

即日上映

NOW SHOWING



karin weber gallery
Contemporary Fine Art

即日起上映

NOW SHOWING

8 Dec 2020 to 6 Feb 2021

Chan Wai Lap 陳惠立

Cherie Cheuk 卓家慧

Bouie Choi 蔡鈺娟

Chui Pui Chee 徐沛之

Eric Fok 霍凱盛

Joey Leung 梁嘉賢

Ivy Ma 馬琮珠

Carmen Ng 吳嘉敏

Frank Tang 鄧啓耀

Tsang Chui Mei 曾翠薇

Tse Yim On 謝炎安

presented by

Karin Weber Gallery



即日上映



INTRODUCTION

Cinema, the seventh art form as defined by early 20th century Italian film theoretician Ricciotto Canudo, is becoming increasingly relevant with the expanding role of digital media in our lives. Films entertain, comfort inspire, steer us towards new possibilities and reveal the aspirations of a generation. They may poignantly capture pain and sorrow, reflect bitter realities and sheer hopelessness, whilst at other times letting us escape into fantasy worlds and lighthearted, happy times. The nature of the medium and advancements in technology furnish films with the magic of make believe, creating realities that unfold in front of our very eyes.

The eleven Hong Kong artists participating in 'Now Showing' have all selected a film they consider the most memorable or meaningful to them, to use as inspiration for a bespoke work of art. Not surprisingly, the film genres covered are extensive, and relate to the artists' own upbringing, their life experiences and the significant changes that Hong Kong has undergone in recent years. To the surprise of many of the artists, their films have frequently captured the essence of certain life moments and, in some cases, even predict their outcomes — for example, some of the Hong Kong movies made in the 1980s such as *Long Arm Of the Law* (1984) highlight the culture clash between Cantonese speakers in Hong Kong and Mandarin speakers in mainland China.

In our gallery space, this exhibition is set up to replicate a cinema-going experience in contrast to most cinemas remaining closed due to the Covid-19 pandemic. The red light sign at the gallery entrance says 即日上映 "Now Showing" which showcases this particular issue, one of many we are currently confronted with.

In both Carmen Ng's *Tomorrow* and Frank Tang's *Pass On The Torch, Never Give Up The Faith, Keep The Light Burning*, the scenes are reminiscent of classic doomsday scenarios — hazy, worn-torn settings, devoid of human life. Films are made based on people's experience of the past, whilst equally reflecting the psyche of a place, race and generation. *Home For Runaway Girls* by Ivy Ma is based around a jungle labyrinth made up of lines. The distinction between reality and imagination seems lost. Who would have imagined the disruption brought about by Covid? We are all still processing the consequences of lockdowns: the associated shopping frenzy for toilet paper and surgical masks, the self-imposed quarantines and so much more.

Wai Lap Chan's own upbringing resembles the character Rita (played by Lauryn Hill) in *Sister Act 2* (1993). Chan was brought up in a very humble Hong Kong school but found his passion as a drummer in the school's marching band. The painting *The Story Ends When the Phone Rings* refers to the incident in his life when the artist received a call from the hospital informing his grandmother was in a critical condition. The Gospel hymn "His Eye On The Sparrow," sung by Rita in the movie, shows how much the artist misses his grandmother.

Several artists use the 'Now Showing' to rekindle their affection for a Hong Kong that once was, but is now lost. Hong Kong used to be a very unique place where opinions on certain topics could be freely expressed. Bouie Choi's *Lok Fu, comment allez-vous* shows Kowloon Walled City's notoriety as a lawless labyrinth of crime and debauchery. Eric Fok's *Forbidden Territory* ponders how censorship will shape the Hong Kong film industry and culture in the future.

We may be inclined to favour films as a form of escapism. *Fragments In Soft Breeze* reminds Tsang Chui Mei of adolescent times of being free-spirited and passionate.

For the first time in the history of our gallery, we have turned an art space into a film space, with an extensive range of emotions, styles and inspiration on offer. As 'Now Showing' illustrates, cinema truly offers an experience for everyone. And becomes even better when it is translated into 2D by this versatile and talented group of artists.

Karin Weber Gallery
January 2021

引言

二十世紀意大利電影先驅李喬托·卡努多在《第七藝術誕生》一文中首次提出“電影是一門藝術”的理論主張，而隨着電子媒體在日常生活無遠弗屆，電影無處不在，卻又好像變得與生活無關。

電影提供娛樂，慰藉我們的心靈，啟發我們發現未來的可能，也揭示我們一整代人的渴望。電影捕捉我們的痛苦與失落，反影現實的殘酷與絕望。我們有時候卻又可透過電影暫忘不快，陶醉於夢幻歡樂當中。電影媒介的進步已模糊了現實世界的邊界，甚至假裝成現場的再被呈現。

十一位本地藝術家均借電影來創作，電影可能帶給他/她們回憶，付予人生的意義和創作靈感。所涵蓋電影類型廣闊，這些電影與藝術家的成長過程扮演重要角色，或者反映出近廿年在香港出現的重大轉變。有時候電影更對未來作出準確的預言，很多八十年代出現的港產電影譬如《省港旗兵》(1984)，凸出了香港跟中國大陸的文化衝突，一個操粵語一個操普通話。

當電影院因為疫情的關係仍然關閉時，畫廊空間就仿製成去電影院的體驗。畫廊正門的粉色仿霓虹光燈寫著「即日上映」，反映我們現時面臨的許多問題之一。

吳嘉敏的《明日》和鄧啓耀的《憑一口氣，點一盞燈。有燈就有人》的畫面都讓人聯想起經典的末世情景——朦朧、告誡的場景、杳無人煙。電影是根據人們過去的經歷製作，同時也呈現一個地方、種族和一代人的精神。馬琮珠的《逃跑女孩的終點》是線條繪成的叢林迷宮。現實和想像之間的區別似乎消失無蹤。誰會想到新型冠狀病毒帶來的影響？我們還在消化封城的後果，例如購買紙巾和口罩的狂熱，自我隔離等。

陳惠立的成長經歷與《修女也瘋狂2》(1993)中的角色Rita(由勞倫·希爾扮演)相似。陳氏在香港一所不起眼的學校長大，卻在學校的步操樂團中發現了他作為鼓手的熱情。畫作《妳要飛往哪裡去》講述的內容是藝術家接到醫院打來的電話，被通知他的祖母情況危急。Rita在電影中演唱的福音詩歌《祂既看顧麻雀》出現在作品中，透露了藝術家對祖母的牽念。

幾位藝術家透過「即日上映」重新燃起他們對一種曾經有過，但現已失去的香港情感。香港曾經是一個非常獨特的地方，可以自由表達對某些議題的意見。蔡鈺娟筆下的《今晚打老虎》畫出九龍寨城作為犯罪、放縱、無法無天迷城的惡名。霍凱盛的《禁果》思考審查制度將如何塑造香港電影業和文化的未來。

我們或許傾向把電影作為一種逃避現實的形式。《和風碎片》讓曾翠薇想起青春時期的自由奔放和熱情。

在我們畫廊的歷史上，我們第一次把藝術空間變成一間容納不同情感、風格和靈感的戲院似的。正如「即日上映」所指，電影毋庸置疑地賦予每個人體驗，而當這群多才多藝的藝術家把電影演繹成平面作品時，它們變得更與別不同。

凱倫偉伯畫廊
二零二一年一月



CHAN WAI LAP 陳惠立

The Story Ends When The Phone Rings

妳要飛往哪裡去

pencil and colored pencil on paper

87.5 x 57cm, 2020

Film Reference: *Sister Act 2*

《修女也瘋狂2》(1993)

"The phone rang in the church and a nun answered. My phone rang and it was the hospital. They were singing "His Eye Is on the Sparrow," And I wish she would fly back to me once again."

「修女接聽教堂裏響起的電話，我被從醫院來電的鈴聲驚醒，她們高歌著His Eye Is on the Sparrow，我在期盼她再次飛到我身邊。」

CHERIE CHEUK 卓家慧

Aria 詠歎調

ink and colour on silk
73.7 x 43.2cm, 2020

Film Reference: *The Lobster*
《單身動物園》(2015)

"Various constraints exist. All people living in a society have to fit in. It is like looking for shoes half a size bigger in a shop but they are unavailable. Maybe I should let go of myself. I may discover a new planet or new order. We encounter each other. We dance and we fight. We discover ourselves. I am my own limitation and I also dictate my fate. I devote myself completely towards achieving my goal."

「世界一層一層的。社會圈養著所有人，並告訴我們人應如何活著。像踏進了沒有半號鞋的店。尋覓，尋覓，適應。還是自我放逐吧！也許能發現新星球，找到新秩序。並行，互碰，迴旋。我們共舞，我們相搏。然後終將發現自己。發現我是我的束縛，我也是我的主宰。我心所向，素履之往，獨行願也。」





BOUIE CHOI 蔡鈺娟

***Lok Fu, comment allez-vous?* 今晚打老虎**

acrylic on teak wood
59.5 x 34cm, 2020

**Film Reference: *Long Arm Of The Law*
《省港旗兵》(1984)**

"Death and rebirth have been taking place at every corner of this city both inside and outside of films. In *Long Arm Of The Law*, one revisits Kowloon Walled City, Yau Tsim Mong and Tai Koo districts amidst bullets and the city of gold. The place once called Lo Fu Ngam (meaning 'tiger cliff' in Cantonese) was renamed Lok Fu (meaning 'happiness and richness' in Cantonese) by the British Government. It indicated the expectation of the city at that time. But Ah Lok and Ah Fu, are you fine tonight? The wooden parquet tiles are over fifty years old and were assembled by traditional craftsmen. Some of the marks on the surface resemble bullet holes. Which scene in the film do they remind you of?"

「戲內戲外，這城市每一個角落都不斷死亡和重新。觀看《省港旗兵》就像在轟轟烈烈的金子雨和槍林彈雨間重遊80年代的九龍城寨、油尖旺、太古。曾經的『老虎岩』被英政府易名為『樂富』，除了諧音也是一種對城市的期許。但今晚，阿樂阿富，你好嗎？畫作之木料伴隨本身留下的痕跡已超過50年歷史，經過匠人的巧手，拼合而成。有些痕跡仿似『子彈窿』，這又讓你想起那一幕情節呢？」

CHUI PUI CHEE 徐沛之

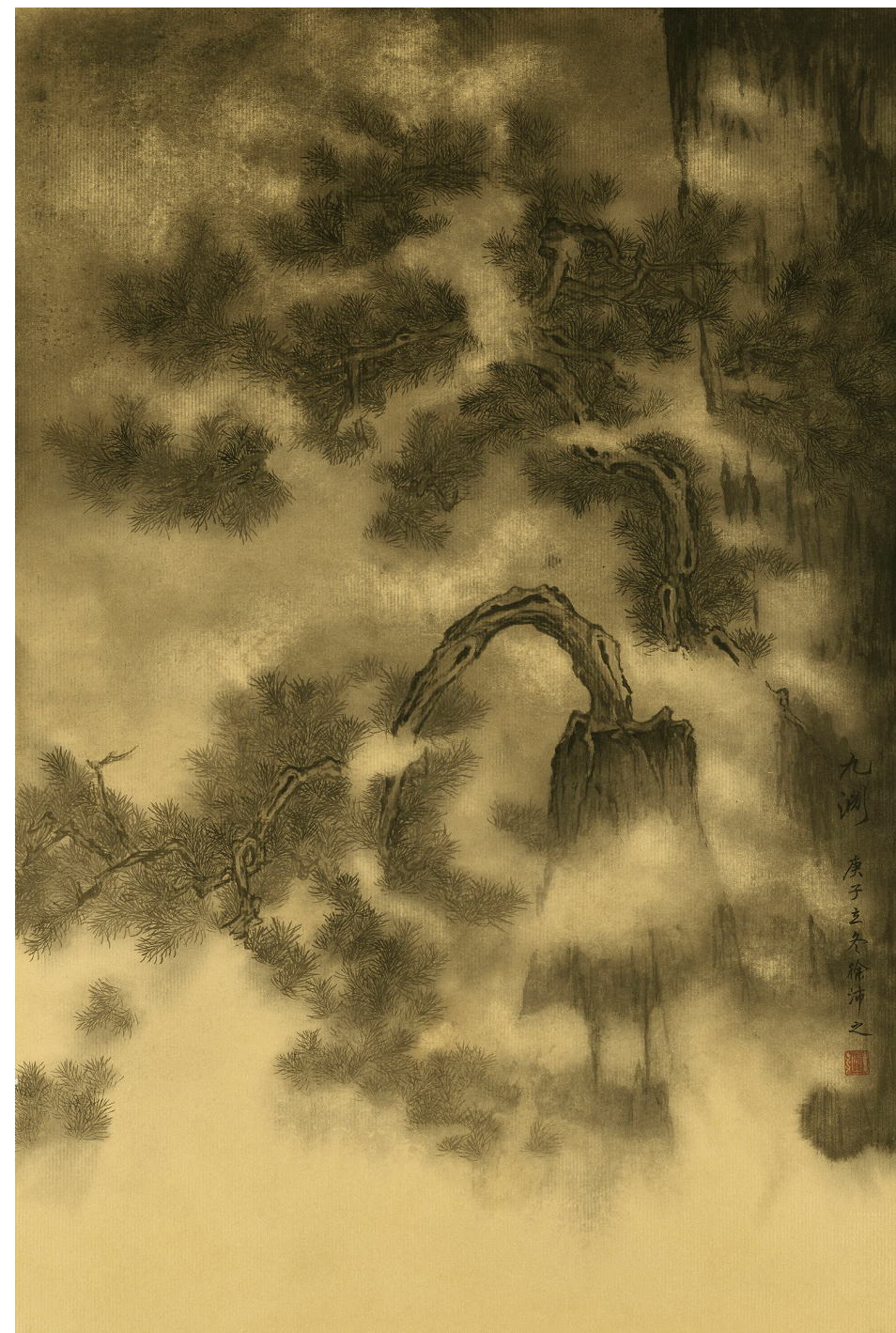
Nine Abysses XIII 九淵之十三

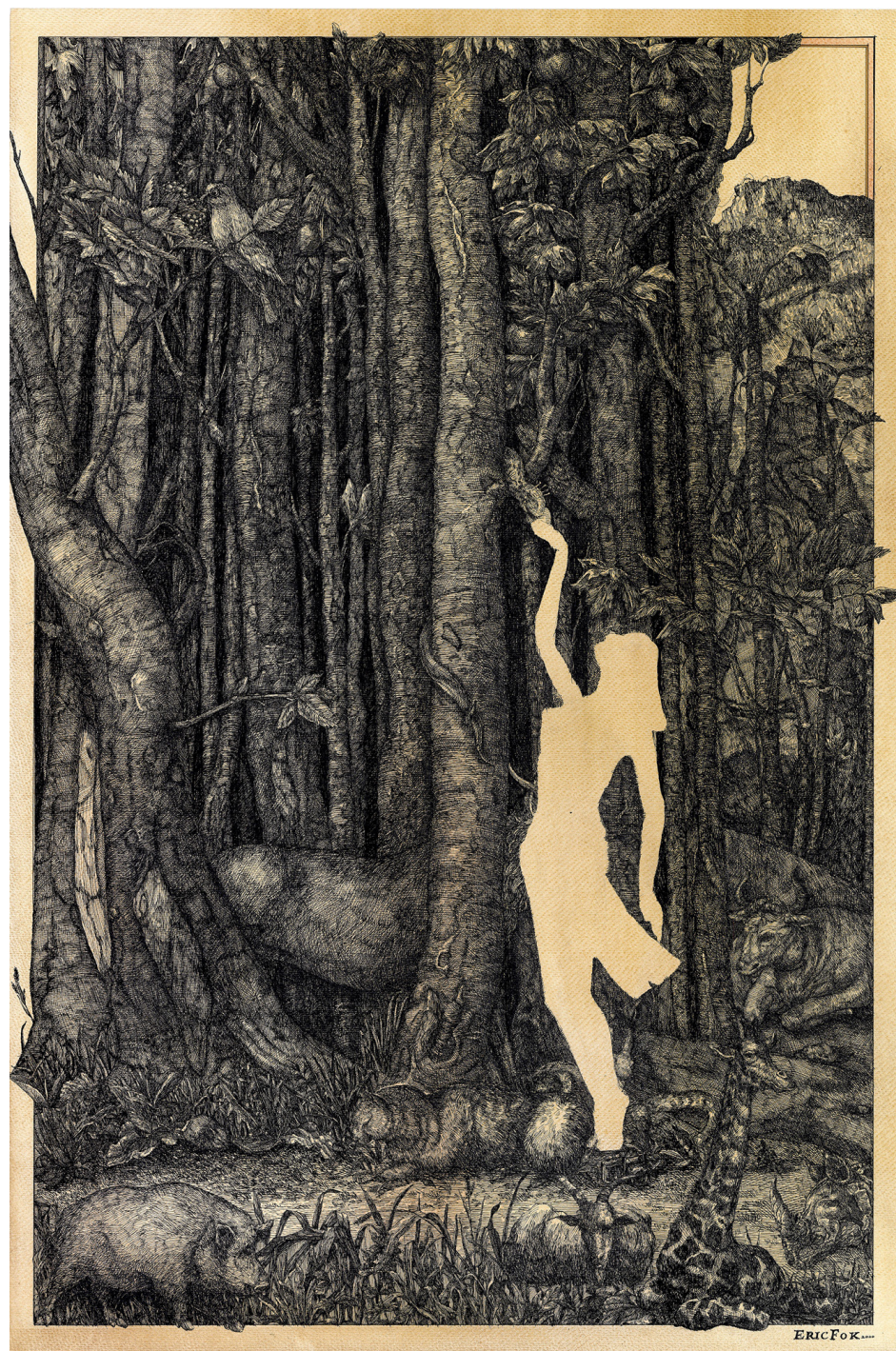
ink on gold paper
92 x 62cm, 2020

Film Reference: *Rocky Balboa*
《洛奇：拳王再臨》(2006)

"It is a reflection of my life experiences and emotions. I have encountered a series of difficulties in work and private life in recent years and have been down in the dumps. But I have managed to persist through the creation of art, and the pine tree symbolizes persistence. The dark background is intentionally set to represent the sadness I have been through. "But it ain't about how hard ya hit. It's about how hard you can get it and keep moving forward."

「它反映了我的人生經歷和情感。近年來，我在工作和私生活上遇到了困難，很沮喪。但我成功地通過藝術創作堅持了下來，松樹象徵着堅忍。黑暗的背景被故意設置成代表我經歷過的悲傷。『但唔係話你用幾大氣力去打，而係你可以點樣捱打，繼續向前，你承受得越多，再繼續向前，咁先叫做贏！』」





ERIC FOK 霍凱盛

***Forbidden Territory* 禁果**

ink on paper
92 x 61cm, 2020

**Film Reference: *From Beijing With Love*
《國產凌凌漆》(1994)**

"Many Asians grew up watching Hong Kong films. I was able to catch up with the golden era of Hong Kong films in 1980s and 90s and was greatly influenced by Hong Kong pop culture. With the help of mass media and a thriving economy, Cantonese films were able to reach new heights. They covered various topics and genres and touched upon social issues. As both economical and political environments change, mass media have been greatly affected. The gap between commercial success and creativity has become bigger. How to achieve a balance is a challenge faced by this generation."

「香港電影陪伴了很多亞洲人成長，尤其在8、90年代，本人總算趕上了港產片黃金時代的尾班車，在我成長的歲月中深受香港的流行文化影響，在大眾媒體及經濟等帶動，粵語在華人語言中更顯光芒，回看當時港產片豐富多樣，同樣反映出社會的包容、大眾趣味以及當時社會議題。隨著經濟及政治環境的轉變，大眾媒體首當其衝，商業與創作在這時代彷彿更顯距離，甚至出現矛盾，如何取捨平衡對創作人充滿著考驗，而取捨的選擇恰是這時代社會的藝術產物。」

JOEY LEUNG KA YIN 梁嘉賢

A Ride 一程

gouache, Chinese ink, drawing pen, Chinese pigment, acrylic gouache, coloured pencil on paper
92 x 61cm, 2020

Film Reference: *My Neighbour Totoro* 《龍貓》 (1988) and *Joker* 《小丑》 (2019)

"Is he insane? Or the one who still believes in genuineness? Could he be consoled in the journey before going mad?"

「是他，還是那個仍相信真誠的人才瘋狂？瘋癲之前，他能在旅程中得到安慰嗎？」

Inscription:

Yes, I'm disobedient at times, I'll swear when I'm angry. I want to cry but I burst into laughter, out of control. But the legendary Catbus, if it's on your way, I'm so weary. could you drive me home?

提款：

是，有時是不太聽話，憤怒時會問候人媽媽。明明想哭卻笑到反眼像傻瓜。但傳說的貓巴，如果順路，可否載疲倦的身軀回家？





IVY MA 馬琮珠

Home For Runaway Girls 逃跑女孩的終點

ink on paper
92 x 61cm, 2020

Film Reference: *Diamonds Of The Night*
《夜之鑽》(1964)

"My inspiration came from *Diamonds Of The Night*. Two young boys escaped from totalitarian rule and were hunted day and night. One of the shots in which they escaped into the forest constitutes the main visual element. Simple thin lines depict the complicated jungle. I imagine the leading characters are replaced with two young girls who escaped from persecution. Shoes are the body cues. The painting title is adopted from Louise Bourgeois's work in 1994 which has the same name."

「今次展出的作品，靈感來自一部捷克電影《夜之鑽》。從一開始兩個少男從極權中逃走，數天日夜亡命逃離被抓捕的過程。其中一鏡過拍攝穿越森林的一幕，是這個作品的主要視覺元素。用最簡單的幼線，繪畫紛亂而錯綜複雜的叢林。幻想角色換上了兩個少女，也是從某種強權迫害下逃亡。畫中有她們的鞋子，是身體暗示。作品的題目借用了Louise Bourgeois 1994 的作品《Home for Runaway Girls》。」

CARMEN NG 吳嘉敏

Tomorrow 明日

watercolour and pencil on paper
56 x 33cm, 2020

Film Reference: *The Day After Tomorrow*
《明日之後》(2004)

"2020 is a special year in which the epidemic and major social changes have brought everything to a halt. The future has become so unpredictable and I feel like doomsday. It reminds me of the film 'The Day After Tomorrow' - the judgement day could be so near. In the painting, a snowstorm has made it so hazy and the city has been brought to a standstill. What happens in the film is taking place on earth."

「2020是特別的一年，疫症和社會巨變讓一切都停頓，靜止和未知所帶來的不安充滿末日感。這讓我想起《明日之後》這部經典電影，末日忽然可以很接近。畫中的風雪讓視線變得朦朧不清，城市被冰雪籠罩如同靜止一樣，電影的一幕彷彿在真實上演。」





FRANK TANG 鄧啓耀

Pass On The Torch, Never Give Up The Faith, Keep The Light Burning

憑一口氣，點一盞燈。有燈就有人

ink and colour on silk

87 x 57cm, 2020

Film Reference: *Grave Of The Fireflies*

《再見螢火蟲》(1988)

"This painting is a response to my favourite animation 'Grave Of The Fireflies'. It was first shown in 1988 which is the year I was born. I first watched it in my university film course in 2008. The depiction of pain and humanity is unforgettable. Twelve years have passed and social unrest often reminds me of this animated film. Hong Kong people work hard to survive. Freedom is as important as food. The glow from fireflies gives us hope in the dark. War ended and society returns to normal. Some people in the animation have faded from memory but I still maintain hope for Hong Kong."

「因應展覽的主題，這件作品回應一套我喜歡的動畫《再見螢火蟲》，它上映的一年是我出生的1988年，我第一次觀看它是2008年在大學的電影課堂，當中哭不出聲的悲傷和人性表現令我刻骨銘心。12年過去，香港社會的動盪令我時不時想起這套動畫。香港人好努力地生存，自由的空氣如食物般重要，從來沒有放棄過。在漆黑的夜裡，那怕只看見微弱的螢火蟲光，我們仍存有一絲的希望。戰爭結束，社會平靜下來了，在動畫中早已被遺亡的人淡淡離去，但現實中我仍對香港存中一點的盼望。」

Inscription:

Pass On The Torch, Never Give Up The Faith, Keep The Light Burning.
Geng Zi. Kai Yiu.

提款：

憑一口氣，點一盞燈，念念不忘必有回響，有燈就有人。庚子年。啓耀。



TSANG CHUI MEI 曾翠薇

Fragments In Soft Breeze 和風碎片

acrylic on canvas

91 x 61 cm, 2020

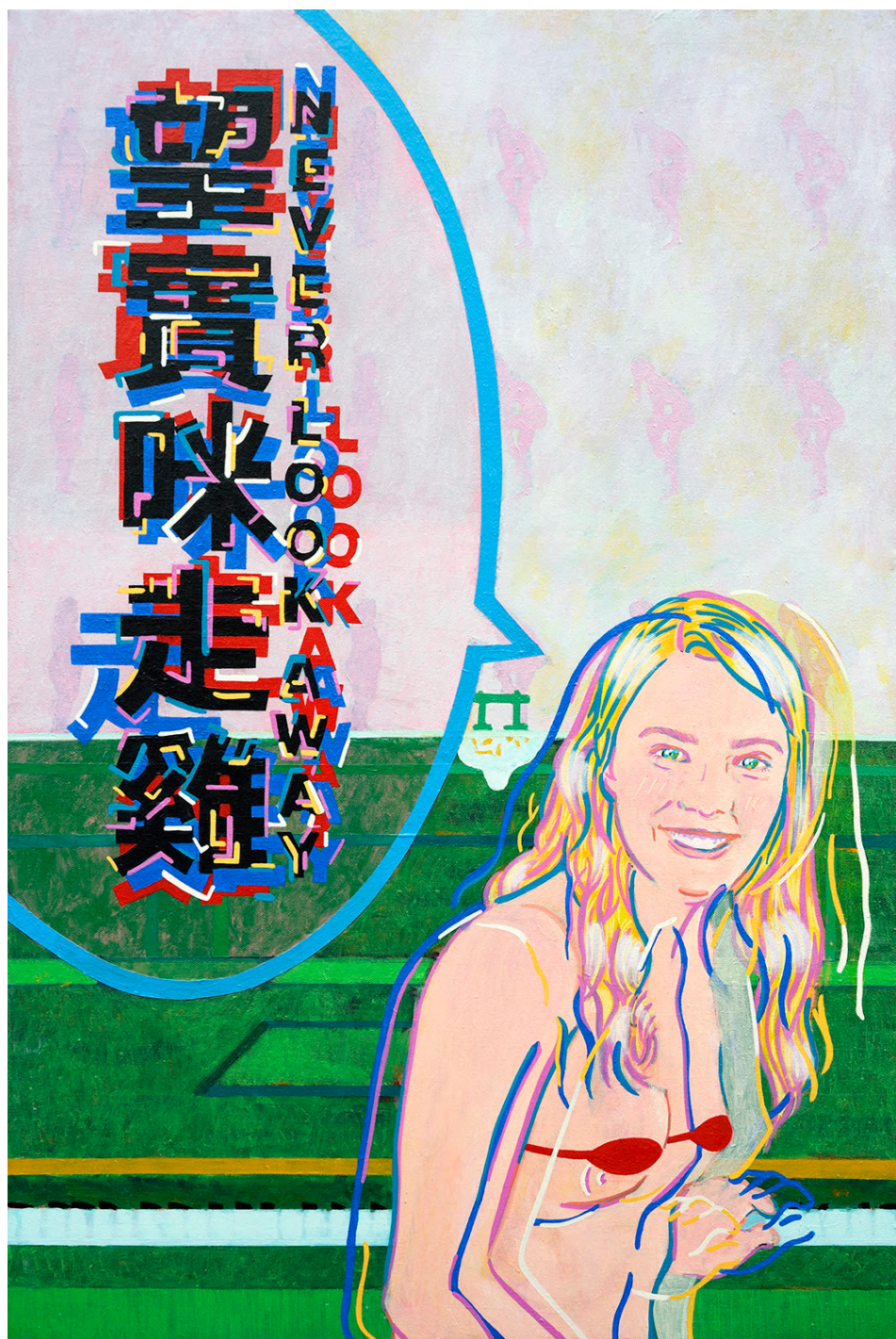
Film Reference: *A Room With A View*

《翡冷翠之戀》(1985)

"It is always the hues that I remember most about any moment."

「任何時刻，我最記得的總是那時的色調。」





TSE YIM ON 謝炎安

***Never Look Away* 望實咪走雞**

acrylic on canvas

91 x 61cm, 2020

Film Reference: *Never Look Away*
《無主之作》 (2018)

#Year1997 #Year2020

#HongKongTranslatedFilmTitles #CoverSlayer

#Nikkatsu #Borderline #TurnABlindEye

#香港翻譯片名 #封面殺手

#日活院線 #擦邊球 #視而不見

ARTISTS*



Chan Wai Lap (HK, b.1988) received his BA in Visual Communication from Birmingham City University, UK and was the winner of Young Artist (Visual Arts) in the Hong Kong Arts Development Awards 2019. Chan was artist-in-residence at Halka Sanat Projesi in Turkey and Tai Kwun in Hong Kong in 2019 and 2020 respectively. His works have been shown in the Hong Kong Museum of Medical Sciences and K11 Art Foundation's chi art space.

Cherie Cheuk (HK, b.1989) received her BA and MFA from the Chinese University of Hong Kong. She was awarded the Hong Kong Chinese Meticulous Painting Association Creative Award. Her works are in the Yi Qin Zhai Collection in Hong Kong and other private collections in Hong Kong and Taiwan. Cheuk has participated in exhibitions at Art Taipei, Taipei Dangdai, Hong Kong University Museum and Art Gallery.



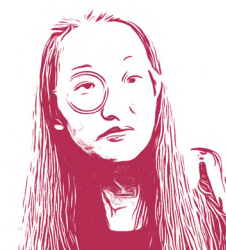
Bouie Choi (HK, b.1987) received her BA from the Chinese University of Hong Kong and MA from Chelsea College of Art and Design, University of London, UK. Her works have been shown in Sotheby's Hong Kong Gallery, Art Basel Hong Kong, 1aspace, Zit-Dim Art Space, Taiwan.

Chui Pui Chee (HK, b.1980) received his BA from the Chinese University of Hong Kong, his MA and PhD from the China Academy of Art in Hangzhou, China. He was a finalist at the Sovereign Asian Art Prize in 2020 and 2018 and winner of the Young Artist (Visual Arts) of the Hong Kong Arts Development Awards 2015. Chui's works are in the collections of the Hong Kong Museum of Art, the Ashmolean Museum, Oxford, UK and private collections worldwide. His works have been shown in Art Basel Hong Kong, Hart Hall, H Queen's, Hong Kong, University Museum and Art Gallery, The University of Hong Kong and CAA Art Museum, China.



Eric Fok (Macau, b.1990) received his Bachelor of Visual Art, Fine Arts/Art Education, Macao Polytechnic Institute and MFA in Department of Fine Arts, National Taiwan University of Arts and was a finalist in the Sovereign Asian Art Prize 2019. His works are in the Museum of the Orient in Portugal, the Macau Government Headquarters and the Cultural Affairs Bureau of the Macau SAR, MGM Cotai, Soho House Hong Kong and private collections worldwide. His works have been shown in Art Central, Osage Art Foundation, Hong Kong, Hong Kong University Museum and Art Gallery, The University of Hong Kong, Museum Of The Orient, Portugal, Tainan Art Museum, Taiwan, Beijing Minsheng Art Museum, China, Hexiang Ning Art Museum, China.

Joey Leung Ka Yin (HK, b. 1976) obtained both her BA and MFA from the Chinese University of Hong Kong. Leung's works are in the collections of the Hong Kong Museum of Art, the Ashmolean Museum in Oxford, UK and private collections worldwide. Exhibitions include Sotheby's Hong Kong Gallery, Art Basel Hong Kong, Goethe Institut, Hong Kong, Hong Kong Heritage Museum, Hong Kong Museum Of Art, Guan Shanyue Museum of Art, China, Shanghai Art Museum.



Ivy Ma (HK, b.1973) graduated with BA (Fine Arts) in Painting from the Royal Melbourne Institute of Technology and MA Feminist Theory and Practice in Visual Art, University of Leeds, UK. She was awarded the Young Artist Award at Hong Kong Contemporary Art Awards 2012. Her works are in the collection of the Hong Kong Museum of Art, the Hong Kong Heritage Museum, Hong Kong Legislative Council Complex and private collectors.

藝術家介紹*

Carmen Ng (HK, b.1988) received her BA in Visual Arts from Hong Kong Baptist University. She was winner of the Distinguished Print Award at the 29th Hong Kong Print Awards 2017. Her works are in the collection of Hang Seng Bank, Procter & Gamble in HK and Guangzhou, China, Soho House Hong Kong and a HK private education foundation. She has participated in exhibitions in SA+, Seoul Auction Hong Kong.



Frank Tang (HK, b.1988) holds a BA in Visual Arts from Hong Kong Baptist University. He was the artist-in-residence at Art Camp Tango, in Kyo-Tango, Japan and Zurich University of the Arts in Switzerland. His works are collected by Soho House Hong Kong and private collectors. Exhibitions include SA+, Seoul Auction Hong Kong, Asia Society Hong Kong Center, K11 Art Foundation's chi art space, Zit-Dim Art Space, Taiwan, Museum Barengasse Zurich, Switzerland.



Tsang Chui Mei (HK, b.1972) obtained her BA and MFA from the Chinese University of Hong Kong. Winner of the Hong Kong Urban Council Fine Arts Award (Painting) in 1998 and the Philippe Charriol Foundation's 20th Anniversary Competition in 2005. Tsang's works are collected by the Hong Kong Museum of Art, the Fringe Club Hong Kong, the Philippe Charriol Foundation, Hotel ICON in Hong Kong, Hotel Stage in Hong Kong, and private collectors.



Tse Yim On (HK, b.1974) received his BA and MFA from the Chinese University of Hong Kong. He was awarded the Urban Council Award in the Contemporary Hong Kong Art Biennial Exhibition in 1998. His works are collected by the Hong Kong Museum of Art and private collectors in both HK and Singapore.

*for full CVs, please visit www.karinwebergallery.com



陳惠立 (1988年出生於香港)畢業於英國伯明翰大學，主修視覺傳意設計，是2019年香港藝術發展獎年度藝術新秀獎(視覺藝術)的得獎者。分別於2019年參與土耳其 Halka Sanat Projesi的藝術家駐留計劃及2019和2020年參與香港大館的藝術家駐留計劃。作品曾在香港醫學博物館及香港 chi K11 art space展出。

卓家慧 (1989年出生於香港)在香港中文大學修畢藝術系學士及碩士學位，創作曾獲香港工筆畫會創作獎。作品為香港怡情齋，香港和台灣私人收藏。曾參展於台灣台北國際藝術博覽會、台北當代藝術博覽會、香港大學美術博物館。



蔡鈺娟 (1987年出生於香港)於香港中文大學修畢藝術系學士學位，隨後獲倫敦藝術大學切爾西藝術與設計學院藝術碩士。作品曾在香港蘇富比藝術空間、巴塞爾藝術展香港展會、香港1a Space、台灣台南市節點藝術空間展出。

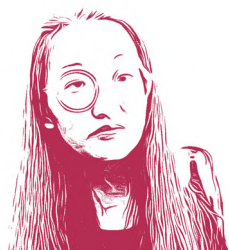
徐沛之 (1980年出生於香港)先後獲香港中文大學藝術系學士、中國美術學院書法系文學碩士及博士學位。為2020及2018年 Sovereign傑出亞洲藝術獎的決賽入圍者，獲2015年香港藝術發展獎年度藝術新秀獎(視覺藝術)。作品為香港藝術館、英國牛津大學阿什莫林藝術與考古博物館及世界各地私人收藏。作品曾在巴塞爾藝術展香港展會、香港H Queen's HART Hall、香港大學美術博物館及中國杭州中國美術學院美術館展出。





霍凱盛(1990年出生於澳門)畢業於澳門理工學院，主修視覺藝術教育專業，隨後獲國立臺灣藝術大學美術學院藝術碩士。他是2019年Sovereign傑出亞洲藝術獎的決賽入圍者。作品為葡萄牙東方博物館、澳門政府總部、澳門文化局、澳門美獅美高梅、Soho House香港及世界各地私人收藏。作品曾在香港Art Central、奧沙藝術基金、香港大學美術博物館、葡萄牙里斯本東方博物館、台灣台南市美術館、中國北京民生現代美術館、中國深圳何香凝美術館展出。

梁嘉賢(1976年出生於香港)在香港中文大學修畢藝術系學士及碩士學位。梁氏作品被香港藝術館、英國牛津大學阿什莫爾藝術與考古博物館及世界各地私人收藏。展出包括香港蘇富比藝術空間、巴塞爾藝術展香港展會、香港歌德學院、香港文化博物館、香港藝術館、中國深圳關山月美術館、中國上海美術館。



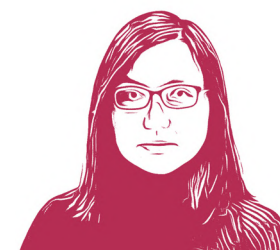
馬琮珠(1973年出生於香港)獲澳洲皇家墨爾本理工大學及香港藝術學院藝術學士學位，於英國列斯大學取得碩士學位。獲香港當代藝術獎2012青年藝術家獎。作品為香港藝術館、香港沙田歷史文化博物館、香港立法會綜合大樓及私人收藏。

吳嘉敏(1988年出生於香港)畢業於香港浸會大學視覺藝術文學士。2017年獲第29屆香港印製大獎優秀出版獎。她的作品為恆生銀行、寶潔香港及廣州公司、Soho House香港及私人收藏家所擁有。曾參展於香港首爾拍賣。



鄧啟耀(1988年出生於香港)畢業於香港浸會大學視覺藝術文學士。曾參與日本Art Camp Tango及蘇黎世藝術大學的藝術家駐留計劃。作品被Soho House香港及私人收藏。曾參展於香港首爾拍賣、亞洲協會香港中心、香港chi K11 art space、台灣台南市節點藝術空間、瑞士蘇黎世Barengasse博物館。

曾翠薇(1972年出生於香港)於香港中文大學修畢藝術系學士及碩士學位。獲1998年香港市政局藝術獎(繪畫)和2005年夏利豪基金會二十週年藝術比賽冠軍。曾氏作品為香港藝術館、藝穗會、夏利豪基金會、香港唯港薈、香港登臺酒店及私人收藏。



謝炎安(1974年出生於香港)獲香港中文大學藝術系學士及碩士學位。1998年獲香港當代藝術雙年展市政局藝術獎。作品被香港藝術館、香港和新加坡私人收藏。

* 請瀏覽www.karinwebergallery.com查閱完整履歷

KARIN WEBER GALLERY 凱倫偉伯畫廊

Established since 1999, 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. A 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.

凱倫偉伯畫廊創立於1999年，是香港其中一間最具歷史的當代藝術畫廊。畫廊位於蘇豪區鴨巴甸街，我們每年策劃不同的展覽、講座及活動給藏家參與。我們的合夥人於倫敦、孟買和柏林有辦事處，使我們能夠幾乎遍佈世界各地為客戶提供服務並搜尋新晉和有豐富經驗的藝術家。

我們熱愛把香港本地的藝術推介給全球的藏家。我們畫廊代表的藝術家通過藝術博覽會，與其他畫廊的交流，還有駐留計畫發展自己的事業。面積雖不大，但放眼全球，凱倫偉伯畫廊是香港真正國際化的精品畫廊之一。



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