China Art Market: The Landscape

Understanding the market, its institutions, collectors and cities

Annual Market and Ecosystem Report / Evidence window: 2025 to 31 March 2026



Long Museum West Bund, Shanghai. Photo: Supanut Arun (CC BY 4.0)

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METHOD

How to read this market

China's art market cannot be read through auction totals alone. It is an ecosystem of auctions, galleries, fairs, private collections, public institutions, commercial spaces, regional cities and digital channels. Each produces a different kind of evidence, and none of them is complete on its own.

This issue maps that ecosystem. It does not predict the year. It sets out the coordinates that Q2 will test against the spring season and Q3 will turn into operating decisions.

Labels used throughout this issue

Label	Meaning	What it requires
FACT	A verifiable statement	Source, date and scope; numbered in the evidence register on page 20
HYP	An analytical hypothesis	The conditions under which it would fail
EST	A limited-sample estimate	Method, sample and limits stated
TEST	A verification path	Indicators and a time frame for checking a hypothesis

Source grades

Grade	Type of source	Examples in this issue
A	Official statistics and primary publications	National Bureau of Statistics, Ministry of Culture and Tourism, house and fair releases
B	Established research reports	Art Basel and UBS / Arts Economics, ArtTactic, Artprice, AMRC and CICC Wealth
C	Media reports and listings	Platform articles summarising results; gallery and venue listings

For your gallery

- Use the labels to separate verified evidence from provisional judgement before an internal decision.

> **What not to conclude**
>
> A FACT label does not make a source permanently correct, and an EST does not represent the whole market.

AT A GLANCE

The market at a glance

$59.6bn	$8.5bn	$4.9bn	9,079
Global art sales, 2025, up 4%	China art sales, 2025, up just over 1%	China auction sales, 2025, up just over 2%	Registered art-business units, end 2025

Sources: Art Basel and UBS Art Market Report 2026; Ministry of Culture and Tourism 2025 statistical bulletin. [S01] [S02] [S05]

Five findings

1. **China remains a major market, but growth is limited**
   FACT China held 14% of global sales by value in 2025, third after the US (44%) and the UK (18%), and lost one point of share. [S01]

2. **The auction market is divided**
   FACT Mainland, domestically focused houses grew about 6% in US dollar terms; Hong Kong's internationally focused firms fell 5%. [S02]

3. **The primary market needs its own research**
   FACT China has 9,079 registered art-business units with RMB 73.53 billion in revenue, but no published gallery-sales series. [S05]

4. **Public infrastructure has scale, not demand**
   FACT 740 public art museums recorded 78.86 million visits in 2025. Visits are not purchases. [S05]

5. **Collector confidence has turned, cautiously**
   EST In the 2026 China Art Wealth White Paper, long-term confidence was 73% and short-term 55%, both higher than a year earlier. [S04]

HYP China is moving from a single auction-driven narrative to a market that has to be read segment by segment.

TEST Compare annual performance across auctions, fairs, institutions and enquiries rather than one headline total.

MARKET SIZE

Measuring the market

Different reports measure different things: primary gallery sales, public auctions, private sales, fine art only, art and antiques, Mainland only, or Mainland and Hong Kong together. These figures cannot be freely combined.

Indicator, 2025	Figure	Scope	Grade
China art market	c. USD 8.5bn [S01]	Dealers and auctions; Mainland and Hong Kong	B
China auction market	c. USD 4.9bn [S02]	Public auctions; Mainland and Hong Kong	B
China auction market	RMB 29.7bn [S04]	Auction turnover as compiled by AMRC; about 160,000 lots	B
Registered art-business units	9,079; RMB 73.53bn revenue [S05]	Units reporting through the ministry's statistics system	A
Cultural industries revenue	RMB 20.8254trn [S06]	All cultural and related industries	A
Large cultural enterprises	RMB 15.2135trn [S06]	Enterprises above designated size only	A

Two reports, one share, different directions

Both Art Basel and UBS and the AMRC white paper put China's share of global auction sales at 24%. Art Basel and UBS say China lost a further point of share in 2025; AMRC says it rose two points. The difference reflects scope and method, and it is a reason to cite the source with every share figure. [S02] [S04]

> **Critical correction**
>
> National cultural-industries revenue of over RMB 20 trillion is not a measure of the art market. It includes publishing, media, design, manufacturing and many other activities. [S06]

For your gallery

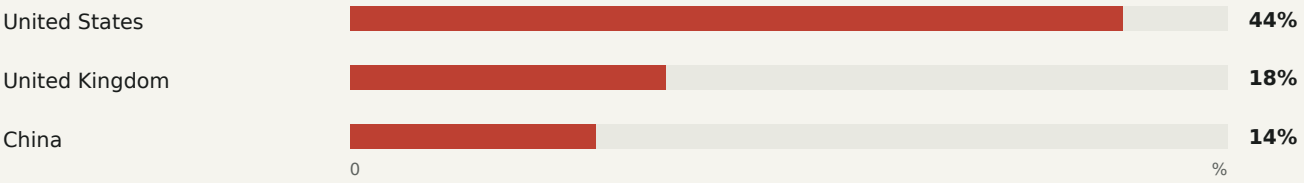
- Check the definition and geographic scope of any market-size figure before using it in internal planning.

MARKET CONTEXT

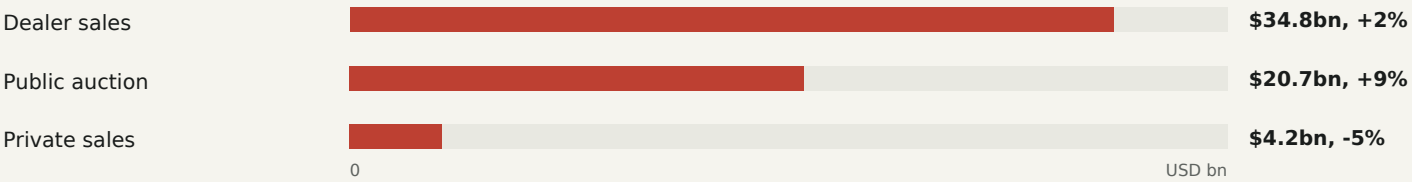
China in the global art market

Global art sales rose 4% in 2025 to an estimated USD 59.6 billion. China, including Mainland China and Hong Kong, stayed third by value. [S01]

Share of global sales by value, 2025



Global sales by channel, 2025



Art Basel and UBS / Arts Economics. Private sales are reported as just under USD 4.2 billion. [S01]

Mainland China and Hong Kong differ in transaction environment, buyer origin, international auction business and gallery ecology. The report describes stronger auction activity in the Mainland, while Hong Kong's more internationally oriented market was more exposed to global conditions. [S01]

HYP China's long-term weight depends as much on local collecting depth and institutions as on headline size.

TEST Track Mainland China, Hong Kong, Japan, Korea and Singapore separately, year on year.

> **What not to conclude**
>
> A third-place ranking says nothing about which foreign artists Chinese collectors buy.

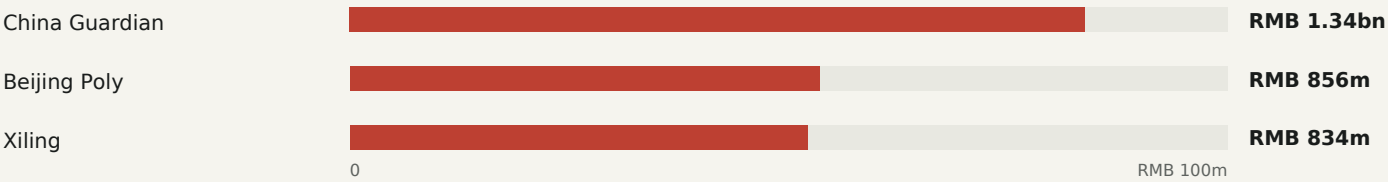
AUCTIONS

The auction market map

Auctions are the most transparent part of the market, and the most over-read. Two annual sources and the autumn 2025 season show how the room is changing.

Measure	Figure	Source
China auction sales, 2025	USD 4.9bn, up just over 2%; Mainland about +6%, Hong Kong -5%	Art Basel and UBS [S02]
Lots sold, 2025	Nearly 160,000, up 7%	AMRC [S04]
Average price, 2025	RMB 190,000, down 6%	AMRC [S04]
Sell-through, 2025	78%, described as a record	AMRC [S04]
Christie's Asia-Pacific sales, 2025	USD 686m, down 5%; 23% of Christie's global auction sales	Christie's [S08]
Sotheby's Hong Kong autumn Asian Art, 2025	HK$1.4bn; most new bidders in 14 years	Sotheby's [S09]

Autumn 2025 in the Mainland



Season totals as reported by each house or by Artron; categories included differ by house. [S10] [S15] [S16]

FACT A tally of eight leading Mainland houses put the autumn 2025 total above both spring 2025 and autumn 2024, with Poly and Shanghai Jiahe growing fastest. [S07]

HYP The same analysis suggests autumn 2024 may have been the lowest season in recent years. One season of recovery does not yet establish a trend; Q2 will test it against spring 2026.

For your gallery

- Use auction results as secondary-market reference points, not as primary-market price lists.

> **What not to conclude**
>
> More lots at lower average prices means a broader market, not a cheaper one for the work at the top.

PRIMARY MARKET

The primary market

The primary market is relationship-driven, long-term, price-managed and oriented to artist development. Its sales are far less visible than public auctions.

What can be measured

9,079
Art-business units reporting to the ministry, end 2025

20,000
People employed in those units

RMB 73.53bn
Their reported revenue, 2025

Ministry of Culture and Tourism 2025 statistical bulletin. Units include dealers, galleries and other licensed art businesses that report through the statistics system; the figure is not gallery sales alone. [S05]

FACT Globally, dealer sales rose 2% to USD 34.8 billion in 2025. The report gives no China-specific dealer figure. [S03]

What this issue will not publish

A single total for gallery sales in China. Without a representative sample, any such number would be an estimate presented as a fact.

Art2asia research design

EST Planned, not yet completed: 10 to 12 structured gallery interviews covering international and Chinese galleries, price bands, client sources, sales cycles and partnership models.

HYP Primary-market outcomes depend more on sustained relationships and service than on single exhibition moments.

TEST Follow exhibitions through enquiries, qualified clients, sales and repeat purchases across two seasons.

> **What not to conclude**
> RMB 73.53 billion is not the size of China's gallery market.

ART FAIRS

Art fairs and market access

FACT Art-fair sales rose to 35% of dealer turnover globally in 2025, the highest share since 2022. This is a global dealer figure, not a China-specific one. [S03]

Fair	Dates	Reported scale
Art Basel Hong Kong 2026	27-29 March	240 galleries; 29 with Hong Kong spaces; 91,500 visitors [S11] [S12]
Shenzhen Art Week	22-29 March	103 institutions; more than 220 events [S18]
ART021 Shanghai 2025	13-16 November	141 galleries and projects from 50 cities in 22 countries [S14]
West Bund Art & Design 2025	13-16 November	200 galleries and design institutions from 22 countries, 48 cities [S13]

Art Basel Hong Kong also drew representatives of more than 170 museums and foundations from 27 countries and territories, a measure of institutional reach rather than sales. [S12]

HYP The commercial value of a Chinese fair is better measured by post-fair relationships and transactions than by footfall.

TEST Track the same exhibitors before, during and six months after the major fairs.

For your gallery

- Choose a fair by the collectors and institutions it reaches, then plan the follow-up before the booth.

> **What not to conclude**
>
> Footfall and exhibitor counts are access indicators, not sales indicators.

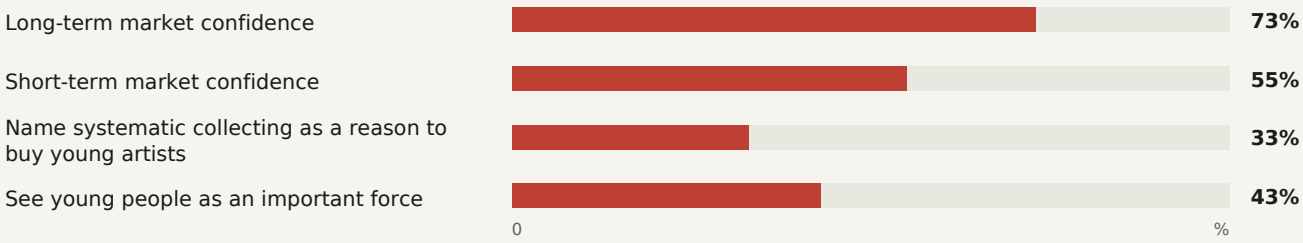
COLLECTORS

The Chinese collector

This page does not describe a typical Chinese collector. It distinguishes groups whose habits differ, and it uses a Chinese survey that Q3 did not cover.

Group	Working description	Label
Established collectors	Long collecting histories, often in classical painting and ceramics	HYP
Entrepreneur collectors	First-generation wealth; decisions close to the founder	HYP
Corporate and institutional	Company collections, private museums, hotel and property programmes	HYP
Younger high-net-worth	Research-led, digital-first, often starting with artists of their generation	HYP
Cross-border collectors	Buy in Hong Kong and the Mainland, and abroad	HYP

What the 2026 China Art Wealth White Paper reports



AMRC and CICC Wealth, with guidance from CAFA. Sample size not stated in the published summary; read as directional. [S04]

FACT Christie's said 46% of its new bidders and buyers in 2025 were Millennials or younger, up about five points. The figure covers all regions; the release gives no Mainland-only split. [S08]

TEST Conduct 15 to 20 in-depth interviews with Chinese collectors and advisers in 2026.

COLLECTORS

How collectors make decisions

Collectors rarely buy at first contact. The sequence below is an editorial model, labelled as a hypothesis, with the evidence that supports each stage.

1. **Discovery**
   Fairs, institutions, auctions and digital channels. **FACT** Art fairs carried 35% of global dealer turnover in 2025. [S03]

2. **Research**
   Artist history, exhibitions, prices and provenance. **FACT** In the white paper, 33% named systematic collecting as a main reason for choosing young artists, up 16 points. [S04]

3. **Evaluation**
   Comparison with peers and the collector's existing holdings. **FACT** 70% of oil and contemporary collectors surveyed collect artists born in the 1980s; 50% collect artists born in the 1990s. [S04]

4. **Acquisition**
   Price, terms, documents and delivery. **FACT** Dealers said 40% of online sales by value in 2025 went to new buyers. [S03]

5. **Long-term relationship**
   Repeat purchases, institutional loans and succession. **FACT** 30% named tax planning and intergenerational transfer as a leading concern, up 5 points. [S04]

HYP Many collectors remain cautious about showing their collections publicly, so galleries see the research stage only indirectly.

For your gallery

- Keep clear, accurate, searchable artist and work information so collectors can research independently.

> **What not to conclude**
>
> Survey shares describe respondents, not sales volumes or the whole collector population.

CITIES

China's art cities

A functional map, not a ranking. Each city plays a different role in the ecosystem, and each leaves an open question.

City	Primary function	Evidence	Open question
Beijing	Institutions, auctions, cultural authority	More than half of relic auction firms; close to two-thirds of national auction turnover [S17]	Do institutional resources generate more collaboration?
Shanghai	International galleries, fairs, private museums	Two November fairs; international galleries clustered on Huqiu Road [S13] [S14] [S38]	How mature is the international gallery network?
Hong Kong	International auctions, fairs, cross-border collecting	Sotheby's autumn Asian Art HK$1.4bn in 2025; 29 ABHK galleries with local spaces [S09] [S11]	Is connectivity the decisive advantage?
Shenzhen	Private museums, corporate and regional collecting	Shenzhen Art Week: 103 institutions, 220+ events [S18]	Are private institutions forming stable networks?
Guangzhou, Chengdu, Hangzhou	Regional ecosystems around academies and museums	Guangdong Museum of Art, A4 Art Museum, CAA Art Museum [S29] [S35] [S34]	Do they have independent collector networks?

HYP Functional differences between cities should shape partnership and entry strategies more than city size does.

TEST Compare enquiries and partnerships by city for galleries that work in more than one.

For your gallery

- Choose the city by function: institutional dialogue, gallery network, auction access or regional collectors.

> **What not to conclude**
>
> A functional map is not a market-size ranking. Hong Kong's auction total does not make it the best city for every gallery.

CITIES / BEIJING

Beijing

Beijing is the key city for understanding Chinese art institutions, art-historical narratives, public cultural resources and the auction system. Cultural influence and commercial transaction capacity must be measured separately.

Evidence	Detail
Auction weight	More than half of China's relic auction firms and close to two-thirds of national auction turnover [S17]
Autumn 2025 season	China Guardian RMB 1.34bn at a 79% average sell-through; Beijing Poly RMB 856m [S10] [S15]
Institutions	National Art Museum of China (1963), UCCA (2007), CAFA Art Museum (2008), Red Brick Art Museum (2014) [S20] [S19] [S21] [S37]

International galleries: two histories

FACT Galleria Continua has operated in the 798 Art District since 2005. Pace kept a Beijing space in 798 from 2008 until 2019. Both entered through the same district; only one stayed. [S39] [S40]

HYP In Beijing, institutional relationships matter more to a foreign programme than retail footfall.

For your gallery

- If artist research, institutional dialogue and collecting history matter, Beijing belongs on the shortlist.
- Read Beijing's auction weight as classical-market depth; contemporary sales are set in galleries and fairs.

> **What not to conclude**
>
> Beijing's share of auction turnover does not measure demand for foreign contemporary art.

CITIES / SHANGHAI AND HONG KONG

Shanghai and Hong Kong

Two international gateways, which should not be treated as interchangeable. Shanghai is stronger for local gallery networks and urban cultural infrastructure; Hong Kong for international transactions and regional collector access.



West Bund Museum, Shanghai. Photo: Lcsun (CC BY-SA 4.0)

	Shanghai	Hong Kong
Fairs	ART021 and West Bund Art & Design in November [S13] [S14]	Art Basel Hong Kong in March: 240 galleries [S11]
Galleries	Perrotin (since 2018), Lisson and Almine Rech share 27 Huqiu Road [S38] [S41] [S42]	Hauser & Wirth, David Zwirner, White Cube (since 2012) in Central [S43] [S44] [S45]
Institutions	Power Station of Art (2012), Long Museum West Bund (2014), Yuz (2014), Rockbund (2010), TANK [S25] [S23] [S24] [S36] [S46]	M+ (2021), Hong Kong Museum of Art (reopened 2019), Tai Kwun Contemporary, Para Site (1996) [S30] [S33] [S31] [S32]
International link	Centre Pompidou x West Bund Museum, renewed for 2024-2029 [S22]	Sotheby's autumn Asian Art HK$1.4bn, 2025 [S09]

What not to conclude

A shared address on Huqiu Road shows clustering, not sales performance.

CITIES / REGIONAL

Shenzhen and regional centres

Research on China's art market cannot stop at Beijing, Shanghai and Hong Kong. Regional cities may offer different collector structures and institutional resources, but potential must be judged by sustained projects and cooperation, not by new buildings alone.

Place	Institution or platform	Evidence
Shenzhen	Shenzhen Art Week, March 2026	103 institutions; more than 220 exhibitions, forums and events [S18]
Shenzhen	OCAT Shenzhen	Non-profit museum since 2005; headquarters of the OCAT group [S26]
Shenzhen	Design Society	Opened December 2017 in a building by Fumihiko Maki [S27]
Foshan, Shunde	He Art Museum (HEM)	Private non-profit museum opened in 2020; designed by Tadao Ando [S28]
Guangzhou	Guangdong Museum of Art	Public museum built in 1997 [S29]
Chengdu	A4 Art Museum	Contemporary art museum in Luxelakes, Shuangliu District [S35]
Hangzhou	Art Museum of the China Academy of Art	Founded 1935; reopened in 2003 after reconstruction [S34]

HYP In the Greater Bay Area, private and corporate museums play part of the role that galleries play in Shanghai.

TEST Count repeat programmes and collaborations at these institutions over two years, not openings.

For your gallery

- Treat a regional city as a partnership decision: one institution or collector network, not a market entry.

> **What not to conclude**
>
> A new museum building is not evidence of a collector base.

INSTITUTIONS

Twenty institutions shaping the ecosystem

A representative sample, not a ranking. Selection reflects institutional type, contemporary programming, public reach and regional role.

Institution	City	Type	Opened
National Art Museum of China	Beijing	Public museum	1963 [S20]
CAFA Art Museum	Beijing	University museum	2008 [S21]
UCCA Center for Contemporary Art	Beijing	Private museum	2007 [S19]
Red Brick Art Museum	Beijing	Non-profit museum	2014 [S37]
Power Station of Art	Shanghai	Public museum	2012 [S25]
West Bund Museum	Shanghai	Public museum	2019 [S22]
Long Museum West Bund	Shanghai	Private museum	2014 [S23]
Yuz Museum	Shanghai	Non-profit museum	2014 [S24]
Rockbund Art Museum	Shanghai	Non-profit museum	2010 [S36]
TANK Shanghai	Shanghai	Non-profit art centre	Former fuel tanks [S46]
OCAT Shenzhen	Shenzhen	Non-profit museum	2005 [S26]
Design Society	Shenzhen	Cultural centre	2017 [S27]
He Art Museum (HEM)	Foshan	Private non-profit	2020 [S28]
Guangdong Museum of Art	Guangzhou	Public museum	1997 [S29]
A4 Art Museum	Chengdu	Art museum	Luxelakes [S35]
Art Museum of the China Academy of Art	Hangzhou	University museum	1935; reopened 2003 [S34]
M+	Hong Kong	Public museum	2021 [S30]
Hong Kong Museum of Art	Hong Kong	Public museum	Reopened 2019 [S33]
Tai Kwun Contemporary	Hong Kong	Non-profit programme	5-8 exhibitions a year [S31]
Para Site	Hong Kong	Non-profit art space	1996 [S32]

West Bund Museum's date is the opening of the Centre Pompidou partnership in November 2019. Where a source gave no opening year, a verified descriptive fact is shown instead.

GALLERIES

International galleries in China

Four models can be observed. The examples are public, verifiable presences; they are not endorsements or evidence of sales.

Model	Observed examples	What it requires
Permanent presence	Perrotin Shanghai (2018); Lisson and Almine Rech, Shanghai; Galleria Continua, Beijing (2005) [S38] [S41] [S42] [S39]	Local staff, lease, programme and import routine
Hong Kong base	Hauser & Wirth, David Zwirner, White Cube; 29 ABHK 2026 galleries had Hong Kong spaces [S43] [S44] [S45] [S11]	Regional team; Mainland reached by travel and fairs
Fair-based presence	Most of the 240 ABHK galleries had no Hong Kong space [S11]	Fair budget and disciplined follow-up
Local partnership	Joint shows with a Chinese gallery; no public registry of such agreements	A trusted partner and clear terms
Institutional engagement	Centre Pompidou x West Bund Museum, renewed for 2024-2029 [S22]	Long horizons; usually museum-led

FACT Presence can end. Pace kept a Beijing space from 2008 to 2019. [S40]

HYP Different gallery scales and programmes require different China-entry approaches; few galleries need a permanent space first.

TEST Compare client quality, cooperation, costs and sales outcomes across models through structured interviews.

> **What not to conclude**
>
> A gallery's address in Shanghai or Hong Kong does not tell you its China sales.

INSTITUTIONS AND POLICY

Institutional and policy environment

740

Public art museums, end 2025

11,000

Exhibitions in those museums, 2025, up 2.7%

78.86m

Visits, 2025, up 9.4%

Ministry of Culture and Tourism 2025 statistical bulletin, published 2 June 2026. [S05]

Public cultural infrastructure provides a long-term environment for education, audience development and institutional collaboration. It is not a measure of commercial art-market size. Q3 used these figures as context for public engagement; here they sit beside the commercial count of 9,079 art-business units. [S05]

Where policy meets the market

Instrument	What it does	Label
Centre Pompidou x West Bund Museum	A renewed museum partnership, 2024-2029 [S22]	FACT
Shenzhen Art Week	City-level week across 103 institutions [S18]	FACT
Cultural-industry statistics	RMB 20.8254trn revenue; a context figure, not an art figure [S06]	FACT

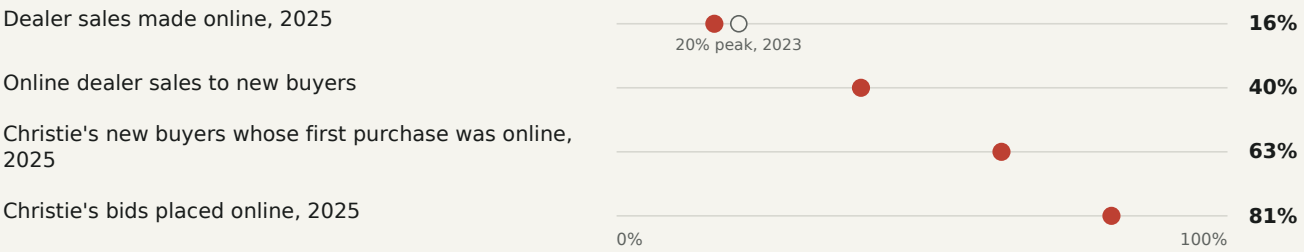
HYP City programmes lower the cost of a first visit; they do not replace a gallery's own follow-up.

> **What not to conclude**
>
> Museum visits are not purchases, and a city programme is not a sales channel.

DIGITAL

Digital discovery and the new collector

Digital tools are now part of how collectors discover and research art. Collectors still need the work itself, professional knowledge, trust and direct experience.



Dealer figures are global (Art Basel and UBS); Christie's figures are company-wide. [S03] [S08]

FACT Online sales fell to 16% of global dealer turnover in 2025, down from a 20% peak in 2023, while art-fair sales rose to 35%. In-person channels regained ground. [S03]

HYP For Chinese collectors, digital research precedes an in-person decision rather than replacing it.

TEST Record in each enquiry which digital source the collector used before contact.

For your gallery

- Clear, accurate, searchable artist and work information is the foundation of digital work.
- Chinese-language material should be consistent across every platform a collector may check.

> **What not to conclude**
>
> Online shares are global; they do not show how Chinese collectors buy from galleries.

FOR YOUR GALLERY

What the market means for your gallery

China Market Readiness Matrix

Dimension	Key question	Evidence needed
Artist fit	Are my artists suitable for the China context?	Exhibition and research record
Collector fit	Which collector groups am I targeting?	Interviews and client sources
City fit	Which city matches my positioning?	Institutions, galleries, networks
Price fit	Is my price band realistic?	Comparables and sales cases
Partner fit	What local partners do I need?	Track record and professional background
Institutional fit	Which institutions suit my artists?	Curatorial direction and exhibition history
Long-term fit	Do I have resources for sustained activity?	Team, budget, relationship capacity

Five recommendations

- Do not judge the market by auction records alone.
- Do not treat China as a single city or a single collector group.
- Do not treat fair footfall as a sales indicator.
- Do not set uniform pricing without local research.
- Do not mistake short-term exposure for long-term market building.

Request a gallery fit review

Art2asia provides China-market research and Chinese-language content support to international galleries. The gallery keeps control of its artists, prices and sales. art2asia.com/start

METHODS

Sources, methods and evidence register

Evidence window: calendar 2025 and the first quarter of 2026, to 31 March 2026. Compiled in November 2026, so annual 2025 statistics published later (MCT, NBS, AMRC) are included. Spring 2026 auctions and fairs are left to Q2.

EVIDENCE REGISTER / ID, SOURCE GRADE (A OFFICIAL, B RESEARCH, C MEDIA OR LISTING), SOURCE AND LINK

S01 (B) Art Basel and UBS Global Art Market Report 2026, release
www.artbasel.com

S02 (B) Art Market Report 2026: Auctions
theartmarket.artbasel.com

S03 (B) Art Market Report 2026: Dealers
theartmarket.artbasel.com

S04 (B/C) 2026 China Art Wealth White Paper (AMRC, CICC Wealth), summary
www.163.com

S05 (A) MCT 2025 culture and tourism statistical bulletin
zwgk.mct.gov.cn

S06 (A) NBS 2025 cultural and related industries report
www.stats.gov.cn

S07 (C) Ji Tao: Mainland autumn 2025 auctions (Artron column, The Paper)
www.thepaper.cn

S08 (A) Christie's 2025 global results release
press.christies.com

S09 (A) Sotheby's: Asian Art 2025 in review
www.sothebys.com

S10 (C) China Guardian autumn 2025 total (Artron)
m-news.artron.net

S11 (A) Art Basel Hong Kong 2026 gallery line-up
www.artbasel.com

S12 (A) Art Basel Hong Kong 2026 closing report
www.artbasel.com

S13 (C) West Bund Art & Design 2025 (Design Cities)
designcities.net

S14 (C) ART021 Shanghai 2025 (Art Expo World)
artexpoworld.com

S15 (C) Beijing Poly autumn 2025 total (Artron, reposted)
zhongpaigj.com

S16 (A) Xiling Yinshe autumn 2025 results
www.xlysauc.com

S17 (A) Beijing Index, 2025 half-year report (MCT)
www.mct.gov.cn

S18 (A) Shenzhen Art Week 2026
wtl.sz.gov.cn

S19 (A) UCCA: about
ucca.org.cn

S20 (A) National Art Museum of China: overview
www.namoc.cn

S21 (A) CAFA Art Museum: history
www.cafamuseum.org

S22 (A) Centre Pompidou x West Bund Museum Project
www.centrepompidou.fr

S23 (A) Long Museum West Bund
www.thelongmuseum.org

S24 (A) Yuz Museum: about
www.yuzmshanghai.org

S25 (C) Power Station of Art (Meet in Shanghai)
www.meet-in-shanghai.net

S26 (C) OCAT Shenzhen (Eye on Shenzhen)
www.eyeshenzhen.com

S27 (A) Design Society (Shenzhen Government)
www.sz.gov.cn

S28 (A) He Art Museum: about
www.hem.net.cn

S29 (A) Guangdong Museum of Art
www.gdmoa.org

S30 (A) M+ opens to the public
www.mplus.org.hk

S31 (A) Tai Kwun Contemporary
www.taikwun.hk

S32 (C) Para Site (ArtAsiaPacific)
www.artasiapacific.com

S33 (A) Hong Kong Museum of Art reopens (news.gov.hk)
www.news.gov.hk

S34 (A) China Academy of Art in the community
en.caa.edu.cn

S35 (A) A4 Art Museum
www.a4artmuseum.com

S36 (C) Rockbund Art Museum (e-flux)
www.e-flux.com

S37 (A) Red Brick Art Museum (Beijing Government)
english.beijing.gov.cn

S38 (A) Perrotin Shanghai
www.perrotin.com

S39 (A) Galleria Continua: locations
www.galleriacontinua.com

S40 (C) Pace Gallery Beijing (My Art Guides)
myartguides.com

S41 (A) Lisson Gallery
lisson.com

S42 (A) Almine Rech Shanghai
www.alminerech.com

S43 (A) Hauser & Wirth Hong Kong
www.hauserwirth.com

S44 (A) David Zwirner Hong Kong
www.davidzwirner.com

S45 (A) White Cube Hong Kong
www.whitecube.com

S46 (A) TANK Shanghai: about
tankshanghai.com