



karin weber gallery
Contemporary Fine Art

Celebrating 25 years (1999 - 2024)
with

PALATABLE PARABLES 寓言的滋味

May Fung | Hong Lam Lau | Joey Leung | Stephanie Cheung & Kingsley Ng

馮美華 | 劉杭霖 | 梁嘉賢 | 張慧婷 & 伍韶勁



PALATABLE PARABLES

寓言的滋味

MAY FUNG 馮美華

HONG LAM LAU 劉杭霖

JOEY LEUNG 梁嘉賢

STEPHANIE CHEUNG & KINGSLEY NG 張慧婷 & 伍韶勁

Cover Image:

Fruity As A Fruitcake : { Fruit ε III u Fruit o III }

Hong Lam Lau , intaglio: mezzotint, 30 x 40cm, 3 editions + 2AP, 2024

Back Cover Image:

The Honest Red Bean Paste

Joey Leung, gouache, Chinese ink, drawing pen, acrylic gouache, acrylic, mineral pigment, coloured pencil on Washi paper, 61 x 81cm, 2024

9TH NOVEMBER 2024 - 7TH JANUARY 2025

INTRODUCTION

Karin Weber Gallery is excited to announce its upcoming exhibition, 'Palatable Parables', a focal point for our 25th anniversary celebrations. This milestone not only marks a quarter-century of showcasing innovative art but also highlights our commitment to fostering meaningful dialogue within the local and international community.

'Palatable Parables' invites visitors to explore how culinary traditions, rituals, and symbolism are influenced by mythological beliefs and storytelling. From the ritualistic and celebratory use of specific ingredients to the superstitions and tales that have been passed down through generations, food constitutes a vital thread woven through the fabric of our collective imagination.

With a diverse array of artworks, the exhibition highlights the deep-rooted connections between food and the mystical, revealing how these associations influence our lived experiences. Visitors will gain insights into how food not only nourishes, but also reflects cultural identities and shared narratives. Hong Lam Lau's cake-themed collection of mezzotint prints showcases his ability to imbue still life compositions with a captivating sense of drama and atmosphere, drawing from the tradition of cake offerings for the Gods in Greek mythology.

Placebo Islands of Immortality, a project by renowned artist duo Stephanie Cheung and Kingsley Ng, explores the human desire to transcend the limits of mortality with a unique twist. Their work examines the relationship between humans and their animal companions, using a food-sharing experience to encourage visitors to engage on a sensory level whilst connecting nourishment, compassion, and the search for immortality.

The rich tapestry of Hong Kong popular culture and Chinese folklore informs artist Joey Leung's paintings. *The Honest Red Bean Paste* and *Water of Forgetting* explore the complex interplay between truth and forgetfulness, as manifested through the lens of food and culinary traditions.

Join us for this captivating exploration of food and myth, as Karin Weber Gallery celebrates a quarter century of contemporary art with and within the community of Hong Kong and beyond.

Karin Weber Gallery, November 2024

引言

凱倫偉伯畫廊高興宣佈即將舉行的展覽「寓言的滋味」，這是我們慶祝25週年的焦點活動。這個里程碑不僅標誌著我們展示創新藝術的四分之一世紀，也凸顯了我們致力於促進本地和國際社群之間有意義對話的承諾。

「寓言的滋味」邀請訪客探索飲食傳統、儀式和象徵如何受到神話信仰和故事敘述的影響。從特定成分的儀式性和慶祝性使用，到世代相傳的迷信和故事，食物構成了貫穿我們集體想像力的重要線索。

展覽通過多樣的藝術品凸顯了食物與神秘之間深厚的聯繫，揭示了這些聯繫如何影響我們的生活經驗。訪客將深入了解食物不僅是養分的來源，還反映文化身份和共同敘事。劉杭霖以蛋糕為主題的美柔汀系列展示了他賦予靜物作品引人入勝的戲劇性和氛圍感的能力，並汲取了希臘神話中獻祭蛋糕給眾神的傳統。

著名藝術家組合張慧婷及伍韶勁的作品《三山之食》，探討了人類超越死亡限制的慾望，並帶來獨特的視角。他們的作品檢視人類與動物伴侶之間的關係，利用食物分享體驗鼓勵訪客在感官層面上互動，養分、同情與對不朽的追尋。

香港流行文化和中國豐富多彩的民間故事，啟發了藝術家梁嘉賢的繪畫作品。《誠實的豆沙餡》和《忘情水》探討了真相和遺忘之間的複雜互動，透過食物和烹飪傳統的視角展現出來。

邀請您一起參與這場引人入勝的食物和神話探索，隨著凱倫偉伯畫廊慶祝其二十五周年，與香港及其他地區的社群共同分享這份盛典。

凱倫偉伯畫廊，2024年11月

KARIN WEBER GALLERY: CELEBRATING 25 YEARS (1999 - 2024)

Nicholas Stephens

This year, 2024, marks one quarter of a century of Karin Weber in Hong Kong. What does it take to keep pace with a city which is forever changing, always challenging, twisting and turning in surprising new directions? Resilience, probably. And most definitely, a spirit of adventure, exhilaration, optimism and fun.

That sense of adventure abounded in 1999, when German-born Karin Weber first set up her gallery, initially on Staunton Street in the Mid-Levels, before moving to the bustling slope of Aberdeen Street, where the gallery remains to this day. Yearning to explore Asia, passionate about sharing discoveries, and experienced in the antiques trade, Karin began by introducing Hong Kong-based collectors initially to antiques, then artists she encountered on her travels.

The early years of Karin Weber Gallery focused on art from Myanmar, eventually extending to new discoveries from Europe and other parts of the world. From those heady days as an entrepreneur and arts pioneer, few would have predicted that the gallery would still be here, in the same location, 25 years later. The world was a different place then. The Euro had just come into being. We feared the looming Y2K would sink the nascent internet. Hong Kong was two years post-handover, and four years pre-SARS. The Jumbo Floating Restaurant in Aberdeen was still afloat.

Hong Kong has changed immeasurably since Karin Weber first opened its doors in 1999. The commercial art scene has advanced hugely, now numbering more than 60 galleries, joined annually by hundreds of others amid the excitement of Art Central and Art Basel HK. New art hubs at H Queens, PMQ, Tai Kwun and Wong Chuk Hang have risen up. Even since Karin Weber's 20th anniversary, the landscape has grown further: most notably, the West Kowloon Cultural Development with M+ at its heart, the extensive renovation of the Hong Kong Museum of Art, and the 2024 grand openings of the new Asia headquarters of both Christie's and Sotheby's.

25 years is a great reason to celebrate; and what better way to mark the occasion than with food? After all, Hong Kong is a city of gastronomic discovery, where dim sum restaurants hidden away in labyrinthine alleyways will yield unimaginably delicious treats. Like restaurants, galleries too are places of gathering, rooted in a local community, where the fruits of creative ideas are served.

In 'Palatable Parables,' local artists May Fung, Hong Lam Lau, Joey Leung, Stephanie Cheung and Kingsley Ng examine how the joy of eating and its traditions and rituals are influenced by historical narratives, folk memories and mythology. They are cooking up a feast: Joey Leung's *The Honest Red Bean Paste* and *Water of Forgetting*

contemplates the symbiosis of food and blissful oblivion. Power duo Stephanie Cheung and Kingsley Ng serve up *Placebo Islands of Immortality*, where lovingly prepared food highlights the eternal bond between pets and their human guardians. May Fung's *Dine and Wine* is a stomach-churning mélange of unpalatable truths and hearty appetites. As a dessert, Hong Lam Lau's mezzotint prints in dramatic chiaroscuro bake a still-life fit for the gods, a creamy surface with a crunchy filling.

The all-Hong Kong line-up is fitting. Karin Weber is committed to nurturing and advancing artistic talent from its home market, and its diverse group of artists from Hong Kong forms its largest geographic representation. The gallery also retains many of its Myanmar talents, a continuous thread from those 1999 beginnings. Yet the story goes beyond Asia. Karin Weber's team operates internationally and strives to bring the best from outside of Hong Kong to exhibit in the city. It represents a selection of artists from across Europe, primarily Germany and the UK. Sometimes these artists intersect directly with Hong Kong, drawing inspiration and providing inspiration in turn, such as British artist Emily Allchurch, who has documented changes in the Lion Rock city over the years in her acclaimed 'Babel' series of collaged photographs.

As 2024 ends, new challenges loom on the horizon for all of us: the adoption of AI may lead to opportunities for some and the hardship of unemployment for others; geopolitical challenges will require the courage to strive for peace; societal polarisation calls out for healing and reconciliation. Art must respond in its way, and continue to be an outlet for debate, a forum for discussion and experimentation. From 20 Aberdeen Street, Karin Weber will continue to bring forward artists who work to their own recipes, providing artistic nourishment and the sustenance of good ideas.

Crossing Victoria Harbour by sea, who doesn't feel a growing tremor of excitement at the towering, advancing skyscape of Hong Kong Island? The thrill of the city never fades. There is more to love than ever. And as for the gallery, the passion simply grows. Karin Weber is not 25 years old, but 25 years young.

About the Author

Nicholas Stephens has spent most of the last 15 years living and working in Hong Kong, latterly for a leading Hong Kong gallery, specializing in contemporary ink. His articles on the Hong Kong art scene and the growing profile of Asian artists in Europe have been featured in several publications. A graduate in Modern Languages, Nicholas has authored translations of novels and plays by writers including Stefan Zweig and Ödön von Horváth.

凱倫偉伯畫廊：慶祝 25 週年（1999-2024）

Nicholas Stephens

今年二〇二四年，標誌著凱倫偉伯在香港的第二十五周年。要跟上這座永遠變化、挑戰不斷、總是意想不到地轉變方向的城市，需要什麼呢？或許是韌性。而絕對需要的是冒險精神、振奮、樂觀和愉悅。

這種冒險精神在一九九九年遍地開花，當時德國出生的凱倫偉伯首次在半山士丹頓街設立畫廊，後來搬到繁華的鴨巴甸街坡上，這裡至今仍是畫廊的所在地。渴望探索亞洲，熱衷於分享發現，並在古董貿易中積累經驗的凱倫，一開始是向香港的收藏家介紹古董，後來是她在旅行中遇到的藝術家。

凱倫偉伯畫廊的早期專注於緬甸藝術，最終擴展到歐洲和世界其他地區的新發現。從創業家和藝術先驅的那些蓬勃發展的日子，很少有人會預測到畫廊在同一位置經過二十五年後仍然存在。那時的世界是不同的。歐元剛剛誕生。我們擔心即將來臨的 Y2K 問題會淹沒新興互聯網。香港才回歸兩年，四年後才爆發沙士。香港仔的珍寶海鮮舫仍然漂浮在水面上。

自一九九九年凱倫偉伯首次開業以來，香港已經發生了不可估量的變化。商業藝術界取得了巨大進步，現在有六十多家畫廊，每年還有數百家畫廊加入 Art Central 和巴塞爾藝術展香港展會的熱鬧氛圍。新的藝術中心在 H Queens、元創方、大館和黃竹坑嶄露頭角。即使自凱倫偉伯成立二十周年以來，藝術界的格局也進一步擴大：特別是以 M+ 為核心的西九文化區的開發，香港藝術館的大範圍翻新，以及佳士得和蘇富比的新亞洲總部在二〇二四年開幕。

二十五年是一個值得慶祝的重要時刻；有什麼比用美食來慶祝更好的方法呢？畢竟，香港是一個美食探險之城，隱藏在迷宮般的巷弄中的點心餐廳會提供令人難以置信的美味佳餚。就像餐廳一樣，畫廊也是聚會之地，植根於當地社區，那裡服務於創意點子的成果。

在《寓言的滋味》中，本地藝術家馮美華、劉杭霖、梁嘉賢、張慧婷和伍韶勁探討了如何受到歷史敘事、民間記憶和神話的影響，吃飯的歡樂及其傳統和儀式。他們正在準備一場盛宴：梁嘉賢的《誠實的豆沙餡》和《忘情水》考慮了食物和幸福遺忘的共生關係。強強聯手的張慧婷和伍韶勁呈上《三山之食》，對餵飼給寵物的食物的關注，凸顯了與其人類監護者之間永恆的情感聯繫。馮美華的《飲飽食醉》是一種令人驚心動魄的不可口真相和豐盛胃口的混合物。作為甜點，劉杭霖戲劇性對比明暗的美柔汀凹版畫為眾神烹製了一道完美的靜物作品，表層奶油般的光滑配上酥脆的內餡。

全香港陣容適合不過。凱倫偉伯致力於培育和推動其本地市場的藝術人才，香港多元化的藝術家群體是其最大的地理代表。畫廊還保留了許多緬甸的人才，這是從一九九九年開始延續下來的一條不斷的線索。但故事超越亞洲。凱倫偉伯的團隊在國際上運作，努力將香港以外的最佳作品帶到這座城市展出。它代表了來自歐洲、主要是德國和英國的一些藝術家。有時這些藝術家直接與香港交集，相互汲取靈感，提供靈感，比如英國藝術家 Emily Allchurch，她在多年來的著名《巴別塔》系列拼貼照片中記錄了獅子山城

的變化。

隨著二〇二四年即將結束，新的挑戰將懸而未決：人工智能的應用可能為某些人帶來機會，但對其他人而言可能導致失業的困境；地緣政治挑戰將需要勇氣爭取和平；社會極端化呼籲修復和和解。藝術必須以其獨特方式作出回應，繼續成為辯論的出口，討論和實驗的論壇。從香港鴨巴甸街20號，凱倫偉伯將繼續推出那些按照自己獨特食譜工作的藝術家，提供藝術滋養和良好思想的支持。

穿越維多利亞港，誰不會對香港島高聳向前的摩天大樓景致感到越來越興奮？這座城市的刺激永不褪色。愛的元素比以往更多。至於畫廊，激情只會增長。凱倫偉伯不是長大了二十五歲，是變得更年輕。

關於作者

Nicholas Stephens 在過去的15年間，大部分時間都在香港生活和工作，後來在香港一家著名的畫廊工作，專門從事當代水墨藝術。他關注香港藝術界和知名度在歐洲日益增長的亞洲藝術家的文章已經刊登在多家出版物上。Nicholas 擁有現代語言學位，曾翻譯 Stefan Zweig 和 Ödön von Horváth 等作家的小說和劇本。

PALATABLE PARABLES: NARRATIVES OF FOOD IN CONTEMPORARY ART



Opening Reception photo in Karin Weber Gallery, Hong Kong, 2024

“What is your favourite dish?” What better way to start a conversation than with food? The universal language of cuisine provides a warm and inviting entry point for meaningful dialogue. Food has the power to transcend cultural boundaries, spark memories, and bring people together. Our first food-themed exhibition, ‘Food Matters’, presented in 2018, was a resounding success.

Food is a timeless passion. This year’s exhibition, ‘Palatable Parables’, explores the rich narratives woven through culinary traditions, using myths and folklore as a foundation. Each dish serves as a storytelling vehicle, inviting visitors to savour not just flavours, but the captivating tales behind them.

Hong Lam Lau produces highly refined pictorial images using mezzotint prints. Executed in a rich, dark chiaroscuro style, the objects emerge from a deep, shadowy background. Still life elements, such as the cake, a striking focal point, alongside grapes and wine goblets, evoke themes of indulgence. Lau remarks, “the appearance of a cake often brings a sense of inexplicable joy and celebration”. The theatrical quality of the scene suggests a deeper meditation on the cycles of growth and decay, juxtaposing the mortal with the eternal.

Artist Joey Leung has taken a plot from Stephen Chow’s film *Tricky Brains* (1991), in

which a slip of the tongue or inadvertent truth-telling is now commonly attributed to someone “taking a bite” of the magic red bean bun. This fictional bun has become ingrained in the Hong Kong cultural psyche. The “red bean bun” has seemingly become a metaphor for political figures or public figures inadvertently revealing secrets or truths that they may have preferred to keep hidden. In Leung’s painting *The Honest Red Bean Paste*, there is an assortment of traditional Japanese sweets - from wagashi confections to shoyu dango rice dumplings, orange jelly, matcha cake, and ice cream wafers. Do they serve as a symbolic counterpoint to the idea of the truth-revealing “red bean bun,” hinting at the human desire for solace? The second painting in the exhibition, *Water of Forgetting*, directly references a legendary magical elixir from Chinese folklore. As the name implies, drinking this potion allows one to forget the painful memories of heartbreak and lost love. Leung’s work poses a poignant question: in seeking to erase the anguish of the past, might we also risk losing the very longing that makes us human?

The quest for immortality was the pursuit of many throughout history, particularly amongst Chinese emperors. Historical records reveal that expeditions were dispatched in search for elixirs believed to exist on mythical islands, and alchemists were employed to create potions. The obsession with eternal life was truly remarkable. Artist duo Stephanie Cheung and Kingsley Ng explore a similar theme, but with a personal twist—centered around their beloved pet. Their handmade books feature original and imaginative stories crafted by both artists, while their pet bowls are adorned with serene images, collectively titled *Placebo Islands of Immortality*. This work addresses a practical concern: promoting a healthier pet diet, enhancing the well-being of pets, yet also - on an emotional and spiritual level - fostering a deeper, perhaps eternal, bond between much-loved animals and their owners.

Artist May Fung turned to ‘Mukbang’ for inspiration of her 2-channel video work *Dine and Wine*. Whilst ‘Mukbangers’ perform eating, an innocent child seen in the video enjoying food and drink is juxtaposed against the backdrop of wartime footage and the environmental crisis of plastic pollution. There is absolutely no satisfaction in the desire for food by viewing. It is a powerful commentary that our personal choices and consumption habits are intertwined with broader historical, social and ecological issues. Are you ready for the wine and dine challenge?

We are reminded that food is more than just a meal; it is a vessel for memory, culture, and connection. We hope this exhibition inspires you to embrace the stories behind every dish, fostering conversations that transcend the table and resonate in our hearts. Thank you for joining us on this flavourful journey.

寓言的滋味: 當代藝術中的食物敘事



開幕酒會照片於凱倫偉伯畫廊，香港，2024

「你最喜歡的菜肴是什麼？」還有什麼比以食物作為開始對話的方式更好呢？美食的通用語言為有意義的對話提供了一個溫暖而誘人的切入點。食物具有超越文化界限的力量，能喚起回憶，凝聚人心。我們於2018年呈獻的首個以食物為主題的展覽「在乎吃喝」取得了巨大成功。

食物是一種永恆的熱情。今年的展覽「寓言的滋味」以神話和民間傳說為基礎，探索烹飪傳統中編織的豐富敘事。每道菜都是一個講故事的載體，邀請訪客品嚐的不僅僅是風味，還有它們背後迷人的故事。

劉杭霖透過美柔汀凹版畫製作出高度精緻的圖像。這些作品採用豐富而深沉的明暗對比風格，物件從深邃陰影的背景中浮現。蛋糕、葡萄和酒杯等靜物元素喚起了放縱的主題。蛋糕是一個引人注目的焦點，正如劉所言，「蛋糕的出現往往帶來一種難以言喻的喜悅和慶祝感」。場景的戲劇性質暗示著對生長和衰亡循環的更深思考，將有限與永恆相對立。

藝術家梁嘉賢從周星馳的電影《整蠱專家》（1991）的情節中汲取靈感。在該片中，口誤或無意中說出真相被普遍歸因於某人「咬了一口」神奇的豆沙包。這個虛構的豆沙包已經根深蒂固地融入了香港文化心靈中。豆沙包似乎已經成為政治人物或公眾人物無意中揭示秘密或真相的隱喻。在畫作《誠實的豆沙》中，有各種傳統日本甜點 - 從和菓子到醬油團子、柳橙果凍、抹茶蛋糕和雪糕薄餅。它們是否作為與揭示真相的「豆沙包」的象徵對比，暗示著人類對慰藉的渴望？另一幅畫作的標題《忘情水》，直接引用

了中國民間傳說中一種傳說中的神奇靈藥。正如其名，飲用這種藥水可以讓人忘記心碎和失去的愛的痛苦記憶。梁的作品提出了一個深刻的問題：在努力抹除過去的痛苦時，我們是否也在冒著失去使我們成為人類的渴望的風險？

尋求永生是許多人在歷史上的追求，尤其是中國皇帝。歷史記錄顯示，曾派遣遠征隊尋找傳說中存在於神秘島嶼上的靈丹妙藥，並聘請煉金術士製作藥劑。對永生的迷戀確實令人驚嘆。藝術家組合張慧婷和伍韶勁探索了一個類似的主题，但帶有個人的色彩 - 圍繞著他們心愛的寵物。他們手工製作的書籍展示了兩位藝術家創作的原創和富有想像力的故事，而他們的寵物碗則裝飾著禪意的圖像，統稱為《三山之食》。作品談及一個實際問題：促進更健康的寵物飲食，增進寵物的福祉，並促進動物與主人之間更深層次的聯繫。

韓國吃播或許給予藝術家馮美華啟發，創作了名為《飲飽食醉》的雙頻道錄像作品。在現實的吃播中，主持人在與觀眾互動的同時消耗各種數量的食物。作品中出現的天真孩童在享用食物和飲料，背景則是戰時影像和塑料污染的環境危機。跟真正的吃播不同，通過觀看食物的慾望，絲毫沒有滿足。這是一種強而有力的評論，指出我們的個人選擇和消費習慣與更廣泛的歷史、社會和生態問題緊密相關。您準備好接受飲飽食醉的挑戰了嗎？

食物不僅是一頓果腹之物；它是記憶、文化和聯結的載體。我們希望這次展覽能使觀眾擁抱每道菜背後的故事，促進超越餐桌的對話，並在心中迴響。感謝您與我們一同踏上這段充滿風味的旅程。

ARTWORKS





Dine and Wine
飲飽食醉

2-channel video installation, sound, 2 min.
(background footage copyright cleared)
10 editions
2024



Is it still a myth that sustainable development of wars and pollution feeds on humans' insatiable desires?

戰爭和染污的持續發展是由人類永不滿足慾望所餵飼, 這還是一個神話嗎?

MAY FUNG 馮美華



A Midnight Sleeping With Eyes Open

mezzotint on paper

31 x 43cm

1 edition + 1AP

2024



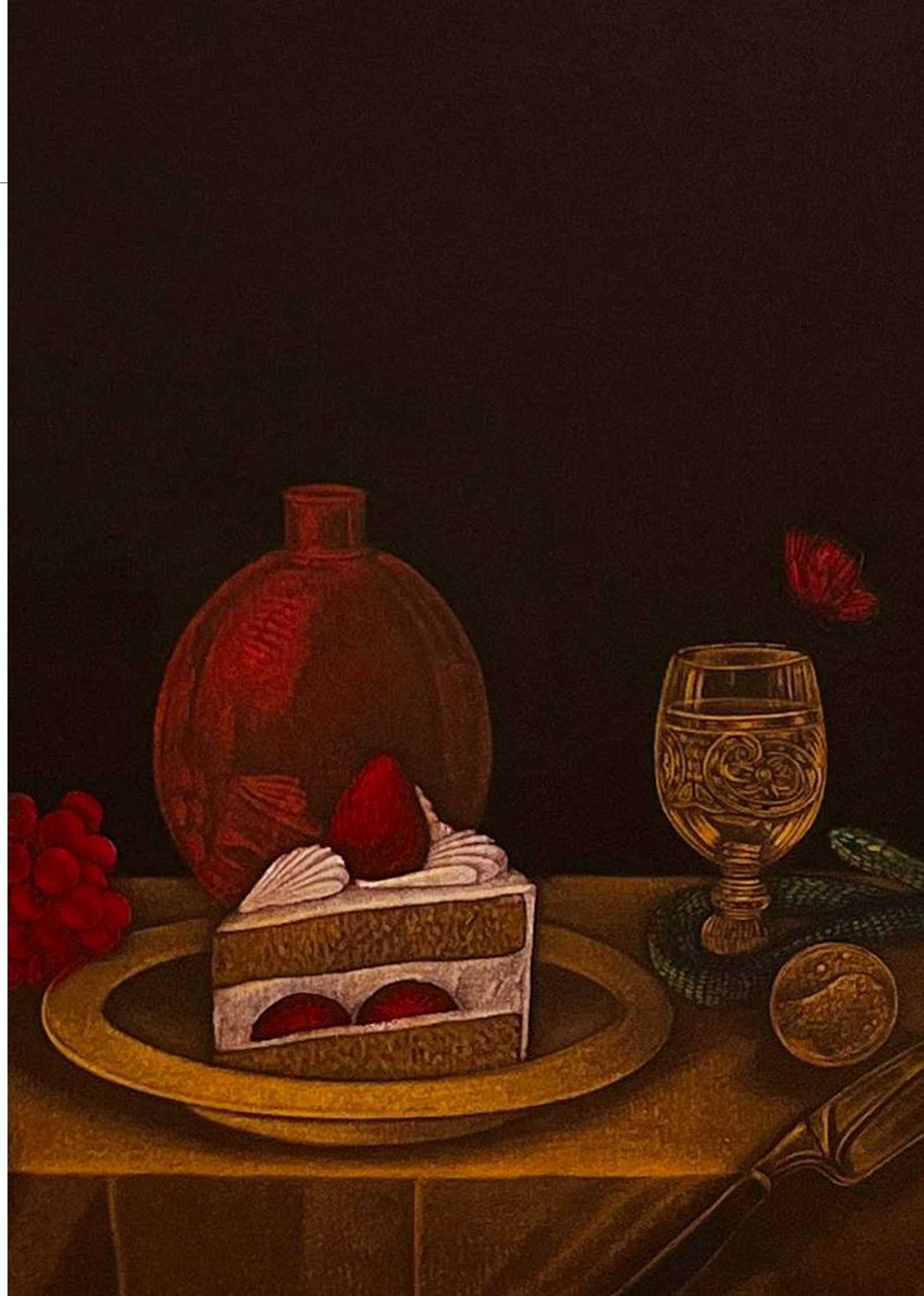
In Greek mythology, there are two moon goddesses – Selene and Artemis. Both guardians of the moon and symbols of purity, they are often confused with each other. The difference is that Selene represents the fullness of the full moon, while Artemis embodies the gentle crescent moon; one is the primordial guardian, and the other is the new guide. Together, they interpret the waxing and waning of the moon. The ancients believed that the moon's phases influence human life, symbolizing the impermanence and changes in life. The bright and dark phases of the moon are like a whole cake and a slice taken from it; whether whole or part, the experience of consuming it is equally delightful.

希臘神話中，有兩個月亮女神 — Selene 與 Artemis。她們同樣是守護月亮、象徵純潔，但常被人們混淆。不同的是 Selene 代表圓滿的滿月，Artemis 則是柔和的彎月；一位是原始的守護者，一位是新任的引領者，她們共同演繹著月亮的圓缺變幻。古人相信，月亮的盈虧影響著人類的生活，象徵著人生的無常與變遷。月明月暗，如同一個完整的蛋糕與被切出的一片，無論是整體還是部分，吃下去的時候，皆是同樣的美好。

HONG LAM LAU 劉杭霖



Fruity As A Fruitcake : { Fruit ε III u Fruit o III }
intaglio: mezzotint
30 x 40cm
3 editions + 2AP
2024





Eurydice Can Have The Cake But Eat It As A Humble Cake

intaglio: mezzotint

9.7 x 12cm

3 editions + 2AP

2024



Orpheus Can't Have The Cake Because The Cake Is In The Sky

intaglio: mezzotint

9.7 x 12cm

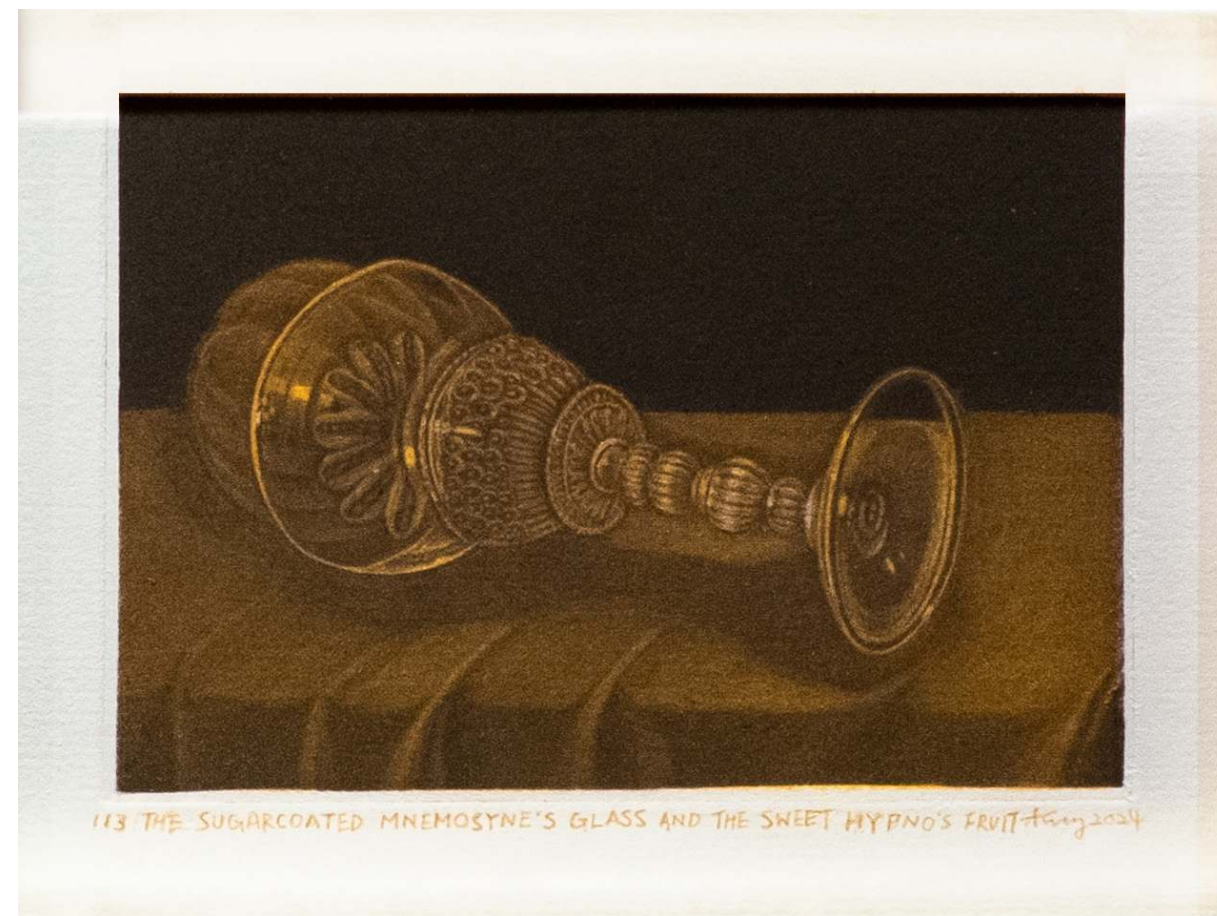
3 editions + 2AP

2024



The Fruit On The Cake : { Fruit ε III n Fruit o III }

intaglio: mezzotint
30 x 40cm
5 editions + 2AP
2023



The Sugarcoated Mnemosyne's Glass and the Sweet Hypnos' Fruit

intaglio: mezzotint
8.5 x 12cm
3 editions + 2AP
2024



Every time the flames on a birthday cake candles flicker, they evoke a myriad of thoughts. In the collective consciousness, the appearance of a cake often brings a sense of inexplicable joy and celebration.

Speaking of celebration, wine is undoubtedly essential; while it carries connotations of pleasure, it can also evoke impressions of chaos and indulgence. Given the connections between cake and wine with emotions, aesthetics, and sensory delight, they naturally reappear in art and mythology.

In Greek mythology, cake and wine represent the moon goddess and the wine god, symbolizing purity and rebirth, respectively. The cake and wine before you not only reenact these myths but also create a spiritual feast that inspires endless imagination.

每當蛋糕蠟燭上的火苗晃動，總會讓人思緒萬千。在眾人的意識裡，蛋糕的模樣常帶來莫名的快樂與慶祝。說到慶祝，酒固然不可或缺，酒雖然有歡愉的意味，但偶爾亦會給人引起混亂與放縱的印象。鑑於蛋糕和酒與情感、美學和感官愉悅的聯繫，蛋糕和酒自然而然地在藝術和神話中屢現蹤影。在希臘神話中，蛋糕和酒代表月神與酒神，分別象徵純潔與重生。在您眼前的蛋糕和酒，除了是神話的再現，同時也構成一場讓人浮想聯翩的精神饗宴。

HONG LAM LAU 劉杭霖



The Honest Red Bean Paste
誠實的豆沙餡

gouache, Chinese ink, drawing pen, acrylic gouache, acrylic, mineral pigment, coloured pencil on Washi paper
61 x 81cm
2024



Could you tell me whether honesty requires a red bean bun or courage?

請告訴我，誠實需要豆沙包還是勇氣。

JOEY LEUNG 梁嘉賢

Inscription:

Can you be honest?

I deliberately swallowed that red bean paste,
Wanting to say that you are annoying,
I say you're blind; even the beautiful oranges is
said to be rotten.

You pretend to be genuine, but you're just a
fake.

So outrageous, it's really eye-rolling.

In a moment of courage, I lose my nerve,
I want to muster up some bravery.

題款：

能誠實嗎

我故意吞那豆沙

想話你煩

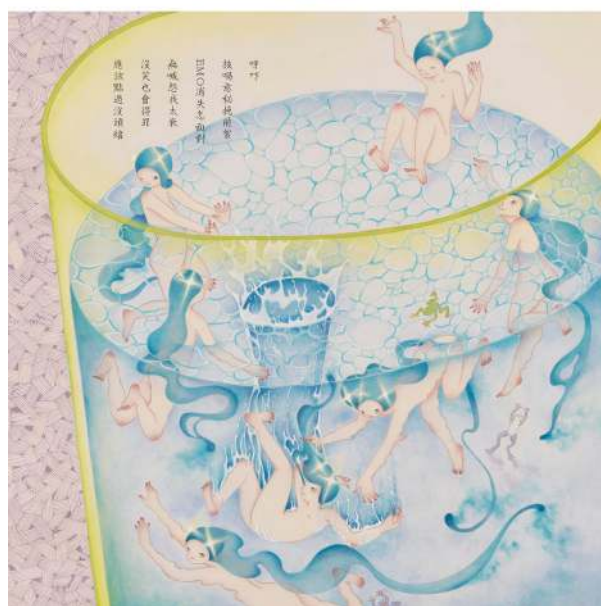
話你盲 靚橙都話爛

假貨你扮正版

太柒很反眼

要講的一剎那又無膽

我想壯膽



Water Of Forgetting
忘情水

gouache, Chinese ink, drawing pen, acrylic gouache, acrylic, mineral pigment, coloured pencil on Washi paper
61 x 61cm each, set of 2
2024





I've heard that drinking forgetfulness water can help one forget sadness. Does the absence of sadness also lead to forgetting the anticipation of happiness?

聽說喝下忘情水能讓人忘記悲傷。悲傷的缺席會否同時令人忘記對快樂的期盼？

JOEY LEUNG 梁嘉賢

Inscription:

Ah ha

Gei wo yi bei wang qing shui

How to face the disappearance of emotion

Being blamed for not crying

I may also offend someone by being silent

I don't have a clue how to live my life

題款：

呀吓

技啱意秘挽前絮

Emo消失怎面對

無喊怨我太衰

沒笑也會得罪

應該點過沒頭緒



The Gluttonous Snake
貪吃的蛇

Chinese ink, Chinese pigment, gouache, drawing pen, coloured pencil on Washi paper

48 x 48cm

2021

Inscription:

I am greedy for food and swallowed an elephant
My body figure is instantly transformed
My waistline is gone and tummy swollen
Must eat lots of fruit to help digestion

題款：

一時貪吃吞大象
身材立即走了樣
蛇腰無影肚臃脹
快食水果消化強

JOEY LEUNG 梁嘉賢

STEPHANIE CHEUNG & KINGSLEY NG
張慧婷 & 伍韶勁



Placebo Islands of Immortality:
Fanghu, Yingzhou, Penglai, Above & Beyond
三山之食：方壺、瀛洲、蓬萊，三山之外
UV print on acrylic, ceramic bowl, wooden box
28 x 28 x 10cm each
5 editions each
2024





**Placebo Islands of Immortality:
Fanghu, Yingzhou, Penglai, Above & Beyond**
三山之食：方壺、瀛洲、蓬萊，三山之外
handmade book in wooden case
10 x 10 x 7cm each
open edition
2024



Light Genie and Divine Turtles thus shared vegetables. Food waste decomposed in turtle droppings that fertilised the land. Fanghu lives even longer ever after.





Earlier this year, we realized that we had been feeding our sixteen-year-old cat complementary food instead of complete food. As we desperately sought advice from our feline-keeping friends, we learned that many have personally tasted cat food and have cooked for their furry companions. A cat once owned by a childhood friend was fed dendrobium nobile, the pricey Chinese herb known as the ‘never-dying plant,’ in her final years. Reality and fantasy may have mixed in memory: he lived to be twenty-seven years old.

In parallel to our arduous feeding reform, we invite friends to share their home recipes and explore myths of edible immortality.

前陣子，驚覺家中貓貓十六年來一直在吃副食罐。擔憂地向各方養貓朋友請教，發現原來不少人也有親身試食和烹煮貓糧。兒時好友的貓晚年曾吃有「不死草」之稱的石斛，記憶中真實或混了想像：那隻貓活到二十七歲。

努力為貓貓轉糧的同時，我們請朋友分享自家食譜，也展開了長生不老之食的研究。

STEPHANIE CHEUNG & KINGSLEY NG 張慧婷 & 伍韶勁

INSTALLATION PHOTOS







ARTISTS



MAY FUNG 馮美華



Born in 1952, Hong Kong
Currently lives and works in HK

Education

Master of Art (Human Resource Management)

Solo Exhibition

2002

'Hong Kong Artist Series: Everything starts from "Here"—Retrospective Exhibition of May Fung', Para/Site Art Space, HK

Group Exhibitions (selected)

2024

'Palatable Parables', Karin Weber Gallery, HK

2023

Videoex 2023: Hong Kong

2022

'New Horizons: Ways of Seeing Hong Kong Art in the 80s and 90s', Hong Kong Museum of Art, HK

2019

'Five Artists: Sites Encountered', M+, HK

'Videotage Media Art Collection — Centripetal', Art Basel Hong Kong 2019

2018

'(Not) Just a Historical Document: Hong Kong-Taiwan Video Art 1980-1990s' Taiwan International Documentary Festival, Museum of Contemporary Art, Taipei, Taiwan

'The Future Is in the Past', Art Basel Hong Kong

Awards

1999

Hong Kong Arts Development Council's Artistic Development Award

1994

Asian Cultural Council fellowship

Collection

M+, HK

For full CV: <https://www.karinwebergallery.com/artists/may-fung/>

1952年生於香港

現生活並工作於香港

學歷

人力資源管理碩士

個展

2002

「香港藝術家系列：一切從『此』開始——馮美華回顧展」，香港Para/Site藝術空間

聯展（擇錄）

2024

「寓言的滋味」，香港凱倫偉伯畫廊

2023

Videoex 2023: Hong Kong

2022

「多元視野——八、九〇年代香港藝術新象」，香港藝術館

2019

「境遇——五個人」，香港M+

「錄映太奇媒體藝術收藏 - 向心力」，2019巴塞爾藝展香港展會

2018

「不只是歷史文件：港台錄像對話1980-90s@ 第十一屆台灣國際紀錄片影展」，台灣台北當代藝術館

「The Future Is in the Past」，巴塞爾藝展香港展會

獎項

1999

「香港藝術發展獎」，香港藝術發展局

1994

亞洲文化協會獎助

收藏

香港M+

詳細履歷：<https://www.karinwebergallery.com/artists/may-fung/>

HONG LAM LAU 劉杭霖



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

Education (selected)

2019
Bachelor of Arts (Hons) in Visual Arts, Hong Kong Baptist University

Solo Exhibitions (selected)

2024
'SWEET FIRE AND DEADLY NECTAR', ACO Art Space, HK
2023
'JE NE SAIS QUOI Vol. III – The Pneuma of Eurydice', TOUCH Gallery, HK
'JE NE SAIS QUOI Vol. ♥ – Rapture Dream of Orpheus and Eurydice', Lemna of the Alchemist, HK

Group Exhibitions (selected)

2024
'Palatable Parables', Karin Weber Gallery, HK
Fine Art Asia, Karin Weber Gallery, HK
'To Tomorrow and Beyond', Pao Galleries, Hong Kong Arts Centre, HK
'HKOP Print Art Contemporary Fundraising Exhibition', PMQ, HK
2023
'I'm Here!', JCCAC, HK
'The Labyrinth of Solitude', SEEFOOD ROOM, HK
'Sex Be With You', Novalis Art Design, HK
'Hong Kong Art Gallery Association in Art Basel', Art Basel, HK

Awards (selected)

2021
Awagami International Miniature Print Exhibition 2021 - Honorable Mention

Artist in Residence

2023
RMIT University - Print Studio Melbourne, Australia

Collections

Private Collections

For full CV: <https://www.karinwebergallery.com/artists/hong-lam-lau/>

1996年生於香港
現生活並工作於香港

學歷 (擇錄)

2019
香港浸會大學視覺藝術院視覺藝術文學士 (榮譽)

個展 (擇錄)

2024
「甘焰與滅醜」, 香港藝鵠藝術空間
2023
「無以名狀 Vol. III – 歐律狄刻的謐息」, 香港Touch畫廊
「無以名狀 Vol. ♥ – 俄耳甫斯和歐律狄刻的著謎之夢」, 香港牧羊少年與他的浮萍

聯展 (擇錄)

2024
「寓言的滋味」, 香港凱倫偉伯畫廊
典亞藝博, 香港凱倫偉伯畫廊
「明天及以後」, 香港藝術中心包氏畫廊
「序幕: HKOP當代印藝籌款展覽」, 香港元創方
2023
「我在這裡!」, 香港賽馬會創意藝術中心
「孤獨之宮」, 香港SEEFOOD ROOM
「性與你同在」, 香港Novalis Art Design
「香港畫廊協會在巴塞爾藝術展」, 香港巴塞爾藝術展

獎項 (擇錄)

2021
阿瓦士國際微型版畫展2021 - 榮譽獎

藝術家駐留計劃

2023
澳洲墨爾本皇家墨爾本理工大學 Print Studio

收藏

私人收藏

詳細履歷: <https://www.karinwebergallery.com/artists/hong-lam-lau/>

JOEY LEUNG 梁嘉賢



Born in 1976, Hong Kong
Currently lives and works in HK

Education

2007
Master of Fine Arts, Chinese University of Hong Kong (CUHK), HK
2000
BA in Fine Arts, CUHK

Solo Exhibitions (selected)

2018
'Mollywood', Grotto Fine Art, HK
2014
'Unpoetic Poems', Grotto Fine Art, HK
2013
'Series Of "Photo-Mirror": Japan', Aquvii TOKYO, Tokyo, Japan

Group Exhibitions (selected)

2024
'Palatable Parables', Karin Weber Gallery, HK
'Summer Snow', Re-riddle, San Francisco, USA
Art Central, Karin Weber Gallery, HK
'In-Between Spaces', SC Gallery, HK
2023
Fine Art Asia, Karin Weber Gallery, HK
'Prologue', The Alter Space, London, UK
'Art Personalised: Masterpieces from the HKMoA', Hong Kong Museum of Art, HK
'Story Matters', ZtoryTeller Gallery, HK
Art Central, Karin Weber Gallery, HK

Collections

M+
LA County Museum of Art, USA
Hong Kong Museum of Art, HK
Ashmolean Museum, Oxford University, UK
Private collections

For full CV: <https://www.karinwebergallery.com/artists/joey-leung-ka-yin/>

1976 年生於香港
現生活並工作於香港

學歷

2007
香港中文大學藝術系碩士 (藝術創作)
2000
香港中文大學文學士 (主修藝術)

個展 (擇錄)

2018
「毛島風光好」, 香港嘉圖現代藝術
2014
「不詩意詩集」, 香港嘉圖現代藝術
2013
「照片鏡系列之日本」, 日本東京Aquvii TOKYO

聯展 (擇錄)

2024
「寓言的滋味」, 香港凱倫偉伯畫廊
「夏雪」, 美國三藩市Re-riddle
Art Central, 香港凱倫偉伯畫廊
「空間之間」, 香港SC畫廊
2023
典亞藝博, 香港凱倫偉伯畫廊
「序」, 英國倫敦The Alter Space
「好物有型——香港藝術館藏精品展」, 香港 藝術館
「Story Matters」, 香港 ztoryteller畫廊
Art Central, 香港凱倫偉伯畫廊

收藏

M+
洛杉磯縣藝術博物館
香港藝術館
阿什莫林博物館 (英國牛津大學)
私人收藏

詳細履歷: <https://www.karinwebergallery.com/artists/joey-leung-ka-yin/>

STEPHANIE CHEUNG & KINGSLEY NG 張慧婷 & 伍韶勁



Stephanie Cheung and **Kingsley Ng** are frequent collaborators in interdisciplinary art projects. Their practice situates art in the everyday. Spending time with their cat Whisky is a very high priority.

Stephanie Cheung primarily works as a curator specializing in interdisciplinary, site-specific, process-driven, and participatory projects within communities and public spaces. She currently serves as the lead curator at the Make A Difference Institute, a community-initiated non-profit organization in Hong Kong that oversees socially engaged art projects, including Tin Shui Collaborative (2014), Hi! Hill - Art in-Situ (2018), Peoples' Art Connective, and Minna no Tsukemono (2024-26). In addition to her curatorial work, Cheung is an accomplished writer of critical and creative texts, with her scholarly articles published in journals such as CAA Reviews, Asian Art News, World Art, and various academic anthologies.

Kingsley Ng is an interdisciplinary artist and designer known for his focus on conceptual, site-specific, and participatory projects. He earned his BFA in New Media Art from Ryerson University, Canada, and completed his postgraduate training at the Le Fresnoy-National Studio of Contemporary Arts in France, graduating with the highest honours. He furthered his education with an MSc in Sustainable Design from the University of Edinburgh in the UK.

For full Bio: <https://www.karinwebergallery.com/artists/stephanie-cheung-kingsley-ng/>

張慧婷與伍韶勁經常合作，創作跨介別藝術項目。他們視日常生活為藝術創作的場域，照護家中貓貓Whisky是非常重要的事情。

張慧婷策劃跨介別，場域特定、過程主導及參與式的社區與公共藝術項目，以藝術策劃實踐關懷，以與生活密不可分的藝術回應社會與環境挑戰。她於倫敦藝術大學博士畢業，透過藝術實踐思辨文化。目前擔任創不同協作的首席策劃人，該機構是香港一個由社區發起的非營利組織，負責項目包括《天水營造社》（2014年）、《邂逅！山川人—在地藝術》（2018年）、《藝術人人連結社》和《大家的漬物》（2024-26年）。張氏的學術著作發表在《CAA Reviews》、《Asian Art News》、《World Art》等期刊及學術選集。

伍韶勁為媒體藝術家及設計師，並着重概念和場域特定形式的創作項目。曾在法國國立當代藝術工作室Le Fresnoy就讀研究生課程，並以最高榮譽畢業。其後，他修讀英國愛丁堡大學的進階可持續設計碩士課程和加拿大懷雅遜大學的新媒體藝術學士課程。

他的作品曾於多個知名展覽和國際場地展出，包括意大利羅馬現代藝術美術館、澳洲南澳當代藝術中心、廣州三年展、外蒙古地景藝術雙年展、日本越後妻有大地藝術祭、法國巴黎龐比度中心 IRCAM音樂研究所、上海世博會里爾展館、加拿大多倫多InterAccess電子媒體藝術中心、香港藝術館和香港巴塞爾藝術展。

他亦曾獲得多項資助和獎項，包括2014年香港藝術發展局藝術家年獎（媒體藝術）、2013年亞洲文化協會獎助計畫、2009年香港當代藝術雙年獎、2008年香港青年設計才俊大獎和2007年ifva獨立短片及影像媒體比賽金獎。伍氏現為香港浸會大學視覺藝術學院副教授。

詳細簡介：<https://www.karinwebergallery.com/artists/stephanie-cheung-kingsley-ng/>

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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Contemporary Fine Art