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# THE ART NEWSPAPER

*Art Basel in Hong Kong: 22-23/03/2016*

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Film-maker Michael Schindhelm takes the Swiss art collector back to the 1980s, when Communist China began to do business with the West  
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## ➔ Tracey Emin

The British artist confronts the complexity of love and heartache, at any age, in her show across two venues in Hong Kong  
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Three insiders reveal what makes the city different – and where to go when you need a mini-break from its hectic pace  
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## ➔ Tatsuo Miyajima

How the Japanese artist has transformed the ICC tower in West Kowloon into a metaphor for life  
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# Guggenheim ramps up its Chinese art acquisitions

## Commissioned artists on tight deadline for New York show

New York's Solomon R. Guggenheim Museum is building up its collection of Chinese contemporary art. Richard Armstrong, the director of the Guggenheim, is due to announce in Hong Kong this week that the institution will commission new works by seven artists and collectives from mainland China, Hong Kong and Taiwan as the latest part of the Robert H. N. Ho Family Foundation Chinese Art Initiative. The artists have less than a year to create the new works, which will become part of the museum's collection and are due to go on show in New York from 4 November.

The artists chosen by the Guggenheim do not shy away from politics or history. Sun Yuan and Peng Yu's controversial installation *Old Persons Home* (2007), which was shown at the Saatchi Gallery in London in 2009, presented 13 life-sized sculptures of aging world leaders in electric wheelchairs. Kan Xuan's video



installation *Millet Mounds* (2012) surveyed more than 100 imperial tombs across mainland China. The other artists selected are Chia-En Jao, Sun Xun, Tsang Kin-Wah, the Yangjiang Group and Zhou Tao.

The commissions are expected to span a variety of media, from installation to video.

"These artists are at an

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The Guggenheim's commissions are supported by the foundation created by Hong Kong-born Robert H.N. Ho, pictured (left) with the artist Wang Jianwei, who created works for the New York museum in 2014 to help launch its Asian art initiative



## Hong Kong cotton mill to be arts hub

### Pop-up show in Central opens as curtain-raiser

An exhibition in a pop-up space in Central, focusing on the history and future of Hong Kong, is a taster for the culture programme at the Mills, a new arts complex that is due to open in a former cotton factory in Tsuen Wan, in Hong Kong's New Territories, in 2018. The *Social Fabric* show, organised by the UK independent curator David Elliott, presents works by the local artist Kwan Sheung-chi and the German artist Mariana Hahn (22 March-21 April, Mill6 pop-up space, the Annex). The non-profit Mill6 Foundation, supported by the Nan Fung property group, is behind the show; its permanent base will be housed in the HK\$700m complex.  
Gareth Harris

## Talking point

### Close encounter with colonial history

The Encounters section of the fair includes a big work by its first Aboriginal Australian artist, the curator Alexie Glass-Kantor tells us. Brook Andrew, who is showing at the Asia Pacific Triennial (until 10 April), has Wiradjuri and Celtic ancestry. His photo-based installation *Building (Eating) Empire* (2016) features portraits of indigenous people. The post-colonial theme feels apt for Hong Kong, as do the neon highlights (E9, Nathalie Obadia, 3C30, and Tolarno, 1B18). J.P.

## Artist follows Hong Kong's paper trail

### Cardboard city comes to Art Basel in Hong Kong

The Australia-based Indonesian artist Tintin Wulia's installation *Five Tonnes of Homes and Other Understories* (2016) has brought the street life of Central and the Sunday gatherings of hundreds of Filipino domestic "helpers" to the heart of Art Basel in Hong Kong. Wulia's installation in Encounters (E14, Osage Gallery, 3D21) features bales of cardboard. "My first impression of Hong Kong was the old ladies pushing trolleys filled with it," Wulia says. "And Filipino domestic workers building temporary cardboard

shelters." The artist followed the trail of paper waste in the city and stumbled upon a thriving informal economy. She began to follow waste collectors at night, spending months camping on the streets with domestic workers and drawing murals on their paper "weekend homes". Wulia's piece explores our interconnectedness in an ever-more-globalised world and exposes the limited rights of Filipino workers in the city. "Something needs to be done legally," she says. "Of course, it's complex, but closing your eyes isn't going to help... it's important to see." She hopes a group of them can come to the fair – if they can get the day off.

Payal Uttam



Cardboard upcycled by the artist Tintin Wulia for the fair

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Tatsuo Miyajima  
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L I S S O N G A L L E R Y