

For Immediate Release

ORA-ORA AT ASIA NOW IN PARIS, OCTOBER 2022



Peng Wei, *Six Roots: Tongue*, 2021-2022

Animation

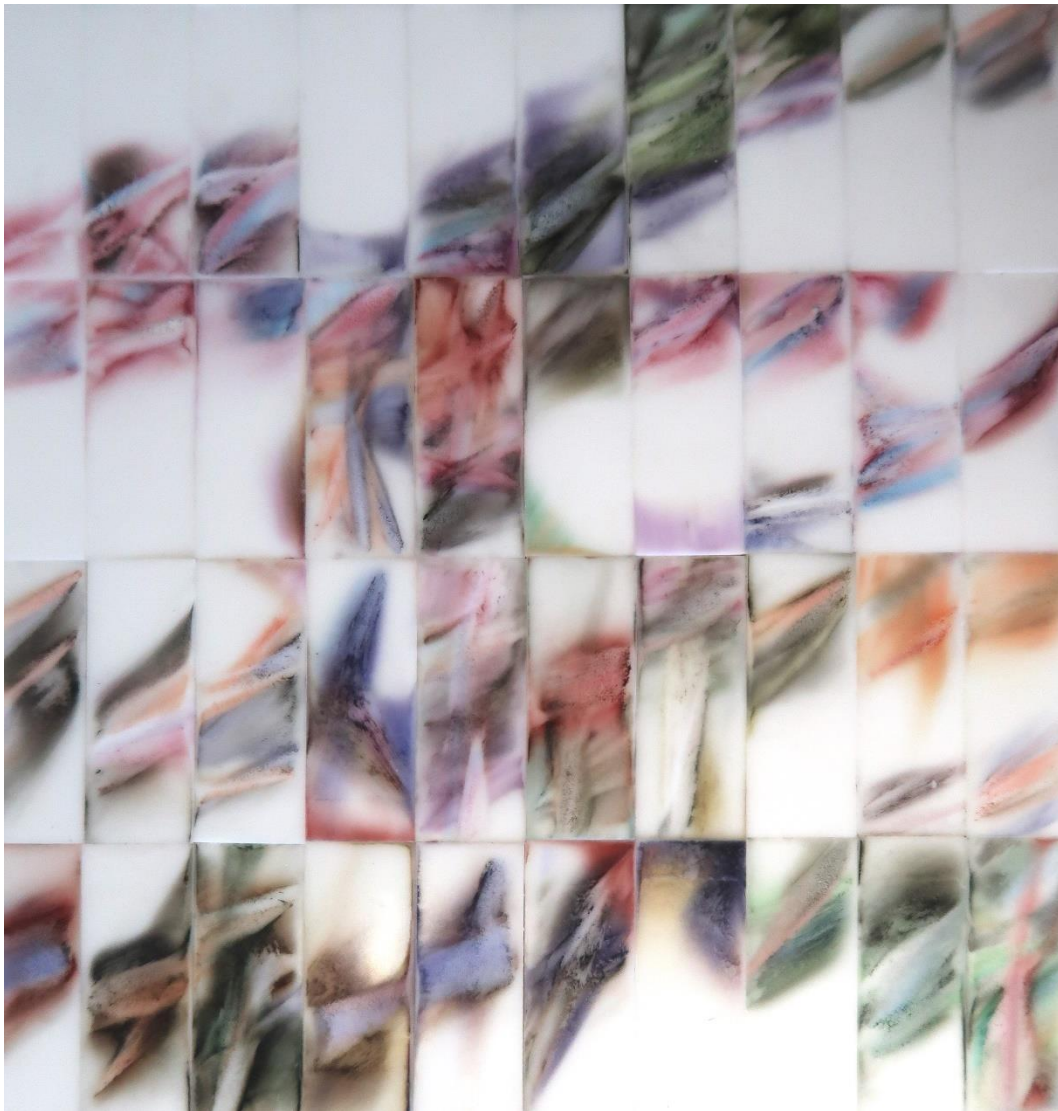
Courtesy of artist and Ora-Ora

HONG KONG – October 11, 2022 Ora-Ora is pleased to announce its **participation in the 8th edition of Asia Now**, which takes place in Paris between 20-23 October 2022. This edition marks Ora-Ora's (Booth H07) first showing at Asia Now and the first time the fair will take place at the Paris Mint, *La Monnaie de Paris*, itself housed in an 18th century palace on the left bank of the Seine.

Asia Now 2022 is subtitled "Feux de Joie" (flames of joy), which simultaneously alludes to numismatic metallurgy and to an artistic community gathering around a creative fire. The theme ignites shared passions and feelings of mutual respect and warmth. Responding to this call for global unity, Ora-Ora's participation in Asia Now marks its first European fair since the advent of the global pandemic. Ora-Ora recently took part in KIAF in Seoul in September 2022.

In the words of **Ora-Ora CEO and Co-founder Henrietta Tsui-Leung**: "Whilst no reason is ever needed to visit Paris, we are sparing about which art fairs we take part in. Asia Now is an intercontinental conversation we wanted to be part of. We and our artists are looking forward to contributing." On exhibiting in Paris, Dr. Tsui-Leung remarked: "The role of Paris in the genesis of modern art needs no introduction. Its history, reputation, and impact on major Asian artists continues apace. As an Asia-based gallery, we are delighted to continue an international exchange which has never been anything but fruitful."

Ora-Ora is one of five Hong Kong-based galleries to be represented at Asia Now, which is this year under the artistic direction of **Kathy Alliou**, Director of the Artwork Department at Les Beaux-Arts de Paris. At Asia Now, Ora-Ora's commitment to intellectual curiosity and artistic innovation will be evidenced through a range of creatively resourceful and restlessly dynamic Asia-based artists.



Sophie Cheung, *Erasing News: Gasifying Aerial Roots (Detail View)*, 2022

Newspaper ink on erasers

85.8 x 23.3 x 1.5 cm

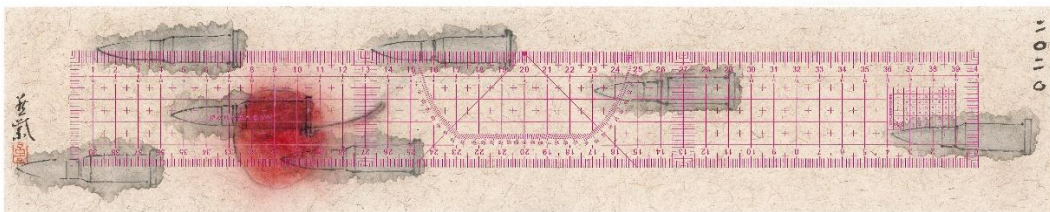
Courtesy of artist and Ora-Ora

The confirmed line-up so far includes **Hong Kong-based Sophie Cheung, who recently presented her first solo show at Ora-Ora's Tai Kwun gallery, titled "Erasing Time."** Her art is characterized by the creative use of materials (primarily erasers, pens and newspapers), her investigation of time and memory, and the expression of cultural identity through erasing, painting and the medium of ink. At Asia Now, she will be presenting her new works, including *Erasing News: Gasifying Aerial Roots* (2022), which investigates personal and community feelings arising from the death of Her Majesty Queen Elizabeth II.



Halley Cheng, *Kapok Series No.5, 2020*
Acrylic, sim card, mixed media on linen
20 x 25.5 cm
Courtesy of artist and Ora-Ora

Alongside Sophie Cheung will be **Hong Kong artist Halley Cheng**, first presented by Ora-Ora at Art Basel Hong Kong in 2013; Halley Cheng has documented moments of decline, of pathos and of loss in the milieu of Hong Kong. He highlights the fragility of the human condition, exploring everyday symbols of impermanence, scenes of psychological tension, and transitional moments of escape.



Zhang Yanzi, *Edge of the World at Close Quarters Series No. 8, 2020-2021*
Ink and color on paper
9 x 46 cm
Courtesy of artist and Ora-Ora

Also represented will be Professor at Beijing's Central Academy of Fine Arts, **Zhang Yanzi**. Her investigation of human physical fallibility, specifically themes of medicine and health, have brought her international museum acclaim, and been a driver behind a diverse range of media in her art, including gauze, analgesic plasters and pills.

Other leading Ora-Ora artists will include **Peng Wei**, whose paintings on silk and paper are inspired equally by literati and scholarly history and by a profound engagement with feminist issues. Bordering documentation and imagination, her works include combinations of calligraphy and reworked classical images, which create conversations between western historical figures and Chinese art history.



Mai Miyake, *See You Later, Alligator After A While, Crocodile (Detail View)*, 2022
Mixed media, felt, silk fabric
128.5 x 41.5 cm
Courtesy of artist and Ora-Ora

Kyoto-based **Mai Miyake**, a graduate of the École Nationale Supérieure des Beaux-Arts in Paris, will bring her unique perspective on cultural adaptability, and the role and interpretation of beauty in art. Mai Miyake accesses inner monologues and identities which are both Japanese and not, drawing on her own international upbringing and outlook. Born in Japan, growing up in Australia and educated in France, her own inspirations are manifold and various.

Experience a combination of the classical and the contemporary, installation and painting, visitors to Ora-Ora at Asia Now will travel through elements of the evolution of art in the region, and the personal and philosophical journeys of Ora-Ora's artists.

About Halley Cheng

Halley Cheng was born in Hong Kong in 1986. He graduated in fine arts from the Chinese University of Hong Kong in 2008 and obtained a master's degree from the Hong Kong Baptist University in 2013. He lives and works in Hong Kong.

Cheng's ongoing and developing engagement with the social fabric of Hong Kong, combined with a harnessing of classical motifs places him at the confluence of immediacy and philosophy. One of his earliest series, *Cerulean*, portrayed Hong Kong's schools and churches as symbolic departure points, where open and fresh minds are brought to learn the knowledge, prejudices and techniques that they apply in all aspects of later life. Later works have moved resolutely into the midst of our daily lives, engaging with topical, fraught, sensitive issues of life in the city and beyond, offering manifold perspectives and viewpoints which encourage the viewer to seek out information and move beyond fake news and received wisdom.

Halley Cheng won the Young Kong Young Artist Grand Prize in 2012, and his work forms part of the collections of Bank of China (HK), Philippe Charriol Foundation, Cliftons Ltd, Grand Hyatt Hong Kong and The Peninsula Shanghai Waitan Hotel among others. Solo exhibitions at Ora-Ora include "Kapok20" (2021), "Twist/Turn" (2017) and "Cerulean" (2010). His group exhibitions at Ora-Ora include "Nature Speaks" and "Screaming Books" (both 2018), "Cloud Evolution" (2017) and several participations at Art Basel Hong Kong (including a solo show in 2013).

About Sophie Cheung

Sophie Cheung Hing Yee was born in Hong Kong in 1983. She received a bachelor's degree in fine arts from RMIT and Hong Kong Art School and completed an MA in applied anthropology and community arts at Goldsmiths, University of London in 2022. She lives and works in Hong Kong.

A life-long advocate of social inclusion, with a particular interest in disability rights, Sophie Cheung explores in-betweenness: acts of simultaneous addition and subtraction. Her work seeks to maintain a careful equilibrium of construction and disintegration. Reminiscent of classical painting, yet rooted in contemporary social issues, her practice harnesses found objects in oblique reference to *arte povera* and *mono ha*. Her use of plastics delineates the passage of time and allows her to draw comparisons between the understanding of colour and art history in east and west.

Awards include the first runner-up for the Hong Kong Human Rights Art Prize (2018), the Leap Initiative Hong Kong Emerging Artist Award and the Art Next Hong Kong Artists Award (Bronze) (both 2017). Authored works include: "Disabilities CV: Stories of Persons with Psycho-social Disability in Hong Kong" (2015). Previous exhibitions include "Erasing Time" at Ora-Ora (2022), "Stains of Time" at Gallery HZ, Hong Kong and "HKFOREWARD20" at 10 Chancery Lane Gallery, Hong Kong (both 2020) and "Soften Stones," Précédée, Hong Kong (2018).

About Mai Miyake

Mai Miyake graduated from École Nationale Supérieure des Beaux-Arts (Paris, France) and was appointed Professor of Art & Design at Kyoto University in 2017. She currently lives and works in Kyoto.

Mai Miyake's practice fuses traditional media with emergent technologies (including artificial intelligence), asserting the perspective that they are all objects made by the hands of man and are thus on the same plane. Her work creates feelings of nostalgia and pathos, which not infrequently give way to touches of humour, mischief and subtle disorientation. She has shown herself to be exceptionally versatile and fluid in her creative expression, able to harness elemental, man-made and technological forms to apply the most subtle and flexible meanings to her work. This chameleon-like flexibility of approach brings antiques, craftwork, contemporary art, design, product making, and literature into her sway.

Mai Miyake is a writer, artist and educator. Her fourth book, entitled "Everybody's Girl is Nobody's Girl" was published in 2017. Awards include the Terrada Art Award in 2015, and the Bulgari Aurora Award of 2016. Her works are in the collection of BEAM Japan, the Pola Museum of Art in Kanagawa, Japan, the Luciano Benetton Collection and the Umi-Mori Art Museum in Hiroshima, Japan. Recent exhibitions include Ora-Ora at Art Basel Hong Kong (2021 and 2022), "Christmas Smile" at the Pola Museum Annexe in Tokyo (2020), Mai Miyake x Kasetsu Exhibition: "The Shapes of Words,

The Words of Shapes” at Kanagawa Kemnin Hall Gallery (2020) and “The Salt of the Earth” at Shibuya Kuroda Touen in Tokyo (2018). She also took part in the Osaka Kansai International Art Festival 2022.

About Peng Wei

Peng Wei was born in Chengdu, China in 1974. She received her bachelor’s degree in Chinese Painting, Oriental Cultural Art from Nankai University (1997), followed by a Master’s degree in Philosophy from the same institution (2000). She currently works in Beijing as a senior member at the Beijing Fine Art Academy and member of the China Fine Arts Association.

Peng Wei’s artworks harness ink to merge the past with the present through unique and surprising juxtapositions. Recurrent threads of her work include the depiction of clothing, fans and scholars’ rocks, her use of scrolls, and her pairing of texts of western thinkers with classical Chinese imagery, to skew or re-interpret our assumptions of the past. Humour and affection are never far from the surface; in the words of the artist, “I always strive to create a more perfect work. We need perfection, but the meaning of life lies not in perfection, but in love.”

Peng Wei’s work is in the collection of the National Art Museum of China, the Hong Kong Museum of Art, the Asian Art Museum of San Francisco, the Guangdong Art Museum, the He Xiangning Art Museum, the M+ Museum, the Uli Sigg Collection, the DSL Collection and many more.

Her solo exhibitions include “Migrations of Memory—The Poetry and Power of Music” at the Cleveland Museum of Art (2022) “Feminine Space: Peng Wei” at the Guangdong Museum of Art (2020), “Old Tales Retold” at Tang Contemporary Art (2019) and “I Thought of You” at the Suzhou Museum (2017). She has exhibited at the Venice Biennale (2017) and several times with Ora-Ora at Art Basel Hong Kong.

About Zhang Yanzi

Zhang Yanzi was born in 1967 in Zhenjiang, Jiangsu Province. She lives and works in Beijing, where she is a professor at the Central Academy of Fine Arts (CAFA).

Zhang Yanzi explores the frailty and resilience of the human body. An artist of range, multiplicity and invention, she has frequently investigated themes of wellness, medicine and psychological vulnerability. In so doing, she harnesses diverse materials in her quest to contemplate the essence of a human spirit encased in a fragile, mortal form.

Zhang Yanzi’s art may be seen at the National Art Museum of China, the Jiangsu Provincial Art Museum, the CAFA Art Museum, M+ and the Audemars Piguet Museum, among others. Recent museum shows include 2016’s “Essence” at Hong Kong’s Museum of Medical Sciences. In 2018, she held two six-month solo shows in the UK, one at the Museum of East Asian Art in Bath, and the other at the Surgeon’s Hall Museums in Edinburgh, Scotland. She has shown regularly with Ora-Ora at Art Basel Hong Kong as well as being the subject of several solo shows at the gallery.

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.



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Asia Now

Asia Now – Paris Asian Art Fair (Booth H07, Cour d'Honneur)

Venue: Monnaie de Paris, 11 Quai de Conti, 75006 Paris, France

Opening Hours:

Thursday, October 20

VIP Preview, 2 – 8 pm (by invitation only)

Friday, October 21 & Saturday, October 22

VIP Preview, 10 – 11 am

Public Opening, 11 am – 8 pm

Sunday, October 23

VIP Preview, 10 – 11 am

Public Opening, 11 am – 6 pm

Media Enquiries

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即時發佈

2022 年 10 月，Ora-Ora 在「巴黎亞洲藝術博覽會」展出



彭薇，《六根：舌》，2021-2022

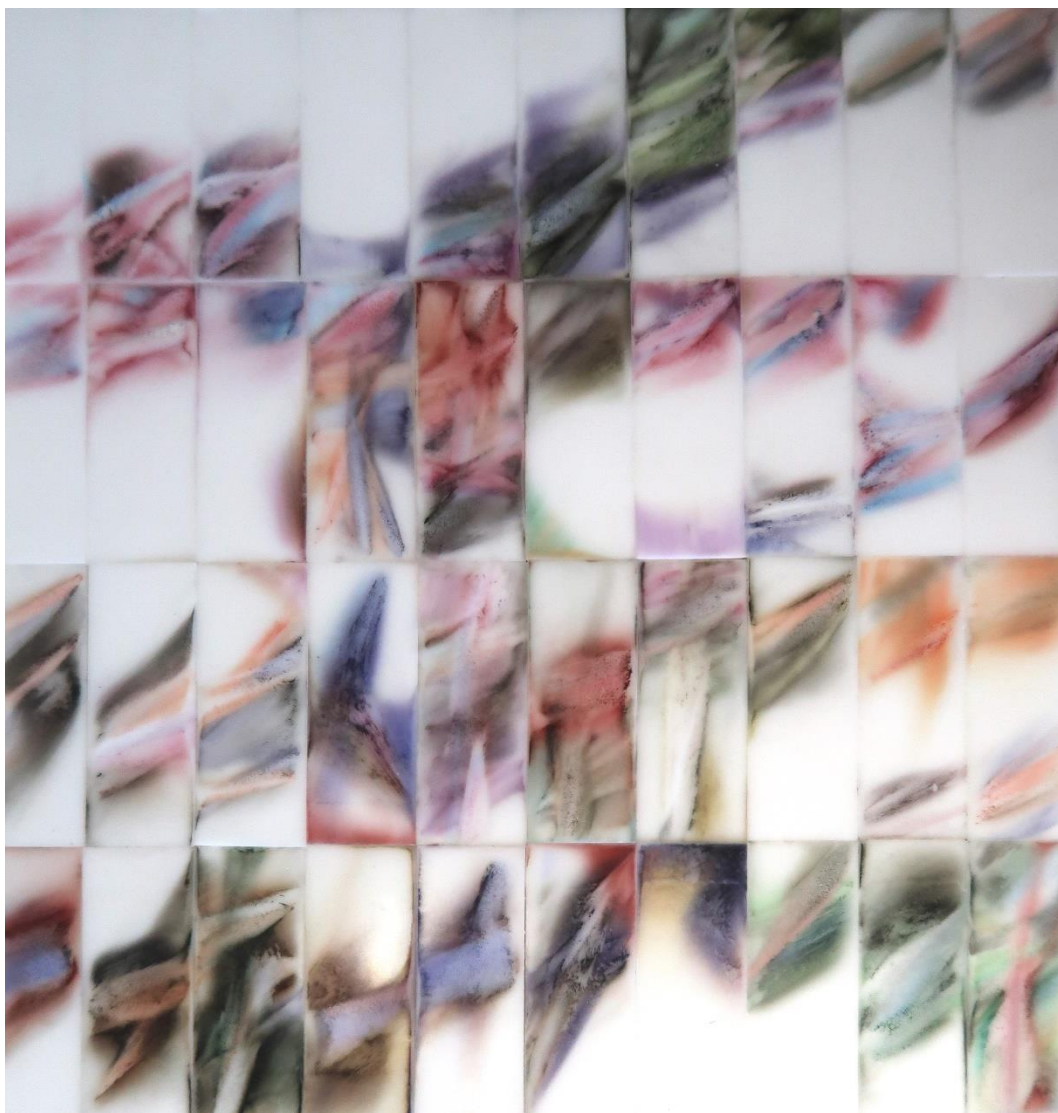
動畫

圖片由藝術家和 Ora-Ora 提供

香港 — 2022 年 9 月 25 日，Ora-Ora 非常榮幸地宣佈將會參加 2022 年 10 月 20 - 23 日在法國舉辦的第八屆巴黎亞洲藝術博覽會 (ASIA NOW Paris Asian Art Fair, ASIA NOW)。這屆博覽會將標誌著 Ora-Ora 首次在 ASIA NOW 上亮相（展位編號：H07），也是該博覽會第一次在巴黎造幣廠 (La Monnaie de Paris) 舉辦，這家造幣廠位於塞納河左岸的一座 18 世紀宮殿內。

2022 年的 ASIA NOW 的副標題是「歡樂之火」(Feux de Joie)，它同時暗示錢幣冶金術和一個藝術團體聚集在創意之火周圍。這個主題點燃了共同的激情和相互尊重的初衷，給人一種溫暖的感覺。為了響應這一全球團結的號召，Ora-Ora 參加了第八屆 ASIA NOW，這是自全球新冠肺炎疫情大爆發以來首次參加的歐洲博覽會。另外，Ora-Ora 最近亦參加了 2022 年 9 月在韓國首爾舉行的韓國國際藝術博覽會。

引用 Ora-Ora 首席執行官兼聯合創始人梁徐錦熹博士的話來說：「縱使去巴黎參觀不需要任何理由，但我們對於參加哪些藝術博覽會非常謹慎。『ASIA NOW』是一個我們都想參與的國際盛事。我們和畫廊所代理的藝術家們都期待著作出貢獻。」關於在巴黎的展覽，梁徐錦熹博士還表示：「巴黎在現代藝術起源中的作用無需贅述。她的歷史、聲譽和對亞洲主要藝術家的影響仍在快速發展。作為一家位於亞洲的畫廊，我們很高興能繼續開展這種卓有成效的國際交流。」



張馨儀，《擦拭新聞：氣化氣根》（局部），2022

報紙墨水和橡皮擦

85.8 x 23.3 x 1.5 cm

圖片由藝術家和 Ora-Ora 提供

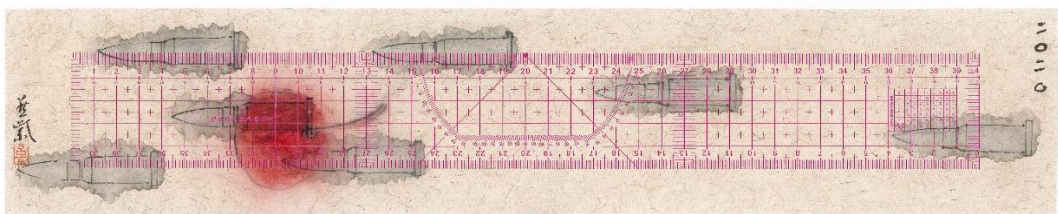
Ora-Ora 是參加這屆 ASIA NOW 的五家香港畫廊之一，今年的 ASIA NOW 由巴黎美術學院 (Les Beaux-Arts de Paris) 藝術總監 Kathy Alliou 擔任藝術指導。在 ASIA NOW 上, Ora-Ora 致力於求知欲和藝術創新的展現，這將通過一系列創意豐富、充滿活力的亞洲藝術家們的作品體現出來。

這次展覽的藝術家包括來自香港的張馨儀，她的個展「時拭」最近曾在香港中環大館的 Ora-Ora 畫廊空間展出。張馨儀的藝術特點在於對材料（主要是橡皮、鋼筆和報紙）的創造性使用，她對時間和記憶進行深入思考和研究，並通過擦除、繪畫和水墨媒介來表達文化身份。在 ASIA NOW 上，張馨儀將展示她的新作品《擦拭新聞：氣化氣根》（2022），這件作品旨在研究英國女王伊莉莎白二世去世後所引發的個人和社會情感。



鄭哈雷，《Kapok 系列之五》，2020
電話卡、壓克力、混合媒介布本
20 x 25.5 cm
圖片由藝術家和 Ora-Ora 提供

香港藝術家還包括鄭哈雷，他的作品於 2013 年在香港巴塞爾藝術展 Ora-Ora 的展位中首次以個展形式亮相。鄭哈雷的作品記錄了香港環境中衰落、悲傷和失落的片刻。他強調人類環境的脆弱性，探索無常的日常象徵、心理緊張的場景和逃避的過渡時刻。



章燕紫，《咫尺萬里系列之八》，2020-2021
水墨設色紙本
9 x 46 cm
圖片由藝術家和 Ora-Ora 提供

北京中央美術學院教授章燕紫也受邀參展此次藝術博覽會。她對人類生理易錯性的研究，特別是醫學和健康主題的作品系列，為她帶來了諸多國際博物館的讚譽，同時也推動了她藝術中各種媒介的發展，包括紗布、止痛貼和藥丸。

Ora-Ora 所代理的其他參展藝術家還將包括彭薇，她在絲綢和紙上的繪畫靈感來自於對文人和學術歷史的探索，也來自於她對女權主義的議題有深刻研究。她的作品集文獻和想像於一體，包括書法和經典圖像的結合，從而創造出西方歷史人物和中國藝術史之間的對話。



三宅麻衣，《See You Later, Alligator After A While, Crocodile》，2022
混合媒介、毛氈、絲織品
128.5 x 41.5 cm
圖片由藝術家和 Ora-Ora 提供

工作和生活在日本京都的藝術家三宅麻衣於 2008 年畢業於巴黎國立美術學院 (École Nationale Supérieure des Beaux-Arts)，在這次博覽會上，她將帶來她對文化適應性的獨特觀點，以及美在藝術中的作用和闡釋。三宅麻衣利用自己在國外成長的經歷和觀點，獲得了日本人或非日本人的內心獨白和身份認同。她出生在日本，在澳大利亞長大，在法國接受教育，因此她個人的靈感來源是多面性的。

在第八屆 ASIA NOW 上，參觀者將體驗古典與當代、裝置與繪畫的結合，體驗該地區藝術演變的元素，以及 Ora-Ora 所代理的藝術家們所創造出的個性與哲學之旅。

關於鄭哈雷

鄭哈雷，1986 年出生於香港。2008 年畢業於香港中文大學並取得藝術系文學士，2013 年獲得香港浸會大學碩士學位。他現在工作和生活在香港。

鄭哈雷對香港社會結構不斷發展的接觸，結合對古典主題的應用，使他的藝術創作處於直接性和哲學的交匯點。他最早的系列作品之一「藍」將香港的學校和教堂描繪成具有象徵意義的出發點。在那裡，人們會以開放和精力充沛的思維來學習知識、面對偏見和研究技巧。而這些知識、偏見與技巧將被應用到日後生活方面。鄭哈雷後來的作品堅定地融入到我們的日常生活中，涉及城市內外生活的話題、憂慮和敏感的問題，給觀眾提供了多種視角和觀點，鼓勵觀眾去尋找資訊，超越虛假新聞，從而獲得智慧。

鄭哈雷於 2012 年獲得香港青年藝術家大獎，他的作品被中國銀行（香港）、夏利豪基金會、Cliftons Ltd.、香港君悅大酒店、上海外灘半島酒店等機構收藏。他在 Ora-Ora 舉辦的個展包括「Kapok20」（2021 年）、「魔方」（2017 年）和「藍」（2010 年）。他在 Ora-Ora 舉辦的群展包括「思：止語自然」和「尖叫書」（均為 2018 年）、「雲端」（2017 年），以及數次參加巴塞爾藝術展香港展會（包括 2013 年的個展）。

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，她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）。2022 年，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。她現在工作和生活在香港。

張馨儀是殘疾人權利和心理健康事業的宣導者和活動家，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，同時進行加減行為，她利用可支配的世俗性來達到哲學目的。她的作品試圖在建構與解構之間保持一種謹慎的平衡。她的實踐手法讓人聯想到古典繪畫，但又植根於當代社會問題，她的藝術實踐基準以「貧窮藝術」(arte povera) 和「物派藝術」(Monoha) 為參照物件。她對塑膠的使用反映出時間的流逝，使她能夠將東、西方對色彩和藝術史的理解進行對比。

張馨儀獲得過諸多榮譽獎項，其中包括 2018 年香港人權藝術獎亞軍（2018 年）、Leap Initiative 香港新進藝術家大獎和新藝潮香港藝術家獎銅獎（均為 2017 年）。她還曾出版過專著《殘疾資歷——香港精神障礙者文集》（2015 年）。此前張馨儀舉辦的展覽包括在 Ora-Ora 舉辦的「時拭」（2022 年）、在香港 HZ 畫廊舉辦的「Stains of Time」和在香港 10 號贊善裡畫廊舉辦的「HKFOREWARD20」（均為 2020 年）以及在香港 PRÉCÉDÉE 舉辦的「柔軟的石頭」（2018 年）。

關於三宅麻衣

三宅麻衣畢業於法國巴黎國立美術學院，2017 年她被聘為京都大學藝術與設計學院教授。目前她工作和生活在京都。

三宅麻衣的實踐將傳統媒體與新興技術（包括人工智慧）融為一體，並主張它們都是人類製造的物體，因此處於同一歷史階段。她的作品營造出一種懷舊和悲情的感覺，這些感覺常常被幽默、惡作劇和微妙的迷失所取代。她在創作過程中表現出她個人所具備的天才般的創造力和流暢性，她能夠熟練掌握各種基本原理、人造和技術形式，將最微妙和靈活的含義應用到她的作品之中。這種類似變色龍般的靈活處理方式將古董、工藝品、當代藝術、設計、產品製造和文學帶入她的視野，盡在其掌控之中。

三宅麻衣是一位作家、藝術家和教育家。她的第四本書《蝙蝠》於 2017 年正式出版。她曾獲得多個獎項，包括 2015 年的特拉達藝術獎（Terrada Art Award）和 2016 年的寶格麗極光獎（Bulgari Aurora Award）。她的作品被日本 BEAM、日本神奈川的箱根 Pola 美術館、盧西亞諾·貝納通和日本廣島的 Umi-Mori 美術館收藏。三宅麻衣近期的展覽包括 2021 年在 Ora-Ora 的巴塞爾藝術展香港展會上的「來世不可待，往世不可追也」，2020 年在東京 Pola 美術館的「Christmas Smile」，2020 年在神奈川縣民會館 Gallery 舉辦的「文字的形狀，形狀的文本」，和 2018 年在東京澀谷黑田陶苑舉辦的「神在」。另外，她還參加了 2022 年關西大阪國際藝術節。

關於彭薇

彭薇，1974 年出生於中國成都。1997 年畢業於南開大學東方文化藝術系中國畫專業，榮獲文學學士學位；2000 年畢業於南開大學人文學院美學專業，榮獲哲學碩士學位。現為中央美術學院資深教師和中國美術家協會會員。

彭薇的藝術作品通過獨特且令人驚歎的並置，將過去與現在融為一體。她的作品中反復出現的物象包括對服裝、扇面和太湖石的描繪，她對卷軸的應用，以及她將西方思想家的文本與中國古典意象相結合，以扭轉或重新闡釋我們對過去的假設。她作品中的幽默和情感從不脫離畫面，用藝術家的話說：「我總是努力創造更完美的作品。我們需要完美，但生活的意義不在於完美，而在於愛。」

彭薇的作品先後被美國三藩市亞洲藝術博物館、克利夫蘭美術館、波士頓美術館、紐約布魯克林美術館、香港藝術博物館、M+博物館、中國美術館、廣東美術館、何香凝美術館、北京畫院美術館、蘇州博物館、瑞士 Sigg Collection、法國 DSL Collection 等多家機構所收藏。

她的個展包括：在美國克利夫蘭藝術博物館舉辦的展覽「平沙落雁 – 音樂的詩意與力量」（2022 年）、廣州藝術博物館舉辦的展覽「彭薇：女性空間」（2020 年）、當代唐人藝術中心舉辦的展覽「故事新編」（2019

年)和在蘇州博物館舉辦的展覽「我想起了你」(2017 年)。她的作品也曾在威尼斯雙年展上展出(2017 年)，並多次參加 Ora-Ora 在巴塞爾藝術展香港展會的展出。

關於章燕紫

章燕紫，1967 年出生於中國江蘇鎮江，中央美術學院教授，她現在工作和生活在北京。

章燕紫關注身體機能的脆弱性與自愈力。作為一名兼具藝術廣度、多樣性和旺盛創造力的藝術家，她探索健康、醫學和心理等主題。在研究的過程中，她精於選用各種豐富的媒介，在她細膩而真摯的表達中，章燕紫思考了隱藏在脆弱的人類身體中的精神本質。

其作品曾於中國美術館、江蘇省美術館、中央美術學院美術館、M+博物館、瑞士愛彼博物館等場館展出。2016 年，章燕紫於香港醫學博物館舉辦個展「本」，2018 年，章燕紫於英國舉辦了為期 2 個月的雙個展，分別在巴斯東亞藝術博物館和蘇格蘭愛丁堡外科醫生大廳博物館。章燕紫多次與 Ora-Ora 合作參與巴塞爾藝術展，並於 Ora-Ora 多次舉辦個展。

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 聯合創始人，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。

2022 年巴黎亞洲藝術博覽會

展覽地點：Monnaie de Paris, 11 Quai de Conti, 75006 Paris, France

展位編號：H07

開放時間

10 月 20 日（星期四）

貴賓預展（憑邀請函出席），下午 2 時至晚上 8 時

10 月 21 日及 22 日（星期五及星期六）

貴賓預展，上午 10 時至上午 11 時

公眾時段，上午 11 時至晚上 8 時

10 月 23 日（星期日）

貴賓預展，上午 10 時至上午 11 時

公眾時段，上午 11 時至晚上 6 時

媒體垂詢

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