

For Immediate Release

ORA-ORA AT WEST BUND ART & DESIGN 2025

HONG KONG – October 30, 2025 Ora-Ora is pleased to announce its debut at the influential West Bund Art & Design platform in Shanghai this November.

Located at Booth 1A10, Ora-Ora marks its first participation with presentations by ten artists: **Halley Cheng, Sophie Cheung, Henry Chu, Huang Yulong, William Lim, Juri Markkula, Peng Jian, Stephen Thorpe, Xiao Xu and Zhang Yanzi**. Several of the artists are showing for the first time in Shanghai.

Ora-Ora's participation is titled **Colours of the Mind**, which refers to an episode in the life of abstract painter Wassily Kandinsky. In 2025, **Ora-Ora embraces holistic approaches to art, and new beginnings**. In a world which, at first glance, seems rife with irreconcilable differences, we assert the verifiable omnipresence of unity, togetherness and of unrestricted cooperations. Ora-Ora's selection places an emphasis on expansive thinking and diversity of practice, including **artists from Hong Kong, the Chinese Mainland and Europe, spanning digital art, sculpture and painting**.

West Bund Art & Design began in 2014, and has grown to become a major platform for Chinese and international galleries. From its prime location on the western side of the Huangpu River in Shanghai's historic Puxi area, the fair attracts collectors and visitors from across China and globally.

Highlights include Hong Kong-based artist **Halley Cheng's Kapok Series**, **paintings which** marry reflective surfaces with ferocious reds, oranges and yellows to underline the **majestic beauty of nature**. Fleeting appearances of found objects, unexpected layers and unpredictable materials underline the leading role that **chance and coincidence** play in our lives.

Hong Kong-based **Sophie Cheung**, whose solo show **Concrete Colour is currently to be seen at Ora-Ora's Tai Kwun space in Hong Kong**, will present artworks from her acclaimed **Erasing News Series**. The artist investigates **in-betweenness and processes of loss** through acts of addition and subtraction, an interplay of eraser and newspaper.

Henry Chu's installation F(ear) and G(reed) (2025) presents a uniquely alive combination of cello parts and LED panels, in which he transforms the stock market into generative cello music. Chu collaborated with composer Lewis Chung and cellist Kevin Lam for the **musical and visual installation** which uses as its reference point the Fear and Greed Index. Chu's work holds relevance at times of market exuberance or depression, and anything in-between.

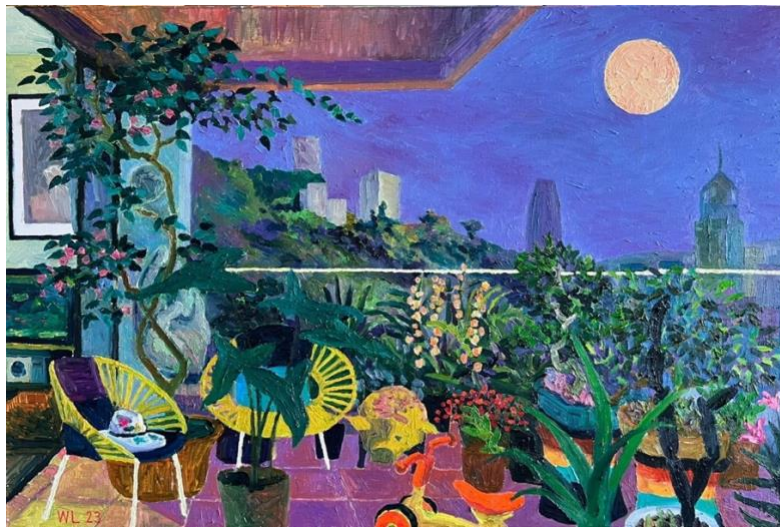


Henry Chu
F(ear) and G(reed), 2025

Cello parts, LED panels and display system, steel frame, computer, software, source code printed on music score, cello performance footage
(Music composed by Lewis Chung), generative animation
155 x 80.2 x 22 cm

Anhui-born **Huang Yulong** held a major, first of its kind sculpture show titled UPWARD – Huang Yulong at the Hong Kong Harbourfront in March 2025. In Shanghai, he presents new sculptures in prized golden nanmu wood, including **UPWARD (2025)**. A master of materials from ceramics to resin, **Huang Yulong shows his mesmeric handling of the shimmering golden hues of this classical wood**, portraying his signature twist on the casual vivacity of youthful street culture.

William Lim will show **The Balcony 7: The Moon Was Huge and Orange on August 2 (2023)**, a scene pregnant with psychological insights, rooted in both time and place, and a sense of looking within as well as outwards. Also on display will be a newer work observing the West Lake in Hangzhou, titled **Xihu State Guest House: Spring 2025 (2025)**.



William Lim, The Balcony 7: The Moon was Huge and Orange on Aug 2, 2023, Oil on canvas, 60 x 80 cm

A perennial favourite from Art Basel Hong Kong, **Sweden-based Juri Markkula** will present **creations from his Heaven and IKB Ground Series** in Shanghai. **The Heaven series has never before been shown in Shanghai**. His vivid blues explore the ground beneath our feet in a radical cohesion of the industrial and the artistic. His artworks harness colour and form to illuminate heaven, earth and the world around us.



Juri Markkula
Heaven - Rose II, 2024
Interference pigment polyurethane
75 x 50 x 5 cm

Peng Jian, who lives in Hangzhou, presents several paintings which fuse his famed straight-lined *jiehua* Chinese architectural style with the depiction of curved natural form. His paintings resound with vivid history and classical immediacy, conjuring up eternal passions in acrylic.

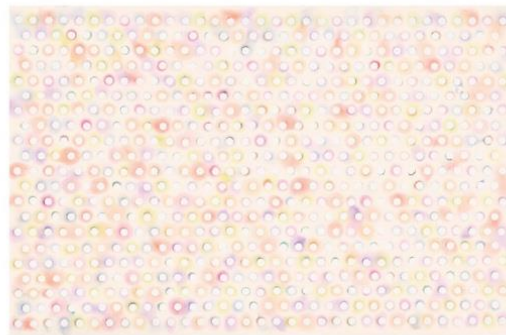
Chongqing-born **Xiao Xu**, whose **The Quiet Deer in the Cold Forest (2010)** was acquired by M+ this year, builds on his legacy of dusky-hued ink adventures, with brand new, rare forays into colour. His paintings merge the classical with the fantastical, inviting visitors to join an exploration of the unknown.

Originating from the UK, **Stephen Thorpe's** painting **Mirrored Silence (2025)** examines our fractured relationship with the culturally significant mountain landscape. His mountains are rendered with **unique flatness and an eerie sense of unreality**, framed by beautifully intricate and highly textured tapestry.



Stephen Thorpe
Mirrored Silence, 2025
Denim on canvas
122 x 102cm

Zhang Yanzi from Jiangsu Province, a professor at CAFA in Beijing, will present **her ink on paper Genetic Lottery series (2025)**. In a **heartfelt plea for equality of opportunity**, Zhang Yanzi muses on the colour of our irises—black, purple, blue, green... the subtle differences which stay with us in a lifetime. Whilst our outward appearance is a genetic lottery, the opportunity to go out to see the world, to form new connections, to fly and meet our destiny, should be available to the many not the few.



Zhang Yanzi
The Genetic Lottery No.2
2024
Ink on paper
132 x 200 cm

In the words of Ora-Ora co-founder and CEO, Henrietta Tsui-Leung, “First of all, we are excited to be returning to Shanghai, and to be taking part for the first time at West Bund. As we approach our twenty year anniversary next year, Ora-Ora continually reaffirms its commitment to wide horizons and new discoveries. We will be joined by several of our artists, and we all look forward to renewing connections and making new ones in November.”

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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, obtaining a master's degree in Visual Arts, Studio and Extended Media from the Hong Kong Baptist University five years later. He currently teaches at Hong Kong's Lingnan University in the Department of Visual Culture.

He won the Hong Kong Young Artist Grand Prize in 2012, followed by a solo show at Art Basel Hong Kong one year later at the age of 27. His combination of irreverence grounded in classical traditions, his blending, blurring and re-casting of ancient and modern, seasoned with an ethos of directness, honesty and enquiry, made him an immediate force on the Hong Kong arts scene.

Halley Cheng has shown regularly at Art Basel Hong Kong from 2013 onwards (including 2023, 2024 and 2025) and at Asia NOW in Paris in 2022, and at A Wider Horizon at Ora-Ora in 2024. He has been the subject of several solo shows at Ora-Ora, including *Never Describe a Sunset* (2025), *Kapok20* (2021) and *Twist/Turn* (2017).

He is avidly collected by both western and Chinese individuals, and his works may be seen in corporate settings too, forming part inter alia of the collections of Bank of China (HK), Philippe Charriol Foundation, Cliftons Ltd, Grand Hyatt Hong Kong, The Peninsula Shanghai Waitan Hotel.

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). She was a finalist for the Sovereign Asian Art Prize 2023. Authored works include: *Disabilities CV: Stories of Persons with Psycho-social Disability in Hong Kong* (2015). Previous exhibitions include *Twisted Limbs* at Schoeni Projects, London (2024), *Concrete Colour* (2025), *Erasing Time: Backwards and Forwards* (2023), *Erasing Time* (2022) at Ora-Ora, Asia NOW Paris (2022, 2023) and Art Basel Hong Kong (2022, 2023 and 2024), *Stains of Time* at Gallery HZ, Hong Kong and HKFOREWARD20 at 10 Chancery Lane Gallery, Hong Kong (both 2020) and *Soften Stones* at Précédée, Hong Kong (2018).

About Henry Chu

Henry Chu is a Hong Kong-based designer, programmer and digital artist. He graduated from the University of Auckland with a degree in Electrical and Electronic Engineering, and founded the digital studio pill & pillow in 2004. The independent studio has won over 200 local and international awards, including Cannes Lions, the Webby Awards, and One Show.

He incorporates themes of data, music and time, as well as trees and plants into his work which has been exhibited in various museums, including the Museum of Modern Art in New York (2011), the M+ Museum in Hong Kong (2020, 2025), and the large interactive installation Portrait Play at the Hong Kong Museum of Art (2022-2023).

In 2021, he showcased a digital piano at the inaugural Digital Art Fair, converting financial prices in real-time into music. In 2022, he presented the installation SURIV at the group exhibition Medicine and Healthcare through the Lens of Digital Art, held at the Faculty of Medicine, University of Hong Kong. This work utilized real-time COVID-19 data, employing a colourful and gamified concept to draw attention to the ongoing struggle against infections.

Major projects from 2022 to 2023 included commissions from Audemars Piguet, Bank of China, and HSBC to create a series of digital artworks and installations. In 2023, he partnered with Ora-Ora, the Hong Kong Philharmonic, and composer Elliot Leung Ho-yat on the visuals for the groundbreaking live performance of Metaverse Symphony. He has exhibited with Ora-Ora at Art Basel Hong Kong (2025) and in exhibitions including Buds that May (2023) and A Digital Rhythm (2025). In 2025, he exhibited two works at M+, namely Cantonese Cocktail (2020) and TV Clock (2005).

About Huang Yulong

Huang Yulong was born in Anhui, China in 1983. In 2007, he graduated from the sculpture department of the Jingdezhen Ceramic Institute in China. Huang Yulong harnesses the hoodie, ubiquitous symbol of street culture globally, working predominantly with ceramics, bronze and steel to present sculptures which challenge our preconceptions of youth culture. Within the hoodie is an emptiness which is the void into which acceptance and inclusion will pour. Each visitor will imagine themselves as being welcomed into youth culture, exploring the Taoist principle of Oneness, considering everything as nothing and nothing as everything. Skateboards have also been sculpted out of porcelain in recognition of the evolving nature of Chinese tradition and the ever-presence of our past in the midst of our urban reality. His three-metre-tall, hooded centaur figure, On My Way has been exhibited internationally, including in Beijing, Hong Kong, and France, where it was recently featured on the grounds of the Château de la Celle Saint-Cloud, which is managed by the French Ministry of Foreign Affairs. In 2018, he collaborated with superstar Andy Lau on a sculpture series entitled Share the Love. Huang's exhibitions have taken place at the Wulong Lanba Art Festival (2019), Art+ Shanghai Gallery (2018), the International Fine Craft & Creation Biennial, Paris (2017) and Art Beijing (2015). In 2022, he took part in his first group show with Ora-Ora titled Thesis/Antithesis, followed by his first solo show at Ora-Ora, entitled Miroku (2024). 2025 marked his major landmark sculpture show UPWARD – Huang Yulong at the Hong Kong Harbourfront during Art Month, and participation with Ora-Ora at Art Basel Hong Kong 2025.

About Peng Jian

Peng Jian was born in Yueyang, Hunan Province in 1982. He graduated with an MFA from the China Academy of Art at Hangzhou in 2013, where he continues to reside.

Peng Jian harnesses the classical Chinese architectural style of jiehua to form grids and interlocking blocks of colour and shape. A shift has emerged in recent years, where the angularity of Rubik's cubes and books has yielded ground to voluptuous objects including glass bottles, cogs, wheels and balls. Peng observes the crossroads between western and eastern perspectives. He often recognizes debts to the past, and the impetus of innovation and metamorphosis that the present brings. With that ethos in mind, he created his first NFT series, which was presented at Art Basel Hong Kong 2021. He has also diversified his practice from paper to canvas, expanding his Harmony series into this medium. This marks the beginning of a new chapter in his journey, one where "different materials present different results." In his own words, "Whether it be ink on paper or animation, the expression is paramount. I'm always willing to try more ways to express my ideas."

Peng Jian's works are collected by the Today Art Museum and the Liu Haisu Art Museum among other institutions. Solo shows with Ora-Ora include Generative Canvas (2024), Squaring the Circle (2022), Hard Edge (2020), Harmony (2019), and Ten Miles Away (2017) at Hong Kong's Liang Yi Museum. He regularly forms part of Ora-Ora's Art Basel Hong Kong exhibitions since 2016 (most recently in 2025) as well as KIAF Seoul (2022).

About William Lim

William Lim is a renowned artist, collector and architect. After graduating from the Department of Architecture at Cornell University, he established a prestigious architecture company, CL3, which altered the landscape of several major international cities.

He has participated in international architecture exhibitions including the Venice Architecture Biennale (2006 and 2010), the Hong Kong & Shenzhen Bi-City Biennale of Urbanism/Architecture (2007 and 2012), and the Architecture and Heritage: Unearthing Future exhibition held at the National Museum of Modern Art, Seoul (2019).

William Lim's oil paintings are anchored in a sense of personal recollections, intimate domestic space, and the meteorological, temporal moments around him. His work often feature clues to familial narratives, and the flora and fauna of his surroundings in Hong Kong. His art exhibitions include a solo show titled A Year of Lost and Found (2021), Willows Dark, Flowers Bright (2022), Poly Art Museum in Beijing (2025) and participations at Art Central Hong Kong (most recently 2025) and Art Basel Hong Kong (most recently 2025). In 2025, his Boarding Pass series was selected by Cathay Pacific for a new business class lounge in Beijing.

He is a member of the Cornell University Board of Trustees, the Gallery Advisory Committee of Asia Society Hong Kong Centre, an Arts and Culture Council Member of Asia Society Hong Kong Centre and a museum expert adviser to the Hong Kong Leisure and Cultural Services Department. In 2018, the Savannah College of Art and Design (SCAD) awarded him an Honorary Doctor of Arts and Sciences. In 2019, William and his wife donated 90 artworks from their collection of Living Collection to M+, the museum of visual culture in the West Kowloon Cultural District of Hong Kong.

About Juri Markkula

Juri Markkula was born in 1970 in Turku, Finland. He graduated from the Royal Academy of Arts in Stockholm in 2002, and now lives on the island of Gotland, Sweden.

In his signature RGB works, Markkula navigates the trilemma of industrial, artistic and digital, applying a 360-degree high-resolution scanning process and a custom-built digital sculpting system to celebrate the brittle beauty of the ground in rural Sweden. He creates an amplified representation of nature, with the disjecta membra of trees synthetically emboldened and digitally maximized. In so doing, he heightens and augments colour to create a deepened, altered reality which simultaneously attests to the power of nature and of abstraction. His Interference series both mirrors and exceeds reality, forming contrasts and alliances of tone and shade which react with guided spontaneity to the co-existing forces of light, mood and perception. This realism is a matter of oscillation and vicissitude. Like a diamond, Interference offers carats and facets – surfaces which rise to meet reality separately and with intensity.

Major projects include the vast tiled glass plane at the entrance to Stockholm City Station, entitled La Divina Commedia, and the transformation of the Knivsta Centrum för Idrott och Kultur ("CIK"), known in English as the Knivsta Centre for Sports and Culture, in Knivsta, Sweden in 2019. His exhibitions with Ora-Ora include Heavens (2023) Interaction (2020), a solo presentation at Taipei Dangdai (also 2020), several showings at Art Basel Hong Kong (most recently in 2025). Other exhibitions include Winter Show at Galleri Thomassen in Gothenburg, Sweden (2024), Le Latitudini dell'Arte at Palazzo Ducale, Venice (2022), Best of Forsblom at Galerie Forsblom, Stockholm (2020) and Ekfras at Bror Hjorths Hus, Uppsala, Sweden (2019).

About Stephen Thorpe

Stephen Thorpe was born in Margate, England in 1981. He graduated with an MA in Painting from the Royal College of Art in London and held the post of Professor of Painting at the Savannah College of Art and Design (SCAD) in Georgia, USA. Stephen Thorpe is known for his colourful, interior-based paintings, which often include everyday objects from the 1980s or 1990s. The works are a visual manifestation of an ongoing and in-depth self-analysis of the personal and collective unconscious mind – what Carl Jung termed "individuation." In basic terms, the rooms are the mind. Thorpe's work presents a rich tapestry of fragmented imagery. As he notes, "both processes – the process of individuation and the process of painting – are aimed at unveiling a deeper truth and understanding of oneself." He has been the recipient of numerous prizes, including the Basil H. Alkazzi Foundation Scholarship, Saatchi's Showdown Prize and the Royal Scottish Academy's The Skinny Award. His work is included in prominent private and museum collections and has been featured in solo and group exhibitions at Saatchi Gallery, London, Denny Dimin Gallery, New York, Copeland Gallery, London, Summerhall, Edinburgh, the Royal Scottish Academy, Edinburgh, as well as with Ora-Ora at Art Basel Hong Kong (including 2025) and KIAF Art Seoul, and in solo shows Enter the Forest at its Darkest Point (2022) and The Last Word Always Belongs to the Mountain (2025).

About Xiao Xu

Xiao Xu was born in Chongqing in 1983. He graduated from Sichuan Fine Arts Institute with a Bachelor's degree and Master's degree in Chinese Painting department in 2007 and 2010. He lives and works in Beijing.

Xiao Xu's paintings harness the media (brush, ink and paper) and language (rocks, mist, water) of classical times, imbued with an atmosphere of mystery, dreams and fantasy. His work is characterized by dark shades, the roaming of unexpected beasts and the juxtaposition of modern, symbolic components. His inspirations are literary (including Franz Kafka, Henry Thoreau and Italo Calvino) as well as artistic (including Zhao Mengfu, Ni Zan and Huang Gongwang) and historic.

Solo exhibitions at Ora-Ora include The Resounding Chasm (2023) and Streams of Eventide (2018). Other solo shows include Envisioning the Immortal Island at MOCA Studio Taipei, and he has regularly shown with Ora-Ora at Art Basel Hong Kong (most recently 2025). In 2025, it was announced that his The Quiet Deer in the Cold Forest (2010) had been acquired by M+ and will form part of the museum's permanent collection.

About Zhang Yanzi

Zhang Yanzi lives and works in Beijing, where she is a professor at the Central Academy of Fine Arts (CAFA). Her work 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. Museum shows include 2024's Indivisible at Art Museum of Nanjing University of the Arts and 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 (most recently in 2024) as well as being the subject of several solo shows at the gallery, including Her 24 Solar Terms (2024) and Where the Heart is (2021). In 2025, her The Genetic Lottery artworks were selected by Cathay Pacific for a new business class lounge in Beijing.

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.

Ora-Ora at West Bund Art & Design 2025

Ora-Ora Group Show at West Bund Shanghai

November 13-16, 2025

Booth 1A10

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