

Timothy Taylor



Hayal Pozanti, *The Breath of the Passing Breeze* (detail), 2026. Oil stick on linen, 60 × 48 in. (152.4 × 121.9 cm) © Hayal Pozanti

Art Basel Hong Kong 2026

Booth 1D22

25 – 29 March 2026

Hong Kong Convention & Exhibition Centre

Timothy Taylor is pleased to announce its participation in Art Basel Hong Kong 2026 with a presentation of new and recent paintings, sculptures, and works on paper by a group of international artists from the gallery's programme. The works on view explore contemporary approaches to abstraction, figuration, and material experimentation across generations.

A major highlight of the booth is *Roman Tree 5* (2023) by Alex Katz. The monumental oil on linen exemplifies Katz's distilled approach to landscape, translating observation into bold planes of colour and light. Concurrent with the fair, the artist's fourteenth solo exhibition with the gallery is on view in London, underscoring the depth of this longstanding collaboration.

New paintings by James Prapaithong and Aaron Garber-Maikovska introduce distinct approaches to abstraction. Prapaithong's *Curtain Call* (2026) explores surface, pattern, and theatrical space through layered oil on canvas; his first solo exhibition with the gallery is currently on view in New York. Garber-Maikovska's recent work emphasises immediacy and chromatic intensity, foregrounding gesture and the physicality of paint.

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Rainbow (2023) by Sahara Longe captures a quiet yet psychologically charged moment through saturated colour and intimate scale, while a painting by Marina Adams, *DIVAS* (2025) asserts a dynamic interplay of movement and structure.

Material experimentation is explored in *Good Afternoon! (Yellow)* (2024–26) by Chris Martin, where the artist incorporates aluminium foil and glitter to create a reflective, textured surface. Works by Paul Anthony Smith—including a mirror piece and a hand-applied, silkscreened linen pulp painting (2025)—engage fragmentation and repetition through layered processes.

Sculptural works punctuate the booth, including Kiki Smith's bronze *Tiller* (2016), a work that reflects her longstanding engagement with the body and symbolic form. A group of intimate enamel-on-bronze editions by Eddie Martinez—*Kazoo*, *Dancer*, and *Strange Sound* (all 2025)—translate the immediacy of his painted mark into compact, tactile objects, complemented by recent paintings that extend his energetic visual language. The presentation also includes a painting from 1999 by Jonathan Lasker, adding historical depth and underscoring the cross-generational scope of the booth.

Together, the booth reflects the gallery's continued commitment to artists whose practices expand the possibilities of paint and material.

Press Inquiries

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