

## **Empty Gallery**

Jes Fan

Doris Guo

Jacqueline Kiyomi Gork

Tishan Hsu

Raha Raissnia

Henry Shum

Vunkwan Tam

Cici Wu

**Art Basel**

**Booth L10**



**Henry Shum**  
*Revisiting Monks, 2024*

Oil on linen

120 x 80 cm  
47.25 x 31.5 in

Unique  
USD 18,000





Henry Shum, *Revisiting Monks* (detail), 2024





**Henry Shum**  
*Latent Disfiguration, 2024*

Oil on linen

120 x 80 cm  
47.25 x 31.5 in

Unique  
USD 18,000





Henry Shum, *Latent Disfiguration* (detail), 2024



**Henry Shum** received his BA in Fine Art from Chelsea College of Arts London in 2020. Selected group exhibitions include presentations at Pippy Houldsworth Gallery; London (2023), Andrew Kreps Gallery; New York (2021), Candid Arts Trust Gallery (2020) and Fitzrovia Gallery (2019) in London. His debut solo exhibition with Empty Gallery, *Vortices*, opened in Fall 2020. He is jointly represented by Empty Gallery and Andrew Kreps Gallery, and his first solo exhibition with Andrew Kreps Gallery, *Hex*, opened in November 2022. Shum currently lives and works in Hong Kong.



Doris Guo

*Alna Senter*, 2024

MDF with oak veneer, pine, acrylic paint,  
wood stain, opaque projector, stainless  
steel, ceramic

39 x 35.2 x 21.6 cm

15.37 x 13.87 x 8.5 in

Unique

USD 6,500





Doris Guo, *Alna Senter*, 2024

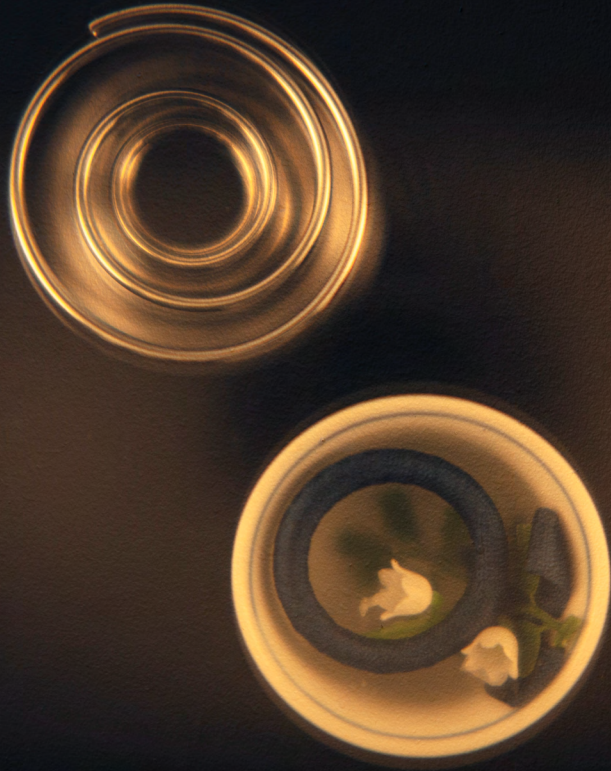






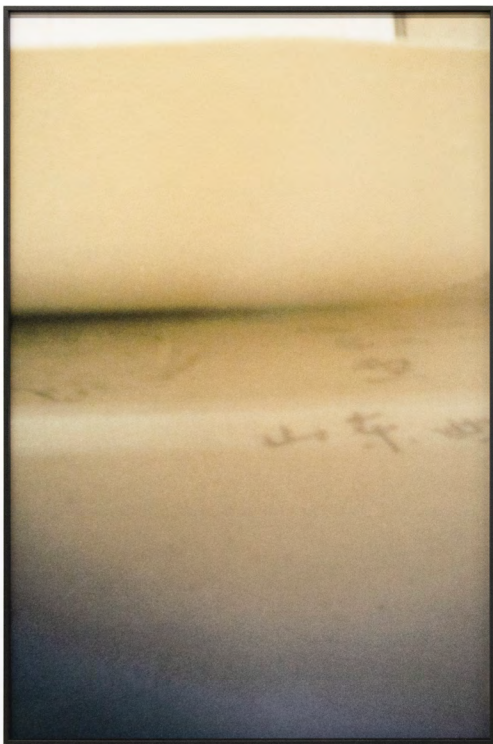
Doris Guo, *Alna Senter*, 2024





Doris Guo, *Alna Senter* (detail), 2024





**Doris Guo, Weili Wang**  
*Curled Up Reading*, 1982  
*Balcony*, 2023

Giclée print on Arches  
310 gsm, oil on canvas



83.8 x 55.9 cm / 33 x 22 in  
51.5 x 44.5 cm / 20.18 x 17.5 in

Unique  
USD 10,000



**Doris Guo** currently lives and works in Oslo. She received her BFA in Painting from Pratt Institute in 2014 and recently graduated from the Oslo National Academy of the Arts in 2023. Solo exhibitions include *disorientations* at VI, VII, Oslo (2023), Shanghai San Francisco Richmond Seattle New York Oslo (TRACE) at Victoria, Seattle (2023), *inge*, New York (2022), *9PM Til I* at Éclair, Berlin (2019), *XO* at Bodega, New York (2019), *Coffee & Tea* at Princess, New York (2018) and *Joss* at Real Fine Arts, New York (2017). *Back* at Empty Gallery, Hong Kong is her first solo exhibition in Asia.

Recent group exhibitions include Artists Space, New York (2024), *Pinacotheca*, Theta, New York (2024), *X Years*, VI, VII, Oslo (2022), *When the Word Becomes Flesh*, Baader-Meinhof, Omaha (2022), Post Box Group, Copenhagen (2022), *Welding in Space*, LEMME, Scion (2021), *Remnant, Artifact, Flow*, Thierry Goldberg Gallery, New York (2021), *Misunderstandings (A Theory of Photography)*, Plymouth Rock, Zurich (2020), *01102020*, Fisher Parrish Gallery, Brooklyn (2020), *Cruise Kidman Kubrick*, Galerie Maria Bernheim, Zurich, (2019), *Pastoral (Grind and Drone)*, 47 Canal, New York (2019), *The Parisian Nights*, Crèvecoeur, Paris (2019).



Jacqueline Kiyomi Gork  
*Noise Blanket No. 20, 2024*

147.3 x 177.8 x 12.7 cm  
58 x 70 x 5 in

Poured silicone,  
cotton, polyester,  
fibreglass cloth,  
metal snaps

Unique  
USD 15,000











Jacqueline Kiyomi Gork, *Noise Blanket No. 20* (detail), 2024



**Jacqueline Kiyomi Gork's** hybrid practice combines work in sound installation, sculpture, and performance with the aim of reconfiguring the traditional hierarchies between audience, performer, and architecture. She studied at the San Francisco Art Institute and researched the history of acoustics and computer music at Stanford University.

Her work has been the subject of solo exhibitions at The Carpenter Centre for the Visual Arts (2024); Visual Arts Center, University of Texas Austin (2023); Empty Gallery, Hong Kong (2021, 2017); François Ghebaly (2022); 356 Mission, Los Angeles (2017); The Lab, San Francisco (2016); and Yerba Buena Center for the Arts, San Francisco (2016). In 2023, she was included in "Small World," the 13th edition of the Taipei Biennial, co-curated by Freya Chou, Reem Shadid, and Brian Kuan Wood. She has participated in group exhibitions at Hammer Museum, Los Angeles (Made in LA 2020); SculptureCenter, New York (2019); San Francisco Museum of Modern Art (2017) and V-A-C Foundation, Moscow (2018). She is a recipient of a Joan Mitchell Fellowship (2023) and an Art + Technology Lab Grant from the Los Angeles County Museum of Art (2021). Her work is in collections of The Hammer Museum, SFMoMA, Berkeley Art Museum and Pacific Film Archives and Walker Art Center.





Cici Wu  
*Re: Mothlight (The Last)*,  
2024

Ink, mineral pigment,  
rice paper

142.2 x 76.2 x 5.7 cm  
56 x 30 x 2.75 in

Unique  
USD 8,000





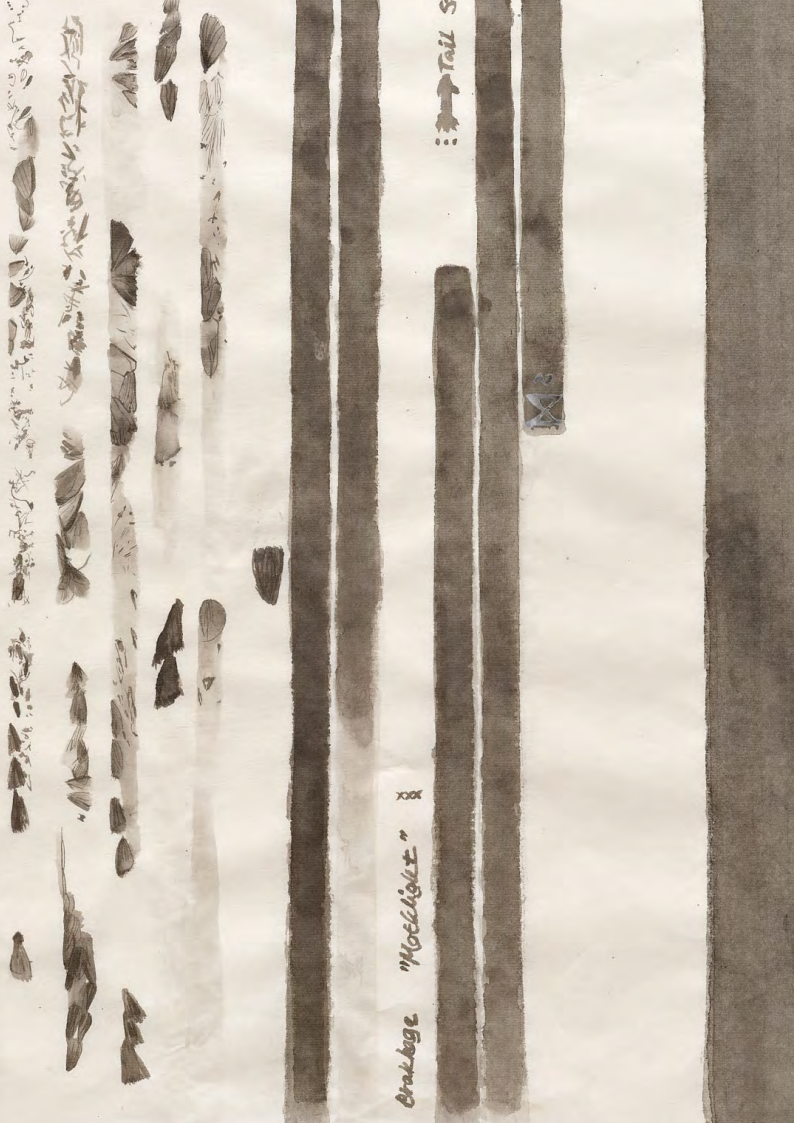
Cici Wu  
*Re: Mothlight (Changing  
Brightness 04, One Minute,  
Epilogue)*, 2024

Ink, mineral pigment,  
rice paper

60.3 x 57.1 x 5.1 cm  
23.75 x 22.5 x 2 in

Unique  
USD 6,500





In *Re:Mothlight (Changing Brightness 04, One Minute, Epilogue)*, Wu meticulously transposes the last minute of Stan Brakhage's *Mothlight* (1963) filmstrip onto paper. Using ink washes to render the film's flickering luminosity as gestural movement, Wu vertically encodes the forms of moth wings, flower petals, and blades of grass across the paper in flowing gradations of black pigment—translating the rhythmic temporality of the cinematic apparatus and the affective charge brought forth by it into the language of ink painting.



Cici Wu  
*Blue Lantern, 2023*

Bamboo wire, paper, ink

23 x 23 x 61 cm  
9.05 x 9.05 x 24.01 in

Unique  
USD 8,000







*Blue Lantern* visually intertwines a series of overlooked historical narratives, specifically around women in Chinese literati culture, and unorthodox craft traditions into a vessel for transmitting and transmuting underexplored positions and perspectives. Delicately rendered onto handpainted blue rice paper, textual fragments from poems by a 7th century Buddhist nun named Benxing are framed by bamboo leaves attributed to Guan Daosheng, a prominent painter and calligrapher from the early Yuan dynasty whose delineation of bamboo in landscape paintings reified her status as a master in Chinese ink painting. At the base of the sculpture, Wu draws directly from a painting by Liu Rushi, a Chinese poet and calligrapher active in the late Ming and early Qing dynasties who was notable for her participation in scholarly circles and for leading an itinerant life as a courtesan. Omitting any trace of light—an active component in lanterns and a foundational element of Wu's practice—*Blue Lantern* invokes such prolific practices which have long been left in the dark, grounded through the artist's use of Blue, as both a colour—conspicuous for its peculiarity within the tradition of lantern making—and a sentiment.



**Cici Wu** lives and works in New York and Hong Kong. She received her BA from the City University of Hong Kong, and MFA from Maryland Institute College of Art in Baltimore. She has had solo exhibitions at 47 Canal, New York (2021, 2018); Empty Gallery, Hong Kong (2023, 2019); a collaborative exhibition at Hordaland Kunstsenter, Norway in 2023; and has participated in group exhibitions at Backrooms, Kunsthalle Zurich (2024), the Drawing Center, New York (2023, 2020), CAPC Musée d'art Contemporain de Bordeaux, France (2022), Para Site Hong Kong (2021, 2018), among others. She has participated in the 11th Seoul Mediacity Biennale (2021) and the Yokohama Triennial 2020 Episōdo 02 (2020).



Vunkwan Tam, *O.M.* (detail), 2024





Vunkwan Tam

*O.M.*, 2024

High density polyethylene oil canisters

29 x 46.5 x 33.5 cm

11.37 x 18.75 x 13.75 in

Unique

USD 5,000



*O.M.* ("Owner's Manual") is a quiet elegy for a city consumed and discarded. Draining two oil canisters of their content, these abandoned polyethylene shells, once vessels of both industrial and political lifeblood (recalling the invisible labour of individual bodies across factories and workshops, and the use of petrol bombs during the Hong Kong protests of 2019), are now devoid of all use-value. What remains is the material corpse of an exhausted cultural organism, a haunting testament to the eventual death of bodies of resistance under capitalist exploitation and authoritarian governance. Repositioned horizontally, the sculpture rests as if two bodies in repose. Their emptied forms linger as silent witnesses to their own obsolescence.





**Vunkwan Tam**  
*Fountains*, 2024

Plastic model kit, paint,  
glue, wood



9 x 6 x 8 cm  
3.5 x 2.37 x 3.13 in

Unique  
USD 3,500





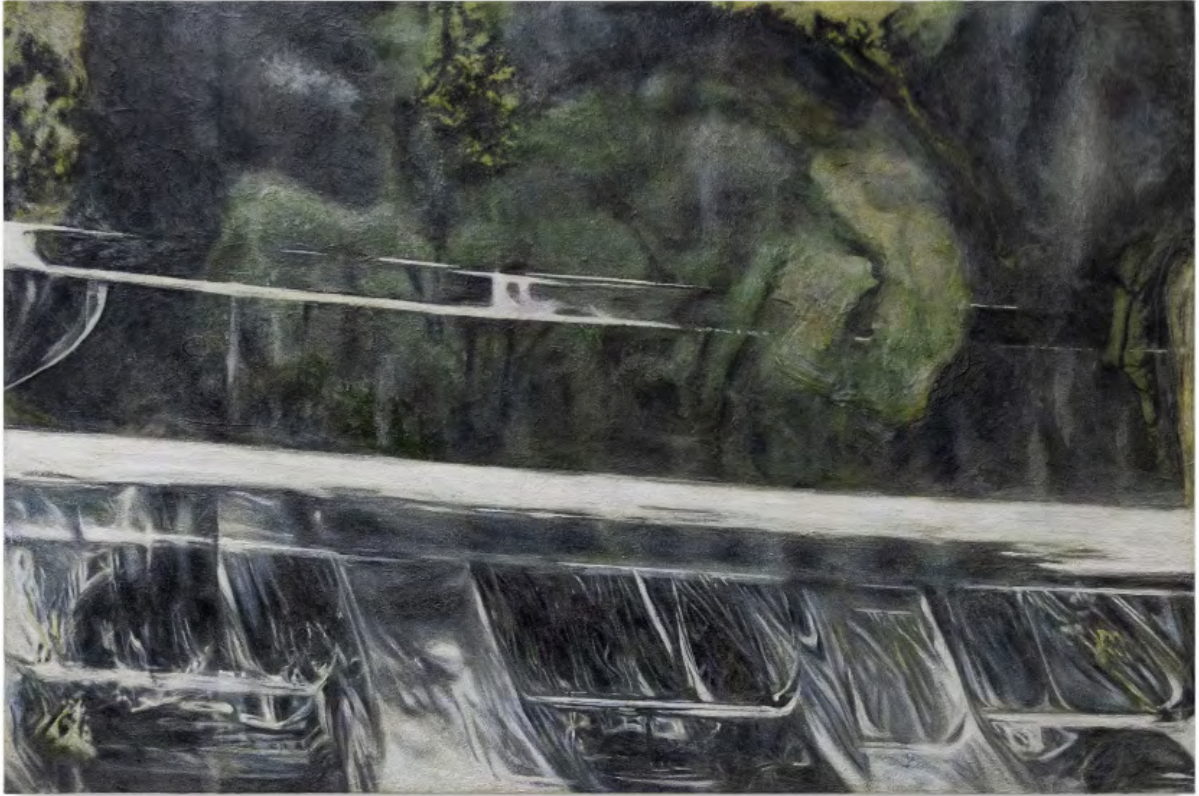
Vunkwan Tam, *Fountains*, 2024

**Vunkwan Tam's** artistic practice ranges across sculpture, video, text, sound, and installation. Often taking the form of marginally adjusted readymades—whether found objects, images, or textual fragments—Tam's work expresses what might be termed a contemporary ethics of exhaustion, foregrounding the residues of circulation, labor, and the minimal human trace in place of the conventional performance of artistic personae. He received his Bachelors in Fine Art from the Chinese University of Hong Kong in 2020, and opened his debut solo exhibition F at Empty Gallery in 2023. He has participated in group exhibitions and performances at Emalin, London (2024); Art Museum at the University of Toronto (2023); Para Site, Hong Kong (2022); and Tai Kwun Contemporary (2020). In 2024, he participated in the 8th Yokohama Triennale, curated by Carol Yinghua Lu and Liu Ding.



Raha Raissnia, *Obsidian* (detail), 2024





**Raha Raissnia**  
*Obsidian, 2024*

Oil and acrylic medium on linen  
81 x 122 cm  
31.87 x 48 in

Unique  
USD 20,000



**Raha Raissnia** received her BFA from the School of the Art Institute of Chicago in 1992 and her MFA from Pratt Institute in 2002. In the interim, her interest in avant-garde filmmaking led her to work at Anthology Film Archives (1995– 1999), where she has also exhibited. Over the past decade, the artist's paintings, drawings, and films have unfolded within a permutational, self-reflexive structure. In her earlier work, the artist presented dense, architectonic black and white drawings and paintings that appeared to echo a certain postwar European abstraction. Rather than deferring to gesture, however, Raissnia orchestrated these scapes by steadily tracing a configuration of intersecting and overlapping vectors in space.

Her work has been featured in exhibitions at Miguel Abreu Gallery (New York), The Museum of Contemporary Art (Los Angeles), White Columns (New York), Access Gallery (Vancouver), the Museum of Contemporary Art St. Louis, Khastoo Gallery (Los Angeles), Thomas Dane Gallery (London), and The Kitchen (New York), among others. Recent solo shows were held at Ab/Anbar Gallery (Tehran), Galeria Marta Cervera (Madrid), Galerie Xippas (Paris), and the Isfahan Museum of Contemporary Art (Isfahan, Iran). Raissnia's projection-performances, often undertaken in collaboration with Aki Onda and Panagiotis Mavridis, have been held at the Whitney Museum of American Art (New York), The Drawing Center (New York), Issue Project Room (New York), Emily Harvey Foundation (New York), and OK LÀ (Montreal), among others. Her first solo exhibition in Asia opened at Empty Gallery in Hong Kong opening in Fall/Winter 2022.

**Jes Fan**  
*Torso, halved and  
mirrored, 2024*

Polymer modified  
pigmented gypsum,  
resin, glass

25.4 x 50.8 x 31.1 cm  
10 x 20 x 12.25 in

Version of 2 + 1 AP  
USD 20,000





Jes Fan, *Torso, halved and mirrored*, 2024



Jes Fan, *Torso, halved and mirrored* (detail), 2024







Jes Fan  
*Left axillia, 2024*

Polymer modified  
pigmented gypsum,  
resin, glass

14.6 x 34.3 x 25.4 cm  
5.75 x 13.5 x 10 in

Version of 2 + 1 AP  
USD 18,000



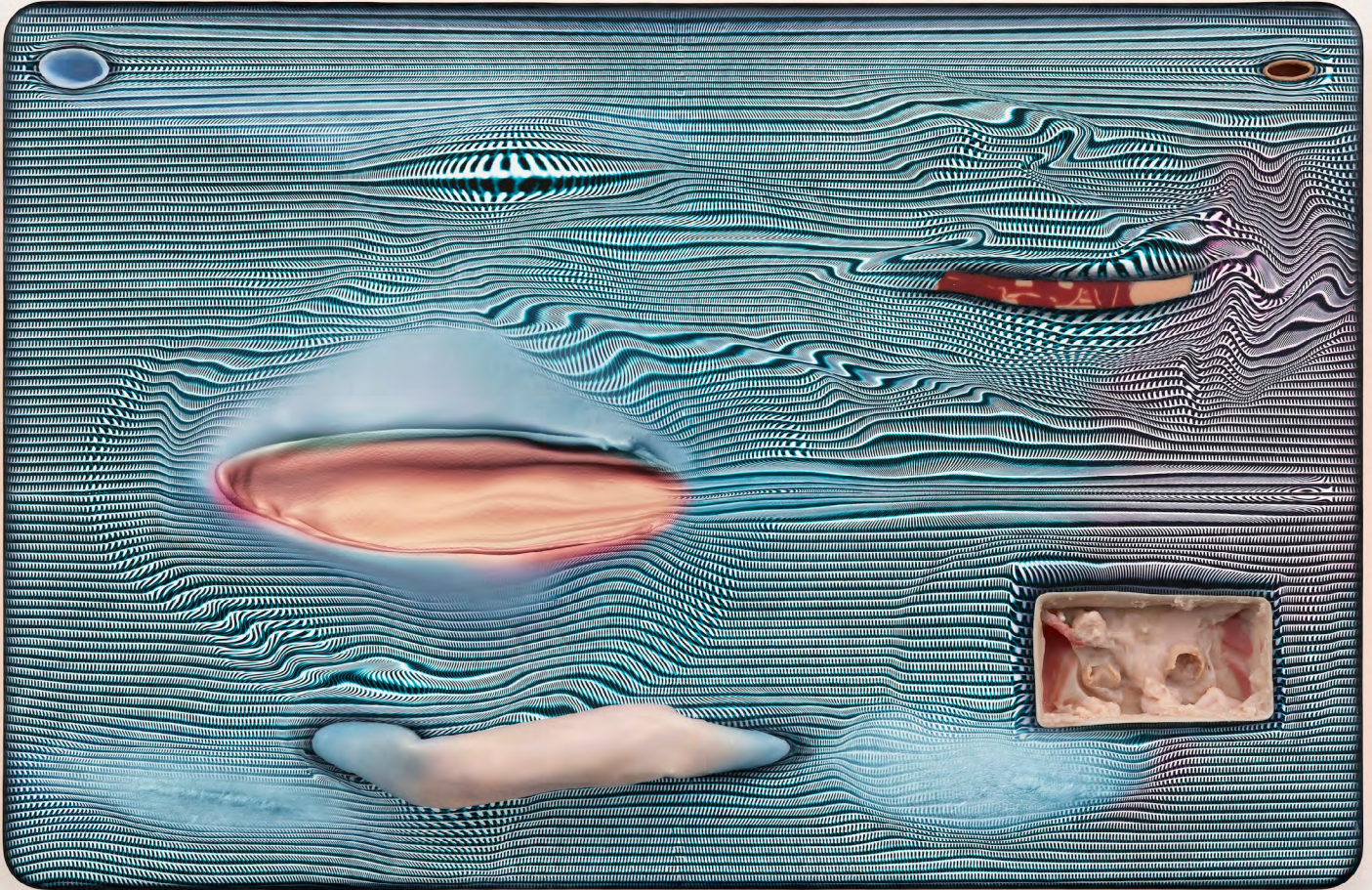
Jes Fan, *Left axillia* (detail), 2024





**Jes Fan** lives and works in Hong Kong and Brooklyn, USA. Fan originally trained in glass making, but has expanded his practice to encompass diverse mediums and approaches. From videos to sculptures, his trans-disciplinary practice speculates on the intersection of biology and identity in relation to the materiality of the gendered and racialised body. Fan is the recipient of various fellowships and residencies, including Creative Capital Wild Futures Grant (2024), Pollock-Krasner Foundation Grant (2022), Joan Mitchell Fellowship (2017), as well as the Jerome Hill Artist Fellowship (2019-2020).

Recent exhibitions include The Whitney Biennale (2024); Gió Marconi Gallery, Milan, Ballroom Marfa, Texas, KADIST, San Francisco, Institute of Contemporary Art, Philadelphia, (2023); Tai Kwun Contemporary, Hong Kong, MIT List Visual Arts Center, UCCA Dune (2022); Kunsthall Trondheim (2021); X Museum (2020); Rockbund Art Museum, China (2019); Hayward Gallery, UK (2019); Empty Gallery, Hong Kong (2018); and Museum of Arts and Design, USA (2017). Fan has also participated in numerous artist residencies with institutions including the Bemis Center for Contemporary Arts, Recess Art, Smack Mellon and Pioneer Works. He also participated in the Venice Biennale (2022), New Museum Triennial (2021), Liverpool Biennale (2021), Sydney Biennale (2020), Socrates Annual (2019). In 2023, he presented a second solo show with Empty Gallery, Sites of Wounding: Chapter 1. He recently presented Sites of Wounding: Chapter 2 at M+ Museum, Hong Kong as a 2023 Sigg Prize finalist.



Tishan Hsu  
*ear-screen-4*, 2024

UV cured inkjet, silicone,  
acrylic, stainless steel, ink  
on wood

78.7 x 120.7 x 14 cm  
31 x 47.5 x 5.5 in

Unique  
USD 90,000



**Tishan Hsu** lives and works in New York. He studied environmental design and architecture at MIT and received his BSAD in 1973 and M.Arch in 1975. His first exhibition in New York was at Pat Hearn Gallery, and in 1987, he had a one-person show at Leo Castelli. Hsu's survey exhibition, *Liquid Circuit*, opened at SculptureCenter in 2020, following its first iteration at the Hammer Museum, Los Angeles. In 2021, his work was included in the 13th Gwangju Biennale, *Minds Rising, Spirits Tuning; TECHNO* at Museion, Bolzano, Italy; *Zeros + Ones* at KW Institute for Contemporary Art, Berlin; and *The Poet-Engineers* at Miguel Abreu Gallery, New York. In 2019, *Delete*, was held at Empty Gallery, Hong Kong. Hsu's first New York gallery exhibition in 32 years, *skin-screen-grass*, opened at Miguel Abreu Gallery in October 2021. In 2022, His work was included in the 59th Venice Biennale: *The Milk of Dreams*, and in the 58th Carnegie International, Pittsburgh: *Is it morning for you yet?* Tishan Hsu: recent work was on view at the Secession, Vienna in winter 2023; and his first European survey exhibition is currently on view at MAMCO, Geneva.

Tishan Hsu's work is in the collection of The Metropolitan Museum of Art, New York; The Whitney Museum of American Art, New York; Museum of Contemporary Art, Los Angeles; Dallas Museum of Art, Texas; Centre Pompidou, Paris; Tate Modern, London; Museum für Moderne Kunst (MMK), Frankfurt am Main; MAMCO Geneva, Switzerland; Pinault Collection; High Museum, Atlanta; The Weisman Museum, Minneapolis; Terra Museum, Mexico City; Museum of Contemporary Art, North Miami; X Museum, Beijing; and The Rubell Family Collection, Miami.

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