

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT

Sale Interest: 207 Lots



[View Sale](#)



[Conditions of Sale](#)



PHILLIPS

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT

Sale Interest: 207 Lots

Auction & Viewing Location

21 June 2022

JW Marriott Hotel Hong Kong, 88
Queensway, Admiralty, Hong Kong

Viewing

18-21 June 2022, 10am - 7pm

22 June, 10am - 6pm

Sale Designation

When sending in written bids or making
enquiries please refer to this sale as
HK010222 or 20th Century & Contemporary
Art & Design Day Sale.

Absentee and Telephone Bids

tel +852 2318 2029

bidshongkong@phillips.com

Contemporary Art Department

Danielle So

Specialist, Head of Day Sale

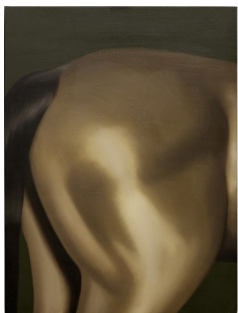
+852 2318 2027

danielleso@phillips.com

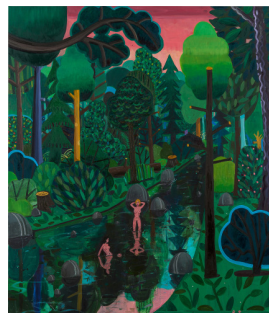
20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT

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101
Anna Weyant
Untitled
Estimate
HK\$200,000 — 300,000



102
Ben Sledsens
Two Bathers
Estimate
HK\$200,000 — 300,000



103
Scott Kahn
A Dream
Estimate
HK\$450,000 — 750,000



104
Rafa Macarrón
Cosmos
Estimate
HK\$200,000 — 300,000



105
Jordy Kerwick
Untitled
Estimate
HK\$400,000 — 600,000



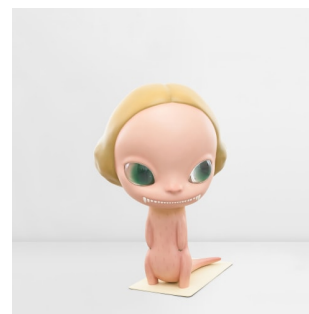
106
Isshaq Ismail
Sentiments 14
Estimate
HK\$400,000 — 600,000



107
KAWS
KURF (CLUTCH), PACKAGE PAI...
Estimate
HK\$1,200,000 — 2,200,000



108
Melissa Brown
The Royal Palm
Estimate
HK\$80,000 — 120,000



109
Roby Dwi Antono
Asteria
Estimate
HK\$50,000 — 90,000



110
Roby Dwi Antono
Verdue
Estimate
HK\$70,000 — 90,000

20th Century & Contemporary Art & Design Day Sale

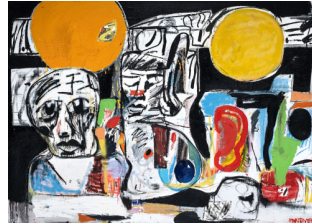
Hong Kong Auction / 21 June 2022 / 12pm HKT



111
Shara Hughes
Over the Overcast
Estimate
HK\$1,800,000 — 2,800,000



112
Hilary Pecis
Unsafe Footing (California Coast)
Estimate
HK\$700,000 — 1,000,000



113
Eddie Martinez
Escuchar (To Listen)
Estimate
HK\$1,500,000 — 2,500,000



114
Eddie Martinez
Mandala #14
Estimate
HK\$900,000 — 1,200,000



115
Alexander Carver
Partitions
Estimate
HK\$80,000 — 120,000



116
Robert Nava
Boiler Room
Estimate
HK\$1,200,000 — 2,200,000



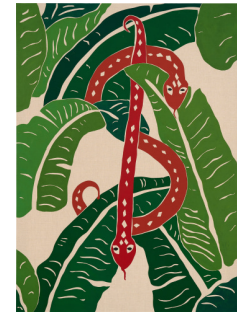
117
LeeLee Kimmel
After
Estimate
HK\$220,000 — 320,000



118
Genieve Figgis
Friends in the Studio
Estimate
HK\$600,000 — 800,000



119
Jordy Kerwick
Untitled
Estimate
HK\$70,000 — 90,000



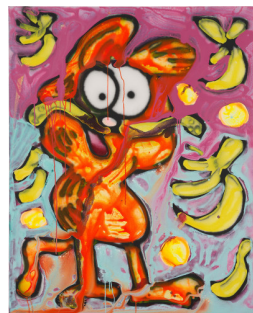
120
Joel Mesler
Untitled (S)
Estimate
HK\$1,000,000 — 2,000,000

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



121
Katherine Bernhardt
Panther Hurricane
Estimate
HK\$300,000 — 500,000



122
Katherine Bernhardt
Garfield After the Hurricane
Estimate
HK\$200,000 — 400,000



123
Danielle Orchard
Night Out
Estimate
HK\$300,000 — 400,000



124
Tania Marmolejo
You Can't Join Us
Estimate
HK\$200,000 — 300,000



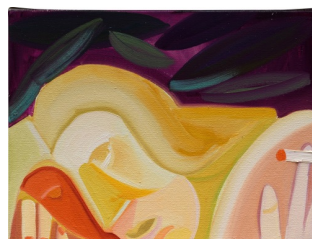
125
Anna Weyant
Untitled
Estimate
HK\$75,000 — 110,000



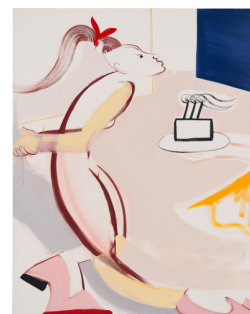
126
Ewa Juskiewicz
Untitled
Estimate
HK\$80,000 — 120,000



127
Gina Beavers
Lips with Painter's Lips
Estimate
HK\$200,000 — 300,000



128
Danielle Orchard
Girl with Purple Sky
Estimate
HK\$75,000 — 110,000



129
Maria Farrar
Birthday
Estimate
HK\$180,000 — 280,000



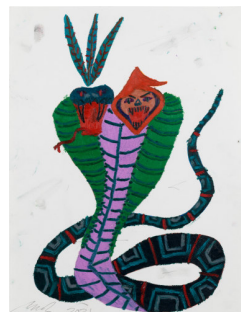
130
Maria Farrar
Good carrot Bad carrot
Estimate
HK\$100,000 — 150,000

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Hong Kong Auction / 21 June 2022 / 12pm HKT



131
Jordy Kerwick
Untitled
Estimate
HK\$100,000 — 150,000



132
Jordy Kerwick
Untitled
Estimate
HK\$80,000 — 120,000

133
This lot is no longer available.



134
Sanya Kantarovsky
Untitled
Estimate
HK\$600,000 — 800,000



135
Nathaniel Mary Quinn
Hosie's Lady
Estimate
HK\$800,000 — 1,200,000



136
This lot is no longer available.

137
Godwin Champs Namukunda
Focal Point
Estimate
HK\$180,000 — 280,000

138
This lot is no longer available.



139
Aboudia
Les enfants dans la rue (Children in the Street)
Estimate
HK\$500,000 — 700,000



140
Aboudia
Untitled
Estimate
HK\$250,000 — 450,000

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



141
Milo Matthieu
Sly II
Estimate
HK\$200,000 — 400,000



142
John Madu
Can We Just Chill (After Manet)
Estimate
HK\$35,000 — 85,000



143
Oluwale Omofemi
Courage
Estimate
HK\$100,000 — 200,000



144
Jammie Holmes
Calling
Estimate
HK\$300,000 — 500,000



145
Wahab Saheed
Shadows of Yesterday
Estimate
HK\$100,000 — 150,000



146
Shaina McCoy
Smile
Estimate
HK\$50,000 — 70,000



147
Awol Erizku
'Do This' - HoodRich Pablo Juan
Estimate
HK\$80,000 — 120,000



148
KAWS
AT THIS TIME
Estimate
HK\$1,000,000 — 1,500,000



149
Joyce Pensato
Whipper Willie Mickey
Estimate
HK\$800,000 — 1,200,000



150
George Condo
Green Seated Woman
Estimate
HK\$5,000,000 — 7,000,000

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Hong Kong Auction / 21 June 2022 / 12pm HKT



151
KAWS
UNTITLED
Estimate
HK\$2,200,000 — 3,500,000



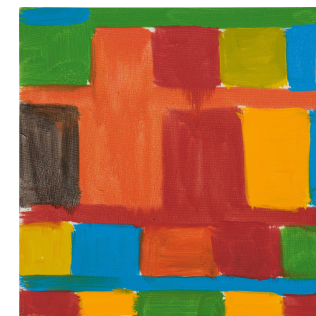
152
Banksy
Abe Lincoln
Estimate
HK\$2,000,000 — 3,000,000



153
André Butzer
Untitled
Estimate
HK\$200,000 — 400,000



154
George Condo
Female Nude Composition
Estimate
HK\$600,000 — 800,000



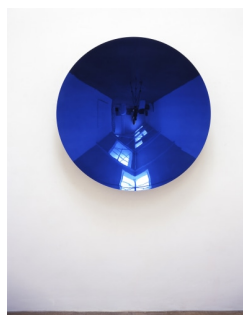
155
Stanley Whitney
Untitled
Estimate
HK\$700,000 — 900,000



156
Harold Ancart
Untitled
Estimate
HK\$600,000 — 800,000



157
Ed Ruscha
Energy Robbing Gears
Estimate
HK\$1,000,000 — 1,500,000



158
Anish Kapoor
Untitled
Estimate
HK\$2,800,000 — 3,800,000



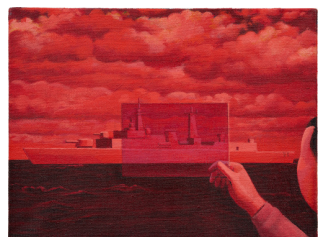
159
Nicolas Party
Panorama
Estimate
HK\$5,000,000 — 7,000,000



160
Liu Ye
Taking Off II
Estimate
HK\$3,500,000 — 5,500,000

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Hong Kong Auction / 21 June 2022 / 12pm HKT



161
Liu Ye
Boy With Red Glass
Estimate
HK\$2,800,000 — 4,800,000



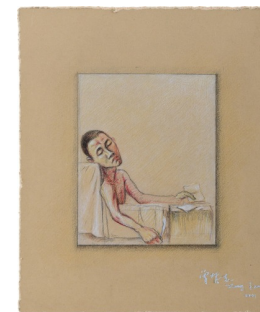
162
Zhang Enli
Soap Opera
Estimate
HK\$600,000 — 800,000



163
Zhang Enli
Two Rolls Fabric
Estimate
HK\$550,000 — 750,000



164
Wang Guangyi
Face of Faith
Estimate
HK\$60,000 — 80,000



165
Zeng Fanzhi
Death of Marat
Estimate
HK\$250,000 — 350,000



166
Yue Minjun
Contemporary Terracotta Warri...
Estimate
HK\$350,000 — 550,000



167
Li Chen
Reverberance
Estimate
HK\$200,000 — 500,000



168
Zhao Nengzhi
Expression No. 20-24
Estimate
HK\$30,000 — 50,000



169
Wei Dong
The Red Game
Estimate
HK\$70,000 — 100,000



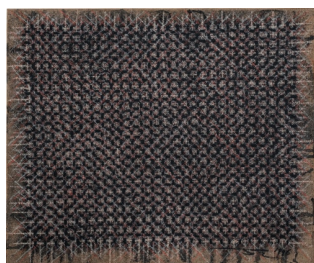
170
Fang Lijun
2004.3.7
Estimate
HK\$300,000 — 500,000

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



171
Fang Lijun
Untitled No. 14
Estimate
HK\$10,000 — 20,000



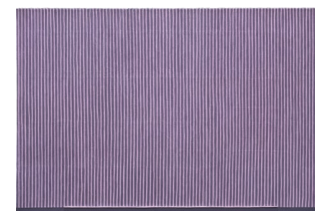
172
Ding Yi
Appearance of Crosses 96-24
Estimate
HK\$100,000 — 150,000



173
Kim Tschang-Yeul
Recurrence CTM818
Estimate
HK\$250,000 — 450,000



174
Lee Ufan
Dialogue
Estimate
HK\$500,000 — 700,000



175
Park Seo-Bo
Ecriture No. 051206
Estimate
HK\$1,200,000 — 2,200,000



176
Ha Chong-Hyun
Conjunction 90-002
Estimate
HK\$600,000 — 800,000



177
Yun Hyong-Keun
Untitled
Estimate
HK\$400,000 — 600,000



178
Chung Sang-Hwa
Untitled 90-12-5
Estimate
HK\$300,000 — 500,000



179
Kumi Sugai
La Planète Mercure No. 2
Estimate
HK\$150,000 — 250,000



180
Alexander Calder
Untitled
Estimate
HK\$350,000 — 550,000

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



181
Georges Mathieu
Souvenir de depart (Parting Me...
Estimate
HK\$900,000 — 1,500,000



182
Georges Mathieu
Électricité (Electricity)
Estimate
HK\$90,000 — 120,000



183
Pierre Soulages
Gouache sur papier (Gouache o...
Estimate
HK\$1,500,000 — 2,500,000



184
Chu Teh-Chun
Le soleil fuit (The Sun Flees)
Estimate
HK\$800,000 — 1,200,000



185
Lalan
Untitled
Estimate
HK\$300,000 — 500,000



186
Lalan
Untitled
Estimate
HK\$800,000 — 1,200,000



187
Lalan
Untitled
Estimate
HK\$250,000 — 350,000



188
Lalan
Untitled
Estimate
HK\$80,000 — 120,000



189
This lot is no longer available.

190
Lalan
Untitled
Estimate
HK\$200,000 — 300,000

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



191

This lot is no longer available.



192

Lalan

Untitled

Estimate

HK\$80,000 — 120,000

193

Lalan

Untitled

Estimate

HK\$150,000 — 250,000



194

Zheng Chongbin

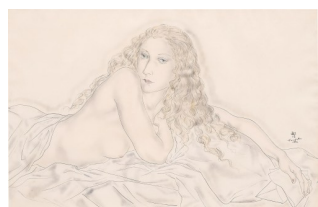
Untitled

Estimate

HK\$200,000 — 300,000

195

This lot is no longer available.



196

Léonard-Tsuguharu Fo...

Nu allongé (Reclining Nude)

Estimate

HK\$450,000 — 650,000



197

Vu Cao Dam

Le Poete (The Poet)

Estimate

HK\$400,000 — 600,000



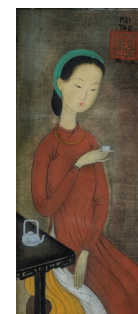
198

Lê Phổ

Le Diner (Dinner Time)

Estimate

HK\$400,000 — 600,000



199

Mai Trung Thứ

Young Girl Drinking Tea

Estimate

HK\$300,000 — 400,000



200

Srihadi Soedarsono

Semangat Hidup - Oleg Tambuli...

Estimate

HK\$400,000 — 600,000

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



201
Mira Nakashima
Free-form dining table with 'Hol...
Estimate
HK\$250,000 — 350,000



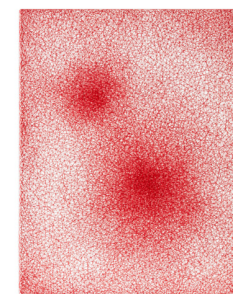
202
Mira Nakashima
Double sliding door cabinet
Estimate
HK\$140,000 — 180,000



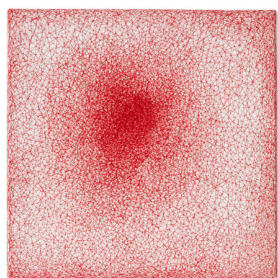
203
Mira Nakashima
Double bed with headboard
Estimate
HK\$100,000 — 150,000



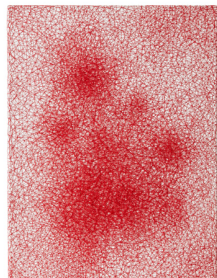
204
Chiharu Shiota
Trauma / Alltag (Kinderkleid)
Estimate
HK\$300,000 — 500,000



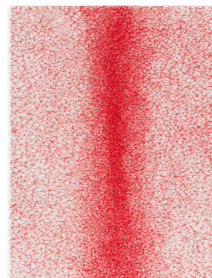
205
Chiharu Shiota
Skin
Estimate
HK\$300,000 — 500,000



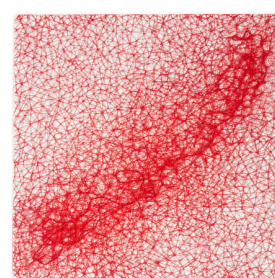
206
Chiharu Shiota
Skin
Estimate
HK\$250,000 — 350,000



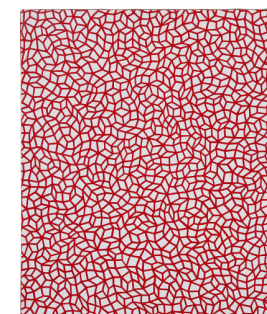
207
Chiharu Shiota
Skin
Estimate
HK\$220,000 — 320,000



208
Chiharu Shiota
Skin
Estimate
HK\$220,000 — 320,000



209
Chiharu Shiota
Skin
Estimate
HK\$150,000 — 250,000



210
Yayoi Kusama
Infinity Net
Estimate
HK\$2,800,000 — 3,500,000

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



211
Yoshitomo Nara
Sad Dog
Estimate
HK\$1,500,000 — 2,500,000



212
Mr.
So Fresh! Red Flower
Estimate
HK\$300,000 — 500,000



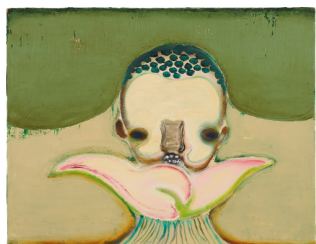
213
Javier Calleja
Who is Nothing (#11)
Estimate
HK\$300,000 — 500,000



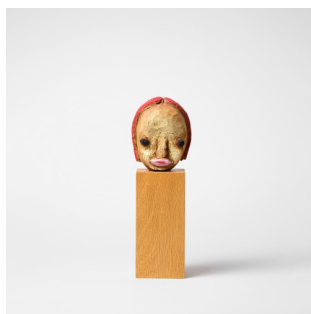
214
Javier Calleja
Thunder Boy
Estimate
HK\$300,000 — 500,000



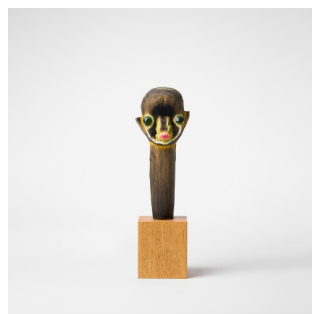
215
Yoshitomo Nara
Music from a Room
Estimate
HK\$700,000 — 900,000



216
Izumi Kato
Untitled
Estimate
HK\$150,000 — 350,000



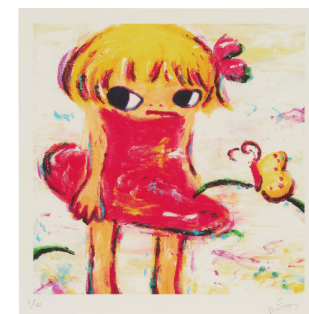
217
Izumi Kato
Untitled
Estimate
HK\$150,000 — 200,000



218
Izumi Kato
Untitled
Estimate
HK\$150,000 — 200,000



219
Shio Kusaka
(animal 3)
Estimate
HK\$100,000 — 200,000



220
Ayako Rokkaku
Untitled
Estimate
HK\$80,000 — 120,000

20th Century & Contemporary Art & Design Day Sale

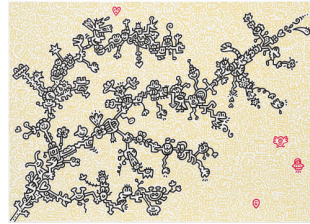
Hong Kong Auction / 21 June 2022 / 12pm HKT



221
Yoshitomo Nara
Broken Treasures
Estimate
HK\$180,000 — 280,000



222
Erik Parker
WOKE
Estimate
HK\$80,000 — 120,000



223
Mr Doodle
Bambooodle
Estimate
HK\$250,000 — 450,000



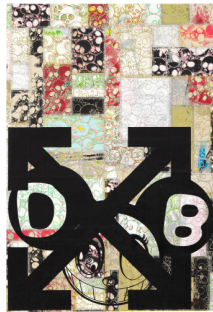
224
Takashi Murakami
Ensō: Memento Mori Red on Blue
Estimate
HK\$1,500,000 — 2,500,000



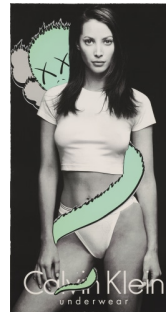
225
MADSAKI
Homage to Takashi Murakami F...
Estimate
HK\$450,000 — 650,000



226
Mr Doodle
The Doodle Strings
Estimate
HK\$500,000 — 700,000



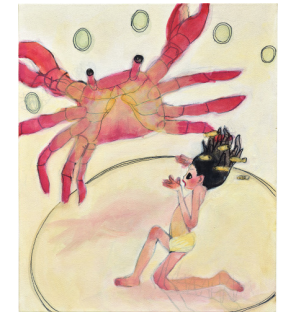
227
Takashi Murakami & ...
DOB and Arrows: Patchwork Sk...
Estimate
HK\$600,000 — 800,000



228
KAWS
UNTITLED (CALVIN KLEIN)
Estimate
HK\$500,000 — 700,000



229
MADSAKI
Closet
Estimate
HK\$700,000 — 900,000



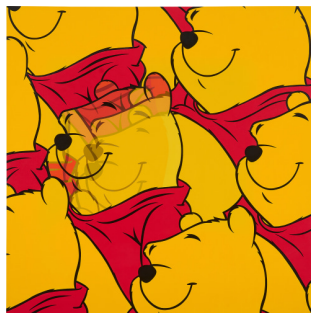
230
Aya Takano
Fight with Kani
Estimate
HK\$120,000 — 180,000

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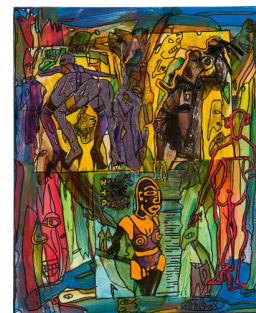
231
Austin Lee
Qualia
Estimate
HK\$400,000 — 600,000



232
Jerkface
Pooh
Estimate
HK\$100,000 — 200,000



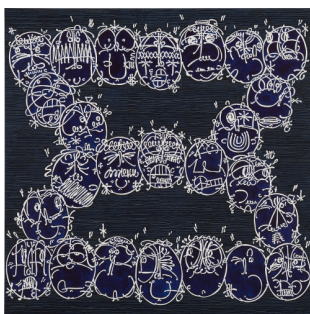
233
Kenny Scharf
Swishblip
Estimate
HK\$300,000 — 500,000



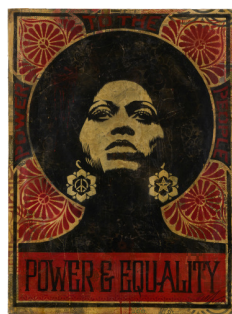
234
Robert Combas
Soumission (Submission)
Estimate
HK\$100,000 — 150,000



235
Tomoo Gokita
A Critical Dance
Estimate
HK\$380,000 — 580,000



236
Timothy Curtis
Infinity Faces
Estimate
HK\$200,000 — 300,000



237
Shepard Fairey
Power and Equality
Estimate
HK\$450,000 — 650,000



238
Tomoo Gokita
Untitled
Estimate
HK\$40,000 — 60,000



239
Sanya Kantarovsky
Cossak
Estimate
HK\$60,000 — 80,000



240
Erik Parker
Oh Koh Phi Phi
Estimate
HK\$500,000 — 700,000

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



241
David Hockney
The Arrival of Spring in Woldgate...
Estimate
HK\$700,000 — 900,000



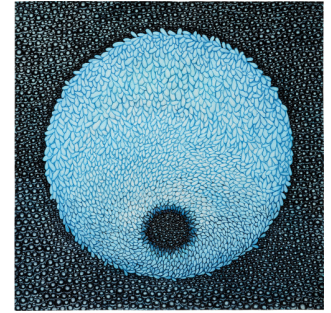
242
David Hockney
Still Life with Book (S.A.C. 144; ...)
Estimate
HK\$280,000 — 380,000



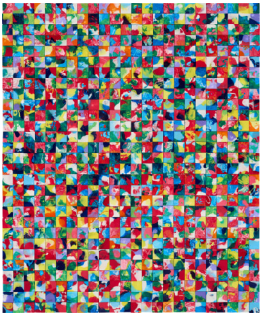
243
Ugo Rondinone
Small Violet Mountain
Estimate
HK\$30,000 — 50,000



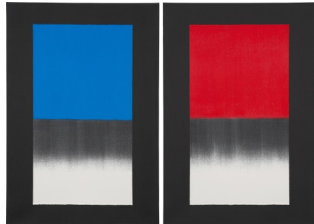
244
Mel Bochner
Blah, Blah, Blah
Estimate
HK\$120,000 — 180,000



245
Sky Kim
Portal Series - Untitled 2
Estimate
HK\$120,000 — 180,000



246
Hyunjin Kwon
Visual Poetry Pixel Series #696
Estimate
HK\$100,000 — 200,000



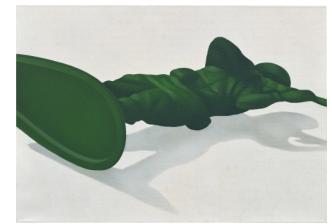
247
Kim Sou Sou
2 Works: (i) Fire 1; (ii) Fire 2
Estimate
HK\$120,000 — 180,000



248
Andres Valencia
Ms. Cube
Estimate
HK\$200,000 — 400,000



249
Kitti Narod
Men Beauty
Estimate
HK\$30,000 — 80,000



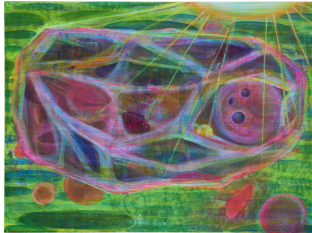
250
Natee Utarit
Dead Soldier
Estimate
HK\$300,000 — 500,000

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



251
Sun Yitian
Let me in
Estimate
HK\$200,000 — 300,000



252
Huang Yuxing
He Was Born in the Morning
Estimate
HK\$400,000 — 600,000



253
Zhao Zhao
Sky No. 17
Estimate
HK\$280,000 — 450,000



254
Zhang Yingnan
3030
Estimate
HK\$150,000 — 250,000



255
Zhao Bo
Stardust No. 8
Estimate
HK\$60,000 — 80,000



256
Liu Weijian
Footbath Water
Estimate
HK\$10,000 — 20,000



257
Paul Chan
Untitled
Estimate
HK\$30,000 — 50,000



258
Chris Huen Sin Kan
Doodood and Haze
Estimate
HK\$800,000 — 1,200,000



259
Cheng Ting Ting
Wind Too Strong
Estimate
HK\$100,000 — 150,000



260
Ico Parisi
Set of six dining chairs
Estimate
HK\$40,000 — 60,000

20th Century & Contemporary Art & Design Day Sale

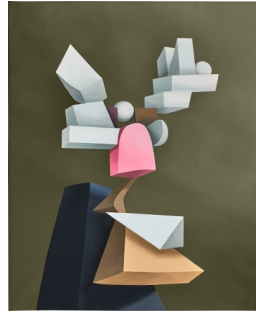
Hong Kong Auction / 21 June 2022 / 12pm HKT



261
Maria Pergay
Pair of 'Totem' wall lights
Estimate
HK\$60,000 — 80,000



262
Fernando Campana an...
'Anhanguera' sofa, from the 'Br...
Estimate
HK\$250,000 — 350,000



263
Jason Boyd Kinsella
Summers (the elder)
Estimate
HK\$150,000 — 250,000



264
Szabolcs Bozó
C.L.036
Estimate
HK\$300,000 — 500,000



265
Baldur Helgason
Cubist in Room
Estimate
HK\$150,000 — 250,000



266
Evgen Čopi Gorišek
Safari for Two Please
Estimate
HK\$50,000 — 70,000



267
Vojtěch Kovařík
Mother Afrodita
Estimate
HK\$200,000 — 300,000



268
Jansson Stegner
Starling Heights
Estimate
HK\$60,000 — 80,000



269
Cheng Xinyi
Untitled
Estimate
HK\$150,000 — 250,000



270
Issy Wood
A Junction
Estimate
HK\$900,000 — 1,200,000

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



271
Zhang Zipiao
Tiger Skin Tapestry
Estimate
HK\$250,000 — 450,000



272
Rebecca Brodskis
Amour Propre (Self-Respect)
Estimate
HK\$60,000 — 80,000



273
Jamian Juliano-Villani
Golden Girl
Estimate
HK\$300,000 — 500,000



274
Cristina BanBan
Estudio. Septiembre 2020 II
Estimate
HK\$80,000 — 120,000



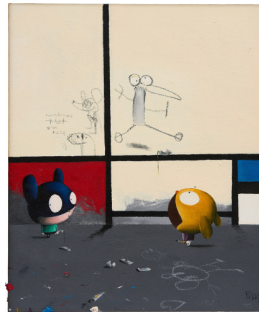
275
Joan Cornella
SlimyDunk
Estimate
HK\$600,000 — 800,000



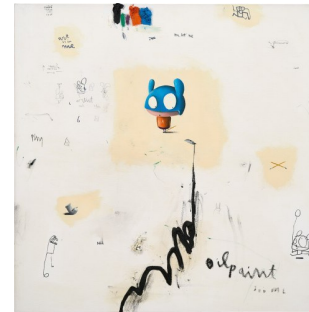
276
Joan Cornella
Untitled
Estimate
HK\$150,000 — 260,000



277
Adriana Oliver
April of 1958
Estimate
HK\$100,000 — 150,000



278
Edgar Plans
Piet and Mondrian III
Estimate
HK\$200,000 — 300,000



279
Edgar Plans
Untitled
Estimate
HK\$500,000 — 700,000



280
Matías Sánchez
Pintor a pleno sol (Painter in the...)
Estimate
HK\$80,000 — 120,000

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



281
Jordi Ribes
Amazing Stories
Estimate
HK\$200,000 — 300,000



282
Peter McDonald
Museum Show
Estimate
HK\$180,000 — 280,000



283
Peter McDonald
Vermillion Fontana Slash
Estimate
HK\$40,000 — 60,000



284
Michael Kagan
It Begins
Estimate
HK\$300,000 — 500,000



285
Ouyang Chun
Atom No. 2
Estimate
HK\$200,000 — 400,000



286
Stickymonger
No Worry. I Don't Write But Paint
Estimate
HK\$300,000 — 500,000



287
Yukimasa Ida
Cigarette Girl
Estimate
HK\$400,000 — 600,000



288
Roby Dwi Antono
Lintang
Estimate
HK\$120,000 — 180,000



289
Mayuka Yamamoto
Little Red Bear in Box
Estimate
HK\$100,000 — 150,000



290
Mayuka Yamamoto
Horn
Estimate
HK\$350,000 — 550,000

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



291
Yukimasa Ida
Gabriel Sindorf
Estimate
HK\$600,000 — 1,000,000



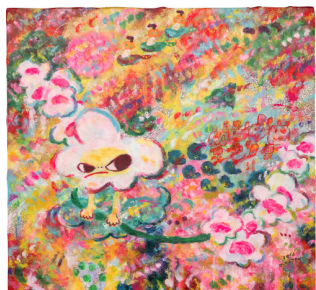
293
Miwa Komatsu
Stairs of Twilight Time
Estimate
HK\$400,000 — 600,000



294
Yuichi Hirako
Bark 33
Estimate
HK\$200,000 — 300,000



295
Moe Nakamura
Wander in Silence
Estimate
HK\$600,000 — 800,000



296
Ayako Rokkaku
Untitled
Estimate
HK\$400,000 — 600,000



297
Ayako Rokkaku
Strawberry Twins
Estimate
HK\$500,000 — 700,000



298
Ulala Imai
Gathering
Estimate
HK\$70,000 — 90,000



299
Atsushi Kaga
Two Monkeys in Winter
Estimate
HK\$120,000 — 180,000



300
Kasing Lung
We Create Chaos 2
Estimate
HK\$50,000 — 70,000

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



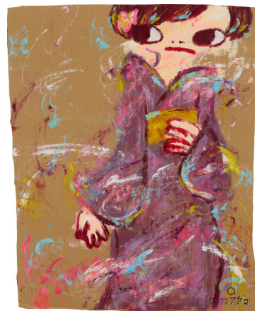
301

En Iwamura

Untitled Mid Work 6

Estimate

HK\$150,000 — 220,000



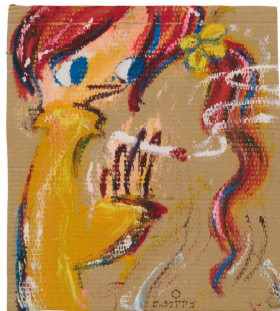
302

Ayako Rokkaku

Untitled

Estimate

HK\$180,000 — 280,000



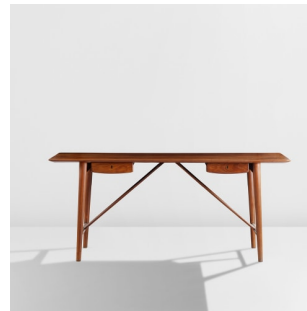
303

Ayako Rokkaku

Untitled AR07-09

Estimate

HK\$150,000 — 250,000



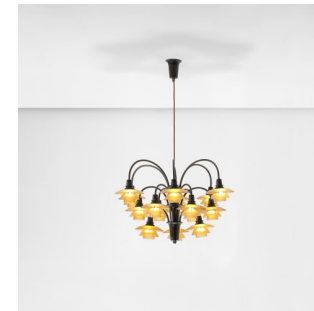
304

Orla Mølgaard-Nielsen

Desk

Estimate

HK\$40,000 — 60,000



305

Poul Henningsen

Rare fifteen-armed 'Cascade' ceiling light

Estimate

HK\$70,000 — 90,000



306

Hans J. Wegner

Set of four 'China' chairs, model ...

Estimate

HK\$120,000 — 160,000



307

Hans J. Wegner

Pair of 'The Chair' armchairs, model ...

Estimate

HK\$40,000 — 60,000



101

Anna Weyant

Untitled

signed and dated 'anna weyant 2019' on the reverse

oil on board

40.6 x 30.5 cm. (15 7/8 x 12 in.)

Painted in 2019.

Estimate

HK\$200,000 — 300,000

€24,200 — 36,300

\$25,600 — 38,500

[Go to Lot](#)



"I think of the paintings as little pages in my diary." — Anna Weyant

At just 27 years old, Canadian artist Anna Weyant is amidst a meteoric rise to critical acclaim for her figurative, painterly fantasies that are infused with playful humour, yet simultaneously embody more sombre undertones. Last month, mega-gallery Gagosian announced their exclusive representation of Weyant, making her the youngest artist currently on their roster. She will have a solo exhibition at Gagosian in New York this autumn.



The artist in her studio

Painted in 2019, *Untitled* presents the viewer with a tightly cropped composition of a horse's rump, rendered in muted tones of walnut-brown. Painted with such a meticulous attention to detail, an instant comparison can be made to the life-like stallion subject of George Stubbs' masterwork, *Whistlejacket* (circa 1762). At the same time, the zoomed-in framing and nondescript background instill the composition with a sense of the uncanny that is further enhanced by the horse's gleaming coat, which appears to be cast in artificial light.

Weyant is known to incorporate dolls during her creative process, as she uses them to stage her sketches before later translating the composed scenes onto canvas. With this in mind, although the present painting is almost photo-realistic in its depiction, there is also an ambiguity caught

within the features that points towards a more loosely defined interpretation, evoking the characters of figurine toys, nursery rhymes, and bedtime stories.



George Stubbs, *Whistlejacket*, circa 1762 Collection of the National Gallery, London

Drawing influence from sources as varied as art historical references, to New Yorker cartoons, the golden-filtered content found on Instagram, or the artist's own autobiography, Weyant depicts people, animals, and still-life objects surrounded by an air of narrational vagueness, utilising dark backgrounds, a softened focus, and balanced compositions to keep the attention on her chosen subjects. Her clever handling of luminous painterly effects and skilful use of chiaroscuro creates clear depth and perspective, which works to generate a visual experience that is as unsettling as it

is enticing.

Whilst there are a number of artists whose work Weyant's paintings can be considered in dialogue to, from seventeenth-century Dutch painters like Gerrit van Honthorst, to Johannes Vermeer, Frans Hals, and the madness of Otto Dix, a more contemporary connection can also be made to the figurative paintings of American artist John Currin, who is known for his provocative, satirical portraits. Of a similar vein, Weyant's subjects are often uncanny yet hilarious, their focused portrayals carrying a surreal, tragicomic edge.

“In terms of technical ability, Weyant’s works rival the Dutch Golden Age masters which inspire her work, and in terms of narrative, she surpasses them. Through her beautifully rendered oil portraits and still-lives, Weyant constructs fantastical vignettes engaging with absurd and often unsettling subjects” — Cole Sweetwood

Born in Calgary, in 1995, Weyant earned her Bachelor of Fine Arts from the prestigious Rhode Island School of Design. Upon completion of her degree, she furthered her artistic education at the China Academy of Art in Hangzhou, before later moving to New York where she now lives and works.

Weyant's work has been shown in exhibitions internationally. Most recently, this has included at [Plus Gallery](#) in Denver (12 February – 22 May 2022); [Unit London](#) (2021); [Kasmin Gallery](#) in New York (2021); [The FLAG Art Foundation](#) in New York (2021); and a solo show at [Blum & Poe](#) in Los Angeles (2021).



Detail of the present work

Provenance

56 Henry, New York

Acquired from the above by the present owner in 2020



102

Ben Sledsens

Two Bathers

signed with the artist's initials 'B.S.' lower right;
further signed, titled, inscribed and dated 'BEN
SLEDSENS 2016 LONDON "TWO BATHERS"' on the
reverse

oil, acrylic and oil crayon on canvas

199.8 x 170.2 cm. (78 5/8 x 67 in.)

Executed in 2016, this work is accompanied by a
certificate of authenticity signed by the artist and
issued by Tim Van Laere Gallery.

Estimate

HK\$200,000 — 300,000

€24,400 — 36,500

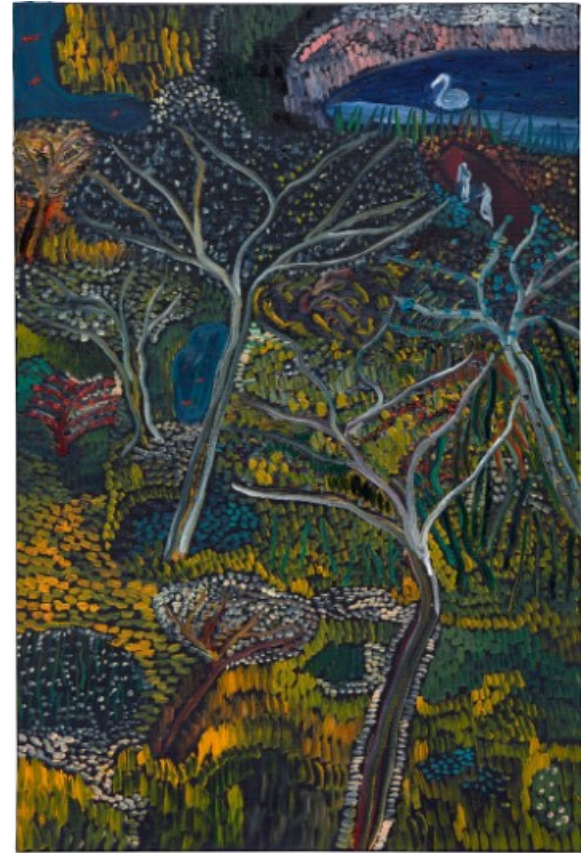
\$25,600 — 38,500

[Go to Lot](#)



“My paintings are built up in a narrative with an open beginning and end. For me, it is very important that the viewer can compose his own story and recognise himself in the characters. The works seem to take place in an alternative universe, a kind of utopia, where fantasy collides with my daily life with a strong nod to certain elements and themes from art history.” — Ben Sledsens

Having recently made his auction debut at Phillips in New York on 18 November 2021 with his work *Bear in the Deep Woods* (2018-2019), Belgian artist Ben Sledsens makes his auction debut in Asia with the present work, *Two Bathers*. Executed in 2016, this painting captures a moment of tranquillity, transporting viewers deep into the midst of a lush, mystical jungle captured at dawn or twilight. Densely layered trees loom over the subjects at the centre of the work, framing the composition with varying shades of green detailed by the texture of leaves and branches. A meandering river runs through the middle, which beautifully reflects the landscape with a mirror-like precision, as well as the two nude forms who appear to become one with their surroundings.



Matthew Wong, *Nature's Church* (2017) Sold by Phillips, Hong Kong on 30 November 2021 for HK\$9,204,000

Drawing from the aesthetics of Post-Impressionism and early Modernism, Sledsens explores intimate instances in his chromatically brilliant works, which further nod to aspects of classic genre painting. Indeed, a constellation of art historical references are evident within the present painting— from the serene pastoral landscapes of Paul Cézanne, to the vivid Fauvist palettes of Henri Matisse, and the jewel-toned, luscious scenes of Gustav Klimt. The exotic jungle landscapes of Henri Rousseau too, particularly come to mind, for the shared flat yet vivid painterly style that can be found in both artists' work and is reminiscent of the illustrations found in children's books.

"My creative process is very slow. I work on a painting for about 3 to 4 weeks. For my paintings I use acrylic and oil paint, I love how these two types of paint play with each other. Acrylic is matte and oil paint is more intense and that combination creates a good dialogue." — Ben Sledsens



Henri Rousseau, *The Dream*, 1910 Collection of the Museum of Modern Art, New York

Combining and reworking these influences in his paintings, whilst Sledsens' dream universe plays on a rich tradition of art historical precedents, a favourable link can also be made between his work and that of his contemporary, the late Hong Kong-Canadian painter Matthew Wong, whom too, formed fantastical vistas populated with small figures who conjure wider narratives of utopian idyll. However, whereas Wong's figures easily disguise themselves within their environment, Sledsens' take centre stage, living and interacting with each other in his painted landscapes.

"I have a great love for nature. Nature is an infinite source of inspiration; it is very changeable and unpredictable, which gives great freedom to possibilities." — Ben Sledsens

Sledsens is currently based in Antwerp, Belgium, where he trained at the Royal Academy of Fine

Arts Antwerp. The artist's oeuvre has been shown at numerous solo and group exhibitions, the most recent one being an ongoing solo show at CAC Málaga, Spain. His paintings are also displayed in the permanent collections of institutions like the Museum of Contemporary Art Antwerp in Belgium and Fundación Canaria para el Desarrollo de la Pintura in Spain.



The artist in his studio

Provenance

Tim Van Laere Gallery, Antwerp

Acquired from the above by the present owner



103

Scott Kahn

A Dream

signed and dated 'S. Kahn '85' lower right; further signed, titled, inscribed and dated '© 1985 all rights reserved by Scott Kahn KAHN "A DREAM"' on the overlap

oil on linen

45.6 x 45.5 cm. (17 7/8 x 17 7/8 in.)

Painted in 1985.

Estimate

HK\$450,000 — 750,000

€54,800 — 91,300

\$57,700 — 96,200

[Go to Lot](#)



“Creating reaches us and reveals to us who we are. This is why I paint.” — Scott Kahn

Born in 1946, American painter Scott Kahn boasts an impressive oeuvre of enrapturing, atmospheric landscapes, all of which showcase the remarkably meticulous fashion in which he approaches his subject matter. Possessing a painterly aesthetic that, though reminiscent of American Regionalism, is completely unique, Kahn establishes himself as a true master of his craft, his refined brushstrokes building up into luxurious and lucid textures that imbue his enchanting dreamscapes with a sensuous mysteriousness. Having grown up in Springfield, Massachusetts, the artist currently lives and works in Brooklyn, and he is constantly inspired by the obscure yet familiar sights of New York City— a recurring theme observable in many of his works.



Left: the present lot

Right: Lot 11, Matthew Wong, *Pink Wave*, 2017

Phillips Hong Kong Evening Sale, 22 June 2022

Estimate: HKD16,000,000 - 24,000,000

Evoking the paintings of the late Matthew Wong, a friend and fellow artist whom Kahn credits with helping him revive his career, Kahn shares the former's aesthetic of blending surreal and naturalistic imagery, building disorienting, otherworldly realms that allow for magical narratives to unfold. The present work, *A Dream*, depicts a lonesome subject who seems to be wandering an altered plane of reality, lost amidst a distorted vision of nature. The current work showcases Kahn's masterful manipulation of perspective and depth, guiding the audience's attention into an abyss of darkness by framing our line of sight with the use of a symmetrical, narrowing view.

Though not intending to make any references to movements throughout art history, Kahn's work is often compared to that of the Belgian Surrealist René Magritte, best known for transfusing the

PHILLIPS

mundane into the uncanny. Like Magritte, Kahn subverts common perceptions of orientation and space, combining unlikely elements of nature and anatomy to create unsettling, psychologically arresting imagery.



René Magritte, *The False Mirror*, 1929

Collection of the Museum of Modern Art, New York



Detail of the present lot

Scott Kahn in Conversation

In June 2021, Scott Kahn spoke with RDN Arts about how his magical, painterly universes search for the connections at the base of art and life, always inextricably linked to each other.

RDN Arts: The allegorical and symbolic charge in your works is notable. Can you explain this choice and what is, according to you, the intersection of visual art and poetry?

Scott Kahn: I had a particular interest in dreams, yin-yang symbol symbolism – and I guess I’m still painting in this kind of symbolic dreamlike way. You know, to me, it’s an elevated way to present my experience, and most importantly, it’s just my nature, and I can’t fight my nature. You might say it’s a subtext. It’s the way it’s reported to the viewer that suggests something beyond what is actually being seen. If I’m really successful, the painting achieves some poetic transcendence.

RDN: You said to consider your work to be a visual diary of your life. How do you choose which images to represent? What is the process that leads you to a choice in the representations you carry into your art?

SK: I wait for inspiration to pick up the brush and put it on canvas. It’s a little magical and mysterious. I often have to wait for that inspiration, that moment. The impulse that gets me to the canvas generally comes from something very recent in my life. Something I’ve seen, maybe even frequently. It could be a feeling. I don’t consider myself a conceptual artist, but I certainly want to express some symbolic and philosophical meaning through my work.

Read the rest of the interview [here](#).

Kahn obtained a Master of Fine Arts from Rutgers University in 1970, and a Bachelor of Fine Arts from the University of Pennsylvania in 1967. His distinctive oeuvre has received significant international recognition and critical acclaim throughout his career, including being the recipient of the Pollock-Krasner Foundation award in 1986 and 1995, and a fellowship at the Edward F. Albee Foundation.

In July 2021, the Almine Rech announced their exclusive representation of Kahn, following on from their presentation of his works in *One by One: Scott Kahn*, which ran from 25 June – 11 July 2021. After the conclusion of his [eponymous](#) solo exhibition with Almine Rech Paris between 18 November – 18 December 2021, Kahn's most recent solo exhibition titled [Scott Kahn: The Walled City](#) was held at their New York gallery from 3 May – 14 June 2022.

ⁱ Scott Kahn, quoted in 'Interviews we love: Scott Kahn', *RDN Arts*, 2 June 2021, [online](#)

Provenance

François Ghebaly, Los Angeles

Private Collection

Acquired from the above by the present owner

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



104

Rafa Macarrón

Cosmos

signed 'Rafa' lower left

mixed media on iron

53.6 x 53.6 cm. (21 1/8 x 21 1/8 in.)

Executed in 2017.

Estimate

HK\$200,000 — 300,000

€24,400 — 36,500

\$25,600 — 38,500

[Go to Lot](#)



“The characters come out of my everyday life and I take them out of context. They could be individuals living with us. When I create them, I always like to imagine where they come from, what they do, where they go, what life they have...” — Rafa Macarrón



Jean Dubuffet, *Autobus Gare Montparnasse (liqueur des îles)*, 1961

Collection of Fondation Beyeler, Riehen

© 2022, ProLitteris, Zurich

Provenance

Galeria Marta Cervera, Madrid

Private Collection

Acquired from the above by the present owner

Exhibited

Madrid, Galeria Marta Cervera, *Rafa Macarrón: Cuando un hombre entra en una habitación lleva toda su vida con él*, 15 November - 30 December 2017

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



105

Jordy Kerwick

Untitled

signed and dated 'Jordy 2022' on the reverse

mixed media on canvas

200 x 250.2 cm. (78 3/4 x 98 1/2 in.)

Executed in 2022.

Estimate

HK\$400,000 — 600,000

€48,700 — 73,100

\$51,300 — 76,900

[Go to Lot](#)



Video: <https://www.youtube.com/watch?v=EthoShjpENU>

An interview with the artist, 2021
Courtesy of Lisa Boudet

Provenance
Private Collection, Europe



106

Isshaq Ismail

Sentiments 14

signed 'Isshaq' lower right quadrant

acrylic on canvas

151.5 x 125.7 cm. (59 5/8 x 49 1/2 in.)

Painted in 2021, this work is accompanied by a certificate of authenticity signed by the artist and issued by Isshaq Ismail Studio.

Estimate

HK\$400,000 — 600,000

€48,700 — 73,100

\$51,300 — 76,900

[Go to Lot](#)



“For me, my art is always about a conversation on place and identity... I use my art as a tool to voice out how people are feeling – as in the sentiments, what people are going through. So I create fictional images. These fictional images I create also become protagonists who advocate for the voiceless.” — Isshaq Ismail

Video: <https://www.youtube.com/watch?v=x8iFhhIH1q0>

Isshaq Ismail discussing his practice, 2020

Video Courtesy of To Choose Art

Provenance

Private Collection, Europe

Acquired from the above by the present owner



107

KAWS

KURF (CLUTCH), PACKAGE PAINTING SERIES

signed and dated 'KAWS..09' on the reverse
acrylic on canvas in blister package with printed card
45.7 x 38.1 cm. (18 x 15 in.)
Executed in 2009.

Estimate

HK\$1,200,000 — 2,200,000

€145,000 — 266,000

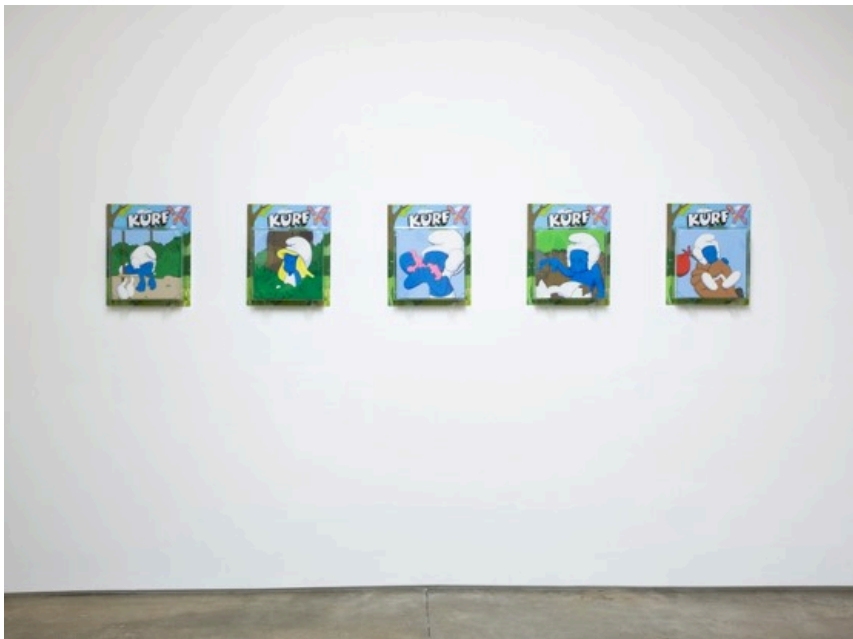
\$154,000 — 282,000

[Go to Lot](#)



“When I was younger, I wasn’t going to galleries, I wasn’t going to museums . . . There was a lot of ‘this is fine art’ or ‘this is not fine art’; ‘this is commercial’, ‘this is high art’. In my mind I thought, art’s purpose is to communicate and reach people. Whichever outlet that’s being done through is the right one.” — KAWS

Originating from the skateboard and graffiti culture of New York City in the 1990s, KAWS has since established himself as a pop culture phenomenon. By reimagining the timeless appearances of well-loved characters, KAWS employs the potency of classic cartoons to recall childhood memories and nostalgia, simultaneously calling into question the relevance of originality and brand imagery in contemporary art.



The present work (on the right) exhibited at Los Angeles, Honor Fraser, *KAWS: THE LONG WAY HOME*, 21 February – 4 April 2009 Image Courtesy of Honor Fraser

First shown at KAWS’s solo show at the Honor Fraser Gallery in Los Angeles in 2009, *KURF* (*PACKAGE PAINTING SERIES*) is a playful twist on the Smurfs cartoon, created by Belgian comics artist Peyo. In bright, bold acrylics, KAWS reimagines the little blue creature with the artist’s

signature skull-like head marked with X-ed out eyes, as if he has just drunk from a vial of poison. Held in a tight, knuckle-gripping tight clutch of a hand, though the work invites viewers to reminiscence on childhood innocence, it is simultaneously tinged with a more sinister-twist.

Video: <https://youtu.be/7-RDGT5Lsp8>

Opening credits, *The Smurfs*, 1981

Drawing inspiration from Pop artists such as Andy Warhol, who appropriated mass-culture imagery, and Roy Lichtenstein, whose work emulated comic-strip illustrations, KAWS too, replicates popular icons to evoke a sense of familiarity and, at the same time, prompts viewers to reflect on complex discussions regarding consumerist behaviour and interpretations of modern art. This is further emphasised by the canvas being contained within a blister packaging with printed backing card, as the materiality of the work mimics that of children’s toy manufacturers, cleverly bridging the opposing worlds of merchandise and fine art by merging their incongruent materials.



Andy Warhol, *Lifesavers*, 1985 [Sold by Phillips, Hong Kong, 8 June 2021, for HK\\$6,174,000](#)

After graduating from the acclaimed School of Visual Arts in New York City in 1996, where the young artist earned a Bachelor of Fine Arts in illustration, he briefly took a freelance job at *Jumbo Pictures*, working on animated pieces for Disney. It was around this time that he adopted the name 'KAWS' and began tagging billboard and bus shelter advertisements, modifying the original images at home before putting them back in their casings some days later. Working deliberately with the content of the advertisement as a form of critique and commentary, KAWS's reimagined alterations were executed in such a skilful manner, the brushstroke-free versions could easily have been mistaken for the initially intended imagery.

From the start of his career, KAWS has set out to dissolve the purported distinctions between fine art and mass media, culture both high and low. To say that he has managed to demonstrate this

would be a considerable understatement — KAWS's delightful, tongue-in-cheek works dominate the luxury art and collectables market. His ascent to international fame has garnered him a devoted and star-studded following, including major industry giants including Nike, Dior, and Uniqlo, of whom he has all collaborated with. His practice has been honoured with extensive exhibitions on an international scale, with recent venues including the [Serpentine Galleries](#), presenting his collaboration with Acute Art and the online video game Fortnite (2022); [Skarstedt](#), New York (2021); the [Brooklyn Museum](#) in New York (2021); and the [National Gallery of Victoria, Australia](#) (2019-2020).

Provenance

Honor Fraser, Los Angeles

Private Collection

Acquired from the above by the present owner

Exhibited

Los Angeles, Honor Fraser, *KAWS: THE LONG WAY HOME*, 21 February – 4 April 2009

Literature

Monica Ramirez-Montagut, *KAWS 1993-2010*, New York, 2010, p. 38 (illustrated)



108

Melissa Brown

The Royal Palm

signed, titled and dated "'THE ROYAL PALM" Melissa Brown 2019' on the reverse

Flashe, acrylic and oil on dibond
149.9 x 198 cm. (59 x 77 7/8 in.)

Executed in 2019.

Estimate

HK\$80,000 — 120,000

€9,700 — 14,600

\$10,300 — 15,400

[Go to Lot](#)



"I make paintings, animations, and performances that explore what is otherworldly about ordinary experience. I use a collage of techniques— observational oil painting, stencil, airbrush, and photo-silkscreen— to create a multi-registered view of reality."
— Melissa Brown

Melissa Brown's oeuvre is best characterised by intriguing interpretations of everyday scenery. By adding a touch of surrealism to her imaginative landscapes, the artist imbues her work with an abstract quality, inviting viewers to step inside her dreamlike world of unreality. In Brown's quest to explore form and perception, she draws inspiration from the different facets of life, influenced by everything from lottery tickets and nail art to *ukiyo-e* prints and traditional landscape painting.

The Royal Palm, executed in 2019, perfectly encapsulates Brown's aesthetic. A combination of muted tones and mundane imagery evoke a relaxing sense of calm and nostalgia, yet the space is foggy with uncertainty. Our view of the subject is distorted through the wine glass, their uncanny face stretched and warped in a disturbing manner. The only other figure is a single silhouette in the window, barely noticeable in the periphery, amplifying the painting's unsettling aura.

2022 C. Herscovici, Brussels / Artists Rights Society (ARS), New York

Skilfully enhancing regular scenery with hints of abstraction, Brown plays with the concept of liminal space and experiments with both the unnerving and the fantastical. Her expressive, enticing dreamscapes have been widely exhibited in numerous solo shows, most recently [NYNY2020 \(2020\)](#) and [Between States \(2018\)](#) at Derek Eller in New York City. Her works are also part of the permanent collections of the Whitney Museum of American Art in New York, and the New York City Department of Education. For her refined skill and unique artistic approach, she was awarded the Joan Mitchell Foundation Painters & Sculptors Grant in 2012.

Provenance

Derek Eller Gallery, New York

Acquired from the above by the present owner



René Magritte, *Les valeurs personnelles*, 1952, Collection of the San Francisco Museum of Modern Art ©



109

Roby Dwi Antono

Astoria

fibre reinforced plastic and acrylic CNC eyes with steel skeleton and base

148 x 119 x 86 cm. (58 1/4 x 46 7/8 x 33 7/8 in.)

Co-Produced by Thinkspace, Los Angeles and VINS Official, Taiwan in 2021, this work is number 1 from an edition of 20, and is accompanied by a signed and numbered certificate of authenticity issued by Thinkspace.

Estimate

HK\$50,000 — 90,000

€6,100 — 11,000

\$6,400 — 11,500

[Go to Lot](#)



"I would often say that my works contain a set of idioms which have very personal meanings to me. I leave some visual cues in my works which act as a melancholic conundrum, for my audiences to set their eyes and mind upon. I love it when people try to guess the message behind my works and in the end each person will have their own interpretation, which is good because it opens the way for another enriching dialogue between us. The human experience affects both the idea and visual aspect of my works." — Roby Dwi Antono



Another example of the present work exhibited at Thinkspace Gallery, Los Angeles, *Epos*, 6 – 27 February 2021 Image Courtesy of Birdman

Provenance

Thinkspace, Los Angeles

Acquired from the above by the present owner

Exhibited

Los Angeles, Thinkspace, *EPOS*, 6 – 27 February 2021



110

Roby Dwi Antono

Verdue

signed and dated 'Roby 2021' on the reverse

spray paint on canvas

60.2 x 50.2 cm. (23 3/4 x 19 3/4 in.)

Executed in 2021, this work is accompanied by a certificate of authenticity issued by Beinart Gallery.

Estimate

HK\$70,000 — 90,000

€8,500 — 11,000

\$9,000 — 11,500

[Go to Lot](#)



"My works are like a mirror in which I see a reflection of myself. Very often it is where I would criticise the undoing of my past self as well as impart some hopes to my future self. I feel the urge to collect all these scattered fragments of memories and transform them into paintings." — Roby Dwi Antono



The artist in his studio

Provenance

Beinart Gallery, Melbourne

Acquired from the above by the present owner

Exhibited

Melbourne, Beinart Gallery, *Vivid*, 4 September – 3 October 2021



PROPERTY OF AN IMPORTANT ASIAN COLLECTOR

111

Shara Hughes

Over the Overcast

signed, titled, inscribed and dated '""Over The Overcast"" SHARA HUGHES Brooklyn, NY 2015' on the reverse

oil, acrylic, chalk and airbrush on canvas

152.4 x 127 cm. (60 x 50 in.)

Executed in 2015.

Estimate

HK\$1,800,000 — 2,800,000

€220,000 — 343,000

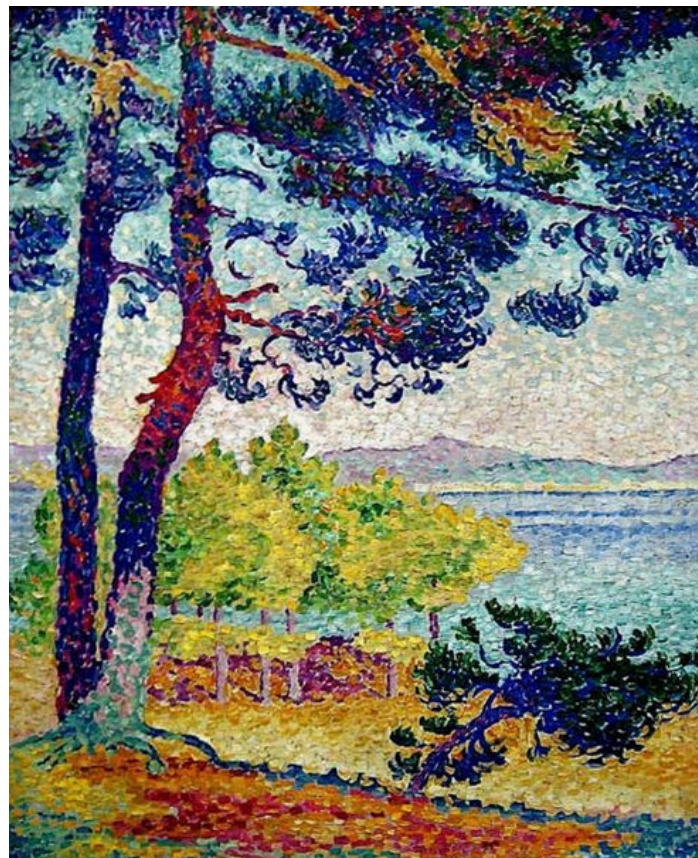
\$231,000 — 359,000

[Go to Lot](#)



"Landscapes opened a whole new world for me, one that was awesome and exciting... There's something very open-ended about the idea of a landscape that appeals to me too. All landscapes are constantly changing, whether it's the time of day or the temperature or the weather patterns and things growing and dying. The constant state of change created so much possibility." —Shara Hughes

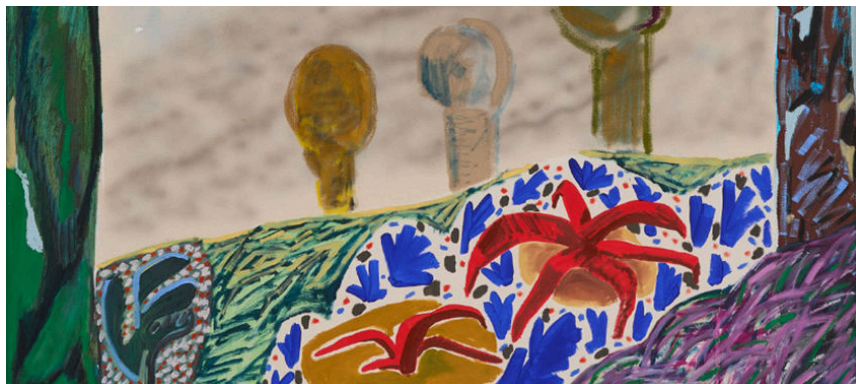
Populated by bizarre forms, indeterminate shapes and chromatic brilliance, American artist Shara Hughes' oeuvre is as delightful as it is complex. Critically acclaimed for her magical portrayals of both interior and exterior worlds, Hughes' compositions succeed in challenging her viewers, as she cultivates a unique visual experience that navigates perceptions of depth, logic, and reality. Evoking the warped and whimsical aesthetics of the shimmering landscapes by Henri-Edmond Cross; to the saturated tones of Fauvism; or for a more contemporary reading—works by artists Dana Shultz and Matthew Wong, Hughes' artistic narrative celebrates a constellation of art historical and contemporary inspirations. At the same time, her visual language is one that is instantly recognisable and distinctively hers, characterised by playful brushwork and loud colour. Hughes' canvases are powerful in their ability to encompass both literal and psychological spaces, commanding attention wherever they are displayed.



Henri-Edmond Cross, *Afternoon at Pardigon, Var* (1907)
Collection of Musée d'Orsay, Paris

"Ms. Hughes' contribution to the present is vital because she combines these historical traditions with current ones [...] There are plenty of nods to historical precedents, and yet Ms. Hughes' paintings look spontaneous and unaffected, as if, paradoxically, she has done no homework at all." —Martha Schwendener

Over the Overcast, executed in 2015, teleports the viewers into Hughes' surreal, imaginary realm, situating us within an eccentric, indistinguishable landscape. Our line of sight is framed by a vibrant chorus of flora— with twisting roots and tree trunks that are dotted with blossoming flowers and mysterious organic forms composed of animated brushstrokes. Beyond this, in the background lies a picture of a tropical, sandy beach, which marks a diagonal cross upwards along the picture plane, leading our eyes to the curving horizon line of faraway hills that fall into the sea. Rendered with an almost blurred effect of pastel hues that sharply contrasts the more vibrantly detailed foreground, the combination conjures images of both the exotic and idyllic, evoking the hazy snapshots of a distant memory as Hughes beckons viewers to bear their own memories onto the landscape scene.



Detail of the present work

Hughes works entirely from the depths of her imagination, avoiding all physical reference points. As she explains, 'I don't have any plans when I start a landscape; it is usually very subconscious and intuitive. I merely play around with colour and texture, whether it's a work on paper, or a painting, and then something clicks and I start to organise it into a landscape that doesn't necessarily identify with a specific place.'ⁱ Adopting an intuitive approach, she instead explores what she has described as 'invented landscapes'—placeless places that resonate with emotional depth and possess a universal appeal'.ⁱⁱ

Well-established through a series of smaller exhibitions with galleries on both sides of the Atlantic, it was her inclusion in the 2017 Whitney Biennial that first garnered Hughes major international

attention. Since her first solo show in 2007 at Rivington Arms, New York, Hughes has since been showing steadily in galleries across the US and Europe for nearly 15 years. In 2020, Hughes opened her first exhibition with Pilar Corrias in London.

Her works are included in the permanent collections of the Dallas Museum of Fine Art, the Foundation Louis Vuitton, Paris; Metropolitan Museum of Art, New York; Denver Museum of Art; and the Whitney Museum of American Art, New York. Hughes' first major exhibition in the United States opened in September 2021 at the Contemporary Art Museum St. Louis. Titled [Shara Hughes: On Edge](#), it closed on 27 February 2022. Hughes was also recently honoured with a solo exhibition at the Yuz Museum in Shanghai – [Shara Hughes: The Bridge](#), which ran from 6 November 2021 – 9 January 2022.

Video: <https://youtu.be/OXOQexr4QTg>

An interview with the artist by Louisiana Museum of Modern Art, 2019

Provenance

Jack Hanley Gallery, New York

Private Collection

Christie's, New York, 3 December 2020, lot 419

Acquired at the above sale by the present owner

Exhibited

New York, Jack Hanley Gallery, *Finestra Aperta*, 15 October – 15 November 2015



112

Hilary Pecis

Unsafe Footing (California Coast)

signed, titled and dated 'Hilary Pecis ""California Coast"" 2018' on the reverse

acrylic on canvas

101.8 x 76.1 cm. (40 1/8 x 29 7/8 in.)

Painted in 2018.

Estimate

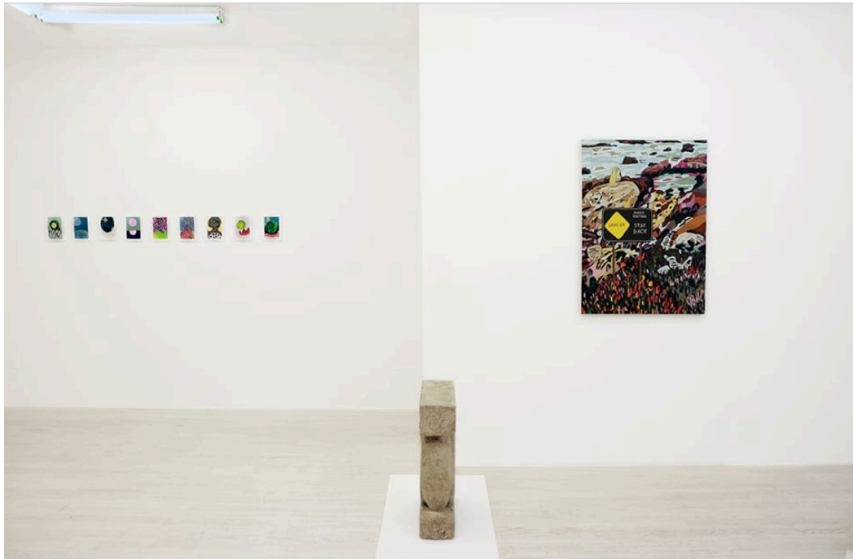
HK\$700,000 — 1,000,000

€84,800 — 121,000

\$89,700 — 128,000

[Go to Lot](#)





The present work exhibited at East Hampton, Halsey McKay Gallery, *Glade Hits*, 1 September – 4 November 2018

"I really enjoy making the landscape paintings the most. I move between landscape and still life pretty fluidly and tend to work on them simultaneously. There are many things I enjoy about both, such as their relationship within the history of painting. Additionally, both landscape and still life provide different technical challenges and offer various opportunities for unexpected surprises... I enjoy portraiture, but the closest I can get to a portrait is by painting someone's surroundings. I think it can be as personal as a painting of their face." — Hilary Pecis



Provenance

Halsey McKay Gallery, New York

Acquired from the above by the present owner

Exhibited

East Hampton, Halsey McKay Gallery, *Glade Hits*, 1 September – 4 November 2018

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



PROPERTY OF AN IMPORTANT ASIAN COLLECTOR

113

Eddie Martinez

Escuchar (To Listen)

signed and dated 'MARTINEZ 11' lower right; further signed, inscribed and dated 'MARTINEZ 2011 NYC.' on the reverse

oil and spray paint on canvas
152.4 x 213.3 cm. (60 x 83 7/8 in.)
Executed in 2011.

Estimate

HK\$1,500,000 — 2,500,000

€182,000 — 303,000

\$192,000 — 321,000

[Go to Lot](#)



"I'm most interested in not pigeonholing anything. I don't want to make any rules. I'm the kind of painter I am, and I'm influenced by what I'm influenced by, so I'm never going to make a solid black square and call it abstraction. It's what I think is abstraction." — Eddie Martinez

Described by The New York Times as possessing 'exceptional gifts as a painter and draftsman, which he exuberantly combines'ⁱ, Eddie Martinez is a gifted visual artist who operates at the confluence of Abstract Expressionism and American graffiti. Gleaning inspiration from both contemporary street art and the art historical canon, he filters them through personal experience and popular culture, creating exceptionally energetic and endlessly intriguing works that have enraptured a diverse range of audiences.

Martinez's signature style comprises coarse brushwork, bold impasto, and heavy contours, often rendered in vibrant, aggressively applied hues. The raw, frenetic energy of his lines immediately brings to mind the works of Willem de Kooning, whose work is characterised by fervent and uninhibited brushstrokes. Much like de Kooning, Martinez's application of paint and line is intuitive and effortless, imbued with a sense of both chaos and wonder. Describing his painting process, the artist muses: 'I'm kind of dancing around this thing, doing it as quick as possible, and just letting the marks fall where they fall.'ⁱⁱ



Willem de Kooning, *Untitled 13*, 1977 [Sold by Phillips New York, 17 May 2018, for USD \\$4,155,000 \(Premium\)](#)

In his abstract subjects and often incomprehensible contexts, Martinez's paintings are also evocative of Joan Miró's Surrealist fantasies. Populated by otherworldly creatures, their origins occasionally indicated by human or animal-like features, Martinez's oeuvre is colourfully confusing and curiously endearing. His energetic, frantic works are also frequently compared to those of Jean-Michel Basquiat, who also fused painting and drawing, in an electrifying fashion, oscillating between the realms of abstraction and figuration.



Jean-Michel Basquiat, *Untitled*, 1982 [Sold by Phillips New York, 18 May 2022, for USD \\$85,000,000 \(Premium\)](#)

Despite a myriad of influences, Martinez manages to develop a visual language that is uniquely his own— a universally appealing aesthetic that rejects conformity and confinement, turning away from specified contexts to allow viewers to contemplate his works at our own volition. The artist explains this, saying: ‘The thing with viewers, I never have a thing I’m trying to put upon anyone. I think that’s the job of the viewer, to figure out what they want to get out of it. Once it leaves, once I’ve made the thing, it’s not really mine anymore...I made it, it’s done, now it’s for people to look at and see what they want to see. Whenever anyone asks me if it’s this or that, I just don’t say anything, because I don’t want to inform it any more than I already did in the studio.’ⁱⁱⁱ

“I don’t want anyone to feel obligated to think anything. I don’t have anything in particular in the work I want people to see, I want it all to be interpreted.” — Eddie Martinez

Celebrated by critics and collectors alike, Martinez has established himself as one of the contemporary art world’s leading artists. His impressive oeuvre has also been the subject of numerous group and solo exhibitions worldwide and has been presented by exclusive galleries, including but not limited to Galerie Perrotin, Timothy Taylor, and Kohn Gallery.

Most recently, the artist held the solo show *Pigeon Sweat* (2022) with Blum & Poe, Los Angeles, and *Fingers Pointing at the Moon* (2021) with Galerie Perrotin, Shanghai. Martinez’s unique visual

language and distinctive style have earned him international acclaim, and his works continue to grow in demand with both young and established collectors, obtaining astronomical results at auction in recent years.

Video: <https://youtu.be/A4IEaFz8x4E>

Eddie Martinez Whistles While He Works, 2012

Courtesy Art21

ⁱ Roberta Smith, ‘Art in Review’, *The New York Times*, 11 February 2010, [online](#).

ⁱⁱ Eddie Martinez, quoted in Rachel Small and Barry McGee, ‘Barry McGee x Eddie Martinez’, *Interview Magazine*, 12 September 2014, [online](#).

ⁱⁱⁱ *ibid.*

Provenance

Kohn Gallery, Los Angeles

Private Collection

Private Collection, New York

Acquired from the above by the present owner

Literature

Glenn O'Brien, *Eddie Martinez: Paintings*, New York, 2013, p. 80 (illustrated)

Timothy Taylor, eds., *Eddie Martinez: Sculptures*, London, 2016, p. 9 (illustrated)



114

Eddie Martinez

Mandala #14

signed with the artist's initials 'Em.' on the reverse

silkscreen ink, oil and spray paint on canvas

213.4 x 182.6 cm. (84 x 71 7/8 in.)

Executed in 2017.

Estimate

HK\$900,000 — 1,200,000

€110,000 — 146,000

\$115,000 — 154,000

[Go to Lot](#)



“The cosmic books, the summoning of spirits, the virtuoso line, the command of colour and composition — it all adds up to its own kind of brilliance.” —Dr. Lisa Fischman, Director of the Davis Museum on Eddie Martinez’s Mandala works



The artist in his studio with a *Mandala* work behind, 2021

Image Courtesy of Lévy Gorvy, Photo: Matthew Herrmann

In 2017, *Forbes* spoke with Martinez about the inspiration behind his *Mandala* series of works, ahead of the artist’s first museum solo show, *Ants at the Picknic*, hosted by the Davis Museum in Boston later that year:

Forbes: What inspired this exhibition?

Eddie Martinez (EM): My assistant found these drawings of mandalas that I made in 2005 in a flat file and it totally rejuvenated my interest in them. And [Director] Lisa [Fischman] gave me a lot of freedom for what this exhibition could be. So I decided I wanted to revisit the mandalas and I started drawing them a lot. And then I started painting them. And that’s just what it became. I was really wanting to do them large scale, which made a lot of sense for an institution. And we went from there.

Forbes: When did you start to gravitate towards mandalas and why?

EM: When I was really young I thought I was a Buddhist, or something. But, you know. I wasn’t. I was always interested in meditation. I mean, now, I have a daily practice. I think I just liked the repetition. Also, they are really a container for shapes and marks. It’s something I’ve gravitated to over the past decade – this idea of the container. I used to make these tabletop still lifes, where everything kind of fit into that rectangular shape. I also created a character – this other personality, or an alter ego, called Spirit Duder. And in the first Spirit Duder drawing—it’s in the catalogue—he’s looking up at this floating mandala with crazy eyeballs. I don’t know. It’s something that stuck with me.

Forbes: I know that the creation of mandalas is a spiritual practice. Do you get a spiritual fulfillment from creating these, or is it separate from your personal spirituality?

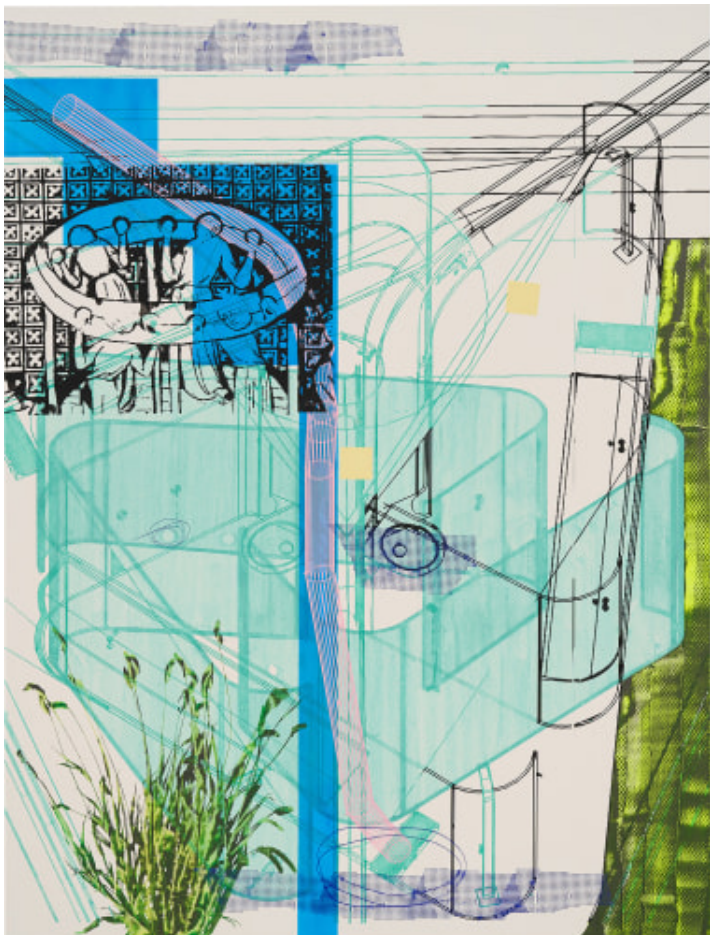
EM: I think the act of drawing and the act of painting definitely fill a spiritual place for me. There’s nothing intentional while making them – I don’t try to present any kind of spiritual association. But that said, having them here in this room in the Davis Museum, when we installed this show two weeks ago, they were hanging and the lighting wasn’t really ready yet, so it was kind of dim in here and I just sat and looked at them individually. And I had what could be considered a spiritual experience.

Read more [here](#).

Provenance

Timothy Taylor Gallery, London

Acquired from the above by the present owner



115

LOT OFFERED WITH NO RESERVE

Alexander Carver

Partitions

oil and acrylic on canvas
220.9 x 167.4 cm. (86 7/8 x 65 7/8 in.)
Executed in 2018.

Estimate

HK\$80,000 — 120,000 •

€9,700 — 14,500

\$10,300 — 15,400

[Go to Lot](#)





New York, Miguel Abreu Gallery, *Bubble Revision*, 4 November – 23 December 2018

Provenance

Miguel Abreu Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Miguel Abreu Gallery, *Bubble Revision*, 4 November – 23 December 2018



116

Robert Nava

Boiler Room

signed, titled and dated "'BOILER ROOM" Nava 18' on the reverse

spray paint, marker and acrylic on canvas
122 x 122.2 cm. (48 x 48 1/8 in.)

Executed in 2018.

Estimate

HK\$1,200,000 — 2,200,000

€145,000 — 266,000

\$154,000 — 282,000

[Go to Lot](#)



"I know what I'm doing. It's carefully done wrong." — Robert Nava

Visually jarring yet irresistibly eye-catching, Robert Nava's 2018 work *Boiler Room* is a prime example of the artist's celebrated oeuvre. The canvas is divided into two sections of black and grey. A red-eyed devilish face with spikey yellow teeth emerges from the grey background, its form given by the roughly spray painted bright red outlines that define its features. Strands of electric blue, bright yellow and mint spray paint run freely across the canvas, bringing to mind the sensation of having electric currents coursing through the body. This visually charged work stimulates the viewer to a heightened sense of perception that one might not voluntarily submit to, instilling the energetic composition into the depths of the mind.



Robert Nava in his studio

Image Courtesy of Avant Arte.com

Having completed his Master of Fine Arts at Yale University, Nava broke free from the artistic concepts and art historical traditions that he was so well versed in, to find his way back to the untrammelled and unlearned art of childhood. His work is imbued with a sense of freedom and arbitrariness at first glance, reminiscent of the spontaneity championed by American Jean-Michel Basquiat with his energetically composed paintings. Nava's paintings bring back to us the imaginative freedom that we all enjoyed as little children, which somehow seems estranged and alien to us as adults.

Born in Indiana and based in Brooklyn, Nava has captured the attention of the international art scene ever since the Art Institute of Chicago had acquired four of his works on paper into their collection in early 2020. Pace Gallery announced the representation of the artist later in that year, holding two solo shows for Nava that instantly sold out.

In 2021, Vito Schnabel Gallery announced joint representation of Nava, holding a solo exhibition for him in the same year. Nava has recently been honoured with another solo show hosted by Night Gallery in Los Angeles, [Bloodsport](#), which ran from 19 February to 26 March 2022, focusing on works on paper by the artist. His solo exhibition with PACE London, [Thunderbolt Disco](#), has just opened 13 May and will close 25 June 2022.

Nava's works have found places in prominent collections such as the Art Institute of Chicago, the ICA Miami, and Zuzeum Art Centre in Latvia.

Provenance

Private Collection, USA (acquired directly from the artist)

Acquired from the above by the present owner



117

LeeLee Kimmel

After

signed, titled and dated "'AFTER" 2020 LeeLee Kimmel LEELEE KIMMEL' on the reverse

acrylic on canvas

185.4 x 221 cm. (72 7/8 x 87 in.)

Painted in 2020.

Estimate

HK\$220,000 — 320,000

€26,800 — 38,900

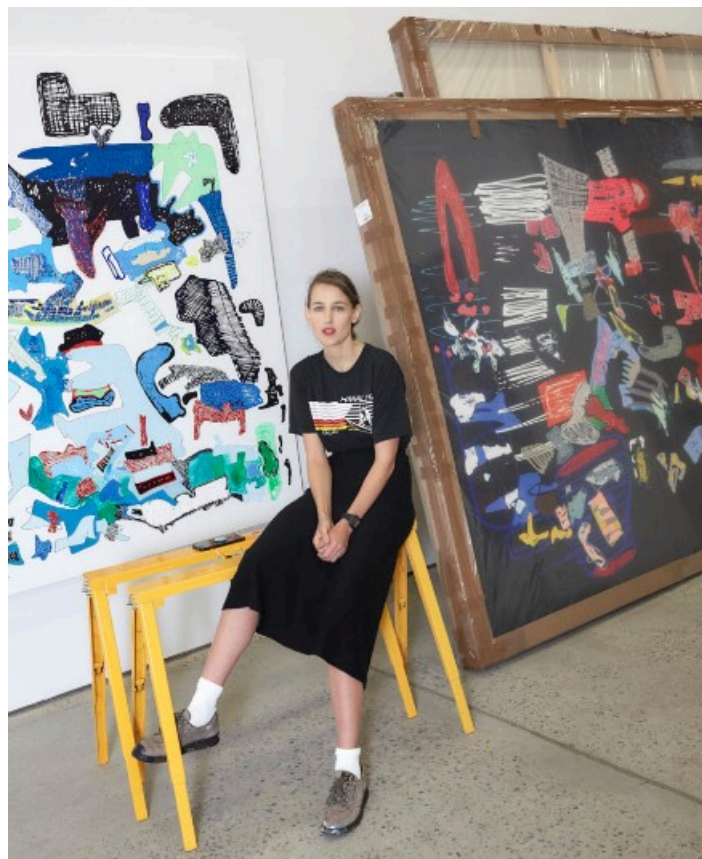
\$28,200 — 41,000

[Go to Lot](#)



After marks the Asian auction debut for a work by New York-based artist LeeLee Kimmel. Born in 1983, Kimmel earned her fame early on in Hollywood by appearing alongside Tom Cruise in Stanley Kubrick's 1999 classic *Eyes Wide Shut*, before pursuing a passion in Fine Art.

With a practice spanning painting, printed sculpture, and virtual reality, Kimmel is committed to exploring her unique vision through abstraction. Her abstract paintings feature clusters of graphic shapes and biomorphic forms, rendered in the fashion of complex patchwork imagery. Commanding the multi-dimensional, holographic and malleable qualities of virtual reality, *After* embodies Kimmel's signature visual lexicon, one which pulls the viewer into a dimension both relaxed and vibrant.



Leelee Kimmel. Photo courtesy of Elisabet Davidsdottir

Kimmel is currently represented by Almine Rech. Her solo exhibitions include *LeeLee Kimmel: Nuwar* with Almine Rech, Paris (6 June — 27 July 2019); *LeeLee Kimmel: Wormhole* at Simon Lee London Gallery (4 July – 30 August 2018); *LeeLee Kimmel: Channels* at the Journal Gallery in New York City (18 January – 19 February 2018). Kimmel's ongoing inaugural solo exhibition in China and Asia – *Night Ride* at Almine Rech, Shanghai, is being held between 20 May — 25 June 2022. Her work was also featured in a group exhibition *Rainbow Body Problem* at No Gallery, Los Angeles (20 May – 19 June 2022).

Provenance

Christie's, New York, 10 July 2020, lot 136 (donated by the artist)

Acquired at the above sale by the present owner



118

Genieve Figgis

Friends in the Studio

signed and dated 'genieve figgis 2016' on the reverse

acrylic on canvas

80 x 100 cm. (31 1/2 x 39 3/8 in.)

Painted in 2016.

Estimate

HK\$600,000 — 800,000

€72,700 — 96,900

\$76,900 — 103,000

[Go to Lot](#)



"The melting in the paint that you see allows me to invent and direct as I go along. The painting is a stage but it's also working like it has no script. The story is made up impromptu with no idea of how it will end." —Genieve Figgis



Francisco Goya, *Charles IV of Spain and His Family*, 1800-1801 Collection of Museo del Prado, Madrid

Provenance

Half Gallery, New York

Acquired from the above by the present owner



119

Jordy Kerwick

Untitled

signed and dated 'Jordy 2020' on the reverse

acrylic and oil on canvas

100.7 x 80.4 cm. (39 5/8 x 31 5/8 in.)

Executed in 2020.

Estimate

HK\$70,000 — 90,000

€8,500 — 11,000

\$9,000 — 11,500

[Go to Lot](#)



"I think my work is very autobiographical and is a strong reflection of what I'm feeling, what's happening around me and how I'd like to see the future panning out."
— Jordy Kerwick



The present work (marked in red) in the artist's studio, 2020

Image Courtesy of Jordy Kerwick

Provenance

Galerie Julien Cadet, Paris

Acquired from the above by the present owner



PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

120

Joel Mesler

Untitled (S)

signed, inscribed and dated 'The EstAte of Joel Mesler
Joel Mesler 2017 The Estate of Joel Mesler' on the
overlap

pigment on linen

177.6 x 127.2 cm. (69 7/8 x 50 1/8 in.)

Painted in 2017.

Estimate

HK\$1,000,000 — 2,000,000

€122,000 — 244,000

\$128,000 — 256,000

[Go to Lot](#)



"I want to give goodness out into the world." — Joel Mesler

Employing stylised patterns, letters, and symbols that are simultaneously personal to the artist and universally accessible, Joel Mesler's graphically refined visual language has captured the attention of the contemporary art world, with his top 3 results at auction already achieved in 2022. The present work, *Untitled (S)* brilliantly illustrates Mesler's distinctive approach, presenting the viewer with a well-balanced composition backgrounded by a bold, banana-leaf pattern that takes its inspiration from the iconic Martinique wallpaper in the Beverly Hills Hotel. Rendered in ruby-red at the centre of the canvas are two layered serpents who gaze out at the viewer from behind wide eyes.



Andy Warhol, *Dollar Sign*, 1982 Sold by Phillips, Hong Kong, 8 June 2020 for HK\$6,542,000 (Premium)

With one snake ruler-straight and one swirled into the shape of a letter S, their striking bodies

merge to form a large dollar sign, immediately calling to mind Andy Warhol's Pop Art explorations of the symbol. For Warhol, who was fascinated with commodity culture, the "\$" shape represented its very essence—cash—and he used it as a motif to represent the crucial intersections between art and wealth. Contrastingly, as made evident by his 2018 solo show at Simon Lee in London titled *The Alphabet of Creation (For Now)*, Mesler adopts the snake as a special vehicle to weave form and text into his work, such as the dollar symbol in *Untitled (S)*.

Though remaining relatively ambiguous, in combining the currency shaped vipers with the overlapping banana leaf pattern iconised by the glamorous Beverly Hills Hotel—a place famous for playing host to Hollywood royalty—perhaps *Untitled (S)* draws from Mesler's wry humour to, like Warhol, evoke satirical ideas of value, wealth, consumerism, and the ideology of the American dream. This reading is further supplemented by the snakes in present works symbolically referencing the devious serpent in the Biblical story of Adam and Eve, who tempts Eve to sin and taste a forbidden fruit, resulting in the pair being cast out of their paradise home in the Garden of Eden.



Defendente Ferrari, *Eve Tempted by the Serpent*, circa 1520-25 Collection of the University of Michigan Museum of Art, United States

Touted as one of the most recognisable prints in the world that has become synonymous with Southern California style, Mesler's inclusion of the Martinique pattern also marks a more personal link to the artist. In particular, a memory of a family Easter brunch at the Polo Bar of the hotel, held just at the start of his parent's long divorce. The meal abruptly came to an end when his father tossed the dining table, 'splattering eggs Benedict on his wife's lap and shouting "I can't take it anymore!" Eleven-year-old Joel chased his manic father out the door while his mother followed behind in their tan Mercedes station wagon'. As Mesler has since explained, 'I remembered scratching the wallpaper, having it in my nails', instantly deciding 'this is where my next body of work is coming from'ⁱ. At the same time, whilst the leafy design is further reminiscent of the lush imagery of Paul Gauguin or Henri Rousseau, Mesler imbues it with a laidback, feel-good style that is unique to the artist, and resonates with the deep yearning for relaxation in our fast-paced,

modern life.



Interior of the Beverly Hills Hotel, Los Angeles, showcasing the famous Martinique wallpaper print

Following his resoundingly successful exhibition hosted by [Lévy Gorvy in Hong Kong](#) (23 June – 14 August 2021), which marked the artist's first solo show in Asia, Mesler has recently presented a solo show at LGDR in both Palm Beach and London. Titled [Joel Mesler: Pool Party](#), the exhibition ran 12 February – 19 March 2022. Mesler has also recently exhibited at the David Kordandsky Gallery in Los Angeles with a sold-out show titled [Joel Mesler: Surrender](#) in 2021.

ⁱ Joel Mesler, quoted in 'The Alphabet of Creation (For Now) Press Release', [Simon Lee](#), 2018, [online](#)

Provenance

Acquired directly from the artist by the present owner



121

Katherine Bernhardt

Panther Hurricane

signed and dated 'Katherine Bernhardt 2017' on the reverse

acrylic and spray paint on canvas

152.5 x 121.9 cm. (60 x 47 7/8 in.)

Executed in 2017.

Estimate

HK\$300,000 — 500,000

€36,500 — 60,900

\$38,500 — 64,100

[Go to Lot](#)



“There is so much horrible stuff, but like, do you wanna dwell on that or, do you wanna look at the positive things? I’d rather look at positive things.” — Katherine Bernhardt

St. Louis native Katherine Bernhardt is internationally renowned for her brightly coloured and exuberantly cluttered canvases inspired by classic cartoons and the everyday objects she interacts with in her day-to-day life. The iconic Garfield and Pink Panther are among her most iconic motifs, who both take centre stage in *Garfield After the Hurricane* (lot 121) and *Panther Hurricane* (lot 122), each teeming with fluorescent, eye-popping energy.

Dubbed by art critic Jerry Saltz as being a ‘female bad boy painter’, who also likened Bernhardt’s paintings that ‘exude obsession, endlessness, and germinating optical power’ⁱ to those by Jean Michel-Basquiat, Bernhardt has also earned the favourable praise of Roberta Smith, critic for *The New York Times*, who complimented how she ‘paints with great economy and panache, as Andy Warhol might have without silk-screens’ⁱⁱ. As embodied by the present two works, however, which each exemplify the artist’s quick and confident spray-painted technique, Bernhardt has succeeded in forming a painterly voice that is uniquely her own, characterised for being fluid yet thoughtful and above all, unabashedly fun.



Katherine Bernhardt Photo: Dina Litovsky

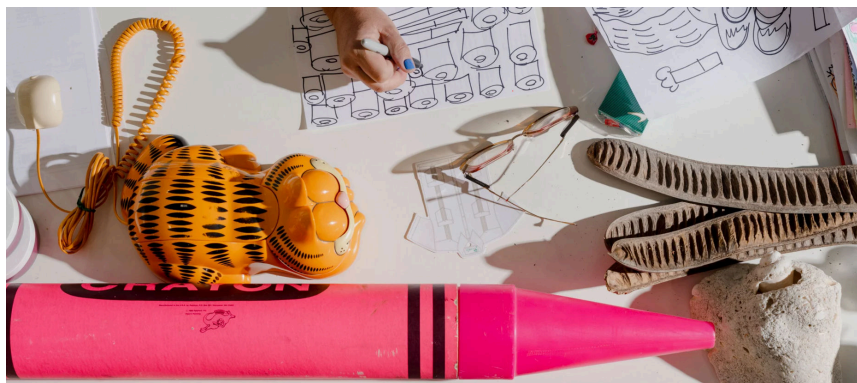
Featuring the globally cherished Pink Panther composed of glowing acid pink, *Panther Hurricane* (lot 121) is quintessential example of Bernhardt’s oeuvre. Confronting his audience from the centre of the mulberry-toned work, the high-spirited feline is captured in the midst of a dance, with one hand by his hips and one raised high above his head with a finger pointed upwards as if grooving along to the Bee Gee’s *Saturday Night Fever* (1977). Looking straight at the viewer with droopy eyes that hint at the panther either having danced until the early hours or being in a euphoric state of tipsiness from his tall-fluted glass, his neon-yellow eyelids mirror the rounded lemons around him, that float in the background like the beaming spotlights of a dancefloor. The slap-dash layering of the canvas perfectly parallels the carefree nature of Bernhardt’s characters, as we too, feel beckoned to join in the fun.

Video: https://www.youtube.com/watch?v=r-8JooVD_aw

Pink Panther show credits, 1978

“My work is directly related to the house where I grew up and the maximalist aesthetic that is within it. Space filled up everywhere with no space to breathe, my work kind of copies that. Filling every inch of the canvas with symbols and things.” — Katherine Bernhardt

Garfield After the Hurricane (lot 122) further showcases how this distinct treatment complements the subject matter. Defined by a sharp black outline that immediately pops off the canvas, Garfield finds himself in an aftershock of a tempestuous hurricane. With eyes bulging out in astonishment, his wavering state is enhanced by the coarsely applied neon orange that drips down his body, trickling and pooling like drops of heavy rain. Trapped in the mix are bananas and lemons that populate the background, appearing to almost animate with movement as they swirl around the central figure. Though the chaotic composition is full of kinetic energy, emanating a sense of sympathy in the viewer for the Persian ginger tabby cat caught out in the storm, his face is beaming with a wide, excited smile that instead imbues the work with an amusing charisma, which is marvellously representative of Bernhardt’s playful lexicon.



A collection of trinkets in the artist's St. Louis studio Photo by Lyndon French, Courtesy David Zwirner Gallery

Katherine Bernhardt received her BFA from the Art Institute of Chicago and her MFA from the School of Visual Arts, New York. First gaining momentum in 2017, Bernhardt held her first institutional solo exhibition at [the Modern Art Museum of Fort Worth](#), also creating a 60 foot long mural, *XXL Superflat Pancake*, for the St. Louis Contemporary Art Museum in the same year. Bernhardt's notable recent exhibitions include: *Ahí donde no has llegado' sabes que te llevaré*, Diablo Rosso, Panama City (2021); *Katherine Bernhardt, José Luis Vargas: VODOO MAYO KETCHUP*, Carl Freeman Gallery, Margate (2020), and *Garfield on Scotch Tape*, Xavier Hufkens, Brussels (2019).

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Work by the Bernhardt is found in prominent public and museum collections, including the Carnegie Museum of Art, Pittsburgh; Fondazione Sandretto Re Rebaudengo, Turin; High Museum of Art, Atlanta; Hirshhorn Museum and Sculpture Garden, Washington D.C.; Knoxville Museum of Art, Tennessee; Portland Museum of Art, Maine; Rubell Museum, Miami; and San Antonio Museum of Art, Texas. Bernhardt lives and works in St. Louis.

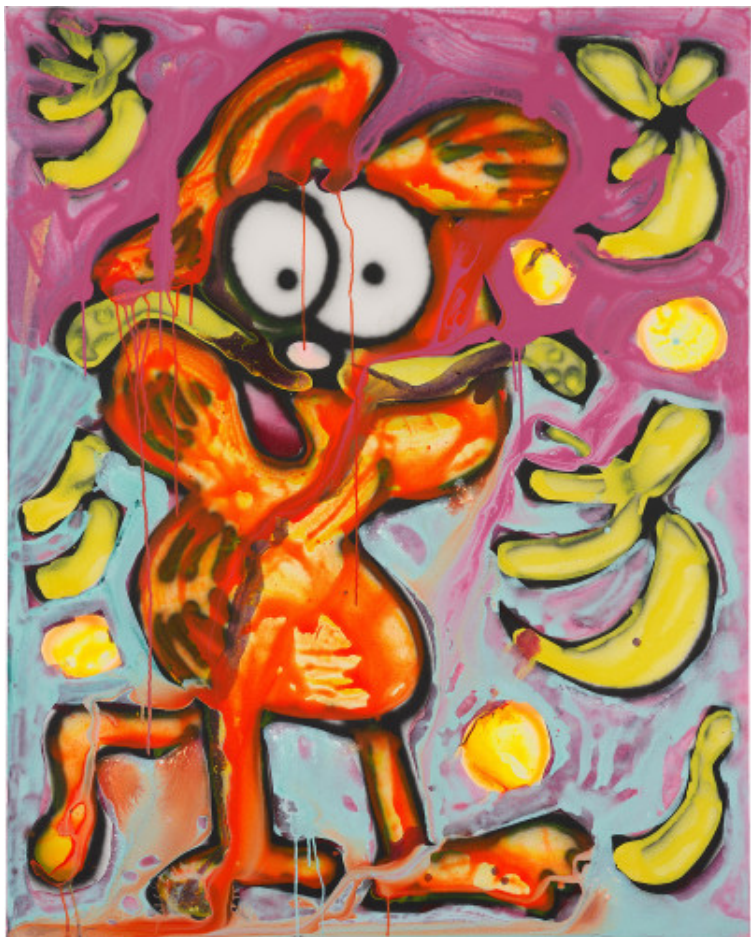
ⁱ Jerry Saltz, 'Why Have There Been No Great Women Bad-Boy Artists? There Have Been, of Course. But the Art World Has Refused to Recognize Them.', *New York Magazine*, 29 September 2015, [online](#)

ⁱⁱ Roberta Smith, 'Katherine Bernhardt: Stupid, Crazy, Ridiculous, Funny Patterns', *The New York Times*, 20 February 2014, [online](#)

Provenance

Carl Freedman Gallery, London

Acquired from the above by the present owner in 2017



122

Katherine Bernhardt

Garfield After the Hurricane

signed and dated 'Katherine Bernhardt 2017' on the reverse

acrylic and spray paint on canvas

152.5 x 121.9 cm. (60 x 47 7/8 in.)

Executed in 2017.

Estimate

HK\$200,000 — 400,000

€24,400 — 48,700

\$25,600 — 51,300

[Go to Lot](#)



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Katherine Bernhardt Photo: Dina Litovsky

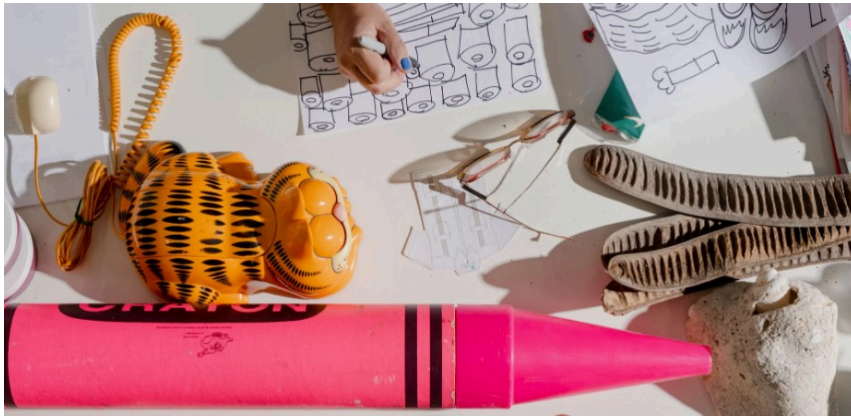
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ⁱ Jerry Saltz, 'Why Have There Been No Great Women Bad-Boy Artists? There Have Been, of Course. But the Art World Has Refused to Recognize Them.', *New York Magazine*, 29 September 2015, [online](#)

ⁱⁱ Roberta Smith, 'Katherine Bernhardt: Stupid, Crazy, Ridiculous, Funny Patterns', *The New York Times*, 20 February 2014, [online](#)

Provenance

Carl Freedman Gallery, London

Acquired from the above by the present owner in 2017



123

Danielle Orchard

Night Out

signed and dated 'Danielle Orchard 2020' on the reverse

oil on canvas

122 x 152.4 cm. (48 x 60 in.)

Painted in 2020.

Estimate

HK\$300,000 — 400,000

€36,500 — 48,700

\$38,500 — 51,300

[Go to Lot](#)



“They’re familiar rituals that look very serene, but when you’re a woman who has experienced them, you know that there’s usually a lot going on... I don’t think I ever really questioned why I paint women until fairly recently. I’ve always been drawn to women in art, but the tension for me lies between the beauty of that work and the sometimes problematic circumstances in which they were painted.” — Danielle Orchard



The present work in the artist’s studio, 2020 Image Courtesy of Art for Change

Provenance

Jack Hanley Gallery, New York

Acquired from the above by the present owner



124

Tania Marmolejo

You Can't Join Us

signed 'Tania Marmolejo' lower right

oil on linen

125.7 x 172.7 cm. (49 1/2 x 68 in.)

Painted in 2020, this work is accompanied by a certificate of authenticity issued by Lyle O. Reitzel Gallery.

Estimate

HK\$200,000 — 300,000

€24,200 — 36,300

\$25,600 — 38,500

[Go to Lot](#)





The artist with the present work

Provenance

Lyle O. Reitzel Gallery, Santo Domingo

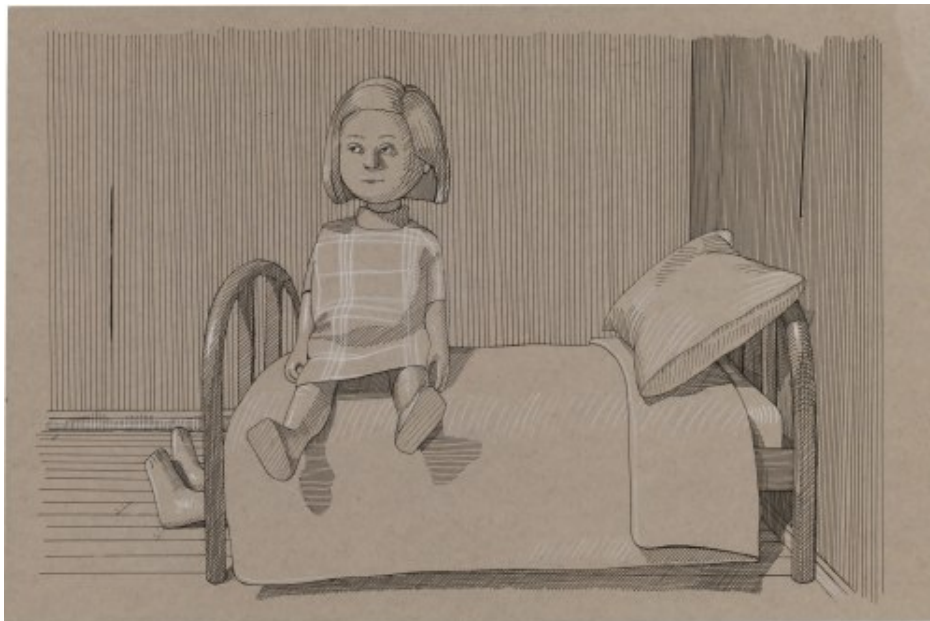
Acquired from the above by the present owner

Exhibited

Santo Domingo, Lyle O. Reitzel Gallery, *Tania Marmolejo: Santas y tígueras*, 1 February – 30 April 2020

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



125

Anna Weyant

Untitled

signed and dated 'anna weyant 2019' on the reverse
pen and Conté crayon on paper
30.5 x 45.7 cm. (12 x 17 7/8 in.)
Executed in 2019.

Estimate

HK\$75,000 — 110,000

€9,100 — 13,300

\$9,600 — 14,100

[Go to Lot](#)



Provenance

56 Henry, New York

Private Collection

Acquired from the above by the present owner

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



126

Ewa Juszkiewicz

Untitled

collage on paper

31.5 x 23.7 cm. (12 3/8 x 9 3/8 in.)

Executed in 2017.

Estimate

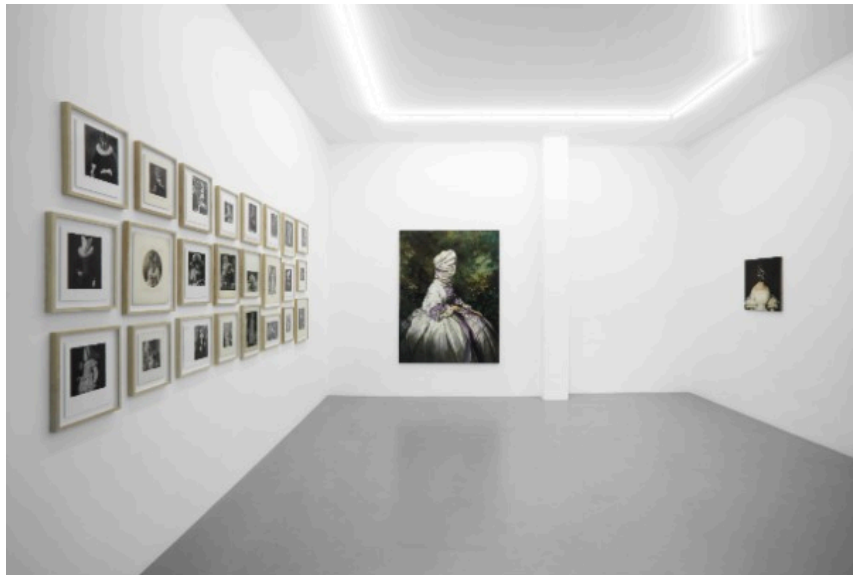
HK\$80,000 — 120,000

€9,700 — 14,600

\$10,300 — 15,400

[Go to Lot](#)





The present work (lower left) exhibited at Rome, Galerie Rolando Anselmi, *Ewa Juszkiewicz: Pearl, Eye, Worm*, 17 November – 12 December 2017 Image Courtesy of Galerie Rolando Anselmi

“By analysing it, transforming the past, I try to start a dialogue about the modern day and broaden our interpretation of the past through these changes and deconstructions. Paradoxically, covering the characters triggers an avalanche of questions. We start to ask ourselves: “Why did that happen? Is there anything hidden under this layer?” This metaphor of covering up their faces is, in fact, a revelation and an attempt to build on the subjectivity of these characters. I think the mask allows us to say more, because it frees us from the conventions we have adhered to all our lives.” — Ewa Juszkiewicz



The present work (left) exhibited at Milan, *Spazio Cabinet*, Giacinto Cerone | Ewa Juszkiewicz, 22 March – 30 June 2019 Image Courtesy of Spazio Cabinet

Provenance

Galerie Rolando Anselmi, Rome

Private Collection

Lokal 30, Warsaw

Acquired from the above by the present owner

Exhibited

Rome, Galerie Rolando Anselmi, *Ewa Juszkiewicz: Pearl, Eye, Worm*, 17 November – 12 December 2017

Milan, *Spazio Cabinet*, Giacinto Cerone | Ewa Juszkiewicz, 22 March – 30 June 2019



PROPERTY FROM AN IMPORTANT ASIAN
COLLECTION

127

Gina Beavers

Lips with Painter's Lips

signed and dated 'Gina Beavers 2019' on the reverse
acrylic and foam on canvas mounted to panel, in
artist's frame

79.1 x 79.1 x 14.9 cm. (31 1/8 x 31 1/8 x 5 7/8 in.)

Executed in 2019.

Estimate

HK\$200,000 — 300,000

€24,200 — 36,300

\$25,600 — 38,500

[Go to Lot](#)





The present work exhibited at New York, Marianne Boesky Gallery, *Painting/Sculpture*, 10 July – 9 August 2019

"I have collaged a few cropped versions of the original stock photos together. I feel that the original source images look more clean and appealing and my painting looks a little creepier. There's a darkness or a surreal spookiness that has crept in... Maybe it's all the true crime podcasts I've been listening to as I made this? But seriously, part of my process is trying for this idea of beauty in the original image, and failing, and just living with the reality of the result. And ultimately, the original stock photos are surreal in their own right. They might be clean and beautiful, but they are quite haunting when you take a step back and try to figure out what is going on and why they exist." — Gina Beavers



Source material for Beaver's work in the artist's studio, 2019 Image Courtesy of Ellie Burck for MoMA

Provenance

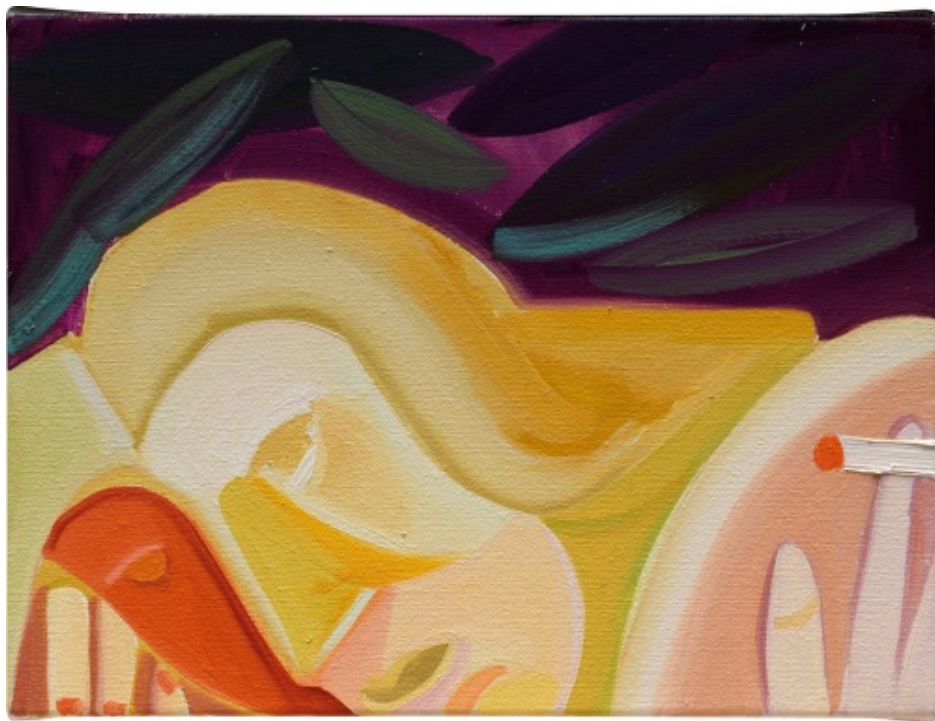
Marianne Boesky Gallery, New York
Private Collection
Phillips, New York, 8 December 2020, lot 408
Acquired at the above sale by the present owner

Exhibited

New York, Marianne Boesky Gallery, *Painting/Sculpture*, 10 July – 9 August 2019

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



128

Danielle Orchard

Girl with Purple Sky

oil on linen

25.4 x 30.5 cm. (10 x 12 in.)

Painted in 2018.

Estimate

HK\$75,000 — 110,000

€9,100 — 13,400

\$9,600 — 14,100

[Go to Lot](#)



“They’re familiar rituals that look very serene, but when you’re a woman who has experienced them, you know that there’s usually a lot going on... I don’t think I ever really questioned why I paint women until fairly recently. I’ve always been drawn to women in art, but the tension for me lies between the beauty of that work and the sometimes problematic circumstances in which they were painted.” — Danielle Orchard



The artist working in her studio, 2020 Image Courtesy of Art for Change

Provenance

Jack Hanley Gallery, New York

Acquired from the above by the present owner

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



PROPERTY FROM AN IMPORTANT ASIAN
COLLECTION

129

Maria Farrar

Birthday

signed and dated 'Maria farrar 2016' on the reverse
oil on canvas

152.3 x 122.1 cm. (59 7/8 x 48 1/8 in.)

Painted in 2016

Estimate

HK\$180,000 — 280,000

€21,900 — 34,100

\$23,100 — 35,900

[Go to Lot](#)



Maria Farrar's paintings weave together classical themes of Eastern and Western visual language in supple, organic forms. Her light-hearted, dynamic scenes derive from everyday life or from fragments of memories, spanning the grand lakes of the Philippines to the shop windows lining the streets of London. Connecting the pictorial language of the Eastern manga and calligraphy with Western art history and oil pigments, Farrar's acute sense of colour and dynamic compositions capture moments that are concrete and yet simultaneously elusive, fragments of a floating and expanding world.

Born in the Philippines and raised in Japan, Farrar received her BFA from the Ruskin School of Art in 2012 and her MFA from the Slade School of Art in 2016. Her solo exhibitions include 'Too late to turn back now' at Ota Fine Arts, Tokyo/Singapore (2019), 'Eaves Deep' at mother's tankstation, London (2018), 'straits' at mother's tankstation, Dublin (2017), and 'Marine' at Supplement Gallery, London (2016). Her works are in the collection of Saatchi Gallery Collection (London) and AmC Collezione Coppola (Venice).



The artist in her studio

Provenance

Supplement Gallery, London

Private Collection (acquired from the above in 2017)

Christie's, Online, 28 July 2020, lot 3

Acquired at the above sale by the present owner

Exhibited

London, Saatchi Gallery, *Known Unknowns*, 21 March – 9 September 2018, p. 58 (illustrated)



130

Maria Farrar

Good carrot Bad carrot

signed with the artist's initials 'Mf' along the right edge; further signed with the artist's initials 'Mf' on the reverse

oil on linen

180.3 x 130 cm. (70 7/8 x 51 1/8 in.)

Painted in 2019.

Estimate

HK\$100,000 — 150,000

€12,100 — 18,200

\$12,800 — 19,200

[Go to Lot](#)



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Provenance

Mother's Tankstation, Dublin

Acquired from the above by the present owner



The artist in her studio



131

Jordy Kerwick

Untitled

signed and dated 'Jordy 2021' lower right
graphite, marker and oil pastel on paper
41.9 x 59.1 cm. (16 1/2 x 23 1/4 in.)
Executed in 2021.

Estimate

HK\$100,000 — 150,000

€12,100 — 18,200

\$12,800 — 19,200

[Go to Lot](#)



Provenance

Private Collection (acquired directly from the artist)

Acquired from the above by the present owner



132

Jordy Kerwick

Untitled

signed and dated 'Jordy 2021' lower left
graphite, marker and oil pastel on paper
40.6 x 30.4 cm. (15 7/8 x 11 7/8 in.)
Executed in 2021.

Estimate

HK\$80,000 — 120,000

€9,700 — 14,500

\$10,300 — 15,400

[Go to Lot](#)



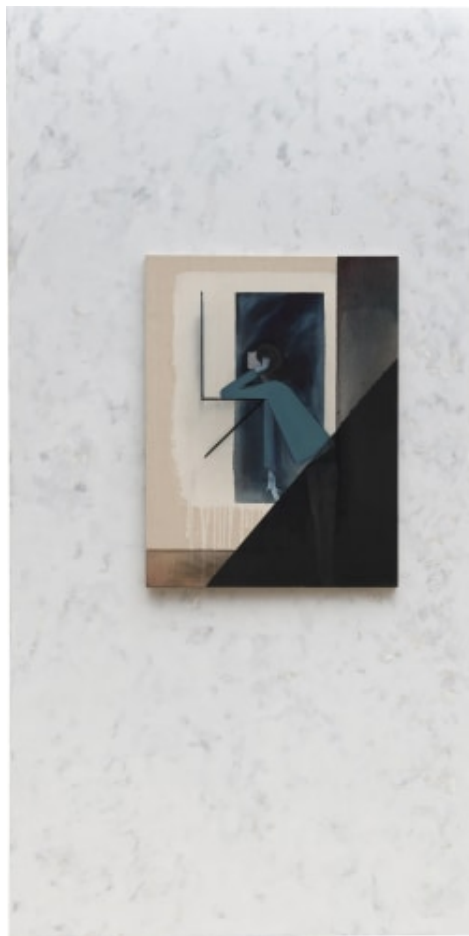
Provenance

Private Collection (acquired directly from the artist)

Acquired from the above by the present owner

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



134

Sanya Kantarovsky

Untitled

signed, titled and dated "'Untitled" SKantarovsky 2011'
on the overlap

bleach, ink, watercolour and oil on linen mounted to
Venetian plaster on birch panel

243.8 x 121.9 cm. (96 x 48 in.)

Executed in 2011.

Estimate

HK\$600,000 — 800,000

€73,000 — 97,400

\$76,900 — 103,000

[Go to Lot](#)



"I am not after this idea of pleasure, of looking at something pretty or beautiful. That seductive quality of a painting—that way a painting can pull you in—can also give way to a much more complicated experience, one that couldn't be articulated as pleasure. It is perhaps something unnamable, something that creates a sense of delay, a sense of discord, that you then have to work to wrap your head around. That's when painting becomes really interesting, and important insofar as it is one of the last sites we have that demands a very slow and discerning look." — Sanya Kantarovsky

Provenance

Los Angeles, Marc Foxx Gallery

Acquired from the above by the present owner in 2011



The artist in his studio, 2019 Photo by Josh Olins for Vogue

"I remember Peter Doig saying in a talk that the way you look at a painting is the way that you look at a lover's face, and that of course is very romantic, but it is an interesting idea, that this register of looking is very different from the way we look at almost everything else. I don't necessarily think that it's about pleasure. It can actually be incredibly unnerving, or discomfoting, or energising—whatever you want to say." — Sanya Kantarovsky

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



PROPERTY FROM AN IMPORTANT ASIAN
COLLECTION

135

Nathaniel Mary Quinn

Hosie's Lady

charcoal, gouache, soft pastel and oil pastel on
Coventry Vellum paper

76.2 x 58.4 cm. (30 x 22 7/8 in.)

Executed in 2016.

Estimate

HK\$800,000 — 1,200,000

€97,400 — 146,000

\$103,000 — 154,000

[Go to Lot](#)



"The apparent immediacy and directness of drawing is much of the appeal for me, especially with dry materials — black charcoal, soft pastels, oil pastels — so everything is being captured in the moment, uninhibited by excessive thinking and over-intellectualization: there is no paralysis of analysis. In this way, I am able to follow how I feel, a more spiritual path, one that is not exactly tactile, an approach that's a bit difficult to articulate — well, at least it is for me; I, no doubt, possess not the intellectual capacity to describe it — but, it's an emotional experience that happens within a succession of moments, within the spiritual space of being present, where talent is aligned with work ethic, labour, and perseverance, where everything that seems to be understood or defined loses its structure and meaning, its belief systems and conditioning." — Nathaniel Mary Quinn

Provenance

Luce Gallery, Turin
 Private Collection
 Private Collection
 Christie's, London, 4 October 2019, lot 34
 Acquired at the above sale by the present owner

Exhibited

Turin, Luce Gallery, *Nathaniel Mary Quinn: St. Marks*, 5 November 2016 - 12 January 2017



The present work exhibited at Turin, Luce Gallery, *Nathaniel Mary Quinn: St. Marks*, 5 November 2016 - 12 January 2017



137

Godwin Champs Namuyimba

Focal Point

signed 'Namuyimba' lower right

mixed media on canvas

159.8 x 106.8 cm. (62 7/8 x 42 in.)

Executed in 2019, this work is accompanied by a certificate of authenticity issued by Champs Art Studio.

Estimate

HK\$180,000 — 280,000

€21,900 — 34,100

\$23,100 — 35,900

[Go to Lot](#)



"I try to approach the subjects from a point of empathy when they enter my consciousness as fleeting characters or as vacant blanks. I am interested in what happens when the subject is transformed into the content." —Godwin Champs Namuyimba



Detail of the present work

The Artist in Conversation

In April 2019, Godwin Namuyimba was interviewed by Maria Vogel. Below is an extract from 'Godwin Namuyimba Deconstructs the Elements of Identity'

Maria Vogel: Who are the figures in your paintings?

Godwin Namuyimba: The figures in my paintings are my Black friends and friends of friends.

MV: Your work seems to have an element of social commentary. What are some themes you are exploring?

GN: I use human form to explore the construction of identity in relation to race and individuality in a postcolonial African context. I also attempt to critique stereotypical depictions of Black people, while I explore the conflicts and tensions between the ideologies of Afrocentrism and Eurocentrism.

MV: As a Black contemporary visual artist, have you seen the art landscape change for artists of colour?

GN: It's a process that has endured progress for a time but still a lot has to be done for the better of us and artists that are to come after us.

MV: What is your process like? How do you begin a painting?

GN: My paintings usually begin in the mind and they usually finish in the mind. The process on the canvas involves a lot of layering which makes my art work unique and attractive.

Read the full interview [here](#).

As a young artist, Namuyimba's work has been part of numerous public collections worldwide, including The W Art Foundation in Hong Kong, Shanghai and Qingdao; The Contemporary Art Museum of Luxembourg; Örebro City Library in Sweden; and The Bunker Art Space, Beth Rudin de Woody Collection in West Palm Beach, USA. Several of his solo exhibitions have been held including: *'The Dreamer'*, Galleri Steinsland & Berliner Gallery, Stockholm, Sweden (2019); *'Godwin Champs Namuyimba'*, Ars Belga, Brussels, Belgium (2021), and *'Antechamer'*, East-Projects, New York, USA (2021).

Provenance

Acquired directly from the artist by the present owner



139

Aboudia

Les enfants dans la rue (Children in the Street)

signed 'ABOUDIA' centre left

mixed media on canvas

180.1 x 259.8 cm. (70 7/8 x 102 1/4 in.)

Executed in 2014.

Estimate

HK\$500,000 — 700,000

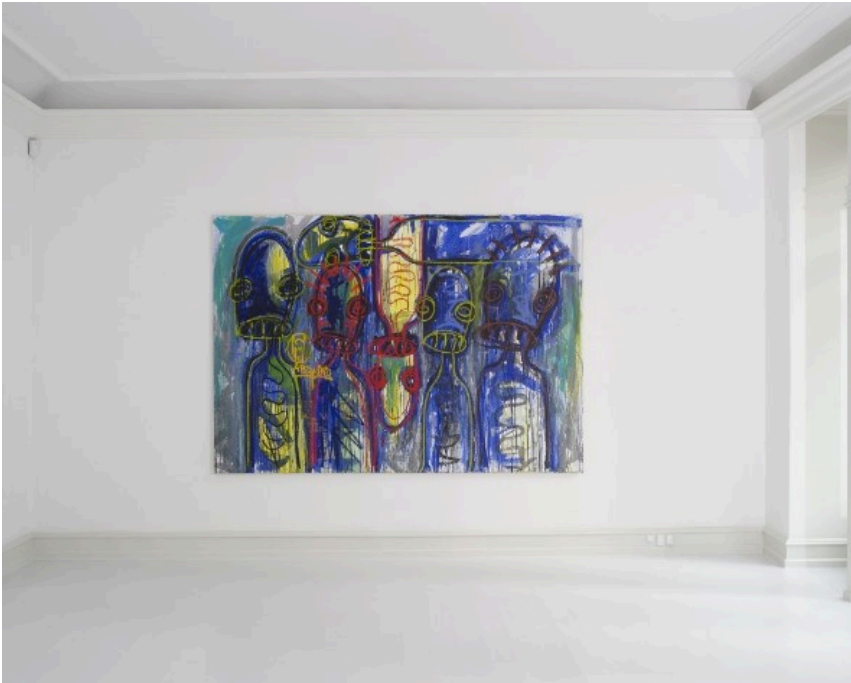
€60,900 — 85,200

\$64,100 — 89,700

[Go to Lot](#)



“The place of children in my work is very important, in that it is these children I love the most, who inspire me, and who are at the forefront of what I create. Our vision of the world is positive: of a world without war, without children on the streets, without children mistreated, a world for children who are happy, joyful, educated and in good health.” — Aboudia



The present work exhibited at Copenhagen, Galerie Mikael Andersen, *Aboudia: Question the Answer*, 27 February - 4 April 2015 Image Courtesy of Galerie Mikael Andersen

Provenance

Private Collection, Scandinavia (acquired directly from the artist)

Exhibited

Copenhagen, Galerie Mikael Andersen, *Aboudia: Question the Answer*, 27 February - 4 April 2015

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



140

Aboudia

Untitled

signed and dated 'ABOUDIA 18' lower left

acrylic and oil stick on canvas

98.6 x 98.3 cm. (38 7/8 x 38 3/4 in.)

Executed in 2018.

Estimate

HK\$250,000 — 450,000

€30,300 — 54,500

\$32,100 — 57,700

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner



141

Milo Matthieu

Sly II

signed 'Milo' lower right; further signed, titled and dated "'SLY, ii' 2019 Milo Matthieu' on the reverse
mixed media and acrylic on wood panel
101.6 x 76.2 cm. (40 x 30 in.)
Executed in 2019.

Estimate

HK\$200,000 — 400,000

€24,400 — 48,700

\$25,600 — 51,300

[Go to Lot](#)



"I've always enjoyed exploring the different facets of identity by distortion of the human anatomy – creating different commentaries on self-perception...I'm not sure if there is one universal answer but I'm happy to explore it through the depths of my work." — Milo Matthieu



The artist at his studio in Brooklyn, 2020 Image Courtesy of Eduardo Silva for Art of Choice

Provenance

BEERS London, London

Acquired from the above by the present owner



142

John Madu

Can We Just Chill (After Manet)

signed and dated 'John Madu 2020' lower right

acrylic on canvas

121.7 x 121 cm. (47 7/8 x 47 5/8 in.)

Painted in 2020.

Estimate

HK\$35,000 — 85,000

€4,300 — 10,300

\$4,500 — 10,900

[Go to Lot](#)



"My paintings capture today's world whilst borrowing from the past and from art history. I find everyday life and random instances interesting to record: the resulting paintings are fun yet have social and political nuances. I'm always thinking about the future, and wondering what people will feel when they view my work 50 years from now." — John Madu



Édouard Manet, *Le Déjeuner sur l'herbe*, 1863 Collection of Musée d'Orsay, Paris

Provenance

LITTY Contemporary, Cape Town

Acquired from the above by the present owner



143

Oluwale Omofemi

Courage

signed and dated 'Oluwale Omofemi 21' lower right

oil and acrylic on canvas

114.2 x 119.5 cm. (44 7/8 x 47 in.)

Executed in 2021.

Estimate

HK\$100,000 — 200,000

€12,200 — 24,400

\$12,800 — 25,600

[Go to Lot](#)



Recalling the luminous colour palette of Vincent van Gogh's *The Starry Night* (1889), *Courage* is a prime example of Nigerian artist Oluwole Omofemi's distinctive approach to portraiture, which has recently been celebrated in a successful solo show, *A Woman's Worth*, hosted between 9 April – 22 May 2022 by Out of Africa Gallery in Barcelona. An important milestone in the artist's career, *Courage* marks Omofemi's auction debut of the artist's work in Asia.



The artist in his studio, 2018 Image Courtesy of Arts and Culture Place

Rendered in vibrant oil and acrylic paint with clear, bold forms, Omofemi's canvases exude feminine confidence and Afrocentric pride, creating a powerful celebration of Black women and their natural bodies. In *Courage*, the subject meets the viewers' gaze with a defiant stare, her face framed by a halo of dark, afro styled hair. Believing that Western beauty standards have undermined the natural beauty of African women, the artist intentionally highlights her natural skin and hair, challenging the Westernised view of the Black body. Omofemi's repertoire of similar portraits are evocative of the seminal days of the Black Power movement, recalling styles of African communities from the 1960s to 1980s that battled for agency and independence. Works like *Courage* are essential, representing an embrace of authenticity and identity through positive representation.



Fists in the air, attendees smile at the Revolutionary People's Party Constitutional Convention, Philadelphia, September 1970 Photographed by David Fenton and courtesy of Getty Images

Omofemi is one of Nigeria's most exciting emerging artists, and his works have seen increasing international acclaim over the last few years. Represented by Signature African Art and Out of Africa Contemporary Art, his works have been honoured at numerous exhibitions, such as at the Nigerian National Museum and prestigious galleries in both Africa and Europe. This includes his solo show, *In Our Days*, hosted by [Signature African Art](#) in London (2021).

Provenance

Out of Africa Gallery, Barcelona

Acquired from the above by the present owner



144

Jammie Holmes

Calling

signed and dated 'J Holmes 2020' on the reverse

acrylic and oil pastel on canvas

121.8 x 91.3 cm. (47 7/8 x 35 7/8 in.)

Executed in 2020.

Estimate

HK\$300,000 — 500,000

€36,500 — 60,900

\$38,500 — 64,100

[Go to Lot](#)



“When people look at my work I want them to feel something.” — Jammie Holmes

Born in Louisiana and based in Dallas, Texas, Jammie Holmes is a self-taught, neo-expressionist contemporary painter. His raw, energetic oeuvre addresses complex religious, political, and contemporary issues. The colourful passion of his canvases belies a very thoughtful symbolism and vulnerability. Born to a Sierra Leonean father and raised in an impoverished household in Southern Louisiana, Holmes’s paintings tell the story of contemporary life for many black families in the Deep South, celebrating family, ritual and tradition amid the everyday turmoil and scars of poverty and racism. Despite not having a formal art education - or perhaps because of it - Holmes’s work demonstrates an extraordinary ability to speak to the inequalities of life in a simple and powerful way.

Represented by the Library Street Collective, Holmes’s work forms part of distinguished public collections including the Dallas Museum of Art.

Provenance

Acquired directly from the artist by the present owner



145

Wahab Saheed

Shadows of Yesterday

signed and dated 'WAHAB SAHEED 2021' lower right;
further signed and dated 'WAHAB SAHEED 2021 ©' on
the reverse

acrylic, charcoal, chalk and oil pastel on canvas

117.8 x 90.9 cm. (46 3/8 x 35 3/4 in.)

Executed in 2021.

Estimate

HK\$100,000 — 150,000

€12,200 — 18,300

\$12,800 — 19,200

[Go to Lot](#)



“There’s a new voice in Africa as a whole, we are doing our best and we are writing history in the contemporary art scene.” — Wahab Saheed

Hot on the heels of his impressive auction debut a few months ago at Phillips in New York, when [Actual Queen](#) (2020) hammered down for US\$81,900 Premium against a pre-auction estimate range of US\$5,000 – 7,000, *Shadows of Yesterday* is the first work by Nigerian artist Wahab Saheed to be offered at auction in Asia. Masterfully rendered in a combination of acrylic, charcoal, chalk and oil pastel on canvas, the gestural portrait perfectly encapsulates the three themes Saheed selected in a 2021 interview to define his practice: ‘Identity, Fragile, Expression’ⁱ.

Saheed was born in Lagos in 1998 and graduated from the Yaba College of Technology with a Higher Diploma in Painting in 2019. Citing artists including Kathe Kollwitz and Lucian Freud as sources of inspiration, Saheed’s distinct approach to portraiture has been nurtured over many years, both in his studies at and his local market where he commissioned quick charcoal portraits as a means to earn his tuition. In the present painting, the striking expression of Saheed’s subject is full of emotion, formed of quick, angular mark-making that offsets the more balanced background and opaque Tiffany-blue top the protagonist dons. Painting the friends and family of his community, Saheed succeeds in emphasising both the physicality and the spirituality that these subjects convey.

In addition to his [recent solo show](#) hosted by Nanzuka Underground in Tokyo between 9 October – 7 November 2021, Saheed’s work was recently included in an exhibition presented by Carl Kostyál in Stockholm (2021).



The artist in his studio, 2021 Photo Courtesy of smARTpillars

ⁱ Wahab Saheed, quoted in ‘Wahab Saheed: Night After Valentine’s Day’, *Art Verge*, 22 March 2021, [online](#)

Provenance

Acquired directly from the artist by the present owner

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



146

Shaina McCoy

Smile

signed, titled and dated 'Shaina McCoy '20 "Smile"' on the reverse

oil on canvas

61 x 76.5 cm. (24 x 30 1/8 in.)

Painted in 2020.

Estimate

HK\$50,000 — 70,000

€6,100 — 8,500

\$6,400 — 9,000

[Go to Lot](#)



“All paintings are created after my personal family photos. Some may have been taken well before my arrival into the world, so I am often curious. I am never fully aware of the happenings or who the people are in my family photos. This unknowingness all sparks conversation. I am simply playing a game of telephone. I archive, and collect moments from my history and share them with the world... I would also say that colours tell stories, too. Sometimes, I select certain photos based off of the colour conversation happening. Colours have a tendency to teleport, and unearth nostalgia. Once the perfect hue is created, I am able to paint up that moment.” — Shaina McCoy

Video: <https://www.youtube.com/watch?v=-ezKPQRTEM0>

Shaina McCoy discusses her practice in her studio, 2019

Video Courtesy of The CW Twin Cities

Provenance

Simchowitz Gallery, Los Angeles

Acquired from the above by the present owner

Exhibited

London, Gallery 1957, *Self-Identity in the face of the Global Pandemic*, 22 April – 12 May 2021



PROPERTY FROM AN IMPORTANT ASIAN
COLLECTION

147

Awol Erizku

'Do This' - HoodRich Pablo Juan

acrylic and glitter on board, in artist's frame
113.5 x 101 cm. (44 5/8 x 39 3/4 in.)
Executed in 2017.

Estimate

HK\$80,000 — 120,000

€9,700 — 14,600

\$10,300 — 15,400

[Go to Lot](#)



Provenance

Anti-Defamation League Benefit Auction, Los Angeles, 26 October 2017, lot 13 (donated by the artist and Night Gallery)

Private Collection

Christie's, Online, 27 May 2020, lot 8

Acquired at the above sale by the present owner



148

KAWS

AT THIS TIME

stamped with the artist's name, dated and numbered

'17/25 KAWS..16' on the underside

bronze and paint

29 x 12.7 x 9 cm. (11 1/2 x 5 3/8 x 4 3/8 in.)

Executed in 2016, this work is number 17 from an edition of 25 plus 5 artist's proofs.

Estimate

HK\$1,000,000 — 1,500,000

€122,000 — 183,000

\$128,000 — 192,000

[Go to Lot](#)



Provenance

JPS Gallery, Hong Kong

Acquired from the above by the present owner



149

Joyce Pensato

Whipper Willie Mickey

signed, titled and dated 'Joyce Pensato 2016

"WHIPPER WILLIE MICKEY" on the reverse

enamel on linen

183.2 x 162.7 cm. (72 1/8 x 64 in.)

Painted in 2016.

Estimate

HK\$800,000 — 1,200,000

€96,900 — 145,000

\$103,000 — 154,000

[Go to Lot](#)



Seducing the viewer in with its strong black-and-white contrast of splatters, drips and bold linear gestures, *Whipper Willie Mickey* is a superb example from the oeuvre of Joyce Pensato - an American painter who, as aptly described by Roberta Smith for *The New York Times*, 'took the Abstract out of Abstract Expressionism and added a little Pop, making large-scale black-and-white paintings that transformed popular cartoon characters into ambiguous, emotionally complex and sometimes scary creatures.'ⁱ



The present work exhibited at Los Angeles, Grice Bench, *Joyce Pensato: The Fizz*, 21 May - 2 July 2016
Image Courtesy of Grice Bench

Born in New York in 1941, Pensato spent most of her life within blocks of the Brooklyn street where she grew up. From a young age she aspired to be an artist, and though her rise to acclaim was riddled with setbacks, it was in these moments that her devotion to her craft shone through, ultimately shaping what later became her signature visual language. In the 1970s she attended the New York Studio School for six years, during which time she was mentored by Abstract Expressionists Joan Mitchell and Mercedes Matter, and shared a studio with Christopher Wool, a long-time friend and supporter who encouraged her shift from oil to enamel.

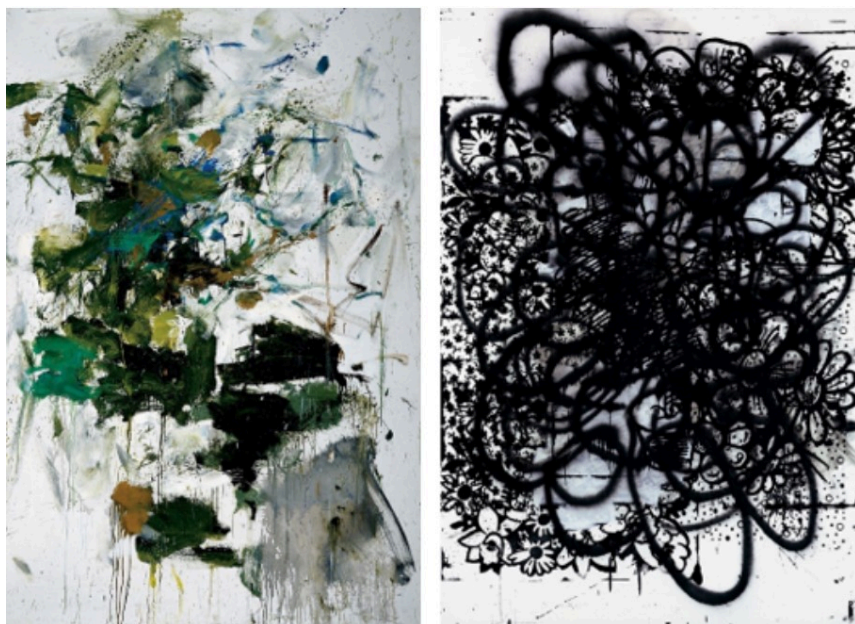


The artist with the present work

"Joan Mitchell was a mentor of mine too. But she could be kind of brutal. She would say, 'Do you want to be one of those German Expressionists, all dark? Or do you want to be one of the French painters, like Matisse or Cézanne, with light and colour?' I wanted to please her, of course, so I'd say, 'I want to be French!' But I realised I was one of those expressionist painters." — Joyce Pensato

Uninspired by working with traditional still-life, 'apples and pears and all that crap'ⁱⁱ, Pensato landed upon her winning strategy in New York's street and thrift stores, where she was drawn to the multitude of discarded pop culture artefacts of cartoon heroes, including cardboard cut-outs,

masks and toys. Influenced by her expanding collection of objects of curiosity, she soon swapped out fruit bowls for Mickey Mouse, Batman and other icons who later became the central motifs for her work. Favouring frontal, symmetrical portrayals of these enamel-flecked mascots, expressively rendered on a large scale at the centre of her canvases, as Pensato's distinct approach came into its full realisation, it diverted the course of her art career as she came to be recognised as 'one of the most exciting New York-based figurative painters.'ⁱⁱⁱ



Left: Joan Mitchell, *Untitled*, circa 1961 Collection of the Dayton Art Institute, gift of Mr. Max Pincus in honour of Mr. and Mrs. Elton F. MacDonald Right: Christopher Wool, *Maggie's Brain*, 1995 Collection of the Art Institute of Chicago, gift of Society for Contemporary Art

Exhibited at her 2016 solo show at Grice Bench in Los Angeles, *Whipper Willie Mickey* flickers between comedic representation and menacing abstraction, masterfully encapsulating the familiar faces made strange that are at the heart of Pensato's practice. Messy and unruly, though the painting appears to have been made at a furiously fast pace, the artist was known to work relatively slowly, carefully considering each mark before putting brush to canvas. The subject glowers over us with its blank eyes and a wide smile, seeming to pop off the canvas with an almost three-dimensionality attributed to the luminous, monochromatic contrast. The result is marvellous, assaulting all senses as the work commands whichever space it is in.

Pensato's work is held in the permanent collections of institutions including the Centre Pompidou in Paris, the San Francisco Museum of Modern Art and the Museum of Modern Art and Whitney Museum of American Art, both in New York. Among her many accolades, she received the Robert de Niro Sr. Prize in 2013, the Award of Merit Medal for Painting from the American Academy of Arts and Letters in 2012, the Pollock Krasner Foundation Award in 1997, and a Guggenheim Fellowship in 1996.

Having been exhibited extensively since the 1990s, Pensato's work has most recently been honoured with a solo show at the [Petzel Gallery in New York](#) which took place in 2021.

Video: <https://www.youtube.com/watch?v=b7ZwvNAvN2I>

Joyce Pensato Interview with Louisiana Channel, 'A Life With Cartoon Characters', 2017

Video Courtesy of Louisiana Channel, Louisiana Museum of Modern Art, 2017

ⁱ Roberta Smith, 'Joyce Pensato, Who Made Cartoon Characters Complex, Dies at 77', The New York Times, 24 June 2019, [online](#)

ⁱⁱ Joyce Pensato, quoted in Johanna Fateman, 'Joyce Pensato', 4Columns, 2 May 2021, [online](#)

ⁱⁱⁱ Alex Greenberger, 'Joyce Pensato, Creator of Punkish Paintings of Cartoon Characters, Dead at 78', ARTNews, 13 June 2019, [online](#)

Provenance

Grice Bench, Los Angeles

Acquired from the above by the present owner in 2016

Exhibited

Los Angeles, Grice Bench, *Joyce Pensato: The Fizz*, 21 May – 2 July 2016

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



PROPERTY FROM A PROMINENT PRIVATE
COLLECTION

150 ♦

George Condo

Green Seated Woman

signed and dated 'Condo 06' on the reverse
acrylic on canvas

137.5 x 116.8 cm. (54 1/8 x 45 7/8 in.)

Painted in 2006.

Estimate

HK\$5,000,000 — 7,000,000

€605,000 — 847,000

\$641,000 — 897,000

[Go to Lot](#)



"It's not just the character in the paintings, it's also going to be about the people who come to see the paintings and what it does to their mental state, to see all these different reflections of humanity, from all walks of life, happening at the same time on the wall." — George Condo

As delightful as it is repulsive, *Green Seated Woman* epitomises the bizarre amalgamations of physical anatomy and human psychology that is synonymous with George Condo's oeuvre. Condo explores the limits and extremes of a fragmented psyche in his hilariously grotesque works that oscillate between the realms of the familiar and uncanny. Drawing inspiration from one of his biggest influences, Pablo Picasso: 'Picasso painted a violin from four different perspectives at one moment. I do the same with psychological states. Four of them can occur simultaneously. Like glimpsing a bus with one passenger howling over a joke they're hearing down the phone, someone else asleep, someone else crying – I'll put them all in one face.'ⁱ

Green Seated Woman is a prime example of the whimsical works from Condo's extensive repertoire, incorporating all the signature features that is instantly recognisable and most representative of the artists's unique visual vocabulary— clownish noses, protruding ears, ominous grins, fused features, and frenzied stares. Artfully employed, these quintessential characteristics are an act of defiance against traditional portraiture practices, and the present work particularly seems to challenge the age-old trope of the nude female subject. A chimeric combination of three hideous, swollen figures, the sitter of *Green Seated Woman* subverts common beauty standards, presenting the traditionally objectified female body in a shocking and even more disturbing manner.

Amidst a constellation of inspirational figures throughout canonical art history, Condo finds his greatest role model in Picasso, yet his pictorial rhetoric gleans more from the Cubist master than just thematic and conceptual ideas— as demonstrated in the present work, Condo pays tribute to Picasso's painterly style. The torso of the portrait's sitter is rendered in a geometric pattern, in sharp contrast to the smooth, rounded contours and edges observable in the rest of the painting. Such an intricate three-dimensional composition instantly recalls the defined, angular composition of *Les Femmes d'Alger*, one of Picasso's most exemplary works and a representative masterpiece of the Cubist canon.



Left: Detail of the present work

Right: Pablo Picasso, *Les Femmes d'Alger (O Version O)*, 1907

"I believe that painting needs to transform in order for it to become interesting for each and every generation, but I think of it more in terms of being liberated by history. Liberated by what has come before." — George Condo

Through his reimagining of the classic trope of the female sitter, Condo both engages with, and departs from, a rich art historical canon: "...everything that I love or am interested in or am impressed by in art goes into my work. I can only distinguish myself by understanding that all of those things are in my paintings, and then my works still come out looking like something entirely new and different."ⁱⁱ

One can detect in the present work a deep commitment to and a preoccupation with the human condition. Set against a nebulous, green-tinged background, the setting of *Green Seated Woman* is deliberately illusory and non-temporal. Particularly reminiscent of Picasso's *Bust of a Woman*—a painting featuring Dora Maar seated on a metal chair, its vertical and horizontal stripes visually comparable to the striped deckchair in the present work—Condo, here, swaps Picasso's model's hat for the top figure's bulbous head; and interchanges a jacket pocket for a third face in its tri-pillar of characters. Whether deliberate or not, the evocation of this work harks back to the complex emotions captured by Picasso during the end of World War Two, *Bust of a Woman* being an intimate glimpse into the anguish and horror during wartime Nazi occupation.



Left: Pablo Picasso, *Buste de femme (Bust of a Woman)*, 1944. Collection of the Tate Modern, London (on long term loan, lent from a private collection, 2011) Right: Detail of the present work

In its skewed composition, *Green Seated Woman* also brings to the fore a sense of isolation and longing. Sharing distinct similarities with portraits by the likes of Lucian Freud and Vincent Van Gogh, Condo's rendition toys with the colour green, a hue evoking growth and renewal, being the colour of spring and rebirth; but also of jealousy and the power of the all-mighty Dollar. When coupled with the anachronistic beach deckchair, the painting becomes injected with surrealistic undertones, inviting varying interpretations. As Condo has remarked, "It's really about reconstructive as opposed to deconstructive art: bringing the inter-relationships of languages in art together in a single canvas. My intention when I go into a work is to make people aware of all the great things I think there still are to draw from in painting." ⁱⁱⁱ



Left: Lucian Freud, *Red Haired Man on a Chair*, 1963

Right: Vincent Van Gogh, *Self Portrait (dedicated to Paul Gauguin)*, 1888. Collection of the Fogg Museum

Displaying a deep understanding of pre-existing pictorial languages and a playful irreverence for precedent, Condo simultaneously celebrates and undermines the genre of portraiture, internalising a multitude of sources to create a ludicrous yet awe-inspiring aesthetic that is distinctly his own. 'In the beginning I took fragments of architecture to create a person, now I take a person and fragment them to make architecture', says the artist [iv]. Indeed, as masterfully exhibited in the present work, Condo possesses the innate ability to delve into complex, conflicting states of mind, transforming his characters into surrogates of his exploration of human psychology.

Video: <https://youtu.be/BhRdlVcQnjK>

George Condo: *The Way I Think*

Collector's Digest

After working as a diamond duster in Andy Warhol's Factory for several months, a young Condo emerged onto the budding East Village art scene in the 1980s, soon finding himself a fixture in New York City's artistic landscape alongside friends and fellow artists Jean-Michel Basquiat and Keith Haring. Working in a creative climate that was undergoing rapid reshaping by New Wave music and graffiti culture, Condo inaugurated the concepts of 'artificial realism' and 'psychological

cubism', which were terms he coined to denote his hybridisation of contemporary techniques and art historical influences. Over the years, the artist has been honoured in various shows and retrospectives, many of which have been toured internationally.

In 2021, Condo's largest Asian solo exhibition, *George Condo: The Picture Gallery*, was held at the Long Museum, Shanghai. Condo's work was also included in the 58th Venice Biennale, *May You Live In Interesting Times* in 2019. The artist's work has been extensively collected by prestigious institutions including The Solomon R. Guggenheim Museum; The Metropolitan Museum of Art; The Museum of Modern Art, the Whitney Museum of American Art, the Tate Modern; Centre Georges Pompidou; Astrup Fearnley Museum of Modern Art; Museu d'Art Contemporani Barcelona; The Broad Collection, Los Angeles; and The National Gallery of Art, Washington DC, amongst numerous others.

ⁱ George Condo, quoted in Stuart Jeffries, 'George Condo: I was delirious. Nearly died.', *The Guardian*, 10 February 2014, [online](#).

ⁱⁱ George Condo, quoted in Emily Nathan, 'artnet Asks: George Condo Sees Faces and Screaming Heads Everywhere', *artnet News*, Emily Nathan, [online](#).

ⁱⁱⁱ Ibid.

^{iv} George Condo, quoted in Laura Hoptman, 'Abstraction as a State of Mind', *George Condo: Mental States*, New York, New Museum, 2011, p.24.

Provenance

Simon Lee Gallery, London

Private Collection

Sotheby's, Hong Kong, 31 March 2018, lot 1081

Acquired at the above sale by the present owner



151

KAWS

UNTITLED

signed and dated 'KAWS.. 13' on the reverse

acrylic on canvas

diameter 101.7 cm. (40 in.)

Painted in 2013.

Estimate

HK\$2,200,000 — 3,500,000

€268,000 — 426,000

\$282,000 — 449,000

[Go to Lot](#)



"I use the X the same way that Mercedes uses the grille on their cars... You see them in the rearview mirror and just have a glimpse of it, and you know the style of the car going behind you." — KAWS

Video: <https://www.youtube.com/watch?v=UMH8b-lp5uM&t=1226s>

How KAWS Became the Face of Contemporary Art interview with *Blueprint*

Video Courtesy of *Blueprint*

Provenance

Friedman Benda, New York

Private Collection

Sotheby's, Hong Kong, 7 October 2019, lot 609

Acquired at the above sale by the present owner



PROPERTY OF AN IMPORTANT ASIAN COLLECTOR

152

Banksy

Abe Lincoln

signed with the artist's initial and inscribed '© ® ♥' lower right

spray paint on cardboard

89.9 x 62 cm. (35 3/8 x 24 3/8 in.)

Executed in 2008, this work is accompanied by a certificate of authenticity issued by Pest Control.

Estimate

HK\$2,000,000 — 3,000,000

€242,000 — 363,000

\$256,000 — 385,000

[Go to Lot](#)



“So much intrigue surrounds the man: about his identity, for sure (for we all love a mystery), but also around his art, and a sharp strain of humour within it that speaks to people quickly and crisply.” — Steve Wright

Although his identity remains a mystery, Bristol-born Banksy’s provocative stencil artworks are among the most iconic and widely recognisable images in existence. From his early days ‘bombing’ the walls of his hometown as part of the graffiti scene inspired by pioneers like Bleck le rat in the early 1990s, Banksy’s now-instantly identifiable art has conquered city streets and buildings around the world, from Paris through to New York. Beyond his street-art interventions, Banksy’s studio practice is equally celebrated, with an auction record of £18.5 million (USD 25.4 million) set in 2021, Academy-Award nominated documentary (2010), dystopian hotel (The Walled-Off Hotel in Bethlehem), and pop-up ‘bemusement park’ titled Dismaland (2015), all to his name.

Executed in 2008, Abe Lincoln is one of Banksy’s most iconic images, stemming from a small series of three unique variations, each painted on cardboard. Rare to the market, this marks the first time an Abe Lincoln work has appeared at auction since 2018.



Banksy, Abraham Lincoln, New Orleans, August 2008 Image Courtesy of Pest Control

In 2008, Banksy paid a visit to New Orleans in the United States following the devastation left by Hurricane Katrina three years prior. Leaving behind a trail of tags and trademark stencils, Banksy used the still-tattered streets and buildings as a backdrop for his poetic yet poignant critiques of the slow pace of reconstruction by officials. One of the works he created was a stencilled rendering of former U.S. President, Abraham Lincoln. Spray-painted onto the wall of a damaged building at a major intersection, the site has since been demolished to make way for a healthcare facility.

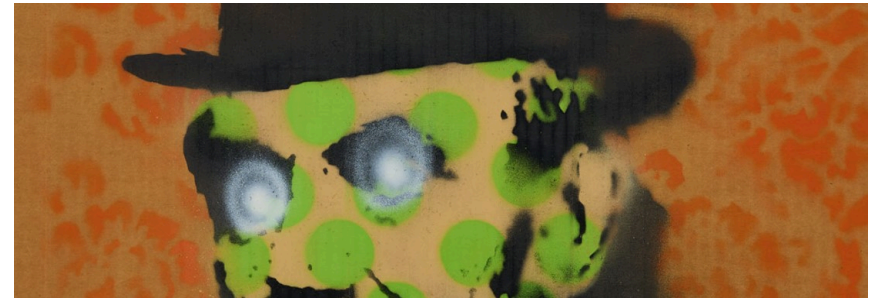
Using the same stencil he would then employ for the three Abe Lincoln works on cardboard, including the present composition, Banksy’s site-specific version portrayed Lincoln as displaced person living on the streets, pushing a trolley full of possessions. Lincoln was the great figurehead of the emancipation movement which liberated the slaves of the Southern States, and in depicting Lincoln in a such a poorly advantaged position, Banksy showcases his sharp sense of satire in highlighting the shortcomings of Lincoln’s political descendants.



Abraham Lincoln photographed by Alexander Gardner during the Battle of Antietam, 1862

As one of the first American presidents to make use of photography to promote his image, in the years leading up to his first presidential election, photographs of Lincoln were widely disseminated to counter rumours of his unusual height and supposed ugliness, instead giving the candidate a more human aspect. Here, Banksy transforms the famous face of 'Honest Abe' into a ghoulish presence with pupil-less, ghostly eyes, overlaid by acid-green spots. Deflating the reverence that often surrounds Lincoln's legacy, Banksy instead exhibits his satirical humour in taking the former president's image and instead presenting him with comical, uncanny features, rendered in the artist's signature graphic style.

"As soon as I cut my first stencil I could feel the power there. I also like the political edge. All graffiti is low-level dissent, but stencils have an extra history. They've been used to start revolutions and to stop wars." — Banksy



Detail of the present work

Now placed at the forefront of an artistic movement that has inspired generations to come, works by Banksy form part of prestigious public collections including the British Museum and the Victoria and Albert Museum in London. His iconoclast status as a vandal turned mythic hero has extended the street-art genre to a new horizon as he continues to redefine to many what 'art' is.

Provenance

Private Collection (acquired directly from the artist in 2008)

Sotheby's, New York, 9 March 2011, lot 91

Private Collection

Christie's, London, 24 September 2013, lot 158

Private Collection, Hong Kong

Phillips, Hong Kong, 25 November 2018, lot 27

Acquired at the above sale by the present owner



153

André Butzer

Untitled

signed and dated 'A. Butzer '17' along the lower edge

watercolour on paper

179 x 113 cm. (70 1/2 x 44 1/2 in.)

Painted in 2017.

Estimate

HK\$200,000 — 400,000

€24,400 — 48,700

\$25,600 — 51,300

[Go to Lot](#)



“There is no choice with colour. It's all about colour or it's nothing. Nothing is not so good.” — André Butzer

As the largest work-on-paper by contemporary German artist André Butzer to have ever been offered before at auction in Asia, *Untitled* is impressive in both scale and content. A golden-haired subject with large, oval eyes is situated at the centre of the work, dressed in a collared, cherry-red outfit with blue stick-figure legs. An inhabitant of the artist's imaginary planet ‘Nasaheim’ — a name that combines NASA with the Californian city of Anaheim, home to Disneyland — the protagonist is composed with both gestural mark making and softer stabs that parallel Butzer's expressionistic approach to painting. Contrasting this are the clearly visible, airy pencil strokes that mark the figure's outline, which reveal a more delicate side to artist's working methods when examined from a closer perspective.



Jean Dubuffet, *Figure in Red (Personnage au costume rouge)*, 1961 Collection of the Museum of Modern Art, New York, Gift of Mr. and Mrs. Ralph F. Colin © 2022 Artists Rights Society (ARS), New York / ADAGP, Paris

Though he has been painting and drawing since the mid-1990s, Butzer's oeuvre is not easy to categorise, with critics drawing favourable comparisons to artists that range from Edvard Munch's approach to colour and Philip Guston's cartoon-esque mark making, to the characters of Walt Disney, and the raw, primitive renderings of Jean Dubuffet's Art Brut. Despite this, working in a style the artist self-coins as 'Science Fiction Expressionism', Butzer has formed a unique, artistic language comprised of his own system of characters and signs. Oscillating between joyful and chaotic, and hope and despair, his highly articulate work triumphs style over substance and has become instantly recognisable around the globe.

With over 200 worldwide exhibitions to his name since his 2003 debut with Galerie Max Hetzler, Butzer has been the subject of major institutional solo exhibitions in recent years, including at the Yuz Museum, Shanghai; Kunsthalle Nuremberg; and Kestnergesellschaft, Hannover. His top result at auction was recently achieved by [Phillips in New York in October 2021](#).

Provenance

Nino Mier Gallery, Los Angeles

Private Collection, Colorado

Acquired from the above by the present owner

Literature

Nino Mier, ed., *André Butzer: Works on Paper 2001–2019*, Bielefeld/Berlin, 2019, no. 67, p. 149 (illustrated)



154

George Condo

Female Nude Composition

signed and dated 'condo 07' upper left

pencil on paper

59.5 x 45.5 cm. (23 3/8 x 17 7/8 in.)

Executed in 2007.

Estimate

HK\$600,000 — 800,000

€73,100 — 97,400

\$76,900 — 103,000

[Go to Lot](#)



"Part of my process is like, these characters are in my head and I want them outta there, so I'm trying to kind of paint them out of my system. The thing is, if I tried to paint people the way I really see them, it's not going to be the way they see themselves. So what good is that going to do? But when people see the monsters in my paintings, sometimes they are able to see a very distorted version of the way they see themselves—they can recognise something of themselves in it." — George Condo



Picasso, *Les Femmes d'Alger (O.J. Version O)* (detail), 1907

Collection of the Museum of Modern Art, New York

"And I guess that was the other thing I got from Picasso. It's the idea of Cubism—but rather than seeing and depicting this coffee cup, say, from four different angles at the same time, I'm seeing a personality from multiple angles at once. Instead of space being my subject, I'm painting all of someone's emotional potentialities at once, and that's what I'd call Psychological Cubism." — George Condo



The present work (marked in red) exhibited at London, Simon Lee Gallery, *George Condo*, 7 February – 21 April 2007

Provenance

Simon Lee Gallery, London

Private Collection, London

Simon Lee Gallery, London

Private Collection

Sotheby's, Hong Kong, 7 October 2019, lot 525

Acquired at the above sale by the present owner

Exhibited

London, Simon Lee Gallery, *George Condo*, 7 February – 21 April 2007, p.31 (illustrated)

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



155

Stanley Whitney

Untitled

signed and dated '2020 Stanley Whitney' on the reverse

oil on linen

30.7 x 30.6 cm. (12 1/8 x 12 in.)

Painted in 2020.

Estimate

HK\$700,000 — 900,000

€85,200 — 110,000

\$89,700 — 115,000

[Go to Lot](#)



“Whitney’s colours take on lives of their own. They evoke memory and nostalgia. This orange takes you back to your favourite childhood t-shirt; that blue reminds you of your grandmother’s kitchen. Whitney’s paintings remind us, on a universal scale, of the ability of colour to trigger feelings and sensations.” — Lauren Haynes, senior curator at the Nasher Museum of Art, North Carolina

Video: https://www.youtube.com/watch?v=WaKx64_glo4

The artist in his studio

Provenance

Lisson Gallery, New York

Acquired from the above by the present owner



156

Harold Ancart

Untitled

signed 'Ancart' on a label affixed to the reverse
oil stick and graphite on paper mounted to panel, in
artist's frame

133.4 x 105.4 cm. (52 1/2 x 41 1/2 in.)

Executed in 2017.

Estimate

HK\$600,000 — 800,000

€73,100 — 97,400

\$76,900 — 103,000

[Go to Lot](#)



Provenance

Xavier Hufkens, Brussels

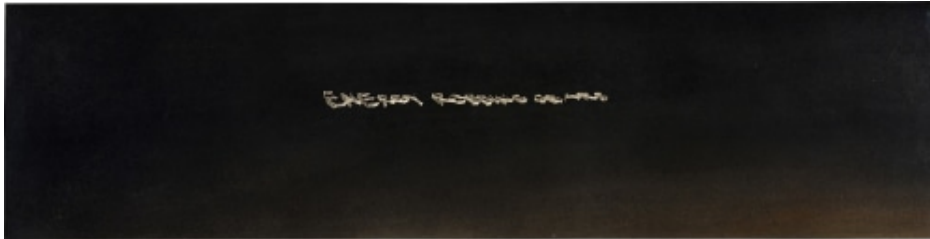
Private Collection

Sotheby's, Online, 14 May 2020, lot 81

Acquired at the above sale by the present owner

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



PROPERTY OF A DISTINGUISHED PRIVATE
COLLECTOR

157

Ed Ruscha

Energy Robbing Gears

signed and dated 'Edward Ruscha 1974' on the reverse
gunpowder and pastel on paper
18.7 x 73.2 cm. (7 3/8 x 28 7/8 in.)
Executed in 1974.

Estimate

HK\$1,000,000 — 1,500,000

€122,000 — 183,000

\$128,000 — 192,000

[Go to Lot](#)



Born in 1937, American artist Ed Ruscha has been based in Los Angeles since 1956, and his celebrated corpus spans over six decades, documenting and exploring the city's iconography and pop culture in an unconventional style that oscillates between mundane and philosophical. Presenting an innovative adoption of gunpowder as media, *Energy Robbing Gears* is a classic example of Ruscha's iconic oeuvre, which masterfully melds American Pop art, typography, and conceptual art. Belonging to a series collectively known as his gunpowder ribbon works, widely regarded by critics as being 'one of Ruscha's most important bodies of drawing'ⁱ, in *Energy Robbing Gears*, light shines upon an ambiguous phrase spelled out in ivory-toned ribbon letters, which appears to float in space as if magically aloft.



Portrait of Ed Ruscha as he poses with several of his Gunpowder Ribbon Drawings, New York, 9 December 1967 Image: Getty Images © Ed Ruscha

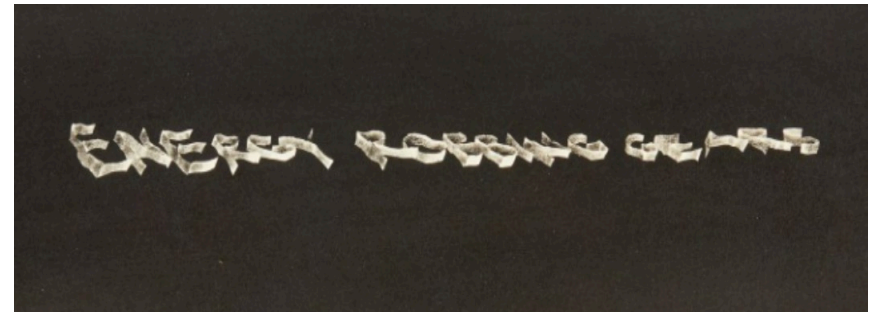
Ruscha's beloved series of gunpowder drawings arose from his affinity for employing atypical materials in his work when traditional practices failed to satisfy his creative cravings. Commenting on using gunpowder as a medium, Ruscha has explained: 'it left a charcoal that had a kind of a warm tone to it, and it could be used in a way that was very easy to correct when you wanted to... And so it became a convenient material, and a material that I liked. It had a good surface to it.'ⁱⁱ

Video: <https://www.youtube.com/watch?v=ZRleREGW51o>

Ed Ruscha on working with gunpowder as a medium, 2011

Video Courtesy of San Francisco Museum of Modern Art

The appearance of seemingly random slang words and phrases rendered in distinct typography is a signature in Ruscha's repertoire, stemming from the artist's background as a graphic designer. The selected sentences, though often vague in their exact significance, are suggestive of everyday American culture, often overheard by the artist or drawn from the depths of his imagination. In describing his inspirations, Ruscha says: 'Words come to me in dreams... There is some wicked truth behind dreams. They are so out of your control. They're involuntary. There's got to be some protein to them, something important happening in dreams—especially the words that come out of them.'ⁱⁱⁱ



Detail of the present work

Indeed, *Energy Robbing Gears* sparks numerous associations, from the rolling credits of vintage Hollywood films or the opening crawl of *Star Wars*, to the American motor industry, which Ruscha has expressed a particular fascination with. His creations are imbued with an air of inherent strangeness and theatrical, nostalgic energy, emblematic of the post-war Californian atmosphere he developed his practice in. The present work, much like the rest of his oeuvre, is enticing in its minimalist aesthetic and deceptive simplicity, the lack of a specific context leaving its deeper meaning open to the viewer's interpretation. As part of a generation of artists that pioneered Pop

art, Ruscha's sublime style is at once visually pleasing and thought-provoking - a foray into the world of unorthodox materials and dream-like imagery that cleverly reimagines the possibilities of drawing and typography.

Video: <https://www.youtube.com/watch?v=iXDnFYu91vY>

Star Wars opening crawl (1997)

Widely revered as one of the most important contributors to American art, Ruscha's works are held in the permanent collections of prestigious institutions around the world, including The Museum of Modern Art in New York; the National Gallery of Art in Washington, D.C.; the Tate Gallery in London; the Los Angeles County Museum of Art; and the Walker Art Center in Minneapolis.

The artist has exhibited extensively on an international scale. Most recently, this includes a solo show at [Gagosian in Switzerland](#) (2021); the [National Gallery of Art in Washington, D.C.](#) (2021); [Crown Point Press in San Francisco](#) (2021); and [Oklahoma Contemporary](#) (2021).

Ed Ruscha Gunpowder Works in Museum Collections



Babycakes, 1971

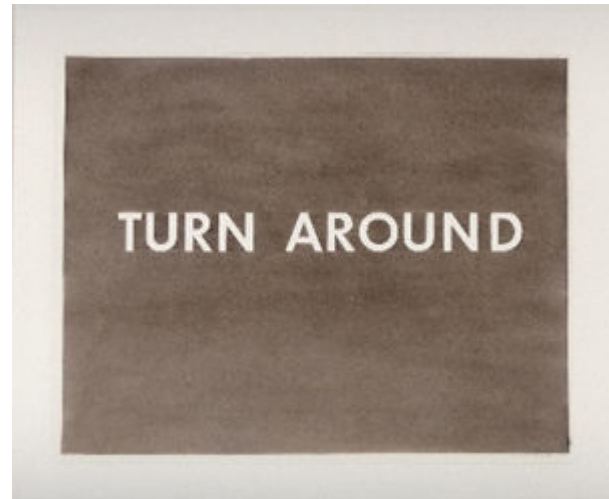
Collection of The Museum of Fine Arts, Houston



Aspirins, 1971

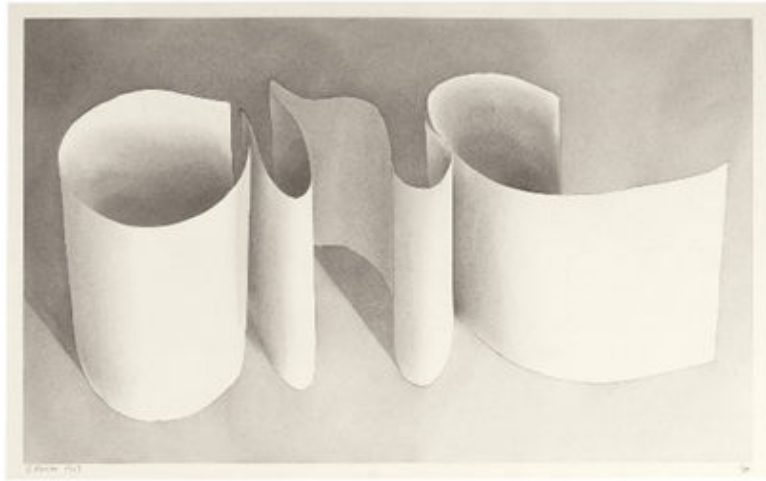
Collection of the Los Angeles County Museum of Art; gift of the Modern and Contemporary Art Council

Photograph © 2022 Museum Associates/LACMA © Ed Ruscha



Turn Around, 1979

Collection of The Broad, Los Angeles



Arc, 1967

Collection of The Metropolitan Museum of Art, New York



Prefix, 1972

Collection of the Museum of Nebraska Art

Provenance

Livet Reichard Company, New York

Private Collection, New York

Private Collection, New York (by descent from the above)

Sotheby's, London, 16 October 2015, lot 150

Acquired at the above sale by the present owner

Literature

Ed Ruscha, *They Called Her Styrene*, London, 2000, n.p. (illustrated)

Lisa Turvey, ed., *Edward Ruscha: Catalogue Raisonné of the Works on Paper: Vol. 1: 1956-1976*, New York, 2014, no. D1974.37, p. 378 (illustrated)



158

Anish Kapoor

Untitled

signed and dated 'A Kapoor 2000' on the reverse
stainless steel and lacquer

120 x 120 x 23.5 cm. (47 1/4 x 47 1/4 x 9 1/4 in.)

Executed in 2000.

Estimate

HK\$2,800,000 — 3,800,000

€341,000 — 463,000

\$359,000 — 487,000

[Go to Lot](#)



“The traditional sublime is the matte surface, deep and absorbing, and [the] shiny might be a modern sublime, which is fully reflective, absolutely present, and returns the gaze.” — Anish Kapoor

With its glossy, royal blue surface, renowned British-Indian artist Anish Kapoor’s *Untitled* seduces the viewer into irresistibly hypnotising realms. Executed in 2001, the present work is an immersive example of the highly recognisable reflective circular sculptures that have become almost synonymous with the Turner Prize-winning artist’s practice, with similar pieces now housed in the permanent collections of The Metropolitan Museum of Contemporary Art in New York, and High Museum of Art in Atlanta, amongst others.



Anish Kapoor reflected in one of his works, *Vertigo*, 2016
Photo by Jonathan Wong

Enveloping the viewer into its flawless surface, *Untitled* serves as a portal for the meeting of the physical and limitless worlds. Looking into the delicately concave arcs of the work, our usual perceptions seem to subside as although the mirrored dish brings the both the viewer and surrounding environment into focus, everything takes on a distorted appearance in its coloured, flipped and proportion-bending reflection.

Known structures do not hold as the familiar becomes ambiguous, evoking a dazzling optical effect of continuous and fluctuating space that destabilises all senses of reality. As critical theorist Homi K. Bhabha explains, ‘Kapoor stays with the state of transitionality, allowing it the time and space to develop its own affects - anxiety, unease, restlessness - so that viewing becomes part of the process of making the work itself. The spectator’s relation to the object involves a process of

questioning the underlying conditions through which the work becomes a visual experience in the first place.’ⁱ As the eye is drawn into the metallic centre of the present work’s abyss, details are captured and cast in a poetic transience of colours, alluding us to the endless nature of visual possibilities.

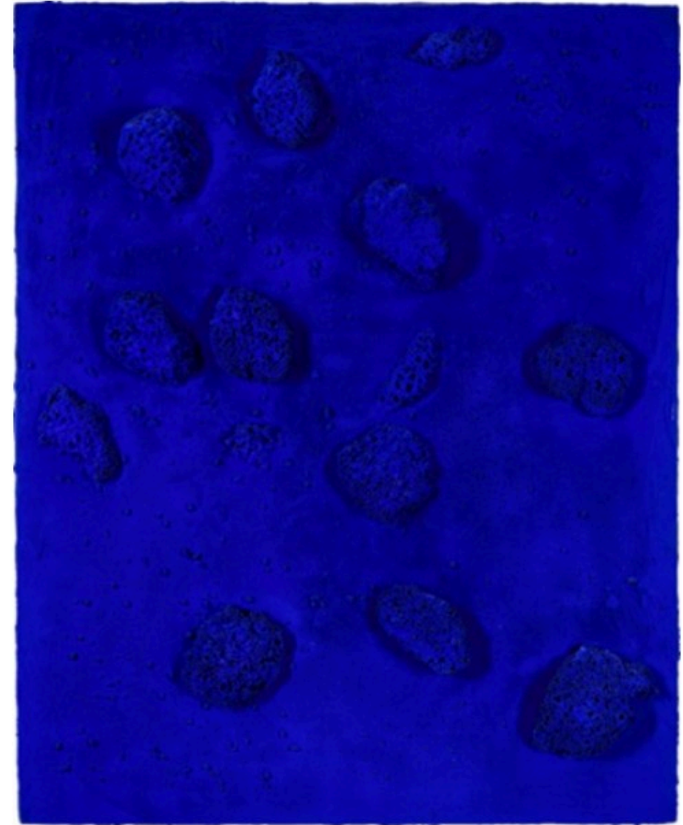
“In music, light blue is like a flute, dark blue like a cello, and when still darker, it becomes a wonderful double bass. The deepest and most serene form of blue may be compared to the deep notes of an organ.” — Wassily Kandinsky



Sassoferrato, *The Virgin in Prayer*, 1640-1650
Collection of The National Gallery, London



Pablo Picasso, *La Célestine (La femme à la taie) (La Celestina)*, 1904 Collection of Musée Picasso, Paris



Yves Klein, *Relief Éponge bleu sans titre (RE 49)*, 1961 Sold by Phillips, New York on 18 May 2022 for US\$19,999,500



Henri Matisse, *The Conversation*, 1908-1912 Collection of the Hermitage Museum, Saint Petersburg



Vincent van Gogh, *The Starry Night*, 1889 Collection of the Museum of Modern Art, New York City



Katsushika Hokusai, *Under the Wave off Kanagawa*, circa 1830-1832 Collection of The Metropolitan Museum of Art, New York

The colour blue is an enchanting constant in Kapoor's oeuvre. It is a multifaceted colour that alters the mood of a work with just a slight tweak in tone and surficial treatment, and has famously evoked a variety of expressions throughout the course of art history – from its use by ancient Egyptians to Pablo Picasso's Blue Period. Simultaneously calming and mysterious, the reflective jewel-toned blue in *Untitled* immediately engages the viewer into otherworldly depths as all sense of the self dissolves. As the Italian art historian and critic Germano Celant notes, 'the enormous mass of blue, and the object's concave shape, create a kind of vertical abyss, capturing energy and pulling in the observer's gaze, if not his entire body.'ⁱⁱ Like a black hole turned inside out, *Untitled* perfectly portrays Kapoor's mastery of capturing the infinite in a finite existence.

With works by the artist highly sought after, included in prestigious institutional collections and private hands, Kapoor has been the subject of extensive solo exhibitions around the world throughout his career. As the first British artist to be honoured with a major, dual-gallery exhibition at the Gallerie dell'Accademia and Palazzo Manfrin in Venice, an important retrospective is currently on show in conjunction with the opening of the 59th Venice Biennale, running until 9 October 2022.



Installation view of Anish Kapoor, *Sky Mirror*, 2018 at Gallerie dell'Accademia in Venice, 2022 Photo by David Levene

ⁱ Homi K. Bhabha cited in 'Making Emptiness', in exh. cat., London, Hayward Gallery, *Anish Kapoor*, 1998, p. 14

ii Germano Celant, *Anish Kapoor*, Germano Celant and Anish Kapoor, eds., Milan, 1998, p. 30

Provenance

Lisson Gallery, London

Acquired from the above by the present owner



PROPERTY OF AN IMPORTANT ASIAN COLLECTOR

159

Nicolas Party

Panorama

acrylic on wood
183 x 163 cm. (72 x 64 1/8 in.)
Painted in 2015.

Estimate

HK\$5,000,000 — 7,000,000

€609,000 — 852,000

\$641,000 — 897,000

[Go to Lot](#)



“When I paint pots, it’s the fact of representing an object that contains something you can’t see that interests me. You have to imagine it. Pots, vases, cups and other teapots are objects that have a function to contain something... Do you remember that scene from the film Indiana Jones and the Last Crusade, when at the end of the movie he must choose the right cup? He is faced with all these pots of different shapes and he must choose one, depending on its shape. In this case, it isn’t the content that has a magical power, but the pot.” — Nicolas Party

Executed in 2015, *Panorama* is an important work from Nicolas Party’s oeuvre that comprised part of *PANORAMA*, the artist’s debut institutional exhibition in Switzerland, hosted by SALTS in Basel between 17 June – 25 July 2015. Originally existing as part of a larger installation that Party painted in situ, the site-specific work was inspired by the history of the ‘panorama’, a 19th Century form of entertainment that preceded cinema and was long regarded as among the most astonishing visual spectacles.



The present work (top left) exhibited as part of a larger installation, *PANORAMA* (2015), exhibited at Basel, SALTS, *Nicolas Party: PANORAMA*, 17 June – 25 July 2015 Image Courtesy of the artist and The Modern Institute/Toby Webster Ltd, Glasgow Photography: Stefan Jaeggi

“When you look at an artwork from the past, you feel that time becomes much more elastic. Time and history become a ‘zone’ where you can travel.” — Nicolas Party

Panoramas were exceptionally large paintings that depicted landscapes, city views or battle scenes, typically exhibited on the walls of a large cylinder. Situated in the middle, viewers would turn around to see all points of the horizon of a painted view that enveloped them from all sides, resulting in a convincing visual delusion that made spectators feel as if they had been magically transported into a foreign location. A similar effect can be found in traditional Chinese and Japanese hand scroll paintings, of landscape or narrative-driven compositions executed on rolled paper or silk.

For the 2015 exhibition, Party transformed the exterior of an outdoor exhibition box at SALTS into a single, large-scale cube. To do this, he firstly secured together various panels of wood together, to construct the overall square shape. Onto it, he painted blue and white coloured still life and portraiture, of which the present work was subsequently cut from. As such, although each composition is considered individual, there are features such as the vertical line that runs vertically down the centre-left of the present work, that provide a visual link back to the construction of the entire installation as a whole.

Entirely masking the original exhibition space with his 360-degree painting, Party draws from the history of panoramic painting as viewers cannot view the entire scene from one vantage point. Unlike traditional panoramas, however, where the audience could simply turn their head, Party’s installation required his audience to walk around the object in its entirety to view each unique painting set against monochromatic stripes that recall the inside covers of Belgian cartoonist Hergé’s *The Adventures of Tintin*.



Hergé, *The Adventure's of Tintin*, Issue #15 (1950)

At the same time, the piece nods to Party's early interest in graffiti and murals as he merges highbrow aesthetics with compositions of art historical genres and styles that are characteristic of his iconography. Specifically, the present work portrays a still life scene of two pots symmetrically facing each other, as if in conversation. Indeed, playing to this idea of traditional still life works being anything but still, Party explains, 'I really like the word "still life". Something alive, but with no movement. It makes me think of the children's game, "1, 2, 3 Soleil", where you need to freeze when a designated player shouts the word "sun!" You need to stay perfectly still, and the player has to observe if anybody is moving, making any signs of life... That's what Morandi was doing. He was observing his pots for so long – a lifetime – that he was able to see matter moving. Clay or glass or any kind of material is also always moving and transforming, just at a different pace. If you

look at Morandi's paintings, you can see that everything is moving and that the pots are in the process of transforming into something else.' i



Giorgio Morandi, *Still Life*, 1962

Widely considered as one of the most critically acclaimed artists of his generation, Party's work has been exhibited internationally in major institutional venues including at Le Consortium in Dijon (2021), the MASI Lugano (2021); FLAG Art Foundation, New York (2019); M WOODS, Beijing (2018-2019); and Magritte Museum, Brussels (2018).

His most recent exhibition is currently on view at the Montreal Museum of Fine Arts until 16 October 2022. Titled *l'heure mauve*, the show draws together Party's landscapes, portraits, and still lifes, whilst also features a site-specific temporary mural executed in pastels.

Party's work is represented in over 30 public collections worldwide, including K11 Art Foundation, Hong Kong; Hammer Museum, Los Angeles; Long Museum, Shanghai; Fondazione Fiera Milano, Milan; M WOODS, Beijing; Los Angeles County Museum of Art; Fondation Louis Vuitton, Paris; and

the Rubell Family Collection, Miami.

ⁱ Nicolas Party, quoted in Rita Vitorelli, 'Interview – Nicolas Party', *Spike Art Magazine*, Summer 2015, [online](#)

Provenance

SALTS, Basel

Private Collection, Switzerland (acquired from the above in 2015)

Private Collection, Europe

Acquired from the above by the present owner

Exhibited

Basel, SALTS, *Nicolas Party: PANORAMA*, 17 June – 25 July 2015

Literature

Michele Robecchi, ed., *Nicolas Party*, London, 2021, p.146 (installation view illustrated, p.147)



160 ж

Liu Ye

Taking Off II

signed and dated 'liu ye 2003 Ye [in Chinese]' on the reverse

acrylic on canvas

30 x 20 cm. (11 3/4 x 7 7/8 in.)

Executed in 2003.

Estimate

HK\$3,500,000 — 5,500,000

€424,000 — 666,000

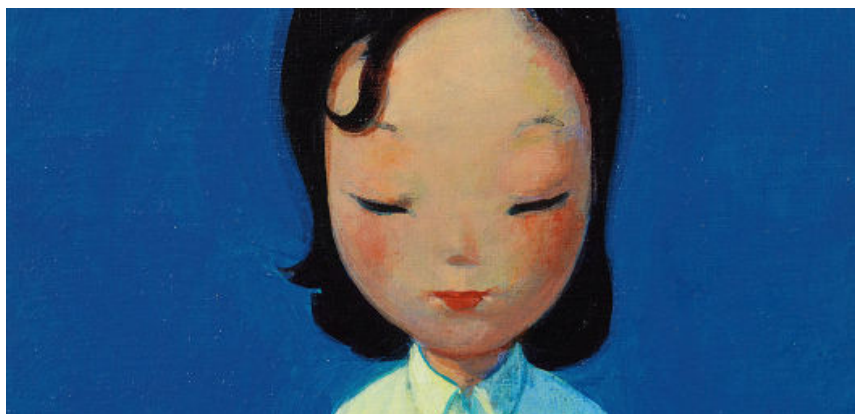
\$449,000 — 705,000

[Go to Lot](#)



"You must keep your love for art. I love to make paintings and I cannot forget this."
— Liu Ye

Famed for his whimsical paintings that often feature young, oblique girls in ambiguous, mysterious settings, Liu Ye forms part of the first generation of contemporary Chinese artists to enter the international art market, establishing himself as both a leader and a trailblazer in his field. Executed in 2003, the present piece is a rare work that is the second painting of an intimately scaled duo, both titled *Taking Off*. Having not appeared at auction before, *Taking Off II* offers viewers a unique glimpse into the perceptions of beauty and femininity that defines Liu's acclaimed oeuvre.



Detail of the present work

Taking Off II is an alluring portrait of a woman dressed in smart attire, slowly lifting the hem of her skirt with her eyes cast downwards like two slithers of a moon. Daring in its sensuousness, the present work should not be interpreted as a fetishised fantasy of the female form. On the contrary, it should be understood solely as Liu's desire to perfectly preserve and illustrate human beauty through painting, as espoused by Johannes Vermeer, whom Liu has cited as a major influence on his works. Indeed, his visual rhetoric brings to mind the works of the Dutch Old Master, permeated with a subtle stillness and enticing aura of mystery. Liu's paintings conjure up an undisturbed air of juvenility as well, the subject matter often revolving around youthful figures and childlike imagery—a conceptual choice which stems from his father, who was a writer of children's literature. Fascinated in capturing the fleetingness of innocence, Liu's paintings are familiarly evocative of days gone by, appropriately provocative without losing their delicate gentleness.

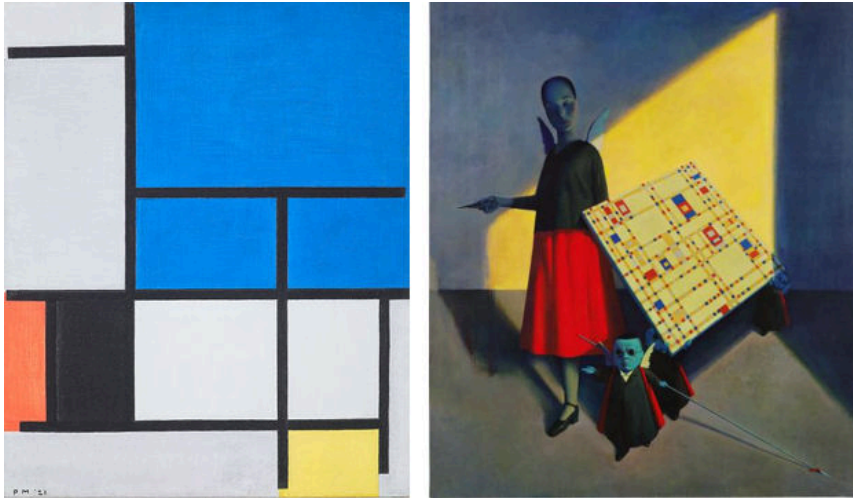


Johannes Vermeer, *Girl with a Pearl Earring*, circa 1665

Collection of Mauritshuis, The Netherlands

Often heavily imbued with references to legendary painters throughout art history, Liu's works draw on a vast multitude of influences, all the while creating a distinctive painterly style that is unique to him. He cites his greatest inspiration to be Piet Mondrian, most known for pioneering the De Stijl movement with his abstract geometric paintings, composed of quadrilaterals rendered in primary colours and bold outlines. For those familiar with Liu's oeuvre, this comes as no surprise, as the artist has explicitly referenced Mondrian in numerous works— notably in his 1995 painting, *She Isn't Afraid of Mondrian* (sold by Phillips Hong Kong in 2019) which features an entire recreation of Mondrian's iconic *Broadway Boogie Woogie*. Liu also pays tribute to his role model in

subtler ways, such as in the present work— the artist's captivation with Mondrian translates seamlessly onto the current canvas through a well-balanced composition and bold use of colour, such as the vibrant shade of royal blue that fills the painting's background. It is the equilibrium that Liu strikes between geometry and subtlety which makes this artwork as poignant and enrapturing as it is.



Left: Piet Mondrian, *Composition with Large Blue Plane, Red, Black, Yellow, and Gray*, 1921

Collection of the Dallas Museum of Art

Right: Liu Ye, *She Isn't Afraid of Mondrian*, 1995

Sold by Phillips Hong Kong, 24 November 2019, for HK\$26,550,000 (Premium)

Liu's paintings are held in numerous prominent collections, including but not limited to that of the Long Museum in Shanghai, the M+ Sigg Collection in Hong Kong, and the Today Art Museum in Beijing. The artist, who is currently represented by David Zwirner, was recently the subject of an international solo exhibition, titled *Liu Ye: Storytelling*. It was first presented at Prada Rong Zhai in Shanghai (2018-2019), then travelling to the Fondazione Prada in Milan (2020-2021). Undeniably at the forefront of Asian contemporary art, Liu's powerfully eloquent works are widely praised by critics and highly sought after by collectors.

Provenance

Schoeni Art Gallery, Hong Kong

Acquired from the above by the present owner

Exhibited

Hong Kong, Schoeni Art Gallery, *Liu Ye: Red, Yellow, Blue*, 8 - 14 January 2004, p. 33 (illustrated)
Austria, Kunstraum Innsbruck; Kuopio Art Museum; Salo Art Museum; Tonsberg, Haugar Vestfold Kunstmuseum; Ystad Konstmuseum; Singer Laren Museum; Kunsthalle Recklinghausen, *Facing China: Works of Art from The Fu Ruide Collection*, 17 May 2008 - 24 June 2012, pp. 62, 137 (illustrated)

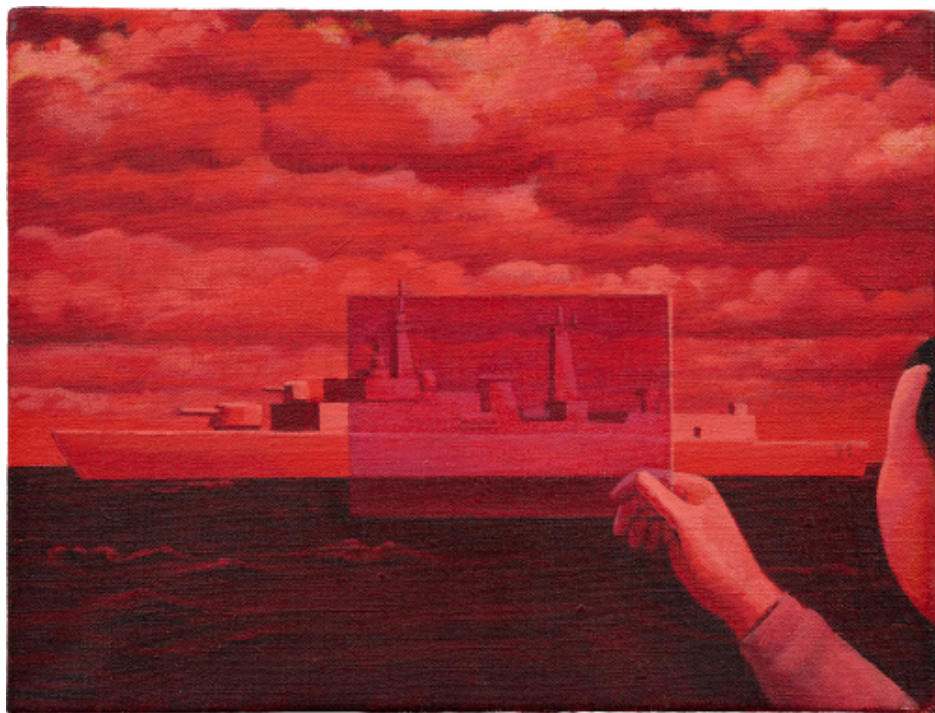
Literature

Tong Dian, ed., *China! New Art and Artists*, Atglen, 2005, p.137 (illustrated)

Christoph Noe ed., *Liu Ye: Catalogue Raisonné 1991-2015*, Berlin, 2015, no. 03-08, p. 312 (illustrated)

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



161 ж

Liu Ye

Boy With Red Glass

signed and dated '98 liuye' on the overlap

acrylic on canvas

22 x 29 cm. (8 5/8 x 11 3/8 in.)

Painted in 1998.

Estimate

HK\$2,800,000 — 4,800,000

€341,000 — 584,000

\$359,000 — 615,000

[Go to Lot](#)



“A secret tension that has always troubled and motivated Liu [is] his fondness for narrative versus incorporated abstraction, a duality that has formed the thread of his work since the 1990s.” — Zhu Zhu

Chinese artist Liu Ye is known for his nuanced approach when rendering the painted image. His methodical and balanced compositions reference a diverse range of art historical, cultural, and personal sources, bringing about works that transcend time and space, evoking distinct conceptual and emotional perceptions.

Synthesising fantasy and reality, *Boy With Red Glass* was painted in 1998, a pivotal style defining period in the artist’s career. Having returned to Beijing in the mid-1990s from Berlin, Liu took some time adjusting to the changes that took place in China throughout his absence. During this time, the economic development that was going on led to tremendous societal and psychological changes amongst the people, and these coincided with Liu’s explorations of his own creative visual repertoire.

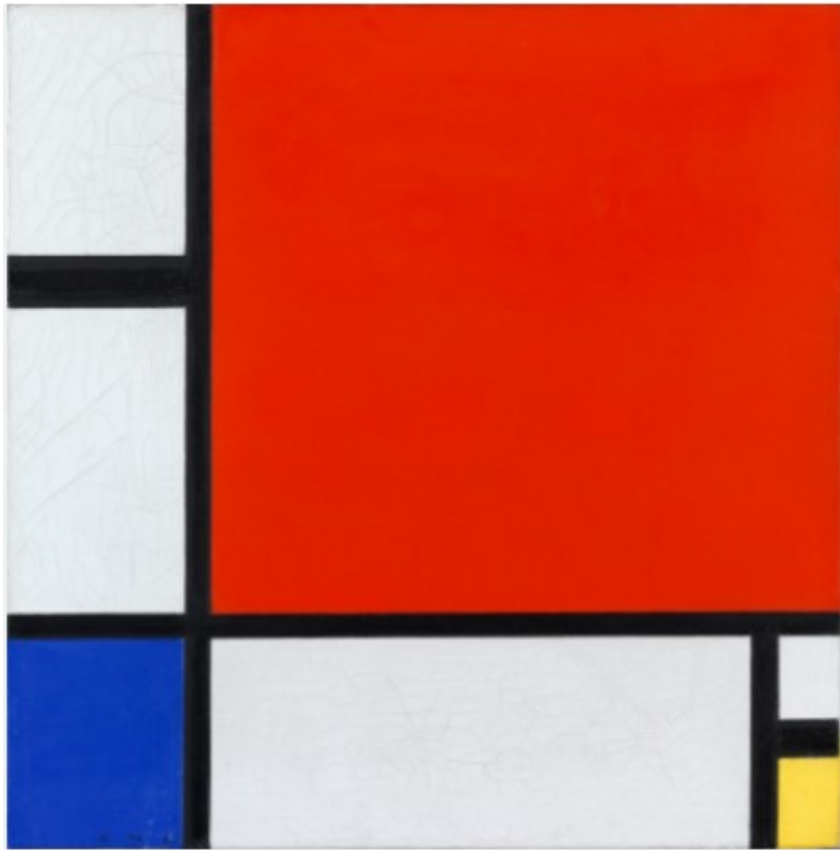
“I grew up in a world that was covered up in red — the red sun, the red flag and red scarves.” — Liu Ye



Liu Ye, *Flagship No.2*, 1997 [Sold by Phillips, Hong Kong, 30 November 2021 for HK\\$ 5,922,000 \(Premium\)](#)

Depicted in this work is a world steeped in red, a colour that has layers of meanings to Liu: a hue associated with his childhood, a unique Chinese symbol referencing Communist China in a modern time gone-by. The present work depicts a scene rendered from behind a red lens, featuring a glimpse of a young boy, possibly a sailor— one of Liu’s widely recognised avatars of his whimsical and tongue-in-cheek fairy tale paintings. He is holding a piece of tinted red glass, through which a flagship that is passing by in the distance can be seen. The placement of the glass is right in the centre of the ship, simultaneously the centre of the work. This square-on-square composition immediately recalls Liu’s fascination with the work by renowned Dutch modernist painter Piet Mondrian. Liu’s continuous dialogue with Mondrian’s artistic approach can be seen here fused with

his own. The subtle reference of using a red square glass as a composition-dividing device, creating “a view within a view” illusion, transports the viewer into an altered reality.



Piet Mondrian, *Composition with Red, Blue and Yellow*, 1930 Collection of the Kunsthau Zürich, Zurich

Liu Ye was born in Beijing in 1964. He studied mural painting at the Central Academy of Fine Arts and industrial design at the School of Arts and Crafts, both in Beijing, before studying at the Hochschule der Künste in Berlin. His work has been extensively exhibited around the world and held in numerous public collections. In 2018, Liu held *Storytelling*, a solo exhibition at Prada Rong Zhai in Shanghai that featured a selection of his works from 1992 onwards. Museum shows include *Mondrian and Liu Ye* at Mondriaanhuys, Amersfoort (2016), and *Window on China* at

Kunstmuseum Bern (2007). His work was also included in *Viva Arte Viva*, the International Art Exhibition of the 57th Venice Biennale, 2017. His latest solo show titled *Liu Ye: The Book and the Flower*, took place at David Zwirner New York from 29 October —19 December 2020

Provenance

Galerie Serieuze Zaken, Amsterdam

Private Collection

Christie's, London, 1 July 2008, lot 365

Private Collection

Christie's, Hong Kong, 28 November 2010, lot 1217

Acquired at the above sale by the present owner

Literature

Christoph Noe, ed., *Liu Ye: Catalogue Raisonné 1991-2015*, Berlin, 2015, no. 98-21, pp. 113, 285 (illustrated)



DAW CHINESE CONTEMPORARY ART COLLECTION

162 ж

Zhang Enli

Soap Opera

signed and dated 'En Li [in Chinese] 04' lower left
oil on canvas

158 x 119 cm. (62 1/4 x 46 7/8 in.)

Painted in 2004.

Estimate

HK\$600,000 — 800,000

€72,600 — 96,800

\$76,900 — 103,000

[Go to Lot](#)



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PHILLIPS: Apart from art, are there any other interesting categories that you've collected in? Does this relate to your art collecting habits or philosophy in any way?

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Catalogue Note

“Soap Opera caught my eye and reminded me of China’s industrial success story of a simple plastic chair conquering the world.” — DAW

Shanghai based artist, Zhang Enli, is globally revered for his painted depictions of everyday objects rendered with fluid gestures inspired by traditional Chinese brush painting. Executed in 2004, *Soap Opera* is a prime example of Zhang’s oeuvre, painted at a time when he moved away from the darker images that defined his earlier practice to his portrayals of items found in our daily lives. As exemplified by the present work, Zhang exquisitely transforms the mundane into something that is at once beautiful and stirring.



Detail of the present work

Tactile in texture, layers of crimson and scarlet red flash over the canvas, staging the lone chair in a nondescript void. Highlighted by an ambiguous source of light that catches onto the counters of the chair, casting more deeply toned shadows into its curves, the composition is both quiet and evocative, as Zhang focuses on the essence of sense and experience to uncover the subtle beauty of objects often looked, thereby opening the viewers’ eyes to a more poetic way of experiencing our world.

"[What is] most interesting is the complexity of humans. Humans are like blenders. Humans mix up with what they see, feel, have-everything-together" — Zhang Enli

Video: <https://www.youtube.com/watch?v=xn5Kk9Vnd64>



Zhang Enli, *Balls*, 2011

Sold by Phillips Hong Kong on 4 December 2020 for HK\$2,898,000

Zhang has presented numerous exhibitions across the globe, including in the United States, Hong Kong, Hungary, Switzerland, and Germany, with his most recent institutional solo show taking place at Long Museum, in Shanghai, China in 2021. Zhang's works are collected by museums and private foundations around the world, such as the K11 Art Foundation in Hong Kong, and Tate in the United Kingdom.

Provenance

ShanghART Gallery, Shanghai

Acquired from the above by the DAW Collection

Literature

Zhang Enli: Human, Too Human, exh. cat., ShanghART Gallery, Shanghai, 2004, n.p.



163 ж

Zhang Enli

Two Rolls Fabric

signed and dated '2015 Enli [in Chinese]' along the lower edge

oil on canvas

150.2 x 170.2 cm. (59 1/8 x 67 in.)

Painted in 2015, this work is accompanied by a certificate of authenticity issued by ShanghART Gallery.

Estimate

HK\$550,000 — 750,000

€67,000 — 91,300

\$70,500 — 96,200

[Go to Lot](#)



“Zhang display[s] a sensitivity to the material properties of the object that verges on a kind of hyperrealism—but not in the sense of photographic verisimilitude. The way that wires tangle, rubber droops, or fabric hangs presents a metaphysical fact, not just a physical one—as if an essential characteristic of each thing ha[s] a moral right to be represented or brought forward at the expense of everything else.” — Adam Japser for Artforum



The present work installed at Shanghai, ShanghART, *Zhang Enli*, 6 September – 18 October 2015

Provenance

ShanghART Gallery, Shanghai

Acquired from the above by the present owner

Exhibited

Shanghai, ShanghART Gallery, *Zhang Enli*, 6 September – 18 October 2015



DAW CHINESE CONTEMPORARY ART COLLECTION

164 ж

Wang Guangyi

Face of Faith

signed and dated '2004 Wang Guangyi [in Pinyin and Chinese]' on the reverse

oil on canvas

50.5 x 40.5 cm. (19 7/8 x 15 7/8 in.)

Painted in 2004.

Estimate

HK\$60,000 — 80,000

€7,300 — 9,700

\$7,700 — 10,300

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Catalogue Note

Chinese artist Wang Guangyi is renowned for his instantly identifiable practice defined by appropriating imagery from Maoist-era propaganda posters. Stylistically merging the government enforced aesthetic of agitprop with the kitsch sensibility of American pop, Wang masterfully draws from both Western and Eastern influence to conceptually examine the contemporary polemics of globalisation.

The Face of Faith, executed in 2004, finds itself amongst the internationally recognised *Great Criticism* series by the artist, which first exhibited at the 45th Venice Biennale. In the composition, the portrait of a young woman is depicted, rendered with a graphically bold aesthetic of black, thick outlines, set against a background of vibrant yellow and red stripes that burst out from behind her like the rays of a sun.

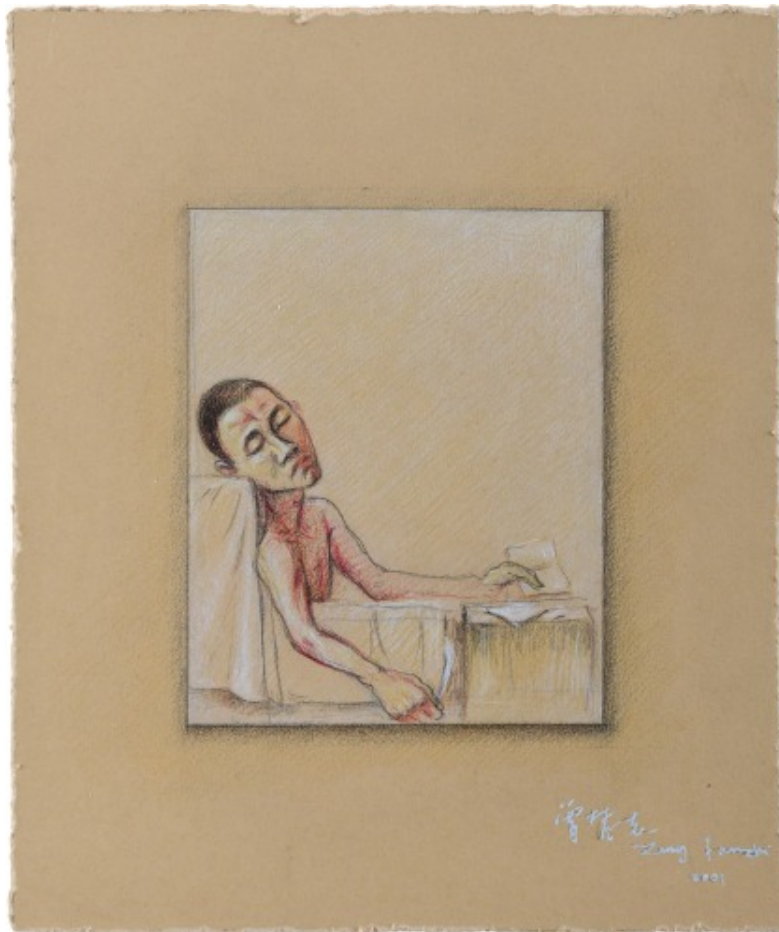
Her portraiture draws an instant comparison to the heroic portrayals of figures during the Cultural Revolution, who were shown to display strength, confidence, and positive power. Stamped on the protagonist's body and around her face are a series of numbers that range from 1-5. Reminiscent of the image of serial numbers, Wang's inclusion of this detail simultaneously evokes ideas surrounding standardisation, which was a theme that was also distinctly prevalent at that time.

Wang Guangyi was born in Harbin, Heilongjiang province in 1956, and graduated from Zhejiang Academy of Fine Arts, Oil Painting Department in 1984. He resides and works in Beijing. His work has been shown in venues around the world, recent group exhibitions include [M+ Sigg Collection: From Revolution to Globalisation](#) at M+ Museum, Hong Kong (12 November 2021 – 7 October 2022), and [Rhythm and Refrain](#), at the Song Art Museum in Beijing (9 April – 24 July 2022).

Provenance

ShanghART Gallery, Shanghai

Acquired from the above by the DAW Collection



DAW CHINESE CONTEMPORARY ART COLLECTION

165 ж

Zeng Fanzhi

Death of Marat

signed and dated 'Zeng Fanzhi [in Chinese and Pinyin]

2001' lower right

colour pencil and pencil on paper

18 x 15 cm. (7 1/8 x 5 7/8 in.)

Executed in 2001.

Estimate

HK\$250,000 — 350,000

€30,300 — 42,400

\$32,100 — 44,900

[Go to Lot](#)



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PHILLIPS

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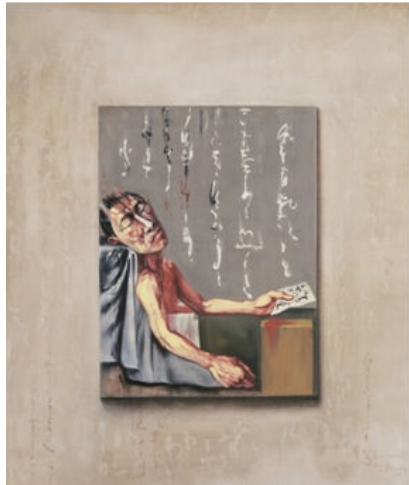
Catalogue Note

“Creation is a tool of mine, it is the way I connect with the world. As an artist under the influences of different cultures, my hope is that my art reflects the social and aesthetic experience of an individual in the present time” — Zeng Fanzhi



Photos of the artist taken by DAW at Zeng Fanzhi's studio on 29 July 2002

Death of Marat, executed in 2001, is an important and emotive example of Zeng Fanzhi's series of portraits, created during a pivotal time in the artist's career when Zeng was searching for ways to 'unmask' his subjects and instead present them with a more direct and expressionistic mode of presentation. Fresh to the market, the current work is the primary study for Zeng's recreation of Jacques-Louis David's *Death of Marat* (1793). Created in 2001, this work is widely considered as among Zeng's most iconic compositions.



Left: Zeng Fanzhi, *Death of Marat*, 2001



Right: Jacques-Louis David, *La Mort de Marat* (*The Death of Marat*), 1793

Collection of the Royal Museums of Fine Arts of Belgium

In comparison to Zeng's oil painting, completed in 2001, the present work showcases a softer atmosphere that nods to the thoughtful approach that feeds into the artist's creative process. Intimately scaled, beckoning viewers to step closer to examine the rich colour tones and delicately applied details, in the present work, Zeng portrays the protagonist silent and still – as if he has been caught having just fallen into a deep slumber. Revealing a mastery of his medium, rendered with featured lines of colour pencil and pencil, *Death of Marat* reveals an extraordinarily mature and refined technique as the artist situates his Western influences within a distinctly Chinese realm.

Zeng is widely recognised as one of China's most celebrated contemporary artists, having established his position within the lexicon of the global art-historical canon since the 1980s with iconic *Mask Series*. His works are collected by prominent museums and collectors worldwide including The Museum of Modern Art in New York; the Metropolitan Museum of Art in New York; and the M+ Museum in Hong Kong.

Recalling meeting the artist, DAW has recalled: 'I was excited to meet Zeng and he picked us up in his new Audi A6 driving us to his new home and studio in Beijing's outskirts in 2002. He proudly showed us his studio and cycled around it. We had lunch together and met his new-born daughter. It was a very personal encounter and moment in my life.'

Provenance

ShanghART Gallery, Shanghai

Acquired from the above by the DAW Collection



166 ж

Yue Minjun

Contemporary Terracotta Warrior No. 8

signed, numbered and dated 'No 8 15/25 yue minjun
2006' on the reverse of the base

acrylic on bronze

182 x 76 x 60 cm. (71 5/8 x 29 7/8 x 23 5/8 in.)

Executed in 2006, this work is number 15 from an
edition of 25.

Estimate

HK\$350,000 — 550,000

€42,400 — 66,600

\$44,900 — 70,500

[Go to Lot](#)



166

Yue Minjun

Provenance

Acquired directly from the artist by the present owner in 2006



167

Li Chen

Reverberance

incised with the artist's name, seal and numbered 'Li Chen [in Pinyin] 15/30 2015' on the reverse

bronze

44 x 23.5 x 18.7 cm. (17 3/8 x 9 1/4 x 7 3/8 in.)

Executed in 2015, this work is number 15 from an edition of 30, and is accompanied by a certificate of authenticity issued by Asia Art Center.

Estimate

HK\$200,000 — 500,000

€24,200 — 60,600

\$25,600 — 64,100

[Go to Lot](#)



"While his art is of a deeply serious nature, his fusion of traditional Buddhist styles and contemporary ideas has resulted in work that is both humorous and full of irreverent wisdom, as well as brimming with the vitality of life and its unpredictable nature." — Ian Findlay

Executed in 2016 as part of the Li Chen's ongoing exploration of a yearning for inner freedom in his *Spiritual Journey through the Great Ether* series, the present lot, *Reverberance*, showcases Li's departure from his usual smooth and rounded treatment of his sculptural surfaces. Here, the artist instead experiments with a soft and wavy texture reminiscent of rippling water, which is further enhanced by the foiling technique Li applies to represent depth and gradation. In utilising the traditional method of Chinese lacquering with gold leaf, Li succeeds in creating a copperish-golden colour that resembles the rich resplendent hue of distilled whisky - the artist's favourite drink.

The name "whisky" in classical Gaelic is *Uisge Beatha*. Meaning "Water of Life", the term presents a beautiful metaphor for the essence of the drink being comparable to that of human spirit. In Li Chen's quest for spiritual freedom, the peaceful attitude organically portrayed by the figure in the present work poetically evokes the half-drunken ecstasy of having released oneself from the mundane. As the artist explains, 'To celebrate the wine, and to lose oneself in intoxication; I savour my solitude and freedom between being fully awakened and drunk.' In *Reverberance*, Li masterfully strikes a balance between the heavy, grounding material employed, and the light-hearted, ethereal spirit conveyed, creating a piece that transcends both time and space, whilst simultaneously blurs the boundaries between the internal and external.

"In the Tang dynasty, the Buddhist sculptures were round and complete. Instead of being empty, they were full. To me, the fatness of my sculptures means tolerance and diversity. They are big and include all human beings... They are filled with the abundance of the world." — Li Chen

Throughout his artistic career, Li Chen has received prominent international recognition, exhibiting at the 52nd Venice Biennale in 2007 as the first Chinese artist to hold an independent show, and having shown work in major cities such as New York, London, Paris, Shanghai, Venice, and Geneva. More recently, Li was invited to exhibit solo at [Song Art Museum](#) in Beijing (20 June - 30 August 2020), and [Asia Art Centre](#), Beijing (14 December 2019 - 5 April 2020).



Left: Installation view of Li Chen's *Monumental Levity of Li Chen: Premiere Sculpture Exhibition Soothing Breezes Floating Clouds* exhibition at Place Vendôme, Paris in 2013

Right: Installation view of Li Chen, *Soothing Breezes Floating Clouds* (2005) exhibited at Beijing, Song Art Museum, 20 June - 30 August 2020

Provenance

Taipei, Asia Art Center

Acquired from the above by the present owner

Literature

Asia Art Center, ed., *Through the Ages-Li Chen*, Taipei, 2019, p.135 (detail of another example illustrated)

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



168 ж

LOT OFFERED WITH NO RESERVE

Zhao Nengzhi

Expression No. 20-24

each signed, titled and dated "'Expression No. 20-24"

Zhao Nengzhi [in Chinese] 1998' on the reverse

oil on canvas

each 150 x 100 cm. (59 x 39 3/8 in.)

Painted in 1998.

Estimate

HK\$30,000 — 50,000 •

€3,700 — 6,100

\$3,800 — 6,400

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner in 2007

Exhibited

Austria, Kunstraum Innsbruck; Kuopio Art Museum; Salo Art Museum; Tonsberg, Haugar Vestfold Kunstmuseum; Ystad Konstmuseum; Singer Laren Museum; Kunsthalle Recklinghausen, *Facing China: Works of Art from The Fu Ruide Collection*, 17 May 2008 - 24 June 2012, pp. 146-147 (illustrated)

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



169 ж

Wei Dong

The Red Game

signed 'Dong [in Chinese]' lower left

oil on canvas

142 x 100 cm. (55 7/8 x 39 3/8 in.)

Painted in 2005.

Estimate

HK\$70,000 — 100,000

€8,500 — 12,100

\$9,000 — 12,800

[Go to Lot](#)



Provenance

Galerie Frank Schlag & Cie, Essen

The Lao Fu Collection

Acquired from the above by the present owner

Exhibited

Austria, Kunstraum Innsbruck; Kuopio Art Museum; Salo Art Museum; Tonsberg, Haugar Vestfold Kunstmuseum; Ystad Konstmuseum; Singer Laren Museum; Kunsthalle Recklinghausen, *Facing China: Works of Art from The Fu Ruide Collection*, 17 May 2008 - 24 June 2012, p. 156 (illustrated)



170 ж

Fang Lijun

2004.3.7

signed and titled "'2004.3.7" Fang Lijun [in Chinese]'
along the lower edge; further signed and titled
"'2004.3.7" Fang Lijun [in Chinese]'" on the reverse
acrylic on linen
80.1 x 40.2 cm. (31 1/2 x 15 7/8 in.)
Painted in 2004.

Estimate

HK\$300,000 — 500,000

€36,300 — 60,600

\$38,500 — 64,100

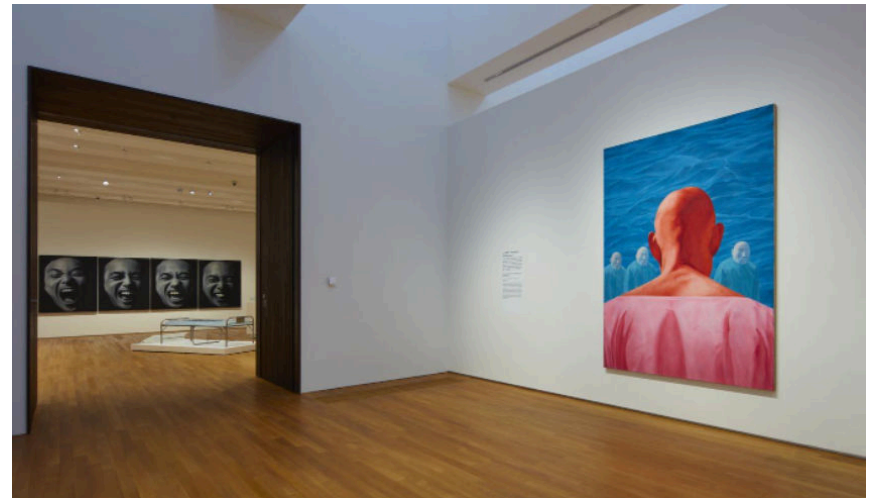
[Go to Lot](#)



“Although the image of a bald man as an individual is distinctive, yet as they appear as a collective, the individual personality will vanish. This is for me a strong and compelling reason. For a man like me being brought up against this cultural background, the feeling of one as being neglected and ignored as an individual within the society is an intense one.” — Fang Lijun



A similar example from the same period by Fang Lijun, 2004-2006, on view at the Today Art Museum, Beijing,
22 August – 8 September



Fang Lijun, 1995.2, 1995 as part of the M+ Sigg Collection on view at the M+ Museum, Hong Kong

Provenance

Alexander Ochs Galleries, Berlin
Phillips de Pury & Company, London, 14 October 2006, lot 57
Private Collection
Sotheby's, Hong Kong, 8 December 2017, lot 908
Acquired at the above sale by the present owner

Exhibited

National Gallery Jakarta, *Fang Lijun - Life is Now: Nature, Water and human being, Works from 1993 - 2006*, 10 - 18 May 2006, p. 95

Literature

Hebei Education Press, ed., *Chinese Artists of Today: Fang Lijun*, Shijiazhuang, 2006, p. 274
Sichuan Fine Arts Publishing House, ed., *Collected Edition of Chinese Oil Painter Volume Of Fang Lijun*, Chengdu, 2006, p. 110
Vision Art, ed., *Live Like a Wild Dog: 1963-2008, Archival Documentation of Fang Lijun*, Taipei, 2009, p. 301
Culture And Art Publishing House, *Fang Lijun*, Beijing, 2010, p. 373



171 ж

LOT OFFERED WITH NO RESERVE

Fang Lijun

Untitled No. 14

signed, titled, numbered and dated '1996 "NO 14" 25/
25 Fang Lijun [in Chinese]' along the upper edge
woodcut

121.3 x 79.7 cm. (47 3/4 x 31 3/8 in.)

Executed in 1996.

Estimate

HK\$10,000 — 20,000 •

€1,200 — 2,400

\$1,300 — 2,600

[Go to Lot](#)



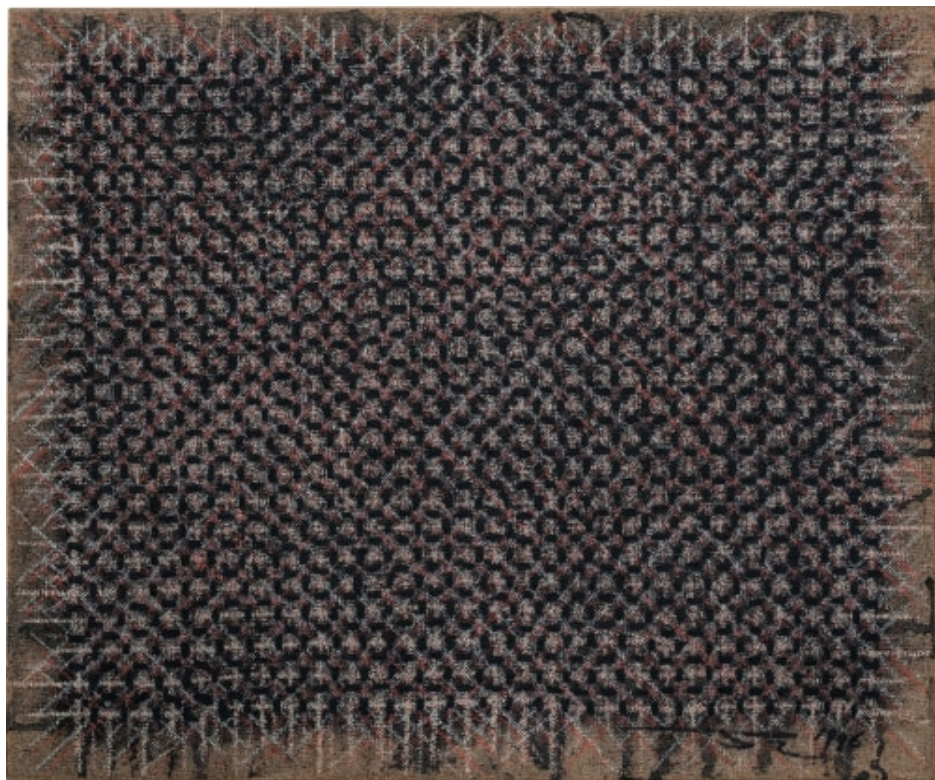
Provenance

Alexander Ochs Galleries, Berlin

Acquired from the above by the present owner

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



DAW CHINESE CONTEMPORARY ART COLLECTION

172 ж

Ding Yi

Appearance of Crosses 96-24

signed and dated 'Ding Yi [in Chinese] 1996' lower right; further signed, titled and dated '""Appearance of Crosses 96-24"" [in Chinese] Ding Yi 1996.' on the reverse

mixed media on canvas

50 x 60 cm. (19 5/8 x 23 5/8 in.)

Executed in 1996.

Estimate

HK\$100,000 — 150,000

€12,100 — 18,200

\$12,800 — 19,200

[Go to Lot](#)



DAW Chinese Contemporary Art Collection: A Collector's Story

DAW was exposed to and fascinated by western contemporary art through attending Art Basel and working in New York in the late 1980s and early 1990s. He was collecting western Pop art, a reflection of the rising industrialisation and economic power in the 1960s and 1970s.

When visiting Shanghai and wider China for the first time in 1997, DAW quickly felt the shift from communism to capitalism and was introduced to Lorenz Helbing, a Swiss and owner of ShanghART Gallery. DAW was intrigued by the quantum shift in economic growth, infrastructural mega projects, and the fast social adoption by the Chinese people. This shift was reflected in the Chinese Contemporary Art driven by creative and free-spirited artists. DAW was immediately attracted by the strength and power of this art.

With the support of Lorenz, DAW visited most of the represented artists in their studios and started to collect works from many of China's most significant artists, including Zeng Fanzhi, Zhang Enli, Wang Guangyi, among many others..... Recently, PHILLIPS spoke with DAW about how he entered the art world and the evolution of his collecting journey.



Portrait of DAW by Xue Song, 2003

PHILLIPS: How did your path to collecting Chinese Contemporary Art begin? Do you recall what the first piece was you acquired?

DAW: I took my time to visit many galleries and artist studios, before buying my first Chinese Contemporary Art pieces, since I wanted to deeply understand the market (I guess a very Swiss approach). Finally, I bought my first pieces from Xue Song, Geng Jianyi, Ding Yi and Zeng Fanzhi at once through ShanghART in 2002.

PHILLIPS: Looking back over your collecting journey, how have your tastes evolved?

DAW: When the Chinese Contemporary Art market started to take off through the first pieces appearing at auctions in 2006-2007 (for example, Zeng Fanzhi shot in the world auction ranking from position 4,968 in 2004 to 28 in 2007), a new and younger generation of artists emerged with different views and topics reflecting the quantum shift and the fast-changing world. I started to visit these younger artists and collecting their artworks.

PHILLIPS: You are truly an engaged collector in that many of your works have been purchased directly from the artists' studios. Is it important for you to meet artists in person?

DAW: I am a very curious person and like to meet interesting people. Therefore, it was natural for me to meet the source of inspiration and understanding more about the creators.

PHILLIPS: What is the focus regarding the artists in your collection? Do you feel there are themes that unites the works you have acquired? What inspires you in this category of art?

DAW: To simplify it, I guess that my collection is all about faces, scapes (land and city) and objects. It all goes back to the people, their country, and creations.

PHILLIPS: What advice would you give to a collector who is just starting out? What criteria should one set for oneself when collecting?

DAW: First of all, it is important to collect what you like (unless you see art as alternative investment asset). Second, I never saw myself as a collector, as I was passionate about living with the art pieces. Third, if you are buying into new art (like I did at that time) and it does not cost too much money (all relative of course), do not worry too much. If the price tag is heavier, carefully look at the artist works portfolio and evolution, understand the role of the gallery representing the artist and check out potential auction results.

PHILLIPS: Apart from art, are there any other interesting categories that you've collected in? Does this relate to your art collecting habits or philosophy in any way?

DAW: I was into Asian antiques, vintage cars, watches, and furniture and of course into books, music, films and wines. It was all about surrounding myself and enjoying the most beautiful things of what life has to offer.

PHILLIPS: From your point of view, what are the key trends shaping the future of art collecting and collection management? Which part of the technological advances today excites you the most?

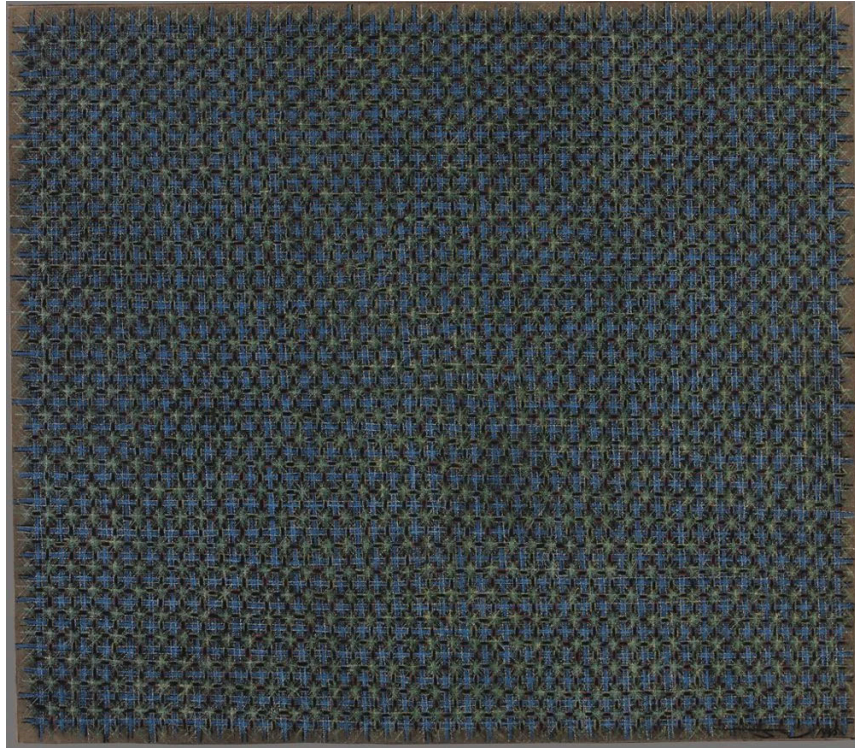
DAW: Collecting art (like many other categories) has become a lot easier and transparent with the birth of the internet. With the birth of blockchain technology in 2009, art collecting and collection management will move more digital. This does not mean that physical and traditional art media will disappear, but it will be more and more digitally depicted. Blockchain and NFTs are a game changer for traditional and digital art. The last two years of the Covid19 pandemic have perpetuated this shift.

Catalogue Note

Ding Yi occupies a special place in the development of contemporary Chinese art. In his acclaimed *Appearance of Crosses* series, which the artist began in the late 1980s, Ding Yi employs the X and + symbols across his canvases as an embodiment of standardisation, repetition, and rationality within the context of 20th Century modernism. The strikingly raw yet delicate present work, *Appearance of Crosses 96-24*, is a prime example of his now instantly distinguishable creative approach, which can, in many ways, be seen as a geometric homage to Piet Mondrian and the pioneering Dutch abstract art group, De Stijl.

"The most precious quality in an artist is having their own personal judgement. I want to distance myself from that kind of conformity and remain independent."
—Ding Yi

Unlike his contemporaries, including Wang Guangyi or Zhang Enli, Ding Yi drew his attention away from the popular schools of expressive surrealism and social realism to instead focus on championing an individually formed painterly method characterised by ambiguity. Employing tools such as rulers and tape to reduce the hand of the artist, in his *Appearance of Crosses* series, Ding Yi sought to utilise technical precision to invent a new visual language with which to express himself. Though entirely abstract, the pattern of crosses in the present work combines against the darkened background to emerge like stars in the sky, cells in a computer chip, or threaded weaves akin to the texture of fabric.



The artist talks about his creative process and inspiration

Courtesy of M Plus Museum, Hong Kong

Provenance

ShanghART Gallery, Shanghai

Acquired from the above by the DAW Collection

Ding Yi, *Appearance of Crosses 95-4, 1995*

M+ Sigg Collection, Hong Kong

Born in 1962, Ding Yi is considered a most pivotal master in the development of Chinese geometric abstraction. The artist had participated in various grand exhibition across the globe since 1990s, including: M+ Museum, Hong Kong (2021); China Art Museum, Shanghai (2013); The Istanbul Museum of Modern Art, Istanbul (2012). His most recent solo exhibition, *Rhythm and Refrain*, recently took place at the Song Art Museum in Beijing (2022). The artist is also a professor at Shanghai Institute of Visual Arts, China, inspiring future generations.

Video: <https://www.youtube.com/watch?v=8RZhAqful9A>



173

Kim Tschang-Yeul

Recurrence CTM818

signed and numbered 'CTM 818 T. Kim [in English and Hanja]' on the right edge

oil and ink on canvas

72.5 x 59.7 cm. (28 1/2 x 23 1/2 in.)

Executed in 1981.

Estimate

HK\$250,000 — 450,000

€30,400 — 54,800

\$32,100 — 57,700

[Go to Lot](#)



“The reason for drawing drops of water is to dissolve everything into drops of water and return it transparently into nothingness. When we have turned anger, unease, and fear into emptiness, we can experience peace and harmony. Unlike others, who mostly wish to expand their egos, I prefer to search for a way to express my ego by aiming at its extinction.” — Kim Tschang-Yeul

Video: https://www.youtube.com/watch?v=o_q-sJKoU24

Installation video to accompany the first posthumous exhibition of Kim Tschang-Yeul, *Water Drops*, presented by Almine Rech in London between 4 March – 10 April 2021

Provenance

Pyo Gallery, Seoul

Private Collection (acquired from the above in 2008)

Sotheby's, London, 22 October 2020, lot 330

Acquired at the above sale by the present owner

Exhibited

Beijing, The National Museum of China, *Exhibition of Kim Tschang Yeul Works*, May – June 2005

Seoul, Pyo Gallery, *Kim Tschang Yeul*, 2005, p. 122 (illustrated)

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



174

Lee Ufan

Dialogue

signed and dated 'L. Ufan '08' lower right

watercolour on paper

63.5 x 82.5 cm. (25 x 32 1/2 in.)

Executed in 2008.

Estimate

HK\$500,000 — 700,000

€60,600 — 84,800

\$64,100 — 89,700

[Go to Lot](#)



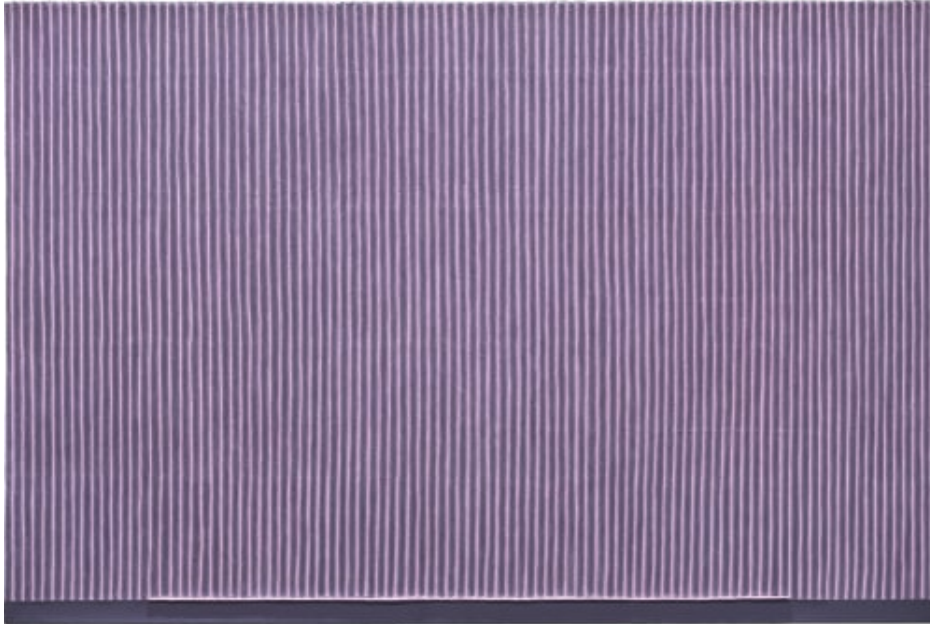


Installation view of Lee Ufan's work presented at Hôtel Vernon, a 16th-century private mansion that was once the home of the Dervieux family in Arles, France. Having opened earlier this year in 2022, the stately building has been reconverted into a museum to highlight Lee Ufan's legendary imprint, as well as serve as an exhibiton space for emerging artists.

Provenance

Lisson Gallery, London

Acquired from the above by the present owner



175

Park Seo-Bo

Ecriture No. 051206

signed, titled, inscribed and dated 'PARK SEO-BO
"ECRITURE NO.051206" 2005 SEOUL S.B Park [in
Hanja and English]' on the reverse; further numbered
'051206' on the stretcher

mixed media and Korean paper on canvas

130.7 x 195.2 cm. (51 1/2 x 76 7/8 in.)

Executed in 2005.

Estimate

HK\$1,200,000 — 2,200,000

€146,000 — 268,000

\$154,000 — 282,000

[Go to Lot](#)



An artist whose oeuvre is synonymous with Korean contemporary art, Park Seo-Bo is a pioneer, his work perfectly encapsulating the essence of *Dansaekhwa* — the “monochrome painting” movement originating in South Korea in the 1970s. Most notable of Park’s repertoire is the *Ecriture* series, composed of enthralling mixed-media canvases that he has been continuously working on since the mid-1960s.

Executed in 2005, the current work, *Ecriture No. 051206*, is a mature example of Park’s that showcases *Ecriture*’s signature aesthetic with a finesse and refinement that the artist has been developing over the years. *Ecriture No. 051206* is a magnificent embodiment of Park’s technique, featuring meticulously applied layers of Korean hanji paper – a soft paper made from mulberry bark, in a soothing shade of lavender. From afar the lines appear still and repetitive, but upon closer inspection, the canvas stirs to life. Park fastidiously disrupts each layer of hanji using sticks and other tools, creating a pulsating, rippling relief effect that overwhelms the senses.



Park Seo-Bo, *Ecriture No. 15*, 1977 [Sold by Phillips, Hong Kong, 8 June 2021 for HK\\$8,115,000 \(Premium\)](#)

wooden percussion instrument]. I believe this is the right way for me to approach art, as a Korean who believes the Eastern philosophy that human and nature is one.”
—Park Seo-Bo

There is a meditative quality to Park’s *Ecriture* pieces; a sense of quietness and tranquillity, derived from his fascination with Eastern philosophy. Having undergone a spiritual awakening after encountering Taoist and Buddhist ideas from ancient Chinese writings, the artist infuses his work with an unmistakable spirituality, highlighted by the ritualistic nature of its creation. And yet, *Ecriture* simmers with undercurrents of chaos and unrest, perhaps befitting of the post-war context of the series conception. A response to the trauma of the Korean War, the *Ecriture* works allude to an underlying, unresolved disorder that is an inevitable by-product of times of destruction. At the same time, Park’s *Ecriture* express a profound desire for peace and the hope that comes with a fresh start.

Unique in its “Koreanness”, *Ecriture* eloquently communicates the dichotomy between finding spirituality and peace and battling inner turmoil. Park’s brilliant manipulation of materials and visionary artistic interpretations of philosophy have established his works as the cornerstone of Korean contemporary art.

“When I aimlessly and endlessly repeat drawing these lines, I realise that I am emptying myself in a similar way as a monk who chants and beats on his moktak [a



Park Seo-bo in New York, 2015 Image courtesy of Randian

Provenance

Samtuh Gallery, Seoul

Private Collection

Acquired from the above by the present owner



176

Ha Chong-Hyun

Conjunction 90-002

signed, titled and dated 'Ha Chong-Hyun "Conjunction 90-002" [in Korean] HA, CHONG-HYUN "Conjunction 90-002." 1990.' on the reverse

oil on hemp canvas

120 x 120 cm. (47 1/4 x 47 1/4 in.)

Painted in 1990.

Estimate

HK\$600,000 — 800,000

€72,700 — 96,900

\$76,900 — 103,000

[Go to Lot](#)



"I'd say that my greatest mentor is nature." — Ha Chong-Hyun



Provenance

Tina Kim Gallery, Seoul

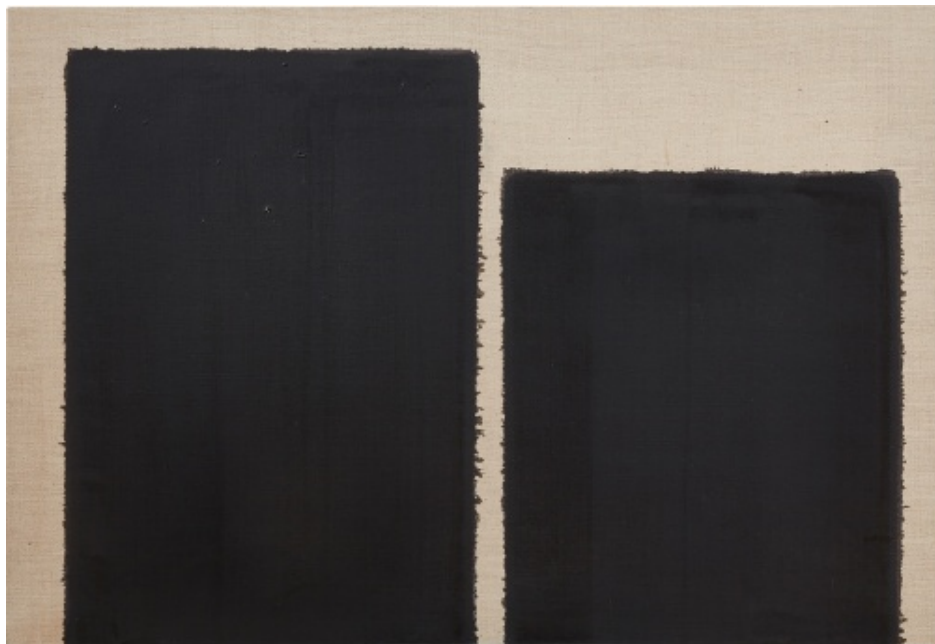
Acquired from the above by the present owner

Ha Chong-Hyun Collateral Event of the 59th International Art Exhibition – La Biennale di Venezia, Palazzetto Tito (Istituzione Fondazione Bevilacqua La Masa), 23 April – 24 August 2022

"Having lived through Korea's turbulent modern history that encompasses the Korean War and the division of the peninsula, the postwar economic development policy, and the military regime – all within a period marked by Japanese Occupation, Liberation and the Cold War, Ha is living proof that art and society are inseparable." — Sunjung Kim, Exhibition Curator and Artistic Director of Art Sonje Center

Video: <https://www.youtube.com/watch?v=1VnaHEUSytM>

Studio Visit with the artist in October 2020



177

Yun Hyong-Keun

Untitled

signed, titled and dated 'Yun Hyong-Keun [in Korean]

"UNTITLED" '95 1995.' on the reverse

oil on linen

50 x 72 cm. (19 5/8 x 28 3/8 in.)

Painted in 1995.

Estimate

HK\$400,000 — 600,000

€49,000 — 73,400

\$51,300 — 76,900

[Go to Lot](#)



Provenance

Private Collection

Seoul Auction, Seoul, 23 September 2014, lot 52

Acquired at the above sale by the present owner



178

Chung Sang-Hwa

Untitled 90-12-5

signed, titled and dated '1990 "Untitled 90-12-5 [in Hanja]" CHUNG SANG-HWA [in Hanja and English]' on the reverse

acrylic on canvas

41 x 24 cm. (16 1/8 x 9 1/2 in.)

Painted in 1990.

Estimate

HK\$300,000 — 500,000

€36,500 — 60,900

\$38,500 — 64,100

[Go to Lot](#)

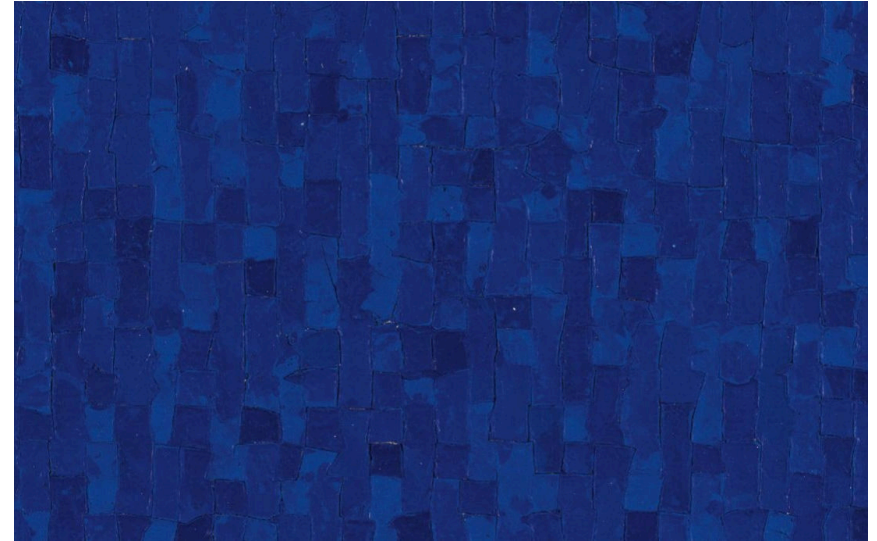


Chung Sang-Hwa, born in Korea in 1932, is an artist whose work is synonymous with the *Dansaekhwa* movement that emerged in South Korea during the 1970s. Alongside fellow artists like Park Seo-Bo and Ha Chong-Hyun, Chung pioneered an abstract painting style characterised by its chiefly monochromatic aesthetic that emphasises a detailed, ritualistic process that produces minimalist yet contemplative outcomes.



Chung Sang-Hwa

Executed in 1990, *Untitled 90-12-5* is emblematic of Chung's expansive oeuvre. The rich cobalt canvas appears blurry from afar, pixelated in a mesmerising fashion that one would deem impossible for a physical painting. Upon closer inspection, the surface reveals an intricate artistic approach, comprising of a network of small, fastidiously painted squares and rectangles, their hues meticulously selected from the blue colour spectrum. The repetitive application morphs into a process within which the artist eventually loses himself in; each dab and stroke of his brush becomes innate, meditative in the same way one repeats a mantra to achieve spiritual transcendence.



Detail of the present work

The fruit of an undoubtedly labourious process, the present work is representative of Chung's repertoire and the *Dansaekhwa* aesthetic as a whole: a powerfully austere yet silently modest piece built upon the foundation of intense focus and commitment.

Chung's work has been exhibited extensively. Recent solo exhibitions include *Chung Sang Hwa* at the National Museum of Modern and Contemporary Art in Seoul (2021) and *Excavations, 1964-78*, hosted by Lévy Gorvy, in New York (2019). The artist also participated in the Venice Biennale (2015), and his work is collected by many prestigious institutions worldwide, including the Tokyo Museum of Contemporary Art; National Museum of Modern Art, Tokyo; National Museum of Modern and Contemporary Art, Korea; Guggenheim Abu Dhabi; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC; and M+, Hong Kong, amongst numerous others.



Provenance

Private Collection, Asia

Phillips, London, 28 June 2016, lot 111

Acquired at the above sale by the present owner



179

Kumi Sugai

La Planète Mercuse No. 2

signed and dated 'SUGAI 65' lower right; further
signed, titled and dated "'LA PLANÈTE MERCUSE
NO.2" SUGAI 1965.' on the reverse
oil on canvas

92 x 73 cm. (36 1/4 x 28 3/4 in.)

Painted in 1965.

Estimate

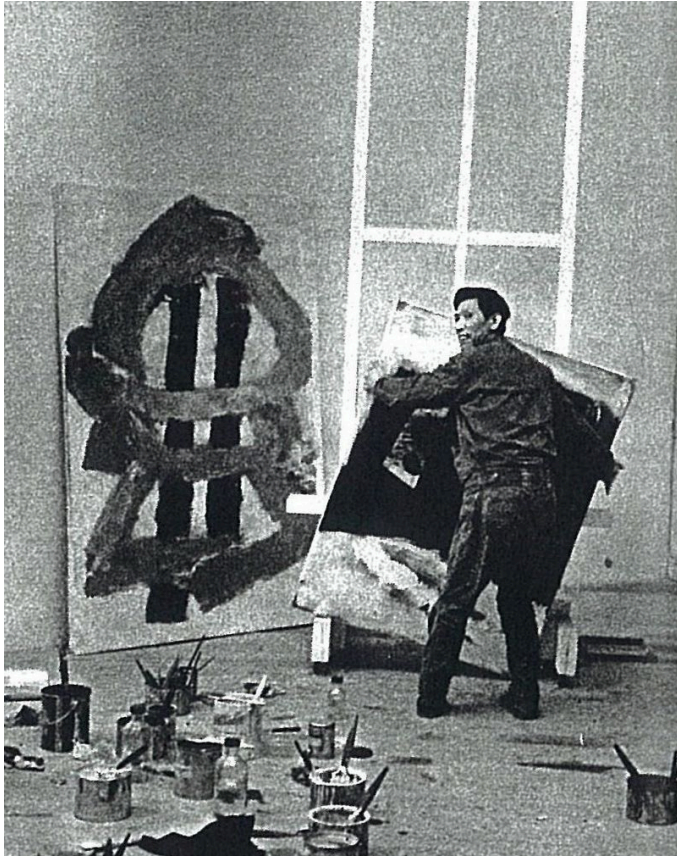
HK\$150,000 — 250,000

€18,300 — 30,400

\$19,200 — 32,100

[Go to Lot](#)





The artist in his studio

Exhibited

Tilburg, Kultureel Centrum, *Peter Stuyvesant Collection*, 1979

Eindhoven, Bijenkorf, *Kunst over de Drempel*, 1985

Provenance

Acquired directly from the artist by Alexander Orlov for the Peter Stuyvesant Collection in 1969
The Bat Artventure Collection (formerly known as The Peter Stuyvesant Collection), Sotheby's,
Amsterdam, 8 March 2010, lot 49

Private Collection, USA

Phillips, Hong Kong, 26 November 2017, lot 68

Acquired at the above sale by the present owner



180

Alexander Calder

Untitled

signed and dated 'Calder '65' lower right

gouache and ink on paper

53.3 x 74.3 cm. (20 7/8 x 29 1/4 in.)

Executed in 1965, this work is registered in the archives of the Calder Foundation, New York under application number A19130.

Estimate

HK\$350,000 — 550,000

€42,700 — 67,100

\$44,900 — 70,500

[Go to Lot](#)



Video: <https://www.youtube.com/watch?v=4UwbxWuzhII>

The artist at work

Provenance

Private Collection, New York

Doyle, New York, 14 November 2000, lot 58

Private Collection

Alexander Calder: Imagining the Universe, Sotheby's, Hong Kong, 15 September 2015, lot 9

Acquired at the above sale by the present owner



181

Georges Mathieu

Souvenir de depart (Parting Memories)

signed and dated 'Mathieu 85' lower centre; further titled "'SOUVENIR DE DEPART'" on the stretcher
oil on canvas

73.5 x 116.4 cm. (28 7/8 x 45 7/8 in.)

Painted in 1985, this work is accompanied by a certificate of authenticity signed by the artist and a certificate of authenticity has been requested to the Comité Georges Mathieu, Paris.

Estimate

HK\$900,000 — 1,500,000

€109,000 — 182,000

\$115,000 — 192,000

[Go to Lot](#)



"I consider him the strongest of all new European painters. Georges Mathieu, the transatlantic painter I admire most." — Clément Greenberg

Video: <https://www.youtube.com/watch?v=OQdndsd9200M&t=986s>

Georges Mathieu live action painting in Vienna, 1959

Video © Comité Georges Mathieu / ADAGP

Provenance

Galleria Tega, Milan

Mucciaccia Gallery, Rome

Private Collection

Dellupi Arte, Milan

Acquired from the above by the present owner

Exhibited

Milan, Galleria Tega, *Mathieu*, April - May 1997 (illustrated)

Rome, Mucciaccia Gallery, *Georges Mathieu, 1952 - 1986*, 19 December 2003 - 20 February 2004, pp. 166-169 (illustrated)



182

Georges Mathieu

Électricité (Electricity)

signed and dated 'Mathieu 56' lower right

gouache on card

49.8 x 69.8 cm. (19 5/8 x 27 1/2 in.)

Executed in 1956, this work is accompanied by a certificate of authenticity AG50024 issued by the Comité Georges Mathieu.

Estimate

HK\$90,000 — 120,000

€11,000 — 14,600

\$11,500 — 15,400

[Go to Lot](#)



Provenance

Private Collection, Paris

Private Collection, Florida (by descent from the above)

Heffel Fine Art Auction House, Online, 28 April 2011, lot 18

Acquired at the above sale by the present owner



183

Pierre Soulages

Gouache sur papier (Gouache on paper)

signed, dedicated and dated 'for Gaston Diehl with
friendship [in French] Soulages 77' lower right
gouache on paper laid on canvas
76 x 57.5 cm. (29 7/8 x 22 5/8 in.)

Executed in 1977, this work is accompanied by a
certificate of authenticity signed by the artist.

Estimate

HK\$1,500,000 — 2,500,000

€183,000 — 304,000

\$192,000 — 321,000

[Go to Lot](#)



"I've always loved black, and I realised that, from the beginning, man went into completely dark caves to paint. They painted with black too. They could have painted with white because there were white stones all over the ground, but no, they chose to paint with black in the dark." — Pierre Soulages



The Musée Soulages in Rodez, France houses a collection of nearly 100 paper paintings from 1940s to the clear linear gouaches from the 70s, making up a unique ensemble

"He is an artist who touches everyone, and challenges you all the more when stood in front of a Beyond-Black. I think that for people who know nothing about art, this is an excellent introduction It's not complicated to understand Pierre Soulages." — Marlène Poppi, Cultural Projects Manager at l'Espace Lympia



Pierre Soulages, exhibition presented by the Alpes-Martimes Council to celebrate the artist's 100th birthday, showcasing around one hundred of his works, 8 February – 19 April 2020

© Pierre Duterte

Provenance

Private Collection (gifted by the artist)
Christie's, Paris, 8 June 2017, lot 162
Opera Gallery, Singapore
Acquired from the above by the present owner



184

Chu Teh-Chun

Le soleil fuit (The Sun Flees)

signed 'CHU TEH-CHUN.' [in Chinese and Pinyin] lower right; further signed, titled and dated '""Le soleil fuit"" CHU TEH-CHUN [in Chinese and Pinyin] 1985' on the reverse

oil on canvas

65 x 54 cm. (25 5/8 x 21 1/4 in.)

Painted in 1985, a certificate of authenticity has been requested to Fondation Chu Teh-Chun.

Estimate

HK\$800,000 — 1,200,000

€96,900 — 145,000

\$103,000 — 154,000

[Go to Lot](#)



“The artist absorbs what he sees in nature and refines it in his mind, and it is the power of the artist’s imagination, his sensibility, and his inner character that are revealed on the canvas. This is where the concepts behind Chinese painting and abstract painting very neatly come together.” — Chu Teh-Chun



The artist in his studio

Provenance

Galerie de Bellecour, Lyon

Private Collection (acquired from the above in 1985)

Thence by descent to the present owner



185

Lalan

Untitled

signed and dated 'Lalan 88' lower right

watercolour on paper

50 x 64.5 cm. (19 5/8 x 25 3/8 in.)

Executed in 1988, the authenticity of this work has been confirmed by the Lalan Archive from whom a certificate of authenticity can be issued. This work will be included in the Lalan Online Archive.

Estimate

HK\$300,000 — 500,000

€36,300 — 60,500

\$38,500 — 64,100

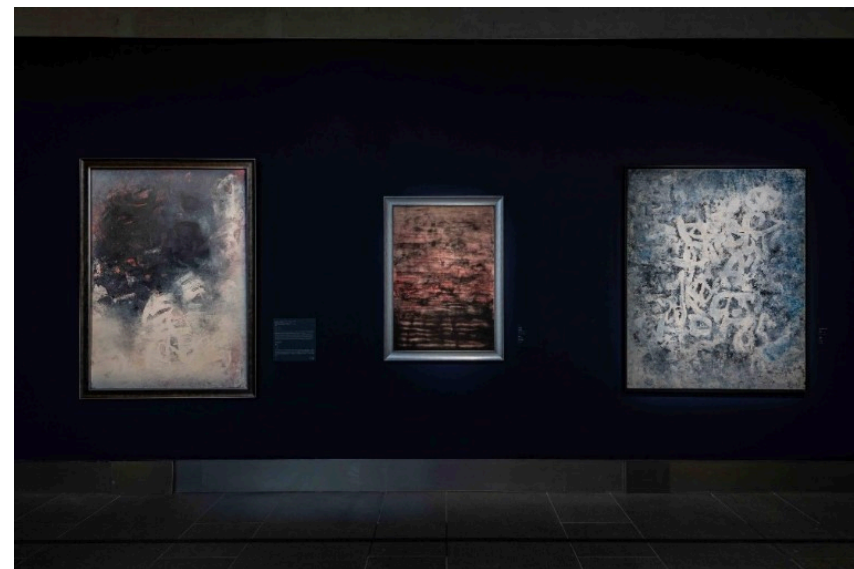
[Go to Lot](#)



“A painter of our era, but with oriental influence, and of Chinese inspiration: I remain both Chinese and contemporary.” — Lalan

A pioneer of Chinese avant-garde, Xie Jinglan, known as Lalan, had a unique practice that fused painting and calligraphy with music and performance. Lalan excelled in the various disciplines that comprised her oeuvre, creating fluid and melodious pieces that were characteristic of l'art synthèse— the integrated art movement. Amongst the prolific Chinese artists working in Paris during the second half of the twentieth century, alongside legendary painters such as her first husband Zao Wou-Ki, Lalan refused to confine herself to a single genre or style. Instead, she transcended cultural boundaries, fabricating a controlled yet dynamic marriage of Eastern and Western influences. The artist's refined technique was an eclectic blend of ancient Chinese heritage and the buzzing Parisian art scene that she was a part of. Never ceasing her vibrant artistic practice until her untimely death in 1995, she left behind a legacy brimming with intuition and creativity. Her repertoire is a celebration of life; a constant reminder to embrace freedom and self-expression.

The present group of works are emblematic of Lalan's oeuvre, fully demonstrating her transcendent artistic vision and matured compositional mastery. Created with watercolour and pencil, the group of works are stunningly abstract, their meticulous patterns akin to the fine details on a marble slab, or the nebulous haze of a brewing storm. Her gestural, calligraphic strokes manoeuvre elegantly across the canvas in expertly choreographed movements, exemplifying the artist's profound connection with dance and music.



Installation view of Extended Figures: The Art and Inspiration of Lalan, Asia Society Hong Kong Centre, Hong Kong, 27 April - 19 September 2021

One of the most celebrated names in Chinese modern art, Lalan's work found international acclaim during her illustrious career and continues to do so today, widely praised for going against the trends of her time to develop an independent practice that she truly believed in. In 1975, she was awarded the Chevalier medal for the Ordre des Arts et des Lettres (Order of Arts and Letters) by the French Ministry of Culture. Today, Lalan's works can be found in the collections of prominent institutions, including that of the Centre Pompidou in Paris, the Musée d'art moderne de la Ville de Paris, the Culture Ministry of France, and the Shanghai Art Museum, among others. Since her passing, her oeuvre has been honoured with numerous retrospectives, the most recent being *Extended Figure: the Art and Inspiration of Lalan* (2021), hosted by the Asia Society Hong Kong Centre in celebration of the artist's centennial.

Video: <https://youtu.be/eaavSTnjMvQ>

Provenance

Private Collection, France (acquired directly from the artist)
Thence by descent to the present owner



186

Lalan

Untitled

watercolour, pencil and ink on paper

200 x 113 cm. (78 3/4 x 44 1/2 in.)

Executed in 1993, the authenticity of this work has been confirmed by the Lalan Archive from whom a certificate of authenticity can be issued. This work will be included in the Lalan Online Archive.

Estimate

HK\$800,000 — 1,200,000

€96,800 — 145,000

\$103,000 — 154,000

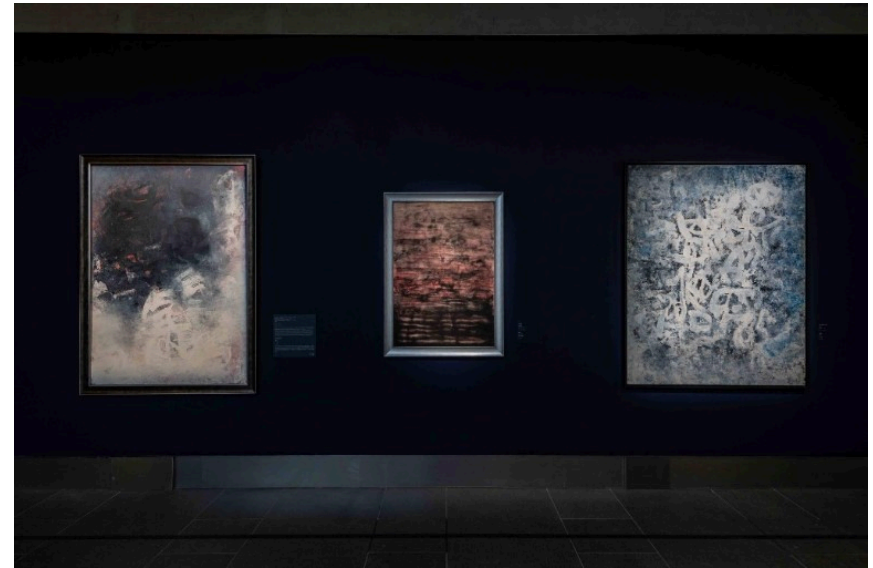
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Installation view of *Extended Figures: The Art and Inspiration of Lalan*, Asia Society Hong Kong Centre, Hong Kong, 27 April - 19 September 2021

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Video: <https://youtu.be/eaavSTnjMvQ>

Provenance

Private Collection, France (acquired directly from the artist)
Thence by descent to the present owner

Literature

Josiane Rougemont, ed., *Lalan*, Bangkok, 1999, p. 121 (illustrated)

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



187

Lalan

Untitled

signed and dated 'Lalan 89' lower right

pencil, gouache and ink on paper

49.5 x 64.5 cm. (19 1/2 x 25 3/8 in.)

Executed in 1989, the authenticity of this work has been confirmed by the Lalan Archive from whom a certificate of authenticity can be issued. This work will be included in the Lalan Online Archive.

Estimate

HK\$250,000 — 350,000

€30,200 — 42,300

\$32,100 — 44,900

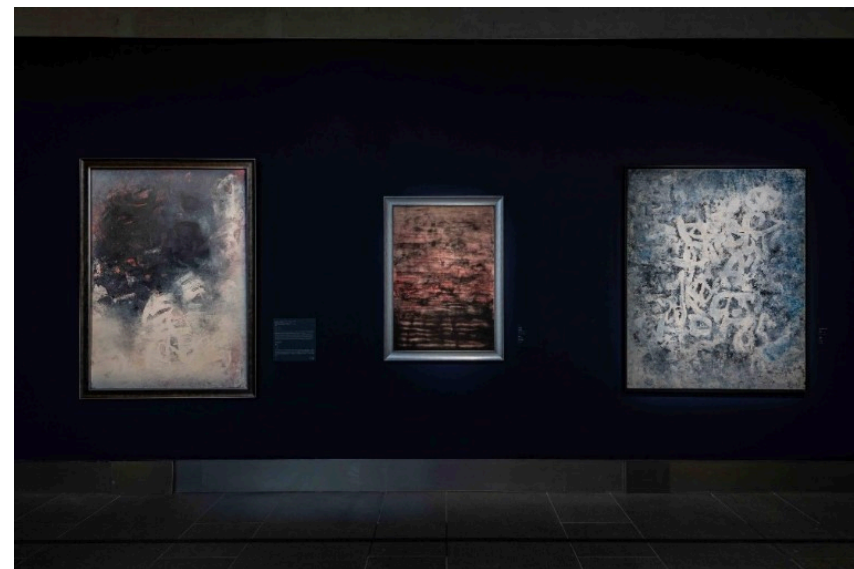
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Video: <https://youtu.be/eaavSTnjMvQ>

187

Lalan

Provenance

Private Collection, France (acquired directly from the artist)

Thence by descent to the present owner

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



188

Lalan

Untitled

signed 'Lalan' lower right

watercolour on paper

10.7 x 17.4 cm. (4 1/4 x 6 7/8 in.)

Executed circa 1980s, the authenticity of this work has been confirmed by the Lalan Archive from whom a certificate of authenticity can be issued. This work will be included in the Lalan Online Archive.

Estimate

HK\$80,000 — 120,000

€9,700 — 14,500

\$10,300 — 15,400

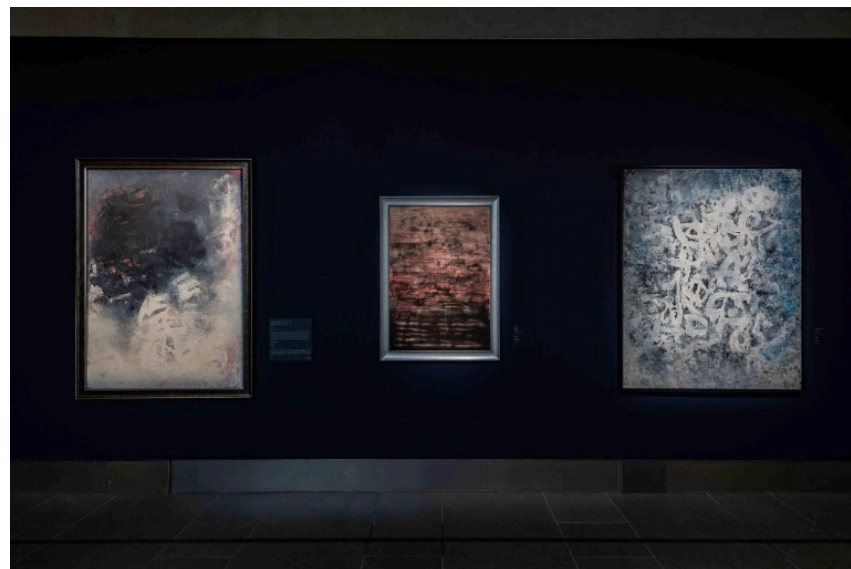
[Go to Lot](#)



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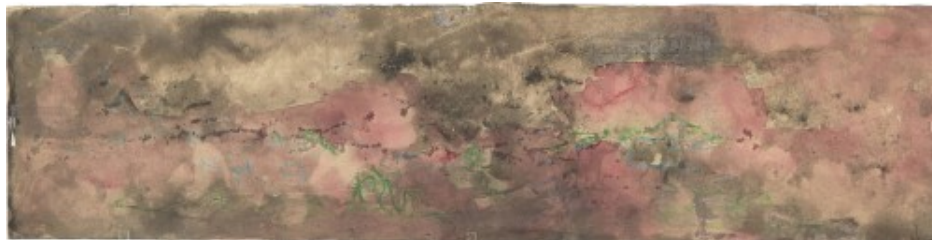
Video: <https://youtu.be/eaavSTnjMvQ>

Provenance

Private Collection, France (acquired directly from the artist)
Thence by descent to the present owner

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



190

Lalan

Untitled

signed and dated 'Lalan 94' lower right of the lighter side

watercolour on paper (double-sided)

10.3 x 64.5 cm. (4 x 25 3/8 in.)

Executed in 1994, the authenticity of this work has been confirmed by the Lalan Archive from whom a certificate of authenticity can be issued. This work will be included in the Lalan Online Archive.

Estimate

HK\$200,000 — 300,000

€24,200 — 36,300

\$25,600 — 38,500

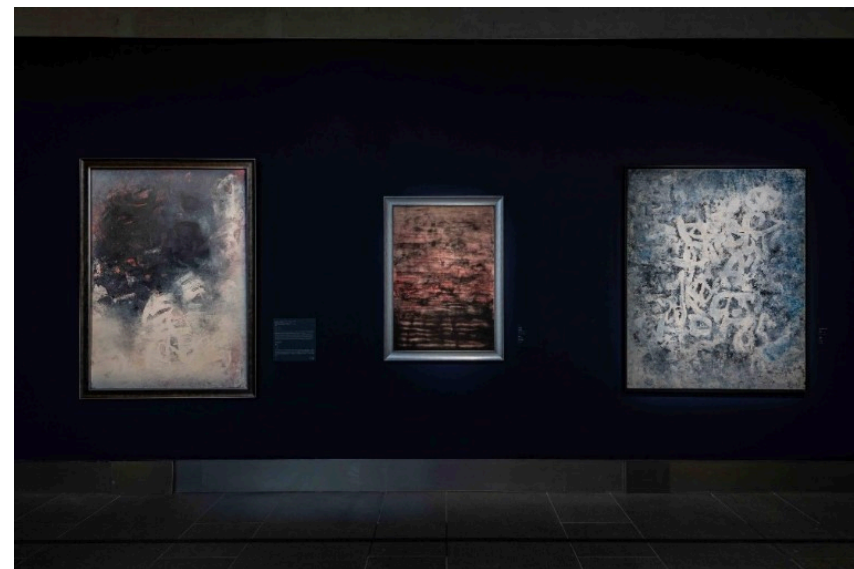
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Provenance

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20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



192

Lalan

Untitled

signed and dated 'Lalan 89' lower right

pencil on paper

49.5 x 64.5 cm. (19 1/2 x 25 3/8 in.)

Executed in 1989, the authenticity of this work has been confirmed by the Lalan Archive from whom a certificate of authenticity can be issued. This work will be included in the Lalan Online Archive.

Estimate

HK\$80,000 — 120,000

€9,700 — 14,500

\$10,300 — 15,400

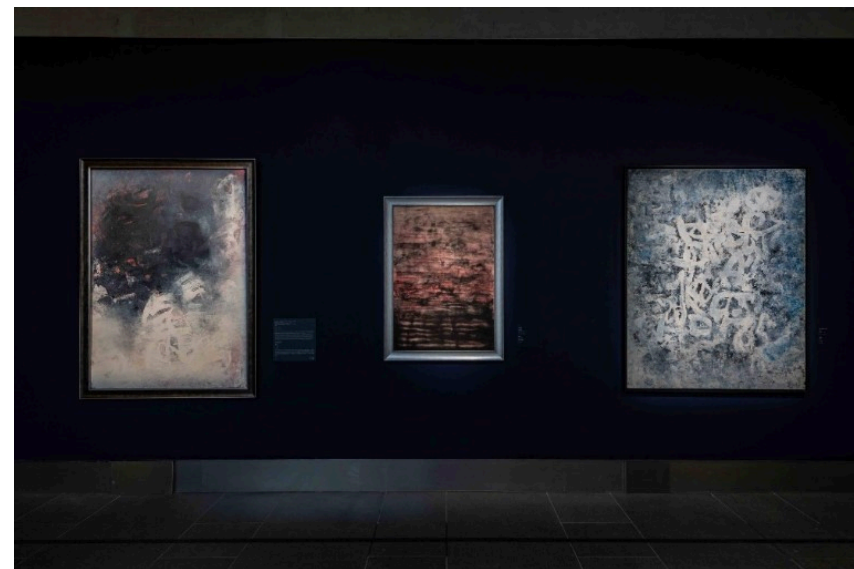
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Video: <https://youtu.be/eaavSTnjMvQ>

Provenance

Private Collection, France (acquired directly from the artist)
Thence by descent to the present owner



193

Lalan

Untitled

signed and dated 'Lalan 85' lower right

watercolour on paper

64.5 x 50 cm. (25 3/8 x 19 5/8 in.)

Executed in 1985, the authenticity of this work has been confirmed by the Lalan Archive from whom a certificate of authenticity can be issued. This work will be included in the Lalan Online Archive.

Estimate

HK\$150,000 — 250,000

€18,100 — 30,200

\$19,200 — 32,100

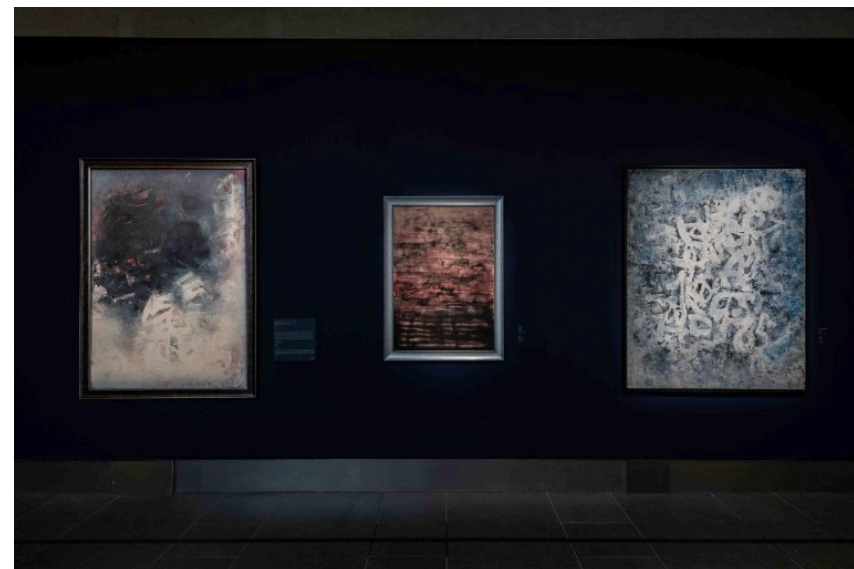
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Provenance

Private Collection, France (acquired directly from the artist)
Thence by descent to the present owner



194 ж

Zheng Chongbin

Untitled

signed and dated 'Chongbin 2010 Zheng [in Chinese]'

lower right

ink and acrylic on paper

171 x 264.2 cm. (67 3/8 x 104 in.)

Executed in 2010.

Estimate

HK\$200,000 — 300,000

€24,300 — 36,500

\$25,600 — 38,500

[Go to Lot](#)



Provenance

Valentine Willie Fine Art, Singapore

Acquired from the above by the present owner



196

Léonard-Tsuguharu Foujita

Nu allongé (Reclining Nude)

signed and dated 'Tsuguharu [in Kanji] Foujita 1932'
centre right

watercolour and ink on paper
49.7 x 73 cm. (19 5/8 x 28 3/4 in.)

Executed in 1932, this work is accompanied by a
certificate of authenticity issued by Sylvie Buisson.

Estimate

HK\$450,000 — 650,000

€54,500 — 78,700

\$57,700 — 83,300

[Go to Lot](#)



“There are only very few nudes in Japanese paintings. Even painters like Harunobo or Utamaro let only appear a portion of the knee or the leg, and these were the restricted area where they could represent the skin sensation. This is what encouraged me to paint nudes again after eight years of break with the clear objective of depicting the most beautiful material that can be: human’s skin.” — Léonard-Tsuguharu Foujita

Depicting a long-haired beauty posing on tussled bed sheets, Léonard-Tsuguharu Foujita’s sensuous *Nu allongé* (Reclining Nude) delivers charm and romance through its delicate application of watercolour and ink. A superb example of this Japanese-French artist’s female nude compositions, the work portrays the reclining body of one of his most famous lovers, Madeleine Lequeux, whom Foujita fell in love with in Paris in 1930.



Photo of Foujita and Lucie Badoud, model and muse

An important figure of the School of Paris, Foujita spent most of his life in the French capital, far from his native Tokyo. After arriving in Paris in 1913, Foujita quickly gained fame in the local art scene for his style that hybridises Asian techniques and European genres. In the 1930s, with his new darling, Madeleine, Foujita left Paris to travel around Latin America and revisit Japan. *Nu allongé* depicts the muse who accompanied Foujita on this global trip, and encapsulates what he values most in his work: beauty and elegance.

In *Nu allongé*, a hint of erotica hovers in the ambiance of the empty background. Madeleine’s enchanting gaze and pouting lips, complimented by the folds of the bed sheet caused by her languid pose, all suggest lustful longing. The white handkerchief held gently at her fingertips is redolent of the known visual symbol in *shunga* – reflecting Foujita’s intention of referencing past

traditions. The over all effect is a stunning work that no doubt captures its viewers’ boundless imaginations.

Further, with its elaborate arrangement of beddings, reclining body posture and exquisite expressions of beauty, *Reclining Nude* also elicits an interesting comparison to *Venus of Urbino* (1538), a High Renaissance masterpiece by Titian that depicts the naked body of the Roman goddess of love, as well as *Olympia* (1863), a radical parody of the former by Modernist icon Édouard Manet. Portraying a reclining, naked body against white bed linens, the strikingly similar composition of the two works is deeply rooted in and intertwined with Western iconography. For Foujita, he clearly saw the historical significance of this composition and subject matter, reflected in the appropriated compositional form of *Reclining Nude*. Yet the work also shows a contrasting style associated with Foujita’s Japanese cultural heritage, alluding to his possible attempt to delve into Western art traditions and challenge its classical canon.



Left: Titian, *Venus of Urbino*, 1538

Collection of the Uffizi Gallery, Florence



Right: Édouard Manet, *Olympia*, 1863

Collection of the Musée d'Orsay, Paris

An eccentric icon of the early 20th century School of Paris, the Tokyo-born Léonard-Tsuguharu Foujita bridges traditions and modernity in his cross-cultural practice, which spans works depicting female nudes and cats with masterful techniques rooted in Japanese art tradition. His recent posthumous retrospectives were held at [Pola Museum of Art](#) in Hakone (17 Apr – 5 Sept 2021), [Tokyo Metropolitan Museum of Art](#) (31 July 31 – 8 October 2018), and [Musée Maillol](#) in Paris (7 Mar – 15 July 2018).

His work can be found in the collections of the Metropolitan Museum of Art in New York, the Art Institute of Chicago, the Los Angeles County Museum of Art, and the National Gallery of Art in

Washington, D.C., among others.

Provenance

Collection of Jules Léger, Canada

Dominion Gallery, Montreal

Collection of Michel Moreault, Montreal

Heffel Fine Art Auction House, Online, 26 April 2012, lot 106

Acquired at the above sale by the present owner

Literature

Sylvie and Dominique Buisson, *Léonard-Tsuguharu Foujita: Volume 1*, Paris, 1987, no. 32.26, p. 427
(illustrated)

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



197

Vu Cao Dam

Le Poete (The Poet)

oil on canvas

71.7 x 90.5 cm. (28 1/4 x 35 5/8 in.)

Painted in 1978, this work is accompanied by a certificate of authenticity issued by Wally Findlay Gallery.

Estimate

HK\$400,000 — 600,000

€48,400 — 72,700

\$51,300 — 76,900

[Go to Lot](#)





Photograph of a group of female traditional musicians in Vietnam. 1900

Literature

Florida, Wally Findlay Galleries, *Vũ Cao Đàm: Recent Paintings*, 22 February - 24 March 1980, no. 72982, n.p. (illustrated)

Provenance

Wally Findlay Galleries, Florida

Private Collection

Sotheby's, Hong Kong, 1 October 2017, lot 276

Private Collection

Bonhams, Hong Kong, 25 November 2019, lot 3

Acquired at the above sale by the present owner



198

Lê Phổ

Le Diner (Dinner Time)

signed 'Le Pho [in Chinese and English]' with one seal

of the artist upper left

ink and gouache on silk

28.6 x 21.8 cm. (11 1/4 x 8 5/8 in.)

Executed circa 1938.

Estimate

HK\$400,000 — 600,000

€48,700 — 73,100

\$51,300 — 76,900

[Go to Lot](#)



One of the most prominent artists in Vietnamese modern art, Lê Phổ is globally recognised for his versatility as a painter. His celebrated career can be divided into three periods, each with a distinct style, context, and history. The present work, *Le Diner*, was executed in 1938 and is one of the artist's early pieces, painted the same year as his first solo exhibition in Paris.

Works from Lê Phổ's early stage are highly sought after due to their rarity, as well as the clear demonstration of the artist's innate skills in silk painting. Differing from Lê Phổ's works from his later periods, which, due to endorsements by Western gallerists and collectors, had obvious European influences including elements of Impressionism and Surrealism, early works like *Le Diner* are distinctly Asian in their references.



A young boy eating in Saigon, 1966

Born in 1907, Lê Phổ attended the Fine Arts College of Indochina (L'Ecole des Beaux-Arts de Indochine) in Hanoi, to pursue his creative talents. Founded in 1925 on the initiative of French artist Victor Tardieu, the fine arts college was prestigious and competitive, with a highly rigorous admissions system that ensured all its attendees were the cream of the crop. Other prominent artists in the history of Vietnamese modern art who were alumni of the arts academy include Mai Trung Thu, Nguyen Gia Tri, and Pham Hau.

Though the college looked to Western art history for the foundation of its curriculum, with European oil painting constituting the basis of practice, Tardieu and other professors encouraged students to also experiment with traditional Vietnamese techniques and methods. During a time of burgeoning nationalism in colonial Vietnam, Lê Phở and his peers sought out art forms that embodied their culture and heritage. Silk painting and lacquer art quickly became the two primary techniques that were considered of a superior standard.



Art Dealer Wallay Findlay Jr. with Lê Phở in Paris, circa 1964

After traveling to Paris with Mai Trung Thu and other graduates to exhibit at the 1931 Exposition Coloniale, Lê Phở found himself enamoured by the city's romantic atmosphere and carefree lifestyle and subsequently relocated there to further his art career. Vietnam always remained close to his heart, however, with home and heritage both themes that carried a notable influence throughout his entire oeuvre.

Executed circa 1938, *Le Diner* depicts a boy eating from a bowl with a pair of chopsticks, with the set of dishes laid out in the foreground suggesting a communal meal. The red and green of the

boy's traditionally styled clothing stands out against the more sensitive and subtle, earthy tones of his surroundings, emphasising the connotations of luck and purity that these colours hold in Asian culture.



Detail of the present work

Having painted *Le Diner* in Paris, Lê Phở instills in this piece a nostalgic sentiment and a bittersweet longing for home and family life back in Vietnam, as well as a strong sense of pride in his Asian heritage. Demonstrating the artist's ability to appreciate Western techniques while maintaining a focus on traditional art and Asian aesthetics, *Le Diner* is a rare work that epitomises the core values and cultural implications of Lê Phở's expansive oeuvre. A bona fide master of Vietnamese modern art, Lê Phở remained deeply inspired by his home country despite working in a foreign environment, staying true to his people and his culture.

Exemplifying how Lê Phở's legacy continues to dominate twenty-years since his passing in 2001, the artist's top result at auction was recently achieved on 27 April 2022 in Hong Kong, when a painting hammered down for HK\$17,920,000 Premium.

198

Lê Phô

Provenance

Private Collection, Paris

Collection of Nick Scheeres (acquired from the above in 1997)

Pioneers of Modernism: A Selection from the Scheeres Collection, Phillips, Hong Kong, 27 May
2018, lot 23

Acquired at the above sale by the present owner



199

Mai Trung Thứ

Young Girl Drinking Tea

signed with one seal of the artist and dated 'MAI THU

1953' upper right

colour on silk laid down on cardboard

20 x 9 cm. (7 7/8 x 3 1/2 in.)

Executed in 1953.

Estimate

HK\$300,000 — 400,000

€36,500 — 48,700

\$38,500 — 51,300

[Go to Lot](#)



One of the most prominent artists in Vietnamese modern art history, Mai Trung Thứ is best known for his silk portraits, which are a collection of vignettes of the Vietnamese upper class with subtle Western aesthetics. Among the first cohort to graduate from the Fine Arts College of Indochina (L'Ecole des Beaux-Arts de Indochine) in Hanoi, alongside other seminal artists such as Nguyen Gia Tri and Lê Phổ, Mai Trung Thứ was quick to abandon oil painting in favour of traditional Asian techniques such as ink and gouache on silk, maintaining a distinctly Vietnamese practice throughout his career despite later working in Europe.

Depictions of women and children in peaceful, domestic settings are a recurring theme in Mai Trung Thứ's oeuvre, as epitomised by the present work, *Young Girl Drinking Tea*. The simplistic setting of the portrait draws attention to the subject's dainty features, which are highlighted by the shades of red and green she is dressed in— colours which represent good fortune and purity respectively in Asian culture. The artist's homely and intimate works are imbued with a deep nostalgia for his homeland— despite relocating to Paris, it is evident that Vietnam remained close to his heart.



The artist in his studio

Provenance

Private Collection, France

Fine Art Auctions, Paris, 26 June 2019, lot 8

Private Collection, France

Phillips, Hong Kong, 9 July 2020, lot 203

Acquired at the above sale by the present owner



200

Srihadi Soedarsono

Semangat Hidup - Oleg Tambulilingan

signed 'SRIHADI S' upper right; further signed, titled, inscribed and dated "'Semangat Hidup - Oleg Tambulilingan" SRIHADI S ubud, Bali 1992 Rudana Fine Art Gallery Bali Indonesia' on the reverse

oil on canvas

128.8 x 199 cm. (50 3/4 x 78 3/8 in.)

Painted in 1992, this work is accompanied by a certificate of authenticity signed by the artist and issued by Andi's Gallery.

Estimate

HK\$400,000 — 600,000

€48,700 — 73,100

\$51,300 — 76,900

[Go to Lot](#)



"White symbolises purity, patience and generosity and negativity, passivity, weakness and pessimism. Red symbolises energy, will, and courage, but also anger, aggressiveness, and rapacity. Black represents strength, steadfastness, and consistency but negativity, laziness and dissipation. Yellow represents hope, joy, and optimism, but also jealousy, indifference, and arrogance." — Srihadi Soedarsono

Video: <https://www.youtube.com/watch?v=69p60y3ePDg>

The Legong - Old Balinese Dance, 1933

Provenance

Andi's Gallery, Jakarta

Acquired from the above by the present owner

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



PROPERTY FROM A PRIVATE HONG KONG
COLLECTION

201 Σ

Mira Nakashima

Free-form dining table with 'Holtz' base

2011-2012

Redwood root burl, American black walnut, East Indian
rosewood.

76 x 180.3 x 110 cm (29 7/8 x 70 7/8 x 43 1/4 in.)

Executed by George Nakashima Woodworkers, New
Hope, United States. Underside inscribed *Mira
Nakashima/February 20.2012*. Together with a copy of
the original drawing.

Estimate

HK\$250,000 — 350,000

€30,500 — 42,700

\$32,100 — 44,900

[Go to Lot](#)



201

Mira Nakashima

Provenance

Commissioned directly from the designer by the present owner, 2011

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



PROPERTY FROM A PRIVATE HONG KONG
COLLECTION

202 Σ

Mira Nakashima

Double sliding door cabinet

2010-2011

Redwood root burl, American black walnut, East Indian
rosewood.

75.8 x 200.5 x 71 cm (29 7/8 x 78 7/8 x 27 7/8 in.)

Executed by George Nakashima Woodworkers, New
Hope, United States. One interior shelf inscribed *Mira
Nakashima/January 20.2011*. Together with a copy of
the original drawing.

Estimate

HK\$140,000 — 180,000

€17,100 — 22,000

\$17,900 — 23,100

[Go to Lot](#)



Provenance

Commissioned directly from the designer by the present owner, 2010

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



PROPERTY FROM A PRIVATE HONG KONG
COLLECTION

203

Mira Nakashima

Double bed with headboard

2011-2012

American black walnut, tatami mats.

110.7 x 223 x 211.3 cm (43 5/8 x 87 3/4 x 83 1/4 in.)

Executed by George Nakashima Woodworkers, New Hope, United States. Underside of each bed inscribed with client's name and *Mira Nakashima/February 21, 2012*. Reverse of headboard inscribed with client's name and *Mira Nakashima February 21, 2012*. Together with a copy of the original drawing.

Estimate

HK\$100,000 — 150,000

€12,200 — 18,300

\$12,800 — 19,200

[Go to Lot](#)



203

Mira Nakashima

Provenance

Commissioned directly from the designer by the present owner, 2011

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



204

Chiharu Shiota

Trauma / Alltag (Kinderkleid)

steel frame, cotton dress and black thread
70.2 x 40 x 40 cm. (27 5/8 x 15 3/4 x 15 3/4 in.)
Executed in 2008.

Estimate

HK\$300,000 — 500,000

€36,500 — 60,900

\$38,500 — 64,100

[Go to Lot](#)



“My creations with thread are reflections of my own feelings. A thread can be a cut, a knot or a loop, or can be loose or sometimes tangled. A thread to me is an analogy for feelings or human relationships. When using it, I do not know how to lie. If I weave something and it turns out to be ugly, twisted, or knotted, then such must have been my feelings when I was working.” — Chiharu Shiota

Globally renowned Japanese artist Chiharu Shiota is celebrated for her sublime and spectacular stretched thread installations and artworks, in which she explores the relationship between personal and collective memories, the tangible and intangible, and the ephemeral and eternal. A single thread for Shiota represents the start of a connection, which can grow and develop in an uncountable number of ways to form both intricate and expansive universes that each pulsate with their own unique vibrations.

Video: <https://www.youtube.com/watch?v=BVUf83wj0tY>

Chiharu Shiota's Exhibition *Carte blanche to Chiharu Shiota* Overview at Musée Guimet

Trauma / Alltag (Kinderkleid) finds itself amongst the *Trauma / Alltag* sculpture series, in which the artist works with found objects such as clothes, books or keys. In this work, Shiota's signature black threads envelope and penetrate the steel frame, densely wrapping the space around a white cotton dress that is an image commonly associated with childhood and innocence. Through thornbush-like dense threads, the outline of the white dress is vaguely perceived; it seems so close yet at the same time, tightly contained within a space that is just out of reach. Layered strings form a cocooning web, which act like a metaphor for the entanglements within our psyche where neither the beginning nor the end can be traced.



Chiharu Shiota during an installation

“All my work is inspired by my life or by a personal emotion. I try to expand this emotion into something universal to connect with others. I have tried to express emotions in my art that I would never be able to explain.” — Chiharu Shiota

Shiota's work has been featured in extensive exhibitions worldwide. In 2021, she has held multiple solo exhibitions in Japan, France, and Germany. This spring, Musée Guimet presented Chiharu Shiota's work in *Carte blanche to Chiharu Shiota*, which ran from 16 March - 6 June 2022.

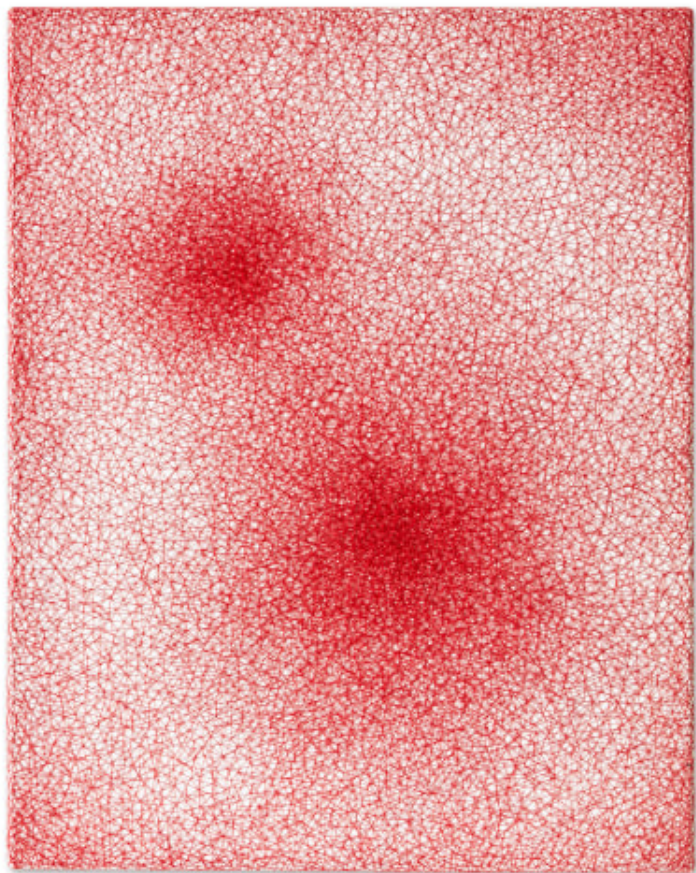


Installation view of Seven Dresses, Stadtgalerie Saarbrücken, Germany, 2015
Photograph by Sunhi Mang

Provenance

Goff + Rosenthal, Berlin

Acquired from the above by the present owner



205

Chiharu Shiota

Skin

signed with the artist's initials and dated 'CS. 2016' on
the overlap

thread on canvas

50 x 40 cm. (19 5/8 x 15 3/4 in.)

Executed in 2016.

Estimate

HK\$300,000 — 500,000

€36,300 — 60,600

\$38,500 — 64,100

[Go to Lot](#)



Taking the contemporary art world by storm with her powerful artworks and installations composed of delicate thread, Chiharu Shiota is best known for weaving webs of red, black, and white that transform into enthralling, labyrinthine dimensions. Often drawing from her own experiences, memories, dreams, and anxieties, the Japanese artist mesmerises the international audience by expressing the intangible, challenging common perceptions of personal identity, physical boundaries, and human existence. Having recently presented her threaded canvas works at solo shows such as at [Galerie Templon](#) in Brussels in 2021, this group is among the first examples to have been offered before at auction.

Although each of the *Skin* canvas works is considered a unique composition in its own right, when brought together as a group of five, they can be presented as a group in accordance to the artist's installation recommendations. When shown as a group, the viewing experience of the works intensifies as different dialogues start to occur between each individual part.

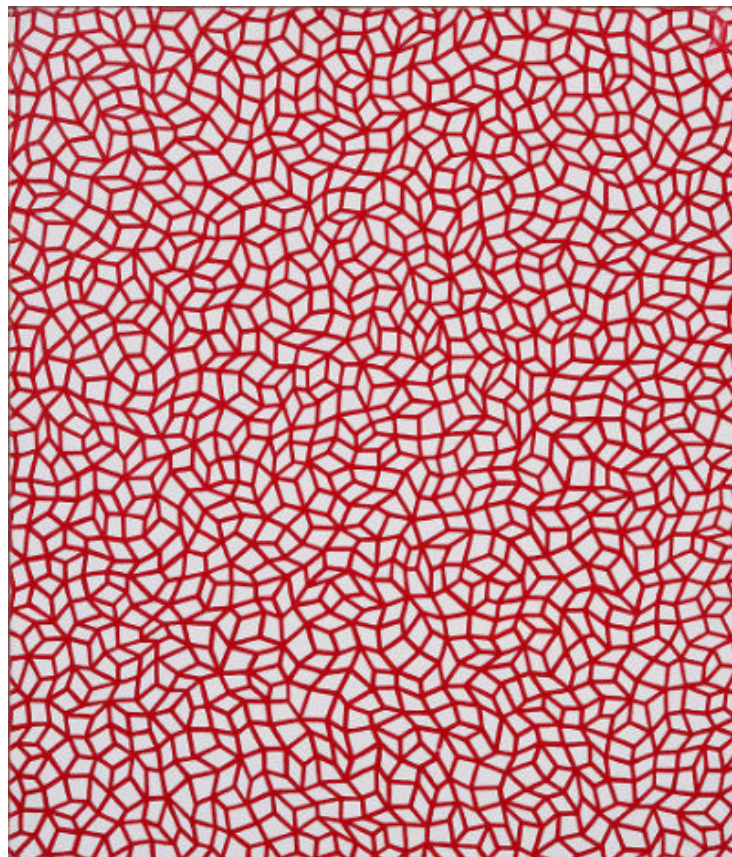


Installation view of Chiharu Shiota, *The Soul Trembles*, Taipei Fine Arts Museum, Taipei, 2021

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Yayoi Kusama, *Infinity Net* (1992)

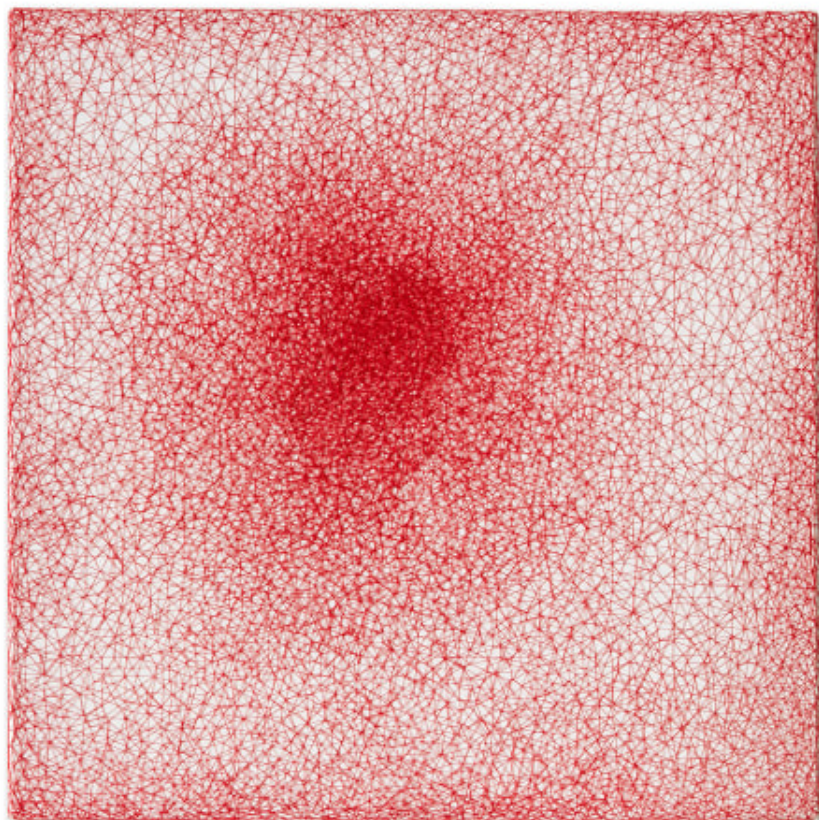
[Lot 210 of Phillips Hong Kong 20th Century & Contemporary Art & Design Day Sale, 21 June 2022](#)

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Provenance

Galerie Templon, Paris

Acquired from the above by the present owner



206

Chiharu Shiota

Skin

signed with the artist's initials and dated 'CS. 2016' on
the overlap

thread on canvas

40 x 40 cm. (15 3/4 x 15 3/4 in.)

Executed in 2016.

Estimate

HK\$250,000 — 350,000

€30,300 — 42,400

\$32,100 — 44,900

[Go to Lot](#)



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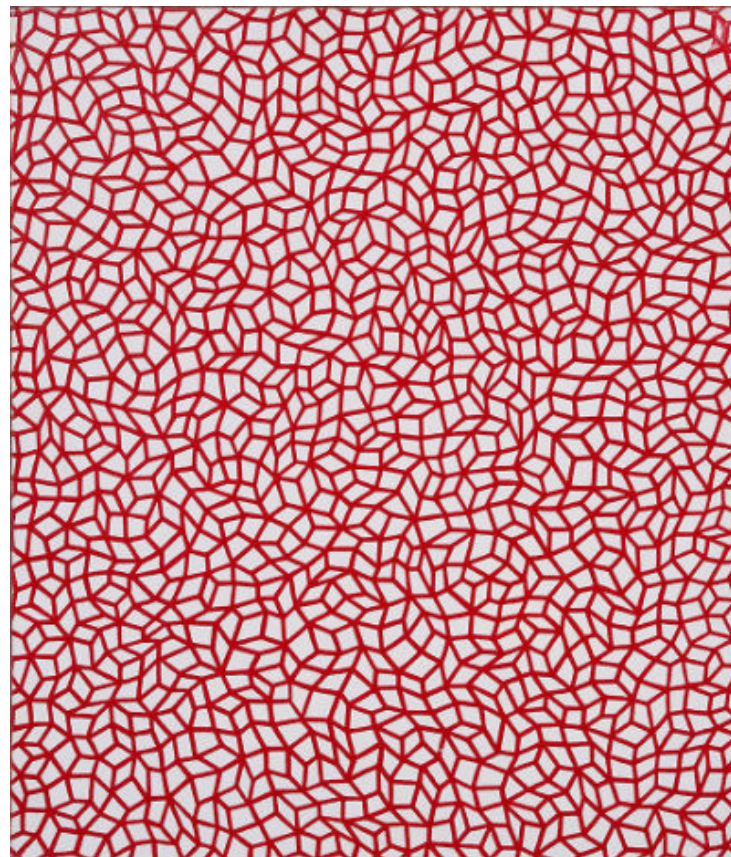


Installation view of Chiharu Shiota, *The Soul Trembles*, Taipei Fine Arts Museum, Taipei, 2021

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Yayoi Kusama, *Infinity Net* (1992)

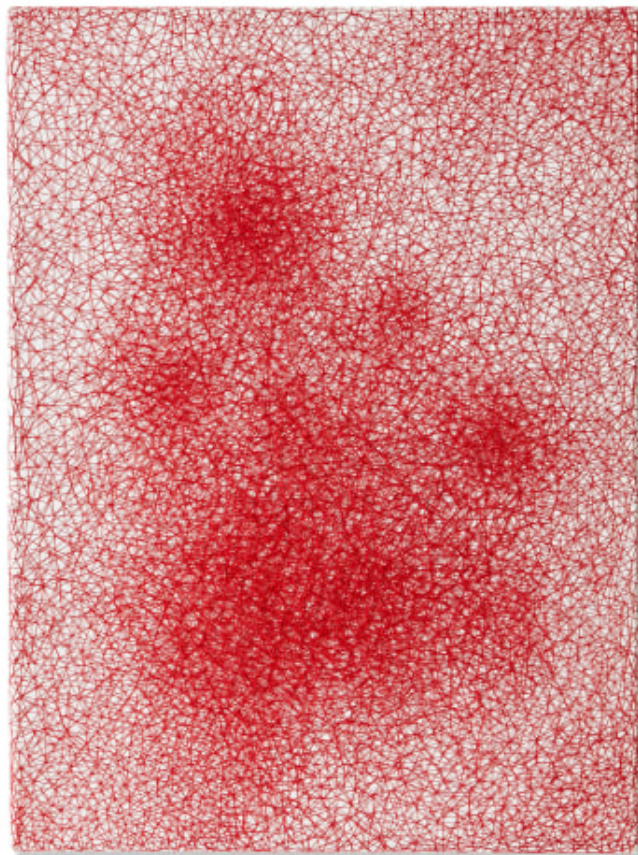
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Provenance

Galerie Templon, Paris

Acquired from the above by the present owner



207

Chiharu Shiota

Skin

signed with the artist's initials and dated 'CS. 2016' on the overlap

thread on canvas

40 x 30 cm. (15 3/4 x 11 3/4 in.)

Executed in 2016.

Estimate

HK\$220,000 — 320,000

€26,600 — 38,800

\$28,200 — 41,000

[Go to Lot](#)



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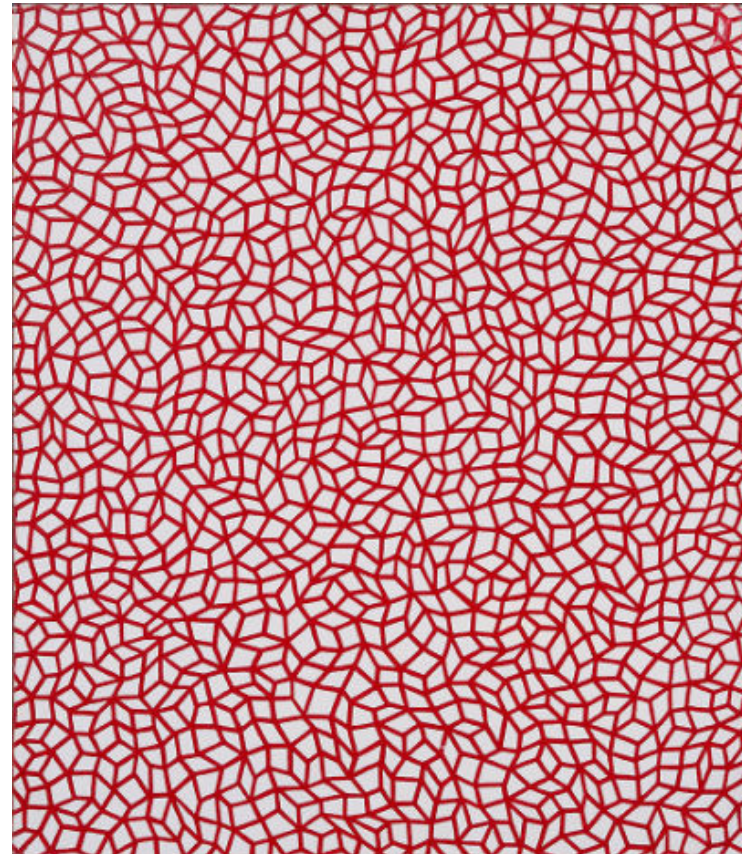


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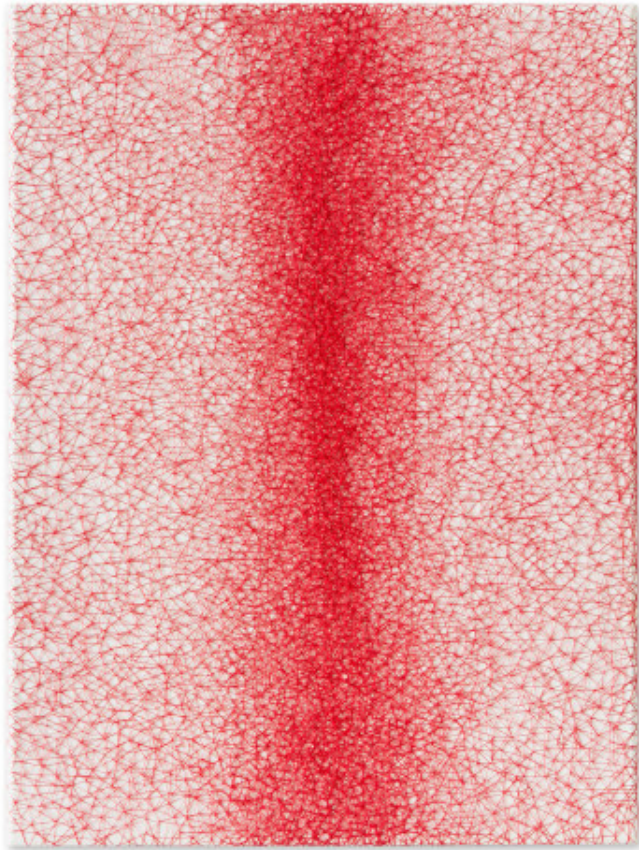
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Provenance

Galerie Templon, Paris

Acquired from the above by the present owner



208

Chiharu Shiota

Skin

signed with the artist's initials and dated 'CS. 2016' on the overlap

thread on canvas

40 x 30 cm. (15 3/4 x 11 3/4 in.)

Executed in 2016.

Estimate

HK\$220,000 — 320,000

€26,600 — 38,800

\$28,200 — 41,000

[Go to Lot](#)



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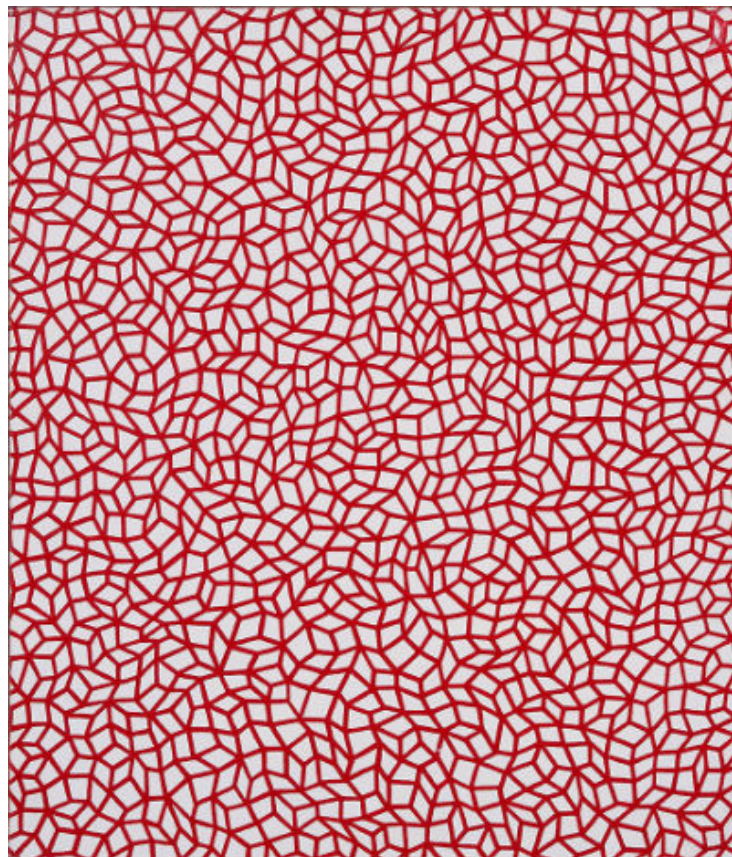


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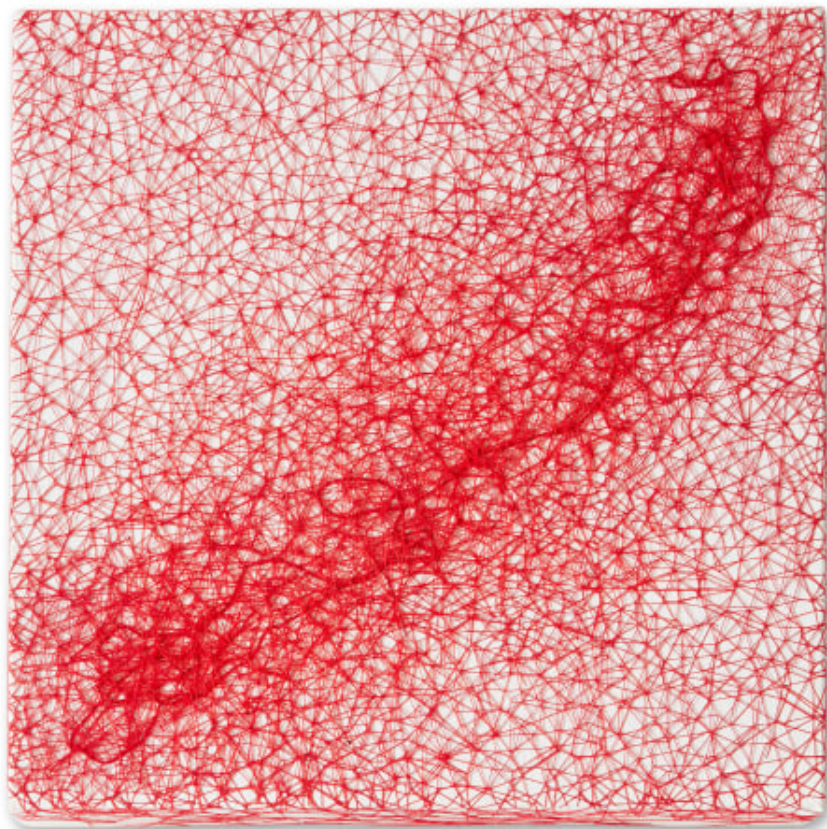
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Provenance

Galerie Templon, Paris

Acquired from the above by the present owner



209

Chiharu Shiota

Skin

signed with the artist's initials and dated 'CS 2016' on the overlap

thread on canvas

20 x 20 cm. (7 7/8 x 7 7/8 in.)

Executed in 2016.

Estimate

HK\$150,000 — 250,000

€18,200 — 30,300

\$19,200 — 32,100

[Go to Lot](#)



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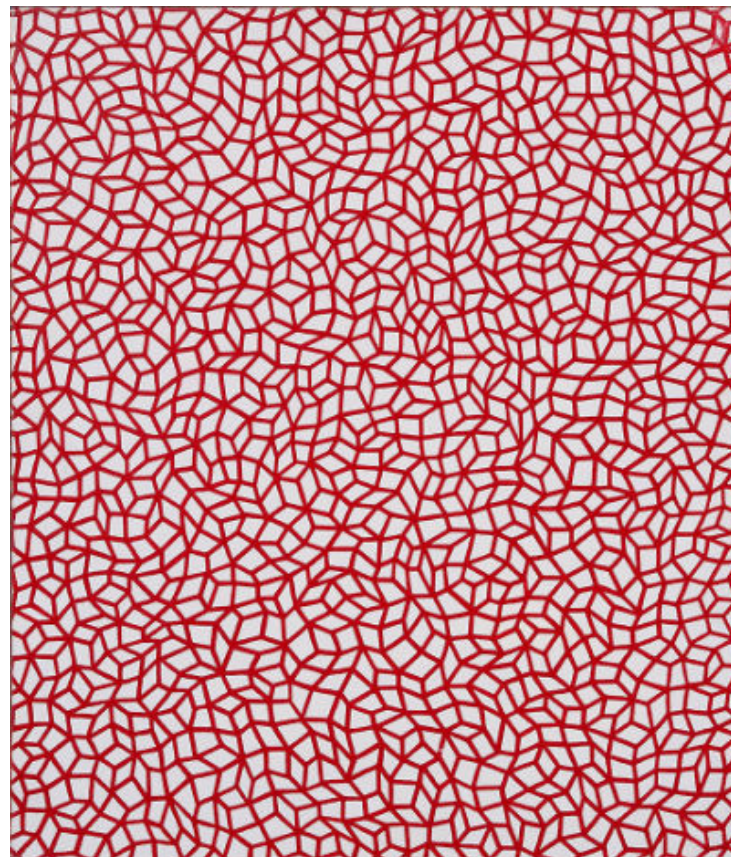


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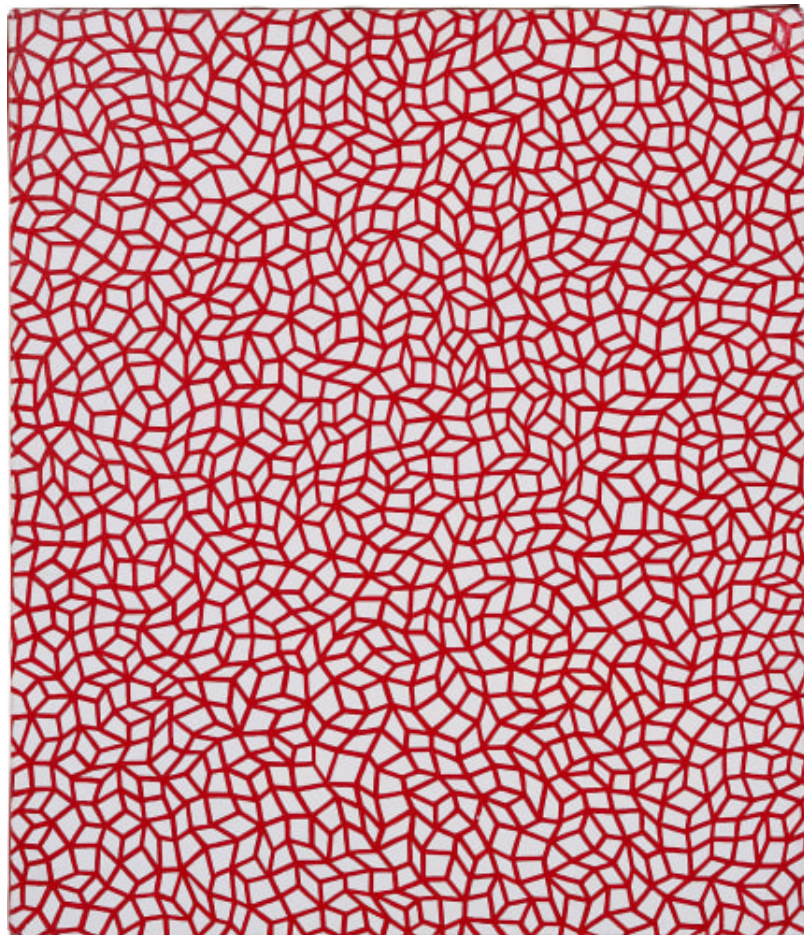
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Provenance

Galerie Templon, Paris

Acquired from the above by the present owner



PROPERTY OF AN IMPORTANT ASIAN COLLECTOR

210

Yayoi Kusama

Infinity Net

signed, titled and dated 'yayoi Kusama 1992 "Infinity Net" [in Japanese]' on the reverse

acrylic on canvas

53.3 x 45.6 cm. (20 7/8 x 17 7/8 in.)

Painted in 1992, this work is accompanied by a registration card issued by the artist's studio.

Estimate

HK\$2,800,000 — 3,500,000

€341,000 — 426,000

\$359,000 — 449,000

[Go to Lot](#)



"My nets grew beyond myself and beyond the canvases I was covering with them. They began to cover the walls, the ceiling, and finally the whole universe." — Yayoi Kusama

A stunning example of art-world phenomenon Yayoi Kusama's acclaimed series of *Infinity Net* paintings, the present work dazzles in its exploration of spatial abstraction and the concept of infinitude. Painted in 1992, a year prior to Kusama becoming the first Japanese artist to participate in the prestigious Venice Biennale as an individual, the kaleidoscopic canvas is composed of an endless maze of oscillating, ruby-red and white geometric shapes, creating a net-like effect as denoted by the work's title.



The artist in her New York studio, 1958-1959 ©YAYOI KUSAMA

The *Infinity Net* motif is arguably the most iconic theme explored by Kusama throughout her entire oeuvre. Alongside her *Pumpkin* compositions, Kusama's *Infinity Net* works have become synonymous with the artist's name, celebrated and recognised across the globe. This established series emerged in the early 1960s, shortly after Kusama moved from Japan to New York in the 1950s, after having taken notice of the city's buzzing art scene and desperately seeking a release from the restraints she felt in her upbringing at home. Motivated by her new surroundings,

Kusama aspired 'grab everything that went on in the city and become a star' ⁱ.

She channelled this newfound artistic liberty into her work, exploring the notions of boundlessness and infinity with her vast canvases of organic shapes. Rendered in simple palettes, Kusama's delicate nets expand limitlessly across the surface of her paintings, visually echoing the cosmos, cells, and atoms— the compositions of our universe. Like membranes, her biomorphic forms float effortlessly, suspended in space and time, optically illusionary and enrapturing in their dynamic quality.

"My room, my body, the entire universe was filled with [patterns]..... myself was eliminated, and I had returned and been reduced to the infinity of eternal time and the absolute of space. This was not an illusion but reality." — Yayoi Kusama

'My nets grew beyond myself and beyond the canvases I was covering with them.....They began to cover the walls, the ceiling, and finally the whole universe. I was always standing at the centre of the obsession, over the passionate accretion and repetition inside of me,' explains Kusama ⁱ, whose oeuvre draws inspiration from her own hallucinations. Plagued by horrifying apparitions of engulfing dots and patterns as a child, which she has cited as stemming from her experiences growing up on her parents' seed farm, Kusama began to incorporate these visions into her works, bravely transforming them into netted and dotted compositions that would come to be considered her trademark.

As such, Kusama's *Infinity Nets* can simultaneously be considered a bold reclamation of her psyche from her mental traumas, as well as a powerful tribute to the endless wonders of the universe. Indeed, the creation of these patterns is both laborious and ritualistic in its repetitiveness, as Kusama often loses herself within the creative process, allowing the nets to consume her the same way they envelop the viewer. Creating a pulsating void of methodical yet compulsive patterns, Kusama's work transports both the artist and the audience into a trance-like state in which we witness the clash between two conflicting obsessions: the comforting confinement of repetition, and the reckless indulgence of losing control.

"Dissolution and accumulation; propagation and separation; particulate obliteration and unseen reverberations from the universe—these were to become the foundations of my art." — Yayoi Kusama

The present work, *Infinity Net*, stands as a prime example of one of her most emblematic, longest-

running series. In May of this year, Phillips New York sold an early work from the same series, *Untitled (Nets)*, for USD \$10,496,000— a record-breaking sum for Kusama's work at auction. One of the most important contemporary artists today, Kusama continues to amaze with her boundless artistic interpretation of 'infinity'.



Yayoi Kusama, *Untitled (Nets)*, 1959 [Sold by Phillips New York, 18 May 2022, for USD \\$10,496,000 \(Premium\)](#)

of extensive museum collections throughout the world. This includes the Museum of Modern Art, New York; Los Angeles County Museum of Art; Tate Modern, London; Centre Pompidou, Paris; and the National Museum of Modern Art, Tokyo.

Having been honoured with extensive solo exhibitions throughout her career, including the Japanese pavilion at the Venice Biennale in 1993 and a large retrospective at the Whitney Museum of American Art in 2012, Kusama continues to affirm her position as a leading contemporary artist. She has recently presented a retrospective at the [Gropius Bau in Berlin](#) (23 April – 15 August 2021), and an exhibition at the [New York Botanical Garden](#) (10 April – 31 October 2021).

Kusama recently also had a solo exhibition at the [Tate Modern in London](#) (18 May 2021 – 12 June 2022), and the Rubell Museum in Miami (18 November 2020 – 12 December 2021).

ⁱ Yayoi Kusama, quoted in Udo Kultermann, *Yayoi Kusama*, p. 103, 2000

ⁱⁱ Yayoi Kusama quoted in Akira Tatehata, *Yayoi Kusama*, London, 2000, p. 11

Provenance

André Simoens Gallery, Knokke-Heist

Private Collection

Christie's, London, 5 October 2018, lot 231

Acquired at the above sale by the present owner

Universally recognised as one of the most important artists of our time, Kusama's work forms part



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

211

Yoshitomo Nara

Sad Dog

acrylic and pencil on paper

84 x 59.1 cm. (33 1/8 x 23 1/4 in.)

Executed in 1998, this work is registered in the
Yoshitomo Nara Online Catalogue Raisonné under
registration number YNF2365 and is accompanied by a
certificate of authenticity issued by Rabbit Hills.

Estimate

HK\$1,500,000 — 2,500,000

€182,000 — 303,000

\$192,000 — 321,000

[Go to Lot](#)



Macrocephalic children often find themselves the protagonists of Nara's work. However, eschewing the jovial air of playfulness one would typically associate with the faux-naïf aesthetic, Nara instead imbues his creations with cynicism. The subject of the current work embodies this—her eyes are set in a squinted glare, her mouth is gnarled in a rude sneer, and a long, stitched scar mauls her features. The child looks simultaneously intimidating and tragic, an appearance unbefitting of a cherubic toddler wearing what seems to be adorable puppy ears, which brings to mind another one of the artist's iconic characters—the droopy-eared, sleepy-eyed dog. Reflecting his lonely childhood, Nara's child protagonists exist as defiant yet vulnerable forces in a universe that simmers with sinister undercurrents.



Yoshitomo Nara, *Aomori-ken*, 2005 Collection of the Aomori Museum of Art, Japan

Provenance

Tomio Koyama Gallery, Tokyo

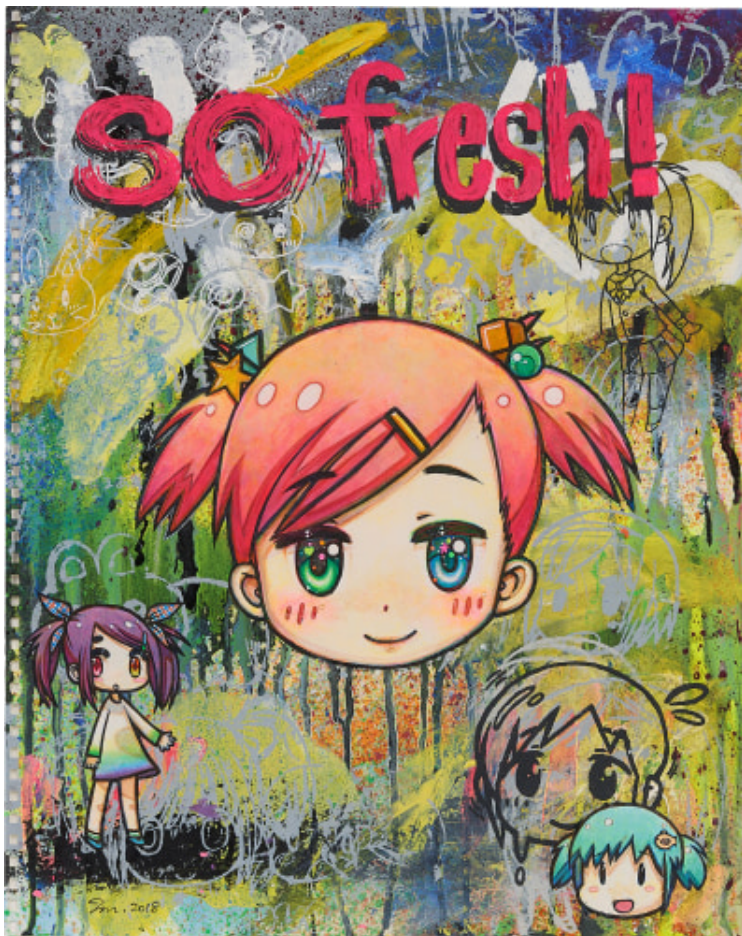
Private Collection

Christie's, New York, 21 September 2011, lot 45

Private Collection

SBI Art Auction, Tokyo, 20 June 2020, lot 296

Acquired at the above sale by the present owner



212

Mr.

So Fresh! Red Flower

signed and dated 'Mr. 2018' lower left

acrylic and pen on paper

40.5 x 32.4 cm. (15 7/8 x 12 3/4 in.)

Executed in 2018.

Estimate

HK\$300,000 — 500,000

€36,500 — 60,900

\$38,500 — 64,100

[Go to Lot](#)



"I was inspired by the heroic female anime characters, which appeared in the '90s. From the 1970s to 1980s, I noticed that there were mainly male heroic characters in anime. However, from the 1990s, Sailor Moon became one of the popular heroine anime characters. And 10 years later, another popular anime series called Pretty Cure dominated the anime industry in Japan. Hence, my artworks only feature female characters because I want to provide them with power in our society." — Mr.



The present work (marked in red) exhibited at Hong Kong, Galerie Perrotin, *Mr: People misunderstand me and the contents of my paintings. They just think they are nostalgic, cute, and look like Japanese anime. That may be true, but really, I paint daily in order to escape the devil that haunts my soul. The said devil also resides in my blood, and I cannot escape from it no matter how I wish. So I paint in resignation.*, 14 September - 20 October 2018 ©2022 Mr./Kaikai Kiki Co., Ltd. All Rights Reserved.
Courtesy Perrotin

Provenance

Galerie Perrotin, Hong Kong

Acquired from the above by the present owner in 2018

Exhibited

Hong Kong, Galerie Perrotin, *Mr: People misunderstand me and the contents of my paintings. They just think they are nostalgic, cute, and look like Japanese anime. That may be true, but really, I paint daily in order to escape the devil that haunts my soul. The said devil also resides in my blood, and I cannot escape from it no matter how I wish. So I paint in resignation.*, 14 September - 20 October 2018



213

Javier Calleja

Who is Nothing (#11)

watercolour and pencil on paper

40 x 40 cm. (15 3/4 x 15 3/4 in.)

Executed in 2017, this work is accompanied by a certificate of authenticity issued by Galerie Zink.

Estimate

HK\$300,000 — 500,000

€36,500 — 60,900

\$38,500 — 64,100

[Go to Lot](#)



213

Javier Calleja

Provenance

Galerie Zink, Waldkirchen

Acquired from the above by the present owner



214

Javier Calleja

Thunder Boy

watercolour and pencil on paper

image 27.7 x 21.7 cm. (10 7/8 x 8 1/2 in.)

Executed in 2017.

Estimate

HK\$300,000 — 500,000

€36,500 — 60,900

\$38,500 — 64,100

[Go to Lot](#)



Provenance

Galerie Zink, Waldkirchen

Acquired from the above by the present owner



215

Yoshitomo Nara

Music from a Room

colour pencil on paper

40 x 29.8 cm. (15 3/4 x 11 3/4 in.)

Executed in 2007.

Estimate

HK\$700,000 — 900,000

€85,200 — 110,000

\$89,700 — 115,000

[Go to Lot](#)



"If viewers are able to see beyond the impulsive and surface-level impact of [my] work, and sense a moving quietude and depth, then, no doubt, these effects are influenced by such music." —Yoshitomo Nara



Yoshitomo Nara singing in Hisaya Odori Park, Nagoya, 1984

Provenance

Tomio Koyama Gallery, Tokyo
 PACE, New York
 Private Collection
 Christie's, New York, 18 May 2017, lot 812
 Private Collection
 SBI Art Auction, Tokyo, 27 April 2019, lot 230
 Acquired at the above sale by the present owner

Literature

N. Miyamura and S. Suzuki, eds., *Yoshitomo Nara: The Complete Works, Volume 2: Works on Paper*, San Francisco, 2011, p. 263, no. D-2007-053 (illustrated)



216

Izumi Kato

Untitled

signed and dated '2006 KATO [in English and Kanji]'

on the reverse

oil on canvas

41 x 53.2 cm. (16 1/8 x 20 7/8 in.)

Painted in 2006.

Estimate

HK\$150,000 — 350,000

€18,300 — 42,600

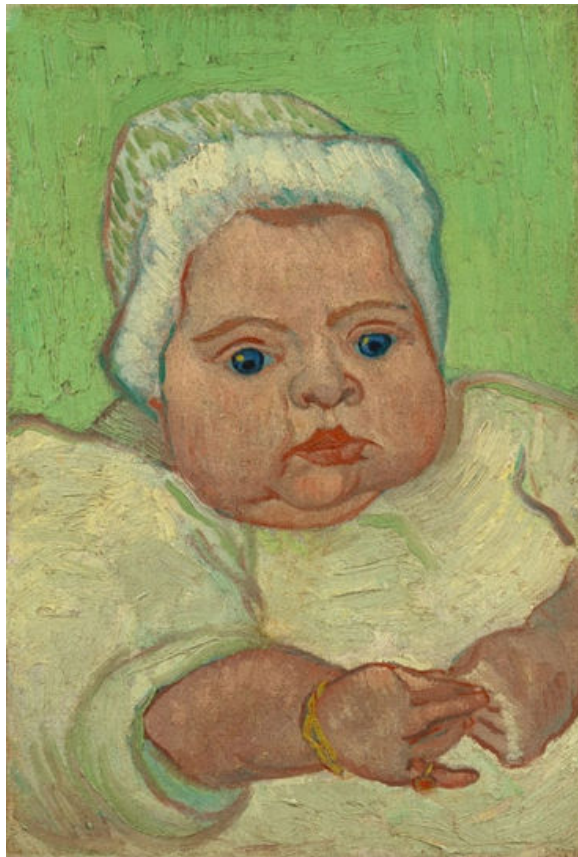
\$19,200 — 44,900

[Go to Lot](#)



“When I see cave paintings, I feel something very powerful. On another level, when I see Van Gogh’s work, I also have a very strong response, and I believe there is a bond with these pieces. It is the same with the work of Francis Bacon. These are paintings one can truly say are interesting works and I feel close affinities with these artists. Without sounding pretentious, perhaps I am the continuity of these artists? Perhaps, I am in the continuity of a broader tradition, at the other end of the cave paintings?”

— Izumi Kato



Vincent van Gogh, *Portrait of Marcelle Roulin*, 1888

Collection of the Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

Provenance

SCAI The Bathhouse, Tokyo

Acquired from the above by the present owner

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



217

Izumi Kato

Untitled

signed and dated '2013 KATO [in English and Kanji]' on
the reverse

acrylic and wood

25.5 x 8.5 x 9 cm. (10 x 3 3/8 x 3 1/2 in.)

Executed in 2013.

Estimate

HK\$150,000 — 200,000

€18,300 — 24,400

\$19,200 — 25,600

[Go to Lot](#)





Hong Kong, Galerie Perrotin, *Izumi Kato*, 8 January - 15 March 2014

Provenance

Galerie Perrotin, Hong Kong

Acquired from the above by the present owner

Exhibited

Hong Kong, Galerie Perrotin, *Izumi Kato*, 8 January - 15 March 2014



218

Izumi Kato

Untitled

signed and dated '2013 KATO [in English and Kanji]' on the reverse

acrylic and wood

26 x 8 x 8 cm. (10 1/4 x 3 1/8 x 3 1/8 in.)

Executed in 2013.

Estimate

HK\$150,000 — 200,000

€18,300 — 24,400

\$19,200 — 25,600

[Go to Lot](#)





Hong Kong, Galerie Perrotin, *Izumi Kato*, 8 January - 15 March 2014

Provenance

Galerie Perrotin, Hong Kong

Acquired from the above by the present owner

Exhibited

Hong Kong, Galerie Perrotin, *Izumi Kato*, 8 January - 15 March 2014

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



219

Shio Kusaka

(animal 3)

stoneware

58 x 31.1 x 31.1 cm. (22 7/8 x 12 1/4 x 12 1/4 in.)

Executed in 2014.

Estimate

HK\$100,000 — 200,000

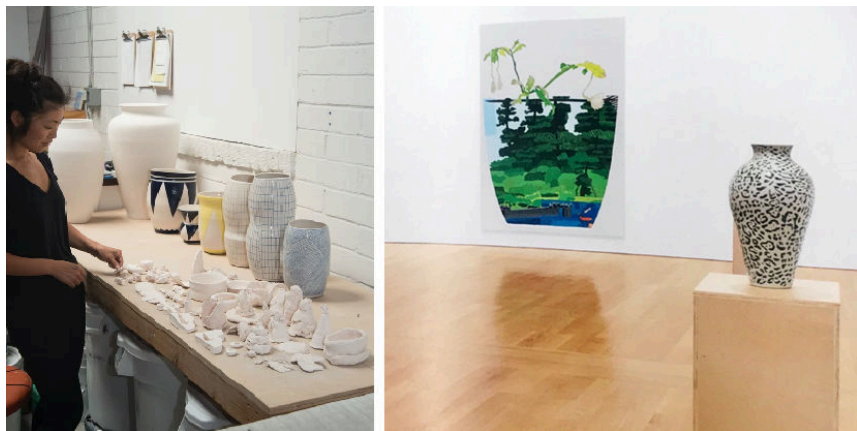
€12,200 — 24,400

\$12,800 — 25,600

[Go to Lot](#)



“If the Minimalist painter Agnes Martin had been a potter, she might have made vessels like these.” — Roberta Smith for The New York Times



Left: The artist in her studio, 2016

Photo by Frank Carino. Produced by Biel Parklee. Image Courtesy of W Magazine

Right: The present work exhibited at Hong Kong, Gagosian, *Jonas Wood and Shio Kusaka: Blackwelder*, 16 January - 28 February 2015, the first joint exhibition of the husband-and-wife pair

Image Courtesy of Gagosian

Provenance

Gagosian, Hong Kong

Acquired from the above by the present owner

Exhibited

Hong Kong, Gagosian, *Jonas Wood and Shio Kusaka: Blackwelder*, 16 January - 28 February 2015, p. 266 (illustrated, pp. 153, 249)

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



220

Ayako Rokkaku

Untitled

signed 'Rokkaku Ayako [in Japanese]' lower right;

numbered '1/20' lower left

silk screen in colours on paper

34.5 x 33.5 cm. (13 5/8 x 13 1/4 in.)

Executed in 2008, this work is number 1 from an edition of 20.

Estimate

HK\$80,000 — 120,000

€9,700 — 14,500

\$10,300 — 15,400

[Go to Lot](#)



220

Ayako Rokkaku

Provenance

Gallery Delaive, Amsterdam

Acquired from the above by the present owner



221

Yoshitomo Nara

Broken Treasures

signed, numbered and dated '24/50 2012 Nara [in Japanese]' along the lower edge

woodcut print

42 x 28.9 cm. (16 1/2 x 11 3/8 in.)

Executed in 2012, this work is number 24 from an edition of 50.

Estimate

HK\$180,000 — 280,000

€21,900 — 34,100

\$23,100 — 35,900

[Go to Lot](#)



221

Yoshitomo Nara

Provenance

Private Collection

Duo Yun Xuan Auction, Shanghai, 14 December 2017, lot 1657

Private Collection

Yitiao Auction, Shanghai, 25 August 2021, lot 31

Acquired at the above sale by the present owner



222

Erik Parker

WOKE

signed and dated '2019 Erik Parker. ERiK PARKER.' on the underside

hand-painted wood

18 x 20 x 20 cm. (7 1/8 x 7 7/8 x 7 7/8 in.)

Produced in collaboration with AllRightsReserved Ltd., Hong Kong in 2019, this work is artist proof 3 from an edition of 25 plus 5 artist's proofs, and is accompanied by a certificate of authenticity issued by AllRightsReserved, all contained within its original wood box.

Estimate

HK\$80,000 — 120,000

€9,700 — 14,600

\$10,300 — 15,400

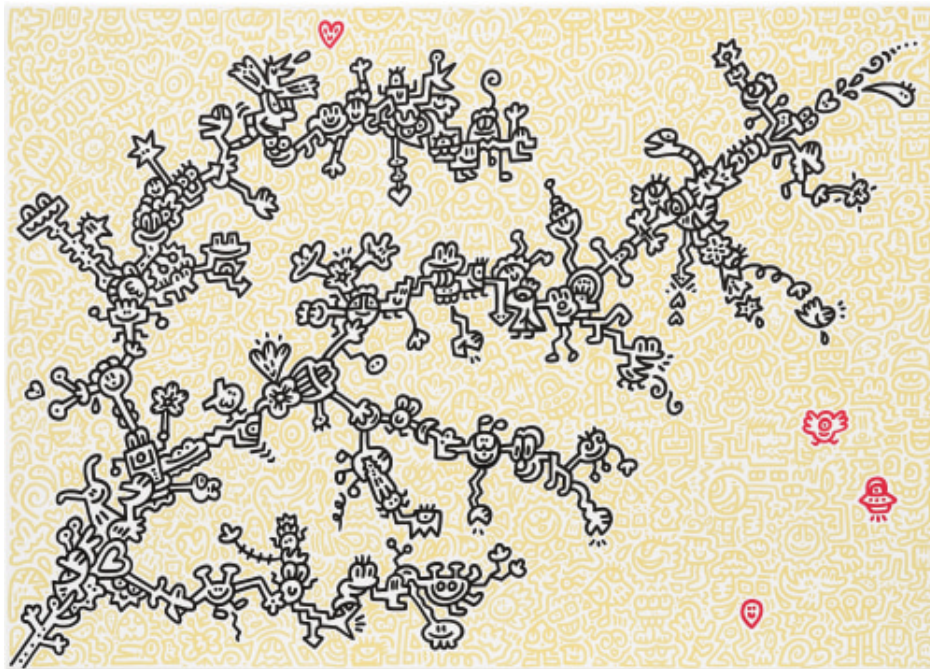
[Go to Lot](#)



Provenance

DING DONG, Hong Kong

Acquired from the above by the present owner



223

Mr Doodle

Bamboodle

signed and dated 'MR DOODLE! 2019' on the overlap
acrylic on canvas

50.2 x 70 cm. (19 3/4 x 27 1/2 in.)

Painted in 2019.

Estimate

HK\$250,000 — 450,000

€30,400 — 54,800

\$32,100 — 57,700

[Go to Lot](#)



Provenance

Sotheby's, Hong Kong, 5 December 2019, lot 1 (acquired directly from the artist)

Acquired at the above sale by the present owner



224

Takashi Murakami

Ensō: Memento Mori Red on Blue

signed, inscribed and dated 'TAKASHI 2015 O' on the reverse

acrylic on canvas mounted on aluminum frame

100 x 100 cm. (39 3/8 x 39 3/8 in.)

Executed in 2015.

Estimate

HK\$1,500,000 — 2,500,000

€182,000 — 303,000

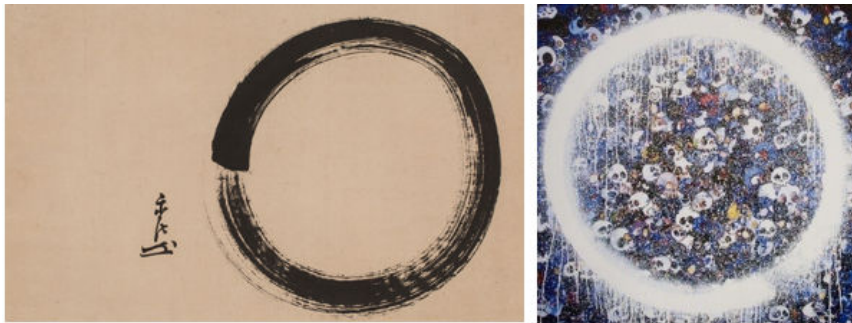
\$192,000 — 321,000

[Go to Lot](#)



*“The enso is a true homage to Japanese tradition, a return to a more unfettered minimalist practice, the result of a complex artistic and spiritual path.” —
Emmanuel Perrotin*

The present series sees Japanese artist Takashi Murakami returning to the enso circle, a fundamental motif of Japanese calligraphy that symbolises the void, unity and infinity in Zen Buddhism. Using his recurring motif, the skulls, to meticulously cover most of the background, the present example of his enso painting results from a calm and spiritual approach. Traditionally hand-drawn and traced with a brush in an uninhibited single gesture, spontaneous yet controlled, the circle expresses a moment to free the mind and let the body create. Once the enso is drawn, one does not change it – it is truly a testament to the evolving character of Murakami, transcending traditional forms and breathes new life into the spiritual practice that comes with it.



Left: Ryoryosai Koshuku, *Enso (Hanging Scroll)*, c. 17-18th century, as part of the collection of the Herbert F. Johnson Museum at Cornell University

Right: the present work

Provenance

Blum & Poe, Los Angeles

Private Collection, Los Angeles

Acquired from the above by the present owner



225

MADSAKI

Homage to Takashi Murakami Flowers

signed and dated 'madsaki 2016' on the reverse

acrylic and aerosol on canvas

45.2 x 45.5 cm. (17 3/4 x 17 7/8 in.)

Painted in 2016.

Estimate

HK\$450,000 — 650,000

€54,500 — 78,700

\$57,700 — 83,300

[Go to Lot](#)



Provenance

Private Collection, Hong Kong

Acquired from the above by the present owner



226

Mr Doodle

The Doodle Strings

signed and dated 'MR DOODLE! 2019' on the overlap

acrylic on canvas

100.2 x 100.4 cm. (39 1/2 x 39 1/2 in.)

Painted in 2019.

Estimate

HK\$500,000 — 700,000

€60,900 — 85,200

\$64,100 — 89,700

[Go to Lot](#)



Provenance

Sotheby's, Hong Kong, 5 December 2019, lot 50 (acquired directly from the artist)

Acquired at the above sale by the present owner



227

Takashi Murakami & Virgil Abloh

DOB and Arrows: Patchwork Skulls

signed and dated "'VIRGIL" © 2018 TAKASHI 2018.' on
the overlap

acrylic on canvas mounted on aluminium frame

86 x 58.5 cm. (33 7/8 x 23 in.)

Executed in 2018.

Estimate

HK\$600,000 — 800,000

€73,100 — 97,400

\$76,900 — 103,000

[Go to Lot](#)



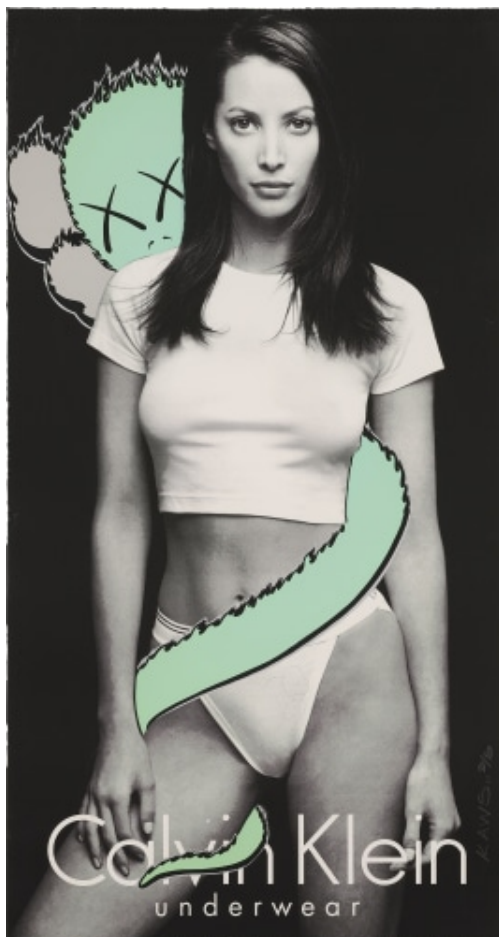
Provenance

Gagosian, London

Acquired from the above by the present owner

Exhibited

Los Angeles, Gagosian, *Murakami & Abloh: America Too*, 10 - 25 October 2018



228

KAWS

UNTITLED (CALVIN KLEIN)

signed and numbered 'KAWS.. 3/5' lower right
silkscreen on paper

123.5 x 65.7 cm. (50 x 26 in.)

Executed in 1999, this work is number 3 from an
edition of 5.

Estimate

HK\$500,000 — 700,000

€60,900 — 85,200

\$64,100 — 89,700

[Go to Lot](#)



“When you paint over ads, it clicks [...] There were Calvin Klein ads of Kate Moss or Christy Turlington. I think that’s when I realised it was more about communication; there was a dialogue.” — KAWS

Having established a name for himself as an artist, collector, designer, and entrepreneur, KAWS is widely revered as one of the most iconic and prolific creators of our generation. The present work, *UNTITLED (CALVIN KLEIN)*, perfectly exemplifies the meticulous attention to detail and creative ingenuity for which he is best known, showcasing the artist’s clean graphic style that stems from his engagement with the street-art subcultures of New York in the 1990s.

Before KAWS dominated the art world with his parodic compositions of pop culture characters and larger-than-life public installations, KAWS developed his now instantly recognisable aesthetic tagging advertising posters on the streets of San Francisco and New York. Employing his signature crossed bones and X-ed out eyes—motifs that remain the trademark of his oeuvre to this day—he called into question the notions of mass consumption and the discourse between “high” and “low” forms of art.



KAWS, *UNTITLED (CALVIN KLEIN)* reworked poster at a New York bus shelter, 1999

“I would walk up and ask people to move out of the way, ‘excuse me’ and no-one said anything, people thought it was my job... I would [replace all the posters] of Houston Street in one night.” — KAWS

For his early reworked advertisement works, KAWS would pry out the lock of a bus shelter or billboard display hoarding with the help of a locksmith who cut him a set of master keys, affording KAWS with the ability to effortlessly access most of the city’s advertising cabinets. Freed from the looming threat of being caught, KAWS easily removed posters in broad daylight, taking them home in batches to deliberate and labour over, only returning them once they were all

immaculately rendered to his liking. These reinterpreted posters effectively blurred the lines between the original and the intervention, leaving the public to wonder whether the advertisements had been vandalised or reworked as part of a marketing campaign, or if the modified versions were in fact the originally intended and placed imagery.



KAWS, *UNTITLED (US)*, 2002 Sold by Phillips Hong Kong, 29 November 2021, for HK\$11,745,000 (Premium)

From a small, limited edition of 5 silkscreens on paper, the present work features American model Christy Turlington posing for Calvin Klein, disrupted by KAWS's iconic X-ed eyed protagonist. Here, KAWS inserts his character into the image as if taking on a serpentine form, coiling around

Turlington's body like a snake and peeking at the viewer from behind her shoulder. The image was first rendered by KAWS over a Calvin Klein advertisement published in 1999, that was placed within a bus-shelter advertisement display cabinet.

Video: <https://www.youtube.com/watch?v=PKr7O4J61LA>

KAWS reworking advertisements in New York, 1997, with narration by Ron English

Video Courtesy of Daniel Lahoda

KAWS's witty and sarcastic engagement with visual culture establishes him as a leading figure in the art world today. By creating tensions between the original and the appropriated, KAWS simultaneously celebrates and critiques consumerism, producing an impressive repertoire of humorous yet thought-provoking works that continue to enrich the lexicon of contemporary art.

In the beginning of his career, KAWS strove to break down the so-called boundaries between fine art and mass media, high and low culture. It would be an understatement to say at this point that he has succeeded in achieving that goal, with his flattering, witty creations now taking the luxury and collectibles markets by storm. His ascent to international fame has garnered him a devoted and star-studded following, including major industry giants including Nike, Dior, and Uniqlo, of whom he has all collaborated with. His practice has been honoured with extensive exhibitions on an international scale, with recent venues including the [Serpentine Galleries](#), presenting his collaboration with Acute Art and the online video game Fortnite (2022); [Skarstedt](#), New York (2021); the [Brooklyn Museum](#) in New York (2021); and the [National Gallery of Victoria, Australia \(2019-2020\)](#).

Provenance

Private Collection

SBI Art Auction, Tokyo, 24 October 2015, lot 17

Acquired at the above sale by the present owner

Exhibited

New York, Zalman Gallery, *KAWS* (another example exhibited)

Atlanta, High Museum of Art, *KAWS PRINTS*, 1 December 2021 - 27 March 2022 (another example exhibited)



229

MADSAKI

Closet

signed and dated 'madsaki 2017' on the reverse

aerosol and acrylic on canvas

200 x 200 cm. (78 3/4 x 78 3/4 in.)

Executed in 2017.

Estimate

HK\$700,000 — 900,000

€84,800 — 109,000

\$89,700 — 115,000

[Go to Lot](#)





The present work exhibited at Tokyo, Kaikai Kiki Gallery, *MADSAKI: HERE TODAY, GONE TOMORROW*, 19 May - 15 June 2017

Provenance

Tokyo, Kaikai Kiki Gallery

Acquired from the above by the present owner

Exhibited

Tokyo, Kaikai Kiki Gallery, *MADSAKI: HERE TODAY, GONE TOMORROW*, 19 May - 15 June 2017



230

Aya Takano

Fight with Kani

signed 'TAKANO AYA' on the reverse

acrylic on canvas

45.5 x 38 cm (17 7/8 x 14 7/8 in.)

Painted in 1999.

Estimate

HK\$120,000 — 180,000

€14,500 — 21,800

\$15,400 — 23,100

[Go to Lot](#)



“When I was a kid, I daydreamed and stayed in my fantasy land by reading books and mangas all the time. I hated most designs of devices and buildings and I still do. I aspired to freedom of spirit and I was very different from others.” — Aya Takano



Portrait of the artist at work

Photo: ©Claire Dorn

Provenance

Private Collection

Christie's, Hong Kong, 30 May 2010, lot 1677

Acquired at the above sale by the present owner

Literature

Kaikai Kiki, ed., *hot banana fudge* by AYA TAKANO, Saitama, 2001, n.p. (illustrated)



231

Austin Lee

Qualia

signed and dated 'ALee 2018' on the overlap

acrylic on canvas

214 x 214 cm. (84 1/4 x 84 1/4 in.)

Painted in 2018.

Estimate

HK\$400,000 — 600,000

€48,700 — 73,000

\$51,300 — 76,900

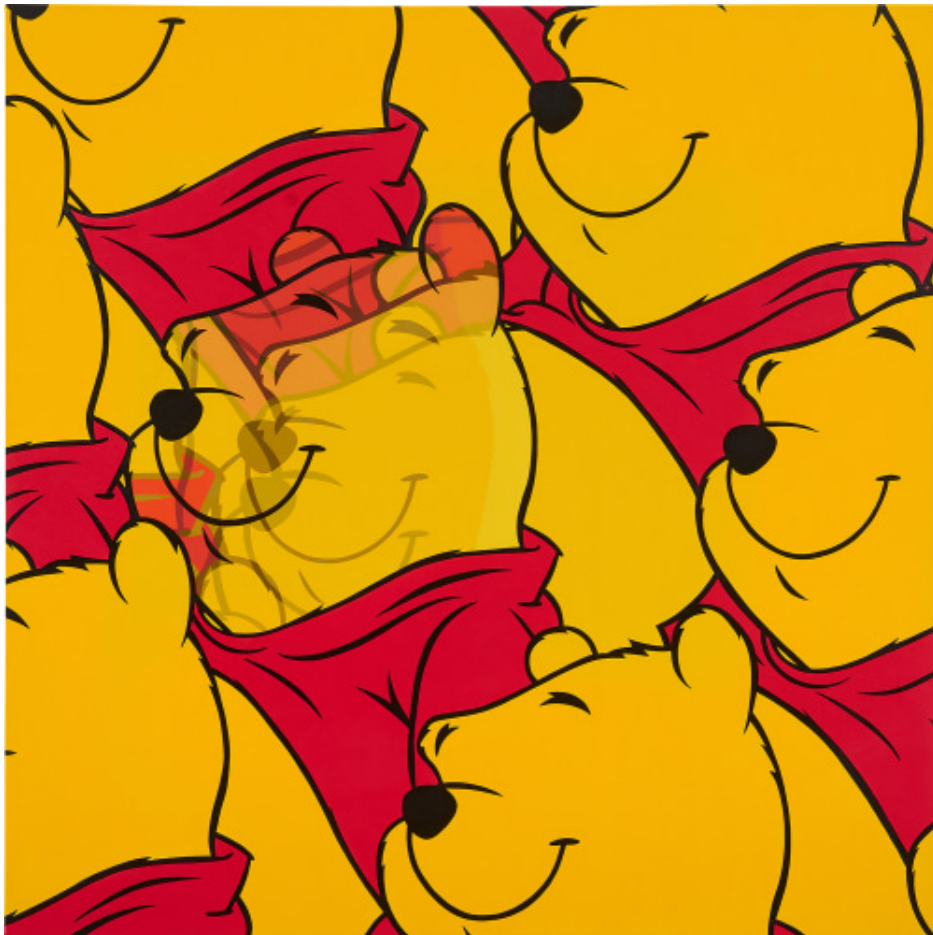
[Go to Lot](#)



Provenance

Peres Projects, Berlin

Acquired from the above by the present owner in 2018



232

Jerkface

Pooh

signed 'Jerkface' on the right edge; dated '2017' on the top edge

acrylic on canvas

122.5 x 123 cm. (48 1/4 x 48 3/8 in.)

Painted in 2017.

Estimate

HK\$100,000 — 200,000

€12,200 — 24,300

\$12,800 — 25,600

[Go to Lot](#)



Video: <https://www.youtube.com/watch?v=TmcuBRa63qg>

'Winnie The Pooh' Opening Credits, 1977

Provenance

TAKE IT TO THE STREETS: Auction to benefit HOCA Foundation, Sotheby's, Hong Kong, 8 December 2017, lot 978 (donated by the artist)

Acquired at the above sale by the present owner



233

Kenny Scharf

Swishblip

signed, titled and dated "'Swishblip" Kenny Scharf 85'
on the reverse

spray paint and oil on canvas
91.4 x 61 cm. (35 7/8 x 24 in.)
Painted in 1985.

Estimate

HK\$300,000 — 500,000

€36,500 — 60,900

\$38,500 — 64,100

[Go to Lot](#)



233

Kenny Scharf

Provenance

Private Collection, USA

Sotheby's, Hong Kong, 8 June 2018, lot 142

Acquired at the above sale by the present owner

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



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COLLECTION

234

Robert Combas

Soumission (Submission)

signed 'Combas' along the lower edge
acrylic and paper collage on canvas
73 x 60.1 cm. (28 3/4 x 23 5/8 in.)
Executed in 2006.

Estimate

HK\$100,000 — 150,000

€12,200 — 18,300

\$12,800 — 19,200

[Go to Lot](#)



"I had always wanted to do something entirely new; I had always felt the need to be different from others, I truly consider myself to be a dandy." — Robert Combas



The artist in his studio, 2017

Provenance

Die Galerie, Frankfurt

Private Collection (acquired from the above in 2007)

Christie's, Online, 18 June 2020, lot 150

Acquired at the above sale by the present owner

Exhibited

Eindhoven, Willy Schoots Gallery, *Robert Combas en het ritme van de Rock*, 2006

Frankfurt, DIE Galerie, *Robert Combas: Joker*, 17 January - 10 March 2007, n.p (illustrated)



235

Tomoo Gokita

A Critical Dance

signed, titled and dated "'A CRITICAL DANCE" Tomoo

Gokita '09' on the reverse

acrylic gouache on linen

72.5 x 60.5 cm. (28 1/2 x 23 7/8 in.)

Executed in 2009.

Estimate

HK\$380,000 — 580,000

€46,000 — 70,200

\$48,700 — 74,400

[Go to Lot](#)



Provenance

Bill Brady Gallery, Miami

Acquired from the above by the present owner in 2018



236

Timothy Curtis

Infinity Faces

signed, inscribed and dated 'By. Timothy Curtis '19 Rip

KENDOE FOREVER.' on the reverse

oil on canvas

183 x 183 cm. (72 x 72 in.)

Painted in 2019.

Estimate

HK\$200,000 — 300,000

€24,200 — 36,300

\$25,600 — 38,500

[Go to Lot](#)



Provenance

Albertz Benda, New York

Acquired from the above by the present owner in 2019



237

Shepard Fairey

Power and Equality

signed and dated 'Shepard Fairey 08' lower right

HPM and mixed media collage on paper

103.3 x 77.3 cm. (40 5/8 x 30 3/8 in.)

Executed in 2008.

Estimate

HK\$450,000 — 650,000

€54,500 — 78,700

\$57,700 — 83,300

[Go to Lot](#)



“Street art has sometimes been criticised as a catalyst for gentrification [...] My Power & Equality mural is meant to support that idea on a local level while pushing back against the forces of division and racism who have been emboldened by the current administration.” — Shepard Fairey



Power & Equality mural in the RINO District in Denver as part of the Crush festival, 8 September 2018

Provenance

Magda Danysz Gallery, Paris

Private Collection

Sotheby's, Hong Kong, 7 October 2019, lot 513

Acquired at the above sale by the present owner

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



238

Tomoo Gokita

Untitled

acrylic gouache on photograph
13.6 x 8.6 cm. (5 3/8 x 3 3/8 in.)
Executed in 2018.

Estimate

HK\$40,000 — 60,000

€4,800 — 7,300

\$5,100 — 7,700

[Go to Lot](#)



Provenance

Taka Ishii Gallery, Hong Kong

Acquired from the above by the present owner in 2018



239

Sanya Kantarovsky

Cossak

monotype

56.7 x 45.8 cm. (22 3/8 x 18 in.)

Executed in 2019.

Estimate

HK\$60,000 — 80,000

€7,300 — 9,700

\$7,700 — 10,300

[Go to Lot](#)



Provenance

Taka Ishii Gallery, Tokyo

Acquired from the above by the present owner in 2019

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



240

Erik Parker

Oh Koh Phi Phi

signed, titled and dated ""OH KOH PHi PHi" Erik
Parker. Erik Parker. 2017' on the overlap
acrylic on canvas
153.8 x 160.6 cm. (60 1/2 x 63 1/4 in.)
Painted in 2017.

Estimate

HK\$500,000 — 700,000

€60,600 — 84,800

\$64,100 — 89,700

[Go to Lot](#)



Provenance

NANZUKA Underground, Tokyo

Acquired from the above by the present owner



241

David Hockney

The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty-eleven) - 24 April

signed and dated 'David Hockney 2011' lower right;
numbered '21/25' lower left

iPad drawing in colours on wove paper

140.3 x 105.5 cm. (55 1/4 x 41 1/2 in.)

Executed in 2011, this work is number 21 from an
edition of 25.

Estimate

HK\$700,000 — 900,000

€85,200 — 110,000

\$89,700 — 115,000

[Go to Lot](#)



“When [nature] is at its height it looks as though champagne has been poured over the bushes and it is all foaming up and it looks marvelous.” — David Hockney



Another example of the present work (top centre) exhibited at Amsterdam, Van Gogh Museum, *Hockney - Van Gogh: Two Painters, One Love*, 1 March - 26 May 2019

Image Courtesy of Van Gogh Museum

Provenance

PACE, New York

Private Collection

Seoul Auction, Seoul, 14 December 2018, lot 85

Acquired at the above sale from the present owner

Exhibited

Amsterdam, Van Gogh Museum, *Hockney - Van Gogh: Two Painters, One Love*, 1 March - 26 May 2019 (another example exhibited)

Literature

Galerie Lelong, ed., *David Hockney: The Arrival of Spring*, Paris, 2015, p.69 (illustrated)

Thames & Hudson Inc, eds., *David Hockney: Current*, Melbourne, 2017, pp. 128, 281 (illustrated)



242

David Hockney

Still Life with Book (S.A.C. 144; M.C.A.T. 135)

signed, titled, numbered and dated 'A.P. X "Still life with book" David Hockney 73' along the lower edge in mauve crayon (faded)

lithograph in colours on Arjomari handmade paper
81.1 x 62.6 cm. (31 7/8 x 24 5/8 in.)

Published by Gemini G.E.L., Los Angeles in 1973, this work is one of 18 artist's proofs numbered in Roman numerals, aside the standard edition of 88 numbered in Arabic numerals.

Estimate

HK\$280,000 — 380,000

€33,900 — 46,000

\$35,900 — 48,700

[Go to Lot](#)



Provenance

Private Collection

Sotheby's, New York, 30 April 2019, lot 205

Acquired at the above sale by the present owner

Exhibited

Museum of Contemporary Art, eds., *David Hockney Prints: 1954 - 1995*, Tokyo, Japan, 1996, p.96 (illustrated)

Nikos Stangos, ed., *David Hockney by David Hockney: My Early Years*, New York, New York, 1977, p.269 (illustrated)



243

Ugo Rondinone

Small Violet Mountain

signed with the artist's initials, titled and dated "'small violet mountain" u.r. 2016' on the reverse

painted stone on concrete base

sculpture 11.5 x 15.5 x 10 cm. (4 1/2 x 6 1/8 x 3 7/8 in.)

base 3.3 x 14 x 14 cm. (1 1/4 x 5 1/2 x 5 1/2 in.)

Executed in 2016.

Estimate

HK\$30,000 — 50,000

€3,700 — 6,100

\$3,800 — 6,400

[Go to Lot](#)



243

Ugo Rondinone

Provenance

Art Production Fund, New York

Acquired from the above by the present owner



244

Mel Bochner

Blah, Blah, Blah

signed 'BOCHNER, 2019' along the right edge
monoprint in oil with collage, engraving and
embossment on handmade paper
58 x 78.7 cm. (22 7/8 x 30 7/8 in.)
Executed in 2019.

Estimate

HK\$120,000 — 180,000

€14,600 — 21,900

\$15,400 — 23,100

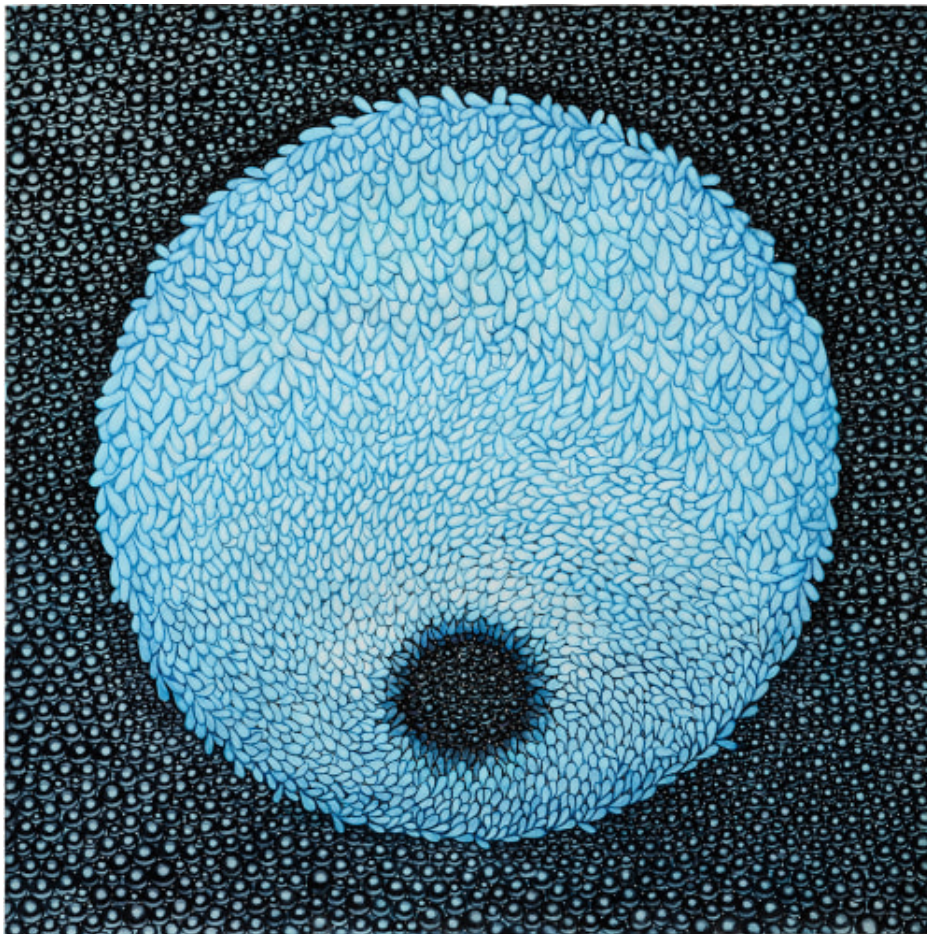
[Go to Lot](#)



Provenance

Two Palms, New York

Acquired from the above by the present owner in 2019



245

Sky Kim

Portal Series - Untitled 2

watercolour and mixed media on paper

99 x 73.7 cm. (38 7/8 x 29 in.)

Executed in 2019.

Estimate

HK\$120,000 — 180,000

€14,500 — 21,800

\$15,400 — 23,100

[Go to Lot](#)

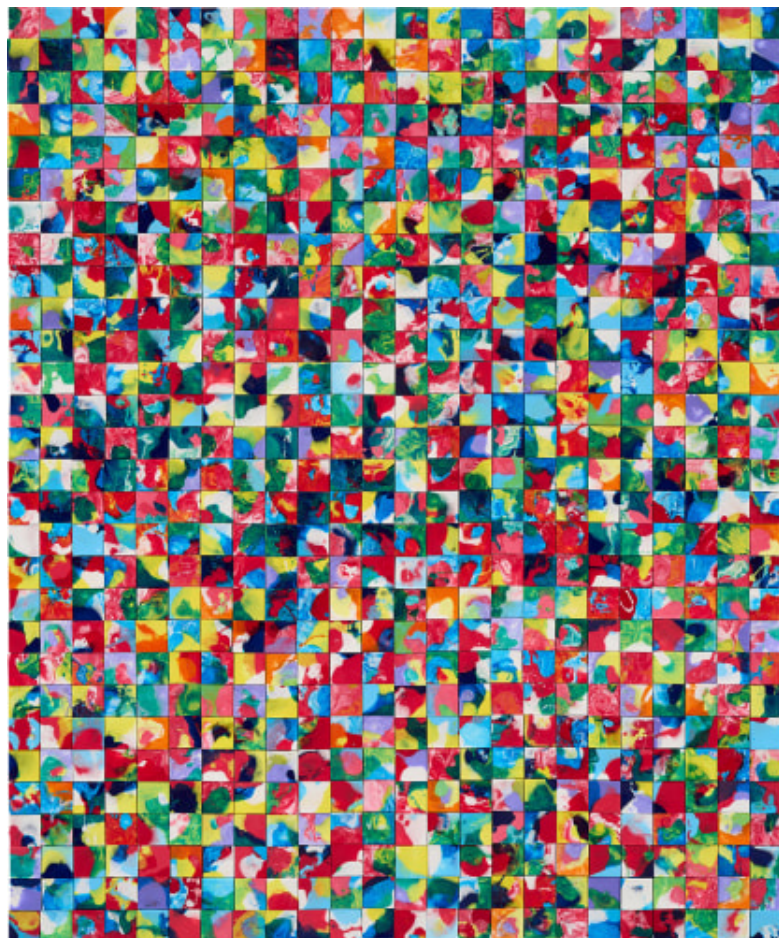


245

Sky Kim

Provenance

Acquired directly from the artist by the present owner



246

Hyunjin Kwon

Visual Poetry Pixel Series #696

signed, titled and dated 'KWON, HYUN JIN "VISUAL POETRY PIXEL SERIES #696" 2021 KwonHyunjin' on the reverse

mixed media on canvas

165.5 x 136.8 cm. (65 1/8 x 53 7/8 in.)

Executed in 2021.

Estimate

HK\$100,000 — 200,000

€12,200 — 24,400

\$12,800 — 25,600

[Go to Lot](#)



Born in 1980, Korean artist Hyunjin Kwon has established a name for herself for her vibrantly saturated practice inspired by dancing flecks of pattern and colour that appear when you close your eyes and glance into the light. This invisible, organic imagery conceptualises in Kwon's *Visual Poetry* series, in which she imagines intangibility through harmonising rich layers of flowing jewel-toned hue. Rare to auction, her *Pixel* works beautifully exemplify Kwon's creative approach, presenting the viewer with a kaleidoscopic grid of three-dimensional blocks of colour.

"Each work contains memories of her own. As the moments pass, the world around her and the colours of her spirit are changing. How could we grab the vanishing moments? Kwon, Hyun Jin answers it with painting." — Jean Louis Poitevin

Looking closely at *Visual Poetry Pixel Series #696*, one will notice the depth and sense of space revealed by each individually coloured cube. Revealing hypnotic interplays of texture, depth and movement, that come into their full realisation once each painted square dries, *Visual Poetry Pixel Series #696* draws comparisons to the painterly approach of Bernard Frize, whom too, works with resin and chance.



Bernard Frize, *Toky*, 2018 [Sold by Phillips Hong Kong on 8 June 2021 for HK\\$2,646,000](#)

Frize layers his canvases with acrylic and resin, ceding creative control to the medium as the mixture flattens and settles, with the final composition emerging only once the paint dries. Kwon minimises the human factor in her paintings as the works dry for approximately 16 hours. During this process, the paint is in a constant state of flux as it slowly marbleises, oozes and intersperses. Repeating this method for each cube in *Visual Poetry Pixel Series #696*, before adhering them to the canvas support in a grid formation, Kwon transforms the multidimensional painting into something simultaneously poetic. Shades of vivid yellow, red, teal, and ultramarine infuse and echo to form dreamlike illusions, magically created by the artist within the perimeters of the canvas.



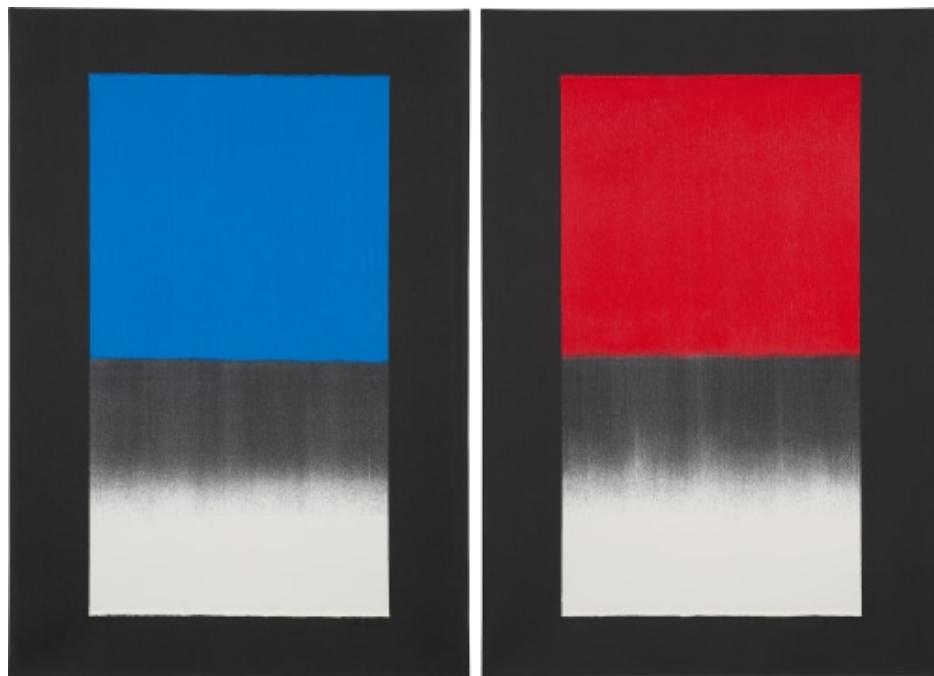
Detail of the present work

Kwon received a MFA in Painting from New York's Pratt Institute in 2006; Yonsei University in Seoul in 2012; and a PhD in Painting from Hong Ik University in Seoul in 2016. She has presented multiple exhibitions across the globe, including in Seoul, Hong Kong, Hungary, and New York, with her most recent solo show taking place at the Pyo Gallery, Seoul in 2021. She is also an adjunct professor at Korea University.

Kwon's work is held in the permanent collections of Art Bank at the National Museum of Modern and Contemporary Art in Korea and the Korea Embassy of Hong Kong, amongst others.

Provenance

Acquired directly from the artist by the present owner



247

Kim Sou Sou

2 Works: (i) Fire 1; (ii) Fire 2

(i) signed 'Kim Sou Sou.' lower right; further signed and dated 'Kim Sou Sou 50P 220210 B. 2018' on the reverse

(ii) signed 'Kim Sou Sou.' lower right; further signed and dated 'Kim Sou Sou 50P 220211 R. 2018' on the reverse

oil, graphite and carbon on canvas

each 116.8 x 80.3 cm. (45 7/8 x 31 5/8 in.)

Executed in 2018.

Estimate

HK\$120,000 — 180,000

€14,600 — 21,900

\$15,400 — 23,100

[Go to Lot](#)



An alumnus of the Oil Painting Department at the Central Academy of Fine Arts in Beijing, Korean artist Kim Sou Sou values qualities of simplicity and innocence, which are also at the core of his artistic approach. *Fire 1* and *Fire 2* belong to Kim's acclaimed *Fire* series of works inspired by a newspaper photograph he came across of industrial workers facing the blazing flames of a furnace. This project marks a departure from Kim's formal training in painting depictions of realism, and the beginning of his development into abstract representations of fire with a focus on composition, colour, and texture.

Video: <https://www.youtube.com/watch?v=tpUPo5gmDng>

Kim Sou Sou speaking about his inspirations and creative process for his solo exhibition in Seoul, HORI Artspace & AIF Lounge, *Sou-Sou Kim: Language of Fire*, 24 – 31 March 2021

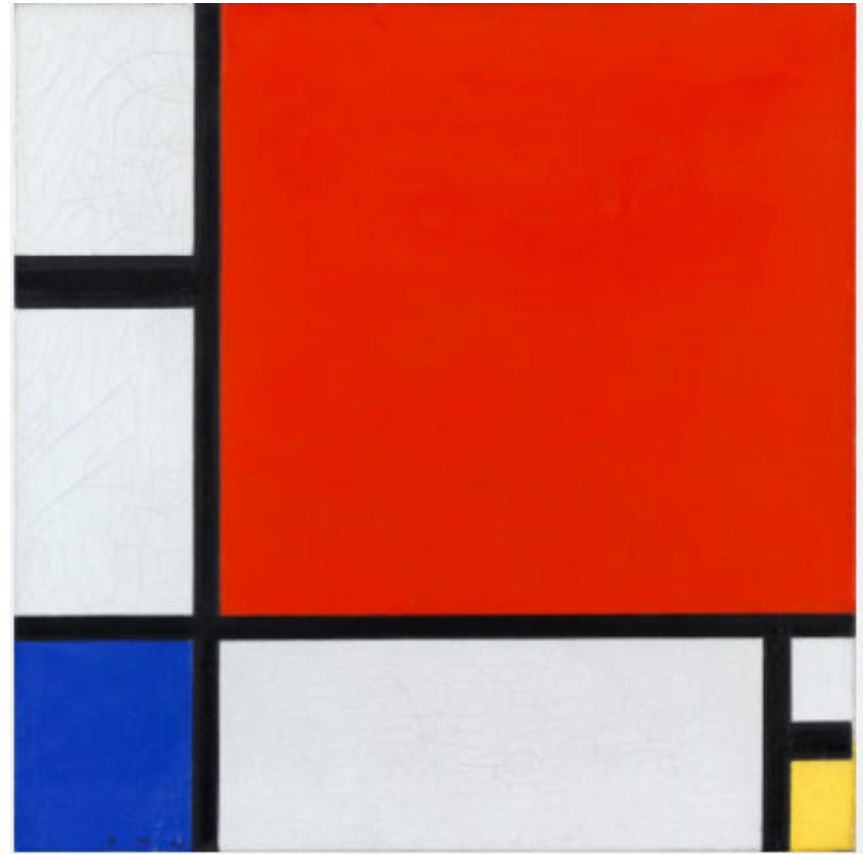
Though Kim's inspiration stems from the figures and objects found in everyday life, his work presents a playful dialogue between colour, space, and movement, which immediately recalls the practice of world renowned Dutch abstract painter Piet Mondrian. Originally going to the furnace site intending to paint the workers there and its surroundings, Kim found himself instead drawn to the furnace itself and the fire that was burning within it.



A worker in front of a furnace in Pohang, South Korea

Image Courtesy of *The Korea Herald*

In each of the two present works, the black frame represents the outline of the furnace entrance whereas the colour blocks of red and blue symbolise the fire. Kim discovered on his site visit that whilst fire is primarily associated with the colours red and orange, the colour of the highest temperature in flame is in fact blue. By zooming in on fire—this powerful and mesmerising element that is indispensable to our lives—the artist depicts a vibrant portrayal that is abstract yet perfectly illusory in its representation.



Piet Mondrian, *Composition with Red, Blue and Yellow*, 1930

Collection of the Kunsthau Zürich, Zurich

Looking closely, one encounters a sandpaper-like, grainy texture that belies what initially appears

to be mechanically smooth. As Kim explains, 'since my expression of fire is in the simplest form, I wanted to show a lot of thickness and rough texture on the canvas surface.' To better portray the moment of fire bursting out of a furnace once its doors open, Kim custom-creates brushes according to the size of each canvas that he paints on, with the present works requiring a brush as wide as 1.6 metres long. Using this brush, Kim then marks a horizontal, charcoal-coloured band across the lower half of the paintings, to represent the opening and closing of a furnace door.

Kim's work has recently been shown in *Art in Faith*, a fund-raising group exhibition for Ukraine Refugee hosted by HORI Artspace, Seoul (22 March - 23 April 2022). His latest solo exhibition *Sou-sou Kim: Language of Fire* also recently took place in Seoul at HORI Artspace & AIF Lounge, running from 24 - 31 March 2021.

Provenance

Acquired directly from the artist by the present owner

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



A PORTION OF THE PROCEEDS OF THIS LOT WILL BE
DONATED TO BOX OF HOPE

248

Andres Valencia

Ms. Cube

acrylic and oil pastel on canvas
177.8 x 101.6 cm. (70 x 40 in.)
Executed in 2020.

Estimate

HK\$200,000 — 400,000
€24,300 — 48,700
\$25,600 — 51,300

[Go to Lot](#)



Please note, a portion of the proceeds for this Lot will be donated to [Box of Hope](#).

Catalogue Note

After watching a film about Jean-Michel Basquiat, the self-taught prodigy Andres Valencia—just 10 years old—picked up a paintbrush at 6 years old, and hasn’t stopped since, having already sold out art shows, and taking the Miami Art Week by storm in 2021. Counting Pablo Picasso, George Condo, and Basquiat, among his sources of inspiration, Valencia creates bold Cubism-inspired largescale works. While standing atop a step ladder, the young artist mixes oil stick, oil, and acrylic paints to create his signature fragmented facial compositions that recall the spliced Cubist works by Picasso. His music taste is also as mature as his artistic stimuli, as Valencia also enjoys listening to music while he paints, citing Jimi Hendrix, Queen, Michael Jackson, and the Beatles as his studio music of choice while he creates. As can be seen in the present work, Ms. Cube, his colourful works are the results of a mature creative medley.

“I paint in little pieces. I work on it for an hour or two. Then I go do something else. I come back to it the next day and keep adding more...you can express your feelings and stuff on canvas.” —Andres Valencia

Provenance

Acquired directly from the artist by the present owner

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



249

Kitti Narod

Men Beauty

signed 'KITTI' lower right

acrylic on canvas

120 x 120 cm. (47 1/4 x 47 1/4 in.)

Painted in 2020.

Estimate

HK\$30,000 — 80,000

€3,700 — 9,700

\$3,800 — 10,300

[Go to Lot](#)



“My art is about people. When I see human beings, I sympathise; we all share the same happiness and sadness. It’s also about equality and space. Space means opportunity; we all need to share it equally, even if it sounds utopian. I don’t want to preach or moralise; I just hope that when people see my paintings they feel more connected.” —Kitti Narod

Video: <https://vimeo.com/718775193>

Kitti Narod discussing his practice at Bangkok, Tang Contemporary Art, *Joy Land - Kitti Narod Solo Exhibition*, 13 August – 20 September 2020, featuring the present work

Video Courtesy of Tang Contemporary Art

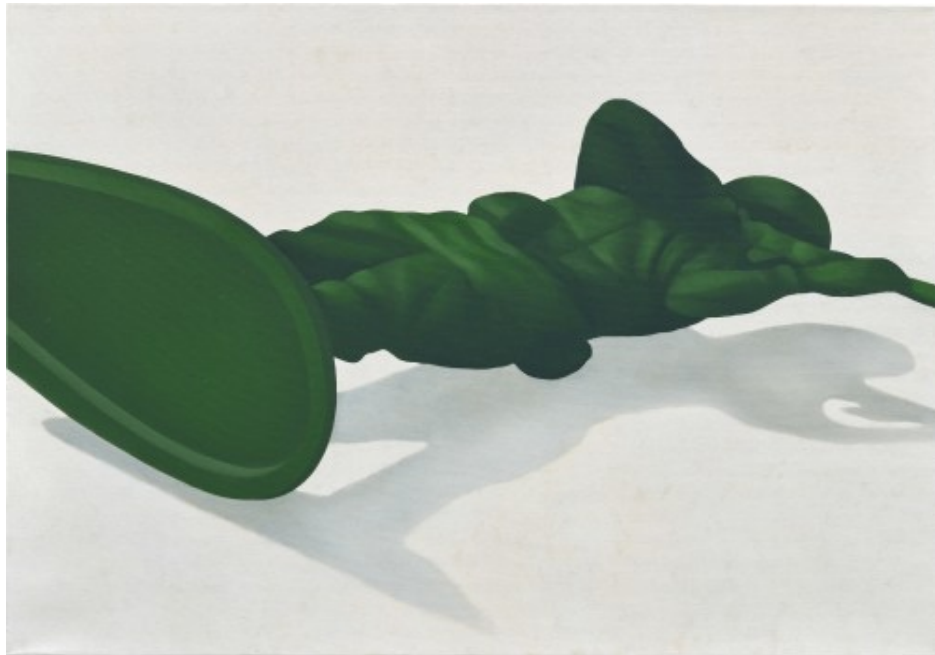
Provenance

Tang Contemporary Art, Hong Kong

Acquired from the above by the present owner

Exhibited

Bangkok, Tang Contemporary Art, *Joy Land - Kitti Narod Solo Exhibition*, 13 August – 20 September 2020



250

Natee Utarit

Dead Soldier

signed, inscribed and dated 'Natee Utarit. 07 The Amusement of Dreams, Hope and Perfection series' on the reverse

oil on canvas

70 x 100 cm. (27 1/2 x 39 3/8 in.)

Painted in 2007.

Estimate

HK\$300,000 — 500,000

€36,300 — 60,600

\$38,500 — 64,100

[Go to Lot](#)



Drawing attention to a defining moment in Thai history, when a military coup d'état took place on 19 September 2006 that sent the country into several years of social and political turmoil, the present lot *Dead Soldier* depicts a standing green toy sniper aiming at a target on its back, knocked over, or as the title suggests, dead. Inherently invested in the social concerns of the society he lives in, Thai artist Natee Utarit draws inspiration from the political affairs of Thailand.

Natee Utarit is internationally acclaimed to be one of the most recognised names in the Southeast Asian contemporary art world. He skillfully infuses the artistic languages of European still life painting and Surrealism into his multifaceted artistic practice, also adding a personal touch by including his hobby to the present work. Utarit's subjects are painted from the arrangement of his collection of figurines and found objects from model toys to anatomical models of skeletons. Full of symbolisms, the carefully crafted composition of *Dead Soldier* actively knocks at the viewer and activates their unlimited imagination.



Banksy, *Flying Copper*, 2004

Sold by Phillips, London, 4 March 2022 for GBP£37,800 (Premium)

The artist's courage to bring up sensitive political subjects is comparable to pseudonymous English street artist Banksy's approach in making his work relevant to the current time. In *Flying Copper*, Banksy portrays a seemingly unfriendly grey-wear police holding a gun, yet satirically juxtaposing with a happy yellow smiley face and a friendly pair of angelic wings. Similarly here, Utarit's *Dead Soldier* visually shows a harmless toy soldier, yet the lurking shadow casts over a heavy historical context. As an adult, the subject of a toy soldier naturally brings up the image of child's play and the emotions of joy and nostalgia that associate with it. The choice of using this symbol cuts deep into the audience's psyche, as something so harmless can also carry the weight of brutal reality.

The toy soldier features a visual metaphor that not only refers to Utarit's collection of found objects, but also to the relationships between object and man, knowledge and personal experiences. The work encapsulates a sombre powerless emotion that originates from the artist's personal experience from the chaotic aftermath of a stirring event in Thai history. Skillfully painted, *Dead Soldier* is a prime example of the artist's approach of using simple imagery to unravel complex topics in history and culture behind contemporary life.



Natee Utarit at his Bangkok studio (Courtesy of the artist)

Born in 1971 in Bangkok, Natee Utarit graduated in Graphic Arts at Silpakorn University, Bangkok in

1991. His work has been featured in exhibitions around the world, and is included in many renowned institutional collections, such the Bangkok University, Bangkok, Queensland Art Gallery and Gallery of Modern Art, Brisbane, Singapore Art Museum, Singapore, as well as private collections in Europe and Asia.

His recent solo exhibitions includes *Natee Utarit - Déjà Vu: When The Sun Rises In The West*, which was held at Silpakorn University from 4 March - 21 May 2022, *Natee Utarit - Every Day, Every Day I Have The Blues* with Richard Koh Fine Art at its spaces in Kuala Lumpur, Singapore and Bangkok from 4 - 12 June 2021. Utarit partakes in ongoing group exhibition *Interaction Napoli 2022* at Fondazione Made in Cloister in Napoli (12 March - 17 September 2022) and his work was shown at the New York Asia Society Triennial titled *We Do Not Dream Alone* (27 October 2020 - 7 February 2021).

Video: <https://www.youtube.com/watch?v=TXvR6yxUVSw>

Toy Story army scene, 1995

Provenance

Numthong Gallery, Bangkok

Soka Art, Taipei

Acquired from the above by the present owner

Exhibited

Bangkok, Numthong Gallery, *Natee Utarit: The amusement of dreams, hope and perfection series*, 8 December 2007 - 19 January 2008

Taipei, Soka Art, *Beautiful Mind - Asian Contemporary Art Exhibition*, 7 - 29 March 2009

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



PROPERTY FROM AN IMPORTANT ASIAN
COLLECTION

251 ㄨ

Sun Yitian

Let me in

signed with the artist's initials and dated 'S Y T 2015'
on the reverse

oil on canvas

200 x 134 cm. (78 3/4 x 52 3/4 in.)

Painted in 2015.

Estimate

HK\$200,000 — 300,000

€24,300 — 36,500

\$25,600 — 38,500

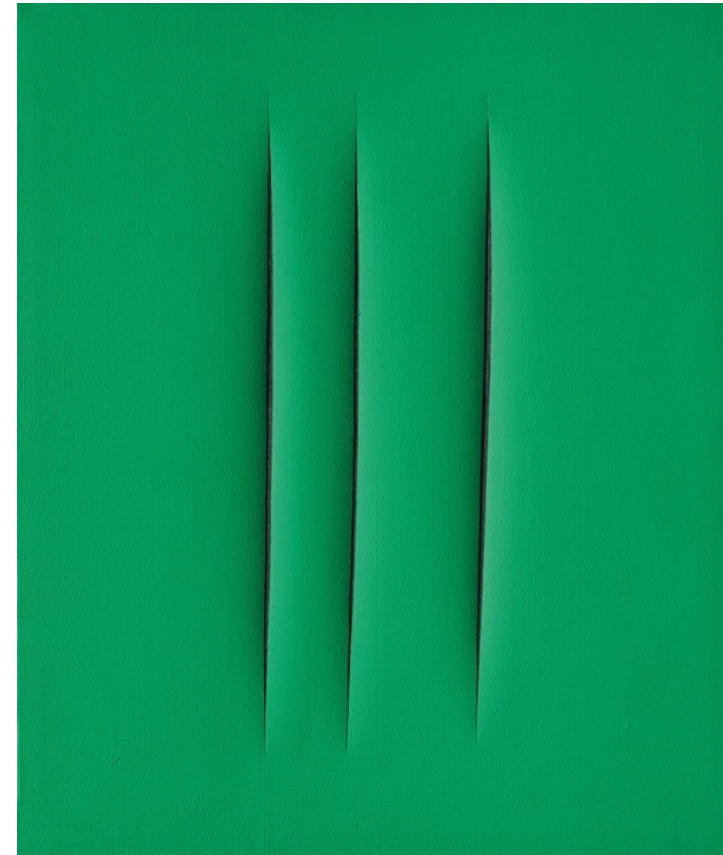
[Go to Lot](#)



Inspired by loud colours and artificial textures, Sun Yitian's oeuvre comprises a fascinating study of perspective. The Beijing-based artist creates optical illusions, painting objects, often plastic and inflatable, in a fashion so realistic that they appear to pop out from the canvas. Sun is a master puppeteer of light and form—her refined technique in manipulating geometrical shapes, shades, and colour gradings give her works a unique quality that is simultaneously photo-realistic and cartoonish.

Born in 1991, Sun is one of China's most exciting new contemporary artists. The young artist studied at the Central Academy of Fine Arts, China, receiving her BFA in 2015 and her MFA in 2018. Creating works across a vast array of media— from paintings to installations and performance— her oeuvre has been widely exhibited both locally and internationally, including in venues such as The Metropolitan Pavilion in New York, and the Macau Museum of Art.

The present work, *Let Me In*, was executed in 2015. The painting is fully two-dimensional, portraying what appears to be a green canvas split down the middle, revealing the white layer behind it. It instantly brings to mind the works of Argentine-Italian artist Lucio Fontana, whose oeuvre is characterised by bold, single-colour canvases that have been cut and slashed. While Fontana's paintings are physically sliced, Sun creates a similar kind of effect, portraying depth and dimension on a completely flat surface. The present work, which fully showcases Sun's skill in utilising light and shadow, marks the artist's debut at auction.



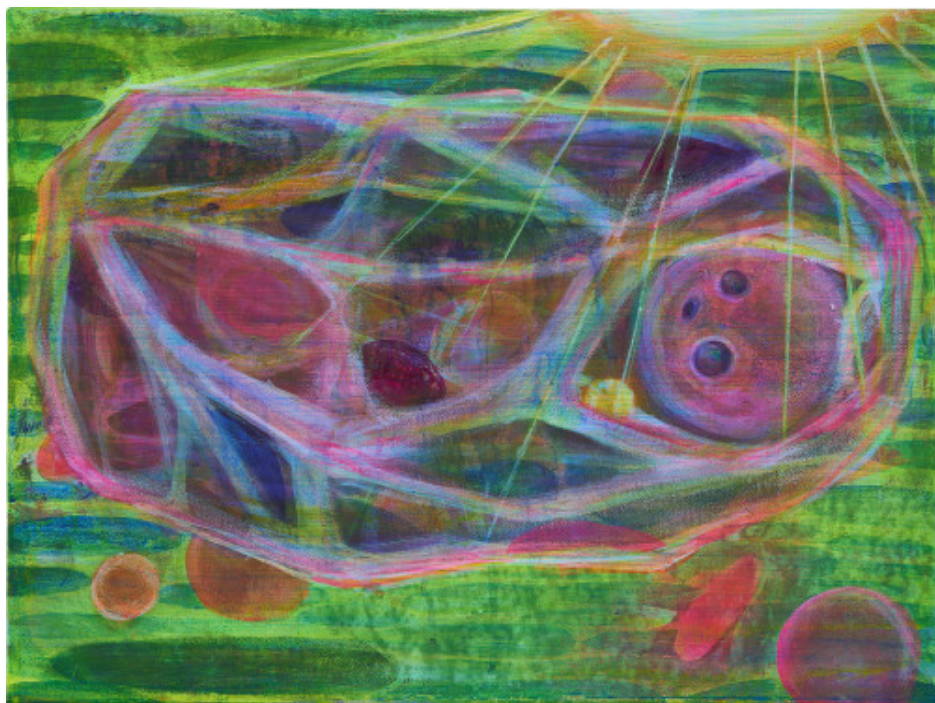
Lucio Fontana, *Concetta spaziale Attese*, 1967

Provenance

Acquired directly from the artist by the present owner

Exhibited

Beijing, Central Academy of Fine Arts, *Annual Graduation Exhibition*, 1 – 30 June 2015



252

Huang Yuxing

He Was Born in the Morning

signed and dated 'H. Yuxing 16' on the reverse

acrylic on canvas

30 x 40 cm. (11 3/4 x 15 3/4 in.)

Painted in 2016.

Estimate

HK\$400,000 — 600,000

€48,700 — 73,100

\$51,300 — 76,900

[Go to Lot](#)



"For me, the shapes attached with colours and feelings in my works, presented deeply, touch hearts. The mystery you feel is from the incomplete perception of the truth, but it would interest you to get into the truth which makes my works more attractive."
— Huang Yuxing

Provenance

Private Collection, Asia

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



253 ж

Zhao Zhao

Sky No. 17

signed and dated 'Zhao Zhao 2013. Zhao Zhao [in Chinese] 2013' on the reverse

oil on linen

198.8 x 259.5 cm. (78 1/4 x 102 1/8 in.)

Painted in 2013-2014.

Estimate

HK\$280,000 — 450,000

€34,100 — 54,800

\$35,900 — 57,700

[Go to Lot](#)



"It's abstract, chaotic with a hidden narrative... In the painting there are shapes, shades, and different structures – It's about living in a city with smog so thick that you cannot see the sky. Except, I paint a picture of intensely blue sky." — Zhao Zhao on his Sky series

Literature

Zhao Zhao, Guo Juan and Cui Cancan, eds., *Zhao Zhao 2016-2006*, Beijing, 2016, p. 116 (installation view illustrated)



The present work (second from the left) exhibited at Los Angeles, Roberts & Tilton, *Zhao Zhao: Omnipresent*, 10 January – 21 February 2015

Image Courtesy of Roberts Projects

Provenance

Roberts & Tilton, Los Angeles

Acquired from the above by the present owner in 2015

Exhibited

Los Angeles, Roberts & Tilton, *Zhao Zhao: Omnipresent*, 10 January – 21 February 2015



254 ж

Zhang Yingnan

3030

signed, titled and dated "'《3030》' 2020 Zhang
Yingnam [in Chinese]' on the reverse

oil on canvas

130.5 x 200.4 cm. (51 3/8 x 78 7/8 in.)

Painted in 2020.

Estimate

HK\$150,000 — 250,000

€18,200 — 30,300

\$19,200 — 32,100

[Go to Lot](#)



254

Zhang Yingnan

Provenance

Soka Art, Taiwan

Acquired from the above by the present owner



255 ж

Zhao Bo

Stardust No. 8

signed, titled and dated "'Stardust No. 8" Zhao Bo [in Chinese and Pinyin] 2021.' on the reverse
mixed media on canvas
120 x 90 cm. (47 1/4 x 35 3/8 in.)
Executed in 2021.

Estimate

HK\$60,000 — 80,000

€7,300 — 9,700

\$7,700 — 10,300

[Go to Lot](#)



255

Zhao Bo

Provenance

Soka Art, Taiwan

Acquired from the above by the present owner

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



PROPERTY FROM AN IMPORTANT COLLECTOR

256 ж

LOT OFFERED WITH NO RESERVE

Liu Weijian

Footbath Water

signed and dated 'Liu Weijian [in Chinese] 2011.8'
lower left

acrylic on canvas

60 x 80 cm. (23 5/8 x 31 1/2 in.)

Painted in August 2011.

Estimate

HK\$10,000 — 20,000 •

€1,200 — 2,400

\$1,300 — 2,600

[Go to Lot](#)



Provenance

Edouard Malingue Gallery, Hong Kong

Acquired from the above by the present owner

Exhibited

Hong Kong, Edouard Malingue Gallery, *Liu Weijian Solo Exhibition*, 23 November 2012 - 13 January

2013, p. 5

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



PROPERTY FROM AN IMPORTANT COLLECTOR

257

LOT OFFERED WITH NO RESERVE

Paul Chan

Untitled

charcoal and fabric on paper
99.1 x 70 cm. (39 x 27 1/2 in.)
Executed in 2012.

Estimate

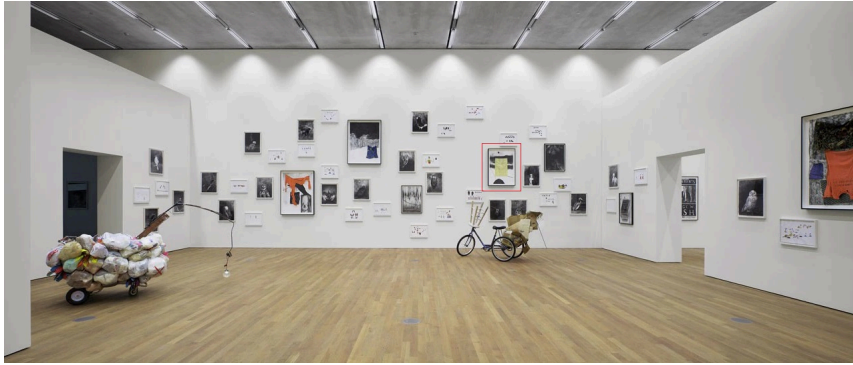
HK\$30,000 — 50,000 •

€3,700 — 6,100

\$3,800 — 6,400

[Go to Lot](#)





The present work (marked in red) exhibited at Basel, Schaulager, *Paul Chan: Selected Works*, 12 April - 19 October 2014

Provenance

Greene Naftali, New York

Acquired from the above by the present owner

Exhibited

Basel, The Schaulager, *Paul Chan: Selected Works*, 12 April - 19 October 2014

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



258

Chris Huen Sin Kan

Doodood and Haze

signed and dated 'C. Huen 2017' on the right edge

oil on canvas

200.5 x 240.2 cm. (78 7/8 x 94 5/8 in.)

Painted in 2017.

Estimate

HK\$800,000 — 1,200,000

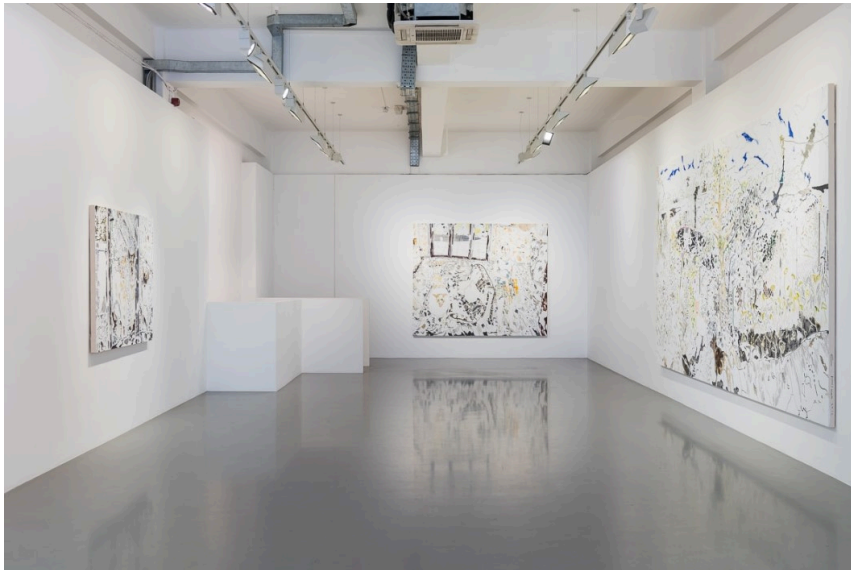
€96,900 — 145,000

\$103,000 — 154,000

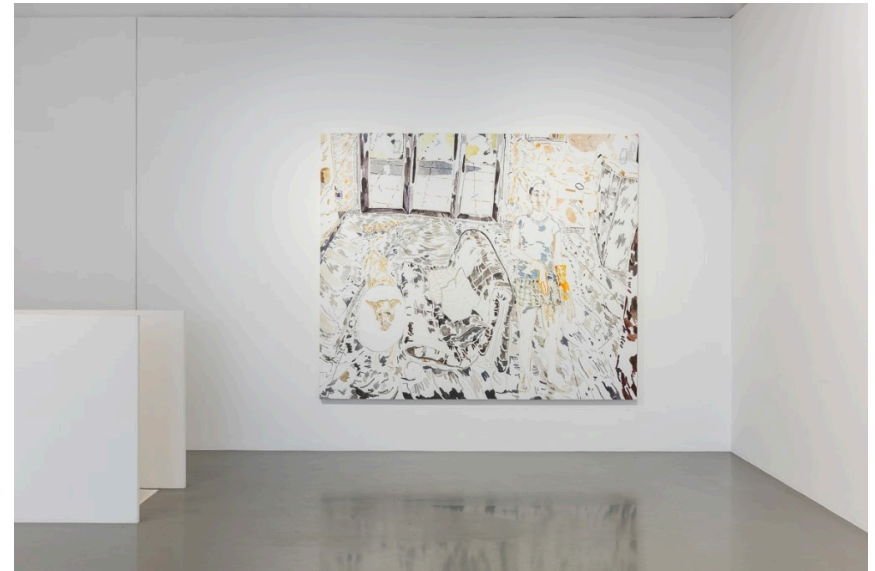
[Go to Lot](#)



'These years, I have been reflecting on what "everyday" means in my work. I realised that what genuinely triggers my curiosity is these humdrum moments.' — Chris Huen Sin Kan



The present work (middle) exhibited at London, Pliar Corrias, *Chris Huen Sin Kan: Of Humdrum Moments*, 19 May – 17 June 2017 Image Courtesy of Pliar Corrias Gallery



The present work exhibited at London, Pliar Corrias, *Chris Huen Sin Kan: Of Humdrum Moments*, 19 May – 17 June 2017 Image Courtesy of Pliar Corrias Gallery

Provenance

Pilar Corrias, London

Private Collection, Europe

Acquired from the above by the present owner

Exhibited

London, Pliar Corrias, *Chris Huen Sin Kan: Of Humdrum Moments*, 19 May – 17 June 2017

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



259 ж

Cheng Ting Ting

Wind Too Strong

dated '2018' on the reverse

oil on canvas

220 x 150 cm. (86 5/8 x 59 in.)

Painted in 2018.

Estimate

HK\$100,000 — 150,000

€12,200 — 18,300

\$12,800 — 19,200

[Go to Lot](#)





Hong Kong, Gallery EXIT, *Cheng Ting Ting: Recipient Absent*, 11 May - 22 June 2019

Provenance

Gallery EXIT, Hong Kong

Asia Society, Online, 8 June 2021, lot 11 (donated by the artist and Gallery EXIT)

Acquired at the above sale by the present owner

Exhibited

Hong Kong, Gallery EXIT, *Cheng Ting Ting: Recipient Absent*, 11 May - 22 June 2019

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



260

Ico Parisi

Set of six dining chairs

circa 1950

Stained walnut, fabric.

Each: 99 x 44 x 52.5 cm (38 7/8 x 17 3/8 x 20 5/8 in.)

Manufactured by Ariberto Colombo, Cantù, Italy.

Estimate

HK\$40,000 — 60,000

€4,900 — 7,300

\$5,100 — 7,700

[Go to Lot](#)



Provenance

Private collection, Carate Brianza, Italy

Literature

Roberto Aloï, *Esempi di Arredamento Moderno di Tutto il Mondo, Sedie, Poltrone, Divani, Seconda Serie*, Milan, 1953, figs. 1, 23, 24 for a similar example

Roberta Lietti, *Ico Parisi Design, Catalogo Ragionato 1936-1960*, Milan, 2017, pp. 196, 197 for a similar example

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



PROPERTY FROM AN IMPORTANT FRENCH
COLLECTION

261

Maria Pergay

Pair of 'Totem' wall lights

circa 1974

Stainless steel, bronze.

Each: 59 x 35 x 22.8 cm (23 1/4 x 13 3/4 x 8 7/8 in.)

Estimate

HK\$60,000 — 80,000

€7,300 — 9,800

\$7,700 — 10,300

[Go to Lot](#)



Provenance

Demisch Danant, New York

Simon de Pury, London, acquired from the above

Acquired from the above by the present owner, 2013

Literature

Suzanne Demisch, *Maria Pergay: Between Ideas and Design*, New York, 2006, p. 63

Suzanne Demisch and Stephane Danant, *Maria Pergay: Complete Works 1957-2010*, Bologna, 2011,
p. 178



PROPERTY FROM AN IMPORTANT FRENCH
COLLECTION

262

**Fernando Campana and Humberto
Campana**

'Anhanguera' sofa, from the 'Brazilian Baroque' series

circa 2011

Mongolian fur, gilt bronze, bamboo.

92 x 230 x 115 cm (36 1/4 x 90 1/2 x 45 1/4 in.)

Produced by Galleria O. Project, Rome, Italy. Number 2
from the edition of 3 plus 1 artists' proof. Back incised
Campana/2 / 3.

Estimate

HK\$250,000 — 350,000

€30,500 — 42,700

\$32,100 — 44,900

[Go to Lot](#)



Provenance

David Gill Gallery, London

Simon de Pury, London, acquired from the above

Acquired from the above by the present owner, 2013

Literature

Arcimboldo Face to Face, exh. cat., Centre Pompidou-Metz, Metz, 2021, p. 175



263

Jason Boyd Kinsella

Summers (the elder)

signed, titled and dated 'Jason Boyd Kinsella Jason Boyd Kinsella 2021 "Summers"' on the reverse; further signed and dated '2021 Jason Boyd Kinsella' on the stretcher

oil on canvas

118.5 x 98.5 cm. (46 5/8 x 38 3/4 in.)

Painted in 2021.

Estimate

HK\$150,000 — 250,000

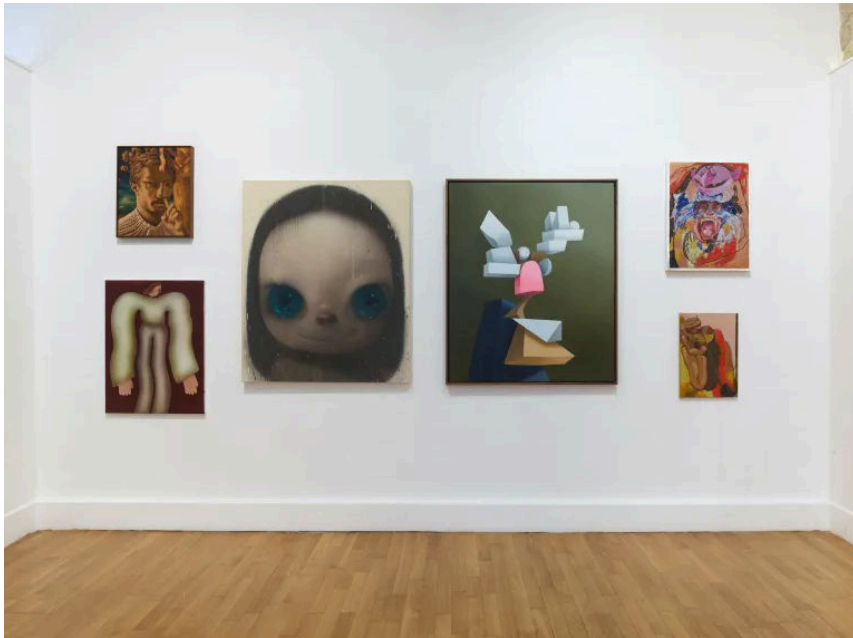
€18,200 — 30,300

\$19,200 — 32,100

[Go to Lot](#)



"My visual language telegraphs this impermanence by illustrating our existence as delicate assemblage of shapes unbound by flesh. Each colourful building block is open to new combinations of elements – like some visual alchemy." — Jason Boyd Kinsella



The present work exhibited at the group exhibition 'Universes 4 Show' at Galerie Droste in Paris, 16-30 October 2021

"Everyone is unique like a psychological fingerprint." — Jason Boyd Kinsella

Video: <https://vimeo.com/539597586>

"The building blocks that constitute my paintings are heavily influenced by sculpture and other three-dimensional forms. My geometric shapes connect and interact with one another, avoid being bound from a single perspective and translating the feeling of three-dimensional biomorphic form onto a canvas." — Jason Boyd Kinsella

Provenance

Private Collection, Switzerland

Exhibited

Paris, Galerie Droste, *Universes 4 Show*, 16 - 30 October 2021



264

Szabolcs Bozó

C.L.036

signed, inscribed and dated 'Bozo 2019 LONDON' on the reverse

acrylic, pastel, oil stick and oil on canvas

161.6 x 129.7 cm. (63 5/8 x 51 1/8 in.)

Executed in 2019.

Estimate

HK\$300,000 — 500,000

€36,300 — 60,600

\$38,500 — 64,100

[Go to Lot](#)



“Funnily, I used to say that instead of Cubism, I represent the Cuteism movement.”
— Szabolcs Bozó

Video: <https://magazine.artland.com/wp-content/uploads/2021/07/Szabolcs-Bozo%CC%81-c-Simchowicz-scaled.jpeg>

The artist in his studio

Provenance

L21 Gallery, Palma

Acquired from the above by the present owner in 2019



265

Baldur Helgason

Cubist in Room

signed 'BALDUR' lower right

oil on canvas

76 x 60.8 cm. (29 7/8 x 23 7/8 in.)

Painted in 2020.

Estimate

HK\$150,000 — 250,000

€18,300 — 30,400

\$19,200 — 32,100

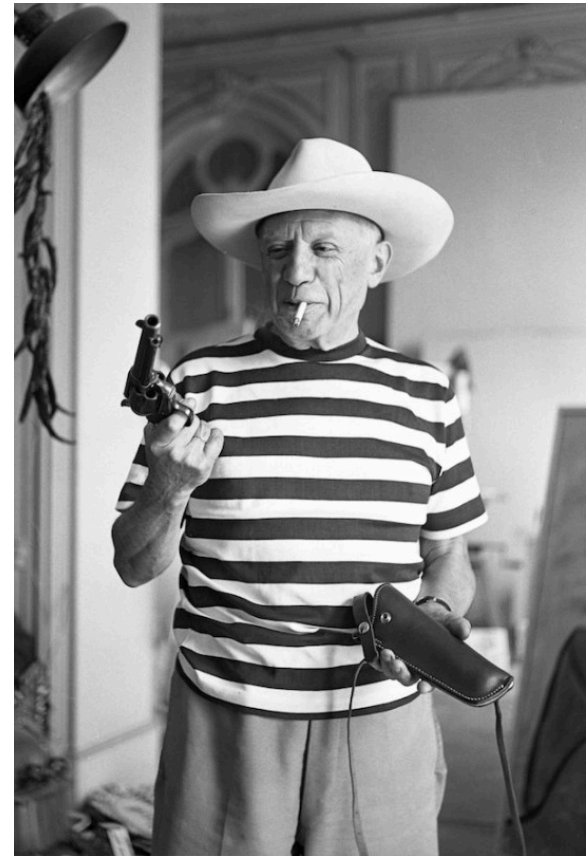
[Go to Lot](#)



“With painting, I don’t have to tell a specific story. I can be free in what I’m doing and have it happen on its own.” — Baldur Helgason

Brimming with satirical, sardonic commentaries on modern society, the works of Icelandic artist Baldur Helgason are the stuff of vintage cartoons and hallucinogenic dreams. Depicting his own alter-ego, a cartoonish caricature with springy limbs and exaggerated, plasticine features, the Chicago-based artist references various movements throughout art history with a humorous and modern twist.

Expectations are subverted in the present work, *Cubist in Room*— here, the artist becomes the art. Dressed in a nautical shirt, the Cubist in question seems to be Picasso, who famously donned a Breton shirt. While this outfit is a clear tribute to the Cubist master, Helgason explains that there is more to this choice in clothing— the artist himself dresses in a similar fashion: ‘I started wearing [the Breton shirt] when I was in art school in Iceland to look Bohemian. I read once that Andy Warhol wore striped shirts because Picasso wore striped shirts, so that’s what artists do. I like how the simplicity of a modest garment signifies you’re an artist. People make fun of the fact that I wear them all the time. So when I started playing around with this alter-ego/self-portrait figure, that had to be a part of it.’ⁱ Channelling the spirits of modern art legends, the current work is a homage to Helgason’s inspirations as well as a playful reflection of his own painterly process.



Picasso

ⁱ Baldur Helgason, quoted in Joey Garfield, ‘Baldur Helgason: ICELAND COMETH’, *Juxtapoz Magazine*, [online](#)

Provenance

Padre Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Padre Gallery, *Baldur Helgason: Tender*, 23 January - 22 February 2020

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



266

Evgen Čopi Gorišek

Safari for Two Please

acrylic and oil stick on canvas

164 x 152.2 cm. (64 5/8 x 59 7/8 in.)

Executed in 2020.

Estimate

HK\$50,000 — 70,000

€6,100 — 8,500

\$6,400 — 9,000

[Go to Lot](#)



One of the most exciting emerging artists today, Berlin-based artist Evgen Čopi Gorišek has garnered international recognition with his surreal faux-naïf figures, characterised by v-shaped noses and bleeding, Joker-esque smiles. The young Slovene artist has attracted the attention of big names in the art world, including contemporary art legend Takashi Murakami and the late fashion visionary, Virgil Abloh. Humorous yet simmering with undercurrents of ominosity, calling into question the complex motifs of false pretences and psychological facades.



Virgil Abloh (left) and Johann König (right) with the artist's work, 2021

Inspired by the dripping faces of Japanese artist Madsaki, the blurred grins of Gorišek's subjects possess a mask-like quality, as if they were hastily plastered on to conceal inner turmoil, as

unsettling as they are insincere. 'People smile but inside they are really sad or unhappy or angry, and they're hiding it,' the artist says. 'Most people in our society, and even I am like this sometimes, find it hard to tell the truth. That is why I keep using the smile.'ⁱ The present work, *Safari for two please*, depicts a couple on a horse, pleasantly posed, their seeping, blood-red smiles stretched across their faces. Contrasting their apparent delight, the horse they are riding is miserable, two streams of tears flowing from its eyes and pooling at its feet. A testament to Gorišek's talent in merging the hilarious with the macabre, the present work emanates a sense of discomfort, unsettling albeit its comical presentation. The lack of clarity invites theorising from the viewers, leaving us to ponder the context of the situation and the intentions that hide behind their perpetual grins.



Detail of MADSAKI, *Nu Couché*, 2015 [Sold by Phillips Hong Kong, 7 June 2021, for HK\\$2,772,000 \(Premium\)](#)

Despite their deceptive visual simplicity, Gorišek's works are thought-provoking, appearing to be saturated with complex social commentaries— many consider his canvases to be a mockery of insincerity and plasticity in social media culture. When asked about his intentions, the artist muses: 'I don't really have a particular thing that I hope my audience will take from my art, because it depends a lot on what kind of works are they looking at. Sometimes they laugh which makes me happy that I made that person smile or laugh, sometimes they start questioning themselves and thinking a lot on the subject or motive that I painted. So this is maybe one thing that I like from my audience. To make them think.' ⁱⁱ

ⁱ Evgen Čopi Gorišek, quoted in Chris Erik Thomas, 'Evgen Čopi Gorišek Is The Virgil-Approved Painter You Need To Know', *Highsnobiety*, September 2021, [online](#)

ⁱⁱ Evgen Čopi Gorišek, quoted in Yannis Kostarias, 'Explore The Contemporary Absurdities in Evgen Copi Gorisek's Paintings', *Art Verge*, 8 June 2020, [online](#)

Provenance

42 art space, Beijing

Acquired from the above by the present owner



267

Vojtěch Kovařík

Mother Afrodita

signed, titled and dated 'VOJTECH KOVARIK

'AFRODITA' 2020' on the reverse

acrylic on canvas

180 x 170.2 cm. (70 7/8 x 67 in.)

Painted in 2020.

Estimate

HK\$200,000 — 300,000

€24,400 — 36,500

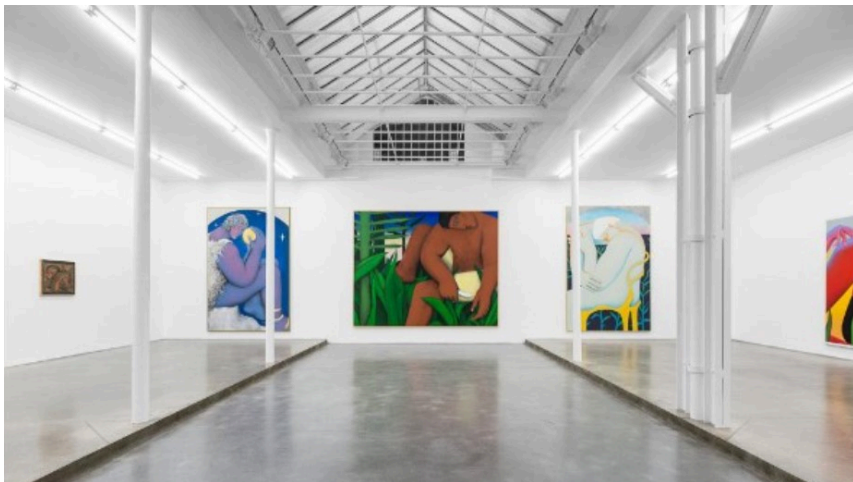
\$25,600 — 38,500

[Go to Lot](#)



Following a successful exhibition at Mendes Wood DM in São Paulo (2021) and an impressive, sell-out solo show at Galerie Derouillon in Paris (2022), Czech artist Vojtěch Kovařík is making his international auction debut with the piece *Mother Afrodita*, an emblematic representation of his oeuvre executed in 2020.

Originally trained in ceramics and sculpture, Kovařík's artistic roots are translated onto his canvases, most of which depict herculean figures that recall the form and strength of large-scale sculptures. The artist's fascination with Greek mythology materialises in the form of his subjects, which are often caricatures of prominent mythological characters— with this in mind, it seems likely that *Mother Afrodita* alludes to Aphrodite, the Greek goddess of love and beauty. While *Afrodita* is an alternate spelling of Aphrodite, *Mother* appears to refer to Aphrodite's common classification as the goddess of fertility as well. Stylistically, *Mother Afrodita* further brings to mind the sculptures of Henry Moore, similar with their small heads and oversized, prominent frames that are abstract yet easily identifiable.



Paris, Galerie Derouillon, *Destinies of Stone Faces*, 3 March - 16 April 2022

Vojtěch Kovařík in Conversation

In 2020, Sasha Bogojev interviewed Vojtěch Kovařík about the inspirations behind his works.

Sasha Bogojev: Where do you find inspiration for your work, and how does that inform how you paint?

Vojtěch Kovařík: For the permanent inspiration or work that I can enjoy every day, I return to previous generations, from postwar art, old masters and antiquity, to the beginnings of art. I am also very inspired by the period of Brutalism, Soviet statues and posters. I also get inspiration from books about Greek culture.

SB: Your figures have an ambiguous feel on many levels. Is that intentional and why do you paint them that way?

VK: I like to work with a strong and already processed object, but I feel it is not good to define it absolutely. Because if you ignore it a little bit, then painting offers more questions and hides something more mysterious. Sometimes it happens to me that the image follows a very original theme, which is then too flat and insufficient. Also, sometimes the painting is repainted, then another created during the last brush strokes. I like limitlessness and ambiguity, layering and repainting—and that's why I love the whole process.

SB: How long do you plan to move in this direction? Is there any other body of work you would like to develop?

VK: Not until I exhaust Greek antiquity, which I may be doing all my life, haha. I am definitely now more focused on methods, working with the surface, the relationship of colors, and I'm starting to work more with space in pictures.

Read more [here](#).

Provenance

Gallery HERO, Amsterdam

Acquired from the above by the present owner in 2020

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



PROPERTY FROM AN IMPORTANT ASIAN
COLLECTION

268

Jansson Stegner

Starling Heights

signed and dated 'J Stegner 2004' on the reverse
oil on canvas

81.5 x 63.8 cm. (32 1/8 x 25 1/8 in.)

Painted in 2004.

Estimate

HK\$60,000 — 80,000

€7,300 — 9,700

\$7,700 — 10,300

[Go to Lot](#)



"I think of the paintings as little pages in my diary." — Anna Weyant

At just 27 years old, Canadian artist Anna Weyant is amidst a meteoric rise to critical acclaim for her figurative, painterly fantasies that are infused with playful humour, yet simultaneously embody more sombre undertones. Last month, mega-gallery Gagosian announced their exclusive representation of Weyant, making her the youngest artist currently on their roster. She will have a solo exhibition at Gagosian in New York this autumn.



The artist in her studio

Painted in 2019, *Untitled* presents the viewer with a tightly cropped composition of a horse's rump, rendered in muted tones of walnut-brown. Painted with such a meticulous attention to detail, an instant comparison can be made to the life-like stallion subject of George Stubbs' masterwork, *Whistlejacket* (circa 1762). At the same time, the zoomed-in framing and nondescript background instil the composition with a sense of the uncanny that is further enhanced by the horse's gleaming coat, which appears to be cast in artificial light.

Weyant is known to incorporate dolls during her creative process, as she uses them to stage her sketches before later translating the composed scenes onto canvas. With this in mind, although the present painting is almost photo-realistic in its depiction, there is also an ambiguity caught

within the features that points towards a more loosely defined interpretation, evoking the characters of figurine toys, nursery rhymes, and bedtime stories.



George Stubbs, *Whistleblower*, circa 1762

Collection of the National Gallery, London

Drawing influence from sources as varied as art historical references, to New Yorker cartoons, the golden-filtered content found on Instagram, or the artist's own autobiography, Weyant depicts people, animals, and still-life objects surrounded by an air of narrational vagueness, utilising dark backgrounds, a softened focus, and balanced compositions to keep the attention on her chosen

subjects. Her clever handling of luminous painterly effects and skilful use of chiaroscuro creates clear depth and perspective, which works to generate a visual experience that is as unsettling as it is enticing.

Whilst there are a number of artists whose work Weyant's paintings can be considered in dialogue to, from seventeenth-century Dutch painters like Gerrit van Honthorst, to Johannes Vermeer, Frans Hals, and the madness of Otto Dix, a more contemporary connection can also be made to the figurative paintings of American artist John Currin, who is known for his provocative, satirical portraits. Of a similar vein, Weyant's subjects are often uncanny yet hilarious, their focused portrayals carrying a surreal, tragicomic edge.

“In terms of technical ability, Weyant's works rival the Dutch Golden Age masters which inspire her work, and in terms of narrative, she surpasses them. Through her beautifully rendered oil portraits and still-lives, Weyant constructs fantastical vignettes engaging with absurd and often unsettling subjects” — Cole Sweetwood

Born in Calgary, in 1995, Weyant earned her Bachelor of Fine Arts from the prestigious Rhode Island School of Design. Upon completion of her degree, she furthered her artistic education at the China Academy of Art in Hangzhou, before later moving to New York where she now lives and works.

Weyant's work has been shown in exhibitions internationally. Most recently, this has included at [Plus Gallery](#) in Denver (12 February – 22 May 2022); [Unit London](#) (2021); [Kasmin Gallery](#) in New York (2021); [The FLAG Art Foundation](#) in New York (2021); and a solo show at [Blum & Poe](#) in Los Angeles (2021).



Detail of the present work

Provenance

Mike Weiss Gallery, New York
Greene Samuels Art & Advisory, New York
Private Collection (acquired from the above in 2008)
Christie's, Online, 28 May 2020, lot 19
Acquired at the above sale by the present owner

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



269 ж

Cheng Xinyi

Untitled

oil and gouache on paper

32.5 x 34.5 cm. (12 3/4 x 13 5/8 in.)

Executed in 2016.

Estimate

HK\$150,000 — 250,000

€18,300 — 30,400

\$19,200 — 32,100

[Go to Lot](#)



"I like people being absorbed in what they are doing. I look to make the emotions and the mood with the colours and brushstrokes instead of with an expression on their face." — Cheng Xinyi

Paris-based artist Cheng Xinyi has been garnering notable attention in the contemporary art world for her sensual portrayals of intimate interactions that are the perfect mixture of subtle tradition and modernity. The Chinese artist is celebrated for her ability to transform mundane, ephemeral moments into painted compositions that are both thought-provoking and emotive, perfectly capturing the enigmatic aspects of the experience of existence.

Cheng is a documentarian of emotions, reveries, and impulses; chronicling fleeting, subdued moments with the help of a tableau of eccentric characters. Her subjects are depicted in ambiguous settings with cinematically muted shades and soft-edged contours, radiating androgynous energy with an ethereal glow. The present work exemplifies this aesthetic— the effervescent manipulation of texture and colour leaves the bare-chested protagonist suspended in an indeterminate time and space. Rather than capturing a specific incident or action, Cheng instead succeeds in visualising the sensation of ambience, presenting a manifestation of intimacy imbued with intensity.



Pablo Picasso, *The Blind Man's Meal*, 1903

Collection of The Metropolitan Museum of Art, New York, Purchase, Mr. and Mrs. Ira Haupt Gift, 1950

© 2022 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

In observing her work, the viewer feels almost voyeuristic, as if peering into a world that belongs solely to the depicted figure, evoking a similar effect to the experience of viewing the 'blue' portraits by Pablo Picasso, or for a more contemporary take, Salman Toor. But just as this intimacy excludes the viewer, it simultaneously draws us in, sparking our curiosity as we want to learn more about this private reality characterised by both strength and vulnerability.



Salman Toor, *East Village Iqbal Bano*, 2018

[Sold by Phillips, Hong Kong on 30 November 2021 for HK\\$4,536,000](#)

Cheng's oeuvre is a study on the metaphysical world, exploring what it means to co-exist with others, and introspecting on what it means to be human. Her subjects are mostly male, and they are often close friends and acquaintances, coating her work with another layer of personal intimacy. In explanation of her delicately fragile presentation of the male figure, Cheng muses: 'I'm interested in how men deal with their masculinity and how they respond to other people's feelings.'¹ The artist's images are candid and reflective, unravelling the complex desires and dynamics that permeate our daily lives.



Installation view of Amsterdam, *Rijksakademie OPEN 2016*, Rijksakademie, 26 November - 27 November 2016

Image Courtesy of the Artist

Cheng's major solo show [Seen Through Others](#) at Lafayette Anticipations, Paris (2022), is the latest in a long string of achievements, marking her first institutional show in France. A graduate of the Academy of Arts & Design at Tsinghua University and at the Maryland Institute College of Art, Cheng completed her residency at Rijksakademie, Amsterdam. She then went on to win the prestigious Balise Art Prize in 2019, which culminated in a solo show at Hamburger Bahnhof, Berlin (2020). Her expansive oeuvre has been the subject of numerous of solo and group exhibitions around the world.

Video: <https://www.youtube.com/watch?v=wHFpfwIMM7w>

The artist discussing her practice at the opening of her 2020 solo show at Lafayette Anticipations, Paris

Provenance

Private Collection, France (acquired directly from the artist)

Acquired from the above by the present owner



270

Issy Wood

A Junction

signed and dated 'Issy Wood 2020' on the reverse
oil on linen

131 x 100 cm. (51 5/8 x 39 3/8 in.)

Painted in 2020.

Estimate

HK\$900,000 — 1,200,000

€109,000 — 145,000

\$115,000 — 154,000

[Go to Lot](#)



"Wood treats [her subjects] like textbooks of desire, manuals for mysterious constructions of want." —Matthew McLean

Born in the United States and trained in the United Kingdom—having been awarded a BA in Fine Art and History of Art from Goldsmith's in 2015 and a MA from the Royal Academy Schools in 2018—Issy Wood has enjoyed a notable rise to critical acclaim since her first solo show at Carlos/ Ishikawa in 2017. Her first major institutional show took place just two years later at Goldsmiths Centre for Contemporary Art (2019), shortly followed by a solo show at [JTT in New York](#) (2020), and at Beijing's [X Museum](#) (2020), whom also acquired work by the artist for their permanent collection.

During Wood's time at the Royal Academy Schools in London, she would often browse auction catalogues and became fascinated by their glossy, polished presentations of works of art coming up for sale that would soon disappear once again from the public eye, finding new homes with the lucky buyers. The artist also noticed this phenomenon on social media platforms, where objects, possessions and even people come and go at the flick of a swipe. Drawing inspiration from this sense of impermanence, Wood's captivating canvases seek to parody the associations with luxury as she transforms everyday objects into uncanny visions that are meticulously sumptuous, yet undercut with a haunting beauty.

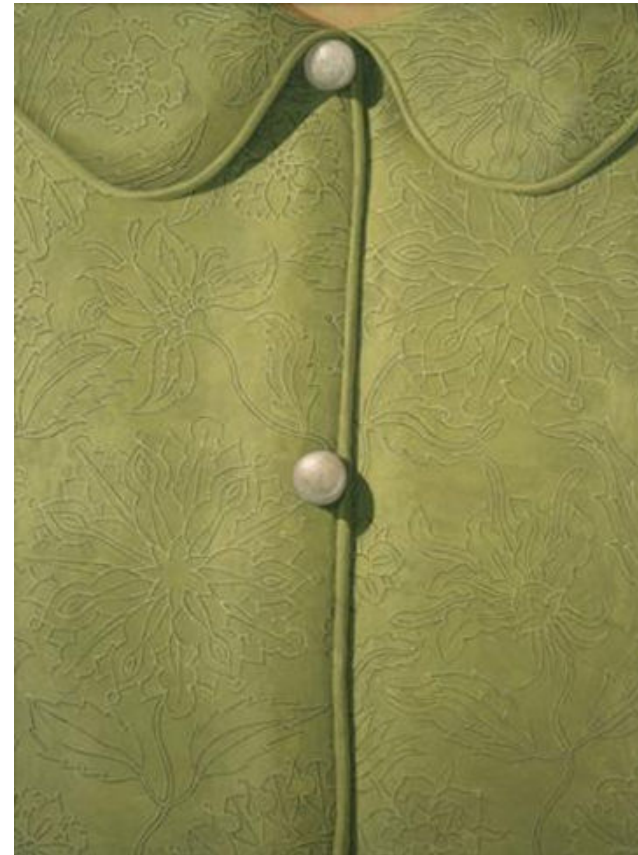
Video: <https://www.youtube.com/watch?v=WqugSizBEGc>

Moncler Gamme Bleu Fall-Winter 2015/16 Show

Video Courtesy of Moncler

A Junction is a marvellous painting from Wood's oeuvre that perfectly showcases the young artist's distinctive approach to figuration. A black and white, striped puffer jacket fills the frame, vertically bisected by a zipper securely fastened all the way up. Playfully alluding to the work's title to reveal the artist's hallucinogenic humour, though the monochromatic bands meet in the middle present a literal junction, they further bring to mind the zig zags of a zebra crossing. Painted in 2020, the work is masterfully rendered in oil on linen with such a precision for detail, if it were not for the scale of the piece, one might be mistaken for misinterpreting the smooth canvas surface for a tactile, three-dimensional object.

"I'm convinced the way I configure these otherwise alluring products and garments often lowers them, literally, in tone, or happily switches them from being an advert to an expression of perversion, in the way painting can do." —Issy Wood



Domenico Gnoli, *Chemisette Verte*, 1967

© Domenico Gnoli

Like the magnified paintings by Domenico Gnoli, Wood transforms the banal into the extraordinary by zooming into the garment to such an extent that it sits somewhere between real and surreal, inviting viewers to ponder on the mysterious identity of the wearer as a disquieting sense of the unknown adds to the mix. Highlighted by an ambiguous light-source that glistens the jacket's creases and contours with a seductive artificiality, the composition exemplifies Woods' exploration into the relationships between consciousness and commodity, life and form, and objects and objectification.

Beyond being well recognised as an accomplished painter who has catapulted into popularity amongst art collectors, enthusiasts, and institutions alike, Wood has also seen great success with her musical interests, signing with Mark Ronson's Zelig Records in 2019 with several singles and EPs available on streaming services ([click to listen on Spotify](#)).

Phillips recently achieved the artist's top result at auction with Wood's work, *Chalet* (2019), which hammered down in London on 3 March 2022 for 441,000 GBP Premium (587,451 USD) against pre-sale estimates of 100,000 - 150,000 GBP (133,209 - 199,813 USD).

Provenance

Carlos/Ishikawa, London

Acquired from the above by the present owner



271 ж

Zhang Zipiao

Tiger Skin Tapestry

signed and dated 'Zhang Zipiao [in Chinese] 2018' on the reverse

oil on canvas

175 x 140 cm. (68 7/8 x 55 1/8 in.)

Painted in 2018.

Estimate

HK\$250,000 — 450,000

€30,400 — 54,800

\$32,100 — 57,700

[Go to Lot](#)



“You paint what aligns the most with what you want to express. Isn’t this self-portrait in a way?” — Zhang Zipiao

After graduating from the Art Institute of Chicago in 2015, Zhang Zipiao has followed in the footsteps of her father, an artist. Born in Beijing in 1993, the young artist considers herself well-versed in the various trends of social media— it is her deep interest in internet culture and her unique perception of online trends that entice her to create. Zhang’s pictorial language is both visually and emotionally arresting, rendering everyday subjects from food and nature to decorative items in stunning palettes and overwhelming compositions. Behind a vibrant and playful facade, however, lies broiling undercurrents of tension and violence that are unfortunately typical of modern society.

Tiger Skin Tapestry is an exemplary work that showcases Zhang’s distinct perceptiveness and sensitivity towards the surrounding world. As visually potent as it is unnerving, the painting features a tiger’s bare ribs, bent and fleshless. Wrapped around it is its sleek hide, coated in a regal yellow hue that does little to conceal the grotesque imagery underneath. What’s left of the tiger’s torso is irregular and broken, resembling crawling bugs’ legs rather than a set of bones, and the deep, blood-red shades that tint the upper part of the work serves as a grim reminder of the brutal, inhumane process that yields the depicted animal skin. Simultaneously unexpected and disturbing, the present work displays Zhang’s affinity for imbuing a dark emotional depth into her initially delightful paintings.



Zhang Zipiao painting in her studio Image Courtesy of Salon 94

Currently living and working in Beijing, Zhang Zipiao’s works are regularly shown in both solo and group exhibitions. [Zhang Zipiao | Heart of Anchor](#) at Salon 94, New York (8 September - 9 October 2021) marks the artist’s debut solo exhibition in the United States, and other recent solo exhibitions include [Blooming](#), White Space, Beijing (18 July - 6 September 2020); [Cutthroat Kitchen](#), Mine Project Gallery, Hong Kong (27 March - 27 April 2019); and [The Ultimate Moist!](#), White Space, Beijing (12 May - 20 June 2018). Zhang was featured on the list of Forbes’ “30 Under 30 Asia”, and “2019 Best of the Best” in the annual young artist category by Robb Report in 2019.

Provenance

White Space, Beijing

Acquired from the above by the present owner



PROPERTY FROM AN IMPORTANT COLLECTOR

272

Rebecca Brodskis

Amour Propre (Self-Respect)

signed, titled and dated "'Amour Propre" Rebecca
Brodskis Brodskis 2020' on the reverse
oil on linen, in artist's frame
117 x 90 cm. (46 1/8 x 35 3/8 in.)
Painted in 2020.

Estimate

HK\$60,000 — 80,000

€7,300 — 9,700

\$7,700 — 10,300

[Go to Lot](#)



"I am just obsessed with human figures. To me they are infinite landscapes. There's just so much to it. It's endless. I always love to stare at people. I find faces incredible. The weirder they are the more I adore them. I find beauty in distortion. I admire asymmetrical figures, bended bodies, misshaped profiles. This is what I want to paint and what gives me eternal inspiration." — Rebecca Brodskis

Amour Propre, painted in 2020, is a stunning portrait that marks Marseille-based artist Rebecca Brodskis' international auction debut. French for "self-respect" and "a sense of one's own worth", *Amour Propre* is characteristic of Brodskis' oeuvre, presenting the viewer with a chromatically brilliant portrayal of two figures held in an embrace. After studying painting at both the prestigious Ateliers des Beaux Arts de la Ville Paris and Central St. Martins in London, Brodskis; furthered her education by achieving a Master's Degree in Sociology in 2015, where she based her postgraduate research on issues of vulnerabilities and social crisis. Thematically, this focus certainly carries into the artist's work as she conceptually explores notions of identity, relationships, and the impact of the social on the individual.



The present work exhibited at London, Kristin Hjellegjerde Gallery, *Rebecca Brodskis: Arrêt sur image*, 21 January – 20 February 2021

Brodskis is captivated by fleeting moments of life that surround her, by unfamiliar faces that flicker in and out of her sight as she moves through her day. The artist grew up travelling between France and Morocco and has lived and worked in New York and throughout Europe. Influenced by her life experiences, her paintings are heavily informed by a range of cultures and contexts. Questioning the foundations on which interpersonal ties and individual identities are built, Brodskis' characters represent the contemporary individual, entangled in ever-evolving social environments, endlessly

pursuing understanding and validation.

Coming from a family of filmmakers, cinema aesthetics—particularly that of the 1920s and 1930s—are a major influence on Brodskis' unique painterly style. As such, her characters are poised and elegant, often appearing to have stepped out of a black-and-white film with their ashen skin, sharp silhouettes, and refined features, posing pointedly with blank stares. Adding to the spectral, otherworldly quality of the work are the glossy, block-coloured backgrounds that further bring to mind Swiss-born artist Nicolas Party's saturated portraits, as he too, sets his subjects in abstract, indeterminate spaces. With their circumstances left ambiguous, Brodskis' portraits seem disconnected from reality, inviting viewers to spin our own narratives in a similar way as we imagine the lives of people we observe in passing.



Lot 16, Nicolas Party, *Two Portraits*, 2016 Phillips Hong Kong Evening Sale, 22 June 2022 Estimate HK\$ 6,000,000 - 8,000,000 / US\$ 769,000 - 1,030,000

The present work was displayed at Brodski's solo show, *Arrêt sur image*, with Kristin Hjellegjerde Gallery in London in 2021, alongside a series of arresting portraits that seem to oscillate between conscious and unconscious spaces. Permeated with an air of mystery that heightens their surrealism, her works exist as though they are suspended in time, a haunting silence amidst the hustle and bustle of city life, providing viewers with a moment of stillness and an opportunity for deep contemplation.

Brodskis' portraits have been widely exhibited. In 2021, she held three solo shows with Septieme Gallery in Paris; Galeria Anna Marra in Rome; and Kristin Hjellegjerde Gallery in London. She has

two upcoming solo exhibitions this year, with Kristin Hjellegjerde Gallery in London and Fabienne Levy Gallery, Lausanne.

Video: https://vimeo.com/508510674?embedded=true&source=vimeo_logo&owner=127398898

The artist discussing her 2021 solo exhibition at Kristin Hjellegjerde Gallery in London, of which the present work was included
Video Courtesy of Kristin Hjellegjerde Gallery

Provenance

Kristin Hjellegjerde Gallery, London

Acquired from the above by the present owner

Exhibited

London, Kristin Hjellegjerde Gallery, *Rebecca Brodskis: Arrêt sur image*, 21 January – 20 February 2021

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



273

Jamian Juliano-Villani

Golden Girl

signed and dated 'JAMIAN JULIANO-VILLANI 2015' on the reverse

acrylic on canvas

96.2 x 96.5 cm. (37 7/8 x 37 7/8 in.)

Painted in 2015.

Estimate

HK\$300,000 — 500,000

€36,500 — 60,900

\$38,500 — 64,100

[Go to Lot](#)



"I make my paintings out of necessity, and like using the things around me to communicate what I need to, because I'm really bad at articulating how I feel, vocally. The paintings do that for me." — Jamian Juliano-Villani



The present work exhibited at New York, The Jewish Museum, *Unorthodox*, 6 November 2015 - 27 March 2016

Executed in 2015 and exhibited at an institutional show in New York later that year, *Golden Girl* transports viewers into the wildly colourful, bewildering pictorial world of Jamian Juliano-Villani. As alluded to by the work's title, at the centre of the composition sits the 'golden girl' in question – a cross-legged amphibian with bouncy lavender locks. Their depiction shares a distinct likeness to 'Kappa', the mischievous river-dwelling spirit found in Japanese folklore, feared for snatching up and devouring humans. As such, whilst the graduation hat that balances atop the moss green creature's head initially seems a curious addition, a dual witticism is introduced when considering the reptilian in relation to the 'Kappa' Greek life of US college fraternities and sororities.



A depiction of Kappa

Although chaotic at first glance, the striking composition is in fact carefully considered, composed of a mélange of references culled from the artist's obsessive absorption of visual culture. Backed by the light of her projector in her Brooklyn studio, Juliano-Villani flicks through her vast bank of television stills, stock photos, fragments of historical artworks, memes, and personal photography archive, ping-ponging between options before tracing the selected images onto canvas in a manner she has likened to 'drunk Photoshop' ⁱ. Finalising her layered collages through brush and airbrush techniques, the resulting pictures are packed with both sentiment and banal humour,

stemming from the very recesses of the artist's psyche.

"I'm all about explicitness; not crude, but legible. I feel painting has gone farther and farther away from expressing yourself and is now all about expressing painting traditions. Who cares about that?" — Jamian Juliano-Villani

Highly praised as 'one of the art world's most magnetic talents'ⁱⁱ, Juliano-Villani has been honoured with numerous exhibitions since her first museum solo show at the Museum of Contemporary Art Detroit in 2015.

More recently, the artist has presented solo exhibitions at the Pond Society in Shanghai, marking Juliano-Villani's debut in China (2021); Kunsthall Stavanger (2021); JTT Gallery, New York (2020); and Massimo De Carlo, London (2019). Juliano-Villani's work is included in the collections of the Hammer Museum, Los Angeles; Solomon R. Guggenheim Museum, New York; and Whitney Museum of American Art; New York.

Video: <https://www.youtube.com/watch?v=Coesu1h2t9Q>

Jamian Juliano-Villani in her studio, 2015

ⁱ Jamian Juliano-Villani quoted in Scott Indrisek, 'Jamian Juliano-Villani Pranks the Art World with Dumb Jokes—and Serious Painting Chops', *Artsy*, 6 February 2018, [online](#)

ⁱⁱ Andrew Russeth, 'Jamian Juliano-Villani, Today's Most Tireless Artist, Readies a New Chapter', *Surface*, 17 March 2020, [online](#)

Provenance

Private Collection

Acquired from the above by the present owner

Exhibited

New York, The Jewish Museum, *Unorthodox*, 6 November 2015 - 27 March 2016



274

Cristina BanBan

Estudio. Septiembre 2020 II

signed with the artist's initials 'CB' lower right
acrylic, soft pastel and colour pencil on paper
129.5 x 106.5 cm. (50 7/8 x 41 7/8 in.)
Executed in 2020.

Estimate

HK\$80,000 — 120,000

€9,700 — 14,600

\$10,300 — 15,400

[Go to Lot](#)



"I definitely focus on how I am feeling because that energy will dictate how the painting will look. I have to connect with myself. Painting is a very honest act for me." — Cristina BanBan

Executed in 2020, in Cristina BanBan's *Estudio. Septiembre 2020 II*, a meticulous combination of acrylic, soft pastel and colour pencil layer the composition in hues of tangerine, cream, and silvery sky-blue. First presented at BanBan's major dual-New York gallery show, [Cristina BanBan: Del Llanto](#), hosted by Albertz Benda and 1969 Gallery in 2021, this work marks the debut of the artist's work at auction in Asia.



The present work (second from the left) exhibited at Albertz Benda, New York, *Cristina BanBan: Del Llanto*, 5 May - 12 June 2021

Image Courtesy of Albertz Benda

Harkening back to BanBan's formative experimentations with acrylic, *Estudio. Septiembre 2020 II* stands out from the other works in the exhibition in that it is rendered in acrylic as opposed to oil. Loose, wide brushstrokes layer the background of the composition to set the scene, contrasting the more daintily applied details that fill the foreground and imbue a sense of narrative into the figurative piece. And yet, the medium is not the only factor that sets this work apart. While much of BanBan's practice is focused on the female form, *Estudio. Septiembre 2020 II* is a particularly unique piece that depicts a studio scene featuring two paintings of a closely cropped woman's

face, propped up in the artist's workspace.

In fact, the pair of square-formant canvases in *Estudio. Septiembre 2020 II* were also presented at the same 2021 show in New York, installed on the adjacent wall to the present work in the Albertz Benda space. Intimately immersing viewers into the inner workings of BanBan's studio technique through the eyes of the artist herself, the composition beautifully reveals the effort and emotion that contributes to the creation of BanBan's striking work.



Raoul Dufy, *The Artist's Studio*, 1935 Collection of The Phillips Collection, Washington, D.C. © 2022 Artists Rights Society (ARS), New York / ADAGP, Paris

Born and raised in Barcelona, BanBan graduated from the University of Barcelona in 2010 with a Bachelor of Fine Arts. Since then, her repertoire has been widely exhibited in both group and solo shows across Europe, North America, and Asia. Currently based in New York City, the artist is jointly represented by Skarstedt and Perrotin, and her most recent solo show was held at Perrotin in their Paris location between [19 March - 28 April 2022](#). BanBan recently set her personal auction record with Phillips London with the sale of *El Sueño Va Sobre El Tiempo*, executed in 2019, which

achieved an impressive 138,600 GBP Premium (183,115 USD) against pre auction estimates of 15,000 - 20,000 GBP (19,817 - 26,423 USD).

Provenance

Albertz Benda, New York

Acquired from the above by the present owner

Exhibited

New York, Albertz Benda, *Cristina BanBan: Del Llanto*, 5 May – 12 June 2021, p. 39 (illustrated)



275

Joan Cornellà

SlimyDunk

signed 'Joan Cornellà' on the reverse
acrylic on wood panel
diameter 180 cm. (70 7/8 in.)
Painted in 2020.

Estimate

HK\$600,000 — 800,000

€73,000 — 97,400

\$76,900 — 103,000

[Go to Lot](#)



275

Joan Cornella

Provenance

Sotheby's, Hong Kong, 29 January 2021, lot 9 (acquired directly from the artist)

Acquired at the above sale by the present owner



276

Joan Cornella

Untitled

signed with the artist's initials 'JC' lower right

acrylic on canvas

60 x 60 cm. (23 5/8 x 23 5/8 in.)

Painted in 2016.

Estimate

HK\$150,000 — 260,000

€18,300 — 31,700

\$19,200 — 33,300

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner



277

Adriana Oliver

April of 1958

signed, titled and dated '""APRIL OF 1958""' 2018

adriana oliver' on the reverse

acrylic on canvas

99.7 x 99.7 cm. (39 1/4 x 39 1/4 in.)

Painted in 2018, this work is accompanied by a certificate of authenticity issued by Duran Mashaal.

Estimate

HK\$100,000 — 150,000

€12,200 — 18,300

\$12,800 — 19,200

[Go to Lot](#)



The Artist in Conversation

Recently, Phillips spoke with Adriana Oliver about the inspirations behind her practice...

PHILLIPS: You were born in Barcelona where you are still predominantly based. What impact would you say the city has had on the development of your work?

Adriana Oliver (AO): Barcelona is one of the most inspiring cities in terms of art and culture. The city is full of history in every corner. Back in 2013 when I started to paint, I lived in the city center and I had the art store supply next to my apartment/studio, I remember walking the streets, thinking about the new works and everything felt so inspiring and exciting, just the fact of going to buy brushes or paint and I have such a great memory of it. After finishing in the studio I visited local art galleries and exhibitions or any art event occurring in that day, it was very inspiring and it helped me so much to develop my practice.

PHILLIPS: Beyond your formal training as a photographer, the influence of photography on your work is also found in the cinematographic pictures from the 1950s and 1960s you cite as sources of inspiration. What specifically are you drawn to with these? What else informs your practice?

AO: I've been fascinated by black and white photography of the 1950s and 1960s ever since I was a child. Seeing movie posters or portraits in my grandmother's home, I remember the powerful feeling those images caused and this influenced me all my life subliminal. There's something so magical and heroic about the process of creating a portrait and developing film back then, as it has been such a respectful and honourable action. These characters being captured in those portraits presented to public have consisted in value and manifested in history as role models, forming whole generations. It feels like their magnitude has been frozen in time and with those portraits, live forever.

PHILLIPS: In paintings such as *April of 1958*, the title contributes to adding a sense of narrative. Is there a specific link behind this title?

AO: There is, absolutely. April 1958 marks a very important event in my family. The inspiration for this particular work has its origin in a personal family story that is kept present in conversations over generations. Years full of silence and separation for a long period of time. It is full of nostalgia, the yearn for union and urge to cross paths again. The character represents a father figure watching over his daughter from far in a very loving and protective way.

The embodiment of this character in my work, appearing powerful and protective, allows for many connotations. The wish to be protected and safe, it is almost a representation of an ideal scenario one would seek desperately from a perspective of aspiration and despair.

PHILLIPS: You have explained in a previous interview how your artworks can be considered 'a chain

of art history'. If you could have dinner with 3 artists, dead or alive, who would be at your table?

AO: It would be Sarah Morris, Louise Bourgeois and Barbara Kruger.

PHILLIPS: Though painting portraits, your subjects are depicted without facial features. What are you trying to convey through this ambiguity?

AO: We are living in a world that is becoming more and more individualised. With social media and technology, we are more connected than ever, but at the same time more lonely than ever. It's difficult to experience deep connections as we live in a society that is extremely superficial and unsettled. The image of ourselves is more magnified than ever, so is our public image, but yet the lack of identity seems to be rising. My characters exist in their worlds seeking the same as everyone else, experiencing love and heartbreak, acceptance and rejection.

PHILLIPS: Can you share with us a little about what your studio is like right now? What does your current process look like and has it changed at all over the course of the pandemic?

AO: I have been working on a few different spaces. The last two years and a half I have been working on a very big studio and it's been so nice because I had no limitations of any kind, I have been able to do the biggest works so far in that space. But I have been building my studio in my home..because I'm not a person that like to commute to go to work, I think work and life is one solid thing that can't be separate, and truly the most important thing when you're creating, is to have that possibility to develop your work at any time, in my case I like to work at night and I haven't been able to do that yet. So getting in this new space is super exciting, is the studio, but is also home.

PHILLIPS: Your work has been exhibited in several solo shows, including at Moosey Art in London (2021); Dopeness Art Lab in Taipei (2020); and Gallery Target in Tokyo (2019). May we ask if you're currently working on any project ?

AO: I just opened my solo show in Tokyo last April with Gallery Target and SAI. And I want to take it a bit easy this rest of the year, I will be part of some group shows and art fairs and then I will work for my next solo show in Hong Kong February 2023 at Woaw Gallery.

Video: <https://vimeo.com/699510443>

The artist in her studio, 2022

Video courtesy of Avant Art

“The fact that I make work with no faces is not to give importance to the protagonist, the subject. It’s a way of focusing on the other things in the painting.” — Adriana Oliver

Barcelona-born artist Adriana Oliver is critically acclaimed for her Pop-inspired portraits of faceless figures that provide instant aesthetic appeal. *April of 1958* is a prime example from her oeuvre, featuring the blank portrait of a figure dapperly dressed in a suit and tie, rendered with a refined graphic sensibility that evokes a similar pared-back approach as Andy Warhol’s *Marilyn*’s. Characteristic of Oliver’s compositions, however, the protagonist of *April of 1958* is depicted with no eyes. A deliberate choice by the artist to emphasise the absence of identity, Oliver uses her silhouetted subjects to examine societal expectations in modern-day life, ‘breaking down signifiers and characters representing traditional gender construct’.ⁱ

Citing cinematographic pictures from the 1950s and 1960s as points of inspiration, Oliver introduces an element of narrative through the present work’s title, transporting viewers to a year that saw the launch of NASA, Truman Capote publish *Breakfast at Tiffany’s*, the ‘Cha Cha’ dance craze, and Danny & The Juniors dominate the top spot on the charts with their song *At the Hop*.

Video: <https://www.youtube.com/watch?v=U3KjDpvmwU>

Danny & The Juniors, *At the Hop*, 1958

At the same time, though the use of sharp lines and stark colour contrasts in the present work attribute to Oliver’s skill as a painter, the immediacy of the composition also owes to the artist’s background in photography. Having focused on photography during her studies at IDEP, an esteemed private university in Barcelona with a curriculum centred upon image and design, Oliver later transitioned to painting for the greater creative freedom it granted, and capacity for storytelling.

Now living and working in Tarragona, a port city located an hour along the coast from Barcelona, Oliver’s work has been the subject of several solo exhibitions around the world, including in 2018 at Duran Mashaal in Montreal where *April of 1958* was first unveiled. More recently, Oliver has presented solo shows at Moosey Art in London (2021); Dopeness Art Lab in Taipei (2020); Gallery Target in Tokyo (2019) and Galería Hussein Jarouch in Sao Paulo (2019).

ⁱ Adriana Oliver, quoted in ‘Artist Statement’, *Padre Gallery*, [online](#)

Provenance

Duran Mashaal, Montreal

Acquired from the above by the present owner

Exhibited

Montreal, Duran Mashaal, *Adriana Oliver - A Night Thought*, 9 June - 7 July 2018



PROPERTY FROM A DISTINGUISHED PRIVATE
EUROPEAN COLLECTION

278

Edgar Plans

Piet and Mondrian III

signed 'Plans' lower right; further signed, titled and
dated "'PIET & MONDRiAN SERIES" Plans 2020' on the
reverse

oil on canvas

55.4 x 46 cm. (21 3/4 x 18 1/8 in.)

Painted in 2020, this work is accompanied by a
certificate of authenticity issued by Alzueta Gallery.

Estimate

HK\$200,000 — 300,000

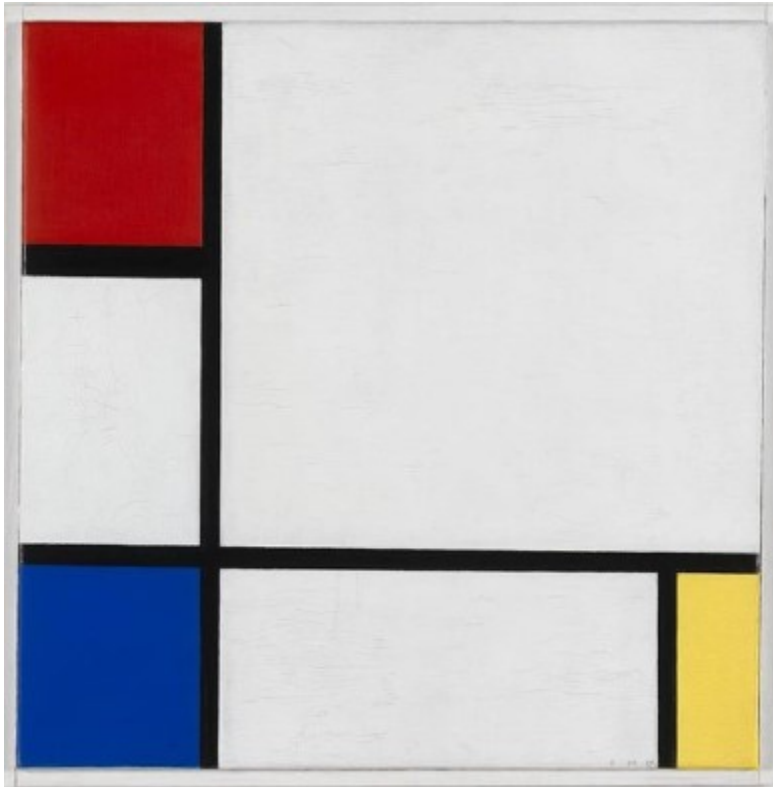
€24,400 — 36,500

\$25,600 — 38,500

[Go to Lot](#)



*"A canvas is never white in the eyes of an artist, it's the mirror of their ideas." —
Edgar Plans*



Piet Mondrian, *Composition No. IV, with Red, Blue and Yellow*, 1929 Collection of the Stedelijk Museum Amsterdam

Provenance

Alzueta Gallery, Madrid

Private Collection, France

Acquired from the above by the present owner



279

Edgar Plans

Untitled

signed 'Plans' centre left; further signed, inscribed and dated 'OPSSS! 2020 Plans' on the reverse

oil on canvas

100 x 100 cm. (39 3/8 x 39 3/8 in.)

Painted in 2020, this work is accompanied by a certificate of authenticity issued by Alzueta Gallery.

Estimate

HK\$500,000 — 700,000

€60,900 — 85,200

\$64,100 — 89,700

[Go to Lot](#)



Provenance

Alzueta Gallery, Barcelona

Private Collection, Taipei

Acquired from the above by the present owner



280

Matías Sánchez

Pintor a pleno sol (Painter in the Full Sun)

signed with the artist's initials 'MS' lower right; further signed, titled, inscribed and dated 'Matías Sánchez Sevilla. 2020 "PINTOR A PLENO SOL"' on the reverse
oil on canvas

73.2 x 60 cm. (28 7/8 x 23 5/8 in.)

Painted in 2020.

Estimate

HK\$80,000 — 120,000

€9,700 — 14,600

\$10,300 — 15,400

[Go to Lot](#)



*"My concern is to compose and balance the nuances and dynamics of a painting. The colours, tones, the silences in the negative spaces, the chiaroscuro, the rhythm, the play of lines. They are all things that fundamentally make a painting work or not... The important thing is how that painting is painted and how it seduces the viewer. The intelligence of the execution, its mastery, how the artist manages the viewer's perspective from where he wants. Where does the viewer enter the painting, walk through it, and then exit? Those are the things that make a work of art timeless." —
Matías Sánchez*

Provenance

Galerie Zink, Waldkirchen

Acquired from the above by the present owner



281

Jordi Ribes

Amazing Stories

signed and dated 'Ribes 2010' on the reverse
oil on canvas

146 x 114 cm. (57 1/2 x 44 7/8 in.)

Painted in 2010, this work is accompanied by a
certificate of authenticity signed by the artist and
issued by L21 Gallery.

Estimate

HK\$200,000 — 300,000

€24,300 — 36,500

\$25,600 — 38,500

[Go to Lot](#)



"I love the ambiguity, the multiplicity of readings.. The paintings can transmit tension either through the characters, the landscape, the colours, or that which is absent." — Jordi Ribes



The present work in the artist's studio

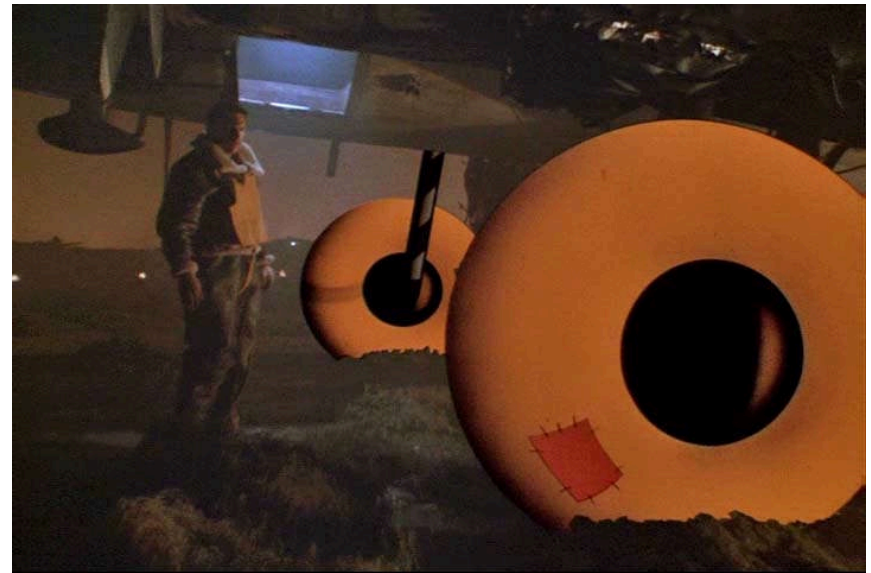
Image Courtesy of La Escocesa

Born in Barcelona in 1972, Jordi Ribes' narrative-focused paintings transport viewers into the world of childhood, a space rich in dreams, adventure, and mystery. Celebrated for blurring the lines between pictorial and digital expression, Ribes composes his works using oil paint, a medium characterised by its malleability. Curiously, however, his unconventional approach to the medium renders it almost artificially polished, as Ribes meticulously applies very thin layers of carefully mixed pigment to achieve an impeccable smoothness of gradients. When combined with his adoption of a fluorescent colour palette inspired by video games, fantasy films and fairy tales, the overall effect evokes the radiating glow of screens, activating a game of contrasts between the real and the fictitious, and the familiar and the unknown.

"On the one hand, my work looks like an image from a computer, with a cold and neutral finish that apparently does not exploit the properties of oils, while, on the other hand, it is a painting that can only be done with the oil technique." — Jordi Ribes

Painted in 2010, in *Amazing Stories*, a lone female figure wades through a silvery body of water

framed by tall, bamboo-like cylinders. With her back to the viewer, she approaches a red-orange object partially covered by candy-coloured patches that cascade down from the pointed top, skimming the water's edge. Though ambiguous in form, the large structure is decorated with two, dark, window-shaped rectangles, which when considered in conjunction with the helmet the protagonist holds under her arm, alludes to ideas concerning extra-terrestrial travel and spacecrafts. Perhaps also influenced by Steven Spielberg's 1985-1987 science fiction television series of the same name, *Amazing Stories* exemplifies Ribes' ability to tap into both digital and analogue worlds to produce mystical compositions that drive the mind's eye, leaving viewers to wander about the next chapter to unfold in this unfinished story.



Still from Steven Spielberg, *Amazing Stories (The Mission)*, 1985

Represented by L21 Gallery, Ribes has been the subject of solo exhibitions at Galería Senda in Barcelona and L21 in Palma, as well as group exhibitions at places including Palais de Tokyo in Paris; Galería Lelong in Paris; Galería Oliva Arauna in Madrid; and Centre d'Art Tecla Sala in Barcelona. His work forms part of collections such as Centro de Arte Dos de Mayo (Madrid); Fundación Altadis (Madrid); and Fundación Vila Casas (Barcelona).



Jordi Ribes, *Sport Bag*, Collection of the Fundació Vila Casas in Barcelona

Provenance

L21 Gallery, Palma

Private Collection

Acquired from the above by the present owner

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



282

Peter McDonald

Museum Show

signed, titled and dated "'Museum Show" 2008 Peter McDonald' on the reverse

acrylic and gouache on canvas

100.2 x 140 cm. (39 1/2 x 55 1/8 in.)

Executed in 2008.

Estimate

HK\$180,000 — 280,000

€21,900 — 34,100

\$23,100 — 35,900

[Go to Lot](#)



Provenance

Gallery Side 2, Tokyo

Acquired from the above by the present owner

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



283

Peter McDonald

Vermillion Fontana Slash

acrylic gouache on paper
20.7 x 30 cm. (8 1/8 x 11 3/4 in.)
Executed in 2008.

Estimate

HK\$40,000 — 60,000

€4,900 — 7,300

\$5,100 — 7,700

[Go to Lot](#)



283

Peter McDonald

Provenance

Gallery Side 2, Tokyo

Acquired from the above by the present owner



PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

284

Michael Kagan

It Begins

signed, titled and dated '""It Begins"" Michael Kagan
2019' on the reverse

oil on linen

203.2 x 152.5 cm. (80 x 60 in.)

Painted in 2019.

Estimate

HK\$300,000 — 500,000

€36,500 — 60,900

\$38,500 — 64,100

[Go to Lot](#)



"The whole reason I know about the history of astronauts is because my Dad taught me growing up. He taught be about the history of NASA, he took me to space camp. Going to space is cool, it's awesome! The idea behind why I paint astronauts is a couple of reasons: I like the imagery, I know a lot about it.. For moments I want to paint, I feel like before I get too excited about it, I have to know the history behind [the subject], to make sure that its worthy of being painted." — Michael Kagan



Left: The artist in his studio, Image Courtesy of Avant Arte Right: Detail of the present work

Provenance

Acquired directly from the artist by the present owner

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



285 ж

Ouyang Chun

Atom No. 2

signed with the artist's initials and dated 'OYX 2004' upper right; further signed, titled and dated "'Atom No. 2" Ouyang Chun [in Chinese] 2004' on the reverse oil on canvas

180.4 x 230.4 cm. (71 x 90 3/4 in.)

Painted in 2004.

Estimate

HK\$200,000 — 400,000

€24,200 — 48,400

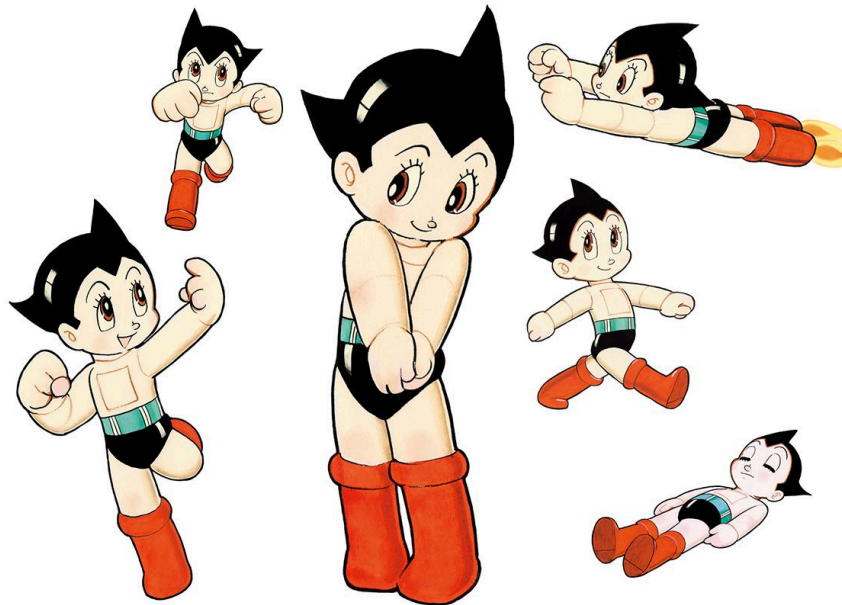
\$25,600 — 51,300

[Go to Lot](#)



Born in 1974, Ouyang Chun is a Chinese artist known for his expressive, childlike paintings. His canvases are layered with thick, textured brushstrokes that create abundant gradations, saturating the work with infectious enthusiasm and exuberance. Having drifted away from the rigorous and academic art education system he was trained in, Ouyang seeks to defy preciosity in his oeuvre, showcasing an independent creativity fuelled by versatile, self-learned techniques. The motif of his work stems from the themes and subjects that were prevalent during his childhood years, which he taps into to visually propel viewers to happier, simpler times.

The present work is a redrawing of Atom, the internationally beloved character created by Japanese cartoonist and manga artist Tezuka Osamu. Created in the 1950s, Atom, better known to the international audience as 'Astro Boy', is the protagonist of the *Astro Boy* series, one of the best-selling anime and manga franchises of all time. Immensely popular to this day, *Astro Boy* has remained a childhood favourite for generations, particularly in East Asia where Ouyang was born and raised. Depicting the iconic robot boy, the present work undoubtedly evokes a sense of affectionate nostalgia in many viewers.



Atom (Astro Boy)

Ouyang's expansive repertoire has been the subject of numerous solo and group exhibitions, the most recent being the solo show *The Mortals* (2019) with ShanghART, Shanghai. Works by the artist can also be found in many public collections, including but not limited to, the Long Museum, Shanghai; Power Station of Art Shanghai; and White Rabbit Contemporary Chinese Art Collection in Sydney.

Video: <https://www.youtube.com/watch?v=mm43LjWBkWM>

'Astro Boy' Opening Credits, 1980

Provenance

Private Collection (acquired directly from the artist's studio)
Acquired from the above by the present owner



286

Stickymonger

No Worry. I Don't Write But Paint

signed 'Stickymonger' on the reverse

aerosol paint on canvas

124.5 x 104.1 cm. (49 x 40 7/8 in.)

Executed in 2020.

Estimate

HK\$300,000 — 500,000

€36,500 — 60,900

\$38,500 — 64,100

[Go to Lot](#)



South Korean-born and now Brooklyn-based artist Stickymonger (also known as Joohee Park) is widely recognised for her larger than life installation creations using hundreds of meticulously stuck-on black vinyl “stickers”. Her friends would call her ‘Sticky’ and people called her the ‘sticker artist’. With a corporate background working in communications at Ogilvy and Mather, she would spend her time between the office and home, from a nine-to-six job to making artworks in her studio apartment. One of her mural projects saw her cosmic girls encasing the windows of the entire 69th floor of the newly built 4 World Trade Center, high above the clouds, transforming an ordinary office location into a dreamlike, eerie space.



An installation piece created for the 69th floors of the newly built 4 World Trade Center

Departing from the medium of vinyl since 2015 because of a decision to further expand her visual language into traditional mediums, she began experimenting with acrylic, and water-based spray paint on canvas works since 2018, as evidenced in the present work. Directly influenced by her childhood experience as she grew up amidst the backdrop of a family-owned gas station in Korea, petroleum was something she was constantly exposed to and played with on a daily basis, which explains her passion for the oil in every work she creates.



The artist in her studio

“I’m a woman, it’s easy to draw because I always draw something very close to me. I like monsters and weird creatures and I just draw a woman because I’m a woman... Also, whatever I think is funny and weird like personal fears.” — Stickymonger

Not wanting her female figures to be any kind of a statement, she portrays these fantastical little girls with anime-inspired large eyes, evoking the tension between innocence and fear, femininity and anxiety, and as a result creates a unique visual vocabulary that she herself coins as “creepy-cute”.

“I draw people with giant holes in their faces because I have no idea what people think.” — Stickymonger



The present lot (detail)

With no specific references, she imbues her characters with her own personal fears and to her, it's something that is very innately human. The eyes are a primary subject matter for the artist, something that simultaneously fascinates and frightens her, yet she embraces fully still. It is often quoted from Proverbs in the Bible that "the eye is the window to the soul" and her fascination with 'holes' is also represented in the use of dots – there is this sense of being 'see through', black little holes are scary because one never knows what is behind them, but at the same time, it is strangely seductive and poses the question of what lies beyond it.

Stickymonger's artistic ethos calls to mind another Korean native artist, Kim Jamsan, most famed for his illustrations of children books to accompany the South Korean romantic drama television series in 2020, "It's Okay to Not Be Okay". Sharing her interest in creatures and monsters, zombies and fairy tales, his illustrations are also a reflection of how characters overcome their fears and past memories.



The book cover illustration of *The Boy Who Fed on Nightmares* by Korean illustrator Kim Jamsan featured in South Korean television drama series "It's Okay to Not Be Okay"

No Worry, I Don't Write But Paint is very much a surrealistic self-portrait of the artist navigating her way through the recent uncertain contemporary times, shifting moods and personal challenges. It is perhaps this very mystical world full of contradictions that she magically conjures up, delightful and disconcerting at once, that offers solace and a temporary shelter for many.

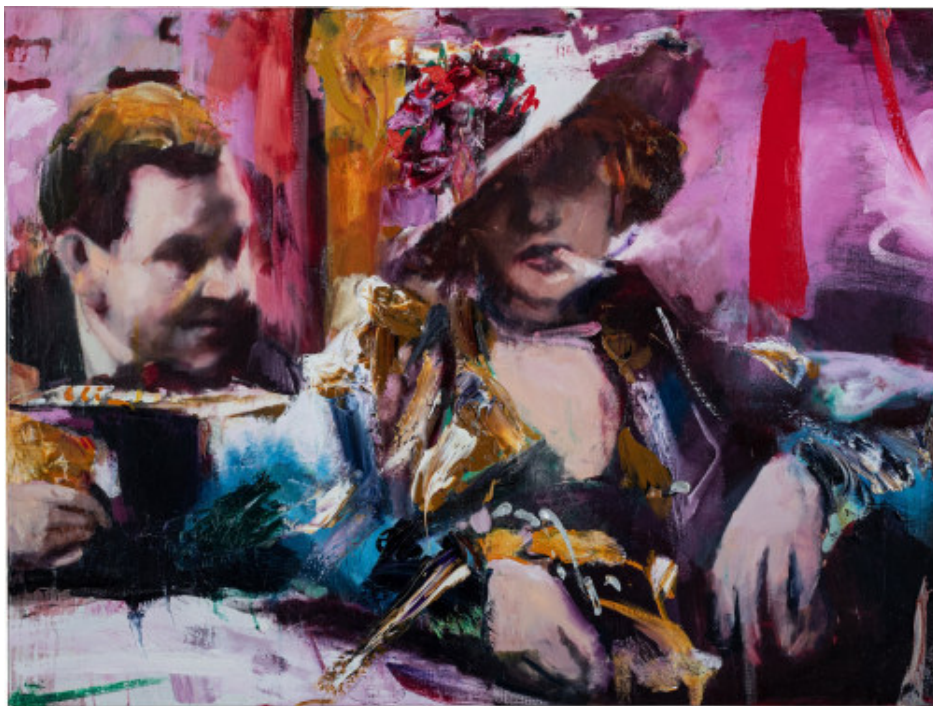
Provenance

Allouche Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Allouche Gallery, *Stickymonger: Still Smiling*, 13 March – 17 April 2021



287

Yukimasa Ida

Cigarette Girl

signed, titled and dated 'Y Ida "Cigarette Girl" 2017' on
the reverse

oil on canvas

100 x 75 cm. (39 3/8 x 29 1/2 in.)

Painted in August 2017.

Estimate

HK\$400,000 — 600,000

€48,400 — 72,700

\$51,300 — 76,900

[Go to Lot](#)



"In this ever-changing world, things and individuals are scattered, yet remain unknowingly connected, shaping the world as it exists today. People exist in the past and present, the here and now, each forging their own stories. My practice gathers miraculous encounters of humans, my intention being to crystallise them on the canvas based on realities I capture." — Yukimasa Ida

Composed of a flurry of bold brushstrokes, jewel-toned hues, and rich impasto, Yukimasa Ida's distinctive oeuvre is a collection of snapshots in time, cinematic in their harmonious melding of realism and abstraction. Delving into the nature of identity and memory, Ida's canvases are at once enrapturing and romantic— the present work, *Cigarette Girl*, evokes an unplaceable familiarity and nostalgia, as if it were a film still captured from a vintage Hollywood romance. Born in Japan in 1990, the artist grew up in the idyllic coastal town of Tottori, where childhood memories of resplendent sunsets and majestic landscapes have left an undeniable mark on his corpus, inspiring his vibrant palette.



Yukimasa Ida in his studio

Crucial to Ida's aesthetic is the idea of 'Ichi-go ichi-e', the Japanese cultural concept of once-in-a-lifetime moments and treasuring unrepeatable instances. When explaining its influence on his creative process, the artist muses: 'Everything changes, be it the seasons, people or circumstance

so if you can capture this moment of change or save the moment in time it means it will never go away and in Japan, we call this Ichi-go ichi-e. It's the reason why I grasp my paintbrush because I want to create a work that saves the moment that we have encountered together forever and this solo exhibition is an extension of such thoughts.'ⁱ A realisation sparked by the passing of his loved ones, Ida laments the transience of human life and the unstoppable flow of time in his works, yet he simultaneously revels in the joy and beauty of their shared existence— '...I also felt that it was beautiful. I was in their life and they were in mine.'ⁱⁱ

Cigarette Girl was featured in Ida's first major solo show outside of Asia, hosted by Labassa Woolfe in London in collaboration with Justin Cook Art in 2017. In 2017, Ida was one of nine artists invited to paint for the Leonardo DiCaprio Foundation, at an event which further earned Ida attention from international collectors. The following year, he was listed in Forbes' "30 under 30 Japan", and his works are collected and revered by pop culture icons such as Takashi Murakami and Jay Chou. Ida has enjoyed numerous solo exhibitions, the most recent being *Here and Now* at Mariane Ibrahim Gallery, Chicago, in 2021.

Video: <https://youtu.be/Ecu44dbzHJU>

The artist's process

ⁱ Yukimasa Ida, quoted in Justin Cook, 'Yukimasa Ida, bespoke', *The Fall*, 5 October 2017, [online](#).

ⁱⁱ Yukimasa Ida, quoted in Sophie Cobley, 'Inside the Mind of Yukimasa Ida, The Japanese Artist Collecting Once in a Lifetime Moments', *Phoenix*, 2017, [online](#).

Provenance

Private Collection, London (acquired directly from the artist)

Acquired from the above by the present owner

Exhibited

London, Labassa Woolfe presented by Justin Cook Art, *Yukimasa Ida: Bespoke*, 6 - 13 October 2017



288

Roby Dwi Antono

Lintang

signed and dated 'Roby . DA 2018' on the overlap
oil on canvas

90.5 x 70.3 cm. (35 5/8 x 27 5/8 in.)

Painted in 2018, this work is accompanied by a
certificate of authenticity issued by Srisasanti
Syndicate.

Estimate

HK\$120,000 — 180,000

€14,600 — 21,900

\$15,400 — 23,100

[Go to Lot](#)



"My works are like a mirror in which I see a reflection of myself. Very often it is where I would criticise the undoing of my past self as well as impart some hopes to my future self. I feel the urge to collect all these scattered fragments of memories and transform them into paintings." — Roby Dwi Antono

Video: <https://vimeo.com/719057021>

Video of the artist painting the present work, 2018

Courtesy of the artist's Instagram [@dwiantonoroby](#)

Provenance

Srisasanti Syndicate, Yogyakarta

Acquired from the above by the present owner in 2018

Exhibited

This work is in very good condition. Upon very close inspection, there is evidence of very light surface dirt at the lower left corner, toward the lower right vertical edge, and at the extreme edges. There is no restoration apparent under ultraviolet light. This work is not framed.



289

Mayuka Yamamoto

Little Red Bear in Box

oil on canvas

45.6 x 33.3 cm. (17 7/8 x 13 1/8 in.)

Painted in 2020.

Estimate

HK\$100,000 — 150,000

€12,200 — 18,300

\$12,800 — 19,200

[Go to Lot](#)



*“Even though I am no longer a child, when I ask myself why I draw these pictures, I still feel the nostalgia of my childhood as an adult, and it is still in my heart...” —
Mayuka Yamamoto*



The present work exhibited at Los Angeles, Corey Helford Gallery, *Animal Crossing*, 3 October – 7 November 2020

Image Courtesy of Corey Helford Gallery

Provenance

Corey Helford Gallery, Los Angeles

Acquired from the above by the present owner

Exhibited

Los Angeles, Corey Helford Gallery, *Animal Crossing*, 3 October – 7 November 2020



290

Mayuka Yamamoto

Horn

signed, titled and dated "'horn" mayuka 2011' on the overlap

oil on canvas

89.5 x 145.4 cm. (35 1/4 x 57 1/4 in.)

Painted in 2011, this work is accompanied by a certificate of authenticity issued by Gallery Tsubaki.

Estimate

HK\$350,000 — 550,000

€42,400 — 66,600

\$44,900 — 70,500

[Go to Lot](#)



290

Mayuka Yamamoto

Provenance

Gallery Tsubaki, Tokyo

Acquired from the above by the present owner

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



291

Yukimasa Ida

Gabriel Sindorf

signed, titled and dated "'Gabriel Sindorf'" 2018

Yukimasa Ida.' on the reverse

oil on canvas

162.2 x 162.2 cm. (63 7/8 x 63 7/8 in.)

Painted in 2018.

Estimate

HK\$600,000 — 1,000,000

€73,100 — 122,000

\$76,900 — 128,000

[Go to Lot](#)



“From a young age I trained myself to draw quickly. There is a training protocol that I use: draw a person in 10 minutes. I do not know how many thousands of paintings I drew using this training method. What I felt after was that there is no way our body can catch up with the loss of time, but human beings have memories. I think memory is the origin of human creativity. It is the image in the head. I think it is real and is reflecting the truth. So, all the paintings I draw are realistic paintings.”
— Yukimasa Ida

Video: <https://youtu.be/Ecu44dbzHJU>

The artist's process

Provenance

Fabien Fryns Fine Art, Paris

Acquired from the above by the present owner in 2018



293

Miwa Komatsu

Stairs of Twilight Time

signed, inscribed and dated '2019 kong 1 Miwa Komatsu [in Japanese]' on the reverse

acrylic on canvas

130.4 x 194.3 cm. (51 3/8 x 76 1/2 in.)

Painted in 2019, this work is accompanied by a certificate of authenticity issued by Whitestone Gallery.

Estimate

HK\$400,000 — 600,000

€48,700 — 73,000

\$51,300 — 76,900

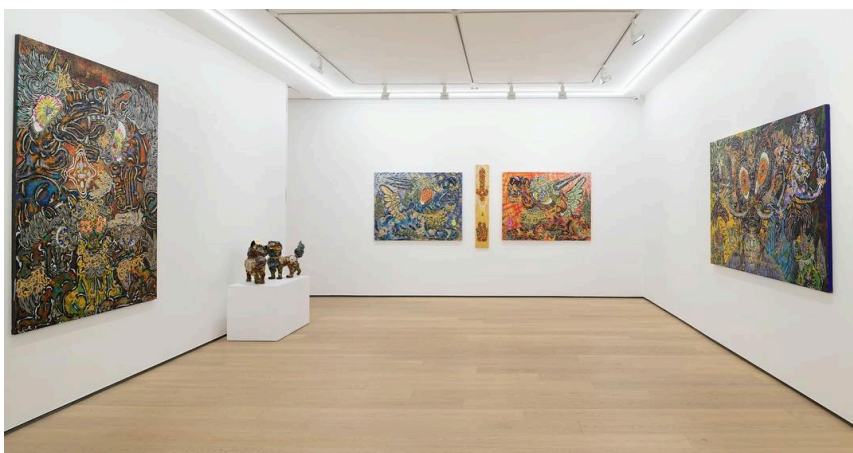
[Go to Lot](#)



"I do not sketch or do any prep work. I attempt to get to the visions that are behind the artwork, praying and meditating every morning is part of my method. It is similar to fixing on canvas images of things dropping down from heaven into my head. They could be kind of coded in a way, I decode them by turning them into art and symbols."

Miwa Komatsu

Born in Nagano, Japan in 1984, Miwa Komatsu is best known for her depictions of mystical "Divine Spirits" – fantastical creatures that dwell within the artist's heart and stem from her love of tradition. As exemplified by *Stairs of Twilight Time*, these figurines display a potent visual feast, exuding a strong presence with their full compositions of vibrant hue and rich texture.



The present work (right-side) exhibited at Hong Kong, Whitestone Gallery, *Miwa Komatsu: Divine Spirit*, 25 March - 28 April 2019 Image Courtesy of Whitestone Gallery

Komatsu's close relationship with nature, interest in Japanese mythology, and the wider spiritual themes of mortality and legendary beings, all reflect in her paintings, as she draws from these concepts to present her unique perspective on the harmonies of pure living and the cycles of life. In *Stairs of Twilight Time*, an amber-eyed, dragon-like mystical beast dominates the entire canvas, its head and floating beard commanding the centre of the picture plane whilst its sinuous legs and

claws spread into the corners, swirling and overlapping with clouds of ochre yellow and sky blue. First unveiled in the *Miwa Komatsu: Divine Spirit* solo exhibition held at Whitestone Gallery, Hong Kong, between 25 March - 28 April 2019, the present work masterfully captures the artist's distinctive visual language.

When viewed at a close distance, the dramatic tension of the painting is almost overpowering as the majestic beast makes its presence known with utter ferocity and grandeur. Next to it are two *Komainu*, a pair of guardian lion dogs rendered in violet and green, who guard the upper and lower right corners of the canvas respectively. The winding brushstrokes that are pervasive in the image are reminiscent of the textural quality of embroidery, all of which contribute to a rich and dense visual experience that is at first glance, captivating.



Miwa Komatsu painting in her studio Image Courtesy of Whitestone Gallery

Komatsu's painting process is very performative and dynamic, as the gestures of the artist's paintbrush transmit through her entire body as she moves around her works in progress as if following the steps of an interpretive dance. Following this quick, confident approach, Komatsu applies thickly deposited paint to her canvas to create undulating textures that extend outwards, imparting a sculptural quality to her work that nods to the artist's background in copperplate engraving.

Komatsu's work has been widely exhibited in Asia, Europe, and America. Her ever-growing presence in the international art sphere is made evident by her popularity amongst private collectors and institutions such as the British Museum and World Trade Centre. Since 2021, Komatsu started focusing on contemporary environmental issues as she was appointed an ambassador of goodwill by the Ministry of the Environment of Japan that same year. Her latest exhibition—*Spirituality and Mandala*—was recently held at Zenkoji Mae Tatehonzon Gokaichō Memorial Zenkoji History Museum from 25 March - 20 June 2022. A new exhibition titled *Transparent Chaos: Spirituality and Mandala* will commence at Taro Okamoto Museum of Art, Kawasaki from 25 June - 28 August 2022.

In 2015, Komatsu's Arita porcelain work, titled *Guardian Lion Dog: Heaven and Earth* was displayed at Chelsea Flower Show, and was subsequently included in the permanent collection of the British Museum, making her the youngest artist in their permanent collection at the time.

Provenance

Whitestone Gallery, Hong Kong

Acquired from the above by the present owner

Exhibited

Hong Kong, Whitestone Gallery, *Miwa Komatsu: Divine Spirit*, 25 March - 28 April 2019



294

Yuichi Hirako

Bark 33

signed with the artist's signature and dated '2020'

lower right

oil pastel on canvas

117.8 x 111 cm. (46 3/8 x 43 3/4 in.)

Executed in 2020.

Estimate

HK\$200,000 — 300,000

€24,200 — 36,300

\$25,600 — 38,500

[Go to Lot](#)



"There may be a future where humans continue to destroy the environment and nature will die out. That's one choice. I will continue to research the current situation and history and incorporate it into my work. That is the only thing I can do." — Yuichi Hirako



The artist in his studio

"When Japanese people, for example, look at my work they always say it's cute or it's pop, it's easy to see. But I'm hiding a lot of things behind that. Of course, if you want to see cute, it's cute. I don't think it's cute. It's about the more serious and dangerous things that are happening to the planet. For me, great art always seeks to change people's minds or the way in which they view the world around them." — Yuichi Hirako

Provenance

WAREHOUSE Gallery, Hong Kong

Acquired from the above by the present owner

Exhibited

Hong Kong, WAREHOUSE Gallery, *Yuichi Hirako: Growth Rings*, 19 December 2020 - 18 January 2021

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



295

Moe Nakamura

Wander in Silence

signed 'Moe' at the lower edge on the back

oil paint and wood

132 x 69 x 78 cm. (51 7/8 x 27 1/8 x 30 3/4 in.)

Executed in 2016.

Estimate

HK\$600,000 — 800,000

€72,700 — 96,900

\$76,900 — 103,000

[Go to Lot](#)



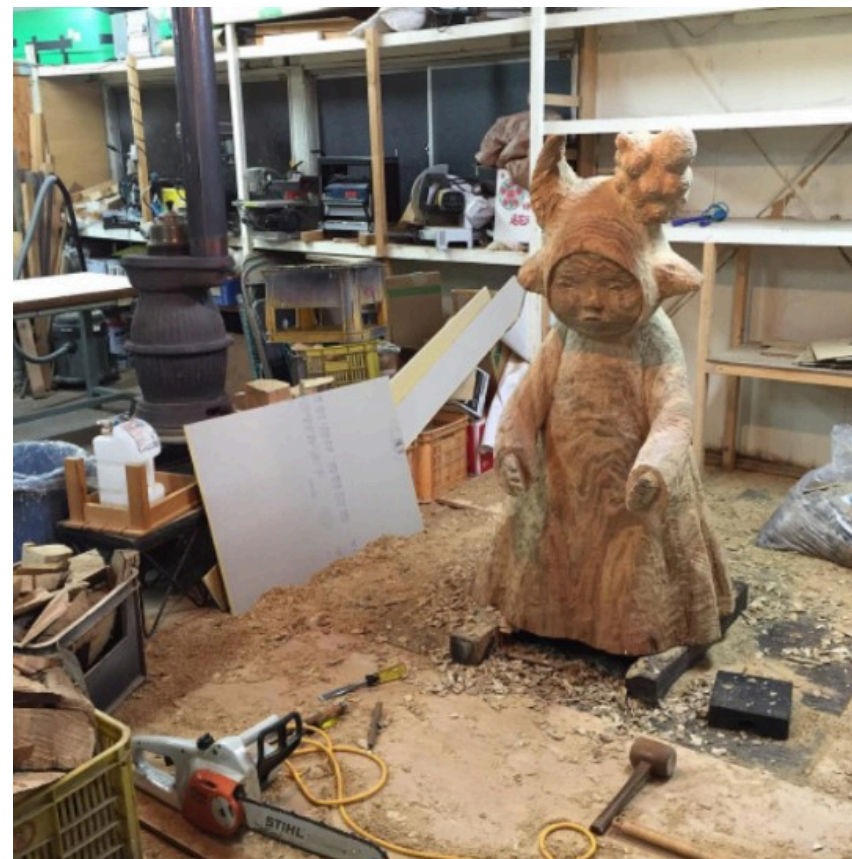
“Growth — Things that are already born and are growing steadily.” — Moe Nakamura

Moe Nakamura is a contemporary Japanese artist celebrated for her hand-carved, wooden figure sculptures of mystical beings that feel straight out of the fantastical world of folklore and fairy tales. Despite growing up in the city, the artist’s yearning for nature reflects in her choice of materiality, as she draws from the environment in selecting organic elements to construct her three-dimensional pieces. Modelled after the artist herself, the protagonist of her work endears with its youthful appearance of bright eyes and blush-tinted cheeks, dressed in natural features such as tree roots and animal fur texturized by Nakamura’s preservation of the unique notches and grains of each wood block that she works on.



The present work exhibited at Tokyo, Gallery Tsubaki, *Moe Nakamura: dark light, white night*, 16 - 30 July 2016 Image Courtesy of Gallery Tsubaki

An important work in her oeuvre, *Wander in Silence* was featured in Nakamura’s first solo exhibition, *Moe Nakamura: Dark Light, White Night*, held at Gallery Tsubaki in Tokyo between 16 - 30 July 2016. The present work was also presented at the artist’s first solo show in Taiwan, *Moe Nakamura: Growth*, which was held by Monster Taipei and Gallery Tsubaki at Huashan 1914 Creative Park between 22 February - 8 March 2020. This is the largest work by the artist to come to auction to date.



The present work in the artist’s studio, 2016 Image Courtesy of the artist

In *Wander in Silence*, Nakamura’s signature character is draped head-to-toe in a porcelain-white robe from which an amber-tinted horn and a cloud-like formation emerge. The enchanting creature seems to have the entire forest captured on her cloak, as navy-blue tree branch patterns rise upwards from the hemline, the colour diffusing into mist along the trunks. Streams of blue gradations run throughout the surface of her clothes, following the lines of the carved wood texture that extends beyond her outfit and onto the figure’s skin as if resembling blood vessels that bring the sustenance of the forest directly into her being.

Indeed, in not smoothening the wood construction, Nakamura maintains an organic coarseness to the piece that beckons its audience towards a closer viewing. And though the subject’s

mesmerising blue-grey eyes stare straight ahead, devoid of any emotion, she extends her clawed hands forward, reaching out to us as if offering a gesture of welcome or like a child seeking the comfort of an embrace.

Nakamura recently presented a solo exhibition at Ginza's Pola Museum of Art Annex in Tokyo in 2021, and at Gallery Tsubaki in Tokyo in 2019.

Video: <https://www.youtube.com/watch?v=7extFRLyH4k>

A video of the artist as she helps to install the present work alongside other carved pieces at Taipei, Huashan 1914 Creative Park presented by Monster Taipei and Gallery Tsubaki, *Moe Nakamura: Growth*, 22 February – 8 March 2020

Video Courtesy of Monster Taipei and Gallery Tsubaki

Provenance

Gallery Tsubaki, Tokyo

Acquired from the above by the present owner

Exhibited

Tokyo, Gallery Tsubaki, *Moe Nakamura: dark light, white night*, 16 - 30 July 2016

Taipei, Huashan 1914 Creative Park presented by Monster Taipei and Gallery Tsubaki, *Moe*

Nakamura: Growth, 22 February – 8 March 2020, n.p. (illustrated)

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



PROPERTY OF A DISTINGUISHED ASIAN COLLECTOR

296

Ayako Rokkaku

Untitled

signed and dated '2016 Rokkaku Ayako [in Japanese]'

lower right

acrylic on canvas

66 x 70 cm. (25 7/8 x 27 1/2 in.)

Painted in 2016.

Estimate

HK\$400,000 — 600,000

€48,400 — 72,700

\$51,300 — 76,900

[Go to Lot](#)



296

Ayako Rokkaku

Provenance

Gallery Delaive, Amsterdam

Private Collection, Asia

Ranevel, Taipei, 19 July 2020, lot 6

Acquired at the above sale by the present owner



297

Ayako Rokkaku

Strawberry Twins

signed and dated '2007 Ayako Rokkaku [in Japanese]'

on the reverse

acrylic on canvas

45.5 x 38.2 cm. (17 7/8 x 15 in.)

Painted in 2007.

Estimate

HK\$500,000 — 700,000

€60,900 — 85,200

\$64,100 — 89,700

[Go to Lot](#)



297

Ayako Rokkaku

Provenance

Gallery Beniya, Tokyo

Acquired from the above by the present owner



298

Ulala Imai

Gathering

signed, titled and dated '2020 "GATHERING" Ulala Imai' on the reverse

oil on canvas

60.6 x 72.7 cm. (23 7/8 x 28 5/8 in.)

Painted in 2020.

Estimate

HK\$70,000 — 90,000

€8,500 — 11,000

\$9,000 — 11,500

[Go to Lot](#)



“While it’s reasonable to project human feelings and family dynamics onto toys, they are not simply symbols or avatars of real people. Imai creates more ambiguity, proposing that they represent us, and that we share some of their qualities... The toys reflect the obstruction of personal agency and need to don masks in society. Family, Imai suggests, offers a warm respite, but it is edged with the anxiety of needing each other, for better or worse.” — Natalie Haddad for Hyperallergic

Exhibited

Tokyo, Takashimaya Shinjuku Gallery, *Ulala Imai: AMAZING*, 7 - 19 October 2020



The present work exhibited at Tokyo, Takashimaya Shinjuku Gallery, *Ulala Imai: AMAZING*, 7 - 19 October 2020

Image Courtesy of FashionSnap

Provenance

Takashimaya Shinjuku Gallery, Tokyo

Acquired from the above by the present owner



299

Atsushi Kaga

Two Monkeys in Winter

signed with the artist's initials 'AK' lower right; further signed, inscribed and dated "'A strawberry moon in Callan (Winter)" Atsushi 2020' on the reverse
acrylic on board
60.5 x 45.5 cm. (23 7/8 x 17 7/8 in.)
Painted in 2020.

Estimate

HK\$120,000 — 180,000

€14,600 — 21,900

\$15,400 — 23,100

[Go to Lot](#)



Provenance

Maho Kubota Gallery, Tokyo

Acquired from the above by the present owner

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



300

Kasing Lung

We Create Chaos 2

marker pen on paper

40.8 x 28.8 cm. (16 1/8 x 11 3/8 in.)

Executed in 2019.

Estimate

HK\$50,000 — 70,000

€6,100 — 8,500

\$6,400 — 9,000

[Go to Lot](#)



300

Kasing Lung

Provenance

Dahood, Shanghai

Acquird from the above by the present owner

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



301

En Iwamura

Untitled Mid Work 6

incised with the artist's name 'EN.' on the underside
ceramic

27 x 24 x 24 cm. (10 5/8 x 9 1/2 x 9 1/2 in.)

Executed in 2020.

Estimate

HK\$150,000 — 220,000

€18,300 — 26,800

\$19,200 — 28,200

[Go to Lot](#)



“Clay is unmediated material, and I can form the material directly. That’s very important for me. [The] form I make is kind of [a] conversation between me and clay... I value ceramics as an important information technology. We can know the old information from [the] past through ceramic objects, and [I] hope future people can read my works’ contents as an artifact in the future. I put my own ward in to my work as a created history of my personal life.” — En Iwamura



The present work exhibited at New York, Ross + Kramer, *En Iwamura: Always Lonely*, 20 January - 17 March 2022

Image Courtesy of Ross + Kramer

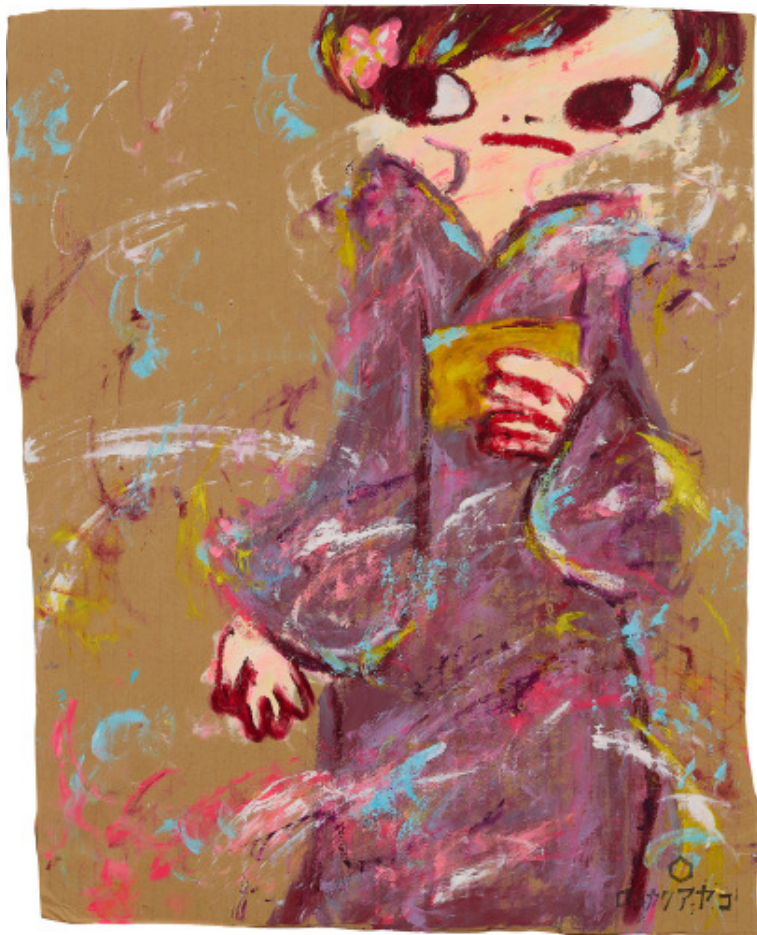
Provenance

Ross + Kramer, New York

Acquired from the above by the present owner

Exhibited

New York, Ross + Kramer, *En Iwamura: Always Lonely*, 20 January - 17 March 2022



302

Ayako Rokkaku

Untitled

stamped with the artist's signature 'Rokkaku Ayako [in Japanese]' lower right

acrylic on cardboard

54 x 42 cm. (21 1/4 x 16 1/2 in.)

Painted in 2008.

Estimate

HK\$180,000 — 280,000

€21,900 — 34,100

\$23,100 — 35,900

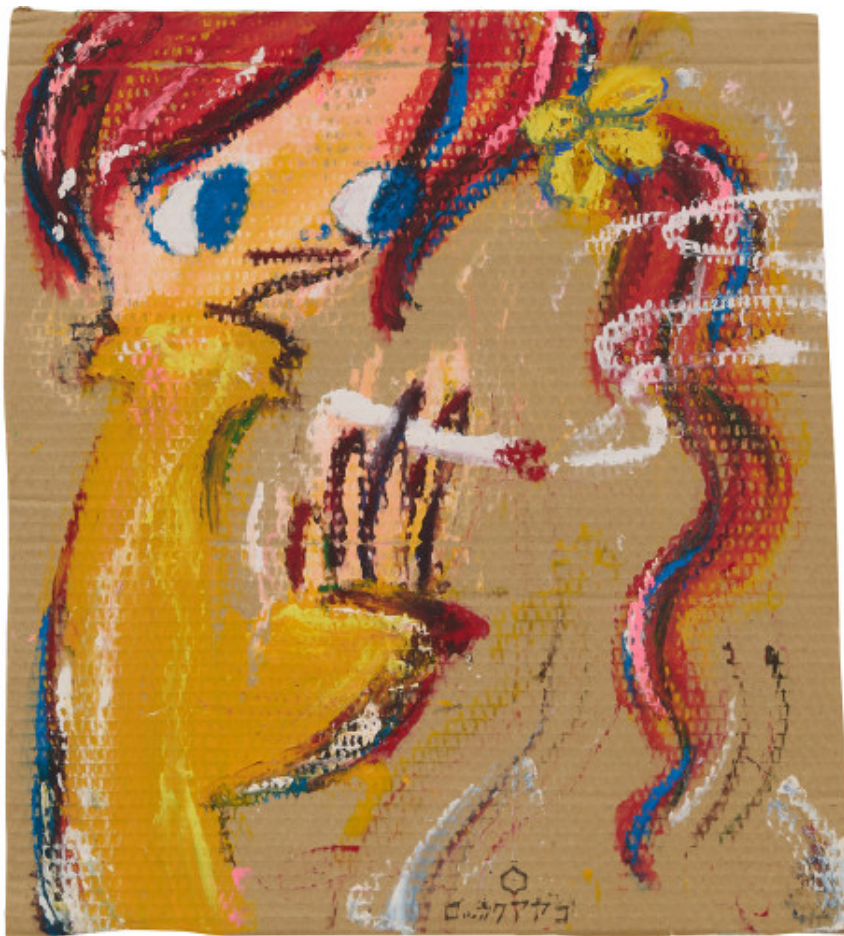
[Go to Lot](#)



Provenance

Gallery Delaive, Amsterdam

Acquired from the above by the present owner



303

Ayako Rokkaku

Untitled AR07-09

stamped with the artist's signature 'Rokkaku Ayako [in Japanese]' along the lower edge

acrylic on cardboard

51 x 46 cm. (20 1/8 x 18 1/8 in.)

Painted in 2007.

Estimate

HK\$150,000 — 250,000

€18,300 — 30,400

\$19,200 — 32,100

[Go to Lot](#)



Provenance

Gallery Delaive, Amsterdam

Acquired from the above by the present owner



304

Orla Mølgaard-Nielsen and Peter Hvidt

Desk

circa 1955

Teak, brass.

72.5 x 170 x 79.5 cm (28 1/2 x 66 7/8 x 31 1/4 in.)

Produced by Søborg Møbler, Denmark. Under side impressed with manufacturer's mark, faded and *SØBORG MØBLER. MADE IN DENMARK*, partially obscured.

Estimate

HK\$40,000 — 60,000

€4,900 — 7,300

\$5,100 — 7,700

[Go to Lot](#)



Provenance

Private collection, Milan



305

Poul Henningsen

Rare fifteen-armed 'Cascade' ceiling light, type 1/1 shades

circa 1933

Patinated brass, brass, coloured glass, glass, Bakelite.
104.5 x 71.6 x 72.2 cm (41 1/8 x 28 1/4 x 28 3/8 in.), as shown

Manufactured by Louis Poulsen, Copenhagen, Denmark. Bakelite fixtures moulded with *PHlamp/Patented* and light fixtures moulded with *P.H. -1/PATENTED*.

Estimate

HK\$70,000 — 90,000

€8,500 — 11,000

\$9,000 — 11,500

[Go to Lot](#)



Provenance

Bruun Rasmussen, Copenhagen, 'Modern Art + Design', 6 October, 2010, lot 1287

Acquired from the above by the present owner

Literature

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 2000, pp. 196, 197

20th Century & Contemporary Art & Design Day Sale

Hong Kong Auction / 21 June 2022 / 12pm HKT



306

Hans J. Wegner

Set of four 'China' chairs, model no. 4283

designed 1944, manufactured 1969

Cherry, leather.

Each: 81.8 x 57 x 55 cm (32 1/4 x 22 1/2 x 21 5/8 in.)

Manufactured by Fritz Hansen, Copenhagen, Denmark. Underside of each with manufacturer's paper label printed *FH/MADE IN DENMARK/0969/BY FRITZ HANSEN/FURNITURE MAKERS/DANISH/CONTROL.*

Estimate

HK\$120,000 — 160,000

€14,500 — 19,400

\$15,400 — 20,500

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Provenance

Private collection, Sweden

Acquired from the above by the present owner, 2020

Literature

Johan Møller Nielsen, *Wegner: En Dansk Møbelkunstner*, Copenhagen, 1965, p. 36

Jens Bernsen, *Hans J. Wegner: Om Design*, exh. cat., Dansk Design Center, Copenhagen, 1995, pp. 17, 26, 27, 68

Christian Holmsted Olesen, *Wegner: Just One Good Chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, pp. 121, 122



307

Hans J. Wegner

Pair of 'The Chair' armchairs, model no. 503

designed 1949, executed circa 1960

Oak, fabric.

76 x 62 x 50 cm (29 7/8 x 24 3/8 x 19 5/8 in.)

Executed by master cabinetmaker Johannes Hansen, Copenhagen, Denmark. Underside of one armchair with manufacturer's paper label printed *Design: Hans J. Wegner/MADE IN COPENHAGEN DENMARK BY/ Johannes Hansen/CABINETMAKERS*. Underside of other armchair stamped with manufacturer's mark and JOHANNES HANSEN/COPENHAGEN/DENMARK and with paper label printed with Danske Bank logo and *DEN DANSKE BANK HAMBURG/NR. 89037*.

Estimate

HK\$40,000 — 60,000

€4,900 — 7,300

\$5,100 — 7,700

[Go to Lot](#)



Provenance

Private collection, Sweden

Acquired from the above by the present owner, 2020

Literature

Johan Møller Nielson, *Wegner: En Dansk Møbelkunstner*, Copenhagen, 1965, p. 101

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, pp. 99-101

Jens Bernsen, *Hans J. Wegner: Om Design, exh. cat.*, Dansk Design Center, Copenhagen, 1995, pp. 13, 15, 24, 25, 70, 92, 101, 111

Christian Holmsted Olesen, *Wegner: Just One Good Chair, exh. cat.*, Design Museum Denmark, Copenhagen, 2014, pp. 6, 14, 16, 52, 63, 66, 82, 90, 133-35