



Gomide&Co

INDEPENDENT 20TH CENTURY

Booth 212

September 24–27, 2026

For Independent 20th Century 2026, Gomide&Co presents a project that explores narratives of the Asian diaspora in Brazil. The selection reflects on diasporic art through the concept of transit, understood both as a subject and as a strategy in the construction of artistic trajectories.

The project brings together paintings and sculptures by artists of Asian descent, highlighting the cultural dialogues that shaped postwar informal, lyrical, and calligraphic abstraction, as well as its developments within modern and contemporary practices. The incorporation of references from East Asia contributed to expanding and diversifying the Latin American artistic landscape, which has been profoundly shaped by the experiences of immigrant artists and their descendants.

Since the late nineteenth century, migratory transits from Japan, China, and other East Asian countries have fostered encounters between different visual traditions and local modernisms. These exchanges materialised in various ways—in calligraphic gesture, formal economy, constructive rigour, and approaches to colour and material.

The project brings together artists whose trajectories developed through these experiences of displacement and cultural exchange. Shoko Suzuki is a central figure in the history of artistic ceramics in Brazil, having introduced the noborigama kiln and high-temperature firing to the country; Megumi Yuasa developed a practice that brings together ceramics, philosophy, and politics, while also contributing to the training of artists and the development of contemporary ceramics in Brazil; Massao Okinaka proposed a synthesis between sumi-e and an objective realism informed by Western influences.

Also included are Tomie Ohtake, a central figure in Brazilian abstraction, recognised for her investigation

of colour and form; Manabu Mabe, whose work moved from figurative landscape painting towards informal abstraction; Naotoshi Kinoshita, who found in the Brazilian landscape a field through which to bring together references from his Japanese artistic training with a language of formal synthesis and expressive intensity; Alina Okinaka, whose painting, particularly through the still life, investigates relationships between form, colour, and composition through elements of everyday life; and Sachiko Koshikoku, whose abstract work brought together references from Japanese culture and elements drawn from Mesoamerican and Andean visual traditions.

The selection also includes Akinori Nakatani, whose ceramic production incorporated Mesoamerican references and graphic systems associated with Indigenous cultures of the Americas; and Chen Kong Fang, a Chinese-Brazilian painter whose work established connections between Eastern visual traditions and Western painting.

While it is essential to recognise the singularity of different diasporas—each shaped by specific trajectories, tensions, and imaginaries—it is also possible to identify shared experiences. Although the origins of these movements are often associated with wars, persecution, and other macro-political events, their consequences also unfold in everyday life: in the home, language, affections, food, and the relationship with a new territory.

The project thus considers how these experiences of displacement and belonging are inscribed across different artistic languages. By bringing together distinct trajectories and generations, the selection highlights the ways in which artists of Asian descent have participated in the formation and transformation of modern and contemporary art in Brazil.



Manabu Mabe

—
1924, Shiranui, Kumamoto, Japan
1997, São Paulo, Brazil
—

Bandeirantes, 1958

Oil on canvas

Signed (lower right); signed, dated,
and situated on the reverse
110 x 130 cm [43 1/2 x 51 in.]

MMA-0026

USD 220,000.00

**Exhibitions:**

Manabu Mabe (1924-1997): Anos 1950 e 1960.
Pinakothke: São Paulo, March 27th to May 18th, 2013
MAM Exp 81A – Arte moderna brasileira. Haus der
Kunst: Munique, June 23rd, 1959; Viena, September
21st, 1959; Leverkusen, November 27th, 1959; Utrecht,
March 16th, 1960; Madri, June 24th, 1960; Lisboa, July
25th to August 12th, 1960; Paris, September to
October 1960; Hamburgo, October to November 1960
Prêmio Leirner de Arte Contemporânea. Galeria de
Arte da Folha, December, 1958

Literature:

Manabu Mabe (1924-1997): anos 1950 e 1960. Rio de
Janeiro: Edições Pinakothke, 2012 - p. 60

Detail of the back:

1958 **BANDERANTES** 33
Cr\$ 30.000.00
MABE
Rua Galvão Bueno 86
São Paulo



033
museu de arte moderna
do rio de janeiro
av. beira mar - c. postal, 44

autor MANABU MABE
título da obra Bandeirantes - 1958
gênero e dimensão óleo s/ tela 1,10 x 1,30
proprietário o autor
endereço Rua Galvão Bueno, 86 - São Paulo
exposição "Arte Contemporânea no Brasil"





Manabu Mabe (center, holding a notebook), with his work *Bandeirantes* in the background, with Mauro and Clara Francini, Naotoshi Kinoshita, Yayanagui, Di Pretti, and Watanabe at the exhibition at Galeria de Arte da Folha. São Paulo, 1958. Manabu Mabe Archives.



Manabu Mabe

—
1924, Shiranui, Kumamoto, Japan
1997, São Paulo, Brazil
—

AB 143 (Aka), 1962

Oil on canvas

Signed (lower left); signed, dated,
titled, and situated on the reverse

54.5 x 46 cm [21 1/2 x 18 in.]

MMA-0027

USD 45,000.00

Exhibitions:

Manabu Mabe (1924–1997): Anos 1950 e 1960.

Pinakothek: São Paulo, March 27th to May
18th, 2013

Literature:

Manabu Mabe (1924–1997): anos 1950 e 1960.

Rio de Janeiro: Edições Pinakothek,
2012 - p. 179





BRAZIL'S MABE & PAINTING: A PRIVATE OBSESSION TURNED TO GOLD

The Year of Manabu Mabe

A year ago short, lank-haired Manabu Mabe was a familiar but furtive peddler on the streets of Brazil's metropolitan (pop. 3,650,000) São Paulo. His wares: his own hand-painted ties, priced from 85¢ to \$1.15. "It was embarrassing and illegal," Mabe confesses. "I had no peddler's license, but they sold fast." Only at night did Manabu Mabe indulge his private obsession, squandering his money on oil and canvases, sitting up, often until dawn, to paint large, calligraphic abstractions. Suddenly this year the whirlwind of artistic success sucked 35-year-old Manabu Mabe into its embrace, tossed him sky-high and made him not only the toast of Brazil but the season's brightest new art discovery.

First had come the top award in São Paulo's Contemporary Art Salon. Then in

September, at the prestigious São Paulo Bienal, the jury picked unsung Manabu Mabe for the \$1,150 award as Brazil's best painter. This month Mabe ventured into the European arena and walked off with top honors at Paris' first biennial (for painters under 35): the Prix Braun for the best "painter in oils" and a six months' scholarship for study in Paris. Manabu Mabe, a Japanese-born farm hand who had sold only one painting in his life (for \$12 to a friend), found himself with a sellout show in Rio de Janeiro; dealers from Caracas, Paris, New York and Rome were plying him with offers.

Father's Tragedy. Back in Japan, Manabu's father had been a prosperous ferryboat owner and hotelkeeper (the House of Flowers). But when Manabu was seven, father fell on evil times. "A Japanese father never explains business affairs to the family," Mabe recalls, "but I knew

something terrible had happened. My father was bankrupt and humiliated." His father tried first being a barber, then finally decided to move to Brazil. The family made the 50-day trip in steerage, and father became a contract laborer on a São Paulo coffee plantation.

Little Manabu tended rice and vegetables between the rows of coffee trees, gradually grew husky enough to tote the 88-lb. coffee sacks. He taught himself to read Portuguese at night by kerosene lamplight, hoarded scraps of paper to make sketches on. But the heavy farm work, plus malaria and amoebic dysentery, bore down relentlessly on the family. The father proved too thin and weak for field work, devoted his waning life to drinking *pinga* (sugar-cane spirits), finally died of cancer. Mabe, the eldest of the seven children, borrowed enough money to become a small-time farmer, struggled to keep the family alive and intact while he grabbed spare moments to paint—first copying calendars, then endlessly sketching his sister Yoshiko. When Mabe married eight years ago, his father-in-law forced him to sign a contract to paint no more ("a foolish extravagance").

Off to Paris. The first tentative recognition came in 1951, when a single early painting of Mabe's was accepted for Rio's National Salon. The honor was enough to make Mabe's father-in-law relent, and Mabe began to paint again. Two years ago he decided to make the break, sold out the family's small plot of land at a loss and set off for São Paulo to paint, and sell ties. On his own, he developed his present style, in which a basic, slashing, abstract expressionist manner is given style by hints of the elegant lines of Japanese calligraphy and architecture.

By last week Artist Mabe had paid off the last of his old farm debts, and packed his bags for Paris. "I've given my brother-in-law the tie business," he said happily. "I'm a painter now, a real painter!"



Megumi Yuasa

—

1938, São Paulo, Brazil

Lives and works in São Paulo, Brazil

—

Árvore [Tree], 1977

Ceramic

20 x 25 x 20 cm [8 x 10 x 8 in.]

MEY-0039

USD 12,000.00

Exhibitions:

14ª Bienal Internacional de São Paulo.
Fundação Bienal de São Paulo: São Paulo,
October 1st to December 18th, 1977



Megumi Yuasa

—
1938, São Paulo, Brazil

Lives and works in São Paulo, Brazil
—

Árvore [Tree], 1977

Ceramic

22 x ø 20 cm [8 1/2 x ø 8 in.]

MEY-0044

USD 15,000.00

Exhibitions:

14ª Bienal Internacional de São Paulo.
Fundação Bienal de São Paulo: São Paulo,
October 1st to December 18th, 1977



14th Bienal de São Paulo, 1977. Courtesy of Megumi Yuasa.



Megumi Yuasa

1938, São Paulo, Brazil

Lives and works in São Paulo, Brazil

Árvore [Tree], 1970's

Glazed ceramic

43 x 40 x 38 cm [17 x 16 x 15 in.]

MEY-0102

USD 28,000.00



Megumi Yuasa

—

1938, São Paulo, Brazil

Lives and works in São Paulo, Brazil

—

Árvore [Tree], 2025

Glazed ceramic

Signed on the base

46 x ø 39 cm [18 x ø 15 1/2 in.]

MEY-0244

USD 14,000.00



Installation view of Megumi Yuasa's solo exhibition, held at Gomide&Co from August to October, 2025. Photo by Ruy Teixeira.



Megumi Yuasa

—
1938, São Paulo, Brazil

Lives and works in São Paulo, Brazil
—

Árvore [Tree], c. 1985

Glazed ceramic

82.5 x ø 30.5 cm [32 1/2 x ø 12 in.]

MEY-0304

USD 60,000.00





Akinori Nakatani

—

1943, Osaka, Japan

2023, Mogi das Cruzes, Brazil

—

Untitled, 1998

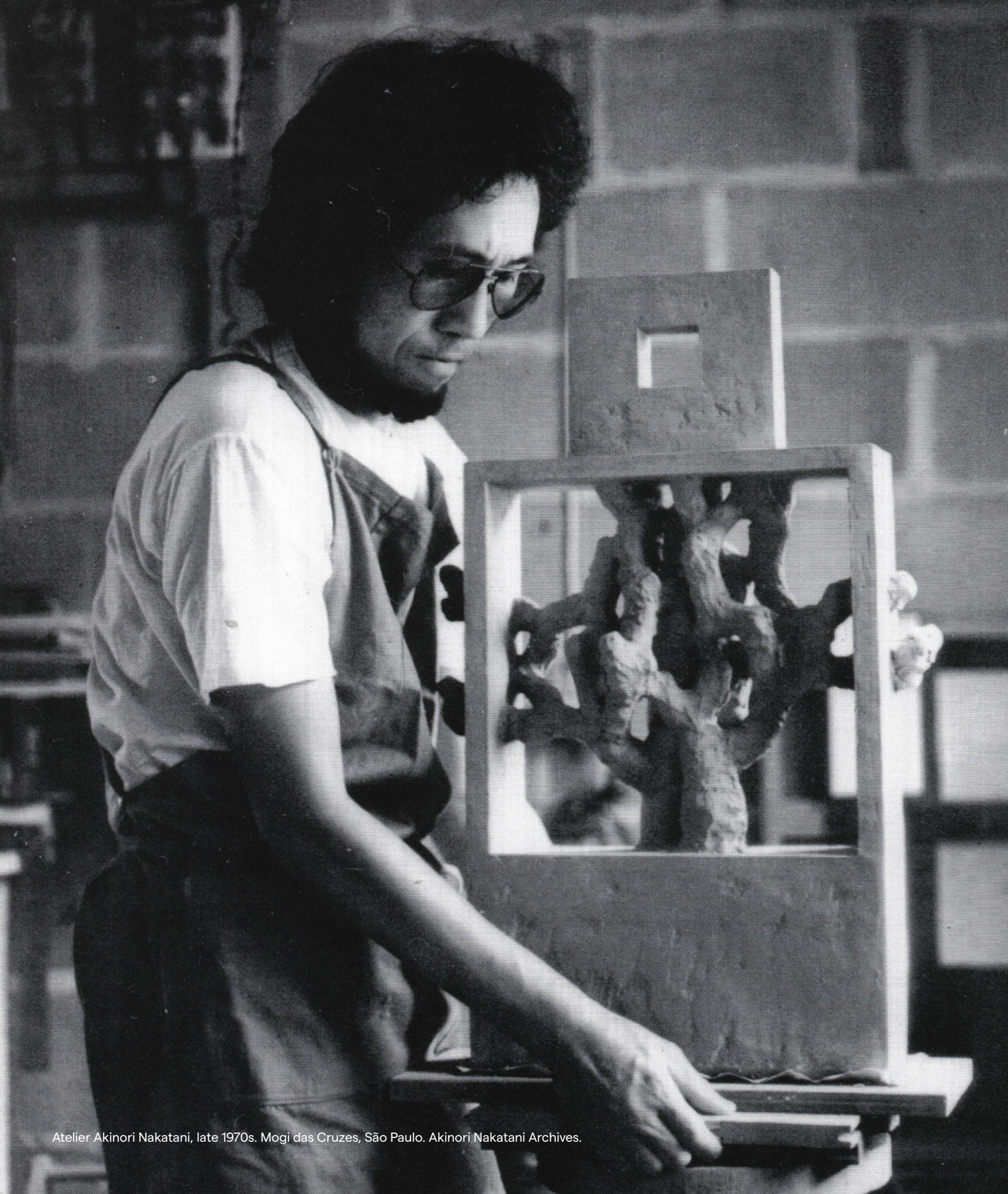
Glazed ceramic

Signed and dated on the base

35.5 x 22 x 25 cm [14 x 8 1/2 x 10 in.]

NAK-0013

USD 25,000.00



Atelier Akinori Nakatani, late 1970s. Mogi das Cruzes, São Paulo. Akinori Nakatani Archives.



Megumi Yuasa

—
1938, São Paulo, Brazil

Lives and works in São Paulo, Brazil
—

Untitled, c. 1979

Ceramic and iron

Signed on the base

60 x 25.5 x 22.3 cm [23 1/2 x 10 x 9 in.]

MEY-0301

USD 80,000.00

Exhibitions:

Megumi Yuasa: Letter to the World.

Ortuzar: New York, March 05th to

April 11th, 2026

Literature:

Megumi Yuasa. New York and

São Paulo: Ortuzar and Gomide&Co,

2025 - p. 87





Megumi Yuasa's exhibition at Galeria Astréia, São Paulo, 1973. From left to right: Yutaka Toyota, Tomie Ohtake, Megumi Yuasa, and Yukio Suzuki.
Megumi Yuasa Archives.



Megumi Yuasa

—
1938, São Paulo, Brazil

Lives and works in São Paulo, Brazil
—

Untitled, 1972

Ceramic

Signed on the base

33 x 33 x 15 cm [13 x 13 x 6 in.]

MEY-0211

USD 50,000.00

Exhibitions:

Megumi Yuasa: Letter to the World.
Ortuzar: New York, March 05th to April
11th, 2026

Literature:

Megumi Yuasa. New York and
São Paulo: Ortuzar and Gomide&Co,
2025 - p. 29





Naotoshi Kinoshita

—
1911, Osaka, Japan
1967, São José dos Campos, Brazil
—

Untitled, 1960's
Gouache on cardboard
Signed (lower right)
24 x 32.6 cm [9 1/2 x 12 7/8 in.]
NAO-0002

USD 25,000.00





Naotoshi Kinoshita

—
1911, Osaka, Japan

1967, São José dos Campos, Brazil
—

Untitled, c. 1950's

Gouache on cardboard

Signed (lower right)

23 x 32 cm [9 x 12 1/2 in.]

NAO-0001

USD 25,000.00





Manabu Mabe

—
1924, Shiranui, Kumamoto, Japan
1997, São Paulo, Brazil
—

Untitled, 1961

Oil on canvas

Signed and dated (lower right)
130.5 x 110 cm [51 1/2 x 43 1/2 in.]

MMA-0028

USD 180,000.00

Exhibitions:

Manabu Mabe (1924–1997): Anos 1950 e 1960.

Pinakothek: São Paulo, March 27th to
May 18th, 2013

Literature:

Manabu Mabe (1924–1997): anos 1950 e 1960. Rio
de Janeiro: Edições Pinakothek, 2012 - p. 152





Kazuo Wakabayashi, Tomie Ohtake, Tikashi Fukushima, and Manabu Mabe, 1960s. Kazuo Wakabayashi Archives.



Tomie Ohtake

—
1913, Kyoto, Japan

2015, São Paulo, Brazil
—

Untitled, 1980

Oil on canvas

Signed and dated (lower left)

100 x 100 cm [39 1/2 x 39 1/2 in.]

OHT-0021

USD 225,000.00

Exhibitions:

Tomie Ohtake: retrospectiva. Museu de Arte
de São Paulo Assis Chateaubriand - MASP:
São Paulo, October 11th to 30th, 1983

Literature:

Tomie Ohtake. São Paulo: Ex Libris, 1983 - p. 205

Tomie Ohtake. São Paulo: Instituto Tomie
Ohtake, 2001 - p. 171





Tomie Ohtake working in her studio. Early 1980s. Research Center of the Museu de Arte de São Paulo Assis Chateaubriand.



Sachiko Koshikoku

—
1937, Fukui, Chubu, Japan

2019, São Paulo, Brazil
—

Untitled, 1986

Oil on canvas

Signed and dated (lower left);
signed and dated on the reverse

50 x 60 cm [19 1/2 x 23 1/2 in.]

SKO-0006

USD 16,000.00

Sachiko '86

Sachiko Koshikoku in her studio in São Paulo, c. 2015. Photographer unknown.





Sachiko Koshikoku

—
1937, Fukui, Chubu, Japan
2019, São Paulo, Brazil
—

Untitled, 1982

Oil on canvas

Signed and dated (lower left); signed,
dated, and situated on the reverse
50 x 60 cm [19 1/2 x 23 1/2 in.]

SKO-0007

USD 16,000.00



Akinori Nakatani

—
1943, Osaka, Japan

2023, Mogi das Cruzes, Brazil
—

Untitled, Late 1970's

Ceramic

Signed on the base

33.5 x 12 x 10 cm [13 x 4 1/2 x 4 in.]

NAK-0015

USD 30,000.00



Akinori Nakatani

—
1943, Osaka, Japan
2023, Mogi das Cruzes, Brazil
—

Untitled, 1983

Glazed ceramic

Signed and dated on the base

24 x ø 23 cm [9 1/2 x ø 9 in.]

NAK-0014

USD 25,000.00





Akinori Nakatani's studio, where the artist worked on his pieces before and after firing them in his noborigama kiln. The space also became a workplace for his children; in the background, his daughter Miha Nakatani is seen at work. Mogi das Cruzes, 2019. Akinori Nakatani Archives.



Akinori Nakatani

—
1943, Osaka, Japan
2023, Mogi das Cruzes, Brazil
—

Untitled, Late 1970's

Ceramic

Signed on the base
24 x ø 17 cm [9 1/2 x ø 6 1/2 in.]
NAK-0018

USD 25,000.00



Akinori Nakatani

—

1943, Osaka, Japan

2023, Mogi das Cruzes, Brazil

—

Untitled, 1970's

Ceramic

Signed on the base

14.8 x ø 10 cm [6 x ø 4 in.]

NAK-0020

USD 15,000.00



Chen Kong Fang

—
1931, Tung Cheng, China

2012, São Paulo, Brazil
—

Untitled, 1979

Oil on canvas

Signed (upper right);

signed and dated on the reverse

80 x 120 cm [31 1/2 x 47 in.]

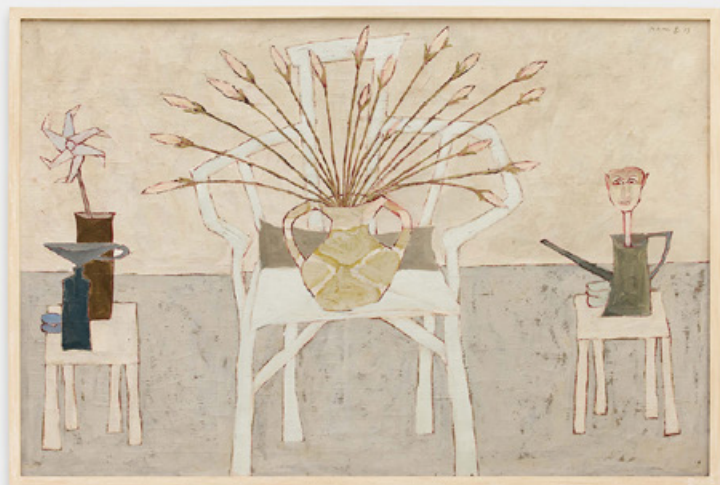
CKF-0216

USD 95,000.00

Literature:

Chen Kong Fang. São Paulo: Instituto

Tomie Ohtake, 2025 - p. 102







Chen Kong Fang

—
1931, Tung Cheng, China

2012, São Paulo, Brazil
—

Untitled, 1998

Oil on canvas

Signed (lower left)

66.5 x 80.5 cm [26 x 31 1/2 in.]

CKF-0407

USD 65,000.00



Chen Kong Fang

—
1931, Tung Cheng, China

2012, São Paulo, Brazil
—

Untitled, 1998

Oil on canvas

Signed (lower right)

66.5 x 82 cm [26 x 32 1/2 in.]

CKF-0408

USD 65,000.00





Akinori Nakatani

—

1943, Osaka, Japan

2023, Mogi das Cruzes, Brazil

—

Untitled, 1983

Glazed ceramic

Signed and dated on the base

38 x 34.5 x 9 cm [15 x 13 1/2 x 3 1/2 in.]

NAK-0004

USD 35,000.00

Exhibitions:

Musafiri: Of Travellers and Guests.
Haus der Kulturen der Welt: Berlin,
March 08th to June 16th, 2025
O Curso do Sol. Gomide&Co: São Paulo,
August 19th to November 14th, 2023

Literature:

Musafiri: Of Travellers and Guests -
Handbook. Berlin: Haus der Kulturen
der Welt, 2025 - p. 82
O Curso do Sol. São Paulo: Gomide&Co,
2023 - p. 121 and 122



Shoko Suzuki

—
1929, Tokyo, Japan
Lives in Cotia, Brazil
—

Untitled, 1985

Ceramic

Signed and dated on the base
54 x ø 29 cm [21 1/2 x ø 11 1/2 in.]

SSU-0210

USD 40,000.00







Shoko Suzuki in her studio in Cotia, 1980s. Photographer unknown.



Installation view of a group exhibition featuring Shoko Suzuki at Galeria São Paulo, 1985. Shoko Suzuki Archives.



Shoko Suzuki

—
1929, Tokyo, Japan
Lives in Cotia, Brazil
—

Untitled, c. 2002

Glazed ceramic

Signed on the base

30 x 29 x 28 cm [12 x 11 1/2 x 11 in.]

SSU-0069

USD 45,000.00

Exhibitions:

Shoko Suzuki. Salon 94: New York,
April 23rd to May 11th, 2026

Literature:

Shoko Suzuki. São Paulo: Act Arte,
2026 - p. 160-161





Shoko Suzuki

—
1929, Tokyo, Japan
Lives in Cotia, Brazil
—

O Vento [The Wind], c. 1995

Glazed ceramic

Signed on the base

41 x 17 x 16 cm [16 x 6 1/2 x 6 1/2 in.]

SSU-0066

USD 40,000.00

Exhibitions:

Shoko Suzuki. Salon 94: New York,
April 23rd to May 11th, 2026

Literature:

Shoko Suzuki. São Paulo: Act Arte,
2026 - p. 127

Raízes da Arte Koguei no Brasil. São Paulo:
Fundação Kunito Miyasaka, 2012 - p. 27



Shoko Suzuki

—
1929, Tokyo, Japan
Lives in Cotia, Brazil
—

Untitled, 1975

Glazed ceramic

Signed and dated on the base
22 x ø 21.5 cm [8 1/2 x ø 8 1/2 in.]

SSU-0050

USD 30,000.00

Exhibitions:

Shoko Suzuki. Salon 94: New York,
April 23rd to May 11th, 2026

Shoko Suzuki: cerâmicas. Rio de Janeiro: Galeria
Bonino, December 08th to 31st, 1976

Literature:

Shoko Suzuki. São Paulo: Act Arte,
2026 - p. 41

Shoko Suzuki: cerâmicas. Rio de Janeiro:
Galeria Bonino, 1976 - p. 04



Installation view of Shoko Suzuki's exhibition, 1975. Photo by Luiz Hossaka. Research Center of the Museu de Arte de São Paulo Assis Chateaubriand.



Shoko Suzuki

—
1929, Tokyo, Japan
Lives in Cotia, Brazil
—

Untitled, 1990

Glazed ceramic

Signed and dated on the base

33 x ø 34 cm [13 x ø 13 1/2 in.]

SSU-0041

USD 25,000.00





Shoko Suzuki

—
1929, Tokyo, Japan
Lives in Cotia, Brazil
—

Untitled, 1990

Glazed ceramic

Signed and dated on the base

33 x ø 34 cm [13 x ø 13 1/2 in.]

SSU-0212

USD 42,000.00





Massao Okinaka

—
1913, Kyoto, Japan

2000, São Paulo, Brazil
—

Província de Shiga [Shiga Prefecture],
1928-1929

Sumi and gansai ink on paper
Signed, dated and situated on the reverse

36.5 x 55 cm [14 1/2 x 21 1/2 in.]

MOK-0005

USD 21,000.00

Exhibitions:

Musafiri: Of Travellers and Guests. Haus der Kulturen der Welt: Berlin,
March 08th to June 16th, 2025

O Curso do Sol. Gomide&Co: São Paulo, August 19th to November 14th, 2023

Massao Okinaka: Mirar allò visible i invisible. Museu Valencià de la II-Lutració
i de la Modernitat: Valencia: November 10th, 2016 to February 27th, 2017

Literature:

O Curso do Sol. São Paulo: Gomide&Co, 2023 - p. 50, 51 and 126

Massao Okinaka: Mirar allò visible i invisible.

Valencia: Museu Valencià de la II-Lutració i de la Modernitat, 2016 - p. 193

//

Okinaka has a remarkable trajectory in painting. He is one of the finest Impressionists of our time. It is not easy to reconcile Eastern and Western cultures. Yet Okinaka has painted throughout most of his life and has achieved a felicitous union of the two traditions. Such discipline is difficult to find among our artists. He has a language of his own, both strong and delicate.

//

Chen Kong Fang



The Seibi Group at Tikashi Fukushima's studio. São Paulo, 1953. From left to right: Tomoo Handa, Flávio-Shiró, Massao Okinaka, Higaki, Tikashi Fukushima, Takashi Fukushima, Tomioka (standing), Takeshi Suzuki, Minoru Watanabe, Aki (standing), Yuji Tamaki, Yoshiya Takaoka, Carlos Takashi, Ikichiro Yamamoto, and Walter Shigeto Tanaka (standing).



Massao Okinaka

1913, Kyoto, Japan

2000, São Paulo, Brazil

Paisagem da Província de Mie
[Landscape of Mie Prefecture], 1926

Sumi ink on washi paper

Signed and dated (lower left)

36.5 × 55.5 cm [14 3/8 × 21 7/8 in.]

MOK-0002

USD 15,000.00

Exhibitions:

Massao Okinaka: Mirar allò visible i invisible.

Museu Valencià de la II-Lutració i de la

Modernitat: Valencia: November 10th, 2016

to February 27th, 2017

Exposição de inauguração do Pavilhão Japonês.

Pavilhão Japonês - Parque do Ibirapuera: São

Paulo, August, 1954

Literature:

Massao Okinaka: Mirar allò visible i invisible.

Valencia: Museu Valencià de la II-Lutració i

de la Modernitat, 2016 - p. 192





Massao Okinaka

—
1913, Kyoto, Japan

2000, São Paulo, Brazil
—

Parque Dom Pedro [Dom Pedro Park], 1957

Oil on canvas

Signed and dated (lower left)

45 x 55 cm [17 3/4 × 21 5/8 in.]

MOK-0069

USD 28,000.00

Exhibitions:

1ª Exposição do Casal Massao Okinaka e Alina.

Salão Niterói: São Paulo, 1958



Alina Okinaka

—
1920, Shiretoko, Hokkaido, Japan

1991, São Paulo, Brazil
—

Retrato de Mie [Portrait of Mie], 1955

Oil on cardboard

Signed (lower left)

45.7 x 37 cm [18 x 14 1/2 in.]

AOK-0004

USD 16,000.00

Exhibitions:

Alina e Massao Okinaka: Perenidade e Vida.

Pinacoteca de São Paulo: São Paulo, October
to November, 1993

1ª Exposição do Casal Massao Okinaka e

Alina. Salão Niterói: São Paulo, 1958

Literature:

Okinaka: Perenidade e Vida. São Paulo:

Aliança Cultural Brasil-Japão, 1993 - p. 88

“

Alina's painting is faithful, like the artist herself: calm and serene. Particularly in her still lifes, her compositions are assured, revealing an authentic artist and a rare fighter. Even toward the end of her life, she continued to wield her brush, dreaming and painting. Creating a profoundly personal body of work, Alina did not die: each painting contains her soul. Each painting is an immortalized Alina, enriching the landscape of our visual arts.

”

Chen Kong Fang

