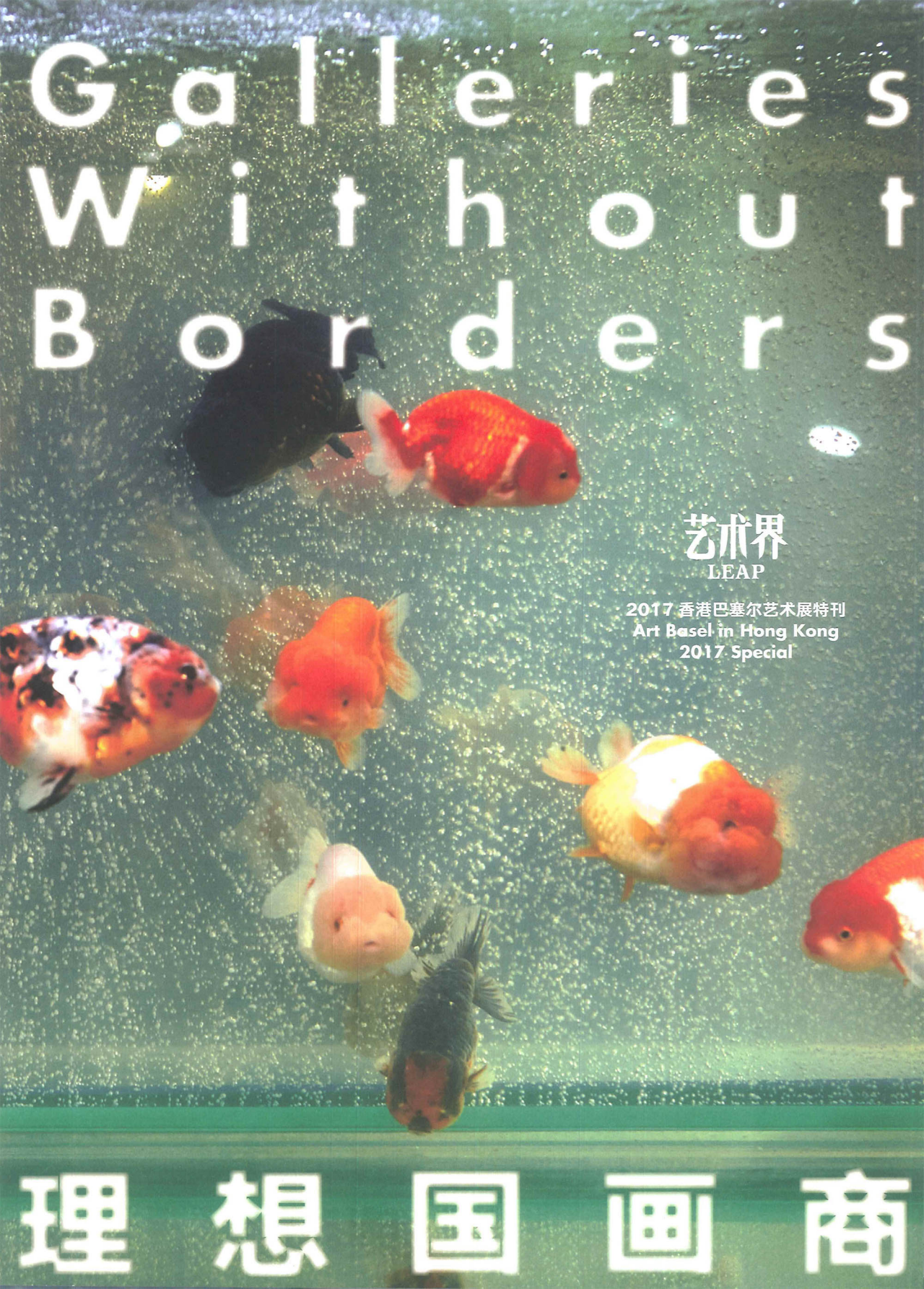


# Galleries Without Borders



艺术界  
LEAP

2017 香港巴塞尔艺术展特刊  
Art Basel in Hong Kong  
2017 Special

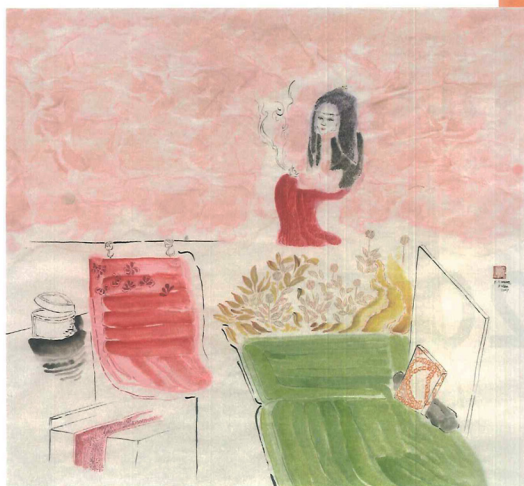
# 理想国画商



李绮敏毕业于香港大学，拥有艺术史和比较文学学士学位，并于2009年完成了de Appel艺术中心的策展课程。目前她是Spring Workshop的策展人。李绮敏曾于2005-2008年担任香港Pare/Site艺术空间的策展人。作为一名作者，她还为许多展览目录和出版物撰写过文章，例如《Yishu》、《艺术界》和《艺术论坛》。李绮敏目前生活工作于香港和阿姆斯特丹。

Christina Li graduated from the University of Hong Kong with a degree in Fine Arts (Art History) and Comparative Literature, and completed de Appel Curatorial Program in 2009. She is currently the curator at large at Spring Workshop. Christina previously worked as a curator of Para/Site Art Space (Hong Kong) from 2005 to 2008. As a writer, she has contributed to catalogues and publications such as Yishu Journal of Contemporary Art, LEAP, and Art Forum. Christina lives and works in Hong Kong and Amsterdam.

## 李绮敏 Christina Li



王韬程，《当她第一次看到那些奢侈品的時候，她很緊張，身體在顫抖》，2017年，紙上水墨、矿物水彩，106 x 113 厘米  
Evelyn Taocheng Wang, *When She Saw Those Luxurious Objects for the First Time, She Was So Nervous and Her Body Was Shaking*, 2017, ink and mineral color on rice paper, 106 x 113 cm



Photo credit: Michael MC Chiu

**LEAP: 你认为2017年谁应该举办回顾展或者个展？在什么样机构或者画廊？为什么？**

李绮敏：我是阿姆斯特丹的中国画家王韬程的铁杆粉丝，她的画敏锐而又狂热，呈现的场景都来自于她的日常生活和幻想。她将这些作品与中国古典绘画和文学的传统并置在一起，戏剧性地测试了性、文化背景和社会阶级的定义。她有一段时间没办展览了，我很高兴今年能够在香港巴塞爾艺术博览会的Carlos/Ishikawa画廊的展位上看到她的作品。

**LEAP: 你希望在今年威尼斯双年展的香港馆（或你选择的展馆）里看到谁？**

李绮敏：今年的威尼斯双年展非常令人兴奋，因为将会有很多大牌艺术家和策展人。我非常期待在今年的香港馆里看到杨嘉辉的作品，我希望明年会有一位代表香港的女性艺术家。

**LEAP: 你认为今年的雅典文献展上会发生什么？为什么或者为什么不？**

李绮敏：我认为在了解文献展团队过去三年所做的工作之前不要轻易下判断，他们努力参与其中，了解这座城市，利用现有条件，力图在希腊和欧洲的历史上书写浓重的一笔。我一直关注着他们在雅典开展的公开活动和发表的出版物，我很想知道他们在当地收获的经验将如何在即将到来的四月里融合、呈现，以及会以什么关联、甚至脱节的方式与6月的卡塞尔文献展发生关系。

**LEAP: 在当今紧张的全球政治环境中，你认为艺术界（文化界）应该如何举办展览、活动，进行创作？或者我们都应该走上街头加入游行队伍？**

李绮敏：两方面都要做。（翻译：盛夏）

**LEAP: Who do you think should have a retrospective or a solo exhibition in 2017? In what institutions or Gallery? And why?**

Christina Li: I am a huge fan of Amsterdam-based Chinese painter Evelyn Taocheng Wang's sharp and rhapsodic paintings. They feature scenes from her daily life and fantasies, through which she playfully puts definitions of sexuality, cultural background and social class to test, juxtaposed against the tradition of Chinese classical painting and literature. She hasn't shown work in the region for quite some time and I'm excited that she will be showing her work at Carlos/Ishikawa's booth this year at ABHK.

**LEAP: Who would you like to see presented in the Hong Kong Pavilion (or a pavilion of your choice) at the Venice Biennale this year?**

Christina Li: This year is a very exciting edition with a lot of stellar artists and curators presenting work. I am very much looking forward to seeing what Samson will be doing in the Hong Kong pavilion this year and I'm rooting for a female artist to represent Hong Kong next year.

**LEAP: Do you think documenta should happen in Athens this year? Why—or why not?**

Christina Li: I think it might be too easy to pass judgment without understanding the work the documenta team has done in the past three years, engaging with and learning from the city and the conditions resulting from and contingent to this very specific crack in Greek and European history. Since I have been following the ripples set off from their public programming and their publications in Athens, I am curious to see how their experiences on the ground could be synthesized and presented this coming April, and the way in which it relates or even dislocates itself to the show in Kassel in June.

**LEAP: In the heightened political climate globally, do you think that the art world (cultural practitioners) should be making exhibitions/events/art or should we all be taking to the streets to march?**

Christina Li: Both!