

A SLICE OF TIME

by Carmen Ng

遙遙

片刻

吳嘉敏

**A SLICE OF TIME**  
**遙遙片刻**

CARMEN NG 吳嘉敏

Cover Image:

**Morning Path** 清晨小路  
watercolour on paper, 58 x 38cm, 2023

**13TH JANUARY - 17TH FEBRUARY 2024**



## INTRODUCTION

Karin Weber Gallery is excited to announce 'A Slice of Time', Hong Kong artist Carmen Ng's second solo exhibition with our gallery.

Our sense of time is a subjective experience, entirely shaped by personal perception and the infinite unfolding of events. As many of us have experienced, our personal time was distorted during the Covid pandemic. Studies of this period have shown a clear disconnect between measurable, objective time and internally perceived, subjective time. In this show, Carmen Ng builds on her experience of these challenging years in her explorations of time as part of her every day. Says the artist, "I have broken up daily life into fragments. Some moments have become indefinitely obscured while others are bright but fleeting."

The exhibition showcases Carmen Ng's perception of time depicting it as standing still, everlasting, and ephemeral. *Morning Path* illustrates a quaint road situated near the artist's residence. Each morning, as Ng sets out from home, she is greeted by a captivating pathway illuminated by the gentle interplay of sunlight and tree shadows. *Afternoon Pattern* captures her return home, where the sunlight filters through glass adorned with delicate watermarks, creating a mesmerizing display. These evocative scenes serve as symbolic markers, representing the start and conclusion of a day in the artist's life.

Visitors who experience the exhibition will be moved by this mindful rendition of time, delivered in the soft-spoken manner that so closely reflects Carmen Ng's own character.

Karin Weber Gallery, January 2024

## 引言

凱倫偉伯畫廊很高興宣布與香港藝術家吳嘉敏合作第二次個人展覽「遙遙片刻」。

我們對時間的感覺是一種主觀體驗，完全由個人的感知和無限展開的事件所塑造。正如我們中的許多人所經歷的，疫情導致個人時間的扭曲。有研究表明，疫情造成了可測量的客觀時間和內在感知的主觀時間之間的脫節。在展覽聲中，吳氏基於她在這些充滿挑戰的年份中的經驗，探索時間作為她日常生活的一部分。吳嘉敏：「我將日常生活分割成碎片，有些時刻變得不確定和模糊不清，而其他時刻則明亮卻轉瞬即逝。」

展覽展示了藝術家對時間的看法，將其描繪為靜止、永恆和短暫。《清晨小路》描繪了一條位於藝術家住所附近的古雅的小路。每天早上，當吳氏從家中出發時，會被陽光和樹影的柔和交織所點亮的迷人小徑所迎接。《午後花斑》捕捉了她回家的場景，陽光透過飾有精緻水印的玻璃過濾，創造出令人著迷的展示效果。這些引人入勝的場景作為象徵性的標記，代表著藝術家一天的開始和結束。

參觀展覽的觀眾將會被藝術家本人說話輕柔的性格呈現對時間的細膩詮釋所深深感動。

凱倫偉伯畫廊，2024年1月

## A SLICE OF TIME: A CONVERSATION

Time is fair. An hour passes, everyone ages by an hour. Yet, time is also unfair. Carmen Ng says, "60 minutes, each person experiences differently. Even for the same person, the feelings vary at different times. When you are enjoying yourself it feels short, but if it's painful, it lasts so much longer."

**C** - Carmen Ng  
Hong Kong artist featured in the current exhibition.

**S** - Stella Tse  
Hong Kong writer and playwright whose works include the script for the movie 'No.1 Chung Ying Street'.

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**S:** Why did you think of exploring the theme of time?

**C:** I don't want this exhibition to be about COVID, but the past three or four years have given me a profound understanding of time. I believe many people are just like me, and don't know what have we done during those COVID years. Now that we are free to go wherever we want and do whatever we want, we can finally "make good use of time." So, I deeply cherish the time spent with friends, with my husband, and on travel. I want to seize the day and do what I want.

**S:** Since the perception of time is so personal, how do you encourage viewers to resonate with your interpretation?

**C:** Although these ten paintings are records of moments in my daily life, to avoid being too personal, I structured them around the daily routines of urban Hong Kong people, waking up in the morning, going out to work, busy at work, afternoon tea, returning home in the evening, etc.

**S:** Time is abstract. How do you turn it into tangible artwork?

**C:** You can't paint 'time' itself, but you can paint traces of time. I've always liked to pay attention to and observe traces, such as water marks, dust, or objects that turn yellow due to sunlight. These traces are all time. For example, a ruler: when you first buy it, is clean and bright, but as you use it more and more, marks of

coloured pens and scratches accumulate, making you feel that it is a ruler with experience.

**S:** Can you explain this idea further with some of the works from this exhibition?

**C:** Take *Afternoon Pattern* as an example. There are water marks on the window, and the sunlight creates reflections on the wall. As time passes, the pattern of the shadow changes. I find this interesting, so I painted this scene. In another painting, *A Long Way To Go*, sometimes, when one works too long, one's vision becomes blurry. Just like dust, with a swipe of the finger, you can create a track, and that is time.

**S:** The beam of light on the cup should be an indication that work is almost done, right?

**C:** Haha! Yes, almost done, almost done. So it feels clearer and clearer.

**S:** The angle of sunlight, light and dark, are elements of time that can be most easily visualised on canvas. I noticed that many works in this exhibition engage with these elements.

**C:** Yes, for example in *Between Day and Night*, two buildings are in the same time and space, but because of the angles of sunlight, one appears as 'daytime', the other as 'nighttime'. Even in same building, depending on whether the lights are on, whether curtains are drawn, or if there is simply a difference in the angle of reflection on the windows, it is impossible to judge how people living in it feel about time, regardless of day or night. I work with the computer a lot, and to avoid screen glare, I am used to drawing the curtains close. I often don't know whether it is day or night because I am so immersed in work. Sometimes, only when my family calls me for dinner, I realize that time has passed quickly. I thought I had only worked for three or four hours, but it turned out to be seven or eight hours!

**S:** Don't you feel hungry? Doesn't your body's need for food make you aware of time?

**C:** Nope!



**S:** Doesn't the computer also display the time?

**C:** Yes, but it feels like only a short time has passed. Maybe because I'm busy and rushing to finish work, that's why I have this feeling? Haha! When I'm just chilling, time seems to pass so slowly, but when I'm focused, time is never enough.

**S:** But even when we are chilling, time can also feel short and fast! Never enough time to chill! Haha!

**C:** Yes, like *Take a Break*. I have a friend who smokes, and for him, taking a break means the time it takes to smoke a cigarette. When I take a break, I will have a cup of tea or coffee, and some people choose to take a shower. Smoke or steam, they dissipate quickly, they are very brief.

**S:** So, whether chilling or not, time can feel fast or slow! It may be related to whether you are enjoying or immersed in the moment. 'A Slice of Time' is a very fitting exhibition title. I once read an article about humans' perception of time, saying that a person's experience of the duration of time, is related to the amount of information the brain needs to process. When you're a child, time feels longer because many things are new to you, so the brain has to process a lot of information, making time feel longer. But as you get older, the need to process new information gradually decreases, and daily life becomes repetitive, so time seems to pass quickly.

**C:** But I don't feel that way. For example, I've been freelancing for many years. Last year, 2023, I tried to return to the workplace for full-time design work because I had more free time. I encountered many new things, met many new friends, and talked a lot at work. I felt that time passed quickly every day. On the other hand, when I hid away to paint and worked repeatedly, time felt slow.

**S:** When I was working at a school, because there was a fixed schedule every year, and this was quite repetitive, I felt like another year passed quickly. After coming to Taiwan, there were many things to readjust to, and many new challenges to face. Although I have only been away from Hong Kong for a little over a year, it feels like a long time. The painting you mentioned earlier, *Between Day and Night*, I can relate to because of the immigration wave in recent years. Many friends now live in different time zones, such as the UK, Canada, Australia. With the advancement of technology and numerous communication software, I have

video calls with friends from different time zones. It is like living in different times, both night and day. The unity of time doesn't feel as strong as before; it becomes fragmented and fluid.

**C:** The concept of time zones is interesting. I have also experienced the same. Thanks to Facebook and Zoom, I can chat with a friend in the United States for an hour, followed by an hour with another friend in Australia. Geographic limitations disappear, and there are no time constraints. It indirectly gives me a lot more time to do different things. In the past, during the day, I was too busy with work and couldn't meet friends from different time zones at all. But now I can.

**S:** This indeed explains that time and space are one entity. Actually, this series about time, when did the concept come into being and form?

**C:** Early last year, my family was not feeling well, and many friends were emigrating, making me cherish the time spent with people. I believe this is also a common feeling among Hong Kong people, so I wanted to paint the feelings of this changed perception of time.

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Stella TSE Ngo Sheung (b. 1975) is a Hong Kong-based writer, poet and scriptwriter. She is the co-scriptwriter of 'No. 1 Chung Ying Street' 《中英街一號》, a movie awarded the 2018 Grand Prix of Osaka Asian Film Festival. She is also a playwright writing drama scripts including 'On est heureux à cause de l'amour' 《我們是快樂的好兒童》, 'Love Bites x 3 Times' 《傷愛三次方》之《誤認》, 'Sketches of 1967 B' 《十一騷動 - 1967的短句》, 'Marvels of a Floating City' 《浮城誌異》劇場改編. Tse is also the author and editor of a dozen of books ranging from cultural criticism and interviews to novels and poetry, including 《愛情廢話》、《香港情書》、《在霧裡遇上一尾孔雀魚》、《多謝你背叛了我》、《新春糊士托·菜園藝術快樂抗爭》、《運動員的雙行道》. Currently the chief editor of Hopology, a Taiwan publishing company, she worked in Hong Kong media industry for over eight years after graduating from The Chinese University of Hong Kong with a degree in Journalism and Communication.

## 遙遙片刻

時間是公平的，當一小時過去，所有人同樣年長了一小時。可時間也是不公平的，吳嘉敏（Carmen Ng）說：「60分鐘，每個人的感受都不同，就算是同一個人，在不同時間也不一樣。當你享受其中時，會覺得很短，但若感到痛苦，便會變得很長。」

吳 - 吳嘉敏（Carmen Ng）  
香港藝術家，本次展覽畫家。

謝 - 謝傲霜  
香港作家、編劇。電影劇本《中英街一號》獲2018年大阪亞洲電影節最優秀作品獎。

謝：為甚麼會想到探討時間這議題？

吳：我不想將這展覽與COVID掛勾，但過去這三、四年確令我對時間有很深刻的體會。相信不少人跟我一樣，感覺COVID那幾年不知道自己做了些甚麼，現在自由了，愛去哪就去哪，想做甚麼就做甚麼，終於可以「好好運用時間」，所以感受很深，會珍惜見朋友的時間、與丈夫相處的時間、能夠去旅行的時間，會很想好好把握時間去做自己想做的事。

謝：既然對時間的感覺是如此個人化，你又如何令觀畫的人在當中找到共鳴呢？

吳：雖然這十幅畫作是我日常生活中某些時刻的紀錄，但為了不想太個人化，故以香港城市人的日常作息為結構，朝早起身、出門上班、在忙碌的工作中、下午茶、晚上歸家等。

謝：時間是抽象的，那你如何將之變成實體的畫作？

吳：你不能畫出「時間」本身，但可以透過痕跡畫出時間。一直以來，我都很喜歡留意和觀察痕跡，例如水跡、灰塵，或一些物件因陽光照射而變黃，這些痕跡全都是時間來的，比方說一把間尺，新買時光潔明亮，但隨著你使用它的機會愈來愈多，間尺上會不斷增添各種顏料顏色的筆跡、刮花的痕跡，令人感受到這是一把有歷練的間尺。

謝：你可以用幾幅本次展覽的作品來加以說明嗎？

吳：像這幅《午後花斑》，窗上有水跡，陽光照射下來構成了牆上的倒影，但隨著時間推移，影子的圖案會變化，我覺得這很有趣，所以將這畫面畫出來。又例如另一幅《漫漫長路》，有時工作的時間太漫長了，感到視野變模糊，恍如微塵，用手指頭一刮，就可以刮出一條坑，這就代表時間。

謝：杯上的那束光，應該代表快要完成工作了吧？

吳：哈哈！是的，就快做完就快做完，所以感覺是愈來愈清晰。

謝：陽光的角度、光與暗，就是時間最容易被視覺化到畫布上的元素。我見本次展覽有許多幅畫作主要是以這元素呈現。

吳：是的，像《日與夜之間》，在同一時空裡有兩棟大廈，但因為陽光照射的角度，一棟像在日間，一棟像在夜晚。其實甚至乎同一棟大廈，也會因為有沒有開燈、有沒有使用窗簾，或純粹玻璃窗反射陽光的角度，使人無法判斷究竟生活在當中的人如何感受時間，是日還是夜？我的工作多用電腦，為免熒幕反光，習慣關上窗簾。我常常因為太投入工作，而不知外面的世界是日是夜。有時家人打電話來叫我吃飯，我才驚覺時間過得這麼快，我以為只做了三、四小時，但原來已過了七、八小時！

謝：那你不會感到肚餓的嗎？身體對食物的需要不會令你意識到時間？

吳：又沒有噢！

謝：電腦上也有顯示時間的吧？

吳：有，但感覺上就是只過了很短時間，可能是很忙很趕不夠時間完成工作，所以才有這感覺吧？哈哈！Hea時覺得時間悠長，但忙起上來時間完全不夠用。

謝：不過Hea的時間也可以覺得很短很快！Hea不夠！哈哈！

吳：是的，是的，像《小休片刻》，我有朋友吸煙，對他而言，休息就是抽一枝煙的時間，而我休息時會喝杯茶或咖啡，也有人選擇洗個澡，那些冒出來的煙或水蒸氣，都是很快就消失，十分短暫。

謝：所以其實無論Hea或忙，其實時間的感覺也可以是快或慢！這可能與你是否享受或投入當刻有關，所以《遙遙片刻》真的是很貼切的展覽名。我曾經讀過一篇文章，關於人對時間的感知，說及人感到時間是快還是慢、是長還是短，與腦部需接收的資料多寡有關。小時候感覺時間很長，是因為很多事物對你而言都是新的，所以腦部要處理大量的資料，因而感到時間很長，可是隨著年紀漸長，需處理的新資料逐漸減少，日常重重複複，就會感到時間很快過去。

吳：可是我又不覺得是這樣，例如我做了許多年freelance，去年（2023年）初因較空閒，嘗試重投職場做全職設計工作，接觸很多新事物、認識很多新朋友，返工不斷說話，感覺每天的時間都很快過，反而我躲起來畫畫，重重複複地工作，就感到時間過得很慢。

謝：不過我在學校工作時，因為每年都有固定的日程，而且許多時候都很重複，所以感覺很快又一年，而我來台灣後，由於有很多東西需要重新適應，不斷面對新衝擊，雖然我只離開香港一年多，但感覺卻像已經很久。你剛才提及《日與夜之間》的那幅畫，其實我也很有感受，因為經歷這幾年移民潮，有許多朋友都生活在不同時區，英國、加拿大、澳洲，同時基於科技發達通訊軟件眾多，與朋友們視像通話，像各自生活在不同的時間裡，同時是夜晚又是日間，時間的統一性感覺上不像以前一樣強，而是變得零碎及浮動。

吳：時區這概念頗有趣，我也一樣，因為Facebook、Zoom，上一小時與美國朋友聊天，下一小時與澳洲朋友傾談，地理限制消失了，時間限制也沒有了，變相令我的人生多了很多時間，多了時間做不同的事。以前日間忙工作，根本不可能與不同時空的朋友見面，但現在卻可以。

謝：這正正說明了時間和空間是一個整體。其實你這系列關於時間的畫作，概念是於何時誕生及形成？

吳：在去年年初，那段時間家人身體不好，又有許多朋友移民，令我變得很珍惜與人相處的時間，相信這也是香港人的共同感受，所以想將對時間觀念改變的感受畫出來。

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謝傲霜（1975出生）香港作家、編劇。電影劇本《中英街一號》獲2018年大阪亞洲電影節最優秀作品獎。舞台劇本有《我們是快樂的好兒童》、《傷愛三次

方》之《誤認》、《十一騷動 - 1967的短句》、《浮城誌異》劇場改編。編著作品有《愛情廢話》、《香港情書》、《在霧裏遇上一尾孔雀魚》、《多謝你背叛了我》、《新春糊士托·菜園藝術快樂抗爭》、《運動員的雙行道》等。她於香港中文大學新聞與傳播系畢業後，曾於香港報章任職記者及編輯超過八年，現為在台灣在香港人出版社「希望學」總編輯。



ARTWORKS







**A Long Way To Go** 漫漫長路  
watercolour on paper  
54 x 35cm  
2023

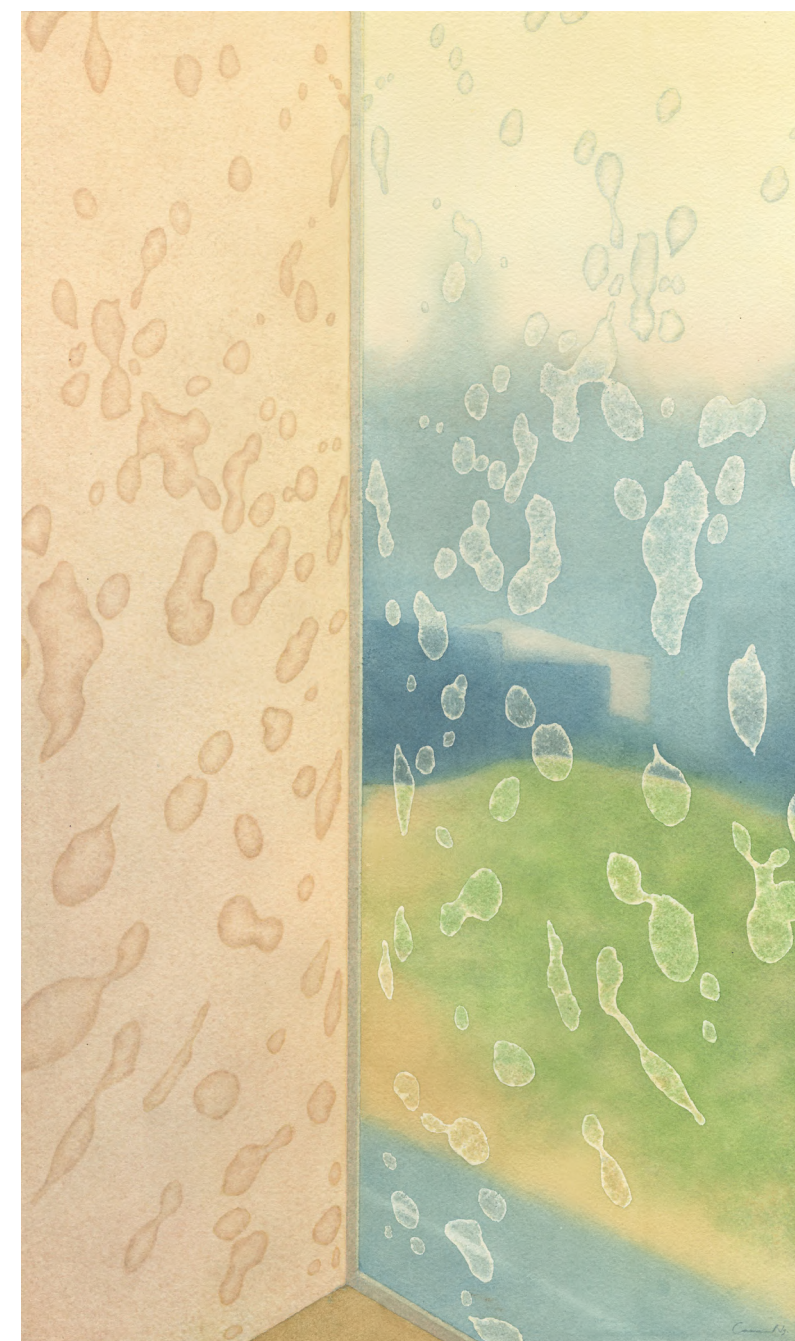
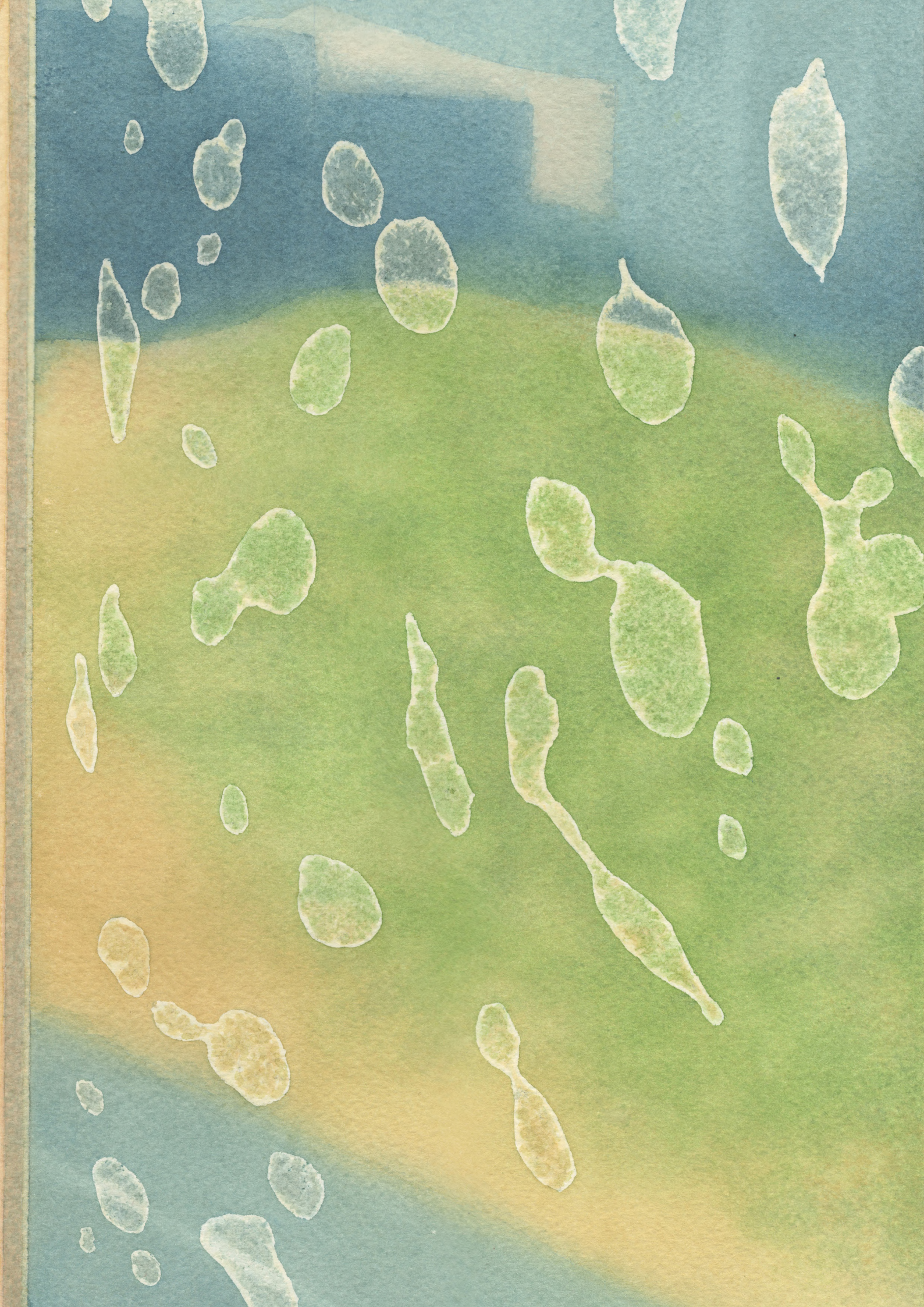




**A Quarter Past Three** 三時十五分  
watercolour on paper  
55 x 44cm  
2023







**Afternoon Pattern** 午後花斑  
watercolour on paper  
61 x 36cm  
2023





**Between Day And Night** 日與夜之間  
watercolour on paper  
50 x 39 cm  
2023

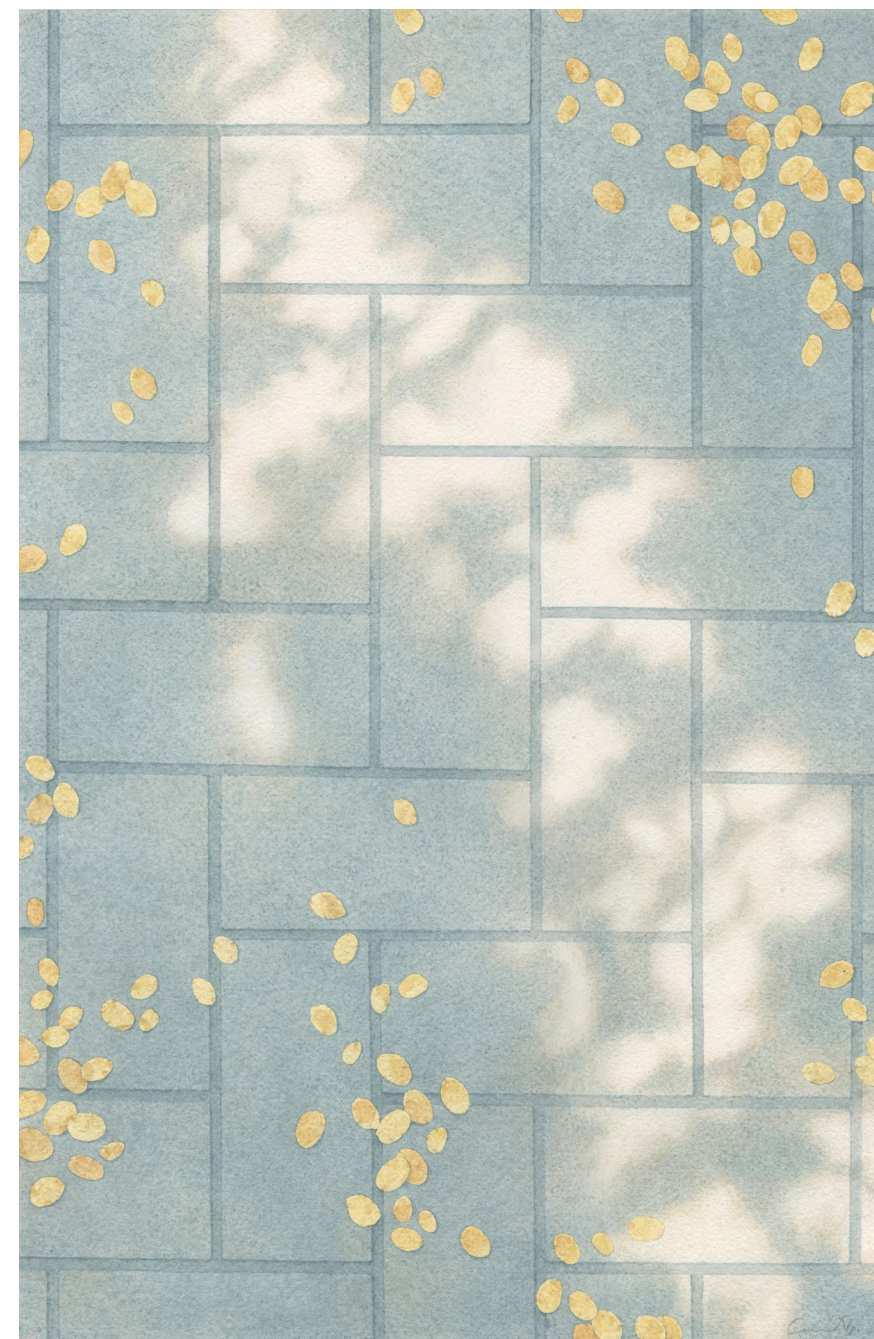






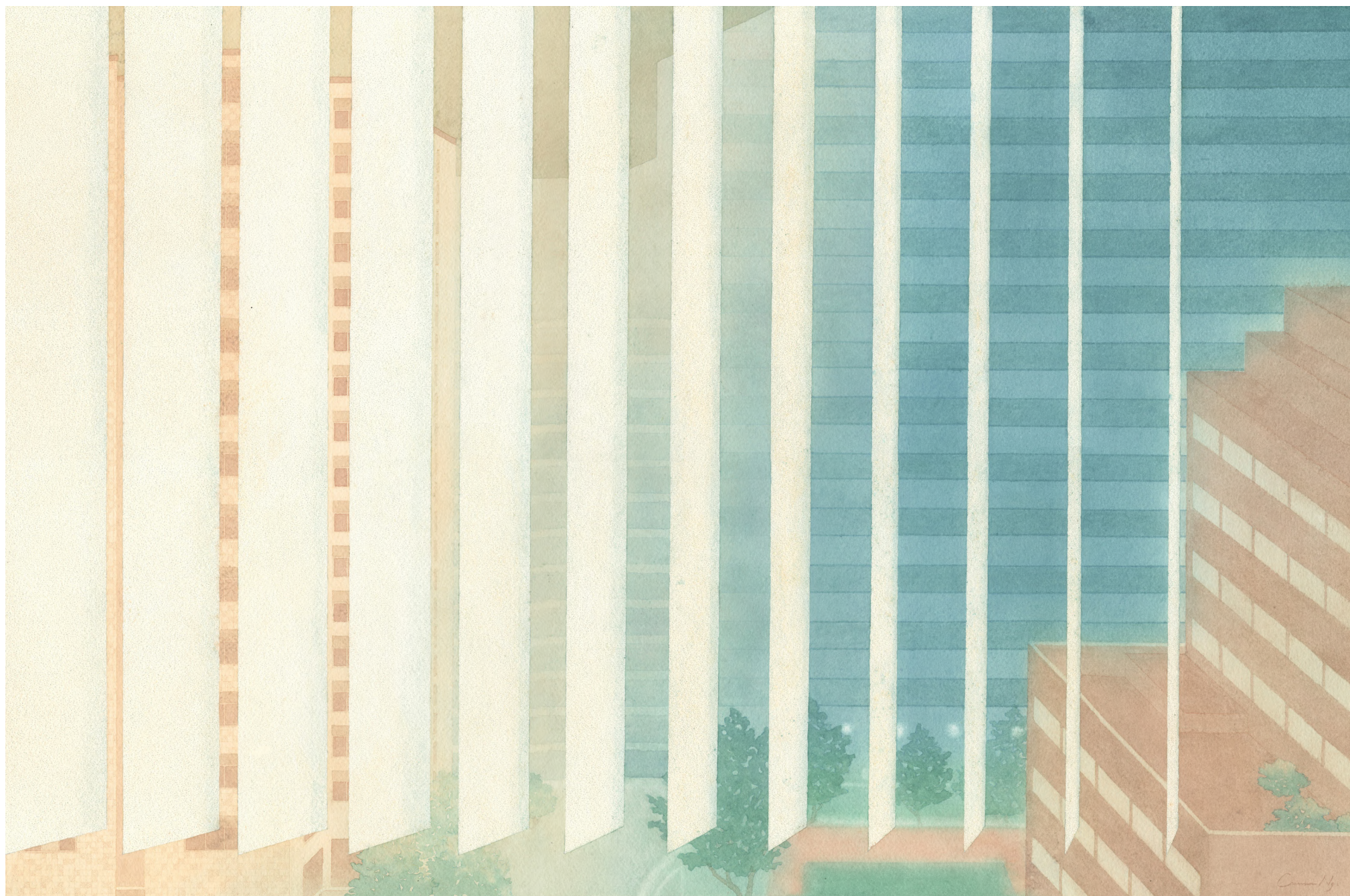
**Fast Forward 快轉**  
watercolour on paper  
43 x 56cm  
2023





**Morning Path** 清晨小路  
watercolour on paper  
58 x 38cm  
2023





**Office Hour** 辦公時間  
watercolour on paper  
52 x 79cm  
2023

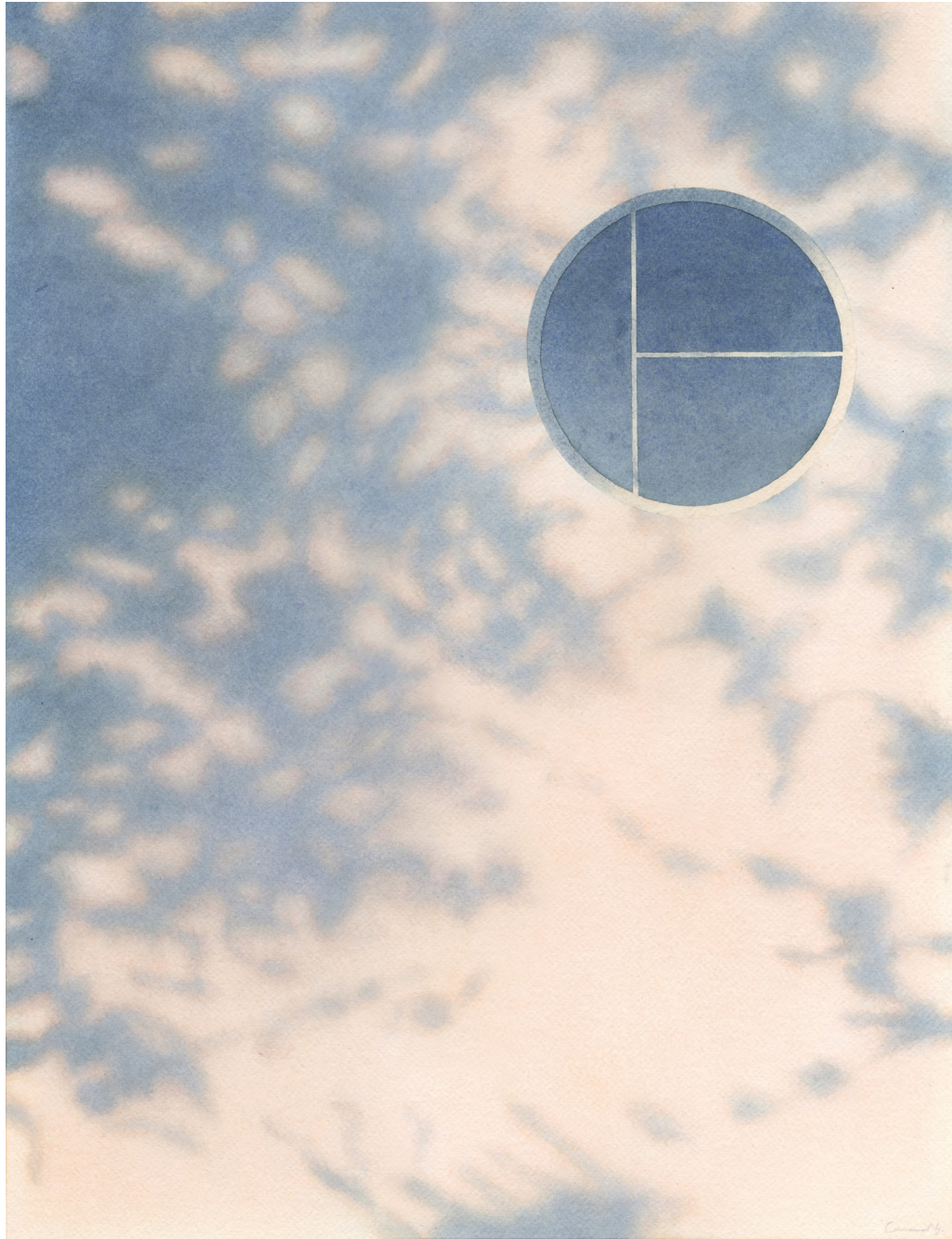




**Take A Break** 小休片刻  
watercolour on paper  
78 x 30cm  
2023







**The Dark Moon On The Wall** 牆上的黑月亮  
watercolour on paper  
52 x 40cm  
2023



**The Moon On The Wall** 牆上的月亮  
watercolour on paper  
52 x 40cm  
2023

ARTIST





# CARMEN NG 吳嘉敏



**Born in 1988, Hong Kong**  
**Currently lives and works in Hong Kong**

## Education

2011  
Bachelor of Arts (Hons) in Visual Arts, Hong Kong Baptist University

## Solo Exhibitions

2024  
'A Slice of Time', Karin Weber Gallery, HK  
2022  
'The Sparrow's Song', Lemna of The Alchemist, HK  
2021  
'Flowers In The Window', Karin Weber Gallery, HK

## Group Exhibitions (selected)

2023  
'I'm here, JCCAC's 15th Anniversary Exhibition', Jockey Club Creative Arts Centre, HK  
'Art Central', Karin Weber Gallery, HK  
'Future of Creation, Hong Kong SEA Charity Auction', Grotto SKW, HK  
2022  
Art Central, Karin Weber Gallery, HK  
'Click...Clatter...Clunk...', Karin Weber Gallery, HK  
'A Collection in Two Acts', Rossi & Rossi, HK  
2021  
'The Moment' group exhibition, Jockey Club Creative Arts Centre, HK  
Art Central, Karin Weber Gallery, HK

## Awards (selected)

2018  
11th Hong Kong Book Prize Award, RTHK and Hong Kong Public Libraries

## Collections

Hang Seng Bank  
P&G Hong Kong & Guangzhou  
Soho House Hong Kong  
Private Collections

For full CV: <https://www.karinwebergallery.com/artists/carmen-ng/>

**1988 年生於香港**  
**現生活並工作於香港**

## 學歷

2011  
香港浸會大學視覺藝術文學士

## 個展

2024  
「遙遙片刻」，香港凱倫偉伯畫廊  
2022  
「麻雀詠唱」，香港牧羊少年與他的浮萍  
2021  
「窗花」，香港凱倫偉伯畫廊

## 聯展（擇錄）

2023  
「我在！JCCAC 十五週年展覽」，香港賽馬會創意藝術中心  
Art Central，香港凱倫偉伯畫廊  
「創作的未來 - 香港美術教育協會籌款展覽」，香港嘉圖畫廊  
2022  
Art Central，香港凱倫偉伯畫廊  
「咔嗒…咔嗒…咔嗒…」，香港凱倫偉伯畫廊  
「A Collection in Two Acts」，香港Rossi & Rossi畫廊  
2021  
「靜紙」，香港賽馬會創意藝術中心  
Art Central，香港凱倫偉伯畫廊

## 獎項（擇錄）

2018  
香港電台及香港公共圖書館合辦第十一屆香港書獎

## 收藏

恆生銀行  
P&G香港及廣州公司  
Soho House香港  
私人收藏

詳細履歷：<https://www.karinwebergallery.com/artists/carmen-ng/>



## KARIN WEBER GALLERY 凱倫偉伯畫廊

Established in 1999 by German-born Karin Weber and now in its 25th 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 programme of curated exhibitions, talks, and collector events.

As unique network of partners based in London and Mumbai 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 programmes 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25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和孟買有辦事處，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。

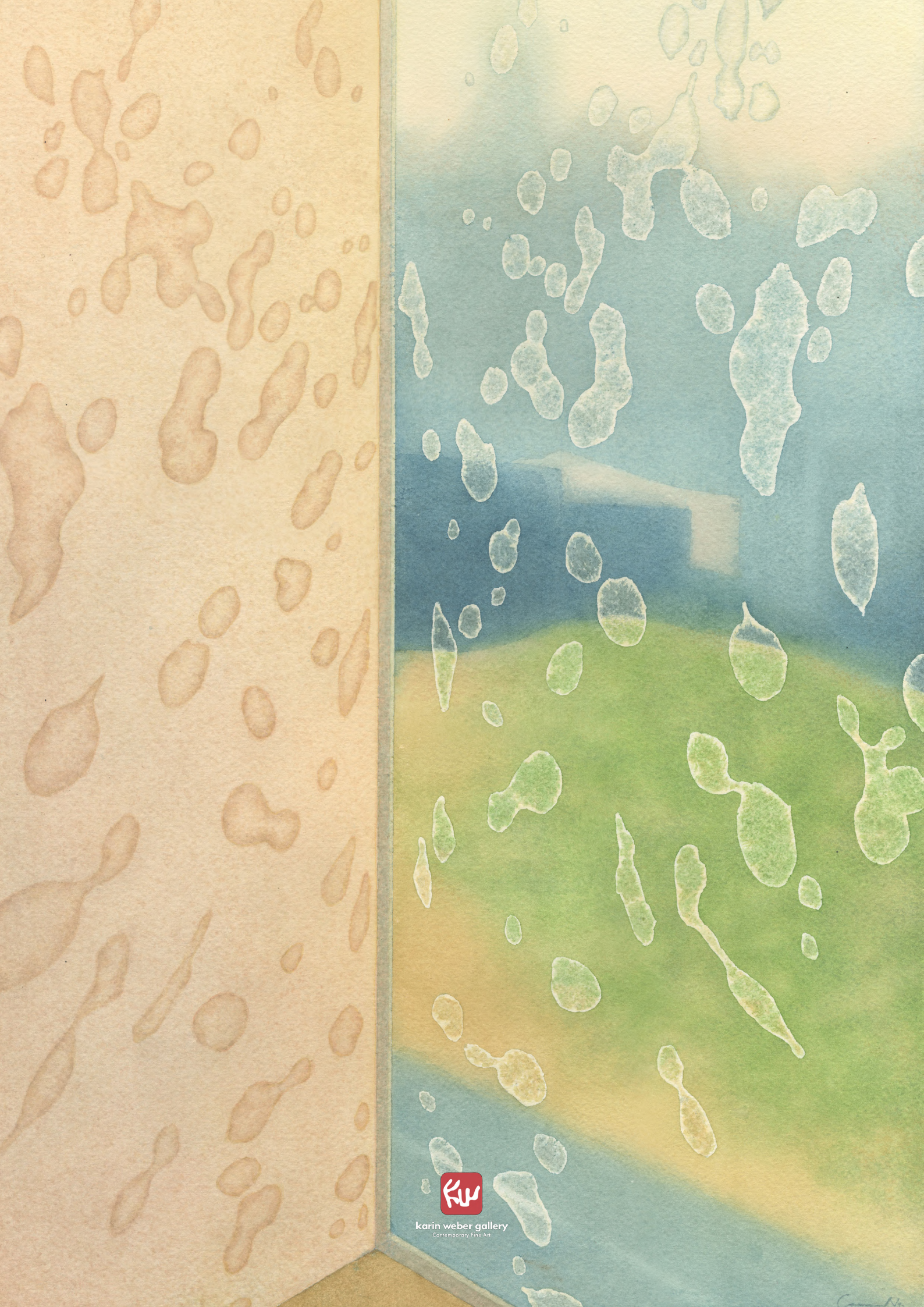


C/F, 20 Aberdeen Street, Central, Hong Kong  
香港中環鴨巴甸街20號地下  
+852 2544 5004

karinwebergallery.com  
art@karinwebergallery.com

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karin weber gallery  
Contemporary Fine Art