



# SECOND SKIN

## 第二層皮膚

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Group Exhibition by

IV Chan, Go Hung, June Ho, Rosanna Li, Mandy Ma, Jonathan Thomson

17th April to 5th June 2021



## INTRODUCTION

Karin Weber Gallery is excited to introduce 'Second Skin,' a group show by six Hong Kong-based artists which examines the complexities inherent in our own wardrobe choices and the wider context of today's fashion world. Historically rooted in the profoundly female practice of dressmaking, fashion has always been a vehicle for individual self-expression and personal statements. In recent decades, the highly evolved fashion industry has attracted more controversy, with sustainability and human rights equally top of mind.

The participating artists engage with individual themes around the subject of fashion, such as conspicuous consumption, identity and body objectification, whilst also highlighting the broader societal issues arising from the machine of mass consumption much of today's fashion appears to have become. In recognition of the ever faster turnaround of seasonal collections, 'Second Skin' introduced new works into the show at its half way point.

Overconsumption is a topic of interest shared by several artists in this exhibition. Rosanna Li's ceramic figures *Shopping Spree* and *All At \$50 – The Myth Of The Garment Industry* highlight the controversy of excessive shopping encouraged by the fashion industry coupled with the harsh labour conditions faced by garment workers.

Street artist Go Hung's *Stuff*, an object cast from shopping bags, features the statement "Dress To Impress." Go also created a fitting room in the gallery space, adopting a second hand full length mirror and used magazines for his process.

Mandy Ma explores themes of self identity and cultural roots by transforming woollen hand gloves she wore as a child into an adult version.

Jonathan Thomson's *Lost Seduced Abandoned* transforms women's underwear into colourful latex in a powerful statement on female bodies and womens' lives. Ceiling hung, flexible sculptures by IV Chan are made of lycra and expanding foam, confronting viewers with their organic, anthropomorphic formations free from societal clothing norms. June Ho's delicate prints draw inspiration from the traditional process of tailoring clothes from paper patterns, bringing viewers full circle to the origins of fashion through the craftsmanship of clothes making.

As the fashion industry continues to evolve, increasingly looking to address some of its current challenges, 'Second Skin' provides a creative snapshot of a world in transformation, captured in materials as diverse as its participants.

## 引言

凱倫偉伯畫廊呈獻六位駐香港藝術家的聯展「第二層皮膚」，從而探討我們選擇的衣服所含的複雜性以及當今時尚服裝背景下的呈現。時裝歷史悠久且紮根於女性的製衣實踐中，它一直是個人自我表現和陳述的載體。近幾十年來，高度發展的時裝業引起了不少的爭議，帶出可持續性和人權的問題。

參展藝術家圍繞時裝來探討個人的主題，如炫耀式消費、身份認同和身體物化，同時還強調了由大眾消費機器導致的更廣泛的社會問題，而當今時裝似乎已經變得如此。就如時裝系列季度的快速轉換，「第二層皮膚」將在展覽的中途呈現出新作品。

過度消費是本次展覽中幾位藝術家都感興趣的話題。李慧嫻的陶瓷作品《天生購物狂》與《全店\$50 – 製衣迷思》強調了時裝業鼓勵的過度購物，及製衣工人所面對的嚴峻工作環境的爭議。

街頭藝術家高亨用購物袋製造的《嘢》寫上了「Dress To Impress」的字。高氏還在畫廊空間中，使用一塊二手全身鏡子和二手雜誌來建造一個試身室。

馬穎汶將她小時候戴著的羊毛手套轉變為成人版本，探索身份認同和文化根源的主題。

唐忠信的《遺失誘惑扔棄》將女性內衣轉變成色彩鮮豔的乳膠，有力地詮釋女性的身體及生活。陳子雯的雕塑由合成彈力纖維和膨脹泡沫製成，以其有機、擬人化而不受社會規範約束的形態直視觀眾。何幸兒精緻的版畫從傳統衣服製作的紙樣中汲取靈感，通過製衣的工藝讓觀眾們完整地了解到時裝的起源。

隨著時裝業不斷發展，越來越多人希望解決當前的一些難題。「第二層皮膚」透過藝術家各式各樣的物料，提供了一個變革中的世界的創意快拍。

ARTWORKS





A piece of clothing can be a signifier for class and power, but at times it is also an object of necessity. Seamlessly interwoven into our day-to-day lives, clothes are thus often mistaken as our second skin. Yet, if we take a step back, are they not merely shells that cover our unnatural feeling of shame of nakedness? With this in mind, I shall try to go beyond the tangible workings of the world and propose my personal readings on Second Skin.

Exposed flesh and body parts have long been subjected to a wide range of regulations and prohibitions, formulated by meticulous social practices and moral values. Socially established parameters of body coverage vary according to geographical location, race, religion, and culture.

Civilization has conditioned people to dress in order to appear less bestial and more dignified, alive or dead. A cloth-less torso is habitually associated with debauchery. To be more specific, the bareness of a body is deemed unlawful under the category of obscenity. St. Augustine once exclaimed with horror: "Inter faeces et urinam nascimur" (we are born between faeces and urine!). As a matter of fact, our reproductive organs are also bodily sewers, producing the conglomerate of excreta, placenta, menstrual blood, decaying flesh, and sexual intercourse. In being associated with notions of dirtiness, vulgarity, and degradation these taboos require absolute concealment from the public eye.

The enforcing norm that urges people to hide their bodies is a chasm that points towards humans' impotence in facing nature. The basis of disgust in nudity is not stimulated by concrete danger. It is rather the fear of any rupture in our everyday lives. In response to the misguided Second Skin, my sculptures focus on its liberation. In the face of a temporary disturbance of the skin's surfaces (namely a wound), our bodies constantly alter, heal and denote these experiences. Such pursuit surpasses the physical and lands on the wonders of renewal, growth, and rebirth. The magical process of the incurred trace not only indicates our past but also provides a vestige of human vulnerability which must be most venerated as a sacred space in allowing one's development of identity.

All in all, the genuine Second Skin may be discerned as an embodiment of our self-esteem. It is metaphysical in nature, and an incitement to transgression. It is the mental strength that fends off evil and banal secular judgment which sets a limit to freedom. Such constraint, if we allow it, will be the beginning of the death of imagination, art, creativity, and civilization.

一件衣服是階級與權力的表徵，但亦是一件必需品。無縫嵌入我們日常生活的衣服經常誤認為我們的第二層皮膚，然而退一步去想，它們也不過是掩蓋我們對裸體的羞恥的殼。有見及此，我嘗試超越日常世界的規範，提出我個人對第二層皮膚的解讀。

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無論在生前死後，文明都規範了人們如何穿著，以顯得沒那麼野蠻，更為高尚。裸露的胴體會被命定為有傷風俗。更具體而言，裸露的胴體更會被法律裁定為淫褻不雅。聖奧古斯丁就曾經惶恐叫喊道：「Inter faeces et urinam nascimur」(我們是在尿溺中誕生!) 誠然，我們的生殖器官同時亦是排泄之處，排泄物、胎盤、經血、腐肉、性交等等都與這部位有關。因為與污穢、粗鄙及下流等禁忌有關，這一切自然要好好覆蓋，不可讓人見到。

這個逼迫大眾遮蓋身體的習俗，是來自人類面對大自然的脆弱。對裸體的厭惡並非由實在的危險引致，而是對日常生活的破壞之恐懼。作為對誤解的第二層皮膚的回應，我的雕塑着眼於其中之解放。在皮膚表層受到短暫破壞時，我們的身體會修復、療癒及記錄這些經驗。這個過程在身體之上更觸及到再生、成長與重生的奧妙。這個不可思議的內在痕跡不單記錄了我們的過去，同時亦為人體的脆弱提供了一個樣相，只有把它尊崇為一個神聖的空間，才可確立個人身份。

總括來說，真正的第二層皮膚可以是我們自信的表現。它的本質是形而上的，挑動我們越界的。這是破除局限自由的邪惡與陳腐日常之精神力量。如果我們縱容這般的局限，這將會是幻想、藝術、創造力及文明消亡的開端。



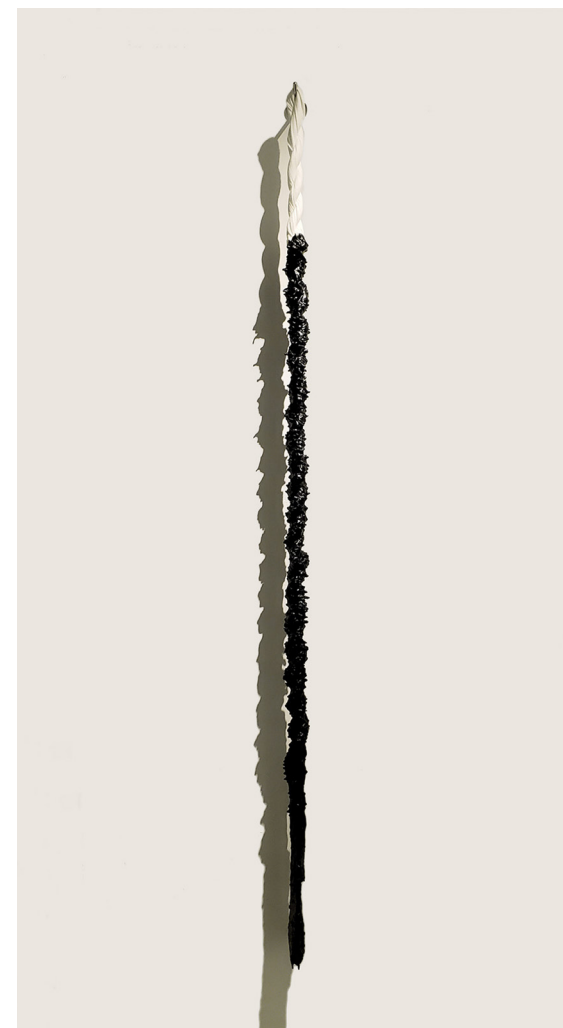


***Another Hangover Of Adam* 亞當又宿醉了**  
 spandex fabric, threads, cotton stuffing, expanding foam  
 彈力布料、線、棉填充物、膨脹泡沫  
 dimensions variable  
 2021





***Another Hangover Of Adam* 亞當又宿醉了**  
 spandex fabric, threads, cotton stuffing, expanding foam  
 彈力布料、線、棉填充物、膨脹泡沫  
 dimensions variable  
 2021



***5'3"***  
 cotton gauze, beeswax  
 棉紗布、蜂蠟  
 173 x 5 x 11cm  
 2021



I have been trying to investigate the correlation between the imbalance of global wealth and consumerism in the past few years, and be more aware on how advertising, branding, store layout, visual merchandising, slogans and popular culture have subliminal impacts on us on a daily basis. Perhaps I feel skeptical about the idea of fashion as a form of self-expression, but cannot help wondering: how did we get to the point of having to pay to express ourselves?

The two works created for this exhibition are created out of found, second hand and leftover materials. I have tried to minimize the consumption of new materials in order to express the importance of our intangible wellbeing rather than create tangible products. Two sources have inspired my process: *Ways of Seeing* (John Berger, 1972), as well as *To Have or To Be* (Erich Fromm, 1976). Surprisingly these two creations from the 1970's are still very relevant today.

我嘗試探討過去數年全球貧富懸殊與消費主義之間的關係，對於每日對我們潛而默化的廣告、品牌、店鋪陳設、視覺傳銷、標語及流行文化的深遠的影響更為着意。我對時裝作為自我表現方法有所保留，並不禁去想：我們到底發生了什麼事，連想表現自己也得先花錢？

為這次展覽創作的兩件作品都用上二手及剩餘物料創作。我嘗試以最少的物料，去表現我們無形的幸福的重要性，而不是要去創作有形的產品。我的創作過程受以下兩部自70年代歷久彌新的作品影響最深：《觀看的方式》(John Berger, 1972) 和《佔有還是存有》(Erich Fromm, 1976)。



*Have Or To Be* 佔有/存有 (detail 細節)





**Have Or To Be 佔有/存有**  
found mirror and magazine ads  
鏡子和雜誌廣告  
190 x 90 x 90cm  
2021



**Stuff 嘢**  
poster colour, charcoal, casted sculpture out of found shopping bags  
廣告彩、炭筆、購物袋  
90 x 50 x 30cm  
2021

Pattern cutting is the initial process of creating clothing in the garment industry. Before a cloth is made into fabric, it is made into paper, which is in 2D form. With pattern cutting, clothes can be easily reproduced. Some of us criticise the values of reproduction art, but the way one reproduces clothes is similar to how we make editions of prints. Sometimes fast fashion should not be undervalued, and reproduction can be a kind of art.

紙樣剪裁是製衣的第一步。製衣之前都會先製作平面的紙樣，這些紙樣使成衣更容易複製。有些人批評複製藝術的價值，然而複製衣服的方法與複製版畫十分相似。或許快速時裝亦有其價值，而複製也是藝術的一種。



**Sewing Pattern 1, Feminine 紙樣1，女性**  
printmaking, Chine-collé  
版畫、拼貼  
64 x 44cm  
2021





**Sewing Pattern 2, Vacation 紙樣2，假期**  
 printmaking, Chine-collé  
 版畫、拼貼  
 63 x 67cm  
 2021





**A Casual Walk 散步**  
printmaking, Chine-collé  
版畫、拼貼  
45.7 x 38cm  
2021

#### Fast Fashion

Do you ever wonder why

- a T-shirt costs less than a coffee?
- a blouse can be cheaper than a hamburger?
- a dress is the price of a plate of fried rice?

Do you ever question

- how much the garment worker gets in a day?
- how much the manufacturer pays for the fabric?
- what quality you get in your garment?

When clothes are so affordable, and new trends come out so fast, do you

- take good care of your clothes?
- manage to wear them before throwing them out?
- feel pressurized to keep buying more?

At shops selling clothing items at \$50 per piece, do you not want to ask

- how much the shop owner is paying for the merchandise? what rent she/he is paying? what salary her/his staff is getting?
- how much the manufacturer is paying for the fabric, the designer, the workers in factories and back offices and delivery in the long line of production and supply?
- how much waste is generated, and how harm is done to the environment, animals, humans in the entire process of production and consumption?

To me, the old Chinese saying "Two sets of clothing for four seasons" makes a lot of good sense.

## 快速時裝

你有沒有曾經想過為什麼

- 一件T恤會比一杯咖啡便宜？
- 一件女裝襯衫會便宜過一個漢堡包？
- 一條裙的價錢和一碟炒飯一樣？

你有沒有曾經問過

- 一個成衣工人每日可以掙到多少錢？
- 生產商付多少錢去買布料？
- 你的衣服的品質又如何？

當人人也負擔得起衣服，而新潮流來得這麼快，你有沒有

- 好好打理你的衣服？
- 在拋棄它們之前盡量去穿？
- 感到壓力要去買更多的衣服？

當店舖以50元一件的價錢賣出衣物時，難道你沒想過問一下

- 店家來貨時付多少錢？租金又是多少？給職員的薪酬又有多少？
- 生產商在漫長的生產與供應鍊中，為布料、設計師、工廠和辦公室的員工和運輸付了多少錢？
- 在整個生產與消費的過程中，對環境、動物及人類造成了多少傷害？

對我來說，中國傳統認為兩套衣服便夠穿四季，十分有道理。



**A Dress For All Seasons: Spring 一條裙子四季穿: 春天**

stoneware, underglaze, bamboo, plastic

高溫陶、釉下彩、竹、塑膠

19 x 12.5 x 17.5cm

2021





**A Dress For All Seasons: Summer 一條裙子四季穿: 夏天**  
 stoneware, underglaze, bamboo, plastic  
 高溫陶、釉下彩、竹、塑膠  
 20.5 x 11.5 x 15cm  
 2021





**A Dress For All Seasons: Autumn** 一條裙子四季穿: 秋天  
stoneware, underglaze, wood, plastic  
高溫陶、釉下彩、木、塑膠  
20 x 12.5 x 14cm  
2021



**A Dress For All Seasons: Winter** 一條裙子四季穿: 冬天  
stoneware, underglaze, wood  
高溫陶、釉下彩、木  
19.5 x 13.5 x 14.5cm  
2021





**All At \$50 - The Myth Of The Garment Industry 全店\$50 - 製衣迷思**  
stoneware, underglaze, paper, acrylic (shoes)  
高溫陶、釉下彩、紙、炳稀(鞋子)  
30 x 25 x 10cm  
2021







**Peeled 漂衣**  
stoneware, fabric  
高溫陶、釉下彩、紙  
size variable  
2021



**Shopping Spree 天生購物狂**  
stoneware, underglaze, paper  
高溫陶、釉下彩、紙  
30 x 25 x 10cm  
2021





**The 2nd Skin - The Haunted Man 第二層皮膚(着魔)**  
 stoneware, acrylic, body pattern handpainted by Kinstattoo  
 高温陶、塑膠彩、「繪靈刺青」手繪圖案  
 30 x 15 x 8.5cm  
 2021



In Greek mythology, the ship in which Theseus and the youth of Athens won numerous wars, was preserved by the Athenians to honour their heroic feat, for they replaced the old planks with new timber when one was worn or damaged. At the end, no original parts remained.

What if someone collected all the old parts and rebuilt the ship elsewhere? How is its identity truly preserved?

在希臘神話中，泰修斯與雅典年輕人的船打了不少勝仗，因此被雅典人保存起來以歌頌他們的英雄事蹟，當一塊木板破爛時便會換一塊新的。到最後，這艘船再沒有原來的部份。

若果有人收起這些舊部份，在另一個地方重建這艘船，它的身份可以如何真正保存下來？



**23-year-old Hong Kong 23歲的香港**  
made-in-Hong Kong sweater  
香港製造的毛衣  
33 x 49 x 2cm, 33 x 49 x 2cm  
2021





I disassemble my former self and observe how “I” am formed. I dismantled my childhood woollen gloves one by one and reknitted new gloves. The memory of identity is reorganizing and extended. Time is being compressed and stacked, sense of warmth is interlaced, and the body is transformed. I try to investigate how the self is presented and what is its boundary.

我把過去的自己拆解，觀照自我的形成。我把從孩童時期收藏的毛冷手套一一解體，重編並延伸當中的身份記憶。時間的堆疊、溫感的交錯、本體的轉變，探討並構築各個自我的接壤與呈現。





**24-year-old Me 24歲的我**  
 artist's own woollen gloves  
 藝術家小時候的羊毛手襪  
 25.5 x 87cm  
 2021





In Hong Kong and China over five thousand years of civilization the nude has been largely absent in art.

This raises a (more universal) question. How can the many issues and contradictions regarding the nude be addressed, if not actually depicting a naked body?

Women's underwear is a powerful signifier of female bodies and women's lives.

When underwear is transformed into sculpture using latex, heat and acrylic it acquires a metonymic structure. The sculpture of the underwear becomes contiguous with the naked female body.

Women's panties are powerfully erotic fetish objects that resonate with all sexes. The finest lingerie promises glamour at the nexus of gender, perfection, celebrity, sensuality and imagination.

When we encounter these objects outside of their "normal" context of say a bedroom or a bathroom, we are instantly enmeshed in their narrative potential. How do they come to be there? Are they lost, seduced, abandoned?

Discarded underwear may be framed as subversive and transgressive and fetishised as naughty things representative of illicit sex. It may also have darker connotations or suggest a playful frisson of excitement. As sculpture it also embraces the outrageous theatricality and subversive fun of camp.

在香港和中國過去五千年的文明中，裸體基本上沒有出現在藝術之中。

這引出一個(更為普世)的問題。若果不描繪裸體，那麼該如何面對裸體引申出來的問題與矛盾。

女性的內衣，是女性胴體與女人生命的有力象徵。

當我們使用乳膠、熱力和膠彩把內衣轉化成雕塑時，它成為了一個轉喻。內衣雕塑與裸露的女性胴體變得相連。

女性內褲對男人和女人來說，都是件令人入迷的性感東西。最高級的女性內衣在性別、完美、名人、質感及想像之中，能顛倒眾生。

當我們在睡房或浴室等「正常」場景之外遇上這些東西，我們立即沉醉於它們背後的秘聞之中：它們怎麼出現在這裏？是遺失、誘惑，還是扔棄？

被拋棄的內衣褲，可被設想成顛覆的、越矩的，亦可被迷戀成偷雞摸狗的性愛的象徵。它甚至有更多不可告人的一面，讓人想起便興奮。作為雕塑，它同時表現出大膽的戲劇性與坎普 (camp) 之中具顛覆性的喜感。





***Lost Seduced Abandoned* 遺失誘惑扔棄**


cotton, latex, acrylic

棉、乳膠、塑膠彩

27 x 120 x 30cm, installation comprising 32 sculptures  
on a custom stainless steel rail

2021





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Monuments are built to endure and to present a particular view of history as if it was an eternal truth. But opinions change, and democratic societies can reflect these changing points of view.

As a result, monuments endorsing authoritarianism, the patriarchy, racism, slavery and colonialism are regularly toppled or hidden away behind hoardings. The changing tides of iconoclasm also result in the destruction of others.

Is it possible for a monument to be socially inclusive and awake to all forms of racial or social discrimination and injustice, and be free of political associations, yet still be meaningful?

Abstract sculptures may have visual polysemy, but their meanings are necessarily diffuse, and they lack humanity.

Taoist teaching says that emptiness is potential. A drape that appears to take the form of a human figure but without any figure inside may thus be seen to represent the infinite potential of anybody and everybody.

Loss and desire are opposite sides of the same coin. Our knowledge of the mutability of life and the inevitability of loss tends to intensify rather than diminish the existential value of the transient moment. We miss more that which we have loved the most.

The use of lead may give this work a dark, menacing or foreboding character, but it is also symbolic of an unchanging and impregnable eternity.

我們為了超越時間局限、呈現如永恆真理般的歷史觀而興建紀念碑。然而意見會變，在民主社會中，這些觀點的轉變都會反映出來。

故而支持獨裁、父權社會、種族歧視、奴隸制以及殖民主義的紀念碑，經常都被推翻或是束之高閣。把過去偶像請下神壇的風潮之變色，亦打倒了其他的一些紀念碑。

紀念碑有沒有可能具包容性，沒有種族、社會的歧視與不公，沒有任何政治意味，同時又有意義？

抽象雕塑的視覺意象或有多重意義，但它們的意義必然是曖昧的，亦沒有人性。

道家思想在留白之中看出可能性。一件以人體成形，但又沒有胴體的衣袍，可以就此看成代表任何人、所有人。

迷失與慾望是一體兩面。我們對生命轉變與迷失之必然的認知，會放大，而非縮少片刻的存在意義。對於愛得最深的一切，我們都更懷念。

這個作品用上了鉛，或會給人一個比較黑暗、拒人千里的感覺，但同時亦表現出不變而看不透的永恆。





***Lost Seduced Abandoned* 遺失誘惑扔棄**

cotton, latex, acrylic

棉、乳膠、塑膠彩

27 x 120 x 30cm, installation comprising 32 sculptures  
on a custom stainless steel rail  
2021



## IV CHAN



Born in 1978, Hong Kong  
Currently lives and works in Hong Kong

### Education

2020  
MFA, The Chinese University of Hong Kong, HK  
2003  
PGD, Goldsmiths, University of London, UK  
2002  
BFA, Maryland Institute College of Art, USA

### Solo Exhibitions

2018  
'Pieces Into Pieces', Haohaus, Taipei, Taiwan  
'Our Christmas', Précédée, HK  
2017  
'We'll Be More Than Alright', Blacksmith Cafe Gallery, HK

### Dual Exhibitions

2020  
'Matters Toward Incorporeality', PMQ, HK  
2018  
'A Juxtaposition In Fate', Artourage, HK  
2017  
'To The Souls That Connect', 1-Art Gallery, Wuxi, China

### Group Exhibitions

2021  
'Second Skin', Karin Weber Gallery, HK  
2020  
'Make \_Art Not War [T/F] Works By MFA Graduates 2020 CUHK', Osage Gallery, HK  
'Young Voices', TaiChung, Taiwan  
'Beyond Boundaries', Oil Street Art Space, HK  
Fine Art Asia, HK  
2019  
'WOP - What's On Paper', Visual Arts Center, HK  
'Too Relevant' MFA Year 1 Show, The Chinese University of Hong Kong, HK  
Fine Art Asia, HK  
2018  
'The Paddock III : Posted', JCCAC, HK  
Art HsinChu, HsinChu, Taiwan  
2017  
Shenzhen International Art Fair, Shenzhen, China  
'Wuxi-One', 1-Art Gallery, Wuxi, China  
2016  
Shanghai Art Fair, Shanghai, China  
2008  
'Scorpius', Artist Curated Projects, Los Angeles, USA  
2004  
'unknown order', Shanghai Street Art Space, HK  
'Dream Garden', Kadoorie Farm And Botanical Garden, HK

### Artist In Residence

2021  
Tai Kwun Contemporary Artists' Studio Programme, HK  
Eaton House HK

### Theatre Design (Set And Costume)

2021  
Who Killed The Elephant  
2018  
The Plot  
Zoo As Metaphor 2



# 陳子雯

1978年生於香港  
現生活並工作於香港

## 學歷

2020  
香港中文大學藝術系碩士  
2003  
英國倫敦大學金匠學院深造課程  
2002  
美國馬里蘭藝術學院藝術學士

## 個人展覽

2018  
「Pieces Into Pieces」，台灣台北好思當代  
2017  
「We'll Be More Than Alright」，香港Blacksmith Cafe Gallery

## 雙個展

2020  
「物歸原主」，香港PMQ  
2018  
「A Juxtaposition In Fate」，香港Artourage  
2017  
「To The Souls That Connect」，中國無錫1-Art畫廊

## 展覽

2021  
「第二層皮膚」，香港凱倫偉伯畫廊  
2020  
「Make\_art Not War[T/F]」藝術碩士畢業展，香港奧沙畫廊  
「藝術新聲」，台灣台中  
「過界」，香港油街實現  
典亞藝博，香港  
2019  
「WOP - What's On Paper」，香港視覺藝術中心  
「Too Relevant」藝術碩士一年級展覽，香港中文大學  
典亞藝博，香港  
2018  
「圍場III：郵」，香港賽馬會創意藝術中心  
新竹藝術博覽會，台灣新竹

2017  
深圳國際藝術博覽會，中國深圳  
「Wuxi-One」，中國無錫1-Art畫廊  
2016  
上海藝術博覽會，中國上海  
2008  
「Scorpius」，藝術家策展計畫，美國洛杉磯  
2004  
「Unknown Order」，香港上海街視藝空間  
「Dream Garden」，香港嘉道理農場暨植物園

## 藝術家駐留計劃

2020  
香港大館藝術家工作室駐場計劃  
香港Eaton House

## 舞台設計(場景佈置及服裝設計)

2021  
誰殺了大象  
2018  
甜美生活  
像是動物園(二)



# GO HUNG



Born in 1980, Hong Kong  
Currently lives and works in HK

## Education

2009  
MA Visual Arts (Digital Art), Camberwell College of Arts, University of the Arts London, UK  
2006  
BA (First Class) Digital Arts w/ Creative Advertising, London College of Music & Media, Thames Valley University, UK  
2001  
HD Product Engineering and Design, Hong Kong Institute of Vocational Education, HK

## Symposiums / Lectures

20 Nov 2014  
'Digital Technology and a Study of Our Collective Behaviours on Social Media' Invited guest lecture, Department of Sociology, Faculty of Social Sciences, University of Hong Kong, HK  
12 May 2009  
Digital Noise Symposium, Greenwich University, London, UK  
18 May 2008  
'Digit@logue' Lecture Series, Hong Kong Museum of Art, HK  
14 August – 17 August 2007  
'FILE Symposium 2007', SESI Gallery, Sao Paulo, Brazil

## Exhibitions (selected)

2021  
'Second Skin', Karin Weber Gallery, HK  
2020  
'disCONNECT HK', Hysan, HK  
'Urban Whistle', ArtDepot Gallery, Beijing 798, China  
'Classic Craft, Modern Meaning', Public Hong Kong Tram, HK

2019

'Hong Kong Arts Collective', 41 Water Street, Sai Ying Pun, HK  
'HKWalls x District15 Pop Up Co-Art Exhibition', The Nate, 176 Nathan Road, Tsim Sha Tsui, HK  
'Creative Kowloon Opening Exhibition', Creative Kowloon, Ki Lung Street, Sham Shui Po, HK  
'HKwalls - Street Art & Mural Festival', The Clubhouse, 6 Stewart Road, Wan Chai, HK  
2015  
'Like.Follow.Comment.Repeat.', Solo Exhibition, MC3 Creative Space, University of Hong Kong, HK

2012

'WYSIWYG' Solo Exhibition, Art One Gallery, HK

2011

'AlRatX, Institute For (X)' Solo Exhibition, Bureau Detour, Aarhus, Denmark

2010

'Useless/Useful Participatory Fashion Exhibition', The Rag Factory, London, UK

2008

'FEEDBACK', House Gallery, London, UK

2007

'Microwave International New Media Arts Festival', Hong Kong Film Archive, HK

'FILE – Electronic Language International Festival', SESI Gallery, Sao Paulo, Brazil

2006

'Faster Than Sound', Bentwaters Airbase, Suffolk, UK

'Free Range 2006 Art & Design Degree Shows', Atlantis, Truman Brewery, Bricklane, London, UK

'Takeaway Festival Do It Yourself Media, Node London', Dana Centre, London, UK

## Artist In Residence

2021-2020

Ceekayello - Classic Craft, Modern Meaning, HK

2019

HKwalls AiR, The Nate, HK

2013

REITIR, Siglufjordur, Iceland

2011

AlRatX, Institute for (X), Aarhus, Denmark

## Awards

2008

HKADC Arts Scholarship, Scholar of the Hong Kong Arts Development Council  
Celebration 60 - People Of Our Times, British Council, HK

2007

Winner of University of the Arts London Portfolio Competition, Hong Kong, Guangdong Province and Macau, China



1980年生於香港  
現生活並工作於香港

## 學歷

2009  
英國倫敦藝術大學坎伯韋爾藝術學院，視覺藝術(數碼藝術)碩士學位  
2006  
英國泰晤士河谷大學倫敦音樂與媒體學院，數碼媒體藝術及創意廣告學士  
2001  
香港專業教育學院，產品工程與設計高級文憑

## 座談會/演講

2014年11月20日  
「Digital Technology and a Study of Our Collective Behaviours on Social Media」特邀嘉賓演講，香港大學社會科學學院社會學系  
2009年5月12日  
「Digital Noise Symposium」，英國倫敦格林威治大學  
2007年8月14-17日  
「FILE Symposium 2007」，巴西聖保羅SESI畫廊

## 展覽(擇錄)

2021  
「第二層皮膚」，香港凱倫偉伯畫廊  
2020  
「disCONNECT HK」，香港希慎廣場  
「Urban Whistle」，中國北京798藝術區藝術倉庫  
「Classic Craft, Modern Meaning」，香港電車  
2019  
「Hong Kong Arts Collective」，香港西營盤水街41號  
「HKWalls x District 15 Pop Up Co-Art Exhibition」，香港尖沙咀The Nate  
「Creative Kowloon Opening Exhibition」，香港深水埗Creative Kowloon  
「HKwalls - Street Art & Mural Festival」，香港灣仔The Clubhouse  
2015  
「讚好、追蹤、回應、重覆」，香港大學MC³ @702創意空間  
2012  
「WYSIWYG」，香港Art One畫廊  
2011  
「AIRatX, Institute For (X)」，丹麥奧胡斯Bureau Detour  
2010  
「Useless/Useful Participatory Fashion Exhibition」，英國倫敦The Rag Factory

2008  
「FEEDBACK」，英國倫敦House畫廊  
2007  
「微波國際新媒體藝術節」，香港電影資料館  
「FILE - Electronic Language International Festival」，巴西聖保羅SESI畫廊  
2006  
「Faster Than Sound」，英國薩福克Bentwaters Airbase  
「Free Range 2006 Art & Design Degree Shows」，英國倫敦Truman Brewery  
「Takeaway Festival Do It Yourself Media, Node London」，英國倫敦Dana Centre

## 藝術家駐留計劃

2021-2020  
Ceekayello - Classic Craft, Modern Meaning，香港  
2019  
HKwalls AiR, The Nate，香港  
2013  
REITIR，冰島Siglufjordur  
2011  
AIRatX，丹麥奧胡斯Institute for (X)

## 獎項

2008  
香港藝術發展局獎學金  
Celebration 60 - People Of Our Times，香港英國文化協會  
2007  
冠軍，University of the Arts London Portfolio Competition，中國香港，廣東省和澳門



## JUNE HO



Born in 1990, China  
Currently lives and works in Hong Kong

### Education

2017  
FT PGDE(S) VA, The Education University of Hong Kong  
2015  
Bachelor of Fine Arts, The Chinese University of Hong Kong (CUHK)

### Exhibitions

2021  
'Second Skin', Karin Weber Gallery, HK  
2020  
'Passing Time' Solo Exhibition by Ho Hang Yi, Aco Art Space, HK  
'Reflections On Paper', Karin Weber Gallery, HK  
'Flaneur - Prints by June Ho', Karin Weber Gallery on Artsy  
2019  
'自宅字築：文學 x 視藝展覽', Hong Kong Arts Centre, HK  
'Place To Place', Karin Weber Gallery, HK  
2018  
'N22.5° E', Hidden Space, HK  
'What Has Been, Will Be Lost Until We Find It', Karin Weber Gallery, HK  
'New To Print - A Contemporary Print Biennial', Open Printshop, HK  
'The Failure Group Joint Exhibition', JCCAC, HK

2017  
'The Unitary Moment', Happy Hippo Studio, HK  
'One Drop Framland', The Pier-2 Art Center, Kaohsiung, Taiwan  
'Draw Gyeongju', Gallery Row, Gyeongju, Korea  
2016  
'Far Away Now', Ho Yo Space, Tainan, Taiwan  
'Keep Walking', Academy of Visual Arts Gallery, Hong Kong Baptist University, HK  
2015  
'Wi1 Wang4 Wang4', Art Museum, CUHK, HK  
'Rice Five', Hui Gallery, CUHK  
2014  
'Utopia', New Asia College Chi'en Mu Library, CUHK, HK  
'Diving Yawn', Department of Fine Arts, CUHK, HK  
2013  
'I Married Christmas', Hui Gallery, CUHK, HK  
'Hallo, Werther', Cheng Ming Building, New Asia College, CUHK, HK

### Awards

2017  
Professor Mayching Kao Fine Arts Fund  
2015  
Vitamin D Prize, Hong Kong Baptist University AVA BA Graduation Show  
Culture Corner Art Academy Fine Arts Award - Western Painting

### Collections

Private Collections



# 何幸兒

1990年生於中國  
現生活並工作於香港

## 學歷

2017  
香港教育大學學位教師教育文憑  
2015  
香港中文大學藝術文學士

## 展覽

2021  
「第二層皮膚」，香港凱倫偉伯畫廊  
2020  
「在此路過」- 何幸兒作品展，香港芝鵠  
「反思紙本」，香港凱倫偉伯畫廊  
「Flaneur - Prints by June Ho」，凱倫偉伯畫廊  
2019  
「自宅字築：文學 x 視藝展覽」，香港藝術中心  
「遷居貳式」，香港凱倫偉伯畫廊  
2018  
「高度一致」，香港Hidden Space  
「曾發生的會失去，直至再遇上」，香港凱倫偉伯畫廊  
「New To Print版畫雙年展」，香港版畫工作室  
「庸才合作社-立社鳴朵展」，香港賽馬會創意藝術中心  
2017  
「單一時刻」，香港Happy Hippo Studio  
「一畝阿華田」，高雄市駁二藝術特區，漾藝廊  
「Draw Gyeongju」，韓國Row畫廊  
2016  
「逃離記」，台灣台南吼唷空間  
「浪遊者」，香港浸會大學視覺藝術院  
2015  
「喊聒聒」，香港中文大學文物館  
「五斗米」，香港中文大學許氏文化館  
2014  
「小國寡民」，香港中文大學新亞書院錢穆圖書館  
「一刻呵欠」，香港中文大學許氏文化館  
2013  
「聖誕痴膠紙」，香港中文大學文物館  
「再見維特」，香港中文大學許氏文化館

## 獎項

2017  
香港中文大學高美慶教授藝術贊助基金  
2015  
香港浸會大學維他命D獎  
香港中文大學文苑藝術創作獎(西畫)

## 收藏

私人收藏



# ROSANNA LI



Born in Hong Kong. Currently lives and works in HK

## Education

2007

MA in Cultural Studies, Lingnan University, HK

1989

MA in Educational Management, Cheltenham and Gloucester College of Higher Education, UK

1986

B.Ed. (Hons), University of Liverpool, UK

1983

Higher Certificate in Studio Ceramics, Hong Kong Polytechnic, HK

1981

Diploma in Art Education, University of London Institution of Education, UK

## Experiences

2010-2016

Part-time visiting lecturer, School of Design, Hong Kong Polytechnic University

1990-2010

Assistant Professor, School of Design, Hong Kong Polytechnic University

## Solo Exhibitions (selected)

2020

'Yu Lan Ghost Festival - Rosanna Li's Ceramics Solo Exhibition', Taiwan

2019

'For Old Time's Sake - An Exhibition Of Rosanna Li Wei Han's Ceramic Figurines', Touch Ceramics, HK

2018

'Happiness In The Making - An Exhibition Of Works By Rosanna Li Wei Han', Lee Shau Kee Library, Hong Kong University of Science & Technology, HK

'Love Books, Love Puffs, Love Mobiles - An Exhibition Of Rosanna Li Wei-Han's Ceramic Figurines', Grotto Fine Art, HK

## Group Exhibitions (selected)

2021

'Second Skin', Karin Weber Gallery, HK

2020

'Of All Things Cute', Karin Weber Gallery, HK

'Uniquely Hong Kong - A Celebration Of Hong Kong Art', Alisan Fine Arts, HK

2019-2020

'Beyond' In 'Classics Remix - The Hong Kong Viewpoint', Hong Kong Museum of Art, HK

2018-2019

'Claylaboration - Contemporary Ceramic Art Exhibition', Hong Kong Heritage Museum, HK

## Public Art Projects

2015-present

Triple Happiness - 3 Couples, Lee Tung Avenue, commissioned work

2014-2015

Heaven, Earth and Man - A Hong Kong Art Exhibition: Happy Folks I & II, Art Square at Salisbury Garden; commissioned by the Hong Kong Leisure and Cultural Services

Department

2005-present

Art in MTR - People Passing By, People Lazing By, MTR Yau Tong Station; commissioned by the Hong Kong MTR Corporation

## Awards

2020

Artist Of The Year (Visual Arts), Art and Development Council Awards, HK

2016

Finalist, Asian Art Prize, Sovereign Art Foundation, HK

2013

'Hong Kong Women Of Excellence In The Six Arts' Award, (Visual Arts - Sculpture/ Ceramics), Hong Kong Federation Of Women, HK

2005

Secretary For Home Affairs Commendation Medal (Achievements In the Promotion of Arts And Culture), Home Affairs Bureau, HK

2000

Silver Award in Ceramics, Guangdong Museum of Art, China

1999

Artist Of The Year (Sculpture), Hong Kong Artists' Guild, HK

1985

Fine Art Award (Ceramics), Hong Kong Urban Council, HK

## Artist In Residence

2016

Shigaraki Cultural Park, Shigaraki, Japan

1996

International Workshop of Ceramics Tokoname, Japan

## Collections

Hong Kong Museum of Art, HK

Hong Kong Heritage Museum, HK

Guangdong Museum of Art, China

Shiwan Ceramic Museum, China

Zhejiang Museum of Art, China

New Taipei City Yingge Ceramics Museum, Taiwan



## 李慧嫻

生於香港 。 現於香港工作 。

### 學歷

2007  
香港嶺南大學文化研究碩士學位  
1989  
英國卓涵學院教育管理碩士學位  
1986  
英國物浦大學藝術教育（榮譽）學士學位  
1983  
香港理工學院設計學院高級陶藝證書課程  
1981  
英國倫敦大學教育研究院藝術教育文憑

### 工作經驗

2010-2016  
香港理工大學客席講師  
1990-2010  
香港理工大學設計學院助理教授

### 個展（擇錄）

2020  
「孟蘭勝會 - 李慧嫻陶塑展」，台灣台西海口故事館  
2019  
「舊歡.如胖 - 李慧嫻陶塑展」，香港活陶藝廊  
2018  
「學而時習之一 李慧嫻作品展」，香港科技大學李兆基圖書館  
「愛書、愛煙、愛手機 — 李慧嫻陶塑展」，香港嘉圖現代藝術  
2017  
「多士幹線 — 李慧嫻陶塑展」，香港巨年藝廊

### 聯展（擇錄）

2021  
「第二層皮膚」，香港凱倫偉伯畫廊  
2020  
「乜咁Q」，香港凱倫偉伯畫廊  
「頌讚 — 香港藝術」，香港藝倡畫廊  
2019-2020  
「原典變奏—香港視點」，香港藝術館  
2018-2019  
「合.陶 — 當代陶瓷藝術展」，香港文化博物館

### 公共藝術計劃

2015-現在  
《喜相逢》，香港灣仔利東街  
2014-2015  
《心滿意足I 及II》，香港藝術館梳士巴利雕塑花園  
2005-現在  
《行人、閒人》，香港油塘港鐵站

### 獎項

2020  
藝術家年獎（視覺藝術），香港藝術發展局  
2016  
入選香港Sovereign傑出亞洲藝術獎  
2013  
「香港六藝卓越女性」獎（視覺藝術——彫塑/ 陶藝），香港各界婦女聯合協進會  
2005  
香港民政事務局局长頒發嘉許獎章 (文化藝術推廣)  
2000  
陶藝銀獎，中國廣東美術館  
1999  
香港藝術家年獎（雕塑）  
1985  
香港市政局藝術獎（陶藝）

### 藝術家駐留計劃

2016  
日本滋賀縣信樂市「陶藝之森」國際藝術家駐留計劃  
1996  
日本常滑國際陶瓷工作室駐留計劃

### 收藏

香港藝術館  
香港文化博物館  
中國廣東美術館  
中國廣東石灣陶瓷博物館  
中國浙江美術館  
台灣新北市立鶯歌陶瓷博物館



# MANDY MA



**Mandy Ma**

Born in 1996, Hong Kong  
Currently lives and works in HK

**Education**

2019  
Bachelor of Arts (Honours) in Visual Arts, Hong Kong Baptist University (HKBU)  
2018  
Art & Media, Exchange Semester in Zurich University of the Arts

**Exhibitions And Events**

2021  
'Second Skin', Karin Weber Gallery, HK  
'Equinox - Day Of Public Action For Freedom And Democracy', Prince Edward, HK  
'Letting Go', Koo Ming Kown Exhibition Gallery, HKBU  
'Freedom Performance Art Project Live Art Documentation Exhibition', Sense 99, HK  
2020  
'Freedom Performance Art Project - Live Art', Casphalt, HK  
'The 3rd Guangdong-Hong Kong-Macau Greater Bay Area Educational Institution Art And Design Exhibition', Guangzhou, China  
'Equinox - Day Of Public Action For Freedom And Democracy', PRÉCÉDÉE and surroundings, HK  
'4th 'Goodbye' Wang Chau Jackfruit Festival' - Live Art, Wang Chau, Yuen Long, HK  
'Outside In', Yan Garden, Dongguan, China  
'Pathfinder', Kunstquartier Bethanien, Berlin, Germany

2019  
'The 6th Chengdu Creativity & Design Week'- Hong Kong Pavilion: Transversity, Century City New International Convention And Exhibition Center, Chengdu, China  
'15th Fresh Trend', Hong Kong City Hall, HK  
'HKBU BA Graduation Show 2019', Academy of Visual Arts, HKBU Kai Tak Campus, HK  
2018  
'Take A Sip', Koo Ming Kown Exhibition Gallery, HKBU, HK  
'+1440', Off-Site Exhibition in and around HKBU Campus, HK  
'The Sovereign Art Foundation Student Prize Hong Kong 2018 Finalists Showcase', HART Haus, HK  
'/Bak1 Dak1 Niu5/', Koo Ming Kown Exhibition Gallery, HKBU, HK  
'In The Lack oOf...', Klara Kiss Zip Space, Zurich, Switzerland  
'ACT Performance Festival Of Swiss Art Academies', Zurich, Switzerland  
'Invisible', Koo Ming Kown Exhibition Gallery, HKBU, HK  
'Weight Watcher', Kunstquartier Bethanien, Berlin, Germany  
2015  
'Freshmen Exhibition', AVA Gallery, HKBU  
2014  
'Exhibition Of Creative Visual Arts Work', Education Bureau Kowloon Tong Education Services Centre, HK  
2013  
'Art Focus XX Joint School Visual Arts Exhibition', Hong Kong City Hall, HK

**Awards**

2019  
Affordable Art Fair Award  
2018  
Finalist, The Sovereign Art Foundation Student Prize Hong Kong

**Artist In Residence**

2020  
Young Yan Artists Residence Program, Dongguan, China

**Collection**

HKBU Academy of Visual Art Studies Collection

## 馬穎汶

1996年生於香港  
現生活並工作於香港

### 學歷

2019  
香港浸會大學視覺藝術(榮譽)文學士  
2018  
蘇黎世藝術大學藝術與媒體學士學期交換生

### 展覽和活動

2021  
「第二層皮膚」，香港凱倫偉伯畫廊  
「春分」行為現場，香港太子  
「再見」，香港浸會大學顧明均展覽廳  
「飛橈行為藝術計劃行為現場相片及影像資料展」，香港玖玖

2020  
「飛橈行為藝術計劃 - 行為現場」，香港清山塾  
「第三屆粵港澳大灣區學校美術作品展」，中國廣州  
「秋分」行為現場，香港PRÉCÉDÉE與周邊  
「第四屆再見橫洲大樹菠蘿節」- 行為現場，香港元朗橫洲  
「裏外」，中國東莞燕嶺園  
「Pathfinder」，德國柏林Kunstquartier Bethanien

2019  
「第六屆成都創意設計週」香港館:乘聚散，中國成都世紀城新國際會展中心  
「第15屆出爐藝術系畢業生聯展」，香港大會堂  
「視覺藝術院本科畢業展」，香港浸會大學啟德校園

2018  
「攝一口」，香港浸會大學傳理視藝大樓顧明均展覽廳  
「+1440」場外展覽，香港浸會大學內與週邊  
「The Sovereign Art Foundation香港學生藝術獎入圍展覽」，香港HART Haus  
「北德烏烏」，香港浸會大學傳理視藝大樓顧明均展覽廳  
「In The Lack Of...」，瑞士蘇黎世Klara Kiss Zip Space  
「ACT 瑞士藝術院校行為藝術節」，瑞士蘇黎世  
「Invisible」，香港浸會大學傳理視藝大樓顧明均展覽廳  
「Weight Watcher」，德國柏林Kunstquartier Bethanien

2015  
「新生展」，香港浸會大學視覺藝術院啟德校園藝廊  
2014  
「中學生視覺藝術創作展」，教育局九龍塘教育服務中心  
2013  
「第二十屆藝聚」- 東區聯校視覺藝術展，香港大會堂  
2012  
「第十九屆藝聚」- 東區聯校視覺藝術展，香港中央圖書館

### 獎項

2019  
Affordable Art Fair藝術獎  
2018  
The Sovereign Art Foundation香港學生藝術獎決賽入圍

### 藝術家駐留計劃

2020  
燕嶺青年藝術家駐地計劃，中國東莞

### 收藏

香港浸會大學視覺藝術院研究收藏



# JONATHAN THOMSON



## Jonathan Thomson

Born in 1957 in Whyalla, South Australia  
Currently lives and works in Hong Kong

## Education

Master of Philosophy in Art History, The University of Hong Kong  
Bachelor of Arts, Finders University, South Australia  
Bachelor of Economics, Adelaide University, South Australia

## Solo Exhibitions (Selected)

2020  
'Out Of Darkness', Karin Weber Gallery on Artsy  
2019  
'Jonathan Thomson: Sculpture', Karin Weber Gallery, HK  
2017  
'Studies For Sculpture', Hill Smith Gallery, Adelaide  
'Neon Flower Sculpture', The Firm, HK  
2015  
'The Substance of Shadows', Karin Weber Gallery, HK  
'THE SILENCE OF SHADOWS', Galleria Vinci, HK  
2014  
'Operation Smile', Cat Street Gallery, HK  
2012  
'All Things Bright and Beautiful', Thavibu Gallery, Bangkok, Thailand  
2011  
'White Lines', Korkos Gallery, HK  
'White Girls', Solo Exhibition, Thavibu Gallery, Bangkok, Thailand

## Group Exhibitions (Selected)

2021  
'Second Skin', Karin Weber Gallery, HK  
2017  
'Shadow Sculpture', Rarity Gallery, Mykonos Greece  
2013  
'Wonderworks', Cat Street Gallery, HK  
2011  
'Kobe Biennial', Kobe, Japan

## Award

2011  
Prize Winner, Kobe Biennale, Japan

## Publication

'Hong Kong: Culture and Creativity', by the HKADC and many hundreds of published essays and reviews

## Collections

Private Collections

# 唐忠信

1957年年生於澳洲  
現生活並工作於香港

## 學歷

畢業於香港大學藝術史哲學碩士  
畢業於南澳洲Finders University文學士  
畢業於南澳洲阿德萊德大學商學士

## 個覽（摘錄）

2020  
「Out Of Darkness」，凱倫偉伯畫廊  
2019  
「Jonathan Thomson:雕塑」，香港凱倫偉伯畫廊  
2017  
「Studies For Sculpture」，南澳洲阿德萊德Hill Smith畫廊  
「Neon Flower Sculpture」，香港The Firm  
2015  
「影之本質」，香港凱倫偉伯畫廊  
「THE SILENCE OF SHADOWS」，香港Galleria Vinci  
2014  
「微笑行動」，香港Catstreet畫廊  
2012  
「萬物有靈且美」，泰國曼谷Thavibu畫廊  
2011  
「白線」，香港Korkos畫廊  
「白女孩」，泰國曼谷個展，Thavibu畫廊

## 聯展（摘錄）

2021  
「第二層皮膚」，香港凱倫偉伯畫廊  
2017  
「Shadow Sculpture」，希臘米科諾斯島稀有畫廊  
2013  
「Wonderworks」，香港Catstreet畫廊  
2011  
「神戶雙年展」，日本神戶

## 獎項

2011  
日本神戶雙年展獎得主

## 著作

2006  
<香港：文化與創意>，Wienand出版社，德國

## 收藏

私人收藏



## 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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