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Tang Ying Chi x Tsang Chui Mei

SEVEN WEEKS FIVE DAYS

TANG YING CHI 鄧凝姿

TSANG CHUI MEI 曾翠薇

Back Cover Image:

In the Flow 流動

Tsang Chui Mei, acrylic on canvas, 61 x 51cm, 2024

9TH APRIL - 1ST JUNE 2024

INTRODUCTION

Karin Weber Gallery is excited to announce 'Seven Weeks Five Days', an artistic collaboration between two renowned female talents in the Hong Kong arts scene. Good friends and inspired colleagues, Tang Ying Chi and Tsang Chui Mei combine forces and creativity in this show, pairing their paintings to create a unique dialogue between two individuals and their artistic energies.

Tsang Chui Mei is renowned for her semi-abstract landscapes. She delicately layers paint on paint, then constructs intricate layers by scratching, honing and polishing to achieve her own flowing compositions or 'scenes'. Nature, its mountains and rocks, is implied via cracks, rugged surfaces and thick applications of paint, whilst multiple perspectives in each piece hint at Tsang's roots in traditional Chinese painting. Says the artist, "my work implies the sense of impermanence that temporal things, in a continuous change of condition, are subject to: decline and renewal."

Tang Ying Chi's landscapes are more defined through some outlines and strong colour washes yet are also entirely imaginary. The artist equally draws on the inspiration and techniques of Chinese landscape painting in applying multiple perspectives in her work. For Stella Tang, "the making of art gives me opportunities to think of our living life in all perspectives."

As both artists choose works to feature side by side in carefully selected pairings for 'Seven Weeks Five Days' – a show as long as its title suggests – the dynamic of their relationship comes to life and generates an energy of its own.

The visuals in 'Seven Weeks Five Days' are underpinned by a soundscape by Hong Kong sound artist Dino Rib. *Scoring: Genesis* comprises exhibition soundtracks created especially for this exhibition. By manipulating audio samples and incorporating live-recorded audio feedback, this durational sound work investigates the dialogue between the components of paintings, and those of sonic compositions. *Scoring: Genesis* endeavours to 'sonify' the domain that extends beyond verbalization, capturing the abstract, atmospheric, and at times emotional qualities inherent in the paintings that underlie the creation of the landscapes.

A dialogue between two talented friends and colleagues, Tang Ying Chi and Tsang Chui Mei, enhanced by its very own sonic composition by Dino Rib, brings its own unique energy to a gallery space, and takes 'Seven Weeks Five Days' to flourish. Here at Karin Weber Gallery, we are excited to be part of this artistic journey.

Karin Weber Gallery, April 2024

引言

凱倫偉伯畫廊很高興宣布「七周五天」展覽，這是香港藝術界兩位才華洋溢的女藝術家的合作。鄧凝姿和曾翠薇是好友兼曾共事，在這個展覽中，她們結合力量和創造力，將彼此的繪畫作品配對，創造出獨特的對話，展現兩位個人和藝術能量之間的交流。

曾翠薇以半抽象的風景聞名。她細緻地將塗料層層疊加，然後通過刮、磨和拋光來構建出精巧的層次，以實現自己流暢的構圖或「場景」。通過裂縫、崎嶇的表面和厚重的塗料，暗示了大自然、山和石的存在，而多視角的運用則暗示了曾翠薇在傳統中國繪畫中的根源。藝術家表示：「我的作品暗喻自然界中枯榮消長的樣貌與過程，指涉世間事物之變化無常，衰退和更新是持續不斷的。」

鄧凝姿的風景畫則通過一些輪廓和強烈的色彩洗滌特點表現她的想像。藝術家同樣借鑒中國山水畫的靈感和技巧，在作品中運用多重視角。對於鄧凝姿來說，「藝術創作給了我思考生活的各種角度的機會。」

當兩位藝術家挑選作品，在「七周五天」這個展覽中精心搭配並列展示時，她們之間的關係動態得以展現，並產生了獨特的能量。展覽的點出展期的長久，為觀眾帶來了獨特的體驗。

香港聲音藝術家 Dino Rib 為展覽創作創作了聲音景觀 (soundscape)，名為《*Scoring Genesis*》。通過操縱音頻樣本並融入現場錄音的音頻反饋，這部持續時間的聲音作品旨在探索繪畫元素之間的對話例如層次、質感、筆觸、節奏，以及聲音組合的元素。此外，它還試圖讓那些超越言語的領域具象化，捕捉到底層風景繪畫中抽象、氛圍和情感特質。

鄧凝姿與曾翠薇這兩位才華橫溢的朋友和同事之間的對話，加上 Dino Rib 創作的獨特音景提供非一般的觀賞經驗。在凱倫偉伯畫廊，我們非常榮幸能夠參與這場藝術之旅。

凱倫偉伯畫廊，2024年4月

DIFFERENT PATHS LEAD TO THE SAME DESTINATION – THE ESSENCE OF PAINTING, LANDSCAPE, OR THE PLACE CALLED HONG KONG

Tsang Chui Mei has been focusing on landscape painting for over two decades. From abstract compositions incorporating doors, windows and objects to her current practice which brings into play the characteristics and many layers of painting materials, a unique narrative language has been developed. Tang Ying Chi's paintings encompass abstract expressionism, Hong Kong street scenes and painting installation. Tang has in recent years shifted towards a literati painting style to create her own modern spiritual realm.

'Seven Weeks Five Days' is a collaborative exhibition featuring Tang Ying Chi and Tsang Chui Mei. Each artist presents seven paintings displaying one by one each week. Through their landscape dialogue, they explore similarities and differences in their creative attitudes, means and the hidden messages within the scenery and landscapes. We reside in diverse locations and environments, where our minds and bodies are subtly influenced by various spatial qualities. Whether we attribute it to the magnetic field effect or the study of environmental 'feng shui', the choice is entirely subjective. Landscape transcends geographical and cultural boundaries, becoming an enduring subject of artistic creation because our physical and spiritual beings are inseparable from the spaces we inhabit. The captivating essence of landscape artworks lies not solely in observation, but in immersing oneself within it and unleashing the imagination of reality.

The Painting Speaks For Itself

In the current world of art, there is a tendency for artists to express their works in relation to their own perspectives, outlook on society and culture. It seems that topical issues – rather than artistic expression – can garner more attention. However, there are times when it is refreshing and enlightening to understand how artists approach the paintings in an honest manner, and to attentively observe the lines and colours that transcend the confines of the frame.

Painting captures the artist's physical exertion their emotions and feelings released through repetitive movements. Tsang Chui Mei's layered and textured surfaces, along with Tang Ying Chi's deliberate and rhythmic lines, both embody this process. Tsang seldom relies on sketches and even the basic composition because her artwork unfolds through her immediate responses to the canvas. Once pigments or acrylic mediums are applied to the canvas, a rich array of stimuli such as composition, form, colour, and material qualities emerges vividly before our eyes. Drawing upon these unique and inimitable elements, as well as her understanding and experience with various painting materials, Tsang embarks on an exploration of this uncharted journey. She possesses a clear understanding of the different outcomes of the crackle paste when it dries, as

well as the fascinating transformations that can occur during the drying process with a playful 'interference'. She has a profound understanding of the nuanced impact of a matt medium in enhancing the vibrancy of acrylic colours, as well as which modelling paste can create the most visually appealing translucent sensation. Simultaneously, the combination and sequencing of materials yields infinite and unpredictable visual experiences. She meticulously layers and applies, constantly making choices and revisions, while navigating the canvas back and forth, until the artistic direction for the artwork unfolds. Hence, each painting possesses its own visual rhythm, offering viewers a unique sense of aesthetic pleasure. Through multiple layers of application, reduction, and revision, Tsang's paintings often exhibit a sense of mass. The thickness enables her to excavate the surface, akin to an archaeological exploration, gradually uncovering the unknown elements she has meticulously crafted.

In Tang Ying Chi's recent 'That Place' painting series, she skilfully uses lines as the framework to construct an entire landscape. A longer brush handle allows her to effortlessly draw lines and effectively convey personal, abstract emotions. Like Tsang, she rarely relies on sketches to envision her artworks. She paints freely on the canvas, forging a connection with the essence of painting. Where she previously used charcoal or diluted acrylic paints for drawing lines, in this exhibition, she exclusively employs Chinese ink. Irrespective of the materials used, she focuses on seeking the black that resonates with her heart. The black lines serve as a gateway to the inner realm of 'That Place' by Tang. Based on the shape, direction, speed, and brushstrokes of the lines, she discerns the rhythm and weight of the composition, determining the perspectives of various elements such as mountains and rocks, while also envisioning the possible traces of people's wandering journeys.

The space beyond the lines becomes the realm of sky and sea, reminiscent of the primordial act of Pangu's creation, harmoniously born from nature. Many of those initial dancing lines remain distinctly visible to the viewers until the end, unlike Tsang's works that often cover the underlying layers more extensively. As a result, Tang's paintings exude a sketch-like quality. Despite multiple revisions and applications, she maintains an overall thin layering effect. Coupled with the dominant presence of black ink lines in her artwork, her paintings distinctly embody the essence of Chinese art. Tsang has also explored the use of landscape texturing techniques, although on a relatively smaller scale, where the brushstrokes serve as embellishments akin to elements found in landscapes. When structuring her compositions, she considers a scattered perspective and the concept of framing without cultivation commonly seen in traditional

Chinese painting. However, in her interpretation, those spaces represent empty space rather than the conventional notion of negative space commonly found in Chinese calligraphy and painting.

Two Varieties of Scenery, the Elusive Passage of Time

Both Tsang and Tang embark on their artistic journeys based on pure visual elements, yet they are not content to remain in the realm of abstraction. They unanimously express their ultimate need to return to specific imagery in landscapes and scenery in order to find peace within themselves and establish a coherent artistic order.

Tang's 'That Place, That Time' series bears a striking resemblance to the approach of literati painting in modern ink art. In ancient times, literati scholars expressed their personal sentiments through painting, providing a window into their true thoughts and emotions beyond their official obligations. However, with the ever-changing dynamics of political landscapes and the overwhelming currents of the era, it became increasingly challenging for scholar officials to independently navigate. One can carve out a separate realm on paper, as witnessed throughout the history of art in various dynasties and eras. The sense of loss in a particular era can stem from various reasons, prompting individuals to seek a place of refuge within the confines. Different people make different choices, and Tang found solace in painting. Swirling lines and ever-changing patterns in the sky mirror the intricate and tumultuous nature of the surrounding world, extending beyond the conventional portrayal of misty and melancholic landscapes. Storms or gloomy atmosphere occupy only a small portion of the paintings, for without darkness, there can be no light, and without chaotic hues, the vibrant peaks of the mountains cannot be revealed. The ever-changing sky can be seen as a metaphor for the passage of time or the uncertainty of one's living environment. In Tang's landscape portrayals, besides the sky, there is always an inevitable presence of the ocean, allowing both the artist and the viewers to transcend to heavenly heights or dive into profound depths. Simultaneously, these depictions leave subtle hints, alluding to the coastal and frontier nature of Hong Kong. As a result, her artistic space is not confined by the size of the canvas. It is akin to an invitation for the viewers to journey with her, and rediscover a sense of inner liberation. She openly acknowledges that these works carry a healing effect, at least for herself. Her landscapes are devoid of human figures or building structures, yet traces of wanderings linger everywhere, regardless of their abstract or indescribable nature. Concrete imagination is facilitated by abstract lines and forms, aiding us in embracing the present moment.

Tang's landscapes direct us towards realms of imagination, while simultaneously prompting us to revisit our own reality, eliciting a sense of déjà vu in different locations. On the other hand, Tsang Chui Mei's landscapes are abstract, resembling multiple parallel universes that may exist beyond our cognitive scope. Though the artwork may be small in size, they evoke an infinite expanse within. Shores and water constantly appear, occasionally resembling plants or something of the sort, rendering a non-human logic of time and space. Standing before the artworks, we find ourselves immersed within, motionless in solitude. Unlike her previous works, which often featured translucent fragments or straight, delicate lines, this exhibition showcases a notable prevalence of cracked textures. According to Tsang, the characteristics of cracked texture is playful and holds hidden potential. With these crackling effects and the varying layers of eroded colours, the imagery resembles a relic, a once splendid remnant of a civilization. The association with such ruins remains elusive, preventing one from discerning or establishing a complete narrative. Various traces, akin to skeletal remains, linger in an ethereal sense of realization. They merely hint at the passage of time, withholding knowledge of their distance or appearance. It is precisely this enigmatic quality and distance that makes them so captivating.

Time becomes indiscernible, yet we know that this joint exhibition spans seven weeks, with the two artists adding a new artwork every seven days, gradually forming the complete panorama of the exhibition. The visitors find themselves in a dimly lit gallery, delving into the two artists' painted worlds, venturing into the unknown, exploring shared territories of fascination amidst layers of colour and brushstrokes.

CHAN SAI-LOK

Artist, art critic, and writer based in Hong Kong. Chan holds a BA and MFA in Fine Art and an MA in Gender Studies, all from the Chinese University of Hong Kong. Chan is now a part-time lecturer at several universities, a 1a space curatorial board member, and guest host of a radio art programme.

殊途而同歸——之於繪畫本質、風景或香港這地方

曾翠薇二十多年來的繪畫，一直以風景為題。從抽象造形拼合具體門窗物件，到現在發揮繪畫物料特性和層次，她建立出獨特的敘述語言。鄧凝姿作品涉獵抽象表現畫風、香港街道人物及繪畫裝置等形式，近年轉向文人畫寄情山水傳統，以繪畫創造現代人心靈境地。

「七周五天」為鄧凝姿及曾翠薇兩位香港畫家的聯展，每人七張畫作每周逐一上場。她們這次風景對話，於創作態度與手段，或隱藏於風景/山水的訊息，均有不少相似和不同之處。我們生活於不同場所和環境，身心不知不覺受到各種空間特質影響，說是磁場效應或是風水環境學皆可，悉隨尊便。風景/山水能跨越地域及文明界限，成為經年不變的藝術創作題材，乃因我們的肉身和心神與空間形影不離。而風景/山水作品耐人尋味之處，不在於純粹的觀看，而是讓你置身其中，釋放現實的想像。

畫面自說自話

當前世界藝術潮流，傾向期待藝術家表述作品與自身、社會或文化看法和態度。議題比藝術表達形式本身，好像得到更多的關注。不過有時候，好好的聽一聽藝術家如何直率跟繪畫相處，細心觀賞一下無關畫框以外的線和色，可會耳目一新豁然開朗。

繪畫本身，記錄藝術家身體的勞動，及通過重複律動而釋放的情緒和感受。曾翠薇塗塗抹抹的塊面，和鄧凝姿徐疾有致的線條，均體現這種過程。曾翠薇絕少預製草稿，連基本的構圖也欠奉。因為，每張作品推展的過程都是她對畫面的即時回應。顏料或產生不同效果的調混劑一旦落到畫布上，位置、造形、色彩與物料特質等豐富的資訊便湧現眼前。曾翠薇基於這些不能複製的巧合元素，及她對各種繪畫物料的認識和經驗，開始探索這段未知的旅程。她很清楚不同稀稠裂紋漿乾涸後的結果，或是在風乾期間「干擾」一下的有趣變化。她又很了解Matt Medium對增加塑膠彩色感的微妙影響，或者哪一款塑形膏能營造出最好看的半透明感覺。同時，物料組合及運用先後次序等又會帶來無窮難以預料的視覺經驗。她層層塗抹、增刪取捨，在畫面上來回往返尋找畫作的發展路向。所以，每張繪畫均有其自身的視覺節奏，給予觀眾帶來獨一無二的觀賞愉悅。或因多次的塗抹、減退和修訂，曾翠薇的畫面多有厚重的量感；亦因為厚，遂方便她似發掘考古般磨掉表層，慢慢尋找更多她一手經營出來的未知。

鄧凝姿近年「那地方」繪畫系列，以線條為架構，築起整個山水藍圖。她強調手執筆桿較長的毛筆感覺良好，畫起線來得心應手，能有效地傳達個人內心抽象卻不得不表達的情緒。她跟曾翠薇一樣不太需要草稿來想像作品。她直接在畫布上龍飛鳳舞，方能上達跟繪畫形而上的連繫。她過去使用的碳枝或調稀了的塑膠彩畫線，而是次展覽作品均改用中國藝術的墨。不論是哪一種材料，她在乎尋找符合其心意的黑。黑色的線，展開了屬於鄧凝姿「那地方」的內心境界。她根據線條的形狀、方向、速度及筆觸等，判斷畫面輕重節奏，決定各部份山石的視點，

及想像可以出現的人們遊歷痕跡。

而線條以外的空間，便成了天與海，彷彿盤古開天闢地，順應自然而生。那些最初舞動的線，不少到最後觀眾仍然清晰可辨，不似曾翠薇多覆蓋了最底的色層。正因如此，鄧凝姿的作品較有素描的感覺。即使她多番修訂填塗，仍保持整體色層較薄的效果；加上黑色墨線在其作品中的主導位置，她的繪畫更傾向中國藝術氣質。曾翠薇亦聯想過山水的皴法，只不過出現的範圍相對較細，筆觸線條的作用類近風景的點綴。而她組織構圖時，有考慮過國畫散點透視及有框卻無壘的造法，不過在她的概念裡，那是虛無的空間（empty space）而非書畫常見的留白。

兩種風景，不確定的時間

曾翠薇及鄧凝姿二人，皆依據純視覺元素出發及推展作品，惟不甘停留於抽象境地。她們異口同聲地說，最終要回歸風景/山水具體的想像，方能叫自己心有所安，順理成章地建立繪畫秩序。

鄧凝姿「那地方·那時間」系列，酷似現代水墨中新文人畫的思路。古時文人士大夫作畫，或多或少屬工餘以外的寄情，透露個人真心話的窗口。官場政治時有變動，時代巨輪非文人士大夫能獨力駕馭。紙上另闢自身天地，在歷朝歷代藝術歷史均可見證。時代的失落可有多種原因，個人在有限的範圍內尋找安身之地，不同的人有不同取捨。鄧凝姿選擇了繪畫。天空上繚繞的線條與變化，形同煩憂心神的紛陳周遭，決不止於傳統山水氤氳淒迷的營造。暴雨或陰霾只佔作品一小部份，沒有陰就沒有晴，沒有渾沌色調則顯不出明朗的山峰。天空之變幻無常，可理解為時間的流逝，或生活環境的不定。她筆下的山水，除了天空還必然有海洋，讓她及觀眾能往上下潛遁逸；同時好像留下一些線索，暗指香港這個臨海的邊陲之地。所以，她的繪畫空間不受畫框大小限制，好比邀請觀眾跟她一起馳騁一樣，共同重獲心靈上的自由。她坦然，這批作品帶有療癒作用，最少在於她自己。山水之中沒有人或建築物，卻處處殘留遊歷的痕跡，姑勿論何等抽象或無以名狀。具體的想像依靠抽象的線條與造形，它們有助我們踏實此刻感受。

鄧凝姿的山水指向異想之地，倒處處引導觀眾回望現實環境，這處那處總有似曾相屬的錯覺。曾翠薇的風景卻抽象得像多元平行宇宙裡，有可能存在但在我們認知範圍外的空間。畫幅不大，裡面卻一望無際。岸和水不斷出現，偶爾有些類似植物或甚麼，渲染非人世間的邏輯時間和空間。站在畫作跟前，我們好像身在其中，孤寂得停佇不動。有別於她過去作品不時出現的半透明碎片或剛直幼線，是次展覽作品大量出現龜裂紋理。裂紋漿的特性，曾翠薇說是「好玩」非常，具備潛藏可發揮的條件。基於這些龜裂效果，及深淺不一被磨蝕出來的色層，畫面彷彿像個遺址，曾經璀璨的文明遺跡。那種遺跡的聯想仍保持朦朧，教人無法辨認或確立甚麼完整故事，種種仿如骸骨的痕跡停留於虛空的感悟。它們，只暗示時間的距離，卻不讓我們知道距離的遠近或模樣；又因這種迷濛和距離，它才如此

叫人著迷。

時間難辨，我們只知道是次聯展為期七周，每七日兩位藝術家將加進多一張畫作，一步一步組成是次展覽全貌。觀眾在晦暗的畫廊裡凝神氣定，鑽進二人的繪畫世界，一起闖蕩未知，在色層與筆觸之間，通往各自意趣相投的境地。

阿三

香港藝術家、藝評及寫作人。香港中文大學藝術系畢業，後修畢藝術碩士（創作）及性別研究文學碩士課程。現為大專兼任講師、1a space 策展團隊成員及電台藝術節目嘉賓主持。

ARTWORKS





'The Place' series started in 2020. It is imagined and continuously explores the concept of 'idealistic' in terms of present day living places. Until now, there is no specific content of what we call 'idealistic', especially in the description of human activities and structures in the works. The paintings still focus on an ordinary, yet unusual natural landscape to discover. An element of time is added in this new series in which the transient scenery of skies can be found in one single space or multiple different spaces. As a painter, I enjoy challenging my imagination. I enjoy the feeling of peace I obtain during the process of painting.

作品延續2020年《那地方》系列，繼續想像和發掘這個年代「理想」的居住地方。所謂「理想」地方，到今天，作品並沒有甚麼確實有關「理想」的內容，尤其是在顯示人民活動/人工建設的景觀方面；仍然停留在一個看上去是平凡、偶爾被發現的奇異自然景象上。是次系列加入了時間的因素，使在同一或不同空間上、出現了無盡變化又轉瞬即逝的天氣景色。作為繪者，其實只是繼續依戀著、在繪畫過程中的所獲得的種種有關想像力挑戰和平和感覺。

TANG YING CHI 鄧凝姿



The Place • The Time I
那地方 • 那時間(一)
acrylic and Chinese ink on canvas
60.5 x 81.4cm
2024



The Place • The Time II
那地方 • 那時間(二)
acrylic and Chinese ink on canvas
60.5 x 81.4cm
2024



The Place • The Time III
那地方 • 那時間(三)
acrylic and Chinese ink on canvas
60.5 x 81.4cm
2024



The Place • The Time IV
那地方 • 那時間(四)
acrylic and Chinese ink on canvas
65 x 117cm
2024



The Place • The Time V
那地方 • 那時間(五)
acrylic and Chinese ink on canvas
60.5 x 81.4cm
2024



The Place • The Time VI
那地方 • 那時間(六)
acrylic and Chinese ink on canvas
50.5 x 56cm
2024



The Place • The Time VII
那地方 • 那時間(七)
acrylic and Chinese ink on canvas
50.5 x 56cm
2024



Trees, rocks, walls, slopes.

Rough walls, windows refusing to open, observed rhythms, twisted roots, intertwined branches, constantly slicing through the foreground. Cracks and peeling, standing and walking, probing the path ahead. Depicting horizons, embellishing uninhabitable vistas. Within different passages of the composition, smearing cement and lime, revealing a greater dimension of nature.

樹、石、壁、坡

粗糙的牆，拒絕打開的窗，觀察到的節奏，根株盤曲，節目交錯，不斷地切掉前景。裂縫和剝落，站立和行走，刺探進入的路。描繪的地平線，粉飾不可居住的遠景。在不同段落的畫面，抹上的水泥石灰，覆蓋出更大層面的自然。

TSANG CHUI MEI 曾翠薇



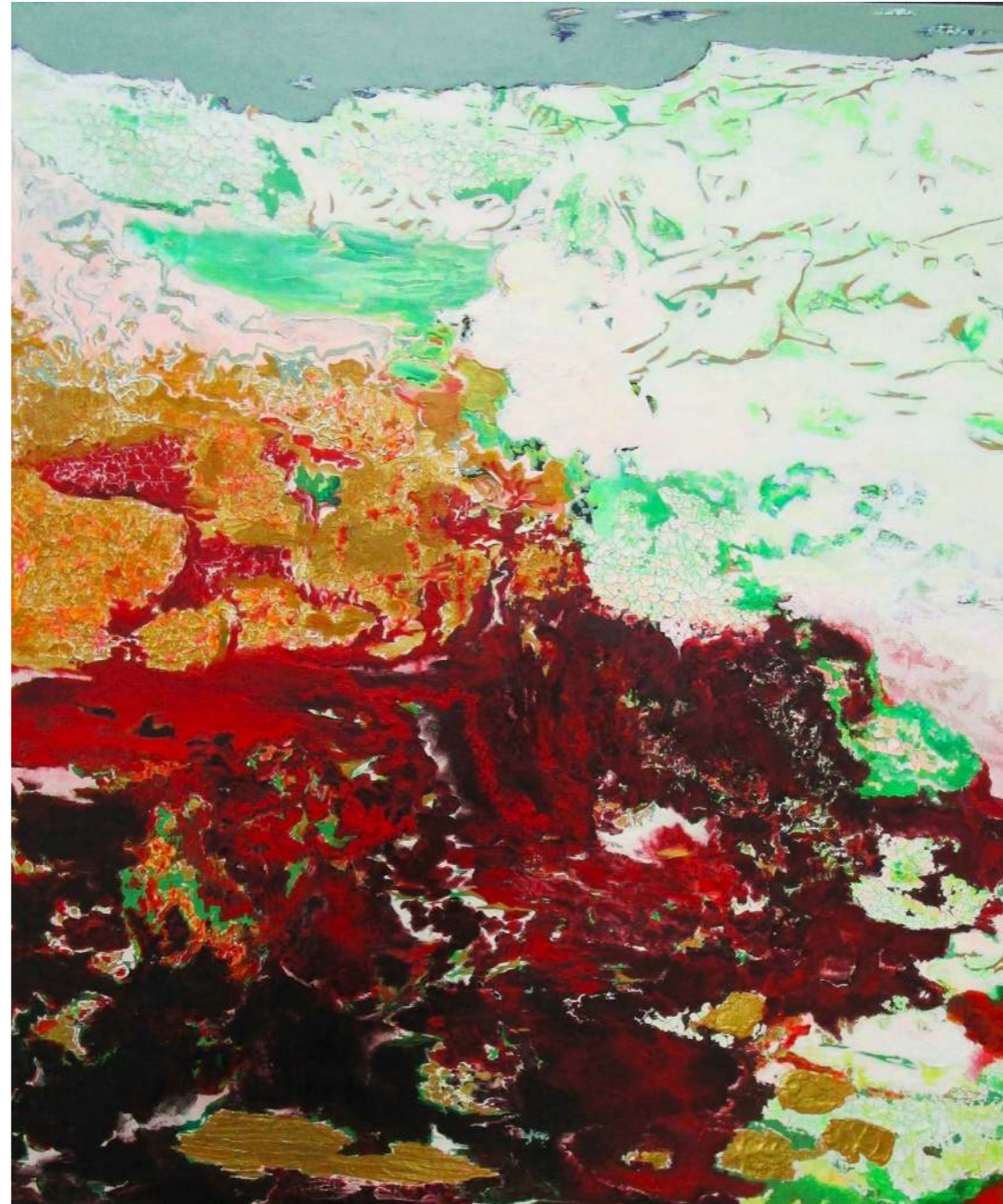
An Out-Of-The-Way Place
一處偏僻的地方
acrylic on canvas
120 x 150cm
2024



Century
百年
acrylic on canvas
61 x 61cm
2024



Chill
寒意
acrylic on canvas
61 x 76cm
2024



In the Flow
流動
acrylic on canvas
61 x 51cm
2024



One Millennium
千周年
acrylic on canvas
70 x 100cm
2024



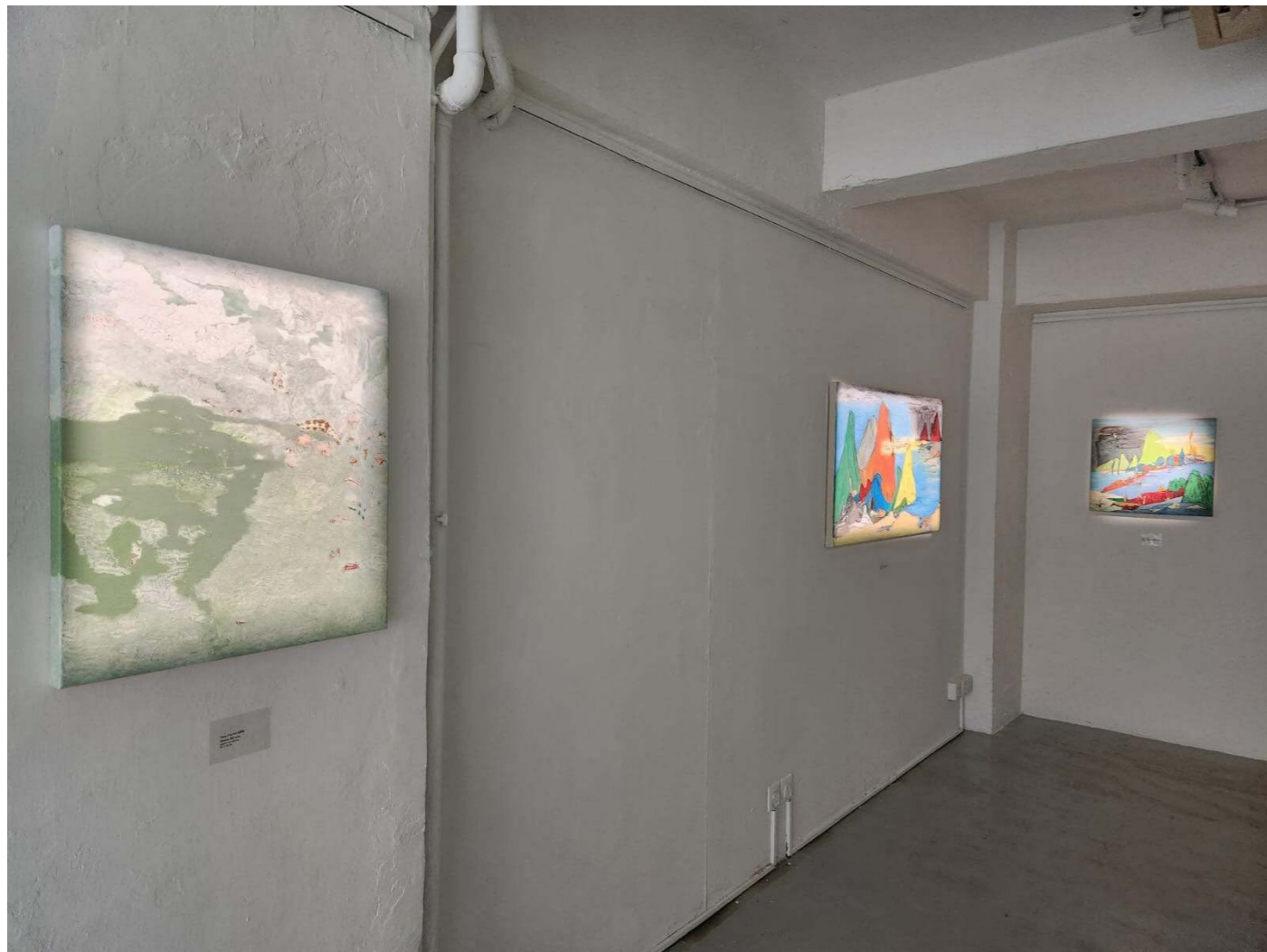
Smoggy
煙霧朦朧
acrylic on canvas
92 x 92cm
2024



Swamp
沼池
acrylic on canvas
61 x 51cm
2024

INSTALLATION PHOTOS







ARTISTS



TANG YING CHI 鄧凝姿



Born in Hong Kong

Education (selected)

2009

DFA, Royal Melbourne Institute of Technology (RMIT) University, Australia

2004

MFA, Royal Melbourne Institute of Technology (RMIT) University, Australia

Solo Exhibitions (selected)

2021

'A Landscape Beyond: New Work' by Dr. Tang Ying Chi, Art Next Gallery, HK

'The Place- Fantasia of Scenery' by Tang Ying Chi, Sun Museum, HK

Group Exhibitions (selected)

2024

'Seven Weeks Five Days' Tang Ying Chi x Tsang Chui Mei, Karin Weber Gallery, HK

2022

'Transmission/Transmutation' - Seven Hong Kong Teaching Artists, Grotto SKW, HK

2021

'Mountain. Sea. City. Mirage', Anita Chan Lai Ling Gallery, The Fringe Club, HK

'Non Place and The Place' - Ko Chi Keung in conversation with Tang Ying Chi,

Lumenvisum, HK

'Works On Paper', The Stallery, HK

Collections

Hong Kong Museum of Art

Hong Kong Heritage Museum

TEDA Contemporary Art Museum, Beijing, China

MOCA Westlake, Hangzhou, China

Luohu Art Gallery, Shenzhen, China

Central Library of Sydney, Australia

Art Metropole, Toronto, Canada

Hotel Stage, HK

Public and Private organisations

Private Collections in Hong Kong, Australia, China

For full CV: <https://www.karinwebergallery.com/artists/tang-ying-chi/>

生於香港

學歷 (擇錄)

2009

澳洲皇家墨爾本理工大學純藝術博士

2004

澳洲皇家墨爾本理工大學純藝術碩士

個展 (擇錄)

2021

「此中山水」- 鄧凝姿新作展，香港Art Next 畫廊

「那地方」- 鄧凝姿采風，香港一新美術館

聯展 (擇錄)

2024

「七周五天」鄧凝姿 x 曾翠薇，香港凱倫偉伯畫廊

2022

「傳導」- 七位香港教學藝術家，香港嘉圖現代藝術

2021

「山海·都市·幻象」，香港藝穗會陳麗玲畫廊

「非場所與那地方」，香港光影作坊

「Works on Paper」，The Stallery

收藏

香港藝術館

香港文化博物館

中國北京泰達當代藝術館

中國浙江西湖美術館

中國羅湖美術館

澳洲雪梨中央圖書館

加拿大多倫多Art Metropole

香港登臺酒店

私人收藏於香港、澳洲、中國等地

詳細履歷：<https://www.karinwebergallery.com/artists/tang-ying-chi/>

TSANG CHUI MEI 曾翠薇



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, HK
1996
Fine Arts Department (Bachelor of Arts), The Chinese University of Hong Kong, HK

Solo Exhibitions (selected)

2023
'Mind Palette and Empty Land - Tsang Chui Mei Solo', Touch Gallery, HK
2021
'Day Or Night: New Works by Tsang Chui Mei', Karin Weber Gallery, HK

Group Exhibitions (selected)

2024
'Seven Weeks Five Days' Tang Ying Chi x Tsang Chui Mei, Karin Weber Gallery, HK
2023
Art Central, Karin Weber Gallery, HK
2022
Fine Art Asia, Karin Weber Gallery, HK
Art Central, Karin Weber Gallery, HK
'When will I see you again? Ivy Ma x Tsang Chui Mei', SC Gallery, HK

Collections

Hong Kong Museum of Art, HK
Fringe Club, HK
Philippe Charriol Foundation, HK
Hotel ICON, HK
Hotel Stage, HK
Hyatt Regency Hong Kong, HK
8½ Otto e Mezzo, HK

For full CV: <https://www.karinwebergallery.com/artists/tsang-chui-mei/>

1972年生於香港
現生活並工作於香港

學歷

2004
香港中文大學藝術系藝術碩士
1996
香港中文大學藝術系文學士

個展 (擇錄)

2023
「異色墟 - 曾翠薇個展」香港Touch畫廊
2021
「不日不月」·香港凱倫偉伯畫廊

聯展 (擇錄)

2024
「七周五天」鄧凝姿 x 曾翠薇·香港凱倫偉伯畫廊
2023
Art Central·香港凱倫偉伯畫廊
2022
典亞藝博·香港凱倫偉伯畫廊
Art Central·香港凱倫偉伯畫廊
「馬琮珠 x 曾翠薇: 幾時再見?」·香港SC畫廊

收藏

香港藝術館
香港藝穗會
香港夏利豪基金會
香港唯港薈
香港登臺酒店
香港凱悅酒店
香港8½ Otto e Mezzo

詳細履歷: <https://www.karinwebergallery.com/artists/tsang-chui-mei/>

KARIN WEBER GALLERY 凱倫偉伯畫廊

Established in 1999 by German-born Karin Weber and celebrating its 25th anniversary this year, Karin Weber Gallery is one of Hong Kong's oldest contemporary art galleries. Situated on Aberdeen Street, in the heart of central Hong Kong, the gallery presents a year-round programme of curated exhibitions, talks, and collector events. The gallery's unique network of partners based in London and Mumbai 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 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 年由德國出生的 Karin Weber 創立，今年慶祝成立 25 週年，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。

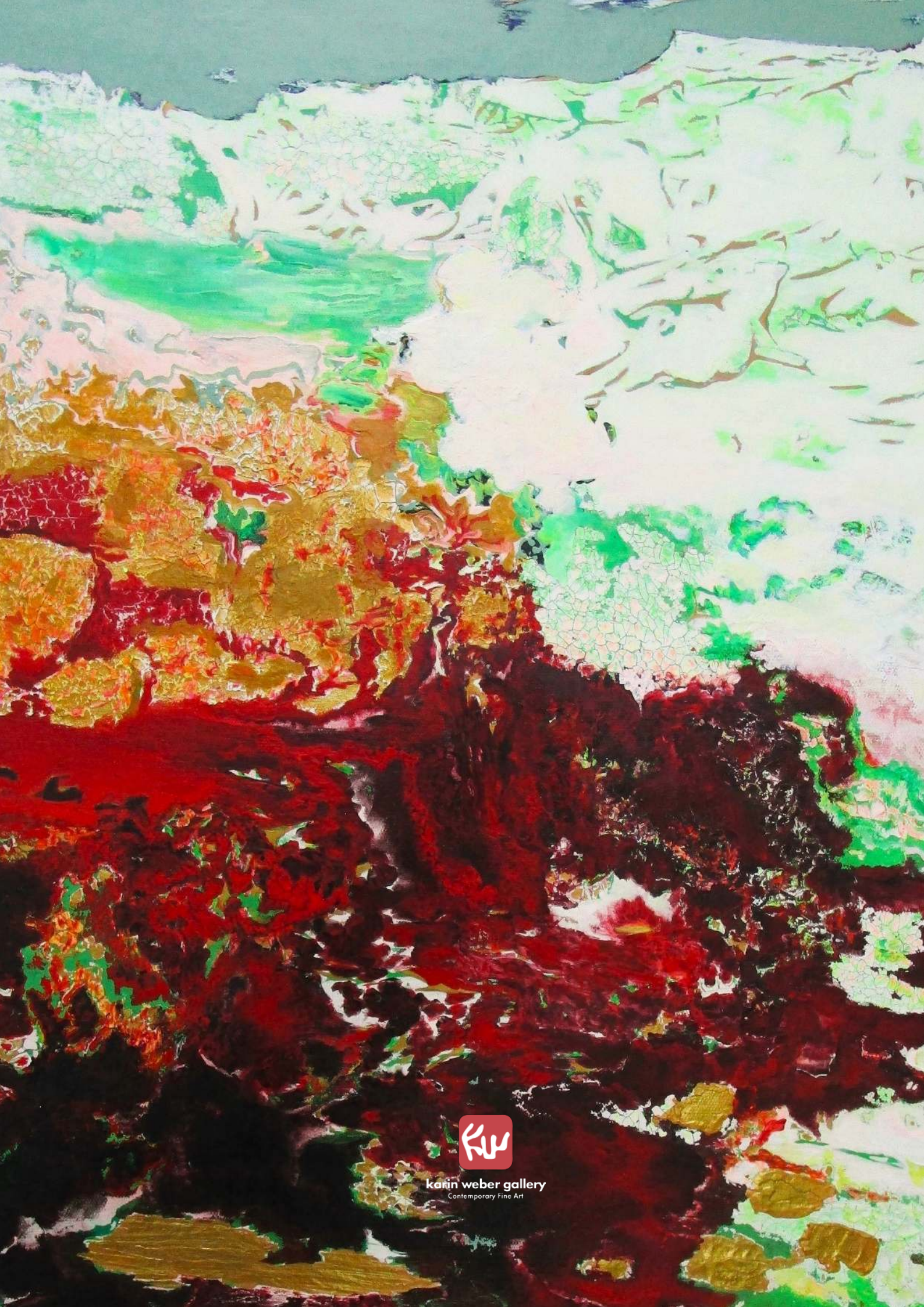
凱倫偉伯畫廊熱愛把香港本地的藝術推介給全球的藏家。我們畫廊代表的藝術家通過藝術博覽會，與其他畫廊的交流，還有駐留計畫發展自己的事業。面積雖不大，但放眼全球，凱倫偉伯畫廊是香港真正國際化的精品畫廊之一。



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karin weber gallery
Contemporary Fine Art