



# Art | Basel Hong Kong

March 28-30, 2025

Booth 3E18



KOTARO NUKAGA



# KOTARO NUKAGA

## Landscape Becomes Abstract

For Art Basel Hong Kong 2025, KOTARO NUKAGA presents a group exhibition curated around the theme of “Landscape Becomes Abstract” Through its participation in Art Basel Hong Kong over the last several years, the gallery has continued to cultivate discourse that draws connections between modern, postwar, and contemporary art. This year, it brings together the work of Jiro Yoshihara, Takeo Yamaguchi, Yuki Katsura, Gen'ichirō Inokuma, and Ei-Q—artists who played key roles in the development of the avant-garde in prewar and postwar Japan and are now garnering increased attention in the global art market. They are joined by five contemporary artists whose practices extend to the international stage: Tomokazu Matsuyama, Keita Morimoto, Nir Hod, Kour Pour, and Beverly Fishman.

In the late 1930s, avant-garde art movements in Japan were shaped by the rise of abstraction, then considered a novel mode of creative expression. Yoshihara and Yamaguchi, whose works are now highly acclaimed worldwide, spearheaded these movements and established the Kyushitsukai group in 1938 with Yoshishige Saito and three other artists, with Katsura also joining as a founding member. Although this organization was short-lived due to the escalation of the Pacific War, it marked a significant step forward in the development of abstract art in Japan. Each artist pursued their own unique visual language, leading to various forms of abstract expression emerging in the country throughout the prewar and postwar periods. This exhibition examines how every one of these artists made the transition to abstraction through a selection of rare, early landscapes by Yoshihara, Yamaguchi, Katsura, Inokuma and Ei-Q, alongside abstract paintings that represent the themes central to their later practices.

At the same time, the gallery will show landscapes, as well as works with more abstract elements, by Tomokazu Matsuyama and Keita Morimoto, two artists at the forefront of contemporary painting. Matsuyama and Morimoto freely transcend such genre boundaries as “abstract” or “landscape” painting—they draw inspiration from the planarity of traditional Japanese painting while also seamlessly incorporating modern-day commercial imagery into their work.

US-based artists Nir Hod and Kour Pour explore the possibilities of pictorial expression within both postcolonial contexts and our increasingly information-inundated society. Reminiscent of Monet’s Water Lilies, Hod’s 100 Years is Not Enough series employs the artist’s signature medium of oil paint on chrome to depict beautiful flowers and greenery atop an abstract composition. Pour’s work powerfully illustrates the transmission and transformation of images across cultural boundaries. His distinctly two-dimensional compositions, rendered in vibrant primary colors, gradually distance themselves from Western visual languages.

KOTARO NUKAGA’s booth spotlights artists who encountered abstract expression in their creative journeys, then successfully sublimated it into their respective practices. The works by avant-garde Japanese artists not only convey the atmosphere of an age brimming with formal experimentation, but also highlight a creative spirit that still resonates with contemporary painters today. We invite you to experience the rich, dynamic range of visual expression borne out of the interplay between landscape and abstraction.

# Landscape Becomes Abstract

KOTARO NUKAGA



# Takeo Yamaguchi

1902-1983

Yamaguchi was born in Gyeongseongbu (present-day Seoul) during a period of intense conflict between Japan and Russia over the exclusive control of the Korean Peninsula. He is considered one of the pioneering trailblazers of Japanese abstract painting. His unique world of abstraction became prominent from the 1950s, characterized by works with thickly applied ochre or reddish-brown paint on a black background. Along with a limited number of colors, the forms that appeared on his canvases evolved from combinations of geometric shapes to more simplified rectangular color fields that spread with weight over the background. He established a distinctive style of abstract painting with unique organic qualities, unlike the dry, geometric abstraction. He exhibited at international exhibitions, including the Japan International Art Exhibition, the São Paulo Biennial, and the Venice Biennale, leading the early post-war abstract painting movement. His abstract expression, characterized by a rigorous pursuit of form with limited, rich colors, is highly acclaimed.





Takeo Yamaguchi

*Landscape near Sasazuka*

1923

Oil on canvas

53.0 x 65.4 cm

This work is accompanied with a certificate of authenticity signed by Takeo Yamaguchi Artwork Registration Association.

Exhibition:

The National Museum of Modern Art, Tokyo, Japan, *YAMAGUCHI Takeo & HORIUTI Masakazu*, 1980, no.1

Kitakyushu Museum of Art, Fukuoka, Japan, *Exhibition of Takeo YAMAGUCHI*, 1980, no.1

Nerima Art Museum, Tokyo, Japan, *Takeo Yamaguchi*, 1987, no.1

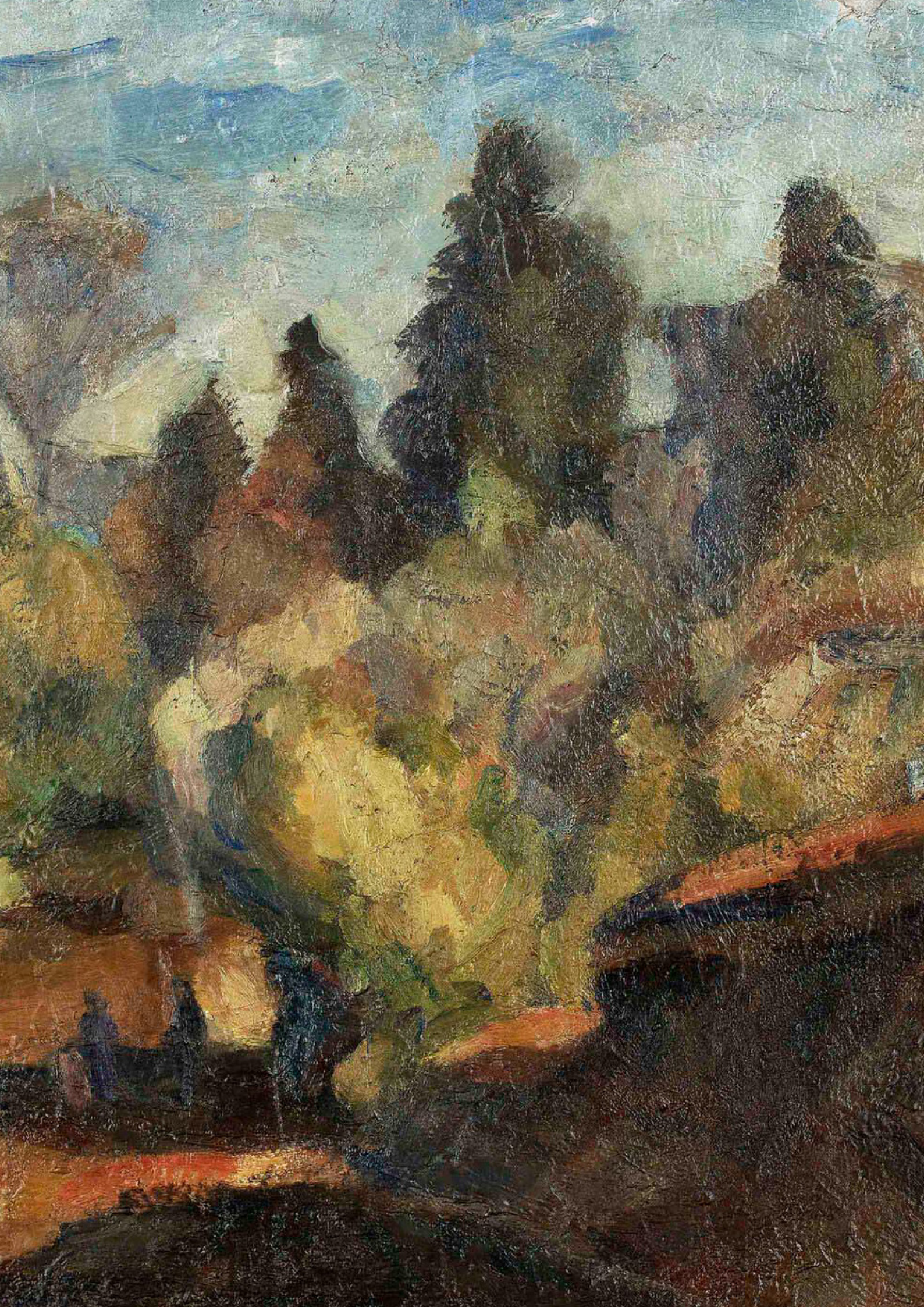
Kagoshima City Museum of Art, Kagoshima, Japan, *Takeo Yamaguchi*, 1993, no.1 (This exhibition toured three other locations in Japan from 1993 to 1994: the Otani Memorial Art Museum, Nishinomiya City, Hyogo, the Shimonoseki City Art Museum, Yamaguchi, and the Museum of Modern Art, Toyama.

Literature:

*Takeo Yamaguchi*, Kodansha, Tokyo, Japan, 1981, no.1, illustrated

USD 20,000









Takeo Yamaguchi

*Garden*

1948

Oil on canvas

33.3 x 45.5 cm

Signed, titled and dated on the stretcher

This work is accompanied with a certificate of authenticity signed by Takeo Yamaguchi Artwork Registration Association.

USD 8,000



Takeo Yamaguchi

*Landscape*

1976

Oil on board

31.7 x 40.8 cm

Signed, titled and dated on the reverse

This work is accompanied with a certificate of authenticity signed by Takeo Yamaguchi Artwork Registration Association.

Literature:

*Takeo Yamaguchi*, Kodansha, Tokyo, Japan, 1981, no.449, illustrated

USD 8,000





Takeo Yamaguchi

*Duplication (Chofuku)*

1958

Oil on board

59.8 x 90.0 cm

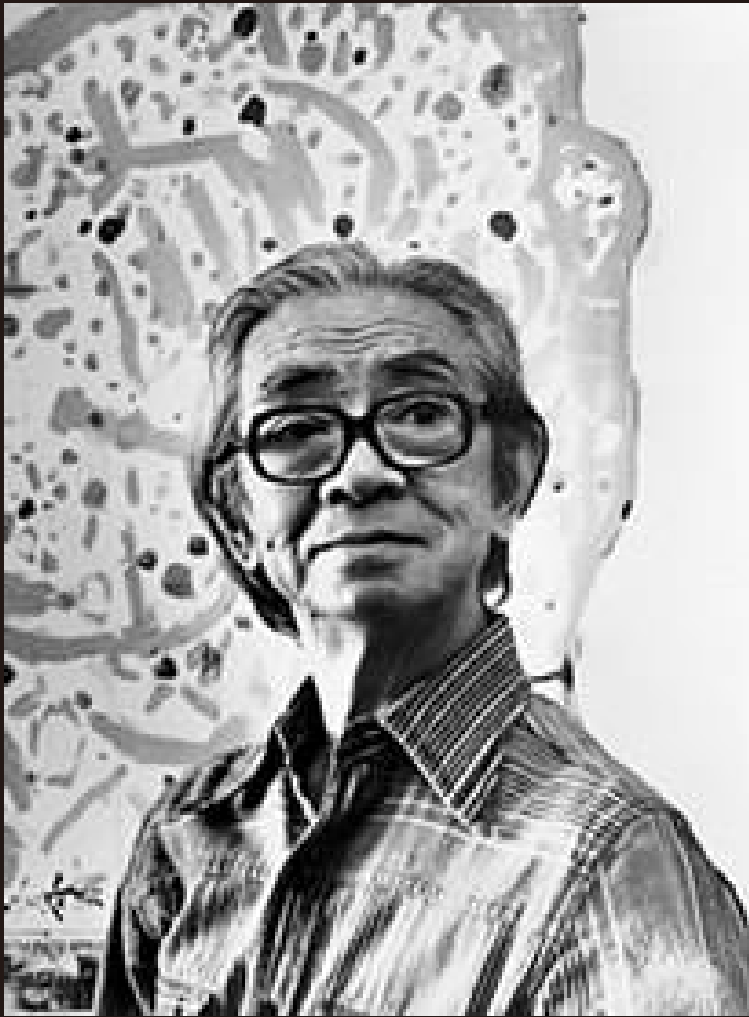
Signed, titled and dated on a label on the reverse of the frame

This work is accompanied with a certificate of authenticity signed by Takeo Yamaguchi Artwork Registration Association.

USD 170,000







# Genichiro Inokuma

1902-1993

Inokuma was born in Kagawa Prefecture in 1902. From a young age, he showed exceptional talent in painting and was even known to substitute for his teacher in art classes. In 1926, he made his first successful entry into the Teiten Exhibition and later achieved further recognition, eventually being granted exemption from screening. In 1938, he moved to Paris and interacted with Henri Matisse. However, he struggled to break free from Matisse's influence and spent years experimenting with his own style. After moving to the United States, he transitioned from figurative to abstract painting. Throughout his career, he was an ambitious artist who constantly challenged himself with new artistic expressions. Inokuma once stated, "The beauty of color does not come from the color itself, but from the contrast with its surroundings." He conducted extensive research on the effects and use of color, producing many vibrant works with hues close to primary colors.

As a painter, he was active before World War II and remained one of the few Japanese artists to gain international recognition as an abstract painter in the postwar era. The Marugame Genichiro-Inokuma Museum of Contemporary Art, which opened in 1991, houses a collection of approximately 20,000 of his works, many of which are on permanent display.



Genichiro Inokuma

*Landscape*

Oil on canvas

38.0 x 45.5 cm

Signed on the lower right

This work is accompanied with an artwork registration card issued by Japan Art Dealers Association.

USD 8,500









Genichiro Inokuma

*Untitled*

1962

Watercolor and pencil on paper

35.0 x 27.3 cm

Signed and dated on the lower left

Provenance:

Willard Gallery, New York, USA

Sigrig Freundorfer Fine Art, New York, USA

USD 9,000



# Jiro Yoshihara

1905-1972



Born in Osaka in 1905. He taught himself to paint from middle school. Although he temporarily gave up painting to take over the family business, he never abandoned his dream of becoming an artist. In 1928, he held a solo exhibition at the Asahi Kaikan in Osaka, composed solely of paintings of fish, which garnered attention. Gaining confidence, he visited Tsuguharu Foujita, only to be harshly criticized for having too much influence from other artists. This experience led to the birth of the Gutai motto, "Never imitate others," which Yoshihara would repeatedly emphasize. In the 1930s, he continued his art alongside his family business, gaining recognition and establishing his position as an avant-garde artist. Amid the post-war rise of abstract art, in 1954, he founded the "Gutai Art Association" with 17 young artists living in the Hanshin area and actively engaged in its activities. Regarding Yoshihara's own works, while his early pieces showed the influence of Surrealism, he later transitioned to abstract paintings characterized by rough, vigorous brushstrokes. Subsequently, he created works distinguished by boldly textured surfaces with thickly applied oil paint, and later, he meticulously painted many circles so precisely that the brushstrokes were indiscernible.



Jiro Yoshihara

*Untitled*

Oil on canvas

38.0 x 45.5 cm

Signed on the lower right

This work is accompanied with an artwork registration card issued by Japan Art Dealers Association.

USD 60,000





Jiro Yoshihara

*Untitled*

1951

Oil on canvas

33.3 x 24.2 cm

Signed and dated on the reverse

This work is accompanied with an artwork registration card issued by Japan Art Dealers Association.

USD 60,000









# Ei-Q

1911-1960

Born in Miyazaki Prefecture in 1911, Ei-Q was a precocious boy who began publishing critiques in art magazines as early as his mid-teens. Not limited to critiques, from the mid-1920s, he began his career as an artist, producing oil paintings and photographs. In 1936, he gained attention for his "photo-dessin," where he placed cut-out sketches on photographic paper and exposed them to light. Following this, he energetically produced collage works, colorful oil paintings, etchings, and lithographs. Disliking academic authoritarianism and superficial modernism, he was not only a painter but also a sharp thinker. His enthusiastic and theoretical personality strongly influenced other artists. Particularly, his involvement with the "Democrat Artists Association," which had many participating artists from the Kansai region, holds significant importance in considering post-war art in Kansai, Japan.



Ei-Q

*Winter*

Oil on canvas

33.4 x 45.6 cm

Exhibition:

Miyazaki Prefectural Art Museum, Miyazaki, Japan, *100th Birth Anniversary, Q Ei*, 2011, no.82 (This exhibition was also held at the Museum of Modern Art, Saitama and the Urawa Art Museum, Saitama, Japan)

USD 38,000





Ei-Q

*Landscape*

Oil on board

23.7 x 33.0 mm

Signed on the lower left

This work is accompanied with an artwork registration card issued by Tokyo Art Club.

USD 40,000







# Yuki Katsura

1913-1991



Yuki Katsura was born in Tokyo in 1913 and began studying art in earnest after enrolling in a senior girls' school in 1926. However, she became dissatisfied with the academic instruction of Western-style painting and started to interact with avant-garde artists of that time. In 1935, she held a solo exhibition featuring collage works, and in 1938, she formed the "Kyushitsukai" group with Jiro Yoshihara, who would later become the leader of the Gutai Art Association, among others. She actively worked as an avant-garde artist even before the war, employing detailed depictions, collages, and satirical expressions to critically engage with the rapidly changing society from pre-war to post-war era and to explore humorous expressions for herself. Due to the critical nature of her work and its achievements, she is considered a pioneer of the avant-garde artists in Japan and has been increasingly reevaluated in recent years.



Yuki Katsura

*Fallen Leaves Composition*

1938

Oil on canvas

53.0 x 65.5 cm

Signed on the right side

USD 28,000









Yuki Katsura

*Untitled*

Mixed media on canvas and board

65.0 x 55.0 cm

Signed on the reverse

USD 25,000





Yuki Katsura

*Untitled*

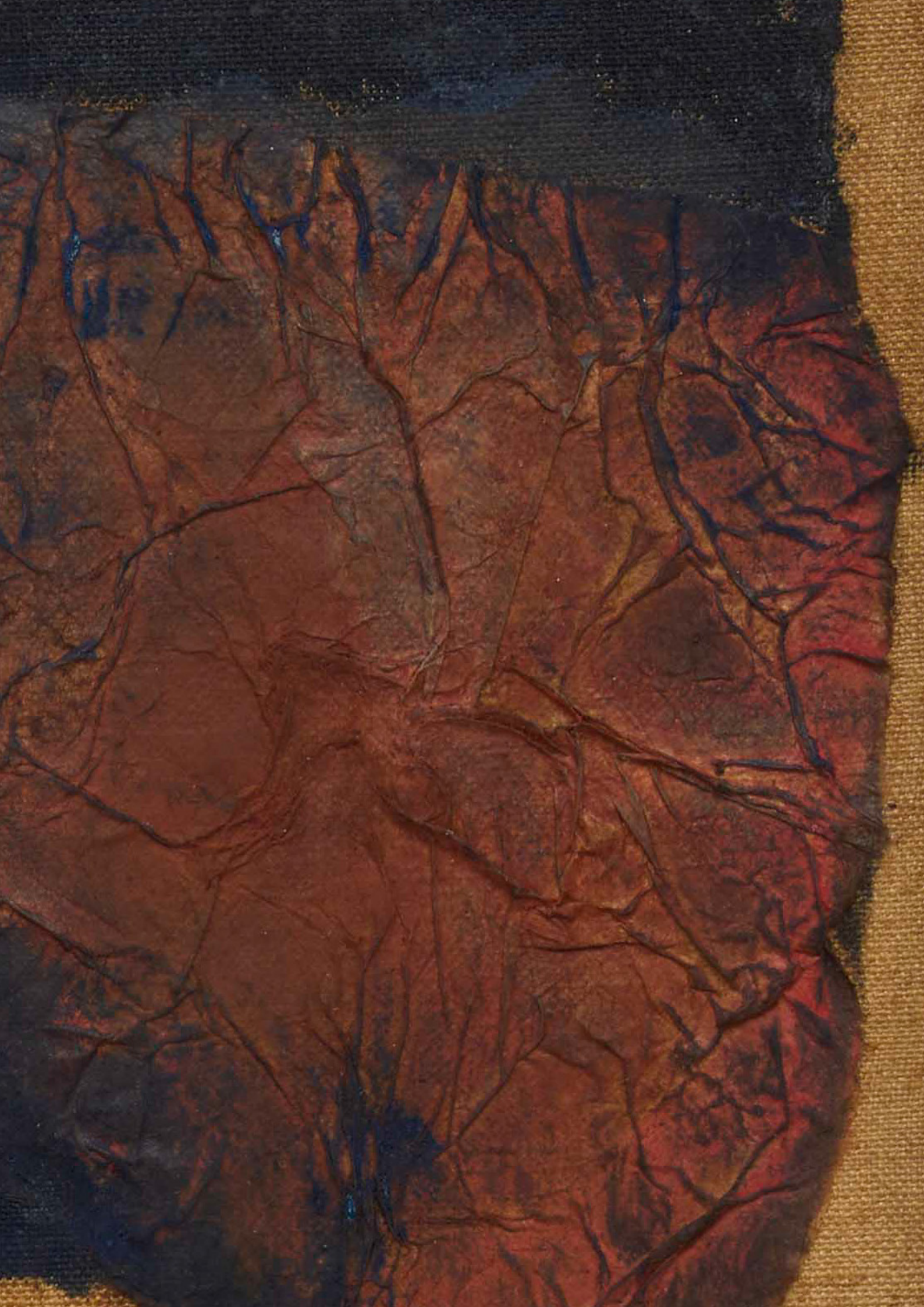
Oil on canvas

22.2 x 27.5 cm

Signed on the lower right

USD 9,000









Yuki Katsura

*Work*

1961

Mixed media on canvas

22.0 x 26.8 cm

Signed on the lower right and dated on the stretcher

USD 9,000

# Tomokazu Matsuyama

Born: 1976, Gifu, Japan



Tomokazu Matsuyama (1976, Born in Gifu, Based in New York) moved to the United States in 2002, after graduating from Sophia University. He received his MFA in Communications Design from the Pratt Institute, New York. Matsuyama's works include painting, sculpture, and public art installations and respond to his own bi-cultural experience of growing up between Japan and America by bringing together aspects of both Eastern and Western aesthetic system and reflect the changing modern society in the informatization. Numerous exhibitions have been held in major cities in galleries, museums, and university facilities around the world. His works are in the permanent collections of LACMA, Asian Art Museum in San Francisco, Pérez Art Museum Miami, Long Museum and Powerlong Museum in China, Crystal Bridges Museum of American Art, Shiga Museum of Art, the Royal Family of Dubai, Bank of Sharjah Collection, K11 Art Foundation in Hong Kong, the institutional collections of Microsoft and more. From 2012 to May 2017 he was an adjunct professor at the School of Visual Arts (SVA). In 2020, he designed and supervised the community art space at JR Shinjuku Station East Square and installed 7m-tall sculpture. In 2021, he was featured on NHK's "Nichiyo Bijutsukan", Japan's longest running weekly arts TV program and his international activities and growing profile were well valued. He currently lives and works in Greenpoint, Brooklyn, New York.





Tomokazu Matsuyama

*Ultra Marine Corner*

2023

Acrylic and mixed media on canvas

137.0 cm diameter

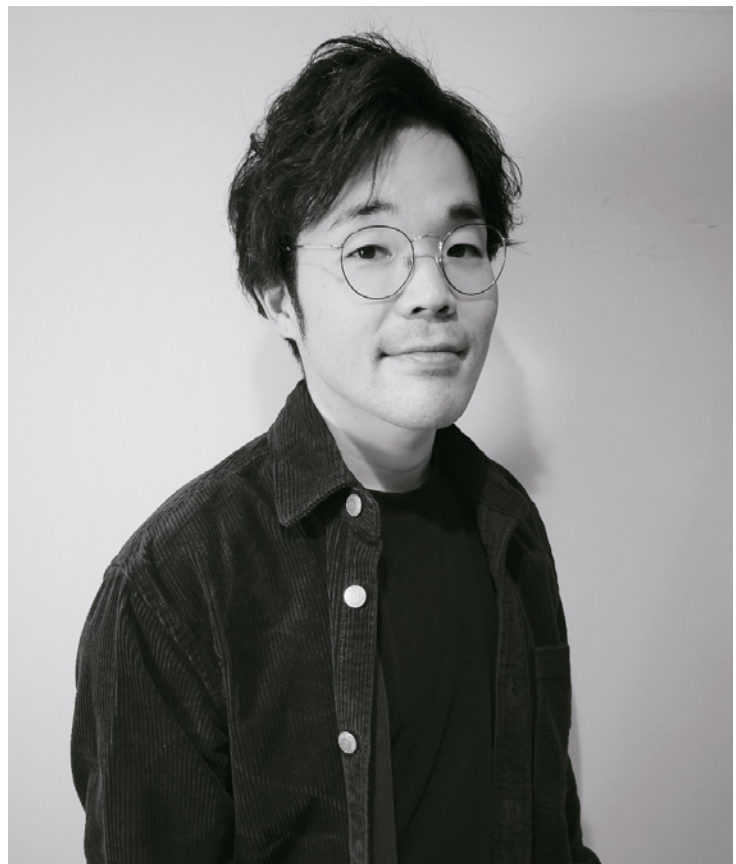
USD 120,000





# Keita Morimoto

Born: 1990, Osaka, Japan



Keita Morimoto (born 1990, Osaka, Japan) is a Japanese artist renowned for his cityscapes and portraits. He immigrated to Canada in 2006, earned his BFA from OCAD University in 2012, and returned to Japan in 2021. Now based in Tokyo, Morimoto engages deeply with the techniques and themes of Baroque lighting, early 20th-century American Realism, and pre-modern Genre Painting. By referencing these historical movements, he reimagines contemporary urban life, transforming ordinary streets into extraordinary narratives. Through the symbolic use of light, he merges its sacred and natural connotations with the stark realities of consumerism and industrial culture, creating works that resonate with both historical depth and modern complexity. Morimoto's work has been exhibited at the Museum of Contemporary Art Toronto Canada, K11 Musea, Powerlong Art Museum, Art Gallery of Peterborough, The Power Plant, and Fort Wayne Museum of Art. His pieces are part of the permanent collections at the Shiga Museum of Art, Arts Maebashi, High Museum of Art, Fondazione Sandretto Re Rebaudengo, and ICA Miami.



Keita Morimoto

*Echoes of Colour 20241229*

2025

Oil on panel

17.8 x 13.8 cm

USD 2,450







Keita Morimoto

*Echoes of Colour 20241216*

2025

Oil on panel

17.8 x 13.8 cm

USD 2,450





Keita Morimoto

*Echoes of Colour 20241230*

2025

Oil on panel

17.8 x 13.8 cm

USD 2,450

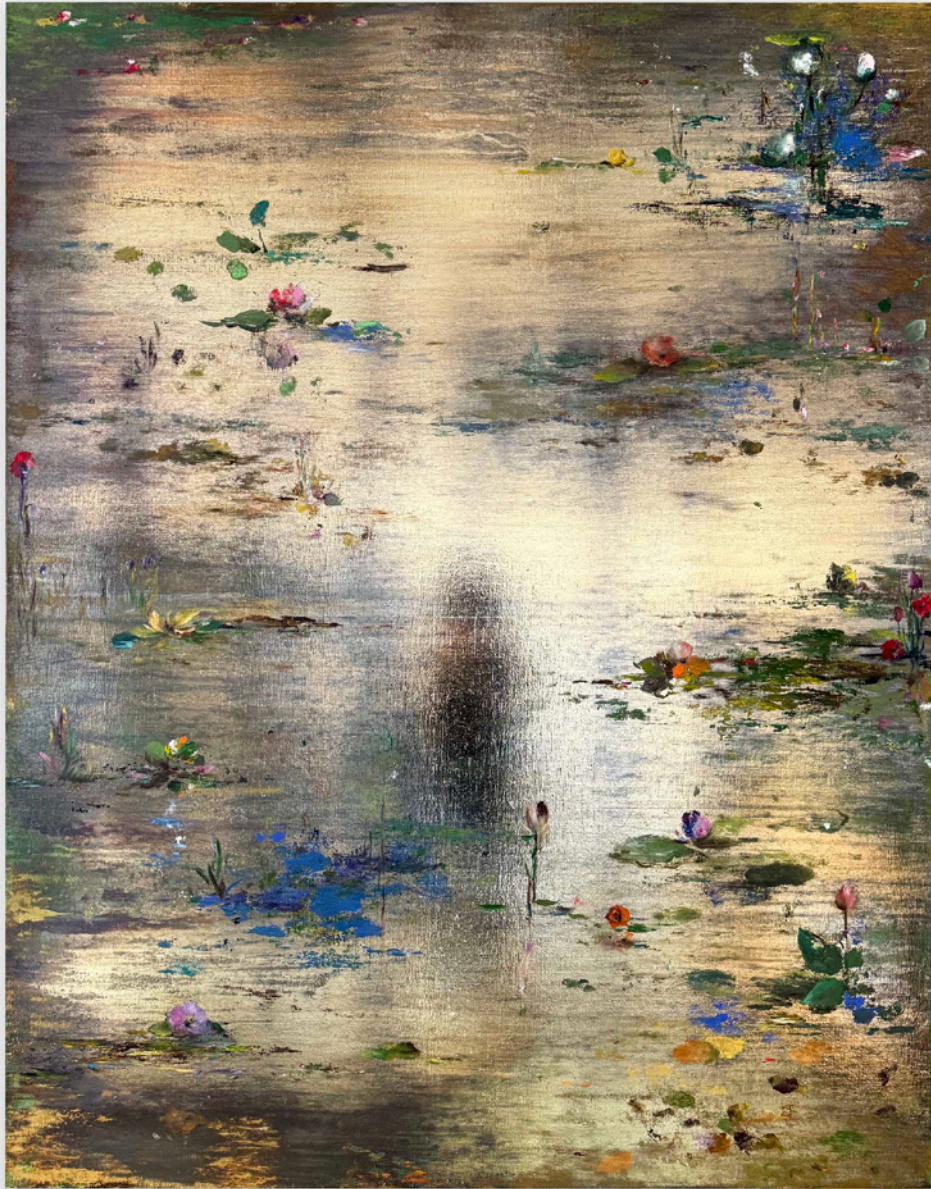


# Nir Hod

Born: 1970, Tel Aviv, Israel

Nir Hod was born in 1970 in Tel Aviv, Israel, and is currently based in New York. Hod earned his B.F.A from the Bezalel Academy of Art and Design, Jerusalem, and also received artistic training at New York's Cooper Union School of Art. Through sculpture, film, and canvas mediums, Hod freely traverses within and around ideas of beauty, contrast, sexuality, decadence, and lost innocence. At the center of his work, Hod tells a story about raw contrast that can exist in people. He questions indulgence as sin and offers, instead, curiosity. His work suggests to us that life and reality are easier to bear when we consider alternate possibilities, when we consider things that are larger than life. In 2005, Hod held a solo exhibition at the Tel Aviv Museum of Art (Israel), and has since exhibited at the Jewish Museum (New York), Sara Hildén Art Museum (Finland), Kasmin Gallery (New York), and Kohn Gallery (Los Angeles), among many others. Interviews are regularly featured in the international media such as the New York Times, Interview Magazine, W, ELLE, The Wall Street Journal, "T" Magazine, New York Observer, Financial Times, and more.





Nir Hod

*100 Years is Not Enough*

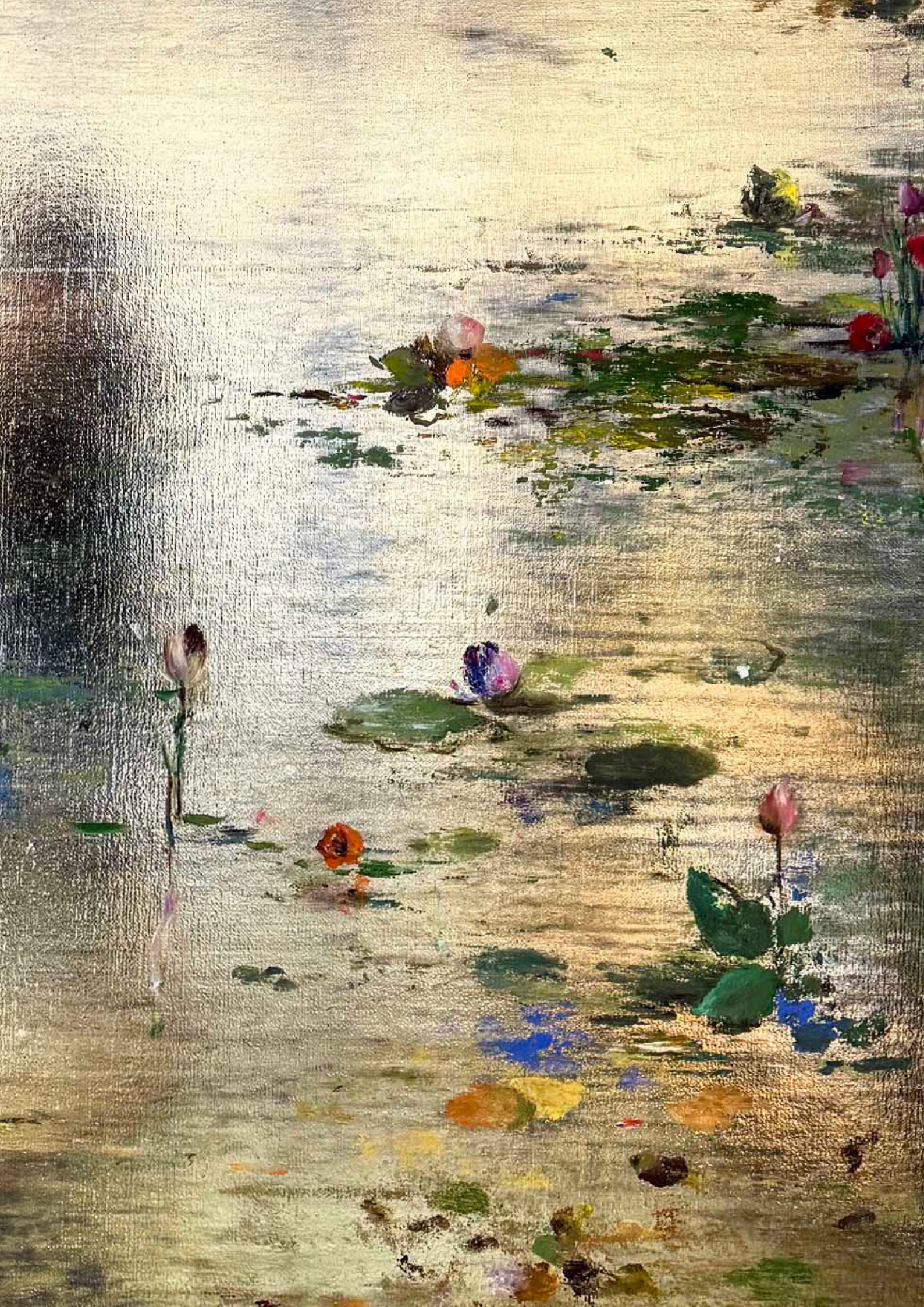
2024

Oil and acrylic under and on top of chromed linen

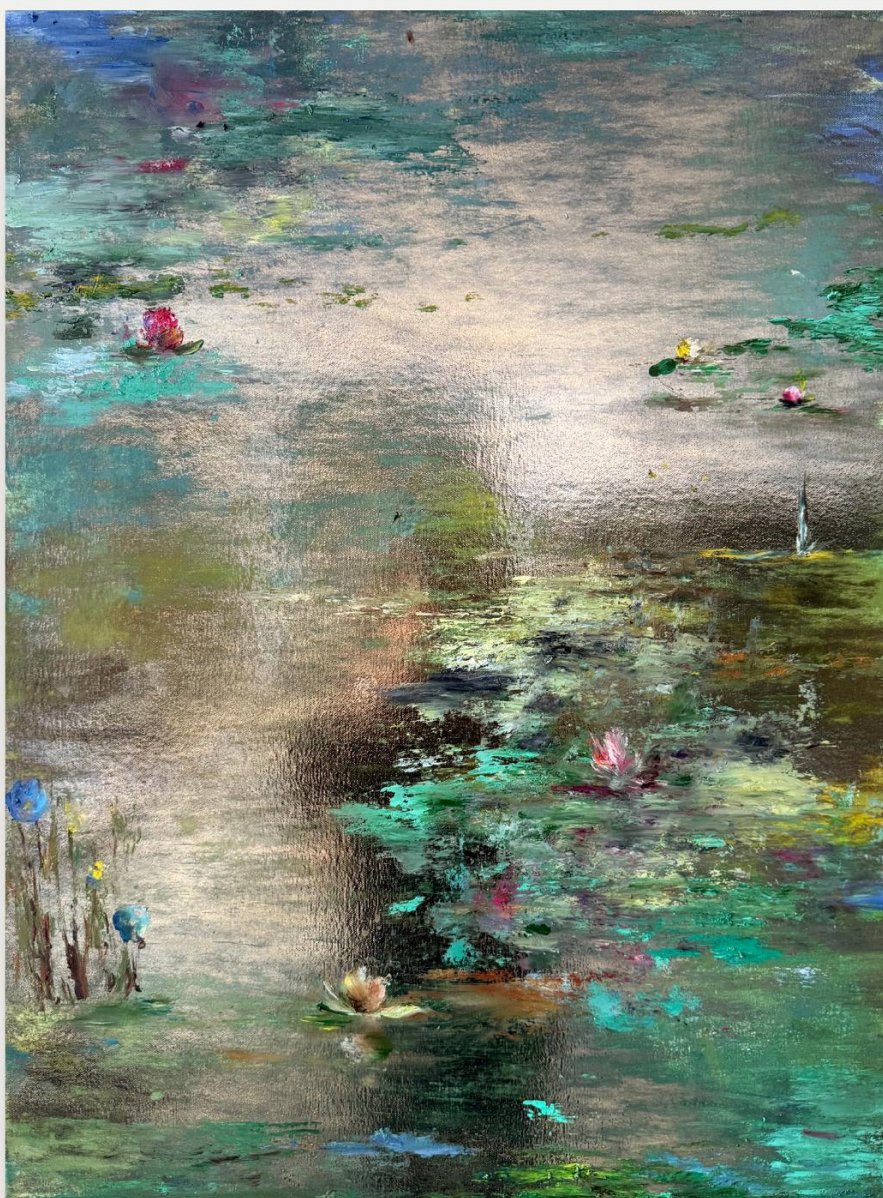
203.2 x 157.5 cm

USD 85,000









Nir Hod

*100 Years is Not Enough*

2025

Oil and acrylic under and on top of chromed linen

76.2 x 61.0 cm

USD 28,000



Photo by Rich Stapleton

# Kour Pour

Born: 1987, Exeter, England

Kour Pour is a British-Iranian-American artist whose visual language is informed by longstanding, global traditions of intercultural exchange. By intersecting a wide range of material and aesthetic conventions that are connected to various geographic, cultural, and national heritages, Pour allows for a reevaluation of strict conventions relating to ideas of origin. Pour's works encompass diverse subject matter and culturally specific references, ranging from Persian carpets to ukiyo-e prints, and Western abstraction to Eastern landscape painting. These references are used as starting points for his paintings, in which a source image is often cropped, abstracted, or adjusted in palette to create vivid, intricate, and layered painting surfaces. Fostering forms and techniques from numerous cultures and time periods, Pour's global vision weaves together representational imagery, abstract patterning, and ornamental elements to create new hybrid artworks. Pour's synthesis of image and process often connects different art histories in an attempt to highlight the cultural exchanges that lead to artistic innovation and disrupt the notion of singular originality. In recent year, he takes participation in "New Homes, New Places" (Gallery 1957, London) and "Familiar Spirits" (Kavi Gupta Gallery, Chicago). Collected by the Orange County Museum of Art (United States).





Kour Pour

*Red Garden*

2025

Acrylic on canvas over panel

22.9 x 17.8 cm

USD 7,500









Kour Pour

*View From Above*

2025

Block printing ink on canvas

119.4 x 107.9 cm

USD 27,000







# Beverly Fishman

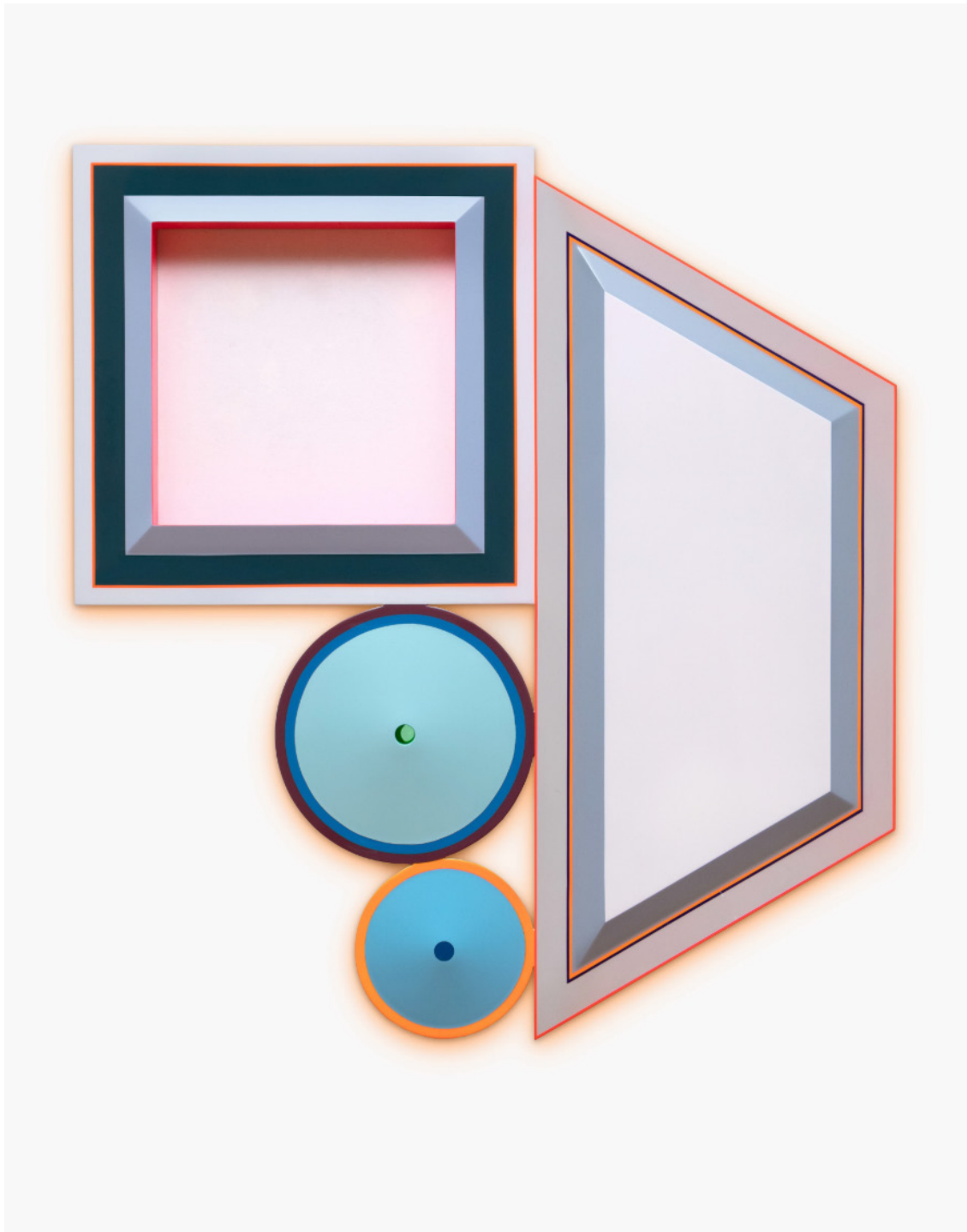
Born: 1955, Philadelphia, USA



Courtesy of the artist and Miles McEnery Gallery, New York, NY

Beverly Fishman (b. 1955, Philadelphia, USA) currently lives and works in Detroit, Michigan. The artist received her Bachelor of Fine Arts from the Philadelphia College of Art in 1977 and her Master of Fine Arts in 1980 from Yale University. Fishman is a prominent female artist who has spent over two decades expressing the themes of illness and cure, and their associated political and business implications through an abstract visual language. Her work employs the language of science and technology to explore themes such as bodily autonomy and its relationship to society, social vulnerability and drug dependency, self-care, and modern ailments through various media. Her recent relief works, which abstract and reference prescription pills and polypharmacy, have gained increased importance and critical relevance in an aging society. With a particular focus on prescriptions for symptoms such as PMS, psychotropic medications, and contraceptives - matters especially relevant to women today. Her contributions to feminist art have been recently recognized, including receiving the Anonymous Was A Woman Award in 2018. Her works are held in various major institutions including the Chrysler Museum of Art, Virginia, the Detroit Institute of Arts, Detroit, and the Pérez Art Museum Miami, Miami . Her influence in the contemporary art scene is evident in accolades such as a Guggenheim Fellow in 2005 and her role as Head of Painting at Cranbrook Academy of Art between 1992 and 2019. By 2020, she became the National Academicians (NA) of the National Academy of Design.





Beverly Fishman

*Polypharmacy: Joy, Self Determination, Choice, Equilibrium*

2023

Urethane paint on wood

114.3 x 104.8 cm

USD 55,000







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