



What sold at Art Basel Hong Kong 2025

From pieces fetching over USD 1 million to a strong interest in young artists to acquisitions by museums around the world, galleries reported an impressive array of sales at this year's show

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As Art Basel Hong Kong 2025 comes to a close – and after significant sales such as a **Yayoi Kusama** going for USD 3.5 million (**David Zwirner**) and a **Christina Quarles** for USD 1.35 million (Hauser & Wirth) **reported on day one** – a clearer picture of this year's show is emerging. Several galleries have reported seven-figure sales, acquisitions by museums and collections in Asia, Europe, and the Americas, and strong performances by young artists regionally and farther abroad.

In addition to the painting by Quarles, **Hauser & Wirth** (Paris, Hong Kong, Monaco, Menorca, Gstaad, Saint Moritz, Zurich, London, Somerset, Los Angeles, New York) sold a **Louise Bourgeois** bronze sculpture (Cove, 1988/cast 2010) for USD 2 million to a collector in Asia and an oil painting by **Zeng Fanzhi** for USD 1.5 million. Takashi Murakami's new acrylic and gold leaf painting *Tan Tan Bo: Wormhole* (2025) went for USD 1.35 million in a sale by **Perrotin** (Hong Kong, Shanghai, Paris, Tokyo, Seoul, Los Angeles, New York, London). And **Thaddaeus Ropac** (Salzburg, Paris, Paris Pantin, Seoul, London) had two seven-figure deals, with an enamel screenprint on processed and swirled stainless steel by **Roy Lichtenstein** (*Water Lily Pond with Reflections*, 1992) selling for USD 1.5 million and a 2010 painting by **Georg Baselitz** for EUR 1.2 million.

‘At Art Basel Hong Kong, the art market story we saw unfold in real time was one of great positivity,’ Marc Payot, President, Hauser & Wirth, said. ‘Not only do the dedicated collectors, curators, and artists from Asia and beyond gather in the city for the art week, we’ve also noticed the presence of many international institutions and foundations, marked by the acquisition of two important works by **Lee Bul** on the opening day.’



Art Basel Hong Kong 2025. © Art Basel



A work by Georg Baselitz, exhibited at Art Basel Hong Kong 2025 by Thaddaeus Ropac.
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Hauser & Wirth sold Louise Bourgeois' Cove (1988/cast 2010, pictured left) for USD 2 million. © Art Basel

Hauser & Wirth sold two works by the Korean artist Lee for USD 260,000 and USD 275,000 to a foundation in Europe. Thaddaeus Ropac sold **Robert Rauschenberg**'s original artwork for the First International Festival of Asian Film (1989) to a Chinese museum for USD 200,000, while at **Pace Gallery** (Hong Kong, Tokyo, Seoul, Geneva, London, Los Angeles, New York), a new work by the ultracontemporary Chinese painter Li Hei Di went to a private museum for USD 50,000 – a significant price for an artist born in 1997.

Many museums, foundations, and collections in Asia made notable acquisitions, which includes Hong Kong's M+ purchase of Yibei Zhang's hanging sculpture *There is everything in our bonfire* (2024) for USD 25,000 from the young Shanghai gallery **Bank**. At **Kiang Malingue** (Hong Kong), a new ink-on-canvas work by Brook Hsu sold for USD 45,000 to an Asian foundation, while **Tina Kim Gallery** (New York) sold Lee ShinJa's cotton, wool, and linen weaving *Joining* (1981) for USD 200,000 to a Chinese museum.

'This year was incredibly successful for us in placing artworks with major museums across Asia,' Tina Kim, founder of the eponymous gallery, remarked.



Kiang Malingue's booth at Art Basel Hong Kong, with a work by Brook Hsu on the right. © Art Basel



Pacita and Pio Abad's installation in the show's Encounters sector. © Art Basel



Ames Yavuz also sold three works by First Nations artist Betty Muffler. © Art Basel

In the Encounters sector, dedicated to large-scale installations, Kim's gallery reintroduced the late Filipino artist **Pacita Abad**'s practice to an Asian audience with *Through the Looking Glass* (1996); the monumental installation sold to a museum in Southeast Asia for USD 500,000. Also in Encounters, three works by the First Nations artist Betty Muffler were sold by **Ames Yavuz** (Singapore, Sydney, London), all in the range of USD 40,000–60,000, and Property Holdings Development Group (Hong Kong) sold a piece by Christopher K. Ho to a major corporate collection. **De Sarthe** (Hong Kong), meanwhile, saw great success with NFTs and editions by the Chinese artist **Lu Yang**'s digital alter ego, Doku. The acquisition of Yang's all-encompassing Encounters installation – *DOKU the Creator* (2025) – was being negotiated, with multiple institutions expressing strong interest, but the sale had not yet been confirmed at the time of publication.

Despite some trepidation in the international market, sales to institutions and collections abroad made a strong return this year. The Chinese space **Star Gallery** (Beijing) sold Zhang Wei's oil-on-paper *Jingshan Front Street, Beijing* (1974) for USD 11,050 to the Tate Modern. San Francisco's **Jessica Silverman** gallery sold two new pieces by the Indian artist Rupy C. Tut for USD 40,000 each, with one going to a Bay Area institution. And the Bologna gallery **P420** sold five historical works by the German Italian artist Irma Blank to private collections in Hong Kong, China, Italy, Germany, and Colombia, with prices ranging from USD 8,500 to USD 32,000.