

For Immediate Release

## SOLO EXHIBITION AT ORA-ORA: ERASING TIME BY SOPHIE CHEUNG



Sophie Cheung, *Erasing News: Jumbo*, 2022  
Newspaper ink on erasers  
58.5 x 35 x 1.5 cm  
Courtesy of artist and Ora-Ora

**HONG KONG – July 13, 2022** Ora-Ora is pleased to announce its first solo show by multi-disciplinary Hong Kong artist **Sophie Cheung Hing Yee**. The exhibition runs from August 24 to September 18, 2022.

Titled **Erasing Time**, Sophie Cheung investigates **states of “in betweenness,”** incarnating situations of permanent uncertainty, and breathing life into transience and ephemerality. In so doing, she dismantles seemingly inevitable, unmoveable forces of time and location, offering alternative perceptions of the world, and new possibilities.

A life-long **advocate and activist for disability rights and mental health causes**, Sophie Cheung’s practice undermines perceived boundaries and demarcations, empowering the inanimate or overlooked with properties of agency and self-determination.

In subtle allusion to the Chinese proverb of crossing the river by feeling the stones, she seeks pathways which navigate their way between past and present, between her home and other places she has lived, and between opposite viewpoints of history and current affairs. Her artworks are in a state of motion, not inhabiting either pole, merging time and place and forging new ways forward.

Sophie Cheung invests items of mundanity with eerie charisma. Artworks including **Erasing News: Flash of Light (2022)** were completed during her master's degree at Goldsmiths in London. The artwork constitutes 600 erasers with the newsprint of UK newspapers published between December, 2021 and March, 2022. The act of rubbing newspapers with erasers involves the transference of ink from the former entity to the latter. This is a transformative process for the two protagonists, **a simultaneous effort of addition and subtraction** of matter. The erasers, at first with the distant impenetrability of stone or marble, gradually reveal their softness, and their inherent imperfections upon contact. Responding to the urgency of news across the political spectrum with a simple act of erasing, Sophie Cheung both preserves and eradicates. As if urging calm by *force majeure*, she intervenes to **lessen the impact of the written message whilst elevating its materiality** into an object of artistic scrutiny.



Sophie Cheung, *Erasing News: Petrarch of Plants*, 2022

Newspaper ink on erasers

58.5 x 35 x 1.5 cm

Courtesy of artist and Ora-Ora

The erasers become subjects of their own destiny, capable of eliciting empathy. Like bars of soap, they occupy the space between hard and soft, they lose their shape and strength even as they take on the characteristics of the bodies they interact with. Coming together in one artwork, they **assume a group identity whilst retaining their individual stories and motives**. The result hovers between the past and the present, a synthesis of viewpoints, sorrows and celebrations, merged into a state which is constantly temporary.

As a counterpoint to the UK-sourced publications, **Erasing News: Eternal Colour (2022)** is composed of ink erased from Hong Kong newspapers, created on the artist's return to her home city, a time of fresh energy, reappraisal and inspiration. **Erasing News: London Hue (2021)** combines the newsprint of both cities. The cacophony of history, alternate vantage points and strident assertions is synthesized, reduced and commemorated in a state of suspension. Existential threats, discord, dissent and division are silenced but leave their trace. Ranged together in a frame, the united front of the erasers is a unity that contains the constant threat of breaking apart.

There are several artworks within the show which extend the concept further. **Vicissitude I and II (2022)** and **Frozen Fire (2021)** are ballpoint pen drawings directly onto the eraser. The works exploit the unique materiality of the surface, which dissolves ball pen ink and transform its presence into new colours. Red, when applied, takes on the shimmering hue of the light at sunset or sunrise over the skies of London; black is transformed into blue, redolent of the still popular chinoiserie designs of UK domestic crockery.

Vestiges of the past come forward ineluctably, with occasional residues of the *shan shui* landscapes and ceramics of the classical past visible in her work. Consistent with the artist's unwillingness to accept confines of time and place, the use of ink is a recognition and realization of the validity of heritage and history. The versatility of the medium mirrors the millennia-old journey of ink itself, with the eraser converting the prosaic and the tangible into abstract formations.

### **About Ora-Ora**

Ora-Ora began in Hong Kong in 2006 and quickly established itself as a force and catalyst for innovation and openness of expression. Academically rigorous and philosophically-minded, our artists embody a fresh spirit of curiosity and enquiry. By interpreting and re-evaluating established frameworks of thought, they pursue unforeseen perspectives on the world around us. Ora-Ora believes in the power of eschewing boundaries and limitations, and combines an esteem for ancient traditions with a passion for the most contemporary and ground-breaking artistic media. Long recognized for our successful development of Asian creative talent, we have grown to represent artists from Asia, Europe and the US. Restlessly broadening our horizons, we continue to develop alliances and partnerships with institutions worldwide to enable discovery of our artists in new environments.

Dr. Henrietta Tsui-Leung, co-founder of Ora-Ora, is also co-founder of the Hong Kong Art Gallery Association, which has played a lead role in nurturing the diverse and thriving art ecosystem in the city.

### **About Sophie Cheung**

Sophie Cheung Hing Yee was born in Hong Kong in 1983. She graduated with a BA (Fine Art) from RMIT University, a Diploma in Fine Art from Hong Kong Art School and a Certificate in Visual Arts at The Art School, Hong Kong Arts Centre (2004). She recently completed an MA in Applied Anthropology and Community Arts at Goldsmiths, University of London.

Sophie Cheung is a life-long advocate and activist for disability rights and mental health causes, and is the author of books and poetry on this and other subjects. Investigating themes of in-betweenness, and the concept of the subjectile – a paradoxical fusion of both subject and object – she harnesses items of disposable mundanity to philosophical ends. Her tools include erasers, pens and newspapers.

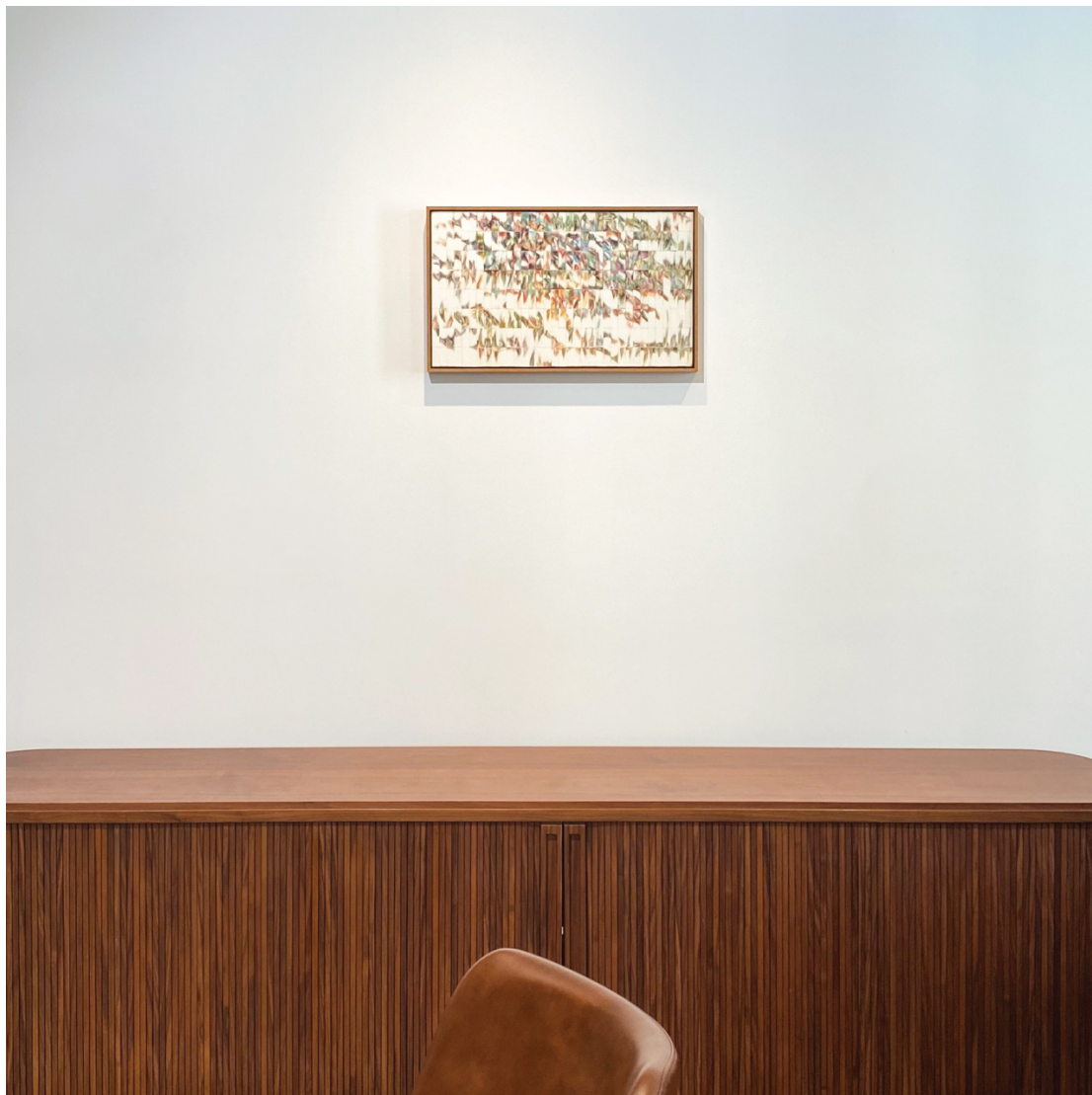
Previous exhibitions include Stains of Time at Gallery HZ, Hong Kong (2020) and Soften Stones at Précédée Hong Kong (2018).

### **Media Enquiries**

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即時發佈

## Ora-Ora 個展：張馨儀的「時拭」



張馨儀，《擦拭新聞：珍寶》，2022  
報紙墨水和橡皮擦  
58.5 x 35 x 1.5 cm  
圖片由藝術家和 Ora-Ora 提供

**香港 — 2022 年 7 月 29 日** Ora-Ora 非常榮幸地宣佈將首次舉辦多學科背景的香港本土藝術家張馨儀的個展。展覽時間為 2022 年 8 月 24 日持續到 9 月 18 日。

張馨儀以「時拭」為展覽主題，探索了「中間性」的狀態，具象化地呈現出生活中永久的不確定性，並將生命融入短暫和無常之中。惟其如此，她消解了看似不可避免、不可移動的時間和地點的力量，提供了對世界的另一種看法和新的可能性。

張馨儀作為殘疾人權利和心理健康事業的終身倡導者和活動家，她的藝術實踐活動逐漸削弱了人們所感知的邊界和界限，從而賦予無生命者或被忽視者尋求代理和自主決策的權利。



她巧妙地借用了中國諺語「摸著石頭過河」的說法，在過去和現在之間，在她的故鄉和她生活過的其它地方之間，在歷史和現實的對立之間尋找出路，即「中間性」。她的藝術作品處於一種運動狀態，不停留在任何一個極端，融合時間和地點，創造出一種新的藝術表達方式與藝術理念。

張馨儀用獨特的藝術表達方式、神秘的藝術感召力表現身邊隨處可見的普通物品，包括她在倫敦大學金匠學院攻讀碩士學位期間完成的作品《擦拭新聞：電光火石》(2022)在內的一系列作品便是其中的典型代表。這件作品是由 600 塊橡皮擦擦拭 2021 年 12 月至 2022 年 3 月期間公開出版的英國報紙創作而成。用橡皮擦擦拭報紙的行為涉及到把墨水從後者轉移至前者。這對兩個主要對象來說都是一個變革的過程，同時進行著物質的加減與媒介的轉換。橡皮擦最初具有石頭或大理石般的不可穿透性，隨時間推移逐漸顯露出它們的柔軟性以及接觸時固有的缺陷。張馨儀用一個簡單的抹除行為回應了整個政治領域新聞的緊迫性，她既保留了新聞，也消除了新聞。就好像是在不可抗力的情況下敦促人們保持冷靜一樣，她通過干預來減少文字資訊的影響，同時將其重要性提升為一種藝術審視的物件。



張馨儀，《擦拭新聞：雨後植物氣味》，2022  
報紙墨水和橡皮擦  
58.5 x 35 x 1.5 cm  
圖片由藝術家和 Ora-Ora 提供

橡皮擦在作品中成為它們自己命運的主題，能夠引起共鳴。就像肥皂塊一樣，它們佔據了軟硬介質之間的空間，即使它們呈現出與之互動的本體特徵，也會因此失去形狀和強度。在一件藝術品中，他們在保留個人敘事和動機的同時，呈現出一種群體特徵。最終的結果徘徊在過去和當下之間，鮮明的觀點、悲傷的事件和值得慶祝的活動等等都融為一體，演變成一種持續短暫的狀態。

作為對英國出版物的呼應，張馨儀於 2022 年創作的作品《擦拭新聞：永續色》便由從香港報紙上抹去的墨水組成，這件作品是藝術家回到她自己的家鄉城市時所創作完成，帶出一股清新力量、重新評估並啟發靈感的新時代。張馨儀於 2021 年創作的《擦拭新聞：倫敦色調》便結合了香港和倫敦這兩個城市的新聞紙。將歷史的雜音、交替的優勢和尖銳的主張以一種暫停的狀態綜合、還原和紀

念。存在的威脅、不和、異議和分裂被壓制，但留下了痕跡。橡皮擦在一個框架中排列聯合在一起，這是一個包含不斷分崩離析威脅的統一體。

這次展覽中有幾件藝術品進一步拓展了這一概念。藝術家創作于 2022 年的《枯榮 I》和《枯榮 II》以及 2021 年的《冰火》，都是直接在橡皮擦上繪製的圓珠筆畫。這些作品利用橡皮擦表面材質獨特的物質屬性，將圓珠筆的墨水溶解，並將其轉化為新的顏色進而呈現。當使用紅色時，會呈現出在倫敦的日落或日出時分天空中閃爍的光芒；黑色則變成藍色，讓人聯想起在英國國內陶器中至今仍流行的中國設計風格。

歷史的痕跡不可避免地出現在張馨儀的作品中，偶爾可以看到過去古典的山水景觀和陶瓷的殘留。與藝術家不願意接受時間和地點的限制相一致，水墨的使用是對遺產和歷史有效性的承認和實現。橡皮擦這種媒介的多功能性反映出水墨本身幾千年的歷程，並將平淡和有形的東西轉化為抽象的形態。

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### **關於 Ora-Ora**

Ora-Ora 2006 年於香港成立，並迅速成為推動創新和開放表達的促進者。我們的藝術家不僅具備嚴謹的學術態度和哲學思維，還富於持久的探索精神。藝術家通過闡釋和重新檢視已有的思想框架，力求以非同尋常的視角觀察周遭世界。Ora-Ora 相信跨界的力量，既尊重古老的傳統，又懷有對最當代、最新穎的藝術媒介的熱情。我們長期培養亞洲創意人才，飽受讚譽，並逐漸發展壯大，代理藝術家來自亞洲、歐洲和美國。我們不斷拓寬視野，與世界各地的機構建立聯盟和夥伴關係，將我們的藝術家推廣至全球各地。

梁徐錦熹博士為 Ora-Ora 創始人，也是香港畫廊協會聯合創始人，該協會在培育香港多元繁榮的藝術生態系統方面發揮了主導作用。

### **關於張馨儀**

張馨儀，1983 年出生於香港。2020 年獲得皇家墨爾本理工大學及香港藝術學院合辦的純藝術學士學位，主修繪畫。此外，張氏早年更獲頒香港藝術學院純藝術文憑(2007)及視覺藝術證書(2004)。最近，她在倫敦大學金匠學院修畢了應用人類學和社區藝術文學碩士學位。

張馨儀是殘疾人權利和精神健康事業的倡導者和活動家，關於這一主題以及其它主題她撰寫了一系列書籍與詩歌。她研究「中間性」主題，以及主、客體概念，即主、客體的對立統一關係，她利用可支配的世俗性來達到哲學目的。她的創作工具包括橡皮、鋼筆和報紙，這也是其藝術語言。張馨儀之前的展覽包括 2020 年在香港 Gallery HZ 畫廊舉辦的「Stains of Time」和 2018 年在香港 Précédée 舉辦的「柔軟的石頭」。

### **媒體垂詢**

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