DAY OR NIGHT:
New Works by Tsang Chui Mei
不日不月
karin weber gallery
Contemporary Fine Art

Cover image

TSANG CHUI MEI
Peaks Stand Sheer Against Each Other
acrylic on canvas,
45.5 x 76.5 cm,
2021

DAY OR NIGHT 不日不月

New Works by Tsang Chui Mei

18th September to 30th October 2021

INTRODUCTION

Karin Weber Gallery is excited to present, an exhibition 'Day Or Night,' a presentation of new works by established Hong Kong painter Tsang Chui Mei, who continues her journey of fusing traditional Chinese painting principles with more 'Western' expressionist techniques to arrive at her distinct semi-abstract style.

The exploration of time and space in Tsang's works is already implied in the exhibition title 'Day Or Night' (不日不月), an ancient Chinese expression rooted in Confucian philosophy, suggesting oblivion to the passage of time. For the artist, this applies to a time interpretation within her works – they are created within a particular time frame, with a yet to be determined life span – but also constitutes an invitation to the viewer to forget about the constraints of time and let their imagination roam freely.

The invitation to explore equally extends to meandering through space in Tsang's paintings. Flat surfaces and multiple perspectives draw directly from Chinese painting traditions and add an additional meditative component to the works. She observes, "Forgetting our dimension through a depiction of the chaotic imagining of time and space lets our minds wander afar."

Against their dreamy backdrops, recognisable subjects such as mountains, skylines, rocks and trees are interspersed with repetitive, geometric shapes, inspired by the glass shards and debris the artist encounters on the daily journey to her studio. Nature is the essence of Tsang Chui Mei's artistic practice. The increasing use of fragments and patterns in her work pay tribute to the dynamism of nature and its energy flows, but also manifest her concerns around the increasing strain the human population is imposing on its natural environment. Says the artist, "Paintings provide a resting place for my emotions towards nature and a medium for deep concern."

Karin Weber Gallery
September 2021

引言

凱倫偉伯畫廊欣然呈獻資深香港畫家曾翠薇的新作展《不日不月》。曾翠薇繼續她融會中國繪畫原理與「西方」表現主義技巧的展覽藝術探索，成就她獨特的半抽象風格。

曾氏作品中對時間與空間的探討，可以在展覽題目《不日不月》中見到，這個有着中國儒家思想精神的成語，有渾忘時間流逝的意思。對藝術家來說，這可見於她的作品中對時間的闡釋。這些作品都在特定時間內創作，彷如未知的生命軌跡，同時又邀請觀眾忘記時間的限制，放飛他們心中的幻想。

曾氏繪畫中對於蜿蜒遊蕩般的空間探索，是取法於傳統中國繪畫中的平面與多重視角的構圖方式，此亦增添作品中令人冥思的視覺元素。她認為藉由描繪時空混沌的意象，意圖在忘卻維度的想像中，來一趟精神遠遊。

在如夢似幻的背景上，像山嶽、天際、岩石和樹木等容易認出的物件之中，又散見重複的幾何圖形。這些幾何圖形的靈感來自曾氏每日往工作室路上遇到的玻璃碎。在曾翠薇的創作中，自然是精妙所在。她的作品中越來越多的碎片與圖案，來自她對自然力量的崇敬和自然力量的流動，但同時亦表現了她對人類破壞自然的擔憂。她認為繪畫是她感懷自然的一個安歇空間，亦是創作上一個可以深思的媒介。

凱倫偉伯畫廊
二零二一年九月

DAY OR NIGHT

The Chinese saying, "不日不月" (day or night), is mostly used as an adjectival phrase to describe a situation when someone is not aware of the passing of time, or not choosing a particular time. As the title for this exhibition, it also echoes the sense of time I try to convey in the artworks, 'day or night', not choosing a particular time, not knowing how long they will last. Time persists and continues. Forgetting our dimension through a depiction of the chaotic imagining of time and space lets our minds wander afar.

My creative medium is painting. The subjects depicted in my recent works, for example, the skyline, cliffsides and coasts filled with flowing debris, falling rocks and sediments, refer to environments affected by extreme weather. Our natural environment is out of balance, and the might of natural phenomena always entices me. Paintings provide a resting place for my emotions towards nature and a medium to convey my deep concerns.

My paintings are not about realistic landscapes; the spatial concept they capture is symbolic. The way space is represented in traditional Chinese paintings, especially in landscape paintings, is also symbolic. It is supposed to be unrealistic, a way to explore ideas and states of mind. My recent works did not borrow the format of Chinese landscape paintings, but the rendering of space in a flat surface composition is a reference to dispersed multiple perspectives in Chinese paintings. In contrast, the interaction of positive and negative spaces, painted traces of automatic strokes, textures, gradation of colours with brushstrokes and abrasions, layering of materials and difference, the additions and rubbing of layers from the bottom to top are references to Western abstract art.

My paintings are not complete and pure abstracts. For the imagery of mountains in the paintings, the perspective is from a certain peak beyond the canvas, as if taking in a panoramic view from a distance; this could be a visual experience one explores in nature. Viewing this place from afar suggests a spatial concept of distance. The dense blocks of triangles and polygons are references to shards of glass or rock debris. The intention here is not to represent exact objects, but their transformation from forms and combination into patterns. They are also personal symbols, hinting at the fragmentation of a complete whole. Their dispersion, overlapping and fluid interweaving, presents many connections of a fragmentized positive and negative space, showcasing the fluidity of visual space. Their combination, connections and structures constitute refined textures, increasing the abstractness of the canvas.

To me, overlapping fragments as a visual language is a connotation of the dynamism of everchanging visual rhythms. The sense of movement is a metaphor for the ever-changing mobility in nature. It is also a reference to the concept of time in Chinese traditional painting: movement and concepts like the 'sense of liveliness of the qi' and the 'circles of change'. Through a composition with multiple perspectives, I depict a milieu in transition, a metaphor of the innate infinity of time and space.

Tsang Chui Mei
July 2021
Translated by Konstance Li

不日不月

成語「不日不月」，在句子中通常用作謂語，形容不知日月程期，或指不選擇時日，作為本次展覽的題目，是作品中意圖表達的時間意識 - 「不日不月」，不擇時日，不知期限，「時間」持續綿延。藉由描繪時空混沌的意象，忘卻維度，來一趟精神遠遊。

我的創作媒介是繪畫。近作描寫的意象，例如恰似碎屑彌漫、山石剝落、沉積物散布的天際，崖邊或海岸，是指涉受到極端氣候影響的環境。自然環境中不調和的狀態，自然現象的力量，每每令我遁入懸想，繪畫給予內心對於自然的感知和情懷有所安頓，並寄托憂患意識。

我的繪畫不是現實景觀，表達的空間概念是象徵性的。中國傳統繪畫對於空間的表達，尤其在山水畫的角度來看，是象徵性的，其概念是非現實的寫照，是要表達思想和精神的意境。近作不是挪用中國山水畫的形式，但對於平面作品上有關空間和佈局的描述，是參照國畫的不同視點的散置，隱含多個視點的構圖方式。此外作品中的正負空間交錯，自動性技巧的繪畫痕跡，肌理的質感，色彩的層次，以及塗抹的筆觸、擦磨的刮痕，創作過程中物料的層疊，厚薄的變化，從畫布底層至最上層的增新和擦去的手法，是參照西方抽象繪畫藝術。

我的繪畫並不是完全的、純粹的抽象形式。作品中山巒的形象，那視點像是從畫面以外的某個高巔，遠遠地一覽似的，這可以是身在自然中的視覺經驗。此處彼地的眺望，是指涉一種「距離」的空間概念。畫中稠密的三角形、多邊形的塊狀造型，是參照琉璃碎片，或是山石碎屑的形相，描繪手法不在於再現具體事物，是以形象化的轉換後，複合而成為圖案，亦是個人符號，暗示完整的東西破成諸多零塊。它們分散、重疊，不定的交織，呈現了許多交錯、細碎的「正負空間」的連結，展示著視覺空間的跳躍性。它們之間的組合、關係、結構，形成細密的肌理，亦由此增加了畫面的抽象性。個人而言，交疊的碎片作為視覺語彙，是不斷變換的視覺節奏的動態聯想，視覺上產生的擅動感，借喻為自然中不斷搏動、流動的氣色，是參照中國傳統繪畫的時間概念 - 「動」，與氣韻生動、變與易的生生不息等概念，配合不同視點的散置的構圖，描寫處於變動中的氛圍，比喻時空無限的潛伏意思。

曾翠薇
二零二一年七月

LOOKING AT TSANG CHUI MEI'S WORKS UNDER HEAVEN

It is summer in Hong Kong when I write this article, storms and heavy downpours come all the time. Perhaps one can feel more when appreciating Tsang Chui Mei's artworks in such a situation and state of mind.

Non-Abstract Paintings

In Tsang Chui Mei's latest works, other than mountains and forests, at first glance, you will see geometric shapes rich in textures and subtle variations in forms and colours filling the canvas, creating semi-abstract paintings that inspire our free thoughts.

When one considers Tsang's paintings, even earlier works from the late 1990s to early 2000s, although there are discernible natural and man-made objects, the delicate and frequent brushstrokes still convey a sense of semi-abstraction. Perhaps the imagery within the paintings has always been Tsang's pursuit, and its uniqueness can still be felt in her work from different periods.

Her early works are references to Chinese landscape paintings in composition and calligraphic brushstrokes, whilst the expressive representations of Western paintings create landscapes that are beyond the realistic.

New developments can be seen in her latest works. Tsang Chui Mei takes inspiration from glass shards and bamboo she encounters every day going to her studio in an industrial area, simplifying them into squares or elongated shapes. A multitude of them are freely and ostensibly put on the canvas, with every shape receiving meticulous attention. Viewers can discern subtle changes in colour, the sharp borders and their individual shapes.

Tsang's paintings are not created by narratives or self-expressions grounded in spiritual power, but participatory like handicrafts, with their procedures and steps. Each shard or bamboo has had its rim marked with tape, with many acrylic colours and suitable tools being used to create the effects on canvas. Tsang's attention to pigment is beyond the colour, as much attention and experimentation are also dedicated to the characteristics of colour as a material. The resulting images are simultaneously language and content.

Attention to material is a common approach in contemporary art practice, especially for artists working on three-dimensional art. The late 20th century concept of New Materialism proposes a more concrete understanding in this regard, with more diverse discussions of the relationship between artist and matter. When artists are no longer the only creator, matter and materials, technology, skills, the interdependence between animate and inanimate objects and the process of creation also gain importance as lines of inquiry. Consequently, human and non-human (matter) become co-creators. Humans and matter, each with their own characteristics, create each other through their interactions and the results. The debate put forward the idea of respect for materials and truthful approach to them. Thus in the creation process, creators do not force their will onto the matter; this is a view also welcomed by contemporary feminists.

When I interviewed Chui Mei, she described her paintings as objects and mentioned the inevitable materiality in creation, such as the canvas and related materials. Her paintings are not just about the psychology of human and sacrosanct art concepts, but the creation of an object, with interactions between materials, human, matter, and the inspiration and decisions that grew out of the creation process; an enlightenment derived from meditation during the creation process. These are all presented through the created objects. As the materials are themselves active participants, the artworks are open for viewers' interpretation.

A World of Chaos Under Heaven

Forms in square (shards of glass) and rectangle (bamboo) shapes are the subject of Tsang's paintings. They are important art symbols and the focus of the works, but the emotion within cannot be accessed without a natural setting. Tsang deliberately adds mountains and forests, with an open sky, as a backdrop for the materials she discovered in the mundane world. After her careful treatment, the form and qualities of matter are revealed, but when asked about her thoughts on the universe she created, Tsang only says, "I still feel chaos."

The exhibition title 'Day Or Night' is a quote from the Book of Songs and Guanzi, meaning a distant time and also the chagrin of an eternity of waiting. What is Tsang waiting for? Many previously unimaginable things have happened in Hong Kong since 2019: social unrest, division of opinions, global pandemic, change in the political system and economic standstill. Many Hong Kongers have left for a new home in recent months; these are all issues that have happened around us. The quote's original meaning in the Book of Songs denotes the sense of a long journey of no return. It might not be how society was and how Tsang thought when she first created the artworks, but as time goes by, unexpected events occurred, perhaps not coincidentally. Paintings themselves are static, frozen in a particular time. As Chui Mei herself describes, what she presents is not infinity, but the current situation. In this unfathomable world, compared to the vast heaven, everything is ephemeral, but the sense of longing that comes from waiting could be eternal.

Dr Tang Ying Chi
Doctor of Fine Arts, RMIT University, Australia

1 Susan Yi Sencindiver, *New Materialism*, in E O'Brien (ed.): *Oxford Bibliographies: Literary and Critical Theory* (Oxford: Oxford University Press, 2017), 07.26.
2 Estelle Barrett & Barbara Bolt (eds.): *Carnal Knowledge: Towards a New Materialism Through the Arts* (London: I. B. Tauris, 2013).

Translated by Konstance Li

窮蒼下觀曾翠薇作品

提筆時，正值香港的夏天，不時有狂風和大雨。或許在這情境和心情下、去觀賞曾翠薇的作品，能夠體會更多。

非抽象的繪畫

曾翠薇最新的作品，除去了山勢與林木，驟眼看到的會是富質感、在形態和色彩上有細膩變化的幾何形狀，圖形滿佈了畫面，形成一幅像是抽象的繪畫，激發自由想像。的確，觀曾氏的作品，就算是上世紀90年代末至千禧年初的作品，其中雖有可辨認的自然和人造景物，但是細緻且頻密的筆觸，仍然讓人有半抽象的感覺，大概畫中所蘊含的意景、一直是曾氏所追求的，因此這種獨有的意象，在不同時期的作品中仍然可以感受得到。

早期的作品，參考了中國山水繪畫的佈局和技法、書法線條、以及西方繪畫富表現性的手法，組成超越現實的風景畫。近期作品多了一種發展，曾翠薇依據了每天途經工廠區畫室時、把看到的玻璃碎片和竹枝簡化、使之成為正方或尖長的圖形；數量龐大的形態在畫面上自由堆放、明確地存在。每一個形狀都被仔細地處理，觀眾近看時可以看到細微的色彩變化、鋒利的邊線、和各自獨立的形態。曾氏的繪畫並不是使用繪圖或敍事的方式進行，也不是依賴由精神力量所產生的自發性表現，而是像做手工般、有工序或步驟的參與式做法。每一塊碎片或竹枝都先用了皺紋膠紙封邊才做，另外亦用上很多的塑膠彩媒介和合適的工具，去營造畫面的效果，因此曾氏除了留意顏料的色彩問題，對顏料作為一種物料的特性有著很大的關注和實驗，企圖所做出來的圖像就是語言本身、和所要表達的內容。

對物料的關懷，是當今藝術製作一個很常見的態度，特別是做立體創作的藝術工作者。20世紀後期出現的新唯物主義（New Materialism），提出更結實的見解，其中對藝術創作者及物（matter）的關係有多方位的討論。藝術家再不是創造的唯一角色，物或物質及其相關的，如科技/技術、生物與非生物之間的互助及製造過程等，都是重要的探索方向。（Susan Yi Sencindiver, 2017. 07.26, New Materialsim, Oxford Bibliographies），因此人類與非人類（物）都是共同製作者，物有其特性，在互動中彼此建立，產生了效果。辯論中直接提出對物料的尊重，要真實地對待它們。（Barrett, E., & Bolt, B. (Eds.). (2013). Carnal Knowledge: Towards a New Materialism Through the Arts. I. B. Tauris）。所以，在創作過程中，並不構成創作者有加諸於物的強迫力量，這種看法也受當代女性主義者歡迎。訪問翠薇時，她用物件（object）去形容自己的繪畫，提到創作中不可逃避的物質性，如帆布及相關物料等。因此她的繪畫不儘是有關人類精神的面貌、或不可動搖的藝術概念，而是有關一件物件的創造，其中包含了物質、人與物料的交往、並在過程中獲得的契機和決定、及人在製作過程中沉思所得的感悟、透過創造物呈現出來而已。由於物料也是活躍的參與者，所以作品是開放的，觀眾可隨意詮釋。

窮蒼下的混沌世界

以正方（玻璃碎片）或長方形（竹枝）姿態出現的圖像，是畫的主體、重要的藝術符號及作品的內容，不過沒有了大自然的景緻，其中的情緒表達則不能完全被釋放出來。曾氏是有意加入山或林的景物，以廣闊的天地，襯托她從俗世中找出來的物，這些物經她仔細的整理，得出了物的造形和特質，然而，對於她所經營的天地，據她的形容：「還是感覺混沌一片」。

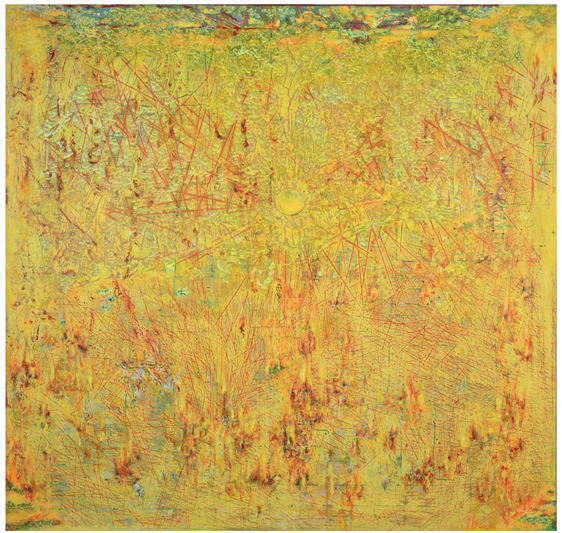
展覽的名題「不日不月」，取自於《詩經．王風．君子于役》及《管子．白心》其中一句，比喻遙遙無期的意思，是一種無邊際等待的情緒。曾氏等待著甚麼？2019年到現在，香港發生很多難以想像的事情：社會躁動、意見分歧、全球疫情、制度變化和經濟停頓等；近數月，不少香港人離開家園、遠赴他鄉，這是更切身的問題。詩經原文中有遠行無歸期的意思，或許這不是曾翠薇從一開始創作時的社會情況和心境，然而時日過去，不可預期的事情卻又非偶然地發生。繪畫本身有靜止的狀態，它把某一個時刻停頓下來，正如翠薇的述說，她所呈現的不是永恆的狀況，而是當下的境況。這個看不通的世界，對比廣闊的窮蒼，只有其短暫的時間性，但那一種因等待而產生的掛念可能是永久的。

鄧凝姿博士
澳洲皇家墨爾本理工大學純藝術系博士

ARTWORKS

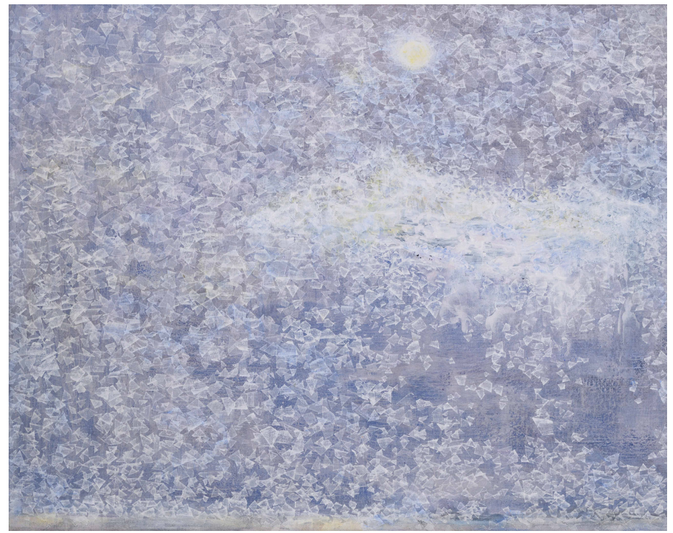
***Floating* 漂**
acrylic on canvas
塑膠彩布本
122 x 180 cm
2021

***Frontier* 邊陲之地**
acrylic on canvas
塑膠彩布本
41 x 41cm
2021



***Day Or Night* 不日不月**
acrylic on canvas
塑膠彩布本
100 x 100 cm
2021

***Gaze Afar* 眺**
acrylic on canvas
塑膠彩布本
61 x 61 cm
2021



***Hazy* 朦**
acrylic on canvas
塑膠彩布本
51 x 61 cm
2020

***Peaks Stand Sheer Against Each Other* 峙**
acrylic on canvas
塑膠彩布本
45.5 x 76.5 cm
2021

***It's All Over The Place* 遍天彻地**
acrylic on canvas
塑膠彩布本
61 x 92 cm
2021

***Redness Of The Sky* 紅天**
acrylic on canvas
塑膠彩布本
51 x 61 cm
2020

***In-between* 兩域之間**
acrylic on canvas
塑膠彩布本
61 x 61 cm
2020

Mysterious 幽微的
acrylic on canvas
塑膠彩布本
51 x 41 cm
2021

A Heat Wave 炎風熱浪
acrylic on canvas
塑膠彩布本
122 x 180 cm
2021

ARTIST

Photo by Lam Lui Kong, Roy 林磊剛

TSANG CHUI MEI

Born in 1972, Hong Kong
Currently lives and works in HK

Education
2004
Fine Arts Department (Master of Fine Arts),
The Chinese University of Hong Kong
1996
Fine Arts Department (Bachelor of Arts),
The Chinese University of Hong Kong

Solo Exhibitions
2021
'Day Or Night: New Works by Tsang Chui Mei', Karin Weber Gallery, HK
2020
'A Little Trip Down Memory Lane – Tsang Chui-mei', Fringe Club, HK
2015
'Some Landscapes', Grotto Fine Art, HK
2013
'Hong Kong meets Istanbul: Tsang Chui Mei's Fairytale', International Izmir Biennial of Arts, Izmir, Turkey
2012
'An Empty Stage', Grotto Fine Art, HK
2007
'The Journey of Spirit – Painting by Tsang Chui Mei', 140sqm, Shanghai, China
2006
'The Seven Emotions: The Variations of Scene Paintings by Tsang Chui Mei', Fringe Club, HK
2005
'Time and Consequence: Artist-in-Residence Program', Graduate House, University of Hong Kong, HK
1998
'Transporting Mindscapes – paintings by Tsang Chui-mei', Fringe Club, HK

Selected Group Exhibitions
2021
'Non-Solo – Above the Underline', EJAR, HK
2020
'Now Showing', Karin Weber Gallery, HK
'ARTFEM Women Artists 2nd International Biennial of Macau', Galeria Lisboa, Macau
'Is It A Good Time To Start Collecting Hong Kong Art?', Fringe Club, HK
'Her Song: Abstract Compositions By Tina Buchholtz And Tsang Chui Mei', Karin Weber Gallery, HK
2019
'20/20', Karin Weber Gallery Anniversary Exhibition, HK
'Under · Line, Rotterdam edition', Wolfart Projectspace, Rotterdam, Netherlands
'Under·Line | Second Destination at The Hague', Quartair Contemporary Art Initiatives, The Hague, Netherlands
'By The Window', 1a space, HK
2018
'The Other Story', Karin Weber Gallery, HK
'Under-Line - an Exhibition in Search for Veins and Fringes', Art and Culture Outreach 6/F Gallery, HK
'Ink as an Exercise in Contemporary Art II', a.m.space, HK
2017
'Ink Dynamics', KC100, HK
2016
'Nurturing Creativity – Works by 35 artists from The Chinese University of Hong Kong', The Rotunda, Exchange Square, HK
'Asia Art Archive (AAA) Annual Fundraiser 2016', Christie's Hong Kong, The James Christie Room, HK
'Lines of Flight', Gallery Exit, HK
2015
'Purple: Women of Mankind', One East Asia, Singapore
2014
'/sic sic/ : Vivian Poon & Tsang Chui-mei', Mur Nomade, HK
2013
'Painting On and On (2) – Automatic Banana', Gallery Exit, HK
'The Imperfect Circle', Osage Kwun Tong, HK
'A Game of Consequences – A program part of Le French May 2013', Osage Atelier, HK
2012
'Hong Kong Invisible', Schoeni Gallery, HK
2009
'Dwelling', Osage Kwun Tong, HK
2008
'Hong Kong Unveiled – Contemporary Art in the SAR', Atting House, HK
'Lala-Land, a group exhibition with Lee Kit, Tsang Chui Mei and Cornelia Erdmann', Blue Lotus Gallery, HK
2007
'The Pivotal Decade: Hong Kong Art 1997-2007', Chinese Art Centre, Manchester, UK
'VISAGE', summer exhibition 2007, O Gallery, Beijing, China
2006
'The Inner, Outer Sphere – Works from Eight Hong Kong Artists', KX, Hamburg, Germany
MoCA Envisage 'Entry Gate: Chinese Aesthetics of Heterogeneity', MoCA, Shanghai, China
2004
'Mapping Asia' – 18th Asia International Art Exhibition (AIAE), Hong Kong Heritage Museum, HK
2003
'Corner of Dialogue – You Paint, I Paint', 1a Space, HK
2002
The 17th Asian International Art Exhibition of the Federation of Asian Artists, Daejeon Municipal Museum of Art, South Korea
1998
Contemporary Hong Kong Art Biennial Exhibition, Hong Kong Museum of Art, HK

Awards
2005
Philippe Charriol Foundation 20th Anniversary Competition
1998
Hong Kong Urban Council Fine Arts Award (Painting)

Artist In Residency
2015
Cité Internationale des Arts, Paris, France

Collections
Hong Kong Museum of Art
Fringe Club
Philippe Charriol Foundation
Hotel ICON
Hotel Stage
Hyatt Regency Hong Kong

曾翠薇

1972年生於香港
現生活並工作於香港

學歷
2004
畢業於香港中文大學藝術系藝術碩士學位
1996
畢業於香港中文大學藝術系文學士學位

個人展覽
2021
「不日不月」，香港凱倫偉伯畫廊
2020
「迴跡－曾翠薇個展」，香港藝穗會
2015
「有些山有些景」，香港嘉圖畫廊
2013
「Hong Kong meets Istanbul: Tsang Chui Mei's Fairytale」，土耳其International Izmir
Biennial of Arts
2012
「景無物」，香港嘉圖畫廊
2007
「魂遊 - 曾翠薇繪畫展」，上海140平方米畫廊
2006
「七情上面：場景變奏 - 曾翠薇繪畫展」，香港藝穗會
2005
「時與果」，香港香港大學賽馬會大樓
1998
「場景遷想 - 曾翠薇繪畫展」，香港藝穗會

聯展（擇錄）
2021
「線上的地平之下」，香港EJAR
2020
「即日上映」，香港凱倫偉伯畫廊
「ARTFEM第二屆國際女藝術家澳門雙年展」，澳門里斯本畫廊
「現在是收藏香港藝術家作品的好時機嗎？」，香港藝穗會
「她的歌: 抽像構造」，香港凱倫偉伯畫廊
2019
「20/20」，香港凱倫偉伯畫廊周年紀念展覽
「Under·Line，鹿特丹版」，荷蘭Wolfart Projectspace
「Under· Line | 第二個目的地 • 海牙」，荷蘭Quartair
Contemporary
「等待景至」，香港 1a空間
2018
「知其二」，香港凱倫偉伯畫廊
「Under · Line - 曾翠薇x羅琛堡x何晉暐x李雪盈x馮程程/李慈湄」，香港艺鴿藝術空間
「墨色作為一種當代藝術的練習II」，香港a.m. space
2017
「墨動」，香港KC100藝術空間
2016
「創意培育」，香港中文大學文物館館友會 及 香港交易廣場中央大廳
亞洲藝術文獻庫2016周年籌款拍賣，香港佳士得中環畫廊
「逃逸線」，香港安全口畫廊
2015
「Purple: Women of Mankind」，新加坡One East Asia
2014
「『色色』：潘蔚然與曾翠薇作品展」，香港Mur Nomade畫廊
2013
「瘋景」，香港安全口畫廊
「圓未圓」，香港奧沙觀塘
「繪畫合併本 - 法國五月」，香港奧沙觀塘
2012
「香港再發現」，香港少勵畫廊
2009
「斗室」，香港奧沙觀塘
2008
「再發現 - 香港當代藝術」，香港安亭拍賣有限公司
「Lala-Land - 李傑、曾翠薇、泥人」，香港Blue Lotus Gallery
2007
「面值十歲 - 香港藝術 1997-2007」，英國曼徹斯特華人藝術中心
「『VISAGE』奧美零空間夏天展2007」，北京
2006
「球內 - 球外 - 香港八位藝術家的作品」，德國漢堡KX. 畫廊
「入境：中國美學 - 上海當代藝術館文獻展」，上海中國上海當代藝術館
2004
「亞洲拼圖 - 第十八屆亞洲國際美術展覽會」，香港文化博物館
2003
「牆角落 - 兩個畫家，兩種態度」，香港1a空間
2002
「第17屆亞洲國際美展」，韓國大田市立美術館
1998
「當代香港藝術雙年展1998」，香港藝術館

獎項
2005
夏利豪基金會二十週年藝術比賽冠軍
1998
香港市政局藝術獎（繪畫）

藝術家駐留計劃
2015
「Cité Internationale des Arts」法國巴黎三個月駐留計劃

收藏
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
香港尖沙咀凱悅酒店

KARIN WEBER GALLERY 凱倫偉伯畫廊

Established in 1999 by German-born Karin Weber and now in its 22nd 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.

As unique network of partners based in London, Mumbai and Berlin allows us to source emerging and established contemporary art from around the world. We are 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.

凱倫偉伯畫廊在1999年由德國的Karin Weber女士創立，今年踏入第22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，使我們能夠幾乎遍布世界各地為客戶提供服務並蒐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。

karin weber gallery
Contemporary Fine Art

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