



BOTANICAL WONDERS

植物奇觀

Cover Image:

Spring (Magnolia) 春 (玉蘭)

Annette Marie Townsend, beeswax and paraffin wax, tinned copper wire, silk fabric, tissue paper, cotton thread, artists' pigments, acrylic paint, acrylic varnish. Presented in a glass vase, 28 x 17 x 15cm (glass dome with a white wooden base 46cm x 24 x 24cm), 2023

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植物奇觀

ANNETTE MARIE TOWNSEND

JUNE HO 何幸兒

TOBE KAN 簡喬倩

ELIZABETH FONG 方詠琳

ANNEBELL CHAN 陳安瑤

ORANGETERRY

24TH JUNE - 22ND JULY 2023

INTRODUCTION

Karin Weber Gallery is excited to announce 'Botanical Wonders', a group show examining the marvels of the natural world through the lens of a diverse group of artists, mostly local to Hong Kong, with a gallery debut by UK artist Annette Marie Townsend.

As Mankind and nature have always been inextricably linked, so has engagement with nature in art. Drawing from a long line of nature-focused artists through different histories and cultures, the six artists in this group show engage with the botanical world in a variety of compelling mediums.

The plant-inspired works making an appearance in 'Botanical Wonders' may directly represent their real-life counterparts, as in the meticulous replica flowers created by Annette Marie Townsend. For this show, Townsend has drawn on traditional Chinese flowers like Orchids, Camellias or Chrysanthemums, all rich in meaning and iconography across Chinese and Western cultures, executed in Townsend's signature style which borders on hyper-realism.

Works may distort or amplify nature, as in Elizabeth Fong's bronze and stoneware installation *I Prefer Flowers*, which draws inspiration from the old children's story of the tooth fairy, and links the value of flowers to a commercial transaction. Tobe Kan works with classical floral subjects in a monochrome blue and white palette to explore themes of subjectivity and distortion, on the cusp between dreams and reality. Celebrated designer OrangeTerry has created vases using stone and clay to investigate their beauty.

Alternatively, artists may use nature as a springboard for exploring broader concepts, such as June Ho in her linocut works, once again engaging with her core artistic themes of identity and integration, expressed through prints of the local Hong Kong bauhinia tree, and the southern Chinese orchid tree in this show. Annebell Chan's flower installation, created from ready-made objects, explores the soothing effects of flower appreciation, similar to reading poetry or listening to music.

Nature remains an endless source of fascination, creative inspiration, and an increasingly precious part of all our lives. We are excited to present some very special interpretations in 'Botanical Wonders' at Karin Weber Gallery.

Karin Weber Gallery, June 2023

引言

凱倫偉伯畫廊很高興宣布舉辦「植物奇觀」聯展，透過一群擅長不同範疇，大部分是本地香港藝術家，以及英國藝術家Annette Marie Townsend的畫廊首展，探索自然世界的奇妙之處。

人類和自然總是密不可分的，因此藝術中對自然的參與也是如此。這個聯展的六位藝術家從不同歷史和文化中汲取靈感，以各種引人入勝的媒介參與植物世界。

在「植物奇觀」中呈現的植物靈感作品可能直接呈現它們現實生活中的對應物，例如Annette Marie Townsend精心製作的仿真花朵。為了這個展覽，Townsend借鑒了傳統中國花卉，如蘭花、茶花或菊花，這些花卉在中西文化中都具有豐富的意義和象徵意義，呈現Townsend標誌性的近乎超級寫實主義風格。

作品可能扭曲或放大自然的本質，例如方詠琳的銅與陶瓷裝置作品《我會選擇花》，靈感來自童話故事《牙仙子》，將花的價值與商業交易聯繫起來。簡喬倩以單色的藍白色調創作古典花卉主題作品，探索主觀性和扭曲的主題，處於夢想和現實的交界處。設計師OrangeTerry使用石材和黏土創作花瓶，探索它們的美。

藝術家也可以將自然作為探索更廣泛概念的跳板，例如何幸兒在她的凸版套色作品中，再次融入她核心的藝術主題身份與融合，通過印刷本地香港紫荊樹和中國華南蘭花的版畫來表達。陳安瑤的花朵裝置作品由現成物品製成，探討欣賞花朵如何能緩解疼痛，類似於閱讀詩歌或聆聽音樂。

自然始終是一個無盡的魅力來源、創意靈感，也是我們生活中越來越寶貴的一部分。我們很高興在凱倫偉伯畫廊呈現一些非常特別的「植物奇觀」詮釋。

凱倫偉伯畫廊，2023年6月

BOTANICAL WONDERS

The history of flowers in art is a rich one. Their beauty and rich iconography have ensured prominence in visual culture and our museums.

In Renaissance Europe, masterpieces such as the National Gallery London's *Madonna of the Pinks* (1507) by Italian master Raphael (1483-1520), or the Munich Alte Pinakothek Museum's *Madonna of the Carnation* (1480) by Leonardo da Vinci (1452-1519) underline the potency of flowers dating back more than five hundred years, featuring in the strongly devotional art of the fifteenth and sixteenth centuries.

The Dutch Golden Age may be considered the inception of still life; *Small Bouquet of Flowers* (1607) by Jan Brueghel the Elder (1568-1625) at the Kunsthistorisches Museum in Vienna, and the later *Still Life with Flowers on a Marble Slab* (1716) by Rachel Ruysch (1664-1750), now at the Rijksmuseum in Amsterdam, helped elevate flowers to subjects of study in their own right. Flowers continued to fascinate, from the blue flower of 19th Century German Romanticism, to the Pre-Raphaelites in English Victorian times. Impressionist Claude Monet (1840-1926) painted in the region of 250 of his *Water Lilies* series from 1897, whilst Georgia O'Keefe's (1887-1986) celebrated lavishly mined petals and pistils in the mid-20th Century.

In China, flowers in art spread alongside Buddhism into China via the Silk Road in the first and second century AD. By the Tang dynasty (618-907), floral motifs were common. 'Bird and flower' painting was recognised as one of the major categories of traditional Chinese painting, elevated by masters such as Xu Xi (c.886-975), who was celebrated for his 'drawing from life,' which finds its echo in the west's *plein air* practice centuries later. Understanding symbolism in Chinese painting is key: the orchid, chrysanthemum, bamboo and plum blossom are the 'four noble gentlemen' in Chinese ink painting, each invested with layered significance. Peonies are known as the king of the flowers, associated with love and wealth, the orchid with integrity and noble solitude, and the plum blossom with romantic love.

In 2023, Karin Weber's *Botanical Wonders* introduces new floral works from six of today's most exciting artists, five of whom are based in Hong Kong, and one in the UK. This is an exhibition of allure, energy and vivacity. After all, in the words of Irish poet and playwright Oscar Wilde (1854-1900), "With freedom, flowers, books, and the moon, who could not be perfectly happy?"

UK-based Annette Townsend, who has exhibited at the National Botanic Garden of Wales, creates flowers which are exquisite replicas of reality. Just as scientists

Detail of Annette Marie Townsend, *Autumn (Chrysanthemum)*

face the “uncanny valley” when seeking to approximate humans, her recreations of flowers are painstakingly, lovingly detailed, created both in homage and quasi-challenge to nature itself. The artist presents three newly created works: a chrysanthemum, camellia and magnolia, visions of autumn, winter and spring respectively. Made of a special, heat resistant wax compound, they are each housed in a glass dome, quasi- natural objects with unique museum appeal.

Tobe Kan’s journey of acrylic and colour pencil in the *A Void* series (2022) presents close-ups of flora and fauna in stylish monochrome. Eternal in their subject matter, and yet deeply contemporary in perspective, they offer tones modified from nature, partially subdued, partially enhanced, as if viewed through the artist’s own eyes. In so doing, Kan nods to the filtered, edited imagery of Instagram and invites a dialogue on subjectivity. Ultimately, she taps into philosophical questions of the value of physicalism versus dualism. An artist who works in painting, sculpture and installation, she is inspired by specific landmarks in her natural surroundings. The immersive effect of her work captures a moment on the cusp of sleep and waking.

June Ho’s linocut prints present narratives of history, migration and belonging through flowers. Her artworks form patterns which echo ubiquitous Hong Kong fabrics from the recent past, interspersed with the white, negative space of traditional Chinese painting. Her combination of Hong Kong’s indigenous bauhinia flower and the orchid tree, native to southern China and introduced to Hong Kong in the 1950s, propels consideration of integration and acceptance through a buoyant, sunlit colour palette, soaked in the joy of the natural world.

Annebell Chan’s *A Vase of Flowers* (2023) explores the calming and therapeutic properties of flowers, and the esteem in which they are held. In their capacity to heal the human soul, flowers stand shoulder to shoulder with any means of catharsis, including poetry, painting and film. Her use of found objects in assembled, sculptural form engineers a dichotomy of surprise and familiarity.

Elizabeth Fong Wing Lam’s *I Prefer Flowers* (2023) offers a mirroring alternative to the fragrancy of real-life gardens. Delicate and diminutive, their stalks of porcelain, bronze and cotton meander triumphantly skywards, snaking a solid, unshakeable path. The artist elsewhere alludes to a tooth fairy who offers flowers instead of money, and makes an overt, personal case for the value of the former. The collision of commerce with floral novelty and scarcity was acutely felt in the tulip mania of the 17th Century – the urge to hold on to the fleeting, transient beauty of nature at all costs is one which lies within all of us.

Orange Terry’s *Vessel on Rock 1 & 2* (2023) underlines the dichotomy of our

natural foundations, placing ceramic atop rock like a civilization built on hostile or stony ground. This aesthetic has led him to investigate faith and cross-cultural collisions in a similar way, inviting visitors to muse on what folklore, traditions and beliefs we cling to, which of these are permanent, and which may erode, rot or fracture before our eyes.

As spring gives way to summer, *Botanical Wonders* is a lens on the world around us and the simultaneously fleeting yet eternal appeal of the natural world. As so many have done before us, we seek out learnings for humanity in the treasures of the botanical.

Nicholas Stephens

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.

植物奇觀

藝術中的花卉歷史豐富多彩。它們的美麗、豐富的象徵意義確保了它們在視覺文化和博物館中的重要地位。

在文藝復興時期的歐洲，像是英國國家美術館的拉斐爾（1483-1520）所繪製的《粉紅色的聖母》（1507），或是慕尼黑老繪畫陳列館的達文西（1452-1519）所繪製的《聖母的康乃馨》（1480），出現在十五、十六世紀強烈虔誠的藝術作品中，凸顯了花卉的影響力已經有超過五百年的歷史。

荷蘭的黃金時代可以被視為靜物畫的開端；老楊·布呂赫爾（1568-1625）在維也納的藝術史博物館所繪製的《小花束》（1607），以及雷切爾·勒伊斯（1664-1750）在阿姆斯特丹的國家博物館所展示的《花朵靜物》（1716），協助將花卉提升為獨立的研究主題。從19世紀德國浪漫主義的藍色花朵，到英國維多利亞時代的前拉斐爾派，花卉一直是令人著迷的主題。印象派畫家克勞德·莫奈（1840-1926）於1897年開始創作《睡蓮系列》的作品，繪製了大約250幅，而佐治亞·歐姬芙（1887-1986）則在20世紀中期描繪了豐富多彩的花瓣和雌蕊。

在中國，隨著佛教於公元1至2世紀通過絲綢之路傳入中國，藝術中的花卉也同時傳播。到了唐代（618-907年），花卉圖案變得普遍。“鳥花畫”被譽為傳統中國繪畫的主要類別之一，由諸如徐熙（約886-975年）等大師提升了其地位，他因其“寫生”而受到讚揚，這在後來幾個世紀的西方戶外繪畫實踐中也有所響應。在理解中國繪畫的象徵意義方面至關重要：蘭花、菊花、竹子和梅花是中國水墨畫中的「四君子」，每種花卉都具有豐富的意義。牡丹被譽為花中之王，與愛情和財富相關聯，蘭花代表著正直和高貴的孤獨，而梅花則與浪漫愛情有關。

在2023年，凱倫偉伯的《植物奇觀》展覽將展示來自六位當今最令人興奮的藝術家的新作品，其中五位來自香港，一位來自英國。這是一個充滿魅力、活力和生命力的展覽。正如愛爾蘭詩人和劇作家王爾德（1854-1900）所說：“擁有自由、花朵、書籍和月亮，誰不可能完全快樂呢？”

來自英國的Annette Marie Townsend曾在威爾斯國家植物園展出作品，她創造出的花朵是逼真的複製品。就像科學家在試圖模仿人類時面臨的「恐怖谷理論」現象一樣，她對花卉的再現是經過艱苦、用心和詳細的，既是向大自然致敬，也是在擬仿自然的挑戰。這位藝術家展示了三件新創作：分別是菊花、山茶花和玉蘭，代表秋季、冬季和春季的畫面。它們是由一種特殊的耐熱蠟合成物製成，每一個都被置於玻璃圓頂下，是獨特的、半自然的物品，具有獨特的博物館吸引力。

簡喬倩在其《無相》系列（2022）中，以丙烯和彩色鉛筆呈現了時尚的單色近景植物。他們的主題永恆，但觀點卻非常現代，呈現出從藝術家自身角度修改的色調，部分柔和，部分增強，彷彿是透過藝術家的眼睛觀看自然。這樣做，向

Instagram的過濾和編輯圖像致意，並邀請人們對主觀性進行對話。最終，她涉及到物理主義與二元論價值的哲學問題。作為一位繪畫、雕塑和裝置藝術家，她受到自己周圍的自然環境中特定地標的啟發。她作品的沉浸式效果捕捉了在入睡和清醒之際的瞬間。

何幸兒的木刻版畫通過花卉來呈現有關歷史、移民和歸屬感的敘事。她的藝術作品構成各種圖案，回應了遍布香港的各款布料，並穿插著傳統中國繪畫的留白空間。她結合了香港原生的紫荊花和源於中國南部且在1950年代引入香港的蘭花樹，通過一個充滿陽光的色調，考慮整合，並充滿了大自然的喜悅。

陳安瑤的《一瓶花》（2023）探索了花卉的平靜和治療特性，以及人們對它們的尊重。在它們治愈人類靈魂的能力方面，花卉與任何一種情感宣泄方式（包括詩歌、繪畫和電影）並肩而立。她使用現成的物品拼湊成雕塑形式，創造出驚喜和熟悉感的二元對立。

方詠琳的《我會選擇花》（2023）提供了一個反映現實花園芳香的鏡像選擇。精緻而微小，她們的白瓷和青銅花莖在天空中凌空而起，蜿蜒盤旋，沿著堅實、不可動搖的路徑前進。藝術家在其他地方暗示了一個牙仙子，她提供花朵而不是錢，並明確、個人地闡述了前者的價值。商業與花卉的新奇和稀缺性的碰撞在17世紀的郁金香狂潮中備受痛感——不惜一切代價留住短暫、瞬息即逝的自然之美的渴望潛藏在我們每個人的內心深處。

OrangeTerry的《石上器一與二》（2023）強調了我們自然基礎的二元對立，將陶瓷置於岩石之上，就像在荒蕪或石硬的地面上建造文明一樣。這種美學引導他以類似的方式探索信仰和跨文化碰撞，邀請訪客思考我們所依附的民間傳說、傳統和信仰，其中哪些是永久的，哪些可能在我們眼前腐蝕、腐爛或破裂。

隨著春天轉變為夏天，《植物奇觀》是對我們周圍的世界以及自然界短暫但永恆的吸引力的一個抓拍。和許多人一樣，在植物的寶藏中，我們尋求人類的學習。

Nicholas Stephens

關於作者

Nicholas Stephens在過去的15年中，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。

ARTWORKS





My artworks comment our human relationship with the natural world, current environment issues and scientific discoveries. These concepts are projected through my choice of materials, the combination of natural beeswax and man-made paraffin wax.

我的藝術作品評論人類與自然世界的關係、當前的環境問題和科學發現。這些概念透過我所選擇的材料呈現出來，天然蜂蠟和人造石蠟的結合。

ANNETTE MARIE TOWNSEND

ANNETTE MARIE TOWNSEND



Flight of the Bumblebees, Plum

大黃蜂的飛行，梅花

pure bleached beeswax, paraffin wax, paper,
black enamelled insect pins (mounted on a painted
MDF backboard with a 5 sided acrylic cover)

15 x 15cm (Frame Size: 25 x 25 x 6cm)

2023





Flight of the Bumblebees, Crab Apple

大黃蜂的飛行，海棠

pure bleached beeswax, paraffin wax, paper,
black enameled insect pins (mounted on a painted MDF
backboard with a 5 sided acrylic cover)

15 x 15cm (Frame size: 25 x 25 x 6cm)

2022





Orchid
蘭花

beeswax and paraffin wax, tinned copper wire, silk fabric,
tissue paper, cotton thread, artists' pigments, acrylic paint,
acrylic varnish (mounted in a hand blown glass hemisphere
with a white painted MDF circular frame)
(Frame size: 12.5 x 27 x 27cm)

2023





Autumn (Chrysanthemum)

秋 (菊花)

beeswax and paraffin wax, tinned copper wire, tissue paper,
cotton thread, artists' pigments, acrylic paint,
acrylic varnish (presented in a glass vase)
24 x 13 x 14cm (glass dome with a
white wooden base 40cm x 20 x 20cm)
2023



Winter (Camellia)
冬 (山茶花)

beeswax and paraffin wax, tinned copper wire,
tissue paper, cotton thread, artists' pigments, acrylic paint,
acrylic varnish (presented in a glass vase)
26 x 14 x 18cm (glass dome with a white
wooden base 40 x 20 x 20cm)
2023



Spring (Magnolia)
春 (玉蘭)

beeswax and paraffin wax, tinned copper wire, silk fabric,
tissue paper, cotton thread, artists' pigments, acrylic paint,
acrylic varnish (presented in a glass vase)
28 x 17 x 15cm (glass dome with a white
wooden base 46 x 24 x 24cm)
2023



The Collector #2

收藏家 #2

beeswax and paraffin wax, tinned copper wire, silk fabric,
tissue paper, cotton thread, artists' pigments, acrylic paint,
acrylic varnish (presented in a handblown glass bottle)

13 x 3.5 x 5.5cm (Glass dome: 27 x 14 x 14cm)

2022





The Collector #5

收藏家 #5

beeswax and paraffin wax, tinned copper wire, silk fabric,
tissue paper, cotton thread, artists' pigments, acrylic paint,
acrylic varnish (presented in a glass bottle)

30 x 8 x 9cm (Glass dome: 36 x 20 x 20cm)

2022





Hong Kong is a highly developed cosmopolitan city with a high greening rate in its urban areas. There's always a connection between me and the trees in the community. I was thinking of how tree planting here contributes to the cultural image of this city.

When I was looking into the history of greening policy in Hong Kong, I found that there were no considerations about cultural image building. Ecology and effectiveness are greater concerns in urban planning. But people living in this city were just clever enough to turn plants into cultural symbols. Through literary creations, metaphor making, commemorations, we share a collective memory and build up an imaginary cultural meaning of this place.

The Bauhinia, an original ecological species, was first discovered in the 1890s and moved to the Béthanie sanatorium; it is now our city flower representing Hong Kong. Palm tree planting is a perceived symbol of Orientalism, which reminds us of our colonial history. Bombax ceiba is a plant from south Asia; its colloquial name is Hero Tree, referring to the soldiers of China. Acacia. Is a symbol of nostalgia in the literature of Taiwanese writer Yu Kwang-chung.

These four trees represent the indigenuity, colonialism, exile and nostalgia of people in this place. They will witness how the city develops.

香港是高度發達的國際化大都市，同時市區綠化率高。這個城市的樹木和我有很強的聯繫。我在想在這裡市區植樹如何為這座城市的文化形像做出貢獻。當我翻看香港的綠化政策歷史時，我發現政府城市規劃及綠化政策上並沒有文化形象建設的考慮，反而以生態和效益為原則。但是生活在這個城市的人很聰明，他們把那些植物變成一種文化符號。通過文學創作、隱喻製作、紀念，我們共享集體記憶，對這裡的文化意義進行想像。像紫荊花一樣，是1890年代最先發現的原生態物種，並遷入伯大尼療養院；它現在是代表香港的市花。種植棕櫚樹也是一種東方主義象徵的主張，讓我們想起了殖民歷史。木棉是一種來自南亞的植物，它有英雄樹的名字，指的是中國的士兵。相思在台灣文學家余光中的文學作品中是懷舊的象徵。

這四棵樹代表了這裡人的本土性、殖民性、流放和鄉愁，它們將見證這座城市的走向。

JUNE HO 何幸兒



The City Pattern, Acacia
都市圖案, 相思
linocut, collage, ink on paper
40 X 40cm
2023





The City Pattern, Bauhinia
都市圖案, 洋紫荊
linocut, collage, ink on paper
40 X 40cm
2023





The City Pattern, Bombax Ceiba
都市圖案, 木棉
linocut, collage, ink on paper
40 X 40cm
2023



The City Pattern, Palm
都市圖案, 棕櫚
linocut, collage, ink on paper
40 X 40cm
2023



In the ongoing series 'A Void', original images of the paintings are generated by Artificial Intelligence. I crop certain parts of the images and transform the images of plants into surreal and dreamlike, blue-shaded forms. The resulting plant forms seem to be in a state of metamorphosis or mutation, evoking an uncanny feeling of a displacement of time and the intangible qualities of liminality.

進行中的「無相」系列中的繪畫的原始圖像乃由人工智能生成，我裁剪了圖像某些部分，並將植物圖像轉化為超現實和夢幻的藍色形態。由此產生的植物形態看似處於一種變型或突變的狀態中，喚起了一種不可思議的時間錯位感以及無形的闕限性。

TOBE KAN 簡喬倩



A Void 5
無相五

acrylic and colour pencil on canvas
25 x 30 cm
2022





A Void 7
無相 五
acrylic and colour pencil on canvas
25 x 30 cm
2022



Waterwisp is a coral that grows in the crevices of Central Market. They grow by absorbing the stagnant water and nutrients, so when the market withered, they disappeared.

However, they reappeared when the Market was revitalized recently, and started absorbing again, new nutrients, becoming even more captivating than before.

Just over the crevice, have you found it yet?

在中環街市的石縫間生長著一種名為石瑚的植物，它們透過滯留的水流和生命的養分而生長，所以當街市凋零後，也跟著消失了。

直到最近中環街市被活化，它們又再次出現，開始吸收新的流動和養分，比以前更吸引。

就在那些石縫間，你有找到嗎？

ELIZABETH FONG 方詠琳



Found II
新芽(二)
stained porcelain
9 x 4 x 18cm
2022





I believe everyone is already familiar with the story of the Tooth Fairy,
'You put your milk tooth under the pillow,
then the tooth fairy will come and exchange it for a coin at night'.
I've heard there is another saying,
put another tooth together with the coin under the pillow,
it will grow a flower which you have never seen before.
You have twenty chances,
it all depends on whether you want coins or flowers.

For me,
I prefer flowers.

牙仙的故事大家都耳熟能詳
就是把剛掉下的乳齒放到枕下
便會被牙仙以金幣換走
聽聞還有一個用乳齒種植的說法：
把另一隻乳齒和金幣一同再放在枕頭下
便會長出從未見過的植物

每人有二十顆乳齒
看你要金幣還是花
我就喜歡花

ELIZABETH FONG 方詠琳



I Prefer Flowers
我會選擇花
porcelain, bronze, cotton
size variable
2023



In the world of living creatures, only humans have an interest in flowers that goes beyond the need for survival. At least when we see beautiful flowers, we stop and appreciate them. Giving flowers is certainly a wonderful blessing, but what I want to emphasize is that when we are struggling or sad, flowers can also heal the pain in our hearts like poetry, music, painting, and film. This is a three-dimensional flower artwork made up of ready-made objects.

生物之中，只有人類不為生存的需要對花抱有興趣，至少看在到美麗的花朵時，會讓人停下腳步觀賞和感受，送花當然美好的祝福，但我想強調的是當我們艱辛時、悲傷時，花也會像詩、音樂、繪畫、電影那樣，治療我們內心的傷痛。這是一個由現成物件組成的立體花作品。

ANNEBELL CHAN 陳安瑤



A Vase Of Flowers
—瓶花
mixed media
85 x 40 x 15cm
2023





Free Style
自由花
mixed media
120 x 50 x 20cm
2021



Soil and Stone have been closely related to each other since ancient times, and there are various forms. This series of works tries to explore the beauty of the coexistence of soil and stone through human participation.

泥與石兩種地表材質自古以來相依相偎，存在著百態，這系列作品是藉著人為的參與，嘗試探索泥與石共存之美。

ORANGETERRY



Vessel On Rock (1)
石上器 (一)
ceramic, rock
34 x 26 x 20.5cm
2023





Vessel On Rock (2)
石上器 (二)
ceramic, rock
14 x 28 x 14cm
2023

INSTALLATION PHOTOS









ARTISTS



ANNETTE MARIE TOWNSEND



Born in 1973, Wales, UK
Currently lives and works in Cardiff, Wales, UK

Education

2013
CTQ Conservation Qualification - Natural Science, ICON, Institute for Conservation. UK
1992-1995
BA Hons Design, Printed Textiles and Surface Pattern, Somerset College of Arts and Technology. UK

Solo Exhibition

2019
'For Safekeeping'. National Botanic Garden of Wales, UK

Group Exhibitions (selected)

2023
'Botanical Wonders', Karin Weber Gallery, HK
'BLÜTENPRACHT | Blossom splendour | Splendeurs des fleurs', Galerie Handwerk, Munich, Germany
'Uncommon Beauty: Objects of Curiosity & Wonder', Craft in the Bay, Cardiff, UK
Art Central Hong Kong, Karin Weber Gallery, HK

Publications (selected)

2022
The World of Interiors, Faux-liage by Amy Sherlock. July
BQ Magazine: Bees & Other Pollinators Quarterly. Spring
Crafts magazine, Global Gatherings by Isabella Smith. Jan/Feb, Issue 292

Collections

English Heritage. UK
Amgueddfa Cymru - National Museum of Wales. UK
Manchester Museum. UK
Private Collections in UK, USA, China, Europe

For full CV: <https://www.karinwebergallery.com/artists/annette-marie-townsend/>

1973年生於英國威爾士
現生活並工作於英國威爾士卡迪夫

學歷

2013
英國文物修護協會CTQ保護資格-自然科學
1992-1995
英國湯頓薩默塞特藝術與技術學院設計、印花紡織品和表面圖案學系學士

個展

2019
「For Safekeeping」，英國National Botanic Garden of Wales

聯展（擇錄）

2023
「植物奇觀」，香港凱倫偉伯畫廊
「BLÜTENPRACHT | Blossom splendour | Splendeurs des fleurs」，德國慕尼黑Handwerk畫廊
「Uncommon Beauty: Objects of Curiosity & Wonder」，英國卡迪夫Craft in the Bay Art Central，香港凱倫偉伯畫廊

出版

2022
The World of Interiors，Faux-liage，Amy Sherlock，七月
BQ Magazine: Bees & Other Pollinators Quarterly，春天
Crafts magazine，Global Gatherings，Isabella Smith. 一/二月，Issue 292

收藏

英國英格蘭遺產委員會
英國威爾斯國家博物館
英國曼徹斯特博物館
私人收藏於英國、美國、中國、歐洲

詳細履歷：<https://www.karinwebergallery.com/artists/annette-marie-townsend/>

JUNE HO 何幸兒



Born in 1990, China
Currently lives and works in HK

Education

2022
Master in Arts of Cultural Management, The Chinese University of Hong Kong
2017
FT PGDE(S) VA, The Education University of Hong Kong
2015
Bachelor of Fine Arts, The Chinese University of Hong Kong (CUHK)

Solo Exhibitions (selected)

2022
'Goodbye, Hello.', Karin Weber Gallery, HK
2020
'Flaneur - Prints by June Ho', Karin Weber Gallery on Artsy
'Passing Time' Solo Exhibition by Ho Hang Yi, Aco Art Space, HK

Group Exhibitions (selected)

2023
'Botanical Wonders', Karin Weber Gallery, HK
2022
Fine Art Asia, Karin Weber Gallery, HK
2021
'Second Skin', Karin Weber Gallery, HK
2020
'Reflections On Paper', Karin Weber Gallery, HK
2019
'自宅字築：文學 x 視藝展覽', Hong Kong Arts Centre, HK
'Place To Place', Karin Weber Gallery, HK

Awards (selected)

2017
Professor Mayching Kao Fine Arts Fund

Collections

Private Collections

For full CV: <https://www.karinwebergallery.com/artists/june-ho-hang-yi/>

1990年生於中國
現生活並工作於香港

學歷

2022
畢業於香港中文大學文化管理碩士
2017
畢業於香港教育大學獲學位教師教育文憑
2015
畢業於香港中文大學獲藝術文學士

個展 (擇錄)

2022
「Goodbye, Hello.」, 香港凱倫偉伯畫廊
2020
「Flaneur - Prints by June Ho」, 香港凱倫偉伯畫廊Artsy 網上展覽
「在此路過」- 何幸兒作品展, 香港芝鵠

聯展 (擇錄)

2023
「植物奇觀」, 香港凱倫偉伯畫廊
2022
典亞藝博, 香港凱倫偉伯畫廊
2021
「第二層皮膚」, 香港凱倫偉伯畫廊
2020
「反思紙本」, 香港凱倫偉伯畫廊
2019
「自宅字築：文學 x 視藝展覽」, 香港藝術中心
「遷居貳式」, 香港凱倫偉伯畫廊

獎項 (擇錄)

2017
香港中文大學高美慶教授藝術贊助基金

收藏

私人收藏

詳細履歷：<https://www.karinwebergallery.com/artists/june-ho-hang-yi/>

TOBE KAN 簡喬倩



Born in 1984, HK
Currently lives and works in HK

Education

2017
Bachelor (Fine Art) degree co-presented by RMIT University and Hong Kong Art School

Solo Exhibitions (selected)

2022
'of war', of love, of time', Peter Augustus Gallery, USA
2020
'Panacea', Gallery EXIT, HK

Group Exhibitions (selected)

2023
'Botanical Wonders', Karin Weber Gallery, HK
Dallas Art Fair, Peter Augustus Gallery, USA
Art Basel, Gallery EXIT, HK
'Perfectly Imperfection', Touch Gallery, HK
'Sweeping Vistas', JPS Gallery, HK
2022
'Gravity', Soluna Fine Art, HK
Intersect Aspen, Peter Augustus Gallery, USA
'The Sunshine Is Still There', SC Gallery, HK
Art Basel, Gallery EXIT, HK
2021
'+1', Pao Galleries, Hong Kong Arts Centre, HK
'So I say, 'It's a landscape painting.', The Gallery of Hong Kong Art School, Hong Kong Arts Centre, HK
'The Unsung', JC Contemporary, Tai Kwun, HK
2020
'Hong Kong Spotlight by Art Basel', 1a space, HK
'In the course of Dancing, from Nightfall to Darkness', The Gallery of Hong Kong Art School, Hong Kong Arts Centre, HK

Collections

Private Collections

For full CV: <https://www.karinwebergallery.com/artists/tobe-kan-kiu-sin/>

1984年生於香港
現生活並工作於香港

學歷

2017
澳洲皇家墨爾本理工大學/香港藝術學院藝術系

個展 (擇錄)

2022
「of war, of love, of time」, 美國Peter Augustus畫廊
2020
「萬靈藥」, 香港安全口畫廊

聯展 (擇錄)

2023
「植物奇觀」, 香港凱倫偉伯畫廊
Dallas Art Fair, 美國Peter Augustus畫廊
巴塞爾藝術展, 香港安全口畫廊
「Perfectly Imperfection」, 香港Touch畫廊
「Sweeping Vistas」, 香港JPS畫廊
2022
「重力」, 香港Soluna Fine Art
Intersect Aspen, 美國Peter Augustus畫廊
「還有陽光」, 香港SC畫廊
巴塞爾藝術展, 香港安全口畫廊
2021
「+1」, 香港藝術中心包氏畫廊
「而我會說這是一幅風景畫」, 香港藝術中心香港藝術學院藝廊
「韌生」, 香港大館賽馬會藝方
2020
「藝薈香港——由巴塞爾藝術展呈獻」, 香港1a空間
「愈夜舞」, 香港藝術中心香港藝術學院藝廊

收藏

私人收藏

詳細履歷: <https://www.karinwebergallery.com/artists/tobe-kan-kiu-sin/>

ELIZABETH FONG 方詠琳



Born in 1998, HK
Currently lives and works in HK

Education

2021
Bachelor of Fine Art, RMIT (HK)
2019
Higher Diploma, Hong Kong Art School
2017
Foundation Diploma of Design, VTC (KT), HK

Exhibitions

2023
'Botanical Wonders', Karin Weber Gallery, HK
HKSEA FR, GROTTTO, HK
2022
Inverse, Bachelor of Arts (Fine Art) Graduation show, HKAS/RMIT, HK
Fine Art Asia 2022, HKAS, HK
2021
Todos los dias, Mudhey Tong, HK
2019
Unseen, Higher Diploma Graduation show, HKAS

Awards

2022
Vitamin D award, @Inverse 2022, HK
2017
Characters and Scene design competition 2017, NewTownMall - 2nd, HK

Collections

Private Collections

1998年出生於香港
現生活並工作於香港

學歷

2021
藝術文學士(主修科:陶瓷) — 澳洲墨爾本皇家理工大學
2019
藝術高級文憑 — 香港藝術學院
2017
設計基礎文憑 — 香港VTC(觀塘分校)

展覽 (擇錄)

2023
「植物奇觀」, 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
典亞藝博 2022 — 香港藝術學院, 香港會議展覽中心
「逆」— 藝術文學士畢業展, 香港藝術中心
2021
「日日」— 陶瓷班聯展, 香港物器堂
2019
「不見」— 藝術高級文憑畢業展, 香港藝術學院(筲箕灣校舍)

獎項 (擇錄)

2022
維他命D獎 — 藝術文學士畢業展, 香港
2017
角色場景設計比賽 亞軍 — 新之城, 香港

收藏

私人收藏

ANNEBELL CHAN 陳安瑤



Born in 1993, HK
Currently lives and works in HK

Education

2017
Bachelor of Arts (Fine Art), RMIT University (Programme co-presented with Hong Kong Art School)
2014
High Diploma in Fine Art (Sculpture), Hong Kong Art School
2012
HKICC Lee Shau Kee School of Creativity

Group Exhibitions (selected)

2023
'Botanical Wonders', Karin Weber Gallery, HK
2022
'A Book Act 1', Karin Weber Gallery, HK
2021
'3CM Away From The Wall', Hong Kong Arts Centre, HK
'Fine Art Asia', HK
2020
'Dear Dong', Parallel Space, HK
'Material and Physics', The Gallery of Hong Kong Art School, HK
2018
'Somewhere Out There', Gallery by the Harbour, HK
2017
'Fresh Trend 2017 Art Graduates Joint Exhibition', K11 Art Space, HK
'We Don't Make Mistakes. We Just Have Happy Accidents.', HK
'"REVERIE" Bachelor of Arts (Fine Art) Graduation Exhibition 2017', Hong Kong Arts Centre, HK

Artist In Residence

2017
Spring Workshop, HK

For full CV: <https://www.karinwebergallery.com/artists/annebell-chan/>

1993年生於香港
現生活並工作於香港

學歷

2017
畢業於澳洲墨爾本理工大學藝術及香港藝術學院藝術文學士（主修雕塑）
2014
畢業於香港藝術學院藝術高級文憑
2012
畢業於香港兆基創意書院

聯展（擇錄）

2023
「植物奇觀」，香港凱倫偉伯畫廊
2022
「有書Act 1」，香港凱倫偉伯畫廊
2021
「離牆3厘米的雕塑」，香港藝術中心
「典亞藝博」，香港
2020
「致阿冬」，香港Parallel Space
「物料與物理」，香港藝術學院藝廊
2018
「還有 別處」，香港海港城•美術館
2017
「出爐2017藝術畢業生聯展」，香港K11 Art Space
「We Don't Make Mistakes. We Just Have Happy Accidents.」，香港
「風乎舞雩藝術交學畢業展2017」，香港藝術中心

藝術家駐留計劃

2017
Spring 工作室駐場計劃

詳細履歷：<https://www.karinwebergallery.com/artists/annebell-chan/>

ORANGETERRY



Born 1993, HK
Currently lives and works in HK

Education

2015
Bachelor of Arts (Hons) in Design, The Hong Kong Polytechnic University, HK

Exhibitions (selected)

2023
'Botanical Wonders', Karin Weber Gallery, HK
Art Central, Karin Weber Gallery, HK
2022
'Here is Zine' Touring exhibition, Tokyo, Hong Kong, Shenzhen, Poznań
'Biennale of Urbanism\Architecture', HK
'Curator Economy', The Mansion, Tai Kok Tsui, HK
'As Seen By' Touring exhibition, Hong Kong, Milan, Beijing, Tokyo, Berlin
2021
'Booked', Hong Kong Art Book Fair, Tai Kwun Contemporary, HK
'Satellite', Eja Ragora, Shau Kei Wan, HK
'Canto POP Skate Exhibition', Soho House, Sheung Wan, HK
'Local Motive', The Catalyst, Sheung Wan, HK
'Yu Chau Street Temporary Playground', 135YCS, Sham Shui Po, HK
'Weave Upon A Time', The Mills, Tsuen Wan, HK

Collections

Rimowa, Cologne, Germany
Private Collections

1993年生於香港
現生活並工作於香港

學歷

2015
香港理工大學設計學（榮譽）文學士

展覽（擇錄）

2023
「植物奇觀」，香港凱倫偉伯畫廊
Art Central，香港凱倫偉伯畫廊
2022
「Here is Zine」巡迴展覽，東京、香港、深圳、波茲南
港深城市\建築雙城雙年，香港
「Curator Economy」，香港大角咀The Mansion
「As Seen By」巡迴展覽，香港、米蘭、北京、東京、柏林
2021
「BOOKED: 香港藝術書展」，香港大館當代美術館
「Satellite」，香港筲箕灣Eja Ragora
香港滑板攝影作品展「Canto POP」，香港上環Soho House
「Local Motive」，香港上環The Catalyst
「汝州街臨時遊樂場」，香港深水埗135YCS
「編編閒暇」，香港荃灣南豐紗廠

收藏

德國科隆 Rimowa
私人收藏

KARIN WEBER GALLERY 凱倫偉伯畫廊

Established in 1999 by German-born Karin Weber and now in its 24th 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24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