

The background is a complex, layered abstract composition. It features a light gray, quilted or diamond-patterned surface that appears to be a top layer. Beneath this, there are various geometric and organic shapes in white, light blue, and yellow. Some of these shapes have bold black outlines. There are also areas with different patterns: black and white diagonal stripes, black and white polka dots, and red and white diagonal stripes. The overall effect is a rich, textured collage.

Art Basel Hong Kong

26—30 March 2025
Booth 1C14

Thaddaeus Ropac
London Paris Salzburg Milan Seoul

Featured artists

Miquel Barceló
Alvaro Barrington
Georg Baselitz
Oliver Beer
Antony Gormley
Hans Josephsohn
Donald Judd
Martha Jungwirth
Alex Katz
Imi Knoebel
Roy Lichtenstein
Lee Bul
Lee Kang-So
Robert Longo
Liza Lou
Robert Rauschenberg
Daniel Richter
Megan Rooney
Tom Sachs
Joan Snyder
Yan Pei-Ming



Roy Lichtenstein

Water Lily Pond with Reflections, 1992

Screenprinted enamel on processed and swirled stainless steel, with painted aluminium frame

147.3 x 214.6 cm (58 x 84.5 in)

Artist's proof from an edition of 23

(RL 1065)



[W]hen I did paintings based on Monet's I realized everyone would think that Monet was someone I could never do because his work has no outlines and it's so Impressionistic,' he said. 'It's laden with incredible nuance and a sense of the different times of day and it's just completely different from my art. So, I don't know, I smiled at the idea of making a mechanical Monet.

— Roy Lichtenstein

Water Lily Pond with Reflections (1992) belongs to a series of six screenprints on stainless steel that Roy Lichtenstein made of water lilies, a subject which pays homage to Claude Monet's *Nymphéas* paintings. The New York-born artist had produced his first series of works inspired by Monet in the late 1960s, reimagining the French Impressionist's *Rouen Cathedral* and *Haystack* paintings. The present work is a highly accomplished and innovative form of printmaking: Lichtenstein prints onto stainless steel, polishing certain areas to mimic the shimmering, swirling quality of water. Lichtenstein had long been fascinated by reflections, exploring their evanescent perceptual effects in his *Mirror* paintings (1969–72) and series of *Reflection* paintings and prints in the late 1980s and early 1990s.

Roy Lichtenstein

Water Lily Pond with Reflections, 1992 (detail)

Screenprinted enamel on processed and swirled stainless steel, with painted aluminium frame

147.3 x 214.6 cm (58 x 84.5 in)

Artist's proof from an edition of 23

(RL 1065)



Georg Baselitz
Es ist dunkel, es ist, 2019
Oil on canvas
304 x 216 cm (85.04 x 119.7 in)
(GB 2910)



Indisputably one of the most important artists of our time, Georg Baselitz has forged a unique artistic vocabulary over the course of his career, while also shaping an identity for postwar German art. Drawing upon art history and, self-referentially, his own extensive oeuvre to challenge painterly conventions, Baselitz has initiated a number of stylistic upheavals over the course of his artistic career.

Always expanding on his practice, Baselitz's more recent works – including *Es ist dunkel, es ist* (2019) – are made using a transfer method, whereby the artist transfers gold varnish from one unstretched canvas to another, black-painted canvas to create the final image. The two, silhouetted figures are the result of two inversions: technically, their forms are shaped by empty, negative space and compositionally, they are arranged upside down. Translating to 'It is dark, it is', *Es ist dunkel, es ist* foregrounds medium over content, and is also distinguished by an element of chance, which offers a reflection on the meaning of painting itself.

Feet First, a solo exhibition of Baselitz's work at the Munch Museum in Oslo, is currently on view, until 4 May 2025.



Robert Rauschenberg
China Rose (Galvanic Suite), 1991
Silkscreen ink and acrylic on galvanized steel
91.4 x 61 cm (36 x 24 in)
(RR 1352)



Over the course of his 60-year career, Robert Rauschenberg's work was inspired by wide-ranging experiences, lifelong collaborations and a spirit of experimentation with new materials and techniques. Rauschenberg began to voraciously experiment with metal paintings in the mid-1980s. The present work belongs to the *Galvanic Suite* series, distinguished by the artist's use of galvanised aluminium supports. Rauschenberg silkscreened black-and-white imagery from photographs – here, a still-life table scene depicting a vase of roses which the artist took in China – onto metal panels before overlaying translucent swathes of acrylic paint. The visible juxtaposition of mechanical techniques with such gestural, handmade marks is characteristic of Rauschenberg's oeuvre. In 1982, Rauschenberg made his first trip to China, returning again in 1985 for his *Rauschenberg Overseas Culture Interchange: ROCI CHINA* exhibition in Beijing, which was attended by more than 300,000 people. 'China Rose' refers to the species of roses native to southwest China, which are held in the vase in this work, as well as the artist's choice of palette.

The year 2025 marks Rauschenberg's centennial. Commemorative institutional exhibitions include *Robert Rauschenberg and Asia* at M+ Museum, Hong Kong, which will present a selection of major works produced by the artist in response to his time in Asia, opening November 2025.

Robert Rauschenberg
China Rose (Galvanic Suite), 1991 (detail)
Silkscreen ink and acrylic on galvanized steel
91.4 x 61 cm (36 x 24 in)
(RR 1352)



Hans Josephsohn
Untitled (Ruth), 1974–75
Brass
117 x 54 x 43 cm (46.06 x 21.26 x 16.93 in)
Edition of 6
(HJ 1041)



Over the course of six decades, the Swiss sculptor Hans Josephsohn developed a wholly unique visual language, pushing the boundaries of figurative representation and placing emphasis on the very substance of the human form. Modelled from plaster and cast in bronze, Josephsohn's works are defined by a powerful corporeality. *Untitled (Ruth)* (1974–75) presents a female half-figure – her hands gently clasped at her front. Its rendering is powerfully raw and tactile; traces of the artist's fingermarks are visibly embedded in the sculpture's surface. Like painterly impasto, or organic rock formations, this expressive texture is testament to the unmediated, intimate working process between Josephsohn's hands and his material.



Martha Jungwirth
Der Bruder Eugene Manet (nach Edgar Degas), 2023
Oil on paper on canvas
241.5 x 300.3 cm (95.08 x 118.23 in)
(MJ 1354)



Martha Jungwirth draws upon a wide range of 'pretexts' for her subject matter: from personal encounters, memories and travel to literature, current affairs, and art history. In each work, a lasting impression left by a particular motif is absorbed and transfigured in paint. The present painting is inspired by Edgar Degas' portrait of Eugène Manet – Édouard Manet's brother – which Jungwirth had seen at the exhibition *Manet / Degas* at the Musée d'Orsay in 2023. Degas gifted the portrait to Eugène Manet and Berthe Morisot on the occasion of their wedding. The rural scene that Manet reclines in, with its distant sea views, was inspired by Boulogne-sur-Mer, the place of the couple's engagement. Jungwirth focuses on the figure's silhouette and paints in her signature palette of vivid pinks, carmines, fuchsia reds and violets. The gestural intensity of Jungwirth's mark-making is tempered by areas of sensitivity and restraint, where she leaves large expanses of her ground bare and unpainted.

Martha Jungwirth
Der Bruder Eugene Manet (nach Edgar Degas), 2023 (detail)
Oil on paper on canvas
241.5 x 300.3 cm (95.08 x 118.23 in)
(MJ 1354)



Alex Katz
Ada by the sea, 1999
Oil on canvas
152.4 x 213.4 x 4 cm (60 x 84.02 x 1.57 in)
(AKZ 1090)



A preeminent painter of modern life, Alex Katz draws inspiration from films, billboard advertising, music, poetry and his close circle of friends and family. Primarily working from life, he produces images in which line and form are expressed through carefully composed strokes and planes of flat colour. *Ada by the sea* (1999) is an exemplary portrait of Ada, Katz's wife, who has acted as a model for the American artist since the late 1950s. She is depicted against a landscape of sand, sea and sky: a quintessential scene of Maine's coastline. The cropped picture plane evokes the holiday photograph or the cinematic close-up that has inspired Katz since the early 1960s. 'I love movies,' Katz has said. 'I loved the way the wide-angle screen was used, the way the rectangle was broken up. It was quite original, if you think of it in terms of painting.'

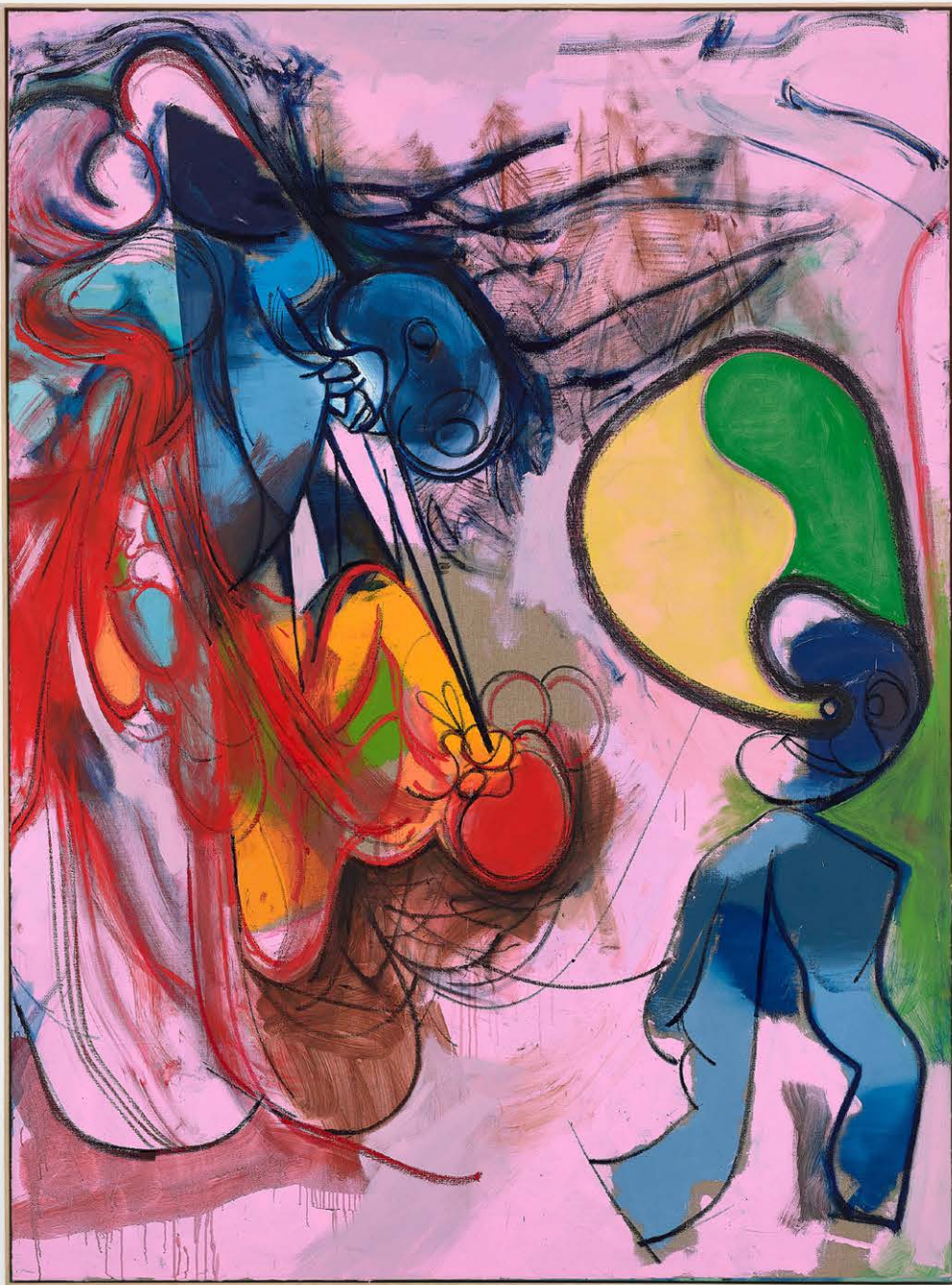
Alex Katz

Ada by the sea, 1999 (detail)

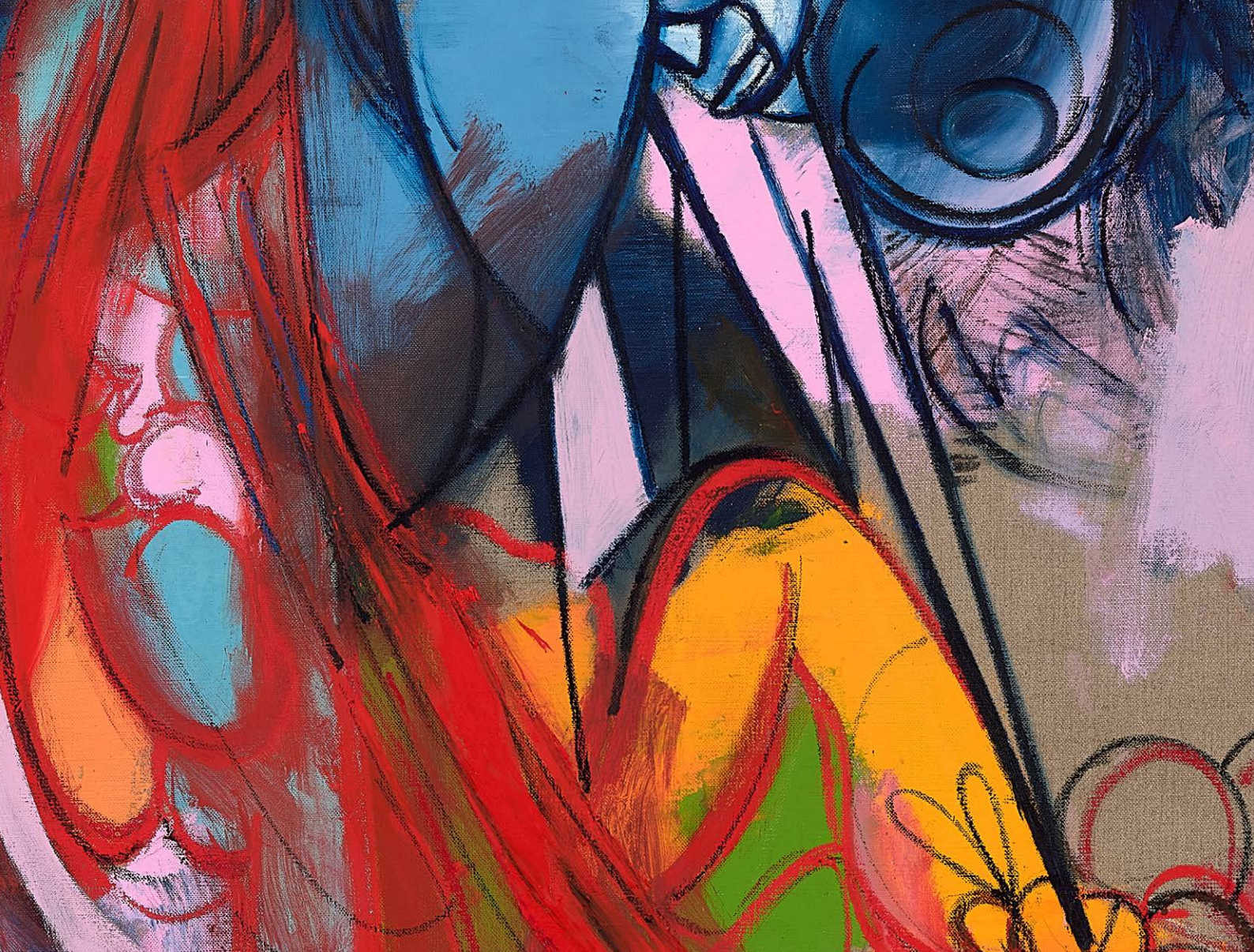
Oil on canvas

152.4 x 213.4 x 4 cm (60 x 84.02 x 1.57 in)

(AKZ 1090)



Daniel Richter
Attack on Planet Hybris, 2024
Oil on canvas
230 x 170 cm (86.61 x 64.96 in)
(DAR 1253)



Daniel Richter's most recent series of paintings features anthropomorphic creatures set against chromatic backgrounds. Rendered in a spectrum of bright, prismatic colours, the works oscillate between geometric rigidity and organic fluidity. The German artist first came to prominence in the 1990s when he transitioned from the world of music – he began his career designing posters and record sleeves for punk bands – into fine art. *Attack on Planet Hybris* (2024) is a testament to the rebellious, electric energy that runs through the heart of Richter's practice. A vortex of rapid brushstrokes, gestural smudges and drips erupt over a bold pink ground, from which entangled figures seem to emerge. 'The dynamic in my work is mainly based on pushing and shoving, or on elements that are being confronted by each other – mingling, pushing, pulling,' Richter explains.

Daniel Richter
Attack on Planet Hybris, 2024 (detail)
Oil on canvas
230 x 170 cm (86.61 x 64.96 in)
(DAR 1253)



Tom Sachs
Marie-Thérèse au Béret Rouge et au Col en Fourrure, 2025
Synthetic polymer and ink on canvas
121.9 x 101.6 cm (47.99 x 40 in)
(TSA 1532)



Woman in Hat and Fur Collar (Marie-Thérèse Walter) (2024) belongs to Tom Sachs's "Painting" series, for which he immersed himself in the paintings from Pablo Picasso's so-called 'War Years' (1937–45). Exploring the fractured shapes and forms used by Picasso during this time – when the horrors of conflict weighed heavily on him – Sachs found parallels with his own practice, namely the thick lines that recur in his own work, informed by the legacy of American graffiti and street art. Describing Sachs's process for this series, curator Dakin Hart explains: 'Sachs first traced the black outlines that are present in the paintings of this era (to which Sachs has said he felt drawn by their thick, purposefully stilted similarity to his own Krink line) and then filled them in with color, trying to reproduce them as faithfully as possible, down to the style of Picasso's brushstrokes.' By making visible the construction processes of the artworks he recreates, the artist invites the viewer to examine their own relationship to art-historical artefacts.

From 29 April to 31 May 2025, Thaddaeus Ropac Seoul will present a solo exhibition of Sachs's work.

Tom Sachs

Marie-Therese au Beret Rouge et au Col en Fourrure, 2025 (detail)

Synthetic polymer and ink on canvas

121.9 x 101.6 cm (47.99 x 40 in)

(TSA 1532)



Robert Longo
Untitled (Wisteria), 2024
Charcoal on mounted paper
224.2 x 177.8 cm (70 x 88.25 in)
(RLO 1950)



Robert Longo is celebrated for his large-scale drawings in charcoal that are created after source images and photographs found in mainstream media. *Untitled (Wisteria)* (2024) captures the artist's fascination with how material process impacts the nature of representation: 'these images are not simply a click but very labor-intensive constructed things,' he says. 'About four feet away they are hyper-real, but once you cross that boundary and get close they fall apart and become these abstract marks or gestures.' Longo articulates the delicate form of each wisteria petal with masterful chiaroscuro: dark shadows are built through meticulous layers of 'charcoal and dust and powder and stick', and light is created through careful erasure, exposing the raw virgin paper on which he works. The resulting image is suspended in time, and charged with intimacy.

After a retrospective at the Albertina, Vienna, and a major survey show at Milwaukee Art Museum (both 2024–25), the Louisiana Museum of Modern Art, Copenhagen, will host a solo exhibition of Robert Longo's work, from 11 April 2025.

Robert Longo
Untitled (Wisteria), 2024 (detail)
Charcoal on mounted paper
224.2 x 177.8 cm (70 x 88.25 in)
(RLO 1950)



Alvaro Barrington
NHC 2024/Mangrove Sunset (N11), 2024
Acrylic and Flashe on burlap in cedar wood frame
157 x 63 cm (61.81 x 24.8 in)
(ABA 1409)



NHC 2024/Mangrove Sunset (N11) is part of a body of paintings created by Alvaro Barrington for his fourth artistic contribution to Notting Hill Carnival, London, in 2024. Drawing on his experience growing up in Grenada and the warm, vibrant colours of the Caribbean landscape, this painting captures a luminous semi-circular sun setting over a horizon. Recurring geometric motifs, painted with acid blues, oranges and pinks, intersect and tessellate in the foreground to create lucid, dynamic combinations. Barrington cited the artist Etel Adnan, and her jewel-like landscapes as a major influence on this body of work – ‘the simplicity of it, but yet how much you feel it’ – as well as Henri Matisse, the colour field painters Mark Rothko and Helen Frankenthaler, and his contemporaries Joe Bradley and Peter Doig.

Alvaro Barrington
NHC 2024/Mangrove Sunset (N11), 2024 (detail)
Acrylic and Flashe on burlap in cedar wood frame
157 x 63 cm (61.81 x 24.8 in)
(ABA 1409)



Megan Rooney
Untitled, 2024
Acrylic, oil and pastel on paper
60 x 42 cm (23.62 x 16.54 in)
(MRO 1213)



Joan Snyder

Vanishing Theatre/The Cut, 1974

Oil, acrylic, paper mache, thread, fake fur, paper, chicken wire on canvas

152.4 x 304.8 cm (60 x 120 in)

(JSN 1050)

For six decades, American artist Joan Snyder has reimagined the narrative potential of abstraction while pushing the formal possibilities of paint. With a vocabulary of personal motifs – from roses, cherry trees and sunflowers to grapes, scrawled words, moons and totems – Snyder builds complex and deeply tactile, collaged surfaces. *Vanishing Theatre/The Cut* (1974) is an important work in Snyder's oeuvre, marking the end of the formalism of the *Stroke* paintings and the beginning of a more autobiographical bent in her work. The three sections of its tripartite composition can be read, in storyboard fashion, from left to right. They correspond to different modes in Snyder's painterly performance, outlined in the upper left corner in black, capital letters: 'PART I LAMENT W WORDS', 'PART II VANISHING THEATRE / THE CUT' and 'PART III TAKE YOUR CLOTHES OFF LADY AND LET'S SEE WHO YOU REALLY ARE'. The lament is a dense, illegible lattice of blood-red letters, inscribed over a narrow strip of white ground. The cut or vanishing theatre is the work's dramatic climax: a large diagonal slash ruptures the central portion of the picture plane. Beneath it, a black fur heart is affixed to the canvas, broken down the middle. The third portion of the painting can be seen as the denouement; it contains a grid of coloured rectangles, the borders of which are reinforced with paper mache.

The painting takes its title from a passage in George Eliot's *Middlemarch* (1871). After the death of a close friend, a woman expresses: 'The theatre of all my ideas has vanished.' Snyder's *Vanishing Theatre/The Cut* symbolises the severing of her own long and painful relationship with an older woman. As the artist wrote in her diary on 12 December 1974: 'Only as the theatre vanished did it become more visible. The cut becomes an opening, the opening a closing, the closing an opening.' Fusing autobiography with abstract form, Snyder asserts the place of feeling and female subjectivity at the heart of her practice.

Joan Snyder

Vanishing Theatre/The Cut, 1974

Oil, acrylic, paper mache, thread, fake fur, paper, chicken wire on canvas

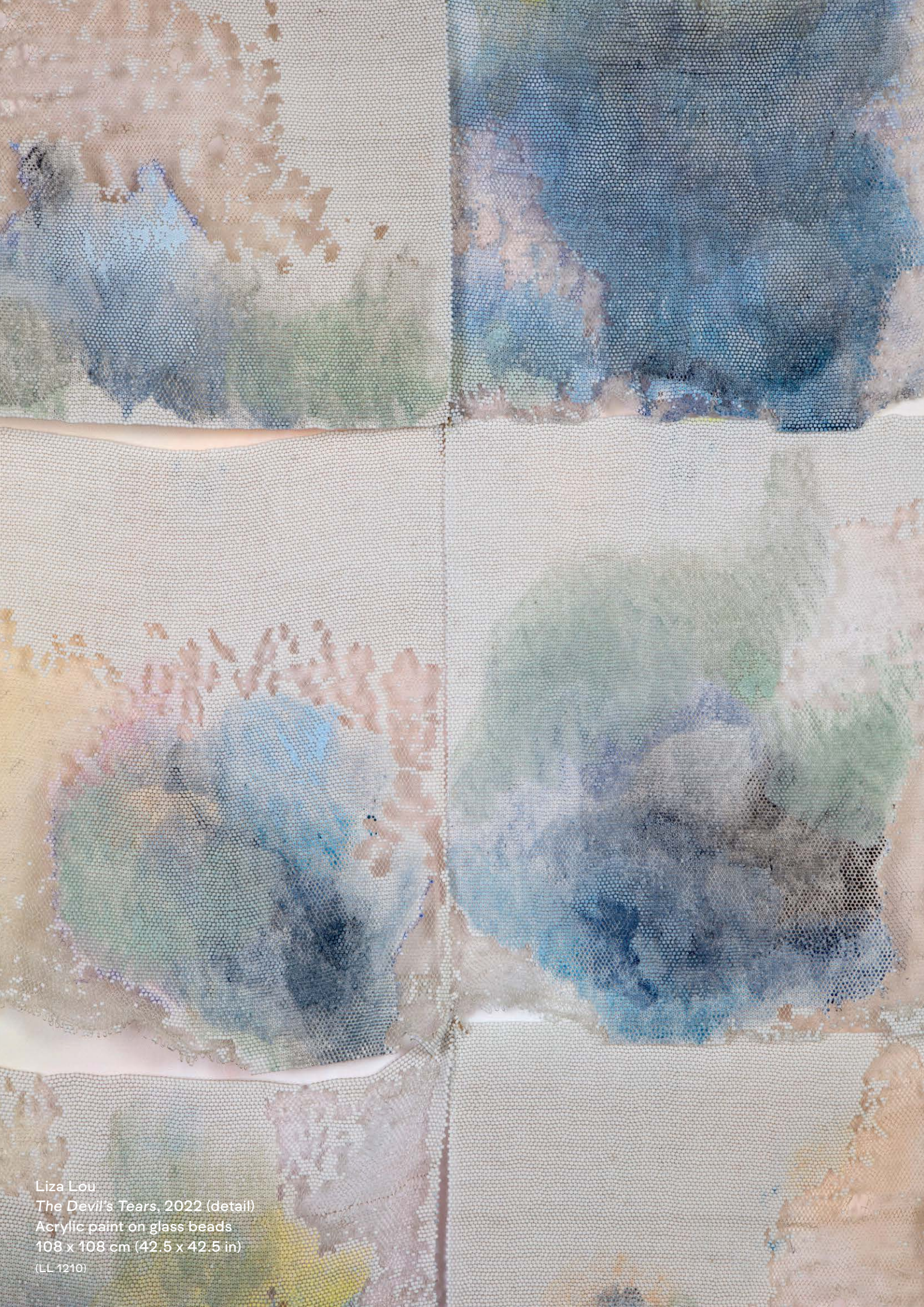
152.4 x 304.8 cm (60 x 120 in)

(JSN 1050)

PART III
TAKE YOUR
CLOTHES OFF
LADY AND
LET'S SEE
WHO YOU
REALLY ARE



Joan Snyder
Vanishing Theatre/The Cut, 1974 (detail)
Oil, acrylic, paper mache, thread, fake fur, paper, chicken wire on canvas
152.4 x 304.8 cm (60 x 120 in)
(JSN 1050)



Liza Lou
The Devil's Tears, 2022 (detail)
Acrylic paint on glass beads
108 x 108 cm (42.5 x 42.5 in)
(LL 1210)



Liza Lou's work is characterised by a tension between its seductive, even magical, materiality and the intensive labour involved in its creation, which manifests as process as well as subject matter. *The Devil's Tears* (2022) is one of artist's *Cloud* works, composed of square swatches of beads, painted in soft pastel hues. Each square is scaled to the size of an ordinary dishcloth, and the beads are hammered away by the artist to reveal the intricate net of thread holding them together. 'Beads have a lot of connotations before you even make anything with them – around beauty, preciousness, and even labour,' Lou says. 'They're made with a lot of care; they have their own value.'

Liza Lou
The Devil's Tears, 2022
Acrylic paint on glass beads
108 x 108 cm (42.5 x 42.5 in)
(LL 1210)



Imi Knoebel
Figura Phi, 2019
Acrylic on aluminium
226.8 x 187 x 4.5 cm (89.29 x 73.62 x 1.77 in)
(IK 1425)



Imi Knoebel's resolutely abstract art investigates the fundamentals of painting and sculpture, while drawing on the legacies of Suprematism, Minimalism and Colour Field painting. Often working in groups or series, the German artist combines a distinct, pared-back vocabulary of forms with striking colour, exposing the physical possibilities inherent in the most basic of materials, such as plywood, aluminium and fibreboard. In *Figura Phi* (2019), a painted, irregularly shaped aluminium panel is mounted at a slight distance to the wall, so that it appears to float weightlessly in space. It belongs to the artist's *Figura* series, characterised by its joyful chromatic spectrum and sensual painterly approach. Here, Knoebel carefully counterbalances the expansive sculptural presence of the work, invigorating its surface with energetic brushstrokes and subtle, shifting hues of pale-blue acrylic paint.

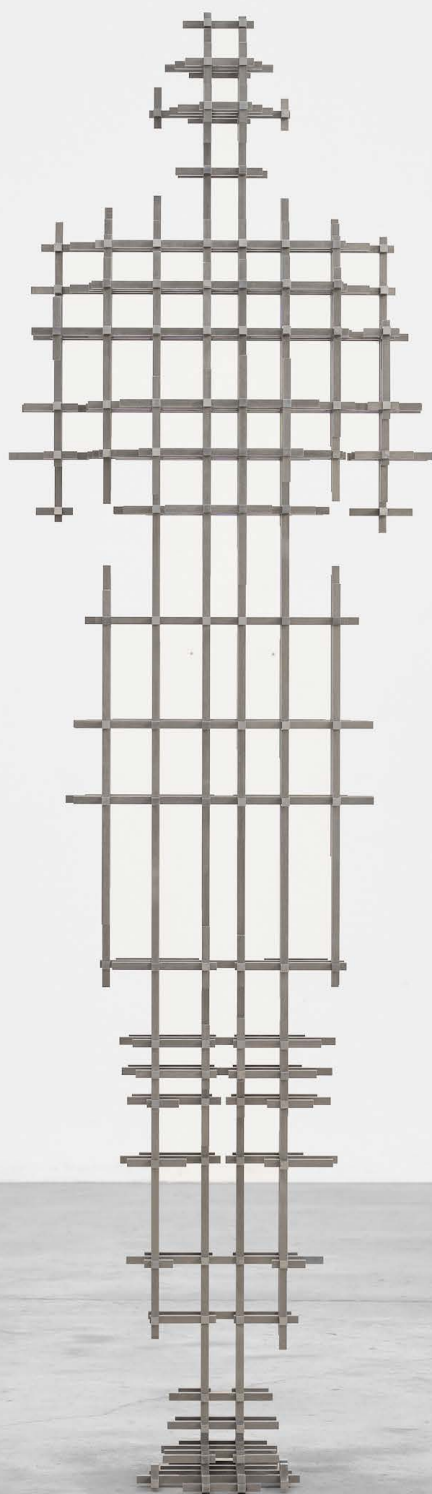
Imi Knoebel

Figura Phi, 2019 (detail)

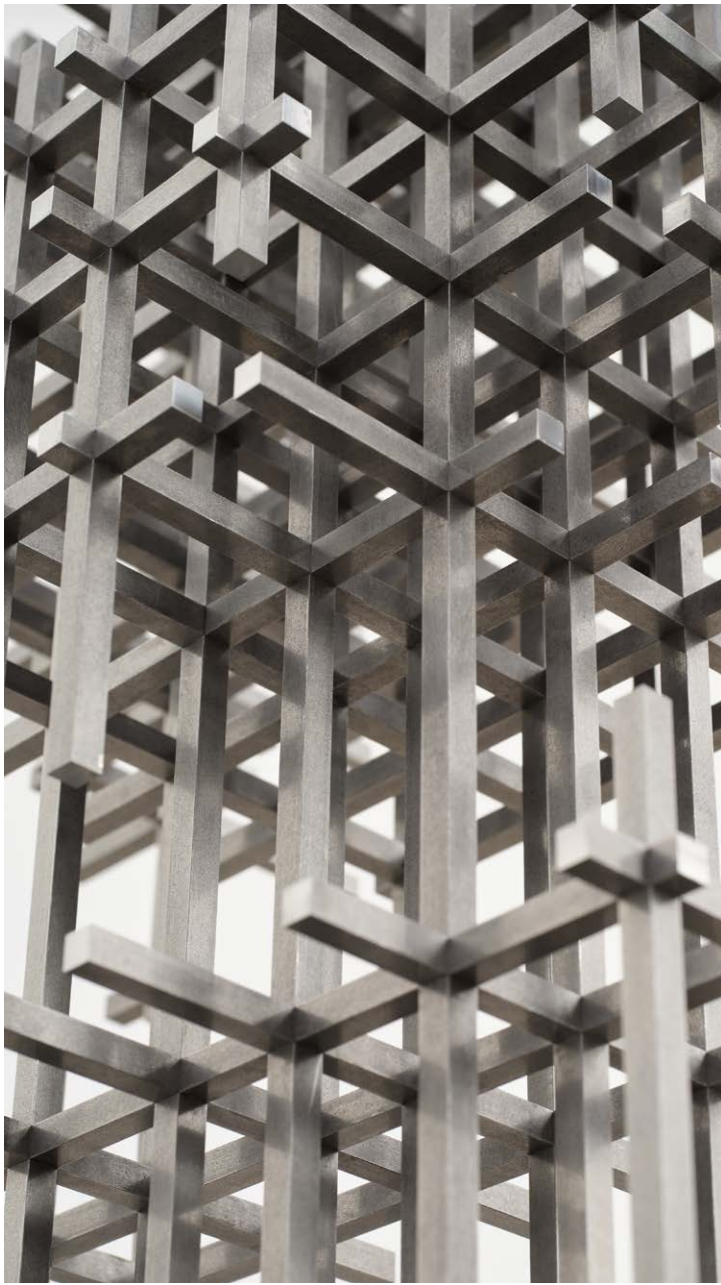
Acrylic on aluminium

226.8 x 187 x 4.5 cm (89.29 x 73.62 x 1.77 in)

(IK 1425)



Antony Gormley
SET VII, 2024
10 mm square section mild steel bar
190 x 54.4 x 34.5 cm
Edition of 3
(AG 1879)



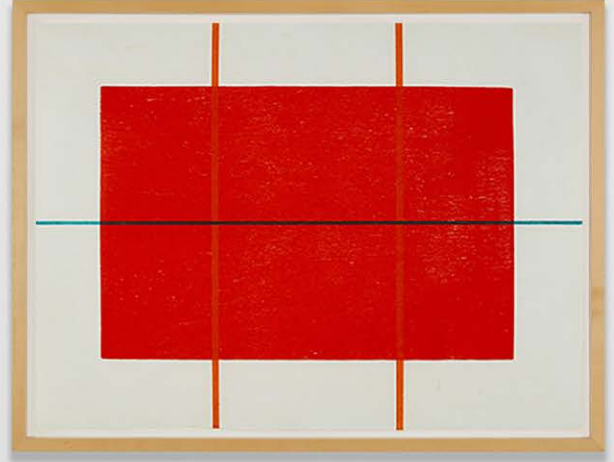
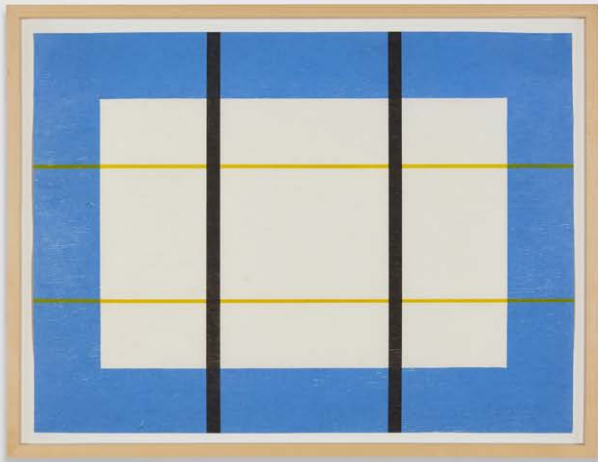
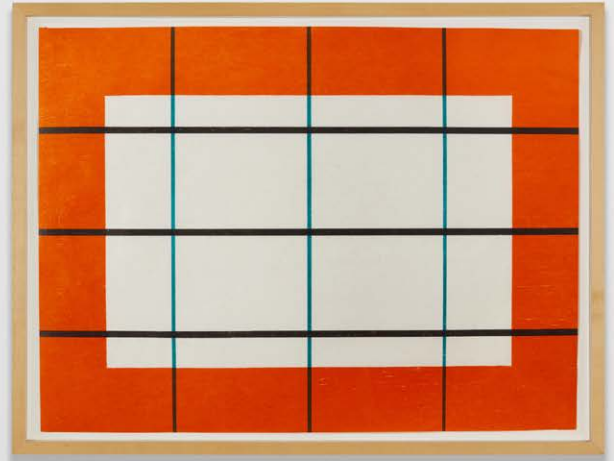
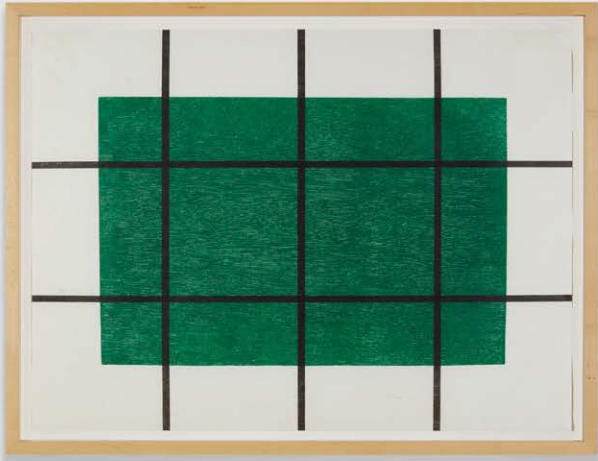
Antony Gormley is widely acclaimed for his sculptures, installations and public artworks that investigate the relationship of the human body to space. *SET VII* (2024) follows on from the artist's celebrated *Grid Works* series (2014–19), marking his continued interrogation of corporeal mass. A standing figure is formed by a lattice of intersecting stainless steel bars, welded at precise angles to produce an intricate internal scaffolding. The grid is the structure that informs industrial modernism, and is the trellis against which the contemporary body is framed. Here, Gormley articulates the body in concise, architectural terms of line, elevation, volume and perspective. What remains are the figure's vestigial coordinates, mapped out in space.

Antony Gormley
SET VII, 2024

10 mm square section mild steel bar
190 x 54.4 x 34.5 cm

Edition of 3

(AG 1879)



One of the most influential artists of the postwar period, Donald Judd (1928–1994) radically transformed notions of the ‘visible’, developing a rigorous visual vocabulary that emphasises simple, mathematical proportions and openness of form. In the present work – a set of four woodcuts in cobalt blue, cadmium red, viridian green and cadmium orange – Judd explores the repetition of orthogonal forms to accentuate the primacy of colour, shape and material. Printmaking, and the woodcut in particular with its robust geometricity, comprises a significant part of Judd’s oeuvre alongside his three-dimensional practice. Here, Judd prints on a handmade paper called *hanji*, made from the inner bark of the mulberry plant native to Korea’s rocky mountainsides, which he discovered on a trip to South Korea in the spring of 1991.

Donald Judd

Untitled, 1992–93/2020

Set of 4 woodcuts (from a group of 20), cobalt blue, cadmium red, viridian green and cadmium orange on handmade Korean paper

Each 60 x 80 cm (23.62 x 31.5 in)

(DJ 1037.B)



Lee Bul

Perdu CXI, 2021

Mother of pearl, acrylic paint on wooden base panel in steel frame

163 x 113 x 6.5 cm (64.17 x 44.49 x 2.56 in)

(LEB 1139)



I choose what I work with very carefully. Everything has connotations, stories, and I utilise them. I borrow the general meanings materials have and embrace them in my work.

— Lee Bul

Lee Bul's *Perdu* series embodies the artist's investigation into the symbolic and physical possibilities of her chosen materials. Varied hues of acrylic paint are mixed with flecks of mother of pearl and layered onto a wooden base panel. Once dry, the surface is sanded down to produce a marbled effect that partially reveals the differently coloured layers beneath – a process the artist describes as 'dancing with colour'. Recent additions to the series, such as *Perdu CXI*, mark the artist's increased impetus towards abstraction: 'I think when images go too figurative, they often erase the visibility of the production method or the materials that have been used because the image itself is too strong.' Instead, Bul strives to capture 'frozen moments' that function as atmospheric environments into which the viewer might step.

Lee Bul will be the subject of a major solo exhibition – the most comprehensive survey of the artist's career to date – at Leeum Museum of Art, Seoul, opening in September 2025.

Lee Bul

Perdu CXI, 2021 (detail)

Mother of pearl, acrylic paint on wooden base panel in steel frame

163 x 113 x 6.5 cm (64.17 x 44.49 x 2.56 in)

LEB 1139)



Miquel Barceló
COQUILLAGES ETC... 2024 (detail)
Mixed media on canvas
74 x 100 cm (29.13 x 39.37 in)
(MIB 239)



One of Spain's most acclaimed contemporary artists, Miquel Barceló is known for his relief-like mixed media paintings, free-flowing watercolours and ceramics. *COQUILLAGES ETC...* (2024) crystallises his embodied engagement with both aquatic creatures and the act of painting per se. The work features a myriad of seashells, viewed from an aerial viewpoint against a dripping abyssal-blue backdrop, as though the viewer were peering into the seabed or a rockpool. In Miquel Barceló's own words, 'when I'm working, it's like I'm freediving: I don't breathe for a minute or two, just long enough to paint, then I come back up and get my breath back.' The marine realm is an endless source of inspiration for Barceló, whose childhood was rhythmised by the Balearic Sea surrounding his native island of Mallorca, Spain.

Miquel Barceló
COQUILLAGES ETC..., 2024
Mixed media on canvas
74 x 100 cm (29.13 x 39.37 in)
(MIB 1239)



Oliver Beer
Resonance Painting (Perfect Day), 2025 (detail)
Pigment on canvas
150 x 200 cm (59.05 x 78.74 in)
(OB 1541)



Oliver Beer trained in musical composition at the Academy of Contemporary Music in London before attending the Ruskin School of Art, University of Oxford, and studying cinematic theory at the Sorbonne, Paris. This musical background is reflected in his live performances, films, installations, paintings and sculptures, which reveal the hidden acoustic properties of vessels, bodies and architectural environments. In his *Resonance Painting* series, Beer employs sound vibrations to compose precise forms on canvas, adjusting the frequencies to produce swelling, rippling patterns; 'using sound as his paintbrush,' as he puts it. In this new work, Beer translates the acoustics of Dordogne's prehistoric caves into paint. Departing from the airy tones of blue and white characteristic of his previous *Resonance Paintings*, he uses an expanded palette with rich earthy shades that blend into celestial blues and pinks.

Oliver Beer

Resonance Painting (Perfect Day), 2025

Pigment on canvas

150 x 200 cm (59.05 x 78.74 in)

(OB 1541)



Lee Kang-So
The Wind Blows-240533, 2024
Acrylic on canvas
130 x 162 cm (51.18 x 63.78 in)
(LKS 1003)



Lee Kang-So is one of Korea's foremost contemporary artists. Since the 1970s, he has worked across photography, painting, printmaking, sculpture, installation and performance to develop a highly experimental practice that has profoundly shaped the evolution of Korean art. Created in 2024, *The Wind Blows-240533* embodies the expressive, monochromatic compositions that characterise his oeuvre. The spare, pared-back lines evoke calligraphy and East Asian literati landscape traditions, while simultaneously gesturing to the aesthetics of Western minimalism. Favouring a long-handled East Asian ink brush for its ability to react more closely to the subtleties of his bodily movements, Lee works fast on wet ground to achieve a state of union between brush and hand, body and emotion.

Lee Kang-So is currently the subject of a major solo exhibition at the National Museum of Modern and Contemporary Art, Korea, closing 13 April 2025.

Lee Kang-So
The Wind Blows-240533, 2024
Acrylic on canvas
130 x 162 cm (51.18 x 63.78 in)
(LKS 1003)



Yan Pei-Ming
Paysage International, 2013 (detail)
Oil on canvas
146 x 235 cm (57.48 x 92.52 in)
(YPM 1057)



Yan Pei-Ming's body of work is invariably indebted to the history of Western painting and portraiture. The Shanghai-born artist studied in France and defines himself as a European painter, both in style and subject matter, but draws upon his Chinese cultural heritage in combination with European traditions in his artmaking. *Paysage International* (2013) is a large-scale landscape. Two dark, quivering forms – rendered with fine splatters and gestural daubs of black oil paint – suggest the silhouettes of trees against a twilight skyline. Intensely atmospheric, it recalls the landscapes of 16th-century painter and engraver Albrecht Altdorfer, as well as the works of his German-Renaissance forebears, including Adam Elsheimer.

Yan Pei-Ming
Paysage International, 2013
Oil on canvas
146 x 235 cm (57.48 x 92.52 in)
(YPM 1057)

Current & upcoming exhibitions



London Ely House

Teresa Pagowska
Shadow Self
Until 2 April 2025



Ron Mueck
En Garde
Until 2 April 2025



David Salle
Some Versions of Pastoral
10 April—8 June 2025



Paris Pantin

Alex Katz
The Venice Paintings
Until 12 April 2025



Paris Marais

Oliver Beer
Resonance Paintings: The Cave
Until 19 April 2025



Hans Hollein
Works from the 1960s
Until 31 May 2025

Current & upcoming exhibitions



Salzburg Villa Kast

Arnulf Rainer

Landschaften—Goya, 1983—1992

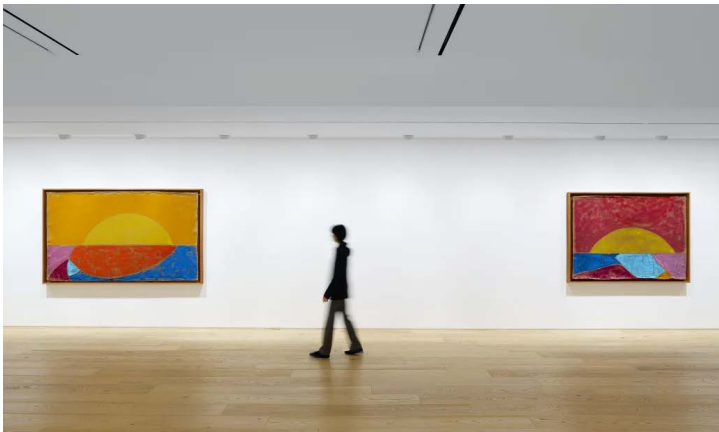
Until 5 April 2025



Martha Jungwirth

Der letzte Tag ist der schlimmste

12 April—31 May 2025



Seoul Fort Hill

Alvaro Barrington

Soul to Seoul

Until 12 April 2025

Art Basel Hong Kong 2025

26—30 March 2025

Booth 1C14

VIP Day (by invitation only)

First Choice | Wednesday 26 March, 12—8pm

First Choice and Preview | Thursday 27 March, 12—4pm

First Choice and Preview | Friday 28 March, 12—2pm

First Choice and Preview | Saturday 29 March, 12—2pm

First Choice and Preview | Sunday 30 March, 11am—12pm

Vernissage

Thursday 27 March, 4—8pm

Public Days

Friday 28 March, 2—8pm

Saturday 29 March, 2—8pm

Sunday 30 March, 12—6pm

Venue

Hong Kong Convention & Exhibition Centre

1 Harbour Road, Wan Chai

Hong Kong