

Hermes Risen

a magazine with messages on esoteric subjects for today.

The Echoes of Home, an interview with Wai Kit Lam.

Hermes Risen has walked through many doors. Those opening doors can lead us to new people, new thoughts, new pathways. The artist Wai Kit Lam has been inspired by many of the doors she has had to open on her travels, both literally and metaphorically. Hermes Risen sat down with the artist to discuss her current and upcoming works.



Wai Kit Lam, *Echoes Remain*, 2025, HD video, stereo, colour, 1:09. Courtesy of the artist.

HR: The HOME project has been very successful and is still ongoing. Please tell us more about it.

The *HOME* project has now passed the halfway point, and I am delighted with  smoothly everything has progressed. I would like to thank all of the participating artists for their commitment and generosity. Organising a project

that brings together artists from different countries over a period of more than six months is certainly challenging, but everyone has approached it with great professionalism, and the quality of the work has been exceptional.

I'm not sure exactly what the project has given to each participating artist or what every visitor has taken away, but I know it has been profoundly meaningful for me.

Although I have curated exhibitions before, *HOME* has been the most significant curatorial project of my career. It has challenged me in many ways and allowed me to develop new skills. For example, I have photographed and edited every artwork for the project, which has encouraged me to learn new photographic and editing techniques that will continue to benefit my future practice.

Writing the curatorial notes for each artist has also been an important learning experience. While I previously worked as a university lecturer and was accustomed to analysing artworks in depth, writing concise yet meaningful texts that capture the essence of each artist's practice required a different approach. It has strengthened both my writing and curatorial thinking.

One of the most rewarding aspects of *HOME* has been discovering that more than half of the participating artists, like myself, have built their lives in countries other than those where they were born. Although we come from different cultural backgrounds and life experiences, we share many similar reflections on the meaning of home. Seeing these connections emerge through the artworks has been incredibly moving. It has reminded me that I am not alone in navigating questions of belonging, displacement and identity. That realisation has been one of the most meaningful gifts this project has given me.

The project is not over yet, and I know there will still be challenges ahead. However, I feel well prepared to meet them, and I am confident that *HOME* will remain a milestone in my curatorial journey and a foundation for future projects.

HR: You have travelled and moved around a lot since you left Hong Kong. Tell us how your travels and the places you have stayed have inspired you and your artwork.

In many ways, I have lived like a nomad ever since I first came to London to study over thirty years ago. Since then, I have lived on and off in Italy, Spain, and now the UK. Through my work as an artist, I have also been fortunate to participate in numerous artist-in-residencies and international art festivals,

mainly across Europe.

Travelling has given me far more than the opportunity to see different places. It has introduced me to different cultures, histories, languages, food, and ways of thinking. These experiences have continually expanded my understanding of the world while encouraging me to reflect more deeply on my own identity and cultural background.

Living in different countries has also prompted me to question many assumptions I once took for granted. Looking at my own culture from another's perspective has become an essential part of both my personal life and artistic practice.

Learning Spanish and Italian has further deepened these experiences. Language is much more than communication—it provides access to how people think, express emotions, and understand the world. Over time, these cultural influences have gradually become embedded in my work, shaping both its themes and its visual language.

HR: You say the core of your work is about identity. Can you expand on that?

My exploration of identity began while studying Fine Art at Goldsmiths in London. Being an Asian artist living and studying in a Western environment made me constantly question who I was, where I belonged, and how I wanted to present myself to the world.

Those years involved moments of conflict, uncertainty, compromise and self-discovery. Rather than seeing these experiences as obstacles, I came to regard them as opportunities to investigate difference, embrace complexity and explore new possibilities.

Identity, to me, is never fixed. It is shaped continuously by the environments we inhabit, the people we meet, and the experiences we carry with us. Every encounter leaves a mark, and every transition becomes part of who we are.

My understanding of identity deepened further following the political changes in Hong Kong in recent years. Those events led me to question whether identity can be erased, reshaped or imposed by external forces. Can a sense of belonging disappear simply because circumstances change? Or does identity continue to exist beyond geography, politics and nationality?



These questions remain at the heart of my artistic practice. Rather than

searching for definitive answers, my work creates space for reflection, encouraging viewers to consider their own experiences of identity, belonging and memory.

HR: We love your water jar pieces. Please tell us more about them.

My work for the *HOME* project, *Unheld*, explores the idea of home through a fragile glass vessel engraved with fragments of personal thoughts.

The idea stems from my twenty-something-year nomadic lifestyle, moving across different countries and cities. Every move involved a ritual of making lists: what to leave behind, what to carry, and what to replenish.

Eventually, I realised that reorganising my belongings was more than a physical task; it was a spiritual renewal. Each departure became a repair, and each arrival, a rebirth. I have come to embrace this cycle of constant change.

Metaphorically, this jar holds my emotions and memories—the inner home I carry to every destination. They are my everything and the only things I truly need. I call the work *Unheld* because while I carry this vessel wherever I go, I choose not to possess it. It is a home that lives in the fluid, held by the soul but unheld by the world.

The link to *Unheld*: <https://www.waikitlam.com/2026-unheld-works>

HR: And soon you will be exhibiting in Berlin. Tell us about it and when it is.

My video work, *Echoes Remain*, was selected for the international exhibition Fresh Legs Berlin 2026, which brought together sixty-nine artists from twenty-three countries across two exhibition venues in Berlin. My work was exhibited at INSELGALERIE Berlin from 5 June to 25 July 2026.

Echoes Remain depicts an empty residential lobby, where the rhythmic sound of footsteps can be heard despite the absence of any visible presence.

The video explores the lingering presence of something once deeply loved and passionately pursued, but has since been lost. It raises a question: Does it continue to echo in our minds, making it impossible to forget?

The link to *Echoes Remain*:

<https://www.waikitlam.com/2025-echoesremain-works>



The link to Fresh Legs Berlin 2026:

<https://www.inselgalerie-berlin.de/298-ausstellung-fresh-legs-2026>

I always find international exhibitions especially exciting because they bring together artists from diverse cultural backgrounds. Every conversation offers new perspectives and ways of thinking that I might never have encountered otherwise.

These opportunities often lead to future collaborations and new projects across different countries. They constantly remind me that the world is far larger than my own experiences. The more I travel and the more people I meet, the more I realise how much there is still to learn—and that sense of curiosity continues to drive both my life and my artistic practice.

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