

Art | Basel  
Hong Kong

26.03—30.03  
Booth 3E22



# Chen Kong Fang Shoko Suzuki

Gomide & Co



Almeida & Dale

## ART BASEL HONG KONG

26.03 — 30.03.2024

Booth 3E22

### Chen Kong Fang and Shoko Suzuki

Gomide&Co and Almeida & Dale are pleased to present for Art Basel Hong Kong 2024 an unprecedented project focusing in particular on the production of Chinese-Brazilian painter Chen Kong Fang (1931-2012), bringing together a group of works that bring out his experimental approach in homage to the tradition of Chinese painting and covers the period from 1960 to 1990. Alongside Fang's work, the project also includes works by Japanese ceramist Shoko Suzuki (1929), who has lived in Brazil since 1962, with an emphasis on her production made in the country between the 1970s and early 2000s. Silence, solitude and meditation play a central role in the practice of both artists, and their works are important examples of the transcultural aesthetics of the Asian diaspora in the Western context.

Chen Kong Fang incorporated the aesthetics of Chinese painting in his work, but also absorbed influences from Western art. His search for the spiritual and mysterious essence of the subjects he painted is revealed through simple compositions, generally related to everyday themes, but endowed with theatrical features. Fang painted domestic scenes, landscapes and still lifes where objects appear animated, using plays of scale and framing that subtly deform the figures and give them a lively and human character. He sought to capture the physiognomic and spiritual characteristics of things, revealing mysterious aspects of the subjects he painted. In the mid-twentieth century, while most artists turned to abstraction, Fang remained faithful to figurative painting, always seeking an original language averse to trends.

For five decades, Shoko Suzuki has been working with meticulously handcrafted pottery, reflecting a devotion to tradition and a deep connection with nature. Her production comprises traditional designs such as vases, bowls, and plates, as well as pieces aimed at pure aesthetic contemplation, thus challenging the assumptions of utilitarianism and decoration commonly associated with ceramics. Unlike the mass production of objects, which is driven by novelty, her handcrafted work delves into what is essential and unchanging, opting for a limited repertoire of simple shapes, predominantly circular and oval, often close to organic forms, sometimes subtly adorned with drawings, abstract shapes and incisions made in the clay.

The unprecedented character of the project lies mainly in the joint effort of two São Paulo-based galleries to present, for the first time in China, a Brazilian artist of Chinese origin who remains unknown in international circles. In 1994, an exhibition of Fang's paintings that was planned to take place in China was canceled due to the loss of his works. Throughout his career, Fang was awarded prizes at various art salons and enjoyed great success among collectors in Brazil, but he didn't have the opportunity to return to his home country. The possibility of exhibiting his work in Hong Kong for the first time is a great honor and should contribute to the recognition not only of his work, but of the global panorama of the production of artists from the Asian diasporas.

Moreover, by bringing together two artists from different cultural backgrounds, Fang of Chinese descent and Suzuki of Japanese origin, the exhibition also provides a unique opportunity to explore the points of convergence between their practices, characterized by an aesthetic that highlights the sublime in everyday life. Although they belonged to groups of immigrant artists who worked in Brazil in the second half of the 20th century, Fang and Suzuki belonged to different artistic circles and, with the exception of a group show in 1997, had little or no opportunity to exhibit together. This exhibition establishes dialogues between their practices, contributing to a greater understanding of their works, which remain to a certain extent distanced from the hegemonic narratives about the art produced in Brazil.



## **Chen Kong Fang**

—  
1931, Tung Cheng, Anhui, China  
2012, São Paulo, São Paulo, Brazil  
—

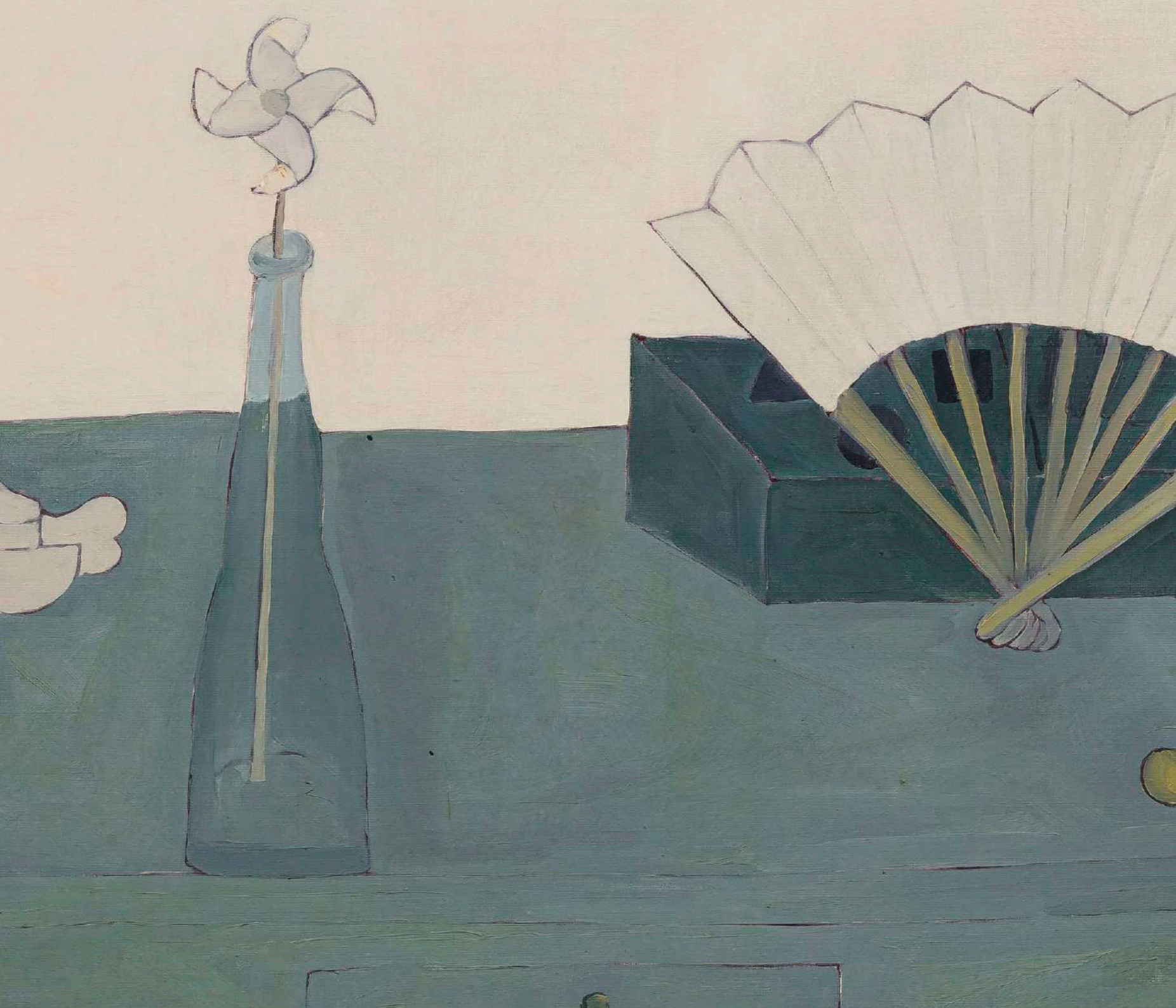
*Fan on the Table, 1980's*

Oil on canvas

Signed (lower left)

96 x 129.5 cm [38 x 51 in.]

CKF-0020







## Chen Kong Fang

—  
1931, Tung Cheng, Anhui, China  
2012, São Paulo, São Paulo, Brazil

—  
*Pinwheels at the Window*, 1984

Oil on canvas

Signed (lower left)

111 x 131 cm [43 1/2 x 51 1/2 in.]

CKF-0010

### **Bibliography:**

Fang. São Paulo: Dan Galeria,  
1984 - p. 71





## Shoko Suzuki

—  
1929, Tokyo, Tokyo, Japan  
Lives and works in Cotia, São Paulo, Brazil

—  
*Untitled*, 1989

Glazed ceramics

Signed on the base

Set of 2, 18.5 x ø 20 cm; 21.5 x ø 16 cm [7 1/2 x ø 8 in.; 8 1/2 x ø 6 1/2 in.]

SSU-0024









## **Chen Kong Fang**

—  
1931, Tung Cheng, Anhui, China  
2012, São Paulo, São Paulo, Brazil  
—

*Untitled, 1981*

Oil on linen

Signed and dated (lower left)  
80 x 100 cm [31 1/2 x 39 1/2 in.]

CKF-0030







## **Shoko Suzuki**

—  
1929, Tokyo, Tokyo, Japan

Lives and works in Cotia, São Paulo, Brazil

—  
*Untitled*, 1990's

Glazed ceramics

Signed on the base

50 x 24 x 23 cm [19 1/2 x 9 1/2 x 9 in.]

SSU-0015



FANG

⚓ 81



## **Chen Kong Fang**

—  
1931, Tung Cheng, Anhui, China  
2012, São Paulo, São Paulo, Brazil  
—

*Untitled*, Late 1990's - Early 2000's

Oil on canvas

Signed (lower left)

110 x 132 cm [43 1/2 x 52 in.]

CKF-0031









## **Shoko Suzuki**

—  
1929, Tokyo, Tokyo, Japan  
Lives and works in Cotia, São Paulo, Brazil  
—

*Untitled*, 1970's  
Glazed ceramics  
Signed on the base  
22.5 x ø 17 cm [9 x ø 6 1/2 in.]

SSU-0021







## **Chen Kong Fang**

—  
1931, Tung Cheng, Anhui, China  
2012, São Paulo, São Paulo, Brazil  
—

*Untitled, 1982*

Oil on canvas

Signed (lower left);

signed on the reverse

60 x 80.5 cm [23 1/2 x 31 1/2 in.]

CKF-0032











## **Chen Kong Fang**

—  
1931, Tung Cheng, Anhui, China  
2012, São Paulo, São Paulo, Brazil  
—

*Untitled, 1979*

Oil on canvas

Signed and dated (lower right)

60 x 60 cm [23 1/2 x 23 1/2 in.]

CKF-0016





## **Shoko Suzuki**

—  
1929, Tokyo, Tokyo, Japan  
Lives and works in Cotia, São Paulo, Brazil  
—

*Untitled*, 1970's  
Glazed ceramics  
Signed on the base  
25 x ø 18 cm [10 x ø 7 in.]

SSU-0025





## **Chen Kong Fang**

—  
1931, Tung Cheng, Anhui, China  
2012, São Paulo, São Paulo, Brazil

—  
*Composition in Red*, 1981

Oil on canvas

Signed and dated (upper left)  
61.5 x 86.5 cm [24 x 34 in.]

CKF-0036

### **Bibliography:**

Fang. São Paulo: Dan Galeria,  
1984 - p. 76





## **Shoko Suzuki**

—  
1929, Tokyo, Tokyo, Japan

Lives and works in Cotia, São Paulo, Brazil

—  
*Field*, 2001

Glazed ceramics

Signed on the base

47.5 x 18 x 14.5 cm [18 1/2 x 7 x 5 1/2 in.]

SSU-0016







## **Chen Kong Fang**

—  
1931, Tung Cheng, Anhui, China  
2012, São Paulo, São Paulo, Brazil  
—

*Untitled, 1982*

Oil on canvas

Signed (lower right); signed  
and dated on the reverse

80 x 100 cm [31 1/2 x 39 1/2 in.]

CKF-0022





## **Shoko Suzuki**

—  
1929, Tokyo, Tokyo, Japan  
Lives and works in Cotia, São Paulo, Brazil  
—

*Untitled*, 1990's  
Glazed ceramics  
Signed on the base  
19 x ø 16.5 cm [7 1/2 x ø 6 1/2 in.]

SSU-0028





## **Chen Kong Fang**

—  
1931, Tung Cheng, Anhui, China  
2012, São Paulo, São Paulo, Brazil  
—

*Untitled*, 1981

Oil on canvas

Signed (lower left); signed  
and dated on the reverse

97 x 130 cm [38 x 51 in.]

CKF-0026





## **Shoko Suzuki**

—  
1929, Tokyo, Tokyo, Japan  
Lives and works in Cotia, São Paulo, Brazil  
—

*Untitled, 1987*

Glazed ceramics

Signed on the base

25.5 x ø 19 cm [10 x ø 7 1/2 in.]

SSU-0027







## **Chen Kong Fang**

—  
1931, Tung Cheng, Anhui, China  
2012, São Paulo, São Paulo, Brazil  
—

*Untitled, 1986*

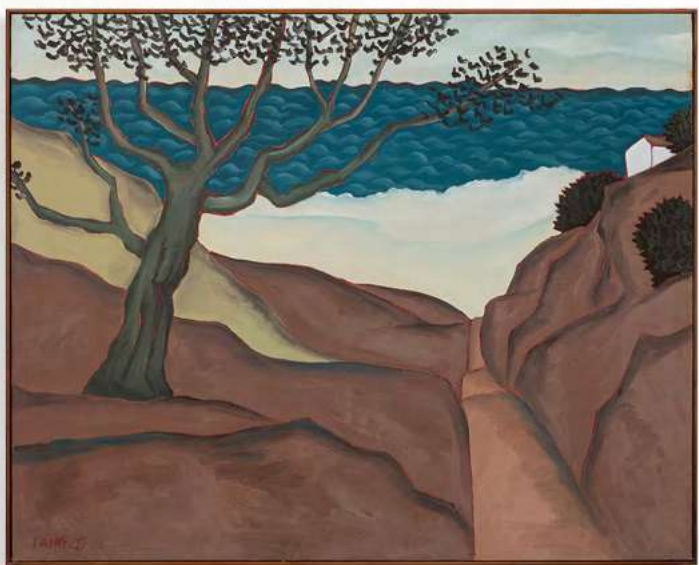
Oil on canvas

Signed (lower left); signed  
and dated on the reverse

80 x 100 cm [31 1/2 x 39 1/2 in.]

CKF-0043







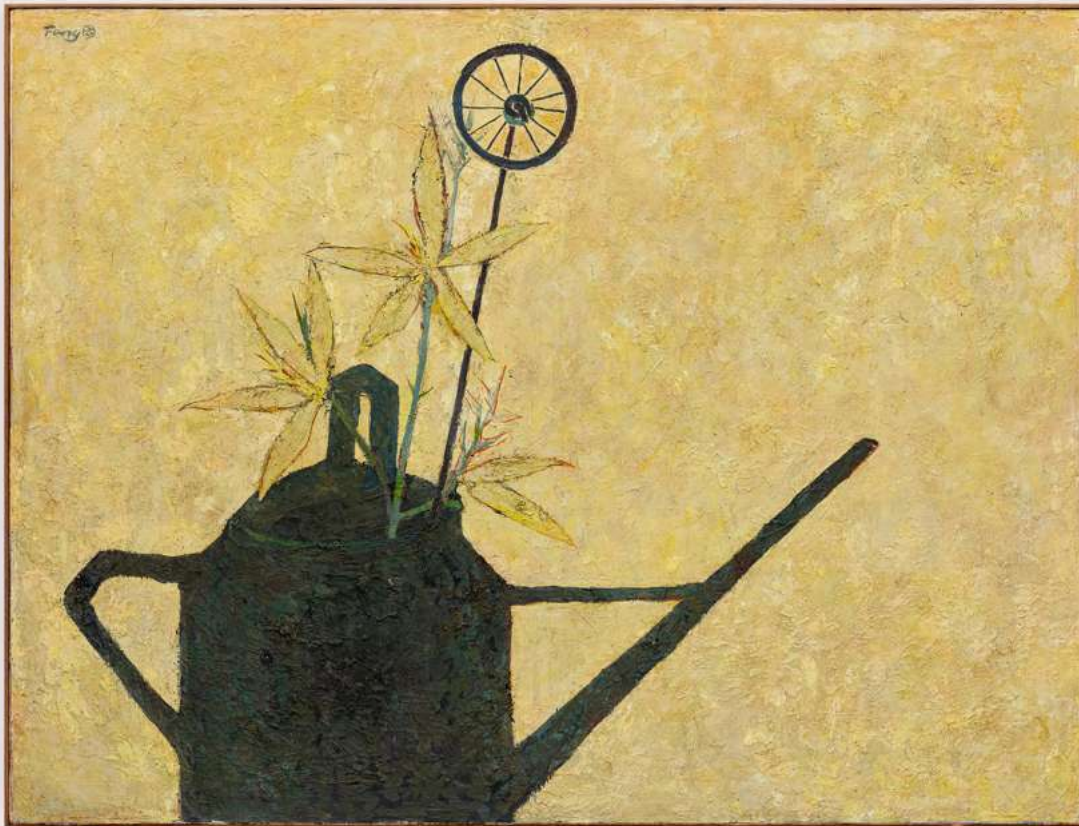
## **Shoko Suzuki**

—  
1929, Tokyo, Tokyo, Japan  
Lives and works in Cotia, São Paulo, Brazil  
—

*Untitled*, c. 2004  
Glazed ceramics  
Signed on the base  
20 x ø 14 cm [8 x ø 5 1/2 in.]

SSU-0019





## Chen Kong Fang

—  
1931, Tung Cheng, Anhui, China  
2012, São Paulo, São Paulo, Brazil

—  
*Watering Can with Flowers*, 1966

Oil on canvas

Signed (upper left)

87.5 x 115.5 cm [34 1/2 x 45 1/2 in.]

CKF-0033

### **Bibliography:**

Fang. São Paulo: Dan Galeria,  
1984 - p. 33







## **Shoko Suzuki**

—  
1929, Tokyo, Japan

Lives and works in Cotia, São Paulo, Brazil

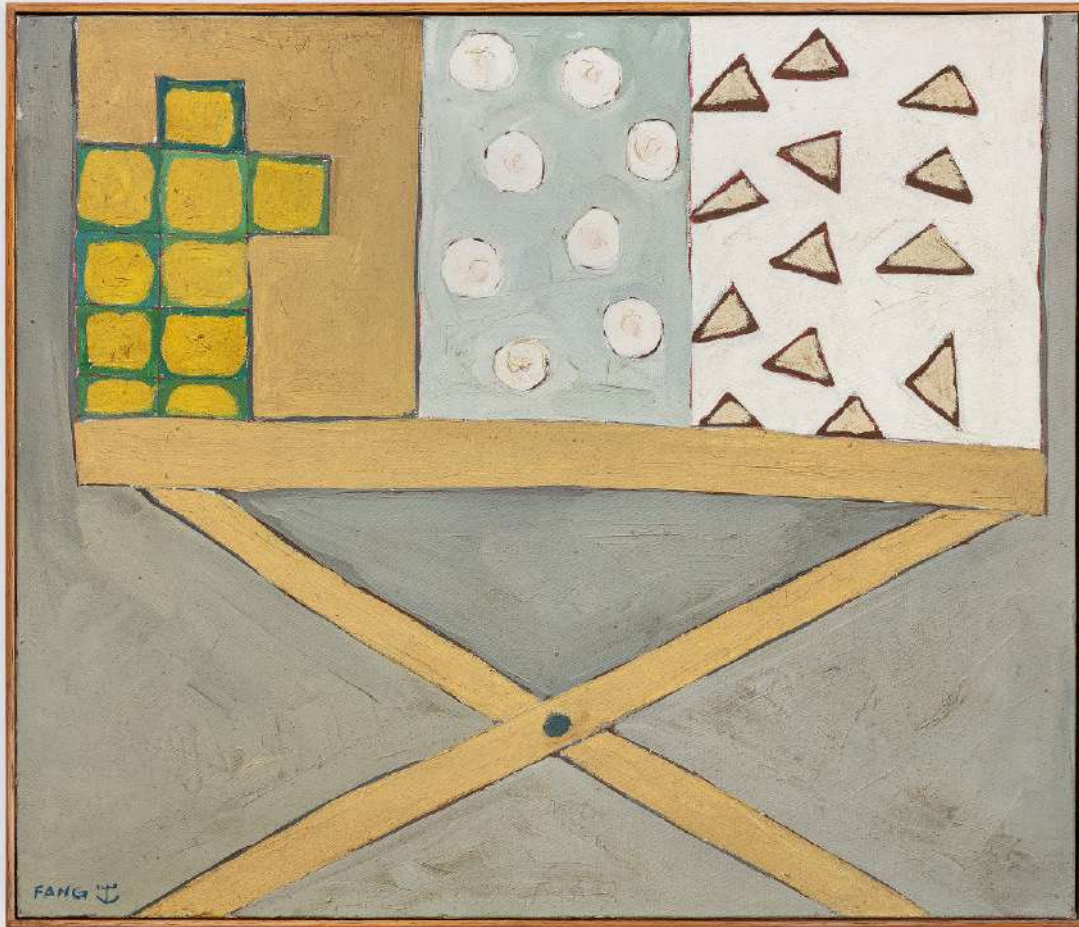
—  
*Untitled*, c. 2008

Glazed ceramics

17 x ø 17 cm [6 1/2 x ø 6 1/2 in.]

SSU-0020





## **Chen Kong Fang**

—  
1931, Tung Cheng, Anhui, China  
2012, São Paulo, São Paulo, Brazil  
—

*Untitled, 1980's*

Oil on canvas

Signed (lower left)

55 x 65 cm [21 1/2 x 25 1/2 in.]

CKF-0057





## Chen Kong Fang

—  
1931, Tung Cheng, Anhui, China  
2012, São Paulo, São Paulo, Brazil

—  
*Interior with a Blue Ball, 1980's*

Oil on canvas

Signed (lower left)

55 x 65 cm [21 1/2 x 25 1/2 in.]

CKF-0014

### **Exhibitions:**

Fang. Dan Galeria: São Paulo,  
May, 1984





## **Shoko Suzuki**

—  
1929, Tokyo, Tokyo, Japan

Lives and works in Cotia, São Paulo, Brazil

—  
*Untitled*, 1978

Ceramic

Signed and dated on the base

30 x ø 17 cm [12 x ø 6 1/2 in.]

SSU-0023







## **Chen Kong Fang**

—  
1931, Tung Cheng, Anhui, China  
2012, São Paulo, São Paulo, Brazil  
—

*Flowers*, Late 1980's - Early 1990's

Oil on canvas

Signed (lower right);

signed on the reverse

80 x 100 cm [31 1/2 x 39 1/2 in.]

CKF-0025





## **Shoko Suzuki**

—  
1929, Tokyo, Tokyo, Japan  
Lives and works in Cotia, São Paulo, Brazil  
—

*Untitled*, 1998

Glazed ceramics

Signed on the base

25.5 x ø 19 cm [10 x ø 7 1/2 in.]

SSU-0026





## **Chen Kong Fang**

—  
1931, Tung Cheng, Anhui, China  
2012, São Paulo, São Paulo, Brazil  
—

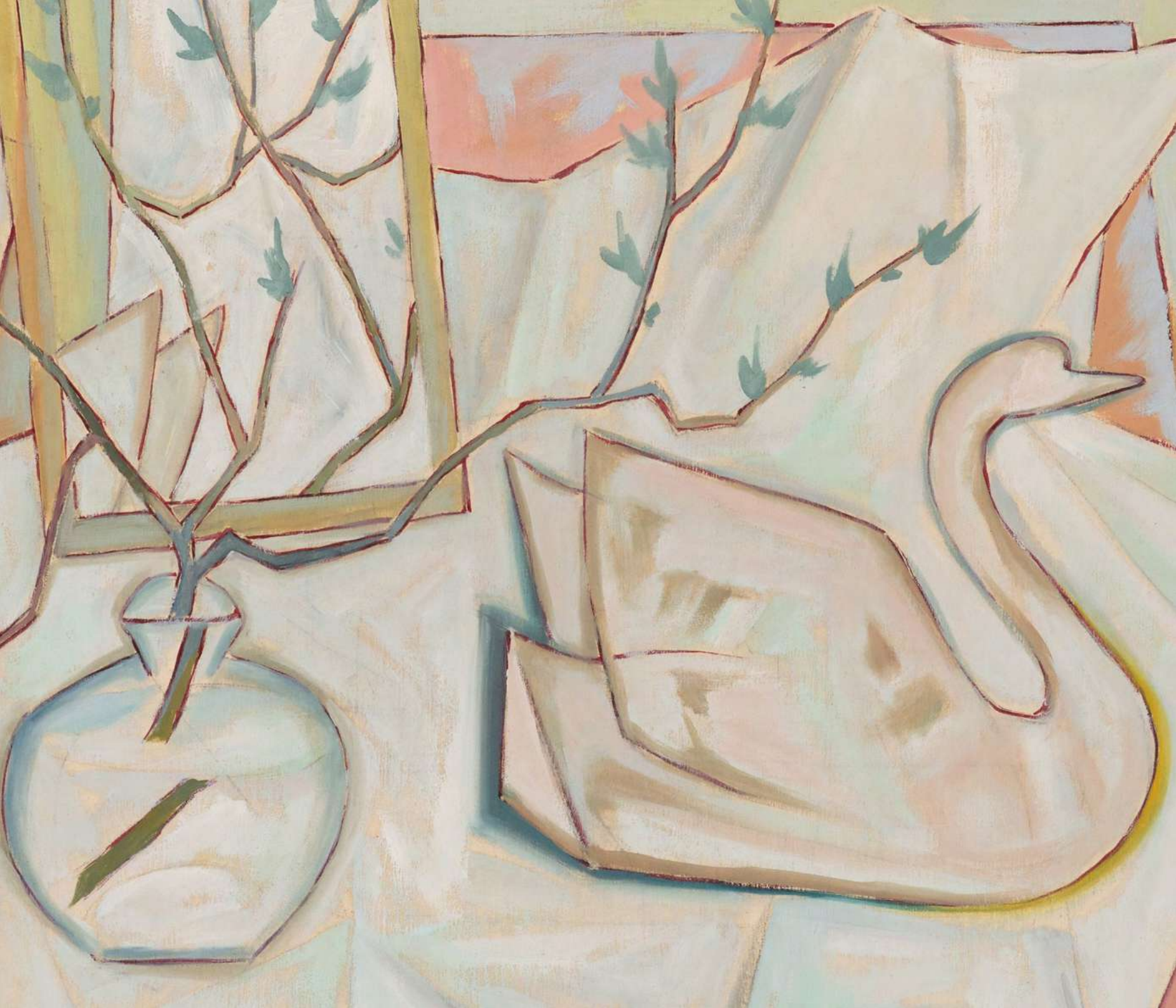
*Composition, 1990*

Oil on canvas

Signed (lower left)

80 x 100 cm [31 1/2 x 39 1/2 in.]

CKF-0013





## **Chen Kong Fang**

—  
1931, Tung Cheng, Anhui, China  
2012, São Paulo, São Paulo, Brazil  
—

*Table*, 1981

Oil on canvas

Signed and dated (lower right)

62 x 87 cm [24 1/2 x 34 1/2 in.]

CKF-0056







## **Chen Kong Fang**

—  
1931, Tung Cheng, Anhui, China  
2012, São Paulo, São Paulo, Brazil  
—

*Untitled, 1971*

Oil on hardboard

Signed and dated (upper left);  
signed and dated on the reverse

35 x 45 cm [14 x 17 1/2 in.]

CKF-0055





## CHEN KONG FANG

1931, Tung Cheng, Anhui, China

2012, São Paulo, São Paulo, Brazil

Chen Kong Fang was born in 1931 in Tung Cheng, Anhui province, China. As a child, he was inclined to drawing and, as a teenager, he studied watercolor and sumi-ê<sup>1</sup> techniques. After the death of his father - a notable figure in local politics - Fang migrated to Brazil with his family in 1951, after a period of hardship in his homeland, where he had experienced the hardships of the Chinese Civil War. In the mid-1950s, in São Paulo, Fang studied occidental painting with Yoshiya Takaoka (1909-1978), a Japanese painter and teacher of some Japanese-Brazilian painters of the Seibi-Kai generation, such as Manabu Mabe (1924-1997). During his apprenticeship, Fang absorbed references from the realist and naturalist styles of occidental painting in his landscapes, portraits and still lifes. However, from the 1960s onwards, he began to produce landscapes of the urban area.

Among group shows, his work has circulated since 1957 in exhibitions such as the 6th Salão Nacional de Arte Moderna, in Rio de Janeiro (1957); different editions of the Salão Paulista de Arte Moderna, at Galeria Prestes Maia; 12th and 13th Salão do Grupo Seibi at Espaço Cultural Bunkyo, in São Paulo (1968 and 1969); 1st Salão Paulista de Arte Contemporânea at the Museu de Arte de São Paulo Assis Chateaubriand - MASP (1969); 11th Panorama da Arte Atual Brasileira, at the Museu de Arte Moderna de São Paulo - MAM-SP (1979); *18 contemporâneos*, at Dan Galeria in São Paulo (1987); *Contemporary Brazilian Nikkei Artists*, at the Niigata Prefectural Museum of Art, in Niigata and at the Azabu Art

Museum, in Tokyo (Japan, 1995 and 1996); *Mínimo, Múltiplo, Comum*, at Pina Estação in São Paulo (2018), among others. Solo exhibitions include: *Fang*, Galeria Cosme Velho, Rio de Janeiro (1978); *Fang*, Dan Galeria, São Paulo (1981); *Fang*, The International Museum of the 20th Century Artists, Laguna (USA, 1990); *Os Pincéis de Fang*, at Centro Cultural Correios, São Paulo (2014), among others. In 2024, Fang's work will be exhibited as part of the *Diasporas Asiáticas* program at the Instituto Tomie Ohtake, with the solo show *Chen Kong Fang - O Refúgio*. His work is part of the collections of the Pinacoteca do Estado de São Paulo, the Museu de Arte Moderna de São Paulo - MAM-SP, the Museu de Arte Contemporânea da Universidade de São Paulo - MAC-USP, the Museu de Arte de São Paulo Assis Chateaubriand - MASP and the Art Collection of the Palácio 9 de Julho, in São Paulo.

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<sup>1</sup> In etymology, sumi-ê means "ink painting". It is a pictorial practice that differs from occidental painting in that it involves drawing and calligraphic elements. It originated in China and was taken to Japan, where it spread widely. "Sumi" is the name of the ink itself, which in turn resembles India ink, and its usual and ideal support in sumi-ê is handmade rice paper. The essential elements are simplicity, symbolism, naturalness, harmony, precision and synthesis.



Shoko Suzuki working on her *noborigama*, 1980's

@Romulo Fialdini

## SHOKO SUZUKI

1929, Tokyo, Japan

Lives and works in Cotia, São Paulo, Brazil

From her *noborigama*<sup>1</sup> kiln, Shoko Suzuki extracts an artistic universe that, for over 50 years, has discussed and expanded the conceptual horizon of the so-called utilitarian and decorative arts, having in the millennial Japanese ceramic art the basis of her technique, without language limitations. Shoko Suzuki's poetic sensibility, for whom fire and delicacy are composed of the same clay, intensified in the course of her great personal adventure: the choice of Brazil as her new homeland - immense, humid, flowery, and as full of subtleties as her native Japan. This dimension does not escape the observers of her vases, jars, and plates, in shades that are surprising, yes, but that affirm the sensitive mastery of a technique.

In Brazil since 1962, with a strong influence of the characteristics of traditional Japanese ceramics, Shoko Suzuki has tamed fire and clay in the tropics. This creative experience, of reinventing forms and inscribing symbols, slides into figurative elements, circular abstractions and fluid volumes, even reaching a universal aesthetic impact. Her work refers to roots and plants, to paths, landscapes and the Earth.

Suzuki began to exhibit individually in 1955, still in Tokyo, when she took part in an exhibition of young ceramists at the Ando Gallery. Before crossing the ocean to the port of Santos (Brazil), she exhibited in several galleries and museums in her hometown, such as the Mitsukoshi Gallery, the Tokyo

National Museum and the Yoseido Gallery. In Brazil, she has had individual exhibitions at the Anchei Gallery (São Paulo, 1968); the Bonino Gallery (Rio de Janeiro, 1976); the Cultural Foundation of the Federal District (Brasília, 1984); Museu da Casa Brasileira in the wake of the celebrations of her 50-year career (São Paulo, 2003), among others. Collectively, she has participated in several exhibitions of contemporary ceramics in institutions such as the Museu de Arte de São Paulo Assis Chateaubriand – MASP (São Paulo, 1988 and 1996); Centro Cultural de Campinas (Campinas, 1992); Tokushima Kyodo Museum (Tokushima, Japan, 1995); Espaço Cultural dos Correios (São Paulo, 2001); Instituto Tomie Ohtake (São Paulo, 2008); Pinacoteca (São Paulo, 2008), among others. In 2023, her work was part of the group show *The Sun's Path*, held at Gomide&Co, in São Paulo, Brazil.

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<sup>1</sup> Noborigama is a type of traditional Japanese wood-fired kiln, of Chinese origin, used in Japan since the 17th century. The kiln is an advanced technique adapted from the early 5th century single-chamber Anagama kiln. The noborigama, which is more economical with firewood than its predecessor, is built on a slope taking advantage of the slope of the land. It usually contains three interconnected chambers, each on a certain level. The duration of a noborigama firing can be up to 35 hours - this slow burning prevents the pieces from cracking. In the etymology of the word, we can superficially translate nobo as "to rise", and gama, more objectively, would be "kiln".