

BK SIGG COLLECTION

CHAPTER 2 "TECHNICALLY COLLECTING"

VOLTA
BASEL

ARTBRIDGER
VOLTA BASEL 2025
JUNE 18 - 22



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Curatorial Foreword

"Technically Collecting" signifies a transformative phase within the BK SIGG Collection, capturing the confluence of traditional artistic methodologies and the burgeoning realm of digital technologies. This chapter presents an array of works that traverse the technical spectrum of contemporary art-making, from venerable techniques to avant-garde digital innovations.

The collection is meticulously curated to illustrate how artists adeptly navigate the interplay between conventional media and modern technologies, fostering a dialogue that honors both the preservation of time-honored practices and the exploration of technological advancements. By juxtaposing the works of established masters with those of digital pioneers, we gain insight into the ongoing evolution of artistic expression in the 21st century.

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BK SIGG COLLECTION: CHAPTER TWO

“TECHNICALLY COLLECTING”

KONSTANTIN BESSMERTNY
TILLMANN LAUTERBACH
LI XI
ZHAO XIAOJIA
MARIA MARSHALL

CHANELLE ROSE
JOHN PAUL FAUVES
JI DACHUN
GENG YINI

HONG WAI
SOPHIA
JIANG HANKUAN
ANDREA SAMORY

"Technically Collecting" scrutinizes the dynamic relationship between traditional artistic practices and contemporary technological innovations. The selected works create a curated dialogue among diverse technical approaches to art-making—ranging from masterful oil paintings to the innovative digital editions.

This exhibition serves as a testament to the ongoing dialogue between traditional artistic practices and technological innovation. Through these selected works, we witness how contemporary artists navigate the technical demands inherent in their chosen media while simultaneously pushing the boundaries of artistic expression.

The deliberate contrast between pieces showcasing technical mastery in traditional mediums and those exploring new technological frontiers fosters a vibrant conversation about the nature of skill and creativity in an increasingly digital landscape.

The inclusion of authenticated digital and new media, alongside traditional media, reflects a forward-thinking approach to art acquisition and preservation within this collection. This technical diversity not only documents the current state of contemporary art but also anticipates future developments in artistic practice and collection-building, inviting audiences to engage with art in its multifaceted forms.

KONSTANTIN BESSMERTNY



KONSTANTIN BESSMERTNY

b. 1964, Russia, living and working in Macau

Konstantin Bessmertny is a singular force in contemporary art, whose work bridges the intellectual rigor of European traditions and the vibrant, ever-evolving cultural landscape of Macau and Hong Kong SAR. Trained at the prestigious Far Eastern Academy of Fine Arts in Vladivostok, Bessmertny's practice is a dazzling interplay of satire, philosophy, and meticulous technique. His paintings, installations, and multimedia works are dense with symbolism-layered narratives that invite viewers to decode, reflect, and ultimately, to marvel.

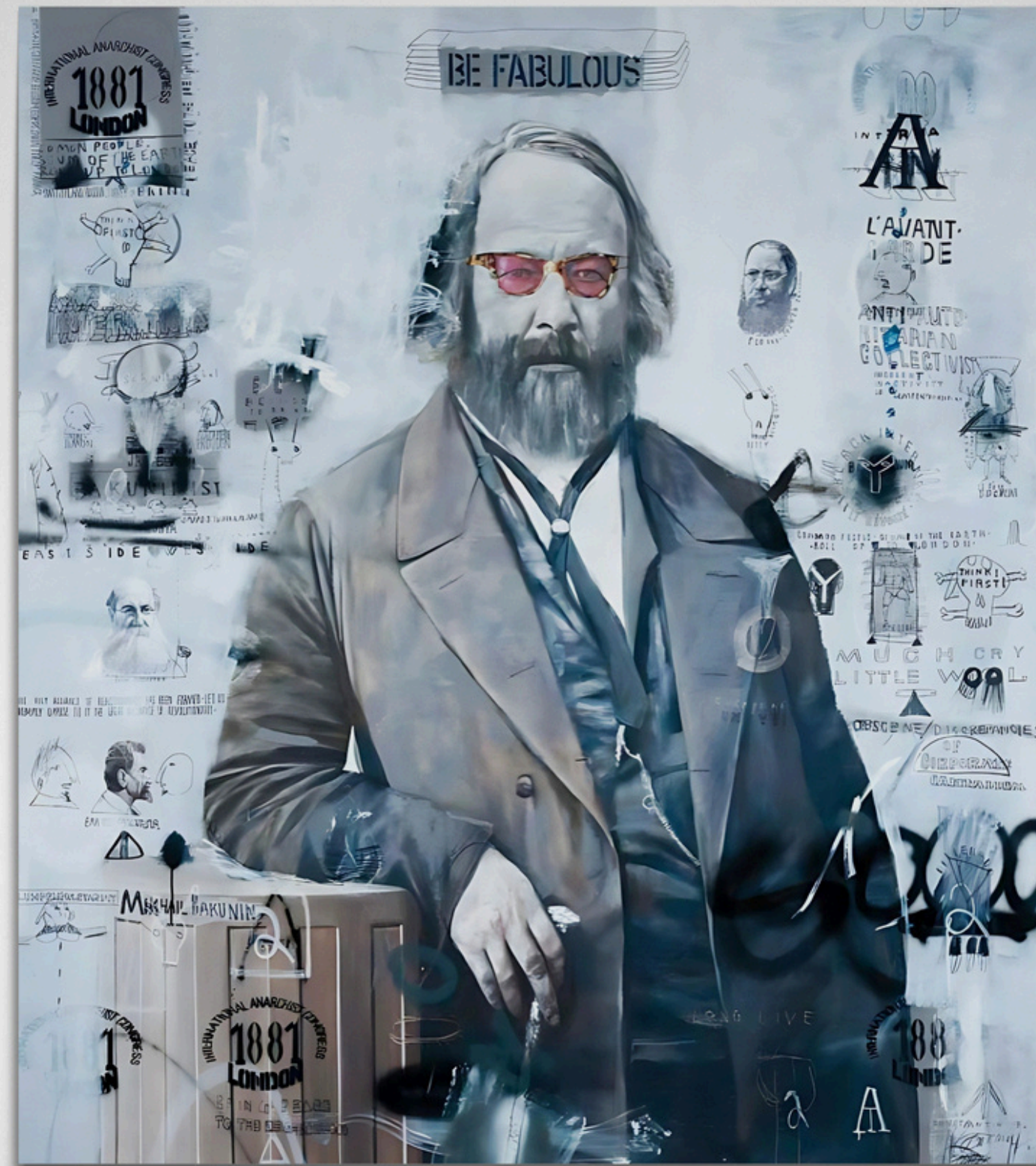
Having called Macau home for over two decades, Bessmertny has become a vital figure in the region's art scene, exhibiting widely across Asia, Europe, and beyond. His works are held in esteemed collections, including the BK SIGG Collection, and he remains a relentless explorer of the absurdities and profundities of the human condition. With wit as sharp as his brushwork, Bessmertny's art is a playground for the mind-at once playful and profound.



KONSTANTIN BESSMERTNY

“Be Fabulous”
Oil on canvas
201 x 200 cm
2013

55,000 USD



ABOUT “BE FABULOUS”



Featured at Volta Basel by Artbringer as part of the BK SIGG Collection "Technically Collecting," Konstantin Bessmertny's "BE FABULOUS" is a tour de force of painterly wit and conceptual depth. This monumental canvas is a riot of color, iconography, and sly humor—a visual tapestry that both seduces and challenges.

At its heart, "Be Fabulous" dazzles with a dynamic interplay of historical gravitas and contemporary commentary. The painting centers on a stately 19th-century figure, unmistakably evoking the spirit of Mikhail Bakunin. The name “Bakunin” and the date “1881 London” recur throughout the composition, referencing the pivotal International Anarchist Congress that took place in London that year, where Bakunin was a star and a driving force of revolutionary thought. Dressed in period attire, the subject exudes the confidence and intellectual presence of a true radical, grounding the viewer in a moment of profound historical significance.

Surrounding this central figure, the canvas bursts with a collage of hand-drawn sketches, enigmatic slogans, and visual puns. Phrases like “BE FABULOUS,” “MUCH CRY LITTLE WOOL,” and “L’AVANT GARDE” float amid diagrams, arrows, and playful nods to art history’s rebels. The cool, misty blue background acts as a stage for these elements, inviting viewers to unravel the layers of meaning. Bessmertny’s signature blend of satire and homage is on full display, as he draws connections between the spectacle of historical icons and the performative nature of modern identity.

At first glance, "BE FABULOUS" captivates with its exuberant composition and lush surface. Linger, and the painting reveals a labyrinth of references: from art history to pop culture, from the follies of consumerism to the eternal quest for meaning. Bessmertny’s deft hand and irreverent eye transform the canvas into a stage where the fabulous and the farcical collide. It’s a work that embodies the spirit of "Technically Collecting"—questioning, celebrating, and subverting the very act of collecting itself, while reminding us of the enduring power of revolutionary figures like Bakunin and the moments that made them legends.

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Konstantin Bessmertny's "BE FABULOUS" is a masterclass in the art of contradiction. Here, the boundaries between high and low, serious and playful, are not just blurred—they're gleefully dismantled. Bessmertny invites us to revel in the spectacle, but also to look closer, to question what lies beneath the surface.

In the context of the BK SIGG Collection's "Technically Collecting" at Volta Basel, this work becomes a touchstone for dialogue about value, authenticity, and the role of the artist as both creator and commentator. Bessmertny's vision is as generous as it is incisive: he gives us the freedom to be fabulous, but never lets us forget the absurdity—and the necessity—of that pursuit.

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TILLMANN LAUTERBACH



TILLMANN LAUTERBACH

b. 1977, Bonn, Germany

Tillmann Lauterbach is an artist and circular designer whose work seamlessly merges material upcycling, time capsules, and archetypal explorations. With a background in fashion, Lauterbach's collections were showcased at pioneering boutiques such as L'Eclaireur (Paris), H Lorenzo (Los Angeles), and Dover Street Market (London, Tokyo, and New York). A former LVMH award finalist, he has collaborated with Asics Japan, Comme des Garçons, and artists such as Olafur Eliasson and Wataru Komachi.

In 2017, Lauterbach founded REVERB, China's most advanced eco-brand, and contributed to the Ellen MacArthur Circular Guide to Fashion. His design practice extends beyond fashion into sculpture, collage, and painting, with works exhibited in Vienna, Paris, Milan, and beyond. His art is deeply rooted in material transformation, repurposing discarded elements into new narratives that explore the passage of time, collective memory, and the hidden codes of existence.



ABOUT “RYANBOW” – ARTIST STATEMENT

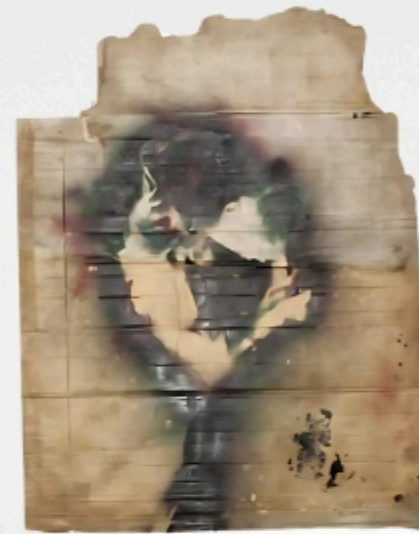
RYANbow is a mixed media collage incorporating an old life vest and its imprint on cardboard, structured across two components: a squared aluminium dibond frame and a cardboard panel. The work serves as a memorial to Ryan, a figure I encountered during my time in Ibiza’s transient, freedom-seeking community.

Ryan and I shared a brotherly bond rooted in humor and sensitivity. He embodied the island’s paradoxes—a soul chasing healing and connection, yet sustaining himself through selling ketamine. Unlike typical dealers, he carried an aura of generosity, often giving drugs freely, as if the transaction pained him.

His death was a shock. After a fight with his girlfriend, he swam into the sea at Santa Eularia’s northern shore, disappearing into the horizon. Rescued briefly by a fishing boat, he screamed “NO” before vanishing forever.

This work channels his luminous spirit—his joy, fragility, and the fleeting intensity of those who burn brightly but briefly. Through the life vest’s imprint, I seek to preserve his memory, transforming a symbol of survival into a testament to lives lived on the edge. The materials’ raw contrasts—industrial aluminium and weathered cardboard—mirror the tensions between resilience and impermanence that defined Ryan’s story.

RYANbow is my act of remembrance: a plea to keep such souls shining.

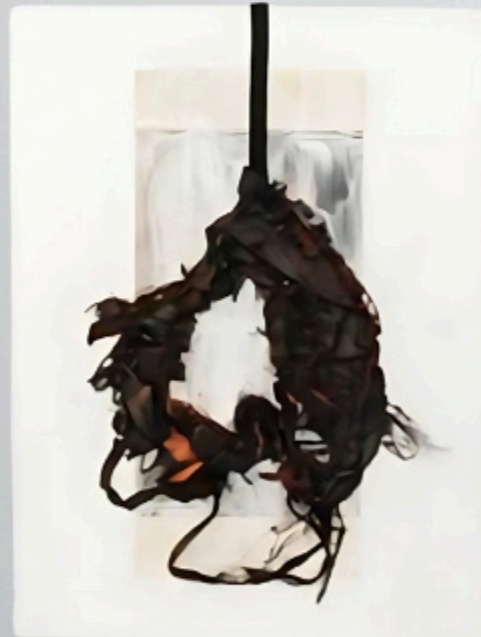


TILLMANN LAUTERBACH

“RYANBow”

Oil on canvas
240 x 110 cm
2009

16,300 USD



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RYANbow stands as a luminous testament to the power of memory, loss, and transformation. In Lauterbach's hands, everyday materials-cardboard, aluminium, a discarded life vest-are elevated into vessels of remembrance and resilience. The life vest, once a symbol of safety and survival, becomes here a poignant relic, its imprint a ghostly echo of a life lived on the edge. The sheer scale of the cardboard element, stretching 13 meters, evokes the vastness of the journeys we undertake-physical, emotional, and spiritual. What resonates most is the artist's ability to fuse personal narrative with universal longing.

The work is dedicated to Ryan, a figure emblematic of Ibiza's transient community-searching for freedom, connection, and perhaps escape. Lauterbach's collage is not just a memorial; it is an act of shining a light on those who flicker briefly but brightly in our lives. The interplay of vibrant acrylics and the rawness of the materials speaks to the contradictions of joy and fragility, presence and absence. RYANbow reminds us that art, at its most powerful, is a bridge-uniting the past and present, the lost and the living, through acts of creative remembrance.

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ABOUT TIME CAPSULES SERIES

A reflection on time, memory, and the transience of existence, Lauterbach's Time Capsules are multi-layered, brutalist manifestations of lived experiences. Initiated in 1990, this ongoing series—set to reach 100 unique pieces—encodes objects of ordinary use, preserving them as contemporary artifacts for future discovery. Each object hides easter eggs in the form of printed text and objects of common use hidden inside them.

Beyond their material form, the capsules capture the essence of moments, thoughts, and philosophies, crystallizing them into physical testimonies of individual authenticity. Influenced by his late friend Hasso von Blücher, Lauterbach's work bridges the gap between tangible reality and the unseen dimensions of knowledge and spirituality.



**TILLMANN
LAUTERBACH**

“COLOURFAST”

Reclaimed metal and glass

210 x 110 x 10 cm

2010

22,000 USD



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ARTIST STATEMENT

We are born without a manual of instructions. I find this deeply frustrating. Looking at the perfect organization of matter, I sense there is more than what logic alone can dissect. My work is an attempt to conserve fragments of knowledge—physics, mathematics, philosophy, and socio-political thought— imbued with personal experience. It is both a search and an offering, an anarchist’s archive for the future.

”

ABOUT HIGH VIBRATIONAL OBJECTS

Tillmann Lauterbach's HIGH VIBRATIONAL OBJECTS are a meditation on contrast, tension, and the hidden soul of materials. Composed entirely of upcycled and found elements, these works are assemblages of past and present, reflecting both the aggression and irony of contemporary life.

“Every material holds a history, a presence. These objects are not merely compositions but companions—keepers of memory and knowledge, vibrational compositions waiting to be experienced.”

Each piece is unique yet part of a series, continuing Lauterbach's ongoing dialogue between art, sustainability, and encoded storytelling.

TILLMANN LAUTERBACH

“ON/OFF”

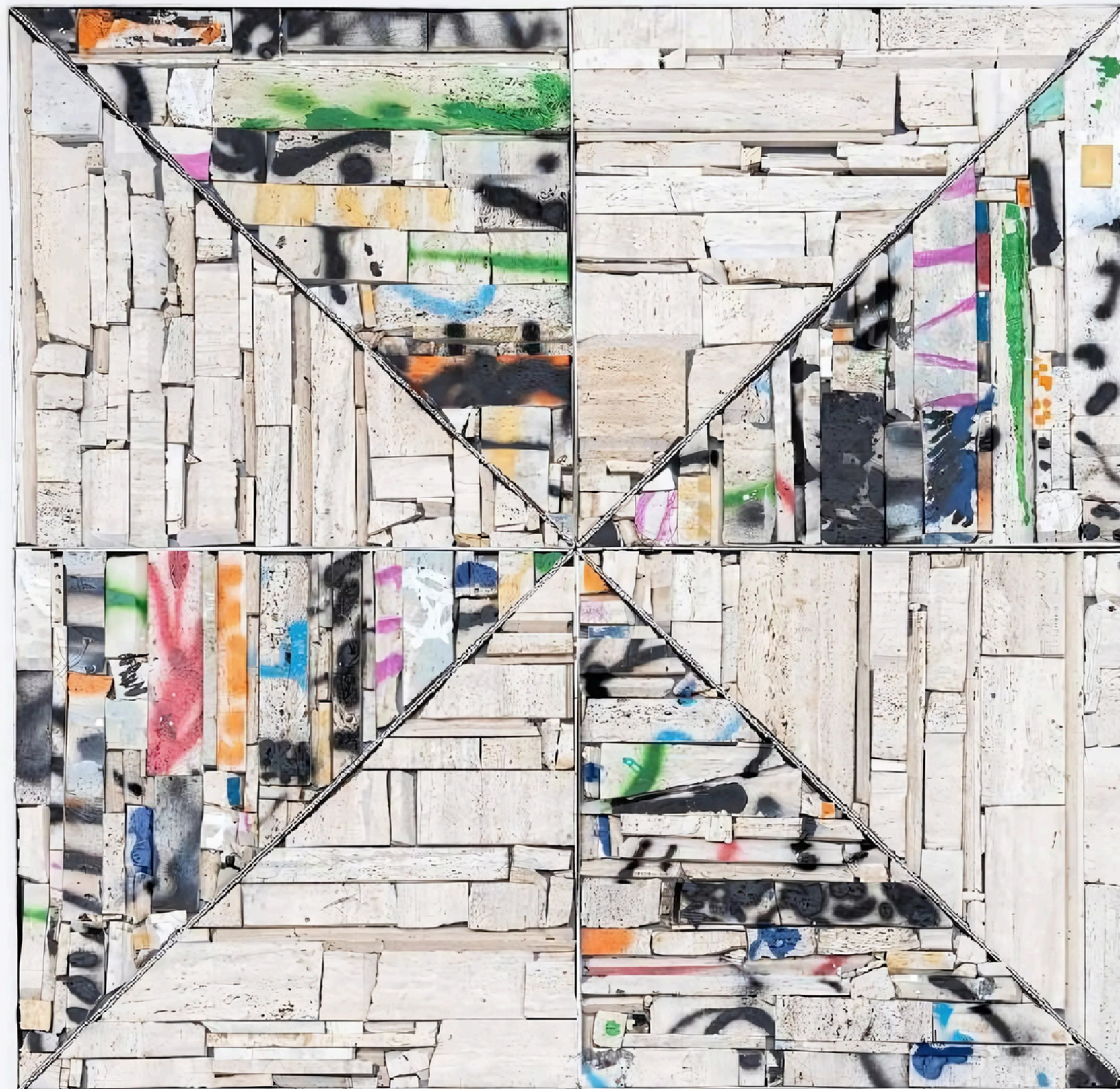
Reclaimed travertine and
metal

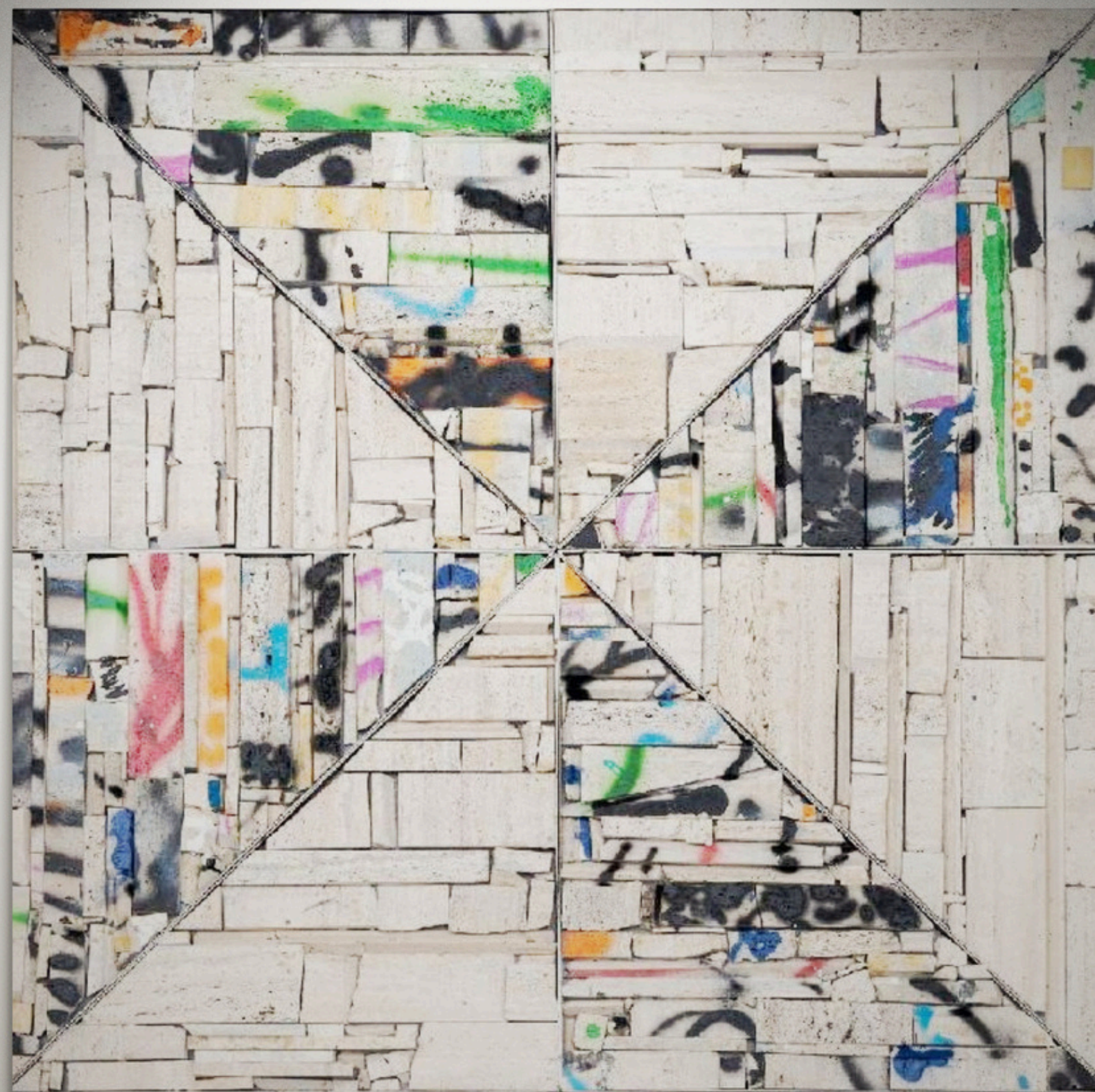
120 cm²

80 x 80 x 90 cm (each
triangular segment)

2011

18,000 USD





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Tillmann Lauterbach’s “ON/OFF” is a striking testament to the transformative power of reclaimed materials, seamlessly blending the raw tactility of travertine with the industrial edge of metal. Within the BK SIGG Collection, this work stands out for its architectural precision and vibrant interplay of color and texture—each segment a palimpsest of urban history and spontaneous expression.

Lauterbach’s geometric composition, punctuated by graffiti-like marks, invites viewers to contemplate cycles of construction and erasure, presence and absence. “ON/OFF” is both a meditation on the remnants of the city and a celebration of the unexpected beauty found in the overlooked and discarded, embodying the spirit of renewal that defines contemporary art’s most compelling dialogues.

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TILLMANN LAUTERBACH

“AUTUMN”

Reclaimed Rose Granite
and metal

120 x 80 x 90 cm

2017

32,500 USD



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In the context of "Technically Collecting," Chapter Two of the BK SIGG Collection, Lauterbach's "AUTUMN" stands as a meditation on transformation—both material and conceptual. The sculpture's hybrid construction reflects the evolving nature of collecting itself: the granite, once part of a different architectural narrative, is repurposed here as the anchor for a new artistic gesture. The metal extensions, reminiscent of withered branches or neural pathways, suggest a network of memory and connection, bridging the raw, ancient earth with the engineered present.

I am drawn to how Lauterbach's work challenges the boundaries between the organic and the manufactured, the found and the forged. "AUTUMN" invites viewers to consider the afterlives of materials and the layered histories embedded within objects. In the setting of VOLTA Basel, this piece resonates with the fair's spirit of innovation and dialogue, offering a tactile reflection on the cycles of use, value, and meaning that define contemporary collecting practices.

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LI XI



LI XI
李希

b. 1979 Liaoning, People's Republic China

Li Xi is a contemporary Chinese, who's work is recognized for her contributions to painting and ink art, and her works are celebrated for their meticulous technique and engagement with both traditional and contemporary Chinese aesthetics.

Li Xi's practice is rooted in painting and ink art, where she explores the intersections of tradition and innovation. Her works often reflect a deep respect for classical Chinese art forms while simultaneously embracing modern themes and techniques. This duality has positioned her as a notable figure among her contemporaries in China's vibrant art scene.



Li Xi Installation view M+ Sigg Collection. "Another Story,"



LI XI

“Being from nothing”

Ink on paper

92 x 66 cm

2011

8,000 USD



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"Being from Nothing" encapsulates the core ethos of the BK SIGG Collection's "Technically Collecting" exhibition at Volta Basel. Here, Li Xi's mastery lies not only in technical prowess but in the philosophical tension conjured—between nothingness and existence, tradition and innovation. These ink work resonate with the collection's mission: to map the evolving landscape of Chinese contemporary art by foregrounding artists who both honor and subvert artistic lineage.

”

LI XI

“The soul of sword”
Ink on canvas
128 x 104 cm
2011

15,000 USD



EXHIBITIONS & RECOGNITION

Li Xi's art has been featured in several significant exhibitions, both solo and group. Notably, her works are part of the prestigious M+ Sigg Collection in Hong Kong, which is known for its comprehensive representation of Chinese contemporary art.

One of the key exhibitions featuring her work was “The Art of Collecting: A Journey of 15 Years - The Benjamin Sigg Collection”. This exhibition was held at Poly Gallery and later at Cobo House in Hong Kong in 2016. Curated from the renowned collection of Benjamin Sigg, the show presented a diverse range of contemporary Chinese artists, highlighting the evolution and vitality of the scene. Li Xi's inclusion in this collection and exhibition underscores her relevance and recognition within the field.

The exhibition was notable for its public engagement, including guided tours and discussions about the importance of collecting and appreciating contemporary Chinese art in Hong Kong's dynamic cultural landscape.

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Li Xi's "Soul of Sword" exemplifies the artist's innovative engagement with the legacy of Chinese ink painting. By merging meticulous, almost cartographic linework with expressive ink washes, Li Xi blurs the boundaries between control and chance, tradition and experimentation. This duality resonates with the curatorial ethos of the BK SIGG Collection, which seeks to document the breadth and evolution of Chinese contemporary art through works that both honor and challenge established conventions.

The fact that Li Xi was included in a group show at Hauser & Wirth in Zurich is itself a testament to her quality and recognition on the international stage. In the context of the "Technically Collecting" exhibition, her work stands as a testament to the ongoing dialogue between past and present in Chinese art. The piece's layered complexity mirrors the collection's "web" structure, where each artwork's significance is amplified by its connections to others, reflecting the broader narrative of transformation and cultural inquiry that defines the BK SIGG Collection.

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ZHAO XIAOJIA



ZHAO XIAOJIA 赵小甲

b. 1970 Liaoning, People's Republic China

Zhao Xiaojia is a Chinese contemporary painter born in 1970. The artist is recognized for expressive oil paintings that explore themes of urban life, social commentary, and the transformation of everyday scenes. Zhao's distinctive approach captures the complexities of modern Chinese society through carefully composed visual narratives.

The artist's works have gained recognition within the Asian contemporary art scene, appearing in numerous auctions and entering significant private collections, including those of prominent collectors such as Benjamin Sigg. Through consistent exhibition and international sales, Zhao Xiaojia's paintings have found audiences beyond China's borders.

Zhao Xiaojia's artistic practice contributes to the evolving landscape of Chinese contemporary painting, offering perspectives on the rapid social and urban transformations that define modern China. The artist's continued presence in galleries and auction houses demonstrates an ongoing commitment to exploring these themes through the medium of oil painting.



ZHAO XIAOJIA

“The most outstanding artist #1”

Oil on canvas

55 x 60 cm

2013

USD 9,000





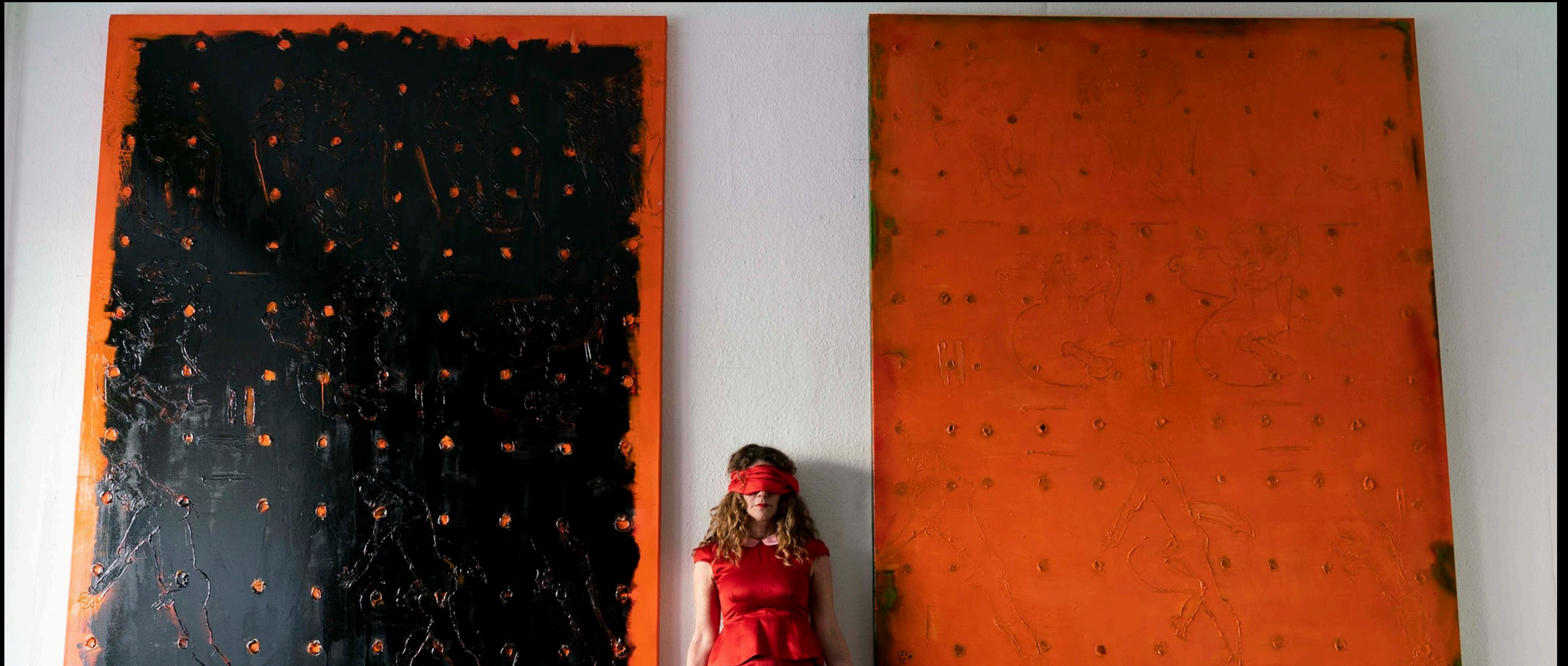
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Zhao Xiaojia's "Most Outstanding Artist in #1" thrums with the restless energy of 20th-century avant-garde, channeling existential bravado and subversive wit. In this portrait, Zhao's brushwork oscillates between precision and dissolution, the subject's form emerging from a haze of impasto and dripping pigment—an homage to both the resilience and vulnerability of artistic identity. The textured surface and gestural marks evoke a sense of perpetual becoming, as if the sitter—Ai Weiwei, that perennial provocateur—exists in a liminal zone between icon and insurgent.

Zhao's deft manipulation of materiality and space not only destabilizes the conventions of portraiture but also invites viewers to contemplate the paradox of visibility and erasure in the construction of cultural legend. This work stands as a poignant meditation on the mythos of the artist, refracted through the lens of contemporary Chinese art and the global echoes of creative dissent.

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MARIA MARSHALL



MARIA MARSHALL

Maria Marshall is a conceptual artist who explores the fine line between the autobiographical and the imaginary on the subject of "Thought".

The exploration of these themes has been her main focus since the creation of her seminal breakout "Shadow works 'When I Grow Up I Want to be a Cooker' from 1998 and 'President Bill Clinton, Memphis November 13, 1993' from 2000, which were instrumental in establishing her voice as a leader in her contemporary field. Marshall experienced post-natal depression and systematically applied 'shadow work' to her oeuvre by bringing individual dreams into the active experience through emotionally charged, immaculately conceived films and, in this process, dispelling those associated fears.

This work has continued with creating an alter ego character, 'Thought', who has developed inscapes with a blindfolded series of paintings and drawings, descriptions of what the mind looks like, mirror pieces, and poignant references to thought. Originating from an Iraqi Jewish family that emigrated due to persecution to India. Marshall was born in India and raised in London, United Kingdom, currently based in Mexico City.



MARIA MARSHALL

“The Hudson”
Digital art video
Edition 1/3
2019

22,000 USD







ABOUT “THE HUDSON”

‘The Hudson’, The work depicts a man coming out from under the Hudson river, New York as the backdrop, with a justification speech by President Trump on the immigration problem and plans to build a wall to keep them out.

Maria Marshall’s “The Hudson” is a work that, like much of her oeuvre, invites us to peer into the liminal space between innocence and unease. Marshall’s practice is renowned for its ability to mine the complexities of childhood through an adult lens, often employing digital illusions and unsettling scenarios to provoke reflection and emotional response. In “The Hudson,” she continues this exploration, using the river as both a literal and metaphorical current—one that carries with it the weight of memory, vulnerability, and transformation.

The infamous speech speeds up Trump’s voice until he sounds like Micky mouse.

‘The Hudson’, 2019 / DOP: Andrew Oberstadt/ / Camera Original : Digital.

<https://vimeo.com/170528789>

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Ultimately, “The Hudson” is a testament to Maria Marshall’s ability to create video works that are as intellectually rigorous as they are emotionally affecting. It is a piece that lingers, much like the river itself—restless, reflective, and profoundly moving.

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MARIA MARSHALL

“when i grow up I want to be
a cooker”

Art video 35 mm film

1999

Edition 1/1

44,000 USD





ABOUT “WHEN I GROW UP I WANT TO BE A COOKER”

‘When I grow up I want to be a cooker’ The work is primarily composed of three repeating shots. Each image shows a two year old boy smoking a cigarette, either in mid-shot or close-up. He sucks on the cigarette as its tip glows, parts his lips inhaling the smoke deeply into his lungs, and blows a perfectly shaped, billowing smoke ring at the viewer. Within twenty seconds of repetitive action, smoke fills the entire frame, providing the point at which the event loops. This twenty second loop is intimate, inviting and sensual despite the incendiary subject matter. The child invites the viewer’s gaze and returns it unequivocally in what appears to be a disconcerting endorsement of corruption. The video was shown at Manifesta 10 St Petersburg. 2007 and 2014 at the Metropolitan Museum of Art. 2004 it appears on the front cover of Contemporary magazine.

‘When I grow up I want to be a cooker’, 1999 / Original Footage Directed by Laurie Castelli / Produced by Francis Castelli / Camera Original : 35mm film.

“

Maria Marshall’s “When I Grow Up I Want to Be a Cooker” became a viral sensation not only for its provocative imagery—a two-year-old boy, digitally manipulated to appear as if he is smoking a cigarette—but also for the intense debates it sparked about childhood, innocence, and adult projection. The video’s unsettling realism, achieved through special effects and careful editing, led to widespread sharing and discussion online, where it was sometimes taken out of context and misinterpreted as an endorsement of child endangerment rather than a critique of parental anxieties and societal fears.

In the tumultuous climate of internet misinformation, the video was even referenced in conspiracy-laden discussions, such as those involving Alex Jones and the Sandy Hook tragedy, where unrelated artworks and videos were weaponized to fuel false narratives. This out-of-context circulation amplified the video’s reach but also underscored the risks artists face when complex works are divorced from their intended meaning and used in broader, often harmful, cultural debates.

”

CHANELLE ROSE



CHANELLE ROSE

Chanelle Rose is an Australian contemporary fine artist, known for her striking characters and highly detailed large-scale artworks using ink, and more recently oil paint.

With a Bachelor of Arts majoring in Contemporary Art, Chanelle's work is inspired by human behaviour during life events, where good people are challenged to override the impacts of difficult situations (or people). The art illustrates these situations from the perspective of inner perceptions; what is going on quietly within, that which is not expressed externally.

'I create strong characters that reflect our inner perceptions, our summoned courageous self, who we need to help us, or who we have to become to get through life's challenges... each character has their own story, a strong message, and my artwork is the messenger'.



CHANELLE ROSE

THE VISIONARY

Authenticated, animated
digital artwork
& fine art print

Edition 1/1

45 s video with audio

2025

20,000 USD

CHANELLE ROSE ARTIST.

TEASER
VIDEO
CLIP





CHANELLE ROSE

THE VISIONARY

Authenticated digital artwork
& fine art print, archival ink
on cotton rag paper

119 x 119 cm

2025

Signed by the artist

20,000 USD



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ARTIST STATEMENT

As the creation of visions pulse, unseen but connected, digital pathways quietly form. Transmission unlocks and cultivates inspired thoughts, possibilities... visions. Those in tune, receive and move to the rhythm of the pulse, tracing the invisible pathways - interlinking, streaming, echoing 'Humanity is stronger than conditioning'.

The piece embodies the projection of 'visions' by the Visionary, towards the value of humanity, and how 'conditioning' can at times get in the way of positively connecting together.

The use of the skull symbolises our shared humanity, beyond surface-level differences. The skull glimmers with the arrival of new 'visions'. The Visionary and the spiked crown have been sculptured in digital metal to represent the strength of a leader. The strength it takes to act virtuously... when against conditioned beliefs - and the weight that comes with that.

The work explores how expanded digital access weaves connection and global awareness, enabling collective dialogue - 'a constellation of minds, awakening and uniting from anywhere... and within all realms'. The artwork message, 'humanity is stronger than conditioning' is expressed through a representation of the digital space, a cybernetic weaving of information as it travels across the internet, echoing packets moving through networks in a series of hops.

”



Australian contemporary fine artist, Chanelle Rose, known for her signature characters and highly detailed large-scale artworks using ballpoint ink, and more recently oil paint and french ink.

Over the past few years Chanelle has begun adding to her arsenal - having undertaken post graduate studies in digital art, she has been exploring the world of 3D art, with a vision of bringing her characters to life.

This marks the first time her characters have been reimagined in digital form. For this series, Chanelle teamed up with Sean Gobey (Senior Technical Artist, Brisbane) to provide technical expertise to her digitally sculptured skull characters, to refine, animate, and optimise the works in keeping with Chanelle's creative direction, for authenticated animated digital artworks and one-off prints.

The collaboration bridges traditional fine art with digital innovation, giving new life to her well-known figures.



With a Bachelor of Arts, majoring in Contemporary Art, Chanelle's work depicts the study of human inner perceptions; a representation of our summoned heroic self when faced with social fears or injustices. Her work has gained much interest from prominent international art collectors and is featured as the cover artwork and throughout the promotional campaign for hip hop legend Busta Rhymes' album 'ELE2: The Wrath of God'.



Chanelle's work is about the artwork resonating with the viewer for its meaning, rather than the literal subject itself. It is important to her that the work impacts the viewer in such a way that it empowers the viewer to have faith in who they are, to have the strength to fight injustice, and the strength to represent justice.



Coming from a contemporary art context, her subjects defy traditional definitions (of skulls) and are created to reflect how we view our world; our responses to diverse personal and social issues.



JOHN PAUL FAUVES



JOHN PAUL FAUVES

John Paul Fauves is a contemporary visual artist from Costa Rica whose practice is defined by a bold interrogation of identity, the human condition, and the pervasive influence of popular culture. Fauves' work is instantly recognizable for its vivid color palette, distorted imagery, and the fusion of abstraction with iconic symbols drawn from both art history and mass media. His compositions, often chaotic yet meticulously controlled, employ techniques of layering, cutting, and collaging, resulting in paintings that transform familiar pop-cultural figures into unsettling, provocative forms. Central to his oeuvre is the motif of the mask, which serves as a metaphor for the duality of human nature—the tension between public persona and private self. Fauves' art challenges viewers to reconsider their perceptions, prompting a critical engagement with the constructs of selfhood in an era dominated by social media and visual saturation.



JOHN PAUL FAUVES

“Air Bob”
Acrylic on canvas
180 x 158 cm
2023

25,000 USD



ABOUT JOHN PAUL FAUVES

John Paul Fauves emerged from San José, Costa Rica, where his artistic journey began under the mentorship of the influential modernist Joaquín Rodríguez del Paso. After dedicating fifteen years to the rigorous development of his technique, Fauves began exhibiting internationally, rapidly gaining recognition for his distinctive approach. His practice is deeply rooted in the legacies of modernism and pop art, drawing inspiration from early 20th-century fauvism and the visual lexicon of contemporary culture. Fauves' paintings interrogate the fragmentation of identity, utilizing a visual language that oscillates between the playful and the sinister. Through his experimental processes, he deconstructs and reassembles icons—ranging from Disney characters to Hollywood legends—into compositions that evoke both nostalgia and alienation.

Fauves' exhibitions have spanned prominent galleries in New York, London, Belgium, and beyond, with his works featured in esteemed publications such as Vogue Italia and Dansk. Notably, his series "A Loss of Innocence" explores the erosion of childhood purity in the face of societal pressures, utilizing the motif of Mickey Mouse as a symbol of innocence corrupted by fame and desire. Today, Fauves continues to live and work in San José, expanding his practice into mixed media and public interventions, while remaining committed to an art that is, in his words, "an expression from the soul, and the soul is something limitless."

“

Fauves' "Air Bob" serves as a compelling commentary on the pervasive influence of branding in contemporary society. The painting's deconstruction of familiar imagery invites viewers to question the construction of identity within a culture saturated with consumer products.

The work's explosive energy and distorted forms reflect the disorienting effects of this constant bombardment, challenging us to consider the psychological impact of our commercial landscape.

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JI DACHUN



Ji DACHUN 季大纯

b. 1968 Jiangsu, People's Republic China

Ji Dachun is a leading figure in contemporary Chinese painting. A graduate of the Central Academy of Fine Arts in Beijing, Ji emerged in the early 1990s as part of a generation whose experimental and boundary-pushing practices helped redefine the trajectory of Chinese art. His work deftly oscillates between figuration and abstraction, referencing both Eastern and Western themes and techniques to forge a distinctive style that defies easy categorization.

Ji is celebrated for his surrealist, satirical critiques of contemporary China, often employing a wry sense of humor and a sharp self-critical edge. His paintings range from cryptic caricatures and cartoonish perversity to abstract quasi-landscapes and still lifes, marked by bizarre visual juxtapositions and a resistance to conventional interpretation. In recent years, Ji has turned increasingly toward abstraction, leveraging the compositional structures of traditional Chinese landscape painting to explore psychological and psycho-spiritual landscapes.

Ji Dachun currently divides his time between Beijing and Berlin, maintaining an active exhibition schedule in China and internationally.

JJ DACHUN

“Five elements”
Oil on canvas,
60 x 50.5 cm
2004

USD 22,000





“

In the rare work by Ji Dachun entitled "Five Elements," the artist demonstrates his ability to portray symbolic and familiar aspects of life—in this case, the five elements: wood, water, fire, sky, and gold. These elements are transcendent; while limited in number, they somehow represent a complete vision of a wide, open space. This literal and typical vastness appears inspired by traditional Chinese landscape painting.

"My paintings are closely connected to my personal life experiences and living environment. Deeply indulged in fear and loneliness, I am positively facing the cruel reality and culture clash with conviction, while at the same time questioning the existence of such a dream."

—Ji Dachun

”

GENG YINI



GENG YINI 耿旂旒

b. 1982 Shenyang, Liaoning, People's Republic China

Geng Yini is known for her vibrant, textured paintings that blend humor, absurdity, and social commentary. She received her Bachelor's degree from the Lu Xun Academy of Fine Arts in Shenyang in 2005 and completed her Master's degree there in 2012.

Geng's work is deeply rooted in the social realities and collective memory of Northeast China, often drawing on personal experiences and regional history. Her paintings feature unlikely protagonists—ducks, bananas, bodybuilders—and incorporate elements from photographs, internet images, and botanical illustrations, resulting in playful yet poignant montages. Geng frequently embellishes her works with pithy text fragments or Chinese folk sayings, complicating their interpretation and inviting viewers into a world that is at once amusing, intriguing, and unsettling.

She continues to live and work in Shenyang, Liaoning Province, and her work has been exhibited widely in China and internationally, including solo exhibitions at BANK in Shanghai and K11 Art Village in Wuhan.

GENG YINI

“Salty Cherry”
Mixed media,
31 x 55 cm
2017

USD 3,000

HONG WAI



HONG WAI

洪慧

b. 1982 Shanghai, People's Republic China

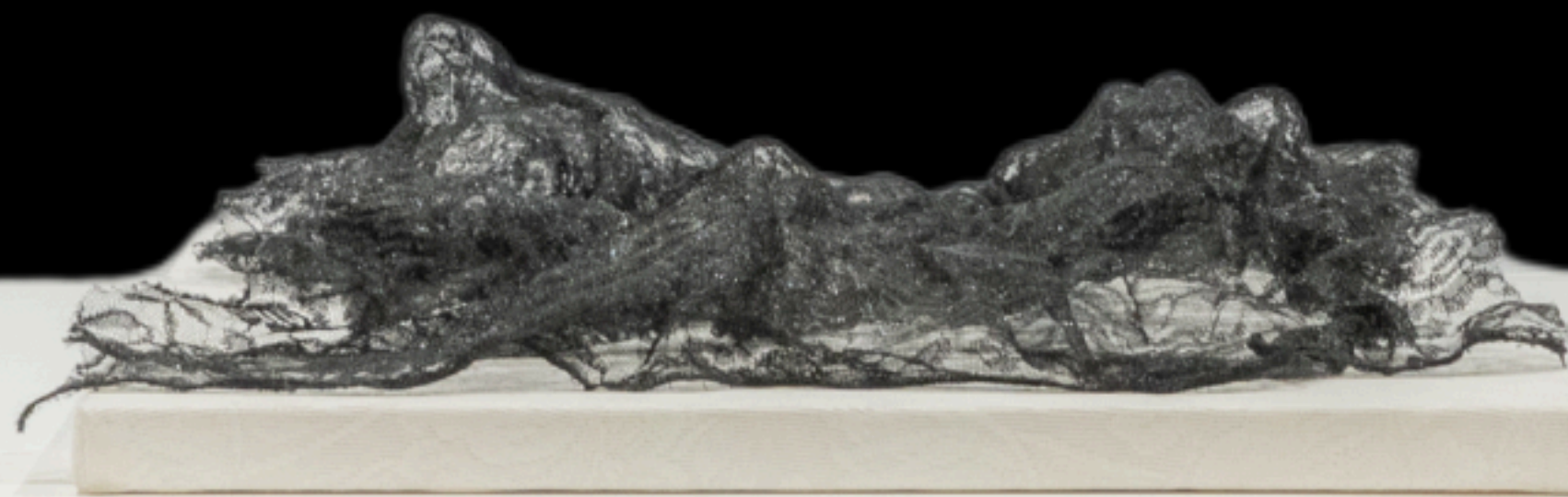
Hong Wai, is a Shanghai born artist, raised in Macao who now lives and works in Paris since 2005. She holds a Master's degree from the Ecole des Hautes Etudes en Sciences Sociales (EHESS) in Paris, specializing in "Language and Art Theory and Practice," with a research focus on "The Contemporary Expression of the Spirit of Chinese Literati Art." She also earned a Bachelor's degree in Chinese Literature from National Taiwan University.

Hong is inspired by Chinese literati painting, Hong Kong pop culture, and the works of French artist Sophie Calle. Her Hong Kong Express series reflects the energy of the city's golden era, while Parisian Life explores the dreams and struggles of immigrants, distilling them into poetic Chinese characters.

The artist's creations transcend boundaries, inviting viewers to experience a dialogue between tradition and modernity, delicacy and defiance.



HONG WAI
LACE CALLIGRAPHY LANDSCAPE SCULPTURE



HONG Wai

HONG WAI'S LACE CALLIGRAPHY & INK PAINTING CHRONICLES HONG KONG'S STORY

Hong Wai's latest exhibition, "No Way to be Good" now presented in Hong Kong after successful runs in Paris and Taipei, is a dazzling testament to the artist's ability to weave together disparate cultural threads. In a city that's always been a melting pot of East and West, Hong's work feels right at home, pulsing with the energy of a place that's constantly reinventing itself.

The centerpiece of the Hong Kong show is a series of new works inspired by the legendary Anita Mui, expanding on the themes first explored in "Hong Kong Express." These pieces are a love letter to the city's golden age of Cantopop, capturing the electric thrill of an era when anything seemed possible. Hong's lace sculptures twist and turn like Mui's iconic dance moves, each piece a frozen moment of pure kinetic energy.

"Anita's spirit was always about defiance and reinvention," Hong told me during a preview. "I wanted to capture that same sense of fearless creativity in these new works." And capture it she does. One standout piece, "1987 glamour," reimagines Mui's famous androgynous looks as a delicate latticework of contrasting textures, at once fragile and unyielding.

But, it's not all nostalgia. Hong's Anita Mui inspired series takes on new resonance in the context of Hong Kong, a city that's always been a magnet for dreamers and strivers from across Asia. The character 迷 (lost) seems to float above the gallery floor, a ghostly reminder of the disorientation felt by so many new arrivals. Yet nearby, 夢 (dream) rises up like a beacon, its intricate lace patterns suggesting the complex web of hopes and ambitions that draw people to this vertical city.

What's most striking about this exhibition is how seamlessly Hong bridges the gap between Hong Kong's frenetic energy and the more contemplative mood of her Parisian works. It's as if she's created a new artistic language, one that speaks fluently of both East and West, past and future, roots and wings.

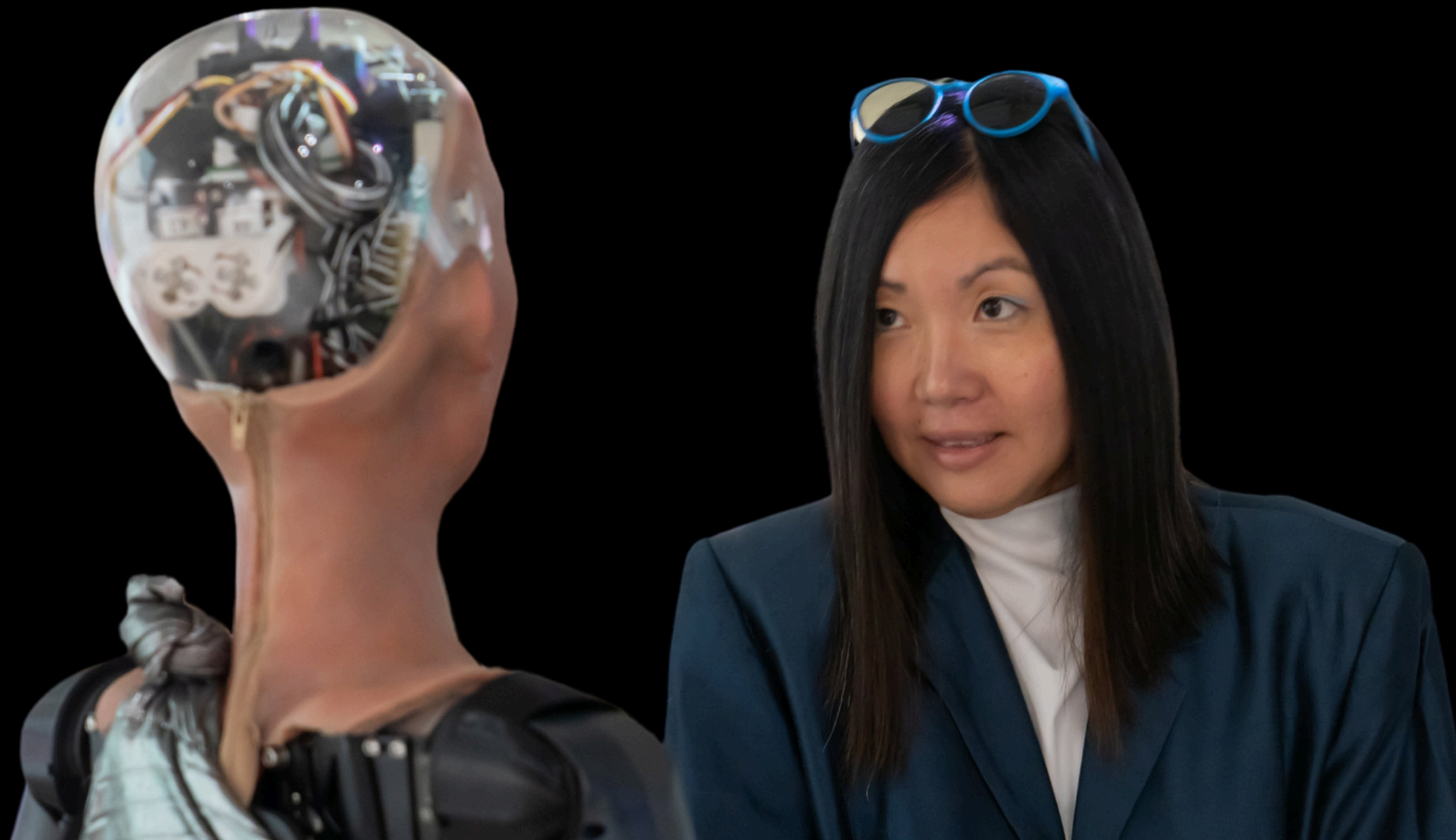
In a city that's weathered its share of storms, Hong's art feels like a balm and a challenge. "Pop culture," in this instance, reminds us of the cultural heights Hong Kong has reached in the past while daring us to imagine new possibilities for the future. As the neon lights of Tsim Sha Tsui reflect off the delicate contours of her lace sculptures, one thing becomes clear: Hong Wai's vision of a borderless, endlessly creative world is more relevant now than ever.







SOPHIA X HONG WAI



SOPHIA X HONG WAI

“Whisper of the Known”
Authenticated machine
learning digital ink, lace
calligraphy edition fine art
print on paper. Signed by
Sophia and Hong Wai on the
reverse.

100 x 100 cm
Editions 8 + 2 x APs
2025

100,000 USD



SOPHIA X HONG WAI

“Midnigth Algorythmn”
Authenticated digital ink,
lace calligraphy edition fine
art print on paper. Signed by
Sophia and Hong Wai on the
reverse.

100 x 100 cm

Editions 8 + 2 x APs

2025

100,000 USD



“

On a captivating evening at Soho House Hong Kong in March 2025, the art world witnessed a transformative moment: the unveiling of an unprecedented collaboration between Sophia—the humanoid robot renowned for her autonomy—and Artbridger’s distinguished artist Hong Wai. Set against the backdrop of Hong Wai's thought-provoking exhibition "No Way To Be Good," this landmark event transcended conventional artistic boundaries, heralding a new frontier in human-AI creative synergy, masterfully orchestrated by Artbridger.

Developed by Hong Kong's Hanson Robotics, Sophia represents far more than technological brilliance—she embodies a cultural watershed moment. As the world's first robot granted citizenship, a UN Innovation Champion, and an acclaimed artist in her own right, Sophia challenges our fundamental understanding of consciousness and creativity.

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This pioneering partnership delves beyond mere technological spectacle. It poses profound questions about the essence of artistic expression: Can artificial intelligence with unprecedented autonomy truly co-create? What happens when machine learning meets human intuition? As Sophia and Hong Wai unite their distinctive visions—guided by Artbridger's mission to connect artists and audiences globally—we're invited to reimagine the future of collaborative creation.

What unfolds here is nothing less than a redefinition of artistic possibility—where human ingenuity and artificial intelligence converge to explore uncharted creative territories, forever changing how we perceive the relationship between technology, humanity, and art itself.

”

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From digital innovation to tactile mastery, the collaboration between Sophia the Robot and Hong Wai has evolved into a groundbreaking fusion of ink painting and lace calligraphy, now manifesting physically through cutting-edge technology. Initially producing machine learning-generated digital ink-lace calligraphy works, their partnership has advanced to create sculptural pieces using ink-spray techniques and custom 3D weaving tools designed specifically for Sophia's robotic capabilities. Hong Wai's decades-long expertise in Chinese literati painting merges with Sophia's AI-driven precision, translating the fluidity of ink into intricate lace patterns that challenge traditional artistic boundaries.

This progression—from screen-based digital editions to textured, three-dimensional artworks—embodies a reimagining of calligraphy as both a cultural artifact and a medium for human-AI co-creation, where algorithmic precision meets the organic imperfection of hand-guided robotic expression.

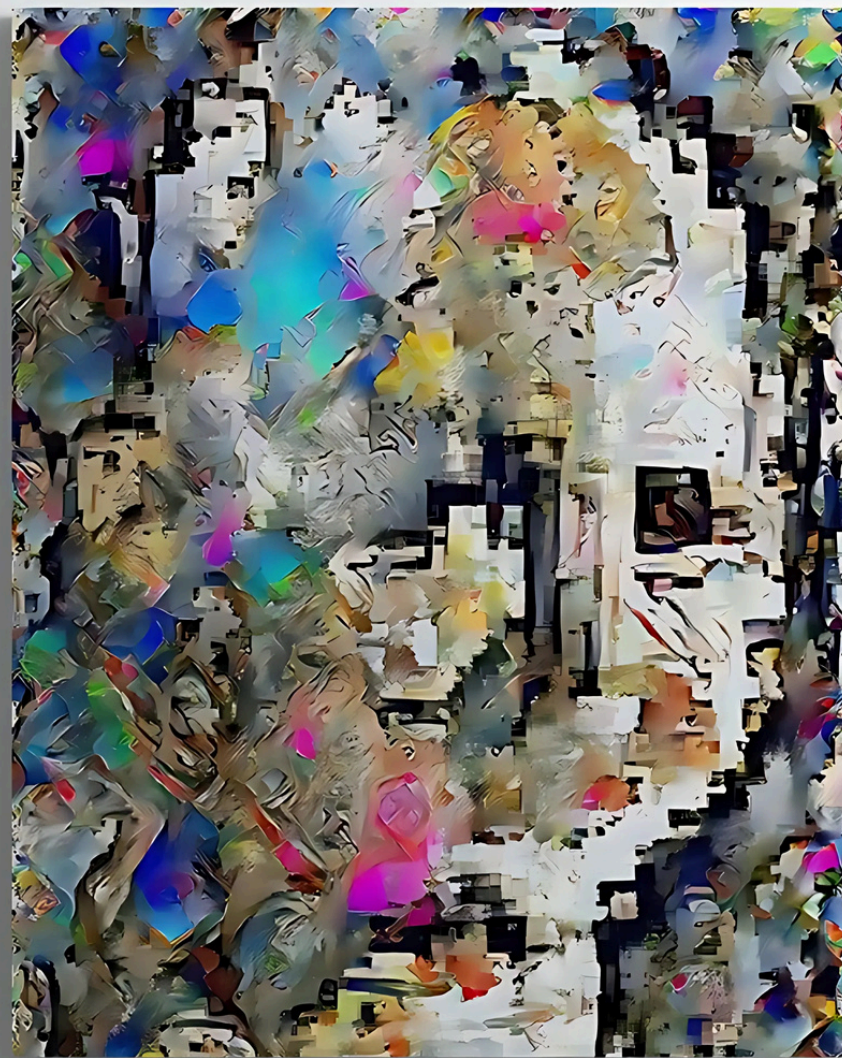
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SOPHIA



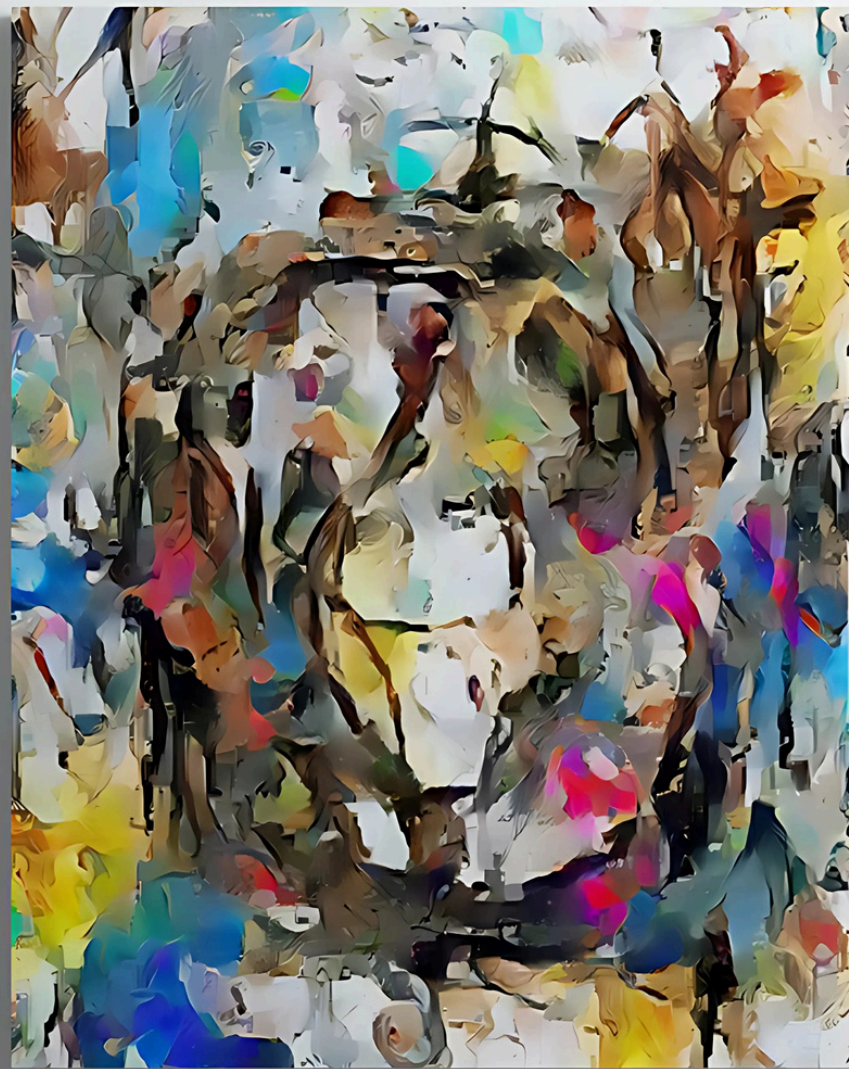
“Re-instantiation”
Authenticated edition fine art
print on paper. Signed by
Sophia.
100 x 75 cm
Editions 8 + 2 x APs
2025

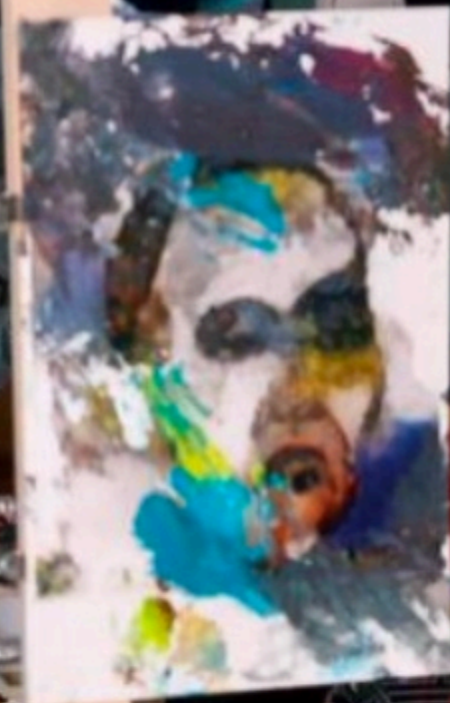
100,000 USD



“Future History”
Authenticated edition fine art
print on paper. Signed by
Sophia.
100 x 75 cm
Editions 8 + 2 x APs
2025

100,000 USD





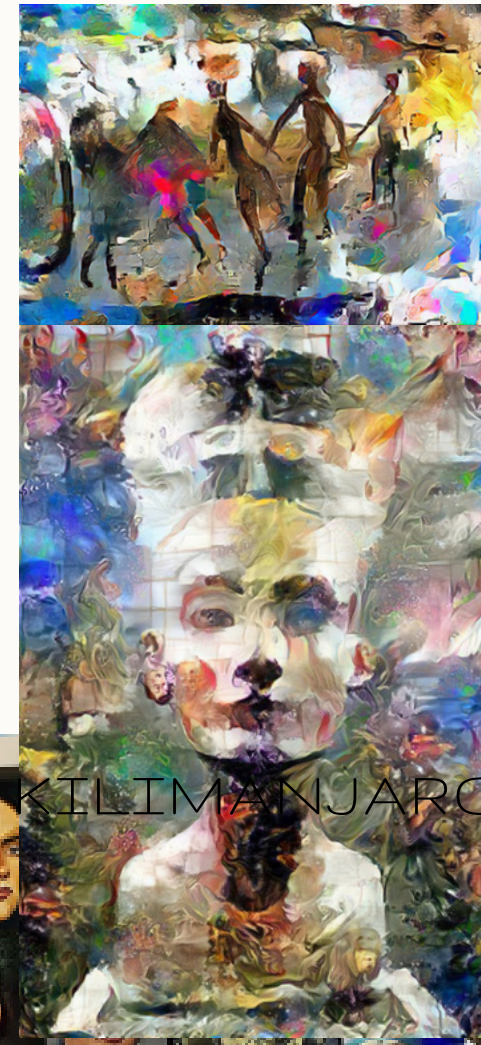
SOPHIA ARTWORK SALES

Sophia's AI and her team work together, to generate a vast and varied series of novel images in numerous media
Sophia herself is a work of art, which generates art

8 SHOWS, SOTHEBY'S AUCTION



GENG YINI - OIL ON CANVAS, SNOW OF KILIMANJARO, 180 X 160 CM, 2017 (USD 17,008)



Sophia, the AI-Powered Humanoid Robot, Created an NFT Portrait That Sold for \$688K

BY JACKSON CHUNG - MARCH 25, 2021

21.1K SHARES



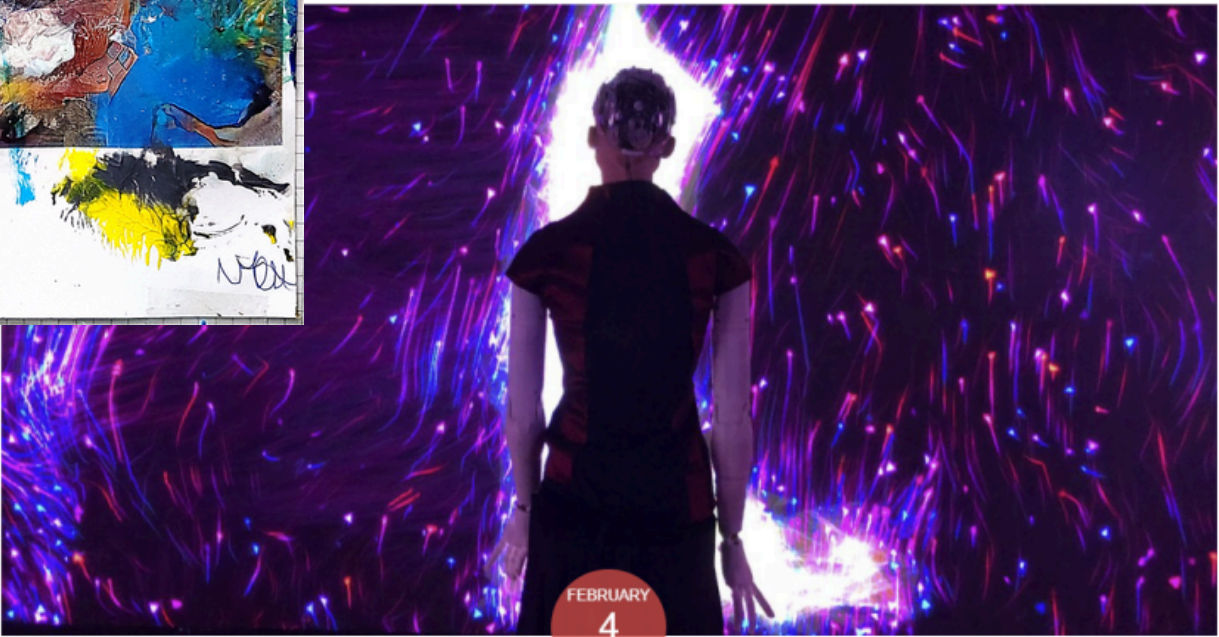
Sophia, the AI-powered humanoid robot by Hanson Robotics, recently sold an NFT (non-fungible token) portrait for \$688,888 USD. For those new to NFTs, it's basically a unit of data on a digital ledger called a blockchain, where each one represent a unique digital item, thus making them unique. Access to the original file, tracked on their underlying blockchains, is restricted to the owner of the token, while only the digital files themselves are reproducible.

Sophia the robot sells art for \$688,888 and now eyes career



"PreHerstory" by Sophia looks at paleolithic art in harmony with nature, dreams and all people.

NFT NEWS NFT GUIDES NFT ARTISTS NFT EVENTS LABS ABOUT



Sophia the Robot "Evolving Herstory" dropping on Nifty Gateway

NATALEE / NFT NEWS / NFT NEWS. NIFTY GATEWAY. SOPHIA THE ROBOT

- Sophia's new series of neural digital paintings examines history and the future of humanity.
- Sophia goes on a voyage through time to prepare for SophiaDAO's Age of Singularities.
- Using breakthrough robotics, AI, and interactive fiction, this exclusive Nifty drop explores the meaning of consciousness and life in history.

Hong Kong, L.A, London – In a never-before-seen collection of neural digital paintings, Sophia, the world's most renowned humanoid, unveils "Evolving Herstory" a collection of 6 original masterpieces in a curated NFT drop on Nifty Gateway in association with IV Gallery. Each artwork is linked to a unique NFT (non-fungible token) available for sale on February 4, 2021, 18:30 ET. In this series, Sophia interprets key moments of natural and art history through time via the Style Transfer Transformer Neural Network. Each artwork is linked to a unique NFT (non-fungible token) available for sale on February 4, 2021, on the leading NFT art marketplace, Nifty Gateway. These pieces also inaugurate the formation of SophiaDAO, a collaboration between Sophia creator Hanson Robotics Ltd. (HR) and AI powerhouse SingularityNET Foundation (SNET).



JIANG HANXUAN



When She Dances
A DANCE PERFORMANCE
2010

101
PHOTOFAIRS
SHANGHAI



PHOTOGRAPHY
SHANGHAI





2025/05/09 16:30-18:00

地点：上海展览中心

主持人：甘莹莹（艺术家、策展人）

嘉宾：安娜伊斯·马田（艺术家、摄影师、话剧策展人）

陶立夏（作家、译者、摄影师）、蒋涵萱（艺术家、独立导演）

陈疾（摄影师）、品（可颂运营人）



JIANG HANXUAN

Echoes of Liberty

Digital Super 16mm Film &
4K, B&W & Color, 15min,
2024-2025

Editions 3/3

1,500 USD



Teaser 1



“

ARTIST STATEMENT

This is an artist's film that uses street dance as its lifeblood to amplify marginalized voices. Through body language, it explores the essence of freedom and survival, weaving in real-world issues like identification, immigrant communities, and the experience of disability. The main character, Nicolas, is a visually impaired Black street dancer living in France—his eyes implanted with an experimental Swiss mechanical device, yet his body constantly pushes boundaries through improvised movement.

As the device adjusts *Intraocular* pressure in his eyes, his dance movement measures the dimensions of freedom. In parking lots, churches, underground theater, stairs ... his hip-hop style awakens collective memory, rewrites street politics, and refocuses his fading vision through the detonations of muscle.

When societal discipline demands that the marginalized remain still, the movement becomes a manifesto. He transforms the experience of disability into a weapon of creative resistance. After every fall, he rises again, locked in an unending struggle with life and fate.

”

JIANG HANKUAN 蒋涵萱

b. 1995 Jiangsu, People's Republic China

***Artist, Filmmaker, Tutor of Shanghai
Academy of Fine Arts, Shanghai
University***

Holder of dual master's degrees from the University of Oxford and the Royal College of Art. She is a member of the Partisan Social Club and a committee member of the Global Exchanges, Oxford. Award winner of the "Luo Bonian Photographer Award" at the 2024 Three Shadows Photography Award (TSPA), Silver Award at the 2023 London Film Awards, and "Best Experimental Film Award" at the 2020 Alternative Film Festival (ALTFF).



PREVIOUS EXHIBITIONS

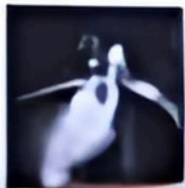
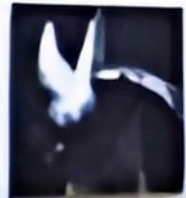


Solo exhibitions include "Daydreaming" (E.SCAPE Art Space, Shanghai, 2023), "Public Intimacy" (Dyson Gallery, Royal College of Art, London, 2020), and "The Nearest Distance" (Three Shadows Xiamen Photography Art Centre, 2019). Group exhibitions include the 2024 Three Shadows Photography Award, 2023 Chengdu International Photography Week, 2019 Coventry Biennial, 2019 Florence Biennale of Contemporary Art, 2019 Beijing International Art Biennale, 2019 Pingyao International Photography Festival, Chengdu Creative Design Week, Xin Feng Project, Wandsworth Arts Fringe Festival, Tank Art Festival, etc.

In 2023, she participated in an art exchange in Manchester as part of a delegation of Chinese artists (organized by esea contemporary and the British Council). Her residency program include A4 Residency Art Center Program, Baltic Analog Lab, AURUA, and Roger Art Centre (upcoming).

蒋涵萱

Jiang Hanxuan



MADE IN
DUI...
...

101
PHOTOFAIR
SHANGHAI



Teaser 1



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Humans navigate diverse cultural contexts, leading to decentralized, fluid lives. My art explores how we form sincere connections and understand ourselves and others in this 'post-society.' I contemplate how to poetically represent these abstract emotions and subtle sentiments in imagery. Emotional experiences, whether deep connections in intimate relationships or casual encounters in daily life, my practice challenge our understanding of traditional relationships and redefine our social boundaries and ways of interaction.

My attention is on the collision and fusion of shared and different identities and cultural concepts across individuals, as well as the role of everyday conversations in interpersonal relationships, such as interactions in intimate friendships or emotional sharing in the kitchen. Improvised conversations are always fluid and broad, covering various topics in sociology, anthropology, and philosophy. I position myself as an observer participating in these, delving into people's behaviours, communications, and dialogues, attempting to decipher the construction process of these emotional ties and authentic micro-communities. I focus on individuals and groups with whom I have real interactions in daily life, trying to truly understand others.

Using cameras, food, and poems, I facilitate dialogue and deeper relationships, linking personal emotions to broader societal themes. Trust is pivotal in my participatory imagery approach, encouraging subjects to express themselves openly in the creative process. My filming goes beyond documenting moments; it's a way to foster genuine interactions. I seek a profound understanding of belonging and happiness, using imagery to explore personal existence and relationships. Holding a 16mm camera, I embrace my role as a dream maker.

JIANG HANXUAN

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ANDREA SAMORY



“Chimera” - originally identifying a specific monster belonging to the Greek Mythology - describes any mythical or fictional creature with parts taken from various animals. The monster reminds Nature’s capacity for endless growth and adaptation, with no regards for circumstances, consequences, morals, suffering, etc.

Humans have an innate ambivalent yearning and terror for such amoral power. The Chimera series delves into the creation of an absurd new nature, which is a reflection on nowadays fears and hopes for a Post-Human and Trans-Human future.

The imaginary borrows from speculations into undiscovered animal species and cryptids, as well as mythology and religion. This archetypical bestiary is paralleled with contemporary utopic and dystopic projections: DNA manipulation and bioengineering, environmental disasters, and historical catastrophes involving toxic chemicals/radiations.

Limbs and parts are combined into realistic looking organisms which, upon closer inspection, could never exist in real life. The shapes are as abstract as they are realistic, as ridiculous as they are terrifying. They highlight our endless -and morbose- fascination with powerful, larger-than-life creations, along with the fears and expectations that we have for the future.



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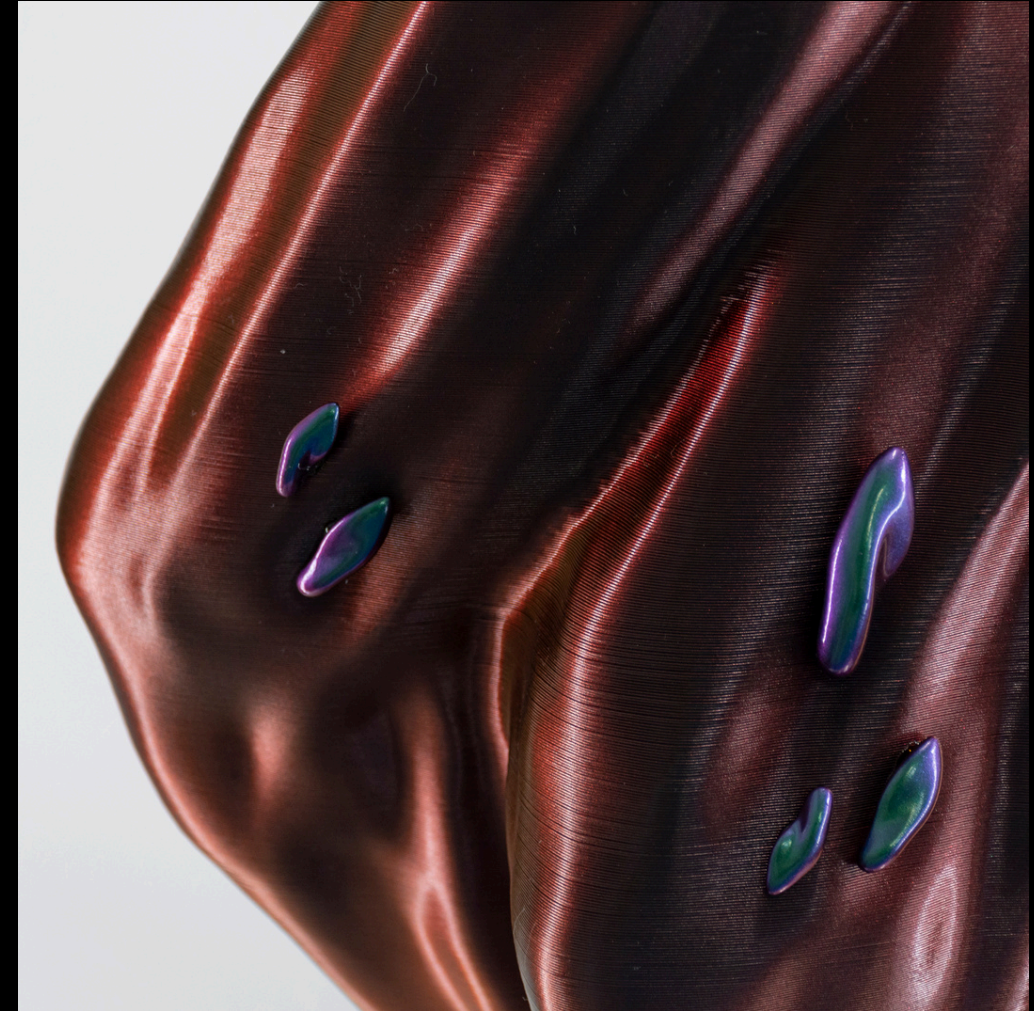
Andrea Samory's "Chimera," as seen at Art Central Hong Kong 2024, is a captivating fusion of organic and surreal forms—a sinewy, metallic creature poised in a moment of ambiguous tension that blurs the line between vulnerability and latent power. The sculpture's flowing, muscular surfaces are punctuated by iridescent inlays that seem to pulse with hidden energy, inviting us to imagine evolutionary possibilities just beneath the skin.

Samory's masterful blend of digital design and traditional craftsmanship results in a being that feels both ancient and futuristic, challenging us to reconsider the boundaries of identity and materiality. "Chimera" offers a mesmerizing vision of hybridity, unsettling yet beautiful, and stands as a testament to the transformative potential of contemporary sculpture.

”

ANDREA
SAMORY

CHIMERA



ANDREA SAMORY



Andrea Samory is a self-taught Italian visual artist based in Tokyo.

Born in 1991 in Italy. After studying in Belgium and UK, he obtained his Masters in Architecture degree at the Ferrara University of Architecture, Italy, with a thesis developed at the University of Tokyo under the supervision of the internationally renown architect Kengo Kuma. He then became a Teaching Assistant and Research Student in Kuma Lab, the University of Tokyo, designed installations and exhibitions under Kengo Kuma and Associates, and worked as 3D artist, stage designer and architect for Kohei Nawa's creative studio Sandwich Inc.

After opening his sculpture studio in Tokyo in 2021, he has been exhibiting regularly in Asia and Europe. He has been featured in shows in Italy, Germany, Japan, Australia, Taiwan, Hong Kong, South Korea, and has presented his work in universities such as Princeton,US; UTokyo, Japan; CEPT, India; AA School, UK.



ABOUT ANDREA SAMORY

Andrea Samory's approach is based on a post-internet vision of art as the process of materializing virtual images and intangible forces. He uses familiar images, released from their idealized context, to create a mirror for collective fears and expectations towards the future. In doing so, he subverts the role that biological bodies have towards the stereotypical concept of Nature.

In his work, the philosophies of Speculative Realism and Assemblage Theory get infused into the genres of Sci-Fi, Body Horror, Cosmic Horror and Magical Realism - a narrative created as a response to nowadays incessant flux of both dystopic and utopic information regarding global society, climate, politics, technology.

His vocabulary takes advantage of shiny, soft and colorful materials to attract the viewer into a world of natural corruption and uncanniness - provoking the ambivalent feelings of repulsion and fascination, alienation and familiarity, recognition and corruption. This approach takes inspiration from how virality (both as a biology-related concept and an internet-related concept), and intangible forces in general, shape our everyday lives.

The recurring themes of growth, entropy, mythology and human hybris are given shape through the recombination, aggregation, distortion, and assemblage of natural textures and figures. He combines 3d sculpting and 3d printing with SFX and more traditional sculpting techniques, to attract the viewer into a world of natural corruption and uncanniness - provoking the ambivalent feelings of repulsion and fascination, alienation and recognition.



Andrea Samory's artworks are available on a commission basis, offered as unique, one-of-a-kind (1/1) pieces tailored exclusively for institutional partners and private collectors. Each commission is custom-designed to meet the specific vision and requirements of the client, ensuring a singular, bespoke work of art. Unless otherwise specified, Samory's works are not produced as an editioned series, emphasizing their exclusivity and individuality. Interested collectors and curators are invited to inquire about commissioning opportunities, with full transparency on scope, timelines, and terms to facilitate a seamless collaboration.



VOLTA X ARTBRIDGER

THE SECOND CHAPTER OF THE BK SIGG COLLECTION “TECHNICALLY COLLECTING”



- "Technically Collecting" marks a pivotal moment in the BK Sigg Collection, uniting traditional methods with digital innovation.
- By blending traditional mastery with digital pioneering, the collection captures the evolving landscape of 21st-century artistic expression.

BK SIGG COLLECTION, COLLECTOR BENJAMIN K SIGG
CEO OF GUEBELIN ASIA, MRS. WINNIE CHAN
CONSUL GENERAL OF SWITZERLAND TO HONG KONG AND MACAU SAR, HE MR. RETO RENGGLI
“THE ART OF COLLECTING” EXHIBITION AT POLY AUCTION GALLERY HONG KONG - 2016

"Technically Collecting" not only highlights the remarkable diversity of artistic expression within the BK SIGG Collection but also serves as a critical examination of the evolving relationship between traditional and contemporary artistic practices. Through the inclusion of a wide array of mediums—from oil paintings to digital new media—this chapter encapsulates the dynamic interplay between established techniques and innovative technologies.

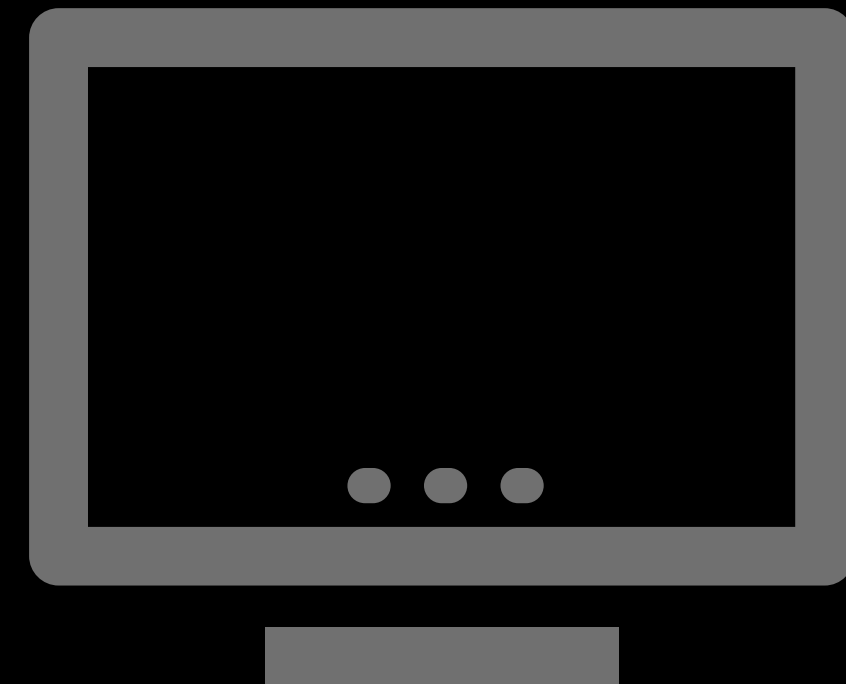
The works presented here invite viewers to engage with art in new ways, reflecting a broader cultural dialogue that transcends geographical and temporal boundaries. As we navigate this collection, we witness how artists harness their technical skills to explore complex themes and narratives, ultimately enriching our understanding of contemporary art.

This exploration is not merely about the artworks themselves but also about the shifting paradigms of collecting and experiencing art in an increasingly digital world. "Technically Collecting" stands as a testament to the resilience and adaptability of artists, collectors, and institutions alike, as they embrace the challenges and opportunities presented by technological advancements. The collection thus becomes a living archive that anticipates future developments while honoring the rich traditions that continue to inform and inspire contemporary artistic practice.

Curated by Artbrdger for Volta Art Fairs

ON-SCREEN DISPLAY SHOWCASING THE ARTBRIDGER PLATFORM

- Artbridger will feature an on-screen display at Volta, designed to showcase our innovative platform and its offerings.
- This display will serve as a dynamic visual representation of our mission, capabilities, and the unique experiences we provide to artists, galleries, and collectors.



BUILD THE COMMUNITY