ART SY

THE 5 BEST BOOTHS AT WEST BUND ART & DESIGN 2026



West Bund Art & Design 2026. Courtesy of West Bund Art & Design.

The opening day of this year's Shanghai Art Week coincided with a sharp drop in temperature and a slight dip in international foot traffic compared to previous years.

This is perhaps a natural shift given the absence of the local biennial and a packed autumn circuit in Japan (spanning Art Week Tokyo and Art Collaboration Kyoto).

Still, Shanghai's creative momentum shows no signs of slowing down. Shanghai's Art Week is among the most vibrant and bustling of any art capital globally—and it continues to grow. Instead of remaining confined to central art hubs in the city, pop-up exhibitions, satellite fairs, and cross-over initiatives spilled outward into luxury resorts and suburban sites.

This citywide dispersion mirrors the growth of West Bund Art & Design, which is returning for its 12th edition this week.

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Art Market
The 5 Best Booths at West Bund Art & Design 2026 / par Hok Hang Cheung

"It's great to see how Shanghai Art Week has continued to develop into a well-coordinated, city-wide event, and this shows in the attendance and enthusiasm we've felt during the opening day of the fair," said Dawn Zhu, director, Asia, at Thaddaeus Ropac.

Ropac reported key sales within hours of the doors opening, including new paintings by Megan Rooney, which sold for £400,000 ($533,060) to a private foundation in China, and a work by Martha Jungwirth, which sold for 220,000 euros ($245,087).

"With the size of the collector base in China, even if the current economy worsens, you can still easily find 100 new collectors capable of buying works above the half-million-dollar mark," noted JJ, a Shanghai-based collector who recently inaugurated his own collection space. He believes that while international interest in the Chinese market has softened in recent years, the sheer scale of China's domestic market continues to sustain commercial momentum.

Here, we share five standout booths from West Bund Art & Design 2026.

Featured in this Article

White Cube
Don Gallery
Galerie Christophe Gaillard and Hua International
Galerie du Monde
MASSIMODECARLO

White Cube (Booth 1C05)

With works by Tunji Adeniyi-Jones, Georg Baselitz, Damien Hirst, Shigeo Otake, Tesfaye Urgessa, Liu Wei, Sarah Morris, Darren Almond, Minoru Nomata.



Installation view of White Cube at West Bund Art & Design 2026.

Prominent works from the leading artists were on full display at White Cube's standout booth, anchored by Georg Baselitz's over-three-meter-tall golden painting, Das zweite Mal Großgold. Created in 2025, the monumental canvas belongs to the final body of work produced during the late master's lifetime.

Flanking Baselitz's piece was a new Damien Hirst painting, Blood Life (2026)—freshly retrieved from the artist's studio and echoing anticipation for his upcoming exhibition at the Museum of Art Pudong in Shanghai at the end of the year. Liu Wei's new work, The Night Is Too Crazy (2026), also occupied a prominent place in the booth, following his recent unveiling for The Metropolitan Museum of Art's Genesis Facade Commission.

The gallery witnessed a strong opening VIP day with works by gallery artists Antony Gormley and Marina Rheingantz drawing particular interest. Gormley's sculpture LOOK I (2025) sold for £500,000 ($666,195), while Rheingantz's canvas JB (2018) fetched $110,000, alongside notable acquisitions of pieces by Darren Almond, Yoko Matsumoto, and others.

Don Gallery (Booth 1D01)

With works by Cao Zaifei, ChangLing, Gao Weigang, Kumi Usui, Li Shan, Lin Fanglu, Lin Shan, Liu Ren, Lu Jusong, Lu Song, Luc Ming YAN, Wang Ningde, Wu Houting, Zhang Peiyun, Zhang Ruyi, Zhang Yunyao



Don Gallery at West Bund Art & Design 2026. Courtesy Don Gallery.

Shanghai based Don Gallery presented a generational lineup of 16 artists, spanning from Li Shan, one of the earliest avant-garde figures in Chinese contemporary art history and a core member of the historic No Name (Wuming) Art Group, to Luc Ming Yan, a '90s-born French painter who lives in Dijon but has conducted extensive artistic research in Shanghai.

The centerpiece of the booth was a major installation, The Solar Bird No.1, by Lin Fanglu, following its inclusion in her major solo exhibition at the Shanghai Bund Art Center. Lin is a celebrated textile artist whose work has been acquired by the permanent collections of institutions like the Victoria and Albert Museum and has launched high-profile fashion collaborations with Zara.

Lin engages deeply with the material culture and craft traditions of China's ethnic minority communities. Her field research focuses in particular on the endangered tie-dye techniques of Bai women in Yunnan, as well as the Dong textile practice of Liangbu (shiny cloth) in Guizhou. Galerie Christophe Gaillard and

Hua International (Booth 1A02)

With works by Claude Viallat, Richard Nonas, Hélène Delprat, Leo Orta, Pablo Tomek, Julien Des Monstiers, and Amandine Guruceaga

Following a small collaboration at the Beijing Dangdai art fair's curated section earlier this year, Paris's Galerie Christophe Gaillard has further expanded its engagement in the Chinese market, participating in West Bund for the first time. The gallery is co-presenting with Berlin gallery Hua International; it brings works by seven artists from its roster, with prices ranging from 5,000 euros ($5,569) to 65,000 euros ($72,407).

Highlights include works by Claude Viallat, a landmark figure of the post-war French avant-garde. Known for repeating a signature, non-figurative bone-like motif, Viallat discards conventional stretchers and frames in favor of loose, found textiles to systematically re-examine painting's structural support.

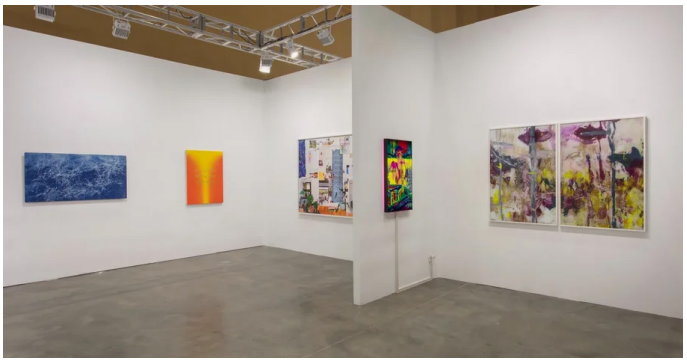
On view at the booth was his 1974 work Untitled, suspended in mid-air like a piece of hanging laundry; its vibrant yellow ground and dark brown bone-shaped patterns perfectly embodied the radical visual language he established in the late 1960s. The work was acquired by a Chinese collector, marking the second piece by the artist added to their private collection.



Installation view of Galerie Christophe Gaillard and Hua International at West Bund Art & Design 2026.

Galerie du Monde (Booth 1A05)

With works by Burçak Bingöl, Chiu Wei-Hsiang, Gordon Cheung, Kongkee, Liu Sheng, Michael Müller, Alison Nguyen, Tang Chang, Tang Kwong San, Wu Chi-Tsung, Wu Jiaru, Wu Shan, Guanyu Xu, and Zheng Chongbin



Galerie du Monde at West Bund 2026. Courtesy Galerie du Monde.

At Hong Kong– and Taipei-based Galerie du Monde, a curated presentation of 16 artists—many hailing from Hong Kong, Taiwan, and the Chinese diaspora—offers a rich cross-generational dialogue centered on memory and identity.

Following renewed interest in Hong Kong's iconic cityscape—buoyed by The Weeknd and Faye Wong's hit track "Hong Kong"—the presentation anchors naturally in the work of comic artist and animator Kongkee. Known for channeling nostalgia for a bygone Hong Kong through a futuristic lens, Kongkee is represented at the booth by Pierre (2025), a lenticular light box from his celebrated "Dragon's Delusion" series.

The series reimagines the ancient Chinese poet Qu Yuan resurrected 2,000 years later into a neon-drenched, cyberpunk Hong Kong; as viewers shift perspective in front of the lenticular panel, the image transforms to reveal layered temporalities and shifting cityscapes. The presentation comes at a major institutional momentum point for the artist, ahead of a scheduled solo exhibition at the Museum of Fine Arts, Boston.

MASSIMODECARLO (Booth 1B05)

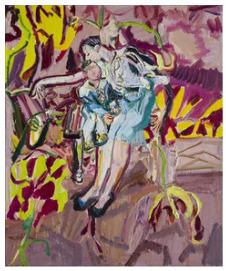
With works by Carla Accardi, John Armleder, Massimo Bartolini, Diane Dal-Pra, Elmgreen &Dragset, Giorgio Griffa, Carsten Holler, Mimmo Paladino, Rudolf Stingel, Lily Stockman, Nicole Wittenberg, Xue Ruozhe, Yan Pei Ming, Yan Ping, and Yang Bodu

MASSIMODECARLO's booth is one of several at the fair focusing on cross-cultural dialogue. The lineup spans Italian post-war abstract masters, contemporary avant-garde collectives, and Chinese artists active in an international context, ranging from Italian masters Carla Accardi and Giorgio Griffa to Chinese artists Yan Ping, Xue Ruozhe, and Yang Bodu.

Highlights include mushroom sculptures by Carsten Höller, who is currently presenting a major survey at Beijing's UCCA Center for Contemporary Art. Featuring works from his "Giant Triple Mushroom" series, Höller draws on humanity's fascination with mushrooms—and their potential toxicity if mishandled—as a metaphor for duality and division.

The booth also presents Mimmo Paladino, a key figure of the Italian Transavanguardia movement and the first Western contemporary artist to exhibit at the Forbidden City in Beijing in 1994. In Aurea Aetas 1 (2022), Paladino engages with religious altar iconology, subverting tradition by replacing the devotional image in the niche with a human face while playing with classical Greek proportions.





Mimmo Paladino
Aurea Aetas 1, 2022
MASSIMODECARLO
Inquire about availability

Yan Ping
肉肉, 2025
MASSIMODECARLO
Inquire about availability