



LLADRÓ SUPPORTS LOCAL ARTISTS



*Enter the  
Fascinating world  
of Porcelain*



There is a place in Valencia where time stands still to make way for dreams. The kind of place the three brothers founders of the company dreamed of when they started firing their first porcelains back in 1953. And Lladró artists still work with this white gold at the same unhurried pace, though with all the technical advances available. With the passion of alchemists of old, they have unlocked the secrets of porcelain and put them to work at the service of creativity, following in the path of age-old trades.

The highly complex and completely unique process entails everything from chemistry to modeling and sculpting, relief work, drawing, ornamentation, painting...

Over sixty years later, Lladró still creates all its pieces by hand in its only factory in the world. A factory of dreams made in porcelain that exports its creations to over 120 countries on the five continents and yet has never stopped being a crafts workshop: the biggest little atelier in the world.

Today, all Lladró creations are produced in Valencia, Spain, very close to that first workshop. The brand has approximately 1,000 employees, various associated global companies and a select network of its own boutiques located in some of the world's major cities, including New York, Beverly Hills, Moscow, Tokyo, London, Beijing, Hong Kong, Shanghai, Singapore, Delhi, Mumbai, Madrid, Barcelona and Valencia. In addition Lladró also has approximately 1,000 points of sale in over 120 countries all over the world.

Managed by Juan Lladró and his daughters Rosa and Ángeles, Lladró has never lost sight of its origins in spite of its international reach. It is a global company, but it is also a creative workshop that is able to define its own aesthetic universe and ensure a level of quality endorsed by the prestige of its creations.



Jaime Hayron borrows an object that has been a constant presence down through Lladró's trajectory, to create an original vase inspired by seminal pieces from the beginning of the 20th century and vases from the age of splendor of porcelain. Given its size, one could well say that this vase is a sculpture in itself. What is truly outstanding in this object, more than the function, is the expressiveness achieved in the decoration. The expressive strength is transmitted by the faces of the vase, in which four faces communicate among each other as they tell a story of fantasy, magic and splendor.

"Conversation Vase"

LSLA/Hong Kong 2015

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"Lladró Supports Local Artists" has the aim to share and celebrate the passion that Lladró has for Art, for this reason, we bring you a selection of the top emerging local artists, with the belief that the quality and the beauty of their creativity will contribute and enrich the burgeoning art and design culture of the city.

We are proud to host an event where Art, Design and the world of culture are the protagonists. We count with renowned professionals that will share with us their experience and wisdom; Suzy Annetta of Design Anthology, Denise Chu of Art Asia Pacific and Adriana Alvarez-Nichol of Puerta Roja Gallery. All of them hosted by JJ Acuña of +TheWanderlister.



Johnson Tsang



**"Open mind"**

Porcelain, 2013.

L46 × W25 × H100cm.



**"Conversion"**

Porcelain, 2014.

L39 × W33 × H28cm.



**"Ouch!"**

Porcelain and plastic figure model, 2014.

Whole set(with fragments) L40 × W16 × H25cm.

"I am not good at expressing myself in words. Therefore, I try to convey my feelings with my works. To me, art speaks louder than words.

I am lucky to have found a medium that I really love. Porcelain is a powerful and versatile art medium, which allows me to express myself freely.

My works convey my messages. I inject my emotions into my pieces. When you are looking at my works, you are also communicating with me.

Like Lladró, I pursue fine craftsmanship in my ceramic sculptures. Therefore, I always spend long time to advance my skills, trying to perfect my works in great details".

## Erika Wong

For most of the developed world, the desperation and fear borne out of the chaos of war and the resulting survival tactics seem foreign and far removed from daily life. Yet, all around us, in small pockets of overlooked space, sits evidence of a past not so far from the minds of those who have survived. As a child, I watched my aunt hide valuables in jars of empty moisturizer, stuffed with tissues. A strange, perplexing ritual in peacetime, which I, as a child, had no context to understand. Beyond the hidden gems among what mostly amounted to rubbish, was her constant need to artificially bar her windows, or hold on to seemingly useless materials, "just in case" anything should happen. I couldn't understand what that "just in case" was back then, but now, having lived in Hong Kong for many years, and having both a historical and cultural understanding of the past, I am able to see how the chaos of war and the rebuilding post war, has left an indelible mark on the citizens of the city.

In Sai Ying Pun, one can easily find evidence of those years, as the neighbourhood remains remarkably unchanged. On reclaimed space – balconies originally designed for esthetic purposes only – passersby can see the mountains of so-called junk that residents treasure and will not abandon. This junk is a lifeline, a hope, and even an investment for the future. A visual reminder of war, of chaos, and of the will to survive. This junk is evidence of their success, and most importantly, is a form of security.

Security and protection come in many different forms. In ancient Andean South America, the recording and sharing of knowledge was a form of protection – a way of ensuring future generations could prepare for seemingly unexpected events. One method of making such records was by using Quipu: the ancient craftwork knots that told the stories of generations past. The ancient Chinese did not use knots for record keeping, but did use knots as a sacred form of decoration and protection. With these thoughts in mind, I was inspired to create my own form of knots – both decorative and protective. It is an installation of a knot fence – representative of the past histories it tells, the future it protects, and the hope that need for the things it shield will never be.



"Their Survival Ensured Solidarity"  
Ropes installation and Photography, 2014.  
Photography 594 x 841 cm.

## Charles Munka



**"Coprates (Quadrangle)"**  
Mixed media on paper,  
2015.  
200 x 105 cm.

Munka harnesses his own nomadic experiences through having lived in Europe, and now Asia, creating mystical and symbolic abstract paintings. His complex and multi-layered works embody his captivation with the notion of a collective memory - something accumulating over time, documented through marks on a surface; often eroded, redrawn, hidden, uncovered.

**"Most Holy Place"**  
Mixed media on canvas, 2014.  
200 x 127 cm.





Andrew Luk

12/13

N/T

Photo Composite on Archival  
Inkjet Print, 2014.  
Edition of 20 prints.  
111,7 x 137,9 cm.

"The visual documentation of the tiled surfaces in abandoned structures began from an interest in modernist abstraction (as a way for an artist to approach both the grid and the surface as historical artifact), as well as seeking to utilize an isomorphism between nature, space, and the constructed. The resulting photographs are then digitally manipulated to accentuate materiality, placement, and age of the tiles in each composition".

N/T

Photo Composite on Archival  
Inkjet Print, 2014.  
Edition of 20 prints.  
74,4 x 110,5 cm.



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Exhibition curated by Pilar Cano.

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