



WOOD WHISPERS ITS NAME
YOU ASK ME TO WHICH FAMILY I BELONG
BEECH PERHAPS

LEAVES ARE PACING THEMSELVES ON THE SOIL
MEANDERING TREE SHADOWS
INDICATE THE PASSAGE OF TIME

I HAVE NO NAME NEITHER DO THEY

Nature, left undisturbed, has never required a spokesperson. The only thing it has ever needed is its own dwelling place. Yet, mankind is increasingly putting the very survival of nature at risk. Rapid industrialization and overdevelopment of cities are causing the greatest harm to plant life through environmental pollution.

In the urban landscapes that we inhabit, decisions to destroy green cover are often taken carelessly. Trees that have stood for hundreds of years are casually felled to make way for concrete structures.

If trees were truly alive, how would they respond to this indiscriminate urban development? How would they react to callous human behaviour? Through the artists' eyes and ears, we are made to experience the brutalilty of killing a tree and how indifferent and unaffected humans remain to its happening.

'Wood Whispers' is simultaneously a critical commentary on the destructive nature of humans as well as an ode to Mother Nature who is nurturing, resilient and cannot be easily destroyed. The tree is used as a symbol of all nature and its whispers encompass a gamut of expressions including cries, screams, tears, fears and hopes.

The show imaginatively explores nature's reactions and responses in a series of creative artworks by two emerging Hong Kong artists, Carmen Ng and Andio Lai, who specialize in paintings and new media art respectively.

Carmen Ng's works are clever and aesthetic illustrations revealing the internal working of things in intricate detail. Lines are painstakingly drawn with skillful and delicate brushwork. Andio Lai's sonic compositions, or "abstractions," as the artist prefers to call them, interpret the visual images in another dimension, adding a depth and emotion to the viewing experience that is enriching as well as uplifting. Their inaugural collaboration is a unique experiment with the fusion of their styles creating some magical sensory experiences.

樹木輕呼着自己的名字 你問我是什麼科 大概是櫸科吧

葉子在泥地上踱步 移動中的樹影 是時間的行逕

我沒有名字 他們也沒有名字

大自然從來都不需要找代言人,只需要有自己的棲息地方。但人類將大自然的生存狀况推至邊緣。城市過度發展所引起的環境污染,為大自然帶來極大災害。

在我們居住的城市中, 凡是關乎樹木生死的決定都流於輕率, 即 使是豎立百年的老樹都必須為城市建設讓路。

假如樹木真的擁有感官,「它」們會如何回應城市過度發展?「它」們會如何看待人類的行為?「它」們又會做出怎樣的改變?透過藝術家的眼睛和耳朶,觀眾可以暫時忘記人類的身份,代入樹木的角色,設身處地,並反思人類殺戮樹木的自私行為。

「木說」既是對人類持續破壞大自然的當頭棒喝,同時也是一篇歌 頌大自然生生不息的詩。以樹木作為大自然的象徵,安靜聆聽細看 「它」的耳語,感受著內裏的呼喊、淚水、恐懼與希望。

展覽展出兩位本港年青藝術家首次合作的成果,吳嘉敏(繪畫)與黎仲民(新媒體)以一系列畫作及聲音作品想像大自然對城市的回應,進行了一次跨媒介的實驗。

吳嘉敏以精細的線條與筆觸描繪植物內部錯綜複雜的世界,揭示大自然面對城市發展的生存之道。黎仲民則以自己創作的聲音(或如藝術家形容為「視覺抽象化」的聲音)從另一維度解讀,投入另一種情感,把整個觀賞經驗昇華。二人首次合作,結合視覺與聽覺,為觀眾帶來一次獨特的感官體驗。



CARMEN NG

"Wood Whispers" is my very first solo exhibition and I sought inspiration from everyday life for the show as I wanted to find a theme that was personal and simple. Consequently, I spent a great deal of time pondering over the theme of the show. It has been over five years since I developed a complete series of work as I did for my graduation show in 2011. It has been an interesting journey since then and I am looking forward to seeing how I have evolved and improved, and doing my very best to make use of all I have learned.

Recently, I bought a few plotted plants for my studio. As I didn't take very good care of them, they wilted, one after another. I looked at them introspectively and realized they were living creatures. Indeed, most of the time we forget plants are living beings as well. Afterwards, my partner and I planted some leftover chili seeds. Through observing their growth process, one was made aware of the various facets of plants and nature. So, I decided that I would like to do an exhibition related to Nature

Plants are living beings, yet we often verbally refer to vegetation as "it". The living species are treated as dead and it seems easy to fell down a tree. What if trees truly possess senses? How would they respond to urban development and commodification? How would they react to human behavior? What is their way of living? I would like to explore and reveal these aspects that we often come across but overlook

The work 'What Needs Patching Up Is Our Treatment of Nature' refers to many decade old trees in Bonham Road that were systematically chopped off by the government instead of having reinforcements on account of health and safety reasons. A year has gone past and they are budding again. This demonstrates their resilience and how they strive for survival.

In the past, I used a marker pen to draw lines, a technique that soon became very routine. Then I decide to start using brushes and watercolour in a Chinese painting style. Lines are more delicate. I have to spend several folds more time and effort but I am very much more satisfied with the outcome.

"Wood Whispers" is my first attempt to collaborate with an other media, and audio is a new experience to me. When I listened to the sound pieces composed by Andio, I felt somewhat startled at how he interpreted the works so differently. Yet there are certain elements that are similar and the audio element provides an extra dimension that makes the works more impactful.

The creation process of this series was much longer than ever before. Both the theme and my mental state were changing constantly during the creative process. When I look at the first painting and the last one, I feel so different.

WHAT IF TREES TRULY
POSSESS SENSES? HOW
WOULD THEY RESPOND TO
URBAN DEVELOPMENT AND
COMMODIFICATION?



吳嘉敏

因為是第一個個人展覽,所以很緊張,希望主題更貼身更簡單,於是在日常生活中找靈感,對很多事情都有興趣去畫,於是在決定主題上花了很多時間去考慮。對上一次創作一系列主題作品已經是2011年的畢業展,距離五年的時間,會期待自己的改變和進步,希望能將這幾年所學的都盡全力展現在個展中。

前陣子為工作室增添幾個盆栽,後來一直太忙沒有細心打理,盆 栽很快一個接一個枯萎。直到要處理這些殘骸時我才認真看著它 們,意識到這本來是個生命,的確很多時候包括我自己都會忘記 植物是生物。後來我跟partner拿吃剩的辣椒籽去種,觀察著由種 子萌芽到長出幼葉的過程,才重新體會植物的多變和可能性,於 是想做一個與植物有關的主題。

植物雖是生物,但是在言語上我們卻以「它」來稱呼,(英文用 「this」)。擁有生命的物種被視為死物去看待,砍掉或改造一株 樹木會變得更輕易。假設樹木真擁有感官,在城市發展和被商品 化的情況下,「它」們如何看待人類的行為、「它」們會做出怎 樣的改變,而「它」們本身又有怎樣的生存方式?我想把這些你 我都會常接觸到卻不易被察覺的細節畫下來。

其中作品《要修補的是我們對大自然的態度》靈感來自早前一夜 被斬的「西環般咸道四老樹」。即使整個身體被砍去,留下來的 根部經過約一年時間現在已經重新長出枝葉,盡一切努力生長就 是植物的生存之道。

以往我一直使用代針筆去描線,但總嫌線條單一。後來改用變化 較靈活的毛筆和水彩描線,和中國工筆畫相似的畫法。因為線條 比代針筆更為幼細,需要多花幾倍的時間和精力,但出來的效果 今我很滿意。 這是我第一次在自己的創作上與其他媒介組合,對我來說是十分新鮮的嘗試。第一次聽到聲頻時我覺得很有趣,因為這是由 Andio的角度出發、用他的方式去演繹我的作品,有的跟我想像 不一,有的則很相似,跟單獨看畫時的體驗完全不一樣。靜止的 畫面配合聲音也提升了整件作品的立體感。

跟過往單幅作品不一樣, 這一系列作品的創作過程很長, 所表達 的主題都隨著時間不斷改變, 作畫時的心態也在改變。看第一幅 和最後一幅作品時會明顯有不一樣的感覺。



ANDIO LAI

I found "Wood Whispers" interesting as the form and presentation is new for me. I see the sound as either a complement or an interpretation using a different sense and dimension. The context of Carmen's work and the exhibition allows me to explore sound art aspects of listening and composing. Rather than calling those recordings as songs, I think they are simply 'sonic abstractions' of the visual.

The audio and visual experience is very common in performances when we work with VJs and animation artists. However, usually in a gallery exhibition of paintings, the audio part is mostly just an audio guide. Of course, in video or media arts, it's a basic combo. But I find it is very different and unique experience for me to work on the sound this time. Besides, comparing it to my noisy and electronics sound compositions, the context of this exhibition allows me to think differently and more introspectively.

Many of my recent projects are sound objects and performances with these objects. This collaboration brought me back to the integral aspects of listening and composition in the practice of sound art. Back at my sound art classes during my degree course, we did a lot of assignments and practices related to the visual arts. As for now, there is still an apparatus for interaction, but it does not generate sound as an instrument, it's more like an iPod based on the technology.

It is common to hear stories about artists working on a drawing/ painting inspired by a song, what about artists making a song after seeing a picture? It may be possible in the field of pop songs. What will a Rembrandt sound like? It is obvious that the visual art and sound art medium take a separated path, but with our culture looking into the new mediums and techniques, convergences are expanding.

Also, on the subject of sound art, it is encouraging to see how different organizations and academies are creating platforms for sound artists to engage with the audience. I really do hope such platforms continue to bring interesting and inspiring sound art events to the public.

I SEE THE SOUND
AS EITHER A COMPLEMENT
OR AN INTERPRETATION
USING A DIFFERENT SENSE
AND DIMENSION.



黎仲民

這次展覽呈現的方法是我從未嘗試過的。過往我總把聲音視為另一種感官上的補充或詮釋,但在與吳嘉敏合作的展覽中,讓我重新探索聲音藝術在聆聽及創作方面的可能性。與其稱今次的創作為歌曲,可能視為聲波抽像化更適合。

在與錄像騎師(VJ)及動畫家的合作中,聲音與視覺結合的創作很常見。往往在畫廊展覽中,聲音元素只扮演輔助角色。在多媒體藝術創作中,聲音是基本元素。「木說」這展覽卻與別不同,比較我以往的電子甚至是吵耳的聲音創作,今次視覺和聽覺是處於平衡互補的狀態,令我在聲音創作上有全新體驗。

我近年來的創作主要都是製作發聲物件,並利用它們作演出。這次的合作使我重新疏理關於如何建構及聆聽聲音。而然,這次的合作猶如把我帶回大學時期的課堂。今次會製作一可供互動的物件,它不是樂器,功能像iPod。

我們經常聽到藝術家從歌曲獲得繪畫的靈感,若果把主次調換又會如何呢?若果把林布蘭的畫變成聲音會是怎樣呢?雖然,視覺與聲音藝術所走的路徑不相同,但跨媒介的盛行逐漸把他們拉近。現在許多不同的本地藝術機構及學院都願意提供一個讓聲音藝術家與觀眾互動的平台,我希望這些平台可以繼續策劃更多關於聲音藝術的活動,令大眾對這媒介有更多的想像。

我總把聲音視為另 一種感官上的補充 或詮釋。







The State Of Well Being When Growth Is Not The Same

watercolour on paper 38 x 38 cm 2016 HK\$20,000

改變了的生長形態別來無恙 水彩紙本 38×38厘米 2016 港幣20,000

What Needs Patching Up Is Our Treatment Of Nature

watercolour on paper 38 x 38 cm 2016 HK\$20,000

要修補的是我們對大自然的態度 水彩紙本 38 x 38 cm 2016 HK\$20,000





We Are Manipulating Nature Like Tetris

watercolour on paper 38 x 38 cm 2016 HK\$20,000

像俄羅斯方塊一樣, 我們操縱著大自然 水彩紙本 38 x 38 cm 2016 HK\$20,000

Growing By Any Means watercolour on paper 38 x 38 cm 2016 HK\$20,000

> 改變了的生長形態別來無恙 水彩紙本 38×38厘米 2016 港幣20,000





/ When Tree Turns Into A Cube

watercolour on paper 38 x 38 cm 2016 HK\$20,000

當樹木變成立方水彩紙本 38×38cm 2016 HK\$20,000

/ Trace Of Time Passed

watercolour on paper 38 x 38 cm 2016 HK\$20,000

時間在木上溜過的痕跡 水彩紙本 38×38 cm 2016 HK\$20,000





To Grow Or To Please

watercolour on paper 38 x 38 cm 2016 HK\$20,000

要麼生長,要麼供人欣賞 水彩紙本 38×38 cm 2016 HK\$20,000

How Crispy Are The Fallen Leaves

watercolour on paper 38 x 38 cm 2016 HK\$20,000

掉下來的脆葉有多脆 水彩紙本 38×38厘米 2016 港幣20,000







Who Cares For Our Next Generation

watercolour on paper 38 x 38 cm 2016 HK\$20,000

誰來關心我們的下一代水彩紙本 38 × 38 cm 2016 HK\$20,000

Growing Healthy in Unimaginable Conditions

watercolour on paper 38 x 38 cm 2016 HK\$20,000

在最意想不到的環境下拙壯成長 水彩紙本 38 × 38 厘米 2016 港幣20,000



ABOUT THE ARTIST



Born in Hong Kong 1988

2011Bachelor of Visual Arts, Hong Kong Baptist University

SELECTED EXHIBITIONS

2016

'Wood Whispers', Karin Weber Gallery, Hong Kong

2015

'Para Site Annual Auction Gala Affordable Art Fair, Hong Kong

2014

Affordable Art Fair, Singapore
Art Projects Gallery x 1600 Pandas World Tour, Hong Kong
'A Trove of Small Treasures', Karin Weber Gallery, Hong Kong
'From 3G To 4G', Karin Weber Gallery, Hong Kong
Affordable Art Fair, Hong Kong
Asia Hotel Art Fair Hong Kong 2014, POAD, Hong Kong

2013

'ov=+', Mingshi, Hong Kong

2012

'Dreams & Reality', Karin Weber Gallery, Hong Kong

2011

8+3' Exhibition, K11 Art Mall 'Eighty-Post-Eighties', Visual Arts Academy, HK Baptist University

AWARDS

2013

The Best Illustration (Published) Award, Second Greater China Illustration Award, Hong Kong

2013

First Prize, Map Drawing Competition, Spring Workshop, Hong Kong

'ArTram Shelters' project, Hong Kong Tramways and POAD

2012

The Best Illustration (Unpublished) Award, Second Greater China Illustration Awards, Hong Kong

2011

The Best Illustration (Unpublished) Award, Second Greater China Illustration Award, Hong Kong

2006

The Best Design Award, Design My Home Be Good Workshop, Hong Kong

2004

Third prize, 2004 International Year of Rice Art and Design Competition, Hong Kong



吳嘉敏



1988 年香港出生

學歷

2011 香港浸會大學視覺藝術文學士

展覽

2016

「木說」,香港凱倫偉伯畫廊

2015

Para Site 周年拍賣預展 香港Affordable Art Fair

2014

「小寶庫」,香港凱倫偉伯畫廊 「由 3G 到 4G」,香港凱倫偉伯畫廊 香港Affordable Art Fair本地新晉藝術家展覽 新加坡Affordable Art Fair 香港亞洲酒店藝術博覽會

2013

「ov=+」,香港明室 「嗯」,香港明室

2012

香港凱倫偉伯畫廊 香港亞洲當代藝術展

2011

「8+3'」,KII,香港 「80說80」 視覺藝術院畢業聯展,香港視覺藝術院

2014

「中華區最佳出版插畫獎」優秀獎

2013

Spring工作室地圖比賽冠軍 「站-藝廊」,香港電車有限公司及POAD

2012

「中華區最佳出版插畫獎 | 優秀獎

2011

「中華區最佳出版插畫獎」優秀獎

2006

「Design My Home Be Good Workshop」最佳設計獎

2004

「國際稻米年美術設計創作比賽 2004」季軍



ABOUT THE ARTIST



Born in Hong Kong 1988

PRESENT

Master of Art, Fine Art Programme, The Chinese University of Hong Kong

2015

Bachelor of Arts, Creative Media from the School of Creative Media, City University of Hong Kong

SELECTED EXHIBITIONS

2016

'Wood Whispers', Karin Weber Gallery, Hong Kong

'Street Language: the parallel universes', Tse Chun Sing x Space:dabinlo, CUHK and Facebook Live - performer

'Jockey Club Street Music Series: Experimental Series #3', Fringe Club - performer

'The 8th AAiSS cum Outstanding Arts Teachers Recognition Ceremony Performance' - Shocking Innovation Club students with XPLOR - instrument actualization and performer.

'Art of CUHK 2016', Master of Art in Fine Arts Year 1 exhibition - A bit of Irony (Ouroborus)

'No sense of touch' – a solo exhibition by cheuk wing nam, Performance - Sound Protocols (with Dom Chung, Green Lau and Barry Law)

'Microwave International New Media Arts Festival, Main Exhibition', RadianceScape by XCEED, XPLOR - data research assistant

'Microwave International New Media Arts Festival, Project Room exhibition', curated by Wong Chun Hoi. (Washing Machines)

'Affordable Art Fair 2016', Young Talent Hong Kong, curated by Eric Leung. (Found N Sound series3)

The Act of Tracing, Art Basel Hong Kong 2016', Para Site, curated by Jims Lam Chi Hang.

'VA8503 REDO' – exhibition, Baptist University of Hong Kong,CVA gallery,Found N Sound ifAVA edition

'Alonekenfap 2016', performer

'noise=noise [] THE HIDDEN [] 22/01/16' Hong Kong, School of Creative Media, City University of Hong Kong, performer

'Floating Projects Spacial Pressure Calibration' 0.05: hardworking burning challengers

SELECTED EXHIBITIONS

2015

'AGE # x - Anti-Gravity Eclecticism & Anti-Greetings Extremism', Floating Projects, performer

'A Console Simulation, Soundscapes: New Works by Karina Wisniewska', Karin Weber Gallery Hong Kong, HK Art Gallery Week 2015, performer

'<<液態 魂>> experimental music and moving images', MOM AND POP – performer

'Sonic Anchor #24 Interfacing Dynamics', by Contemporary Musiking Hong Kong, Hong Kong Arts Ceneter, performer (Alter Again)

'floating projects temporary stage 0.02'- Post SICD temporary Grassroots youth ensemble 2015, performer

'Twelve' - a sound and dance performance for "Away",curated by Yip Kai Chun, collaboration with dancer 'Son Tze', at Mur Nomade, South Island Art Day 2015 - performer

WCH Assemblage #2': I reached out to a stone and picked up a box of paper butterflies, Floating Projects - 4D piano with No Bicycle Wheel

'Grand Opening 02', Performance #2 - floating projects temporary stage 0.01 — nano concert, performer

'noise=noise :: HONG KONG :: 07/08/15', XXX Gallery, performer

'8 1/2 Closing Party, MVA Graduation Exhibition', Hong Kong Baptist University - performer

'SCM ANNUAL 2015', School of Creative Media, City University of Hong Kong, (Found N Sound)

'Level Note one two, case-open-close', at MOM AND POP – performer with SPRAYCANS Dom Chung, Green Lau, & Don Tsang, (UrbanMix)

'Connecting the Dots, On the Road 2015', School of Creative Media, City University of Hong Kong – performer with SPRAYCANS Dom Chung and Green Lau, (SprayCan,Pyxis44) 'Across The Ether' - An International Collaborative Performance, NYU Steinhardt - performer with Angson Chow, Vvzela Kook , directed by Samson Young

'ComiX eXchange Comics Cross-media Creation Exhibition Series 1', Khoo Fuk-lung x Choi Sai-ho, Comix Home Base,Hong Kong Arts Center – Sensor system support

'Fotanian Open Studio' 2015

'Golden Sugarcane Film Festival 2015', Taiwan, Goodheart Beer (誰給我的黑啤) – Bottle Art Design

2014

'Jokivalkeat(Rovaniemi Riverlights Festival)', University of Lapland – Lantern Artist

'Ubiquitios Musical Expression Workshop Concert with SCM HK', Zurich University of Art (Zhdk), Zurich – Performer(SprayCan), SPRAYCANS with Dom Chung and Green Lau.

'Hong Kong New Vision Art Festival', Stonehenge, RadianceScape by Chris Cheung (XCEED) - Assistant Researcher

'SCM SIG showcase 2014' , Playful Media – Artist (Altar2)

'Jockey Club Street Music Series', Hong Kong Arts Center LUME-Performer (SprayCan) SPRAYCANS with Dom Chung and Green Lau.

N'ew Inspiration Cross-media Comics Concert', Hong Kong ArtsCenter, with Wing Lam, Mandy Li, Chiu Mak & Benz. – Artist, Performe – (SPARROW)

'Fotanian Open Studio 2014'

SELECTED EXHIBITIONS

2013

'Hong Kong Freshwave Short Film Competition', Twenty and Three - Background Music Composer

'Hong Kong Freshwave Short Film Competition', Firefly Rainbow - Storyboard Artist

First Year Integrated Studio Project Exhibition, School of Creative Media, CityU - student artist (A-box-city)

2012

'Hong Kong Freshwave Short Film Competition',有時 – Background Music Composer

AWARDS

2015

Fountain Prize, Best of The Show: Installation category, 'SCM ANNUAL 2015', School of Creative Media, City University of Hong Kong, (Found N Sound)



吳嘉敏



1988 年香港出生

學歷

現為 香港中文大學藝術文學碩士生 2015 香港城市大學創意媒體學士

展覽

2016

「木說」,香港凱倫偉伯畫廊

「賽馬會街頭音樂實驗音樂系列 #3」, 藝穗會-表演者

「街道語言:7月21日的平行空間」,謝振聲 x SPACE: Dabinlo 呈獻, 中文大學 & Facebook

「第八屆校園藝術大使暨傑出藝術老師嘉許禮」,香港藝術發展局&RTHK太陽計劃,不觸電發明同學會XPLOR團隊,-樂器製作實現

中大藝術,藝術文學碩士一年生展,「識我條鐵」 - Ouroborus

「觸不感」卓穎嵐個人展覽, 表演者, Sound Protocols (連同Dom Chung, Green Lau, Barry Law)

「微波國際新媒體藝術節2016」,主題展覽,輻射界(2016), XCEED, XPLOR (數據搜集及研究)

「微波國際新媒體藝術節2016」,實驗H場.(洗滌機器)

「重塑「東西遊戲」」,沒有先例:一次重塑香港錄像和新媒體藝術敘述的嘗試,錄映太奇,黎肖嫻+句點。據點群體一表演者

「Affordable Art Fair 2016, Young Talent Hong Kong . Eric Leung (Found N Sound series3)

「探尋軌跡之行,巴塞爾藝術展香港展會, Para Site. 策展人林 志恒

[VA8503 REDO 聯展], 傳理視藝大樓展覧廳, 香港浸會大學 (Found N Sound ifAVA edition)

「Alonekenfap 2016」, 表演者

「noise=noise [] THE HIDDEN [] 22/01/16」, 香港城市大學創意媒體學院

「據點。句點空間壓力測試0.05」,表演者

2015

「金廿蔗影展2015」, 台灣, 誰給我的黑啤 — 瓶身藝術設計「伙炭藝術工作室開放日 2015」

「漫畫X跨媒介創意展覽系列」一邱福龍x蔡世豪, 動漫基地, 香港藝術中心

「Across The Ether」 - An International Collaborative Performance, NYU Steinhardt (連同Angson Chow, Vvzela Kook , Directed by Samson Young)

「Connecting the Dots, 在路上2015」, 香港城市大學創意媒體學院, 表演者 (SPRAYCANS 連同 Dom Chung & Green Lau) (Pyxis 44)

「Level Note one two, case-open-close」, MOM AND POP (SPRAYCANS 連同 Dom Chung, Green Lau, Don Tsang) (UrbanMix)

「創意媒體學院年度展2015」,香港城市大學創意媒體學院,(Found N Sound)

「8 1/2 Closing Party」, MVA畢業展, 香港浸會大學 - 表演者「noise=noise:: HONG KONG:: 07/08/15」, XXX Gallery

「Grand Opening 02」,據點。句點空間壓力測試0.01, Milad H. Mozari + 3 Aries

「黄竹坑聚疊#2」,據點。句點,(4D piano & No Bicycle Wheel)

「十二一聲音和舞蹈表演, 訣」- 策展人葉啟俊, Mur Nomade, 南港島藝術日-表演者(連同舞者謝穎欣)

「據點。句點空間壓力測試0.02」,表演者

「聲音下寨#24」, 現在音樂, 香港藝術中心麥高利小劇場, 表演者

《液態 魂》實驗音樂與影像, MOM AND POP, 表演者

「A Console Simulation, Soundscapes: New Works by Karina Wisniewska」, 凱倫偉伯畫廊, 香港畫廊週2015

「AGE # x - Anti-Gravity Eclecticism & Anti-Greetings Extremism」,據點。句點,表演者

2014

「「伙炭藝術工作室開放日 2014」

「《爆點》跨媒介漫畫音樂會(新秀場)」, 香港藝術中心, SPARROW! (連同林耀榮、李慧雯、麥詠釗 & Benz)

「賽馬會街頭音樂系列五月號」, 香港藝術中心, LUME LAB - SPRAYCANS (連同 Dom Chung & Green Lau)

「SCM SIG showcase 2014」, Playful Media. 香港城市大學創意媒體學院, (Altar2)

「新視野藝術節New Vision Arts Festival 2014」, 巨石陣新媒體藝術展-張翰謙 & XCEED <輻射界> - 研究助理

「Ubiquitios Musical Expression Workshop Concert with SCM HK」, Zurich University of Art (Zhdk), 蘇黎世, LUME LAB - SPRAYCANS (連同 Dom Chung & Green Lau)

「Jokivalkeat(Rovaniemi Riverlights Festival), University of Lapland I ,羅瓦涅米.芬蘭 — 燈籠作品

2013

「鮮浪潮短片競賽」,螢虹,故事版畫家 「鮮浪潮短片競賽」, 貳拾有叁,背景音樂

「一年生綜合工作坊作品展」,香港城市大學創意媒體學院, (A-box-city)。

2012

「鮮浪潮短片競賽」,有時,背景音樂

獎項

2015

噴泉獎及最佳作品獎:裝置類別,「創意媒體學院年度展2015」, 香港城市大學創意媒體學院,(Found N Sound)



Established in 1999 by German-born Karin Weber and now in its 17th year, Karin Weber Gallery is one of Hong Kong's oldest contemporary art galleries. Situated on Aberdeen Street, in the heart of SoHo, the gallery presents a year-round program of curated exhibitions, talks, and collector events. In 2015, BLOUIN ARTINFO added Karin Weber Gallery to the list of '500 Best Galleries Worldwide.'

The gallery's unique network of partners based in London, Mumbai and Berlin allows it to source emerging and established contemporary art from around the world. Karin Weber Gallery is equally passionate about presenting works by local artists. The gallery assists artists through exhibitions, art fairs, and residency programs throughout the world. Small in size, yet global in outlook, Karin Weber Gallery is one of Hong Kong's truly international boutique galleries.



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