

An abstract painting featuring a landscape with rolling hills in shades of beige and tan, outlined with dark red lines. A dark, gnarled tree branch with small green leaves and white flowers extends from the top right. A flag with a light blue field and a dark blue border is mounted on a wooden pole on the left. The overall style is painterly and textured.

Almeida & Dale

Art Basel
Hong Kong
2025

BOOTH 3E23

Almeida & Dale

Art Basel Hong Kong 2025

Chen-Kong Fang

Fran Chang

Lang Jingshan

Tikashi Fukushima

Tomie Ohtake

Tunga

CLICK ON THE ARTIST'S NAMES
TO BROWSE THROUGH THE PREVIEW

BOOTH 3E23

26—30 MAR 2025

HONG KONG CONVENTION AND EXHIBITION CENTRE

At Art Basel Hong Kong 2025, Almeida & Dale's booth (3E23) features a selection of works that highlight the impact made by artists of East-Asian descent in post-war Brazilian art. Staples such as Tomie Ohtake (b. 1913, Kyoto, Japan-d. 2015, São Paulo, Brazil) are presented alongside artists whose work has only recently received due critical consideration, namely Chen-Kong Fang (b. 1931, Tung Cheng, China-d. 2012, São Paulo, Brazil) and Tikashi Fukushima (b. 1920, Soma, Japan-d. 2001, São Paulo, Brazil). In turn, this historical panorama is set in dialogue with works by Brazilian painter Fran Chang (b. 1990, Poços de Caldas, Brazil), a rising name in the Brazilian contemporary scene, presented in the booth's Kabinett. A large set of photographs by Lang Jingshan (b.1892, Huai'an, Jiangsu Province, China-d.1995, Taipei, Taiwan) and sculptures by Tunga (b.1952, Palmares, Brazil-d.2016, Rio de Janeiro, Brazil) complete the selection.



Chen-Kong
Fang



b.1931, Tung Cheng, China–d. São Paulo, Brazil, 2012

Fang created an original and experimental synthesis in his oeuvre by paying homage to the tradition of Chinese painting –especially its spiritual quality– while incorporating the realist and naturalist styles of São Paulo's 1950s art in his landscapes, portraits, and still-lives.

In 2024, Instituto Tomie Ohtake in São Paulo held a solo show dedicated to his work, and in 1999 he presented a solo at Alisan Fine Art in Hong Kong. During his lifetime, Fang also took part in key exhibitions such as *Exposição dos pintores nipo-brasileiros* (1996); *Takaoka e seus discípulos* (1986); and *Imigrantes nas artes plásticas de São Paulo* (1976), held at MASP, São Paulo. Fang's work is featured in the collections of MASP, São Paulo, and Pinacoteca do Estado, São Paulo, among others.



CHEN-KONG FANG

Untitled, 1983

Oil on canvas

65 x 81 cm [25 ½ x 32 in]

US\$ 55,000.00



CHEN-KONG FANG

Untitled, 1986

Oil on canvas

80 x 100 cm [31½ x 39½ in]

US\$ 65,000.00





CHEN-KONG FANG

Still Life, 1984

Oil on canvas

65 x 81.5 cm [25 ½ x 32 in]

US\$ 55,000.00



CHEN-KONG FANG

Untitled, 1978

Oil on canvas

109,5 x 131 cm [43 x 51 ½ in]

US\$120,000.00





CHEN-KONG FANG

Untitled, 2012

Oil on canvas

65 x 81 cm [25 ½ x 32 in]

US\$ 45,000.00



CHEN-KONG FANG

Untitled, 1998

Oil on canvas

65 x 81 cm [25 ½ x 32 in]

US\$ 55,000.00





CHEN-KONG FANG

Casario, 1983

Oil on canvas

65 x 82 cm [25 ½ x 32 ½ in]

US\$ 45,000.00





CHEN-KONG FANG

Untitled, 1993

Oil on canvas

80 x 100 cm [31 ½ x 39 ½ in]

US\$ 55,000.00





CHEN-KONG FANG

Untitled, 1995

oil on canvas

40 x 50 cm [16 x 20 in]

US\$ 45,000.00





CHEN-KONG FANG

O refúgio

Instituto Tomie Ohtake, São Paulo, Brazil, 2024

In the combination of the resources he employs, we find in his production something that is both representation and the construction of an evocative atmosphere, indicating a certain emotional inclination or mental state in a situation of narrative suspension.

— Paulo Miyada and Yudi Rafael, 2024



Tunga



b.1952, Palmares, Brazil-d.2016, Rio de Janeiro, Brazil

The artistic practice of Tunga moves through an array of media , transgressing borders in the scope of artistic expression and in relation to disciplines, ranging from science and alchemy to psychoanalysis and theology. One of the most influential artists of his generation, Tunga developed an integrated body of work over 40 years, where individual pieces are conceptually embedded within one another.

Tunga's work is featured in collections such as Centre Pompidou, Paris; Guggenheim Museum, New York; Instituto Inhotim, Brazil; MAM, São Paulo; MASP, São Paulo; MoMA, New York; Museo Reina Sofía, Madrid; Peggy Guggenheim, Venice; Pérez Art Museum, Miami; Tate Modern, London; MOCA, Los Angeles.



TUNGA

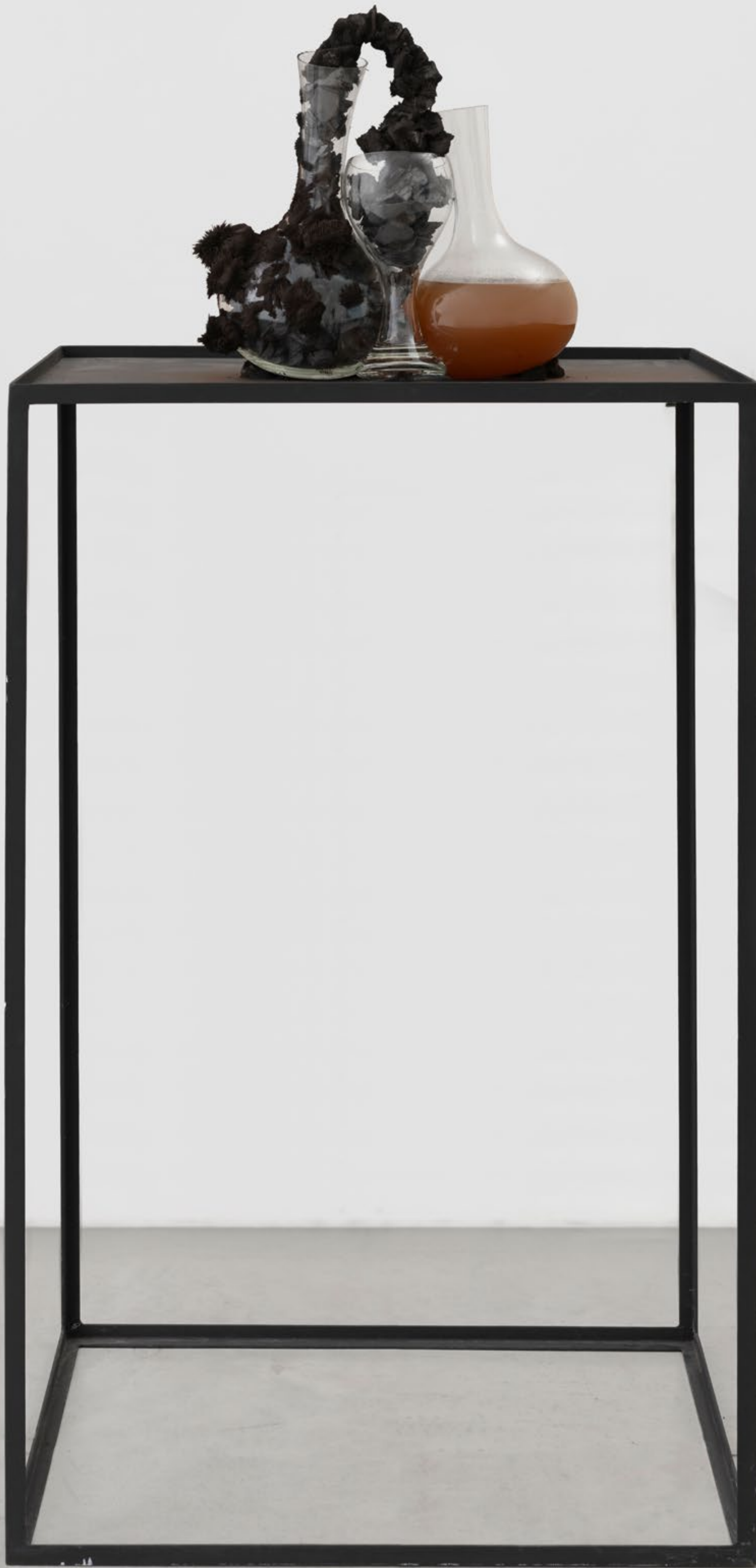
Untitled, 1999–2008

Rubber, steel cable and chrome-plated cast iron, magnet and fused glass

80 x 60 x 90 cm [31 ½ x 23 ½ x 35 ½ in]

US\$ 120,000.00





TUNGA

Untitled, from the Bottles series, 2000

Glass, filings, magnets and gelatine

40 x 50 x 70 cm [16 x 19 ½ x 27 ½ in]

US\$ 120,000.00





TUNGA

True Rouge, 1997-2012 and *Palíndromo Incesto*, 1990-1992
Instituto Inhotim, Brumadinho, Brazil



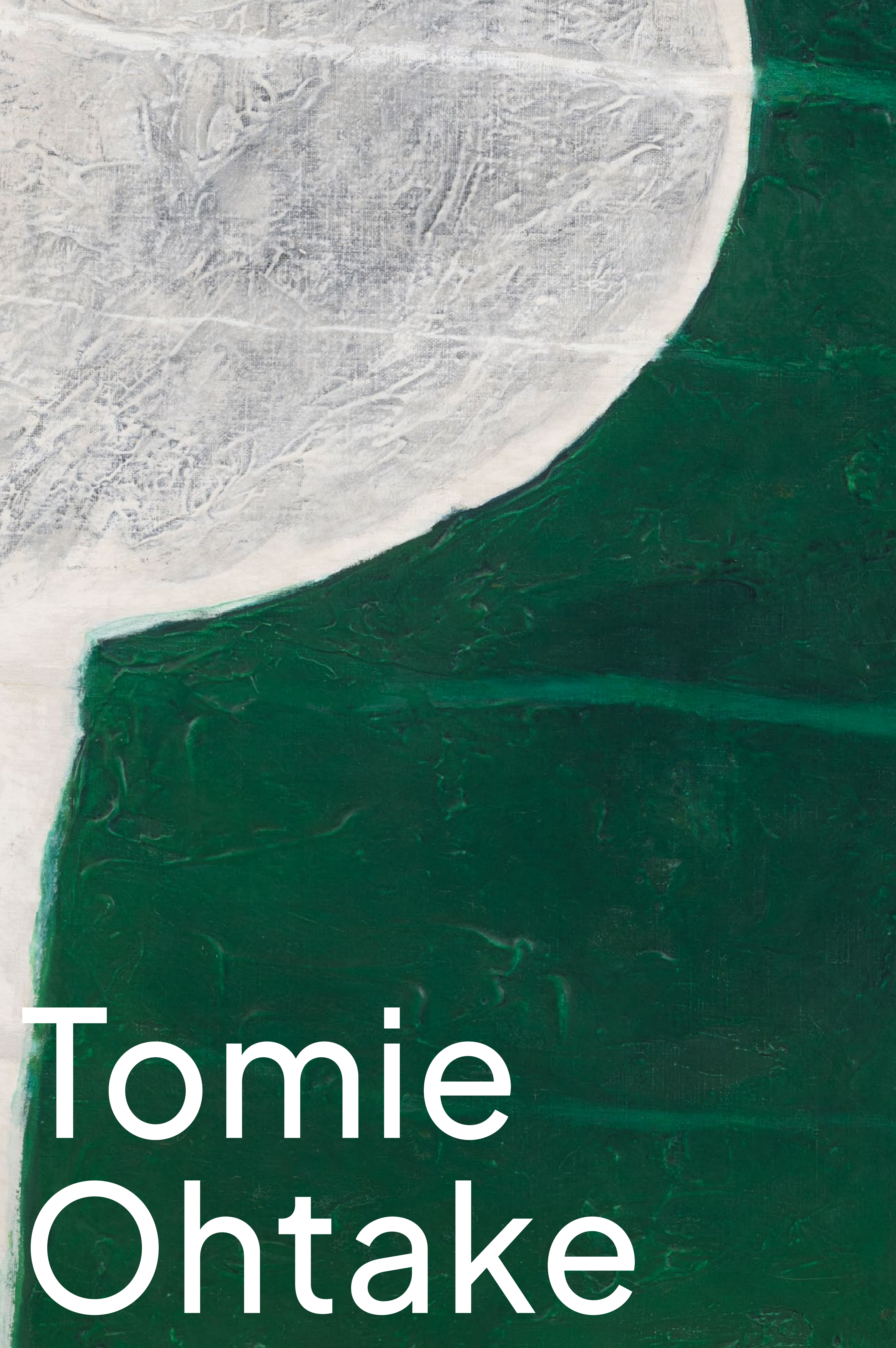
TUNGA

Yo, Vos y la Luna

MALBA, Buenos Aires, Argentina, 2024

Tunga continually asked himself whether it is possible for an artist to avoid working in a linearity that conforms to a chronology or career, and instead seek ‘a non-topical art, an art which is nowhere and is not inserted in any single topology. Art itself is a place, and therefore the radical approach should be to eliminate the notion of place; inside the pure experience of poetry and of art’. He continued, ‘Would art then be consistent? Utopia should be the brute experience of being within poetry since this is what are this all about, abolishing the mediation and construction of objects. Once you can do so, the paradox is solved; you are inside the topos of utopian art, which is art without language, simply with itself, pure existence manifested through poetry.

— Catherine Lampert, 2019



Tomie
Ohtake



b.1913, Kyoto, Japan-d.São Paulo, Brazil, 2015

Throughout her extensive career, Ohtake created paintings, watercolors, drawings, engravings and sculptures, including some permanently installed in public spaces. Ohtake's works, predominantly those of the informal abstract style, are reminiscent of the lightness and technical precision of Japanese art, with light brushstrokes, restrained tonal arrangements and balanced compositions.

Noteworthy exhibitions featuring her work include Bienal de São Paulo (1961, 1963, 1967, 1989, 1996, 1998), Venice Biennale (1972, 2024), and Havana Biennial (1984). Her work is part of collections such as China Art Museum, Shanghai; Tate Modern, London, Metropolitan Museum of Art, New York, MoMA, New York, SFMoMA, San Francisco, and MASP, São Paulo.



TOMIE OHTAKE

Untitled, 1968

Oil on canvas

135 x 65 cm [53 x 25 ½ in]

US\$ 220,000.00



TOMIE OHTAKE

Untitled, 1971
Óleo sobre tela
73 x 92,5 cm [29 x 36 ½ in]
US\$ 180,000.00

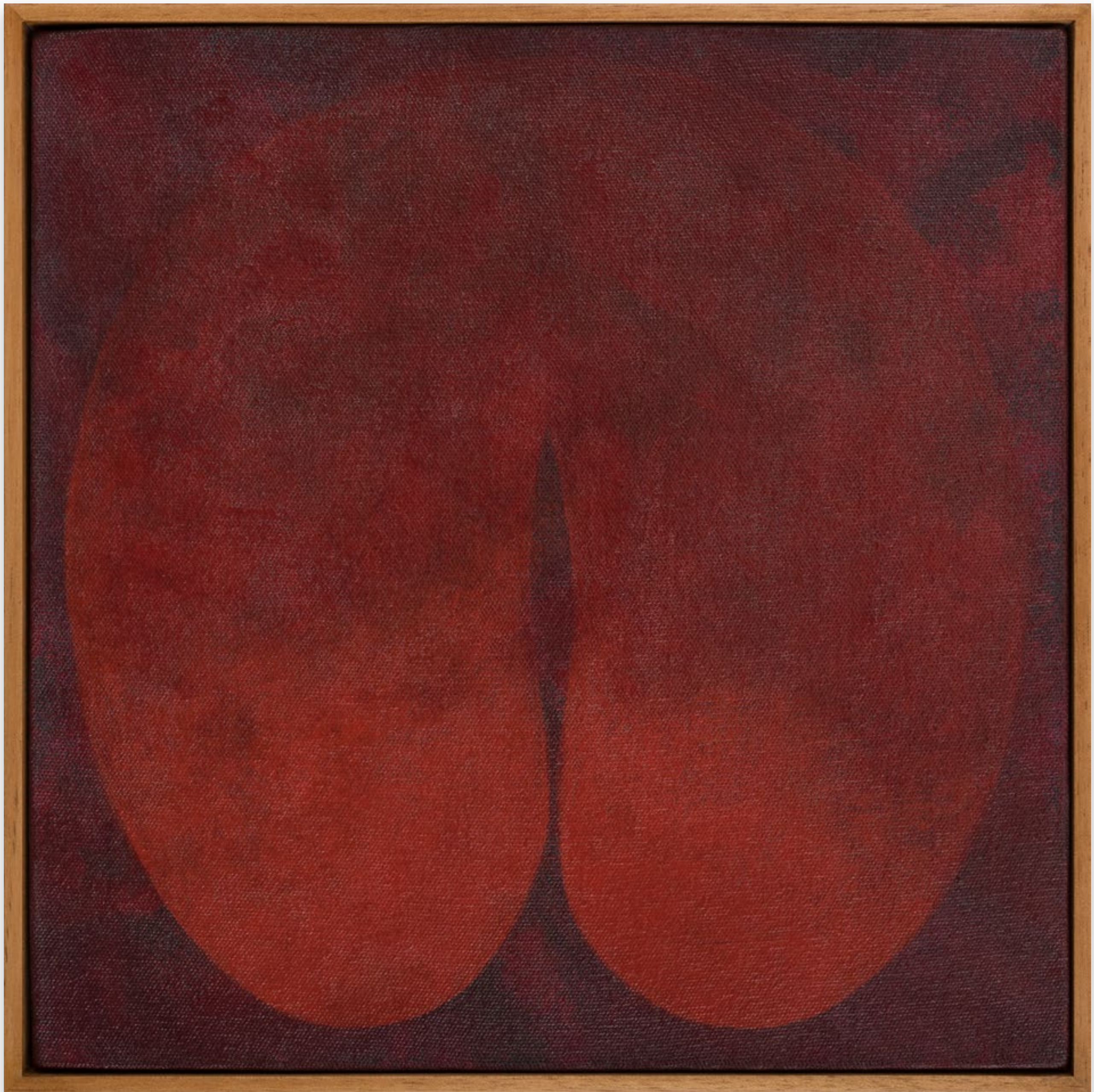




TOMIE OHTAKE

Abstrato, 1984
Oil and acrylic on canvas
150 x 150 cm [59 x 59 in]
US\$ 180,000.00





TOMIE OHTAKE

Untitled, 1980s/1990s

Oil on canvas

30 x 30 cm [12 x 12 in]

US\$ 40,000.00



TOMIE OHTAKE

Untitled, 1991

Oil on canvas

30 x 30 cm [12 x 12 in]

US\$ 40,000.00



TOMIE OHTAKE

Pinturas cegas
Fundação Iberê Camargo, Porto Alegre, Brazil, 2012



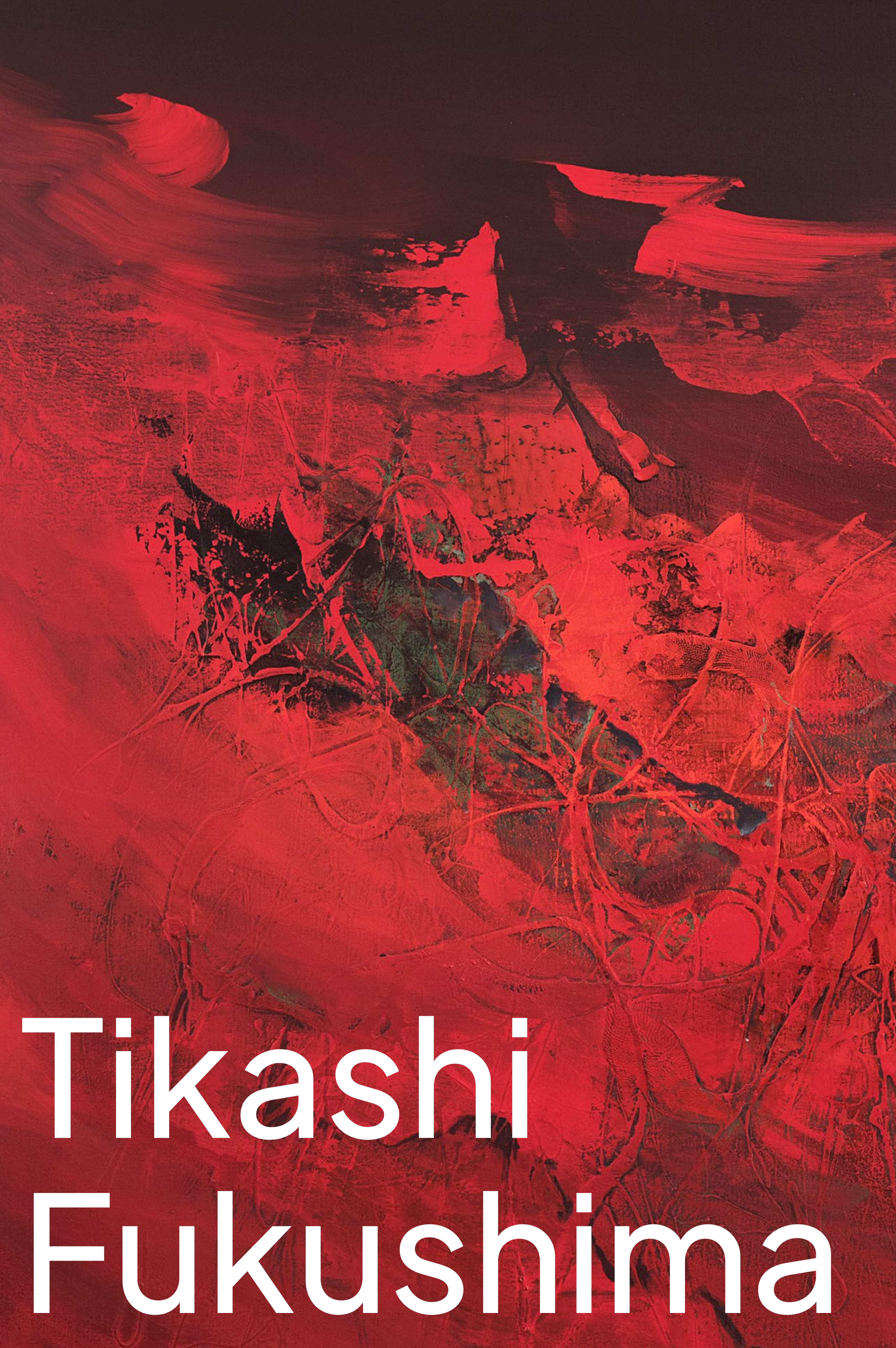
TOMIE OHTAKE

Tomie Ohtake Dançante

Instituto Tomie Ohtake, São Paulo, Brazil, 2023

To study Ohtake's art, scholars must shift between her formation and experience as an artist in Brazil, while simultaneously remaining attentive to the ways her art dialogues with long traditions of East Asia and the contemporary movements emerging in the aftermath of the Second World War — a global re-ordering of artistic influences and concurrent stylistic movements. As an East Asian immigrant woman in a Latin American country practising abstract art, Ohtake did not fit neatly into the Western model of artmaking, and moreover called into question the national model at the centre of the discipline of art history.

— Mariola V. Alvarez, 2021



Tikashi Fukushima



b.1920, Soma, Japan-d.2001, São Paulo, Brazil

Informal abstraction had a decisive influence on Fukushima's painting after he settled in São Paulo, in the mid-1950s. His work merges images suggestive of mountains, seas and deserts, with a palette evoking the colors of landscapes at dawn, twilight or at night.

Fukushima held a solo show at MAM São Paulo, in 1961, and exhibited regularly throughout his life. In 2001, Pinacoteca de São Paulo held a retrospective exhibition of his work. Fukushima is featured in the collections of the Pinacoteca de São Paulo, MAM São Paulo; MAM Rio de Janeiro, and the Japanese Embassy in Brasília.



TIKASHI FUKUSHIMA

Incandescent, 1991

Acrylic on canvas

175,5 x 145 cm [69 x 57 in]

US\$ 40,000.00



TIKASHI FUKUSHIMA

Untitled, 1961

Oil on canvas

100 x 50,2 cm [39 ½ x 20 in]

US\$ 15,000.00





TIKASHI FUKUSHIMA

Untitled, n.d.

Oil on canvas

100 x 40 cm [39 ½ x 16 in]

US\$ 15,000.00



TIKASHI FUKUSHIMA

Flores, 1955

Oil on wood chipboard

73 x 60 cm [29 x 23 ½ in]

US\$ 20,000.00





TIKASHI FUKUSHIMA

Untitled, c. 1990

Oil on canvas

100 x 130 cm [39 ½ x 51 in]

US\$ 25,000.00



TIKASHI FUKUSHIMA

Untitled, 1976

Oil on canvas

80 x 79,5 cm [31 ½ x 31 ½ in]

US\$ 12,000.00





TIKASHI FUKUSHIMA

Intimidade das formas

Casa Zalszupin, São Paulo, Brazil, 2024

The material is his main characteristic, of exceptional richness, with wonderful chromatic variations, using materials and techniques that are new or little used in our environment, achieving results of great beauty and poetry.

— Aracy Amaral



Lang Jingshan



b.1892, Huai'an, Jiangsu Province, China-d.1995, Taipei, Taiwan

Considered one of China's first photojournalists, Lang Jingshan set up his studio in 1919 and developed a technique called “composite photography”, through which he created a diffuse effect. His meticulously assembled photographic compositions sought to recreate the artist's impressions and were influenced by traditional Chinese painting — especially Zhang Daqian, whom Jingshan visited in the 1960s, when the painter was living in Brazil.

Jingshan had his first exhibiton in Shanghai in 1931 and went on to have solo shows in China, Taiwan, Japan, France, and the United States. Jingshan’s works are in the collections of the Taipei Museum of Fine Arts in Taiwan, the National Art Museum of China in Beijing, China; and the MACAN in Indonesia.



LANG JINGSHAN

Fairy bird, n.d.

Gelatin silver print

39,5 x 27,3 cm [15 ½ x 11 in]

US\$ 15,000.00





LANG JINGSHAN

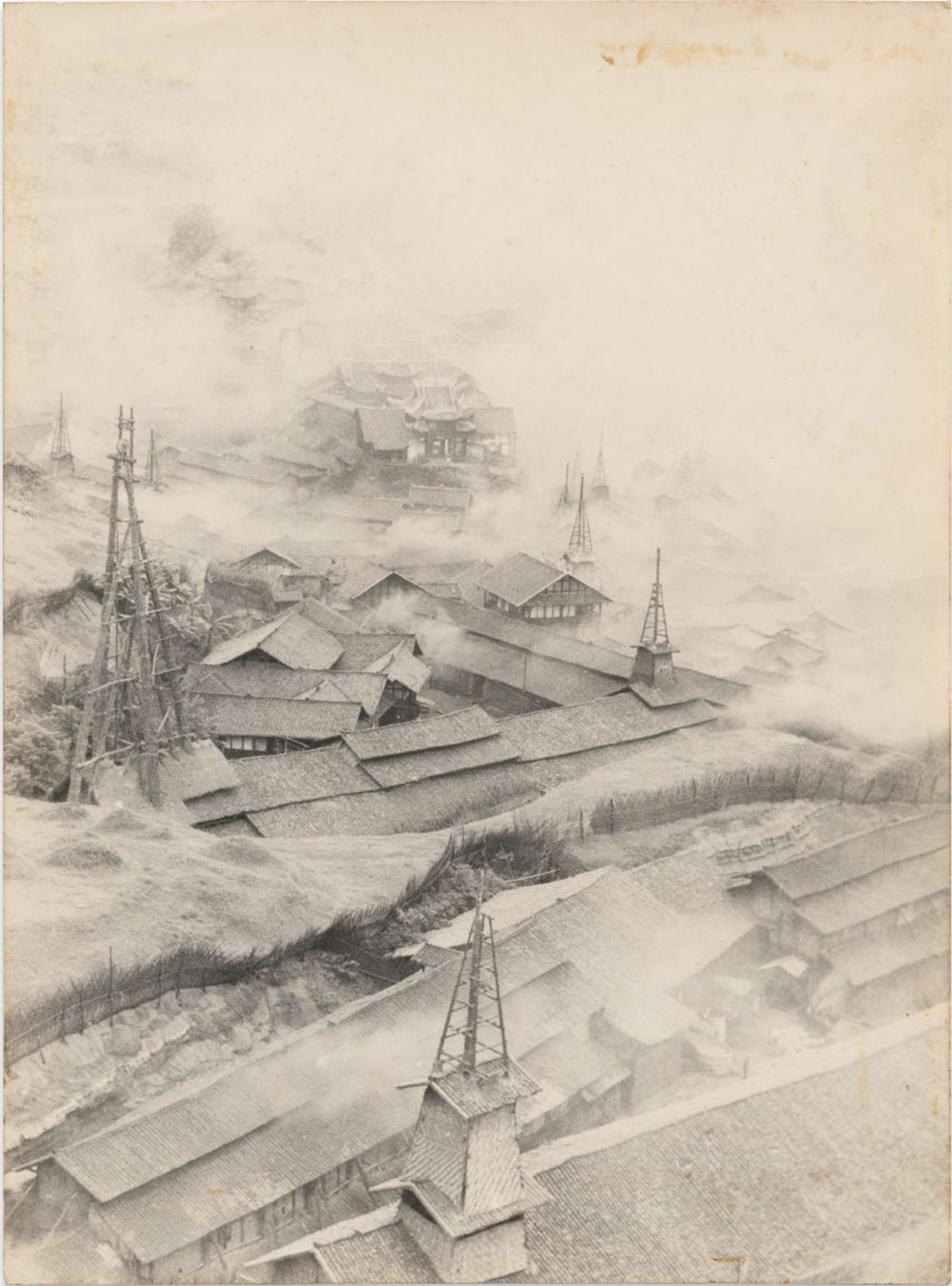
By waterfall, n.d.
Gelatin silver print
40 x 28 cm [16 x 11 in]
US\$ 15,000.00





LANG JINGSHAN

Morning Fog, n.d.
Gelatin silver print
28,8 x 35 cm [11 ½ x 14 in]
US\$ 15,000.00



LANG JINGSHAN

Untitled, n.d.

Gelatin silver print

39,8 x 29,3 cm [15 ½ x 11 ½ in]

US\$ 15,000.00





LANG JINGSHAN *Elements – Selected Photographs by Lang Jingshan*
M Art Space, Shanghai, 2019

With each idealized, highly evocative photographic work, Lang skillfully adapted the composite method to capture the distinctive elements of Chinese painting such as its popular subjects and unique formats. The fragments form language that contemporary Chinese artists continue to draw upon today. It is a language that mirrors the conversations about life, nature, and beauty that have been going on for thousands of years within the Chinese canon.

— Tiffany Wai-Ying Beres, 2020



Fran Chang



b.1990, Poços de Caldas, Brazil

Lives and works in São Paulo, Brazil

Fran Chang's works are inspired by inhospitable places, devoid of human figures and vegetation, and depict ethereal and lunar scenarios where steam, water, and ice predominate. By depicting scenes of a dissipating world, Chang's work speaks about the contemporary experience of a relationship with nature mediated by digital images, the intangibility of the natural world, and the ambiguous potential of silence and solitude.

In 2024, Chang was featured in exhibitions in Brazil and Portugal, and presented her first solo show, *Zenith*, in São Paulo. Chang's work is part of the collections of the Saint Louis Art Museum, USA, and MAR, Brazil.



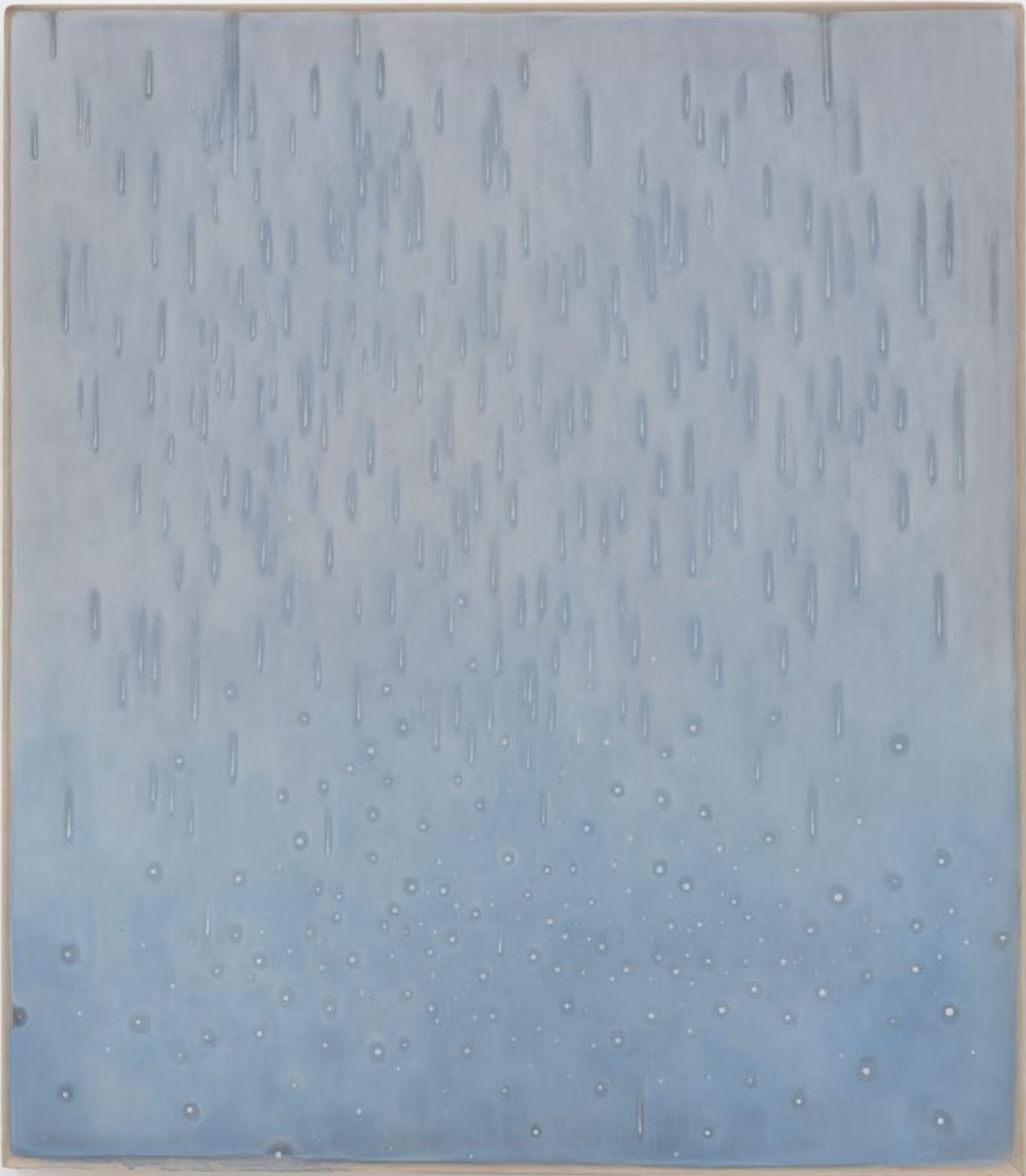
FRAN CHANG

Didn't understand what to see, 2024

Acrylic on silk

30 x 25 cm [12 x 10 in]

US\$ 12,500.00



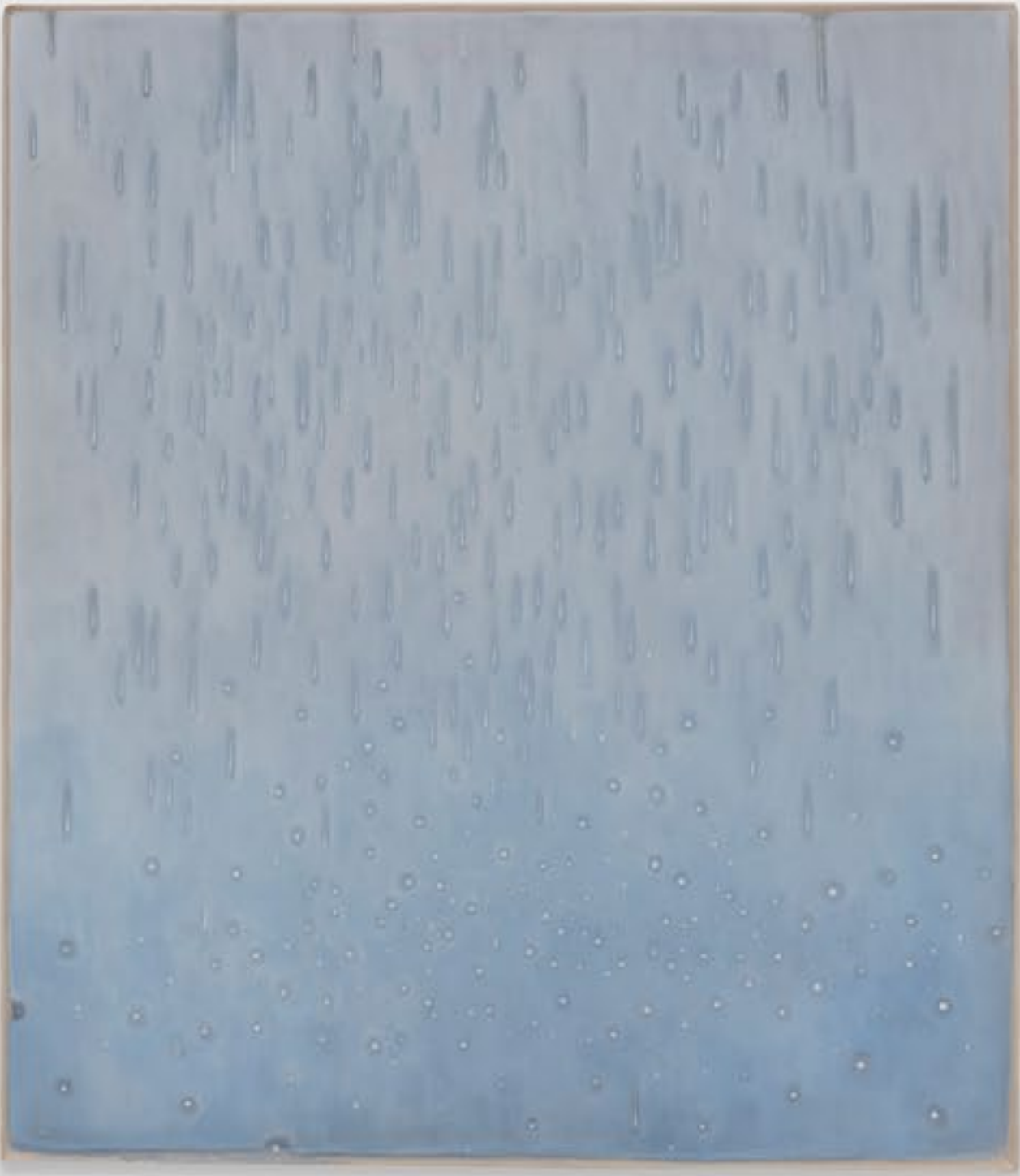
FRAN CHANG

*A cloud bids farewell to the rain when its weight becomes too
light to hold on, 2024*

Acrylic on silk

80 x 70 cm [31 ½ x 27 ½ in]

US\$ 35,000.00





FRAN CHANG

The never ending places I've never been, 2024

Acrylic on silk

60 x 50 cm [23 ½ x 19 ½ in]

US\$ 25,000.00



FRAN CHANG

These are not the answers that you want., 2024

Acrylic on silk

30 x 35 cm [12 x 14 in]

US\$ 12,500.00





FRAN CHANG

It's how you look, not how you feel, 2024

Acrylic on silk

30 x 25 cm [12 x 10 in]

US\$ 12,500.00



FRAN CHANG

Don't let that worry you, 2024

Acrylic on silk

30 x 25 cm [12 x 10 in]

US\$ 12,500.00





FRAN CHANG

Hard to explain, 2024

Acrylic on silk

30 x 25 cm [12 x 10 in]

US\$ 12,500.00





FRAN CHANG

I like it right here but I cannot stay, 2024

Acrylic on silk

30 x 25 cm [12 x 10 in]

US\$ 12,500.00





FRAN CHANG

“And nothing is forever”, 2024

Acrylic on silk

30 x 25 cm [12 x 10 in]

US\$ 12,500.00





FRAN CHANG

Ask me anything, 2024

Acrylic on silk

30 x 25 cm [12 x 10 in]

US\$ 12,500.00





FRAN CHANG

Zenith

Millan, São Paulo, Brazil, 2024

More than the contemplation of mountain ranges, glacial archipelagos, and firmaments, landscape for the artist is the mouth for cathartic and emancipatory feelings, primarily linked to the Asian diaspora [...] She found herself, therefore, with possible inner immensities long denied, igniting a revisit to episodes of her own history—and the scars and resistances of Taiwanese migration by her mother—observing colossal geological activities, such as the untamed effusiveness of volcanoes and the sinuous and trembling dances of the aurora borealis. Cosmological and geographical metaphors mimic losses, triumphs, rediscoveries, and traumas, as if to say: I contain this within me.

— Mateus Nunes , 2020



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