



LEHMANN MAUPIN

Art Basel Hong Kong
Booth 1C22
March 28–30, 2025
Hong Kong Convention & Exhibition Centre

NEW YORK SEOUL LONDON

lehmannmaupin.com

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Booth 1C22
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Hong Kong Convention & Exhibition Centre
1 Harbour Road, Wan Chai
Hong Kong

Lehmann Maupin returns to Art Basel Hong Kong with a selection of new and historic works by our artists from Asia and the diaspora with concurrent and forthcoming institutional and gallery exhibitions—from *Paradiso*, **Tammy Nguyen's** debut solo presentation at Lehmann Maupin in New York; to *The Genesis Exhibition: Do Ho Suh: Walk the House* at the Tate Modern in London; to *Divide One Divide Two*, the second leg of **Kim Yun Shin's** two-part solo presentation at Lehmann Maupin in New York; to *EVERYTHING IS TRUE - NOTHING IS PERMITTED*, a group show featuring **Mandy El-Sayegh's** paintings at Brutus Space in Rotterdam. Across their practices, these groundbreaking artists engage themes of home and history through geography and technology. The works on view span a variety of mediums, including painting, sculpture, photography, and more.

Additional highlights include a painting by **Hernan Bas**, whose work is currently on view at *American Vignettes: Symbols, Society, and Satire* at the Rubell Museum in Washington D.C.; alongside works by **Dominic Chambers**, **Billy Childish**, **Mandy El-Sayegh**, **Teresita Fernández**, **Chantal Joffe**, **Do Ho Suh**, **Sung Neung Kyung**, **Marilyn Minter**, **OSGEMEOS**, **Lari Pittman**, **Erwin Wurm**, and **Billie Zangewa**.

For additional images and video of the artworks, please [click here](#).



Kabinett | David Salle

Lehmann Maupin will present a curated selection of paintings by acclaimed American postmodernist David Salle as part of the fair's Kabinett sector. A key figure of the Pictures Generation, Salle combines commercial imagery, direct observation, and art historical references to create a distinctive visual language. This Kabinett presentation traces the evolution of Salle's practice by pairing a significant work from the early 2000s with paintings from his two newest series, *New Pastorals* and *Windows*. Emphasizing his recent exploration of digital and AI technologies, the selection highlights Salle's continued experimentation with the possibilities of painting today. To create the *New Pastorals*, Salle worked with an AI training model that exclusively focused on his past works. Struck by the simulations and regurgitation of his own work, Salle manipulated each reconstruction by enhancing their distortions, adding figurative elements, and more. The results evoke whimsy, absurdity, and play. Salle has recently been included in numerous solo and group exhibitions, including the solo presentation *A Well-leafed Tree Remixed* at Time Square Arts in New York, and *DAVID SALLE: NEW WORKS ON PAPER* at the Edward Hopper House Museum & Study Center in Nyack.



David Salle

Hammerhead II, 2006

Oil on linen

85 x 62 x 1 inches (215.9 x 157.5 x 2.5 cm)

LM19354

\$250,000 USD

Kabinett



David Salle in the Studio | [click here](#) to view video



David Salle

Windows #22, 2024

Flashe on archival digital print mounted on museum box with
silkscreen and flashe on canvas

62 x 40 x 1 inches (157.5 x 101.6 x 2.5 cm)

LM37300

\$120,000 USD

Kabinett



David Salle

Windows #25, 2024

Flashe on archival digital print mounted on museum box with
silkscreen and flashe on canvas

62 x 40 x 1 inches (157.5 x 101.6 x 2.5 cm)

LM37298

\$120,000 USD

Kabinett



David Salle

Windows #26, 2024

Flashe on archival digital print mounted on museum box with
silkscreen and flashe on canvas

62 x 40 x 1 inches (157.5 x 101.6 x 2.5 cm)

LM37299

\$120,000 USD

Kabinett



David Salle

New Pastoral Blouse, 2024

Oil, acrylic, flashe and charcoal on archival UV print on linen

40 x 23 inches (101.6 x 58.4 cm)

LM37356

\$125,000 USD

Kabinett



THIS IS A COMPUTER

Anna Park



Anna Park

Sweet Talk, 2025

Charcoal, ink, paint, on paper mounted on panel

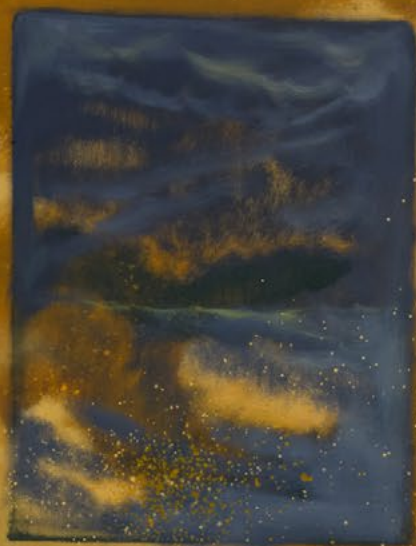
36 x 48 3/4 inches (91.4 x 123.8 cm)

LM38209

Please inquire



Dominic Chambers





Dominic Chambers

2025

Oil on linen

72 x 84 inches (182.9 x 213.4 cm)

LM38148

Please inquire



Cecilia Vicuña

In Chile, and I suppose in the rest of Latin America, El machismo, patriarchy is maintained mostly by the way the mothers speak to their male children. They say to the child “¿quién es el rey mijito?” (who is the king my child?), they also say “igual a un tigre” (you are like a tiger) the most powerful creature on earth, Tiger’s son. In the meantime, the girls are completely devalued, and they have to serve the entire family, the mother, the father, their own brothers. That’s how my mother grew up. That’s how my aunts grew up and that’s how they intended to raise me. So the “hijo de tigre” is right there, el *hombrecito*, the little man imagining that he’s as powerful as a tiger.

— Cecilia Vicuña



Cecilia Vicuña

Hombre tigre, 2024

Oil on canvas

70 x 29 3/4 x 2 inches (177.8 x 75.6 x 5.1 cm)

LM37565

\$385,000 USD

Several paintings and *Precario* drawings by Cecilia Vicuña will be on view at the booth. In her paintings *Hombre tigre* (2024) and *Fauna chilena* (1978/2024), Vicuña recreates, in oil on canvas, drawings she made in 1978 but which have since been lost or destroyed, existing only in the artist's memory and in limited photographic documentation. In response to her journey across the Amazon in the late 1970s, Vicuña made 30 drawings in chalk and pastel on brown wrapping paper. Many of these works contain references to Orixás—deities worshiped in the

Yoruba religion which Vicuña learned of during her time crossing the Amazon—combined with popular culture images collected from her dreams, popular songs, common phrases, and other vernacular sources such as common insults used in her native Chile. In the paintings on view, Vicuña brings these original drawings of Orixás back to life in hybrid forms. Opening in November 2025, Vicuña will have a solo exhibition entitled *Reverse Migration, a Poetic Journey* at the Irish Museum of Modern Art in Dublin.



Cecilia Vicuña in the Studio | [click here](#) to view video



Cecilia Vicuña

Estado del amarillo, 2020

Pastel, thread and mixed media on handmade indian paper

16 3/4 x 13 3/4 x 1 21/32 inches (42.545 x 34.925 x 4.19 cm)

LM32107

\$28,000 USD

Cecilia Vicuña

Hilo cruz, 2020

Pastel, thread and mixed media on handmade indian paper

13 3/4 x 16 3/4 x 1 21/32 inches (42.545 x 34.925 x 4.19 cm)

LM32106

\$28,000 USD

Cecilia Vicuña

Pespunteado, 2020

Pastel, thread and mixed media on handmade indian paper

16 3/4 x 13 3/4 x 1 21/32 inches (42.545 x 34.925 x 4.19 cm)

LM32103

\$28,000 USD

Cecilia Vicuña

Circulo imperfecto, 2020

Pastel, thread and mixed media on handmade indian paper

16 3/4 x 13 3/4 x 1 21/32 inches (42.545 x 34.925 x 4.19 cm)

LM32100

\$28,000 USD



Here, the unique native species of Chile are gutted, murdered by Chileans that don't see their beauty. The gods and goddesses lose their force when the animals are gone.

I was in Manaus, Brazil in the heart of the Amazon walking down the street one day on December 1977, when I noticed people walking in the direction of the Rio Negro, the majestic giant of dark, heavy waters that joins the Solimões River forming the Amazon River. I followed the river of people, and walked and walked for a long stretch, probably a couple of kilometers, until we arrived at a huge beach by the river. There people were joining different *terreiros* — temples erected in the beach with twigs and branches, like my precarious constructions — where drummers, musicians and practitioners, prayed dancing and singing to reach trance states. Suddenly, the ritual changed, and people began making little rafts with offerings to *lansã*, the mother of the river. I made my own raft, that joined all others floating away in the dark waters. Later, I learned this was a sacred Candomblé ceremony of the extraordinary Afro-Brazilian religion created by the slaves who brought their deities and spirits with them, from Africa to Brazil. Travelling south, through the Amazon all the way to São Paulo, Rio de Janeiro and Salvador Bahía, I witnessed several ceremonies, among them, the Festa de lemanjá, the mother of the sea, where people come down to the ocean carrying offerings to lemanjá. After having felt the presence of the Orixás in people's lives, I returned to Bogotá and painted my goddesses, beginning with lemanjá, as she guided my journey from beginning to end.

— Cecilia Vicuña

Cecilia Vicuña

Fauna chilena, 1978/2024

Oil on canvas

70 3/8 x 29 3/8 x 2 inches (178.7 x 74.5 x 5.1 cm)

LM37340

\$385,000 USD



Cecilia Vicuña: *Spin Spin Triangulene*
Guggenheim Museum, New York
May 27 – September 5, 2022

An abstract painting featuring a complex, layered composition of organic, flowing shapes. The color palette is dominated by deep reds, pinks, and magentas, interspersed with vibrant blues, earthy browns, and muted greens. The brushwork is visible, creating a sense of movement and depth. The overall effect is a dense, textured tapestry of color and form.

Kim Yun Shin



Kim Yun Shin


Song of My Soul 2010-246, 2010

Oil on canvas

47 1/4 x 39 3/8 inches (120 x 100 cm)

LM37700

\$70,000 USD

An abstract painting featuring large, overlapping geometric shapes in vibrant colors like yellow, red, blue, and green. The shapes have a textured, almost fabric-like appearance with visible brushstrokes and some internal patterns like wavy lines or stripes. The composition is dynamic and layered, with some areas appearing more prominent than others.

The gallery's presentation also includes paintings and sculptures by Kim Yun Shin, whose practice fuses Korean and Latin American traditions and aesthetics in a unique and idiosyncratic visual language. In Kim's *Song of My Soul* series, she incorporates silhouettes of hapchukseon (a folding bamboo fan) alongside geometric patterns and colors inspired by Indigenous Mapuche traditions. Rendering these symbols in bright colors, Kim highlights the similarities between traditional Korean symbolism and ancient Western designs. Kim's inclusion in the booth precedes the New York leg of her two part exhibition at Lehmann Maupin—*Add One Add Two* in London, which closed March 15, and *Divide One Divide Two* in New York, which opens April 3.



Kim Yun Shin

Add Two Add One Divide Two Divide One 1994-2, 1994

Algarrobo wood

66 1/8 x 15 3/4 x 15 3/4 inches (168 x 40 x 40 cm)

LM37535

\$125,000 USD



Kim Yun Shin

Song of My Soul 2011-7, 2011

Oil on canvas

31 1/2 x 31 1/2 inches (80 x 80 cm)

LM37703

\$55,000 USD



The more you touch a tree, the better.
나무는 만질수록 좋아요

Kim Yun Shin in the Studio | click [here](#) to view video



Kim Yun Shin

Add Two Add One, Divide Two Divide One 2016-2a, 2016

Calden

43 5/16 x 28 3/4 x 28 3/4 inches (110 x 73 x 73 cm)

LM38224

\$140,000 USD



Kim Yun Shin

Song of My Soul 2011-55, 2011

Oil on canvas

31 1/2 x 31 1/2 inches (80 x 80 cm)

LM37704

\$55,000 USD



Foreigners Everywhere

60th International Art Exhibition of La Biennale di Venezia

April 20 – November 24, 2024



Do Ho Suh



Do Ho Suh

Doorknobs: Horsham, London, New York, Providence, Seoul, Venice Homes, 2021

Polyester fabric and stainless steel wire

58 9/32 x 86 13/32 x 4 11/16 inches (148 x 219.5 x 12 cm)

Edition of 5

LM32792

Please inquire



Suh's inclusion in Art Basel Hong Kong precedes *The Genesis Exhibition: Do Ho Suh: Walk the House*, his large-scale installation at the Tate Modern in London, which will open in May 2025.

Erwin Wurm





Erwin Wurm

Sunset (Substitutes), 2024

Aluminium, paint

48 1/32 x 12 19/32 x 9 7/16 inches (122 x 32 x 24 cm)

Edition of 5

LM37632.5

€100,000 EUR



Erwin Wurm

Melancholia (Substitutes), 2024

Aluminium, paint

62 3/16 x 24 7/16 x 11 inches (158 x 62 x 28 cm)

Edition of 3

LM38073.2

€150,000 EUR



Erwin Wurm: *A 70th-Birthday Retrospective*
Albertina Modern, Vienna, Austria | September 13, 2024 – March 9, 2025

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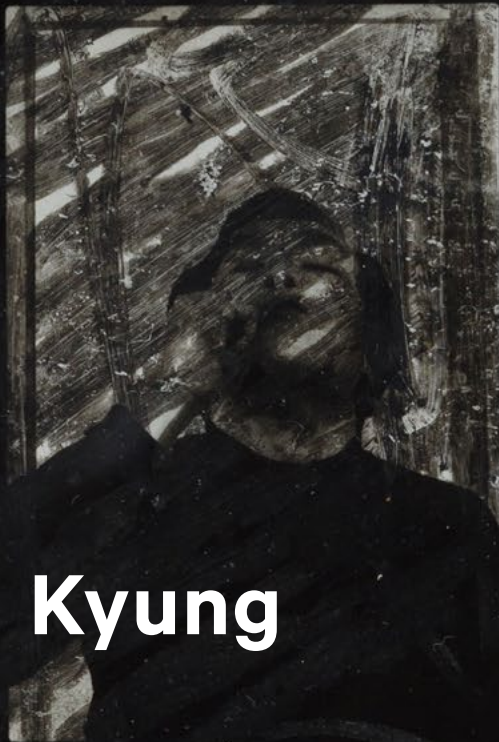
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Sung Neung Kyung



Sung Neung Kyung

Reading newspaper, 2024

Newspaper

48 1/4 x 37 13/32 x 2 3/8 inches (122.5 x 95 x 6 cm)

LM37483

\$20,000 USD



만미원

이 리만미원



2024. "신문 읽기" "Reading Newspaper"

' off the beaten track

In his seminal work *Reading Newspaper*, Sung Neung Kyung cuts articles out of daily newspapers with a razor while reading them aloud to an audience. Leaving only the skeletal frame, he holds up the newspaper to read after every incision. The act of audibly reciting newspapers, signifying the artist advocating for press freedom, creates tension and in combining the contexts of newspapers and the performance, the work reflects the social reality of that time. By repeating this process, Sung sought to critique the power structures in control of the means of communication. Sung continues to perform iterations of *Reading Newspaper*, allowing the piece to evolve with time.



Sung Neung Kyung

Smoking - contact print, 1976

Contact print

14 5/8 x 10 23/32 x 13/16 inches (37.2 x 27.3 x 2 cm)

LM35491

\$40,000 USD

In 1976, Sung Neung Kyung photographed himself smoking a cigarette, gradually tilting his head backward over multiple shots while keeping the camera lens focused on the ash end of the cigarette. According to the artist, “smoking just documents an action, but that action was a common denominator that tied everyone together—working-class folks and higher-ups. At the time, the president Park Chung-hee was known to smoke five packs of cigarettes a day, and I would also smoke that much sometimes. I guess this was one act of true freedom granted to us, and it was the one act of true freedom we shared with the dictator.”



Tammy Nguyen



Tammy Nguyen

Mother!, 2024

Watercolor, vinyl paint, pastel, silkscreen printing, rubber stamping,
hot stamping, and metal leaf on paper stretched over wood and
gator board panel

60 x 84 inches (152.4 x 213.4 cm)

LM37218

\$90,000 USD



The booth also features a *Mother!* (2024), a new painting by Tammy Nguyen that weaves Plato's dialogue *Timaeus* alongside the global maritime practice of the "flags of convenience." Here, Nguyen delves into the formation of world order, nationhood, and the edges of national identity. Nguyen is best known for her interdisciplinary practice, encompassing painting, prints, drawings, unique artist books, and a publishing press. Across these mediums, Nguyen delves into the contrast between form and content, using her ornate and dense visual aesthetic to explore the complex intersections between geopolitics, ecology, and literature. Nguyen's work is currently on view at *Weaving As Method: Intertwining Postcolonial Narrative in Contemporary Southeast Asian Art* at the Hood Museum of Art in Hanover, as well as in the Giuseppe Iannaccone collection at the Palazzo Real in Milan. *Paradiso*, Nguyen's debut solo presentation at Lehmann Maupin in New York, will open in June 2025.



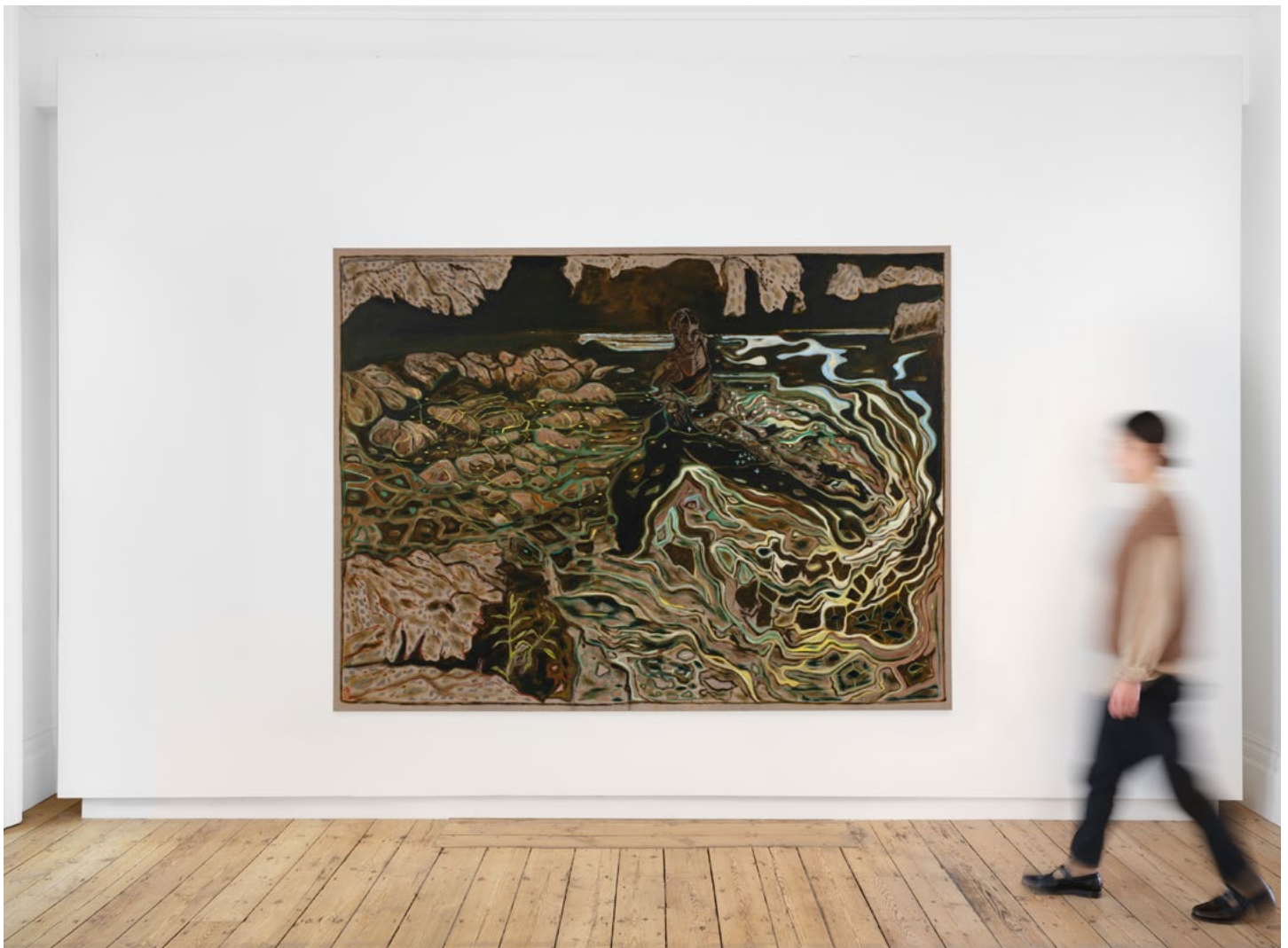
Tammy Nguyen

ICA Boston, Boston, MA

August 24, 2023 – January 28, 2024

The background is a complex, abstract composition of wavy, layered lines and shapes. The colors are primarily earthy, including various shades of brown, tan, and beige, interspersed with vibrant green and yellow. The patterns resemble marbled paper or perhaps a microscopic view of certain minerals. The overall effect is one of organic, fluid movement. The text 'Billy Childish' is centered in the middle of the image, overlaid on the darker brown and green sections.

Billy Childish



Billy Childish

yuba river at edwards crossing, 2024

Oil and charcoal on linen

72 1/16 x 96 1/16 inches (183 x 244 cm)

LM37859

€85,000 EUR

An abstract artwork featuring a collage of layered papers and paint. The background is a mix of warm tones, including pinks, reds, and oranges, with some darker, more saturated areas. A prominent white rectangular piece of paper is layered in the center, showing signs of age and wear, with yellowish-brown stains and small specks of color. To the left, there are vertical bands of blue and green paint. The overall texture is rough and layered, suggesting a process of building up the composition over time.

Mandy El-Sayegh



Mandy El-Sayegh

Piece Painting (Newsstand Mondrian algorithm, Frieze 2024 election), 2024

Oil and acrylic on linen with collaged and silkscreened elements

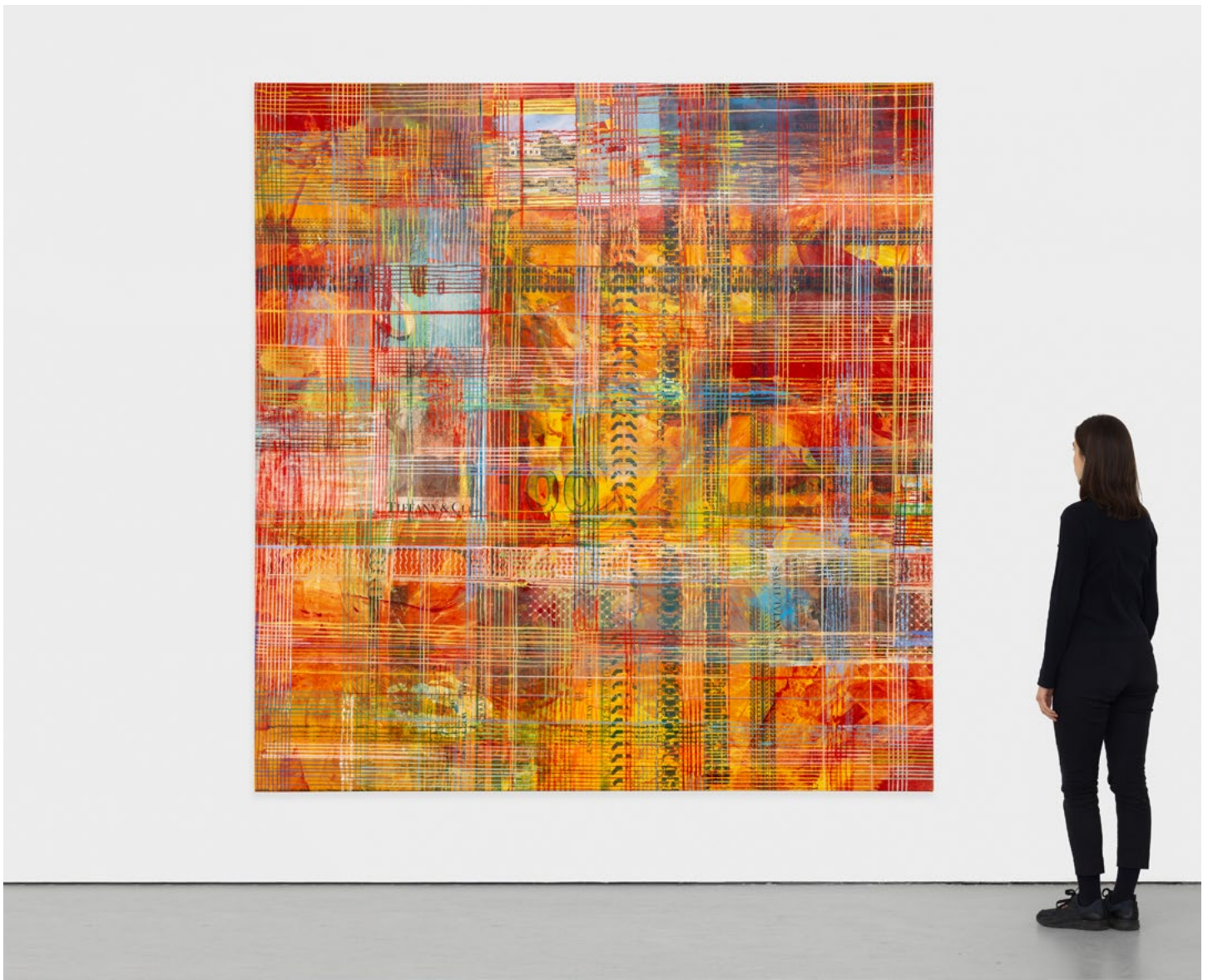
83 1/2 x 52 x 1 3/4 inches (212 x 133 x 4.5 cm)

LM38000

\$70,000 USD

trolls lay

Highlights include two recent paintings by Mandy El-Sayegh that feature her signature process of collaging and manipulating found materials—such as sourced newspaper and magazine clippings, joss paper, images from advertisements and more—to create densely layered compositions. In *Net-Grid (tread tessellation)* (2024), El-Sayegh screen-prints a grid motif over such fragments, creating an illusion of unity that functions to simultaneously contain and obscure information. Assembling the fragments in a Mondrian-esque grid format, *Net-Grid* gestures towards Minimalism, yet teems with imagery and information. For El-Sayegh, this contrast between structure and oversaturation reflects our contemporary relationship to media consumption. El-Sayegh's work is currently on view at *EVERYTHING IS TRUE - NOTHING IS PERMITTED* at Brutus Space in Rotterdam. In May, El-Sayegh's work will be on view at the Brent Biennale in London and at Kummelhomen in Stockholm.



Mandy El-Sayegh

Net-Grid (tread tessellation), 2024

Oil and acrylic on canvas with collaged and silkscreened elements

92 1/2 x 88 5/8 x 1 3/4 inches (235 x 225 x 4.5 cm)

LM37754

\$115,000 USD

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Meridid historic villa overlooking the Brenta, Padua
6,700,000 www.idealista.it/luxury/historicvillainpadua



LA MARGA
Veuve Clicquot

Veuve Clicquot



Mandy El-Sayegh

Dream Recall (talk to me during), 2022

Framed drawing and oil and acrylic on canvas installation with
collaged, mixed media elements

72 x 52 3/4 inches (182.9 x 134 cm)

LM33515

Please inquire

An abstract painting by Chantal Joffe. The composition is divided into several horizontal bands. The top band is a solid black, from which three vertical, slightly textured grey lines descend. Below this is a wide, bright white band. Underneath the white band is a dark green area filled with numerous thick, vertical red brushstrokes of varying lengths and thicknesses. The bottom section of the painting is a light, pale blue-grey, with some darker, more textured strokes in shades of blue and green on the left side. The overall style is expressive and gestural, with visible brushwork throughout.

Chantal Joffe



Chantal Joffe

Gabe, 2024

Oil on board

39 3/8 x 27 1/2 inches (100 x 70 cm)

LM37405

£50,000 GBP



Chantal Joffe

Dressing Gown, 2022

Oil on board

79 7/8 x 110 1/4 inches (203 x 280 cm)

LM38239

£100,000 GBP



Chantal Joffe

Mattie, 2021

Oil on board

31 1/2 x 23 5/8 inches (80 x 60 cm)

LM37403

£40,000 GBP



Billie Zangewa



Billie Zangewa

A Charmed Life 2, 2024

Hand-stitched silk collage

42 1/8 x 32 1/4 inches (107 x 82 cm)

LM37869

\$100,000 USD



Marilyn Minter



Marilyn Minter

Winning Streak, 2023

Enamel on metal

48 x 36 inches (121.9 x 91.4 cm)

LM36421

\$200,000 USD



OSGEMEOS



OSGEMEOS

Father and Son, 2023

Mixed media on mdf board with sequins

80 5/16 x 64 9/16 x 4 11/32 inches (204 x 164 x 11 cm)

LM37412

\$250,000 USD



OSGEMEOS

Oh my god! I love that, 2023

Mixed media on mdf board with sequins

80 5/16 x 64 9/16 x 4 11/32 inches (204 x 164 x 11 cm)

LM37413

\$250,000 USD



OSGEMEOS: Endless Story

Hirshhorn Museum and Sculpture Garden, Washington DC

September 29, 2024 – August 3, 2025



Teresita Fernández



Teresita Fernández

Stella Maris(Net) 3, 2024

Handmade paper with UV-cured acrylic ink and handwoven fibers

90 1/2 x 53 x 2 3/4 inches (229.9 x 134.6 x 7 cm)

LM37081

\$180,000 USD



Teresita Fernández on *Soil Horizon* | [click here to view video](#)

Filmed on the occasion of Teresita Fernández: *Soil Horizon*

Lehmann Maupin, New York, April 25 – June 1, 2024



Lari Pittman



Lari Pittman

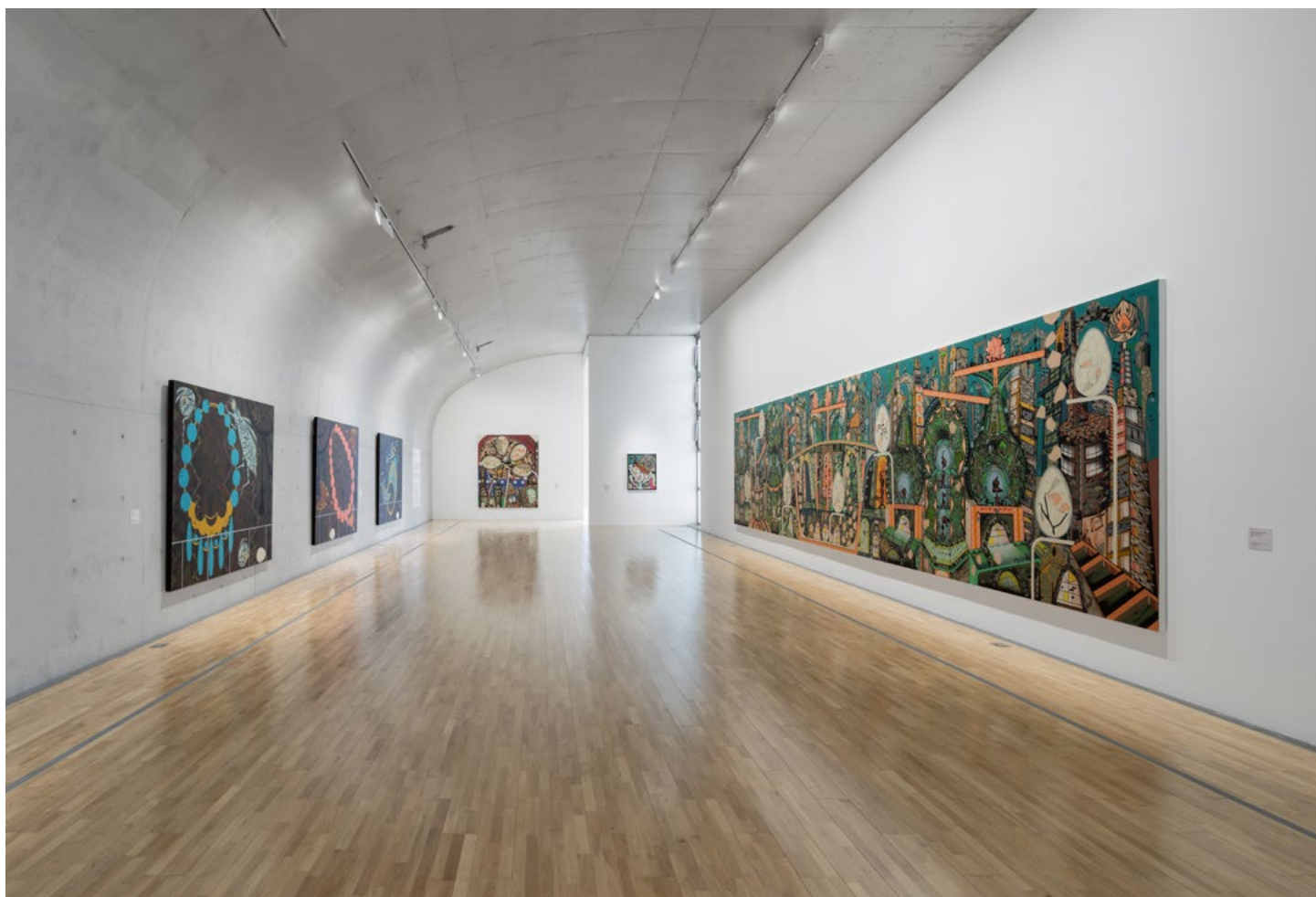
Luminous: Cities with Egg Monuments 2, 2022

Acrylic and lacquer spray over gessoed canvas

96 x 80 inches (244 x 203.5 x 5.5 cm)

LM33316

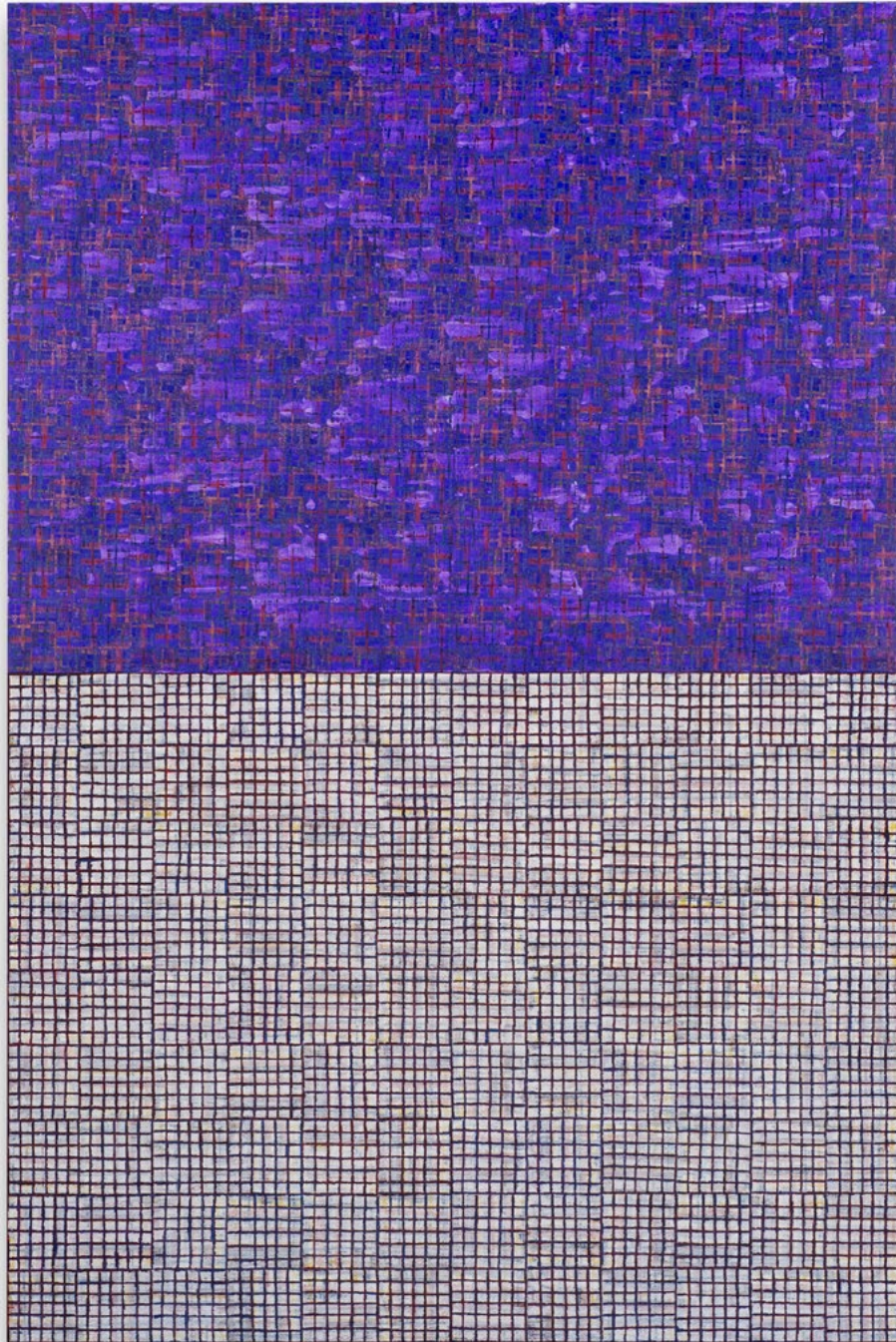
Please inquire



Lari Pittman: *Magic Realism*
Long Museum, Shanghai
August 17 – October 20, 2024

The background is a complex, abstract pattern. It consists of a grid of squares, each containing a different color or texture. The colors are primarily blue, purple, and red, with some green and yellow. The lines are thin and black, creating a grid-like structure. The overall effect is a dense, textured surface.

McArthur Binion



McArthur Binion

Visual:Ear, 2023

Paper, ink and paint stick on board

72 x 48 x 2 inches (182.9 x 121.9 x 5.08 cm)

LM36625

\$250,000 USD



Hernan Bas



Hernan Bas

The impending flame (or, the great barn fire of '83), 2011

Acrylic, airbrush, and block print on linen

96 x 108 x 2 inches (243.8 x 274.3 x 5.1 cm)

LM14616

Please inquire

Lehmann Maupin

Rachel Lehmann and David Maupin co-founded Lehmann Maupin in 1996 in New York. Since inception, Lehmann Maupin has served as a leading contemporary art gallery with locations in the U.S., Europe, and Asia. For over 25 years, Lehmann Maupin has been instrumental in introducing international artists in new geographies and building long-lasting curatorial relationships. Known for championing diverse voices, the gallery's program proudly features artists whose work challenges notions of identity and shapes international culture.

Today, the gallery has permanent locations in New York, Seoul, and London, as well as team members based in Hong Kong, Shanghai, Singapore, and Palm Beach. In recent years, with growing opportunities in new markets, the gallery has opened seasonal spaces in Aspen, Palm Beach, Taipei, Beijing, and Milan.

Locations

New York

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