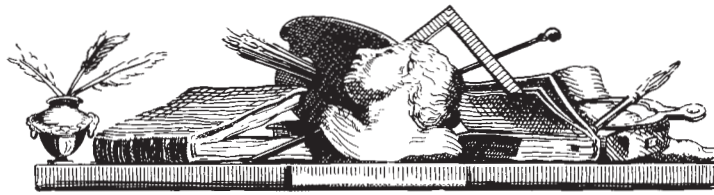


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Artists go the extra mile for Hong Kong

Art fairs are often places to avoid, but the chance to meet Asia's collectors proves irresistible

ANALYSIS

Hong Kong. The Colombian-born artist Oscar Murillo, baseball hat jammed on his head, was among the first visitors to this year's edition of Art Basel in Hong Kong (ABHK). He spent time admiring Antoni Tàpies's works on Timothy Taylor Gallery's stand (1B06) – assemblages with seemingly casual scribbles, not so dissimilar to the in-demand young artist's paintings.

Dozens of other leading artists jetted into Hong Kong this week, far more than is usual for an art fair. They joined the art dealers and art advisers who came in part to capture the attention of collectors from the mainland, who were present in greater numbers than last year.

Cacophony of the fair

When artists see their work at such a boldly commercial event, it is "like hearing your parents have sex" – necessary, but something you would rather not think about, as the US artist John Baldessari once said. The British abstract artist Jason Martin (Lisson Gallery, 1C01) says that he generally does not go to fairs, because "they can be a bit of

Seeing your work at a fair is "like hearing your parents have sex"

a levelling experience and a demystification". Fellow Londoner Toby Ziegler, in town for his solo show at Simon Lee's Hong Kong space (1D38 at the fair), says: "I don't go to fairs much; they are not the best place to see art. It's a cacophony, [whereas] making paintings is slow and contemplative." However, both were happy to be at the fair. "It's always interesting to see collectors, otherwise you are isolated in the studio," Ziegler says.

Meeting their Asian collectors, most of whom are new to them, is a powerful pull. The artist Joana Vasconcelos says: "I like to know what other works they buy – to judge, for example, if they are likely to resell quickly." The Portuguese



The artist Nadia Kaabi-Linke is especially glad she attended Art Basel in Hong Kong. The Tunisian artist (above) won the fair's \$25,000 Discoveries prize for emerging art (Experimenter, 1C53). "I nearly wasn't here," Kaabi-Linke tells us; she had to leave her 13-month-old son at home in Berlin. Elaine Ng, a judge of the prize and the editor of *ArtAsiaPacific* magazine, says that Kaabi-Linke's work delivered "a lot of social content", in contrast to the more politically "restrained" art on many stands. One work, *Impunities, London, 2012* (\$26,000), explores domestic violence; it was bought by the Swiss collector Monique Burger and her husband Max for their Hong Kong-based Burger Collection. M.G.

artist's octopus-like work *Silverado*, 2013, is at Galerie Natalie Obadia (3C36), priced at \$100,000.

The feeling is mutual: collectors, particularly those in Asia, want to meet artists whose work they might buy. Talking to emerging artists in particular provides reassurance; Frank Yang, a Beijing-based collector, says it is "a must". Liu Gang, also from Beijing, says: "It is important for me to meet them to make sure they will devote themselves to their practice."

"I don't just want to talk to gallerists, I want to talk to artists. It's enriching," says Uli Sigg, one of the first and most prolific Western collectors of Chinese contemporary art. He adds: "I may buy a work because of a conversation with an artist who impressed me."

Other international artists who visited the fair included Delhi-based Bharti Kher, whose work is at Hauser & Wirth (1D01) and Galerie Perrotin (1B15); the Japanese-born, Berlin-based artist Chiharu Shiota (Galerie

Daniel Templon, 1C39); the German photographer Candida Höfer (Ben Brown Fine Arts, 3E16, and Galeria OMR, 3C11); and the Ghanaian artist El Anatsui, whose show inaugurated Axel Vervoordt's bijou space in Hong Kong this week.

Stars from the mainland were also out in force, including the artist Zhang Xiaogang, whose solo show launched Pace's gallery in Hong Kong, and Zhang Enli (Hauser & Wirth, 1D01, and ShangART, 1D11). Zhang Enli was also in Hong Kong for an exhibition in a pop-up space at the K11 shopping mall.

"I adore art fairs"

In today's highly competitive art world, some artists embrace the fair experience. "I adore art fairs," Takashi Murakami tells us. "I love to see the desire on collectors' faces." The Japanese artist's works are at Blum & Poe (3D04), Gagosian Gallery (1C05) and Galerie Perrotin.

The young Australian artist Anastasia Klose also has a very un-Baldessarian approach to fairs. "[They] are a commercial reality, with an explicit transactional nature – we now have to participate in that." Her slogan T-shirts, riffing on the art market's obsession with brands (one says "Art|Blasé"), have been selling like hot cakes for HK\$600 (\$77) each at Tolarno Galleries (1B19).

A worthwhile journey

Getting on a plane seems to be paying off. The generally strong sales this week included all of Lisson Gallery's works by Jason Martin (for up to £100,000), while Hauser & Wirth sold ten paintings by Zhang Enli (ranging from \$65,000 to \$220,000), who also sold out at ShangART. Jehan Chu, who is on the board of Hong Kong's Para Site space and runs the art advisory firm Vermillion, met Toby Ziegler this week and says that the artist "doesn't disappoint in person". (Jehan Chu bought a work for a local client.)

Despite a critical drubbing for "A Mercantile Novel", his first solo show in New York (until 14 June), all six of Oscar Murillo's pieces at David Zwirner (1C02) sold, including the five-part *La era de la sinceridad IV*, 2014, which went to an Asian buyer for \$180,000.

Melanie Gerlis and Georgina Adam



Warhol's *Little Electric Chair*, 1965, went for £10.5m in New York

Chinese businesswoman buys a Warhol

New York. The Chinese restaurateur Zhang Lan, who was in Hong Kong this week, bought Andy Warhol's *Little Electric Chair*, 1965, for \$10.5m (est \$7.5m-\$9.5m) in a standalone sale at Christie's New York on Monday. The founder of the nationwide South Beauty chain of restaurants also bought Martin Kippenberger's 1988 portrait of Picasso in his underpants, for a record \$18.6m (est \$9m-\$12m).

The purchases underline the enormous spending power of Asian collectors at the New York auctions this week. On Tuesday, Christie's New York held its main post-war and contemporary art auction, which made a record-breaking \$744.9m.

Xin Li, the head of Christie's Asia department, was seen juggling three phone calls to clients at once. She bought half of Tuesday evening's top ten lots for clients, including Alexander Calder's mobile *Poisson Volant (Flying Fish)*, 1958, for \$25.9m (est \$9m-\$12m). S.L. and C.B.

In brief

Central Police Station 'to be ready in 2015'

The conversion of Hong Kong's former Central Police Station into a cultural hub should be completed by the end of 2015, a spokesman for the Hong Kong Jockey Club has confirmed. The club's charitable arm and the Hong Kong government are co-funding the HK\$2.1bn (\$270m) project. The 300,000 sq. ft site (right) will provide space for non-profit and for-profit organisations. The Jockey Club is considering candidates to organise the cultural programme, including Adrian Cheng's K11 Art Foundation in partnership with London's Royal Academy of Arts, and a consortium comprising Para Site, the Asia Art Archive and other partners. A source close to the project says that bidders expect to hear the club's decision in the autumn. G.A.



Shirazeh Houshiary

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NEWS

Asian collectors reach for the play button

The new film section of the fair highlights the crossover between cinema and video art in the region

VIDEO ART

Hong Kong. China, which is the world's second largest film market after the US, has built thousands of cinemas in the past decade. Now, the worlds of film and Asian contemporary art are crossing over. The Beijing-based artist Ran Huang, whose installation *Mute*, 2014, was sold by Simon Lee Gallery (1D38) to a high-profile Asian collector for \$30,000 by the second day of the fair, is among the contenders for a prize at the Cannes Film Festival this week. His film "The Administration of Glory" is a nominee for the Short Film Palme d'Or.

"People were scared of video, thinking it's impossible to own"

This year, Art Basel has added a film section to its Hong Kong edition. "There were more applications here than in the other cities," says Marc Spiegler, the director of Art Basel, referring to Basel and Miami Beach. During this week's fair, 49 works by 41 artists are being shown nearby, in the Hong Kong Arts Centre's Agnès B cinema.

Most of the works are by emerging Asian artists, such as Sookoon Ang (Fost Gallery, 1C14), Kwan Sheung Chi (Gallery Exit, 1B20) and Youki Hirakawa (Standing Pine, 3D10). Older works include *Talk Mr Bard*, 1961, by the late British artist John Latham (Lisson Gallery, 1C01). Other international names include Tameka Norris (Lombard Freid Gallery, 1D41) and



Appreciating Nam June Paik's *Reclining Buddha*, 1994, at James Cohan Gallery

Roman Signer (Hauser & Wirth, 1D01).

Li Zhenhua, the Beijing- and Zurich-based artist and curator who organised the film section, says there is "a lot of crossover between art and film" in Asia. Zhang Yuan, for example, is a pioneering member of China's "sixth generation" of film-makers; the Venice Film Festival award-winner had a solo show at Platform China in 2007, Li says. Asian artists are also straddling the worlds of art and cinema, just as

Steve McQueen is doing in the West. For example, Wuershan, a rising star of Chinese film-making, trained as an artist.

Shift in attitudes

The market for video art in Asia is limited. Li says: "It's hard to change the minds of people who think of art as an object-based form. In China, major institutions and collectors are still focused on painting and sculpture." There is also something

of a niche market in Europe and the US. Nick Baker of Simon Lee Gallery says: "We really focus on institutional collections for video and digital media. You can still count the number of collectors with a real focus on video on two hands."

Attitudes are starting to change, however. "At first, people were scared of video, thinking it's reproducible and impossible to own. Now, at least a third of my clients have bought videos," says Leo Xu of the

Shanghai-based gallery Leo Xu Projects (1D51). Its stand includes a video by Cheng Ran – *Simply Wild*, 2014. Four of the work's six editions, priced at \$9,500 each, sold in the first three hours of the fair's VIP opening on Wednesday to mainland- and Hong Kong-based collectors and institutions. "The new generation of collectors sees video as the art of our time," he says.

M+ collects

Curators from Hong Kong's M+ museum, which is due to open in West Kowloon in late 2017, were also spotted at Leo Xu Projects. The museum has a strong focus on collecting the moving image. Recent acquisitions include Yang Fudong's five-part film installation *Seven Intellectuals in a Bamboo Forest*, 2003-07.

Lars Nittve, the head of M+, says that the new museum will have more than one cinema as well as a video lounge, and time-based pieces will be integrated across its galleries. Tobias Berger, a curator at M+, has told *The Art Newspaper* that there are also plans to install an 80m-high LED screen on the outside of the building to show works. A dedicated curator of the moving image is due to be announced next month, Nittve said on Thursday at the fair.

Visitors to Art Basel in Hong Kong can see three works by the late Nam June Paik, the Korean-born pioneer of video art. James Cohan Gallery (1D23) is presenting *TV Bed*, 1972-91, priced at "just under \$1m", James Cohan says, and *Reclining Buddha*, 1994, priced at \$200,000. Galerie Hans Mayer (3E04), is offering *Diamond Sat*, 1998, for €325,250. **Julia Michalska**

V&A shows are Shenzhen-bound

London's Victoria and Albert Museum will send the best of British design

Shenzhen. London's Victoria and Albert Museum (V&A) will help to develop a new design museum in Shekou, in the city of Shenzhen, across the border from Hong Kong, *The Art Newspaper* has learned. The decorative arts museum is due to sign an agreement very shortly with the Hong Kong-based property developer China Merchants Group.

Shenzhen is a centre of industrial design and the new institution will be the first major design museum in China's Pearl River Delta. It will promote Chinese design and present the best of international design to a Chinese audience. Martin Roth, the director of the V&A, says: "Shenzhen is one of the fastest-growing cities in the world and its creative industries are driving this development. It is incredibly exciting for the V&A to foster a partnership with China Merchants Group to develop a design museum."

China Merchants Group is building the Sea World entertainment complex, which will include a cultural quarter, on the Shekou waterfront. The Shekou museum will have a V&A gallery of contemporary design featuring objects on loan, which will be changed every three years or so. There will be a gallery for temporary exhibitions, with the V&A providing the initial shows until Shekou develops its own programme. The museum will also build its own collection. The architect is Tokyo-based Fumihiko Maki, and construction work is due to start in July, for completion by 2017.

Tim Reeve, the V&A's chief operating officer, accompanied David Cameron on the UK prime minister's visit to Beijing last November. During the visit, the V&A and the developers signed an initial memorandum of understanding. **Martin Bailey**



Fine pairing: a shoe by Vivienne Westwood in the V&A's collection

In brief

Work for Gwangju will honour Korea's dead

A Seoul-based artist plans to show a work incorporating the remains of victims of a Korean War massacre, with the blessing of their relatives. Minouk Lim's *Navigation ID*, 2014, will form part of the tenth Gwangju Biennale (5 September-9 November). The work reflects the country's "sometimes violent and complex past", says the biennale's artistic director, Jessica Morgan, who is also the curator of international art at the Tate in London. The bones, which were retrieved by the victims' relatives from the site of a massacre, are housed in a container (above). The artist is making sculptural objects for the relatives to carry into the exhibition site. During the conflict (1950-53), thousands of South Koreans suspected of sympathising with the Communists were murdered by paramilitaries. **G.H.**



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NEWS ANALYSIS

How a Caravaggio came to Hong Kong

The sky-high cost of borrowing one painting by the Italian artist has not impressed everyone

EXHIBITION

Hong Kong. For one month only, from 12 March to 13 April, the Asia Society Gallery in Hong Kong presented "Light and Shadows: Caravaggio, the Italian Baroque Master". The exhibition was arguably its most ambitious project since the space opened in 2012 after a meticulous remodelling of a British colonial-era explosives factory and warehouse. The show's highlight was Caravaggio's *Supper at Emmaus*, 1605-06, on loan from Milan's Pinacoteca di Brera.

The exhibition, which also included works by four contemporary Hong Kong artists, stirred lots of positive interest – as well as controversy. On one hand, the show stands out as a groundbreaking and noble effort by the Asia Society to make arts events in Hong Kong more inclusive. On the other hand, it left

The show stirred lots of positive interest, and controversy

many in the struggling local arts community shocked that the Hong Kong Jockey Club Charities Trust had spent such an amount, HK\$4.82m (\$618,000), on funding the international loan and display of single painting.

As "Light and Shadows" was being launched, one person wrote on the website of the *South China Morning Post*, the leading local English-language daily: "So the Jockey Club Charities Trust has given nearly HK\$5m for, hopefully, 40,000 people to see this – no doubt wonderful – painting. That is HK\$120 per person. For a single painting." They wondered, with 1.3 million people living



Caravaggio's *Supper at Emmaus* at the Asia Society. Alessandra Schiavo helped arrange the high-profile loan

below the poverty line in the city, why there was not a better way to have spent such a sum.

The Hong Kong visit of the painting by Caravaggio was the result of more than a year of negotiations. The loan was arranged by Italy's consul general, Alessandra Schiavo, who in past months brokered the Hong Kong and Macau tour of *Venus*, around 1482, by Sandro Botticelli.

Sexiest selling point

The exhibition was only made possible with the support of the Hong Kong Jockey Club Charities Trust, one of Hong Kong's biggest charity-giving institutions. A huge slice of the HK\$4.82m it gave went towards insurance and transportation. The trust's sponsorship of the Caravaggio show is larger than the entire yearly budget of most non-profit art institutions in Hong Kong. The trust gives away more than HK\$1bn

(\$130m) each year, though it is better known for backing healthcare and education initiatives, and receives funding mostly from proceeds of horse racing, the only legal gambling operation in Hong Kong.

"Light and Shadows" was cleverly promoted as a "once-in-a-lifetime opportunity" to enjoy a Caravaggio painting in Hong Kong. The work was welcomed by the local media, with dozens of journalists attending the installation at the Asia Society. One of the painting's sexiest "selling points" for the Hong Kong press was that it is valued at HK\$640m (\$83m), the amount for which it was insured on a visit last year to the Museum of Arts and Crafts in Zagreb, Croatia.

The exhibition was a laudable effort by the Asia Society's Hong Kong branch to make the Caravaggio available to all, while the sponsorship made admission to the gallery

free (normally HK\$30) and allowed up to six months of education programmes.

As Alice Mong, the executive director of the Asia Society, said in her welcome speech, the group reached out to 700 schools, 2,000 community groups and 500 NGOs.

On top of this, the Asia Society deployed innovative marketing tactics, not usually associated with a non-profit art event. A two-storey-high projection of the painting was installed for two weeks at the Pacific Place shopping mall, in a busy spot in front of the exit

of the underground metro. A special education app was produced.

A good cause?

By the end of the month, "Light and Shadows" was seen by 26,500 people, an all-time record for the Asia Society. "The HK Jockey Club agreed to sponsor this exhibition for educational reasons and its target was 40,000 visitors," says the art critic John Batten. "If only 26,500 people visited the exhibition then this must be seen by the sponsors as disappointing, possibly even a failure." The previous exhibition, "No Country" (30 October 2013-16 February 2014), the curatorially problematic show of south and south-east Asia contemporary art organised by the Guggenheim, drew fewer than 10,000 visitors.

Batten says: "The problem is that the Italian Consulate has a committed consul-general who wishes to promote Italian business, especially luxury and fashion products. The Hong Kong Jockey Club should never have agreed to sponsor this, as it is a blatant promotion of another country and its industries." He says the cost of bringing the Caravaggio to Hong Kong is not a legitimate use of the Jockey Club's charitable funds. "The Asia Society is having trouble getting people to visit its centre – but I don't think the Jockey Club should be funding this as the Asia Society has already received substantial public funds and Jockey Club funds to set up its centre," he says.

Alexandra Seno



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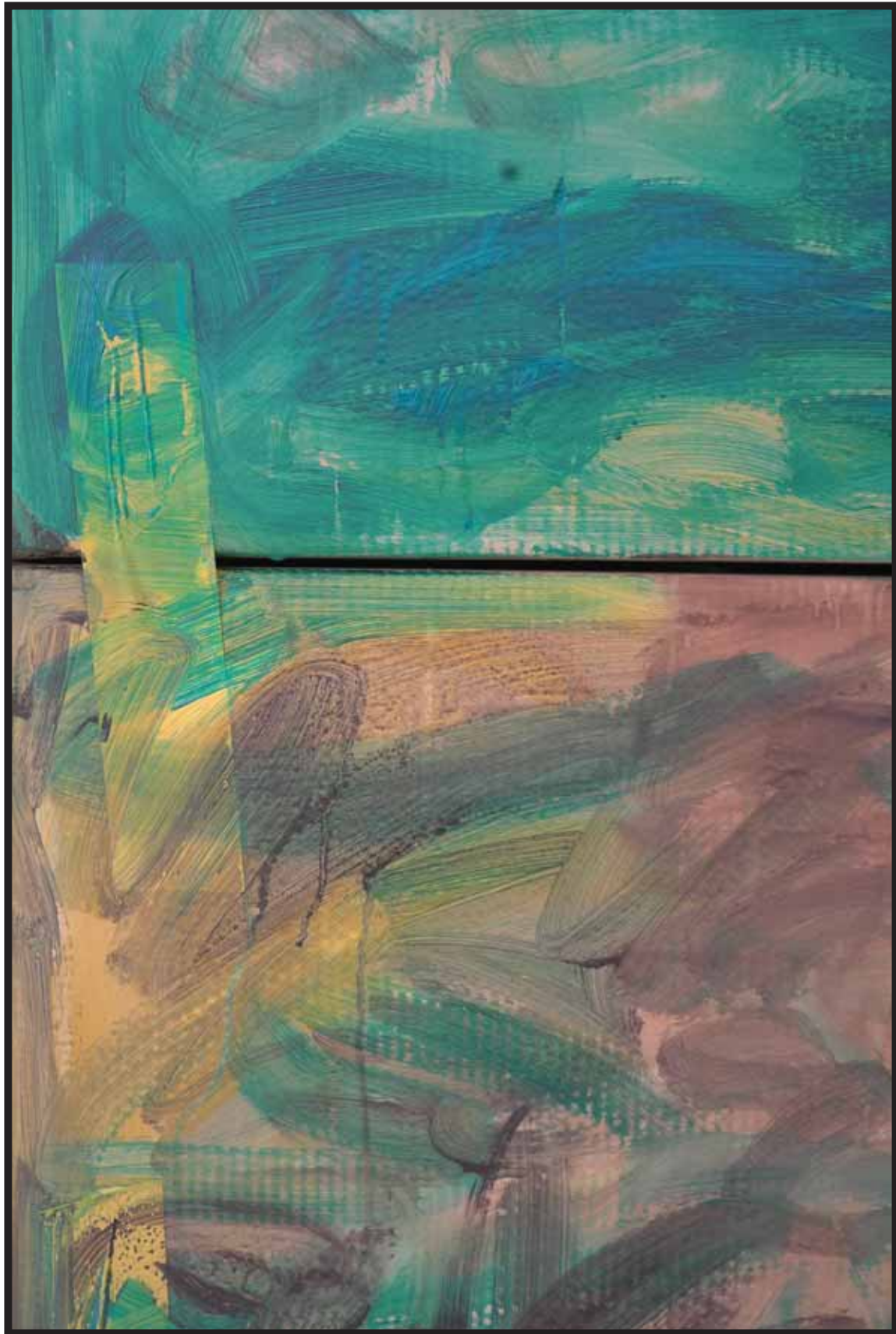
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Zhang Enli / Space Painting (2014), close-up. © Zhang Enli, courtesy of the artist

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FEATURE



Xu Zhen (centre, in black coat) with fellow members of the Madeln Company collective

The company you keep

Artists' collectives in China can be anything from loose, anarchic groups to serious associations with a shared ideology

A drunken party rarely results in anything of substance, but one night in Hangzhou it sparked what would grow into an art trend. "We snuck into the zoo in Hangzhou, and messed around and filmed it," recalls the artist Zhang Lehua of his classmates from the China Academy of Art's New Media Art Department. That video went on to establish Double Fly (Shuang Fei) as one of China's foremost young artist collectives. Their cheeky anti-art created a splash at New York's Armory Show earlier this year. "We had graduated in 2008,

"Sometimes it's a common interest, a challenge or simply for the strength in numbers"

and wanted to do something," Zhang says. "We didn't have jobs, and were just living in Hangzhou together. We began to do everything, and did not know if it was really art, but in the 21st century, anything can become art."

Double Fly's works, such as their currently trending WeChat art actions, have been influential with many other artists' collectives. Lu Pingyuan, an artist and a member of Madeln Company, says that these collectives came together between 2011 and 2013. "Many were just together to have a few works and a name. A lot also just combined their solo works,"

instead of being truly collaborative. Lu believes that the trend is now petering out, with many collectives dissolving. But collectives can still present an appealing alternative model for young artists, while established groups such as Madeln and Double Fly continue to attract the spotlight.

Of course, artists' collectives are not new. "The 1980s saw many collectives and loose-knit art associations," says Mathieu Borysevicz, a curator who works with Double Fly, and more established collectives such as Polit-Sheer-Form Office (PSFO). "Since contemporary art was a recent import from the West, these groups were concen-

trated little avant-garde movements. The precedent for these groups existed outside of China before; it's a borrowed form, like contemporary art in general, made Chinese by the overwhelming cultural context. There is also the political reality of the collective: [Chinese] people were forced into collectives for decades."

"Collectives, historically, were ideologically grounded, united around a manifesto," Borysevicz says. That lives on in PSFO, a group founded in 2005 by the curator Leng Lin and artists Liu Jianhua, Song Dong, Hong Hao and Xiao Yu, all born in the 1960s



and already very successful. "Disillusioned by the current state of society, they resolved to reimagine a space for Socialism in today's environment. These guys have more staying power than most 'younger' collectives because of their maturity, and their own dynamic and successful independent careers."

Liu Jianhua, a celebrated ceramic and installation artist, recalls how the group came together over a shared distaste for Chinese contemporary art's growing commercialisation... It is a spiritual judgment, a possibility within collectivism [that] we contemplate society, culture, economics, individuality. [During] our growing up, the conditions were different. Our memo-

ries start with the Cultural Revolution and then Reform and Opening... so we have a very different approach and thinking."

Creative freedom

China's collectives also differ structurally; the term "jiti" signifies a more serious, structured approach, while most young collectives identify as "xiao zuhe", or small groups. "A zuhe invokes a lot of meanings, about ideas and exercise, while a jiti is more deliberate, long-term and reliable," Liu says.

China's most structured collective is Madeln, founded in 2009 by 1970s-born artist Xu Zhen and ten lesser-known, mostly post-1980s artists. A founding member, Lu Pingyuan, says, "Madeln does a lot of things, like the curation of its own shows and works, and it

Artists in the Double Fly collective at work

curates other artists' shows. Xu Zhen is the boss and the brand. With other collectives, you have three people who are equal. Madeln is a company structure and it pays a salary."

The Ma Daha collective provides a creative outlet to a shifting cast. "Founded by a couple based in Changsha, they work with different and changing members, some who aren't exactly artists: factory workers, musicians, their parents," Borysevicz says. "It's like a group of friends that research and invent ways to approach and reflect the world together, and the credit goes to an anonymous collective. They have day jobs and Ma Daha is like an escape from their mundane reality."

Counterintuitively for China's youngsters, creative freedom is more easily found as a group. "Collectives form for different reasons," Borysevicz says. "Sometimes it's a common interest, a challenge, or simply for the strength in numbers." For Double Fly, it was "a way to make outlandish work that none were prepared to call their own individually. They found it easy to hide behind the collective as author of the group. The collective was also a way to develop their careers in a very competitive field—Double Fly is bigger than any individual member."

Lisa Movius

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FEATURE

The Sifang Art Museum and a sculpture by Yue Minjun at the Today Art Museum

Second acts can be tough in China's second-tier cities

Curatorial energy and a founder's commitment cannot flag if a museum is to flourish, however memorable the opening show

The inaugural exhibition at the Sifang Art Museum in Nanjing closed at the end of March. What will follow "The Garden of Diversion", is unclear. And the curator of the show, Philippe Pirotte, has moved on to become the rector of the Städelschule in Frankfurt.

Lu Xun, the museum's founder, says that he originally hoped that the show would be on for a longer time. When works by the Japanese artist Yutaka Sone, on loan from the David Zwirner gallery (1C02), had to be returned, the exhibition closed. "It is in the process of being dismantled," he says. "If visitors come, they can still see the architecture. We have five to six guided tours to see the architecture every week." Lu regrets the gap in the programme. "Since people will not usually come to Nanjing, it is a pity that those who visit can no longer see this exhibition," he says.

The Sifang Art Museum is 10km from Nanjing's city centre, making it a challenge to attract visitors. But Lu is not daunted by this geographical disadvantage. "We are not trying to turn the exhibitions at Sifang Art Museum into the complex's most important or only component." Apart from the museum, designed by Steven Holl, the park site includes luxury rental villas designed by David Adjaye, Wang Shu, Zhang Lei, Mathias Klotz, Ai Weiwei and others. "Here, we have architecture and nature. After the hotel opens this year, people can stay and enjoy the food and spa here. It will be an all-encompassing experience," says Lu. "We do not need numerous exhibitions like those in the city. We prefer to do one to two exhibitions annually or a major exhibition biennially."

Lu has taken the Naoshima Contemporary Art Museum in Japan and Dia:Beacon in New York state as the models for the Sifang Art Museum. "The way we approach art is very different in Sifang Art Museum," he says. "For example, *Movement Field* [2013], by Xu Zhen is a permanent art work created in response to the nature and surrounding environment. The considerations and concepts behind the work were exactly inspired by the environment of the complex here."

Meanwhile in Wuhan

In the Hongshan district of Wuhan, an art museum funded by Huang Li Ping, owner of a medical and biotechnology company, is due to open later this year. Its curator is Lu Hong, an art critic and native of Wuhan. The museum declined to reveal the theme or artists in its inaugural show.

Similar examples can be found in other cities such as Yinchuan and Datong

The museum is outside the city centre in a developing area called Creative Capital, which is surrounded by a vast residential complex with poor transportation infrastructure. It is anticipated that the new museum will bring more attention to the area.

Wuhan used to be an important base for the "85 Movement", a nationwide avant-garde movement in 20th-century Chinese art. Key art critics and artists including Pi Daojian, Huang Zhuan, Wang Guangyi, Shu Qun and Lu Hong all once worked and lived there, but left in the 1980s and 90s. As this second-tier city aspires to join the first rank, an increasing number of people in art circles have recently moved back.

Despite Wuhan's economic

growth, the wave of new museum openings is not progressing as smoothly as envisaged. Wuhan Art Terminus (WH.A.T.) has encountered difficulty in acquiring a building permit and has yet to complete the first stage of building work. Colin Chinnery, its artistic director, says that the "petty bureaucratic problems" have now been basically resolved, so "we are certain that our site will open next year. It is just that the date is yet to be fixed".

What's the story?

WH.A.T. is located in the city centre and forms part of major development that includes the neighbouring Dazhimen Cultural and Commercial Centre. "[It] will be

like an arts and commercial city [within a city], acting as a gathering spot for young people interested in fashion and art," says Chinnery. "They can open their own stores related to the creative industry, such as fashion, jewellery design or music production. Not many young people actually understand the contemporary art exhibitions at our institute, but they enjoy its stylish, cultural ambience." Chinnery hopes to promote contemporary art to a younger generation through guided tours and public projects.

City museums established on the back of economic prosperity will inevitably suffer if the economy cools, leaving them to face the tough reality of remaining sustainable long after a big splashy open-

ing. Mang Lai, the curator of Ordos Art Museum in Inner Mongolia, said in an interview in 2011 that the

museum's establishment "reflects the materialistic and spiritual aspirations and pursuit of the people in Ordos". In that year, according to a report published by China's Ministry of Housing and Urban-Rural Development, the per-capita GDP in Ordos surpassed that of Hong Kong.

Funded by the Ordos Jiangyuan Cultural and Creative Industry Development Company, the museum opened in August 2007. Its inaugural exhibition, "Arrogance and Romance", was organised by the German dealer Alexander Ochs and featured paintings, sculptures and installations by international artists such as Andy Warhol, and Chinese contemporary artists including Cai Guo-Qiang, Xu Bing, Fang Lijun and Zhang Xiaogang. Between 2008 and 2010, the museum organised a few exhibitions, including a solo exhibition of German artist Günther Uecker in collaboration with the Goethe Institute. But there has been no major show since.

Resources boom

Similar examples can be found in other cities such as Yinchuan in Ningxia and Datong in Shanxi. These cities are not cultural centres, but have experienced a boom due to their coal, oil and gas industries. Expensive property investments there have led to a rise in regional and city art museums. But these museums are established with little research or planning and their weaknesses –

collecting, staffing, marketing – are later exposed.

The construction of art museums and "culture parks" in tandem with property development is not new in China. The most famous precedents are the Today Art Museum and 22 International Art Plaza in Beijing's Pingod district, begun around ten years ago. At the edge of Beijing's commercial centre, Pingod is home to art museums, art districts and residential buildings. Despite the frequent changes in its management team, the Today museum has been able to continue its exhibitions programme.

In contrast, 22 International Art Plaza introduced galleries, coffee shops and other stylish, creative spaces. As the cultural consumer market slowed down, the plaza became increasingly burdened with the problems of stagnating investment, a decreasing number of retail contracts and fewer visitors since it opened in 2007. The problems have been alleviated only in the last couple of years.

Before looking at the classic examples of private art museums around the world, such as Dia:Beacon, the experiences of the Today Art Museum and 22 International Art Plaza offer important lessons for art museums and art projects being planned in China's second-tier cities. When the cultural consumer market is yet to be fully formed in these cities, long-term investment is not the only requirement. The ability to develop an audience for museums and increase the public's acceptance of contemporary art, coupled with a high degree of patience and faith on the part of the investors and management team, are more important.

Zhong Gang and Li Qi



THE ART NEWS NETWORK



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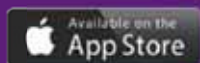
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- May 14 "Post Vernissage Party 2014" in celebration of Art Basel show in Hong Kong, jointly hosted by Modern Media Group and K11 Art Foundation (strictly by invitation only)
- May 15 Modern Media "Welcoming Brunch" (strictly by invitation only)
- May 16 17:00-18:00 LEAP presents "The Gift of Tongues", an Art Basel Conversations panel
Moderator: Einar Engström
Speakers: Anthony Yung, Chow Chun Fai, Xu Tan, Pauline J. Yao



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IN PICTURES

The importance of work, rest and play

The curator of Encounters, Yuko Hasegawa, chose art to fill big spaces at the fair – and possibly in China too

“Big is beautiful” has been the principle behind the Encounters section of Art Basel in Hong Kong, and this year’s edition is no exception, with the inclusion of a 60 sq. m origami-like work by the Argentinian artist Marta Chilindron (Cecilia de Torres, 3C29) and a huge suspended installation by Gu Wenda consisting of 188 national flags made of human hair (Hanart TZ Gallery, 3D07).

“There are many big museums in mainland China that need big works,” says Yuko Hasegawa, the chief curator of the Museum of Contemporary Art, Tokyo, who has organised Encounters for the second time. China has been feverishly building museums in the past few years. The country’s

private collectors also have very large spaces to fill “and many are quite flexible about accepting large-scale works”, Hasegawa says. “Some collectors put them in their gardens.”

Encounters is spread over two large central spaces at Art Basel in Hong Kong. It focuses on large-scale sculptural installations and performances presented by galleries taking part in the fair’s main section. This year, Hasegawa has selected 17 works, including a re-creation of a Frankfurt bar by Tobias Rehberger (Galerie Urs Meile, 1B14; Neugerriemschneider, 3C06), a fuel tank from a Chinese spacecraft inlaid with Braille by the Chinese artist Shen Shaomin (*I Touched the Voice of God*, 2012, Osage Gallery, 3C40) and a re-imagined Rodin sculpture by the Dutch collective Atelier Van Lieshout (Galerie Krinzinger, 1D10).

Hasegawa says that the layout of the sector can be limiting, however. “There are no walls and no dark rooms,” she says. “So it’s not easy to present lightworks or videos in Encounters.” Instead, the emphasis this year is on performance-based works.

The Taiwanese artist Yu Cheng-Ta asks fair-goers to read out spam emails (Chi-Wen Gallery, 1D19), while the Chinese artist Sun Xun allows visitors to register for citizenship of the imaginary country of Jing Bang (Singapore Tyler Print Institute, 3C15; ShanghART, 1D11).

More physically active is the Singaporean artist Lee Wen’s doughnut-shaped ping-pong table, on which several people can play the game at once (iPreciation, 1C18). “The ping-pong table has a very special meaning in China,” Hasegawa says.

The way in which society shares and communicates memories is a thread that unites many of the works. The South Korean artist Yeessookyung’s *Thousand*, 2014, for example, consists of 1,000 ceramic sculptures displayed on a large white plinth (Kukje Gallery and Tina Kim Gallery, 1C10).

The installation was made using broken ceramic pieces that the artist collected from the studios of Korean masters. “People find knowledge and memory in historical objects, but they can also be used to make something new,” Hasegawa says. “Encounters is about meeting people; it is at a crossing point at the fair and the participatory works in particular help people to come together, whether it’s through a game, a sport or a conceptual happening.”

Julia Michalska

1



1 Shen Shaomin, *I Touched the Voice of God*, 2012 (detail), Osage Gallery (3C40), around \$300,000

2



2 Miyana Aiko, *Letter (Hong Kong)*, 2013 (detail), Mizuma Art Gallery, (1B12), elements sold separately, this piece \$7,000

3

3 Lee Wen, *Ping-Pong Go Round*, 1998, iPreciation, Singapore (1C18)





4 Marta Chilindron, *Cube 48 Orange*, 2014, Cecilia de Torres (3C29), \$60,000

5 Yeesoookyung, *Thousand*, 2014 (detail), E10, Kukje Gallery/Tina Kim Gallery (1C10), €250,000

6 Rebecca Baumann, *Automated Colour Field (Variation V)*, 2014 (detail), Starkwhite (1D20), edition one of three, \$45,000

7 Gu Wenda, *United Nations: Man & Space*, 1999-2000, Hanart TZ Gallery (3D07)

8 Xu Qu, *Conquer*, 2014, Tang Contemporary Art (3C18), around \$80,000

FEATURE

Hong Kong grows ever closer to China's mega-city

The mainland's manufacturing heartland, the Pearl River Delta, will be increasingly influential

In a couple of years, when the Hong Kong portion of the controversial and long-awaited high-speed XRL train line becomes operational, it should take just 48 minutes to travel from the former British colony to Guangzhou. The capital of Guangdong province is one of the stops on the way to the route's final destination, Beijing. For now, the quickest direct rail trip between Hong Kong and Guangzhou, the two largest cities in southern China, takes nearly two hours. The XRL project, which is expected to cost HK\$70bn (\$9bn), is a centrepiece of an ambitious political policy to accelerate economic integration within the Pearl River Delta, one of China's most dynamic regions.

The area, made wealthy as the "factory of the world" due to its manufacturing and service industries, is home to around 120 million people. Apart from Guangzhou and Hong Kong, Guangdong includes the major cities of Shenzhen, Foshan and Dongguan, as well as the special

administrative region of Macau.

The ongoing, economics-driven transformation of the region into a single mega-city is seen by many as inevitable. Hong Kong has long been the "front office" and the financial centre, Macau's casinos have made it China's playground, Guangdong and Shenzhen have provided production and logistics

A number of artists from Hong Kong have quietly set up studios in Shenzhen

muscle. As a whole, a better connected Pearl River Delta offers a compelling business proposition.

But what about cultural integration? The region shares a common local language in Cantonese, and a can-do entrepreneurial spirit that, in theory, can support artistic innovation. At first glance the integration policy of Pearl River Delta looks like a natural solution to the main obstacles that Hong Kong artists face. Away from Hong Kong, rents are much cheaper, perhaps allowing artists to make larger, more experimental works.

Guangzhou and Shenzhen also have museums and art spaces, and communities of curators connected with China's powerful domestic art world, which usually does not pay much attention to the achievements of Hong Kongers.

"Our lifestyle and culture is being recreated by infrastructure," says the Hong Kong artist Chow

Chun Fai, anticipating the launch in the coming months of the high-speed rail line. A number of artists from Hong Kong have already quietly set up studios in Shenzhen, only minutes away by train. In Shenzhen property prices are dramatically lower, even compared to relatively inexpensive Hong Kong neighbourhoods such as Fo Tan, the industrial zone where many local artists live and work.

Contemporary star Fung Mingchip, whose ink paintings featured in the recent New York Metropolitan Museum of Art exhibition "Ink

Art: Past as Present in Contemporary China", maintains a work space in Shenzhen. Other Hong Kongers have gradually taken up spaces at Ox Lake Village, a thriving artists' community.

The argument for Hong Kong artists to look towards China is longstanding and unresolved. But the geography and the figures make it compelling. To begin with, the Pearl River Delta represents a much larger public for Hong Kong art. Shenzhen is a metropolis of seven million, the same number of inhabitants as Hong Kong. Guangdong province has a population of around 105 million. Hong Kong is linked to that part of China by not only roads and airports, but also several rail lines, frequent bus services and ferries. Notably, in the past six years an unprecedented number of Hong Kong artists have participated prominently at art events in mainland China.

Last year in Shanghai, the inaugural Hugo Boss Asia Art Award for Chinese artists was given to Kwan Sheung Chi, the Hong Kong mid-career conceptualist. He was up against big names from the mainland such as Birdhead, the artist collective that represented China at the Venice Biennale in 2011. Wilson Shieh Ka-ho and the late Luis Chan, also Hong Kong artists, are among the prominent painters who have been included in the International Ink Art Biennale of Shenzhen, China's leading exhibition of the fashionable genre of "contemporary ink

Kwan Sheung Chi, an award-winning Hong-Kong based artist



Anselm Kiefer, *Jakobs Traum*, 2008 · Mixed media, 191 x 141 cm

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West Kowloon will be well connected to the mainland. Below, the artist Chow Chun Fai

art". The Guangzhou Triennial, the biggest such art event in China, has put the spotlight on Lee Kit and Leung Chi-wo, Hong Kong artists especially popular with curators. And the list goes on.

Mr Chow, the artist who lived for a period in Beijing, says: "For my mainland Chinese friends, Hong Kong is now part of China, one of the cities of China. But it's hard to get noticed because Hong Kong's population is just too small and our history is different." For him, that clear difference helps to make the territory's artists stand out, but also separates them from Chinese art inner circles, often formed around relationships nurtured at the mainland's elite official art academies.

Ruijun Shen, a curator at the Times Museum, Guangdong, believes that Hong Kong's pop culture, especially films and music, has been a strong influence in the Pearl River Delta. Art, though, has not achieved the same kind of respect and power. She says: "The political climate is different. Hong Kong artists are more likely to focus on their everyday lives and find Hong Kong's identity through their practices. In recent years China's own contemporary art has



been looking for its place in the world's culture. Therefore, a different pursuit brings a different outcome." As a result, Hong Kong art is often very foreign to the Chinese eye.

One of the most contentious questions about the future of the West Kowloon Cultural District project, which aims to increase the area's cultural offering, is about its audience. Who will visit and enjoy the M+ museum and the other institutions that will open in Hong Kong's arts project? Although West Kowloon's HK\$21.6bn (\$2.8bn) estimated cost will be shouldered by Hong Kong taxpayers, its location and the timing of its inauguration

strongly suggest that the project's audience will be predominantly mainland Chinese.

Indeed, as in many other walks of life – from luxury retail to international transport to the stockmarket – Hong Kong's arts infrastructure already caters to China. The territory became the third-largest auction market thanks to Chinese purchasers, who enjoy the city's freeports, convenient logistics and zero sales tax.

Once near-empty and unpopular with locals, Hong Kong's museums have recently experienced a surge of visitors, especially for Chinese-themed shows, such as the Hong Kong Museum of History's recent exhibition of Imperial robes lent by the Palace Museum, Beijing, which was

thronged with visitors. Hong Kong's museums, which charge between HK\$10 (\$1.30) and HK\$30 (\$4), have lately become stops for Chinese holidaymakers, many of whom arrive by bus from Guangdong province.

Since the 1997 handover of sovereignty to Beijing, Hong Kong's legal and financial systems have remained officially separate from China, an arrangement set to remain in place for 50 years. But, with Pearl River Delta economies becoming more integrated, mainlanders have flowed into Hong Kong. Of the 54 million visitors to Hong Kong in 2013, 70% were from China. The high-speed XRL train will bring even more mainlanders, and the new rail line terminates at a station in West Kowloon, in the

middle of the new cultural district.

As Hong Kong embraces its Pearl River Delta destiny, the question remains about whether or not there is a bright future for Hong Kong artists in China's larger, more established culture ecology. Ruijun Shen says: "There are some similarities between the lifestyle in Hong Kong and the Pearl River Delta area. Hong Kong has more connections to the world and access to information. In the Pearl River Delta, we have diverse museums and spaces funded by both government and private companies. Cheaper labour and a lot of manufacturing allow bigger production. If an exchange network can be built, we will both benefit from it."

The Times Museum that Ruijun Shen runs is a private institution with a space designed by Rem Koolhaas and a reputation for engaging contemporary art. She not only works with Chinese artists and curators, but also with a roster of international collaborators, such as Los Angeles-based artist Mungo Thomson and Swiss-born Pipilotti Rist. She has also collaborated with Hong Kongers including the artist Pak Sheung Chuen, the lyricist Chow Yiu Fai and the film-maker K.M. Lo. For the museum's next exhibition, "Landscape: the Virtual, the Actual, the Possible?", one of the highlights will be a newly commissioned video installation by Hong Kong artist Tsang Kin-wah, which is due to open later this month.

Alexandra Seno

WEST KOWLOON: PINKWIDE/EGLOOS



Miquel Barceló, *Mayurqa (Island of Mallorca)*, 2010

Mixed media on canvas, 235 x 285 cm (92 1/2 x 112 1/4 in)

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BOOKS

When diversity is a disguise of uniformity

Have curators and collectors replaced critics?

If one peruses coverage of the art fairs and biennales, one notices something curious. Much prominent new painting in China (Yue Minjun, Zhang Xiaogang, Yan Pei-Ming) and Russia (Dubossarsky and Vinogradov, Olga Soldatova, Ilya Gaponov) is reminiscent of 19th-century French academic art of the Paris Salon. The large-scale, smooth surfaces, art-historical references, presentation of outré subject matter in aesthetically acceptable terms and aversion to innovation all parallel art of Victorian salons to an uncanny degree.

In *Western Art and the Wider World*, Paul Wood discusses how non-Western art is frequently perceived in relation to European standards. Although he presents no original findings, Wood adeptly summarises the subject in several areas, including Orientalism and images of the New World. The core of the book is how Modernism and the Western canon have been re-framed by new art theorists since 1968, abandoning the Old Left Marxist production- and class-

based analyses in favour of New Left structuralist, post-colonialist and identity-based models.

Wood's evident sympathy for the progressive ideals shared by the Old Left and Modernism (namely, commonality, social progress and liberation through education and technology) comes through when he criticises the limitations of identity politics and structural-

Hicks' complete absence of abstract painting is telling

ism. Wood is cutting about the New Left's tendency to dethrone white, male artists in order to crown über-curators, who arrange exhibitions via their smartphones while jetting between biennales. It is a fallacy to claim that postmodernist curators stand outside history and dispense social and political justice through exhibition and publication in a way that Modernist artists could not.

The Global Art Compass by Alistair Hicks, the senior curator of the Deutsche Bank Collection, surveys

the art familiar from today's art fairs. The selection is international in scope, each artist getting an illustration and a few paragraphs of discussion, anecdotal in nature and usually centring on Hicks's encounters with artists in studios or galleries. The roll call of Alÿs, Cattelan, Kapoor, Kentridge, Neshat, Orozco and Pettibon conforms to the standard global-art-scene model. I cannot see for whom this book is intended – chronic art fair attendees, perhaps.

The complete absence of abstract painting is unforgivable and telling. Hicks has a bias towards conceptual and anecdotal art and an aversion to visually and conceptually ambiguous art of a strongly pictorial/optical character. Hicks manages almost entirely to avoid discussing the visual properties of the art he champions. One cannot but conclude that Hicks either does not care what art looks like or thinks it does not matter.

La DS, 1993, by Gabriel Orozco: a fixture of the global art scene?



as the dictates of any prominent individual critic. Cliques stifle diversity more effectively than individuals do, groups being harder

to combat. The global cycle of art fairs and biennales propagates conformity with fashionable art brands, and eclipses local artists.

Much of today's art is avant-garde-style gesture: Modernist idiom undercut with irony. The artists of *The Global Art Compass* typify the avant-garde endgame mentality, whereby the artist seeks to position themselves in one unoccupied corner in a field of practice that is hugely expanded yet already nearly mapped. Apparently diverse as this selection is, there is not one work in this book that appears to be the outcome of genuine inquiry or struggle or that produced results that were unexpected. As such, this book very accurately captures art that is found on the global art fair circuit.

Alexander Adams

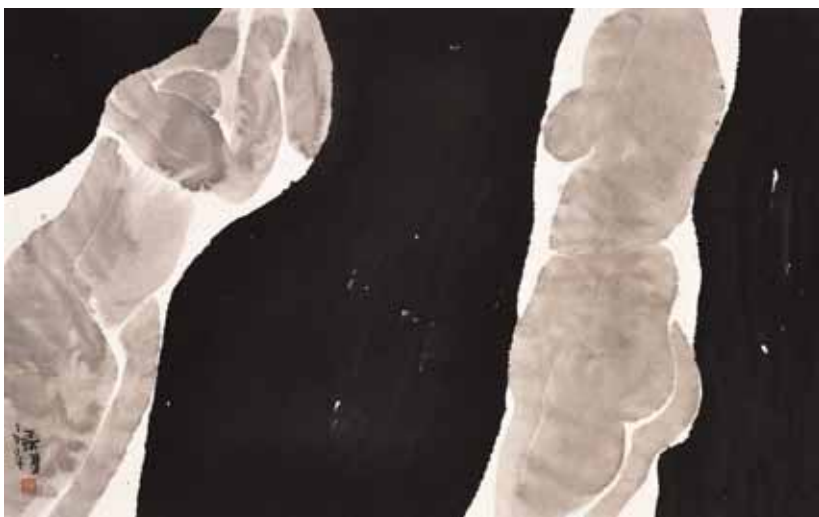
Western Art and the Wider World
Paul Wood

Wiley-Blackwell, 314pp, £19.99, €24 (pb)

The Global Art Compass: New Directions in 21st-century Art
Alistair Hicks

Thames & Hudson, 224pp, £18.95 (hb)

WANG HUIQING (B. 1944)
Night
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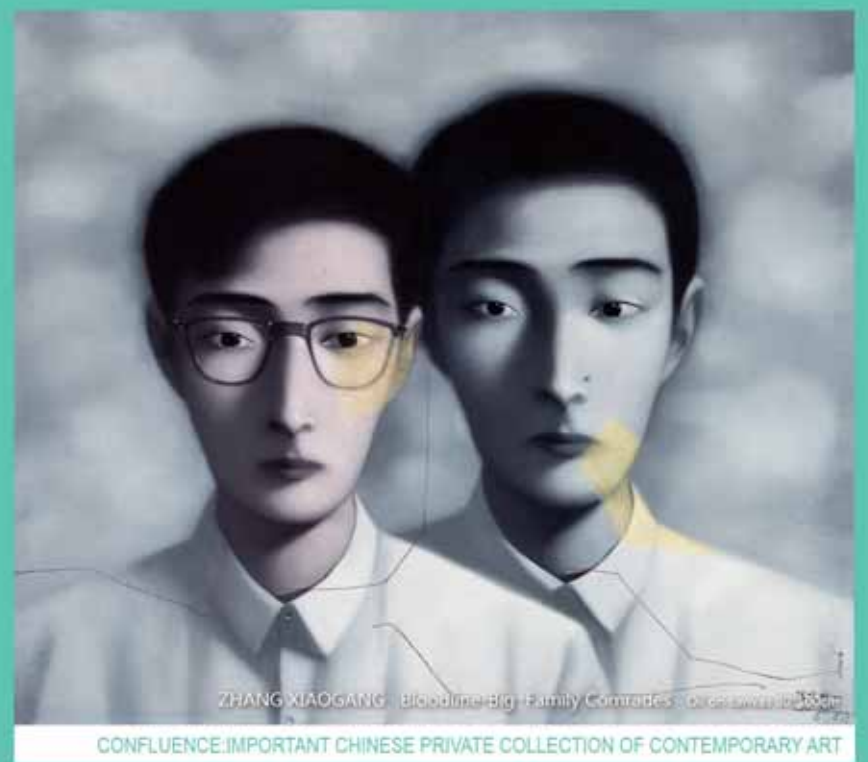
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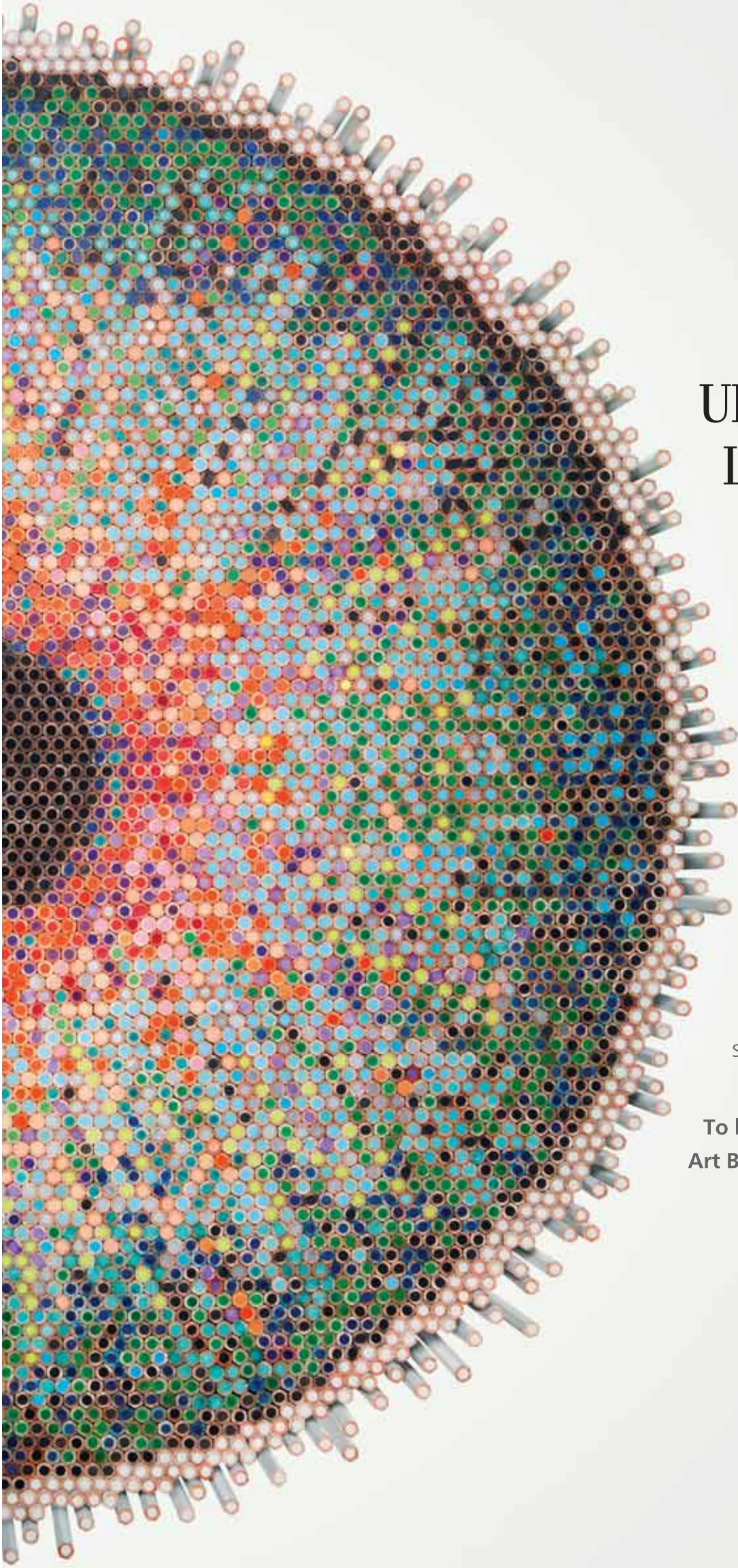
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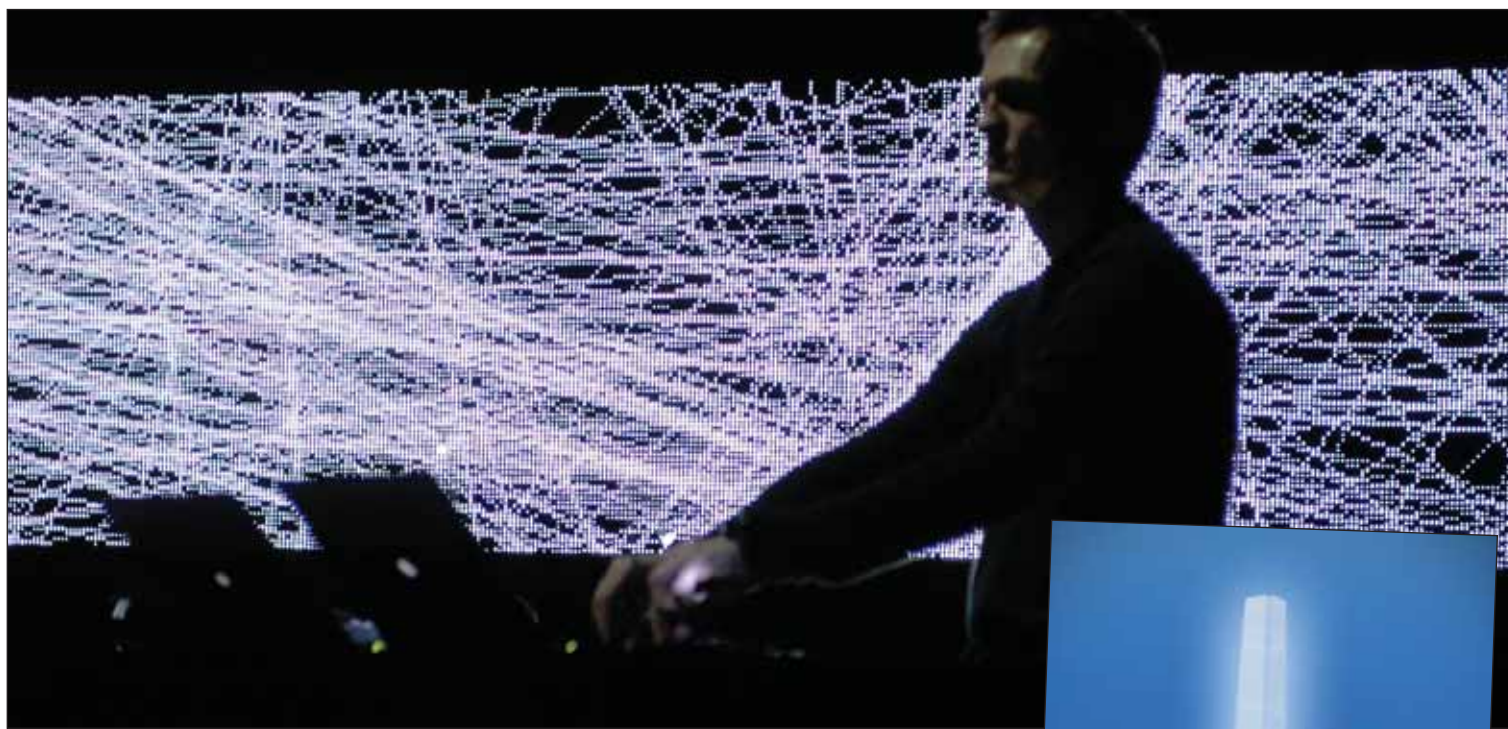
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CALENDAR

Art Basel in Hong Kong 2014

Point your smartphone, get with the rhythm and relax

Artist Carsten Nicolai on why he's transformed Hong Kong's tallest building into a pulsating work of art



Nicolai performing at London's Barbican Hall, (right) impression of his site-specific work for Hong Kong

The Berlin-based artist and musician Carsten Nicolai has created an audiovisual installation that is lighting up Hong Kong. An Art Basel commission, the site-specific work is titled *(alpha) pulse*, and it takes over the city's tallest building, the 490m-high International Commerce Centre (ICC), on Kowloon harbour. The skyscraper's 50,000 sq. m facade pulsates, and viewers are able to hear a synchronised soundtrack via an app on their mobile phone.

Last year Nicolai was one of the artists in the group show, "Soundings: a Contemporary Score", at the Museum of Modern Art, New York. He has created installations and performed works at some of the world's most prestigious institutions, including the Solomon R. Guggenheim Museum, New York, San Francisco Museum of Modern Art, Centre Pompidou in Paris and Tate Modern in London.

The artist has carefully chosen the best sites around Hong Kong to view the installation, which include Tamar Park, Sun Yat Sen Memorial Park and the terrace on Podium 3 and 4 of the IFC Mall. The display runs each night 15-17 May, from 8.30pm to 9.20pm, with a special live performance on Pier 4 on 15 May at 7.30pm.

The Art Newspaper: The piece is complex and based on scientific research. Can you explain the research behind it?

Carsten Nicolai: There is a concept from the 60s and 70s that is largely forgotten. It says we get stimulated by sound and light impulses, that our body has a tendency to synchronise and adapt to that kind of stimulus. That is the reason we can adapt very well to music and why we can connect emotionally to it. This is the kind of stimulus I am interested in. The pulsing light is in a frequency that brings

you a kind of relaxation and at the same time it's good for learning processes. I don't see the piece as a scientific work, I see it as an art piece.

Have you done other work with pulsating light?

I have a long history of doing audiovisual performances. I always synchronise classical light events with sound, mostly created from an analysis of the sound. The sound component is very important for the two-hour-long live performance I am doing, where the music will be synchronised to the ICC tower and additional little light towers we are installing on the pier. I really like the idea of creating something that is site-specific and only in this city. It's a temporary piece that will

"Maybe it will expand our knowledge of how we react to light sources"

disappear afterwards. But this will be an event for people to come and connect, not only visually and acoustically, but with the iPhone as well, and synchronise themselves.

How does the app work?

It has a very simple interface. The application records the light pulse with the phone camera and then the app synchronises automatically and the screen starts pulsating too. It's not very difficult – anybody can use it anywhere in the city – you just have to hold the phone towards the tower. There will be some sound options too, so you can interact as well.

You said that people could use it as relaxation. Why do you think that is important?

My work is about perception and how we perceive



things in our brain, how our brain computes things. It will create awareness of how we perceive things and maybe expand our knowledge of how we react to light sources, how we get stimulated by light and sound being synchronised. If you think about how we listen to music, for instance, we have few words to describe how we can be so strongly influenced by it.

You also produce music under the name Alva Noto. Why do you keep art and music separate?

I personally don't separate it. At the beginning when I thought of releasing music, I wanted to start with a blank slate. I come from a visual arts background so I wanted to have a pseudonym. It's like a band name; I am just a one-man band.

You also collaborate with contemporary composers. Which have been the most significant?

I collaborate with wonderful people. One of the longest collaborations is with Ryuichi Sakamoto, well known for his early pop career and later for his movie soundtracks, and Ryoji Ikeda, a close friend of mine – we like working on similar ideas. They are mostly technically oriented, testing applications, as opposed to using synthesizers. We try to reduce the elements, to use the most basic acoustic signals we can find and try to strip them down to a singular element. We are very influenced by ideas of quantum physics. If you look at research of the atom where you look at the small particle that holds the world together, this is what we try [to do] in music.

Laurie Rojas

Listings are arranged alphabetically by category

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Above Second

9 First Street, Sai Ying Pun

• D*Face: Honestly Dishonest UNTIL 6 JULY
blog.above-second.com

Agnès B Librairie Galerie

Ground Floor, 118 Hollywood Road, Central

• Future Perfect UNTIL 5 JULY
asia.agnesb.com

Art Experience Gallery

Room 2009, Cable TV Tower, 9 Hoi Shing Road, Tsuen Wan

• Na Wei: Being Squeezed 17 MAY-28 JUNE
www.artexperiencegallery.com

Art Supermarket

Ground Floor, 1 Prince's Terrace, Mid Levels

• Hao Li: the Colour of Love UNTIL 28 JUNE
www.artsupermarketasia.com

Artify Gallery

Unit 7, Block A, Ming Pao Industrial Centre, 18 Ka Yip Street, Chai Wan

• Evan Wu: Life in Hong Kong UNTIL 26 JUNE
www.artifygallery.com

Asia Fine Art Gallery

4 Sik On Street, Wan Chai

• Lee Kian Choong: Reveries of the Universe UNTIL 31 MAY
www.asia-fineart.com

Ben Brown Fine Arts, Hong Kong

301 Pedder Building, 12 Pedder Street

• Miquel Barceló: Courant Central UNTIL 15 JULY
www.benbrownfinearts.com

CONTINUED ON PAGE 20



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CALENDAR

Art Basel in Hong Kong 2014

CONTINUED FROM PAGE 19

C&G Artpartment

222 Sai Yeung Choi Street
South, Prince Edward,
Kowloon
• **[En]counters: Is There Love in This Air?**
UNTIL 9 JUNE
www.candg-artpartment.com

De Sarthe Gallery

8/F Club Lusitano Building,
16 Ice House Street, Central
• **Pioneers of Modern Chinese Painting in Paris**
UNTIL 21 JUNE
www.desarthe.com

Deem

252 Hollywood Road,
• **Yeung Tong Lung**
UNTIL 31 MAY
www.deemlimited.com

Edouard Malingue Gallery

8 Queen's Road, Central
• **Sun Xun: Brave New World**
UNTIL 5 JULY
www.edouardmalingue.com

Gagosian Gallery

7/F Pedder Building,
12 Pedder Street, Central
• **Giacometti: Without End**
UNTIL 31 MAY
www.gagosian.com

Galerie du Monde

108 Ruttonjee Centre,
11 Duddell Street, Central
• **Liu Guosong: Rearward Glance**
UNTIL 30 JUNE
www.galeriedumonde.com

Galerie Emmanuel Perrotin

17th floor, 50 Connaught Road Central
• **Jean-Michel Othoniel: Monumental Sculpture**
UNTIL 21 JUNE
• **Ryan McGinley: Vertical Colour of Sound**
UNTIL 21 JUNE
www.perrotin.com

Gallery Exit

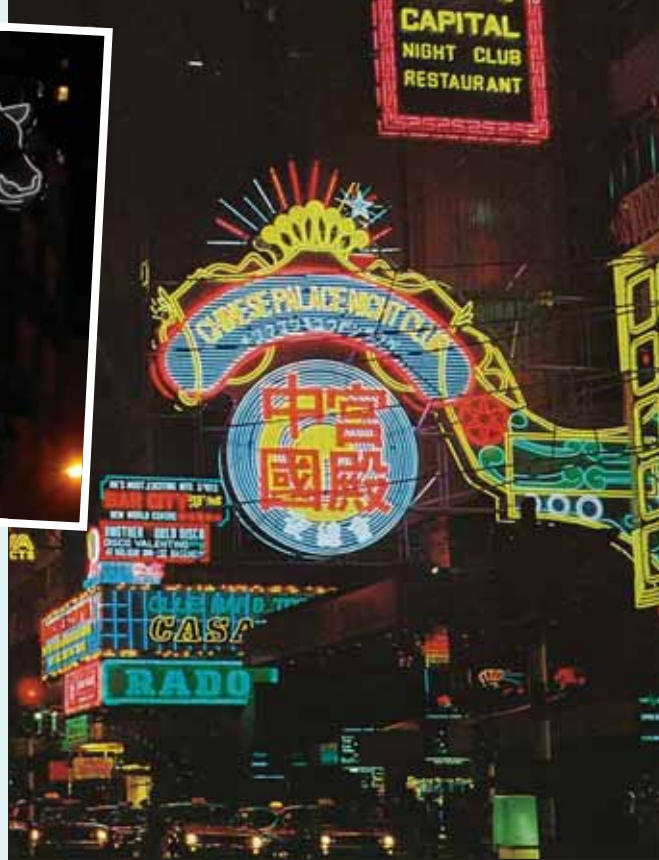
Southside, 25 Hing Wo Street,
Tin Wan, Aberdeen
• **The Bold Sopranos**
UNTIL 14 JUNE
www.galleryexit.com

Hong Kong's neon delights go online

neonsigns.hk

Interactive online exhibition
UNTIL 30 JUNE

From James Turrell to Tracey Emin, artists have long been drawn to the glow of neon light. But the most recent neon work to enter the collection of M+, Hong Kong's planned museum in the West Kowloon Cultural District, is not from the world of fine art but straight off the street: from Sammy's Kitchen Steakhouse in Sai Ying Pun. The 1977 sign is on show alongside many others in an online exhibition at neonsigns.hk, which explores Hong Kong's favourite signs. M+ is scheduled to open in 2017. J.Mi.



Lighting up: Sammy's Kitchen Steakhouse and Chinese Palace nightclub

Grotto Fine Art

1-2/F 31C-D Wyndham Street,
Central
• **Flow: Hong Kong Experimental Ink Art**
UNTIL 31 MAY
www.grottofineart.com

Hanart TZ Gallery

401 Pedder Building,
12 Pedder Street, Central
• **Gu Wenda: Forest of Stone Steles**
UNTIL 7 JUNE
www.hanart.com

Identity Art Gallery

53 Tung Street,
Sheung Wan
• **Symbolic Logic**
UNTIL 31 MAY
www.identityartgallery.com

Karin Weber Gallery

Ground Floor, 20 Aberdeen Street, Central
• **Peter Panyoczki and Udo Nöger: the Invisible Visible**
UNTIL 27 JUNE
www.karinwebergallery.com

Koru Contemporary Art

Unit 1604, Hing Wai Centre,
7 Tin Wan Praya Road,
Aberdeen
• **New Zealand Trilogy: a Painter, a Photographer and a Sculptor, Albrecht, Brake, Stringer**
UNTIL 28 JUNE
www.koru-hk.com

Lehmann Maupin

407 Pedder Building,
12 Pedder Street, Central
• **Hernan Bas: Case Studies**

UNTIL 28 JUNE

www.lehmannmaupin.com**Lightbombs Contemporary**

Unit 2B1, 12 Yip Fat Street,
Evergreen Industrial Mansion,
Wong Chuk Hang
• **New Natives: Survey of Contemporary Filipino Art**
UNTIL 30 MAY
www.lightbombs.com

Mur Nomade

Unit 304, 28 Beach Road,
Repulse Bay
• **An Artist-Curated Exhibition by Vivian Poon and Tsang Chui-mei**
UNTIL 19 JULY
www.murnomade.com

Opera Gallery Hong Kong

W Place, 52 Wyndham Street,
Central
• **Gérard Rancinan: Chaos**
UNTIL 31 MAY
www.operagallery.com/ang/asia/hong-kong.html

Pace Hong Kong

15C Entertainment Building,
30 Queens Road, Central
• **Zhang Xiaogang: Oil on Paper**
UNTIL 12 JULY
www.pacegallery.com

Pearl Lam Galleries

601-605 Pedder Building,
12 Pedder Street, Central
• **Su Xiaobai: Painting and Being**
UNTIL 15 JULY
www.pearllam.com

Platform China

Unit 601, Chaiwan Industrial City Phase 1, 60 Wing Tai Road, Chai Wan
• **Zhao Zhao: How?**
UNTIL 1 JULY
www.platformchina.org

Pékin Fine Arts, Hong Kong

Union Industrial Building,
148 Wong Chuk Hang Road,
Aberdeen
• **John Clang: (Re) Contextualising My Mind**
UNTIL 12 JULY
www.pekinfinearts.com

Simon Lee Gallery

304, 3F Pedder Building,
12 Pedder Street, Central
• **Toby Ziegler**
UNTIL 1 JULY
www.simonleegallery.com

Sin Sin Fine Art

53-54 Sai Street, Central
• **Exposure**
UNTIL 30 JUNE
www.sinsinfineart.com

Sundaram Tagore

57-59 Hollywood Road,
Central
• **Edward Burtynsky: Water**
UNTIL 21 JUNE
www.sundaramtagore.com

The Cat Street Gallery

222 Hollywood Road,
Sheung Wan
• **Joshua Yeldham: Surrender**
UNTIL 1 JUNE
www.thecatstreetgallery.com

White Cube Hong Kong

50 Connaught Road,
Central
• **Mark Bradford: New Work**
UNTIL 31 AUGUST
www.whitecube.com

Yallay Gallery

Unit 3C, Yally Building, 6 Yip Fat Street, Wong Chuk Hang
• **Today and Tomorrow: Indonesian Contemporary Art**
UNTIL 10 JUNE
www.yallaygallery.net

YY9 Gallery

Unit 206, Chai Wan Industrial City Phase 1, 60 Wing Tai Road, Chai Wan
• **Arthur Chan and Sim Chan: Poetic Space**
UNTIL 30 JUNE
www.2bsquare.com

NON-COMMERCIAL EXHIBITION

1a Space
Unit 14, Cattle Depot Artist Village, 63 Ma Tau Kok Road, To Kwa Wan, Kowloon
• **Out of the Artroom: Ricky**

Yeung Student Artwork Show

UNTIL 13 JUNE
www.oneospace.org.hk

Art Museum at the Chinese University of Hong Kong

Chinese University of Hong Kong, Shatin NT
• **The Bei Shan Tang Legacy: Chinese Calligraphy**
UNTIL 16 NOVEMBER
www.cuhk.edu.hk/jics/amm

Asia Society Hong Kong

9 Justice Drive, Admiralty
• **It Begins with Metamorphosis: Xu Bing**
UNTIL 31 AUGUST
www.asiasociety.org/hong-kong

Duddell's

Shanghai Tang Mansion,
1 Duddell Street, Central
• **The Aftermath: Post-Sense Sensibility, Fifteen Years On**
UNTIL 30 SEPTEMBER
www.duddells.co

Goethe-Institut

Hong Kong Arts Centre, Level 14, 2 Harbour Road, Wan Chai
• **Marc Schmitz and Kingsley Ng**
UNTIL 20 MAY
www.goethe.de/hongkong

Hong Kong Museum of Art

10 Salisbury Road, Tsim Sha Tsui, Kowloon
• **Heaven, Earth and Man: a Hong Kong Art Exhibition**
UNTIL 30 AUGUST
• **Ju Ming: Sculpting the Living World**
UNTIL 15 JUNE
• **Ming and Qing Chinese Arts from the C.P. Lin Collection**
UNTIL 28 SEPTEMBER
www.lcsd.gov.hk/hkma

Satellite fairs**Asia Contemporary Art Show**

Conrad Hong Kong Hotel (40th-44th floors), One Pacific Place, 88 Queensway
UNTIL 18 MAY
www.asiacontemporaryart.com

Hong Kong Contemporary Art Fair

Excelsior Hotel, 281 Gloucester Road, Causeway Bay
17-19 MAY
www.hkc.com.co



The Asia Contemporary Art Show continues to 18 May

Asia International Arts and Antiques Fair

Kowloonbay International Trade & Exhibition Centre
24-26 MAY
www.aiaa.com.hk

International Antiques Fair

Hong Kong Convention and Exhibition Centre
24-26 MAY
www.iaf.com.hk

Pio Abad, *Decoy I*, 2012, on display in "The Bold Sopranos" at Gallery Exit

Hong Kong Visual Arts Centre
7A Kennedy Road, Central
• Second Annual Collectors' Contemporary Collaboration: Passion/Possession
UNTIL 29 MAY
www.lcsd.gov.hk/apo

K11 Art Space
18 Hanoi Road, Tsim Sha Tsui
• Art Nova 100
UNTIL 6 JULY
www.k11.com

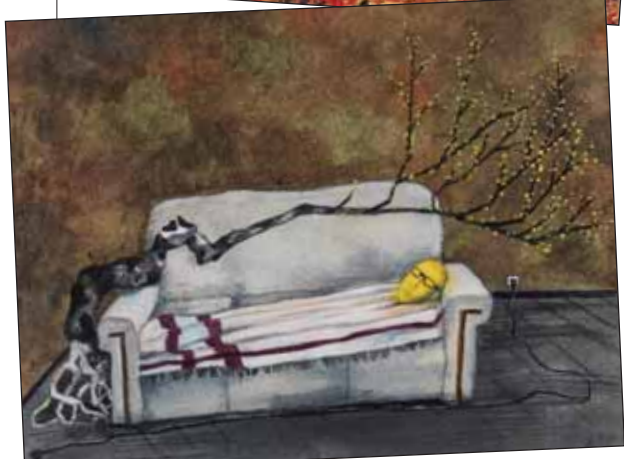
K11 Art Foundation Pop-up
Cosco Tower, 181 Queen's Road Central
• Zhang Enli: Space Painting
UNTIL 13 JULY
www.k11artfoundation.org

Liang Yi Museum
181-199 Hollywood Road, Sheung Wan
• Ming and Qing Masterpieces: Icons of Antique Chinese Furniture
UNTIL 30 AUGUST
• Shanghaiese Deco: Vanities in the Roaring Twenties
UNTIL 30 AUGUST
www.liangyimuseum.com

Oi!
12 Oil Street, North Point
• Xchange
UNTIL 30 AUGUST
www.lcsd.gov.hk

Osage Hong Kong
20 Hing Yip Street, Kwun Tong, Kowloon
• Market Forces—Erasure: From Conceptualism to Abstraction
UNTIL 30 JUNE
www.osagegallery.com

Para Site
Ground Floor, 4 Po Yan Street, Sheung Wan



• Ten Million Rooms of Yearning: Sex in Hong Kong
UNTIL 10 AUGUST
www.para-site.org.hk

Run Run Shaw Creative Media Centre
18 Tat Hong Avenue, Kowloon
• Leung Chi Wo
UNTIL 17 MAY
cityu.edu.hk/cityu30/events.htm

Spring Workshop
Remex Centre, 42 Wong Chuk Hang Road, Aberdeen
• Christodoulos Panayiotou
UNTIL 13 JULY
www.springworkshop.org

The Salt Yard
B1, 169 Wai Yip Street, Kwun Tong, Kowloon
• Definitely Maybe
UNTIL 15 JUNE
www.thesaltyard.hk

Mark Bradford, *Circus*, 2014, showing at White Cube Hong Kong, and Zhang Xiaogang, *The Prisoner of Book No. 5*, 2014, at Pace Hong Kong's inaugural exhibition

The University of Hong Kong Museum and Gallery
90 Bonham Road, Pokfulam
• Lasting Fragrance: Chinese Ink Paintings by Chow Chian-chiu and Chow Leung Chen-ying
UNTIL 22 JUNE
www.hkumag.hku.hk

Videotage
Unit 13, Cattle Depot Artist Village, 63 Ma Tau Kok Road, To Kwa Wan, Kowloon
• Explosion and Absorption: Nobumasa Ikemori and Eiki Mori
UNTIL 31 MAY
www.videotage.org.hk

Events



Art Basel Conversations
Auditorium, Entrance Hall 1A, Hong Kong Convention and Exhibition Centre
10AM-11.30AM, UNTIL 17 MAY
www.artbasel.com/hongkong/conversations

Hong Kong Arts Centre Open House
2 Harbour Road, Wan Chai
10AM-9PM, 17 MAY
www.hkac.org.hk

Art Basel Salon
Auditorium, Entrance Hall 1A, Hong Kong Convention and Exhibition Centre
1PM-6PM, UNTIL 17 MAY
www.artbasel.com/hongkong/salon

The Hong Kong skyline

Art Basel Film
Agnès B. Cinema, Hong Kong Arts Centre, 2 Harbour Road
UNTIL 17 MAY
www.artbasel.com/hongkong/film

Carsten Nicolai: α (Alpha) Pulse Schedule
International Commerce Centre, Kowloon Harbour
8.30PM-9.20PM, UNTIL 17 MAY
www.artbasel.com/hongkong/special-event

Chai Wan Mei, Open Studios Day
Various venues in the Chai

Wan industrial area
11AM-7PM, 17 MAY
www.chaiwanmei.com

Apocalypse Postponed: Absolut Art Bar by Nadim Abbas
1 Tang Lung Street, Causeway Bay
UNTIL 17 MAY, 5PM-2AM
www.absolut.com

CityU, 30th Anniversary Cultural Festival
Run Run Shaw Creative Media Centre, 18 Tat Hong Avenue, Kowloon Tong
UNTIL 31 DECEMBER
cityu.edu.hk/cityu30/events.htm

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DIARY

Big fish in Sigg's pond



Not only are Uli and Rita Sigg two of the most influential collectors of Chinese art, they also know how to show their favourite artists a good time when they stay at the Sigg's castle in Switzerland. "We have taken many Chinese artists fishing for pike in our private lake," said Uli Sigg (above) at the ceremony for *The Art Newspaper* Asia Prize on Tuesday, where he was among the award winners. He doesn't organise cormorants to catch the fish in the Chinese manner, though. "We hate the birds," Sigg said, adding: "In Switzerland, they can be shot." Instead, artists such as Zhou Tiehai, Zhang Huan and Liu Ye are offered a line and reel to haul in the pike, which Rita then cooks for a no-doubt-delicious supper.

Murakami is happy happy

The jovial Japanese artist Takashi Murakami was on fine form at an Asia Society Hong Kong bash earlier this week, held in honour of Murakami and three fellow artists. He waxed lyrical about his new best friend, the musician Pharrell Williams, who is due to organise an exhibition of 40 works by 32 artists at Galerie Perrotin in Paris later this month. Murakami has made a charming piece (above) for the show, depicting Pharrell and his wife, Helen, locked in an embrace. He's also forged a firm friendship with the pint-sized pop star. "Pharrell is a really generous guy – so polite and so different from other celebrities," Murakami gushed.



Jean-Michel's golden balls

You can't miss the eye-popping installation of golden baubles in the lobby of the sumptuous 50 Connaught Road Central building.

The beautiful balls, entitled *Double Collier Autoporté Or*, 2014, are an intriguing taster for a show of work by the French artist Jean-Michel Othoniel in Galerie Perrotin, on the 17th floor of the grand venue. Emmanuel Perrotin, the gallery's owner, says that the security guards love the blingy behemoth suspended gracefully in the lobby. "That sure is the best pearl necklace I've ever seen," quipped one passerby, with a serene smile on his face.

It ain't the end of the world

The end of the world is nigh, according to the Hong Kong-born artist Nadim Abbas, who is presenting a doomsday scenario in a pop-up Absolut Art Bar in a commercial building in Causeway Bay. Abbas foresees the end of civilisation, creating a claustrophobic post-apocalyptic bunker fashioned from hundreds of sandbags. Guests are lapping up beetroot cocktails served in blood bags, or ginger-and-lime concoctions with effervescent calcium tablets. But Abbas's all-in-one outfit, designed by the Hong Kong tailor Moustache, is also a talking point, with one guest describing it as an "apocalyptic onesie". Coming soon to a fashion retailer near you...

Rock-star looks

The French designer Mathieu Lehanneur (below) spent February in the enchanting Vallée de Joux in the Swiss Jura mountains, seeking inspiration for a commission from the luxury watch-maker Audemars Piguet. Lehanneur eventually found his artistic raison d'être among the rocky outcrops, and decided to cast replicas of the boulders. A passing skier was startled to see the artist's technician decked out in a mask and overalls, applying a silicon mould to the rocks. "Are you in the military?" enquired the curious local,



"Jing Bang does not advocate any political beliefs, which the republic considers bullshit"



Welcome to the land of Jing Bang

Obtaining visas at the last minute to travel to fairs and exhibitions across the world can often prove problematic. But there is a country free of red tape that can be accessed in seconds at the heart of Art Basel in Hong Kong. The Republic of Jing Bang is an ephemeral nation created for the fair by the Chinese artist Sun Xun. A spokeswoman for the Singapore-based institution STPI, which is behind the project, says: "Nobody is refused a visa." An etching of a visa is \$100, a digital version \$30 – and fair-goers can also buy Sun's "citizenship briefcase" (edition of 100, priced at \$13,000 each), containing items for the fully-fledged Jing Bangian (Jing Bangese?). These include a fetching flag, passport and ID card. But what sort of nation is Jing Bang? Sun says: "The republic is like a country built upon the back of a whale; it starts to exist as soon as the whale leaps out of the water and disappears the moment it dives back under." The artist adds: "The transient republic of Jing Bang does not advocate any political beliefs, which it considers bullshit."

"or even an astronaut?" The replica geological specimens now adorn the Collectors' Lounge at the fair.

Getting shirty

A series of "knock-off" T-shirts, emblazoned with art-world names given a cheeky twist, are stopping people in their tracks at the fair. The quirky clothing comes courtesy of the artist Anastasia Klose, represented by Tolarno Galleries in Melbourne, who says: "Artists and curators are now like luxury brands." The HK\$600 (\$77) T-shirts bear highly pertinent slogans, such as "Art|Blasé", "Hans Ulrich Obrist: Just Do It" and "White Noise by Jay Jopling". But our favourite is a bold take on a blue-chip gallery: "L'Hausér, NYC, Zurich, London: because you're Wirth it."

Deal or no deal

If you're an art fair virgin, fear not – the organisers have provided a handy sheet

of tips for novice buyers. "Don't be deterred by a red dot," says the illuminating guide. "Many galleries place a red dot next to a work that has sold; however, they may be able to lead you to other editions of the same piece." But the most useful nugget is about how to deal with dealers. "Do be respectful in your negotiations and aim for a fair price," it says. "Galleries work on tight margins and while a slight discount is sometimes offered, you should not expect to receive a substantial markdown."

Corrections

- We reported that the exhibition "Echoes of China: from Behind the Bamboo Curtain" was held at the Sherman Galleries in Sydney in 1997. The exhibition was, in fact, held in 1991 (*The Art Newspaper*, Art Basel in Hong Kong daily edition, 14-16 May, p9).
- We would like to clarify that the exhibition inspired by Hans van Dijk's archive is in two parts, featuring different artists. Part one is at Beijing's Ullens Center for Contemporary Art and part two will be at the Witte de With Center for Contemporary Art, Rotterdam (*The Art Newspaper*, Art Basel in Hong Kong daily edition, 14-16 May, p12).

THE ART NEWSPAPER

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LITERATURE:

Cf. Sylvie Raulet Olivier Baroin, Suzanne Belperron, La Bibliothèque des Arts 2013, P. 201 for an example of a brooch of the same pyramid design. P.96, 113, 120 and 121 for examples of similar bangles.

Cf. Laurence Mouillefarine and Evelyne Posseme, Art Deco Jewelry, Thames & Hudson, P.80 for a similar bangle which appeared in the iconic exhibition at the Musée des Arts Décoratifs on Art Deco Jewellery in 2009.



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