



# Art Basel Hong Kong 2022 Highlights

**Arta.**

Stories Behind Art

- Founded in 1970 by gallerists from Basel, Art Basel today stages the world's premier art shows for Modern and contemporary art, sited in Basel, Miami Beach, and Hong Kong. Defined by its host city and region, each show is unique, which is reflected in its participating galleries, artworks presented, and the content of parallel programming produced in collaboration with local institutions for each edition. Art Basel's engagement has expanded beyond art fairs through new digital platforms and a number of new initiatives such as The Art Basel and UBS Global Art Market Report and The BMW Art Journey. Art Basel's Global Media Partner is The Financial Times.
- Hybrid fair – digital initiative Art Basel Live, bringing audience online and on-site together
- 130 galleries from 28 countries and territories
- Highlighting local artists and connecting the city with the globe
- 15 first-time exhibitors



# Art Basel Hong Kong 2022

## First M+ Collaboration

Ellen Pau's 'The Shape of Light' is the first co-commission between Art Basel and M+. The mystical and ritualistic video celebrates Hong Kong and its thriving art scene. Pau employs immaterial and material to convert light into digital objects. Inspired by the idea of 'form is emptiness, emptiness is form', the video features aspects of 'The Heart Sutra', a popular sutra in Mahayana Buddhism. The sutra's sign language is expressed through hand movements and dance, and computer-generated fire, water, and light. Pau described the work as a lighthouse 'standing on the shores of West Kowloon like a guardian'.

*Screening of The Shape of Light on the M+ Facade, 2022. Courtesy of Ellen Pau and M+, Hong Kong. Photo: Lok Cheng M+, Hong Kong.*

# Art Basel Hong Kong 2022

## Main Galleries

The main sector of the show features 103 of the world's leading galleries presenting the highest quality of painting, sculpture, drawings, installation, photography, video, and digital works. Galleries will once again stage a unique overview of the diverse art scenes across Asia and beyond, featuring both historical work and emerging artists and galleries, creating new and unexpected encounters between pioneering 20th-century practices and cutting-edge positions.



## Hsu Yunghsu

Treating the body as a creative tool, the artist devotes himself entirely to the field of ceramic art. He emphasizes the dialogue between the body and his artworks, and confronts the clay by integrating the subject with the body. His artworks are created on the basis of the interplay between the world and his perception as well as tactile and algesic senses within the clay-based structure. To create the purest and finest ceramic artworks, the artist not only adopted complex and painstaking procedures of production, but also exercised his superior skill in kilning. Through the constant process of deconstruction and reconstruction, he successfully transformed the heavy clay into delicate lines and shapes. His awe-inspiring, extraordinarily “large” but “thin” ceramic works, along with their charm of innovation, all resulted from such a refreshing contrast. Following his philosophy of life, that is, “transcending life through life, transcending artistic creation through artistic creation, and finally transcending life through artistic creation,” the artist keeps challenging himself, expecting to transcend the confines of life and artistic creation.



2022-20, 瓷土 Porcelain, H75×L46×W45cm, 2022

Photo credits: courtesy of the gallery

Booth:1C20

# Highlights - 10 Chancery Lane Gallery

## Wang Keping, Huang Rui, Ma Desheng, Frog King Kwok (Kwok Mang Ho), Pan Jian, Jessica Zoob, Laurent Martin "Lo", Dinh Q

10 Chancery Lane will feature a selection of works by eight artists who represent the gallery program: Wang Keping, Huang Rui, Ma Desheng, Frog King Kwok (Kwok Mang Ho), Pan Jian, Jessica Zoob, Laurent Martin "Lo" and a monumental new photo weaving by Dinh Q. Lê. These artists offer an overview in continuity with the program and artistic identity of the gallery.

Booth: BOOTH 1B13



FROG KING  
Frog Xpression and Tears of Hope A, 2019

Photo credits: 10 Chancery Lane Gallery

## Tsherin Sherpa

The Kathmandu-born, Oakland-based artist represents Nepal and creates works in collaboration with traditional artisans of the country. He reworks tantric motifs and deities in a contemporary manner, reimagining traditional Buddhist art and form to address the meanings and identities related to a broader Himalayan region.



Tsherin Sherpa, Allomorph (detail),  
2015, Pale gold leaf, acrylic and ink on  
paper, 47 x 47 cm (18.5 x 18.5 in) each



Tsherin Sherpa, Hang In There (detail),  
2018, Acrylic and ink on cotton, 91.5 x  
91.5 cm (36 x 36 in) each

*Photos courtesy of the gallery and artist.*

Booth: 1C03

## Tom Friedman

Friedman's 'Looking Up' (2020) is a 3-metre stainless steel sculpture of a figure looking up at the sky, encouraging viewers to look up to the sky between the skyscrapers on busy Hong Kong roads.

The sculpture will be activated in Augmented Reality (AR). This project was launched on May 25 across Hong Kong, Seoul and New York. Users can activate the work using a QR code or on the Lehmann Maupin website. The AR technology renders the sculpture to 'move'.

The sculpture is present in numerous sites – Times Square in Causeway Bay, Harbour City in Tsim Sha Tsui, Art Basel in the HKCEC – mirroring Hong Kong's dynamic spirit and connecting local and global visitors with a common resonance. The juxtaposition of the urban setting adjacent to the natural landscape enhances the user's perception of the city's spaces when activating the AR 'Looking Up' piece.

Booth: 1C17



Tom Friedman, Looking Up (2020)

*Photo courtesy of the gallery and artist.*



## Louise Bonnet, Ewa Juskiewicz & Zeng Fanzhi

The gallery aims to slow visitors down and have them look patiently, assimilating the fine-details.

Zeng Fanzhi's expansive new painting, *Untitled* (2022), in which all over linear networks generate dynamic rhythms and feature luminous chromatic shifts;

Leneh (2020), from Georg Baselitz's *Springtime* series (2020–21), which features the motif of the inverted figure that the painter has explored over the past five decades and juxtaposes broad, flowing brushstrokes in bright, vernal colors with the direct imprint of a pair of nylon stockings;

Ewa Juskiewicz's *Lace Leaves* (2022), which emulates the modes of historical European portraiture while subverting genre conventions;

Tetsuya Ishida's haunting painting *The Visitor* (1999), which pictures the head of a bearded man merged with a nautilus shell within the confined space of a door's threshold; and

Takashi Murakami's *Korpokkur in the Forest* (2019) in which the profusion of colorful, smiling flowers is rendered in Murakami's Superflat style, inspired by both manga and fine-art traditions.



Ewa Juskiewicz, *Lace Leaves* (2022)

*Photo courtesy of the gallery and artist.*

Booth: 1C15

## So Wing Po

The artist's newest kinetic sculpture, 'Organ #4' (2022), explores the fabric of nature. The artist replicates a vital biological organ using medicinal herbal powders sourced from nature, linking the interior and exterior macro and micro-organic substances. The work addresses ecosystems that defy the natural orders of the universe.

Born into a family of Chinese medicine doctors, So grew up surrounded by medicinal ingredients, transforming them into raw materials for playthings and eventually artworks. Seeing that traditional Chinese medicine originates in observation, sensitivity and imagination towards nature, So applies the same theory of knowledge in her investigation of forms, materiality, metaphysics and relationality.

Booth: 1C01



So Wing Po  
Seed of Damocles

Photo credits; courtesy of the gallery

# Highlights - David Zwirner Hong Kong

**Katherine Bernhardt, Lisa Yuskavage, Nate Lowman, Oscar Murillo, R. Crumb, Stan Douglas, Dan Flavin, Raymond Pettibon, Thomas Ruff, Wolfgang Tillmans, Franz West, Marcel Dzama, and Jordan Wolfson**

The gallery aims to introduce artists who haven't been shown in Hong Kong before.

Booth: 1C16



Lisa Yuskavage, 'Wee Pink Studio' (2021)

*Photo courtesy of the gallery and artist.*



The energy-efficient blockchain, Tezos, in collaboration with FXhash, a generative art platform, presents 'NFTs + The Ever-Evolving World of Art', demonstrating NFTs as an art medium.

The interactive exhibition space will be showcasing digital contemporary art and generative art. Visitors receive their own unique generative artwork NFT from participating artists. Over 20 contemporary generative digital artists' work will be present. This includes Bjorn Calleja, a Filipino painter and interdisciplinary artist; Yeo Shih Yun, Singaporean artist who fuses Chinese ink painting with contemporary mediums; Song Ting, Chinese artist who created the first NFT artwork to be auctioned on China Guardian (one of the world's biggest auction houses); Nicolas Sassoon, Franco-Canadian artist who creates artworks from pixelated forms and figure. As well as, Qingnan Tan (Random Combo) (China), Chaeseok (CS) Lim (South Korea), Lionel Radisson (makio135) (France), Yazid Azahari (Brunei), Munira Hamzah (Mumu the stan) (Malaysia), Iskra Velitchkova (Bulgaria), Michaël Zancan (France), Sarah Ridgley (United States), Aleksandra Jovanić (Serbia), Park Se Jin (O8AM) (South Korea), Fan Yi Wen (Reva) (China), Matt DesLauriers (Canada), Yazid Azahari, Sarah Ridgley, Marcelo Soria-Rodriguez, Ryan Bell, Jinyao Lin, Aluan Wang, Max Oshima (Lunarean), and Aleksandra Jovanić and Wiesław Borkowski (baiwei) (Poland).

Booth: Hall 1A



iRyanBell, Microgravity

*Photo courtesy of artist.*

## *Yuki Katsura and Atsuko Tanaka*

The gallery will be presenting work by the avant-garde female Japanese artists.

Katsura, born in post-war Japan, reflects the shift visible in pre and post-war Japan in her work. The artist started making collages at 17, one of the earliest examples of collage art in Japan.

Tanaka's lesser-known paintings will be at the gallery's booth.

Booth: 1D60



Yuki Katsura, Work, 1961

*Photo courtesy of the gallery and artist.*

## Jessie Makinson

The artist's new body of work will be showed, including a large-scale diptych painting. Makinson's extremely detailed paintings feature a range of whimsical characters – some are animal-human hybrids, some are strange beasts. The paintings' energetic scenes are filled with historical and literary references – ancient folklore to pop culture. Smaller paintings with these details and motifs magnified will also be at the booth.



Jessie Makinson, No one speaks to the snake, 2022

*Photo courtesy of the gallery and artist.*

Booth: 1D60



# Highlights - Hauser & Wirth

**William Kentridge, George Condo, Camille Henrot, Pierre Huyghe, Zeng Fanzhi, Cindy Sherman, Pipilotti Rist, Rita Ackermann, Louise Bourgeois, Jenny Holzer, Roni Horn, Matthew Day Jackson, Rashid Johnson, Tetsumi Kudo, Annie Leibovitz, Glenn Ligon, Takesada Matsutani, Paul McCarthy, Pipilotti Rist, Gary Simmons, Avery Singer, Henry Taylor, and Keith Tyson**

The gallery will be presenting new works from Condo, Henrot, Huyghe, Fanzhi. Kentridge will also show a new bronze sculpture. Rare tapestry from Sherman will be displayed and Rist will be presenting a whimsical sculpture created by found objects.

Booth: 1D60



Anne Ciresa, Atelier Rist

*Photo courtesy of the gallery and artist.*

**Jana Benitez (b. 1985, USA), Gordon Cheung (b. 1975, UK), Philip Colbert (b. 1979, UK), Mr Doodle (b. 1994, UK), Ma Kelu (b. 1954, China), Antony Micallef (b. 1975, UK), Pang Tao (b. 1934, China), Su Xiaobai (b. 1949, China), Danful Yang (b. 1980, China), and Zhu Jinshi(b. 1954, China)**

A highlight artist of the gallery is Philip Colbert. The British artist is newly signed to the gallery, some call him the spiritual successor to Andy Warhol, as his pop art meets surrealism and Europe's Old Masters.



Antony Micallef, Untitled – Red Figure, 2018, Oil with Beeswax on French Linen, 130 x 110cm

*Photo courtesy of the gallery and artist.*

## Gongkan (b. 1989, Thailand)

Time is a predominant influence on Gongkan. His surrealistic work occupied by human figures suggests a sense of serenity but this calmness is muted by the intense black shapes or disturbed by enigmatic elements, mirroring the artist's perception of time as a fluctuating entity.

Booth: 1D30



Gongkan, A Boy and Someone from Nowhere, fiberglass and stainless steel, 160 x 100 cm, 2021

*Photo courtesy the artist and the gallery.*



## Huang Dan, Peng Jian, Juri Markkula, Mai Miyake, Stephen Thorpe and Xiao Xu

The gallery's collection is titled 'Where the Heart Is', exploring the passions, yearnings and delusions that feed creativity. Ora-Ora believes we yearn for the refuge of home, a place of understanding, security and warmth. Everyone has their own interpretations of what makes a home. Home is possibly the intersection where reality converges with fiction, tangling joy and self-deception. We live vicariously through our illusions, daydreams and fictions, becoming the artists of our subconscious.

Booth: 1D33



Stephen Thorpe, Imagination and Reverie, 2022, Oil on canvas, 180 x 158 cm

*Photo courtesy the artist and Ora-Ora.*

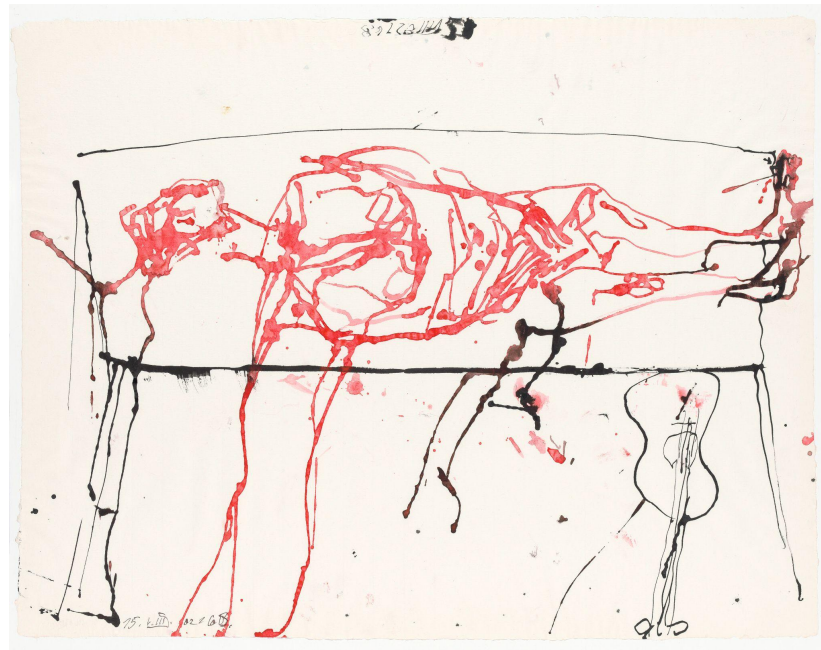
## Georg Baselitz

The German artist's 'Sofabilder/ Sofa Pictures' Exhibition fuses abstraction and figuration. The central motif in each piece is a nude female form based loosely on the artist's wife, Elke.

Picasso's 1942 painting L'Aubade (The Serenade) inspired Baselitz as well. Baselitz also refers to Picasso in his playful painting titles, such as 'Woman and the Congo Mask' (2021) and by incorporating guitars in numerous drawings.

Baselitz utilises the monotype process to render the figures in white who float on their sides on rectangular black backgrounds. This surrealist technique allows for the figures to have a ghostly skeletal quality.

Booth: 1D32



*Photo courtesy the artist and the gallery.*



# Art Basel Hong Kong 2022 Insights

Bringing together 16 galleries this year, Insights presents curated presentations of works by important artists from Asia and the Asia-Pacific.

*Qin Feng, Desire Scenery Series, 2016*  
© courtesy the artist and Leo Gallery

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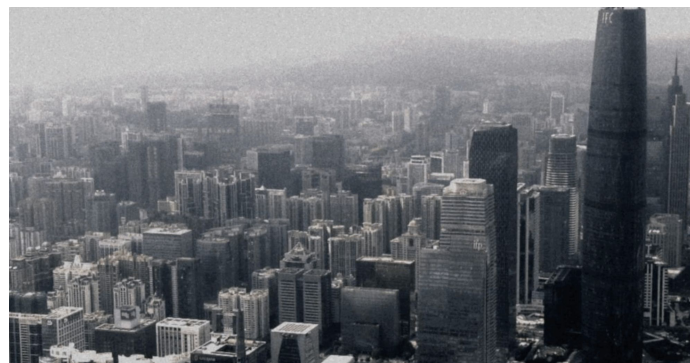


## *James T. Hong*

The philosopher-filmmaker's dual-channel landscape film juxtaposes imagery of sites from the Opium Wars and contemporary footage of the South China sea and HK's skyline.

The film inquires the contradictory logics and competing narratives of East Asian history. The dual-channel video and textual intertitles illustrate the conflicting British and Chinese Ideologies drawn from research and primary source documents. The third argument is generated by the collision of competing elements and their increasing prominence in the landscape of contemporary life.

Booth: 1D50



James T. Hong, *Three Arguments about the Opium War* (2015), selected stills

*Photo courtesy of the gallery and artist.*

## Norio Imai (Osaka, 1946)

The Japanese artist's works from the 1960s-70s will be showed. Imai who's most recognised for his white monochromatic works, will be displaying his multidisciplinary practice, featuring an installation, sound work, painting, experimental film, and photography. The highlight is his work titled 'Daily Portraits' (1979-ongoing). The piece is created by the artist's daily self-portraits taken using a polaroid camera. With no facial expression, the photo captures Imai holding the polaroid from the day prior.

Booth: 1D53



Norio Imai, Daily Portraits (1979 — ongoing)

*Photo courtesy of the gallery and artist.*



# Art Basel Hong Kong 2022

## Discoveries

Focused on solo shows by emerging artists, Discoveries this year will feature 18 galleries, including first-time participants Maia Contemporary – presenting a new series of paintings and sculptures by Cisco Jiménez incorporating such obsolete devices as boomboxes, record players, magnetic tapes, and radio recorders to excavate the cultural debris of a seemingly lost generation – and Catinca Tabacaru, showing works by Surinamese artist Xavier Robles de Medina, known for his rigorous monochrome paintings. Other highlights include Alec Egan's lush paintings expanding the tradition of abstraction and still life painting, presented by Anat Ebgi ; Fan Xi's 'The Temptation' series, an immersive work inspired by the rainforest at night, presented by CLC Gallery Venture; and Bangkok CityCity Gallery's presentation of Dusadee Huntrakul's 'A Lens to See the World Through,' a new body of work comprising unique bronze sculptures and hyperrealism drawings.

*Tap Chan, 2.5 Dimensional Modules, 2021*  
*© courtesy the artist and Mine Project*

## Cisco Jiménez

For Hong Kong 2022 Cisco Jimenez proposes a new series of paintings and sculptures where nature, technology, and the landscape emerge petrified with symbolic remains of an extinguished civilization proclaiming the future that never came to be.

This fusion of geological-looking formations and retro artifacts is reminiscent of orographic diagrams. In addition, the visual compositions are evocative of progressive rock album covers.

Boomboxes, record players, magnetic tapes, radio recorders, among other devices now obsolete, are patched up, dissected, and recreated with artisanal techniques. These have been drawn, sculpted, and wood-carved. Cisco's work is a hybrid between painting and sculpture. His work pushes the discussion of paintings as objects. These glorified objects turned into totems are Jimenez's ultimate fetish. Until the early 1980s, acquiring the latest.

Booth: 1C39



Cisco Jiménez, Heels, stones and some fossils, 2022

*Photo courtesy the artist and the gallery.*



## Dusadee Huntrakul

The artist will be showing their work titled, 'A Lens to See the World Through' Huntrakul presents new work from a developing series that explores shared spaces of existence. The body of work is composed of ceramic, photographic print, unique bronze sculptures and hyperrealistic drawings. The artist identifies the city as a site of coexistence between humans and other living beings.

Booth: 1C28



Dusadee Huntrakul, A Lens to See the World Through, 2022

*Photo courtesy the artist and the gallery.*

## Teppei Takeda

Takeda's paintings of people's faces are arguably classified as portraits, the most traditional painting format. However, Takeda transforms each face into an abstraction using strong brush strokes, transfiguring the painting into one that takes the form of something anonymous. His portraits' materiality of firmly applied paint and vivid brush strokes evoke a stronger message than the denotation that it's a painting. As the viewer moves closer, the painting provokes them to question what it means to view a painting.

Booth: 1C36



Teppei Takeda, Painting of Painting 033, 2020

*Photo courtesy the artist and Maho Kubota Gallery*



I hope you enjoyed the quick overview of what you can see at the Art Basel Hong Kong 2022.

If you are keen to learn more, don't hesitate to contact me.

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