

ART LIFE

ART BASEL

A Grand Tribute to
Art and Diversity

The 2018 edition of Art Basel Hong Kong is only weeks away and the expectations are high. This fair has come a long way in a very short amount of time. Having transformed in its wake the cultural landscape of Hong Kong, bringing global galleries to the city, opening branches with often substantial exhibition spaces. A development that has been welcomed both with open arms, as well as seen with suspicion. With open arms, because only a few years ago there were no art museums and hardly any galleries in Hong Kong to speak of. With suspicion, because of a certain fear of Colonialism. Much of the possibilities and challenges Hong Kong faces in becoming the cultural hub in Asia have been skillfully summarized by Magnus Renfrew (founder of Art HK and the first director of Art Basel Hong Kong) in his recent book *"Uncharted Territory"*. Speaking about the soon to open M+ Museum in Hong Kong, Magnus had this to say:

"There is a genuine need for a major cultural institution of global credibility, outside of the

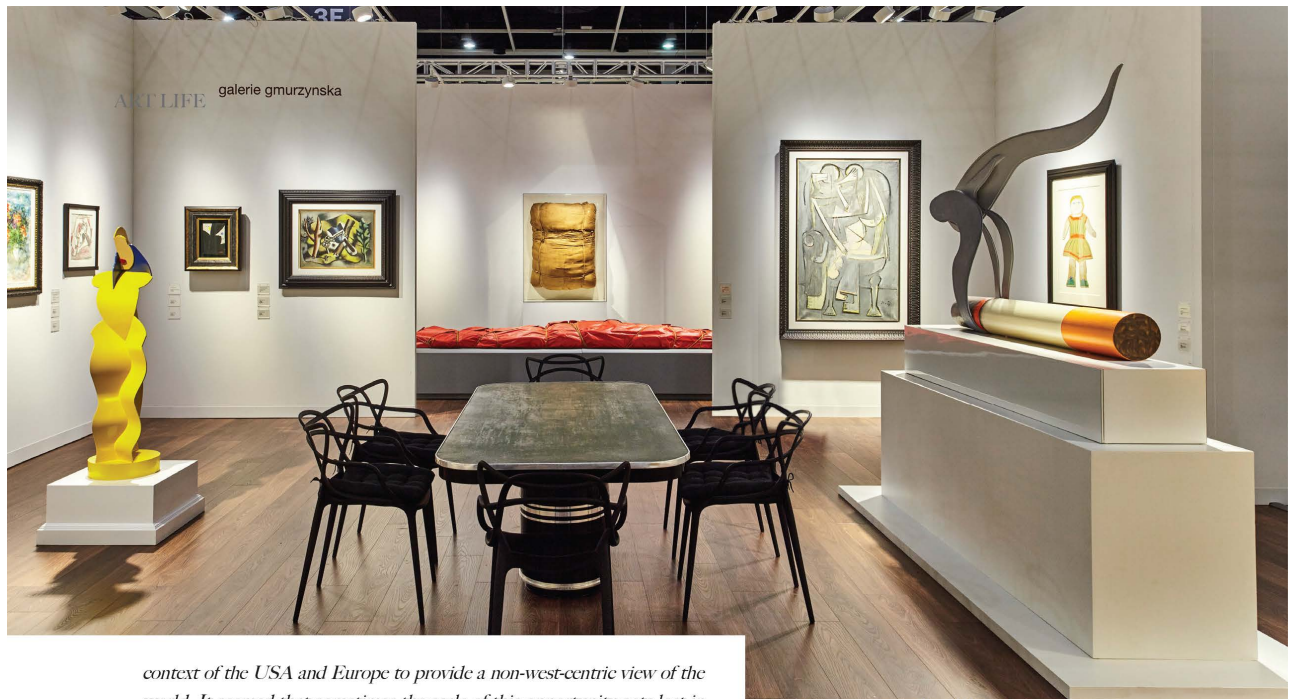
萬眾期待的2018巴塞爾藝術展香港展會(香港Art Basel)將於數週內舉行。展會雖只登陸香港短短數年,卻成就非凡;它不但改變了香港的文化地貌,更吸引了世界各地的畫廊進駐,為這個城市帶來一個又一個可觀的展覽空間。然而這項發展一方面受到歡迎,同時亦承受著質疑。支持者有感數年前香港缺乏具代表性的藝術館及畫廊,Art Basel改變了這狀況;而持相反意見的,是出於對殖民主義的某種恐懼。創立香港國際藝術展(ART HK)及擔任香港Art Basel首位總監的任天晉(Magnus Renfrew),於其最新著作《*Uncharted Territory*》中,分析了香港要成為亞洲藝術樞紐所面對的機會及挑戰。對於香港即將開幕的M+博物館,任天晉認為:

「我們熱切需求一個世界公認的文化地標,在歐美語境外提供一個不以西方為中心的世界觀。這種規模的機會有時會迷失於政治當中,然而這本應是香港整





Pablo Picasso and Wifredo Lam, 1953-1954



context of the USA and Europe to provide a non-west-centric view of the world. It seemed that sometimes the scale of this opportunity gets lost in the politics and that this should be something around which the full spectrum of Hong Kong's political opinion could galvanise. It is an opportunity there for the taking and I wanted to express that."

Being myself a member of the selection committee of the Art Basel Hong Kong (for Classic Modern) it is this balancing act and clear directive of the fair and its management to guarantee this cultural diversity, that I see at work at every planning meeting. It is all the more important, as this is in my mind not only an issue for Asia, but the world all over. How to keep cultural diversity relevant at a time of mega-chains and ever larger conglomerates? The term Colonialism is no longer primarily used in the context of non-Western countries, but within Europe as well. It is the trend towards a self-fulfilling prophecy of preselected and predictable art, shown by the same entities around the world. Art Basel Hong Kong has therefore a very special role to play in this and takes its responsibility extremely serious. Until now, as a matter of fact, it is the Art Basel Hong Kong that is the most diverse of all the art fairs within the Art Basel Universe.

The Galerie Gmurzynska feels committed to this international exchange since it was founded in 1965 and has strived on the idea of cultural juxtapositions and rediscoveries of important, yet not overexposed art movements or artists, that hold a strong intrinsic value and can be further developed. Wifredo Lam is such a "diamond in the rough" within the Galerie Gmurzynska program. Wifredo Lam's work, whose major retrospectives at the Tate Modern London and the Centre George Pompidou Paris just finished last year, will be shown at the Art Basel Hong Kong in the context of "Art Kabinett", a specially curated exhibition format, hand-picked by a selection committee of the Art Basel Hong Kong, and limited to about 20 exhibitors at the fair.

Galerie Gmurzynska at Art Basel HK 2017



Wifredo Lam was a defining artist within the Parisian Avant-Garde and Surrealist circles. He developed a unique style for mythic and hybrid figures that were both praised and appropriated by many fellow artists such as Pablo Picasso and André Breton.



Wifredo Lam's Retrospective Exhibition at the Centre Georges Pompidou Paris

A truly global master of his time, with a Chinese father and Cuban mother, Lam's oeuvre connected different cultural heritages in a distinctive polymorphous approach that can be seen in such famous paintings as the 1940's *"The Jungle"* at the Museum of Modern Art in New York.

Besides showing the classic oeuvre of the one and only Chinese-European modern master, Wifredo Lam, Galerie Gmurzynska will also pay a tribute to the now 89-year old Pop-Art icon Robert Indiana, whose work is being loaned by Gmurzynska to the concurrent show at the Asia Society Hong Kong Center. Robert Indiana, probably best known for his

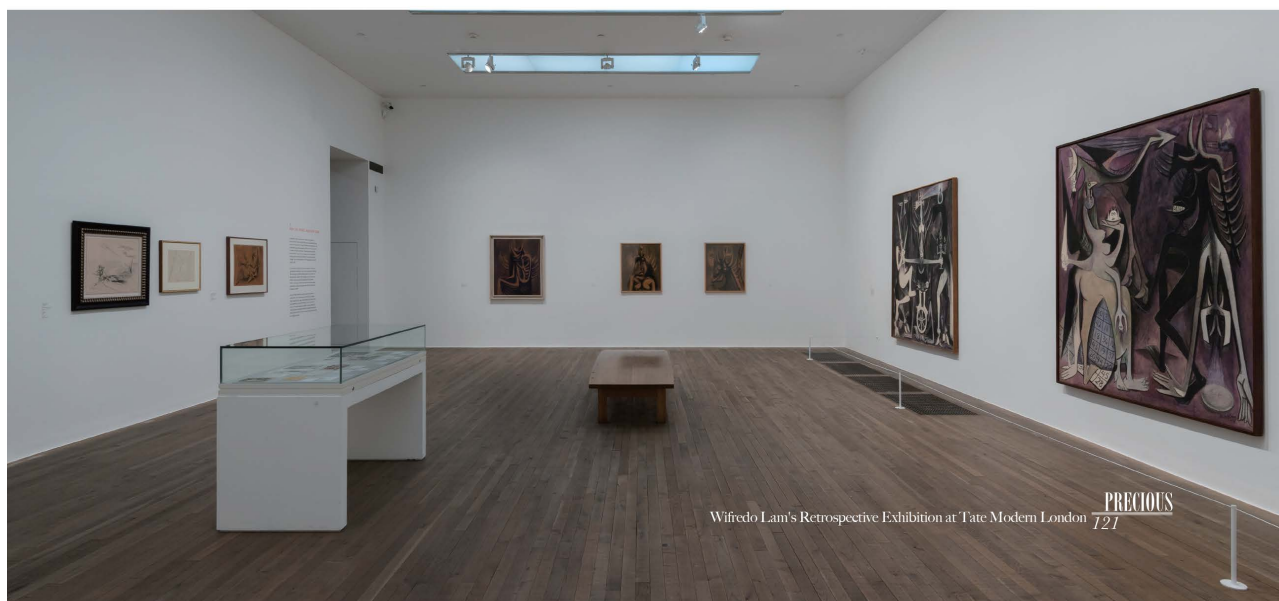
個政治光譜都支持的事。我想表達的是，機會已經來臨，只待我們把握。」

作為香港Art Basel遴選委員會(古典現代藝術)的一員，每次於策劃會議中看到展會及管理層力求平衡及方向明確，正正是使Art Basel做到兼容多元文化的要領。我深信這不單是亞洲的事，而是整個世界都應該關注的要事。在大型連鎖集團及龐大企業充斥的世代，如何保持文化多樣性是一個考驗。「殖民主義」一詞，如今已不拘於當初在非西方語境中的應用，在歐洲亦同樣適用。這是指縱觀環球，同一家機構展出預設好、意料中的藝術，呈現一種自我實現的傾向。在這方面，香港Art Basel扮演著非

常特殊的角色，亦對自身的責任極為重視。迄今為止不可否認的是，相較Art Basel旗下的其他展會，香港場是最為多元化的。

Gmurzynska畫廊亦希望為此國際交流盡一分綿力。自1965年成立起，畫廊一直秉持文化並置的原則，重新發掘重要但鮮為人知的藝術浪潮或藝術家，使其固有的價值發揚光大。林飛龍就是Gmurzynska畫廊發掘的其中一顆「未打磨的鑽石」。去年倫敦泰特現代美術館及巴黎龐比度藝術中心先後舉行了林飛龍回顧展，其作品亦會於香港Art Basel的「策展角落」(Art Kabinett)登場。這是一個特別策劃的展覽區，由香港Art Basel的遴選委員會精挑細選出20名參展商呈上藝術傑作。

林飛龍在巴黎前衛派及超現實主義的圈子中地位崇高，他以獨特的風格創作出神話及混種的形象，深受同期藝術家欣賞及取材，當中包括畢加索及布勒東(André Breton)。林飛龍在世時已公認為國際大師，其父為中國人，母為古巴人，他的畫作貫通了不同文化底蘊，複雜的結構形成別樹一幟的



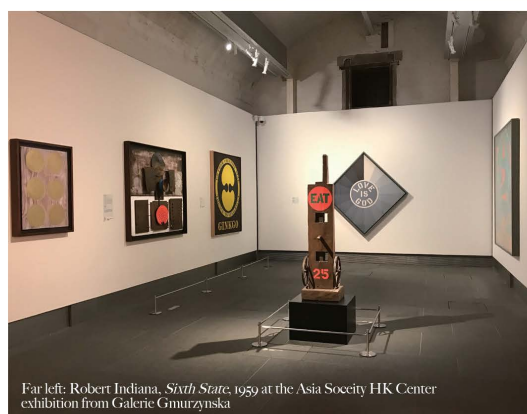
Wifredo Lam's Retrospective Exhibition at Tate Modern London PRECIOUS 727



Robert Indiana & Asia Exhibition at Asia Society Hong Kong Center

iconic LOVE, has had a major retrospective in China only a decade ago and has created word paintings and sculptures that have defined 20th century art. The above-mentioned Asia Society exhibition in Hong Kong (February 7th to July 15th) will provide an important overview of this seminal artist and will juxtaposition his work with the work of Asian Artists that have been influenced by him. See quote from the press release:

"This exhibition presents some of the most memorable works by the legendary American Pop artist Robert Indiana (b.1928) along with works by eight artists and collectives from Asia: Kutluğ Ataman, Candy Factory, Young-Hae Chang Heavy Industries, Chim↑Pom, He An, Hung Keung, Charwei Tsai, and Xu Bing. Threading through these multilingual, multicultural works is a sustained investigation of language. These artists share poetic sensibilities with Indiana, creating work that examines the nuances between words and images.



Far left: Robert Indiana, *Sixth State*, 1959 at the Asia Society HK Center exhibition from Galeria Gmurzynska

LOVE long affirms that art is a universal language built upon the fundamental human desire to express and communicate. The Guest Curator is Dr. Miwako Tezuka, with Kaitlin Chan serving as Assistant Curator."

Thus, spanning Gmurzynska's program in sync with the mandate of the Art Basel Hong Kong, with Wifredo Lam's Chinese heritage influencing the West and with Robert Indiana having created iconic word images sourced within an American context influencing Asia.

風格。這種特色在他那被紐約現代藝術博物館 (MoMA)收藏,於1940年代創作的名作《叢林》中表露無遺。

除了展出林飛龍這位獨一無二的中歐現代大師的傑作, Gmurzynska畫廊亦會向年屆89歲的普普藝術大師羅伯特·印第安納(Robert Indiana)致敬,並借出作品予亞洲協會香港中心同期舉行的專題展覽。《LOVE》大概是印第安納最為人熟悉的作品,他約十年前在中國舉辦過大型回顧展,創作的文字畫及雕塑奠定了20世紀藝術。上面提及的亞洲協會香港中心展覽(2月7日至7月15日)將深入詳盡地介紹這位舉足輕重的藝術家,同時展出受他及其作品影響的亞洲藝術家作品。以下是相關新聞稿內容:

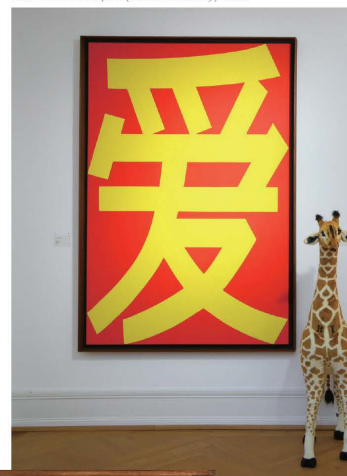
此展覽展出傳奇美國藝術家羅伯特·印第安納(生於1928年)和八位亞洲藝術家的作品,包括谷特拉格·阿塔曼、古鄉卓司、張英海重工業、Chim↑Pom、何岸、洪強、蔡佳葳及徐冰。他們文化背

景不同,卻以語言為創作主題。這些藝術家受到印第安納感性的啟發,創作出對文字和圖像微妙呼應的作品。藝術建立於人類渴望表達與溝通的本能,展覽透過來自多個文化的作品,展現藝術為跨越國界的共同語言。展覽由客席展人手塚美和子策展,陳嘉賢擔任助理策展人。

如此這般, Gmurzynska畫廊與香港Art Basel的方向如出一轍。林飛龍的中華文化影響西方,而印第安納的代表性文字畫則取自美國語境,影響亞洲。

Photos courtesy of Galerie Gmurzynska, the Museum of Modern Art New York, the Tate Modern London and the Centre George Pompidou Paris

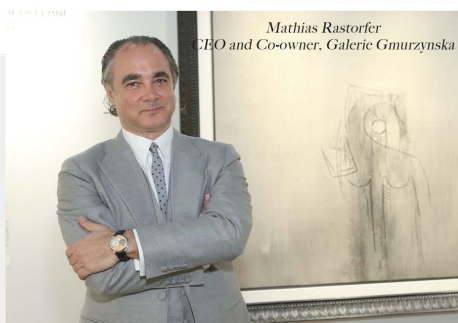
Robert Indiana, *AI (Chinese Love)*, 2002



Robert Indiana, *Three*, 1965

Having been born in 1961 in Europe and having lived between Austria, Germany and Switzerland, from early youth onwards, Mathias Rastorfer was exposed to and fascinated by art. He learned different languages and got an international upbringing, which prepared him to first move to the UK to study with Sotheby's and from there to the US, where he spent the formative part of his art career in New

York during the 1980's. He worked with well-known galleries such as Annina Nosei (while Jean-Michel Basquiat was working in the gallery's basement), with Hirschl and Adler Modern (while working with Cy Twombly on two substantial exhibitions) and put together the first US retrospective of Joseph Beuys after his death. The later part of the 1980's, Rastorfer worked as one of the directors of the famed PACE gallery, which taught him about museum collaborations on shows such as Magritte and Picasso. Rastorfer joined Galerie Gmurzynska in 1991 and became co-owner in 1996. He currently serves as on the selection committee of Art Basel Hong Kong and on the joint committee for all three Art Basel Fairs.



生於1961年,輾轉於奧地利、德國和瑞士生活過。Mathias Rastorfer自幼開始已經接觸藝術,並深深為之著迷。成長時期他學習多國語言,於世界各地生活,為他裝備好去英國蘇富比學習;其後他到了美國,在80年代的紐約工作,為日後的藝術工作打好基礎。他曾於著名的

畫廊工作,包括Annina Nosei (Jean-Michel Basquiat的地牢畫室所在)、Hirschl and Adler Modern (與Cy Twombly合作兩次展覽),以及在Joseph Beuys離世後為他舉行美國首個回顧展。80年代後期,他在知名的PACE畫廊擔任總監之一,令他有機會與博物館攜手舉辦馬格利特及畢卡索等的展覽。1991年他加入Galerie Gmurzynska並於1996年成為合伙人。Mathias亦是香港Art Basel的甄選委員會委員及全球三個Art Basel的聯合委員。