

Appendix

ACKNOWLEDGMENTS

We wish to express our special thanks to various institutions and persons who have contributed to the realization of this book.

The Research Committee of the University of St. Gallen provided the initial financing for a pilot study which formed the basis for the preparation and presentation of a research application to the Swiss National Science Foundation.

The SNSF funded this project for a period of one year and then approved an extension for a further three months in view of the abundance of the collected data.

Eric Yau, Kwan Sin Joyce Mok, Meng Wang, Marta Baniukiewicz, Tina Willner and Yeung Suet Ying Clarisse were indispensable colleagues in the field research in Hong Kong.

Finally our thanks are due to the management of the Art Basel and particularly to Annette Schönholzer, who generously and uncomplicatedly opened the doors of the world of the Art Basel to us as “outsiders”, in spite of the risk that the sociological radiography of this world could only be had at the expense of its demystification.

INTERVIEWS

In the context of the project more than 60 detailed interviews were recorded. The discussions with the staff of the Art Basel in Hong Kong, with the directors of public and private museums and collections, with curators, with gallerists and collectors, auctioneers and artists provide an instructive insight not only into the “workings” of the contemporary art market but above all into the way it is perceived by the participating actors.

For these discussions we are among other thankful to: Nadim Abbas (Hong Kong) • Tobias Berger (Hong Kong) • Robert Ceresia (Shanghai) • Jane Chao (Hong Kong) • Colin Chinnery (Beijing) • Hallam Chow (Hong Kong) • Chung (Hong Kong) • David Clarke (Hong Kong) • Katie de Tilly (Hong Kong) • Francois Ghebaly (Los Angeles) • Benjamin Hampe (Singapore) • Karin Handlbauer (Vienna) • Lorenz Helbling (Shanghai) • Ferdie Ju (Shanghai) • Michelle Lau (Hong Kong) • Leung Chi Wo (Hong Kong) • Sylvain & Dominique Lévy (Paris) • William Lim (Hong Kong) • David Lin (Taipei) • Gu Ling (Shanghai) • Alan Lo (Hong Kong) • Meg Maggio (Beijing) • Edouard Malingue (Hong Kong) • Adnan Z. Manjal (Jeddah) • Urs Meile (Beijing) • Ming Ming (Shanghai) • Sueo Mizuma (Tokyo) • Shinji Nanzuka (Tokyo) • Hans Ulrich Obrist (London) • Robin Peckham (Hong Kong) • Cedric Pinto (Singapore) • Magnus Renfrew (Hong Kong) • Fabio Rossi (Hong Kong) • Andrée Sfeir-Semler (Hamburg) • Eva Shiu (Singapore) • Vidya Shivadas (New Delhi) • Nick Simunovic (Hong Kong) • Karen Smith (Beijing) • James Solway (Shanghai) • Jonathan Stone (Hong Kong) • Honus Tandijono (Hong Kong) • Rudy Tseng (Taipei) • Henrietta Tsui (Hong Kong) • Choy Chun Wei (Kuala Lumpur) • Lim Wei-Ling (Kuala Lumpur) • Audrey Yeo (Singapore) • Hugh Zimmern (Hong Kong)

THE AUTHORS

Franz Schultheis is Professor of Sociology at the University of St. Gallen and President of the Fondation Bourdieu. He is co-editor of Pierre Bourdieu's writings.

Erwin Single has studied sociology, communication sciences and journalism and works as a freelance journalist in Berlin.

Raphaela Köfeler has studied International Affairs at the University of St. Gallen. She lives in Asia and is doing research about the art worlds of Hong Kong and Singapore.

Thomas Mazzurana has studied Business informatics and Sociology. He is a research associate at the Institute of Sociology at the University of St. Gallen.

PICTURE CREDITS

Photograph by Raphaela Köfeler on page

105

Photographs by Thomas Mazzurana on the cover and on pages

6/7 – 14/15 – 30/31 – 58/59 – 71 – 72/73 – 82/83 – 91 – 98 – 99 – 122/123 – 130/131 – 144/145 – 152/153 – 160 – 161 – 196/197 – 216/217 – 224/225 – 233 – 234/235

Photographs by Erwin Single on pages

13 – 57 – 115 – 169 – 170 – 171 – 184/185 – 207 – 256/257

Cover and pages 30/31 and 122/123: *Inside the Long Museum West Bund in Shanghai. The museum was founded by the Chinese collectors, Liu Yiqian and his wife, Wang Wei, and houses one of the largest private collections in China.*

Page 6/7: *Street scene with Art Basel advertising in Hong Kong.*

Page 13: *The gallery Pace Beijing in the 798 Art District in Beijing.*

Page 14/15: *Opening of the second edition of the Art Basel in Hong Kong on May 14th 2014.*

Pages 57, 144/145, 160, 161, 256/257: *At the 798 Art District in Beijing, the Chaoyang District. Established in 1995 it is now home to many galleries, art institutions, bookshops and fashion labels.*

Pages 58/59 and 234/235: *Inside and outside the M50 Art District, Shanghai's most famous art district with many galleries and non-profit organizations located in the eponymous Moganshan Road.*

Pages 71 and 72/73: *Inside the Yuz Museum in Shanghai. The museum was founded by Indonesian-Chinese billionaire collector Budi Tek and opened in May 2014.*

Pages 82/83, 91 and 130/131: *At the Wong Chuk Hang Art Night, a satellite event to the Art Basel in Hong Kong with many participating galleries, art spaces and artist studios located in Wong Chuk Hang, Ap Lei Chau, Tin Wan and Aberdeen.*

Pages 98, 99, 152/153 and 169: *The Caochangdi Art Village in Beijing, home of domestic and international art galleries like the Galerie Urs Meile.*

Page 105: *Public art by Dutch artist Florentijn Hofman on the occasion of the Art Basel in the harbor of Hong Kong in May 2013.*

Page 115: *In the CAFA Art Museum in Beijing, one of the most important art institutions in Asia.*

Pages 170 and 171: *The Ullens Center for Contemporary Art in the 798 Art District, an independent, not-for-profit art center founded by the Belgian collectors Guy and Myriam Ullens and opened in November 2007.*

Page 184/185: *In front of the Rockbund Art Museum in Shanghai, located in the former Royal Asiatic Society building completed in 1933 near The Bund waterfront.*

Page 196/197: *An exercise class at the China Central Academy of Fine Arts (CAFA), an art academy under the direct charge of the Ministry of Education of China.*

Page 207: *A gallery in Hollywood Road in Hong Kong, an area with many galleries and antique shops.*

Pages 216/217, 224/225 and 233: *At the Art Basel in Hong Kong.*

