

ANAT EBGI

# post-ism

Art Basel Hong Kong 2023

Written by: Kunsty Kvetch

April 14, 2023



Tammi Campbell at Anat Ebgi Gallery

After three Covid-ridden years, in which the city shut itself off from the rest of the world in an attempt to control infection, the art hamster-wheel— fuelled by money, status-anxiety, booze and of course, lots of art— was in motion once again in Hong Kong. With restrictions finally lifted, including the mask mandate, the international art community was back in town with force in the last week of March. That's why there were so many well-heeled internationals in town—it wasn't an influx of fresh expats (that's still not happening), although they may consider moving their family offices here, because, tax exemption regime.

Taking place against a background of inflation and rumours of a looming market meltdown, Art Basel Hong Kong opened on March 21st, coinciding with the Wealth for Good in Hong Kong Summit— an initiative to promote Hong Kong's asset and wealth management industry and encourage more family offices to establish a presence in the market. Good timing. It was a chorus of 'Hong Kong is back', art dealers desperately memorising flattery in Putonghua and the relieved sighs of an army of Russians happy to find there's at least one other city that welcomes their money.

Memories of draconian Covid restrictions, and the disruptions of the 2019 protests and riots, faded into the distance as the champagne and distractions kicked it, and international visitors once more came to party in our fragrant harbour.

---

6150 Wilshire Blvd  
Los Angeles, CA 90048  
+1 (323) 272 3418

[anatebgi.com](http://anatebgi.com)

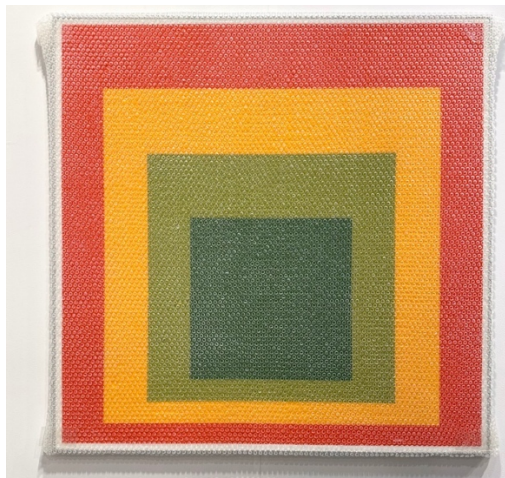
4859 Fountain Ave  
Los Angeles, CA 90029  
+1 (323) 407 6806

# ANAT EBGI

On the first day of VIP previews, guests asserted their social supremacy by flexing their VIP status and announcing their 12pm fair arrival. The KKR and Blackstone guys were still in the office though because it was financial reporting time, and “Who the f\*ck has time for a two-hour lunch-less break?”, one financier asked. “Don’t any of these people need to work?!” The Credit Suisse guys, who nobody wanted to mention (because failure is sad and contagious, and it can’t afford a seven figure artwork), were busy scrambling for head-hunters and a new name card.

The sport du-jour was guests name-dropping every party attended, every wealthy person and their NFT-obsessed spawn encountered (there were a lot), and weapons-profiteers-cum-art-patrons they’ve rubbed shoulders with. There ought to be an art fair status-anxiety sticker book. A gold star for every gallery and luxury brand party attended, and every oligarch offspring, minor or disgraced royal, K-Popper (not that type), Pharrell, and Ultra High Net Worth collector with whom you’ve rubbed shoulders.

But, amidst the Covid-cautious air kissing; the furtive glances over shoulders mid-conversation to see if someone more interesting/famous/rich was in the room; the din of tiresome name-dropping; the flood of exotic skin Birkin bags; a mall strip of luxury brand booths skirting the fair; and anxious fist bumping from former crypto bros-cum-art dealers and Beppe proselytisers, there was art. An overwhelming amount of it.



Tammi Campbell at Anat Ebgi Gallery

Walking past the booth of LA-based **Anat Ebgi** Gallery you’d be forgiven for mistaking the booth as still under installation. Works of contemporary icons were hung wrapped in packing materials like bubble wrap, cardboard and tape. Or so it seemed. Created by Canadian artist, **Tammi Campbell**, the paintings replicated artworks by canonical male artists from the 1960s and 1970s— Ed Ruscha, Andy Warhol, Frank Stella, Josef Albers. The packing materials and tape were in fact sculpted from acrylic paint, adding a layer of tongue-in-cheek illusion, and awe at the artist’s obsessive compulsive eye for detail and precision. Campbell’s appropriative practice has a feminist slant, using totemic male artists who dominate institutional, collection, and market narratives to question institutional structures, the art canon, and highlight the (in)visibility of women or lesser known artists.