

TEMPORARY ART
 IS 3-4 JUNE 2014
 IBITION 27, 28, 30, 31 MAY & 1-3 JUNE
 OUT MORE



RSS | Search

Jews | Museums | Market | Conservation | Comment | Features | Interviews | Reviews | IN PRINT | ART FAIRS | WHAT'S ON | ARCHIVE | JOBS | SUBSCRIBE | A

to digital edition

Tuesday 20

Importance of work, rest and play

Curator of Encounters, Yuko Hasegawa, chose art to fill big spaces at the fair—and possibly in China too

Julia Michalska. From [Art Basel Hong Kong daily edition](#)
 online: 17 May 2014

“Beautiful” has been the principle behind the Encounters section of Art Basel Hong Kong, and this year’s is no exception, with the inclusion of a 60 sq. m origami-like sculpture by the Argentinian artist Marta Minchillita (Cecilia de Torres, 3C29) and a large suspended installation by the Chinese artist Hanart Zandbergen consisting of 188 national flags (Hanart TZ 3D07).

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

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

Art Basel is spread over two large central spaces at Art Basel in Hong Kong, which focuses on large-scale sculptural installations and performances organised by galleries taking part in the fair’s main section. This year, the fair has selected 17 works, including a re-creation of a Frankfurt bar by the artist Rehberger (Galerie Urs Meile, 1B14; Neugerriemschneider, a fuel tank from a Chinese spacecraft inlaid with Braille by the artist Shen Shaomin (*I Touched the Voice of God*, 2012, Osage Gallery 3C40) and a re-imagined Rodin sculpture by the Dutch collective *an 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 show lightworks or videos in Encounters.” Instead, the emphasis this year is on performance-based works.

A Chinese artist Yu Cheng-Ta asks fair-goers to read out spam emails



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

Comments

Be the first to comment!

Share this

Like Tweet

Also by Julia Michalska

- [Artists go the extra mile for Hong Kong](#)
- [Asian collectors reach for the play button](#)
- [Asia Society Hong Kong receives \\$13m donation](#)
- [Winners of first The Art Newspaper Asia Prize announced](#)
- [Gurlitt bequeathed art to the Kunstmuseum Bern](#)

Most read (week) | Most read (month) | Most comments

- [Bearded ladies, from Ribera to Eurovision](#)
- [Fast forward: how China’s art world is changing](#)
- [Collector wants to open first Ai Weiwei museum](#)
- [Tate makes Rothko-defacing ink disappear](#)
- [Chinese businesswoman buys a Warhol](#)

Download
The Art
Newspaper
for iPad and
iPhone



That’s what it takes.

Register Today ▶



MORI
CASA DE SU



Gallery, 1D19), while the Chinese artist Sun Xun allows visitors to vote for citizenship of the imaginary country of Jing Bang (Singapore Art Institute, 3C15; ShanghART, 1D11).

Historically active is the Singaporean artist Lee Wen's doughnut-ping-pong table, on which several people can play the game at the same time (Singapore Art Institute, 1C18). "The ping-pong table has a very special meaning for me," Hasegawa says.

One of the threads in which society shares and communicates memories is a thread that runs through many of the works. The South Korean artist Yeesoookyung's work "Encounters", 2014, for example, consists of 1,000 ceramic sculptures arranged on a large white plinth (Kukje Gallery and Tina Kim Gallery). The installation was made using broken ceramic pieces that they collected from the studios of Korean masters. "People find knowledge and beauty in historical objects, but they can also be used to make something new," Hasegawa says. "Encounters is about meeting people; it's a meeting 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 social happening."

from The Art Newspaper

Free and alerts: Digital edition: the complete and breaking latest issue, exactly as it was printed
The Art Newspaper TV: reports, interviews and features

Comments

Write a comment

Comments are moderated. If you would like your comment to be published, please use your real name, not a pseudonym. We ask for your email address in case we wish to contact you - it will not be made public and we do not use it for any other purpose.

Email*

Name*

City*

Comment*
1000 characters remaining

Do you want to write a longer comment to this article? Email us at theartnewspaper.com

- Jobs
- What's On
- Sister Editions
- Retailers
- About
- Testimonials
- Allemandi Publishing
- Contact

[Privacy Statement](#)
[Site Map](#)

[Search through The Art Newspaper Archive...](#)

[Contact the team at The Art Newspaper...](#)

Newspaper
