

A large, abstract painting serves as the background. It features a central vertical beam of light that transitions from a bright yellow at the top to a deep blue at the bottom. The surrounding area is a dark, moody blue, with some lighter, textured brushstrokes visible at the bottom. The overall composition is minimalist and atmospheric.

Feng Xiao-Min  
*Inner Horizons*

OPERA GALLERY

Feng Xiao-Min  
*Inner Horizons*

心境之远

28 November - 14 December 2025  
SINGAPORE

OPERA GALLERY



## FOREWORD

Opera Gallery is delighted to present a solo exhibition of Chinese-French artist Feng Xiao-Min's recent works, on view from 28 November to 14 December, 2025. Titled 'Inner Horizons', the exhibition showcases Feng's meditative abstract paintings, where his poetic gestures and atmospheric washes of colour evoke a sense of quiet introspection.

Seamlessly blending Eastern painting traditions with Western artistic techniques, his works distil the essence of traditional Chinese calligraphy painting, imbuing its refined lyricism with rich tonal shifts and a contemporary sensitivity to colour. The result is a series of works with vast painted horizons unfolding across the canvases, fluid and unbound – like distant realms suspended between memory and silence.

Beyond simply a reflection of landscape, the works in 'Inner Horizons' also trace the shifting contours of the inner self, blending thoughts and emotions. Each brushstroke becomes a reflection of clarity and stillness, yet also of depth and distance. The canvas holds the soft rhythm of contemplation: where the language of silence echoes through the space, and where time drifts to a distant point in the horizon, not as something lost but rather something suspended, waiting to be remembered. The horizon becomes both a literal and metaphorical threshold—a place where perception softens, time comes to a stop, and thoughts and emotions melt into the infinite expanse of memory once held.

For Feng, 'Inner Horizons' is a meditative act—an attempt to reach that space within, and to offer it as a shared moment of stillness. Beyond all ideas of contemplation and serenity, of sky and matter, there is a space where solitude opens into connection. This exhibition is an invitation to step into that space and to remember.

Gilles Dyan  
*Founder & Chairman*  
Opera Gallery Group

Irene Chee  
*Gallery Manager*  
Opera Gallery Singapore

Stéphane Le Pelletier  
*Director, Asia Pacific*  
Opera Gallery Singapore

← Detail of Feng Xiao-Min,  
*Composition N°12.3.25, 2025*

THE TITLE 'INNER HORIZONS' SUGGESTS A MERGING OF EXTERNAL LANDSCAPE AND INNER REFLECTION. IN YOUR WORK, THE HORIZON OFTEN APPEARS AS A THRESHOLD RATHER THAN A LIMIT. WHAT DOES THE HORIZON SYMBOLISE FOR YOU PERSONALLY AND ARTISTICALLY?

The horizon, for me, is never a finite boundary, but a spatial opening. It is a breath between the visible and the invisible, between what we perceive and what we feel. The horizon symbolises the transition of light, of time, of thought. It marks the threshold where the outer world and inner world collide. In my work, it serves as a metaphor of a quest: to seek beyond what the naked eye can discern, towards a more poetic, more serene, and more profound space.

HAVE YOUR OWN INNER HORIZONS—YOUR THOUGHTS, EMOTIONS, AND MEMORIES—SHIFTED OR EVOLVED THROUGH THE MAKING OF 'INNER HORIZONS'?

Yes, without a doubt. Every series is an internal voyage. I sought to achieve greater simplicity, an almost meditative clarity. With time, my emotions became calmer, as did my painting. Horizons became less descriptive, more introspective, like echoes of silence, emotional states, rather than landscapes.

COULD YOU DESCRIBE YOUR WORKING PROCESS? DO YOUR COMPOSITIONS EMERGE INTUITIVELY, OR DO YOU BEGIN WITH A CLEAR VISION IN MIND?

My work rarely begins with a set image. It is, first and foremost, a dialogue with myself, then with the canvas, the materials, the gestures, the colours, etc. I progress with successive layers until a form of equilibrium appears. Intuition plays a vital role: it guides my hand before thought does. I allow myself to be carried by movement, by the brush's rhythm, like a calligraphy. It is only at its completion that the composition reveals its internal order.

YOU'VE MENTIONED SEEKING THE CONTEMPLATIVE AND POETIC IN YOUR WORK. IS THIS MEDITATIVE APPROACH AN INTEGRAL PART OF YOUR CREATIVE PROCESS?

Absolutely. On a personal level, painting is a form of meditation in motion. When I paint, I search for a state of total presence, in which movement becomes as breath. In this space, the mastered and the unmastered communicate naturally, such as two complementary forces: one guides, the other liberates. It is within this dialogue that the poetry within artwork emerges. The process is not only technical, but spiritual. It is a matter of painting with breath, rather than with the hand.



↑ Feng Xiao-Min's studio in Fontainebleau, March 2025  
© Nicolas Brasseur

YOUR PAINTINGS OFTEN INVITE CONTEMPLATION AND INTROSPECTION. HOW IMPORTANT IS IT FOR YOU THAT VIEWERS EXPERIENCE YOUR WORK IN A MEDITATIVE WAY?

I hope that my work provides a space for peace, a moment in which one can return to oneself. In times defined by unrest and turbulence, I wish for my paintings to offer a place for appeasement and stability. I do not seek to impose a meaning, but to awaken a silent emotion, an internal vibration. If, when contemplating the canvas, the spectator feels inner peace, or a sort of intimate resonance, then the work has achieved its purpose.

IN YOUR WORKS, YOU SEEM TO EXPLORE CONTRASTS OF LIGHT AND TEXTURE. HOW DO YOU APPROACH CREATING TENSION AND HARMONY WITHIN A SINGLE COMPOSITION?

Stability emerges from contrast. Light and darkness, whole and empty, yin and yang, smooth and rough, etc. These are oppositions which give life to the surface. I seek to achieve a harmonious dynamism, never static. Occasionally, a touch of light will come and disturb an expanse of darkness, occasionally it is the material itself that breathes. Everything is a question of rhythm, just as in music.

YOUR USE OF COLOUR FEELS BOTH SPONTANEOUS AND DEEPLY CONSIDERED. HOW DO YOU CHOOSE YOUR PALETTE, AND WHAT ROLE DOES COLOUR PLAY IN EVOKING EMOTION OR ATMOSPHERE?

Colour, for me, is an emotion in its purest form. My choices of tones are dependant on my current spirits: sometimes cold and misty, sometimes warm and vibrant. Colours do not represent reality, they express a feeling, an atmosphere, an inner light. I enjoy exploring transparency, subtle fusions, and allowing colour to be born at the threshold of form and formlessness.



↑ Feng Xiao-Min in his studio in Fontainebleau, March 2025  
© Nicolas Brasseur

YOU'VE OFTEN DRAWN INSPIRATION FROM BOTH PAINTING AND CALLIGRAPHY. HOW DO THESE TWO PRACTICES INFORM AND NOURISH EACH OTHER IN YOUR RECENT WORKS?

Calligraphy taught me the freedom of movement, the discipline of emptiness, and the art of mastering both brushstroke and space. In Chinese tradition, to calligraph is to paint energy. This approach of the stroke, which is both physical and spiritual, finds itself in my abstract painting. Even if the signs are not legible, the movement itself remains calligraphic. It fuses body, breath and space.

YOUR PRACTICE BRIDGES EASTERN PHILOSOPHY AND WESTERN ABSTRACTION. HOW DO YOU NAVIGATE THIS DIALOGUE BETWEEN TWO CULTURAL AND AESTHETIC TRADITIONS?

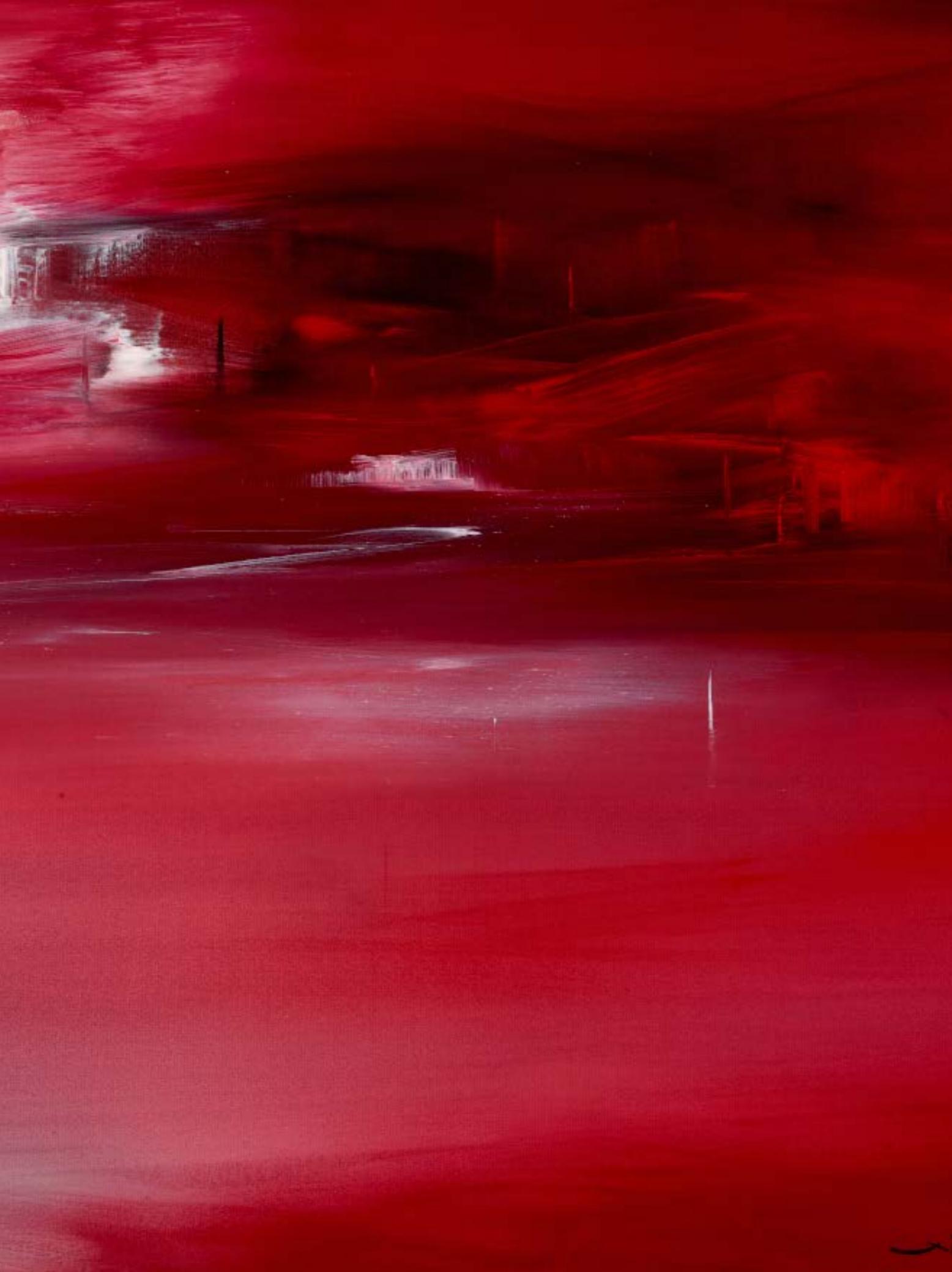
This dialogue naturally imposed itself, as it is the reflection of my heritage. I draw my roots from Chinese philosophy, where man and cosmos are in complete harmony, before discovering the freedom of movement and colour in the West. These two traditions are not in opposition, but complete each other. It is exactly that point of stability where painting surpasses cultural boundaries to reach a universal language which interests me.

IN TRADITIONAL CHINESE AESTHETICS, LANDSCAPE PAINTING IS AS MUCH ABOUT EXPRESSING THE ARTIST'S INNER STATE AS DEPICTING NATURE. HOW DOES THIS IDEA SHAPE YOUR UNDERSTANDING OF ABSTRACTION?

I do not paint the tangible world, but the felt world. In the Chinese tradition of painted landscapes, the mountain and water represent vital forces. Moreover, I seek to translate these energies through abstraction: movement, time, transformation, and inner peace. Abstraction becomes a spiritual language, a way of expressing the invisible through shapes.

IN AN AGE DEFINED BY CONSTANT MOVEMENT AND INFORMATION, YOUR WORK STANDS AS AN INVITATION TO PAUSE. WHAT ROLE DO YOU BELIEVE ART CAN PLAY IN CULTIVATING STILLNESS AND REFLECTION IN OUR TIME?

Art should not only stimulate, it must also appease. In the silence of a canvas, we find a kind of presence, a breath that the modern world has often forgotten. Art can be a respite, a mirror into our inner worlds. When observing an artwork, we are not escaping reality: we simply contemplate it differently, more serenely, more deeply. It is perhaps there that resides true modernity.



← Detail of Feng Xiao-Min,  
*Composition N°18.4.23*, 2023

## ARTWORKS

*Sans titre*

2000

Acrylic on canvas

Signed 'xiao min' on the lower left

60 x 92 cm | 23.6 x 36.2 in

PROVENANCE

Private collection





*Force invisible (Diptyque)*

2003

Acrylic on paper laid on canvas  
Signed 'xiao min' on the lower right

130 x 194 cm | 51.2 x 76.4 in

PROVENANCE  
Artist's studio



Composition N°08-05-2012

2012

Acrylic on canvas

Signed and dated 'xiao min 12' on the lower right

130 x 162 cm | 51.2 x 63.8 in

PROVENANCE

Artist's studio





*Composition 20-01-15*

2015

Acrylic on canvas

Signed and dated 'xiao min 15' on the lower right

195 x 130.6 cm | 76.8 x 51.4 in

PROVENANCE

Private collection

Anon. sale; Sotheby's, Hong Kong, 6 October 2019, lot 589

Private collection

*Composition N°15.12.16*

2016

Acrylic on canvas

Signed and dated 'xiao min 16' on the lower right

97 x 130 cm | 38.2 x 51.2 in

PROVENANCE

Artist's studio

Opera Gallery, New York

Private collection







*Composition No 02.08.19*

2019

Acrylic on canvas

Signed 'xiao min' on the lower right

162 x 130 cm | 63.8 x 51.2 in

**PROVENANCE**

Artist's studio

Composition n°18.1.20

2020

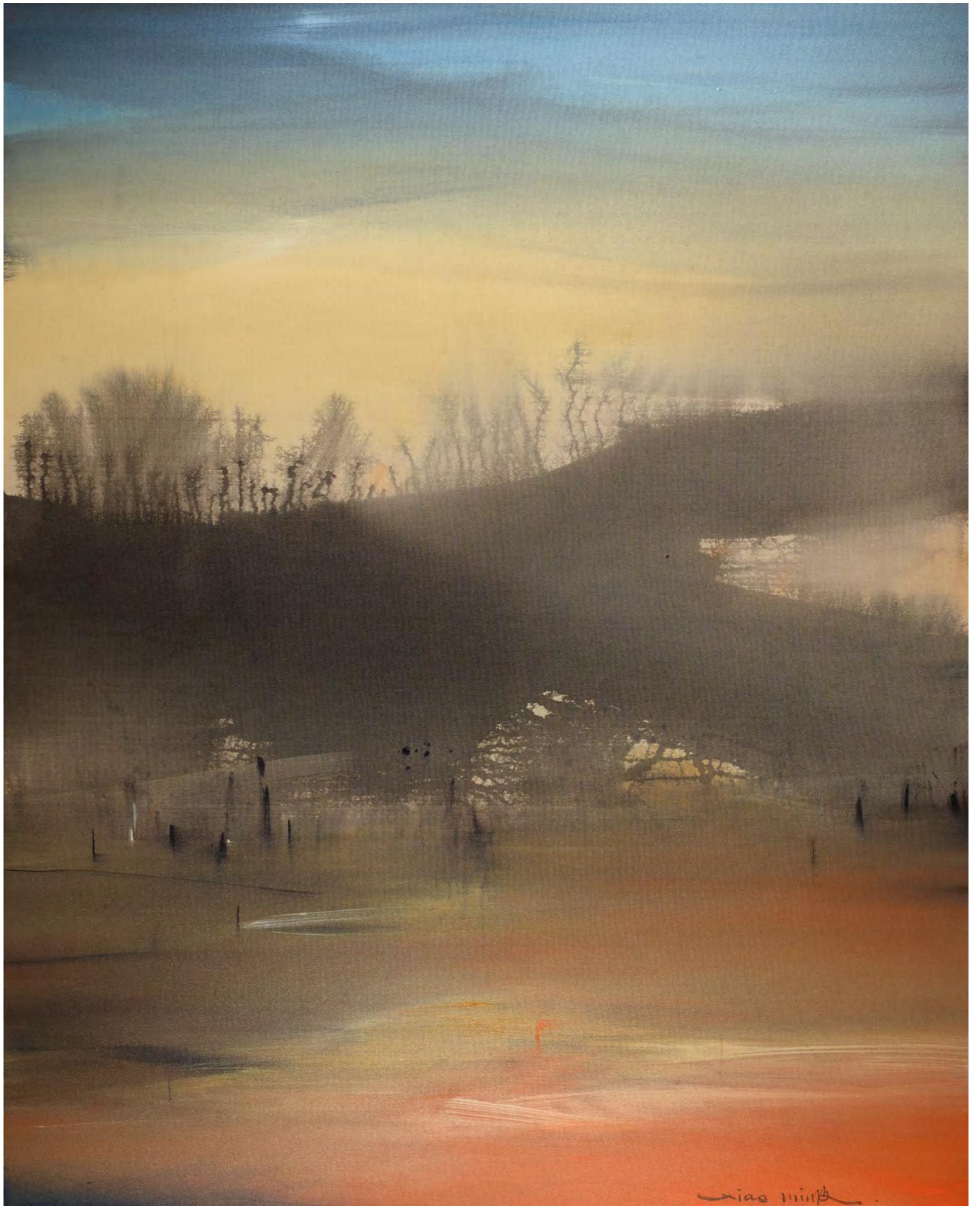
Acrylic on canvas

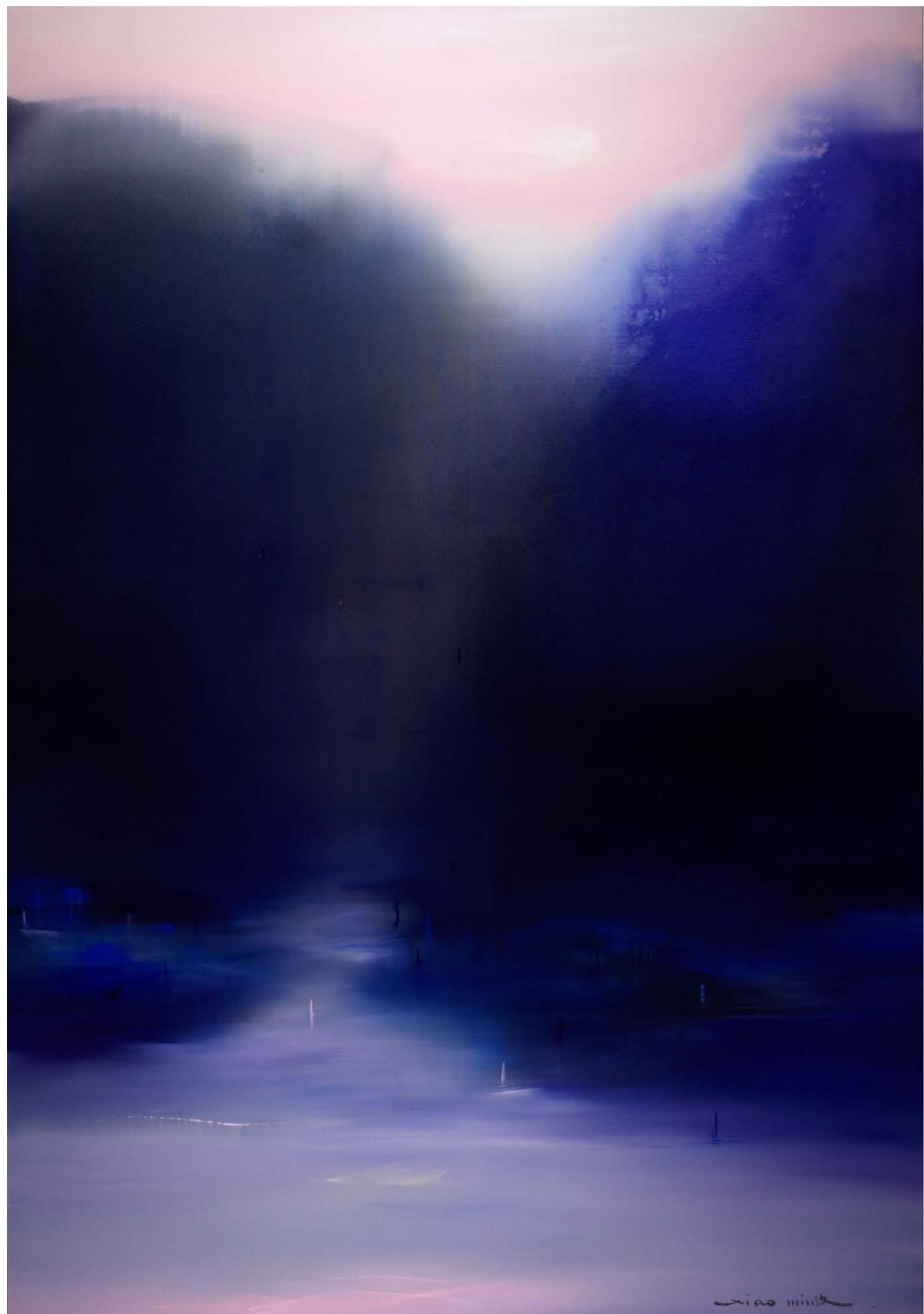
Signed 'xiao min' on the lower right

162 x 130 cm | 63.8 x 51.2 in

PROVENANCE

Artist's studio





*Composition N°8.5.21*

2021

Acrylic on canvas

Signed 'xiao min' on the lower right

300 x 210 cm | 118.1 x 82.7 in

PROVENANCE

Artist's studio



Composition n°28.4.22

2022

Acrylic on canvas

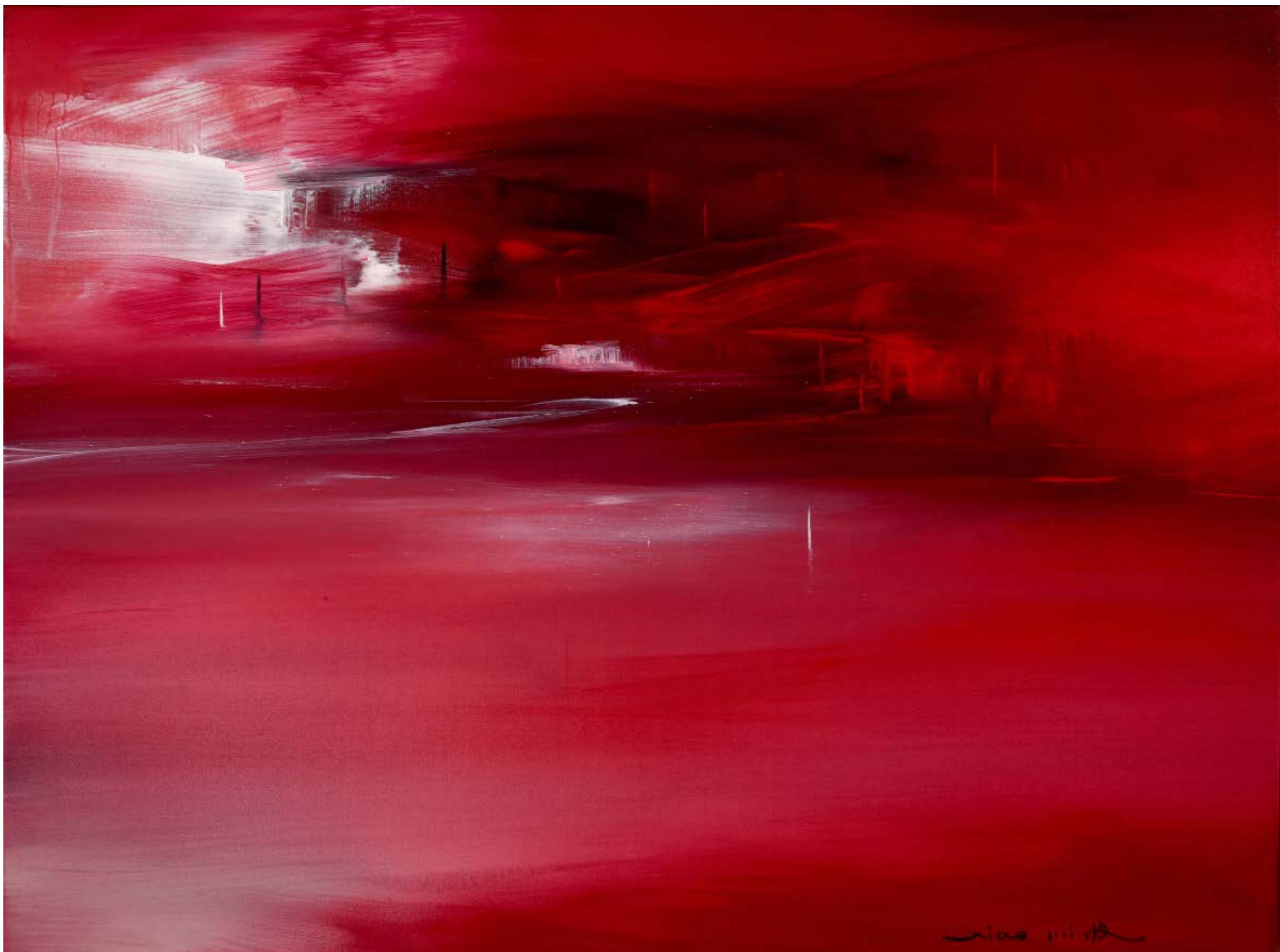
Signed 'xiao min' on the lower right

130 x 195 cm | 51.2 x 76.8 in

PROVENANCE

Artist's studio





*Composition n°18.4.23*

2023

Acrylic on canvas

Signed 'xiao min' on the lower right

97 x 130 cm | 38.2 x 51.2 in

PROVENANCE

Artist's studio

Composition n°16.7.23

2023

Acrylic on canvas

Signed 'xiao min' on the lower right

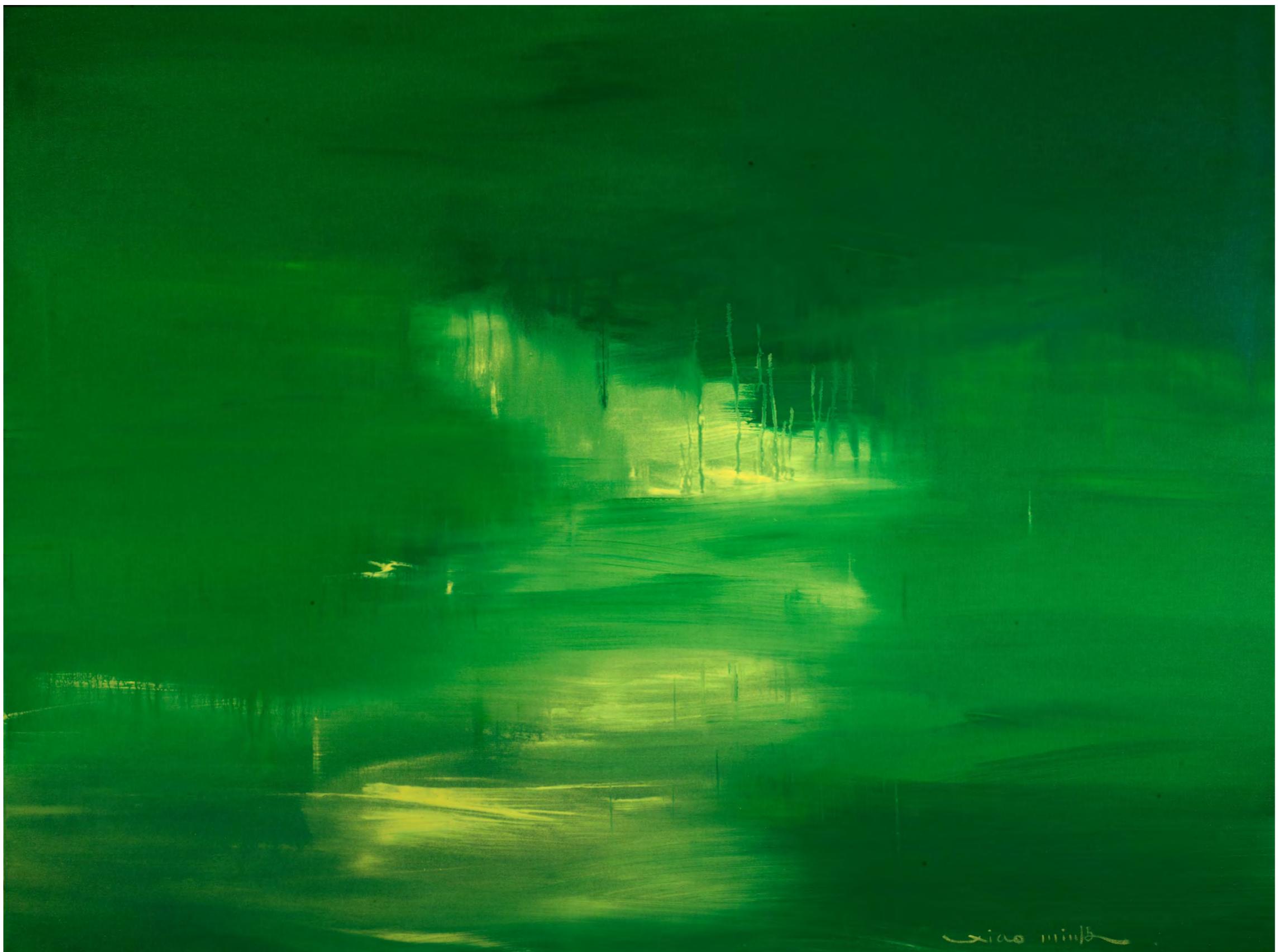
97 x 130 cm | 38.2 x 51.2 in

PROVENANCE

Artist's studio







*Composition N°18.2.24*  
2024

Acrylic on canvas  
Signed 'xiao min' on the lower right

97 x 130 cm | 38.2 x 51.2 in

PROVENANCE  
Artist's studio

Composition N°19.9.24

2024

Acrylic on canvas

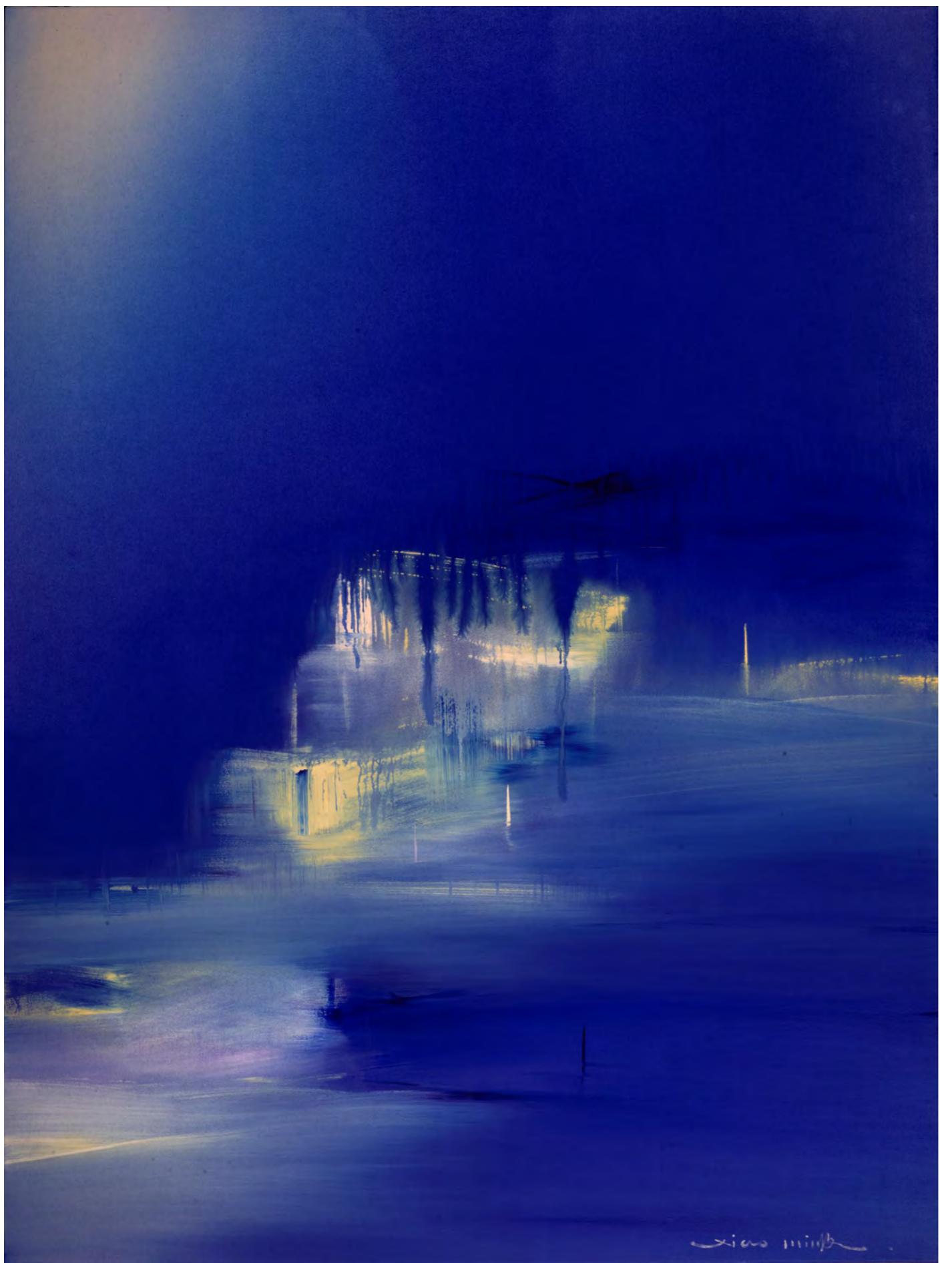
Signed 'xiao min' on the lower right

73 x 92 cm | 28.7 x 36.2 in

PROVENANCE

Artist's studio





*Composition N°22.12.24*

2024

Acrylic on canvas

Signed 'xiao min' on the lower right

130 x 97 cm | 51.2 x 38.2 in

**PROVENANCE**

Artist's studio



Composition N°8.2.25

2025

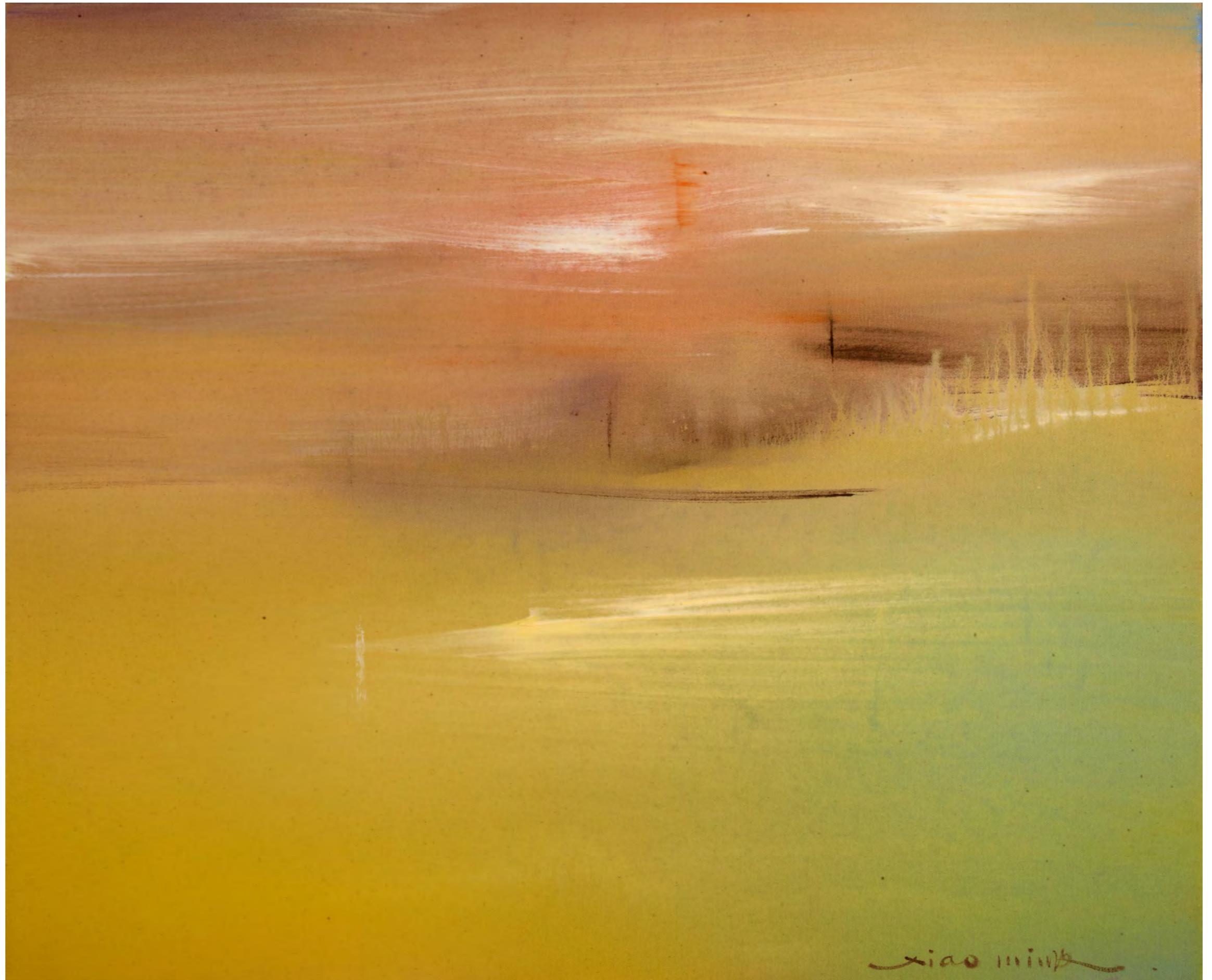
Acrylic on canvas

Signed 'xiao min' on the lower right

60 x 73 cm | 23.6 x 28.7 in

PROVENANCE

Artist's studio





*Composition N°8.3.25*

2025

Acrylic on canvas

Signed 'xiao min' on the lower right

50 x 150 cm | 19.7 x 59.1 in

**PROVENANCE**

Artist's studio

Composition N°12.3.25

2025

Acrylic on canvas

Signed 'xiao min' on the lower right

60 x 73 cm | 23.6 x 28.7 in

PROVENANCE

Artist's studio







*Composition N°19.3.25*

2025

Acrylic on canvas

Signed 'xiao min' on the lower right

130 x 97 cm | 51.2 x 38.2 in

**PROVENANCE**

Artist's studio

Composition N°26.3.25

2025

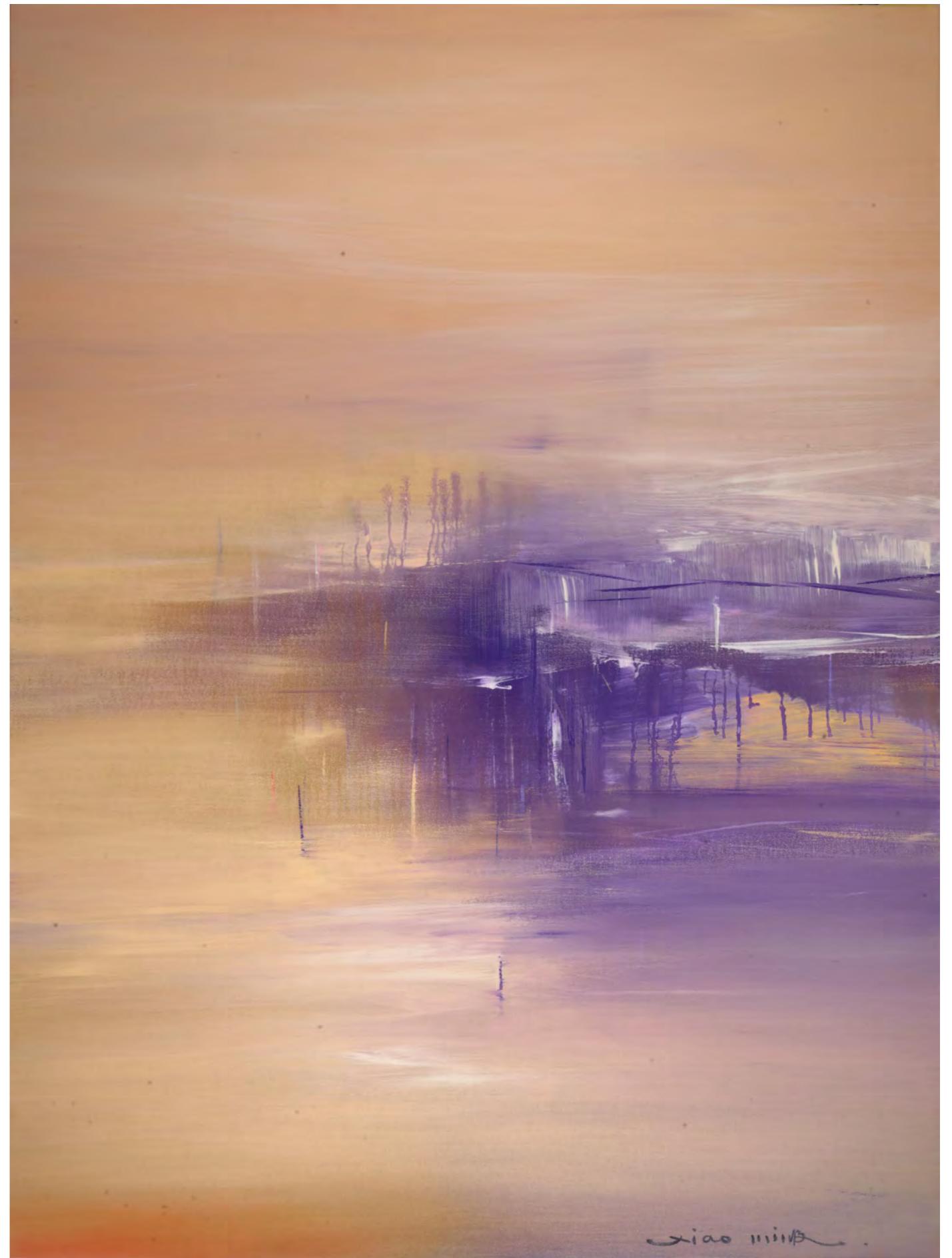
Acrylic on canvas

Signed 'xiao min' on the lower right

130 x 97 cm | 51.2 x 38.2 in

PROVENANCE

Artist's studio





*Composition N°10.5.25*

2025

Acrylic on canvas

Signed 'xiao min' on the lower right

100 x 81 cm | 39.4 x 31.9 in

PROVENANCE

Artist's studio



*Composition N°18.5.25*

2025

Acrylic on canvas

Signed 'xiao min' on the lower right

100 x 81 cm | 39.4 x 31.9 in

PROVENANCE

Artist's studio





*Composition N°12.6.25*

2025

Acrylic on canvas

Signed 'xiao min' on the lower right

130 x 97 cm | 51.2 x 38.2 in

PROVENANCE

Artist's studio

*Composition N°17.6.25*

2025

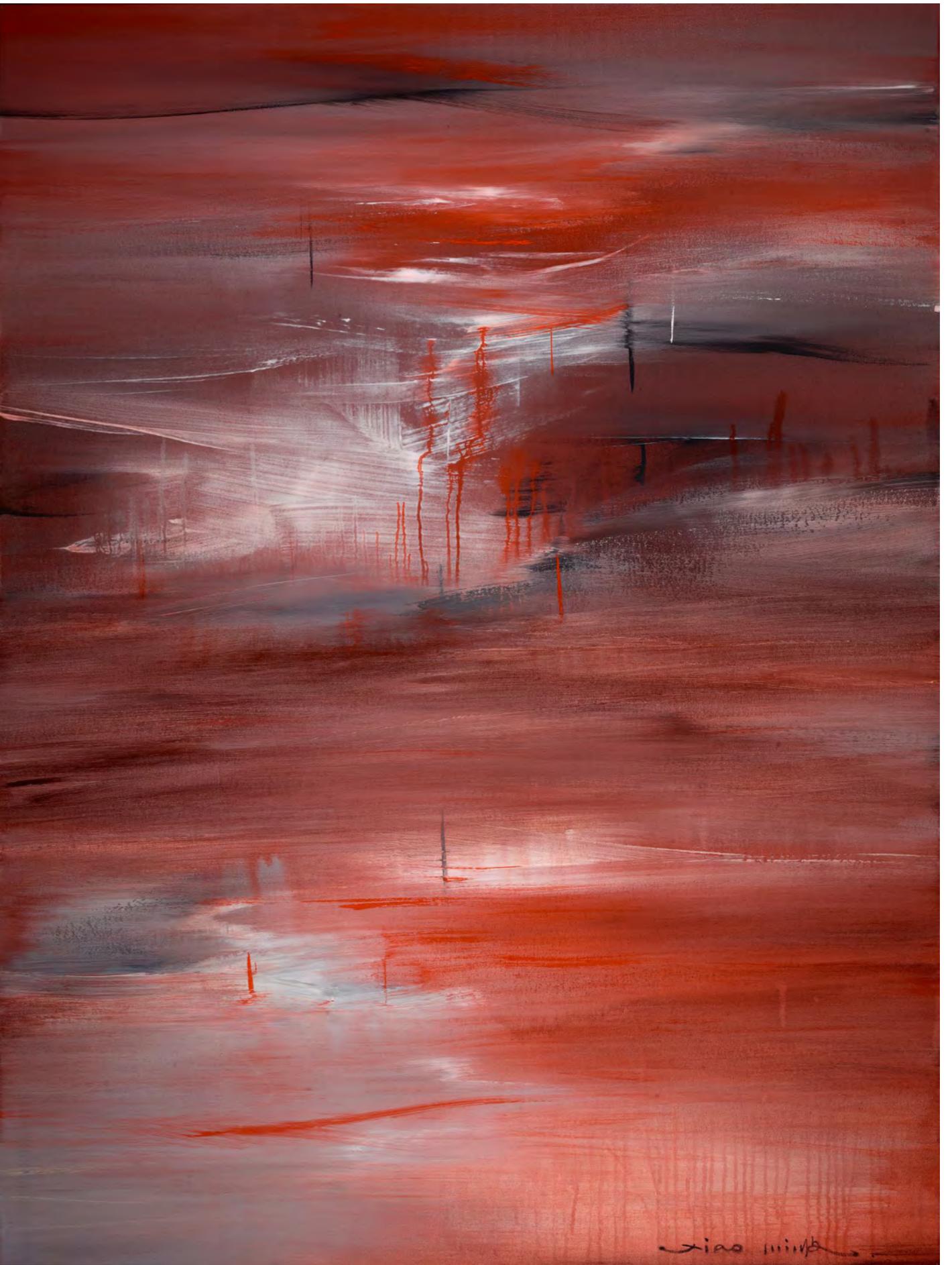
Acrylic on canvas

Signed 'xiao min' on the lower right

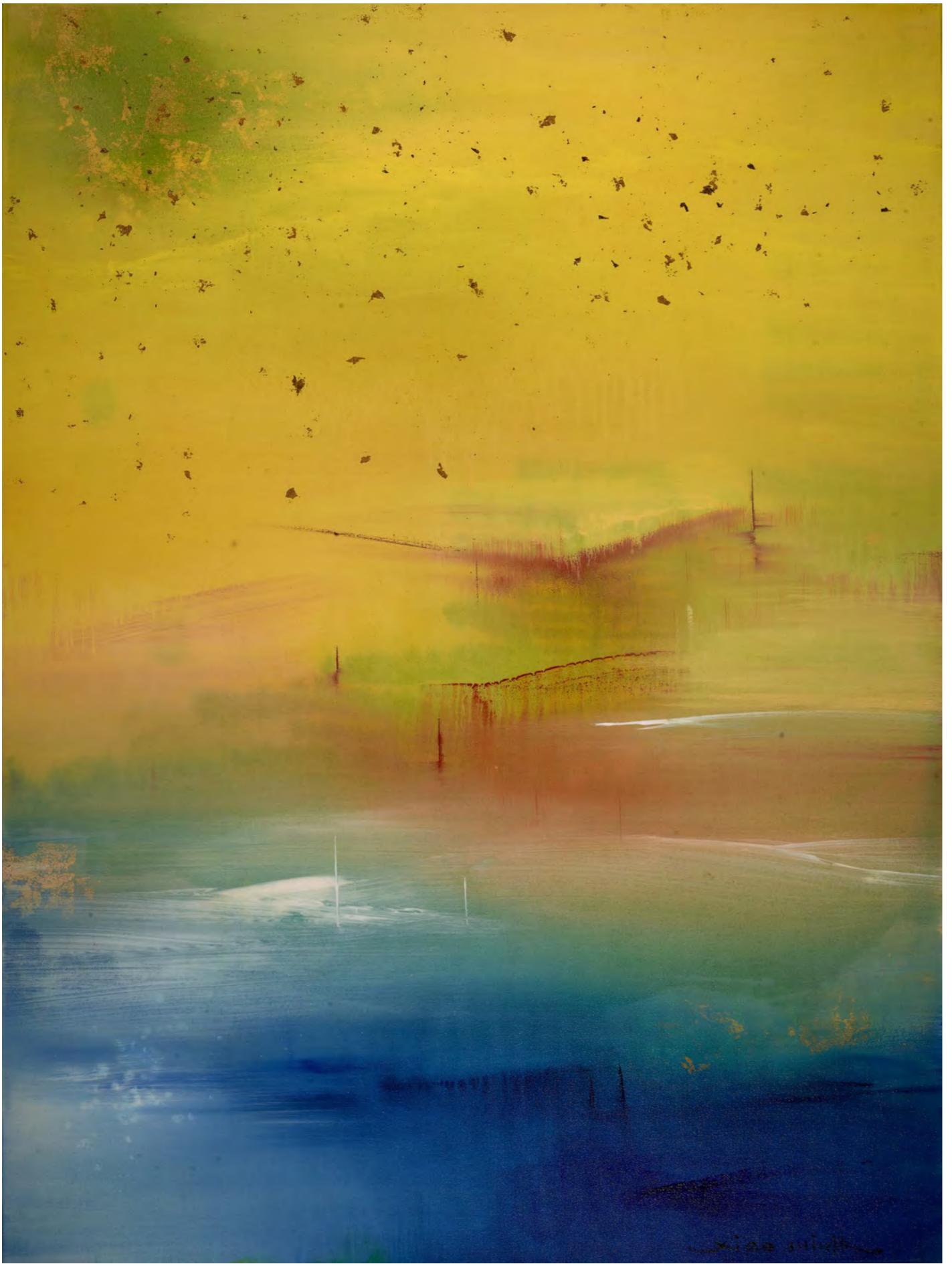
130 x 97 cm | 51.2 x 38.2 in

PROVENANCE

Artist's studio







*Composition N°29.7.25*

2025

Acrylic on canvas

Signed 'xiao min' on the lower right

130 x 97 cm | 51.2 x 38.2 in

**PROVENANCE**

Artist's studio

Composition N°6.8.25

2025

Acrylic on canvas

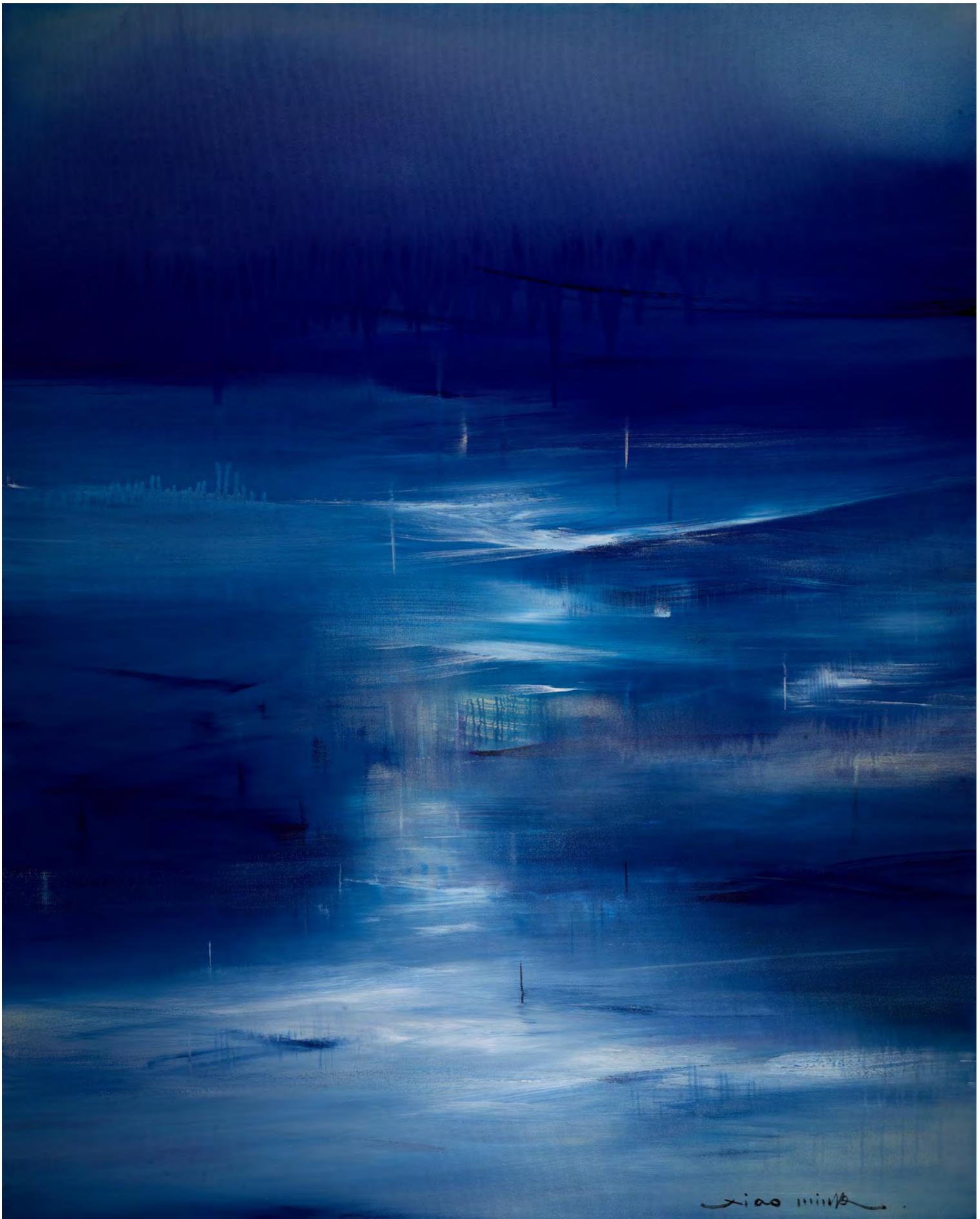
Signed 'xiao min' on the lower right

116 x 89 cm | 45.7 x 35 in

PROVENANCE

Artist's studio





*Composition N°20.8.25*

2025

Acrylic on canvas

Signed 'xiao min' on the lower right

162 x 130 cm | 63.8 x 51.2 in

**PROVENANCE**

Artist's studio



Composition N°28.8.25

2025

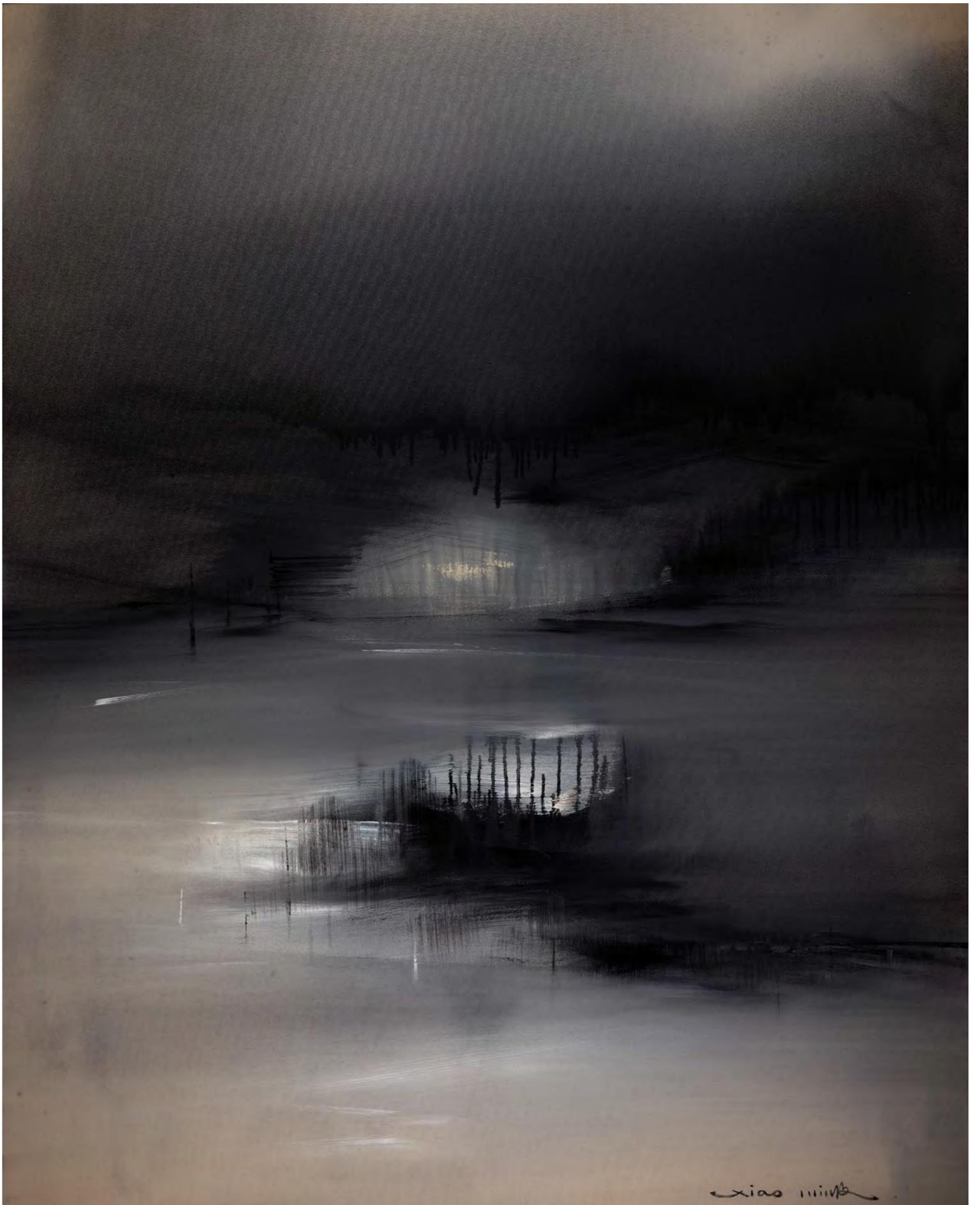
Acrylic on canvas

Signed 'xiao min' on the lower right

162 x 130 cm | 63.8 x 51.2 in

PROVENANCE

Artist's studio





## BIOGRAPHY

Born in 1959 in Shanghai, Feng Xiao-Min is a French-Chinese artist. His passion for art was evident early on. He was raised in a family of intellectuals, with his mother's side hailing from a banking background, and received a quality education guided by his father, who broadened Feng Xiao-Min's horizons to the world of art.

After graduating from Fine Arts studies in China, he moved to France in 1988 and enrolled at the École nationale supérieure des Beaux-Arts in Paris. Feng was later invited to teach at the prestigious institution from 1997 to 2000. Afterward, he decided to forego teaching to focus solely on his own creations.

Feng's artwork celebrates the fusion of Eastern aesthetics and Western techniques depicting his visions of landscapes from dusk to dawn. No specific subject or location inspires Feng. Instead, he focuses on the powerful visual impact created by the blending of colour and spatial configuration of the whole image. Taking inspiration from his training in traditional Chinese calligraphy, Feng uses acrylic on canvas and skillfully mimics the Chinese aesthetic of ink on paper, often being known to paint on the floor to control acrylic and water flow.

Today, his artworks are collected and presented in private and public collections, including galleries, museums and foundations, both in France and internationally. Feng frequently exhibits at international art fairs and biennales and was commissioned to produce work for the 2017 BRICS summit. Several French publishers have also issued books about his paintings. Furthermore, some of his works have been chosen to illustrate publications by the French Éducation Nationale.

Feng Xiao-Min currently lives and works in Paris.

← Feng Xiao-Min in his studio  
in Fontainebleau, March 2025  
© Nicolas Brasseur

## SELECTED EXHIBITIONS

2025	USA, New York, Opera Gallery, 'Sailing Through the Light' Hong Kong, Opera Gallery, Art Central	2018	Hong Kong, Opera Gallery, Group Exhibition, 'Asia Abstract' Taiwan, Taipei, Gin Huang Gallery, 'Blossoming: Gallery Collection' Taiwan Taipei, National of Dr. Sun Yat-sen Memory Hall, 2018
2024	Hong Kong, Opera Gallery, 'Brush of Light' France, Paris, Opera Gallery, Art Paris Hong Kong, Opera Gallery, Art Central China, Shanghai, Opera Gallery, ART021 Shanghai Contemporary Art Fair China, Shanghai, Langham Hotel		Taipei International Ink Painting Exhibition China, Shanghai, Philippe Staib Gallery, Shanghai Art Fair Taiwan, Taipei, Gin Huang Gallery, 'Blossoming: Gallery Collection'
2023	Singapore, Opera Gallery, 'Reflections' Hong Kong, Opera Gallery, Art Central Hong Kong, Opera Gallery, French May Arts Festival China, Shanghai, Opera Gallery, ART021 Shanghai Contemporary Art Fair France, Paris, Opera Gallery, FAB Paris China, Shanghai, Putuo Cultural Pavilion, Group Exhibition, Commemorative exhibition of Wu Dayu and Zao Wou-Ki	2017	Taiwan, Taipei, National of Dr. Sun Yat-sen Memory Hall, Taipei International Ink Painting Exhibition China, Shanghai, Jing'an Sculpture Park Art Center, 'The Master of Colors' Taiwan, Xin Zhu, Philippe Staib Gallery; Sophia.C Art Gallery Taiwan, Taipei, Philippe Staib Gallery, Art Taipei China, Shanghai, Philippe Staib Gallery, Shanghai Art Fair Taiwan, Taipei, Gin Huang Gallery, 'Regent Fantasy'
2022	UAE, Dubai, Opera Gallery, Group Exhibition, 'Abstraction, A Visual Reality' France, Paris, Opera Gallery, Art Paris South Korea, Busan, Opera Gallery, Art Busan	2016	South Korea, Busan, Philippe Staib Gallery, Art Busan South Korea, Seoul, SOMA Museum of Art, 'From France to Korea – World Contemporary artists from France' China, Shanghai, Philippe Staib Gallery, Shanghai Art Fair Taiwan, Taipei, Philippe Staib Gallery, Art Taipei Taiwan, Kaohsiung, Philippe Staib Gallery, Art Kaohsiung
2021	South Korea, Seoul, Opera Gallery, Group Exhibition France, Paris, Opera Gallery, 'Compositions' France, Paris, Opera Gallery, La Biennale Paris	2015	China, Beijing, Antoine Poncet; Yishu 8; Philippe Staib Gallery, 'The Masters of Shapes and Colors' (traveling exhibition) Taiwan, Taipei, Philippe Staib Gallery, Art Taipei China, Shanghai, Philippe Staib Gallery, Shanghai Art Fair Taiwan, Kaohsiung, Philippe Staib Gallery, Art Kaohsiung
2020	Hong Kong, Opera Gallery, Art Central China, Shanghai, Opera Gallery, ART021 Shanghai Contemporary Art Fair Singapore, Opera Gallery, Group Exhibition	2014	China, Shanghai, Shanghai Himalayas Museum, 'A Fragment in the Course of Time – Landscape of Chinese Ink Art in the 1980s' UAE, Dubai, Opera Gallery Hong Kong, Opera Gallery France, Paris, Opera Gallery Monaco, Opera Gallery Singapore, Galerie Image of China China, Shanghai, Philippe Staib Gallery, International Art Fair
2019	Hong Kong, Opera Gallery, 'Feng Xiao-Min: Inspired Resonance' China, Suzhou, Suzhou Art Museum, Group Exhibition, 'Yi Xiang Jiang Nan' Hong Kong, Opera Gallery, Group Exhibition, 'Abstraction Athwart Worlds: Ties Between Modern Worlds' Taiwan, Taipei, Opera Gallery, Art Taipei China, Shanghai, Opera Gallery, ART021 Shanghai Contemporary Art Fair Monaco, Opera Gallery, Group Exhibition, 'The Monaco Masters Show'	2013	France, Paris, Goldenberg Gallery, 'Rencontre' France, Paris, Linz Gallery, 'Intersection' France, Paris, Linz Gallery, 'Dessins – traits et encre' China, Shanghai, Purple Roof Gallery, Asian Galleries Art Fair China, Shanghai, Purple Roof Gallery, International Art Fair

2012	Taiwan, Taipei, Zhongshan National Gallery, National of Dr. Sun Yat-sen Memory Hall, 'International Contemporary Ink Painting Exhibition' China, Shanghai, Purple Roof Gallery, 'Shanghai Contemporary' China, Shanghai, Purple Roof Gallery, International Art Fair	2005	France, Paris, 82 Gallery Belgium, Brussels, Musée Cinquantenaire, 'Le Mur du Son' Hong Kong, Grand Palais China, Shanghai, Academy of Fine Arts
2011	France, Paris, Cité Internationale des Arts, 'Dialogue des Civilisations' France, Paris, Artco France Gallery, 'Le Carré Rive Gauche' France, Marseille, Alcazar, 'Artistes Marseillais / Artistes Chinois / Correspondances ?' China, Shanghai, Purple Roof Gallery, Shanghai Contemporary Art Fair China, Shanghai, Purple Roof Gallery, International Art Fair Singapore, Galerie Image of China, 'Convergence in the Lion City'	2003	France, Paris, Musée Carnavalet, Group Exhibition France, Paris, Galerie de l'Hôtel Claridge France, Charenton-le-Pont, Actée Gallery China, Shanghai, Shanghai Museum of Fine Arts, Shanghai Biennale; China, Shanghai, Anting Museum of Modern Art; Germany, Weimar
2010	China, Beijing, Purple Roof Gallery, 'Art Beijing' Hong Kong, Yun Feng Gallery, Hong Kong Biennale, 'Contemporary Watercolour Exhibition between Shanghai and Hong Kong' China, Shanghai, Purple Roof Gallery, Shanghai Contemporary Art Fair China, Shanghai, Artco France, International Art Fair China, Hangzhou, Zhe Jiang Museum; Si Nan Exhibition Center, 'Dialogue des Civilisations' (traveling exhibition)	2002	France, Paris, Espace Auteuil, 'Salon du Dessin et de la Peinture à l'Eau'
2009	China, Shanghai, Duolun Museum of Modern Art, 'Contemporary Watercolour Exhibition'	2001	France, Charenton-le-Pont, Actée Gallery
2008	Taiwan, Taipei, National of Dr. Sun Yat-sen Memory Hall, International Contemporary Watercolor Biennial China, Beijing, Artco France, Beijing Contemporary Art Fair Ukraine, Kiev, Academy of Fine Arts and Sciences of Ukraine; China, Shanghai, Association of International Culture of Shanghai China, Shanghai, Purple Roof Gallery, International Art Fair	1998	Belgium, Brussels, Château de l'Orangerie
2007	France, Paris, 82 Gallery France, Paris, Frédéric Moisan Gallery China, Shanghai, Ariane Bomsel Gallery, International Art Fair	1993	France, Livry sur Seine, 'Salon d'Art' France, Paris, Everarts Gallery
2006	France, Châteauroux, Châteauroux Museum China, Beijing, Ariane Bomsel Gallery, China International Gallery Exhibition China, Shanghai, TQ Gallery, International Art Fair China, Shanghai, Ifa Gallery China, Shanghai, Tian Qing Gallery	1992	France, Mantes-la-Jolie, Musée Duhamel France, Paris, Grand Palais, Salon d'Automne
		1985	China, Shanghai, Shanghai Cultural Center
		1981	China, Shanghai, Shanghai Cultural Center
		1977	China, Shanghai, Shanghai Museum of Fine Arts

## INDEX



*Sans titre*  
2000  
12 - 13



*Force invisible (Diptyque)*  
2003  
14 - 15



*Composition N°08-05-2012*  
2012  
18 - 19



*Composition 20-01-15*  
2015  
20 - 21



*Composition N°12.3.25*  
2025  
54 - 55



*Composition N°19.3.25*  
2025  
58 - 59



*Composition N°26.3.25*  
2025  
60 - 61



*Composition N°10.5.25*  
2025  
62 - 63



*Composition N°15.12.16*  
2016  
22 - 23



*Composition No 02.08.19*  
2019  
26 - 27



*Composition n°18.1.20*  
2020  
28 - 29



*Composition N°8.5.21*  
2021  
30 - 31



*Composition N°18.5.25*  
2025  
66 - 67



*Composition N°12.6.25*  
2025  
68 - 69



*Composition N°17.6.25*  
2025  
70 - 71



*Composition N°29.7.25*  
2025  
74 - 75



*Composition n°28.4.22*  
2022  
34 - 35



*Composition n°18.4.23*  
2023  
36 - 37



*Composition n°16.7.23*  
2023  
38 - 39



*Composition N°18.2.24*  
2024  
42 - 43



*Composition N°6.8.25*  
2025  
76 - 77



*Composition N°20.8.25*  
2025  
78 - 79



*Composition N°28.8.25*  
2025  
82 - 83



*Composition N°19.9.24*  
2024  
44 - 45



*Composition N°22.12.24*  
2024  
46 - 47



*Composition N°8.2.25*  
2025  
50 - 51



*Composition N°8.3.25*  
2025  
52 - 53

## CREDITS

This publication was created for the exhibition  
Feng Xiao-Min, 'Inner Horizons'

Presented by Opera Gallery Singapore  
from 28 November – 14 December 2025

### AUTHORS

Louise Bassou  
Feng Xiao-Min

### COORDINATION

Anne Pampin

### GRAPHIC DESIGN

Anne-Laure Trezeguet

### RESEARCH

Anaïs Chombar  
Valentina Facchinetti  
Anne Pampin

### PROOFREADING

Louise Bassou  
Anaïs Chombar  
Anne Pampin  
Annabelle Pope

### TRANSLATION

Annabelle Pope

### PHOTOGRAPHIC CREDITS

Studio photography © Nicolas Brasseur

### COVER

Detail of Feng Xiao-Min, *Composition n°6.8.25*, 2025

All rights reserved. Except for the purpose of review,  
no part of this book should be reproduced, stored  
in a retrieval system, or transmitted, in any form  
or by any means, electronic, mechanical, photocopying,  
recording or otherwise, without the prior permission  
of the publishers.

Supported by:

**:eightstone**

**OPERA GALLERY**

2 Orchard Turn # 02-16 ION Orchard  
Singapore 238801  
[spore@operagallery.com](mailto:spore@operagallery.com)  
T +65 6735 2618  
[operagallery.com](http://operagallery.com)

OPERA GALLERY