FENG XIAO-MIN

Compositions



OPERA GALLERY

FENG XIAO-MIN

Compositions

17 December 2026 – 17 January 2027

BAL HARBOUR

OPERA GALLERY



FOREWORD

Music provides a point of entry into Feng Xiao-Min's paintings through a shared attention to rhythm, movement, and balance. In 'Compositions', Feng explores these relationships through works in which color and light seem to follow rhythms of their own. Rather than presenting a fixed image to be deciphered, his canvases offer an experience that changes with each encounter.

The connection to music extends beyond metaphor. Music is a constant presence in the artist's studio, where a piano stands alongside his brushes and pigments, and Claude Debussy's *La Mer* and Erik Satie's *Gymnopédies* can be heard. As he paints, each work unfolds through a dialogue between intention and improvisation: he begins with a loose plan, then embraces accidents as unexpected discoveries. Translucent washes of color overlap and dissolve, while more concentrated brushstrokes introduce contrasts and shifts in movement. Areas of greater intensity alternate with quieter passages, creating a visual rhythm that recalls the variations and pauses of a musical score.

This openness is also reflected in Feng's decision to title his works *Compositions*. Rather than assigning descriptive titles that might suggest a particular subject or interpretation, he allows viewers to approach each painting through their own associations and experiences. Much like an instrumental piece, the work does not require a specific narrative to convey emotion or evoke a response.

Feng Xiao-Min's creative approach is rooted in his early study of Chinese calligraphy, which taught him to consider the brushstroke as an expression of energy and to recognize the importance of space around a mark, or the Void in Chinese painting. The artist explained that in his point of view, "it's easier to fill a canvas than to master emptiness. It's a bit like silence in music. It's all a matter of subtlety and measure." His encounter with Western painting expanded this language through color and abstraction. In his work, these influences meet in compositions that balance spontaneity and control. Fleeting suggestions of water, mist, sky, or distant horizons may emerge, only to dissolve again into expanses of color. These associations remain possibilities rather than defined subjects, allowing each viewer to find their own point of entry.

Through 'Compositions', this relationship between gesture, color, and space comes to the forefront. Feng's paintings resist a single reading, drawing attention instead to the formal relationships that shape them. Their openness is central to his practice, allowing the same composition to suggest different images, sensations, and meanings depending on the viewer.

Gilles Dyan
Founder and Chairman
Opera Gallery Group

Alexandre Sarfati
Director
Opera Gallery Bal Harbour



PREFACIO

La música ofrece una vía de entrada a la obra de Feng Xiao-Min a través de una atención compartida al ritmo, el movimiento y el equilibrio. En 'Compositions', Feng explora estas relaciones mediante pinturas en las que el color y la luz parecen seguir sus propios ritmos. En lugar de presentar una imagen fija que deba descifrarse, sus lienzos ofrecen una experiencia que cambia con cada encuentro.

La conexión con la música va más allá de la metáfora. La música está siempre presente en el estudio del artista, donde un piano convive con sus pinceles y pigmentos, y donde suenan La mer*, de Claude Debussy, y las* Gymnopédies*, de Erik Satie. Mientras pinta, cada obra se desarrolla a través de un diálogo entre la intención y la improvisación: comienza con un plan general y luego acoge los accidentes como descubrimientos inesperados. Veladuras translúcidas de color se superponen y se disuelven, mientras que pinceladas más concentradas introducen contrastes y cambios de movimiento. Las zonas de mayor intensidad se alternan con pasajes más serenos, creando un ritmo visual que evoca las variaciones y las pausas de una partitura musical.*

Esta apertura también se refleja en la decisión de Feng de titular sus obras Compositions*. En lugar de asignarles títulos descriptivos que puedan sugerir un tema o una interpretación determinados, permite que los espectadores se acerquen a cada pintura a partir de sus propias asociaciones y experiencias. Al igual que una pieza instrumental, la obra no necesita una narrativa específica para transmitir emociones o suscitar una respuesta.*

El enfoque creativo de Feng Xiao-Min tiene sus raíces en sus primeros estudios de caligrafía china, que le enseñaron a concebir la pincelada como una expresión de energía y a reconocer la importancia del espacio que rodea cada trazo: el vacío en la pintura china. El artista explicó que, desde su punto de vista, «es más fácil llenar un lienzo que dominar el vacío. Es algo parecido al silencio en la música. Todo depende de la sutileza y la medida». Su encuentro con la pintura occidental amplió este lenguaje mediante el color y la abstracción. En su obra, estas influencias convergen en composiciones que equilibran la espontaneidad y el control. Pueden surgir sugerencias fugaces de agua, niebla, cielo u horizontes lejanos, que luego vuelven a disolverse en extensiones de color. Estas asociaciones permanecen como posibilidades, en lugar de convertirse en temas definidos, lo que permite que cada espectador encuentre su propio punto de entrada.

En 'Compositions', esta relación entre el gesto, el color y el espacio ocupa un lugar central. Las pinturas de Feng se resisten a una única interpretación y dirigen la atención, en cambio, hacia las relaciones formales que les dan forma. Esta apertura es fundamental en su práctica artística, pues permite que una misma composición evoque distintas imágenes, sensaciones y significados según quien la contemple.

Gilles Dyan
Fundador y Presidente
Opera Gallery Group

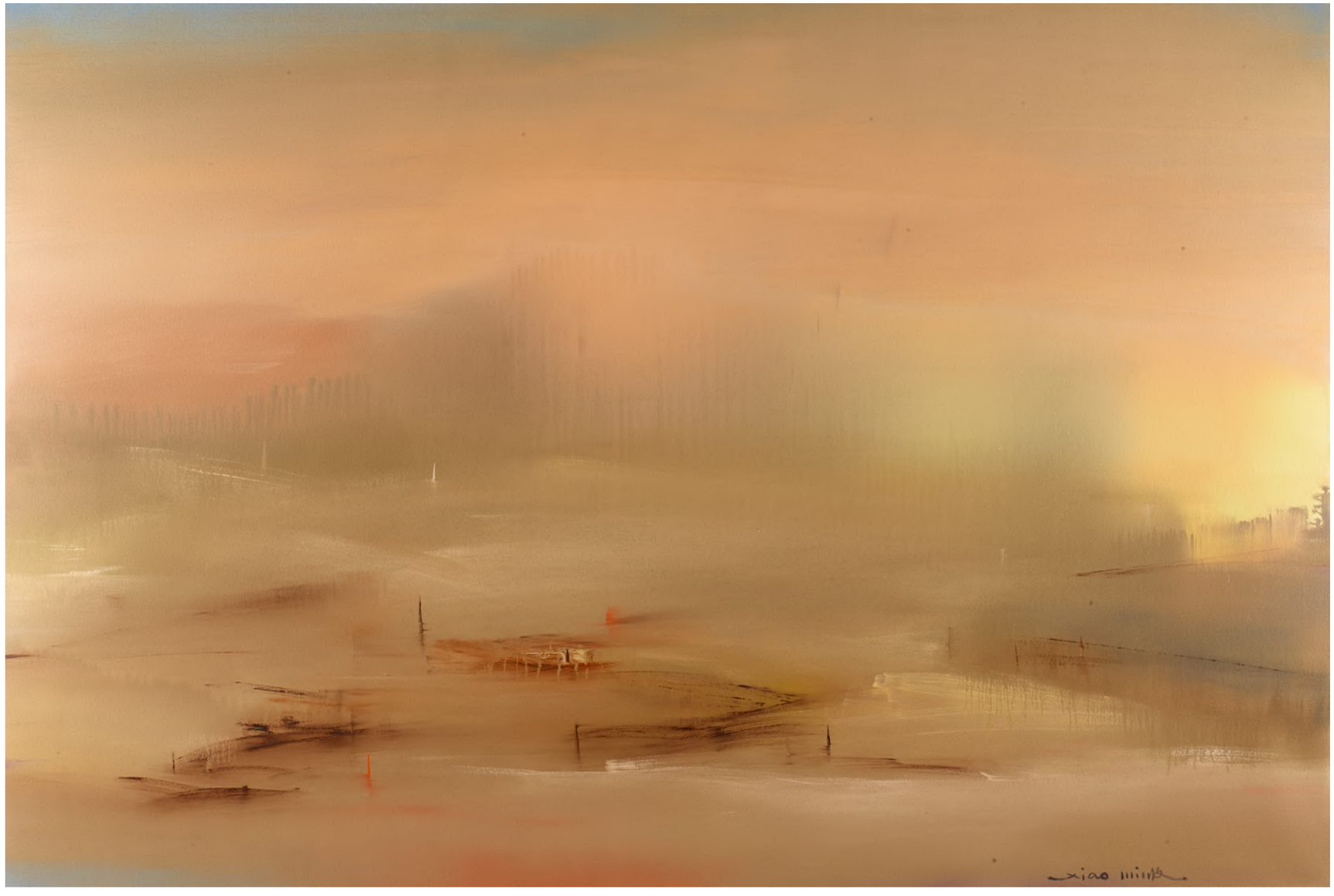
Alexandre Sarfati
Director
Opera Gallery Bal Harbour

ARTWORKS
OBRA

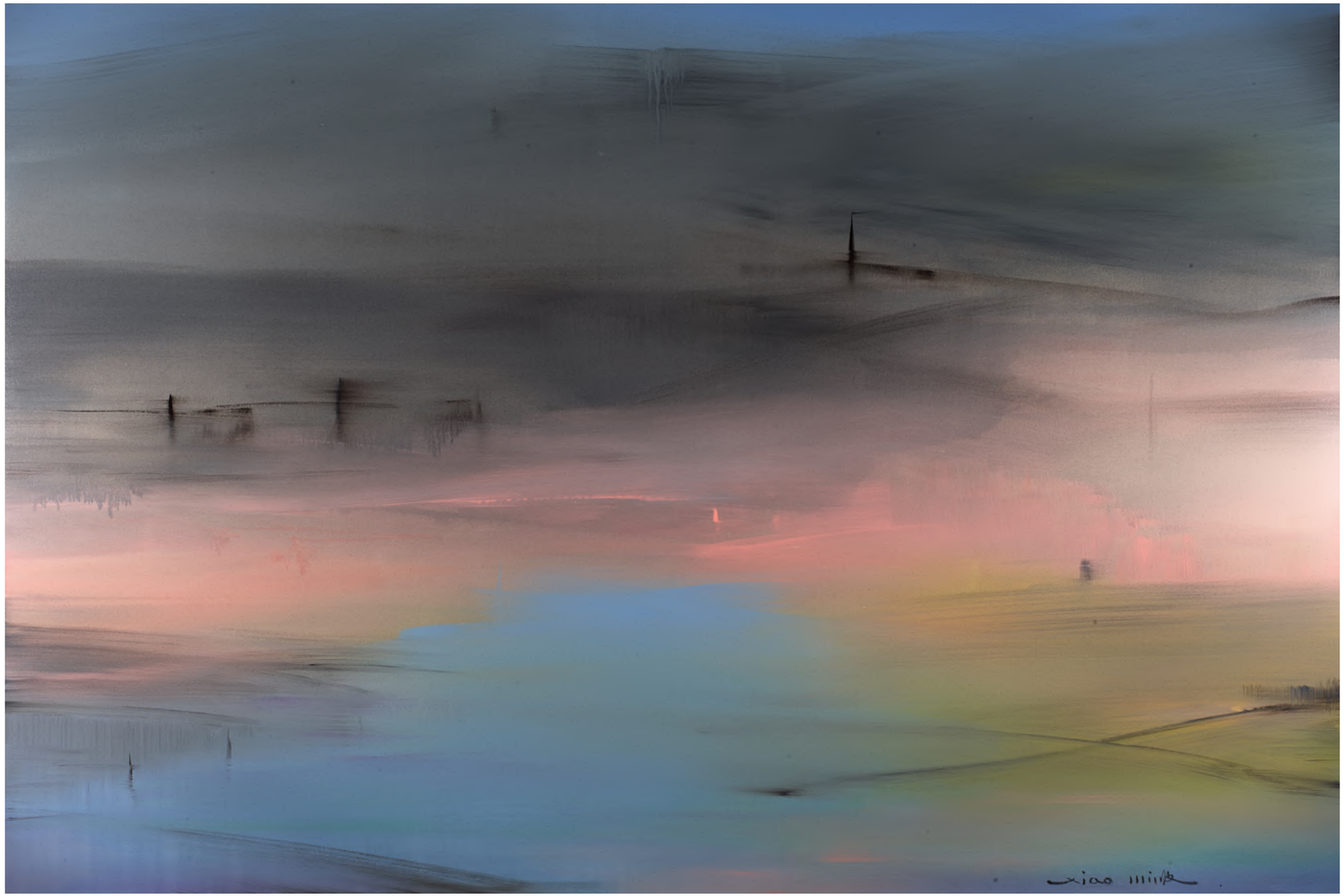
Composition N°26.11.20
2020

Acrylic on canvas
Signed ‘xiao min’ on the lower right

51.2 x 76.8 in. | 130 x 195 cm



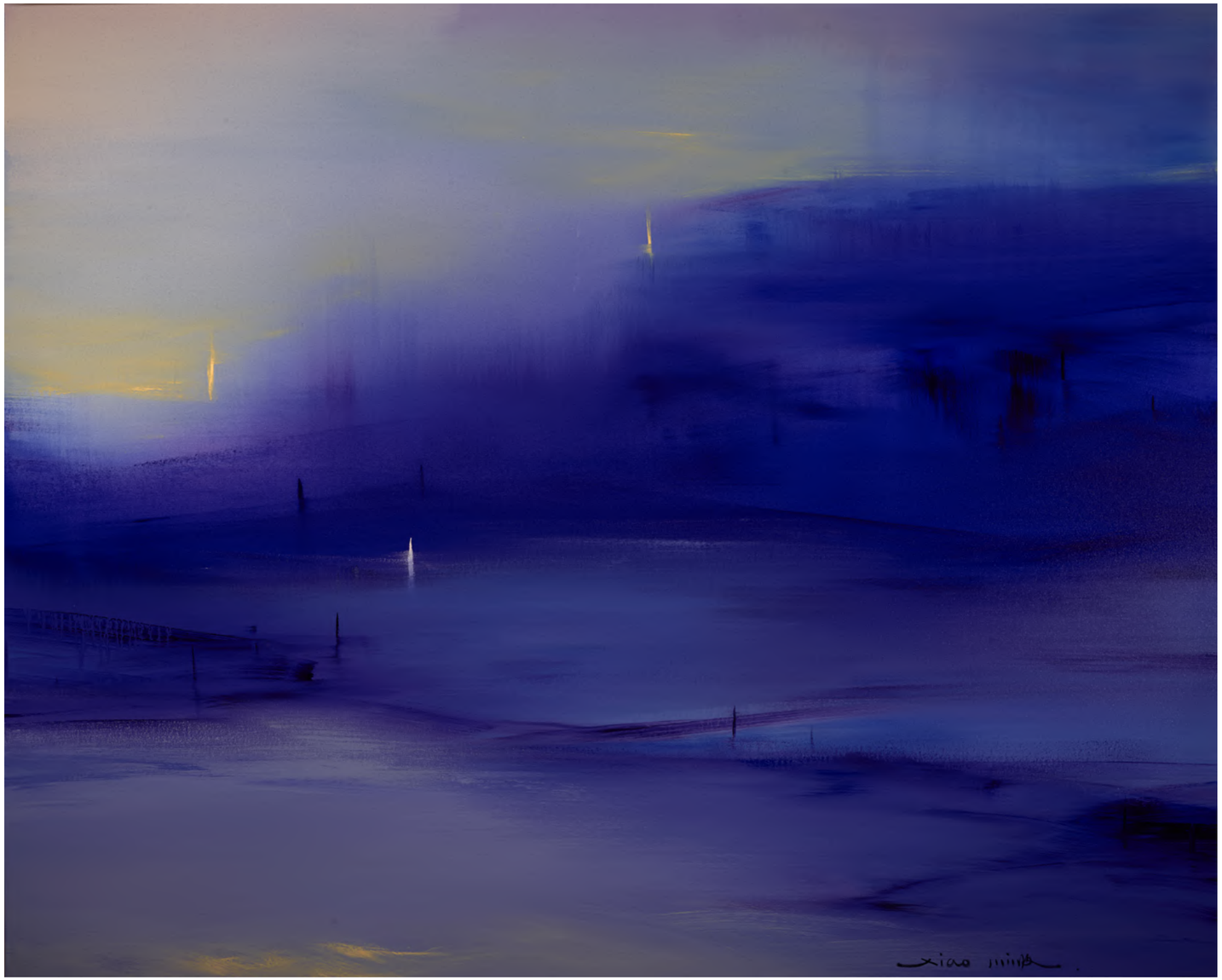




Composition N°2.4.22
2022

Acrylic on canvas
Signed ‘xiao min’ on the lower right

51.2 x 76.8 in. | 130 x 195 cm



Composition N°26.7.22
2022

Acrylic on canvas
Signed ‘xiao min’ on the lower right

51.2 x 63.8 in. | 130 x 162 cm

Composition N°6.4.23
2023

Acrylic on canvas
Signed ‘xiao min’ on the lower right

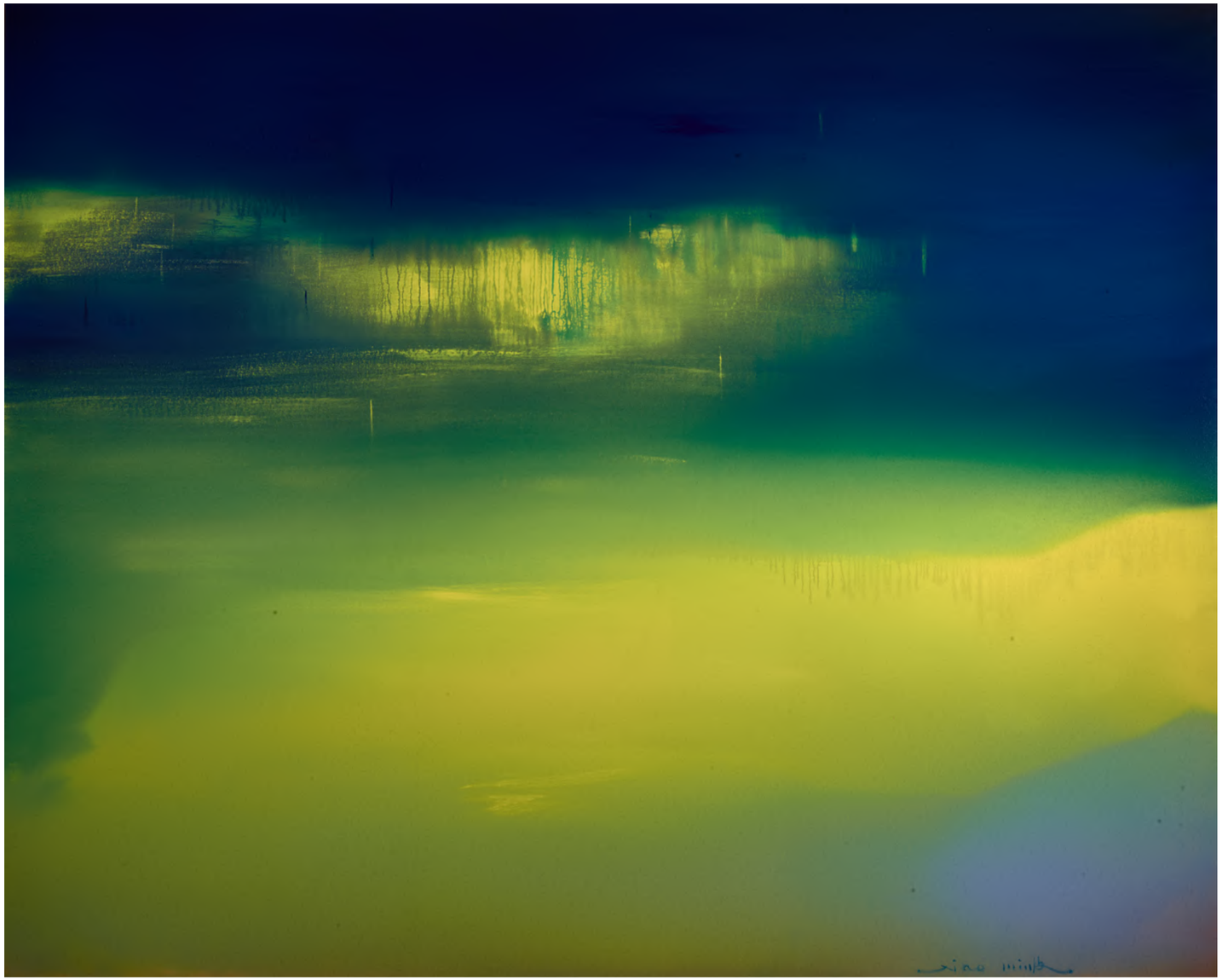
76.8 x 51.2 in. | 195 x 130 cm



Composition N°8.3.24
2024

Acrylic on canvas
Signed ‘xiao min’ on the lower right

51.2 x 63.8 in. | 130 x 162 cm





Composition N°6.3.26

2026

Acrylic on canvas
Signed ‘xiao min’ on the lower right

45.7 x 35 in. | 116 x 89 cm







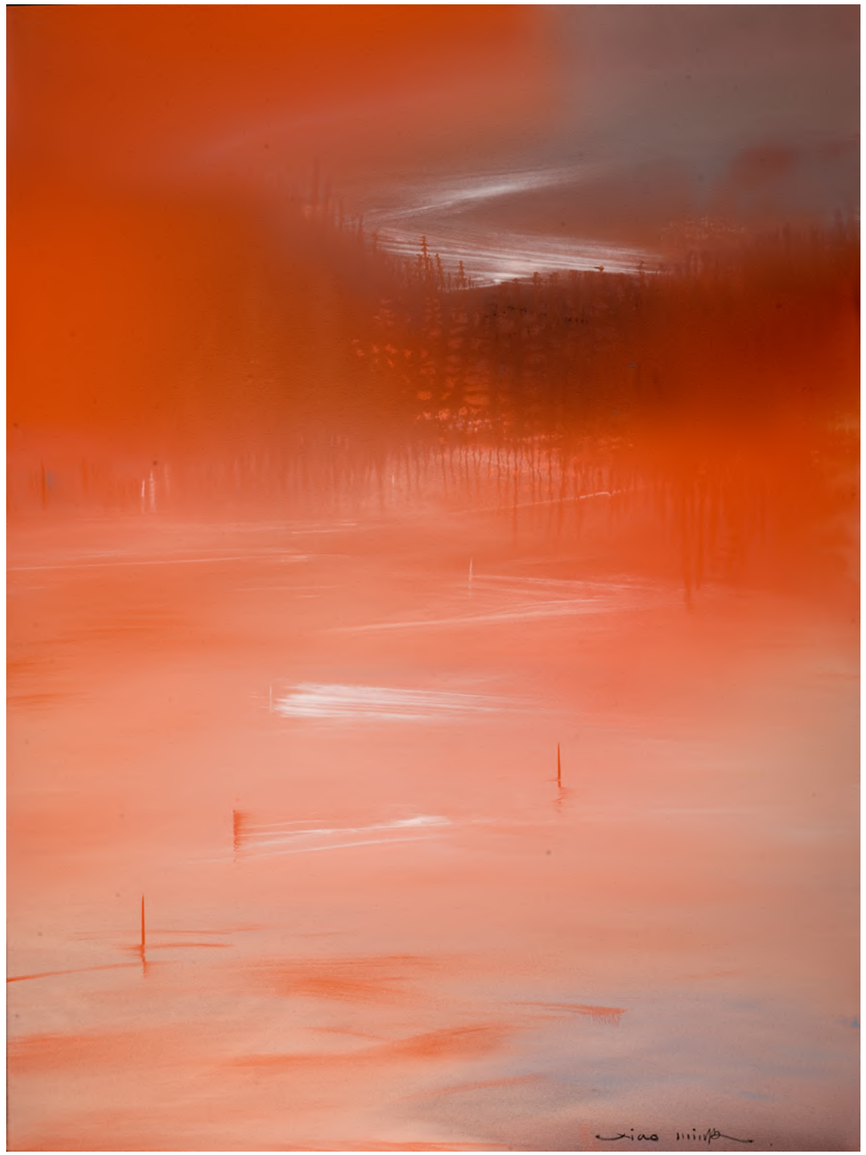


Composition N°12.4.26

2026

Acrylic on canvas
Signed ‘xiao min’ on the lower right

51.2 x 38.2 in. | 130 x 97 cm







Composition N°15.4.26

2026

Acrylic on canvas
Signed ‘xiao min’ on the lower right

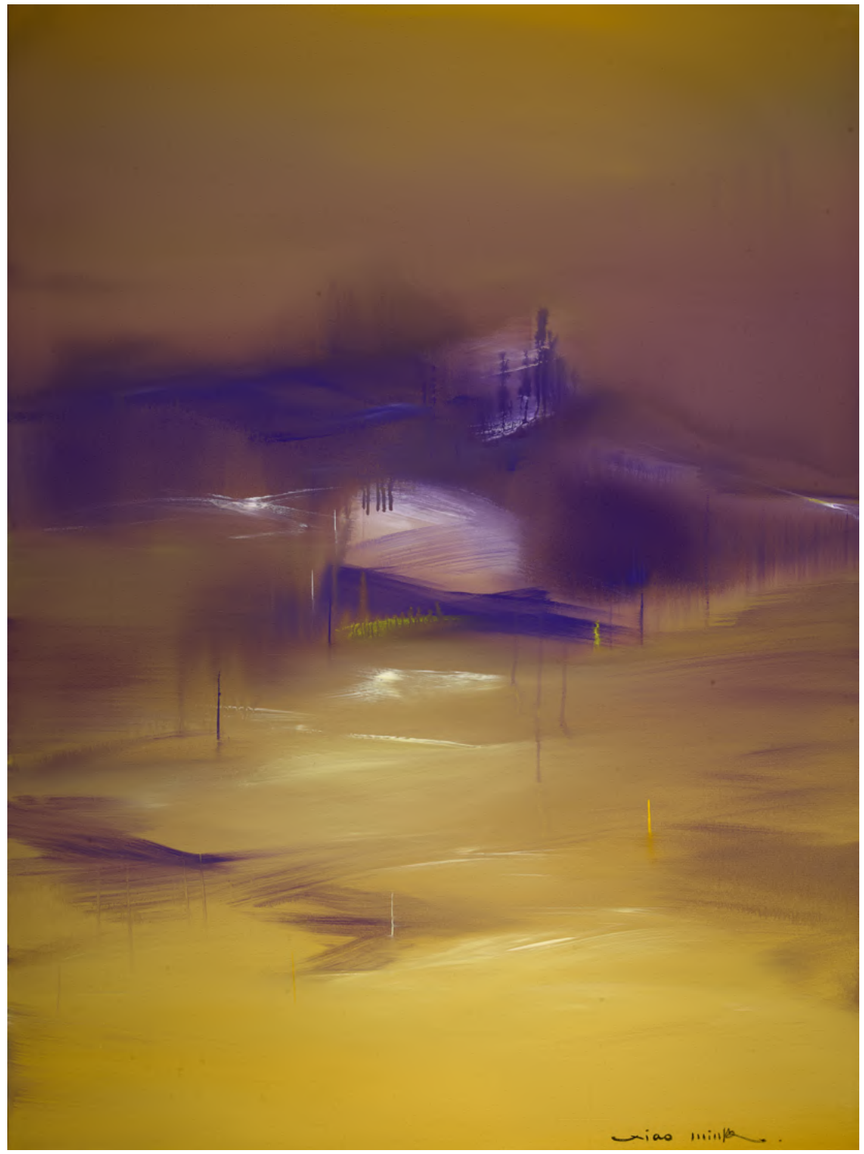
38.2 x 51.2 in. | 97 x 130 cm

Composition N°18.4.26

2026

Acrylic on canvas
Signed ‘xiao min’ on the lower right

51.2 x 38.2 in. | 130 x 97 cm









Composition N°1.5.26

2026

Acrylic on canvas
Signed ‘xiao min’ on the lower right

44.9 x 57.5 in. | 114 x 146 cm



Composition N°20.10.26

2026

Acrylic on canvas
Signed ‘xiao min’ on the lower right

59.1 x 59.1 in. | 150 x 150 cm





Composition N°26.10.26

2026

Acrylic on canvas
Signed ‘xiao min’ on the lower right

51.2 x 76.8 in. | 130 x 195 cm

BIOGRAPHY
BIOGRAFÍA



FENG XIAO-MIN

(b. 1959)

Feng Xiao-Min was born in 1959 in Shanghai, China, and is a French-Chinese painter renowned for his fusion of Eastern aesthetics with Western techniques. His work explores the interplay of colour, light, and spatial composition to evoke landscapes that shift from dusk to dawn, producing immersive, visually powerful canvases. Drawing inspiration from traditional Chinese calligraphy, Feng transforms acrylic on canvas to emulate the fluidity and spontaneity of ink on paper.

Raised by a family of intellectuals, Feng's early exposure to art came through his father, who broadened his horizons to global artistic traditions. After completing his fine arts studies in China, he moved to France in 1988 and enrolled at the École Nationale Supérieure des Beaux-Arts in Paris. These years marked a significant phase of artistic development, during which he absorbed Western painting techniques and honed his distinctive style.

From 1997 to 2000, Feng was invited to teach at the École Nationale Supérieure des Beaux-Arts, an experience that deepened his understanding of pedagogy and artistic discourse. He eventually chose to devote himself entirely to his own practice. Known for painting directly on the floor to manipulate acrylic and water flow, his method emphasises control, and the gestural elegance of calligraphic brushwork, while each canvas presents a carefully considered harmony of colour and space rather than depicting a specific place or subject.

Feng Xiao-Min's works are held in private and public collections internationally, his work has been showcased at institutions such as National Dr. Sun Yat-Sen Memorial Hall in Taipei, Taiwan, SOMA Museum of Art in Seoul, Korea, Zhejiang Provincial Museum in Hangzhou, China, Shanghai Museum of Fine Arts in Shanghai, China and Grand Palais in Paris, France. He regularly exhibits at international art fairs and biennales and has received prestigious commissions, such as creating works for the 2017 BRICS summit. His paintings have also been featured in publications by the French Éducation Nationale, and several French publishers have produced monographs and books dedicated to his œuvre.

Feng Xiao-Min currently lives and works in Fontainebleau, France.



FENG XIAO-MIN

(n. 1959)

Feng Xiao-Min nació en 1959 en Shanghái, China, y es un pintor franco-chino reconocido por fusionar la estética oriental con las técnicas occidentales. Su obra explora la interacción entre el color, la luz y la composición espacial para evocar paisajes que transitan del crepúsculo al amanecer, dando lugar a lienzos inmersivos y de gran fuerza visual. Inspirándose en la caligrafía tradicional china, Feng transforma la pintura acrílica sobre lienzo para recrear la fluidez y la espontaneidad de la tinta sobre papel.

Criado en una familia de intelectuales, Feng tuvo su primer contacto con el arte a edad temprana, surgió a través de su padre, quien le introdujo en distintas tradiciones artísticas. Tras completar sus estudios de Bellas Artes en China, se trasladó a Francia en 1988 e ingresó en la École Nationale Supérieure des Beaux-Arts de París. Estos años marcaron una etapa fundamental en su desarrollo artístico, durante la cual asimiló las técnicas de la pintura occidental y perfeccionó su estilo personal.

Entre 1997 y 2000, Feng fue invitado a impartir clases en la École Nationale Supérieure des Beaux-Arts, una experiencia que profundizó su comprensión de la pedagogía y del discurso artístico. Finalmente, decidió dedicarse por completo a su propia práctica artística. Conocido por pintar directamente sobre el suelo para manipular el acrílico y controlar el flujo del agua, su método pone en evidencia el dominio técnico y la elegancia gestual de la pincelada caligráfica, mientras que cada lienzo articula un equilibrio cuidadosamente estudiado entre el color y el espacio, sin representar necesariamente un lugar o un motivo concreto.

La obra de Feng Xiao-Min forma parte de colecciones públicas y privadas de todo el mundo. Su trabajo se ha presentado en instituciones como el National Dr. Sun Yat-Sen Memorial Hall, en Taipéi (Taiwán); el SOMA Museum of Art, en Seúl (Corea del Sur); el Zhejiang Provincial Museum, en Hangzhou (China); el Shanghai Museum of Fine Arts, en Shanghái (China); y el Grand Palais, en París (Francia). Participa de forma regular en ferias de arte y bienales internacionales, y ha recibido encargos de gran prestigio, como la creación de obras para la cumbre de los BRICS de 2017. Sus pinturas también han aparecido en publicaciones del Ministerio de Educación nacional francés, y varias editoriales francesas han publicado monografías y libros dedicados a su trayectoria artística.

En la actualidad Feng Xiao-Min vive y trabaja en Fontainebleau, Francia.

SELECTED EXHIBITIONS AND FAIRS

2026 ‘Pieter Obels | Feng Xiao-Min’, Opera Gallery, London, United Kingdom

‘In Dialogue with Color: Mid-20th Century to Now’, collective exhibition, Opera Gallery, Miami, USA

‘The Quiet Continuum: Contemporary Asian Artists’, collective exhibition, Opera Gallery, New York, USA

2025 ‘Sailing Through the Light’, Opera Gallery, New York, USA

2024 ‘Brush of Light’, Opera Gallery, Hong Kong

‘Langham Hotel, Shanghai, China

2023 ‘Reflections’, Opera Gallery, Singapore

French May Arts Festival, Opera Gallery, Hong Kong

Commemorative exhibition of Wu Dayu and Zao Wou-Ki, collective exhibition, Putuo Cultural Pavilion, Shanghai, China

2022 ‘Abstraction, A Visual Reality’, collective exhibition, Opera Gallery, Dubai, UAE

2021 ‘Compositions’, Opera Gallery, Paris, France

La Biennale Paris, Opera Gallery, Paris, France

2019 ‘Feng Xiao-Min: Inspired Resonance’, Opera Gallery, Hong Kong

‘Yi Xiang Jiang Nan’, collective exhibition, Suzhou Art Museum, Suzhou, China

‘Abstraction Athwart Worlds: Ties Between Modern Worlds’, collective exhibition, Opera Gallery, Hong Kong

‘The Monaco Masters Show’, collective exhibition, Opera Gallery, Monaco

2018 ‘Asia Abstract’, collective exhibition, Opera Gallery, Hong Kong

‘Blossoming: Gallery Collection’, Gin Huang Gallery, Taipei, Taiwan

Taipei International Ink Painting Exhibition, National of Dr. Sun Yat-sen Memory Hall, Taipei, Taiwan

‘Blossoming: Gallery Collection’, Gin Huang Gallery, Taipei, Taiwan

2017 Taipei International Ink Painting Exhibition, National of Dr. Sun Yat-sen Memory Hall, Taipei, Taiwan

‘The Master of Colors’, Jing’an Sculpture Park Art Center, Shanghai, China

Philippe Staib Gallery and Sophia.C Art Gallery, Xinzhu, Taiwan

‘Regent Fantasy’, Gin Huang Gallery, Taipei, Taiwan

2016 ‘From France to Korea–World Contemporary artists from France’, SOMA Museum of Art, Seoul, South Korea

2015 ‘The Masters of Shapes and Colors’ (traveling exhibition), two-person exhibition with Antoine Poncet; Yishu 8 and Philippe Staib Gallery, Beijing, China

2014 ‘A Fragment in the Course of Time – Landscape of Chinese Ink Art in the 1980s’, Shanghai Himalayas Museum, Shanghai, China

Galerie Image of China, Singapore

2013 ‘Rencontre’, Goldenberg Gallery, Paris, France

‘Intersection’, Linz Gallery, Paris, France

‘Dessins – traits et encre’, Linz Gallery, Paris, France

2012 ‘International Contemporary Ink Painting Exhibition’, Zhongshan National Gallery, National of Dr. Sun Yat-sen Memory Hall, Taiwan, Taipei

‘Shanghai Contemporary’, Purple Roof Gallery, Shanghai, China

2011 ‘Dialogue des Civilisations’, Cité Internationale des Arts, Paris, France

‘Le Carré Rive Gauche’, Artco France Gallery, Paris, France

‘Artistes Marseillais / Artistes Chinois / Correspondances ?’, Alcazar, Marseille, France

‘Convergence in the Lion City’, Galerie Image of China, Singapore

2010 ‘Art Beijing’, Purple Roof Gallery, Beijing, China

‘Contemporary Watercolour Exhibition between Shanghai and Hong Kong’, Hong Kong Biennale, Yun Feng Gallery, Hong Kong

‘Dialogue des Civilisations’ (traveling exhibition), Zhe Jiang Museum Hangzhou, China; Si Nan Exhibition Center, Shanghai, China

2009 ‘Contemporary Watercolour Exhibition’, Duolun Museum of Modern Art, Shanghai, China

2008 International Contemporary Watercolor Biennial, National of Dr. Sun Yat-sen Memory Hall, Taipei, Taiwan

‘Contemporary Watercolor Exhibition Between Kyiv and Shanghai’, Academy of Fine Arts and Sciences of Ukraine, Kyiv, Ukraine and Association of International Culture of Shanghai, Shanghai, China

2007 82 Gallery, Paris, France

Frédéric Moisan Gallery, Paris, France

2006 Châteauroux Museum, Châteauroux, France

China International Gallery Exhibition, Ariane Bomsel Gallery, Beijing, China

Ifa Gallery, Shanghai, China

Tian Qing Gallery, Shanghai, China

2005 82 Gallery, Paris, France

‘Le Mur du Son’, Musée Art et Histoire, Brussels, Belgium

Hong Kong City Hall, Hong Kong

Academy of Fine Arts, Shanghai, China

2003 Exposition collective, Musée Carnavalet, Paris, France

Galerie de l’Hôtel Claridge, Paris, France

Actée Gallery, Charenton-le-Pont, France

Shanghai Museum of Fine Arts, Shanghai, China

Shanghai Biennale; Anting Museum of Modern Art, Shanghai, China; Weimar, Germany

2002 ‘Salon du Dessin et de la Peinture à l’Eau’, Espace Auteuil, Paris, France

2001 Actée Gallery, Charenton-le-Pont, France

1998 Château de l’Orangeraie, Brussels, Belgium

1993 ‘Salon d’Art’, Ivry sur Seine, France

Everarts Gallery, Paris, France

1992 Musée Duhamel, Mantes-la-Jolie, France

Salon d’Automne, Grand Palais, Paris, France

1985 Shanghai Cultural Center, Shanghai, China

1981 Shanghai Cultural Center, Shanghai, China

1977 Shanghai Museum of Fine Arts, Shanghai, China

MAJOR PUBLICATIONS

Feng Xiao-Min, Laozi – *La Voie du Tao, Peintures et calligraphies* [The Way of the Dao, Paintings and Calligraphy]. Paris: Éditions Alternatives, 2000

Porte-Bonheur [Good-Luck Charm]. Paris: Éditions Alternatives, January 2002

L'Union de l'encre et du pinceau [The Union of Ink and Brush]. Paris: Éditions Flammarion, May 2003

Art book on the paintings of Feng Xiao-Min (2000-2012). Shanghai: Purple Roof Gallery, 2012

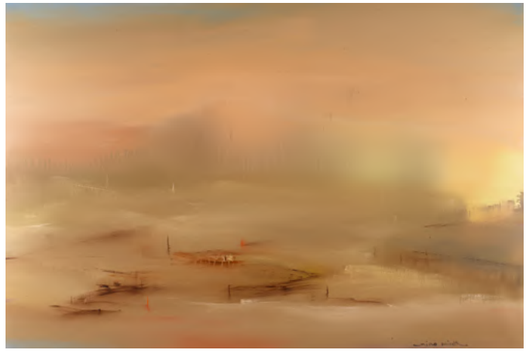
Art book on the paintings of Feng Xiao-Min and the sculptures of Antoine Poncet. Paris: Galerie Goldenberg, 2013

The Master of Colors, art book on the paintings of Feng Xiao-Min. Shanghai: Philippe Staib Gallery and Jing'an Sculpture Park Art Center, 2017

Geoffry-Schneiter, Bérénice. *Feng Xiao-Min*. Paris: Flammarion, 2027 (forthcoming).

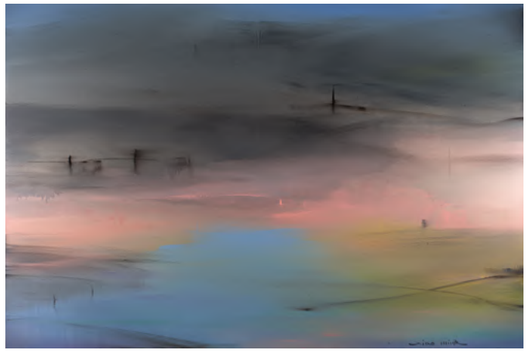


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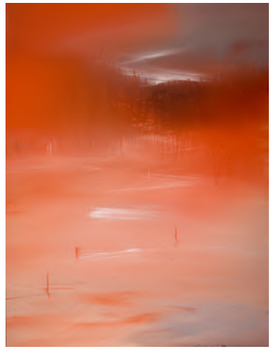
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Composition N°26.11.20
2020



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2022



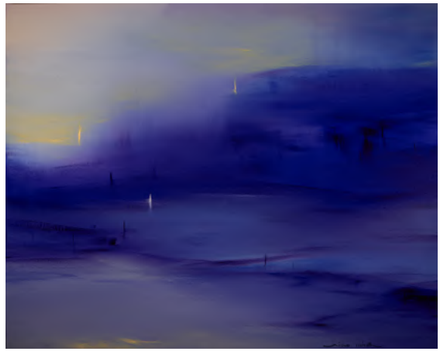
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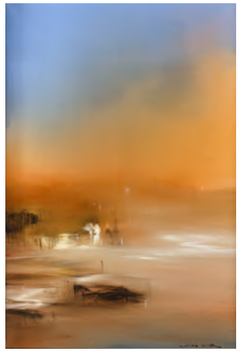
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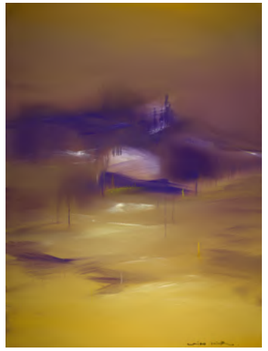
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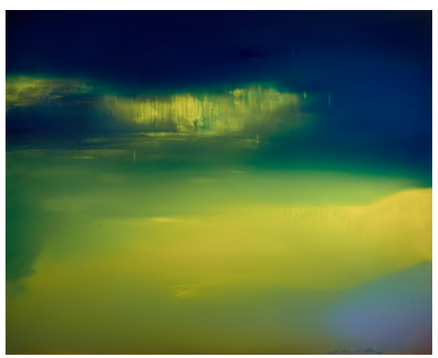
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This exhibition catalogue is created upon the occasion of the exhibition ‘Feng Xiao-Min, Compositions’
Presented by Opera Gallery Bal Harbour
from 17 December 2026 – 17 January 2027.

ACKNOWLEDGMENTS
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