

For Immediate Announcement

## ORA-ORA'S 2026 ART BASEL HONG KONG LINE-UP ANNOUNCED DIGITAL AND INK ART PROMINENT



Krista Kim, *HeartSpace* exhibition, Moco Museum, London

**HONG KONG – March 17, 2026** Ora-Ora's diverse line-up of **nine artists** includes **digital art, installation, sculpture, ink and mixed media**. Two of the artists will be showing for the first time at Art Basel Hong Kong.

Artists selected are as follows: **Halley Cheng, Henry Chu, Huang Dan, Huang Yulong, Peng Jian, Krista Kim, Juri Markkula, Nina Pryde and Xiao Xu**.

Underlining Ora-Ora's commitment to innovation in **digital art**, **Canadian-Korean multi-media contemporary artist Krista Kim**, in her **inaugural showing** with the gallery, unveils **HeartSpace**, an **immersive wall screen** which will **transform visitors' heartbeats into vivid waves of colour, frequency and light**. **HeartSpace is the visualization of humanity and a key means of asserting our humanity in a world of technology**.

Additionally, Hong Kong-based tech artist **Henry Chu** will be presenting a **newly created installation** titled **A(bsurd) and D(istortion) (2026)**, combining his famous flair for insightful data and music with the sinuously evocative form of the guitar. In this artwork, the topical flow of geopolitical events wreaks havoc on the harmonies of Bach's *Jesu, Joy of Man's Desiring*, with added screens and microphones hinting at our powerlessness in the face of negative news and international discord.



Henry Chu, *A(bsurd) and D(istortion)* (2026)

**Juri Markkula** navigates the earthly and the spiritual, the industrial and the primeval in his return to the fair. His amplified adaptations of nature contrast with **Huang Yulong**, whose sculptures are born of the streets. A graduate of Jingdezhen in China, his sculpture titled **On My Way (2023)** merges human and horse into a bronze centaur, marrying the exuberance of the contemporary street experience with the power and majesty of the horse.

Ora-Ora prizes the vision of **contemporary ink** artists who employ classical materials for astonishing innovations and dazzlingly new viewpoints. An exponent of the medium for several decades, this will be the **first Art Basel appearance** of Hong Kong-born ink artist and photographer **Nina Pryde**. Her blending of the eternal and the contemporary creates a twist in the viewer's perception, whilst her "five colours of black" convey the expansiveness and magnificence of nature.



Huang Yulong, *On My Way* (2023)

Beijing-based ink artist **Huang Dan's** horses, landscapes in miniature, are imbued with serenity, calmness and a sense of wistful emptiness. Her aesthetic of ultra minimalism is uniquely Asian in style.

**Peng Jian**, based in Hangzhou, works both in ink and acrylic, across the *jiehua* Chinese architectural style and curved natural form. Meanwhile, Chongqing-born **Xiao Xu's** icy ink landscape flows through slow, dark spaces, tracing flickers of enlightenment in the gloom.

Finally, **Halley Cheng**, a Hong Kong artist who first showed at Art Basel Hong Kong with Ora-Ora in 2013, re-imagines his **Kapok series**: hitherto luscious, fleshy, floral reds and oranges against metallic paint. 2026 marks the Kapok's debut against a **radiant gold** background.



William Lim, *Octagonal Garden* (2025)

2026 marks the **20<sup>th</sup> anniversary of Ora-Ora**, which was founded in Hong Kong in 2006. Its Art Basel Hong Kong presence this year is titled **HalluciNation**. HalluciNation is the destination for **unlimited imagination, vivacious energy and limitless potential**. Visitors to Ora-Ora's booth will become temporary citizens of the HalluciNation, navigating the world around them with openness and curiosity.

Throughout the Art Basel Hong Kong period, Ora-Ora's **Tai Kwun** gallery in Hong Kong's Central district will present **Time After Time**, a solo show by Hong Kong artist **William Lim**, composed of 23 paintings, executed at the beautiful West Lake in Hangzhou.

### **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), West Bund Art & Design (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 Henry Chu**

Henry Chu is a Hong Kong-based designer, programmer and tech 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), West Bund Art & Design (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 Dan**

Huang Dan was born in 1979 in Guanxi, China. She graduated with a BA from the Department of Traditional Chinese Painting at Beijing's Central Academy of Fine Arts in 2001. In 2004, she was awarded an MA from the same institution. She lives and works in Beijing.

Huang Dan is spurred on by an instinct of stripping away extraneity, reducing colours, moods and forms to focus on the essentials. She asserts her bold yet harmonious vision of the past, presenting forward movement from her inspirations rather than a radical schism. Significant and recurring motifs within her works include young children, horses and acrobats, all taking part in a journey "from much, to half, to less... to none." She continually takes her work in new directions while still on a trajectory towards simplicity.

Recent solo exhibitions with Ora-Ora include Inspirations (2018), Lagom (2020), When You Rise (2022), Towards Zero (2026) and group show Semper Femina (2023). She has shown regularly with Ora-Ora at international art fairs including Art Basel Hong Kong, Taipei Dangdai and KIAF Seoul.

### **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 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) and West Bund Art & Design (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. Interested in glass blowing since 2006, Peng Jian observes the crossroads between western and eastern perspectives: "the bottle in the painting, although it is not a classic form, embodies the pureness and simplicity of contemporary art, while incorporating the refined atmosphere of traditional Chinese Song painting." Peng Jian is an artist who both 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) and West Bund Art & Design (2025).

### **About Krista Kim**

Krista Kim was born in 1976. She graduated in Political Science at the University of Toronto before completing her MFA at Goldsmiths College (2014), where she authored the Techism Manifesto, proposing that technological innovation constitutes an artistic medium in itself, and that the artist's imperative is to embed humanistic intentionality within the architectures of emerging technology. She lives and works in Toronto and Los Angeles.

Since 2012, Kim has cultivated a signature vocabulary of shifting, luminous gradients, works that function simultaneously as chromatic meditations and as indices of our physiological encounter with digital screen-emitted light. Her practice has been described by Forbes as that of "the new digital Rothko."

Seminal works include Mars House (2020–2021), the first NFT digital home ever sold, collapsing the boundaries between architectural space, virtual dwelling, and Zen philosophy. Continuum (2022) was a meditative digital landscape of slowly evolving gradients, occupying all 96 screens in Times Square during its Midnight Moment residency.

Kim holds a permanent designation as a Cultural Leader of the World Economic Forum, and was selected by UNESCO as one of the “50 Minds for the Next 50,” fifty global thought leaders shaping the next half-century of human progress. Her art has been shown at venues including: MOCO Museum, Amsterdam, Barcelona, and London; The Sphere, Las Vegas; Times Square, New York (Midnight Moment); Lotte World Tower, Seoul (Tiffany & Co.); World Economic Forum, Davos and Tianjin; Art Dubai; Art Basel; Triennale di Milano; Palazzo Strozzi, Florence; Fotografiska Museum, Stockholm; National Museum of Women in the Arts, Washington, D.C.; Francisco Carolinum Museum, Linz; and Riyadh Art, Saudi Arabia. Continuum was acquired for the permanent collection of LACMA in 2022.

### **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 Wild Lines (2025), Heavens (2023) Interaction (2020), a solo presentation at Taipei Dangdai (also 2020), several showings at Art Basel Hong Kong (including 2025), West Bund Art & Design (2025) and KIAF Seoul (2022 and 2023). 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 Nina Pryde**

Nina Pryde studied under Wucius Wong at the Chinese University of Hong Kong, followed by a master’s course from the Royal Melbourne Institute of Technology and the Hong Kong School of Art. Based in the Pryde Studio in Fotan, she lives and works in Hong Kong.

Nina Pryde draws on Chinese philosophy and her personal journey as an artist born on the day Hong Kong was liberated from Japanese occupation. Creating collage landscapes of the rolling hills and slate skies of Hong Kong, her output points to an affinity with the terrain of her native country and that of Japan where she has travelled extensively. Having begun her artistic career in the realm of pottery, she has become highly regarded for her photography and her layered interpretation of modern ink. Her ability to complement and pair ink, brush and paper with subtle, documentary additions points to the flexibility and constant inventiveness of herself and the medium.

Her works are in the collections of The University Museum and Art Gallery of Hong Kong University and The Landmark Mandarin Oriental Hotel, as well as many private organizations. Past exhibitions with Ora-Ora include A Touch of Gold (2025), Semper Femina (2023), Infinity, and Taipei Dangdai (both 2019). She has also shown at Art Central, Fine Art Asia, Ink Asia and at Ink Global. She formed part of Crossing Mountains and Seas Lotus Fragrance in Ink Paintings in Macao, A New Era of Ink Painting in Hong Kong and The Black and the White, the Void and the Solid, also in Hong Kong (all 2024).

### **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 including at *West Bund Art & Design* (2025) 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 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 Art Basel Hong Kong**

Ora-Ora Group Show – HalluciNation – at Art Basel Hong Kong

March 25 – 26: VIP days (by invitation only)

March 27 – 29: public opening days

Art Basel Hong Kong

Booth 1B34

Hong Kong Convention and Exhibition Centre

1 Harbour Road

Wan Chai

Hong Kong

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即時發佈

## 方由 ( Ora-Ora ) 攜數碼與水墨藝術參展 2026 年巴塞爾藝術展香港展會



Krista Kim, 《心域》裝置展覽, 倫敦 Moco 博物館

香港 — 2026 年 3 月 17 日 — 方由 ( Ora-Ora ) 欣然宣佈, 將於 2026 年巴塞爾藝術展香港展會呈獻一場精彩群展, 匯聚九位藝術家。展出作品涵蓋數碼藝術、裝置藝術、雕塑、水墨及多媒體媒材, 其中兩位藝術家將首次亮相巴塞爾藝術展香港展會。

參展藝術家包括: 鄭哈雷 ( Halley Cheng )、朱力行 ( Henry Chu )、黃丹 ( Huang Dan )、黃玉龍 ( Huang Yulong )、彭劍 ( Peng Jian )、Krista Kim、朱里·馬庫拉 ( Juri Markkula )、派瑞芬 ( Nina Pryde ) 及蕭旭 ( Xiao Xu )。

方由一直致力推動數碼藝術的創新, 本次特別邀請加拿大韓裔多媒體當代藝術家 Krista Kim 首度與畫廊合作, 呈獻沉浸式作品《心域》 ( HeartSpace )。這件大型電子幕牆能將觀眾的心跳轉化為流動的色彩波紋、頻率與光影, 藉此視覺化人性本質, 在科技時代中重新肯定人類的情感與精神。

香港科技藝術家朱力行則帶來全新裝置作品《荒誕與扭曲》 ( A(bsurd) and D(istortion), 2026 )。作品巧妙融合數據與音樂元素, 以吉他優美流暢的形態為載體, 讓地緣政治事件的喧囂干擾巴赫《耶穌, 世人仰望的喜悅》的和諧旋律, 配以螢幕與麥克風, 隱喻我們在負面訊息與國際紛擾面前的無力感。



朱力行,《荒誕與扭曲》(2026年)

芬蘭藝術家朱里·馬庫拉再度參展，其作品游走於塵世與靈性、工業與原始之間，對自然的放大詮釋與黃玉龍源自街頭的雕塑形成鮮明對比。畢業於景德鎮陶瓷學院的黃玉龍帶來青銅雕塑《On My Way》（2023），將人與馬融為半人馬形象，結合當代街頭文化的蓬勃活力與馬匹的力量威儀。

方由一向推崇當代水墨藝術家以傳統材料開創驚人新境。出生於香港的水墨藝術家兼攝影師派瑞芬將首度亮相巴塞爾藝術展。她將永恆與當代元素巧妙融合，顛覆觀者的視覺認知；而筆下「五種黑色」則生動展現大自然的遼闊壯麗。



黃玉龍, 啟程 (2023 年)

北京水墨藝術家黃丹的馬匹與山水，洋溢著寧靜、安詳與一絲悵然空寂，其極簡美學散發鮮明的東方氣韻。

現居杭州的彭劍融合水墨與壓克力，作品橫跨界畫的建築結構與流暢的自然形態。重慶藝術家蕭旭則以冰冷的水墨山水，在幽暗緩慢的畫境中，勾勒出陰鬱裡隱現的點點靈光。

香港藝術家鄭哈雷自 2013 年首次與方由合作亮相巴塞爾藝術展香港展會，今次重新演繹其經典木棉系列。2026 年，木棉花豐潤飽滿的紅橙色調首次襯以璀璨金色背景，更添奪目光彩。2026 年適逢方由成立二十週年（2006 年於香港創立）。

畫廊今年在巴塞爾藝術展香港展會的主題為「幻境」（HalluciNation）——一個充滿無限想像、蓬勃活力與無盡可能的國度。蒞臨 1B34 展位的觀眾，將化身為「幻境」的暫時公民，以開放而好奇的心態，重新探索周遭世界。

巴塞爾藝術展期間，方由位於中環大館的空間將同步呈獻香港藝術家林偉而（William Lim）的個展《年復年》，展出 23 幅創作於杭州西湖的畫作。

## **關於鄭哈雷**

鄭哈雷於 1986 年出生於香港，2008 年畢業於香港中文大學藝術系，獲頒文學士學位，五年後於香港浸會大學取得視覺藝術碩士學位，主修創作及延伸媒體。他於 27 歲之齡勇奪香港青年藝術家大獎，並於翌年在巴塞爾藝術展香港展會舉行個展。他將古典傳統與不敬精神巧妙融合，並以直接、真誠和探索的態度揉合、模糊和重塑古代與現代，使其迅速成為香港藝術界的一股重要力量。自 2013 年起，鄭哈雷的作品定期於巴塞爾藝術展香港展會上展出（包括 2023 年和 2024 年），並於 2022 年在巴黎的亞洲當下藝術博覽會（Asia NOW）以及 2024 年在方由的「靜謐之秋」中展出。他曾在方由舉辦多場個展，包括「Never Describe a Sunset」（2025 年）、「Kapok20」（2021 年）和「魔方——鄭哈雷個展」（2017 年）。他的作品廣受中西方藏家喜愛，並被納入中國銀行（香港）、夏利豪基金會、Cliftons Ltd、香港君悅酒店、上海外灘半島酒店等企業收藏。

## **關於朱力行**

朱力行是一位常駐香港的科技藝術家。他畢業於奧克蘭大學電子與電腦工程專業，並於 2004 年創立了 pill & pillow 工作室。這家獨立工作室榮獲超過 200 項本地和國際獎項，其中包括戛納獅子國際創意節、Webby 獎和 One Show 的認可。他擅長運用數據、音樂和肢體動作，其作品曾在博物館展出，包括紐約現代藝術博物館（2011 年）、香港 M+ 博物館（2020 年）以及香港藝術館的個展《自畫像》（2022 至 2023 年）。2021 年，他在亞洲數字藝術展的首屆展覽中展示了區塊鏈鋼琴，將加密貨幣價格實時轉換為音樂，讓參觀者通過演奏歌曲來購買加密貨幣。2022 年，他在香港大學的群展《通過數位藝術看醫學與醫療保健》中展示了裝置作品《SURIV》，該作品採用實時新冠數據，以色彩繽紛、遊戲化的概念，引人關注當前對抗感染的持續鬥爭。2023 年的主要項目包括來自愛彼、中國銀行和香港大學醫學院的委託，以創作一系列數位藝術品和裝置。2023 年，他與方由、香港管弦樂團和作曲家梁皓一合作，為劃時代的元宇宙交響樂團現場演出創作視覺效果。他曾在巴塞爾藝術展香港展會以及方由的展覽中展出作品，包括《萌芽》（2023 年）、《數位節奏》（2025 年）。在 2025 年 6 月之前，他的作品《廣東雞尾酒》（2020 年）——一個基於螢幕的互動卡拉 OK 風格作品，取材於共同的粵語/粵語流行文化記憶——正在 M+ 展出。

## **關於黃丹**

黃丹 1979 年出生於中國廣西。她於 2001 年畢業於中央美術學院國畫系，獲得文學學士學位。2004 年，她又在中央美術學院榮獲文學碩士學位。目前她工作、生活在北京。黃丹的靈感來自印象派畫家的一種直覺，即剝離外部性，減少色彩、情緒和形式，專注於事物的本質。她主張對過去大膽而和諧的想像，從自己的靈感出發，呈現出向前的運動，而不是激進的分裂。在她的作品中，重要且反覆出現的主題包括兒童、馬和雜技演員——所有這些人與物都參與了一場「從多到一半，再到少……再到無」的旅程。在 2022 年巴塞爾藝術展香港展會上，她的金箔系列作品展示了她將自己的作品推向新方向的能力，同時也仍在朝著簡潔化的方向發展。

黃丹最近期的展覽包括 2022 年個展《初醒》、2020 年在 Ora-Ora (方由) 舉辦的《Lagom》，以及群展《女力永恆》(2023) 以及 2018 年個展《靈感》。她亦次參展於包括巴塞爾展會香港展會、台北當代和首爾 KIAF 等國際藝術博覽會。

## **關於黃玉龍**

黃玉龍於 1983 年出生於中國安徽。2007 年，他畢業於中國景德鎮陶瓷學院雕塑系。黃玉龍巧妙地運用連帽衫這一全球街頭文化的標誌性符號，主要以陶瓷、銅和鐵等材料創作雕塑，挑戰我們對於青年文化的既有觀念。連帽衫內部蘊含著一種空虛，如同一個容器，等待著接納與包容的注入。每一位觀者都將想像自己被接納進入青年文化，進而探索道家「合一」的原則，將萬物視為虛無，又視虛無為萬物。滑板也以瓷器雕塑的形式呈現，象徵著中國傳統的不斷演變，以及在我們的都市現實中，過去的永恆存在。他那尊三米高的連帽人頭馬雕塑曾在北京、香港和法國等地展出，最近更在法國外交部管理的聖克盧城堡莊園中亮相。2018 年，他與巨星劉德華合作推出雕塑系列《分享》。黃玉龍曾於烏龍懶壩藝術節 (2019 年)、上海藝術+畫廊 (2018 年)、巴黎國際精細工藝與創作雙年展 (2017 年) 和北京藝術博覽會 (2015 年) 舉辦展覽。2022 年，他參與方由的首次群展《正題/反題》，隨後於方由舉辦首次個展「彌」(2024 年)，並攜手方由亮相巴塞爾藝術展香港展會 (2024 年)。在 2025 年，他舉辦過具有里程碑意義的大型雕塑展「向上——黃玉龍」，於香港海濱展出，並再度攜手方由亮相巴塞爾藝術展香港展會。

## 關於彭劍

彭劍於 1982 年出生於湖南省岳陽市。2013 年畢業於杭州中國美術學院，獲得藝術碩士學位，並繼續居住於杭州。彭劍運用中國古典建築風格「界畫」來構成網格和互鎖的色彩和形狀塊。近年來出現了一種轉變，魔術方塊和書籍的棱角讓位於豐滿的物體，包括玻璃瓶、齒輪、輪子和球。自 2006 年以來，彭劍對吹製玻璃產生了興趣，他觀察西方和東方觀點之間的十字路口：「畫中的瓶子，雖然不是經典的形式，但體現了當代藝術的純粹和簡約，同時融入了中國傳統宋畫的精緻氛圍。」彭劍是一位既認識到過去的債務，又認識到當前帶來的創新和變革的動力的藝術家。懷著這種精神，他創作了他的第一個 NFT 系列，該系列在 2021 年巴塞爾藝術展香港展會上展出。他還將自己的實踐從紙張擴展到帆布，將他的《柳成蔭》系列擴展到這種媒介。這標誌著他旅程的新篇章的開始，在這個篇章中，「不同的材料呈現出不同的結果。」用他自己的話說，「無論是紙上的墨水還是動畫，表達都至關重要。我總是願意嘗試更多的方式來表達我的想法。」彭劍的作品被今日美術館和劉海粟美術館等機構收藏。他在方由的個展包括「隨機生成」（2024 年）、「曲折」（2022 年）、「硬邊」（2020 年）、「和諧」（2019 年）、香港兩依藏博物館的「十里遠——彭劍個展」（2017 年）。自 2016 年以來，他定期參加方由的巴塞爾藝術展香港展會以及韓國首爾藝術博覽會（2022 年）。

## 關於 Krista Kim

加拿大韓裔多媒體藝術家 Krista Kim 生於 1976 年，先後畢業於多倫多大學政治學系及 Goldsmiths 學院藝術碩士（2014），期間撰寫《Techism Manifesto》，主張科技創新本身即藝術媒介，強調在數碼架構中注入人文意圖。現工作於多倫多及洛杉磯。其標誌性漸變光影作品被譽為「新數碼 Rothko」，融合色彩冥想與生理體驗。重要作品包括全球首個售出的 NFT 數碼住宅《Mars House》（2020-2021）及佔據時代廣場 96 塊屏幕的《Continuum》（2022）。她是世界經濟論壇文化領袖，並入選聯合國教科文組織「塑造未來 50 年的 50 位思想領袖」。《HeartSpace》為其與方由首次合作作品。

## 關於 Juri Markkula

1970 年出生於芬蘭圖爾庫。他於 2002 年畢業於斯德哥爾摩皇家美術學院，現在居住在瑞典哥特蘭島。在他的標誌性 RGB 作品中，馬庫拉駕馭工業、藝術和數字的重重困境，應用 360 度高分辨率掃描過程和定制的數字雕刻系統，以頌揚瑞典鄉村地區土壤的脆弱之美。他創造了一種放大的自然表現形式，樹木的 *dissecta membra* 被合成地加強和數字化地最大化。通過這樣做，他加強和增強色彩，創造出一種加深、改變的現實，既證明了大自然的力量，也證明了抽象的力量。他的干擾系列既反映了現實，又超越了現實，形成了色調和陰影的對比和聯盟，以引導性的自發性與光線、情緒和感知的共存力量相互作用。這種現實主義是一種擺動和變化的問題。像鑽石一樣，《干擾》提供了克拉和麵——表面，以強度分別與現實相遇。主要項目包括斯德哥爾摩市車站入口處巨大的瓷磚玻璃平面，名為 *La Divina Commedia*，以及 2019 年瑞典克尼夫斯塔中心 (CIK) 的改造，在英語中被稱為克尼夫斯塔體育和文化中心。他在 *Ora-Ora* 的展覽包括《天堂》(2023 年)、《互動》(2020 年)、在台北當代的個展 (也是 2020 年)、在巴塞爾藝術展香港展會和 KIAF 首爾 (2022 年和 2023 年) 的多次展覽。其他展覽包括在瑞典哥德堡 Galleri Thomassen 的冬季展 (2024 年)、在威尼斯 Palazzo Ducale 的 *Le Latitudini dell'Arte* (2022 年)、在斯德哥爾摩 Galerie Forsblom 的 *Best of Forsblom* (2020 年) 和在瑞典烏普薩拉 Bror Hjorths Hus 的 *Ekfras* (2019 年)。

## 關於派瑞芬

派瑞芬早年師從水墨大師王無邪，先後就讀於香港中文大學及墨爾本皇家理工大學與香港藝術學院合辦碩士課程。現於火炭 Pryde 工作室進行創作，生活工作於香港。

派瑞芬的藝術創作深受中國哲學思想影響。作為香港光復日 (1945 年 8 月 30 日) 出生的藝術家，她將個人生命歷程融入創作，以攝影拼貼技法重構香港連綿山巒與石板天色，作品既體現對故土風物的深刻理解，亦融匯其多次遊歷日本的自然感悟。其藝術生涯始於陶藝創作，後轉型為備受推崇的攝影與多層現代水墨實踐者。她巧妙結合筆墨紙硯與細膩的紀實元素，展現了水墨媒介的無限可能與其個人的創新精神。

作品收藏機構包括香港大學美術博物館、香港置地文華東方酒店及多家私人機構。重要個展「鎔金一瞬」將於方由展出 (2025)。過往與方由的合作展覽包括「女力永恆」(2023 年)、「無盡」及臺北當代藝術博覽會 (2019)。其他參展包括香港 Art Central 展會、典亞藝博、水墨藝博、全球水墨大展。2024 年相繼參與「跨越山海 墨韻蓮香」(澳門)、「香港水墨新時代」及「水墨魅力 — 黑白虛實 — 當代香港水墨藝術」(香港) 群展。

## 關於蕭旭

蕭旭 1983 年生於重慶。2007 年獲四川美術學院學士學位。2010 年獲四川美術學院碩士學位。蕭旭善用水墨，注重畫面質感與色彩處理，他意圖以中國傳統範式為基礎，以社會情境與大眾心理為靈感，透過中西、古今、敘事、解構、實驗等多元的創作方式，書寫為藝術家個體的獨特意義。在 2023 年，蕭旭於 Ora-Ora (方由)大館空間舉辦個展「隙響」；在 2018 年，更於 Ora-Ora (方由) 舉辦個展「潺滄」；2017 年，於台北當代藝術館舉辦個展「瀛洲排演」；2016 年，參與北京蜂巢當代藝術中心「作為窄門的繪畫—景觀式書寫」展；2014 年，參與北京蜂巢當代藝術中心「作為窄門的繪畫—景觀式書寫」展；2014 年，參與北京蜂巢當代藝術中心「作為窄門的繪畫—景觀式書寫」展；2014 年，參與北京今日美術館「托古改制 - 當代工筆畫展」展；2013 年，於北京蜂巢當代藝術中心舉辦個展「搜神記」；2012 年，參與北京中國美術館「概念超越」2012 新工筆文獻展等。

## 關於 Ora-Ora (方由)

方由 (Ora-Ora) 於 2006 年在香港創立，迅速成為推動藝術創新與開放表達的重要平臺。我們合作的藝術家兼具嚴謹的學術素養與哲學思辨能力，始終秉持不懈的探索精神。他們通過解構與重構既有的觀念框架，以獨特視角審視並回應現實世界。方由立足傳統，卻不斷突破藝術的邊界，積極擁抱當代最具前瞻性的創作媒介。畫廊長期致力於發掘與推廣亞洲傑出藝術人才，享譽業界，如今更彙聚了來自亞洲、歐美等多地的優秀藝術家。憑藉開拓進取的信念，我們持續與全球重要藝術機構建立合作關係，助力藝術家在國際舞臺上實現卓越成就。

聯合創始人梁徐錦熹博士同為香港畫廊協會的創辦人之一。該協會為香港多元而繁榮的藝術生態奠定了堅實基礎，持續推動本地藝術界的專業發展與國際交流。

## 方由於 2026 年巴塞爾藝術展香港展會

### 群展 — 幻境 (HalluciNation)

展位 1B34 3 月 25–26 日 (貴賓日，只限邀請)

3 月 27–29 日 (公眾日) 香港會議展覽中心 香港灣仔港灣道 1 號

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