



TEFAF NEW YORK

15—19 May 2026

Booth 345

Thaddaeus Ropac

London Paris Salzburg Milan Seoul

Eva Helene Pade

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Park Avenue Armory

With my figurative painting, I create blurred lines or gaps that become the language for the things we can't put into words. That's what I envy so much about abstraction, it's already working in a realm for which language does not exist.

— Eva Helene Pade

In her most recent series of paintings, Eva Helene Pade continues to explore the violent and seductive forces of the crowd, turning with increasing focus to night scenes that exist beyond any specific time, place or subject. Installed in the round on floor-to-ceiling metal posts, the monumental canvases position the viewer as a participant within the commotion, caught between bodies, smoke, flames and shadows – each moment suspended in lyrical, virtuosic passages of figuration. In her new works, Pade also moves toward a more restrained, near-monochromatic palette. Nude figures tangle in the darkness, cloaked only by smoke and intense, blue-green shadows that obscure narratives into hazy recollections and bring with them a lingering sense of danger.

Thaddaeus Ropac

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Jagt (Hunt) (2026) draws on the choreography of the hunt. At the centre of the composition, several hounds race towards the object of their chase: a twisting, lunging figure enveloped in the smoke of firing rifles. Ambiguity lingers among these translucent clouds, which serve simultaneously to extinguish and conceal. Beneath the refuge of their abstractions, the protagonist's body appears to sublimate, as though transformation offers a mode of protection – an escape from one form of embodiment to another.

Jagt (Hunt), 2026

Oil on canvas

265.8 × 310.2 cm (104.65 × 122.13 in)

(EHP 1034)



Jagt (Hunt) (detail), 2026

Oil on canvas

265.8 × 310.2 cm (104.65 × 122.13 in)

(EHP 1034)



The work reflects Pade's engagement with historical hunting imagery, including that of Alexandre-François Desportes, official painter of animals and hunting scenes to the French kings Louis XIV and Louis XV. Pade draws on this tradition to explore the tension between violence and its depiction, considering how certain modes of representation can soften, neutralise or even erase brutality – and, in doing so, obfuscate responsibility. 'I became increasingly interested in the aesthetic of violence, not only in the act itself but in how it's remembered, retold and interpreted,' Pade says.

As part of TEFAF New York's *Meet the Experts* series, Eva Helene Pade will give a talk on *Jagt*, offering a rare, firsthand insight into the painting. The talk will take place on Saturday 16 May, from 2.30—3pm EST, at Stand 345 within the fair.

Register [here](#) for the talk.

Jagt (Hunt), 2026

Oil on canvas

265.8 × 310.2 cm (104.65 × 122.13 in)

(EHP 1034)



In staging painting as both a citation of art historical antecedent and a performative encounter, she transforms style itself into a dynamic, networked force – an expanded field in which certain art historical precedents become newly animated in the present.

— Hendrik Folkerts
Chief Curator of Programme, Kunsthaus Zürich

Jagt (Hunt) (detail), 2026

Oil on canvas

265.8 × 310.2 cm (104.65 × 122.13 in)

(EHP 1034)



In *Opstand (Surge)* (2026), strange yet familiar characters appear in the darkness, gathering around a female figure at the centre of the composition as though arriving from elsewhere – perhaps another painting or scene. Their overlapping bodies distort and coalesce, as Pade explores how, within a crowd, individual figures begin to lose distinction. While the title *Opstand* denotes an ‘uprising’ in a political, collective sense, it also carries a more subtle, poetic meaning – suggesting an inner rupture or rebellion, a breaking point within the self.

Opstand (Surge), 2026

Oil on canvas

265.4 × 310.4 cm (104.49 × 122.2 in)

(EHP 1032)



Opstand (Surge) (detail), 2026

Oil on canvas

265.4 × 310.4 cm (104.49 × 122.2 in)

(EHP 1032)



The indeterminate atmosphere evokes a nightclub as much as it does a demonstration, while a figure towards the far left recalling Masaccio's Adam – with his head clasped in his hands and arms reddened with shame – suggests the immediate aftermath of sin. Figures raise their fists and sway, as Pade borrows equally from the language of dance and protest. Here, darkness serves to intensify perceptual experience, heightening the senses of touch, smell and taste. In densely-populated scenes involving complex configurations of figures and poses, Pade is as interested in rendering anatomical form as she is in prising open the spaces between bodies. 'You could say that these are sort of gaps in life,' she explains, 'or spaces where little abstractions and poetry can sneak in.'

Opstand (Surge), 2026

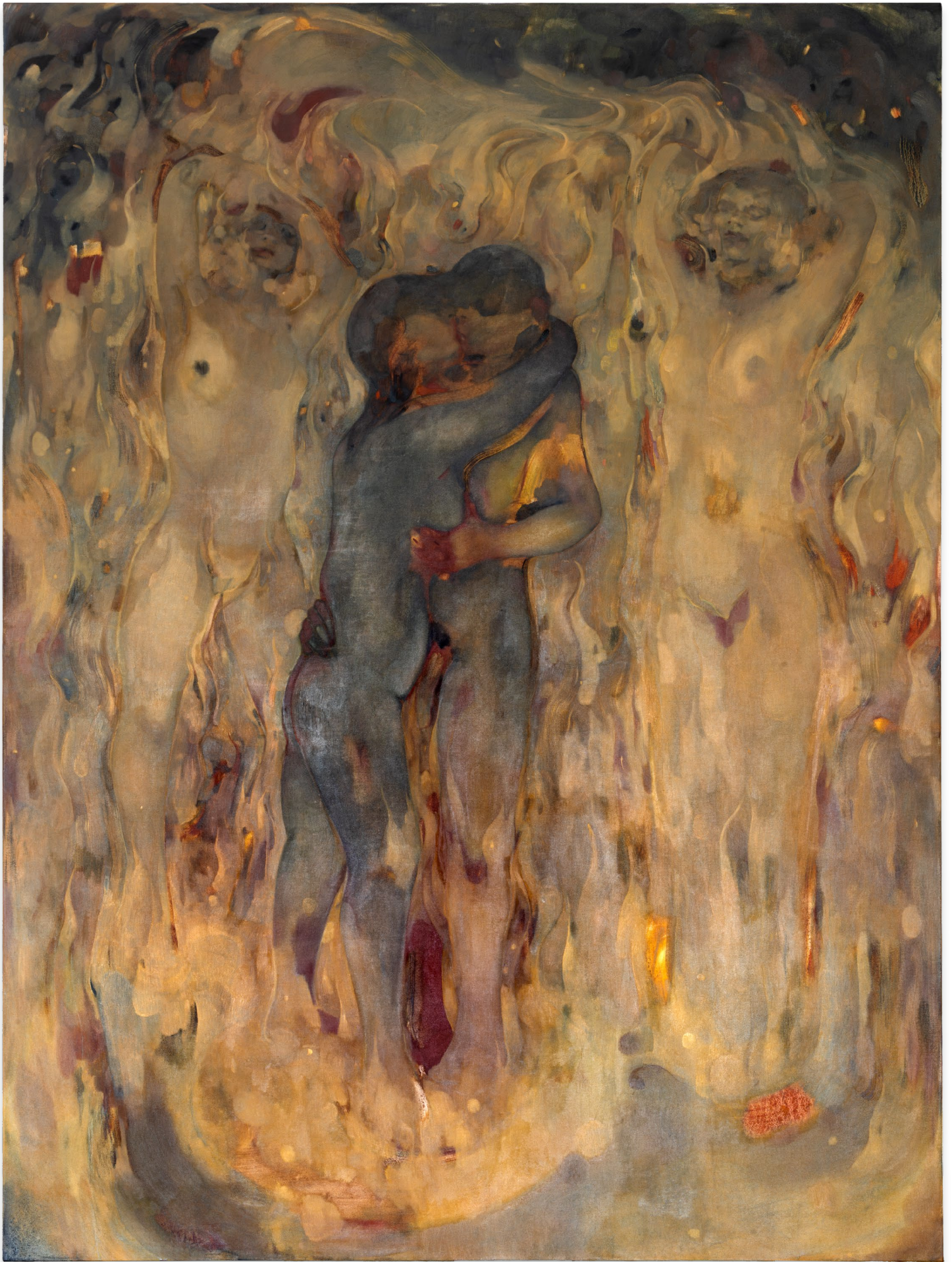
Oil on canvas

265.4 × 310.4 cm (104.49 × 122.2 in)

(EHP 1032)



Opstand (Surge) (detail), 2026
Oil on canvas
265.4 × 310.4 cm (104.49 × 122.2 in)
(EHP 1032)



Nærmere (Closer), 2026

Oil on canvas

254.4 × 188.3 cm (100.16 × 74.13 in)

(EHP 1033)



Concluding the series and drawing the viewer into the triptych's molten heart, *Nærmere (Closer)* (2026) presents two figures locked in an embrace, their bodies welded together by the heat of the surrounding blaze. Ravaging flames cast the scene almost entirely in golden, hypnotic light – intimidating cycles of destruction and illumination, temptation and redemption. Pade often casts her figures in states of suspension, where beginnings and ends become brinks and edges. As she explains, 'I want it to stay in the collapsing part all the time. I want to keep the tension.'

The sacrificial associations of fire and its relationship to catastrophic desire also inspired several paintings shown in Pade's first institutional solo exhibition at ARKEN Museum of Contemporary Art in 2025, where female figures surrendered to beds of sunflowers, consumed by their dark devouring heads and flame-like petals. For Pade, the body forms part of an instinctive, primal language, much like a brushstroke, a gesture or a dance. In her works, it becomes a volatile thing, as though oil paint is not only a medium with which to render flesh physically – a face, stomach, breasts and thighs – but the substance by which it might ultimately be dissolved.

Nærmere (Closer), 2026

Oil on canvas

254.4 × 188.3 cm (100.16 × 74.13 in)

(EHP 1033)



Nærmere (Closer) (detail), 2026

Oil on canvas

254.4 × 188.3 cm (100.16 × 74.13 in)

(EHP 1033)

Eva Helene Pade

About the artist



Eva Helene Pade received her BFA and MFA from The Danish Royal Academy of Fine Arts in Copenhagen in 2024. In April 2025, ARKEN Museum of Contemporary Art, Ishøj, staged the artist's first institutional solo exhibition, curated by Rasmus Stenbakken. Since then, she has undertaken a residency at the Opéra national de Paris (2025) and been nominated for the Reiffers Arts Initiatives Prize (2026). Her work will be included in a group exhibition at Fondazione Sandretto Re Rebaudengo, Venice, in 2026, and will be the subject of a solo exhibition at Fondazione Sandretto Re Rebaudengo, Turin, in 2027. Eva Helene Pade's work is held in the permanent collections of public institutions worldwide, including, in Europe, the Astrup Fearnley Museet, Oslo; Moderna Museet, Stockholm; and Walker Art Gallery, Liverpool; in the United States, the Institute of Contemporary Art, Miami, and Nerman Museum of Contemporary Art, Kansas; and in Asia, M+, Hong Kong, and Space K, Seoul, among many others.

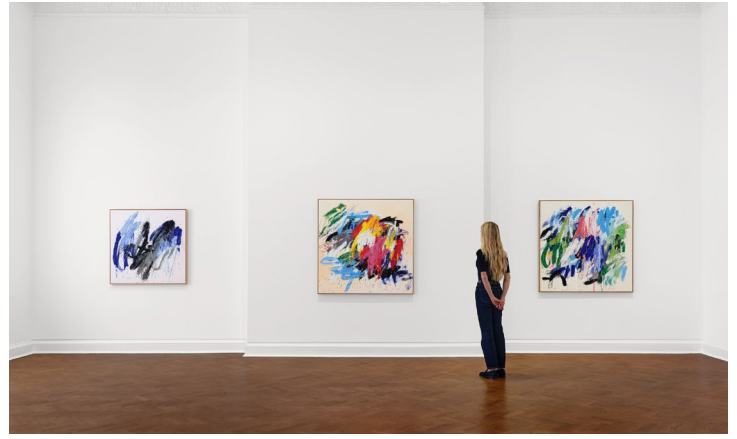
[Learn more](#)

Current & upcoming exhibitions



London Ely House

Not Vital
Listening + Looking
Until 23 May 2026



Liza Lou
FAQ
Until 23 May 2026



Paris Marais

Adrian Ghenie
ROMAN CAMPAGNA
New Paintings and Drawings
Until 30 May 2026



Paris Pantin

Anselm Kiefer
Nymphäum
Until 25 October 2026



Salzburg Villa Kast

Alex Katz
Black Roses
Until 16 May 2026



Sylvie Fleury
Until 16 May 2026

Current & upcoming exhibitions



Salzburg Villa Kast

Joan Miró
Sculptures
Until 4 July 2026



Wolfgang Laib
Türme des Schweigens
23 May—18 July 2026



Milan

Marcel Duchamp & Sturtevant
Dialogues are mostly fried snowballs
Until 23 July 2026



Seoul Fort Hill

Distancing
Until 2 May 2026

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Booth 345

Collectors' Preview (by invitation only)
Thursday 14 May, 5—8pm

Public Days

Friday 15 May, 11am—7pm
Saturday 16 May, 11am—7pm
Sunday 17 May, 11am—7pm
Monday 18 May, 11am—7pm
Tuesday 19 May, 11am—6pm

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