Arts School, Hong Kong  
2011 ”New Trend 2011” Fresh Art Graduates Exhibition, Artist Commune, Hong Kong  
2010 ”New Photo MagazinesKLACK & 7 Fei”, at the Hong Kong Photography Festival  
2009 “Eyes of the Press” group exhibition, Hong Kong Press Photographers, Hong Kong  
2008 ”A Recollection of Time”, Inaugural Exhibition of Jockey Club Creative Arts Centre  
2008 “Eyes of the Press” group exhibition, Hong Kong Press Photographers, Hong Kong  
2007 “Eyes of the Press” group exhibition, Hong Kong Press Photographers, Hong Kong  
2006 “Eyes of the Press” group exhibition, Hong Kong Press Photographers, Hong Kong  
2004 “Eyes of the Press” group exhibition, Hong Kong Press Photographers, Hong Kong



## Awards

2021

Honorable Mentioned, portrait. Hong Kong Press Photographers Association  
Honorable Mentioned, General News. Hong Kong Press Photographers Association

2010

2nd Runner-up, General News, Focus at the Frontline 2010, Hong Kong Press Photographers Association  
Honorable Mentioned, Photo Essay, Focus at the Frontline 2010, Hong Kong Press Photographers Association

2008

1st Runner-up, Photo Essay, Focus at the Frontline 2008, Hong Kong Press Photographers Association

2007

1st Runner-up, Best Photograph (News), Photographic Section, Hong Kong News Award

2007 2nd Runner-up, Spot News, Focus at the Frontline 2007, Hong Kong Press Photographers Association

2006

1st Runner-up, Photo Essay, Focus at the Frontline 2006, Hong Kong Press Photographers Association  
2nd Runner-up, General News, Focus at the Frontline 2006, Hong Kong Press Photographers Association

2005

Honorable Mentioned Nature & Environment, Focus at the Frontline 2005, Hong Kong Press Photographers Association

2003

2nd Runner-up, Features, Focus at the Frontline 2003, Hong Kong Press Photographers Association

## Events Participated

Design sharing at Conference 20+ 2017

Speaker at TEDxYouth Hong Kong 2015

<https://www.youtube.com/watch?v=db3qJQ96N4s>

## 林建仁 Kinyan Lam

林建仁 1995 年出生於香港，是一位視覺藝術家及材料研究者，其創作實踐探討文化記憶、生態與身體之間的交織關係。他的創作根植於對傳統工藝的深入研究，尤其是天然染色與刺繡，並將服裝化為承載記憶與環境思考的親密場域。

布料是林的主要創作媒介，他將其視為具生命力的記錄形式。透過耐心且以過程為導向的製作方式，他將來自自然環境的色料與源自傳統技藝的敘事嵌入紡織形式之中。這種創作方法使每一件作品不再只是物件或商品，而是一件可被觸感感知的藝術載體，承載著製作過程的痕跡，並延展成短暫與恆常之間的對話。

他於 2022 年成立 Genau Studio，作為跨領域的工作室與研究平台，其致力保存並在當代脈絡下再詮釋手工藝知識。工作室的材料研究直接回饋至其藝術創作，並於 2023 年發展為同名概念品牌 Kinyan Lam。

林的作品曾於巴黎與上海時裝週等國際平台展出，其系列被視為融合行為與裝置的作品，探討服裝作為可持續性的實踐媒介。他的作品現收藏於巴黎、大阪、北京及香港等地的私人收藏與概念空間。林同時亦於香港知專設計學院任教，延伸其批判性實踐於教學之中。

Kinyan Lam (b. 1995, Hong Kong) is a visual artist and material researcher whose practice interrogates the intersection of cultural memory, ecology, and the body. Grounded in a deep study of traditional craftsmanship—particularly natural dyeing and embroidery—his work transforms garments into intimate sites of archival and environmental inquiry.

Lam's primary medium is cloth, which he treats as a living document. Through patient, process-driven making, he embeds pigments from the land and narratives from heritage techniques into textile forms. This methodology positions each piece not as a commodity, but as a tactile artefact that carries the trace of its own making and a dialogue between the ephemeral and the permanent.

In 2022, he established Genau Studio as an interdisciplinary atelier and research platform dedicated to the preservation and contemporary re-contextualisation of artisanal knowledge. The studio's material investigations directly inform his artistic output, culminating in the launch of his eponymous conceptual project, Kinyan Lam, in 2023.

His work has been presented on international platforms including Paris and Shanghai Fashion Weeks, where his collections were received as performative installations exploring wearable sustainability. His pieces reside in private collections and concept spaces globally, across cities such as Paris, Osaka, Beijing, and Hong Kong. Lam also extends his critical practice through pedagogy as a lecturer at the Hong Kong Design Institute.

## Education

MA Menswear Design: London College of Fashion (LCF) 2020.

Undergraduate studies Nottingham Trent University(NTU) 2018

## Career & Design Philosophy

Genau Studio: Established in 2022, the studio serves as a research and experimentation hub, dedicated to advancing and promoting natural dyeing methods with botanical, fruit, and wood-based materials. It also hosts public workshops to share these sustainable practices.

Kinyan Lam (eponymous brand): Launched in 2023, the brand emphasises quality, human-centred design, and sustainability, incorporating techniques refined through Genau Studio’s material investigations.

## Educator

Following his graduation from LCF, Lam taught fashion design at the Hong Kong Design Institute for two years, where he introduced students to ethical production principles and slow-fashion philosophy.

## Traditional Craftsmanship

Lam’s design approach is deeply influenced by time spent in Guizhou, China, where he works closely with local artisans—referred to as xiang niang or “embroidery mothers”—to integrate hand-embroidery traditions and the distinctive waterproof Dong fabric into contemporary forms.

Lam’s aesthetic is marked by a vibrant yet restrained sensibility, favouring natural fibres such as wool, cotton, and linen to thoughtfully engage with the principles of sustainable fashion.

## 學歷

男裝設計碩士：倫敦時裝學院，2020

學士：諾丁漢特倫特大學，2018

## 職業發展與設計理念

Genau Studio：創立於 2022 年，作為研究與實驗平台，致力推動並深化以植物、水果及木材為基礎的天然染色技術，同時透過舉辦公開工作坊，分享可持續製作的實踐經驗。

Kinyan Lam（同名品牌）：創立於 2023 年，品牌強調品質、人本設計與可持續性，並將 Genau Studio 的材料研究成果轉化為具體的設計語言與製作工藝。

## 教學

畢業於倫敦時裝學院後，林於香港知專設計學院任教兩年，教授時裝設計課程，並向學生引介倫理生產原則與慢時尚理念。

## 傳統工藝

林的設計方法深受他在中國貴州的經驗影響。在當地，他與被稱為「繡娘」的工藝師密切合作，將手工刺繡傳統與具防水特性的侗族布料融入當代創作之中。

林的美學語言展現出鮮明而內斂的氣質，鍾情使用羊毛、棉與亞麻等天然纖維，細緻回應可持續時尚的核心理念。





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