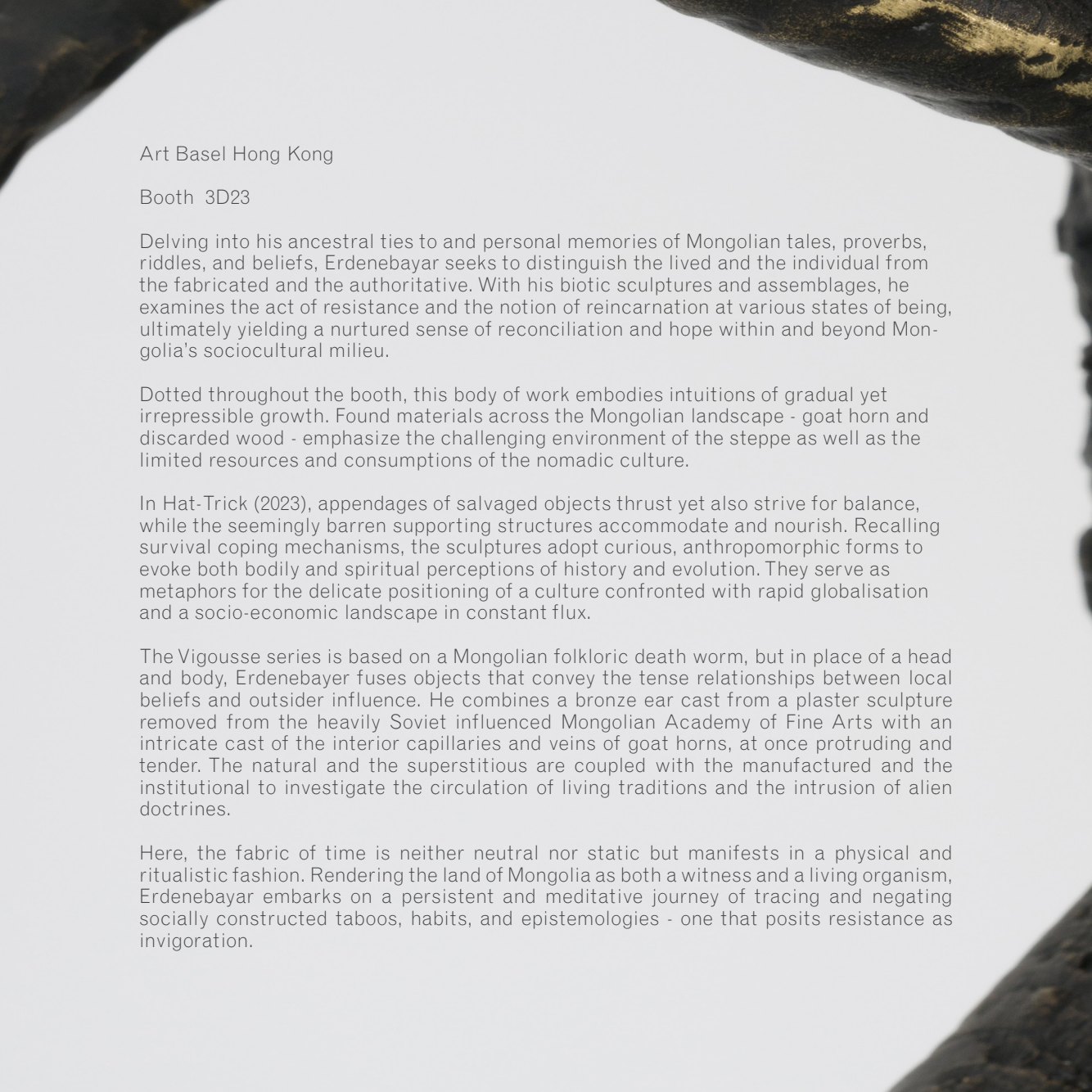


Jantsankhorol Erdenebayar  
Middle Child



Art Basel Hong Kong

Booth 3D23

Delving into his ancestral ties to and personal memories of Mongolian tales, proverbs, riddles, and beliefs, Erdenebayar seeks to distinguish the lived and the individual from the fabricated and the authoritative. With his biotic sculptures and assemblages, he examines the act of resistance and the notion of reincarnation at various states of being, ultimately yielding a nurtured sense of reconciliation and hope within and beyond Mongolia's sociocultural milieu.

Dotted throughout the booth, this body of work embodies intuitions of gradual yet irrepressible growth. Found materials across the Mongolian landscape - goat horn and discarded wood - emphasize the challenging environment of the steppe as well as the limited resources and consumptions of the nomadic culture.

In Hat-Trick (2023), appendages of salvaged objects thrust yet also strive for balance, while the seemingly barren supporting structures accommodate and nourish. Recalling survival coping mechanisms, the sculptures adopt curious, anthropomorphic forms to evoke both bodily and spiritual perceptions of history and evolution. They serve as metaphors for the delicate positioning of a culture confronted with rapid globalisation and a socio-economic landscape in constant flux.

The Vigousse series is based on a Mongolian folkloric death worm, but in place of a head and body, Erdenebayar fuses objects that convey the tense relationships between local beliefs and outsider influence. He combines a bronze ear cast from a plaster sculpture removed from the heavily Soviet influenced Mongolian Academy of Fine Arts with an intricate cast of the interior capillaries and veins of goat horns, at once protruding and tender. The natural and the superstitious are coupled with the manufactured and the institutional to investigate the circulation of living traditions and the intrusion of alien doctrines.

Here, the fabric of time is neither neutral nor static but manifests in a physical and ritualistic fashion. Rendering the land of Mongolia as both a witness and a living organism, Erdenebayar embarks on a persistent and meditative journey of tracing and negating socially constructed taboos, habits, and epistemologies - one that posits resistance as invigoration.



Reinvigoration iii, 2024 (Detail)



Reinvigoration iii, 2024, Cast bronze, 12 x 67 x 20 cm | 4 3/4 x 26 3/8 x 7 7/8 in, Edition of 3





Vigousse, 2016, Cast bronze, 35.6 x 50.8 x 66 cm



Vigousse, 2016 (Detail)



Secondary Growth i, 2023, Found wood, ox horn, 160 x 56 x 24 cm | 63 x 22 x 9 1/2 in



Secondary Growth i, 2023 (Detail)





Secondary Growth ii, 2024 (Detail)



Secondary Growth ii, 2024, Cast bronze, 87 x 38 x 34 cm | 34 1/4 x 15 x 13 3/8 in, Edition of 3



Hat-Trick, 2023, Found wood, faux fur, goat horn, photographs and stone glue, 187 x 48 x 37 cm | 73 5/8 x 18 7/8 x 14 5/8 in



Hat-Trick, 2023 (Detail)





Jantsankhorol Erdenebayar in his studio, Ulaanbaatar, Mongolia



Vigousse iii, 2024, Cast bronze, 35 x 23 x 32 cm | 13 3/4 x 9 x 12 5/8 in, Edition of 2



Vigousse iii, 2024





Vigousse iii, 2024





Pompous or Omnicompetent, 2023, Found wood and ox horns, 67 x 43 x 33 cm | 26 3/8 x 16 7/8 x 13 in



Pompous or Omnicompetent, 2023



One-Trick Pony, 2023, Found wood, ox horn, music note stand, 126 x 73 x 53 cm | 49 5/8 x 28 3/4 x 20 7/8 in



One-Trick Pony, 2023 (Detail)





Reinvigoration i & ii, 2024, Cast bronze, 36 x 16 x 11 cm | 14 1/8 x 6 1/4 x 4 3/8 in (Right Hand)  
28 x 13 x 11 cm | 11 x 5 1/8 x 4 3/8 in (Left Hand), Edition of 3



Reinvigoration i & ii, 2024 (Detail)

## About the artist

Jantsankhorol Erdenebayar (b. Ulaanbaatar, Mongolia, 1992) completed his Bachelor in Arts (BA) at City University of New York, Hunter College in 2015 & his Master in Fine Arts (MFA) University of California, Los Angeles in 2019. His works have been shown in numerous locations globally including BLUM, Los Angeles (2020), Frieze, New York (2020), Half Gallery, New York (2021), Art Basel Miami Beach (2021) & Red Ger Creative Space, Arts Council of Mongolia (2022). In 2019, Erdenebayar represented Mongolia at the 58th Venice Biennale, Italy.





## Luka Yuanyuan Yang | Art Basel Hong Kong Film Sector

Luka Yuanyuan Yang's film *Tales of Chinatown* opens with a captivating walking tour of San Francisco's Chinatown. It traces the path of Orson Welles' 1940s film *The Lady from Shanghai*, starting from the last surviving theater in Chinatown. The journey then takes us from "Shanghai Low" to the "Forbidden City Night-club". Along the way, the camera intimately follows Chinese dancer Cynthia Yee, historian Wylie Wong, and David Lei, weaving a narrative that transcends time and space. Since 2018, Yang has been delving into the stories of Chinese women in the 20th-century performing arts industry abroad. She skillfully illuminates the memories and scars left by the Chinese Exclusion Act (1882-1943), shedding light on the experiences of Chinese immigrants and their descendants throughout the 20th century.

Screening Time: 6:10pm - 6:55pm (HKT), 29 March, 2024

*Tales of Chinatown*, 2019, Single-channel HD video with color, 19'11", Edition of 3





This is the last surviving Chinese theater here in Chinatown.  
这是唐人街目前仅存的一家华埠戏院。

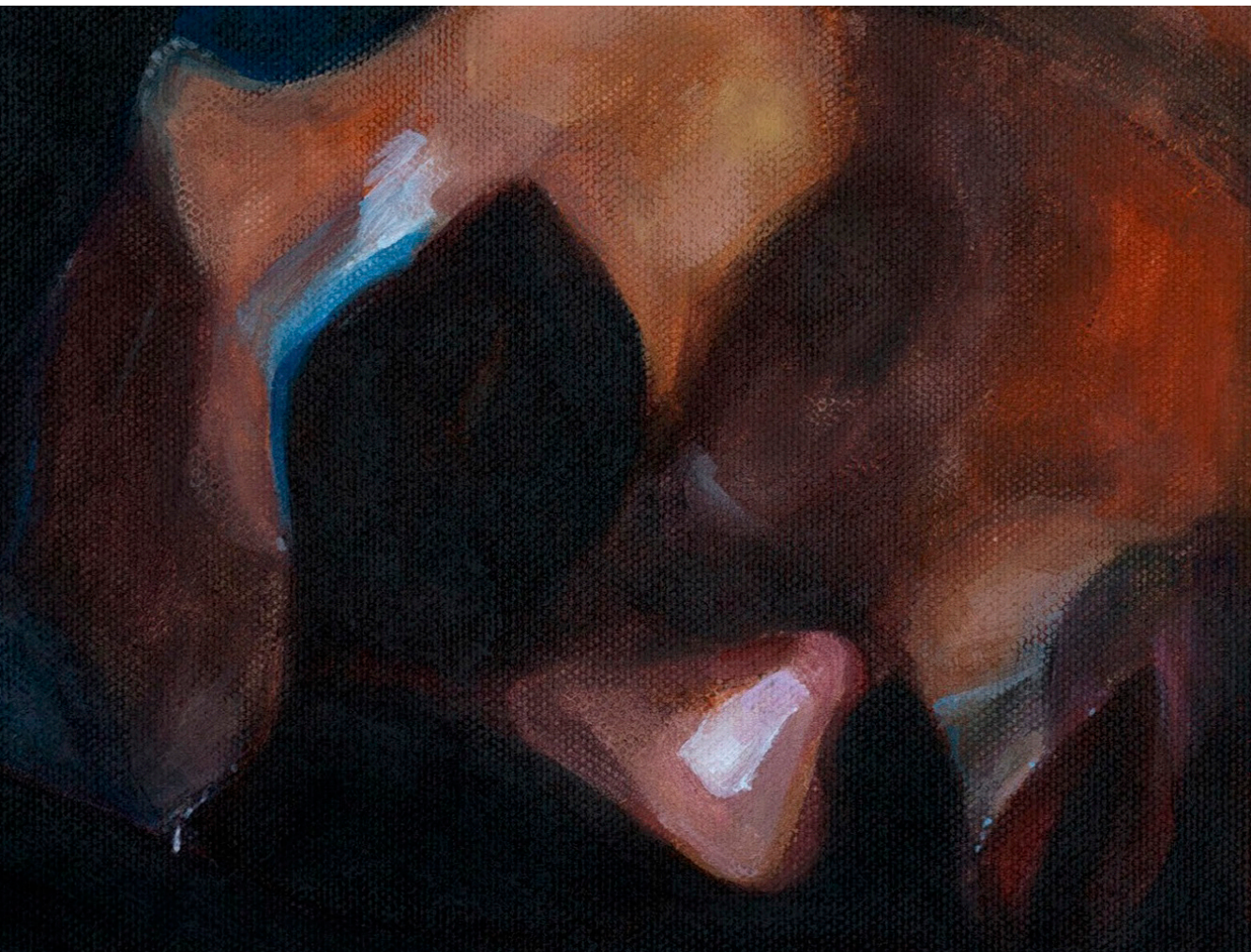
## About the artist

Luka Yuanyuan Yang (b.1989, Beijing) is a visual artist and filmmaker. She graduated from London College of Communications, University of the Arts London with a BA (hons) in photography. By creating narratives where facts and fiction coexist, Yang challenges the rigid and conventional interpretation of history and gives voices to subjects that have been forgotten, silenced, and misinterpreted.

Her work has been featured in the New Yorker, New Orleans Film Festival, Atlanta Film Festival and Camden International Film Festival. As a visual artist, her work has been exhibited at the Centre for Heritage Arts & Textile, Hong Kong; Rockbund Art Museum, Shanghai; Power Station of Art, Shanghai; Times Art Museum & Times Arts Center Berlin; Chinese American Arts Council, NYC; Art in General, NYC; Espacio de Arte Contemporáneo, Uruguay; Sifang Art Museum, Nanjing; OCAT, Beijing, Shanghai, Shenzhen. She received awards internationally from organizations such as Art Power 100 (2019); Huayu Youth Award (2016) and Rencontres d'Arles (2015).

Online Viewing Room

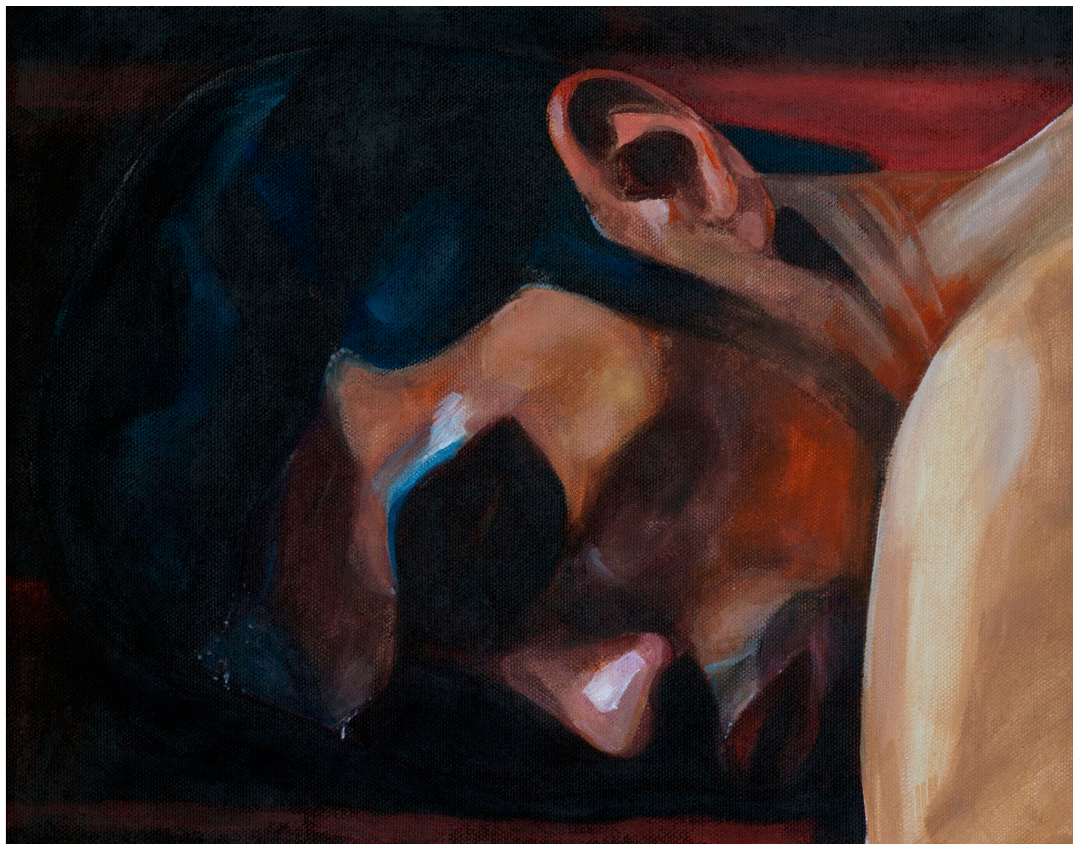
Shen Wei  
Wu Sibó







Shen Wei, White Shorts, 2024, Acrylic on canvas, 40.6 x 30.5 cm | 16 x 12 in



Shen Wei, Head, 2024, Acrylic on canvas, 28 x 35.5 cm | 11 x 14 in





Wu Sibo, Passageway, 2024, Oil on canvas, 106 x 85 cm | 41 3/4 x 33 1/2 in



Wu Sibō, Passageway, 2024 (Detail)



Wu Sibo, *Stranger II*, 2019, Watercolor on paper, 31 x 23 cm | 12 1/4 x 9 in





Wu Sibo, *Neighbor*, 2016, Watercolor on paper, 20 x 15 cm | 7 7/8 x 5 7/8 in





Wu Sibo, *The End*, 2020, Watercolor on paper, 23 x 31 cm | 9 x 12 1/4 in

## About the artist

**Shen Wei** is a Chinese-American artist based in New York City. He is known for his intimate self-portraiture and contemplative images of people and nature, highlighting the understated beauty of his surroundings. He also works in painting, sculpture, and video.

His work has been exhibited internationally, including at the Museum of the City of New York, the Philadelphia Museum of Art, the Power Station of Art in Shanghai, China, the Hasselblad Foundation in Göteborg, Sweden, the North Carolina Museum of Art, and the Morgan Library & Museum in New York. His work has been featured in The New York Times, The Guardian, The New Yorker, Aperture, ARTnews, Paris Review, Art Review, Financial Times, and The Burlington Magazine.

Shen's work is included in the permanent collection of the Museum of Modern Art in New York, the Philadelphia Museum of Art, the J. Paul Getty Museum, the Museum of Contemporary Photography, the Library of Congress, the Carnegie Museum of Art, the Morgan Library & Museum, the CAFA Art Museum, and the Ringling Museum of Art, among others.

He holds an MFA from the School of Visual Arts, New York, and a BFA from Minneapolis College of Art and Design.

**Wu Sibo** (b.1976, China) was born in Maoming, southern Guangdong Province. He lives and works in Guangzhou since 1994. Wu graduated from Guangzhou Academy of Fine arts in 2005.

In his gray-tone paintings, the mood of idleness, detachment and carefree lingers around. Normal people and mundane scenes in the countryside are the common subject matters in his work. From the perspective of an outsider, he presents the social landscape of Southern China in a monochromatic and silent way. Wu's work has been exhibited at Times Museum, Guangzhou, China (2021) and Times Art Center, Berlin (2020). His works are in private collections globally including The Burger Collection, Switzerland & Hong Kong.



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Sheung Wan  
Hong Kong