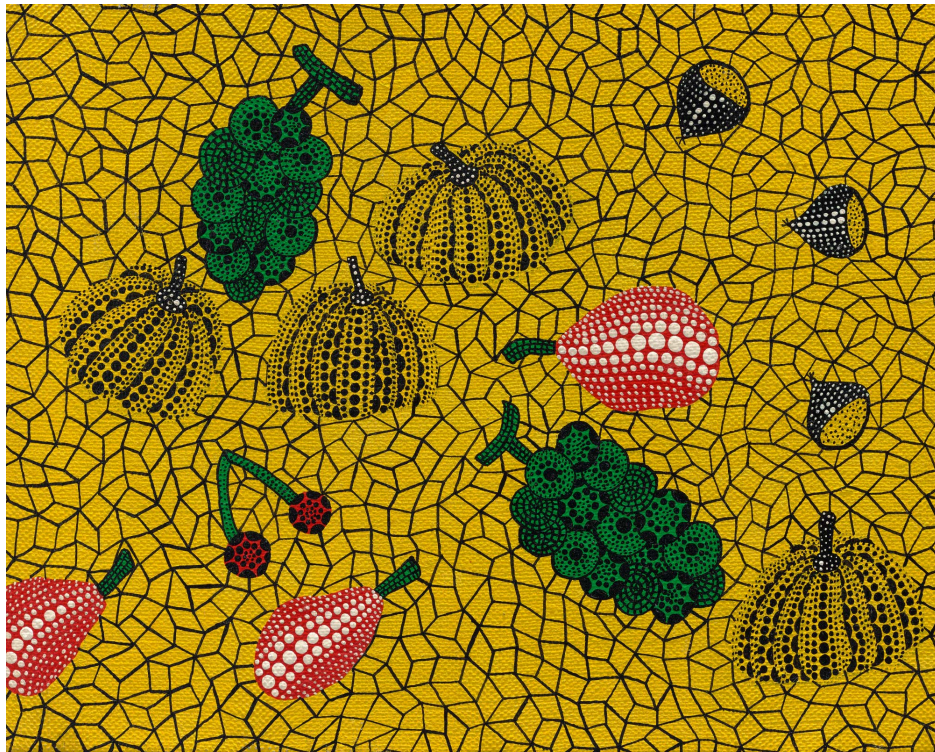


20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT

Sale Interest: 122 Lots



[View Sale](#)



[How to Buy](#)



PHILLIPS

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT

Sale Interest: 122 Lots

Auction and Viewing

Auction 7 October 2023 HKT 11am

Viewing

28 September - 7 October

Monday-Sunday 10:00am-7:00pm

G/F, WKCDA Tower, West Kowloon Cultural
District, No. 8 Austin Road West,
Kowloon, Hong Kong

Sale Designation

When sending in written bids or making
enquiries please refer to this sale as
HK010423 or 20th Century & Contemporary
Art Day Sale.

Absentee and Telephone Bids

tel +852 2318 2029

bidshongkong@phillips.com

20th Century & Contemporary Art Department

Anastasia Salnikoff

Head of Day Sale, Associate Specialist

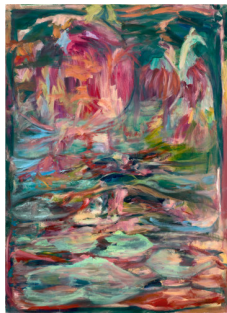
+852 2318 2014

anastasiasalnikoff@phillips.com

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT

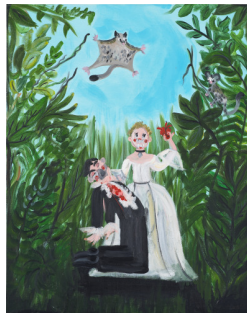
Sale Interest: 122 Lots



101
Sarah Cunningham
Lunar Phase
Estimate
HK\$350,000 — 550,000



102
Yuan Fang
Battleground 05
Estimate
HK\$100,000 — 200,000



103
Oh de Laval
The Devil Made Me Do It
Estimate
HK\$80,000 — 120,000



104
Caroline Walker
Study for Bathroom, Stanley Ro...
Estimate
HK\$400,000 — 600,000



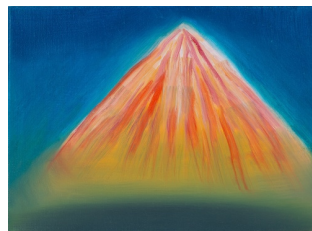
105
Oh de Laval
One Eye Open
Estimate
HK\$60,000 — 80,000



106
Honor Titus
Tom Hanks at Lassens
Estimate
HK\$300,000 — 450,000



107
Daisy Dodd-Noble
Trees in Deia
Estimate
HK\$40,000 — 80,000



108
Miriam Cahn
Geträumt
Estimate
HK\$200,000 — 400,000



109
Stephen Wong Chun Hei
MacLehose Trail: Section 10
Estimate
HK\$300,000 — 500,000



110
Celeste Rapone
Pocket Square
Estimate
HK\$300,000 — 500,000

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



111
Issy Wood
Untitled (boundaries)
Estimate
HK\$120,000 — 180,000



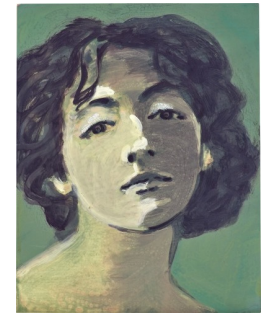
112
Julie Curtiss
Spring
Estimate
HK\$400,000 — 600,000



113
Danielle Orchard
Head with Tulips
Estimate
HK\$200,000 — 300,000



114
Xia Yu
Autumn Breeze
Estimate
HK\$50,000 — 70,000



115
Claire Tabouret
Lyda Borelli (Mi-clos)
Estimate
HK\$120,000 — 220,000



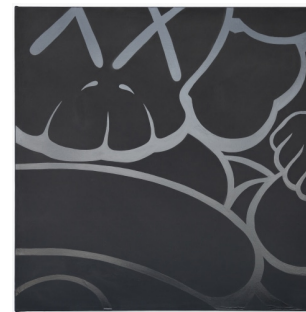
116
Guy Yanai
Saint Martin and the Beggar (a...
Estimate
HK\$150,000 — 250,000



117
Robert Nava
Katana Angel
Estimate
HK\$1,200,000 — 2,200,000



118
Katherine Bernhardt
Green Suit One
Estimate
HK\$700,000 — 1,200,000



119
KAWS
BomB 1
Estimate
HK\$700,000 — 1,000,000



120
David Salle
Magic Death Rays
Estimate
HK\$500,000 — 700,000

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



121
Kenny Scharf
Learning About Women
Estimate
HK\$1,000,000 — 1,500,000



122
Takashi Murakami & ...
OUR SPOT 2
Estimate
HK\$1,200,000 — 2,200,000



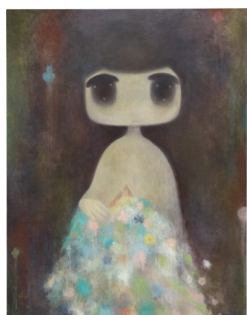
123
Tomokazu Matsuyama
Kirin Kingsland
Estimate
HK\$200,000 — 400,000



124
Ulala Imai
KIWI
Estimate
HK\$100,000 — 150,000



125
Emi Kuraya
Untitled
Estimate
HK\$350,000 — 550,000



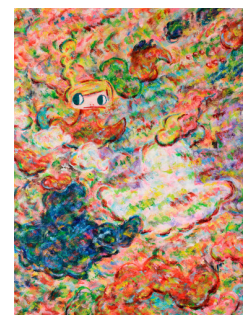
126
ob
Membrane
Estimate
HK\$150,000 — 250,000



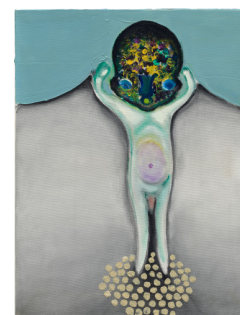
127
Yuichi Hirako
Lost in Thought 49
Estimate
HK\$300,000 — 500,000



128
Ayako Rokkaku
Untitled
Estimate
HK\$1,200,000 — 2,200,000



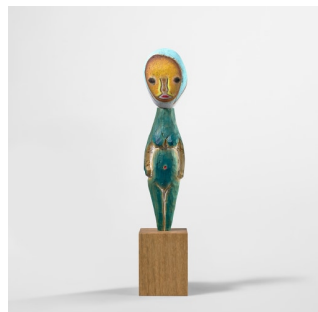
129
Ayako Rokkaku
Untitled ARP21-18
Estimate
HK\$800,000 — 1,200,000



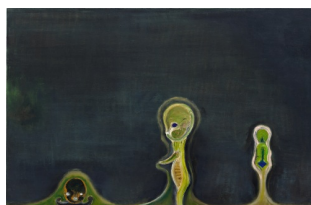
130
Izumi Kato
Untitled
Estimate
HK\$450,000 — 650,000

20th Century & Contemporary Art Day Sale

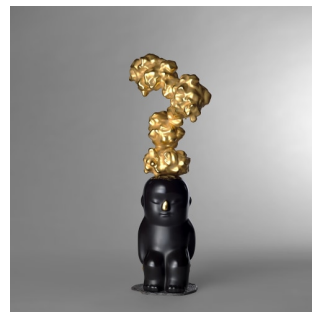
Hong Kong Auction / 7 October 2023 / 11am HKT



131
Izumi Kato
Untitled
Estimate
HK\$350,000 — 550,000



132
Izumi Kato
Untitled
Estimate
HK\$800,000 — 1,200,000



133
Li Chen
Ephemeral Beauty
Estimate
HK\$300,000 — 500,000



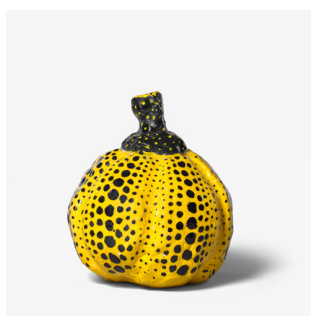
134
Mr.
Untitled
Estimate
HK\$250,000 — 350,000



135
Mr.
Untitled
Estimate
HK\$180,000 — 280,000



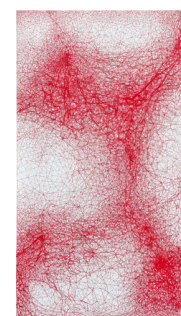
136
Javier Calleja
In This World
Estimate
HK\$2,200,000 — 3,200,000



137
Yayoi Kusama
Untitled
Estimate
HK\$650,000 — 850,000



138
Yayoi Kusama
A Field of Phantom
Estimate
HK\$2,000,000 — 3,000,000



139
Chiharu Shiota
Endless Line
Estimate
HK\$600,000 — 800,000



140
Chiharu Shiota
Face
Estimate
HK\$120,000 — 180,000

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



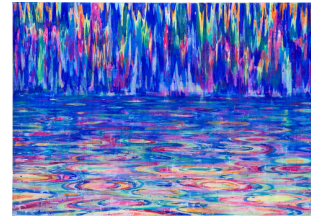
141
Wang Yin
Picking Osmanthus
Estimate
HK\$300,000 — 500,000



142
Ma Ke
Youth 3
Estimate
HK\$200,000 — 300,000



143
Liang Yuanwei
2015.01
Estimate
HK\$1,200,000 — 2,200,000



144
Huang Yuxing
River
Estimate
HK\$400,000 — 600,000



145
Wei Jia
Time Elapsed
Estimate
HK\$420,000 — 620,000



146
Qin Qi
Pear, Beancurd and Cake
Estimate
HK\$80,000 — 120,000



147
Liu Wei
Omen
Estimate
HK\$1,400,000 — 2,400,000



148
Zhang Enli
Two Colour Tubes
Estimate
HK\$1,000,000 — 2,000,000



149
Zhang Enli
Two works: Untitled from the Bu...
Estimate
HK\$350,000 — 550,000



150
Zeng Fanzhi
Untitled from the Mask series
Estimate
HK\$200,000 — 400,000

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



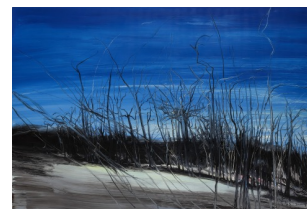
151
Zeng Fanzhi
Untitled (Portrait)
Estimate
HK\$240,000 — 350,000



152
Liu Xiaodong
A Meeting on East 5th Street
Estimate
HK\$2,000,000 — 3,000,000



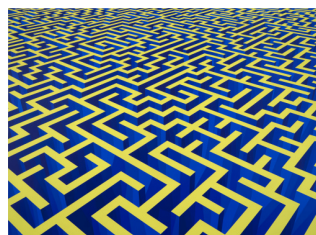
153
Yu Hong
Spontaneous Motion 5
Estimate
HK\$800,000 — 1,200,000



154
Zeng Fanzhi
Landscape
Estimate
HK\$2,500,000 — 3,500,000



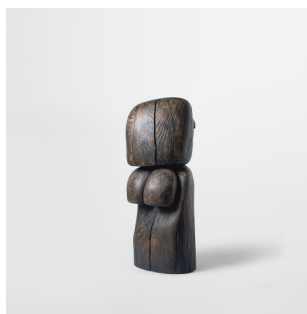
155
Zhao Zhao
Sky No. 3
Estimate
HK\$100,000 — 200,000



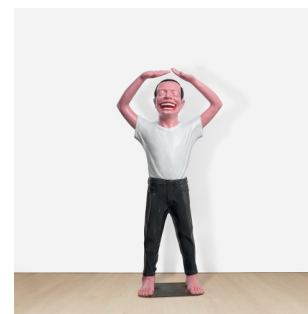
156
Xu Qu
Maze Dark Blue & Yellow
Estimate
HK\$180,000 — 250,000



157
Haegue Yang
Ego-geo of the Good Life - Trust...
Estimate
HK\$200,000 — 300,000



158
Wang Keping
Untitled 6-WK07
Estimate
HK\$220,000 — 350,000



159
Yue Minjun
Contemporary Terracotta Warri...
Estimate
HK\$200,000 — 300,000



160
Chris Huen Sin Kan
Haze
Estimate
HK\$450,000 — 650,000

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



161
Andrea Joyce Heimer
Bad Dreams And Good Ones Du...
Estimate
HK\$220,000 — 320,000



162
Elaine Chiu
A Wonderful World
Estimate
HK\$40,000 — 60,000



163
Kristy M Chan
Finding a park to nap in
Estimate
HK\$100,000 — 150,000



164
Sarah Crowner
Opening Greens
Estimate
HK\$300,000 — 500,000



165
Julia Chiang
Spit Sweat Shhh
Estimate
HK\$200,000 — 300,000



166
This lot is no longer available.

167
Vivian Springford
Martinique Series
Estimate
HK\$700,000 — 900,000



168
Sam Francis
Untitled
Estimate
HK\$180,000 — 280,000



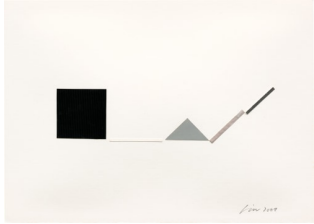
169
Ju Ming
Taichi Series
Estimate
HK\$350,000 — 550,000



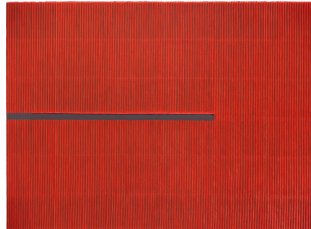
170
Hsiao Chin
The Revelation of Mind - 88
Estimate
HK\$150,000 — 250,000

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



171
Richard Lin
Work on Paper
Estimate
HK\$220,000 — 420,000



172
Park Seo-Bo
Ecriture No. 110507
Estimate
HK\$1,800,000 — 2,800,000



173
Kim Tschang-Yeul
Recurrence SP201401
Estimate
HK\$800,000 — 1,200,000



174
Kim Tschang-Yeul
Colorplate 75
Estimate
HK\$600,000 — 700,000



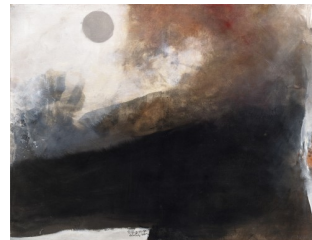
175
Chun Kwang Young
Aggregation 09-A009
Estimate
HK\$300,000 — 500,000



176
Kazuo Shiraga
Ritsu
Estimate
HK\$500,000 — 700,000



177
Chu Teh-Chun
No. 156
Estimate
HK\$1,500,000 — 2,500,000



178
Chen Ting-Shih
Work 88-19
Estimate
HK\$350,000 — 550,000



179
Shiy De-Jinn
Farms In Front of Mountains
Estimate
HK\$120,000 — 200,000



180
Shiy De-Jinn
House by the Seashore
Estimate
HK\$120,000 — 200,000

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



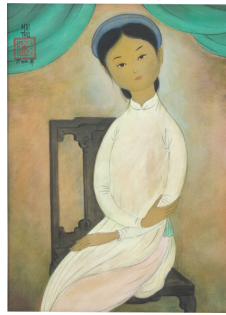
181
Léonard-Tsuguharu Fo...
Jeune femme blonde

Estimate
HK\$150,000 — 250,000



182
Mai Trung Thứ
Maternité : femme et enfant

Estimate
HK\$450,000 — 550,000



183
Mai Trung Thứ
Seated Lady

Estimate
HK\$450,000 — 550,000



184
Tay Bak Koi
Returning Buffaloes At Sunset

Estimate
HK\$50,000 — 80,000



185
Lê Phổ
Bouquet de fleurs

Estimate
HK\$300,000 — 500,000



186
Lê Phổ
Still Life With Flower And Window

Estimate
HK\$450,000 — 650,000



187
Chen Wen Hsi
Fish in Lotus Pond

Estimate
HK\$70,000 — 90,000



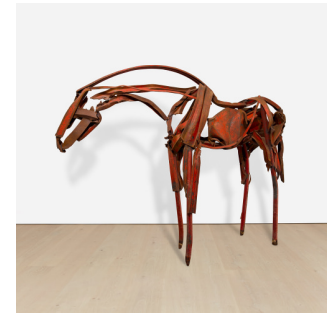
188
Chen Wen Hsi
Two Gibbons

Estimate
HK\$120,000 — 200,000



189
Chen Wen Hsi
Two works: (i) 11 Sparrows (ii) 3 ...

Estimate
HK\$60,000 — 80,000



190
Deborah Butterfield
Captain (G05)

Estimate
HK\$600,000 — 800,000

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



191
Keith Haring
Two works: Apocalypse
Estimate
HK\$140,000 — 180,000



192
David Hockney
Perspective Should be Reversed
Estimate
HK\$500,000 — 700,000



193
Julian Opie
Physiotherapist 1
Estimate
HK\$150,000 — 200,000



194
Kitti Narod
Evacuate
Estimate
HK\$180,000 — 280,000

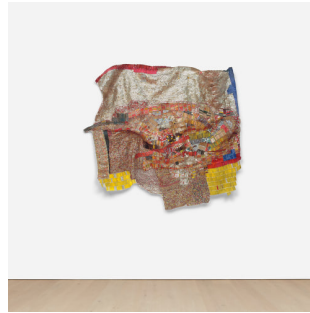
195
This lot is no longer available.



196
Keiichi Tanaami
Mirror Surface
Estimate
HK\$450,000 — 650,000



197
Donna Huanca
PELUCA BEE
Estimate
HK\$280,000 — 380,000



198
El Anatsui
Diaspora
Estimate
HK\$200,000 — 300,000



199
José Parlá
Will The Future Continue To Spe...
Estimate
HK\$500,000 — 700,000



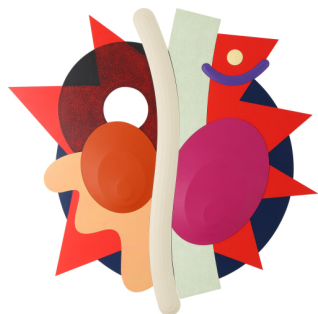
200
Josh Jefferson
Double Touch
Estimate
HK\$80,000 — 120,000

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



201
Mr Doodle
Rainbow
Estimate
HK\$450,000 — 650,000



202
Josh Sperling
Baam!
Estimate
HK\$550,000 — 650,000



203
Edgar Plans
I Want to Be
Estimate
HK\$600,000 — 900,000

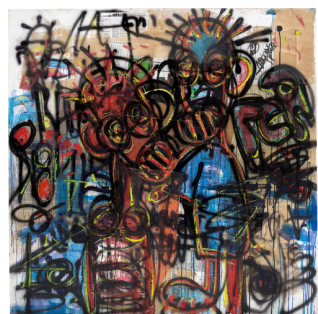


204
Edgar Plans
Power Is In You
Estimate
HK\$400,000 — 600,000

205
This lot is no longer available.



206
Kwesi Botchway
Morning Swagger
Estimate
HK\$350,000 — 550,000



207
Aboudia
Untitled
Estimate
HK\$300,000 — 500,000



208
Wonder Buhle Mbambo
Comfort
Estimate
HK\$75,000 — 115,000



209
Laurens Legiers
Ship in the Evening Light
Estimate
HK\$100,000 — 150,000



210
Glendon Cordell
Some Waterfalls
Estimate
HK\$100,000 — 150,000

20th Century & Contemporary Art Day Sale

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211
Jordi Ribes
The New Generation
Estimate
HK\$250,000 — 350,000



212
Edgar Plans
Juanín
Estimate
HK\$650,000 — 850,000



213
Edgar Plans
Driver
Estimate
HK\$100,000 — 150,000

214
This lot is no longer available.



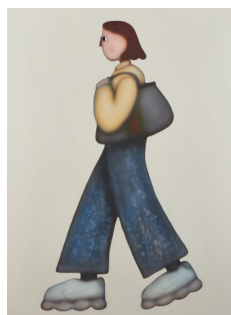
215
César Piette
Dog with yellow collar
Estimate
HK\$200,000 — 300,000



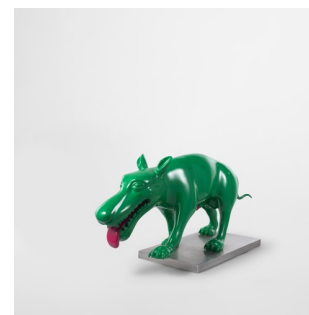
216
Yang Hyun Jun
Adult Child - Starwars
Estimate
HK\$80,000 — 120,000



217
Cindy Ji Hye Kim
Consent #2 (Trust Issues)
Estimate
HK\$60,000 — 90,000



218
Felix Treadwell
London Girl
Estimate
HK\$200,000 — 300,000



219
Zhou Chunya
Green Dog
Estimate
HK\$200,000 — 300,000



220
Javier Calleja
Little Maruzio
Estimate
HK\$90,000 — 150,000

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221

Yayoi Kusama

Butterfly

Estimate

HK\$100,000 — 200,000



222

Yayoi Kusama

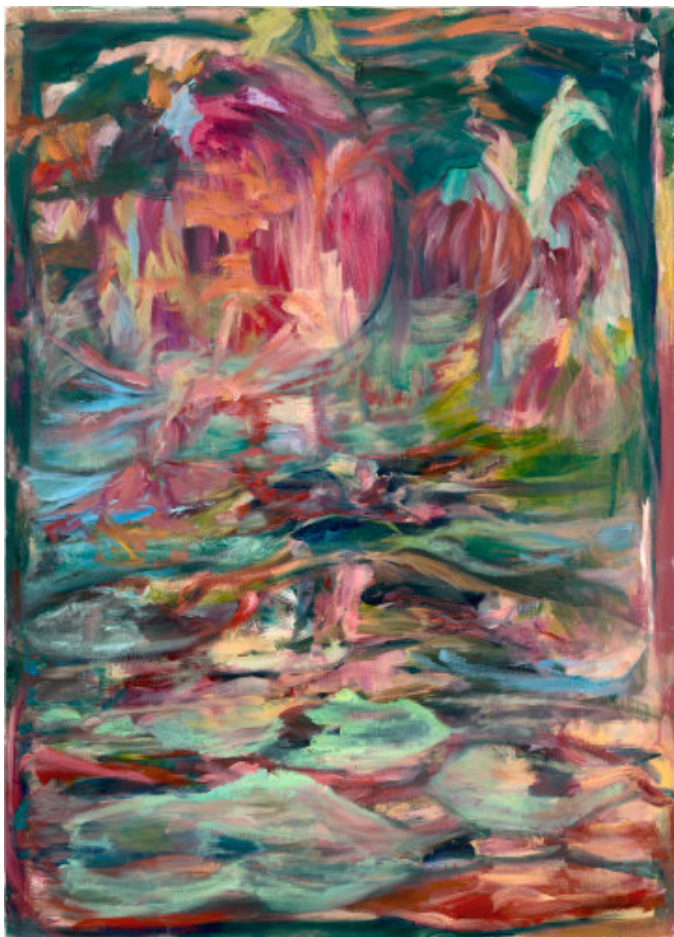
Coffee Cup

Estimate

HK\$100,000 — 200,000

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



PROPERTY OF A DISTINGUISHED PRIVATE
COLLECTOR

101

Sarah Cunningham

Lunar Phase

signed, titled and dated "'Lunar Phase" 2020 Sarah
Cunningham S.Cunningham' on the overlap

oil on canvas

179.8 x 130.1 cm. (70 3/4 x 51 1/4 in.)

Painted in 2020.

Estimate

HK\$350,000 — 550,000

€42,300 — 66,400

\$44,900 — 70,500

[Go to Lot](#)



"Paint behaves like it is an organic material, like water pouring down a wall, a waterfall or rain. It has a fluidity that most other mediums do not have. I often describe the act of painting as "wild swimming" or "free diving" with the body as much as the mind." — Sarah Cunningham

Born in 1993, British artist Sarah Cunningham has captured the attention of the art world, celebrated as an artistic force to be reckoned with for her gestural paintings of psychological landscapes imbued with poetic and intuitive approaches. In just two short years following her graduation from the prestigious Royal College of Art in London with a Master's Degree in Painting, where she was awarded the Alkazzi Scholarship Award, Cunningham's work has already been honoured with successful solo shows at leading international galleries. Most recently, this has included with Lisson Gallery in London (July – August 2023) and Almine Rech in New York (February – March 2022).

Arresting in its stylistic virtuosity, *Lunar Phase* is a prime example Cunningham's semi-abstract landscapes composed of richly vibrant colours and expressive swirls of paint. With every corner of the surface activated by writhing, protean brushstrokes, the work's energy is palpable, conjured by streaks of burgundy and teal which intermingle with verdant shocks of olive and milky aquamarine. As the work shifts relentlessly in and out of focus between figuration and abstraction, the eye is first drawn to the upper left quadrant. There, the titular moon emits an ethereal glow onto undulating waves below, which dissolve in and out of each other and the horizon line which feels just out of reach.



Detail of the present painting

Cunningham's paintings, though void of literal depictions of tropical fauna, mesmerise with their portrayal of the chaotic yet balanced beauty of nature's intricate layers. As the artist eloquently explains, 'there's always a struggle when you think about the forest... you'd initially believe

everything is working together, but all the plants are fighting to survive, fighting to get light.¹ But amidst the vibrant chaos, strategically placed pockets of empty space provide a serene sanctuary, beckoning the viewer to pause, contemplate, and immerse themselves in the captivating world Cunningham puts before us.

In fact, the influence Cunningham finds from the forest, fauna, and nature, traverses beyond the compositional, as the process in creating her paintings mirrors nature's daily rhythms too. Using heavily loaded brushwork as well as swathes of glazing and washes, Cunningham applies and removes pigment with tools ranging from palette knives to weathered rags. Often painting late into the night, she pushes and pulls paint across the canvas using similar methods employed by Lucas Arruda or Cecily Brown. As layers of pigment are deposited, removed, and applied anew, her visceral technique exposes channels of colour and light. The result is a complex visual tapestry that unfolds itself slowly, existing as an 'attempt to inhabit the space of an in-between, an interval between 'worlds'.



The artist in her studio Image Courtesy of Fabula Images.

Born in Nottingham and now living in London, it was during Cunningham's 2018 experience at La Wayaka Current Artist Residency in Armila, Panama, where forests and nature started to become prominent motifs in her paintings. There, she even began adding wooden sticks and branches to her brushes as a means extend her arm's length or alter her natural movement, as she

experimented with different ways of mark making.

Marking the artist's debut at auction in Asia, *Lunar Phase* was first unveiled in 2021 at the group exhibition, *Diaries of a Climate*, at Baert Gallery in London. In May 2023, Phillips debuted the artist at international auction with her work, *Moonlight Reflecting Petals* (2020), which achieved a remarkable USD 120,650 against a pre-auction estimate of USD 20,000 – 30,000.



Sarah Cunningham, *Moonlight Reflecting Petals*, 2020 Sold by Phillips New York for USD 120,650 on 16 May 2023

ⁱ Sarah Cunningham in Alexis Schwartz, 'Painter Sarah Cunningham Does Her Best Work at Night', *Cultured*, March 3, 2022, [online](#)

Provenance

Baert Gallery, Los Angeles

Acquired from the above by the present owner in March 2021

Exhibited

Los Angeles, Baert Gallery, *Diaries of a Climate*, 9 March - 1 May 2021

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



102 ж

Yuan Fang

Battleground 05

signed and dated 'Fang Yuan [in Chinese and Pinyin]

2022' on the reverse

acrylic on canvas

101.6 x 76.5 cm. (40 x 30 1/8 in.)

Painted in 2022.

Estimate

HK\$100,000 — 200,000

€12,100 — 24,200

\$12,800 — 25,600

[Go to Lot](#)



"I see my canvases as a metaphor for the human condition: feelings of anxiety, turbulence and unpredictability. I love the gesture of compressing passages in my paintings onto such a flat surface. For me, the act of painting helps relieve my own anxiety, too." — Fang Yuan

Visually striking and unapologetically bold, the works of Chinese artist Yuan Fang can be understood as the physical representations of memories, emotions, and vulnerability. Now known for her dynamic abstractions, her gestural style explores complex human experiences by transforming such concepts into fluid brushstrokes on canvas. Rejecting the notion that art should carry narrative elements, Fang states '[drawing] kind of became my way of escaping from reality. So I think that drawing practice later [became] my painting practice. I don't want to see anything you can find in reality. So that's why I paint abstraction.'ⁱ

Featuring bright shades of white, orange and light blue, *Battleground 05* is a chaotic jumble of lines and shapes that mirrors Fang's spontaneous process. Adding black swathes of impasto into each stroke not only highlights the visual contrast of colours, but also embeds the curves with the illusions of movement, mimicking the creeping anxieties and disorder found in daily life. More than a mode of therapy to relieve Fan's self-estrangement, her work can be considered an open invitation to the viewer, beckoning them to join the turbulent yet ebullient journey of self-discovery.

Born in 1996 in Shenzhen, Fang is currently living and working in New York City. She graduated from the School of Visual Arts MFA programme in 2022, where she was awarded the Paula Rhodes Memorial Award for Exceptional Achievement. Her work has been exhibited at multiple solo shows such as *Stratospheres* (2023), Half Gallery, New York, *Yuan Fang: Expanse* (2022), Bill Brady Gallery, Los Angeles and *Yuan Fang: Emptiness and Mirror* (2021), Hive Centre for Contemporary Art, Beijing.



The artist in her studio

ⁱ Yuan Fang, quoted in Keith Estiler, 'Hypeart Visits: Yuan Fang', *Hypebeast*, 3 May 2023, [online](#)

Provenance

ATM Gallery, New York

Private Collection, China

Acquired from the above by the present owner

Exhibited

New York, ATM Gallery, *Battleground*, 24 March - 1 May 2022

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



103

Oh de Laval

The Devil Made Me Do It

signed, titled and dated 'Oh de laval "The devil made me do it." 2019' on the stretcher

acrylic on canvas

76 x 61 cm. (29 7/8 x 24 in.)

Painted in 2019.

Estimate

HK\$80,000 — 120,000

€9,700 — 14,500

\$10,300 — 15,400

[Go to Lot](#)



“When I paint I don’t think about different paintings. When I paint I think about life. For me, that’s the subject matter.” — Oh de Laval

Video: <https://www.youtube.com/watch?v=tqcs6hfnDvo>

Oh de Laval talks about her inspirations, style and works, 2021

Video courtesy of Fundación AMMA

Provenance

Unit London, London

Acquired from the above by the present owner

Exhibited

London, Unit London, *Oh de Laval: For Your Eyes Only*, 4 April - 2 May 2020

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



104

Caroline Walker

Study for Bathroom, Stanley Room

signed, titled and dated "'Study for bathroom, Stanley Room" 2018 Caroline Walker' on the reverse

oil on paper

46 x 61 cm. (18 1/8 x 24 in.)

Executed in 2018.

Estimate

HK\$400,000 — 600,000

€48,300 — 72,500

\$51,300 — 76,900

[Go to Lot](#)



“The subject of my paintings in its broadest sense is women’s experience, whether that is the imagined interior life of a glimpsed shop worker, a closely observed portrayal of my mother working in the family home, or women I’ve had the privilege of spending time with, in their place of work. From the anonymous to the highly personal, what links all these subjects is an investigation of an experience which is specifically female.” — Caroline Walker

Instantly recognisable as a painting by Scottish artist Caroline Walker, the present work was created as a preparatory study for the artist’s large-scale painting *Bathroom, Stanley Room* which was featured in Walker’s solo exhibition *Caroline Walker: Women’s Work* at the Midlands Art Centre in 2021.

Visually captivating and imbued with a sense of complexity and humanity, viewers are offered a glimpse through the artist’s lens of an intimate and domestic scene. Using her photographic materials as a starting point, *Study for Bathroom, Stanley Room* is a brilliant example showcasing Walker’s technical ability in implementing a one-point perspective. Taking a closer look at the present work, the composition converges toward a single vanishing point, drawing the viewer’s gaze to focus on the anonymous figure staged at the centre of the composition.

Walker’s most significant works explore the theme of women and how they achieve their own position in a patriarchal society. In particular, the present work recalls Johannes Vermeer’s most widely recognised masterpiece, *The Milkmaid* – drawing parallels to the representation of women and encouraging the audience to reconsider their roles which are often overlooked and undervalued. The artist considers these women as endless subjects to portray, and she often finds the most joy in capturing the ‘in-between’ moments – when a subject is fully absorbed in a task or unaware of being observed.

Study for Bathroom, Stanley Room presents a voyeuristic view of the protagonist’s lifestyle and the way in which Walker implements her smooth buttery brushstrokes onto the surface imbues the work with a cinematic quality. As if peering through a window yet not in a threatening manner, the present work encourages viewers to question the roles of women from an outsider’s perspective – to reflect on the conflicts imposed by both their career and personal life.



Johannes Vermeer, *The Milkmaid*, c.1660 Collection of the Rijksmuseum

Born 1982 in Scotland, Walker currently resides and works in London. Walker attended Glasgow School of Art before completing her MA at the Royal College of Art, London, and has been honoured with solo exhibitions at the Midlands Art Centre, Birmingham and KM21, The Hague, 2021; Kettle’s Yard, Cambridge, 2018; as well as the Fitzrovia Chapel, London.

Having received widespread critical acclaim over the past decade, her works are represented in important collections around the world including KM21 Kunstmuseum, The Hague, The UK Government Art Collection, London, National Museum Wales, Cardiff and Pérez Art Museum Miami.

Video: <https://www.youtube.com/watch?v=u-B6yqwzSjo&t=31s>

The artist talks about the theme of her solo exhibition at MAC, *Caroline Walker: Women's Work*, 25 May – 5 September 2021.

Video courtesy of Midlands Art Centre – MAC

Provenance

GRIMM, New York

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



105

Oh de Laval

One Eye Open

signed and dated 'Oh de laval 2017' lower right

acrylic on paper

46 x 61 cm. (18 1/8 x 24 in.)

Executed in 2017.

Estimate

HK\$60,000 — 80,000

€7,200 — 9,700

\$7,700 — 10,300

[Go to Lot](#)



“My paintings are simply the adventures of my mind.” — Oh de Laval

Oh de Laval, born in 1990, is a Polish-Thai artist who is currently living and working in London and Paris. She is known for creating vibrant, faux-naïf figurative paintings that often depict highly sexualised scenes concerned with hedonism, the pursuit of self-indulgent behaviours. Her work is both beautiful and disturbing, unsettling yet humorous, and it provides an honest, albeit deviant, exploration of human behaviour, decisions, and emotions.

One Eye Open, 2017, was the first and most fully fletched work from her early series featuring super cars and used for Soso’s ‘Long Ride’ single cover which brought a lot of recognition to the young painter. Inspired by American rapper Kanye West’s music video *Runaway* and his album cover *Dark Twisted Fantasy* created by George Condo, Oh de Laval came into her own style and formed a distinct sensibility by fusing the style of Francis Bacon and the world of Condo and West.

Video: <https://www.youtube.com/watch?v=Bm5iA4Zupek>

Kanye West, *Runaway* (2010)

Oh de Laval holds a firm manifesto believing that one should gain inspirations from old artists’ ways of living, rather than their technical way of painting. She never asks for advice or opinions on unfinished paintings as she tries to make her work as original as possible. Her art is therefore an honest reflection of her own personality and fantasies. As she says, ‘I’m the only one who knows which one of my paintings is art and which one isn’t ... It’s art for me.’ⁱ Her confidence and unfiltered honesty are a rare quality in an age that is flooded with anxiety and uncertainty.

Oh de Laval had her solo exhibitions at Galerie Marguo, Paris in 2022 and Unit London, London in 2021. She studied at the Academy of Fine Arts and has a degree in Sociology from the University of Warsaw in Poland. Her works are collected internationally by M+ Museum, Nassima Landau Collection, and Dib Museum.



Oh de Laval, *The Theatre*, 2019 Sold by Phillips Hong Kong for HK\$254,000, 31 March 2023

ⁱUnit London, Oh de Laval’s Artist Bio, 2023, [online](#).

Provenance

Acquired directly from the artist by the present owner in 2018

20th Century & Contemporary Art Day Sale

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106

Honor Titus

Tom Hanks at Lassens

oil on canvas

218 x 180 cm. (85 7/8 x 70 7/8 in.)

Painted in 2019.

Estimate

HK\$300,000 — 450,000

€36,200 — 54,400

\$38,500 — 57,700

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Provenance

Acquired directly from the artist by the present owner

Exhibited

Los Angeles, Henry Taylor Gallery, *Goodness Gracious*, 25 January - 15 February 2020

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107

Daisy Dodd-Noble

Trees in Deia

signed with the artist's initials 'DD-N' on the reverse

oil on linen

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

Painted in 2021.

Estimate

HK\$40,000 — 80,000

€4,800 — 9,700

\$5,100 — 10,300

[Go to Lot](#)



Teemed with luscious vegetation and infused with a whimsical quality that contemporary art star Daisy Dodd-Noble's works are best known for, *Trees is Deia* inhabits an idyllic landscape where reality and the imagined coexist. Meticulously composed with a densely layered forest stretched against a glorious sunset rendered in pastel shades of pink, orange, yellow and violet, the present work was painted from sketches during the artist's residency in Mallorca with L21 Gallery in 2021. Additionally, it was featured in the group exhibition, *Desire and Anxiety*, held at G/ART/EN Gallery in 2021.

Despite Dodd-Noble's works being devoid of any individual characters, the artist encourages viewers to consider the resiliency of nature as well as the inextricable relationship that humans and the natural world both share. Her soft muted brushstrokes evoke an ethereal landscape scene that seems at once familiar yet otherworldly, inviting the audience into step into a world where innocence prevails.

Departing from her previous hyper-surrealistic approach to painting, as observed throughout the artist's earlier body of works, *Trees in Deia* is a more mature and highly-refined example of Dodd-Noble's artistic practice. This work presents a noticeable shift from the way in which she appropriates certain trees as caricatures to a more informed understanding of the native and non-native species during her encounters, further addressing the pressing issues of climate change. When previously asked about the larger ideas and themes that permeate and inspire her work, the artist recalls, 'consciousness I suppose, or our connection with nature. Our need to be in nature... And that feeling of loss as we exploit the natural world.'ⁱ

Having received her MFA from the New York Academy of Arts in 2016, Daisy Dodd-Noble is currently based in London. In 2022, the artist has been the subject of solo shows hosted by Roman Road Gallery in London, L21 Barcelona, and L21 Gallery in Palma de Mallorca.



Daisy Dodd-Noble, *Three trees on an island* (2020)

Sold by Phillips in New York in March 2023 for USD 69,850 against a pre-sale estimate of USD 5,000 - 7,000

ⁱ Daisy Dodd-Noble quoted in Emma Grayson, 'Daisy Dodd-Noble Presents a Whimsical Environmentalism', 29 February 2020, [online](#)

Provenance

G/ART/EN Gallery, Como

Acquired from the above by the present owner

Exhibited

Como, G/ART/EN Gallery, *Desire and Anxiety*, 21 September - 11 November 2021

20th Century & Contemporary Art Day Sale

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108

Miriam Cahn

Geträumt

titled and dated "'geträumt" [in German] 16.8.04' on the stretcher

oil on canvas

22.1 x 30.1 cm. (8 3/4 x 11 7/8 in.)

Painted on 16 August 2004.

Estimate

HK\$200,000 — 400,000

€24,200 — 48,300

\$25,600 — 51,300

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Provenance

Private Collection

Cuppar Auction, Beijing, 29 August 2021, lot 255

Acquired at the above sale by the present owner

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109

Stephen Wong Chun Hei

MacLehose Trail: Section 10

signed and dated 'WONG CHUN HEI [in Chinese and Pinyin] 2021' on the overlap

acrylic on canvas

150 x 200 cm. (59 x 78 3/4 in.)

Painted in 2021.

Estimate

HK\$300,000 — 500,000

€36,200 — 60,400

\$38,500 — 64,100

[Go to Lot](#)



*"I never try to capture just one moment in a landscape. The colours are ever-changing through time. This is the reason that the colours in my paintings are not realistic or naturalistic in appearance. I would like them to be more subjective." —
Stephen Wong*

Video: <https://www.cnn.com/videos/arts/2022/03/11/stephen-wong.cnn>

In the studio with Stephen Wong
Video Courtesy of CNN

Provenance

Bonhams Gallery, Hong Kong

Acquired from the above selling exhibition by the present owner

Exhibited

Hong Kong, Bonhams Gallery, *Stephen Wong Chun Hei: MacLehose Trail* – Private Selling Exhibition, 10 – 31 March 2022

20th Century & Contemporary Art Day Sale

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110

Celeste Rapone

Pocket Square

signed and dated 'RAPONE 2018' on the overlap;
further signed 'CELESTE' on the stretcher
oil on canvas
152.4 x 208.3 cm. (60 x 82 in.)
Painted in 2018.

Estimate

HK\$300,000 — 500,000

€36,300 — 60,600

\$38,500 — 64,100

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Provenance

Roberts Projects, Los Angeles

Private Collection

Acquired from the above by the present owner

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111

Issy Wood

Untitled (boundaries)

signed and dated 'Issy Wood 2019' on the reverse

oil on canvas

24.5 x 30 cm. (9 5/8 x 11 3/4 in.)

Painted in 2018.

Estimate

HK\$120,000 — 180,000

€14,500 — 21,700

\$15,400 — 23,100

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Provenance

JTT Gallery, New York

Acquired from the above by the present owner

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PROPERTY FROM AN ESTEEMED PRIVATE
COLLECTION

112

Julie Curtiss

Spring

signed, titled and dated 'Julie Curtiss "Spring", 2017' on
the reverse

gouache on paper

19.7 x 18.4 cm. (7 3/4 x 7 1/4 in.)

Executed in 2017.

Estimate

HK\$400,000 — 600,000

€48,300 — 72,500

\$51,300 — 76,900

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“In my images, I enjoy the complementarity of darkness and humour, the uncanny and the mundane, grotesque shapes and vivid colours.” — Julie Curtiss

Best known for her highly stylised, bold, and neo-surrealist compositions, Julie Curtiss is one of the most exciting artists working today. Rendered in her signature graphic style, *Spring* is a brilliant example of Curtiss’s mesmerising and hypnotic practice. Often implementing faceless and fragmented women within her compositions, the present work features an anonymous and mysterious figure with her back turned against the viewer. Swept up in an eerily dreamscape such as *Spring*, Curtiss entices the audience with her painterly technique and encourages them to interpret beyond what they are looking at.

Cropping the image abruptly on the top and the bottom, Curtiss creates a sense of ambiguity and intrigue using her signature swirls and rendering crisp outlines and saturated colours. Curtiss is particularly interested in human hair as she sees it as an amorphous part of us that would continue to exist after we are deceased. Painting the hair is a repetitive, appealing, and hypnotic process for Curtiss. For her, hair carries cultural and personal importance. In *Spring*, the hair is braided in a unique style as Curtiss suggests that it is 'a sexual asset' for women. Curtiss says that 'what's at the heart of my interest is how nature and culture relate, the balance between our wild side and our domesticated side.'ⁱ

Based in Brooklyn, New York, Julie Curtiss received her Bachelor of Arts and Master of Fine Arts from l'École nationale supérieure des Beaux-Arts. In recent years, she has been honoured with shows at the White Cube Gallery in London (2021), and Anton Kern Gallery in New York (2020, 2019). More importantly, Curtiss is currently showing her first exhibition in Greater China [Bitter Apples](#) at the White Cube Gallery in Hong Kong. This presents *Spring* as an exciting work to be offered at auction this season.

ⁱEvan Pricco, “Julie Curtiss”, Juxtapoz, 2019, [online](#).

Provenance

Drawer, New York

Private Collection

Private Collection

Acquired from the above by the present owner

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113

Danielle Orchard

Head with Tulips

signed, titled and dated 'Danielle Orchard 2020 "Head with Tulips"' on the reverse

oil on canvas

137 x 121.9 cm. (53 7/8 x 47 7/8 in.)

Painted in 2020.

Estimate

HK\$200,000 — 300,000

€24,200 — 36,200

\$25,600 — 38,500

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Provenance

V1 Gallery, Denmark

Acquired from the above by the present owner

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114 ж

Xia Yu

Autumn Breeze

signed, titled and dated "'Autumn Breeze" Xia Yu [in Chinese] 2012' on the reverse

tempera on wood

100 x 99.8 cm. (39 3/8 x 39 1/4 in.)

Painted in 2012.

Estimate

HK\$50,000 — 70,000

€6,000 — 8,500

\$6,400 — 9,000

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114

Xia Yu

Provenance

Line Gallery, Shanghai

Acquired from the above by the present owner

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115

Claire Tabouret

Lyda Borelli (Mi-clos)

signed and dated 'C. TABOURET 2016' on the reverse

acrylic and glitter on wood

35.5 x 28 cm. (13 7/8 x 11 in.)

Executed in 2016.

Estimate

HK\$120,000 — 220,000

€14,500 — 26,700

\$15,400 — 28,200

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"There's something about a human face....[It is] constantly in motion, constantly escaping, constantly mysterious—and painting allows me to paint this state of [being] unfixed." — Claire Tabouret



Installation view of the current lot at Rome, Museo Pietro Canonica, *Sparkling Ghosts*, 15 March - 17 April 2016

Provenance

Bugada & Cargnel, Paris

Private Collection

Phillips, London, 21 October 2020, lot 113

Acquired at the above sale by the present owner

Exhibited

Rome, Museo Pietro Canonica, *Sparkling Ghosts*, 15 March - 17 April 2016

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116

Guy Yanai

Saint Martin and the Beggar (after Sassetta)

signed 'guy yanai' on the overlap

oil on canvas

150 x 120 cm. (59 x 47 1/4 in.)

Painted in 2019.

Estimate

HK\$150,000 — 250,000

€18,200 — 30,300

\$19,200 — 32,100

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Characterised by its bold hues, flat imagery and simplified pictorial planes and subjects, *Saint Martin and the Beggar* (after Sassetta) is a vibrant example of Guy Yanai's geometrical paintings. Comprising coloured stripes of varying lengths and orientations, it showcases the artist's signature smooth brushwork, achieved through his meticulous wielding of a palette knife and brush to attain levelled depths of field. In his present reimagined piece, geometric blocks of pink, red, and blue erase the distinction between foreground and background, and the over all effect is one that is simultaneously abstract yet figurative.



Il Sassetta, *Saint Martin and the beggar*, 1433 Collection of the Netherlands Institute for Art History

Alluded to in its title, the present work is a reference to Il Sassetta's 1433 piece of the same name,

depicting Saint Martin as a young Roman soldier on horseback about to cut his cloak to share with the freezing beggar. Unlike Renaissance depictions of the story however, Yanai's rendition omits the beggar from the narrative, and instead, Saint Martin looks to his left alone, the floating cloak now enhanced by a sense of surrealism; his sword now raised seemingly for nobody.

In this flattened perspective, the heartwarming story takes on fantastical undertones, perhaps despite its cheerful colour palette. We are forced to consider the tale through a contemporary lens: have selfless acts become few and far between? Has our society become so success driven that there is no room for weakness? In his purposeful omission of the beggar figure Yanai forces us to contend with our own morality—and within a simplified digital plane, the effect is all the more powerful.

Yanai's works have been featured within numerous solo exhibitions, including *In the shadow of young girls in flower* (2022), König Galerie, Berlin and *The Things of Life* (2021), Miles McEnergy Gallery, New York. His works are also held in public and private collections including: Haifa Museum of Art, Tel Aviv Museum of Art, Rema Hort Mann Foundation, New York, Jose Mugaribi Collection, M Art Center, Shanghai, Drake Collection, Wassenaar and Anita Zabłudowicz Collection, London.



The present work at the artist's studio in 2019

Provenance

Praz-Delavallade, Paris

Acquired from the above by the present owner

Exhibited

Paris, Praz-Delavallade, *The Conformist*, 30 March - 25 May 2019

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117

Robert Nava

Katana Angel

acrylic, spray paint, metallic paint and grease pencil on canvas

206 x 177 cm. (81 1/8 x 69 5/8 in.)

Executed in 2018.

Estimate

HK\$1,200,000 — 2,200,000

€145,000 — 267,000

\$154,000 — 282,000

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Provenance

Sorry We're Closed, Brussels

Christie's, London, 2 March, 2022, lot 219

Acquired at the above sale by the present owner



118

Katherine Bernhardt

Green Suit One

signed, titled, inscribed and dated '2019 Babar
Katherine Bernhardt "Green Suite ONE (Le Jardin)'" on
the reverse

acrylic and spray paint on canvas

198.1 x 183.5 cm. (77 7/8 x 72 1/4 in.)

Executed in 2019.

Estimate

HK\$700,000 — 1,200,000

€84,800 — 145,000

\$89,700 — 154,000

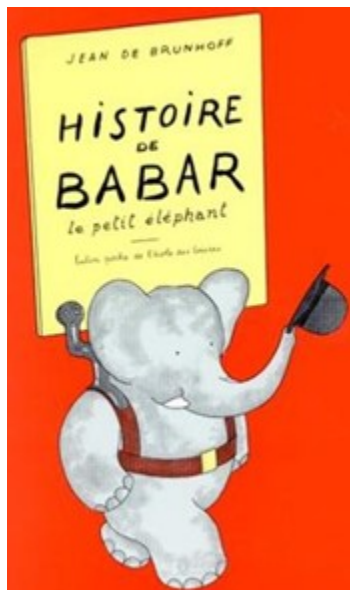
[Go to Lot](#)



“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

Endearing and full of life, *Green Suit One* is an electrifying work by the American artist Katherine Bernhardt. Best known for her depictions of cartoons and characters borrowed from American pop culture such as the Pink Panther, E.T., Garfield, Smurfs, and Darth Vader, the present work belongs to the artist’s *Animal* series and stands as a unique and rare painting to appear on the market.

In *Green Suit One*, Bernhardt takes inspiration from the much-admired elephant character, Babar. Widely renowned and read as a classic children’s book, this series has become a cultural icon in children’s literature and further reached the extent of inspiring adaptations such as the present work. A nod to Bernhardt’s ever-expanding interest in the visual culture of contemporary society, this series follows the adventures of Babar, a young elephant who eventually becomes the King of the Elephants. Striding with a sense of purpose donning his signature bright suit, the demeanor of the elephant in the present work draws parallels to the one featured in the 1931 cover of *Histoire de Babar*.



Babar illustrated on the cover of the French children’s book *Histoire de Babar*

Bernhardt’s practice is characterised by her individualistic artistic technique – a combination of process painting, Colour Field painting and street graffiti. Brimming with full expression and imbued with a sense of fluidity, the artist begins by contouring the shapes of her subjects with spray paint then proceeds with applying intuitive strokes of diluted acrylics before allowing it to slowly pool together by chance.

Green Suit One was part of Bernhardt’s solo exhibition at Xavier Hufkens in 2019. Though the title suggests a green suit, Babar is in fact wearing a black suit. Slices of watermelon are Bernhardt’s signature patterns used repeatedly in many of her works, perhaps alluding to the enchanting surroundings. The choice of tropical fruits allows Bernhardt to experiment with the vibrant colours. *Green Suit One* is not the only work that showcases the character Babar. In several of her other paintings, Babar is positioned against Nike logo, Scotch tape, and Coca Cola. Combining these visual symbols from different eras, Bernhardt creates a world that evokes our mutual reminiscence of the past.

Bernhardt’s insatiable visual appetite has catapulted her reputation as one of the most vibrant and daring painters of our time. Born 1975 in St. Louis, the artist received her BFA from the Art Institute of Chicago and her MFA from the School of Visual Arts, New York. Currently represented by David Zwirner in partnership with Canada Gallery, Bernhardt’s works are housed in important museum collections such as the Carnegie Museum of Art, Pittsburgh; High Museum of Art, Atlanta; Hirshhorn Museum and Sculpture Garden, Washington D. C.; Rubell Museum, Miami; among others.

Provenance

Xavier Hufkens Gallery, Brussels

Acquired from the above by the present owner

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119

KAWS

BomB 1

signed, titled and dated 'KAWS.. 2000 "(BomB 1)"' on the reverse

acrylic and vinyl paint on canvas

91.7 x 91.7 cm. (36 1/8 x 36 1/8 in.)

Executed in 2000.

Estimate

HK\$700,000 — 1,000,000

€84,500 — 121,000

\$89,700 — 128,000

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Provenance

Private Collection, Asia

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120

David Salle

Magic Death Rays

signed, titled and dated "'MAGIC DEATH RAYS" David Salle 2016' on the reverse

oil, acrylic, charcoal, and archival digital print on linen
152.5 x 213.5 cm. (60 x 84 in.)

Executed in 2016.

Estimate

HK\$500,000 — 700,000

€60,600 — 84,800

\$64,100 — 89,700

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Provenance

Thaddaeus Ropac Gallery, Paris

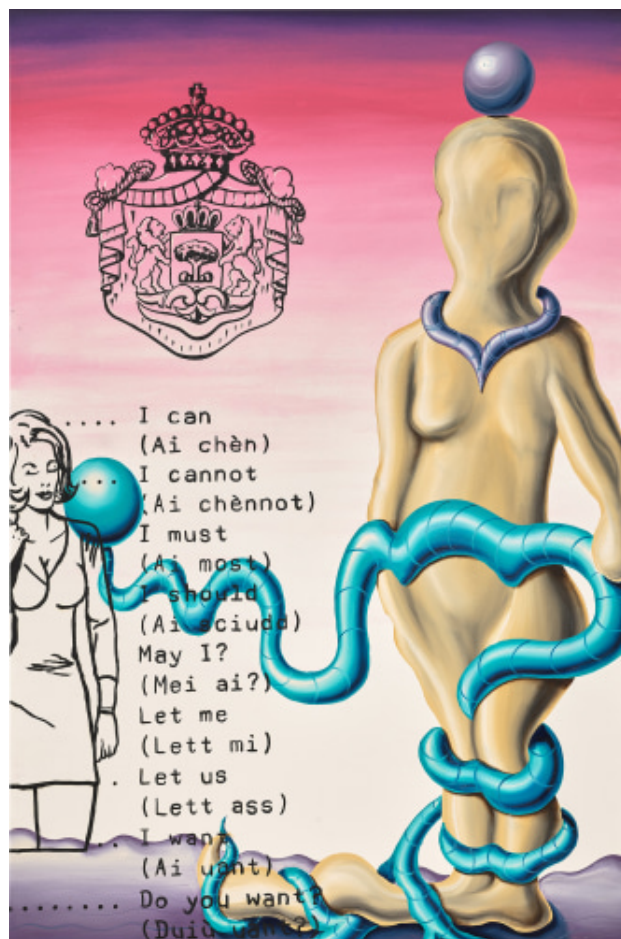
Acquired from the above by the present owner

Exhibited

Paris, Thaddaeus Ropac Gallery, *New Paintings*, 21 January – 4 March 2017

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121

Kenny Scharf

Learning About Women

signed, titled and dated 'Kenny Scharf 1987-88

"Learning about Women" on the reverse

oil on canvas

236.2 x 157.5 cm. (92 7/8 x 62 in.)

Painted in 1987-1988.

Estimate

HK\$1,000,000 — 1,500,000

€121,000 — 182,000

\$128,000 — 192,000

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"You can't plan fun out because then it's not so much fun anymore. The spontaneity when you just don't know what's going to happen, that's what's fun." — Kenny Scharf

Born in 1958 in Los Angeles, California, painter and installation artist Kenny Scharf grew up in the post-World War II culture of Southern California. He was influenced by television culture, cartoon imagery, and the optimism of the 1960s. Scharf moved to New York City in the late 1970s and obtained his bachelor's degree from the School of Visual Arts. In New York, he became friends with artists Keith Haring and Jean-Michel Basquiat. Together, they were pivotal figures in the East Village art scene, creating work that was edgy, vibrant, and deeply influenced by street culture, pop culture, and the burgeoning hip-hop movement. Calling himself a 'pop surrealist', Scharf often blends mid-century American pop culture and comic books with 20th-century art movements including as Surrealism and Abstract Expressionism. Scharf's art is therefore a melting pot of influences, and he is currently based in Los Angeles.



Kenny Scharf, *Somnoplaya*, 1998 Sold by Phillips New York for \$292,100, 16 May 2023

On the right side of *Learning About Women*, a female model with no facial features is entangled by blue vines attached to a balloon-like object which appears in front of a real lady on the far left. The balloon also matches with the one laid on top of the model's head. It is as if the balloon is sending information about the lady to the model so that it can construct itself into women by learning about them, as the title suggests. The nine sentences in the centre of the image are expressed in two versions. Words shown in parentheses are possibly spoken by the model as they are merely imitations of sounds with no significant meanings.

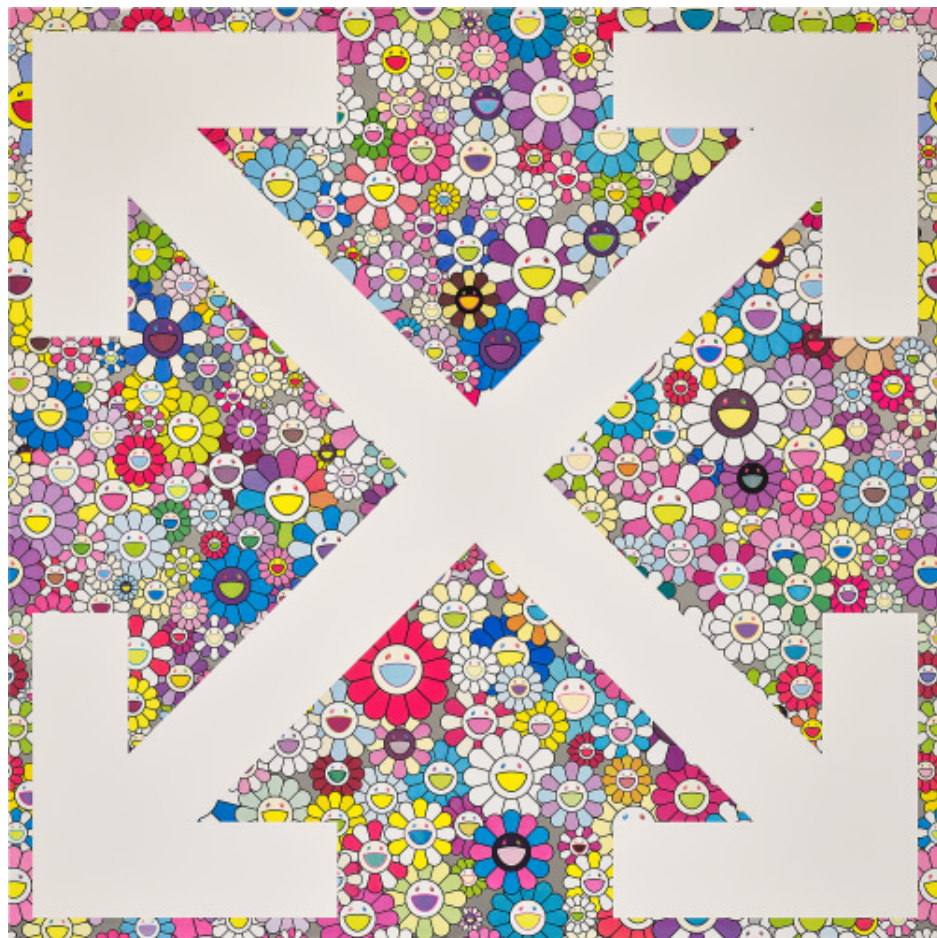
Learning About Women was made in 1988, three years after Scharf's pivotal participation in the 1985 Whitey Biennial which marked the beginning of his thirty-year international career. Released in June 2021 across various online streaming platforms, the documentary *Kenny Scharf: When Worlds Collide* shows Scharf's arrival in New York City in the early 1980s and how he became a pop art phenomenon. Most recently, Scharf also collaborated with the iconic fashion house Dior for their Fall 2021 collection, bringing his comical style to the high fashion world. Scharf's works created in the 1980s are among his highest selling prices at auctions.

Provenance

Acquired directly from the artist by the present owner

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



122

Takashi Murakami & Virgil Abloh

OUR SPOT 2

signed and dated "“VIRGIL” © 2018 Takashi 2018” on the overlap

acrylic and platinum leaf on canvas mounted on aluminium frame

150 x 150 cm. (59 x 59 in.)

Executed in 2018.

Estimate

HK\$1,200,000 — 2,200,000

€145,000 — 267,000

\$154,000 — 282,000

[Go to Lot](#)



Provenance

Gagosian, London

Acquired from the above by the present owner

Exhibited

London, Gagosian, *Murakami & Abloh: Future History*, 21 February – 7 April 2018



123

Tomokazu Matsuyama

Kirin Kingsland

signed, titled and dated "'kirin-kingsland" 2011.
Tomokazu Matsuyama [in English and Kanji] on the
reverse

acrylic on shaped canvas
diameter 60.9 cm. (23 5/8 in.)
Painted in 2011.

Estimate

HK\$200,000 — 400,000

€24,200 — 48,500

\$25,600 — 51,300

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123

Tomokazu Matsuyama

Provenance

Guy Hepner, New York

Acquired from the above by the present owner

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124

Ulala Imai

KIWI

signed, titled and dated "'KIWI' 2017 ulala Imai' on the reverse

oil on canvas

41 x 31.8 cm. (16 1/8 x 12 1/2 in.)

Painted in 2017.

Estimate

HK\$100,000 — 150,000

€12,100 — 18,200

\$12,800 — 19,200

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124

Ulala Imai

Provenance

Union Pacific, London

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

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125

Emi Kuraya

Untitled

signed and dated '2019 Emi Kuraya' on the overlap
oil on canvas

72.7 x 60.5 cm. (28 5/8 x 23 7/8 in.)

Painted in 2019.

Estimate

HK\$350,000 — 550,000

€42,400 — 66,600

\$44,900 — 70,500

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125

Emi Kuraya

Provenance

Kaikai Kiki Gallery, Hong Kong

Acquired from the above by the present owner

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126

ob

Membrane

signed and dated '2020.ob' on the overlap

oil on canvas

116.7 x 91.1 cm. (45 7/8 x 35 7/8 in.)

Painted in 2020.

Estimate

HK\$150,000 — 250,000

€18,200 — 30,300

\$19,200 — 32,100

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Provenance

Kaikai Kiki Gallery, Tokyo

Acquired from the above by the present owner

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127

Yuichi Hirako

Lost in Thought 49

signed with the artist's initials and dated 'YH '19' on the reverse

acrylic on canvas

160 x 129.8 cm. (62 7/8 x 51 1/8 in.)

Painted in 2019.

Estimate

HK\$300,000 — 500,000

€36,300 — 60,600

\$38,500 — 64,100

[Go to Lot](#)



“Depending on human behavior, the way plants are treated changes, and the relationship changes accordingly. In other words, people have a relationship with nature. This is where I want to delve deeper, and I needed “he” as a character to symbolize this relationship.” — Yuichi Hirako

Video: https://www.youtube.com/watch?v=nuuQq_WRsqo&t=293s

An interview with Yuichi Hirako, 2020

Provenance

Galerie ZERP, Rotterdam

Acquired from the above by the present owner

Exhibited

Rotterdam, Galerie ZERP, *Dandelion*, 8 September - 6 October 2019

20th Century & Contemporary Art Day Sale

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128

Ayako Rokkaku

Untitled

signed and dated '2016 Ayako Rokkaku [in Japanese]'

lower right

acrylic on canvas

65.7 x 175.2 cm. (25 7/8 x 68 7/8 in.)

Painted in 2016.

Estimate

HK\$1,200,000 — 2,200,000

€145,000 — 267,000

\$154,000 — 282,000

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128

Ayako Rokkaku

Provenance

Gallery Delaive, Amsterdam

Private Collection

Ravenel, Taipei, 1 December 2019, lot 115

Acquired at the above sale by the present owner

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PROPERTY FROM AN IMPORTANT EUROPEAN
COLLECTION

129

Ayako Rokkaku

Untitled ARP21-18

signed and dated '2021 Ayako Rokkaku [in Japanese]'
on the reverse

acrylic on canvas

90 x 72 cm. (35 3/8 x 28 3/8 in.)

Painted in 2021.

Estimate

HK\$800,000 — 1,200,000

€96,900 — 145,000

\$103,000 — 154,000

[Go to Lot](#)



“When I’m painting, I try to get in touch with the way I felt as a child—to get back to my starting point, if you like. Everyone goes through a stage of being totally into drawing and painting when they are small. Children can get completely absorbed in their pictures. I think maybe my pictures help to remind people of how they felt back then.” — Ayako Rokkaku

Video: <https://youtu.be/ofHoZzdK5CI>

The artist speaking about her practice and inspiration behind her works, 2020

Video courtesy Chiba Prefectural Museum of Art

Provenance

Gallery Delaive, Amsterdam

Acquired from the above by the present owner in 2021

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130

Izumi Kato

Untitled

signed and dated '2006 KATO [in English and Kanji]'

on the reverse

oil on canvas

53 x 41 cm. (20 7/8 x 16 1/8 in.)

Painted in 2006.

Estimate

HK\$450,000 — 650,000

€54,500 — 78,700

\$57,700 — 83,300

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130

Izumi Kato

Provenance

ARATANIURANO, Tokyo

Acquired from the above by the present owner

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131

Izumi Kato

Untitled

signed and dated '2018 KATO [in English and Kanji]' on the reverse

wood, acrylic and stone

37 x 7 x 7 cm. (14 5/8 x 2 3/4 x 2 3/4 in.)

Executed in 2018.

Estimate

HK\$350,000 — 550,000

€42,400 — 66,600

\$44,900 — 70,500

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Provenance

Galerie Perrotin, Shanghai

Acquired from the above by the present owner

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132

Izumi Kato

Untitled

signed, titled and dated '2004 KATO [in English and Kanji]' on the reverse

oil on canvas

65.4 x 100 cm. (25 3/4 x 39 3/8 in.)

Painted in 2004.

Estimate

HK\$800,000 — 1,200,000

€96,900 — 145,000

\$103,000 — 154,000

[Go to Lot](#)



Provenance

Private Collection, Asia

Sotheby's, Hong Kong, 6 April, 2014, lot 835

Christie's, Hong Kong, 2 December, 2021, lot 195

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale

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133

Li Chen

Ephemeral Beauty

incised 'Li Chen 2013' and numbered '19/30' lower back

bronze

49 x 14.5 x 18 cm. (19 1/4 x 5 3/4 x 7 1/8 in.)

Executed in 2013, this work is number 19 from an edition of 30, and is accompanied by a certificate of authenticity issued by Asia Art International Group Corporation.

Estimate

HK\$300,000 — 500,000

€36,300 — 60,600

\$38,500 — 64,100

[Go to Lot](#)



Ephemeral beauty – similar to the life cycle of a flower, from bud to blossom, all worldly beauties eventually fade away. After all, many objects of natural beauty are transient for they cannot withstand the test of time. Li Chen captures the moment of flowers blooming splendidly, as if celebrating its glamorous beauty when the heart is free of earthly burdens and attachments. Artist Li Chen hints that a life without regret is a life that has achieved its fulfillment: we establish our fames in the world and learn to give them up, then we take the plunge into another journey with a pure spirit.

This work contains many aesthetic appeals: golden flower petals raining down on the character that sits on a flower bed, the visual impression of sculpture is thus elongated through space, which is considered a unique structure in the *Spiritual Journey Through the Great Ether* series. Although the top of sculpture follows a zigzag course, the whole body nonetheless adheres to a vertical line. Petals are in picturesque disorder with distinct folding marks. The work is outlined by simple contour and irregular angles, and is made lively by the interplay between smooth and uneven surfaces, dark and gold colors. Li Chen precisely captures the sense of sorrow, informing by subtle and mixed emotions of joy and sentiment.

Provenance

Asia Art Center, Taipei

Acquired from the above by the present owner

Exhibited

Shanghai, Aurora Museum, *Through the Ages - Li Chen Solo Exhibition*, 3 November 2018 - 27 January 2019 (another example exhibited)

Taipei, Museum of Contemporary Art, *Being: In/Voluntary Drift - Li Chen Solo Exhibition*, 1 July - 27 August 2017 (another example exhibited)

Taipei, Asia Art Center, *Chineseness - A Documentary Exhibition on Li Chen*, 28 December 2013 - 28 February 2014 (another example exhibited)

Literature

Asia Art Center., *Monumental Levity of Li Chen: Premiere Sculpture Exhibition Place Vendome Paris*, Taipei, 2014, p. 165 (another example illustrated)

Asia Art Center., *Through the Ages - Li Chen*, Taipei, 2019, p. 114-117, cover (another example illustrated)

Museum of Contemporary Art., *Being : In / Voluntary Drift - Li Chen Solo Exhibition*, Taipei, 2018, p. 108-115 (another example illustrated)

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134

Mr.

Untitled

signed and dated 'Mr. 2018' lower left
watercolour, acrylic and pen on paper
32.5 x 24.5 cm. (12 3/4 x 9 5/8 in.)
Executed in 2018.

Estimate

HK\$250,000 — 350,000

€30,300 — 42,400

\$32,100 — 44,900

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134

Mr.

Provenance

Galerie Perrotin, Hong Kong

Acquired from the above by the present owner in 2017

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135

Mr.

Untitled

signed and dated 'Mr. 2018' lower right

mixed media on paper

27.2 x 20.2 cm. (10 3/4 x 7 7/8 in.)

Executed in 2018.

Estimate

HK\$180,000 — 280,000

€21,800 — 33,900

\$23,100 — 35,900

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135

Mr.

Provenance

KKKK Gallery, Japan

Acquired from the above by the present owner

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136

Javier Calleja

In This World

titled "IN THIS WORLD" on the overlap
acrylic on canvas, in artist's frame
work 100 x 80 cm. (39 3/8 x 31 1/2 in.)
frame 152 x 132 cm. (59 7/8 x 51 7/8 in.)
Painted in 2022.

Estimate

HK\$2,200,000 — 3,200,000

€267,000 — 388,000

\$282,000 — 410,000

[Go to Lot](#)



Imbued with tenderness and childhood naïveté, the wide-eyed protagonist of *In This World* encapsulates viewers in a world respite from the hectic flurry of everyday life. Eyes, in Calleja's world, evoke the bittersweet transitory moments between sadness and relief, a result of his experiments in 2016 with beads of water. In the present lot, a pair of gradient emerald green eyes glimmer with awe, almost protruding from the otherwise flat pictorial composition.



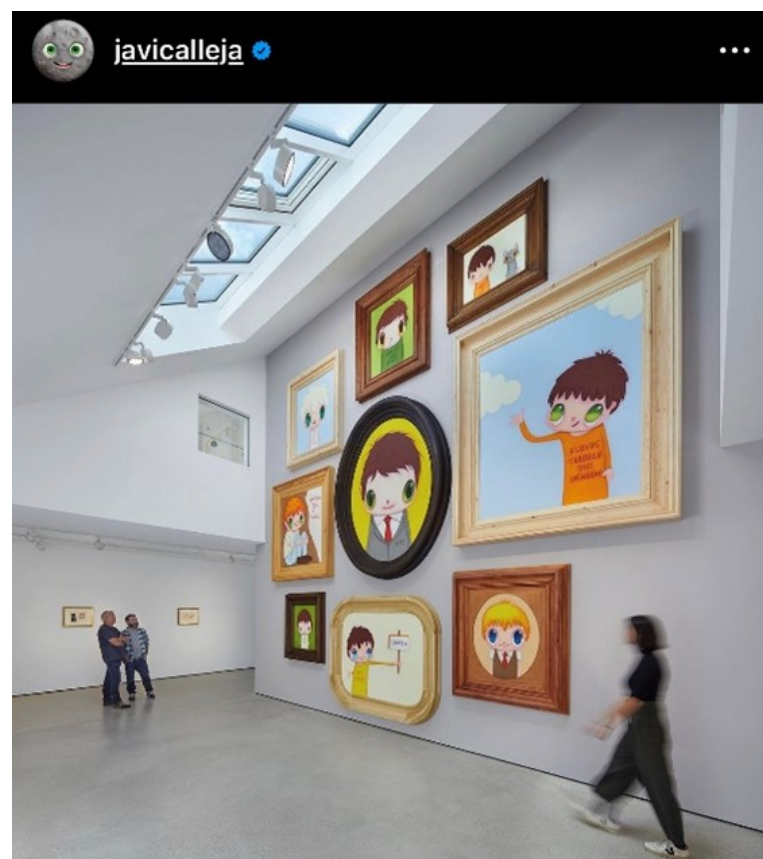
Viñetas de Rompetechos (2003) by Francisco Ibáñez Talavera

The shape of the eyes harkens back to Calleja's fascination with the character *Rompetechos*, created by cartoonist Francisco Ibáñez exclusively using circular shapes. Another motif key to the work is the little bumblebee interacting with the protagonist. Used ubiquitously in children's media for its clumsy, animated flight, fuzzy fur and vivid stripes, the bumble bee heightens the overall charm of the work. The present lot prefigures the bees' reappearance in Calleja's most recent solo show, *Still on Time*. Oblivious to the potential harm of the bee, the boy gestures openly out to the insect with potential to sting, reverting us back to a time of innocence, yet to be burdened with anxieties of the real world.

Another signature of Calleja's, a simple slogan, adorns the boy's baby blue t-shirt. Perhaps as a playful reference to the lyrics of the top chart song *As It Was* by Harry Styles (2022), 'In this world, it's just us. You know it's not the same as it was.', or simply an extension of the boy's imagination, 'In this world' blurs the elusive boundaries between reality and fantasy. The half-formed thought

reads like fractured, hazy recollections of childhood, amalgamating childish speech with psychoanalytic frameworks of the subconscious.

Directly contrasting the work's unabashedly simplistic style, *In this world* is situated within a baroque-style custom wooden frame, its thickness an extension of Calleja's continual experiments with proportion. Art critic Sasa Bogojev found that 'these abnormally large frames provide a deceptive sense of Lilliputian experience'.¹



Installation view of *Clouds Through the Window*, 25 May – 21 July 2019, Galerie Zink, Waldkirchen. Courtesy artist Instagram @javicalleja.

As exemplified in his 2019 [solo show](#) at Galerie Zink, the frames enable a salon-like presentation, hailing his works a similar status and timelessness as classical portraits. The grandeur frame paired with the kawaii subject matter poses a challenge to classical notions surrounding visibility and power.

Collectors Digest

Phillips Hong Kong hold the artist's top record at auction, which was set late 2021 with a multi-part installation, achieving an impressive HKD 12,108,000.



Javier Calleja, 30 Works: Untitled, 2017. Artwork: © Javier Calleja Sold by Phillips Hong Kong, 30 November 2021, for HK\$12,108,000 (Premium)

Calleja's top 20 auction prices were set in the past 3 years, with the current second-highest result set in Hong Kong, May 2023.

One of the most prominent artists working today, Calleja's works have been exhibited at prestigious galleries worldwide, including his pivotal debut solo show in Asia, [Hi at Aishon Nanzuka in Hong Kong](#) (2017). His most recent solo show, [Javier Calleja: Still on time](#) (1 June-29 July 2023), took place at Almine Rech (currently representing Calleja).

Since 2022, Calleja has expanded to partnerships with [Rolls-Royce](#), Disney, Vans and more to release collectables, marking a slower output and surged demand for works on canvas, such as the present lot.

Lisa Boudet in conversation with Javier Calleja, 13 March 2023

i. Sasa Bogojev, Artdaily.com, June 8 2022, [online](#).

Provenance

Almine Rech, Brussels

Acquired from the above by the present owner

Video: <https://www.youtube.com/embed/MDnPILWGxQU?start=134&feature=oembed>



137

Yayoi Kusama

Untitled

signed and dated 'YAYOI KUSAMA 1983' on the underside

mixed media sculpture

10.2 x 8.9 x 8.9 cm. (4 x 3 1/2 x 3 1/2 in.)

Executed in 1983, this work is accompanied by a registration card issued by the artist's studio.

Estimate

HK\$650,000 — 850,000

€78,700 — 103,000

\$83,300 — 109,000

[Go to Lot](#)



"Pumpkins talk to me. Pumpkins, pumpkins, pumpkins. Giving off an aura of my sacred mental state. They embody a base for the joy of living, a living shared by all humankind on the earth. It is for the pumpkins that I keep going." — Yayoi Kusama

Video: <https://www.youtube.com/watch?v=JWtd0v4WoCA>

Yayoi Kusama reads her poem *On Pumpkins*, 2010

Video Courtesy of Victoria Miro

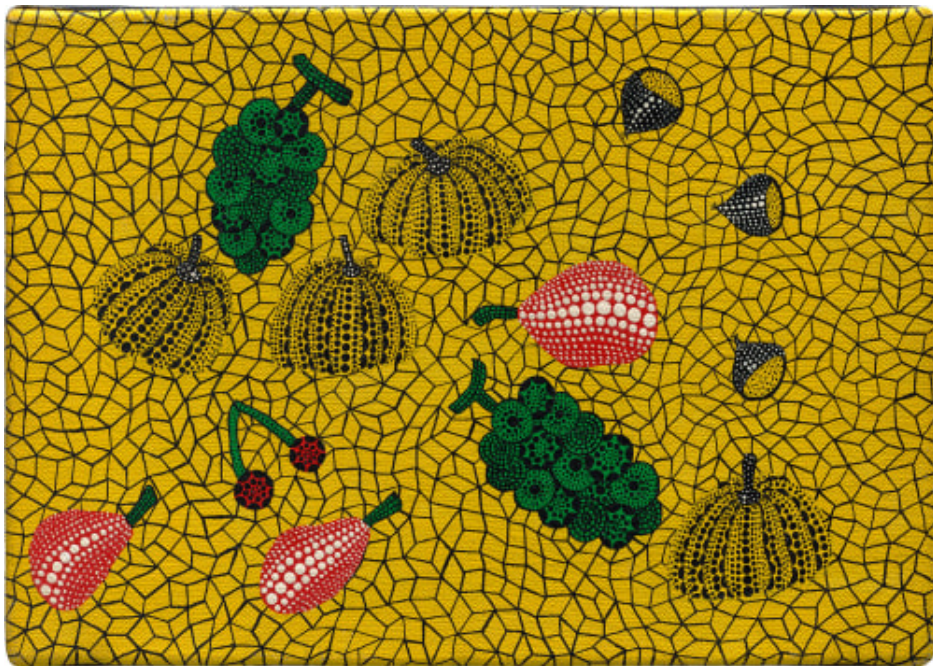
Provenance

Gallery Halcyon Co., Ltd., Osaka

Private Collection

Phillips, Hong Kong, 26 May 2019, lot 117

Acquired at the above sale by the present owner



138

Yayoi Kusama

A Field of Phantom

signed, titled and dated 'Yayoi Kusama "A Field of Phantom" [in Japanese] 1995 yayoi KUSAMA' on the reverse

acrylic on canvas

16 x 23 cm. (6 1/4 x 9 in.)

Painted in 1995, this work is accompanied by a registration card issued by the artist's studio.

Estimate

HK\$2,000,000 — 3,000,000

€242,000 — 363,000

\$256,000 — 385,000

[Go to Lot](#)



Yayoi Kusama is a name that is widely known to all and she has endured among the most emblematic and iconic artists of the late twentieth century and beyond. Throughout the course of her prolific career, Kusama has been associated with artistic movements such as Surrealism, Abstract Expressionism, Minimalism, Pop Art, and the ZERO group. Despite these attributions, Kusama's multidisciplinary practice over the past decades has demonstrated that her creative output is not merely bound by a singular categorisation but rather should be celebrated as an eclectic process.

Intimate in scale yet visually complex, the present work reveals a combination of Kusama's main pillars that define her praxis: polka dots, infinity nets, and the pumpkin. Rendered against a sprawling web of the artist's most iconic black and yellow infinity nets, the artist has meticulously painted her fruits in bold colours with the use of striated dots. As a result, forming a hypotonic illusion whereby viewers are left in a trance between Kusama's figurative and abstract representations.

Born in Matsumoto where her family had earned their living cultivating plant seeds in a nursery, Kusama's earliest formative years have been defined by her fascination of the natural world. Drawing from her affinity with nature – in particular vegetal and floral life – pumpkins and fruit baskets continue to occupy a special place in her iconography and serves as a recurring leitmotif within Kusama's works. Rather than being confined to an individual basket here in the present work, the artist has radically arranged the positioning of her objects to reflect a perfectly balanced constellation of fruits and vegetables – bestowing upon viewers a brilliant spectacle of their five-a-day. Additionally, the striking contrast of natural forms juxtaposed against a geometric background illustrates Kusama's technical ability in mastering spatial relationships.



Detail of the present lot

"I have been creating artistic forms till this day as a means to explore the proof of my living and overcome my mental illness." — Yayoi Kusama

The title of the present work, *A Field of Phantom* overtly stems from Kusama's mental health roots. The artist has frequently described her own creative process as a necessary escape from a lifetime of mental illness, as she began to experience vivid hallucinations of the fields around her home in Japan during her childhood. Surrounded by infinite rows of kabocha squash which her family often grew, Kusama is known to personify them by describing these bulbous forms as being morphed terrifyingly into a speckled pattern that threatened to engulf her. Although her psychological problems might be considered as traumatising, the subjects rendered in the present work seem to hover in a jovial manner where the artist portrays them almost as caricatures dancing away to the beat of their own drum.

Through *A Field of Phantom*, Kusama's past can be viewed as a double-edged sword and understood as a way for her to be reengaging with and re-enacting this overwhelming experience. She reappropriates it to be shared with the viewer as an indication that perhaps nature, mental health, and the body are inexorably integrated. *A Field of Phantom* is the epitome of the artist's individualistic expression via which she achieves self-oblivation through repetition. Thus, it stands as a unique and rare masterpiece to appear at auction.

Having been previously named as 'the world's most popular artist', Kusama continues to enthrall the global audience with her creativity and although small in size, the present work certainly remains as one of the artist's highly coveted paintings by collectors. To Kusama, these life forms embody patience, peace, power, and fertility – thus enabling the present work to operate as a self-portrait of herself. It is also important to note that *A Field of Phantom* was painted only two years after the artist was nominated to represent her country in the 1993 Venice Biennale, where she chose to centralise on the theme of the pumpkin. Therefore, it can be understood that Kusama was already well-versed at depicting pumpkins as her subject at the time, marking this as an exceptionally personal and mature work by the artist to date.

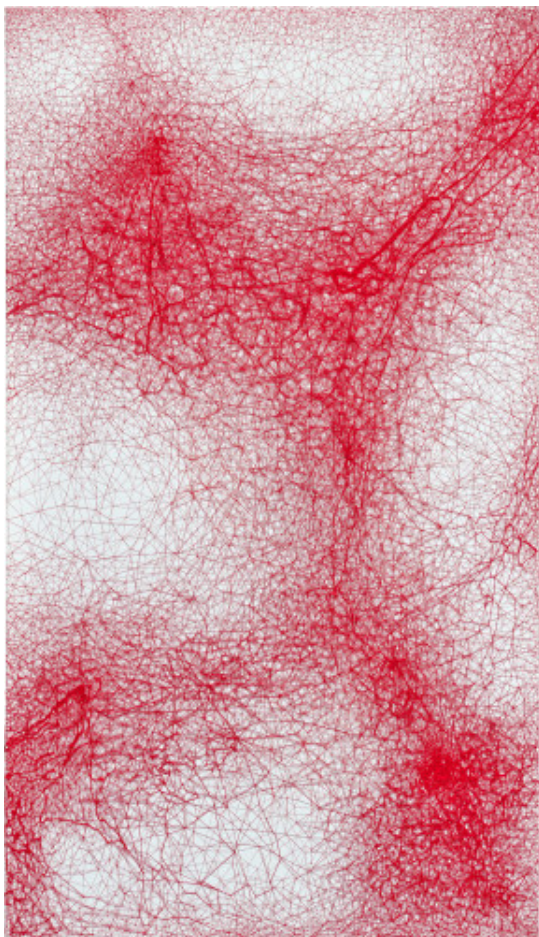
Provenance

Ota Fine Arts, Tokyo

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

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139

Chiharu Shiota

Endless Line

signed with the artist's initials and dated 'CS. 2017' on the overlap

thread on canvas

140.4 x 80.3 cm. (55 1/4 x 31 5/8 in.)

Executed in 2017.

Estimate

HK\$600,000 — 800,000

€72,700 — 96,900

\$76,900 — 103,000

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Widely renowned for her immersive and larger-than-life installations, Chiharu Shiota's artistic practice is deeply rooted from her own personal narratives – weaving together recollections of her memories, dreams and anxieties into otherworldly and mesmerising dimensions. Probing notions of texture and tactility, the artist first began experimenting with thread in 1999 in her work *Dialogue from DNA*. Since then, it has materialised as her signature medium, further becoming synonymous with Shiota and her *modus operandi*.

Forming a geometrical constellation of interminable thread multiplying and overlapping across a single canvas, the intricate structures in *Endless Line* embody a web of neural networks, and synapses firing and pulsating in all directions. This visual display alludes to the complexity of human emotions and enhances Shiota's exploration of consciousness. When viewed in the flesh, the present work encourages observers to contemplate how it is our mind that spontaneously generates these pure and suggestive interweaving of individual and universal memories. As a result, the work brings forth the concept of infinitude – inscribing the past, present, and future in an impalpable and limitless manner in hopes that these thoughts will persist over the course of time.

Just as memory and absence both coexist as abiding themes within Shiota's oeuvre, the use of red threads remains commonly present due to its symbolic and visual implications. To the artist, red connotes to 'the red thread of fate' – an East Asian belief that is thought to bind individuals together. It can also be understood as a symbolisation of the human body, in particular it's complex network of blood vessels that act as a metaphor for interconnectedness. Juxtaposed evenly against a blank white canvas, the threads create a stark contrast presenting *Endless Line* as one of Shiota's most striking and arresting canvas compositions to appear at auction.

Born in 1972 in Osaka and currently working in Berlin, Shiota studied painting at Kyoto Seika University before continuing her artistic education at the University of Fine Arts of Hamburg and the Berlin University of the Arts. Her stunning creations have been widely exhibited and she has enjoyed numerous international installations and solo shows, most notably her show at the [Long Museum](#) in Shanghai (2021), and the 2019 retrospective, *The Soul Trembles*, at the Mori Art Museum, Tokyo, which also travelled to the Mori Art Museum, Tokyo; the Busan Museum of Art; the Gallery of Modern Art in Australia; and the Museum MACAN, Indonesia. The artist is represented by Gallery Templon, König Gallery, and Mimmo Scognamiglio Artecontemporanea.

Provenance

Kenji Taki Gallery, Nagoya

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

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140

Chiharu Shiota

Face

signed 'Chiharu Shiota' lower right
crayon, watercolour and thread on paper
64.5 x 50 cm. (25 3/8 x 19 5/8 in.)
Executed in 2018.

Estimate

HK\$120,000 — 180,000

€14,500 — 21,800

\$15,400 — 23,100

[Go to Lot](#)



Intricately weaving otherworldly installations and artworks out of stretched yarn, Japanese artist Chiharu Shiota is well renowned for her artistic exploration of deeply personal themes such as life, death, dreams and fears. To her, threads represent connections that develop infinitely into complex webs, hinting at the wider interconnectedness between human experiences and the universe. By arranging them into deliberate shapes and patterns, Shiota encourages viewers to actively engage with and challenge common perceptions of physical boundaries, and human existence.



Installation view at Taipei Fine Arts Museum, *The Soul Trembles*, 10 May - 16 June 2021

Though less well known than her *State of Being* sculptural series or large-scale installations, Shiota's works on paper form an integral part of the artist's oeuvre. Notably, a number of her drawings were included in *The Soul Trembles*, her largest retrospective to date which travelled from the Mori Art Museum, Tokyo to Busan, Taipei, Shanghai, Brisbane and Jakarta. Differing from the use of abstraction and absence in her three-dimensional works, the artist's drawings present a more visceral depiction of connections and emotions. In *Face*, the central figure is shrouded in dark shadows shaded with watercolour and pencil. Making use of black and red threads, Shiota not only adds volume to its flat surface, but physically traps the protagonist in a suffocating tangle of yarn. Hauntingly beautiful, the viewers too become trapped in the artist's visions, entwined in the layered webs of tension, personal identity and anxiety.

"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

Shiota was born in 1972 in Osaka, and currently works in Berlin after studying in both Japan and Germany. She represented Japan at the Venice Biennale in 2015. Recent solo exhibitions of her work include *Signs of Life* (2023), Galerie Templon, New York; *Invisible Line* (2022), Aros Museum, Aarhus; *Silent Word* (2022), Schauwerk Sindelfingen; *Shiota Chiharu: The Soul Trembles* (2021), Taipei Fine Arts Museum, Taiwan and Long Museum, Shanghai

Provenance

Galerie Templon, Paris

Private Collection

Ravenel, Taipei, 4 June 2022, lot 18

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale

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141 ж

Wang Yin

Picking Osmanthus

signed and dated 'Wang Yin [in Chinese] 14' lower right
oil on canvas

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

Painted in 2014.

Estimate

HK\$300,000 — 500,000

€36,300 — 60,600

\$38,500 — 64,100

[Go to Lot](#)



Provenance

Nuoart Gallery, Beijing

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



142 ж

Ma Ke

Youth 3

signed and titled "'Youth' Ma Ke [in Chinese]" on the reverse

oil on canvas

200.2 x 150.5 cm. (78 7/8 x 59 1/4 in.)

Painted in 2010.

Estimate

HK\$200,000 — 300,000

€24,200 — 36,300

\$25,600 — 38,500

[Go to Lot](#)



142

Ma Ke

Provenance

Platform China, Beijing

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



143 ж

Liang Yuanwei

2015.01

signed with the artist's initials and dated 'LYW.2015' on the reverse

oil on linen

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

Painted in January 2015.

Estimate

HK\$1,200,000 — 2,200,000

€145,000 — 267,000

\$154,000 — 282,000

[Go to Lot](#)



“I have always felt that truly great work should be silent like scenery. One experiences its deep meaning when one’s mind moves with it.” — Liang Yuanwei

Provenance

Beijing Commune, Beijing

Christie's, Hong Kong, 3 December, 2020, lot 412

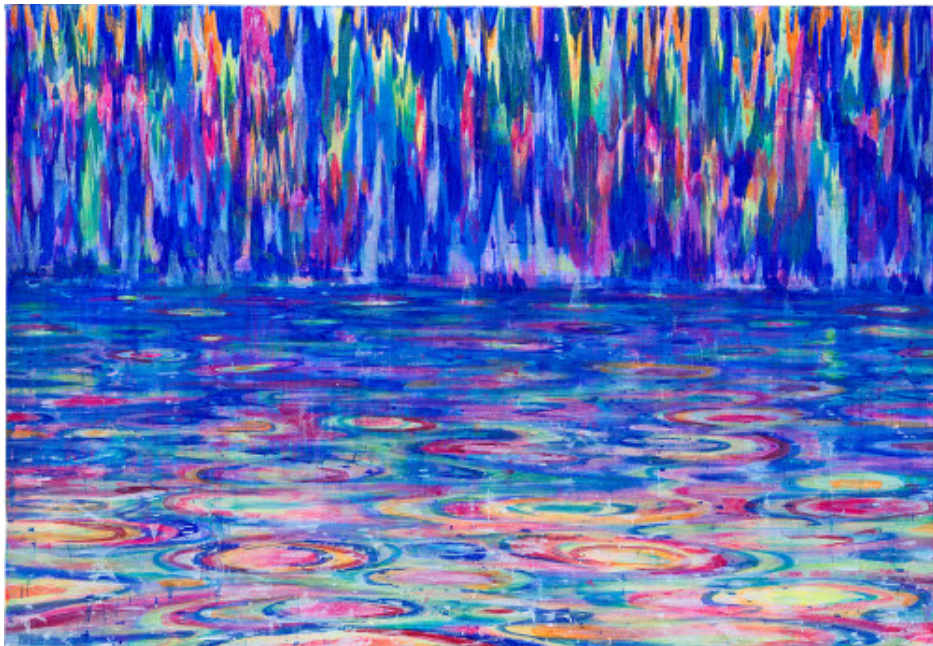
Acquired at the above sale by the present owner

Exhibited

Xi'an, OCAT, *Oval*, November 2015 – February 2016

20th Century & Contemporary Art Day Sale

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144 ж

Huang Yuxing

River

signed and dated 'HUANG. Yuxing 12' on the reverse

acrylic on canvas

45 x 65 cm. (17 3/4 x 25 5/8 in.)

Painted in 2012.

Estimate

HK\$400,000 — 600,000

€48,500 — 72,700

\$51,300 — 76,900

[Go to Lot](#)



"Neon represents the colour of our generation. Its vibrancy is something that no other colour spectra could ever rival: it carries with it a unique sense of import, like an outburst of living energy after a long period of repression." — Huang Yuxing

Provenance

Private Collection, Asia

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



145 ж

Wei Jia

Time Elapsed

signed with the artist's initials and dated 'WJ 2015' lower right; further signed, titled and dated "'Time Elapsed" Wei Jia [in Chinese] 2015' on the reverse acrylic on canvas

179.3 x 109.8 cm. (70 5/8 x 43 1/4 in.)

Painted in 2015.

Estimate

HK\$420,000 — 620,000

€50,900 — 75,100

\$53,800 — 79,500

[Go to Lot](#)



Wei Jia is a renowned artist born in 1975 in Chengdu, China. He currently resides and works in Chongqing, China. In 1999, Wei Jia obtained his degree from the Printmaking Department of Central Academy of Fine Arts in Beijing. In addition to his artistic pursuits, he has taken on an educational role, teaching at the Department of Printmaking at the Sichuan Fine Arts Institute. His artistic journey saw a shift between 2003 and 2004 when he began experimenting with acrylic paint. This transition allowed him to incorporate elements typically found in printmaking pieces into his paintings, creating a unique blend of the two mediums.



Wei Jia, *David III*, 2007 Sold by Phillips London for £37,500, 3 October 2019

Wei Jia's early works resonate with narratives filled with youthful and rebellious sensitivities. However, around 2010, his artistic focus evolved. He delved deeper into the exploration of human nature, emphasizing themes of singularity and universality. Through his art, Wei Jia seeks to understand the intricate relationship between the individual and the collective. In *Time Elapsed*, 2015, Wei Jia portrays an apocalyptic world where the sole human being stood alone on top of the mountain. The sense of isolation is reminiscent of Matthew Wong's works in which the artist frequently featured a solitary lone wanderer in a dreamland.



Matthew Wong, *Figure in a Night Landscape*, 2017 Sold by Phillips Hong Kong for HK\$36,550,000, 8 June 2021

Over the years, Wei Jia has showcased his work in numerous exhibitions. Some of his notable exhibitions include "Strenuous Journey II" at the Michael Ku Gallery in Taipei and Shenzhen in 2022, "On The Forest Trail" at the Star Gallery in Beijing in 2017, and "WEI JIA: MILDLY BITING, ENCOUNTERING SPRING" at Leo Xu Projects in Shanghai in 2015. His artistic prowess has also been recognized with awards such as the BMW CHINA 2009 Art Power "Most Improved Artist" in 2010 and the AAC2007 Most Influential Participants of Chinese Art in 2008. Institutions like the White Rabbit Gallery in Australia, DSL collection in Paris, Long Museum in Shanghai, and the National Art Museum of China in Beijing proudly display his works.

Provenance

Leo Xu Projects, Shanghai

Acquired from the above by the present owner

Exhibited

Shanghai, Leo Xu Projects, *WEI JIA: MILDLY BITING, ENCOUNTERING SPRING*, 24 April - 31 May 2015

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



146 ж

Qin Qi

Pear, Beancurd and Cake

signed and dated 'qin qi 2011' lower right

oil on canvas

80.9 x 80.5 cm. (31 7/8 x 31 3/4 in.)

Painted in 2011.

Estimate

HK\$80,000 — 120,000

€9,700 — 14,500

\$10,300 — 15,400

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146

Qin Qi

Provenance

01100001 Gallery, Beijing

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



147 ж

Liu Wei

Omen

signed and dated 'Liu Wei [in Chinese and Pinyin] 2018'

on the reverse

oil on canvas

220 x 220 cm. (86 5/8 x 86 5/8 in.)

Painted in 2018.

Estimate

HK\$1,400,000 — 2,400,000

€170,000 — 291,000

\$179,000 — 308,000

[Go to Lot](#)



One of China's leading contemporary artists, Liu Wei is widely acclaimed for his multifaceted practice spanning video, installation, sculpture, painting, and drawing. Part of a generation that experienced the country's rapid urbanisation and turbulent changes, his works often comment on modern-day interactions between nature and civilisation. Forging a uniquely abstract style, they act as reflections of China's radical transformation in the 21st century.

"My life and the environment around me have changed so much, and my work is a reflection on reality, taking topics from real life or inserting them into reality." —
Liu Wei

Painted in 2010, *Omen* marks a departure from Liu's famed Purple Air series and his flattened, grid-like cityscapes. Contrasting the abandonment of organic stimuli on a societal level by turning back to the natural world, it depicts a vivid yet abstracted view of a mountain, which draws from shanshui (mountain and water) in Chinese ink painting. Though it shares the same source of inspiration as his past works, there is a notable shift away from his precise, geometric representations of urban skylines.

Unlike previous works created through the transfer of digital patterns onto canvas, *Omen* takes a more organic approach to painting. Comprising vibrant patches of blues, greens, yellow and reds against dark hues, all applied using fluid brushstrokes, it is a surreal reimagination of the traditional landscape genre. In using colours not typically found in nature, as well as the manipulation of forms into unfamiliar shapes, Liu places focus on expression over realism. The ethereal scene in *Omen* suggests close association with Expressionist painter Alexej von Jawlensky and his Variation series, who also depicted small landscapes with bright colours in an abstracted manner.



Alexej von Jawlensky, Variation No. 10, 1916 Collection of the Buffalo AKG Art Museum

Repeatedly painting the same view from his window, Jawlensky abandoned figurative portraits for the exploration of seriality, non-representation and chromatic experimentation. Like Liu, Jawlensky was heavily influenced by his personal experiences and surroundings. But whereas Jawlensky's change in subject matter was caused by the abrupt forced exile of Russians from Germany due to World War I, Liu's paintings are informed by long-term observations of China's post-Cultural Revolution era and the lingering aftermath of previous events. Echoing French philosopher Bruno Latour's exploration of human-nature relationships, *Omen* questions the idea of anthropocentrism by moving nature into the foreground. Stripping away any sense of reality, Liu asks the viewers to consider the place nature holds in modern society, and what it means to be human in this ever-changing world.

Born in Beijing in 1972, Liu's first solo exhibition *Purple Air* was held at Grace Li Gallery, Zurich in 2006. Since then, the artist has been honoured with solo shows around the world, including the White Cube, London in 2014; Long March Space, Beijing in 2018; and the Museum of Contemporary Art, Cleveland in 2019. His work is held in the collections of major international museums, including the M+ Sigg Collection in Hong Kong, the National Gallery of Victoria in Melbourne, the Samsung Museum of Art in Seoul, and the Hammer Museum in Los Angeles.

Video: https://www.youtube.com/watch?v=cVE5Gp_eCVE

In the studio with Liu Wei, 2018
Video Courtesy of White Cube

Provenance

Long March Space, Beijing

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

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148 ж

Zhang Enli

Two Colour Tubes

signed and dated '2013 Enli [in Chinese]' lower left
oil on canvas

179.5 x 149.9 cm. (70 5/8 x 59 in.)

Painted in 2013.

Estimate

HK\$1,000,000 — 2,000,000

€121,000 — 242,000

\$128,000 — 256,000

[Go to Lot](#)



“The way to understand painting is through memory and feeling. The most important thing is to feel life. It is not about culture itself, or explicit symbols.”
—Zhang Enli

Between 2003 and the 2010s, Zhang Enli began to depict everyday objects that used ‘pure blocks of colour, line, and shape as a means of expression.’ⁱ Using such paintings to reflect the outside world, Zhang’s works may initially appear to be prosaic and simple documentations of contemporary life, rendered beautifully and plainly in his signature gouache-like technique. And yet, his art focuses on the nuances extant in the things he selects, stripping them of meaning, and then rendered into pictorial modes that entirely transform his original source imagery. Commenting on such pieces, art historian Monica Dematté mused, ‘I am wondering whether I should consider these works figurative or abstract. Although our eye can recognise scissors, an empty cigarette box, or a tube of acrylic paint, we realise that they have lost their meanings purely as objects to acquire meanings that are highly pictorial...It is as if the limited symbolic value of an everyday object could convince the common viewer, who is always ready to grab stale iconographies and to look for narration or ideology, that the painting’s surface is valid in itself.’ⁱⁱ In his deconstruction of assorted ephemera, Zhang’s paintings seek to find joy in the subtleties of all the miscellany that populate his canvases. In his treatment of *Two Colour Tubes*, so purposeful and yet casual; floating nondescriptly, and yet almost unrecognisable in its exaggerated immense size, one comes to understand that the unassuming tube should rather ‘be filled with “something” that goes “beyond reality” to which the painter refers: a mood, a feeling, a vision, which are, nonetheless, undefined and un-definable once and for all.’ⁱⁱⁱ Entirely open to interpretation, the beauty in Zhang’s oeuvre lies in its simplicity and elegant painterly surface, as the quotidian becomes something to behold.

“Zhang Enli starts his pursuit of the shapeless on the canvas with the use of boxes, leather tubes, twigs, and lines to capture the intangible again and again...From the beginning of his career, Zhang Enli has felt the presence of the intangible. In his paintings, a certain burst of energy always wants to be seen, demanding a form from the canvas.”—Shen Qilan, quoted within *The Flowing Mantle: on the Portraits by Zhang Enli*

Provenance

ShanghART Gallery, Singapore

Private Collection, Switzerland

Acquired from the above by the present owner

ⁱ The Long Museum, ‘Zhang Enli: A Room with Colour’, [accessed online](#)

ⁱⁱ Monica Dematté, ‘Human, Too Human: The Paintings of Zhang Enli’, 2008, p. 64

ⁱⁱⁱ Ibid.

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149 ж

Zhang Enli

Two works: Untitled from the Butcher series

each signed and dated 'ENLI 99' lower right

oil on linen

each 40.8 x 40.8 cm. (16 1/8 x 16 1/8 in.)

Painted in 1999.

Estimate

HK\$350,000 — 550,000

€42,600 — 67,000

\$44,900 — 70,500

[Go to Lot](#)



"We're all meat on the chopping board, but every once in a while we play the role of the butcher." — Zhang Enli

Zhang's early works were imbued with an unmissable psychological intensity, tinged with a poignant wistfulness that reflected the artist's psyche at the time, setting him apart as a true chronicler of a fast-developing China. During the nineties and early 2000s, the artist exclusively named a large body of works the *Butcher* series, each featuring expressionistic techniques and dark colour palettes. The present piece, *Untitled*, typifies works from this very series: the figures' faces are obscured by dizzying strokes, their slashes reminiscent of the action of slicing through meat, perhaps. As eloquently summarised in a preface to Zhang's recent exhibition at the He Museum, 'The[se] lines are restrained, or rather cunning, to prevent the voyeur from seeing their original faces, so they put on masks disguised as wrinkles, such as the lines of muscles, the folds of shirts, the sagging contours of hips, and begin an unrestrained revelry. The characters are bloodthirsty, and the slightly numb ones seem to have their eyes opened in anger, which Zhang Enli named the 'butcher' stage.'ⁱ The connection to butchers and meat would be tenuous if not for the red sinuous tendrils snaking throughout the picture planes, and the over all effect is impactful: we are transported to the works of German Expressionists, Francis Bacon, and even to fellow contemporary Chinese artist Zeng Fanzhi's early pieces. We feel starkly a melancholy and ennui that hum throughout.

Upon graduation from Jiangsu's Arts & Design Institute of Wuxi Technical University in 1989, Zhang began teaching at Shanghai's Donghua University, and his everyday life in this new city became the main topic of his paintings. With humble beginnings, armed only with a meagre salary and ample quantities of free time, the artist reminisced, 'I had nothing else to do but paint, let alone go out for a drink.'ⁱⁱ The days were long, and life was hard, with no exhibition prospects on the horizon. Finally in 1995, Zhang was allocated a small apartment near the school, and one year later, relocated to a larger flat opposite a local market. He became fascinated with the medley of characters frequenting the market, routinely visiting it daily: 'I loved meat, therefore those butchers became the objects for me to observe. Most characters in my paintings were based on the people who sold meat and vegetables. In 1997, I painted two paintings called *Meat Market (1) and (2)* [now in the collection of The Tate], and painted more and more later on. I ended up painting several works of those who sold meat, called *The Butcher*.'ⁱⁱⁱ



Max Beckmann, *Women at the Butcher (Frauen beim Fleischer)*, 1914 Collection of the Museum of Modern Art, New York

On the subject matter of meat and the fragility of the human condition, one's mind immediately turns to the oeuvres of the likes of Max Beckmann, Chaïm Soutine, and of course the aforementioned Francis Bacon and Zeng Fanzhi. A sentiment that dwells between resignation and frustration permeates all such works, and an acquiescent vulnerability lingers. Zhang, while looking back on his *Butcher* works remarked, 'This sense of stress in the image mainly was caused by an unalterable current situation which brought me great anxiety and hopelessness. In the early '90s, I wrote a sentence: "We're all meat on the chopping board, but every once in a while we play the role of the butcher."^{iv}

To chop, or be chopped: the frenzied unease one feels, especially in youth, is palpable in works such as the Untitled pair. Aptly capturing the zeitgeist of a fast-modernising China, Zhang's turbulent and whirling strokes contrast with the simplicity of his subject matter: the humble butcher. Using such a singular, powerful metaphor, the artist lends a sympathetic eye to ordinary struggles, uniting us in this regard.

Collector's Digest

Based in Shanghai, Zhang has held numerous solo exhibitions worldwide such as at the Long Museum, Chongqing, China; K11 Foundation, China; Museum of Contemporary Art, Taipei, Taiwan; ICA Institute of Contemporary Art, London, UK; and more. His works are in the permanent collections of K11 Foundation, China; Tate London, UK; and more. Most recently, the artist had a solo exhibition with HEM He Art Museum in Guangdong, China. Featuring over 50 paintings and site-specific installations, the exhibition was held between 17 February –14 May 2023.

ⁱQuoted in 'Lines, Paradoxes and Portraits', He Museum, 2023, [online](#)

ⁱⁱZhang Enli, in email correspondence with Tate curator Sook-Kyung Lee, 4 May 2017, [online](#)

ⁱⁱⁱIbid.

^{iv}Ibid.

Provenance

ShanghART Gallery, Shanghai

Acquired from the above by the present owner in 2003

20th Century & Contemporary Art Day Sale

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150 ж

Zeng Fanzhi

Untitled from the Mask series

signed and dated 'Zeng Fanzhi 1999' lower left

colour pencil and crayon on paper

16.5 x 14 cm. (6 1/2 x 5 1/2 in.)

Executed in 1999.

Estimate

HK\$200,000 — 400,000

€24,200 — 48,500

\$25,600 — 51,300

[Go to Lot](#)



150

Zeng Fanzhi

Provenance

Private Collection, Europe

China Guardian Auctions, Hong Kong, 28 November 2016, lot 1278

Acquired from the above sale by the present owner

20th Century & Contemporary Art Day Sale

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DAW CHINESE CONTEMPORARY ART COLLECTION

151 ж

Zeng Fanzhi

Untitled (Portrait)

signed and dated 'Zeng Fanzhi [in Chinese] 2002'

lower right

ink and colour pencil on paper

30 x 23 cm. (11 3/4 x 9 in.)

Executed in 2002.

Estimate

HK\$240,000 — 350,000

€29,100 — 42,400

\$30,800 — 44,900

[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

Completed in 2002, *Untitled (Portrait)* marks a pivotal point of Zeng's stylistic evolution, created at a time when the artist was just beginning his search for a way to 'unmask' his subjects and seek an increasingly direct expressionistic visual language. Zeng's diverse oeuvre spans across several periods, beginning in the early 1990s with his seminal *Hospital and Meat* series, characterised by humanistic depictions of human and animal mortality, which prefigured his well-known *Mask* series, encapsulating the contradictory dualities between internal emptiness and external pretence. The shift was marked by his move to Beijing in 1993, a time of meteoric economic rise and urbanisation. After 2000, Zeng departs from the symbolic masks in his *Portraiture* series, which includes the present lot.

Viewers are greeted with the persistent, unblinking stare of a singular figure. His disproportionately large eyes glisten with moisture, caught in a moment of vulnerability and bewilderment. Forceful strokes render creases from wrinkles broadly visible, thereby building a figure lost in contemplation, prompting viewers to ponder what he is perplexed by.

In stark contrast to the charged psychological tension in the figure's face, his arms hang loosely from sloped shoulders, his shirt unbuttoned, suggesting composure and openness. The morbidly engorged hands, typical of Zeng's oeuvre, rest in paralysis, perhaps an immobility caused by terror or trauma. Although the figure is smartly dressed in Western attire — conforming to a then-newly emergent corporate class — the unbuttoned shirt reveals his torso, exposing a figure that is free from burdens of cultural dissonance.

Ubiquitous in Zeng's portraits, the figure's legs dissolve into ethereal smudges, a hint at the artist's later exploration of abstraction. This also suggests immobility, accentuating the dire helplessness evident in his facial expressions. In addition, the blank background of nothingness suspends the figure in isolation. Ultimately, *Untitled (Portrait)* is a powerful emblem of Zeng Fanzhi's move towards a tactile, authentic exploration of the human condition.

Provenance

ShanghART Gallery, Shanghai

Acquired from the above by the DAW Collection

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



152 ж

Liu Xiaodong

A Meeting on East 5th Street

signed and dated 'Xiaodong [in Chinese] 1993.8.' lower left; further signed, titled, inscribed and dated '"A Meeting on East 5th Street"' Liu Xiaodong. [in Chinese] 1993. N.Y. "A Meeting on East 5th Street." Liu Xiaodong' on the reverse

oil on canvas

140.9 x 111.8 cm. (55 1/2 x 44 in.)

Painted in August 1993.

Estimate

HK\$2,000,000 — 3,000,000

€242,000 — 363,000

\$256,000 — 385,000

[Go to Lot](#)



Liu Xiaodong's *A Meeting on the 5th East Street* captures a couple's relaxing stroll with their dog in the streets of New York City, cementing the most simplistic pleasures of everyday life with the most palpable depictions. Mysteriously covered by his sunglasses, the man in casual attire smiles towards the audience, holding a stack of newspapers in his right hand and the dog's leash in his left. On the right, the woman leans by the door, reciprocating her partner's smile with her own. Executed in 1993, the present work radiates heartfelt warmth from the most quotidian imagery, echoing Liu's commemoration of a unique chapter in his personal life: wedding his longtime college sweetheart Chinese contemporary artist Yu Hong in the same year.

A vanguard of the 1990s Chinese Neo-Realist painters, Liu and his generation of Chinese contemporary artists focused on the everyday life instead of the grand narratives of nationalism and history which were signature to the '85 New Wave artists. Liu's education in the prestigious Central Academy of Fine Arts has informed him of the representational approach and weighted depictions of the socialist realist rhetoric but nevertheless galvanized his innovative interpretation of "realism:" his characters, as exemplified by *A Meeting on the 5th East Street*, reside in the landscapes and sentiments of the mundane, elevating the significance of a moment as simplistic as an afternoon walk and simultaneously etching into history a snapshot the day-to-day life in New York. At a time when the photographic media dominated, Liu adheres to figurative paintings, conceptually posing his audience in observation of their own realities.

"With manmade elements, performances, and virtualization, he [Liu] depicts the crossover, intricate meanings, double entendres, and interwoven relationships of reality, which are precisely the characteristics of contemporary society and culture."
— curator Zhang Li

Swiftly executing thick and loose brushstrokes, Liu's unadorned yet deliberate execution allegorically embodies his realist approach: the textures of the couple's skin, wrinkles of their garments, and intricate details of the newspapers splendidly convey a palpable vitality dynamically welcoming the observer's participation. A revision on his prolonged adoration for the British artist Lucien Freud, the Chinese artist has graduated from Freud's psychological introspection present in his earlier canvases. 1993 marks a monumental year in Liu's artistic pursuits, as he attended the Chinese contemporary art exhibition Red Star Shines on China in New York's Keen Gallery. During his sojourn in New York, Liu frequented the Lucien Freud exhibition in the Metropolitan Museum of Art, where he acutely observed a fundamental difference between Freud and himself: while Freud's art boasts rationality and confinement, Liu finds inspiration in passion and action, notably portrayed on the present canvas. Upon this reflection, in *A Meeting on the 5th East Street*, Liu brilliantly quotes Freud's close-up angles to his own creative agenda. Despite the exposed nature of a stroll, Liu orchestrates an intimate space with elaborations on the luscious vines clinging to the doors and the photographs hung inside the apartment, designing an immediate yet subtle human connection with his audience.

Provenance

Private Collection, Beijing

Acquired from the above by the present owner in 1997

Literature

Liu Xiaodong, *ALL-ROUND LIU XIAODONG: 1978-2018*, 2019, p. 223 (illustrated)

20th Century & Contemporary Art Day Sale

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153 ж

Yu Hong

Spontaneous Motion 5

signed and dated 'Yu Hong 2010' lower centre

acrylic and gold leaf on canvas

200 x 180 cm. (78 3/4 x 70 7/8 in.)

Executed in 2010.

Estimate

HK\$800,000 — 1,200,000

€96,900 — 145,000

\$103,000 — 154,000

[Go to Lot](#)



Known for her monumental figurative paintings that take inspiration from the everyday and the humane, Yu Hong is regarded as one of China's most accomplished female artists. Born in 1966 in Xi'an, Yu's education at the Central Academy of Fine Art in Beijing honed her techniques in figural realism, while her observations of drastic social changes inspired the artist's continuous exploration of human nature and its relationship with wider reality. A witness of the country's contemporary history, her works focus on intimate scenes of ordinary people and places, presenting genuine depictions of social reality on a more personal scale.

On frequently capturing momentary snapshots of contemporary life in her work, Yu explains 'Because people live in the times, they will inevitably be affected by the times. And both the positive and negative factors of the times have a significant impact on everyone. For an artist, the influence is directly or indirectly reflected in the work. I am still very concerned about social realities. My creative themes are directly related to what has happened during the time and the things surrounding me.'ⁱ



Installation view of the current lot at Shanghai Art Museum, *Yu Hong: Golden Horizon*, 13 - 23 September 2011

Part of the artist's Gold series, *Spontaneous Motion 5* presents a moment suspended in time, as five individuals skipping rope are shown frozen mid-jump. Yu's acute observations and attention to

detail are evident in her execution of the figures, their dynamic poses retaining the illusion of motion. Removed from their original environment, they are instead placed in an abstract gold leaf background devoid of setting or context. Yet despite deliberate exclusion of the jump rope, one is still able to recognise the popular Chinese pastime that remains relatable to a wider audience.



Left: Guiding (Yinlu) Bodhisattva, circa 851-900 Collection of the British Museum Right: Antonio Vivarini, Virgin and Child, circa 1440 Collection of the Museum of Fine Arts, Houston

The use of gold leaf in the present work stems from Yu's knowledge of tradition, history and religious paintings. More than a signifier of wealth, gold was often associated with gods in both Chinese and Western tradition. An important component of rituals and ceremonies of worship, it was also used as a means of decoration for religious paintings. In particular, the background of *Spontaneous Motion 5* can be compared with the application of gold leaf in both Dunhuang scrolls found in the Mogao Grottoes and medieval European painting. Merging classic antiquity and Western art with realism, Yu elevates her ordinary subjects into the realm of divinity. In doing so, she transcends the delicate relationship between past and present, belief and reality in her explorations of human memories in the hustle and bustle of modern society.

Yu's works are held in international public collections such as the Singapore Art Museum, the Denver Art Museum, the Ludwig Museum, Cologne, the Shanghai Art Museum and the Guangdong Art Museum. The artist has been featured at several solo exhibitions in China, including *The World of Saha* (2019), Long Museum, Shanghai, *Virtual Reality* (2018), Fauschou Art Foundation, Beijing and *Concurrent Realms* (2015), Suzhou Art Museum. Yu is currently a tenured professor at the Central Academy of Fine Arts in Beijing.

ⁱYu Hong, quoted in Zhang Yizhi, 'Yu Hong: Portraits of Oil Painting Require to be Gazed at, In Addition to an External Form', CAFA Art Info, 28 January 2018, [online](#)

Provenance

Long March Space, Beijing

Acquired from the above by the present owner in 2011

Exhibited

Shanghai Art Museum, *Yu Hong: Golden Horizon*, 13 - 23 September 2011

Literature

Rosa Maria Falva, ed., *Short Cuts*, Milan, 2012, pp. 385, 405 (illustrated)

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PROPERTY FROM AN IMPORTANT EUROPEAN
COLLECTION

154 ж

Zeng Fanzhi

Landscape

signed and dated 'Zeng Fanzhi [in Chinese and Pinyin]
2005' lower right

oil on canvas

145 x 223 cm. (57 1/8 x 87 3/4 in.)

Painted in 2005.

Estimate

HK\$2,500,000 — 3,500,000

€303,000 — 424,000

\$321,000 — 449,000

[Go to Lot](#)



"Lines are rarely featured in Western oil painting. Instead, a picture is mainly comprised of planes, colours, light and shadows. In Chinese paintings, subjects are often outlined in ink with the calligraphy brush. I have always wanted to look for a language that is uniquely my own. I think I might have found a small pathway." — Zeng Fanzhi

Brimming with vivacious vines and suffused with an ominous glow, *Landscape* is a significant masterpiece by the formidable Chinese contemporary artist Zeng Fanzhi. Phillips is pleased to be offering the present work as it hails from an important series of abstract landscapes which the artist began exploring in the early 2000s. Over the course of the past two decades, these scenic themes have become one of Zeng's most profound and widely received series and to this day, the artist continues to impress viewers with his ever-evolving style by producing an enthralling and compelling body of works.

The turn of the millennium marked a major turning point for Zeng, as he diverged from his celebrated Meat and Mask series into the realm of landscape painting – engendering a novel vernacular and body of works that initially hovered between figuration and abstraction, then subsequently turned into pure abstraction. In 2016, the Ullens Centre for Contemporary Art (UCCA) in Beijing presented Zeng Fanzhi – Parcours, a comprehensive and large-scale retrospective of Zeng's creative output – tracing his key developments from his early Hospital series, to the Mask series of the 1990s, up until finally, his *Landscape* series of the 2000s.

Within the present work, viewers bear witness to the artist's unique Expressionist style, comprised of a flurry of shapes, lines, and dynamic movement. Executed in 2005, *Landscape* stands as a mature work of this notable series and at the time, Zeng was working in his previous studio where his most robust landscapes were produced. This series demonstrates Zeng's masterful ability in marrying both Eastern and Western cultural influences. It further reveals an introspective shift as well as his return in examining his own cultural roots by combining elements of Western Abstract Expressionism with traditional Chinese art practices such as calligraphy and literati paintings.

The present work invites viewers to inspect it within close proximity in order to feel the vast expanse of its barren landscape. Juxtaposed against a thick wash of cobalt blue amongst an imminent cloud burst, the complex network of entwined branches possesses a life of their own – depicting Zeng's confidence in his own intuition and technique. As one stands in front of *Landscape*, they are able to sense the velocity of the artist's hand moving at rapid speed, whilst retaining the expression of the luanbi xiantao (loose brushstrokes) used in traditional Chinese shanshui hua (landscape painting). Zeng's creative execution recalls Abstract Expressionist Jackson Pollock's artistic process. Paying close attention to the study of line, Zeng's brushstrokes in *Landscape* evoke a similar vivacity to Pollock's drips and splashes.

"When I am in my painting, I'm not aware of what I'm doing. It is only after a sort of "get acquainted" period that I see what I have been about. I have no fears about

making changes, destroying the image, etc., because the painting has a life of its own. I try to let it come through. It is only when I lose contact with the painting that the result is a mess. Otherwise there is pure harmony, an easy give and take, and the painting comes out well." — Jackson Pollock

The composition leaves viewers wondering what this might be a depiction of. In fact, these landscapes are not based on any particular location – they can be understood as experiments of miao wu: a marvelous revelation. Zeng states, "miao wu is not a cognitive process. On the contrary, it is kind of an epiphany: a glimpse of enlightenment. Miao wu is not simply the revelation of something essential. Rather, it harks to an unknown world, original but familiar, concealed in the depths of life. In this sense, the revelation of miao wu exposes something that already existed within art, life, and the self... miao wu is a never-ending journey of spiritual exploration." ⁱ

Through every brushstroke, Zeng taps into his subconsciousness – treating it almost as a meditative act, which allows him to be at one with nature. It is only when one observes the artist's landscapes with stillness will they sense a balance between its psychological tension and etherealness. *Landscape* is of impressive size, colour, and composition, which makes the present work an exciting spectacle to appear on the market.

ⁱ Mike Kelly, 'An Interview with Zeng Fanzhi', Aquavella Gallery, 2009, p. 3

Provenance

ShanghART Gallery, Shanghai

Acquired from the above by the present owner in 2005

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155 ж

Zhao Zhao

Sky No. 3

signed and dated 'Zhao Zhao [in Chinese] 2013-2014'

on the reverse

oil on linen

100 x 99.5 cm. (39 3/8 x 39 1/8 in.)

Painted in 2013-2014.

Estimate

HK\$100,000 — 200,000

€12,100 — 24,200

\$12,800 — 25,600

[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

Provenance

Roberts & Tilton, Los Angeles

Acquired from the above by the present owner

Exhibited

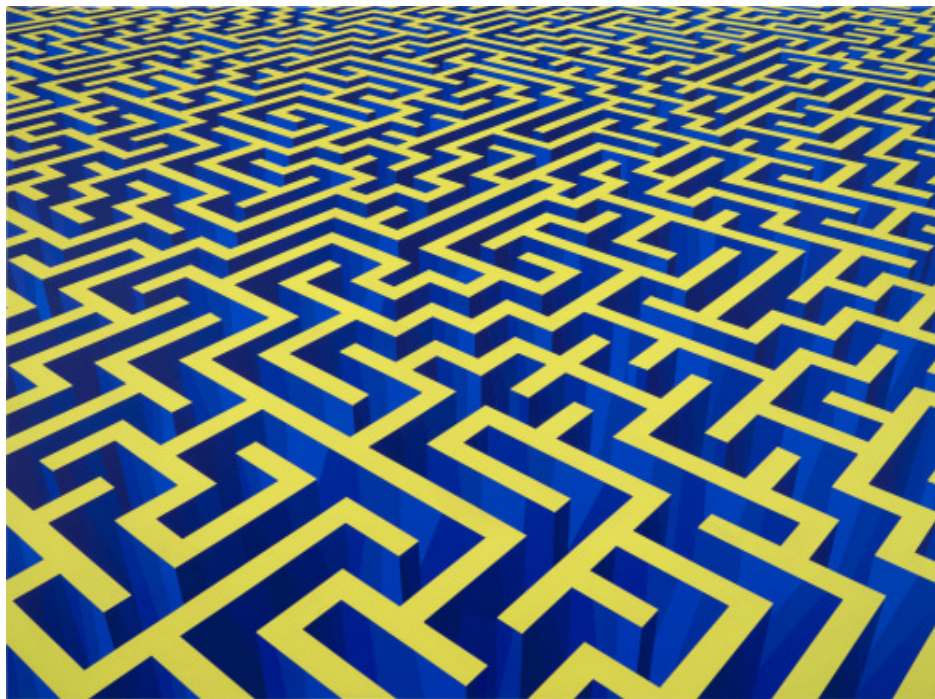
Los Angeles, Roberts & Tilton, *Omnipresent*, 10 January – 21 February 2015

Literature

Zhao Zhao, Guo Juan and Cui Cancan, ed., *ZHAO ZHAO 2016 - 2006*, Beijing, 2015, p. 117 (illustrated)

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156 ж

Xu Qu

Maze Dark Blue & Yellow

signed, titled and dated "'Maze Dark blue & Yellow"
2013-2014, Xu Qu [in Pinyin]' on the reverse
acrylic on canvas
187 x 250.5 cm. (73 5/8 x 98 5/8 in.)
Painted in 2013-2014.

Estimate

HK\$180,000 — 250,000

€21,800 — 30,300

\$23,100 — 32,100

[Go to Lot](#)



Provenance

Tang Contemporary, Beijing

Acquired from the above by the present owner



157

Haegue Yang

Ego-geo of the Good Life - Trustworthy #387

each signed 'Haegue Yang [in Korean]' on a label
affixed to the reverse

various security envelopes, graph paper, sand paper,
laser prints and self-adhesive holographic on alu-
dibond

each 29.2 x 29.2 cm. (11 1/2 x 11 1/2 in.)

Executed in 2019.

Estimate

HK\$200,000 — 300,000

€24,200 — 36,300

\$25,600 — 38,500

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Provenance

Kukje Gallery, Seoul

Acquired from the above by the present owner

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158

Wang Keping

Untitled 6-WK07

incised 'Wang [in Chinese] K' lower back

cedar

79 x 32.5 x 34.5 cm. (31 1/8 x 12 3/4 x 13 5/8 in.)

Executed in 2004.

Estimate

HK\$220,000 — 350,000

€26,700 — 42,400

\$28,200 — 44,900

[Go to Lot](#)



“... The work of Wang Keping shook Chinese sculpture once and for all free of the conventions it had laboured under since it had first become a recognised art form in China. This new freedom stimulated young sculptors, liberated some of the established ones, and opened the way to a vast enlarging of the range and style and expression.” — Michael Sullivan

Gentle and ample, maternal and sensual, *Untitled 6-WK07* is an emblematic work by the globally renowned Chinese sculptor Wang Keping. As one of the leading members of the avantgarde Xingxing (Stars) group, Wang's oeuvre is characterised by his pioneering technical and conceptual abilities in exploring the representation of women. *Untitled 6-WK07* is harmoniously balanced and composed with abstract forms sculpted in sumptuous curves – giving eloquent expression to the simple yet original femininity that the artist was striving for. It is important to note that Wang's large-scale works are mostly however not all, based on smaller sculptures in wood. Presented here is a voluptuous female figure with prominent breasts – the compositional approach of the present work particularly draws parallels to the artist's monumental LOLO installed permanently at the Fondation Carmignac in Porquerolles.

Wang's relocation to Paris in 1984 paved a way for him to explore more radical subjects such as the female nude as well as the potential of wood as a medium. In *Untitled 6-WK07*, the artist embraces the natural contours of cedar – such as the grains, knots, and flaws – to evoke a figurative representation that is smooth to the touch. Several of Wang's works are currently housed in major art institutions and he has been honoured with solo exhibitions around the world. His forthcoming solo show Exposition at the Château de Chambord will encompass works that are rendered in both wood and bronze displayed in an outdoor setting. The artist is considered, internationally, as one of the most important contributors to contemporary sculpture.

Video: <https://www.youtube.com/watch?v=OS2bkh1zY4c>

Wang Keping discusses the concept of femininity and inspiration for his sculpture LOLO
Video courtesy of Fondation Carmignac

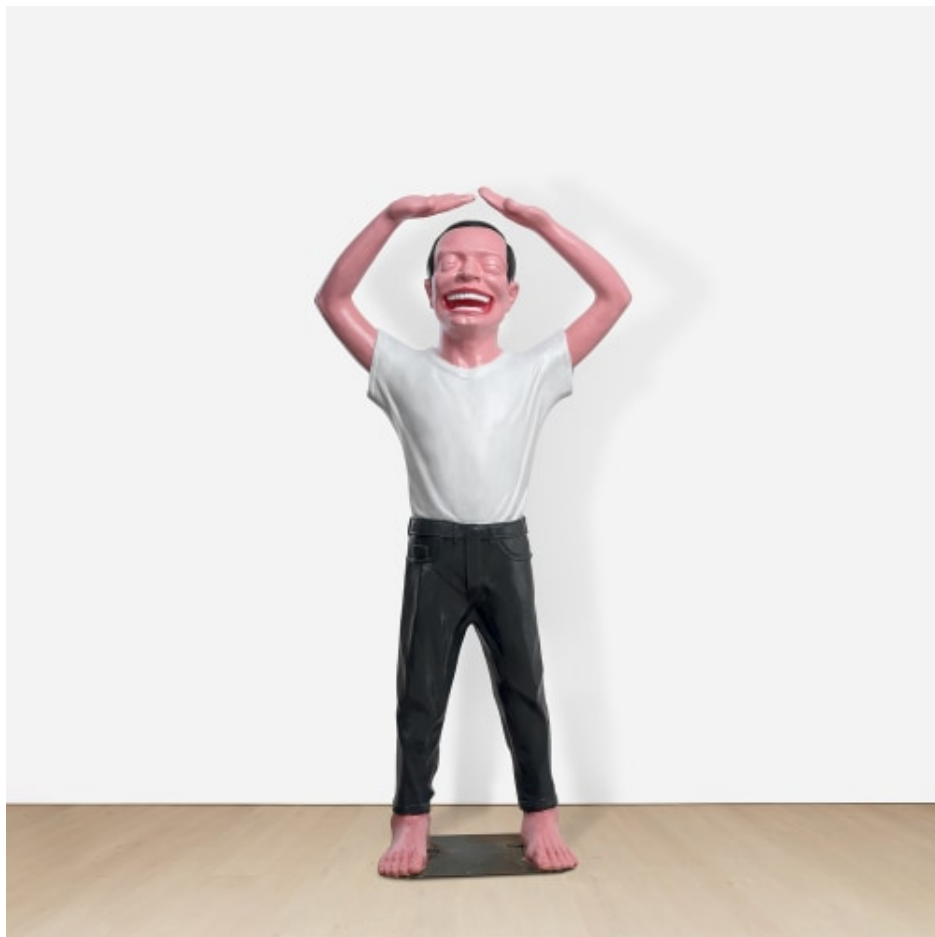
Provenance

HdM Gallery, Hong Kong

Acquired from the above by the present owner

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159 ж

Yue Minjun

Contemporary Terracotta Warrior No.5

signed, numbered and dated 'yue minjun 5 21/25 2003' on the reverse

acrylic on fibreglass and reinforced plastic with iron base

188 x 91 x 44 cm. (74 x 35 7/8 x 17 3/8 in.)

Executed in 2003, this work is number 21 from an edition of 25.

Estimate

HK\$200,000 — 300,000

€24,200 — 36,300

\$25,600 — 38,500

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As part of 5 unique sets of sculptures that the artist created, the present lot is part of the group entitled *Contemporary Terracotta Warriors No. 5*. Yue Minjun created five of these sets of unique sculptures, each comprising 25 warriors with a different stylistic rendering of the arms: some with their arms crossed in front of their bodies, some with their hands over their ears and, in this instance, with their arms raised. The artist wittily injects contemporaneity through his reinterpretation of the historical terracotta warriors found in the tomb of Qin Shi Huangdi, one of China's most influential emperors. Yue Minjun creates each of his warriors to be identical in order not to exhibit individualism, boldly critiquing the numbing similitude that plagues current society in the modern age.

Provenance

Alexander Ochs Gallery, Berlin

Acquired from the above by the present owner

Exhibited

Scheveningen, Museum Beelden aan Zee, *Xianfeng! Chinese Avant-garde Sculpture*, 2005

Herford, Museum für zeitgenössische Kunst und Design, *Loss of Control*, 2008

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160

Chris Huen Sin Kan

Haze

signed and dated 'C. Huen 2016' on the right edge

oil on canvas

198.5 x 238.1 cm. (78 1/8 x 93 3/4 in.)

Painted in 2016.

Estimate

HK\$450,000 — 650,000

€54,500 — 78,700

\$57,700 — 83,300

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160

Chris Huen Sin Kan

Provenance

Gallery EXIT, Hong Kong

Acquired from the above by the present owner

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161

Andrea Joyce Heimer

*Bad Dreams And Good Ones During The First Big Snow
Of The Year*

acrylic on panel
203.2 x 152.4 cm. (80 x 60 in.)
Executed in 2019.

Estimate

HK\$220,000 — 320,000

€26,400 — 38,400

\$28,200 — 41,000

[Go to Lot](#)



Andrea Joyce Heimer

Provenance

Nino Mier, Los Angeles

Acquired from the above by the present owner

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162

Elaine Chiu

A Wonderful World

signed and dated 'Elaine Chiu. 2023' on the reverse

acrylic on canvas

115 x 145 cm. (45 1/4 x 57 1/8 in.)

Painted in 2023.

Estimate

HK\$40,000 — 60,000

€4,800 — 7,300

\$5,100 — 7,700

[Go to Lot](#)



Marking her debut at international auction, *A Wonderful World* is a brilliantly vibrant painting by Hong Kong's 'it' artist, Elaine Chiu. At just 27 years old, she has already cemented an impressive reputation as one of the city's most exciting young talents, with her impactful work earning her a coveted spot on Forbes' 30 Under 30 Asia list for 2023 in the arts category. Celebrated for her captivating and intricately composed cityscapes, Chiu delves into the collective memories and cultural identities of urban environments through the lens of architectural forms. In particular, her artistic mission centers on capturing the essence of a city in constant flux, as she is drawn to portraying street scenes that are vanishing amidst urban redevelopment. Chiu's passion for the dynamic essence of Hong Kong's rich heritage and identity resonates in her artistry, as she meticulously weaves together layers of detail that beckon the viewer to immerse themselves within the intricacies of her compositions.

Amongst others, some of Chiu's recent notable achievements include having her work join into the permanent collections of The University Museum and Art Gallery at HKU and K11 Art Foundation; her recent solo shows at JPS Gallery in Hong Kong (2021); as well as representing Hong Kong at Vivid Sydney Light Festival in 2018. Chiu, who has a bachelor's degree in art history from University of Hong Kong, was also recently named a winner of Societe Generale's Hong Kong Call for Artists Programme 2022.



Elaine Chiu with the present painting in her studio, 2023 Image Courtesy of Elaine Chiu

Elaine Chiu in Conversation

*Phillips recently spoke with Elaine Chiu about her inspirations, artistic process and how *A Wonderful World* came into its conception*

Phillips: As an artist born and raised in Hong Kong, how has the cultural diversity of the city

influenced your work?

Elaine Chiu: As an artist born and raised in Hong Kong, the city has nurtured my art in many ways, especially its diverse architectural landscape situated between the East and the West. From different organic, bottom-up local architectural elements such as wet markets, hand-written signboards, and Chinese and British historic buildings, to international, modern, contemporary architectures, I am grateful to be exposed to a broad and diverse cityscape and cultures in Hong Kong.

My early sketching experiences in different local districts in Hong Kong built up my understanding of the local communities in Hong Kong and its unique cityscape. Visually, painting the dense signboards and tenement houses in Sham Shui Po has inspired me to approach my painting in square patterns and geometric shapes. HK landscape became my DNA in my paintings, giving me a special standing point to merge the Eastern and Western cultures in a unique perspective.

Phillips: The present work displays a wonderful and harmonious balance between primary and secondary colours. Would you say that colours play a significant role within your paintings?

Elaine Chiu: Colour is a major component that I want to explore in this painting, [*A Wonderful World*]. The saturated palette, composed of five primary and secondary colours, red, cobalt blue, yellow, green and vat orange, symbolises the five Chinese elements that I try to balance in this work. Each of the colours represents a personality to me. When painting the colours, I try to let them speak and shine in their own ways. I think it is a finished work when the palette and composition look balanced and the message and potential are fully expressed.

Phillips: Can you please walk us through your creative process?

Elaine Chiu: My creative process is organic and connected to my daily life and the people, and communities around me. I always carry two notebooks with me, one checked, and the other blank. The checked one is to record my rational learning and thinking process, from podcasts and quotes to my mother's guidance and some lecture notes from different disciplines; and the blank pages are for me to trace my creative and romantic thoughts, my dreams and my primitive sketches. Then, I will regularly check back on my train of thoughts/rhythm, looking for some recurring, interesting or neglected points that could be linked up and further developed. When I feel like it is ready, I will start painting onto a canvas.

Phillips: Your cityscapes hover between reality and the imagined – how much importance would you say memories hold in your oeuvre?

Elaine Chiu: Memories build up one's identity and to me, the visual memories of tangible life experiences and even intangible ones (visuals I've encountered in video games, advertisements, dreams, and imagined stories, painted or written, together with my siblings), they mix together and they become a visual database in my brain.

When I paint, I don't look at specific photos. I enjoy letting these accumulated images and memories in my mind come out and form their shapes as my hand moves. I think as a result, it appears between reality and the imagined because it is a combination of my consciousness and the unconsciousness.

Memories are crucial to my practice as they tell me about my past and who I was. As an artist, every painting I make is an active selection of the past, of what to bring forward to the future, in the present moment of making.

Phillips: How would you describe your journey as an artist and has your artistic style shifted over the years?

Elaine Chiu: It's a magical journey - under my mother's influence, who was an artist, I started painting and doodling when I was 2 or 3. Since then, I have never stopped painting and wishing that I could be an artist someday. Making art was my first way of understanding and comprehending the world. It gives me peace and energy.

In high school, an international sketching competition that I joined gave my art a focus. I started sketching in the streets and realised the undiscovered social impact it could bring. My art style became more specified in the cityscape with watercolour. Step by step, I developed as a full-time artist after graduating from Hong Kong University. From watercolour to acrylic, from realistic to more abstract... painting has more layers of meaning to me now, and as my art style shifts, it records my personal growth and the ongoing journey of searching and building.



Elaine Chiu with the present painting in her studio, 2023 Image Courtesy of Elaine Chiu

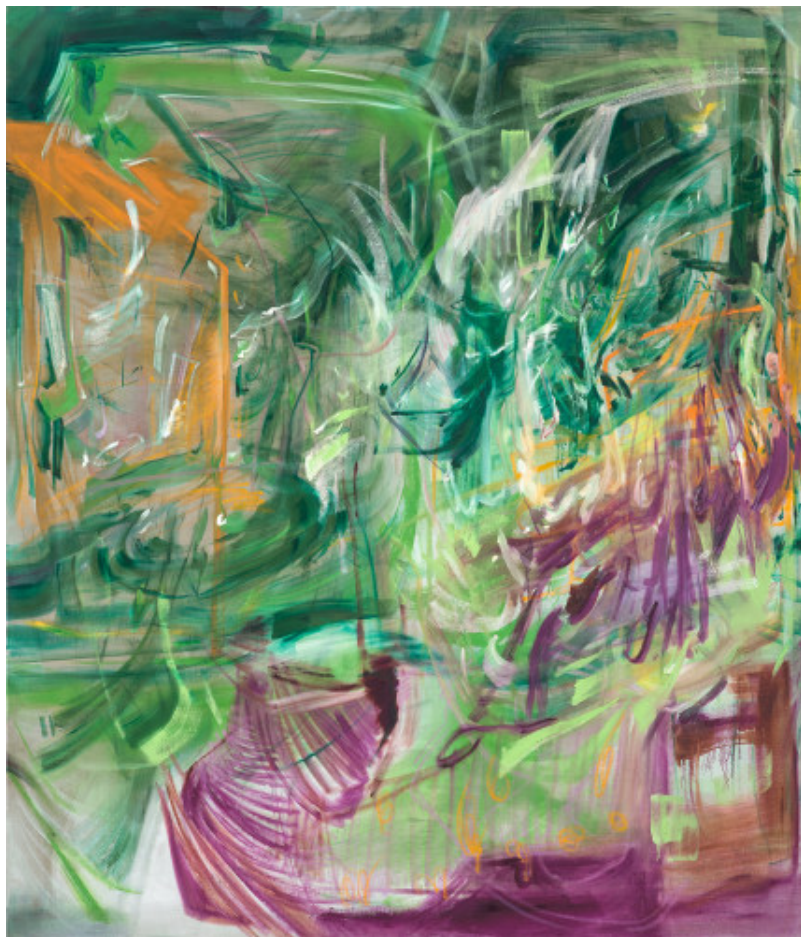
ⁱ Lynn Farah, 'Meet Elaine Chiu, Hong Kong's millennial 'It' artist: the 26-year-old celebrates her hometown's heritage and history, capturing the city's disappearing cultural memories amid rapid urban development', *South China Morning Post*, 24 May 2023, [online](#)

Provenance

From the personal collection of the artist

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163

Kristy M Chan

Finding a park to nap in

signed, titled and dated 'Kristy M Chan [in Pinyin and Chinese] "Finding a park to nap in" 2022.' on the reverse

oil, pigment and oil bar on linen

200 x 170.5 cm. (78 3/4 x 67 1/8 in.)

Executed in 2022.

Estimate

HK\$100,000 — 150,000

€12,100 — 18,200

\$12,800 — 19,200

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Emblazoned with sumptuous texture and vivid colours, *Finding a park to nap in* is a work that is wholly and unapologetically Kristy M Chan. Characterised by her dynamic and vigorous brushwork, the present work exudes a symphony of colours – creating a resplendent visual display for the viewer. At once dizzying and radiant, its title seems to suggest a contrasting state. The present work opens up a moment of contemplation and reflection, perhaps alluding to the artist’s yearning for respite.

Chan is best known for her abstract paintings that titillate the senses. Departing from her earlier figurative compositions, the present work is a remarkable example of her ever-evolving style. The artist’s practice draws reference from her personal narratives and the way in which environmental elements shape her identity. When talking about her process, Chan expressed her affinity with oil and oil stick as a medium: “oil retains pigment very well. The texture of oil paint is quite sticky and is something I enjoy working with. Acrylic doesn’t move in the same way oil does.”ⁱ Congregated with erratic and frenzied strokes in certain areas, *Finding a park to nap in* pulsates with energy but equally demonstrates the artist’s control of her own brush. Her technical approach is deeply instinctive and can almost be interpreted as a performative act.

The present composition is predominantly dominated by swathes of verdant green, revealing and concealing subtle tinges of tangerine and shimmering magenta – conjuring a perfect balance between cool and warm tones. The stark contrast in colours reminds Chan of the Japanese flower-arranging process Ikebana, whereby tones and textures are juxtaposed to introduce the notion of negative space being just as important as positive space.

Phillips and The Artist Room hosted a group show titled *New Romantics* Hong Kong between 31 August – 21 October 2022, of which *Finding a park to nap in* was included. More recently, Chan was the subject of a collaborative solo exhibition hosted by Simon Lee Gallery and The Artist Room. Titled *Binge*, the exhibition ran from 12 October – 12 November 2022 in both galleries’ locations in London.

ⁱ Interview with Kristy M Chan, Ocula, ‘In the Studio with Kristy M Chan’, 22 September 2022, [online](#).

Provenance

The Artist Room, London

Acquired from the above by the present owner

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164

Sarah Crowner

Opening Greens

signed and dated 'Sarah Crowner 2019' on the
stretcher

acrylic on sewn canvas

76.5 x 61.3 cm. (30 1/8 x 24 1/8 in.)

Executed in 2019.

Estimate

HK\$300,000 — 500,000

€36,300 — 60,600

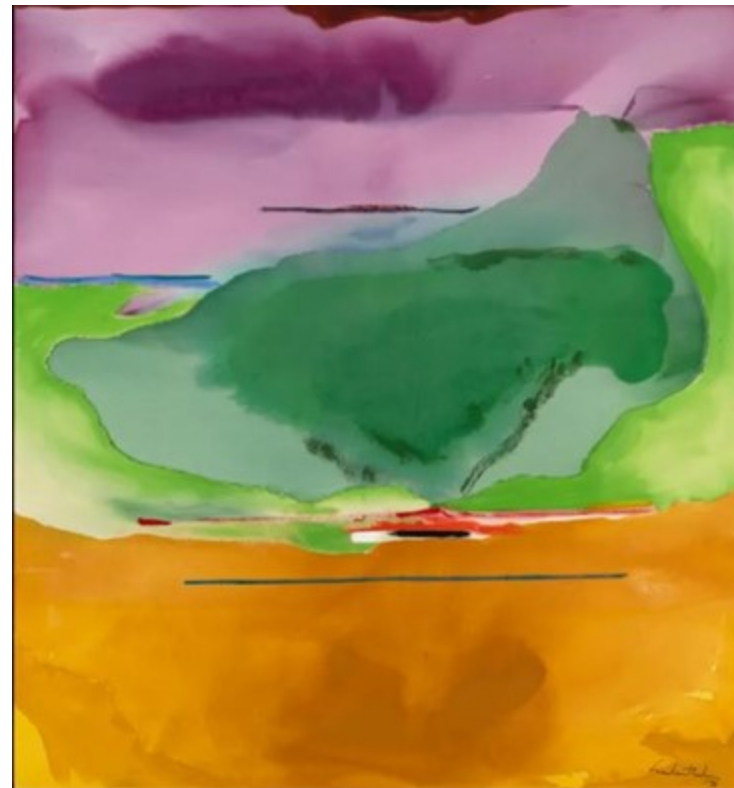
\$38,500 — 64,100

[Go to Lot](#)



Born in 1974, Sarah Crowner is an American artist who is best known for her multi-disciplinary practice that draws references from fashion, graphic design, theatre, and performance. Characterised by her hard-edge geometric style and elongated abstract shapes, Crowner's paintings pulsate with energy and rhythmic dynamism. She carefully structures her paintings by rearranging and sewing painted fabrics together – almost resembling the pieces of a puzzle which creates a formal interplay between the artist's foliage-like shapes and the negative space between them.

Opening Greens is a visually striking and textural work that encapsulates Crowner's ever-expanding interest in botanical forms and biomorphic shapes. The artist's fascination with nature stems from her observations from the view outside her studio in Brooklyn and leisurely walks in the countryside. Executed in brilliant shades of verdant green, warm tangerine, vivid magenta, and varying shades of grey and black, the present work stands out as a bold and unique composition within the artist's coveted oeuvre. When viewed up close, viewers are able to appreciate the way in which Crowner applies paint onto her canvases. She does so with finely modulated brushstrokes – creating stark contrasts between the semi-transparent and opaque, which further recalls Helen Frankenthaler's iconic soak stain technique.



Helen Frankenthaler, *Cravat*, 1973 Collection of the Weisman Art Museum

Sarah Crowner's works are collected by major art institutions such as The Museum of Modern Art (MoMA) and in 2017, the artist unveiled her commissioned project – a site-specific installation at the Wright Restaurant at the Guggenheim Museum. Crowner has presented solo exhibitions at Galerie Nordenhake, Stockholm (2023 and 2021); Kayne Griffin, Los Angeles (2021); Casey Kaplan, New York (2020); Simon Lee Gallery, Hong Kong (2019), amongst others.

Provenance

Galerie Nordenhake, Mexico

Acquired from the above by the present owner in 2019

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165

Julia Chiang

Spit Sweat Shhh

signed, titled and dated "'Spit Sweat Shhh" Julia Chiang 2019' on the reverse

acrylic on wood panel

167.6 x 121.9 cm. (65 7/8 x 47 7/8 in.)

Executed in 2019.

Estimate

HK\$200,000 — 300,000

€24,200 — 36,300

\$25,600 — 38,500

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Provenance

The Modern Institute, Glasgow

Acquired from the above by the present owner in 2019

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167

Vivian Springford

Martinique Series

signed titled and dated 'Vivian Springford "Martinique Series" 1972-73' on the reverse

acrylic on canvas

218.5 x 224.9 cm. (86 x 88 1/2 in.)

Painted in 1972-1973.

Estimate

HK\$700,000 — 900,000

€84,800 — 109,000

\$89,700 — 115,000

[Go to Lot](#)



"[Painting is an] attempt to identify with the universal whole... I want to find my own small plot or pattern of energy that will express the inner me in terms of rhythmic movement and color. The expansive center of the universe, of the stars, and of nature is my constant challenge in abstract terms." — Vivian Springford

Celebrated for her bold explorations of colour and experimentations with form, Vivian Springford's virtuosic works fuse abstraction with the irreversible nature of artistic mediums. First conceived in the 1960s and perfected a decade later, her signature 'one-shot' paintings are created by allowing diluted acrylic washes to ripple out from the centre of the canvas. Influenced by the permanence of Chinese calligraphy, Springford achieves brilliant gradations in a single attempt without edits or alteration. An avid traveller, her works also draw inspiration from the natural world, including geological features and astronomical phenomenon.



Kenneth Noland, *Untitled*, 1959 Sold by Phillips New York, 16 November 2017 for \$495,000 (premium)
© 2023 The Kenneth Noland Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York

Painted in 1970, the current lot is a prime example of Springford's distinct stain technique. Surrounded by splatters of rainbow hues, vivid blue pigment radiates in almost halo-like circles to form an awe-inspiring burst of passion. Reminiscent of Colour Field painting and Abstract Expressionism, *Untitled (VSF093)* recalls the works of artists such as Kenneth Noland (see [Untitled \(1959\)](#)). While Noland stains the canvas in a precise manner, the lack of lines and boundaries in Springford's practice instead emphasises the organic nature of curves and patterns. Defying

categorisation, her technical inventiveness and formal originality have sealed the artist's place in the canon of postwar abstract painting.

Springford was an active figure in the New York art world from the 1950s to the 1970s, but later retreated from the public eye to work in isolation due to macular degeneration. Since the re-discovery of her works in 1998, Springford has been honoured with several solo shows, most recently at [Almine Rech](#) in New York in 2020-2021, and at [Taka Ishii Gallery](#) in Tokyo in 2021, the artist's first solo exhibition in Asia.

Provenance

Gary Snyder Fine Art, New York

Private Collection, USA

Phillips, New York, 30 September 2020, lot 17

Acquired at the above sale by the present owner

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168

Sam Francis

Untitled

signed and dated 'Sam Francis 1990' on the reverse

acrylic on paper

57 x 46.5 cm. (22 1/2 x 18 1/4 in.)

Executed in 1990.

Estimate

HK\$180,000 — 280,000

€21,800 — 33,900

\$23,100 — 35,900

[Go to Lot](#)



Provenance

Private Collection (acquired directly from the artist)

Thence by descent to the present owner

Literature

Debra Burchett-Lere, ed., Sam Francis: Online Catalogue Raisonné Project, no. SF90-399, online (illustrated)

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169

Ju Ming

Taichi Series

incised with the artist's name, dated and numbered 'Ju Ming 84 2/3' lower back

bronze

45.4 x 44.5 x 47.7 cm. (17 7/8 x 17 1/2 x 18 3/4 in.)

Executed in 1984, this work is number 2 from an edition of 3.

Estimate

HK\$350,000 — 550,000

€42,400 — 66,600

\$44,900 — 70,500

[Go to Lot](#)



Provenance

Private Collection, Palm Beach

Sotheby's, New York, 21 March, 2007, lot 120

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



170

Hsiao Chin

The Revelation of Mind - 88

signed, titled, inscribed and dated 'Hsiao [in Pinyin and Chinese] 1995 "The Revelation of Mind - 88" [in Chinese] "La presenza della spiritualita" [in Spanish]' on the reverse

acrylic on canvas

90.2 x 110.2 cm. (35 1/2 x 43 3/8 in.)

Painted in 1995, this work is accompanied by a certificate of authenticity issued by the Hsiao Chin International Foundation of Fine Art.

Estimate

HK\$150,000 — 250,000

€18,200 — 30,300

\$19,200 — 32,100

[Go to Lot](#)



170

Hsiao Chin

Provenance

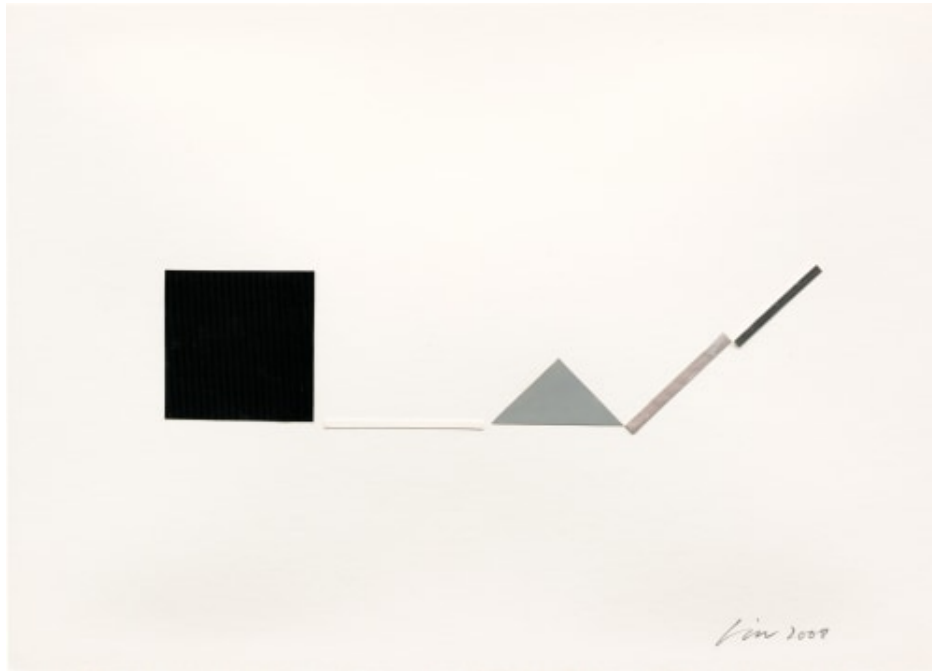
Private Collection

Poly Auction, Hong Kong, 6 April, 2015, lot 196

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



171

Richard Lin

Work on Paper

signed and dated 'Lin 2008' lower right

mixed media on paper

39.4 x 55 cm. (15 1/2 x 21 5/8 in.)

Executed in 2008.

Estimate

HK\$220,000 — 420,000

€26,700 — 50,900

\$28,200 — 53,800

[Go to Lot](#)



171

Richard Lin

Provenance

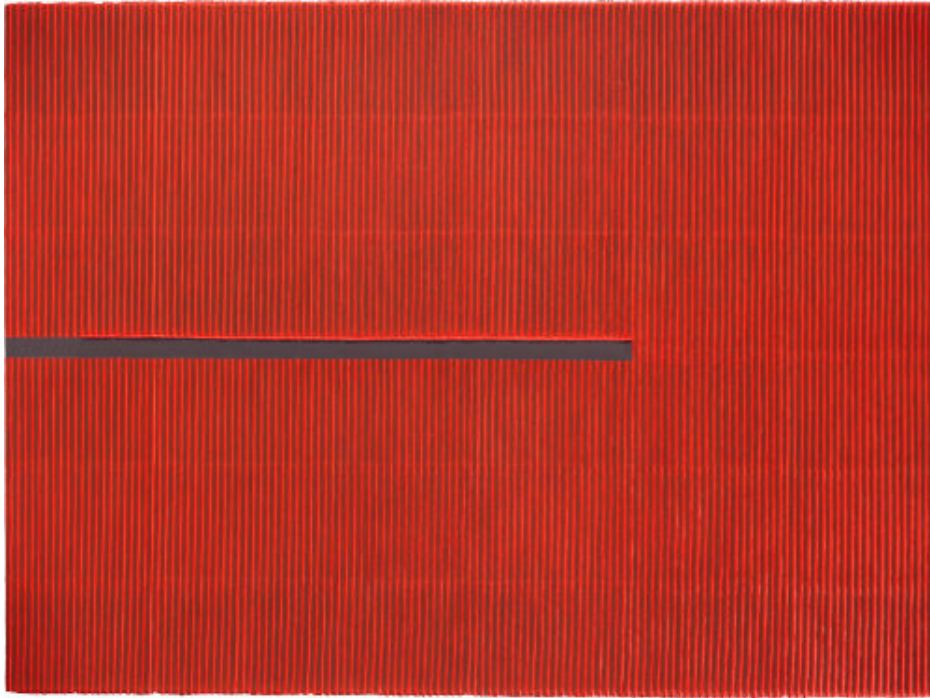
Private Collection

Poly Auction, Hong Kong, 31 March, 2019, lot 188

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



PROPERTY FROM AN ESTEEMED ASIAN COLLECTION

172

Park Seo-Bo

Ecriture No. 110507

signed, titled, inscribed and dated "PARK, SEO-BO
"ECRITURE 110507" 2011 SEOUL [in Hanja and
English]' on the reverse

mixed media and Korean paper on canvas

169 x 230.5 cm. (66 1/2 x 90 3/4 in.)

Executed in 2011.

Estimate

HK\$1,800,000 — 2,800,000

€218,000 — 339,000

\$231,000 — 359,000

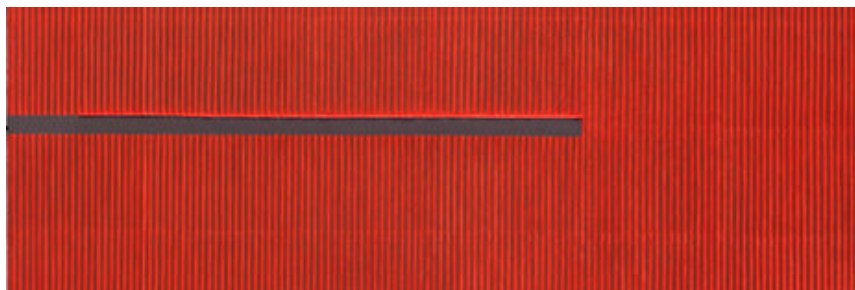
[Go to Lot](#)



"In my art, the process is more important than the result." — Park Seo-Bo

Widely renowned as a pioneering leader of the Dansaekhwa (monochrome paintings) movement, Park Seo-Bo is best known for his highly coveted *Ecriture* series. This notable body of work was established in the early 1960s, during a time when Korea underwent drastic social and cultural changes. In this series, Park's artistic practice of repeatedly drawn lines is like breathing and embarks a meditative spiritual journey that 'empties him' and liberates him from a supposed contemporary-art style. Artists such as Park embraced an introspective and novel approach to art making – developing a timeless visual language that displayed a sign of progressiveness and one that persists in his practice today.

Taking reference from the Dansaekhwa movement's tactile qualities and the Korean philosophy of assimilation with nature, Park's *Ecriture* series probes notions of time, space, and materiality. *Ecriture No. 110507* stands as one of the most visually arresting works by the artist to appear at auction as it is rendered in a blazing red that immediately differentiates itself from other works in the series and invites the viewers to embark on a spiritual journey. The choice of applying vivid reds into this significant series was inspired by Park's visit to Fukushima for his seventieth birthday. He was fascinated by the breathtaking hues of Japan's autumnal foliage, in particular the maple forests that encompassed Mount Bandai. By transferring this renewed palette into his practice, Park engenders an otherworldly sensation which can only be felt whilst standing in front of the work itself.



Detail of the present lot

"We do not distinguish between nature and humans. In other words, we unify them, treating humans as just one part of nature. Resisting the binary. This is the reason we want to adapt to nature, to live as just one part of nature. This is why (we) buy

nature. Hanji takes everything into itself. It embraces all. And at the same time it does the work of unifying into one. It is very much in keeping with this world, this view of nature that we hold." — Park Seo-Bo

Executed in 2011, the present work hails from a later group of works from Park's *Ecriture* series where the artist departed from his earlier 'drawing method' and began to expand upon his visual language through implementing the use of hanji – a traditional Korean paper hand-made from mulberry bark – as a new source of medium. When viewed closely, the present work reveals an endless field of repetitive marks, emanating a profound sense of rhythmic dynamism. It presents a hidden discovery that holds elements of both trompe l'oeil visual deceit and the sculptural application of paint. This visual sensation is achieved via the process of systematically adhering layers of saturated and water-absorbed hanji onto Park's canvas. He then proceeds to meticulously mold them into long strips of furrows with the pressure of his fingers and painting tools, creating peaks and troughs that run vertically and evenly down the composition. These marks directly reflect the movement of Park's body and further induces a therapeutic balance between the positive and negative spaces transporting viewers into a deeply meditative trance.

Ecriture No. 110507 features a darker, purplish red rectangular field that runs across horizontally, splitting the composition in near halves. It nods to the view from the artist's studio in Seoul, where he overlooks a bridge and by extension, the present work can be understood as a balance between the natural and constructed, further signifying Park's quest for inner peace through reduction.

Provenance

Art Issue Projects, Taipei

Acquired from the above by the present owner



173

Kim Tschang-Yeul

Recurrence SP201401

signed, titled and dated "'SP. 201401" 2013 T.Kim Kim Tschang-Yeul [in Korean]' on the right edge

acrylic and oil on canvas

195 x 160.4 cm. (76 3/4 x 63 1/8 in.)

Executed in 2013, this work is accompanied by a certificate of authenticity Issued by Park Ryu Sook Gallery.

Estimate

HK\$800,000 — 1,200,000

€96,900 — 145,000

\$103,000 — 154,000

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173

Kim Tschang-Yeul

Provenance

Park Ryu Sook Gallery, Seoul

Acquired from the above by the present owner



174

Kim Tschang-Yeul

Colorplate 75

signed and dated 'J.T.T. 8811-1988' on the right edge

oil on canvas

160 x 129.5 cm. (62 7/8 x 50 7/8 in.)

Painted in 1988.

Estimate

HK\$600,000 — 700,000

€72,700 — 84,800

\$76,900 — 89,700

[Go to Lot](#)



Provenance

Private Collection

Seoul Auction, Hong Kong, 15 May 2009, lot 99

Acquired at the above sale by the present owner



175

Chun Kwang Young

Aggregation 09-A009

signed, titled and dated 'Chun Kwang-Young [in Hanja]
"AGGREGATION 09-A009" 09 Chun Kwang Young' on
the reverse

mixed media with Korean mulberry paper mounted on
board

92 x 118 cm. (36 1/4 x 46 1/2 in.)

Executed in 2009.

Estimate

HK\$300,000 — 500,000

€36,300 — 60,600

\$38,500 — 64,100

[Go to Lot](#)



“The hanji that I am currently using are from books between fifty and a hundred years old. Each has its history and each generation of our ancestors’ joys and sorrows can be seen in the thousands of aggregated fingerprints that make my work even more mystical and precious. It’s almost as if these fingerprints are trying to have conversation with me, to explain their reasons for being there.” — Chun Kwang-Young

Widely acclaimed as a *hanji* artist, Chun Kwang Young’s works are charged with historical and personal references. Characterised by his highly textural approach to art, Chun’s practice aims to provoke and transcend beyond the liminal confines of a two-dimensional canvas. The artist often draws inspiration from traditional Korean culture and the term *hanji* denotes to Korean paper handmade from the inner bark of a mulberry tree native to the country. Using *hanji* as his main source of medium, as is the case with the present work, Chun painstakingly wraps individual pieces of paper to form small geometric packages. This acts as a meditative process as well as enables Chun to reflect deeply upon his own origins.

The present work belongs to Chun’s most significant and well-received *Aggregations* series, taking inspiration from his studies in the West where he was exposed to artistic movements such as American and European Abstract Expressionism. This particular series features a gradation of colours and smooth craters that dip beneath the surface. *Aggregation 09-A009* exudes a sense of profoundness, which can only be felt when examined up close and in the flesh. As viewers curiously peer into the seemingly bottomless cavities, they are almost engulfed into the depths of the unknown. The title of this series aptly echoes the artist’s creative process, whereby thousands of mulberry paper parcels are assembled tightly together into an ‘aggregation’ of past memories, reminding the artist of his past illnesses as a child and the way in which medicine was packaged in triangular parcels made with hanji.

Over the past five decades as an artist, Chun’s works have been extensively exhibited internationally including Mori Arts Center Gallery, Tokyo; The National Museum of Contemporary Art, Seoul; The Aldrich Contemporary Art Museum, Connecticut; Columbus Museum, Georgia; The National Museum of Contemporary Art, Gwacheon; Bangladesh Shilpakala Academy, Bangladesh, the Wooyang Museum of Contemporary Art, Gyeongju South Korea; the PKM Gallery, Seoul; and the Brooklyn Museum, New York. Additionally, his works remain in the collections of Victoria & Albert Museum, UK, The Seoul National University Museum of Art, Seoul, Museum Kunstwerk, Germany, Woodrow Wilson International Center, Washington D.C; Malta National Museum, Malta and Busan Metropolitan Art Museum, Busan.

Video: <https://youtu.be/qkIX8a5Wn5c>

Interview with Chun Kwang-Young about his Aggregation series of which the present work forms part of

Provenance

Private Collection

Asian Auction Week, Hong Kong, 29 May 2010, lot 89

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



176

Kazuo Shiraga

Ritsu

signed 'Shiraga' lower right; further signed and titled

"Ritsu" Kazuo Shiraga [in Japanese]' on the reverse

oil on canvas mounted on board

45.6 x 53 cm. (17 7/8 x 20 7/8 in.)

This work is accompanied by a registration card issued
by the Japan Art Dealers Association.

Estimate

HK\$500,000 — 700,000

€60,600 — 84,800

\$64,100 — 89,700

[Go to Lot](#)



A frontrunner of the post-war Japanese avant-garde collective, the Gutai Art Association (1954-1972), Kazuo Shiraga was a formidable member who shattered conventional boundaries of art. The artist was a true vanguard of his time, taking to heart the tenets imparted by Gutai's founder Jiro Yoshihara, who encouraged 'embodiment' and 'concreteness'—translations of *Gutai*—when approaching working materials, and instructed his members to truly become one with their chosen media.

"I want to paint as though rushing around on a battlefield, exerting myself to collapse from exhaustion." —Kazuo Shiraga

Shiraga was an action painter through and through. This was evident from his earliest forays into foot painting, which began in 1954 (then subsequently immortalised in a 1956 in Life Magazine article), with the artist painting with his feet while suspended from the ceiling; to *Challenge to the Mud* (1955), in which Shiraga writhed in a pool of mud, wrestling it to create a visceral performance piece; to his later 'fan' paintings, in which the artist would drag his impasto into semi-circles, manipulated into half-moon, fan-like creations. It is perhaps fitting that the present piece should be entitled *Ritsu* ('law', 'rules', or 'principles'), as it offers us glimpses into the regimental approach with which Shiraga created his oeuvre, closely following Yoshihara's teachings. Against its deep auburn background are brilliant swathes of reds and greens, along with smatterings of purples and blues, as divergent strands of Shiraga's lifelong creations culminate on the canvas. One senses a pulsating rawness that can only be achieved by an artist whose very physicality is intrinsic to his production, and yet, also one entirely at one with the medium used. *Ritsu* simultaneously offers both restraint and constraint, with slashes of vertical colour rendered in strict straight lines dissipating into swirls and splashes of spontaneous energy. In a dizzying abstraction and reminder of the character for its title, *Ritsu* showcases the artist's unique grasp of the rules for artistic creation.

Provenance

Private Collection

Tokyo, Mainichi Auction, 9 March 2019, lot 638

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



177

Chu Teh-Chun

No. 156

signed 'CHU TEH-CHUN [in Chinese and Pinyin] lower left; further signed, titled and dated 'CHU TEH-CHUN [in Pinyin and Chinese] 1963 "No. 156"' on the reverse oil on canvas

60.2 x 73 cm. (23 3/4 x 28 3/4 in.)

Painted in 1963, this work will be accompanied by a certificate of authenticity signed by the artist's wife, Chu Ching-Chao. This work will be included in the artist's forthcoming catalogue raisonné on the work of Chu Teh-Chun, being prepared by Fondation Chu Teh-Chun. (Information provided by Fondation Chu Teh-Chun and Mrs Chu Ching Chao.)

Estimate

HK\$1,500,000 — 2,500,000

€182,000 — 303,000

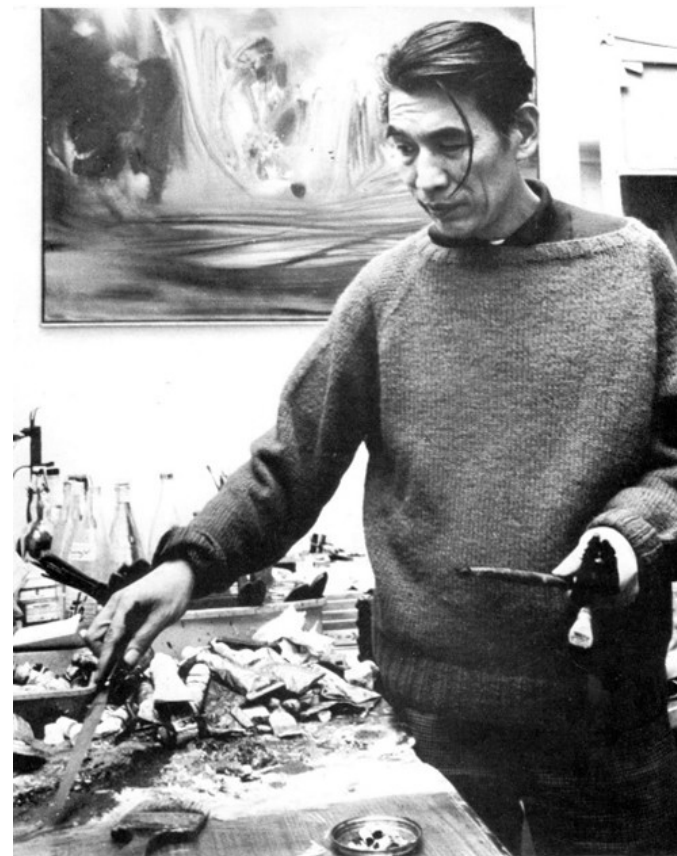
\$192,000 — 321,000

[Go to Lot](#)



Pulsating with rhythmic dynamism and tonal variation, *No. 156* is a splendid archetype of Chu Teh-Chun's groundbreaking 1960s compositions. Rendered in varying shades of black, the present work stands as a significant and distinctive painting within the artist's oeuvre. *No. 156* was executed eight years after Chu had relocated from Taiwan to France and although he had gradually assimilated artistic influences from his encounters and experiences in the West, viewers are able to bear witness to the artist's return to his Oriental roots through the present work.

Despite being painted in the Western medium of oil, *No. 156* particularly demonstrates the artist's ability in upholding the bravura and spirit of traditional Eastern calligraphy techniques in both brushwork and composition. A melding of lines and strokes create a harmonious balance between weight and lightness – provoking ever-shifting spaces that reverberate before the eyes of the beholder. A glimmer of incandescent light luminesces through the calligraphic lines in the lower left quadrant. It is evident that *No. 156* was painted at the cusp of a critical shift the artist took in the early 1960s – a period in which his practice was characterised by isolated geometric shapes and detached black brushstrokes that liquesced into ethereal abstract landscapes. The present work can be understood as one of the last paintings to exist before the aforementioned transition between 1962 and 1963; when Chu began departing from low-key blacks within his palette to experimenting with more vivid colours.



The artist in his studio

The horizontal format of this composition further showcases Chu's mastery in spatial representation, whereby vertical bands of diluted brushstrokes along the top of the canvas intersect with a thick, prolonged stroke of obsidian black – indicating a clear division between land and sky. It is important to note that in the early years of the 1960s Chu's brushstrokes became increasingly bold and sweeping, as is the case with the present work – resulting in an astounding amalgamation of urgency and grace.

During the same year that the present work was created, Chu participated in *chinesische künstler der gegenwart* in Milan, Italy as well as Leverkusen, Germany, before exhibiting his works at the Carnegie Museum of Art in Pittsburgh, USA. Already making his mark in the international art

scene, galleries in Switzerland, Belgium, Greece, and Israel had also exhibited his works and he was recommended to various professional publications by art critics such as Georges Boudaille, Gérard Gassiot-Talabot and Jean-Jacques Leveque. This epoch was the most formative period in Chu's illustrious career as it engendered an entirely new visual language that was solely unique to the artist. *No. 156* undoubtedly epitomises this era and stands as a pivotal work by the artist to appear at auction this season.

Provenance

Galerie Pierre, Taichung

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



178

Chen Ting-Shih

Work 88-19

signed and inscribed 'Chen Ting-Shih [in Chinese]

88-19 Chen Ting-Shih' on the bottom edge

acrylic on canvas

112.3 x 145.3 cm. (44 1/4 x 57 1/4 in.)

Painted in 1988.

Estimate

HK\$350,000 — 550,000

€42,400 — 66,600

\$44,900 — 70,500

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

Exhibited

Taiwan, Galerie Pierre, *Chen Ting-Shih Solo Exhibition*, 6 - 28 March 1993

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



179

Shiy De-Jinn

Farms In Front of Mountains

signed and dated "Shiy De-Jinn [in Chinese] 1977"

lower left

watercolour on paper

54.8 x 74.8 cm. (21 5/8 x 29 1/2 in.)

Executed in 1977.

Estimate

HK\$120,000 — 200,000

€14,500 — 24,200

\$15,400 — 25,600

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Transcending the boundaries between East and West, classical and modern, Shiy De-Jinn's emotive depictions of man and nature have cemented his status as one of Taiwan's legendary cultural icons. Throughout his illustrious career, he passionately recorded what he saw and experienced, transferring timeless snapshots of people, daily life and scenery onto canvas and paper. As precious reminders of Taiwan's collective memories, they showcase the artist's bold experimentations alongside his unfettered attitude towards both art and life.

Born in Sichuan in 1923, Shiy received artistic training from a young age, eventually studying at the National College of Art under the guidance of Chinese modern art pioneer Lin Fengmian. It was there that he acquired the fundamentals of Western art, along with an appreciation for line and form which formed the basis of his oeuvre. In 1948, the artist left for Taiwan shortly after his graduation, where he settled for the remainder of his life.



Bernard Buffet, *Palais des Doges*, 1962 Sold by Phillips London, 13 October 2022 for £296,100 (premium)

During his early years in Taiwan, Shiy was most famous for his portraiture, but his works also

featured numerous views of houses, alleyways, landmarks, and the countryside. Utilising strong compositions and organisation of space, they vividly depict realistic reconstructions of Taiwan's unique cityscape and customs. Though the artist had begun to explore abstraction and the avant-garde in the 1960s, his 1962 piece *Houses by the Seashore* retains both his formal training in figuration, as well as sentiments of Chinese ink painting, including the use of colour washes and his calligraphic application of line.

Notably, the latter holds similarities with French Expressionist painter Bernard Buffet's representational style, which Shiy came across through international publications and was heavily influenced by. Simple, precise, direct and bold, Buffet's heavy brushstrokes in works like *Palais des Doges* create a sense of visual oppression that fully immersed the viewer into his scenes of Europe. Similarly, Shiy incorporated such lines into the outlines of buildings, not just to highlight the dense population situated along the shore, but also painting a detailed picture of Taiwan's natural beauty which resonated greatly with local audiences.

"In the future, I will devote my passion to living and creating Taiwan, so that Taiwan can be immortalised. The sunshine, the breath of the land, the capability of the people...all frozen through my words. Consider Gauguin, who left Paris to paint the primitive simplicity of Tahiti natives. And think of Van Gogh, who moved away from Paris to paint the vitality of sunshine and sunflowers in southern France." — Shiy De-Jinn, 3 January 1966, Paris

At the invitation of the United States Department of State, Shiy embarked on a year-long visit to New York in 1962, and subsequently stayed in France for three years. Immersing into the works of pop artists and old masters diversified his practice, but also led the artist to the realisation that he desired to return to Taiwan - Paris could no longer fulfil Shiy's wider aspirations. Adamant that only life could bring truth to his art, he sought to live on home soil, to understand the lives and emotions of his own people, to directly experience the beauty of life. In 1966, the artist once again stepped foot on Taiwanese soil.

Upon his homecoming, Shiy slowly moved away from Western trends, instead focusing themes of land and nature, particularly in his later years, and began to practice calligraphy to improve the fluidity of his brushstrokes. Though the artist experimented with ink wash painting, he returned to the medium of watercolour, believing that it could better transmit his desired aesthetic whilst keeping similar visual effects.

"Don't treat watercolour as purely watercolour. Instead, you need to study it in-depth from multiple aspects such as calligraphy and sketching. Only when you reach thorough understanding of Eastern and Western culture can you paint watercolour that is inherently Chinese." — Shiy De-Jinn

Combining his various sources of artistic influences, Shiy's watercolours after 1969 evoked a sense of classical beauty within modernity that took inspiration from literati painting and traditional Chinese techniques. Compared with his previous landscapes, compositions such as *The Farmlands beside Mountains* place a greater emphasis on the rendering of its overall atmosphere. Unlike *Houses by the Seashore*, there is no hint of the distinctive weight lines that defined his earlier works.



Attributed to Qu Ding, *Summer Mountains*, circa 1050 Collection of the Metropolitan Museum of Art

First wetting the entire sheet of paper, Shiy paints the towering mountains with large smears of colour, accurately grasping the variations in layers and distance between each element of the composition. Like splashed ink paintings from the Song Dynasty, the subtle gradations of greys, blacks and coloured tones reveals the brilliance of Shiy's execution - one can almost feel the mist exuding from the mountain tops. Hazy in appearance, it further adds a sense of mystery and tranquillity. Just as relatable, fashionable and profound in contemporary culture, Shiy's faithful reproductions of Taiwan and its vast landscape have left behind prolific legacy that continues to move audiences in the 21st century.

Over the course of his career, Shiy was the subject of numerous solo show across the US, Europe

and Asia. With his painting *The Goose Seller*, he was selected to participate in The Fourth International Biennial of Sao Paolo in 1957. In 2021, 40 years after his passing, multiple retrospectives and exhibitions were held across Taiwan in honour of his contributions to art, a testament to the impact he left on Taiwanese culture. They include: *For the Love of this Island - Shiy De-Jinn Retrospective*, National Taiwan Museum of Fine Arts, Taichung, *We are History - Shiy De-Jinn*, Chishang Art Center, Taitung and *Legend - Shiy De-Jinn*, Chishang Art Center, Taitung.

Provenance

Private Collection

JSL Auction, Taipei, 16 December 2007, lot 30

Private Collection, Taiwan

JSL Auction, Taipei, 15 June 2014, lot 94

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



180

Shiy De-Jinn

House by the Seashore

signed 'Shiy De-Jinn [in Chinese] 1962' lower right

watercolour on paper

38.5 x 56 cm. (15 1/8 x 22 in.)

Executed in 1962.

Estimate

HK\$120,000 — 200,000

€14,500 — 24,200

\$15,400 — 25,600

[Go to Lot](#)



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Provenance

Private Collection

Sotheby's, Taipei, 14 April 1996, lot 1

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



181

Léonard-Tsuguharu Foujita

Jeune femme blonde

signed 'Tsuguharu [in Kanji]' lower left

Chinese ink, ink wash and watercolour on paper

28.7 x 37.9 cm. (11 1/4 x 14 7/8 in.)

Executed circa 1937, this work is accompanied by a certificate of authenticity issued by Sylvie Buisson.

Estimate

HK\$150,000 — 250,000

€18,200 — 30,300

\$19,200 — 32,100

[Go to Lot](#)



Featuring a long-haired maiden gazing off into the distance, *Portrait of Madeleine* is an elegant example of Japanese-French artist Léonard-Tsuguharu Foujita's portraits of females throughout his prolific career. An important figure of the École de Paris (School of Paris) alongside artists such as Pablo Picasso, Henri Matisse and Marc Chagall, Foujita was educated at the Tokyo School of Fine Arts before moving to France in 1913. There, he was freed from the constraints of Japanese artistic formality, allowing the artist to explore Western art through historical influences and his established peers. At the same time, his idiosyncratic style still incorporated Eastern aesthetics, resulting in hybridised works which satisfied both his personal interests and the tastes of French audiences.



Léonard-Tsuguharu Foujita and Madeleine Lequeux in Tokyo, 1934

Combining two of the most common themes found in his oeuvre, Foujita chose to portray one of his most famous model in the current work. Nicknamed 'the panther', Madeleine Lequeux was a dancer at the Casino de Paris, and the pair first met each other in 1930. From 1931 onwards, Foujita and Madeleine left France in a worldwide trip to Latin America, China and Japan, where his lover became one of the artist's most frequent subjects during this fruitful period of his life. Executed a year after Madeleine's unfortunate death in 1936, *Portrait of Madeleine* takes a less sensuous approach than Foujita's earlier nude paintings. Using a thin brush to draft her appearance, the intimate ink portrait is rendered with smooth strokes and delicate contouring that bring out grand details synonymous with Madeleine - piercing eyes, golden hair and strong features. Drawn on the artist's signature ivory background, her skin appears milky-white like porcelain. Using just simple lines and composition, Foujita fully encapsulates the charismatic yet pure beauty of his muse.



Kitagawa Utamaro, *Woman Relaxing after Her Bath*, circa 1790s Collection of the Metropolitan Museum of Art

Apart from his use of Japanese calligraphic techniques, Foujita only utilizes only one side of the paper, which draws from traditional Japanese painting and its concept of *ma*. A conscious artistic interpretation of composition, it is often found in ukiyo-e prints such as *Woman Relaxing after Her Bath* by Kitagawa Utamaro. With negative space held in the same regard as the finished image, he positions Madeleine as a person of uttermost importance in his painting and his personal life. Showcasing perfect balance between East and West, *Portrait of Madeleine* is a testament to Foujita's great sense of gentle tranquility, and his status as one of the most influential painters of 20th Century art.

An eccentric icon of the early 20th Century School of Paris, the Tokyo-born Foujita bridges traditions and modernity in his cross-cultural practice. Posthumous retrospectives of the artist's work have been 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

Private Collection, Japan

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



182

Mai Trung Thứ

Maternité : femme et enfant

signed with one seal of the artist and dated 'MAI THU

1954' upper right

gouache on silk

22.9 x 16.9 cm. (9 x 6 5/8 in.)

Executed in 1954.

Estimate

HK\$450,000 — 550,000

€54,500 — 66,600

\$57,700 — 70,500

[Go to Lot](#)



Provenance

Private Collection

Kapandji Morhange, Paris, 7 May 2014, lot 111

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale

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183

Mai Trung Thứ

Seated Lady

signed with one seal of the artist and dated 'MAI THU

1962' upper left

ink and gouche on silk laid down on cardboard

24.5 x 17.8 cm. (9 5/8 x 7 in.)

Executed in 1962.

Estimate

HK\$450,000 — 550,000

€54,500 — 66,600

\$57,700 — 70,500

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183

Mai Trung Thứ

Provenance

Private Collection

Sotheby's Hong Kong, 4 October 2015, lot 281

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale

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184

Tay Bak Koi

Returning Buffaloes At Sunset

signed 'Bak Koi [in English and Chinese] lower left;
further titled and dated "'RETURNING BUFFALOES AT
SUNSET" 89' on the reverse

oil on canvas

61.5 x 69 cm. (24 1/4 x 27 1/8 in.)

Painted in 1989.

Estimate

HK\$50,000 — 80,000

€6,100 — 9,700

\$6,400 — 10,300

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Provenance

Acquired directly from the artist by the present owner

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185

Lê Phỗ

Bouquet de fleurs

signed 'Le Pho [in Chinese and English]' lower right
oil on panel

27 x 27 cm. (10 5/8 x 10 5/8 in.)

This work will be accompanied by a certificate of
authenticity prepared by the artist's son, Alain Le Kim.
This work will be included in the artist's forthcoming
catalogue raisonné on the work of Lê Phỗ, being
prepared by Alain Le Kim.

Estimate

HK\$300,000 — 500,000

€36,300 — 60,600

\$38,500 — 64,100

[Go to Lot](#)



Brimming with a force of vivacity and spontaneity, *Bouquet de fleurs* is an energetic evocation of love, passion and ephemerality, epitomising the modern master, Lê Phở's, return to his oriental style.

A pioneer of Vietnamese modern art, Lê Phở's oeuvre dips into the Impressionist's fascination with light, the expressionist's unrestrained brushstrokes, and the European Primitives' romanticised exoticism of lush nature. Having studied at the prestigious L'Ecole des Beaux-Arts in Hanoi, then awarded a scholarship to Paris, his early works reflect an oriental lens – a romanticised exoticism of the East, as coined by scholar Edward Said – whilst retaining footing in Vietnamese visual language. The beginning of Lê Phở's artistic career was shaped by the complex dichotomy between East and West, seen from the emergence of nationalism as an opposing force against colonial France. This duality is illustrated brilliantly in the present lot.

Bouquet de fleurs marks his momentous departure from the traditional Vietnamese ink on silk, a medium that demands technical mastery and precision. Despite this pivot, his years of formative training with the medium are evident in his delicate handling of the brush, forming free, fluid strokes imbued with dynamism. The strokes whirl in an unrestrained, quasi-impressionistic manner, a result of witnessing the blossoming of the French avant-garde art scene. Starbursts of cadmium red, saffron, and bright yellow emerge from the red wall behind, forming a spectacle of freshly cut peonies and camellias, both species of Eastern origin loaded with significance. Peonies have come to represent feminine love, romance and tenderness in ancient Chinese poetry. Alternately, the intense and ubiquitous use of red in this work may allude to passion and sexuality, evoking a charged image that challenges conservative notions of modesty echoed throughout Vietnamese culture. The warm ochre hue that pervades throughout the work is contrasted with the arctic blue ceramic vase, placed firmly on a chinoiserie tablecloth depicted in its wrinkled form. The cloth hints at Lê Phở's visit to China in 1934, an influential trip for the artist.

“(A) painter can say all he wants to with fruit or flowers or even clouds.”

— *Édouard Manet*

In his choice of subject matter, Lê Phở pursues the age-old heritage of art history: the genre of still life with flowers. With roots in ancient Greece and later popularised in Dutch and Flemish paintings, artists pursued *mimesis*, the imitation of nature through optical realism. Instead, in the present lot, Lê Phở focuses on evoking a temporal spectacle, capturing a fleeting moment of existence.



Jan van Huysum, *Still Life with Flowers and Fruit*, c. 1715, National Gallery of Art, Washington D.C. Image: National Gallery of Art, Washington D.C. 1996.80.1, Patrons' Permanent Fund and Gift of Philip and Lizanne Cunningham

Notably, a bouquet of spring-blooming peonies and late season camellias seem to be an unlikely pairing, recalling the “impossible bouquets” of 18th-century Dutch arrangements. For instance, Jan van Huysum's mystical arrangement of flowers that bloom at different times of the year. In the present lot, Lê Phở's “impossible” pairing lends an air of mystique to the seemingly quotidian subject, transcending its status as a subject of its own right.

Provenance

Gifted by the artist to the previous owner

Tajan Auction, 20 September 2007 (after-sale)

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

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186

Lê Phổ

Still Life With Flower And Window

signed 'Le Pho [in Chinese and English]' lower right

oil on canvas

65.5 x 46.7 cm. (25 3/4 x 18 3/8 in.)

Estimate

HK\$450,000 — 650,000

€54,500 — 78,700

\$57,700 — 83,300

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186

Lê Phở

Provenance

Private Collection

Brunk Auctions, North Carolina, 15 November 2014, lot 258

Acquired at the above sale by the present owner

20th Century & Contemporary Art Day Sale

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187

Chen Wen Hsi

Fish in Lotus Pond

signed and stamped with the seal of the artist 'Chen Wen Hsi [in Chinese]' along the left edge; further stamped with another seal of the artist lower right
ink and colour on paper

93 x 37.9 cm. (36 5/8 x 14 7/8 in.)

Executed circa 1980s.

Estimate

HK\$70,000 — 90,000

€8,500 — 10,900

\$9,000 — 11,500

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187

Chen Wen Hsi

Provenance

Acquired directly from the artist by the present owner

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188

Chen Wen Hsi

Two Gibbons

signed and stamped with the seal of the artist 'Chen Wen Hsi [in Chinese]' upper left

chinese ink on rice paper

87.5 x 46.3 cm. (34 1/2 x 18 1/4 in.)

Estimate

HK\$120,000 — 200,000

€14,500 — 24,200

\$15,400 — 25,600

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Chen Wen Hsi is widely regarded as a founder of the Nanyang School, and a pioneering figure in the Singaporean art world. Born in 1906, he studied at both the Shanghai College of Fine Arts and Xinhua College of Art, where he perfected his skills in Chinese ink painting. Though also proficient in oil painting, stemming from his experimentation with styles such as Fauvism and Cubism, Chen more widely celebrated for his traditional ink depictions of animals and nature, such as the present work.

Among these ink compositions, Chen frequently depicted scenes of gibbons in the wild, partly inspired by the pet apes he reared and observed in his menagerie. A popular subject matter in Asian art, Chen's lively portrayals of the nimble creatures have since become synonymous with the artist's oeuvre. In *Two Gibbons*, one animal gazes from above as the other playfully hangs from a branch with one hand. Showcasing Chen's meticulous attention to detail, their fur coats and the surrounding flora are rendered with delicate sensitivity, while the branches are painted with bold single strokes.

In honour of these exquisite compositions, Chen's work has been presented across extensive solo exhibitions around the world. Chen was posthumously awarded the Meritorious Service Medal in 1991, a testament to his profound artistic legacy.

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

Provenance

Private Collection

Masterpiece Auction, Singapore, 24 August 2014, lot 140

Private Collection, Jakarta

Masterpiece Auction, Singapore, 5 August 2017, lot 28

Private Collection, Jakarta

Masterpiece Auction, Singapore, 21 July 2018, lot 138

Private Collection

Masterpiece Auction, Singapore, 5 October 2021, lot 17

Acquired at the above sale by the present owner

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189

Chen Wen Hsi

Two works: (i) 11 Sparrows (ii) 3 Sparrows by The Rock

(i) signed and stamped with the seal of the artist 'Chen Wen Hsi [in Chinese]' along the right edge; further stamped with another seal of the artist lower left
(ii) signed and stamped with the seal of the artist 'Chen Wen Hsi [in Chinese]' upper right; further stamped with another seal of the artist lower left
ink on paper

(i) 34 x 46.5 cm. (13 3/8 x 18 1/4 in.)

(ii) 34 x 44 cm. (13 3/8 x 17 3/8 in.)

Executed circa 1970s.

Estimate

HK\$60,000 — 80,000

€7,300 — 9,700

\$7,700 — 10,300

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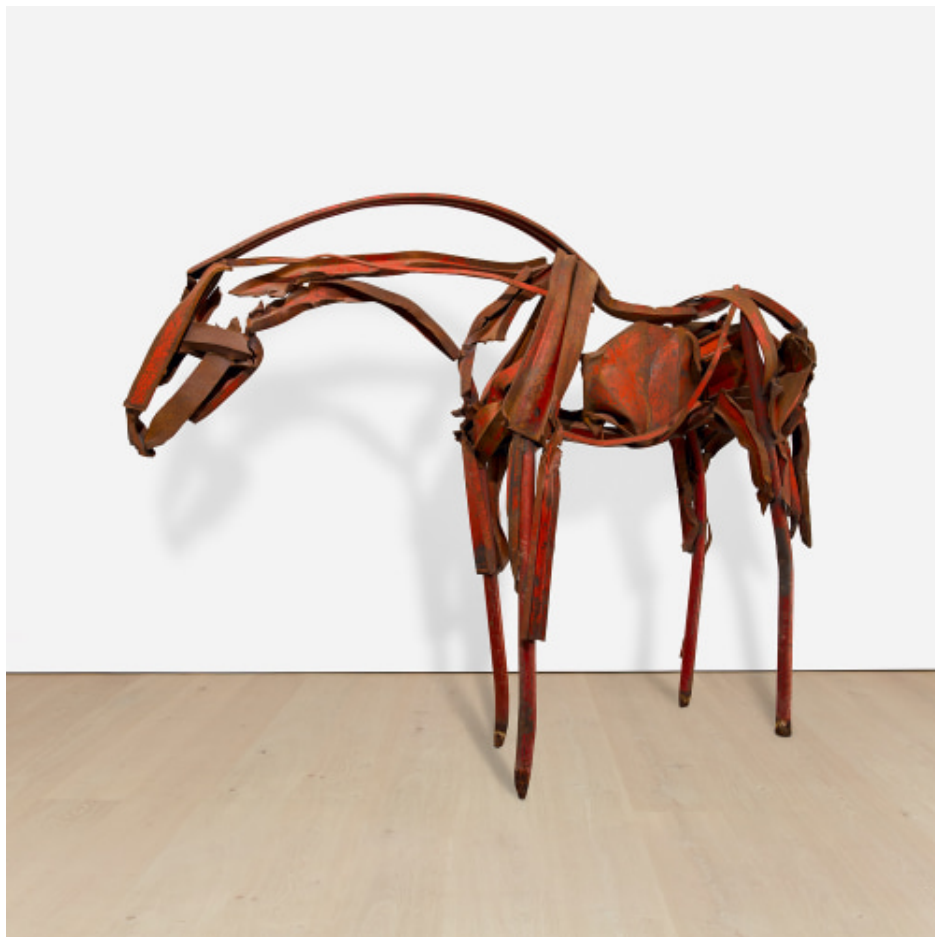


Provenance

Acquired directly from the artist by the present owner

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190

Deborah Butterfield

Captain (G05)

steel

216 x 296 x 70 cm. (85 x 116 1/2 x 27 1/2 in.)

Executed in 2009.

Estimate

HK\$600,000 — 800,000

€73,100 — 97,400

\$76,900 — 103,000

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"I was fanatic about horses before I could talk. I could barely walk when I began dragging my father to see horses. Now, the horse has become my rectangle. Instead of just painting on a rectangular canvas, I use the horse. For me it has become more than a subject matter."

— *Deborah Butterfield*

Provenance

Sandra Walters, Hong Kong

Acquired from the above by the present owner in 2009

20th Century & Contemporary Art Day Sale

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191

Keith Haring

Two works: Apocalypse

(i) signed and numbered '54/90 K.Haring' along the right edge

(i) signed and numbered '54/90 K.Haring' along the right edge

screenprint in colours on museum board
each 96.5 x 96.5 cm. (38 x 38 in.)

Executed in 1988, each work is number 54 from an edition of 90.

Estimate

HK\$140,000 — 180,000

€17,000 — 21,800

\$17,900 — 23,100

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Provenance

Private Collection

artnet Auctions, New York, 4 April 2019, lot 127800

Acquired at the above sale by the present owner

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192

David Hockney

Perspective Should be Reversed

signed and dated 'david hockney 2014' lower right;
numbered '23/25' lower left
photographic drawing printed on paper mounted on
Dibond

106 x 175 cm. (41 3/4 x 68 7/8 in.)

Executed in 2014, this work is number 23 from an
edition of 25.

Estimate

HK\$500,000 — 700,000

€60,600 — 84,800

\$64,100 — 89,700

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“Photography is just one viewpoint, really, and there is never just one viewpoint — there are always thousands of viewpoints.” — David Hockney



Installation view of L.A. Louver, *David Hockney: Painting and Photography*, 15 July - 19 Sep 2015 Jeff McLane, Artwork: © David Hockney

Provenance

Galerie Lelong, Paris

Private Collection

Seoul Auction, Daegu, 29 July 2021, lot 138

Acquired at the above sale by the present owner

Exhibited

London, Annely Juda Fine Art; L.A. Louver, *David Hockney: Painting and Photography*, 15 May - 19 Sep 2015



193

Julian Opie

Physiotherapist 1

signed 'Julian Opie' on the reverse
mosaic tiles mounted on Dibond
122.5 x 71 cm. (48 1/4 x 27 7/8 in.)
Executed in 2015.

Estimate

HK\$150,000 — 200,000

€18,200 — 24,200

\$19,200 — 25,600

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“When you look at a mosaic you remain very aware of the hard natural material, you can feel it and it does not disappear like paint or digital ink. So the drawing fights with the material, your mind registers the squares and the stone and your eye sees the flowing three-dimensional drawing.” — Julian Opie

Provenance

Kukje Gallery, Taipei

Acquired from the above by the present owner

British artist Julian Opie is widely renowned as a leading figure of the New British Sculpture Movement. Characterised by his unique semi-abstract and minimalistic aesthetic, Opie’s ever-expanding practice continues to transcend the boundaries of traditional art making through his experimentation with various media.

Existing equally as a painting and sculptural work, in *Physiotherapist 1*, the artist takes advantage of mosaic as a medium to conjure the illusion of depth and movement. Drawing inspiration from Roman mosaics, Opie appreciates the flat, earthy, rawness of cut marble and meticulously translates this effect into his own visual language. He challenges the viewer’s mind to register each individual square whilst taking into consideration its full flowing image. Almost life size in scale with its intricately composed structure, the present work draws attention to the physicality of Opie’s portraits and is an exceptional piece which can be displayed and exhibited both indoors and outdoors.

Opie is best known for his series of walking figures, which demonstrates his continued interest in the vocabulary of everyday life. The figures are radically portrayed as unknown passers-by as their sense of individuality is revealed through their movement. At times, the artist further incorporates specific details such as the subject’s occupation as observed in the eponymous *Physiotherapist 1*. Opie recalls, ‘I liked adding their job titles. Sometimes it seemed to fit and sometimes it didn’t; I saw it as another way of classifying and identifying people. I also think it avoids the feeling that I know them but you don’t.’ⁱ

Julian Opie first exhibited his mosaic works at his solo show *Julian Opie* at Lisson Gallery, London in 2012. This new series of works signaled a turning point in his career where he focused on melding sculptural forms with flat imagery.

Opie is an artist of international significance and he has been honoured with solo exhibitions at Maho Kubota Gallery, 2022; Cristea Roberts Gallery, 2021; Lisson Gallery, 2021, 2020; Galerie Krobath, 2019; Alan Cristea Gallery, 2018; amongst others.

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

Julian Opie discusses his practice, 2019

ⁱ Julian Opie quoted in Mary Horlock, ‘Julian Opie (J.O)’, 3 June, 2004, [online](#)

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194

Kitti Narod

Evacuate

signed 'KITTI' lower right
acrylic on canvas
120.2 x 150 cm. (47 3/8 x 59 in.)
Painted in 2020.

Estimate

HK\$180,000 — 280,000

€21,800 — 33,900

\$23,100 — 35,900

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Provenance

Tang Contemporary, Seoul

Acquired from the above by the present owner

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196

Keiichi Tanaami

Mirror Surface

signed and dated '2015 Keiichi Tanaami' lower centre
pigmented ink, acrylic silkscreen medium, crashed
glass, glitter, in 2 parts
each 172 x 100 cm. (67 3/4 x 39 3/8 in.)
overall 172 x 200 cm. (67 3/4 x 78 3/4 in.)
Executed in 2015.

Estimate

HK\$450,000 — 650,000

€54,500 — 78,700

\$57,700 — 83,300

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196

Keiichi Tanaami

Provenance

NANZUKA, Tokyo

Acquired from the above by the present owner in 2018

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197

Donna Huanca

PELUCA BEE

signed and dated 'DHUANCA 2018' on the reverse

oil on digital print on canvas

285 x 220 cm. (112 1/4 x 86 5/8 in.)

Executed in 2018.

Estimate

HK\$280,000 — 380,000

€33,900 — 46,000

\$35,900 — 48,700

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197

Donna Huanca

Provenance

Peres Projects, Berlin

Acquired from the above by the present owner

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198

El Anatsui

Diaspora

signed, numbered and dated 'El 2012 20/35' on the reverse

archival dyes printed on cotton, hand stitched
135 x 135 cm. (53 1/8 x 53 1/8 in.)

Executed in 2012, this work is number 20 from an edition of 35.

Estimate

HK\$200,000 — 300,000

€24,200 — 36,300

\$25,600 — 38,500

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A wonderful editioned example of El Anatsui's bottle cap tapestries, which the artist has devoted his artistic practice to since the late 1990s, *Diaspora* captures Anatsui's signature wide, shimmering curtains in compact form. Such wall-mounted works have pride of place in Anatsui's oeuvre and first appeared in 1999, when he found a bag full of discarded seals from African liquor bottles. The artist assembled such elements by first crushing them into circles or slicing them into strips, then finally sewing them together with copper wire to form sprawling tapestries ever-undulating and changing in shape. Recipient of significant critical and curatorial attention, the artist was selected to represent the Ghanaian Pavilion at the Venice Biennale in 2019.

In the same year, Anatsui was the subject of an important survey curated by the late Okwui Enwezor at Haus der Kunst, Munich, a show which subsequently travelled to Mathaf: Arab Museum of Modern Art, Doha, the Kunstmuseum Bern and the Guggenheim Museum, Bilbao, in 2020. In January 2021, Anatsui participated in the Metropolitan Museum's first fully virtual exhibition, *The Met Unframed*. This October, El Anatsui created a site-specific artwork for Tate Modern's Turbine Hall, which will be on display to the public until April 2024.

The present edition is collected by the Museum of Modern Art in New York, forming part of a larger list of institutions which house El Anatsui's works such as the 21st Century Museum of Contemporary Art, Kanazawa, Japan; the Metropolitan Museum of Art, New York; and the British Museum, London.

"In the art of El Anatsui, the search for form in the course of sculptural production never begins with a predetermined outline. Nor would the motivation that sets in progress the emergence of a particular form, shape, or arrangement be defined purely in formalist terms. Instead, Anatsui tends to privilege, and focus enormous attention on the language of his materials—on his media. Even while morphological affinities may lead one to consider the work's relationship to African sculpture, there is never a single line connecting his engagement to this tradition." —Okwui Enwezor on El Anatsui's oeuvre

Provenance

Parkettart.com

Acquired from the above by the present owner

Literature

Parkett 90, May 2012, pp.74-75 (illustrated)

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199

José Parlá

Will The Future Continue To Speed Up?

signed, titled, dedicated and dated 'for Charlie "Will The Future Continue to Speed Up?" Parla 2021' on the reverse

collage, acrylic, enamel, ink and plaster on canvas

122.9 x 214.5 cm. (48 3/8 x 84 1/2 in.)

Executed in 2021.

Estimate

HK\$500,000 — 700,000

€60,600 — 84,800

\$64,100 — 89,700

[Go to Lot](#)



"I want to bring people together. Memories just come in and out. That's the form and the expression is layer upon layer. I layer them so that only I can read them and other people can imagine them to be their own meditations. It's a series of transitions from meditation to sound and music, all moving at the speed of thought, which is actually quite fast."

— José Parlá

Commanding in scale, standing at over a metre in height and impressive two metres in width, *Will The Future Continue To Speed Up?* is an expansive work by José Parlá that thrums with vibrant colours and restive movement. Widely celebrated for his improvisational and intuitive approach to painting, the artist's practice teeters between the liminal boundaries of abstraction and calligraphy.

Composed of a network of frenzied calligraphic strokes that radiate across a densely layered canvas, the present work is a highly visceral and brilliant archetype of Parlá's oeuvre. The artist envisions his works as a way of storytelling and demonstrates this method via a wholly gestural and meditative approach, whereby layers of mixed media, dynamic calligraphic writing, fractions of memory, history, and language coalesce to bring forth his own unique experience. As the title, *Will The Future Continue To Speed Up?* suggests, there seems to be a lingering sense of anxiety, coursing through every brushstroke into an accelerating thrust. Perhaps as a reference to the passage of time, this further alludes to Parlá's concern that time is running out in this current fast-paced environment.

The present work's large-scale format invites viewers to fully immerse themselves within the composition. The more one is engaged with the work, the more details unfold revealing pockets of urban decay and rhythmic linework that all represent the artist's collective memories and personal narratives.

Born in 1973, Brooklyn-based artist Parlá has been honoured with exhibitions worldwide, presenting solo shows in recent years at Ben Brown Fine Arts in Hong Kong and London (2023), Gana Art Nineone, Seoul (2020), Gallery in New York (2019), the Neuberger Museum of Art (2018), SCAD Museum of Art (2017), Brand New Gallery in Milan, Italy (2017) and at the YoungArts in Miami (2016).

Video: <https://youtu.be/TXI64NOzTOg>

José Parlá discusses his practice in his studio

Provenance

Acquired directly from the artist by the present owner

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200

Josh Jefferson

Double Touch

signed, titled and dated "'Double Touch" 2022 Josh Jefferson' on the reverse

acrylic and flashe on canvas

152.5 x 122.5 cm. (60 x 48 1/4 in.)

Executed in 2022, this work is accompanied by a certificate of authenticity signed by the artist and issued by Sugarlift Gallery.

Estimate

HK\$80,000 — 120,000

€9,700 — 14,500

\$10,300 — 15,400

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200

Josh Jefferson

Provenance

Sugarlift Gallery, New York

Acquired from the above by the present owner

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201

Mr Doodle

Rainbow

signed and dated 'MR DOODLE! 2019' lower right
acrylic on canvas

206 x 300 cm. (81 1/8 x 118 1/8 in.)

Painted in 2019.

Estimate

HK\$450,000 — 650,000

€54,500 — 78,700

\$57,700 — 83,300

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201

Mr Doodle

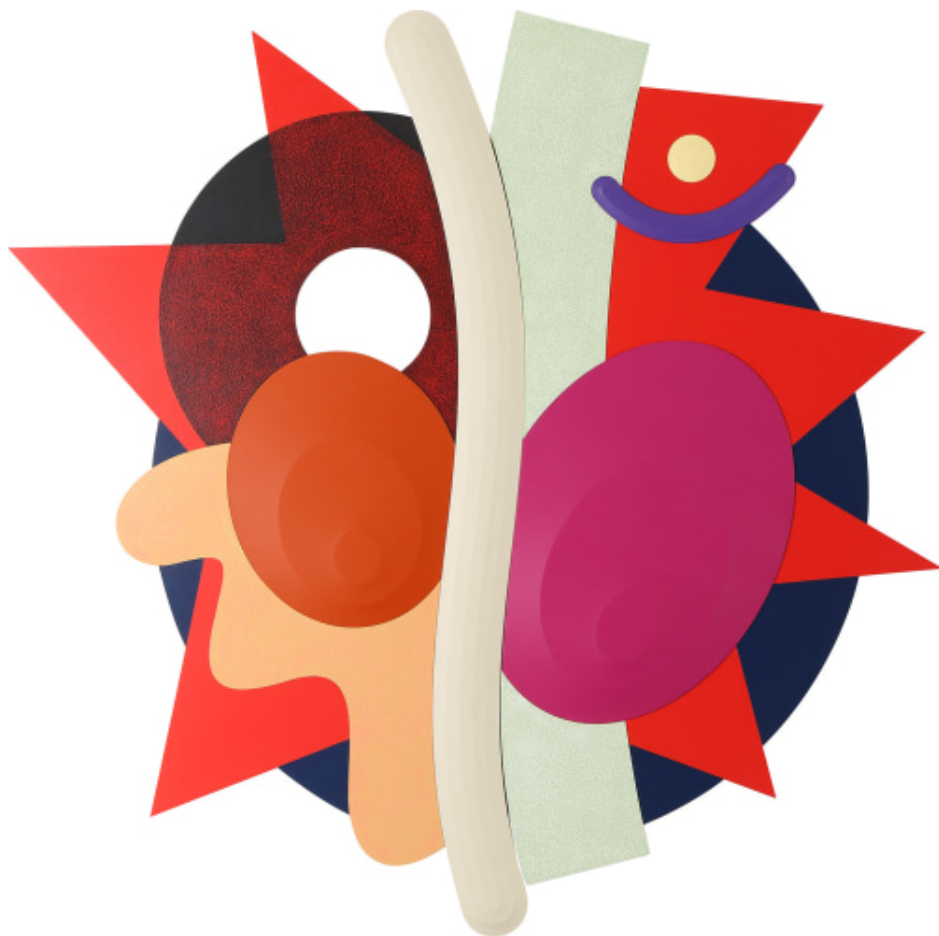
Provenance

The Anzai Gallery, Tokyo

Acquired from the above by the present owner

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202

Josh Sperling

Baam!

signed and dated 'Sperling '18' on the reverse
acrylic on canvas and acrylic on plywood panel
245 x 248 cm. (96 1/2 x 97 5/8 in.)
Executed in 2018.

Estimate

HK\$550,000 — 650,000

€66,600 — 78,700

\$70,500 — 83,300

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Provenance

Galerie Perrotin, Paris

Acquired from the above by the present owner

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203

Edgar Plans

I Want to Be

signed and dated '2020 Plans' on the reverse

mixed media on canvas

130 x 162.5 cm. (51 1/8 x 63 7/8 in.)

Executed in 2019-2020.

Estimate

HK\$600,000 — 900,000

€72,700 — 109,000

\$76,900 — 115,000

[Go to Lot](#)



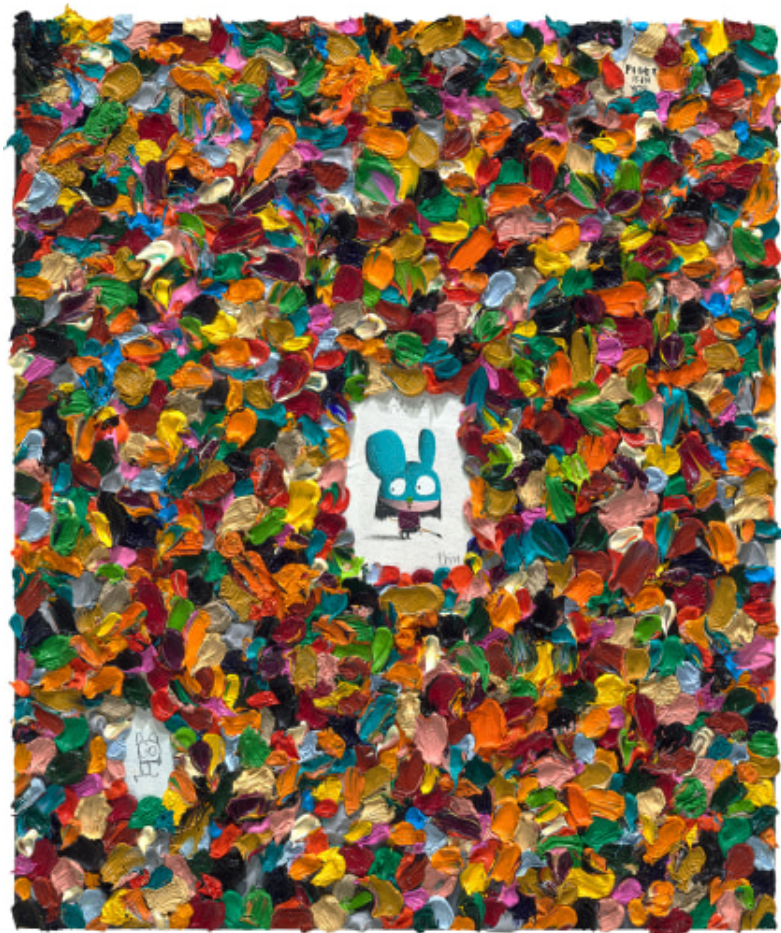
Provenance

Galería Casa Cuadrada, Colombia

Acquired from the above by the present owner

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204

Edgar Plans

Power Is In You

signed 'Plans' lower centre; titled "'POWER IS IN YOU'" upper right; further signed, dated and inscribed 'HERO WOMAN ANIMAL O/T Plans 2016' on the reverse
mixed media on canvas

56.5 x 47 cm. (22 1/4 x 18 1/2 in.)

Executed in 2016.

Estimate

HK\$400,000 — 600,000

€48,500 — 72,700

\$51,300 — 76,900

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Provenance

Ting Ting Art Space, Taipei

Acquired from the above by the present owner

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COLLECTOR

206

Kwesi Botchway

Morning Swagger

signed and dated 'K.Botchway 20' centre right; further
signed and titled 'Kwesi Botchway "Morning Swagger"'
on the reverse

acrylic on canvas

197 x 150 cm. (77 1/2 x 59 in.)

Painted in 2020.

Estimate

HK\$350,000 — 550,000

€42,400 — 66,600

\$44,900 — 70,500

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Provenance

Gallery 1957, Ghana

Acquired from the above by the present owner in October 2020

Exhibited

London, Gallery 1957, *Becoming as well as Being*, 28 October - 18 December 2020

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



207

Aboudia

Untitled

signed and dated 'ABOUDIA 18' upper right
acrylic, oil stick, spray paint and mixed media collage
on canvas

150.1 x 150.1 cm. (59 1/8 x 59 1/8 in.)

Executed in 2019.

Estimate

HK\$300,000 — 500,000

€36,300 — 60,600

\$38,500 — 64,100

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“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 foundation of what I create. Our vision of the world is positive: of a world without war, without children on the streets, without children orphaned by war, without children mistreated, a world for children who are happy, joyful, educated and in good health.”

— Aboudia

Provenance

Private Collection, Europe

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



208

Wonder Buhle Mbambo

Comfort

signed, titled and dated "'Comfort' 2020 Wonder Buhle' on the reverse

acrylic and metallic gold on canvas

164 x 330.8 cm. (64 5/8 x 130 1/4 in.)

Executed in 2020.

Estimate

HK\$75,000 — 115,000

€9,100 — 13,900

\$9,600 — 14,700

[Go to Lot](#)



"I understand my artistic practice as a space between my inner soul, and my identity. I communicate my views from where I am standing as a Black youth in South African society and the world at large." — Wonder Buhle Mbambo

Exhibited

Johannesburg, BKhz Gallery, *COMFORT*, 28 November 2020 - 6 February 2021

Deeply personal, the captivating works of South African artist Wonder Buhle Mbambo investigate questions surrounding identity, solitude and authenticity. Initially turning to art as a form of therapy, as well as being inspired by his family's engagement with Zulu traditions, Mbambo's paintings encourage quiet reflection and stimulated spirituality through illusory spaces where realism and the surreal coalesce.

Directly engaging the audience through their gaze, the striking figure in *Comfort* is depicted in a meditative and restful state: calm, quiet, confident. Their luminous, dark skin contrasts beautifully against the bright turquoise background and their vibrant gold flip flops that appear to almost pop off the work with a three-dimensionality. As a signature motif within Mbambo's oeuvre, the star-flower scattered throughout the background references *impepho*, a sage flower primarily used in Zulu culture as a means to communicate with ancestors and invite them into a space. The flowers are also used to cleanse an environment when one feels there are negative spirits occupying it, or even to cleanse one's own body. The use of the impepho flower as a symbol in Mbambo's work is testament to how deeply connected the artist is to his heritage and to ancestral wisdom.

Born in the village of Kwangcolosi in KwaZulu-Natal, Mbambo received his formal art training from the BAT Centre's visual arts residency program in Durban in 2010, and the Velobala Apprenticeship Program at the Durban University of Technology from 2011 to 2013. Critically acclaimed across the world, he has been the recipient of numerous international artist residencies, including the Bremer Kunststipendium Art Grant in 2016. Solo exhibitions of his work include *COMFORT* at BKhz Gallery in Johannesburg in 2020-2021 and *uNyezi* at Galerie Ron Mandos in Amsterdam in 2022.

Video: <https://www.youtube.com/watch?v=ILUKoVSq5qs>

Wonder Buhle Mbambo discusses his practice, 2021

Video Courtesy of BKhz Gallery

Provenance

Acquired directly from the artist by the present owner

20th Century & Contemporary Art Day Sale

Hong Kong Auction / 7 October 2023 / 11am HKT



209

Laurens Legiers

Ship in the Evening Light

signed, titled and dated 'LEGIERS "SHIP IN THE EVENING LIGHT" 2020' on the stretcher
oil on canvas, in artist's frame
work 50 x 40 cm. (19 5/8 x 15 3/4 in.)
frame 52 x 42 cm. (20 1/2 x 16 1/2 in.)
Painted in 2020.

Estimate

HK\$100,000 — 150,000

€12,100 — 18,200

\$12,800 — 19,200

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Drawing from his signature use of nautical motifs, Laurens Legiers's *Ship in the Evening Light* depicts a lone vessel sailing amongst a backdrop of repeating mountains. Drawing inspiration from the seascapes and atmospheric qualities of the Romantic period, Legiers employs rounded natural forms in his paintings to craft gentle, painterly visuals that veer into the realm of the surreal. Instead of relying on specific references, he fully embraces his memory and imagination during his artistic process to yield compositions that remain legible, even in the absence of specific details or geographically recognisable elements.

To portray idealised representations of reality in his paintings, Legiers utilises a technique of delicately dabbing his brush numerous times, resulting in a nuanced texture. This is accomplished through a restricted color palette, which effectively hides any visible brushstrokes. Simultaneously, the artist purposely embraces brushstroke-dominant elements to highlight the presence of water and light, as evidenced in the present painting by the glassy waves atop which the ship with an undulating sail floats. Suspended in time, Legiers' paintings meticulously balance the serene and ominous, and the familiar and mysterious.

Legiers graduated from the Royal Academy of Fine Arts in Antwerp in 2018. His first solo exhibition in the United States, titled *if only*, was shown at Nicodim Gallery from 16 March - 29 April 2023. The artist currently works and lives in Antwerp, Belgium.

In September of last year, Phillips set the artist's current top record at auction with the sale of *Four Ships* (2020) which hammered down for USD 44,100 with buyer's premium, against a pre-auction estimate of USD 5,000-7,000. His second top record at auction was set by Phillips in Hong Kong in March 2023.



The artist in his studio © PLUS-ONE Gallery

Provenance

PLUS-ONE Gallery, Antwerp

Private Collection

Acquired from the above by the present owner

Exhibited

Antwerp, PLUS-ONE Gallery, *Soft Thoughts*, 1 - 25 October 2020

20th Century & Contemporary Art Day Sale

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210

Glendon Cordell

Some Waterfalls

signed 'CORDELL' lower left; further signed, titled and dated "'Some Waterfalls" GLENDON CORDELL G Cordell 2022' on the reverse
acrylic on canvas
92 x 122 cm. (36 1/4 x 48 in.)
Painted in 2022.

Estimate

HK\$100,000 — 150,000

€12,100 — 18,200

\$12,800 — 19,200

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Provenance

19Karen Gallery, Gold Coast

Acquired from the above by the present owner

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211

Jordi Ribes

The New Generation

signed and dated 'Ribes 2010' on the reverse
oil on canvas

162 x 129.9 cm. (63 3/4 x 51 1/8 in.)

Painted in 2010, this work is accompanied by a
certificate of authenticity signed by the artist and
issued by L21 Gallery.

Estimate

HK\$250,000 — 350,000

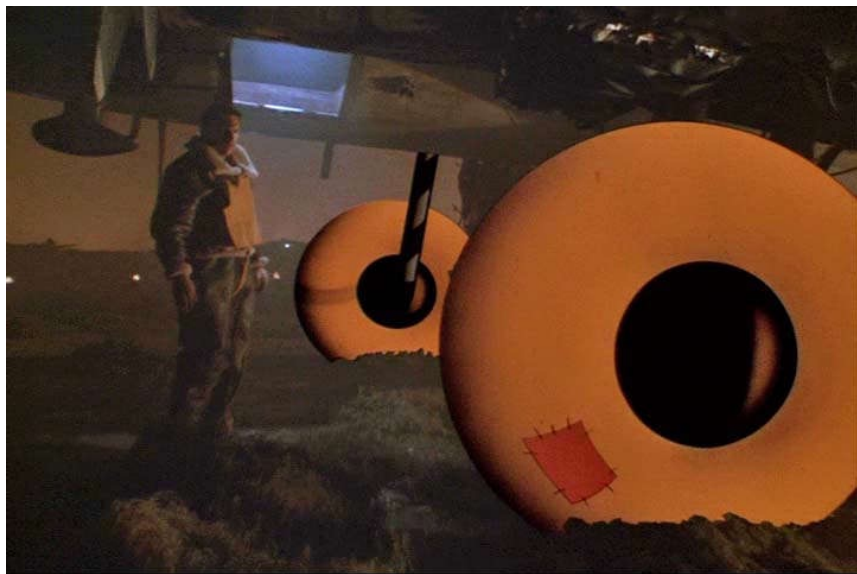
€30,300 — 42,400

\$32,100 — 44,900

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"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



Still from Steven Spielberg, *Amazing Stories (The Mission)*, 1985

"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

Provenance

L21 Gallery, Palma

Private Collection, Beijing

Acquired from the above by the present owner

20th Century & Contemporary Art Day Sale

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212

Edgar Plans

Juanín

wood, walnut, beech, bronze and crystal

118 x 88 x 84 cm. (46 1/2 x 34 5/8 x 33 1/8 in.)

Executed in 2021, this is a unique work from a series of 10 plus 3 artist's proofs.

Estimate

HK\$650,000 — 850,000

€78,700 — 103,000

\$83,300 — 109,000

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Provenance

MISHA MADE, Hong Kong

Acquired from the above by the present owner

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213

Edgar Plans

Driver

signed and dated 'Plans 2020' on the reverse
mixed media on canvas

19.6 x 20.5 cm. (7 3/4 x 8 1/8 in.)

Executed in 2021.

Estimate

HK\$100,000 — 150,000

€12,100 — 18,200

\$12,800 — 19,200

[Go to Lot](#)



Edgar Plans

Provenance

Almine Rech, Brussels

Acquired from the above by the present owner

Exhibited

Brussels, Almine Rech, *The Wall: Edgar Plans*, 9 December 2021 - 15 January 2022



215

César Piette

Dog with yellow collar

signed and dated 'césar Piette 2019' on the reverse

acrylic on panel and polyurethane varnish

61 x 45.7 cm. (24 x 17 7/8 in.)

Executed in 2019.

Estimate

HK\$200,000 — 300,000

€24,200 — 36,300

\$25,600 — 38,500

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Provenance

Boers-Li Gallery, Beijing

Acquired from the above by the present owner



216

Yang Hyun Jun

Adult Child - Starwars

titled and dated "'Adult Child' 2022' on the reverse

acrylic on Korean paper

188 x 144.2 cm. (74 x 56 3/4 in.)

Executed in 2022.

Estimate

HK\$80,000 — 120,000

€9,700 — 14,500

\$10,300 — 15,400

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Provenance

Jeeum Gallery, Hong Kong

Acquired from the above by the present owner

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217

Cindy Ji Hye Kim

Consent #2 (Trust Issues)

signed and dated 'CINDY JIHYE KIM 2018' on the overlap

oil, acrylic, graphite, charcoal and pastel on canvas
127 x 91.4 cm. (50 x 35 7/8 in.)

Executed in 2018.

Estimate

HK\$60,000 — 90,000

€7,300 — 10,900

\$7,700 — 11,500

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Provenance

Helena Anrather, New York

Acquired from the above by the present owner

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218

Felix Treadwell

London Girl

signed, titled and dated '2021 "london girl" 2021 Felix Treadwell' on the overlap

oil on canvas

160 x 120 cm. (62 7/8 x 47 1/4 in.)

Painted in 2021.

Estimate

HK\$200,000 — 300,000

€24,200 — 36,300

\$25,600 — 38,500

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Provenance

L21 Gallery, Mallorca

Acquired from the above by the present owner

Exhibited

Mallorca, L21 Gallery, *Buff Titan*, 10 June - 1 September 2021

20th Century & Contemporary Art Day Sale

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219 ж

Zhou Chunya

Green Dog

signed, dated and numbered 'Zhou Chunya 2006 2/8'
on the reverse of the base

steel and industrial paint

30.5 x 22 x 70 cm. (12 x 8 5/8 x 27 1/2 in.)

Executed in 2006, this work is number 2 from an
edition of 8.

Estimate

HK\$200,000 — 300,000

€24,200 — 36,300

\$25,600 — 38,500

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Provenance

Chinese Contemporary Gallery, New York

Acquired from the above by the present owner in 2007



220

Javier Calleja

Little Maruzio

wood, metal and glass

45 x 21 x 23 cm. (17 3/4 x 8 1/4 x 9 in.)

Executed in 2019, this work is number 54 from an edition of 75.

Estimate

HK\$90,000 — 150,000

€10,900 — 18,200

\$11,500 — 19,200

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Provenance

AISHONANZUKA, Hong Kong

Acquired from the above by the present owner



221

Yayoi Kusama

Butterfly

signed, titled and numbered '61/100 "BUTTERFLY"

1985 yayoi Kusama' along the bottom edge

silkscreen print on Verin d'Arches paper

45.5 x 53 cm. (17 7/8 x 20 7/8 in.)

Executed in 1985, this work is number 61 from an edition of 100.

Estimate

HK\$100,000 — 200,000

€12,200 — 24,400

\$12,800 — 25,600

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Provenance

Private Collection, Japan

Bonhams, Hong Kong, 21 November 2016, lot 185

Acquired at the above sale by the present owner

Literature

Yayoi Kusama, *Yayoi Kusama Prints: 1979-2017*, Tokyo, 2017, p.55 (illustrated)



222

Yayoi Kusama

Coffee Cup

signed, titled and numbered '61/100 "COFFEE CUP"

1985 yayoi Kusama' along the bottom edge

silkscreen print on Izumi wove paper

52.7 x 45.2 cm. (20 3/4 x 17 3/4 in.)

Executed in 1985, this work is number 86 from an edition of 100.

Estimate

HK\$100,000 — 200,000

€12,200 — 24,400

\$12,800 — 25,600

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Provenance

Private Collection, Japan

Bonhams, Hong Kong, 21 November 2016, lot 121

Acquired at the above sale by the present owner

Literature

Yayoi Kusama, *Yayoi Kusama Prints: 1979-2017*, Tokyo, 2017, p.54 (illustrated)