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Blouin Artinfo International

'First Look: 17 Giant Works at Art Basel Hong Kong'

Link: <http://www.blouinartinfo.com/news/story/880879/first-look-17-giant-works-at-art-basel-hong-kong>

VISUAL ART / FAIRS / ART BASEL HONG KONG

First Look: 17 Giant Works at Art Basel Hong Kong

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Courtesy of Edward Mottique Gallery, HK

Laurent Grasso "Visibility is a Trap" (2012) Neon, transformer, dimmer, 470 x 750 cm.

by BLOUIN ARTINFO Hong Kong

Published: March 13, 2013



Flavio Favelli "China Purple" (2010) 250 x 500 x 400 cm, unique. Presented by Galleria S.A.L.E.S. (Rome).

A 70-square-meter installation by **Qin Chong**, a sculpture of a cathedral made using Japanese bondage, and an immersive sound installation by **Susan Philipsz** are amongst the 17 artworks curated for the Encounters section of **Art Basel Hong Kong**.

The art fair that will take place in Hong Kong for the first time, from May 23 to 26, showcases large-scale works and installations that transcend the traditional fair booth in its section dubbed "Encounters." This inaugural edition for Hong Kong is curated by **Yuko Hasegawa**, the chief curator of the Museum of Contemporary Art in Tokyo and the curator for the **Sharjah Biennial**. The 17 works will be placed throughout the fair, punctuating the exhibition hall in the Hong Kong Convention and Exhibition Centre.

Size matters in this section, and the sculptures and installations reach several meters in heights. Qin Chong's installation, carried by **Galerie Du Monde**, is the largest display at the fair, taking up 70-square-meters. Titled "Losing" (2008), the 18 paper scrolls, each six-meters-tall, are painted with soot in intricate patterns.

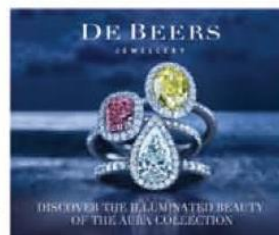
Some pieces may be suspended in mid-air, such as the floating bondage cathedral "Play 201301," (2013) by **MadeIn Company** at **Long March Space**. The sculpture in the shape of a Gothic cathedral is made from a variety of accessories referencing erotic games and held in position using the Japanese erotic bondage technique, kinbaku.

Other pieces are more subtle, such as Turner Prize-winner Susan Philipsz's "It Means Nothing to Me," (2012), brought over by **Mizuma Art Gallery**. A six-channel immersive sound installation, the work broadcasts recordings of the artist and her father singing "The Ash Grove," referencing the artist's childhood.

Hong Kong galleries, both local and international, have a strong representation in Encounters. **Hanart TZ Gallery** will present "Lethargic Aesthetics," (2012) by Chinese artist **Guan Huaibin**. A three-meter-high inflatable sculpture of a garden rock expands and contracts, giving the impression that it's alive and breathing.

Osage Gallery will present "Hong Kong Intervention," (2009) by **Sun Yung**, a series of 200 photographs of Filipino domestic workers in their work spaces, each with a toy grenade. Alongside are portraits of the workers taken from behind, articulating the tension between intimacy and estrangement in Hong Kong's homes.

Other artists represented in Encounters include **Liam Gillick**, **Marnie Weber**, **Jitish Kallat**, **Laurent Grasso**, **Flavio Favelli**, **Wang Yuyang**. Scroll down to see a complete list of works.



16 May 2013
South China Morning Post
'Galleries Galore'

artpreview

GALLERIES GALORE . . .

. . . and some promising parties too. As the popular Art HK morphs into **Art Basel Hong Kong** this month, we preview what to see and where to be seen at the new-look four-day fair.

A photograph of Magnus Renfrew, the fair director, standing on a modern balcony with a glass railing. He is wearing a dark suit over a light-colored shirt and has his arms crossed. The background shows a large, multi-story building with a grid-like facade.

Magnus Renfrew retains his duties as fair director

The inaugural Art Basel Hong Kong has 245 galleries participating across four sections. **Magnus Renfrew**, who retains his duties as fair director, assures that the first edition of the prestigious Basel fair in our city will have a strong Asian bent, with 50 per cent of the galleries coming from Asia-Pacific. Some 28 are from Hong Kong, though it is worth noting that these include **White Cube**, **Lehmann Maupin** and **Simon Lee Gallery**, which have all set up outposts here in the past year or so.

While it is still early to see if there will be any major changes – besides the line-up being ‘tightened’ – the Swiss takeover has largely struck a positive note with local art pundits including **Henrietta Tsui** of **Galerie Ora-Ora** and **Katie de Tilly** of **10 Chancery Lane Gallery**. Renfrew stresses that the fair is about more than money.

A photograph of an artwork by Laurent Grasso titled 'Visibility is a Trap'. It features the word 'Visibility' in large, glowing, neon-like letters against a dark background. The letters are slightly blurred, giving a sense of movement or depth.

Laurent Grasso's *Visibility is a Trap* (2012)

16 May 2013
South China Morning Post
'The exhibitionists'



29 May 2013

High Snob Society

'10 Great Artworks from Art Basel Hong Kong 2013' by Maude Churchill

Link: <http://www.highsnobiety.com/2013/05/29/10-great-artworks-from-art-basel-hong-kong-2013/>

10 Great Artworks from Art Basel Hong Kong 2013

By Maude Churchill posted on May 29, 2013 12:28 pm



Started in 1970, Art Basel is the result of a handful of passionate and determined Basel gallerists who had an ambitious vision. Over 40 years later, Art Basel is one of the world's most respected art shows, showcasing both long-established and burgeoning art talents alongside one another. Three annual shows bring it together, with its namesake in the first time this year. It's a clever move, with several of the Western world's most prominent commercial galleries having recently set up shop over there. We trawled the web and compiled highlights of some of the best artworks on show for your viewing pleasure.



Laurent Grasso Visibility Is A Trap

Laurent Grasso is highly regarded as one of the leading artists of his generation. His work featured in Art Basel Hong Kong was a structure in fluorescent white bulbous font which spells the sentence *Visibility Is A Trap*. It is a direct reference to the French philosopher Michel Foucault's theory of Panopticism, from his seminal text *Discipline and Punish*.



Aztec Pattern by Osang Gwon

Represented by Arario Gallery in Seoul, South Korean artist Osang Gwon creates remarkable life-size photo-collage sculptures. As an artist he is heavily inspired by fashion and lifestyle magazines, believing that fashion photography reflects the current times in a creative and imaginative way. The above artwork was a reinterpretation of the multicultural mix of fashion designer WOORYOUNGMI's Spring/Summer 2013 collection.

30 May 2013

yatzer

'The Highlights of Art Basel in Hong Kong {2013}' by Demetrios Gkiouzelis

Link: <http://www.yatzer.com/highlights-art-basel-hong-kong-2013>

The Highlights Of Art Basel in Hong Kong {2013}

published in: *Graphics, Exhibitions, Art* By *Demetrios Gkiouzelis*, 30 May 2013

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Cover of Yatzer's 'Highlights of ART BASEL 2013, Hong Kong' designed by Costas Voyatzis, featuring a detail from the new 'Ateriors XVI' Kodak Endura Print of Lesiree Dobron, courtesy of the artist and GRIMM Gallery.

Soundtrack: 'R-To Feel Puzzled' (darkbass mix) by Hong Kong based DJ Jason Fung.

{ABHK2013 Highlights by *Costas Voyatzis* & *Demetrios Gkiouzelis*}

Last week marked the much-anticipated Asian debut of the world's premier international art fair, **Art Basel**. The renowned art fair, already a prominent annual event in its namesake home city in Switzerland as well as **Miami**, has now branched out to **Hong Kong**, establishing a dialogue between art collectors, artists, dealers, curators, critics and art lovers from an Asian perspective for the first time.

From May 23-26, 2013 the global art establishment flooded the Hong Kong Convention and Exhibition Centre (HKCEC) that played host to the first Art Basel event in the city. Attended by over 60,000 people, the fair attracted directors, curators and trustees, as well as patrons from the **Tate** in London, the **Centre Pompidou** in Paris and major U.S. museums. Also in attendance were prominent art-world figures, including the Russian oligarch **Roman Abramovich** and his partner **Dasha Zhukova**, the American dealer **Larry Gagosian**, the artists **Fernando Botero** and **Takashi Murakami**, as well as established and emerging private collectors from across the world.

Art fever hit the entire city by storm, with a large number of outside events, exhibitions and shows concurrently taking place during what is informally known as **Hong Kong Art Week**. The '**Chai Wan Mei: Art & Design Weekend**' featured open studios showcasing the best of the **Chai Wan** creative community, an important district within the Hong Kong arts scene. The **Goethe-Institut Hongkong** presented a survey of the city's uninhabited spaces in a solo exhibition from Hong Kong-based artist **João Vasco Paiva** entitled '**Objects Encrypted**'. And then there was the widely talked about '**Mobile M+: Inflation!**' outdoor exhibit (which runs until June 9th, 2013) at the site of the planned **M+Museum** in the West Kowloon Cultural District, that playfully introduced contemporary art into the public sphere through gigantic **inflatable** sculptures.



Laurent Grasso

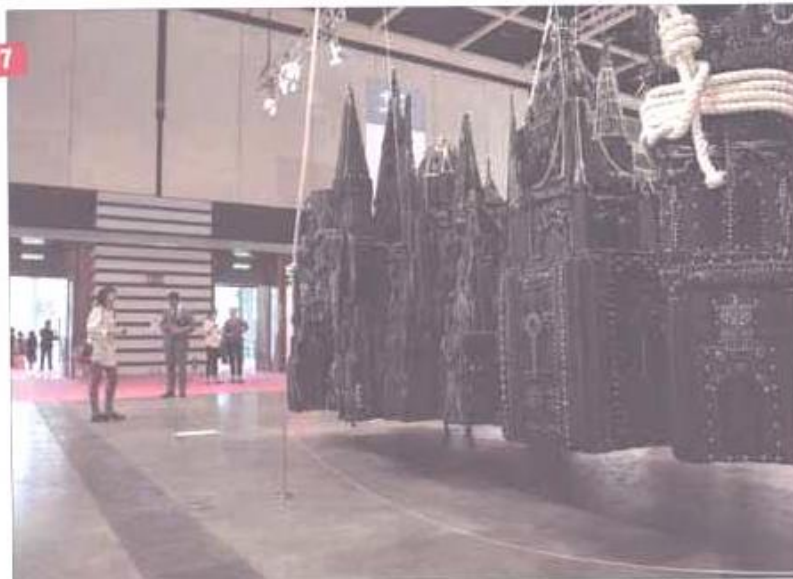
Visibility is a Trap, 2012

Neon, Transformer, Metal Structure.

7.5 (L) x 1 (W) x 3.77 (H) cm.

Courtesy of the artist and **Edouard Malingue Gallery**.

curious kind



- 1
Zhang Wei & Dai Xu: 12 Degree
Incense, 2008, ES, presented by
Meghlon Space, Beijing (1C25)
- 2
Sung Yul Oh: Periphery, 2012, VR,
presented by One and I Gallery,
Seoul (1N17)
- 3
Chen Chen, Le Rivu:
Landscape, Marseille, 1991 (detail),
1/16, presented by the Saatchi
Gallery Hong Kong (3D22)
- 4
Hani Kuri, Chris, 2011, 1/12,
presented by Akrut, Berlin and
Singapore (3C8)
- 5
Laurent Gassat, Vitrinity is a trap,
2012, 62, presented by Edward
Manning Gallery, Hong Kong
(2D26)
- 6
Liam Gillick, Complete 20
Development, 2013, 814, presented
by Kettle Gallery, Dublin (3C35)
- 7
Madda Company, Play 2012/3,
2013, 11, presented by Long March
Space, Beijing (3D09)

ART MARKET

Fairs & Auctions

Art Basel launches first Hong Kong edition

The fair keeps the flavour of its predecessor, ArtHK, but the galleries have changed



Marnie Weber's *Log Lady & Dirty Bunny*, 2009, with the Simon Lee Gallery in the Encounters section for large installations

ART BASEL HONG KONG

Hong Kong. On the face of it, the first edition of the Hong Kong art fair under the Art Basel umbrella doesn't look so different to the previous incarnations of the six-year-old event (previously ArtHK, 23-26 May). The fair will still be spread across two separated floors of the city's Convention and Exhibition Center; it will still have a section dedicated to emerging artists (previously known as Art Futures, now Discoveries); there will again be a platform for Asian galleries and their artists (previously Asia One, now Insights); and there will be space in both the vast halls for large-scale installations (previously ArtHK Projects, now Encounters), curated for the second year running by Yuko Hasegawa, the chief curator at the Tokyo Museum of Contemporary Art and the curator of this year's Sharjah Biennial. Deutsche Bank is still the fair's lead sponsor.

It is, however, in the main Galleries section of the fair that the biggest changes have been wrought. More than a quarter of the 180 galleries that exhibited in the 2012 edition of ArtHK are not returning for the 2013 Art Basel in Hong Kong. This is a high level of yearly turnover compared with the other Art Basel fairs (in Basel and Miami) and with other major league fairs. There isn't much that obviously connects either the 46 galleries not returning to the main section of the Hong Kong event this year, or the 37 that are new. However, half a dozen of the non-returners, including Seoul's Gaeul Art and Hyundai galleries, had been a presence at the fair since its 2008 inception with others, including London's Michael Hoppen and Berlin's Michael Jansen, since 2009. The fair's organisers, who have increased the size of their selection committee, say that this is not a case of sweeping through with a new Art Basel broom, simply

that, for any event to stay strong it needs to rejuvenate itself regularly. The event is also deliberately smaller this year, with 245 galleries in total versus 266 in 2012 with relatively more space to breathe, something that Marc Spiegel, the director of Art Basel, says worked to great effect at Art Basel Miami Beach. In addition, organisers have been working on giving the fair a more "equitable flow" between the two floors, says Magnus Renfrew, the director of Art

up with Hong Kong's Fine Art Asia and the Masterpiece: The European Fine Art Fair to open in Beijing. Meanwhile, both the Chinese and international auction houses are increasing their presence in Asia, while other previously regional art fairs – most notably Art Dubai, which held its seventh edition in April – are growing in international stature. This was much of the thinking behind ArtHK's sale to Art Basel.

The ever-changing dynamic seems to reflect the heightened activity that characterises the market in Asia, where the competition is heating up

Basel in Hong Kong. In previous editions, the upper floor has felt very much like "part two" of the fair, so this year, for example, the VIP lounge has been moved up and will be flanked by important secondary market galleries such as Gmurzynska and Michael Werner.

The ever-changing dynamic seems also to reflect the heightened activity that characterises the art market in Asia, where competition is heating up to meet the demands of potential buyers. There are now plans for London's Masterpiece event to link

(which was announced nearly two years ago) – that the contemporary art fair had reached a level where it needed the help of a bigger brand to keep its first-mover advantage in Hong Kong, while retaining its Asian flavour. It's a position that Renfrew says has been "absolutely secured". Hong Kong's shared history with the West, its tax advantages (there is no import, export or sales tax in the territory), location and position as an international business centre are "just changing in a hurry," he adds. Melanie Gerle



Laurent Grasso's *Visibility is a Trap*, 2012, with the Edouard Malingue Gallery

International fairs

Argentina

Arte BA
24-27 MAY
La Rural, Blue and Green Pavilions,
2704 Sacramento Ave, Buenos Aires
www.arteba.org
Founded: 1991
Genre: Contemporary
Who's coming? 82 galleries are due to show, including 12 new exhibitors
What's new? A section of the fair will be dedicated to art magazines and publishers

China

Art Basel Hong Kong (see left)
24-26 MAY
Convention and Exhibition Centre,
Hong Kong
www.artbasel.com
Founded: 2013
Genre: Contemporary
Asia International Arts and Antiques Fair
24-26 MAY
Kowloonbay International Trade & Exhibition Centre, Hong Kong
www.asia-art.com
Founded: 2006
Genre: Art and antiques
Who's coming? 80 exhibitors are due to participate

Greece

Art Athens
16-18 MAY
Falirio Pavilion,
2 Miniatini St, Falirio
Falirio, Athens
www.artathens.gr/2013
Founded: 1993
Genre: Contemporary
Who's coming? Around 45 galleries are due to exhibit, mostly from Greece
What's new? A series of programmes will look at collaborative work between artists and the phenomena of the biennial, among other topics

Italy

Photissima
20-22 MAY
VIGA Scientific and Technological Park, Ca'dalio Cultural Centre, Venice
www.photissima.it
Founded: 2013
Genre: Photography
What's new? A selection of mid-career artists will have solo exhibitions at the fair, though the names were not released as we went to press

Spain

Loop
25-27 MAY
Hotel Catalonia Rumbia, Carrer de Pelai 26, Barcelona
www.loop-barcelona.com/2013/fair
Founded: 2003
Genre: Film and video
Who's coming? More than 40 galleries are due to exhibit, each showing the work of a single artist. (Above: Christoph Grawe & Matthias Müller, Mexico, 2011, presented by Carrouge Premiere, Berlin)
What's new? A programme of talks titled "Loop Studies" will focus on the theme of collaboration in film and video art

Taiwan

Art Revolution Taipei
31 MAY
Taipei World Trade Centre,
Songshu Road, Taipei
www.artrev.com.tw
Founded: 2011
Genre: Contemporary
Who's coming? Around 250 artists are due to take part, with the fair organised into nine sections including "toroidal classics", featuring works which have the potential to become "future classics"
What's new? A fifth of the space is due to be devoted to "academic, experimental and avant-garde" Taiwanese art

UK

Collect
10-12 MAY
Scottish Gallery, Duke of York's 190, King's Road, London SW3
www.collectand.org.uk/collect
Founded: 2004
Genre: Craft and design
Who's coming? 32 exhibitors are expected, including galleries from Norway, Sweden, Japan, China and Korea
Photo Art Fair
7-9 MAY
Victoria House, Bloomsbury Square, Holborn, London WC1
www.photoartfair.co.uk
Founded: 2013
Genre: Photography
Who's coming? The fair is a curated exhibition of photography by more than 30 artists. Prices for works range from £5,000 to £10,000

United States

Collective
8-11 MAY
Pier 57, New York
www.collectiveartfair.com
Founded: 2013
Genre: Design
Who's coming? The inaugural fair includes 23 exhibitors from the US, France, Sweden and South Africa. The designer Sebastian Erra is due to build an installation at the fair's entrance
Cutting New York
10-13 MAY
107 Suffolk Street, New York
www.cuttingnyc.org
Founded: 2013
Genre: Contemporary
Who's coming? Around 40 galleries and curators will present art and projects. The fair includes a music commission titled 'The Nightclub', which will feature live DJ performances each evening
Please New York
10-13 MAY
Randall's Island, New York
www.pleasenyc.com
Founded: 2012
Genre: Contemporary
Who's coming? Around 180 galleries, including 48 new exhibitors such as New York's Chem & Read and Galerie Lelong of New York and Paris
What's new? The fair is due to include a number of new commissions by artists including Paul McCarthy, and a tribute to food, the restaurant opened by Gordon Matta Clark in 1971

New Art Dealers Alliance
11-12 MAY
Pier 36 at Basketball City, New York
www.newartdealers.org
Genre: Contemporary
Founded: 2012
Who's coming? Around 20 galleries, including Marlborough Chelsea and Cherner and Cherner, both from New York, and Buchart Projects, Frankfurt
Pulse New York
9-12 MAY
Metropolitan Pavilion,
125 West 18th Street, New York
www.pulse-art.com/new-york
Founded: 2006
Genre: Contemporary
Who's coming? Around 60 exhibitors, including CMA and Flowers, both from New York
What's new? On each day of the fair, organisers are granting specific groups free entry

The Spring Show
3-5 MAY
Park Avenue Armory,
643 Park Avenue, New York
www.springshow.com
Founded: 2011
Genre: Art and antiques
Who's coming? Around 70 exhibitors are due to take part, including 15 new galleries

4 June 2013

ilovesoho

'Edouard Malingue Gallery's Laurent Grasso at Art Basel'

Links: <http://www.ilovehongkong.hk/soho/article/edouard-malingue-gallery's-laurent-grasso-art-basel>

Edouard Malingue Gallery's Laurent Grasso at Art Basel

04/06/2013

Features | Attractions



Laurent Grasso, *Visibility is a Trap* (2012)
Neon Transformer, Metal Structure
7.8 (L) x 1 (W) x 3.77 (H) cm

A couple weeks back, **Art Basel's** first exhibition show in Hong Kong took the art world by storm. Showcasing the impressive variety between galleries and artists from all over the world, it was an understatement to say that Art Basel was a success. However those that were of exquisite innovative conceptual design were selected in this year's **Encounters** display chosen by art expert and curator Yuko Hasegawa.

Though many of the pieces were astounding, one that captivated everyone was **Laurent Grasso's** neon installation named "*Visibility is a Trap*".



Image courtesy of Art Basel

This showstopper piece was a neon installation mounted on a white metal structure, whereby the words "*Visibility is a Trap*" were lit up for spectators to read and absorb.

Background

To understand the piece, viewers should acknowledge what Grasso's work stems from. The installation plays on French philosopher *Michel Foucault's* discussion on social effects of *Jeremy Bentham's* Panopticon. In the late 18th century, social theorist and philosopher Bentham created a prison like building, where residents were treated as inmates to create the interplay between visibility and invisibility. Foucault had famously said back then, that this experiment exposed why "*visibility is a trap*", as those who are subjected to a field of visibility, automatically assume responsibility for the constraints of power.

Significance

It is this social conundrum that Laurent Grasso refers to, by directly quoting Foucault's famous sentence. Using an artistic structure of a glowing sentence on a mounted metal structure, the quote quickly resembles a billboard statement. Viewers alike are then lured into reading it from right to left, subjecting them to the very same way Foucault once mentioned.

However, the piece is also about exploring the scale and structure of the very object. Though the piece is a large scale installation with a bulbous font and neon script - Grasso wants the viewer to see beyond that. Take the piece as an independent object, something to be viewed and not just read. But as the structure resembles an advertisement panel, Grasso also tests the limits of art work by creating something that makes us do the opposite of what we initially should.

Another past conceptual piece by Laurent Grasso



The Meaning

In a nutshell, Laurent Grasso's "*Visibility is a Trap*" is all about questioning what we think and perceive as a spectator. He attempts to explore our self-subjected status as a viewer and also our limits as to how and what we define as objects.



Past Grasso pieces in Edouard Malingue Gallery

More of Laurent Grasso's Work

Laurent Grasso is a conceptual leader in the artistic world who has been awarded the prestigious Marcel Duchamp prize in 2008. This French artist has amazed critics all over the world and for this reason, has quickly become one to watch. To see more of his amazing portfolio, visit the **Edouard Malingue Gallery**.