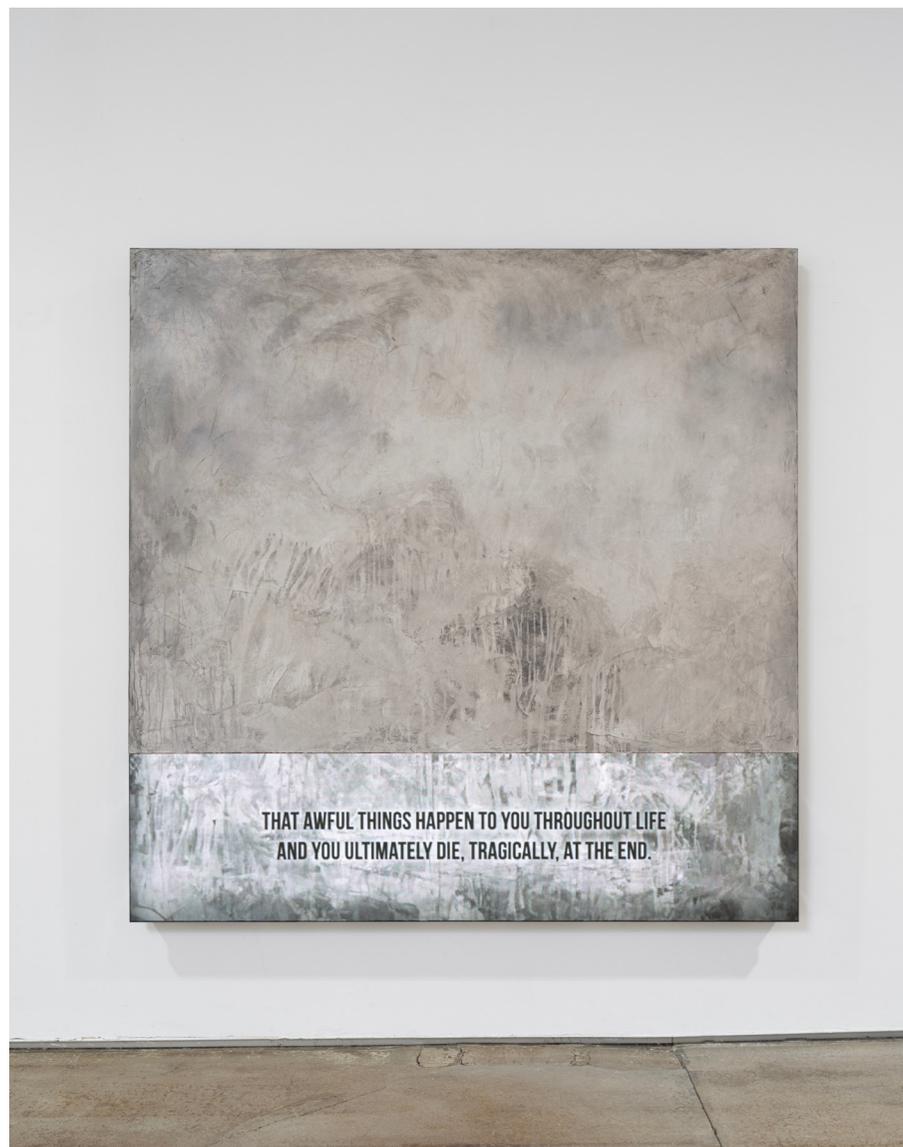


Art Basel Hong Kong
Booth 3C18

Anna Andreeva
Matthias Noggler
Lili Reynaud-Dewar
Philipp Timischl
Leah Ke Yi Zheng

28.–30.3.2025



Philipp Timischl
A Demoralized Painting, 2024
Tadelakt, acrylic paint, glue, studio dust on canvas, LED Panels, mediaplayer, video 1'30''
200 x 200 cm
€ 32,000.00 excl. VAT
[Video Link](#)



Philipp Timischl
A Demoralized Painting, 2024 (detail)
Tadelakt, acrylic paint, glue, studio dust on canvas, LED
Panels, mediaplayer, video 1'30''
200 × 200 cm
€ 32,000.00 excl. VAT
[Video Link](#)

A Demoralized Painting engages with themes of inevitability and resignation, but with a dark sense of humor. The surface, treated with grey concrete-like paint and a scratched texture, reflects a sense of wear and erosion. Embedded in the work is an LED panel displaying a short video loop, extending the grey, worn surface of the painting into the digital realm. The transition between the painted and digital elements is abrupt, forcing them into coexistence and reinforcing the work's tension between permanence and repetition.

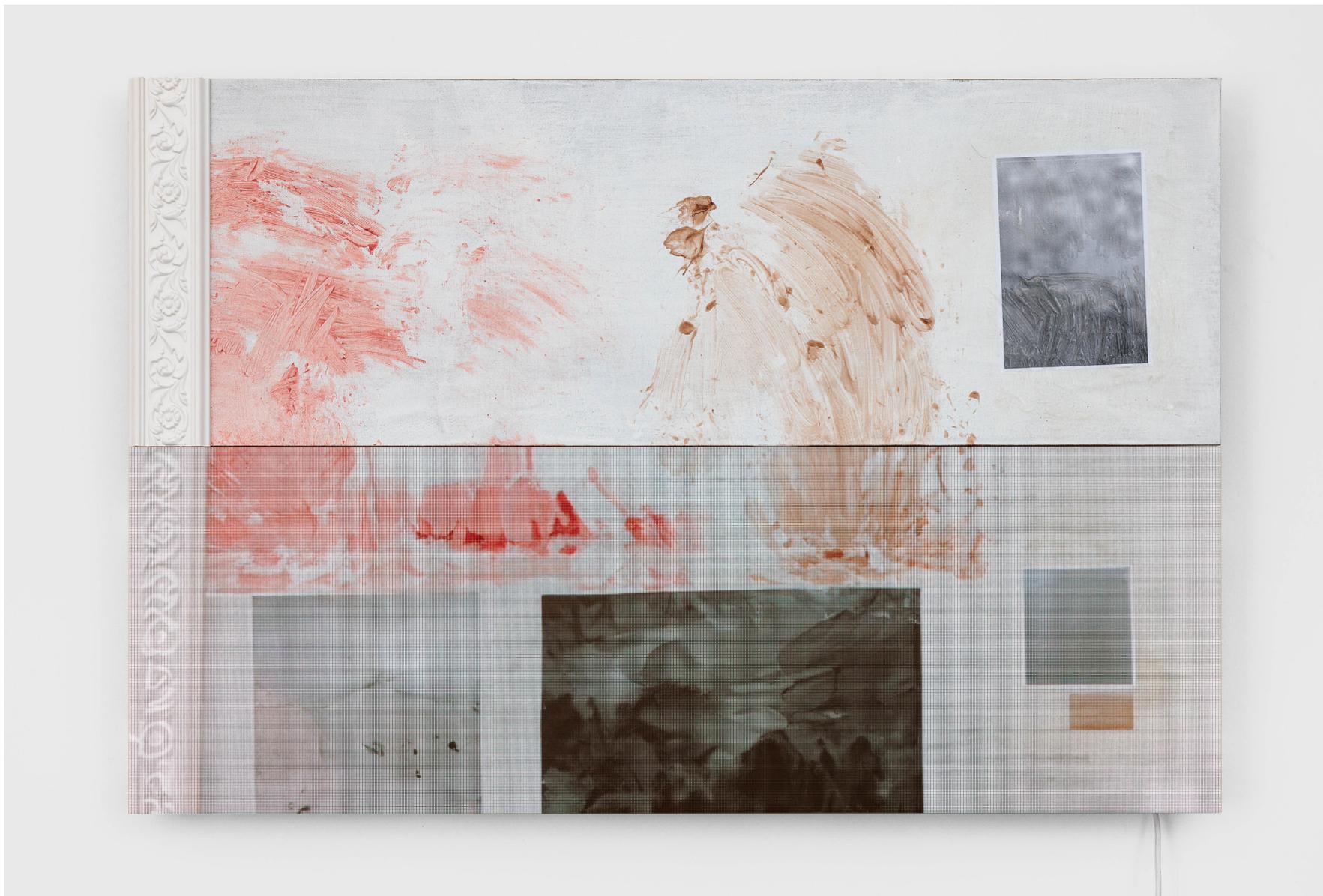
The painting does not remain silent—it speaks directly to the audience through subtitles, its tone hyper self-aware and dryly pessimistic. Statements such as „My main theme is that of no resolution,“ and „Awful things happen to you throughout life, and you ultimately die, tragically, at the end,“ loop endlessly, mirroring its own fixation on stagnation. The LED screen does not disrupt the composition but extends it, turning the painting into a time-based work that never reaches a conclusion. The humor comes from this absurd setup—a painting that not only acknowledges its own existence but complains about it, resigned to its fate yet determined to narrate its own disappointment.

A Demoralized Painting was first shown in How to Plagiarize Myself Tastefully in Poitiers as part of a series of ten grey monochrome paintings, each with its own distinct personality. Despite their differences, all shared a common frustration—the desire to be something more than just a painting. Among them, A Demoralized Painting is the most melancholic, fixated on repetition and the absence of resolution, an artwork that understands its own limitations yet refuses to stay quiet about them.

Philipp Timischl



Philipp Timischl
[How to tastefully plagiarise myself, 2024](#)
Installation view
Le Confort Moderne, Poitiers



Philipp Timischl
Sculpture, Painting and Photography, 2025
Moulding, acrylic paint and Xerox print on canvas above LED Panels
100 × 150cm
€ 18,000.00 excl. VAT
[Video Link](#)



Philipp Timischl
Sculpture, Painting and Photography, 2025 (detail)
Moulding, acrylic paint and Xerox print on canvas above
LED Panels
100 × 150cm
€ 18,000.00 excl. VAT
[Video Link](#)

In Sculpture, Painting and Photography, Philipp Timischl forces together distinct artistic languages into a single object. A 3D-moulding (sculpture), gestural brushstrokes (painting), and a blurred Xerox print (photography) coexist on canvas. Below, an LED screen extends the composition through a digital process: an AI program analyzes the painting and attempts to continue it, imitating brushstrokes and form with algorithmic precision. The result is a video loop in which the physical gestures of the painting are reinterpreted mathematically, merging human expression with machine logic.

The work brings together elements that remain inherently different—pixel and pigment, flat and dimensional, material and digital, handmade and generated. While the AI attempts to mimic texture and depth, it cannot fully integrate with the physical surface, creating a visible dissonance. At the same time, the piece transforms painting—typically a static medium—into something time-based and fluid, shifting between fixed composition and constant change.

Rather than presenting a singular, definitive image, the work offers multiple potential outcomes, resisting the idea of a final, resolved state. The LED screen reveals different ways the painting could have been completed, layering various possibilities into one object. This open-ended approach highlights the tension between creative decisions and external algorithms, between artistic intent and unpredictable outcomes.

Philipp Timischl



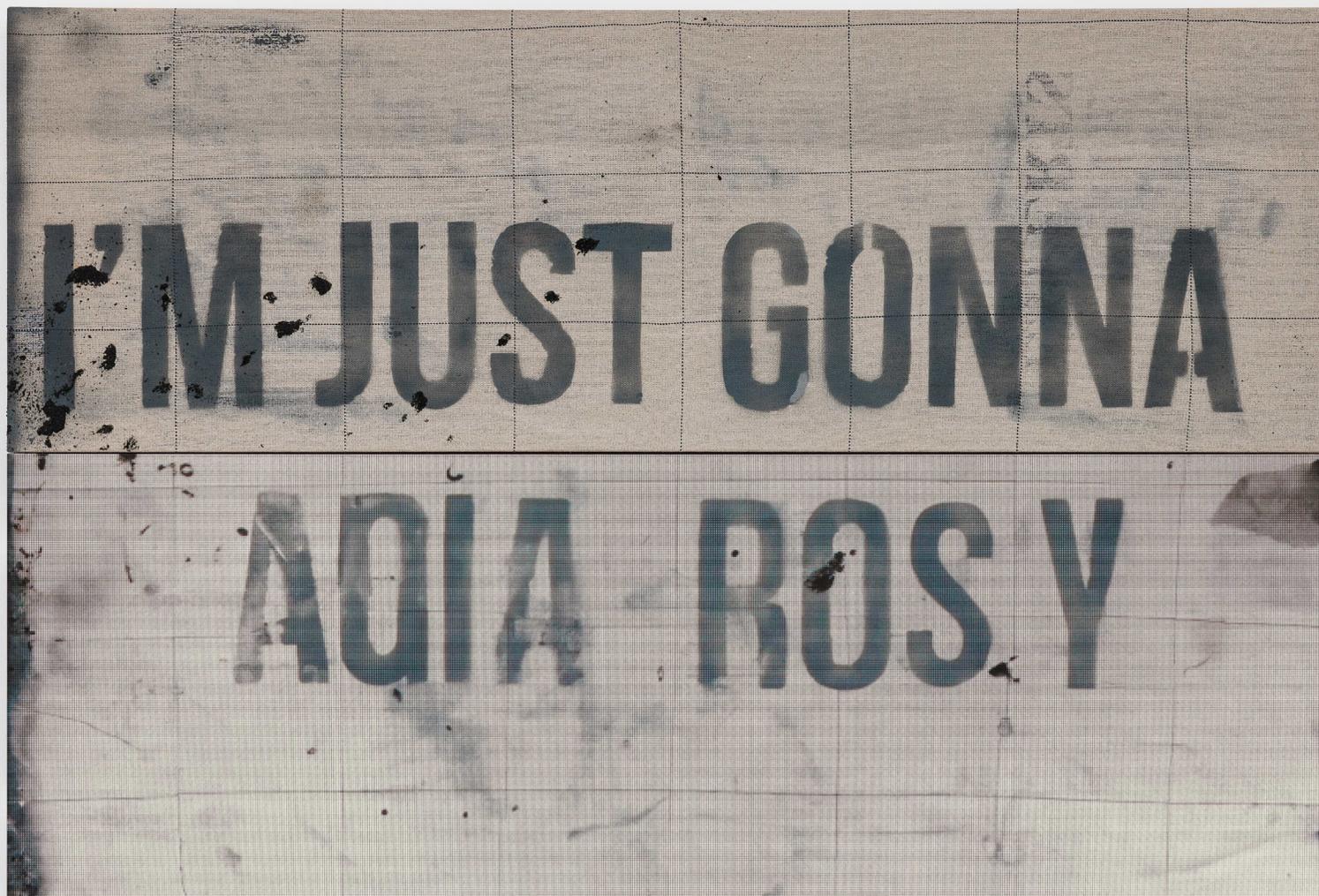
Philipp Timischl
Sculpture, Painting and Photography, 2025
Moulding, acrylic paint and Xerox print on canvas above LED Panels
100 × 150cm
€ 18,000.00 excl. VAT
[Video Link](#)

Layr

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Singerstraße 27 1010 Vienna, Austria



Philipp Timischl
I'm just gonna (Andorns), 2025 (detail)
Mixed media on canvas above LED Panels
100 × 150cm
€ 18,000.00 excl. VAT
[Video Link](#)



Philipp Timischl
I'm just gonna (Andorns), 2025 (detail)
Mixed media on canvas above LED Panels
100 × 150cm
€ 18,000.00 excl. VAT
[Video Link](#)

In I'm Just Gonna (Adorns), Philipp Timischl brings together contrasting materials and processes into a single object. A sparse canvas carries the phrase "I'm just gonna" spray-painted onto its surface, leaving an open-ended statement. Below, an LED screen extends the work through a digital process: an AI program analyzes the canvas and attempts to continue it, both visually and textually. While the AI effectively mimics the marks and textures of the painting, it struggles with language, failing to form coherent words or sentences. Instead of completing the phrase logically, it generates fragmented, nonsensical text—"Andorns" being one of its unintended results.

The work brings together elements that remain inherently different—pixel and pigment, flat and dimensional, material and digital, handmade and generated. While the AI attempts to mimic texture and depth, it cannot fully integrate with the physical surface, creating a visible dissonance. At the same time, the piece transforms painting—typically a static medium—into something time-based and fluid, shifting between fixed composition and constant change.

By deliberately leaving a sentence unfinished, Timischl engages in a kind of back-and-forth with the AI, prompting it to complete what he started. The LED screen reveals multiple potential outcomes, resisting the idea of a final, resolved state. The AI's failed attempt at language further reinforces this, exposing the limits of machine-generated content and its struggle to grasp meaning beyond surface imitation.



Philipp Timischl
I'm just gonna (Andorns), 2025
Mixed media on canvas above LED Panels
100 × 150cm
€ 18,000.00 excl. VAT
[Video Link](#)

Philipp Timischl

Philipp Timischl (born 1989 in Graz) combines image-based media with text, often culminating in site-specific installations. Recurring themes in his work are (institutional) power dynamics, accessibility, and exclusion – generally in relation to social classes, queerness, heritage, and the art world. Timischl lives and works in Paris.

[Show full CV](#)

His practice spans various media such as video, sculpture, painting, and photography, usually combined with text and culminating in site-specific installations. Power dynamics are a recurring theme in his work, often in relation to social classes, queerness, heritage, and the art world.

After studying in Frankfurt at Städelschule and graduating from the Academy of Fine Arts in Vienna, he has recently had solo exhibitions at Museum of Contemporary Art in Belgrade (2025), Le Confort Moderne – Poitiers (2024), High Art, Paris (2024), Layr, Vienna (2023), Heidelberger Kunstverein (2022), Secession, Vienna (2018), Halle für Kunst, Lüneburg (2016), Vilma Gold, London (2016), Neue Alte Brücke, Frankfurt (2018), and Künstlerhaus Graz (2014). His work was shown at the Lyon Contemporary Art Biennale (2022) and in group exhibitions at Marta Herford Museum, Herford / Kunsthalle Bielefeld, Bielefeld (2024), MAK, Vienna (2022), Belvedere 21, Vienna (2021, 2019), Kunsthalle Bern (2019), Dortmunder Kunstverein (2019), Kunstwerke, Berlin (2016), Luma Foundation, Zürich (2015), Fondazione Sandretto Re Rebaudengo, Turin (2015), Kunsthalle, Vienna (2015), Serpentine Gallery, London (2013), and many others.

Public collections include the mumok, Vienna, Belvedere, Vienna, Kunsthaus Bregenz, Heidi Horten Collection, Vienna, EVN Collection, Vienna, Zabłudowicz Collection, London, National Gallery of Victoria, Australia, FRAC, Corsica, and Saatchi Collection, London.

Leah Ke Yi Zheng



Leah Ke Yi Zheng
Untitled (no. 30 ↔ no.14/ machine), 2024-25
Acrylic on silk over mahogany stretcher
61.6 × 61.6 × 3.81 cm / 24.25 × 24.25 × 1.5 in
\$ 18,000.00 excl. VAT

Leah Ke Yi Zheng



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Untitled (no. 30 ↔ no.14/ machine), 2024-25
Acrylic on silk over mahogany stretcher
61.6 × 61.6 × 3.81 cm / 24.25 × 24.25 × 1.5 in
\$ 18,000.00 excl. VAT



Leah Ke Yi Zheng



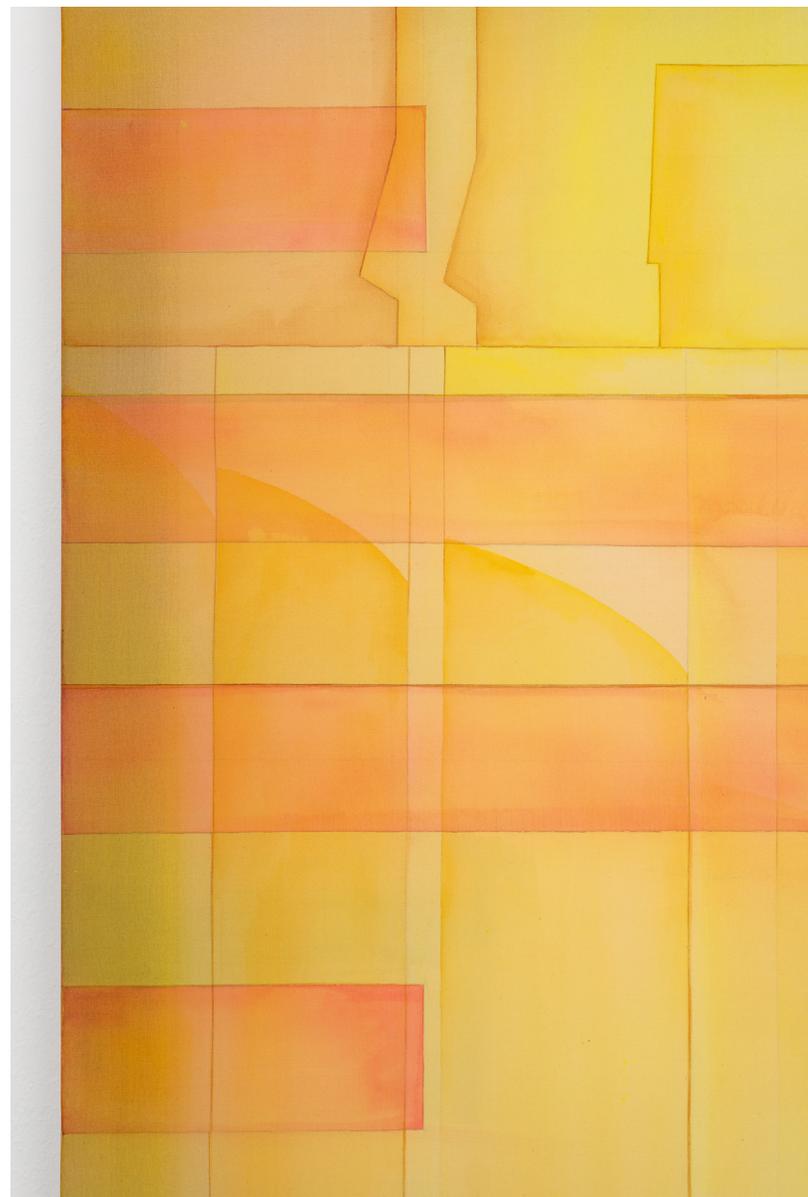
Leah Ke Yi Zheng
Untitled (no.62/machine), 2025
Acrylic on silk over mahogany stretcher
67.31 × x 53.34 × 5.72 cm / 26.5 × 21 × 2.25 in
\$ 18,000.00 excl. VAT

Leah Ke Yi Zheng



Leah Ke Yi Zheng
Untitled (no.62/machine), 2025
Acrylic on silk over mahogany stretcher
67.31 x 53.34 x 5.72 cm / 26.5 x 21 x 2.25 in
\$ 18,000.00 excl. VAT

Layr



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Leah Ke Yi Zheng

Leah Ke Yi Zheng (*1988) grew up in Wuyishan (China), where she was apprenticed in traditional Chinese painting techniques from an early age. With a dialectical relationship to tradition, she developed a practice in painting that reflects ancient Chinese approaches while at the same time engaging in intellectual and aesthetic conversation with the western avant-garde tradition.

Zheng's works revise the deliberate framework of painting, they call forward the abstract field of a viewer's individual perception and innermost subjective experiences. Her paintings call for attentive viewing that takes into account how the works are made. Beginning with a somewhat anarchic approach, her self-made wooden stretcher frames are guided by intuition, taking on distinct shapes – slightly uncanny parallelograms that deviate from the rectangular norm. The frames then determine the images on the canvas, which balance the irregularity of their shapes. Materials like silk and wood selections such as mahogany, purple heart, and cherry serve not only as mediums but as metaphors for layers of memory and observation – silks as light, translucent, and evanescent as the wood is heavy and warm. Through her choice of the viewing distance and subject matter and by varying the opacity of paint embedded in silk canvas, Zheng takes control of the layers of legibility in her images. Zheng's translucency recurs as a technical and conceptual motif, and it is through various intensities of legibility and difference, objecthood and presence, that she manifests a continual experience of something close to epiphany in the viewer's perception.

Zheng received her MFA from School of the Art Institute of Chicago (2019) where she teaches since 2021. She was awarded the 2019-2021 fellowship from The Arts Club of Chicago. Recent solo and two person exhibitions include Layr, Vienna (2025), Mendes Wood DM, New York (2025), Mendes Wood DM, Brussels (2024), Castle Gallery, Los

Angeles (2024); David Lewis Gallery, New York (2023); 4th Ward Project Space, Chicago (2023); Arts Club of Chicago, Chicago (2022). Recent group exhibitions include Zeno X Gallery, Antwerp (2023); Caffé Centrale, Monte Castello di Vibio (2022). Upcoming presentations include a solo exhibition at The Renaissance Society, Chicago (2025/2026) and a group exhibition at New Museum, New York (2025).

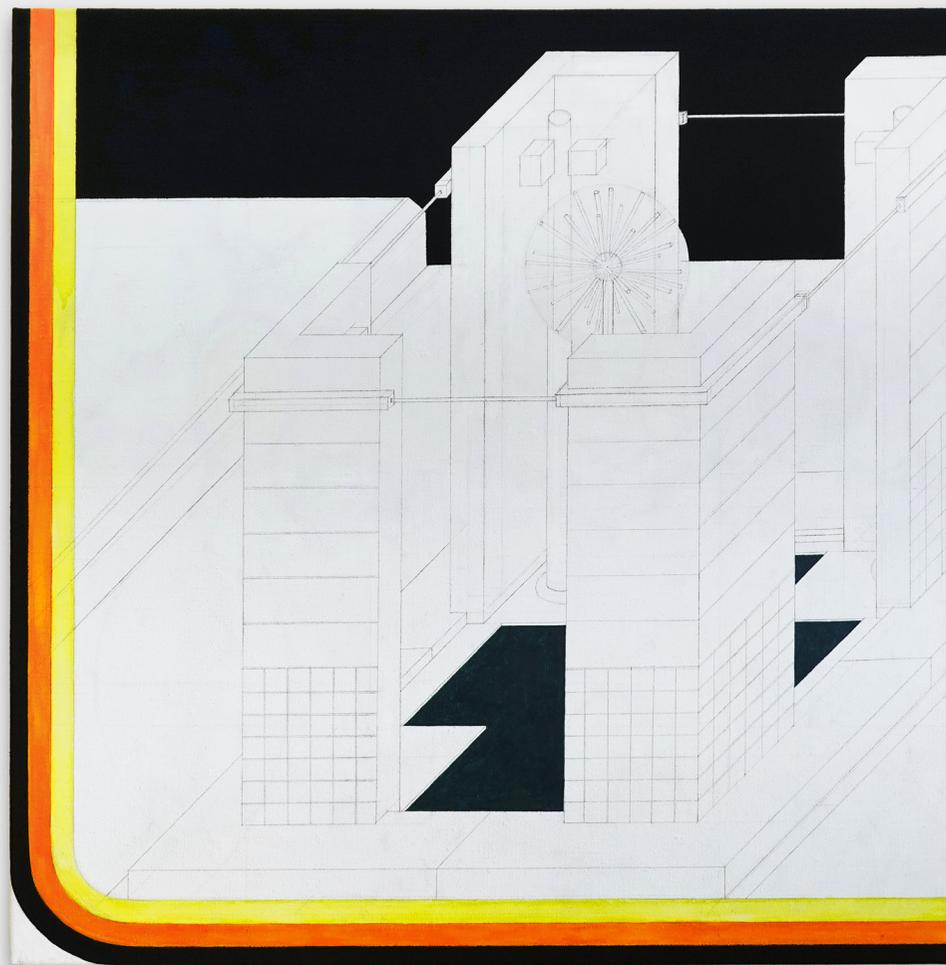
[Artist Website](#)

Matthias Noggler



Matthias Noggler
Cityscape, 2025
Gouache and coloured pencil on linen
165 × 160 cm
€ 16,000.00 excl. VAT

Matthias Nogler



Matthias Nogler
Fountain (Vier Wassertempel), 2025
Gouache and coloured pencil on linen
80 × 80 cm
€ 8,000.00 excl. VAT

Matthias Noggler



Matthias Noggler
Gun, 2025
Gouache and coloured pencil on linen
80 × 113 cm
€ 10,000.00 excl. VAT

Matthias Noggler

Matthias Noggler (*1990, Innsbruck) lives and works in Berlin, Germany and Vienna, Austria. Noggler studied at the Academy of Fine Arts under Silke Otto-Knapp, Henning Bohl and Julian Göthe, among others, where he graduated in 2016. Matthias Noggler's artistic practice reflects the cultural-historical functions and ideological content of images with the help of various painterly styles and techniques. These references range from traditional folk art and classical Renaissance compositions to contemporary digital media and documentary photography. His paintings seamlessly unite these disparate sources, question the connections between image and social space (as well as their influence on gender and class hierarchies) and, not least, address the socio-culturally conditioned politics of seeing itself.

While Noggler previously focused on the figurative depiction of social conflicts and other group dynamics, his new series of works turns to exemplary spaces of modern socialization, such as the apartment block, shopping center, or backyard. The deserted abstractions of urban architecture partly verge on the complete dissolution of material reality, bearing traces of a pragmatic, administrative rationalism that is inscribed into the living and working environments of (late) bourgeois consumer societies.

His most recent solo exhibitions include Untitled Abstraction, Layr Vienna (2024) Iterations, DREI Cologne (2023), Thicket of Things, Layr Seilerstätte and Coburgbastei Vienna (2021), Consecrated by human use, Layr Vienna (2018), Among Ourselves, Academy of Fine Arts Vienna (2016).

Selected group exhibitions: Future of Melancholia, Museum of Contemporary Art in Belgrade (Belgrade, SRB, 2025), In the Spirit of Friendship, Dom Museum (Vienna, AT, 2024), Unknown Familiars, Leopold Museum Vienna (Vienna, AT, 2024), Parks and Recreation, Galerie DREI

(Cologne, DE, 2023), Avantgarde and Contemporary, The Belvedere Collection from Lassnig to Knebl, Belvedere 21 (Vienna, AT, 2021), Der Radwechsel, Universitätsgalerie im Heiligenkreuzerhof, University of Applied Arts Vienna (Vienna, AT, 2022), Where the Sun Sets, Wunder-Bar (Vienna, AT, 2022), On Heavy Rotation, Callirrhoë (Athens, GRC, 2020), Über das Neue. Young Scenes in Vienna, Belvedere 21 (Vienna, AT, 2019), Whistle and I'll Come to You, Galerie der Stadt Schwaz (Schwaz, AT, 2018), 20 Years Halle für Kunst Lüneburg, Halle für Kunst Lüneburg (Lüneburg, DE, 2015).

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Anna Andreeva



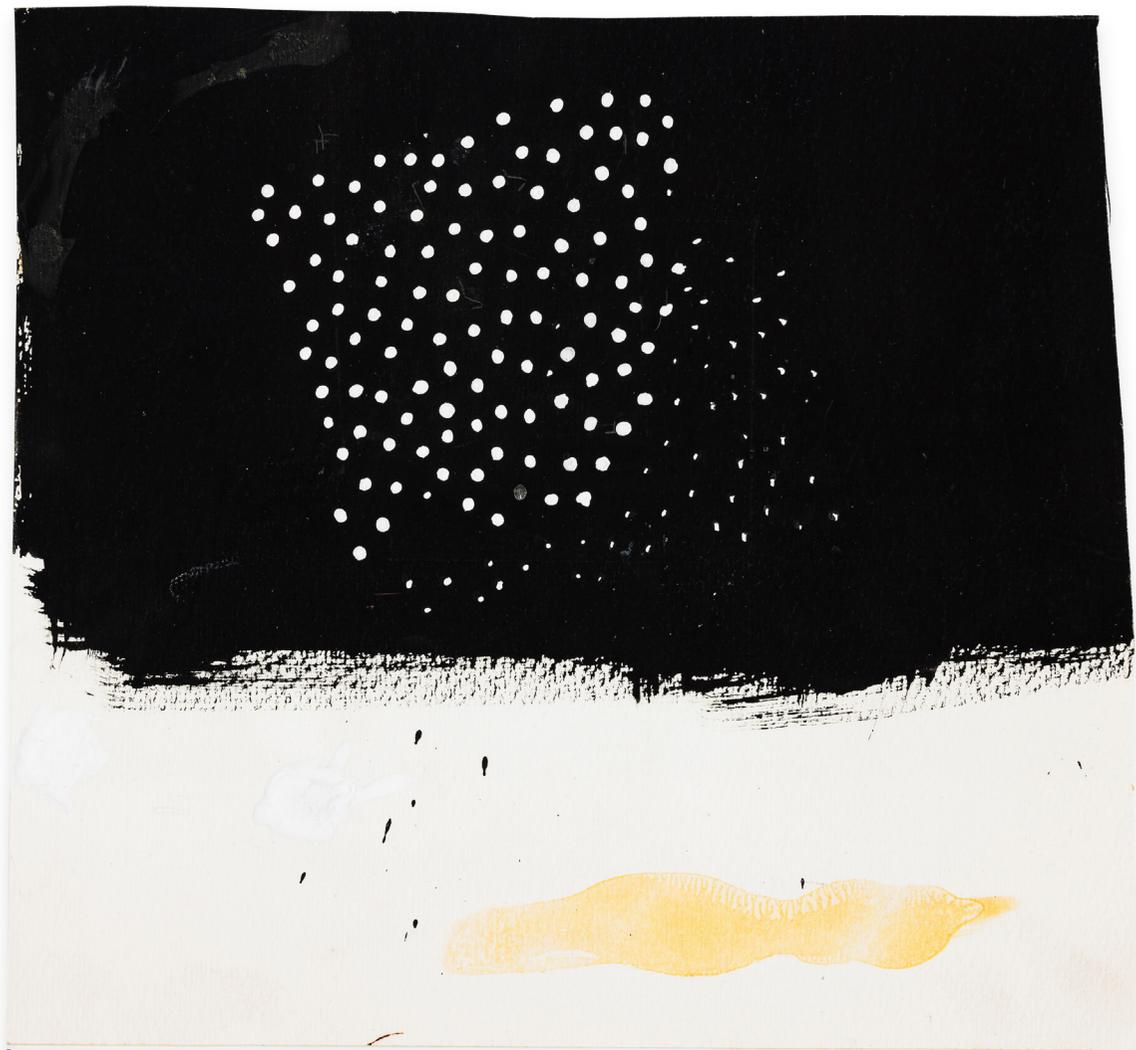
Anna Andreeva
Exercise with Northern Embroideries, 1968
Gouache and pencil on cardboard
69.2 × 52 cm / 75.2 × 58 cm (framed)
€ 22,000.00 excl. VAT



Anna Andreeva
Cosmos Series, 1960s
Gouache on paper
29 × 26 cm / 35 × 32 cm (framed)
€ 20,000.00 excl. VAT

In Anna Andreeva's cosmic fabric designs, celestial bodies are bursts of flowers or circular geometric forms, splashes of color or dots of white on black grounds, evoking the wonder of deep space in a poetic rather than technological register. Her moons, comets, and vortexes suggest more the vision of a person who gets up in the middle of the night to look at the sky or an astronomer looking through a telescope than the specifics of Sputnik rockets and cosmonauts. Although they reflect the broader Soviet mania for the Space Race, they offer an alternative to the kind of triumphalist and technocentric imagery that dominated official space-themed designs. Unlike her 1961 scarf commissions celebrating the first manned space flight by Gagarin, Andreeva's cosmic designs do not refer at all to humans or human-made technologies. Her cosmos is a place not to be conquered technologically but to be imagined on its own abstract and geometric terms.

Anna Andreeva



Anna Andreeva
Cosmos Series, 1960s
Gouache on paper
29.5 × 26.9 cm / 64 × 49 cm (framed)
€ 20,000.00 excl. VAT

Anna Andreeva



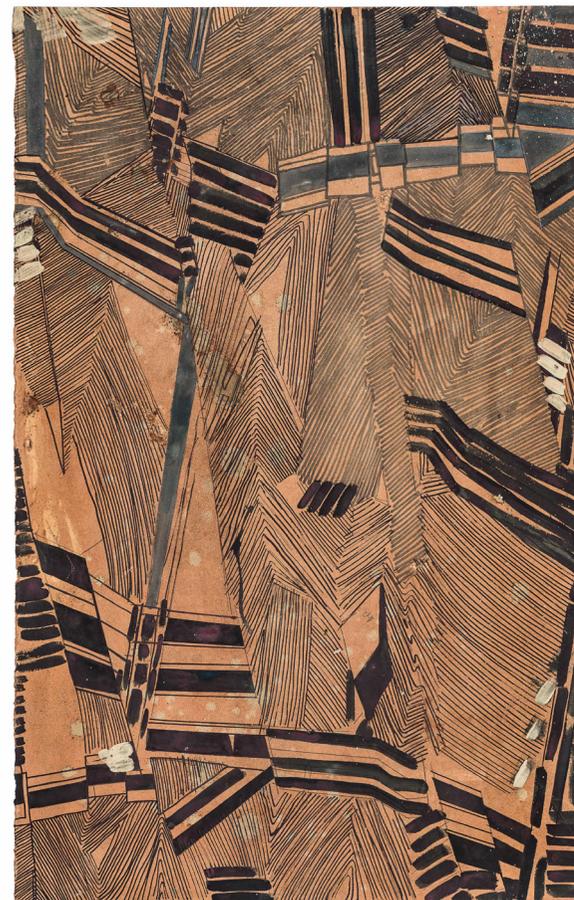
Andreeva's designs for children's fabrics in the 1960s, like her "Cosmos" series, offered an opportunity to experiment with abstract geometric forms. The many permutations of her kubiki (little cubes) produced, on the one hand, endless play spaces that children could imagine climbing, and, on the other, infinite pictorial spaces generated by an artist's play with figure and ground.

Anna Andreeva
Little Cubes, n.d.
Gouache on paper
21.8 × 21.7 cm / 43.2 × 30.9 cm (framed)
€ 14,000.00 excl. VAT

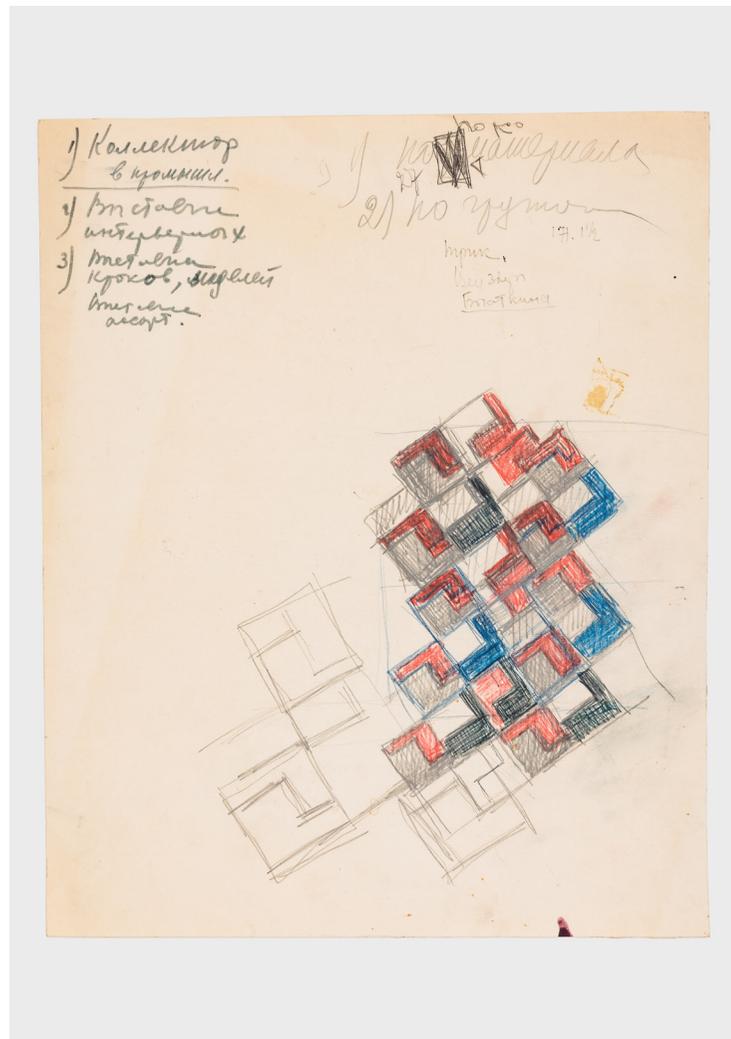
Anna Andreeva



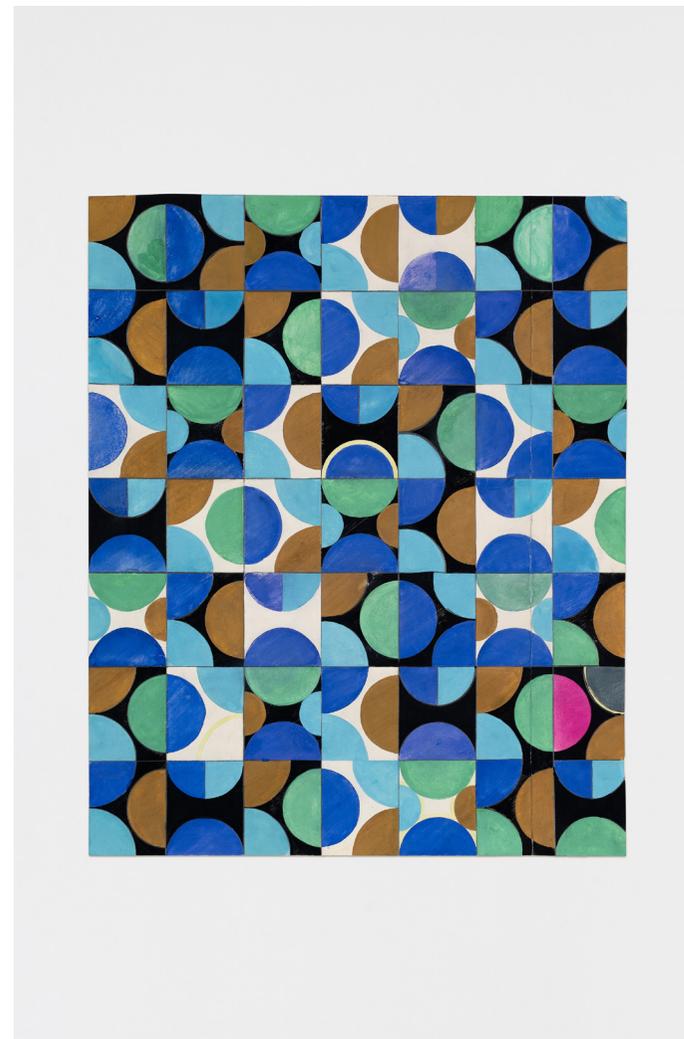
Anna Andreeva
Exercise with Circles and Rhombus, collaboration with Tatiana Andreeva, 1972
Gouache on paper
79.5 × 58 cm
€ 45,000.00 excl. VAT



Anna Andreeva
The Bark, exercise with surfaces, 1983
Mixed media on paper
69.5 × 44.5 cm
€ 28,000.00 excl. VAT



Anna Andreeva
City, 1960s
Pencil and coloured pencil on paper
39.9 × 32.8 cm
€ 12,000.00 excl. VAT



Anna Andreeva
1/2 of the moon, 1980
Mixed media on paper
59.5 × 48.2 cm
€ 24,000.00 excl. VAT

Anna Andreeva

Anna Andreeva (1917–2008) was a pioneering Soviet textile designer whose visionary work forged a unique intersection of art, science, and abstraction. Emerging as a leading figure in Soviet design during the mid-20th century, Andreeva's career unfolded at a time when the cosmos captivated both scientific and artistic communities. Her works, marked by abstract geometric shapes and bold color schemes, deeply engaged with themes of space exploration, orbiting planets, and cosmic phenomena—subjects that were central to the cultural atmosphere of the Cold War. Yet, Andreeva's impact extended well beyond these cosmic themes, as she also delved into broader abstract traditions and innovative pattern design, challenging the restrictive boundaries of Socialist Realism.

Despite her aristocratic background and her decision not to join the Communist Party, Andreeva rose to prominence within one of the USSR's most prestigious state textile factories, the Red Rose Silk Factory, where she played a crucial role in shaping the aesthetic of Soviet women's fashion. Her designs, often characterized by abstract geometric forms and bold use of color, drew inspiration from movements like Constructivism. She adeptly navigated the Soviet system, crafting works that could be interpreted in ways that satisfied both artistic and political demands. Her „Electrification“ series, for instance, initially rejected for its abstract nature, was later accepted when she connected its patterns to Soviet advancements in electricity. This ability to blend revolutionary messages with a subtle charm and intelligence allowed her to push the boundaries of Soviet textile design, infusing it with a sense of freedom and expansiveness that belied the rigid framework of the Soviet planned economy.

Andreeva's work, once relatively unknown outside the Soviet Union, has recently gained international recognition. Notably, she is now part of the Museum

of Modern Art (MoMA) collection, making her only the second female Soviet artist to be included, alongside the renowned avant-garde artist Liubov Popova. This acquisition marks a significant moment in acknowledging Andreeva's contributions to the world of art and design.

Recent shows include the 14th Shanghai Biennale at the Powerstation of Art and exhibitions at the Museum of Applied Arts in Vienna and the Kunstgewerbemuseum in Berlin. Current exhibitions in 2024 are at the Wilhelm-Hack-Museum in Ludwigshafen, as well as a solo exhibition at the Macedonian Museum of Contemporary Art in Thessaloniki, curated by Prof. Christina Kiaer. A catalog will be published alongside the exhibition by Scheidegger & Spiess, with contributions from writers such as Dieter Roelstraete.

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Lili Reynaud-Dewar



Lili Reynaud-Dewar
Untitled (Autumn 2023), 2024
Aluminium
80 × 114 × 55 cm / 31.5 × 44.8 × 21.6 in
Edition of 1 plus 1 artist's proof (#1/1)
€ 48,000.00 excl. VAT



Lili Reynaud-Dewar
Untitled (Autumn 2023), 2024
Aluminium
80 × 114 × 55 cm / 31.5 × 44.8 × 21.6 in
Edition of 1 plus 1 artist's proof (#1/1)
€ 48,000.00 excl. VAT

The sculpture Untitled (Autumn 2023) is part of a larger series planned by Lili Reynaud-Dewar to span at least a decade. The first part of the series Untitled (Spring 2019) has been produced as a public commission for the City of Montpellier following an invitation by curator and art critic Nicolas Bourriaud. Every season new casts of Lili Reynaud-Dewar's body are going to be produced, depicting the artist sitting on the floor. Her ever-changing haircuts, outfits and accessories, mundane details stressing her normality if not anonymity, emphasize the passing of time. The sculptures can be understood in relation, or in opposition, to her dance video series, initiated in 2011, which shows her dancing naked in various institutions. Like those videos, the sculptures function as permanent repetitions of the same gesture in different contexts.

Lili Reynaud-Dewar



Lili Reynaud-Dewar
[I Want All of the Above to Be the Sun, 2023](#)
Installation view
MAC, Musée d'art contemporain de Montréal, Montréal

Lili Reynaud-Dewar

Lili Reynaud-Dewar is a French artist born in 1975, in La Rochelle, who currently lives and works in Grenoble and Paris.

Lili Reynaud-Dewar dances, writes, talks, teaches, makes movies, video installations, furniture, sculptures, feminist magazines, performances, alone or with her friends, students, family. After studying ballet and public law at the University of Paris I Panthéon Sorbonne, she enrolled for a master in fine arts at the Glasgow School of Arts between 2001 and 2003. Since then she has initiated various attitudes in terms of production, be they collaborative, discursive, pedagogical, contemplative, aestheticizing. There is no general theme or univocal direction to her work, but it can be characterized by her endeavor to insert social issues within aesthetic forms or conventions, and to make visible the contradictions of such a project.

Lili Reynaud-Dewar is the winner of the Prix Marcel Duchamp 2021, recent solo exhibitions include Palais de Tokyo, Paris (FR), Musée d'Art Contemporain de Montréal (MACM) in Montréal (CAN) and MAK - Museum of Applied Arts in Vienna (AT) in 2023.

Public Collections include The Museum of Modern Art, New York (US), Centre Pompidou, Paris (FR), Pinault Collection, Paris (FR), Museion, Bolzano (IT), K11, Hong Kong/Shanghai/Beijing (CHN), Fonds de donation Famille Moulin, Paris (FR), Belvedere 21, Vienna (AT), CA2M, Madrid (ES), CNAP, Paris (FR).

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