
Art Basel Hong Kong 2026 Concludes with Global Participation, Strong Sales, and Expanded Institutional Engagement at the Center of Asia's Art Market



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Cross-regional demand reflects the growing depth of the Asia-Pacific market, while broad international collector and museum attendance, evolved curatorial frameworks, and deeper

civic integration reaffirm the fair's position as a pivotal destination in the global art ecosystem

Art Basel closed its 2026 edition in Hong Kong with strong sales across all market segments and a highly international audience of collectors, institutions, and cultural leaders, reinforcing the city's role as a central meeting point for the global art world in Asia.

The fair welcomed **91,500 visitors across the show**, underscoring the scale of engagement across both the fair and Hong Kong's wider cultural landscape.

This year's edition also saw the announcement of a new **five-year collaboration between Art Basel and Hong Kong's Culture, Sports and Tourism Bureau (CSTB)**, further strengthening the city's position as a leading international art hub and supporting the long-term development of the city's cultural ecosystem.

Throughout the week, galleries reported sustained sales and active engagement with collectors from across Asia-Pacific – including Mainland China, Hong Kong, Korea, Taiwan, Japan, and Southeast Asia – alongside Europe and the United States. Many noted an increase in cross-regional conversations and placements, with collectors acquiring across geographies, generations, and categories, as well as a notable rise in engagement from younger and first-time buyers entering the market.

Curatorial developments across the fair demonstrated a more integrated and forward-looking approach to artistic programming. **Encounters**, led by a new curatorial team — Mami Kataoka, alongside Isabella Tam, Alia Swastika, and Hirokazu Tokuyama — presented ambitious, site-responsive works aligned with the increasing engagement of museum and institutional audiences across Asia-Pacific. New formats including **Echoes** and **Zero 10** (curated by Eli Scheinman), introduced more focused presentation models responding to changing patterns of artistic production and collecting. This broader evolution was also evident in the fair's closer alignment with Asia's institutional landscape and continued growth across the city's gallery and cultural ecosystem.

Commercial Performance

Galleries reported steady sales throughout the week, with activity sustained beyond the opening VIP days and extending across all segments of the market.

Demand was particularly pronounced for artists from Asia-Pacific, with strong interest in both established and emerging positions, while international artists continued to see consistent placements with collectors across the region.

Cross-media practices continued to gain traction. The Asia debut of **Zero 10**—following its global launch at Art Basel Miami Beach in 2025—marked a significant expansion of Art Basel’s engagement with art of the digital era. Fully integrated into the fair, the initiative established a rigorous curatorial and market context in which digital and technologically engaged practices could be presented, critically framed, and transacted at the highest level, responding to the region’s highly engaged collector base and growing institutional focus on these forms.

The introduction of **Echoes**, a new sector dedicated to tightly curated presentations of recent work, further contributed to this momentum. Designed to support mid-market galleries and focused artistic positions, the sector generated sustained interest from collectors and institutions, reflecting demand for more concentrated, dialogue-driven presentations within the fair format.

Global Collector and Institutional Attendance

Art Basel Hong Kong 2026 brought together a globally diverse group of collectors and institutions, with particularly strong representation from across Asia-Pacific and sustained engagement from major international markets. The week saw active participation from both established patrons and a rising generation of collectors, with galleries noting increased cross-generational engagement and a growing pipeline of new buyers entering the market. The fair’s revitalized VIP program played a key role in this dynamic, alongside the launch of **Friends of Art Basel Hong**

Kong— developed in collaboration with leading regional institutions including He Art Museum and Rockbund Art Museum— further strengthening relationships with collectors and institutions across the region.

Institutional attendance remained a defining feature of the week, with representatives from more than **170 museums and foundations across 27 countries and territories** in attendance, including: **Asia Art Archive** (Hong Kong); **BY ART MATTERS** (Hangzhou); **Centre Pompidou** (Paris); **Dib Bangkok** (Bangkok); **Fondation Beyeler** (Basel); **Guangdong Museum of Art** (Guangzhou); **Guggenheim Abu Dhabi** (Abu Dhabi); **Gwangju Biennale** (Gwangju); **He Art Museum** (Foshan); **Hirshhorn Museum and Sculpture Garden** (Washington, D.C.); **Hong Kong Museum of Art** (Hong Kong); **Hong Kong Palace Museum** (Hong Kong); **K11 Art Foundation** (KAF) (Hong Kong); **Kontempo** (Manila); **Leeum, Samsung Museum of Art** (Seoul); **Louvre Abu Dhabi** (Abu Dhabi); **M+** (Hong Kong); **Minsheng Art Museum** (Shanghai); **Museum MACAN— Museum of Modern and Contemporary Art in Nusantara** (Jakarta); **Museum of Contemporary Art Bangkok (MOCA Bangkok)** (Bangkok); **Museum of Contemporary Art Chengdu** (Chengdu); **Museum of Contemporary Art Shanghai** (Shanghai); **National Museum of China** (Beijing); **National Museum of Art, Osaka** (Osaka); **Para Site** (Hong Kong); **Rockbund Art Museum** (Shanghai); **San Francisco Museum of Modern Art (SFMOMA)** (San Francisco);

Singapore Art Museum (Singapore); **Solomon R. Guggenheim Museum** (New York); **Tai Kwun Contemporary** (Hong Kong); **Tate** (London); **The Metropolitan Museum of Art** (New York); **The Museum of Modern Art (MoMA)** (New York); **Róng Museum of Art** (Shenzhen); **UCCA Center for Contemporary Art** (Beijing).

This coincided with a particularly dynamic moment across Hong Kong’s cultural landscape, with major exhibitions and programs unfolding at partner institutions including the Hong Kong Museum of Art, Hong Kong Palace Museum, M+, Tai Kwun Contemporary, and Videotage, alongside a wide network of cultural collaborators across the city. Cross-disciplinary partnerships —including a first-time collaboration with Hong Kong Ballet— further emphasized Hong Kong’s position as a year-round hub for artistic production and exchange.

Gallery Perspectives

“We are happy to report that the art world trend for Hong Kong continues. Sales on opening day were strong, and even more importantly, we saw a high number of new collectors. A new generation is entering the Asian art market.” — **David Zwirner, Founder, David Zwirner (Paris, Hong Kong, London, Los Angeles, New York)**

“I’m thrilled with the opening day at the fair. We’ve reconnected with existing clients and started relationships with new ones. The response to our presentation in the booth and the show in the gallery has surpassed all expectations.” — **Nick Simunovic, Senior Director in Asia, Gagosian (Hong Kong, Paris, Athens, Rome, Basel, Gstaad, Le Bourget, London, Beverly Hills, New York)**

“So many of our friends—curators, artists and collectors—from the region are in Hong Kong this week and this has translated to great conversations and wonderful energy. At Art Basel Hong Kong, we’ve seen a significant step up... as a result, on day one, we placed works by Louise Bourgeois, George Condo, Rashid Johnson, Lee Bul, Cindy Sherman, Avery Singer, Qiu Xiaofei, and Flora Yukhnovich with highly respected collections and institutions across Asia and beyond.” — **Marc Payot, President, Hauser & Wirth (Paris, Hong Kong, Monaco, Menorca, Basel, Gstaad, Saint Moritz, Zurich, London, Somerset, Los Angeles, New York, West Hollywood)**

“With approximately £5 million in total sales and around 20 works placed to date, the enthusiastic response to works by Antony Gormley and Tracey Emin, alongside important acquisitions of pieces by Etel Adnan, Mona Hatoum, Howardena Pindell and Shao Fan... this momentum reinforces the strength and relevance of our program in the region.” — **Wendy Xu, Managing Director, Asia, White Cube (Hong Kong, Paris, Seoul, London, New York)**

“A lot of top-end, quality collectors are here.” — **Henrietta Tsui-Leung, Founder, Ora-Ora (Hong Kong)**

“Hong Kong is back! We were excited to place significant works by Suki Seokyeong Kang, Lee ShinJa, and Jennifer Tee to major Asian institutions and foundations. Many collectors traveled from across the region, notably more visitors from Mainland China.” — **Tina Kim, Founder, Tina Kim Gallery (New York)**

“It has been extremely busy since the fair opened on Wednesday to VIPs with visitors from all corners of Asia and beyond. I have also had interesting conversations with curators from Hong Kong, Tokyo, Sydney, Vancouver, Jakarta, and Dakar. I am so impressed with the reach of the fair and with the growing art ecosystem in and around Hong Kong.” — **Dr. Nina Levent, Founding Director, Sapar Contemporary (Almaty, New York)**

“During this edition, we had the opportunity to meet a diverse range of international collectors, including representatives from major Japanese foundations and leading Southeast Asia-based collectors.” — **Jaewoo Choi, President, Johyun Gallery (Busan, Seoul)**

“We are very pleased with the number of new collectors engaged across Asia: Singapore, Thailand, Korea, mainland China, and Japan remaining a stronghold... and we are in active

discussions with collectors in Europe and the US.” — **Frederic Arnal, Cofounder, Fellowship (Los Angeles) / Zero 10**

“Wonderful returning to Zero 10 for its Asia debut. We met new, geo-specific collectors including institutions and foundations excited about supporting digital art.” — **Aniko Berman, Director, AOTM (New York) / Zero 10**

“We were thrilled to see Emi Kusano’s Magical Compact sell immediately after the doors opened. Presenting digital works alongside more traditional, physical artworks also proved highly rewarding, as it allowed us to engage not only with collectors already familiar with digital art, but also with those who typically focus on physical works.” — **Ichiko Kameyama, Director, K Contemporary (Tokyo) / Zero 10**

Leadership Perspectives

On Art Basel’s long-term commitment to Hong Kong and the region, **Noah Horowitz, Chief Executive Officer of Art Basel, said:** “We are delighted to open a new chapter in our longstanding partnership with Hong Kong’s Culture, Sports and Tourism Bureau. Hong Kong has been a cornerstone of Art Basel’s global platform for more than a decade, and this long-term agreement underscores our shared ambition to further strengthen the city’s position as a leading

international art hub.”

Angelle Siyang-Le, Director, Art Basel Hong Kong, said: “At a time when the world feels particularly complex, this edition demonstrated once again that Art Basel Hong Kong is a truly international platform for both sales and global exchange. What we saw this week, from the quality of presentations to the commitment of institutions and the depth of conversations, reflects a fair that continues to grow in global significance. The renewed energy across the halls spoke to Hong Kong’s unique ability to bring communities together and to connect the region with the wider world.”

MGM Discoveries Art Prize

Now in its second edition, the **MGM Discoveries Art Prize** recognizes an outstanding presentation within Discoveries, the fair’s sector dedicated to emerging galleries and artists. This 2026 prize was awarded to Natsuko Uchino (Galerie Allen). The award includes a cash prize to be shared between the artist and the gallery, as well as opportunities for future presentation in the Macau region.

Citywide and Public Program

Art Basel Hong Kong 2026 took place within a highly active citywide cultural landscape, with the fair operating as a central node within a broader network of institutional and public programming.

Highlights included the M+ Facade commission by Shahzia Sikander, co-commissioned with M+ and presented by UBS, alongside the Offsite Encounters project by Christine Sun Kim and Artists' Night at Tai Kwun.

At the fair, a new collaboration with Hong Kong Ballet introduced a performance program at the HKCEC, while UBS presented works by Chan Wai Lap in the UBS Art Studio.

Public Program: Film, Conversations, and Exchange Circle

Art Basel Hong Kong's Film, Conversations, and Exchange Circle programs — all free and open to the public — convened artists, curators, and cultural leaders in a dynamic program of talks, screenings, and presentations.

The Film Program, curated by Ellen Pau, presented *In Between Magic and Reality*, a selection of moving-image works exploring imagination as a strategy for resistance, memory, and survival in contemporary culture.

Conversations, Art Basel's flagship talks program, expanded to a four-day program addressing institutional development in Asia, evolving collector behavior, and the intersection of art and technology, including a keynote dialogue between Doryun Chong and Shahzia Sikander and a discussion marking the tenth anniversary of the *Art Basel and UBS Global Art Market Report*.

Exchange Circle returned as an open platform for short-form presentations developed with cultural partners across the region.