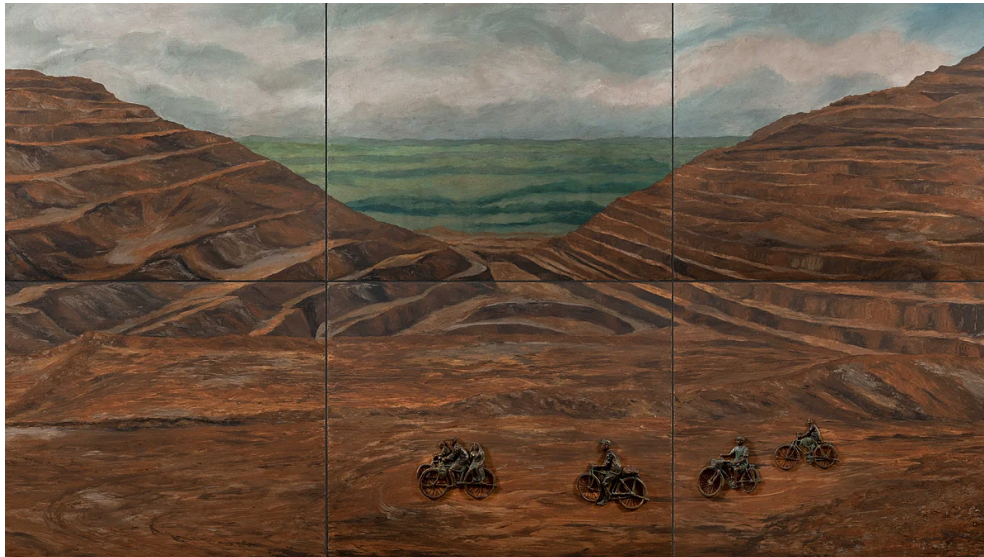


[Home](#) [Lifestyle](#) [Art Basel Hong Kong: Fostering A Cross Cultural Dialogue](#)

Art Basel Hong Kong: Fostering A Cross Cultural Dialogue

There were distinct yet subtle differences on various levels in the art presented with respect to its place of origin.

Nandita Chaudhuri | **Updated:** Friday, April 11, 2025, 02:09 PM IST



Sangita Maity Shrine Empire |

Last week, I headed to both view and exhibit, in one of the two Major Art Fairs in Hong Kong; The Art Basel HK and the Art Central HK. The Art Basel, Hong Kong had five participating Indian Galleries. I showcased two works titled 'Data Cells' at the Whitestone Gallery Booth, at Art Central. The works referred to the

data cells that get conjured and projected from the mind from stored conditioning. After spending 5 entire days taking in an avalanche of mediocre

considering. After spending 3 entire days taking in an avalanche of treasures to brilliant works from diverse countries, the thought that came potently to mind was: Authenticity in art is a complex and evolving concept, especially in a world where cultural influences are constantly crossing borders. And yet, there were distinct yet subtle differences on various levels in the art presented with respect to its place of origin.

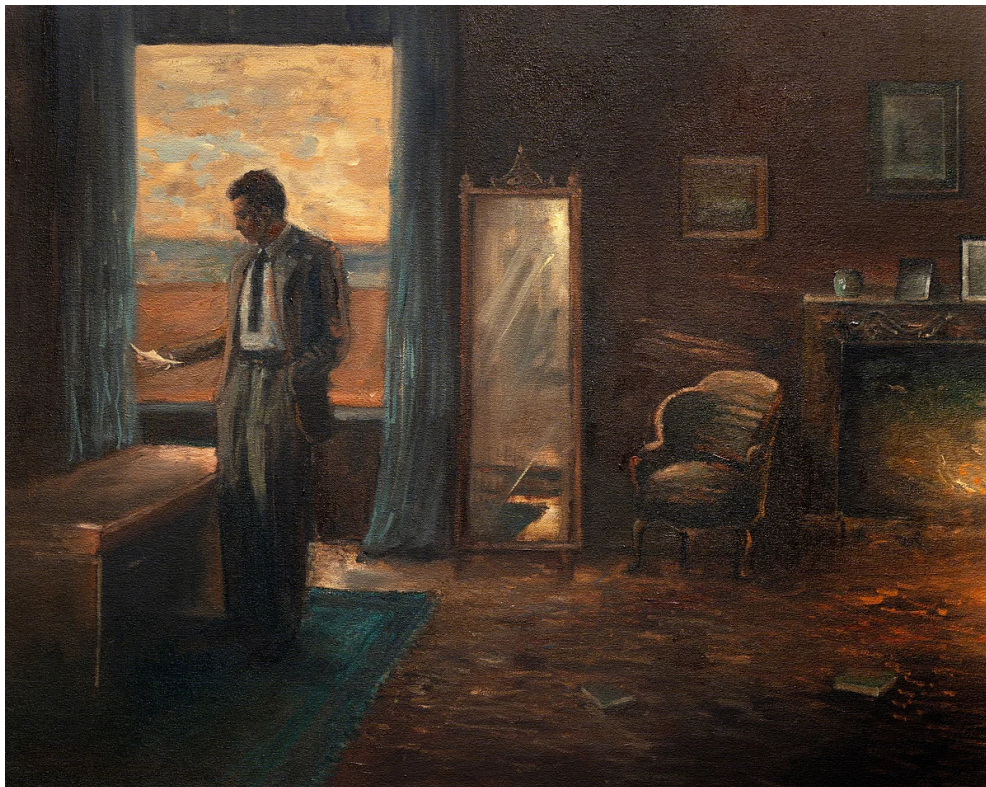


Ali Kazim Jhaveri Contemporary I



Saju Kunhan Tarq Gallery |

At the Art Basel, Vadehra Art Gallery presented Zaam Arif's, 'When Light Falls Away' a sheer masterpiece. There were also works on marine ply by Atul Dodiya; a painted, shaped mattress work by Anju Dodiya; a series of photographs, embroidered upon by a community of women, by Ashfika Rahman; photographs by Gauri Gill from her Acts of Appearance series; and mixed media works on paper by Nalini Malani. Anant Art Gallery, presented Aisha Khalid's works exploring duality within unity through precise, intricate compositions. The works employed innovative and traditional techniques; using Mughal hashiya floral motifs; where expanses of geometric patterns evoke infinity.



Zaam Arif Vadhera Gallery |



Aisha Khalid Anant Art Gallery |

Strategic and metaphorical references to the issues of migration and displacement in Saju Kunhan's visuals 11th May 1980 Wedding Day' were presented by the TARQ Gallery, Mumbai. Saju Kunhan explored familial archives and ancestral histories. The works featured black and white family photographs animated by adding a layer of painted colour, thereby manipulating history and timelines. Shrine Empire showcased Sangita Maity's works which explored the socio-cultural, geographical, and environmental impact of industrialization on indigenous communities, Maity's work is rooted in narratives that found their voice through the usage of soil and other minerals. Jhaveri Contemporary showcased work by 7 artists from South Asia and its diaspora, Rana Begum, Ali Kazim, Lubna Chowdhary, Matthew Krishanu, Simryn Gill, Harminder Judge, and Lionel Wendt. In his portraits, Ali Kazim depicted solitary figures using techniques inspired by miniature painting.

depicted solitary figures using techniques inspired by miniature painting. Rana Begum's 1277 Relief Panel made of extruded aluminium sections, ushered light into its troughs creating a visual imagery of linear patterns. Lubna Chowdhary's Certain Times LIII, composed of hand glazed ceramic elements, presented a skyline of hybrid architectures and forms. Simryn Gill's works reverberated from the past to the present in Passing Through – relief prints. Matthew Krishanu circled back to his own past in a striking large painting from his House of God series, recalling his early childhood spent in Dhaka.



Nandita Chaudhuri White Stone Gallery |



Nandita Chaudhuri |

In a globalized world where artistic influences intermingle, authenticity is no longer just about cultural purity but about how artists navigate and synthesize these diverse influences into something meaningful and personal. While this fosters cross-cultural dialogue, it also raises questions about homogenization. A great example is how contemporary African and Indigenous artists are gaining recognition for work that engages with their heritage while speaking to contemporary global themes. Ai Weiwei's use of traditional Chinese motifs in politically charged conceptual art speaks both to China's history and to broader global concerns about freedom and state control. Another example is that of the animation films of William Kentridge, which have drawn on his heritage and South Africa's cultural issues.. The contemporary art world is highly interconnected, with artists from different backgrounds engaging with shared concerns. The human emotion, finally, is just one voice. The key is not dilution but translation.