

## ART HK 2012 Ups Its Game, Drawing Museum-Quality Work and Logging Plenty of Sales

### Language

English



Courtesy Getty Images

Visitors walk past artworks at Art HK 12

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HONG KONG — [ART HK](#) opened strongly Wednesday night with solid sales and a general consensus that the fair had taken a significant step up in quality this year. At previous editions there had been a justifiable suspicion that some international galleries were underestimating the sophistication of the local market and, although even this year a few still wondered whether exhibitors were bringing their best game to Hong Kong just weeks out from [Art Basel](#), the high quality of works on offer was evident everywhere.

The normally overblown description “museum quality” could even be fairly applied to some of the galleries’ presentations — particularly notable in this category was [Aquavella](#) with [Joan Mitchell](#) and [Galleria d'Arte Maggiore](#) with [Giorgio Morandi](#). Meanwhile [Michael Werner](#) featured a superb selection of key works by German artists from the early 1920s through the end of the last century. Curated by Dr. [Dimitri Ozerkov](#), the director of the contemporary art department at the [Hermitage](#) in St. Petersburg, the booth contained gems by artists such as [Ernst Wilhelm Nay](#) and [Georg Baselitz](#), who has been exhibiting with Werner since his first show in 1963.

As is common with ART HK, sales proceeded generally at a leisurely pace, with modest opening success at the majority of galleries, a lot of conversation, and confidence of more to come. At [Cheim & Reid](#), partner [Adam Sheffer](#) remarked that ART HK has its own relaxed rhythm. “It’s not like Art Basel where there is an explosion of sales in the first 20 minutes,” he said. A couple of hours into the vernissage the gallery had sold a [Louise Bourgeois](#) drawing for \$100,000 and a collage by [Donald Baechler](#) for \$50,000.

[Hauser & Wirth](#) and [White Cube](#) provided two outstanding exceptions to the leisurely rule. The former made a range of important sales over the night, including [Zhang Enli](#)’s canvas “The Curved Wires” (2012), for \$165,000 to a Beijing-based collector and [Bharti Kher](#)’s mixed media “The Dragon, the Tiger, and the Phoenix” (2012), for \$300,000 to a collector from Hong Kong. Meanwhile White Cube sold works from across their stable of gallery artists from [Antony Gormley](#) and [Rachel Kneebone](#) to [Damien Hirst](#). The gallery was also basking in the glow of the successful opening of their [Anselm Kiefer](#) show at their Hong Kong space this week. Six canvases had already been sold at prices ranging from \$600,000 to just under \$1 million.

Notable sales at ART HK were also chalked up by a few others: [de Sarthe Gallery](#) had two oils by modern master [Chu Teh Chun](#), including a superb work from 1969 for \$3 million; [Sprüth Magers](#) sold a [Sterling Ruby](#) canvas at \$155,000 to an Australian collector and a [George Condo](#) — “Toy Head” (2012) — at \$150,000 to an Asian collector; and [Galerie Krinzinger](#) had a success with an [Angela De la Cruz](#) oil for €43,000 and a [Hans Op de Beek](#) sculpture “Butterflies” (2012), for €30,000.

Meanwhile, a shot of glamor was delivered to the event courtesy of [Galerie Gmurzynska](#), which was showing work by [Wifredo Lam](#), side by side with a typically well-selected showing of modern masters from [Joan Miro](#) to [Fernando Botero](#) in a booth designed specifically for them by [Zaha Hadid](#), who attracted a gaggle of admirers eager to catch a moment with Asia’s current favorite “starchitect.”

*ART HK continues at the Hong Kong Convention and Exhibition Centre through Sunday May 20. Click on our slideshow for a selection of works on show this year.*

*To see images from ART HK 2012, click on [the slide show](#).*

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