

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

Hong Kong Auction / 29 November 2021 / 11am HKT

Sale Interest: 189 Lots



[View Sale](#)



[Conditions of Sale](#)



PHILLIPS

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

Hong Kong Auction / 29 November 2021 / 11am HKT

Sale Interest: 189 Lots

Auction & Viewing Location

29 November 2021

JW Marriott Hotel Hong Kong, 88

Queensway, Admiralty, Hong Kong

Highlights Preview

23-24 November 2021 10am-7pm

Viewing

25-28 November 2021 10am-7pm

Sale Designation

When sending in written bids or making enquiries please refer to this sale as HK010421 or 20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction.

Absentee and Telephone Bids

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Contemporary Art Department

Danielle So

Specialist, Head of Day Sale

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101
Loie Hollowell
Lick Lick in Blue, Green and Red
Estimate
HK\$800,000 — 1,200,000



102
Julie Curtiss
Lateral Embrace II
Estimate
HK\$1,200,000 — 1,800,000



103
Emily Mae Smith
A Thousand Days
Estimate
HK\$600,000 — 900,000



104
Hilary Pecis
Beverly
Estimate
HK\$200,000 — 300,000



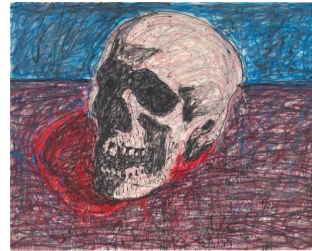
105
Peter McDonald
Curlers
Estimate
HK\$80,000 — 120,000



106
Shara Hughes
Legal Guardian
Estimate
HK\$800,000 — 1,200,000



107
Jamian Juliano-Villani
Don't Touch Mi Tomato
Estimate
HK\$300,000 — 500,000



108
MADSAKI
Skull II (inspired by Andy Warho...
Estimate
HK\$450,000 — 650,000



109
Claire Tabouret
La Revenante
Estimate
HK\$400,000 — 600,000



110
Ewa Juskiewicz
Des Brauting
Estimate
HK\$60,000 — 80,000

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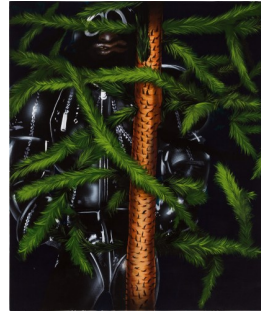
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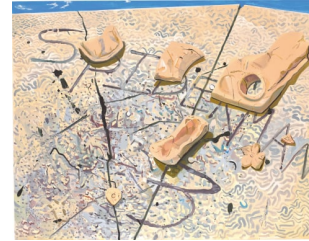
111
Brian Calvin
Sky
Estimate
HK\$200,000 — 300,000



112
Genieve Figgis
The Powder Room
Estimate
HK\$600,000 — 900,000



113
Jamian Juliano-Villani
Zipperman
Estimate
HK\$300,000 — 500,000



114
Dana Schutz
Spiderman 3
Estimate
HK\$1,000,000 — 2,000,000



115
Allison Zuckerman
A Great Dormir
Estimate
HK\$300,000 — 500,000



116
Chantal Joffe
Untitled
Estimate
HK\$100,000 — 150,000



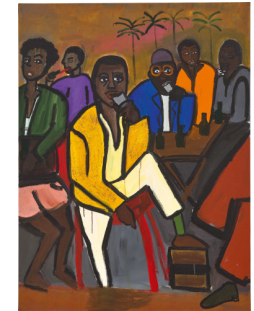
117
Otis Kwame Kye Quai...
Wilde Wilde West
Estimate
HK\$400,000 — 600,000



118
Amoako Bofofo
Golden Frames
Estimate
HK\$800,000 — 1,200,000



119
Aboudia
Girl in Green
Estimate
HK\$200,000 — 300,000



120
Cassi Namoda
Virgilio Oito, He Who Owns Lan...
Estimate
HK\$100,000 — 150,000

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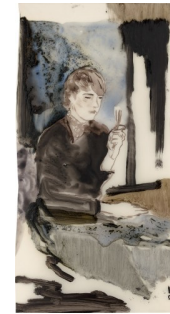


121
This lot is no longer available.

122
Milo Matthieu
Writings on the Wall
Estimate
HK\$240,000 — 320,000



123
Jules de Balincourt
Dance Dance Revolution
Estimate
HK\$450,000 — 650,000



124
Hernan Bas
Nick, Drawing Straws
Estimate
HK\$60,000 — 80,000



125
Eddie Martinez
Untitled
Estimate
HK\$1,200,000 — 2,200,000



126
Katherine Bernhardt
Hammer Heads + Tostones + Co...
Estimate
HK\$180,000 — 280,000



127
Joyce Pensato
Untitled (Mickey)
Estimate
HK\$700,000 — 1,000,000



128
Eddie Martinez
Untitled
Estimate
HK\$600,000 — 800,000



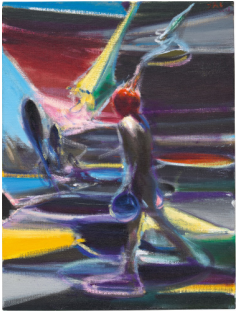
129
Izumi Kato
Untitled
Estimate
HK\$800,000 — 1,200,000



130
Susumu Kamijo
Sunrise
Estimate
HK\$150,000 — 250,000

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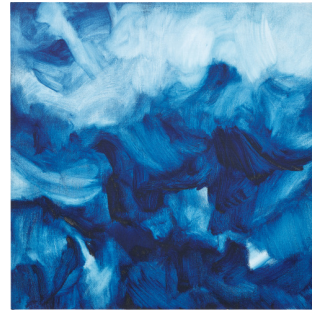
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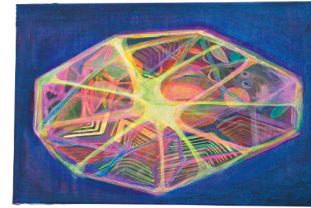
131
Jia Aili
Fuzzy Tonality
Estimate
HK\$800,000 — 1,200,000



132
Huang Yuxing
Sunrise
Estimate
HK\$600,000 — 800,000



133
Zhao Zhao
Sky No. 2
Estimate
HK\$100,000 — 200,000



134
Huang Yuxing
Meteorite with Life
Estimate
HK\$200,000 — 300,000



135
Huang Yuxing
Champion
Estimate
HK\$400,000 — 600,000



136
Atsushi Kaga
We Are Still Here Even Though t...
Estimate
HK\$200,000 — 300,000



137
Chris Huen Sin Kan
Dog Allowed
Estimate
HK\$300,000 — 500,000



138
Chris Huen Sin Kan
Fake Duck
Estimate
HK\$60,000 — 100,000



139
Ayako Rokkaku
Untitled ARP 07-013
Estimate
HK\$2,000,000 — 3,000,000



140
Ayako Rokkaku
Untitled ARP 19-009
Estimate
HK\$700,000 — 900,000

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141
Liang Yuanwei
Some Page (No. 2)
Estimate
HK\$100,000 — 200,000



142
He Xiangyu
9 Lemons
Estimate
HK\$100,000 — 200,000



144
Chiharu Shiota
State of Being (Trumpet)
Estimate
HK\$350,000 — 550,000



145
Mao Yan
Small Portrait of Thomas No.1
Estimate
HK\$200,000 — 400,000

143
This lot is no longer available.



146
Tomokazu Matsuyama
Mrs. Omega
Estimate
HK\$200,000 — 300,000



147
Tomokazu Matsuyama
Holy Urine
Estimate
HK\$200,000 — 300,000



148
Mao Yan
Thomas
Estimate
HK\$1,000,000 — 1,500,000



149
Izumi Kato
Untitled
Estimate
HK\$150,000 — 250,000



150
Izumi Kato
Untitled
Estimate
HK\$150,000 — 300,000

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151
Mayuka Yamamoto
Little White Dog
Estimate
HK\$50,000 — 80,000



152
Roby Dwi Antono
Muram Temaram
Estimate
HK\$120,000 — 250,000



153
Ayako Rokkaku
Untitled ARLV 17-03
Estimate
HK\$300,000 — 500,000



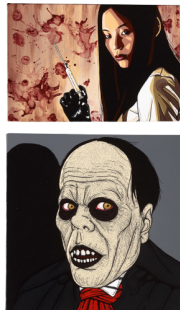
154
Chris Huen Sin Kan
Mui Mui
Estimate
HK\$15,000 — 30,000



155
Etsu Egami
Confusing of Brushing Past
Estimate
HK\$180,000 — 260,000



156
Chiharu Shiota
State of Being #3
Estimate
HK\$250,000 — 350,000



157
Chen Fei
Two works: (i) Killer Series: The ...
Estimate
HK\$70,000 — 120,000



158
Yukimasa Ida
A Head
Estimate
HK\$240,000 — 420,000



159
Shiro Kuramata
'How High the Moon' two-seate...
Estimate
HK\$250,000 — 350,000



160
Shiro Kuramata
'Glass' chair
Estimate
HK\$250,000 — 350,000

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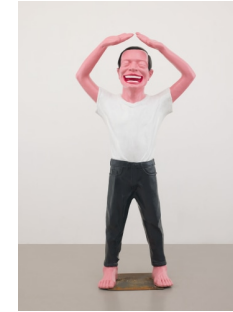
161
George Condo
Night Portrait
Estimate
HK\$4,800,000 — 6,800,000



162
Zeng Fanzhi
Self-Portrait
Estimate
HK\$2,500,000 — 4,500,000



163
Yue Minjun
Altar of Heaven
Estimate
HK\$1,000,000 — 2,000,000



164
Yue Minjun
Contemporary Terracotta Warri...
Estimate
HK\$300,000 — 500,000



165
Zhou Chunya
Green Dog 2
Estimate
HK\$100,000 — 200,000



166
Zhou Chunya
Green Dog Series: Titi No.2
Estimate
HK\$1,800,000 — 2,600,000



167
Wang Guangyi
VISA
Estimate
HK\$350,000 — 450,000



168
George Condo
The Abducted Butler
Estimate
HK\$1,800,000 — 2,800,000



169
George Condo
Toy Soldier
Estimate
HK\$2,000,000 — 3,000,000



170
George Condo
Circus Composition
Estimate
HK\$700,000 — 1,000,000

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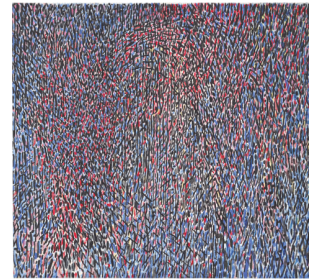
171
Zhang Xiaogang
Portrait of a Boy
Estimate
HK\$400,000 — 600,000



172
Zhang Xiaogang
Portrait of Ma Xiangsheng
Estimate
HK\$500,000 — 800,000



173
Zeng Fanzhi
Watermelon
Estimate
HK\$600,000 — 800,000



174
Yu Youhan
Abstract 1988-8
Estimate
HK\$1,500,000 — 2,500,000

175
This lot is no longer available.

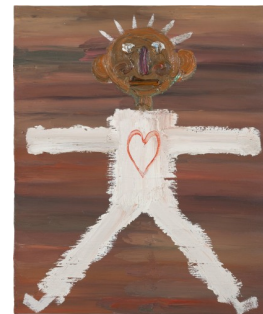


176
This lot is no longer available.

177
Fang Lijun
2002.4.10
Estimate
HK\$550,000 — 750,000



178
Li Chen
Float to Sukhavati
Estimate
HK\$200,000 — 500,000



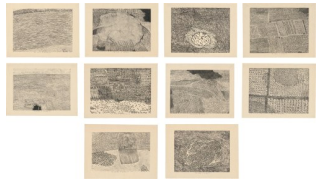
179
Ouyang Chun
Convict
Estimate
HK\$30,000 — 50,000



180
Qu Guangci
Kill Mini Me
Estimate
HK\$100,000 — 150,000

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181
Xu Bing
Five Series of Repetition: (i) Hay...
Estimate
HK\$300,000 — 500,000



182
Zhou Chunya
Taihu
Estimate
HK\$320,000 — 550,000



183
Liu Dahong
Metro Bridge
Estimate
HK\$40,000 — 60,000



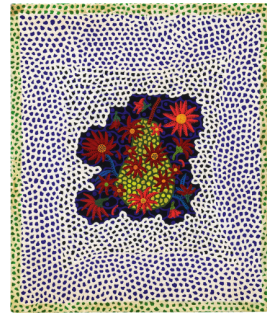
184
Gio Ponti
Writing desk
Estimate
HK\$55,000 — 75,000



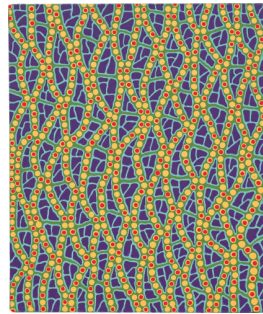
185
Yoshitomo Nara
In the Floating World (set of 16)
Estimate
HK\$1,200,000 — 2,200,000



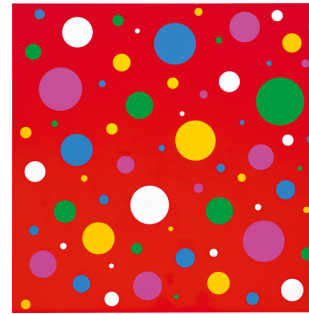
186
Yayoi Kusama
Butterfly
Estimate
HK\$1,500,000 — 2,500,000



187
Yayoi Kusama
Flowers
Estimate
HK\$3,000,000 — 5,000,000



188
Yayoi Kusama
Infinity Nets
Estimate
HK\$1,600,000 — 2,500,000



189
Yayoi Kusama
SUMMER-STARS (QPTW)
Estimate
HK\$4,500,000 — 6,500,000



190
Georg Baselitz
W.D.
Estimate
HK\$3,000,000 — 5,000,000

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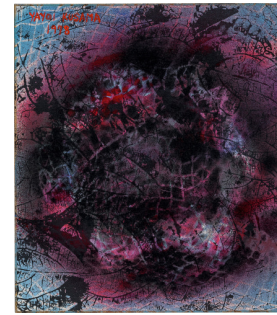
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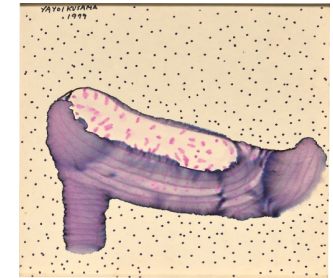
191
Rashid Johnson
Cosmic Slop "Hotter than July"
Estimate
HK\$500,000 — 700,000



193
Yayoi Kusama
The Nature
Estimate
HK\$400,000 — 600,000



194
Yayoi Kusama
Where the Illusion Hides
Estimate
HK\$250,000 — 450,000



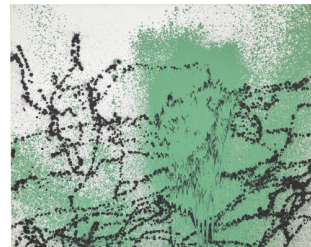
195
Yayoi Kusama
Shoe
Estimate
HK\$180,000 — 300,000



196
Ole Wanscher
Drop-leaf side table, designed f...
Estimate
HK\$25,000 — 35,000



197
Georges Mathieu
Creux Amers (Bitter Hollows)
Estimate
HK\$1,000,000 — 2,000,000



198
Hans Hartung
T1989-R31
Estimate
HK\$1,500,000 — 2,500,000



199
Zao Wou-Ki
Sans titre
Estimate
HK\$600,000 — 800,000



200
Georges Mathieu
L'Exil Inutile
Estimate
HK\$1,000,000 — 2,000,000

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201
Chu Teh-Chun
Fusion Poétique (Poetic Fusion)
Estimate
HK\$1,000,000 — 1,500,000



202
Hans Hartung
T1964-H50
Estimate
HK\$2,000,000 — 3,000,000



203
Richard Lin
For Ann
Estimate
HK\$1,800,000 — 2,500,000



204
Chu Teh-Chun
Vers L'Infini
Estimate
HK\$2,800,000 — 3,800,000



205
Kazuo Shiraga
Kaisho
Estimate
HK\$500,000 — 700,000



206
Christine Ay Tjoe
Welcome Monolog #5
Estimate
HK\$500,000 — 700,000



207
Christine Ay Tjoe
Alter Idem I
Estimate
HK\$60,000 — 80,000



208
Natee Utarit
Tulip
Estimate
HK\$350,000 — 450,000



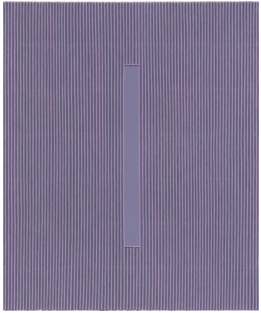
209
Korakrit Arunanondchai
My Trip to the White Temple 3
Estimate
HK\$250,000 — 350,000



210
Kim Tschang-Yeul
Recurrence SP201404
Estimate
HK\$200,000 — 300,000

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211
Park Seo-Bo
Ecriture No. 060427
Estimate
HK\$1,200,000 — 2,200,000



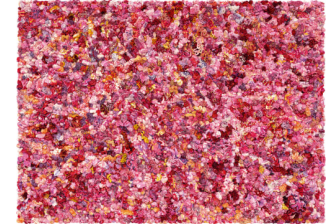
212
Kim Tschang-Yeul
Gouttes d'eau (Waterdrops)
Estimate
HK\$450,000 — 650,000



213
Liu Gang
47020202
Estimate
HK\$80,000 — 150,000



214
Xu Qu
2 works: (i) Currency War - Cong...
Estimate
HK\$100,000 — 200,000



215
Xu Zhen (MadeIn Co...)
Under Heaven - 2232MT0153
Estimate
HK\$400,000 — 900,000



216
Liu Wei
Jungle No. 17
Estimate
HK\$200,000 — 400,000



217
Helge Vestergaard Jensen
Coffee table
Estimate
HK\$10,000 — 20,000



218
Bernard Buffet
Vase de fleurs sur fond jaune
Estimate
HK\$200,000 — 300,000



219
Pierre Bonnard
Nature morte, fruits (Still Life wi...
Estimate
HK\$3,000,000 — 5,000,000



220
Alexander Calder
The Red Bull
Estimate
HK\$3,800,000 — 4,500,000

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221
Léonard-Tsuguharu Foujita
Femme au voile sous la neige (V...
Estimate
HK\$500,000 — 700,000



223
Liu Guosong
Transformation of the Moon
Estimate
HK\$550,000 — 750,000



224
Peng Wei
Robe Series: Fallen Flowers, Flo...
Estimate
HK\$220,000 — 350,000

225
This lot is no longer available.



226
This lot is no longer available.

227
Bùi Xuân Phái
Woman and Horse
Estimate
HK\$150,000 — 250,000



228
André Brasilier
Souvenir d'Izu (Memory of Izu)
Estimate
HK\$450,000 — 650,000



229
Hsiung Ping-Ming
The Way Home
Estimate
HK\$800,000 — 1,500,000



230
Ju Ming
Taichi Series - Single Whip
Estimate
HK\$850,000 — 1,000,000

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231
Ju Ming
Taichi Series
Estimate
HK\$200,000 — 300,000



232
Yves Klein
L'Esclave mourant d'après Mich...
Estimate
HK\$380,000 — 550,000



233
Georges Mathieu
Untitled
Estimate
HK\$120,000 — 220,000



234
Chu Teh-Chun
MAR 08 No. 18
Estimate
HK\$200,000 — 400,000



235
Zao Wou-Ki
Harry Roskolenko, Paris Poems
Estimate
HK\$120,000 — 220,000



236
Finn Juhl
Pair of armchairs, model no. BO...
Estimate
HK\$120,000 — 180,000



237
Finn Juhl
Writing desk, model no. FJ40
Estimate
HK\$20,000 — 30,000



238
Hans J. Wegner
Pair of 'Chinese' chairs, model n...
Estimate
HK\$100,000 — 150,000



239
Mel Bochner
Blah, Blah, Blah (MB6105)
Estimate
HK\$150,000 — 200,000



240
Richard Pettibone
Frank Stella, Saskatoon, 1968
Estimate
HK\$300,000 — 500,000

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241
Olafur Eliasson
Your Orbit Stabiliser
Estimate
HK\$500,000 — 700,000

242
This lot is no longer available.

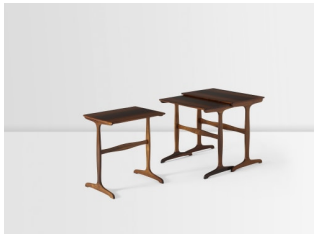
243
This lot is no longer available.



244
Erwin Wurm
Modernist Pickle
Estimate
HK\$200,000 — 300,000



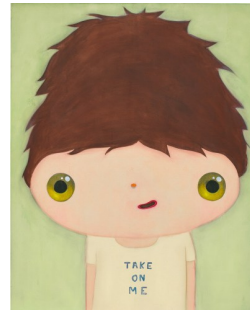
245
Ole Wanscher
Pair of 'Easy' chairs
Estimate
HK\$40,000 — 60,000



246
Ole Wanscher
Set of three nesting tables
Estimate
HK\$35,000 — 45,000



247
Javier Calleja
Cloud Head
Estimate
HK\$2,400,000 — 3,400,000



248
Javier Calleja
Take On Me
Estimate
HK\$2,000,000 — 3,000,000



249
Mr. zzzzz
Estimate
HK\$300,000 — 500,000



250
Mr. Untitled (in 15 parts)
Estimate
HK\$400,000 — 600,000

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251
Huang Benrei
Pink Nini
Estimate
HK\$80,000 — 150,000



252
Huang Benrei
Why Shop for New Fashion Whe...
Estimate
HK\$400,000 — 600,000



253
Huang Benrei
Being There
Estimate
HK\$80,000 — 150,000



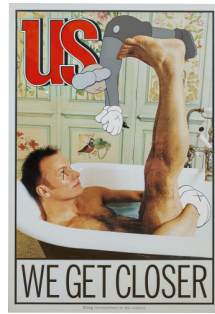
254
KAWS
UNTITLED (ORIGINAL FAKE SE...
Estimate
HK\$300,000 — 500,000



255
KAWS
UNTITLED
Estimate
HK\$2,200,000 — 3,200,000



256
Takashi Murakami
Ensō: In the Fog
Estimate
HK\$1,500,000 — 2,500,000



257
KAWS
UNTITLED (US)
Estimate
HK\$2,000,000 — 3,000,000



258
KAWS
KAWS (ORIGINALFAKE) COMP...
Estimate
HK\$800,000 — 1,200,000



259
Mr.
The Pumpkin Wine (Carlos Ghos...
Estimate
HK\$400,000 — 600,000



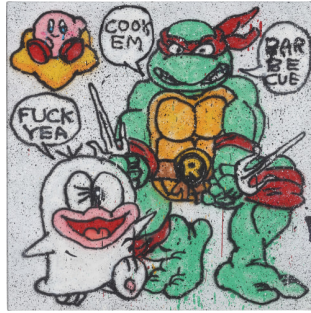
260
Mr.
We came across an old man wal...
Estimate
HK\$350,000 — 700,000

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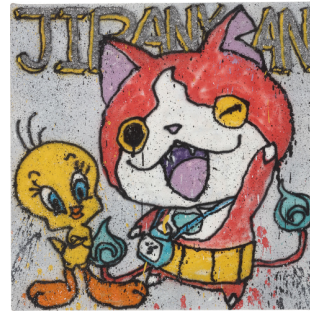
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261
Mr Doodle
Junk Food Fields
Estimate
HK\$400,000 — 600,000



262
MADSAKI
BBQ In the Backyard
Estimate
HK\$100,000 — 200,000



263
MADSAKI
Wake Up On Wrong Side Of The ...
Estimate
HK\$100,000 — 200,000



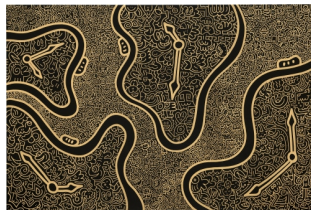
264
MADSAKI
Two works: (i) Homage to Takas...
Estimate
HK\$900,000 — 1,200,000



265
Edgar Plans
Aliens
Estimate
HK\$500,000 — 700,000



266
Edgar Plans
Wall Art
Estimate
HK\$100,000 — 200,000



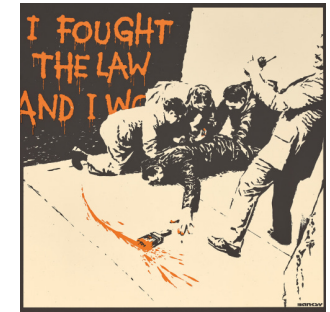
267
Mr Doodle
The Persistence of Doodling
Estimate
HK\$500,000 — 800,000



268
Dr Scribble (Mr Doodle)
Eyes on You
Estimate
HK\$250,000 — 450,000



269
Blek le Rat
Pied Piper
Estimate
HK\$100,000 — 150,000



270
Banksy
I Fought The Law
Estimate
HK\$150,000 — 250,000

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

Hong Kong Auction / 29 November 2021 / 11am HKT



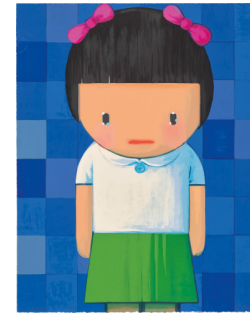
271
KAWS
UNTITLED
Estimate
HK\$100,000 — 200,000



272
KAWS and Estudio Ca...
KAWS COMPANION Chair Grey
Estimate
HK\$500,000 — 800,000



273
Hans J. Wegner
Pair of 'Ox' lounge chairs, model...
Estimate
HK\$150,000 — 200,000



274
Liu Ye
B.B.G
Estimate
HK\$30,000 — 60,000



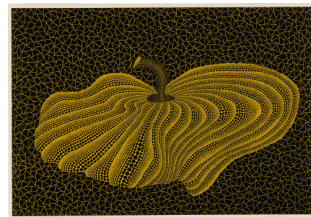
275
Liu Ye
Crying Over Mondrian
Estimate
HK\$40,000 — 80,000



276
Liu Ye
Angel Chorus
Estimate
HK\$30,000 — 50,000



277
Yayoi Kusama
Mt. Fuji in Seven Colours - My Li...
Estimate
HK\$220,000 — 320,000



278
Yayoi Kusama
Dancing Pumpkin
Estimate
HK\$200,000 — 400,000



279
Yayoi Kusama
Pumpkin
Estimate
HK\$550,000 — 750,000



280
Jeff Koons
Balloon Rabbit (Red)
Estimate
HK\$80,000 — 120,000

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

Hong Kong Auction / 29 November 2021 / 11am HKT



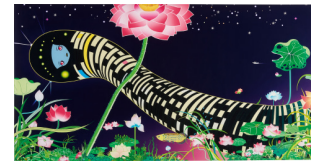
281
Michelle Sakhai
Falling Into Love
Estimate
HK\$100,000 — 150,000



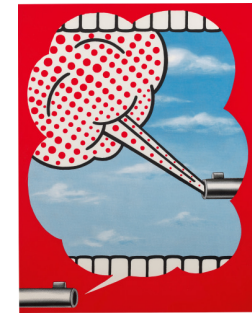
282
Jeng Jundian
Sakya 2
Estimate
HK\$40,000 — 80,000



283
Mad Dog Jones
Lost in a Moment
Estimate
HK\$120,000 — 150,000



284
Chiho Aoshima
Building of the Lotus Pond
Estimate
HK\$80,000 — 120,000



285
Emily Mae Smith
Chekhov's Gun
Estimate
HK\$8,000 — 12,000



286
Yoshitomo Nara
In the Cloud
Estimate
HK\$180,000 — 280,000



287
Yoshitomo Nara
Sleepless Night (Sitting)
Estimate
HK\$400,000 — 600,000



288
KAWS
Two works: (i) ISOLATION TOW...
Estimate
HK\$400,000 — 600,000



289
KAWS
NO REPLY
Estimate
HK\$480,000 — 720,000



101

Loie Hollowell

Lick Lick in Blue, Green and Red

signed 'Loie Hollowell' on the overlap; further signed, titled and dated 'Loie Hollowell "Lick Lick in Green Blue and Red" 2015' on the reverse
oil on linen and panel
71.1 x 53.3 cm. (28 x 21 in.)
Painted in 2015.

Estimate

HK\$800,000 — 1,200,000

€90,600 — 136,000

\$103,000 — 154,000

[Go to Lot](#)



“Last year I made a series of 21 by 28-inch paintings, Lick Lick—they were paintings of psychological headspace. I liked that size for exploring the territory of the brain.” — Loie Hollowell

Phillips is excited to present the first painting from Loie Hollowell’s *Lick Lick* series to come to auction in Asia. Known for paintings which explore the bodily landscape, Loie Hollowell’s practice lies in a realm situated between abstraction and figuration, the ethereal and corporeal, investigating themes of sexuality, pregnancy and birth.

Abstracting the human figure, Loie Hollowell’s work explores the relationships between light, volume and scale. The subject matter in Hollowell’s work emerges through phenomenological encounter, rather than outright narrative content, as the work changes within each context and space. Thus, Hollowell instigates a dialogue between the viewer and the artwork, as well as tapping into the depths of her own embodied experience.



The artist in her New York studio © Loie Hollowell, courtesy Pace Gallery. Photo: Melissa Goodwin

Taking inspiration from her own experiences within her body, such as giving birth, Hollowell matches the size of each piece in correlation to the body part being depicted – be it the head, breasts, groin or the whole body. As she says, 'My work is an expression of my core sensuality. I'm

a body experiencing desire, experiencing pleasure... It is sensual and needy and dirty and expressiveⁱ.

Certain symbols run steadily as motifs throughout Hollowell’s oeuvre, namely the mandorla, ogee and lingam. The mandorla, for example, symbolises the intersection between heaven and earth, male and female, soul and body, representing the totality of existence from which stems the creative power which is the basic matrix for all of creation. These shapes and geometric compositions, juxtaposed with the intensely personal subject matter — her own figure — allow Hollowell to expand the scope of her fiercely individual vulnerability to a universal scale.

Influenced by the work of the California Light and Space movement — whose participants were fascinated by use of light to manipulate environments and perceptions – as well as Neo-Tantric painters such as Ghulam Rasool Santosh and Biren De, Hollowell’s works display a masterly knowledge of the interaction of colour and form with their surroundings. By layering high-density foam and sawdust on panel, then finishing with an application of oil and acrylic, Hollowell blurs the distinction between sculpture and painting, using soft whites to obscure shadows cast by the raised foam forms.

The diffuse lines between sculpture and painting force the viewer to truly investigate the surface and texture of the work, mirroring the way in which the gaze operates as it preys upon the female object. Unwittingly the viewers themselves are complicit in the hierarchy of power, endowed with the ability to subject the object of their gaze to scrutiny and possession. What is at stake here is the female object and its position in relation to the gaze. Yet, with their supple frangibility, impeccable gradients, intricate brushwork and pulsating colours, Hollowell’s abstracted forms transcend subjection to the gaze, slipping into the metaphysical realm in all their tantalising geometric perfection.

Hollowell’s reduction of the female form recalls the biomorphic forms and patterns of Georgia O’Keeffe, who 'found (she) could say things with colour and shapes that (she) couldn’t say any other way – things (she) had no words for' which she 'had to create an equivalent for' through pure line and stroke, rather than absolute mimesis. There are also many affinities to the works of Judy Chicago and Agnes Pelton.



Georgia O'Keeffe, *Abstraction Blue*, 1927 Collection of the Museum of Modern Art, New York © 2021
Georgia O'Keeffe Museum / ARS, NY

The current work, *Lick Lick in Green, Blue, Red*, is an excellent early example from the artist's

Lingam series, featuring a series of ripples emanating from a singular point in the middle. The folds of the lines resemble the contours of a human profile with yonic evocations, and the viewer is instantly mesmerized as the forms seem to tremble and grow in sensual configuration — their very energy enmeshed within the looping intricacies of the brushwork.

Loie Hollowell received a Master of Fine Arts in Painting at Virginia Commonwealth University and has had multiple solo exhibitions across the globe, such as Pace Gallery, Feuer/Mesler, New York,

and GRIMM Keizersgracht, Amsterdam, with her most recent, *Recalibrate*, taking place at the Long Museum, Shanghai. She has taken part in numerous group exhibitions including at Kohn Gallery, Los Angeles; GRIMM, New York; and Victoria Miro Gallery, London.

ⁱ Loie Hollowell as quoted in Caroline Goldstein, "'My Work Is an Expression of My Sensuality': Watch Painter Loie Hollowell Describe How Her Pregnancy Transformed Her Practice', *Artnet News*, 15 April 2021, [online](#)

Provenance

Private Collection, New York

Acquired from the above by the present owner

Exhibited

New York, 106 Green, *AHHA*, 7 November - 13 December 2015



102

Julie Curtiss

Lateral Embrace II

signed, titled and dated “Lateral Embrace” 2018 Julie Curtiss’ on the reverse

acrylic and oil on canvas

76.2 x 76.2 cm. (30 x 30 in.)

Executed in 2018.

Estimate

HK\$1,200,000 — 1,800,000

€136,000 — 204,000

\$154,000 — 231,000

[Go to Lot](#)



“I’m often galvanised by art that fascinates and petrifies you at the same time.”
— Julie Curtiss

Focusing on the relationship between nature and culture, Julie Curtiss addresses a myriad of social issues in her work, with a particular interest in the images of American bourgeois glamour and femininity of the 1950s and 1960s. Incorporating the theories of Jungian psychoanalysis, Curtiss explores notions of female sexuality, identity and exploitation. Commenting that she ‘enjoy(s) the complementarity of humour and darkness, the uncanny and the mundane, grotesque shapes and vivid colours’ⁱ, Curtiss offers a surreal and often unsettling world mined from the very depths of her psyche.

Born in France to a Vietnamese father and a French mother, Curtiss moved to Tokyo following her graduation from Paris’s prestigious Ecole des Beaux-Arts in 2006 and is currently based in Brooklyn. The tensions wrought by this intermingling of various cultures throughout her life drew Curtiss to the idea of the ‘other’, translated in her work through the uncanny dance between attraction and repulsion. As such, the subjects of Curtiss’ figurative paintings are disquieting, utilising the symbol of hair with a near fetishistic intensity. This motif is incorporated into oil paintings, gouaches and experimental sculptures. Dense locks are twisted into branch-like configurations, sometimes replacing household objects or food items with its mane-like texture, so glossy as to appear almost solid and utterly impenetrable.



Meret Oppenheim, *Object*, 1936 Collection of the Museum of Modern Art Collection, New York © 2021 Artists Rights Society (ARS), New York / Pro Litteris, Zurich

Despite her more straightforward illustrative style, Curtiss offers no easy access to the narrative contained within her artwork. Her sculptures include sushi rice topped with lips or a straw hat filled with spaghetti, exemplifying André Breton’s belief in the power of Surrealist works to urge the inhibited population to connect with their unconscious. Curtiss’ work also echoes the assemblages and sculptural works of Meret Oppenheim, in which everyday, often domestic, objects were brought into disturbing and humorous juxtaposition. Thus, Curtiss cracks the veneer of civilised society, alluding to the sexual, psychological and emotional drives churning beneath the surface.

With its distorted proportions, weight and appropriated function, Curtiss’ hair transcends its role of protection and accessory, asserting its position as a visual schema with economic, political, social, and religious effects, defined by normativity and privilege. Historically, literary articulations of hair have focused on its abundance, movement and slight curl, instilled with the design of inspiring the praise and attention of men, while also establishing the social status and birthright of women. Hair has also been associated with the imbalances or distempers of the four humours, with its appearance – be it straight and brittle, or soft and wavy – being a determinant of health and fertility. The deviance of Curtiss’ hair thus appears a remark on traditional ideals and aesthetics, touching on the realm of social critique, addressing issues of virtue, capital, and elite

status, as well as physiological health.



Paul Delvaux, *L'Appel de la Nuit (The Call of the Night)*, 1938 Collection of the Scottish National Gallery of Modern Art, Edinburgh © 2021 Paul Delvaux / Artists Rights Society (ARS), New York / SABAM, Brussels

Curtiss' work has been included in exhibitions at Anton Kern, New York; White Cube Gallery, London; Galerie Sultana, Paris; Regina Re, New York; Field Projects Gallery, New York; Perrotin Gallery, Seoul; Art Basel, Miami; and 106 Green Gallery, New York. Curtiss was the recipient of the Van Lier Fellowship through the New York Foundation for the Arts in 2012 and has participated in the Saltonstall Arts Colony Residency Program, New York, in 2017, and the Contemporary Art Center at Woodside Residency Program, New York, in 2012. Her work is part of the collections of Los Angeles County Museum of Art; Bronx Museum, New York; and Walker Art Center, Minneapolis.

ⁱ Julie Curtiss, as quoted on her artist's website, White Cube Gallery, [online](#)

Provenance

Chapter NY, New York

Private Collection, New York

Acquired from the above by the present owner

Exhibited

New York, Chapter NY, *Condo New York 2018*, 29 June - 27 July 2018

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

Hong Kong Auction / 29 November 2021 / 11am HKT



103

Emily Mae Smith

A Thousand Days

signed and dated 'Emily M Smith 2017' on the reverse
oil on linen

96.5 x 68.6 cm. (38 x 27 in.)

Painted in 2017.

Estimate

HK\$600,000 — 900,000

€68,000 — 102,000

\$76,900 — 115,000

[Go to Lot](#)



“Around 2013 I felt the urgency to insert more of my personal story into the paintings as a woman and an artworker, and there was for me a sense of invisibility to my labour in the art world that I wanted to make more apparent. And I rewatched the sorcerer’s apprentice at that time, coincidentally, and there’s this wonderful scene where the brooms become possessed and are the lowly workers in this scenario and through their possession they take over and, in a way, conquer their oppressor, who is the sorcerer’s apprentice. I really sympathised with this broom figure and I found it to be an incredibly useful avatar and tool for the kind of conversations that I wanted to have about gender and work and presence.” — Emily Mae Smith

Video: <https://www.youtube.com/watch?v=HclJkXZVX3o>

Provenance

Simone Subal Gallery, New York

Acquired from the above by the present owner



104

Hilary Pecis

Beverly

signed, titled and dated 'Hilary Pecis "Beverly", 2017' on the reverse; further signed 'Hilary Pecis' on the stretcher

acrylic on canvas

61.5 x 46 cm. (24 1/4 x 18 1/8 in.)

Painted in 2017.

Estimate

HK\$200,000 — 300,000

€22,700 — 34,000

\$25,600 — 38,500

[Go to Lot](#)



Only recently transitioning to making art full time in 2019 after balancing a full-time job with being a new mother, Hilary Pecis' paintings are a love letter to sun-drenched Los Angeles. With imagery taken from an archive of personal snapshots from hikes, visits with friends, and her own surroundings, Pecis crafts still lifes and landscapes saturated with pattern and colour, reproducing the essence of Southern California.



The artist and her work, 2020 Photo Amanda Friedman. Courtesy the artist, Hilary Pecis

Within her paintings a sort of portraiture takes place, as loosely strewn objects plucked from the domestic everyday point to coded aspirations, allowing a glimpse into the small pleasures and desires of those being depicted. Thus, Pecis undertakes an anthropological study in which 'objects either define who they are or who they aspire to be'.ⁱ Chronicled in her paintings are morsels of humanity which allude to the habits of their occupants, such as a plate of almonds, a book of poetry, a series of catalogues stacked haphazardly on a warm coffee table, or a cat lazing on a lopsided couch.

Pecis' outdoor scenes feature mountains dappled with gold, acid-washed skies tinted with streaks of pinks and oranges, and desert plants so deftly rendered that their crunching leaves and peach-fuzz texture are palpable to touch. As Helen Molesworth has commented, 'She's kind of like our David Hockney... There's that free, Laurel-Canyon pool, everyone- sleeps-with-everyone version of LA - the David Hockney version of LA. Then there's the domestic LA, where there's a

bowl of oranges in the corner and you're looking at a book about Bob Thompson, having your matcha tea - and you are slower than your friends in New York'.ⁱⁱ Pecis' looseness of composition and keen inscription of details embody a dreamy languor rooted in the quotidian which relishes the pleasures of simply being.



David Hockney, *Large Interior Los Angeles*, 1988 Collection of the Metropolitan Museum of Art, New York

The current work, *Beverly*, shows a quiet scene washed by a soft haze across the sky. Demarcated by strong horizontal strips of the building, *Beverly* reminds viewers of the infinite expanse of land in Southern California, in which the few exceptions in verticality rest in the upright stance of slim palm trees. Stains on the pavement and the walls rejoice in the imperfection of human touch, while the slight tremble of outlines suggest an atmosphere thick and vibrating with heat. As the perspective stretches toward the viewer, the suggestion of a parked car transports the viewer into the scene itself.

Pecis is represented by David Kordansky Gallery, Halsey McKay Gallery, Rachel Uffner Gallery, and Spurs Gallery. She has had numerous solo exhibitions, including at the Crisp- Ellert Museum, Florida; Halsey McKay, New York; The Pit, Los Angeles; and Guerrero Gallery, San Francisco. She has also been included in group exhibitions at the Museum of Modern Art, San Francisco and Torrance Art Museum, California. She was the recipient of the San Francisco Arts Commission's Murphy and Cadogan Fellowship in 2008 and is the co-founder of Binder of Women, a collective of female artists based in Los Angeles. She currently lives and works in Los Angeles.

ⁱ Nancy Gamboa, 'Hilary Pecis captures the layers of Los Angeles' landscapes', *Cultured Magazine*, 23 June 2021, [online](#)

ⁱⁱ Taylor Dafoe, "'She's kind of like our David Hockney': How Hilary Pecis Set the Art World Aflutter with Charming Paintings of Los Angeles", *Artnet News*, 10 June 2021, [online](#)

Provenance

Private Collection (acquired directly from the artist in 2018)

Private Collection

Acquired from the above by the present owner



105

Peter McDonald

Curlers

signed, titled and dated "'CURLERS" 2005 Peter McDonald' on the reverse
acrylic gouache on canvas
61 x 51 cm. (24 x 20 1/8 in.)
Painted in 2005.

Estimate

HK\$80,000 — 120,000
€9,100 — 13,600
\$10,300 — 15,400

[Go to Lot](#)



Catalogue Essay

The Japanese-English artist Peter McDonald is well known for his whimsical portrayals of modern life. Born in Tokyo, the artist studied at Central Saint Martins and the Royal Academy Schools. Influenced by the graphic language of the Japanese artist Sadamasa Motonaga, McDonald's signature visual vocabulary and use of intense colour in relation to quotidian subject matter creates a magical realm which balances lucid realism with vivid distortions. Like performers on a stage, his subjects are portrayed in curlers at the hairdressers, with their iPhones, clubbing, slashing canvases in tribute to Lucio Fontana, bidding at auction, their translucent bubble heads reaching towards each other in this meditation on joy, longing and distance in contemporary society.

Peter McDonald currently lives and works between London and Tokyo. In 2017, McDonald was awarded a fellowship at the British School at Rome. Recent solo exhibitions have been held at Gallery Side 2 (Tokyo, 2021), Kate MacGarry Gallery (London, 2021). A solo institutional exhibition was held at the 21st Century Museum of Contemporary Art, Kanazawa September 2011 - March 2012. McDonald was awarded the John Moores Painting Prize in 2008, and in 2009 London Underground commissioned McDonald to produce *Art for Everybody*, a large-scale billboard installation at Southwark station.



The artist in his studio

Provenance

Gallery Side 2, Tokyo

Acquired from the above by the present owner



106

Shara Hughes

Legal Guardian

signed and dated 'Shara Hughes 2004' on the reverse
oil on canvas

141.6 x 168.3 cm. (55 3/4 x 66 1/4 in.)

Painted in 2004.

Estimate

HK\$800,000 — 1,200,000

€91,200 — 137,000

\$103,000 — 154,000

[Go to Lot](#)



“I was looking for a way to make paintings that could set me free and decided to make landscapes that weren’t linked to a narrative or a reason. The landscapes allow me to access many other areas of concept and formal ideas outside of narrative based work. It can be both and neither at the same time. It can be figurative and abstract, a painting and an experience.” — Shara Hughes



The artist in her studio

New-York based visual artist Shara Hughes is widely recognised for her surreal landscape and interior paintings that reinvigorate the viewer’s perception of reality, and the intense Fauvist- and German Expressionist-inspired palette that suffuses these invented, dream-like spaces.

Hughes claims she is not merely a ‘landscape painter’, asserting that viewing art is a collaboration between the viewer and the artist in which each person brings their own experiences to the table. Thus she is not interested in representing her works realistically nor is she driven by narrative, but rather she balances scenes of improbable combinations with domestic familiarity, harmonising the fantastical and ordinary. Early in her artistic journey Hughes would frequently weave together a

reverential mash-up of art historical references in a single painting. Allusions to the contemporary figurative painter David Hockney would sit side-by-side with Fauvist references to Henri Matisse, and Post-Impressionist allusions to Paul Cézanne. Experimenting with quilting together different techniques, juxtaposing colour combinations, and allowing each element to evolve logically or illogically ‘feels almost wrong but somehow mak[es] it right.’ⁱ

“I was making like, a lot of minimal paintings about dead animals, but ones used as furniture. So for example, bear skin rugs and heads on walls and stuff, which then I think I turned into some larger kind of weird trend.” — Shara Hughes

Legal Guardian is a window into multiple phantasmagorical worlds: the woven Navajo rug placed under taxidermy deer heads which are mounted on richly textured forest green walls, whilst a modern swimming pool with churning waters lies just beyond the studded doorframe. The disorienting shift in one-point and two-point perspective between the two worlds, together with the invisible presence of the titular guardian, pulls the viewer between alternating states of enigmatic fascination and cryptic repulsion.

“I often think about my drawings as a run-on sentence that never ends. I believe the drawings work as a release of my subconscious rather than fully forming something that has evolved and resolved itself. I think they open up questions rather than answering them and that’s the kind of vulnerable edge I’m looking for.” — Shara Hughes

Video: <https://www.youtube.com/watch?v=0XOQexr4QTg>

Interview with Shara Hughes: *Changing the Way We See*

Shara Hughes received her BFA from the Rhode Island School of Design in 2004. Hughes’ participation in 2017 Whitney Biennial led to wider acclaim for her fantastical interior scenes and boosted her international exposure. Her works are included in the permanent collections of the Dallas Museum of Fine Art, the Fondation Louis Vuitton, Paris; Metropolitan Museum of Art, New York; and the Whitney Museum of American Art, New York. Hughes will be the subject of upcoming solo exhibitions at Yuz Museum, Shanghai in November 2021 and Kunstmuseum Luzern, Switzerland in 2022 (alongside David Hockney).

ⁱShara Hughes, quoted in Marc-Christoph Wagner, ‘Interview with Shara Hughes, Changing the Way We See’, *Louisiana Channel*, April 2019, [online](#)

Provenance

Parts Gallery, Toronto

Private Collection

Christie's, New York, 18 May 2018, lot 860

Acquired at the above sale by the present owner



107

Jamian Juliano-Villani

Don't Touch Mi Tomato

signed, titled and dated "'Don't touch mi tomato'
Jamian Juliano-Villani 2013' on the overlap
acrylic on canvas
86.2 x 91.2 cm. (33 7/8 x 35 7/8 in.)
Painted in 2013.

Estimate

HK\$300,000 — 500,000
€34,200 — 57,000
\$38,500 — 64,100

[Go to Lot](#)



“Please mister don't touch me tomatoes Please don't you touch me tomatoes Touch me yam, pumpkin or potato -- But for goodness sake - don't touch me tomatoes.”
— Sam Manning

Jamian Juliano-Villani was born in 1987 and grew up in Newark, New Jersey. As a daughter of commercial painters, she was immersed in the graphic design of the 1970s and 1980s, an influence which can clearly be traced in her riotous and highly graphic paintings. Drawing on a wide range of sources, including fashion, photography, illustration and art history, Juliano-Villani's work is nothing short of schizophrenic. Through research and spontaneous discovery, she seeks out images with a 'subliminal cultural power', projecting her findings from cartoons and comic books, television stills and personal photographs onto her canvas, building a narrative of disparate layers and esoteric references. What results is a surrealistic kaleidoscope of characters and objects, stemming from the very recesses of her psyche.

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

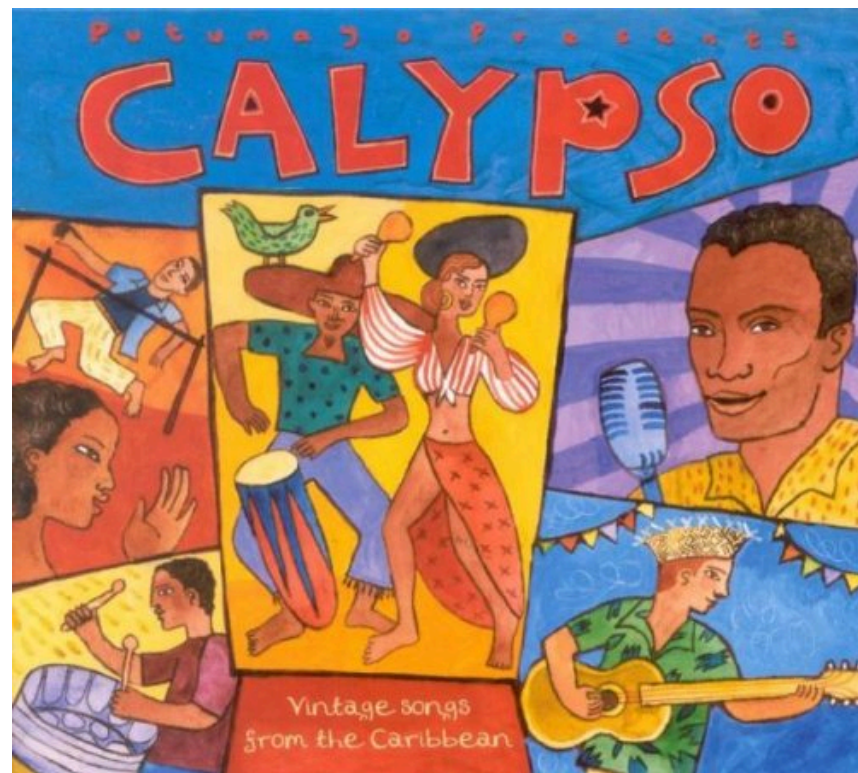
Despite the appropriation of imagery from the web, Juliano-Villani emphasises, 'I'm not trying to make post-Internet paintings. What the fuck is post-Internet? It's life.'ⁱ



The artist in her studio Photo David Williams

Juliano-Villani's riotous, lurid paintings operate in a language familiar to pop culture, irreverent in tone yet transparent in intention. What Juliano-Villani seeks is not to alienate the viewer, but to

communicate a specific agenda in her highly legible, illustrative style - her attempt to dissolve the distinctions between high-brow and low-brow art, taste and class. Indeed, '(her) paintings are meant to function like TV, in a way. The viewer is to become passive. Instead of alluding or whispering, like a lot of art does, this is art that tells you what's up. It kind of does the work for you, like TV does.'ⁱⁱ



George Symonette and his Calypso Sextette, *Calypso and Native Bahamian Rhythms*, 1955

'Don't Touch Mi Tomato' takes its name from a song written in 1949 by Trinidadian musician Sam Manning, 'Don't Touch Me Tomato', which was recorded in 1955 by the Bahamian goombay musician George Symonette and his Calypso Sextette and released on the LP *Calypso and Native Bahamian Rhythms*. He was followed by a number of other singers including Josephine Baker in 1958, Phyllis Dillon, and Empress Angie in 2013 (as 'Don't Touch Mi Tomato'). Usually performed in the style of calypso, mento, or rocksteady, the song's suggestive lyrics jar in a post-'Me Too' era,

with historical and systemic sexual harassment and abuse exposed across the music and arts, sciences, academia and politics.

“Touch me this, touch me that

Touch me everything I got

Touch me plum, me apples too

But here's one thing you just can't do

All you do is feel up, feel up

Ain't you tired of feel up, feel up

All you do is squeeze up, squeeze up

Ain't you tired of squeeze up, squeeze up

Mister, take advice from me

The more you look is the less you'll see

But if you just must have your way

Double the price you'll have to pay”

— Sam Manning

Juliano-Villani's work portrays an ironic dramatised sexuality, with hyper-saturated, tumescent plants and voluptuous foliage spilling into the viewer's plane. Her alter ego scampers away from the viewer, clad provocatively in hotpants and sheer pink top whilst clutching a clapperboard - a symbolic change of scene perhaps just announced. The titular tomato reclines naked in a hammock, a parody of sexuality and lampooning of sexual performance that subverts traditional power structures concerning the male gaze.

Video: <https://www.youtube.com/watch?v=XK40TJzn3A>

The song, Don't Touch Mi Tomato

ⁱ Jamian Juliano-Villani as quoted in Jonathan Griffin, 'Jamian Juliano-Villani', *Jonathan Griffin: Criticism and essays on art and culture*, 22 August 2014, [online](#)

ⁱⁱ Andrew Russeth, 'Jamian Juliano-Villani Talks Painting', *ARTnews*, 22 August 2014, [online](#)

Provenance

Private Collection (acquired directly from the artist)

Acquired from the above by the present owner

Exhibited

New York, Rawson Project, *Me, Myself and Jah*, 14 September – 20 October 2013

London, Phillips, *Gary Card: HYSTERICAL*, 18 July - 21 August 2019

Literature

Priscilla Frank, 'Jamian Juliano-Villani Talks Feminism, Art School And Sake', *The Huffington Post*, 17 October 2013, online (illustrated)



108

MADSAKI

Skull II (inspired by Andy Warhol) 2

signed and dated 'Madsaki 2019' on the overlap
acrylic paint and aerosol on canvas
120.0 x 150.0 cm. (47¼ x 59 in.)
Executed in 2019.

Estimate

HK\$450,000 — 650,000

€51,300 — 74,100

\$57,700 — 83,300

[Go to Lot](#)



Provenance

Galerie Perrotin, Hong Kong

Acquired from the above by the present owner

Exhibited

Hong Kong, Galerie Perrotin, *If I Had a Dream*, 17 July - 7 September 2019



109

Claire Tabouret

La Revenante

signed, titled and dated 'C. TABOURET 2015 "LA REVENANTE"' on the reverse

acrylic on canvas

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

Painted in 2015.

Estimate

HK\$400,000 — 600,000

€45,600 — 68,400

\$51,300 — 76,900

[Go to Lot](#)



“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



Isabelle Eberhardt in the Sahara desert around 1900 Getty Images / Apic

Drawing upon a personal archive of photographs and memories, the LA-based French artist Claire Tabouret creates her paintings with sweeping brushstrokes of muted blues, greens or, like in the striking example *La Revenante*, yellows. The human being, often represented with evocative colors or dissonant acid hues, is at the centre of Tabouret’s practice. With a subtle *fil rouge* transcending space and time, her research collects and puts together some key characters and moments in history, bringing them to life through her art. Like others in the artist’s *oeuvre*, the current work is inspired by Isabelle Eberhardt, an explorer who challenged the notion of gender, ethnicity and religion in a time where it was almost impossible, especially for a woman. During her brief life between the nineteenth and twentieth centuries, she became an example of cultural tolerance, love and, above all, freedom in all its forms. After publishing short stories under a male pseudonym, she decided to give up her privileged life in Switzerland to explore North Africa and its culture, where she eventually converted to Islam and started dressing like a man. Wearing a veil and looking away from the viewer with fierce eyes, the woman in the painting seems to be elsewhere, suspended in a fragile equilibrium between present and past, disappearance and transition, presence and absence.

Claire Tabouret has been honoured with solo exhibitions at international venues including Almine Rech in Paris (2021), Musée Picasso in Paris (2021), Galerie Perrotin in Paris (2021), Seoul (2020) and Hong Kong (2019). Her work forms part of prestigious collections including the Los Angeles County Museum of Art, Institute of Contemporary Art (Miami), Dallas Museum of Art, Montreal Museum of Fine Arts, Perez Art Museum (Miami), the Pinault Collection, the Yuz Museum (Shanghai), FRAC Auvergne (Clermont-Ferrand), FRAC Haute Normandie (Rouen), the Agnes B Collection (France), the Emerige Collection (Paris) and the Leuwen Foundation (Belgium).

Provenance

Galerie Bugada & Cargnel, Paris

Acquired from the above by the present owner in 2015

Exhibited

Ibos, Le Parvis, *Duel au soleil: Une exposition de Claire Tabouret*, 16 October 2015 - 16 January 2016



110

Ewa Juszkiewicz

Des Brauting

collage on paper
27 x 20.5 cm. (10 5/8 x 8 1/8 in.)
Executed in 2017.

Estimate

HK\$60,000 — 80,000

€6,800 — 9,100

\$7,700 — 10,300

[Go to Lot](#)

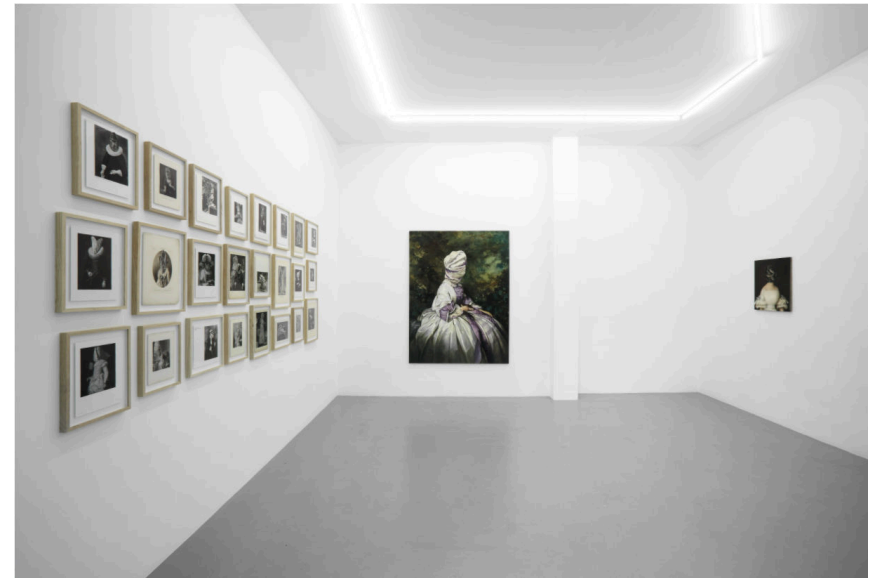


“Mixing various genres and redefining conventional representations is my great passion. This fascination and curiosity have always driven me and pushed me forward.” — Ewa Juskiewicz

The Polish artist Ewa Juskiewicz is best known for her subversion of conventional and stereotypical perceptions of feminine beauty. Many of Juskiewicz’s works modify the elegant female subjects of 18th-19th century European classical paintings with clouds of hair, lush plants, elegant draperies or other banal, absurdist fripperies. By distorting and reinterpreting traditional European styles through a provocatively surrealist sense of the peculiar and the disconcertingly ‘unwomanly’ take on the *unheimlich* (or ‘unhomely’), the artist critically challenges the visual conventions attached to the social roles and positions of women in history.

Juskiewicz became particularly interested in historical portraiture early in her artistic journey. Fascinated by the skilled techniques deployed in the aesthetic depiction of female figures, Juskiewicz started to explore the evolution of female portraiture over the centuries. Realising that women were often portrayed according to a particular formula or convention, with standardised poses and gestures that offered up no deep emotion or individuality, these pretty portraits captured likenesses for posterity but objectified and muted their female sitters at the same time. The dissonance in these paintings motivated Juskiewicz to revitalise history by developing her own representations of women in culture and society.

Juskiewicz is represented by Gagosian. She received her MA in painting from the Academy of Fine Arts in Gdańsk and a PhD from the Academy of Fine Arts in Krakow. She has exhibited internationally in solo and group shows including at the Centre Pompidou, Metz (2021) and Almine Rech Gallery, London (2020), and her works form part of prestigious public collections including the National Museum in Gdańsk and the the Museum of Modern Art in Warsaw.



Installation view of the present lot at Galerie Rolando Anselmi, *Pear, Eye, Worm, Rome, 2017* © Ewa Juskiewicz

Provenance

Galerie Rolando Anselmi, Rome
Private Collection
Lokal 30, Warsaw
Acquired from the above by the present owner

Exhibited

Rome, Galerie Rolando Anselmi, *Ewa Juskiewicz: Pearl, Eye, Worm*, 18 November - 12 December 2017
Milan, Spazio Cabinet, *Giacinto Cerone | Ewa Juskiewicz*, 22 March - 30 June 2019



111

Brian Calvin

Sky

signed, titled and dated 'Brian Calvin "SKY" 2007' on the reverse

acrylic on canvas

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

Painted in 2007.

Estimate

HK\$200,000 — 300,000

€22,700 — 34,100

\$25,600 — 38,500

[Go to Lot](#)



*“I prefer to experience abstraction through the creation and tending of images.
Painting provides the medium.” — Brian Calvin*

American painter Brian Calvin began developing a figurative, non-narrative, pictorial style in the 1990s, with close-up treatment of subjects, highly composed structures, and flat, luminous colours endowing his large-scale paintings with an ineffable quality. Condensing historically-recognised genres such as portraiture and landscape whilst anchoring his compositions in certain features that draw the viewer in, Calvin’s elongated, hieratic characters reinvent these genres via Cubism and Picasso. With pictorial economy, Calvin’s paintings reinvent any recognisable figurative elements as a starting point for exploring a more abstract and formal way to reflect on what constitutes painting.

Video: <https://www.youtube.com/watch?v=mlQl4GEHmtQ>

Interview with the artist

Provenance

Marc Foxx Gallery, Los Angeles

Acquired from the above by the present owner

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

Hong Kong Auction / 29 November 2021 / 11am HKT



112

Genieve Figgis

The Powder Room

signed and dated 'Genieve Figgis 2017' on the reverse
acrylic on canvas

79.6 x 79.6 cm. (31 3/8 x 31 3/8 in.)

Painted in 2017.

Estimate

HK\$600,000 — 900,000

€68,000 — 102,000

\$76,900 — 115,000

[Go to Lot](#)



Genevieve Figgis is a contemporary Irish painter known for her witty and subversive group portraits which satirise social norms of centuries past. Lampooning Western commercial consumption and the bourgeois tastes of the rich middle-class as dutifully captured by artists of the past, Figgis brings such subjects firmly into the present day with a mixture of satire and poignant real depictions of life.

Portraying women at their toilette was an exclusive style of Rococo portraiture which became extremely popular amongst the bourgeoisie and aspirational classes in mid-18th century France. These richly detailed toilette scenes would be filled with luxury items, lavish furniture and grand costumes - all vital signifiers of the subject's wealth, sophistication and cultivated tastes as she leisurely prepared herself for an evening of entertainment. In François Boucher's, *Sketch for a Portrait of Madame de Pompadour*, the famed mistress of Louis XV rises from her toilette with her hat in hand, her preparations finished and ready for her outing.



François Boucher, *Sketch for a Portrait of Madame de Pompadour*, 1750 (UK National Trust, Waddesdon Manor)

In *The Powder Room*, lushly painted textures and playful details, the hallmarks of Figgis's work, are all present - the satiny baby blue walls, iridescent pearls, delicately-rendered lace hems and

three tiny chihuahuas perched atop the train of a gown. With her ironic yet incisive commentary on high society, Figgis ultimately posits herself as a postmodern chronicler of social and cultural norms and anxieties, and *The Powder Room's* bewigged, frothy-gowned subjects do not escape this treatment. Figgis's signature technique of swirling dripped or thickly applied acrylic paints causes her genteel subjects to melt and bleed where they stand, conveying a ghoulish restlessness. Voluptuous bosoms spill over into lacy tulle confections, whilst vertiginous hairpieces tilt perilously away their owners' heads. In this surreal, macabre tableau, carefully powdered faces contrast with bulging eyes, whilst delicate white teeth are exposed in lopsided raspberry-red rictus grins.



Installation view of *What we do in the shadows* at Almine Rech Brussels Photo: Hugard and Vanoverschelde, © Genevieve Figgis, Courtesy of the Artist and Almine Rech

An unconventional star in the art world, Figgis was a relative latecomer to painting but caught the attention of the American visual artist Richard Prince on Twitter, who went on to purchase one of her works and introduced her to the New York art scene. She is represented by Almine Rech Gallery in London and Half Gallery in New York.

Provenance

Almine Rech Gallery, London

Private Collection

Acquired from the above by the present owner

Exhibited

Brussels, Almine Rech, *What we do in the shadows*, 3 June - 29 July 2017



PROPERTY FROM AN IMPORTANT U.S. COLLECTION

113

Jamian Juliano-Villani

Zipperman

acrylic on canvas
122 x 101 cm. (48 x 40 in.)
Painted in 2014.

Estimate

HK\$300,000 — 500,000

€34,100 — 56,900

\$38,500 — 64,100

[Go to Lot](#)



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

Jamian Juliano-Villani was born in 1987 and grew up in Newark, New Jersey. As a daughter of commercial painters, she was immersed in the graphic design of the 1970s and 1980s, an influence which can clearly be traced in her riotous and highly graphic paintings. Drawing on a wide range of sources, including fashion, photography, illustration and art history, Juliano-Villani's work is nothing short of schizophrenic. Through research and spontaneous discovery, she seeks out images with a 'subliminal cultural power', projecting her findings from cartoons and comic books, television stills and personal photographs onto her canvas, building a narrative of disparate layers and esoteric references. What results is a surrealistic kaleidoscope of characters and objects, stemming from the very recesses of her psyche.

Despite the appropriation of imagery from the web, Juliano-Villani emphasises, 'I'm not trying to make post-Internet paintings. What the fuck is post-Internet? It's life.'ⁱ

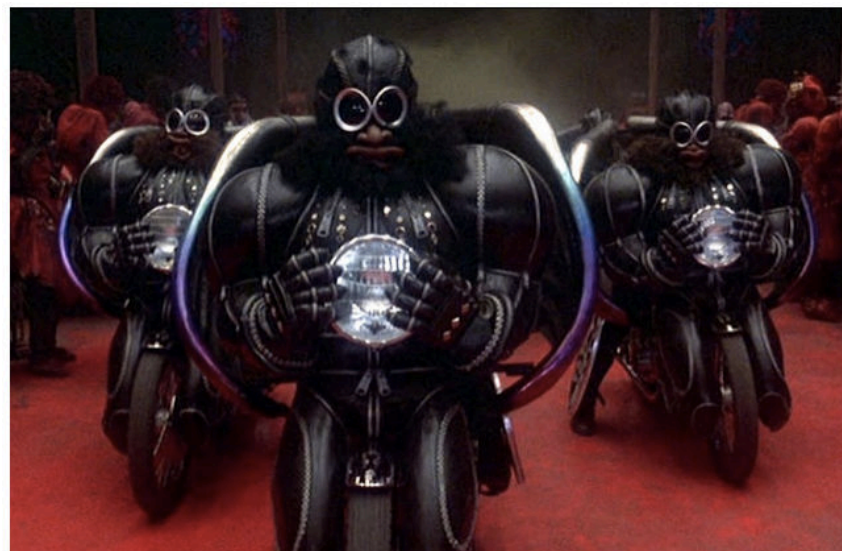


Installation view of the present lot at Museum of Contemporary Art Detroit *Detroit Affinities: Jamian Juliano-Villani*, 6 February - 29 March 2015

Juliano-Villani's riotous, lurid paintings operate in a language familiar to pop culture, irreverent in tone yet transparent in intention. What Juliano-Villani seeks is not to alienate the viewer, but to communicate a specific agenda in her highly legible, illustrative style - her attempt to dissolve the

distinctions between high-brow and low-brow art, taste and class. Indeed, '(her) paintings are meant to function like TV, in a way. The viewer is to become passive. Instead of alluding or whispering, like a lot of art does, this is art that tells you what's up. It kind of does the work for you, like TV does.'ⁱⁱ

The unsettling mashups elude immediate understanding, offering no easy narrative for the viewer to follow, as much of the imagery springs from Juliano-Villani's head with a certain manic fervour. Nonetheless, her paintings are not absurd simply for absurdity's sake - Juliano-Villani states that her work is 'defiantly something - defiantly questionable', taking its roots within Dada absurdity.ⁱⁱⁱ Juliano-Villani's work echoes an obvious social response, demonstrating an eerie awareness of the surreality of our current reality. *Zipperman* (2014), for example, includes one of the Flying Monkeys from *The Wiz* (1978), a cult classic musical fantasy film based on *The Wonderful Wizard of Oz* and featuring an entirely African-American cast. Clad in black latex masks with bulbous goggles, inflated leather suits with mechanical piping, the Flying Monkeys are an enchanted and enslaved, yet feared, motorcycle gang. They are considered to be a representation of the plight of dispossessed and enslaved Native Americans and Asian labourers in the original *Wizard of Oz*.^{iv} Yet in *Zipperman* he hides behind a fir tree. As an aggressive figure who is also a victim, Juliano-Villani is, she explains, 'drawn to a lot of things like that, that are like these double-edged swords'



The Flying Monkeys in *The Wiz* (1978)

Jamian Juliano-Villani

Jamian Juliano-Villani has had numerous solo exhibitions and her work has been featured in the collection of and exhibitions in key galleries and museums including the Whitney Museum of American Art, the MAXXI National Museum of 21st Century Art, as well as the Hammer Museum in Los Angeles and the Brooklyn Museum. She now lives and works in New York. ^v

ⁱ Jamian Juliano-Villani as quoted in Jonathan Griffin, 'Jamian Juliano-Villani', *Jonathan Griffin: Criticism and essays on art and culture*, 22 August 2014, [online](#)

ⁱⁱ Andrew Russeth, 'Jamian Juliano-Villani Talks Painting', *ARTnews*, 22 August 2014, [online](#)

ⁱⁱⁱ Jodi Barthe, 'weird magic: the art of jamian juliano-villani', *thefifthsense*, 28 December 2016, [online](#)

^{iv} Steve, '16 Hidden Symbolic Messages in The Wizard of Oz You May Have Missed', *History Collection*, 18 October 2018, [online](#)

^v Alex Bennett, 'Portrait: Jamian Juliano-Villani by Alex Bennett', *Novembre Magazine*, March 2017

Provenance

Rental Gallery, East Hamptons

Massimo de Carlo Gallery, London

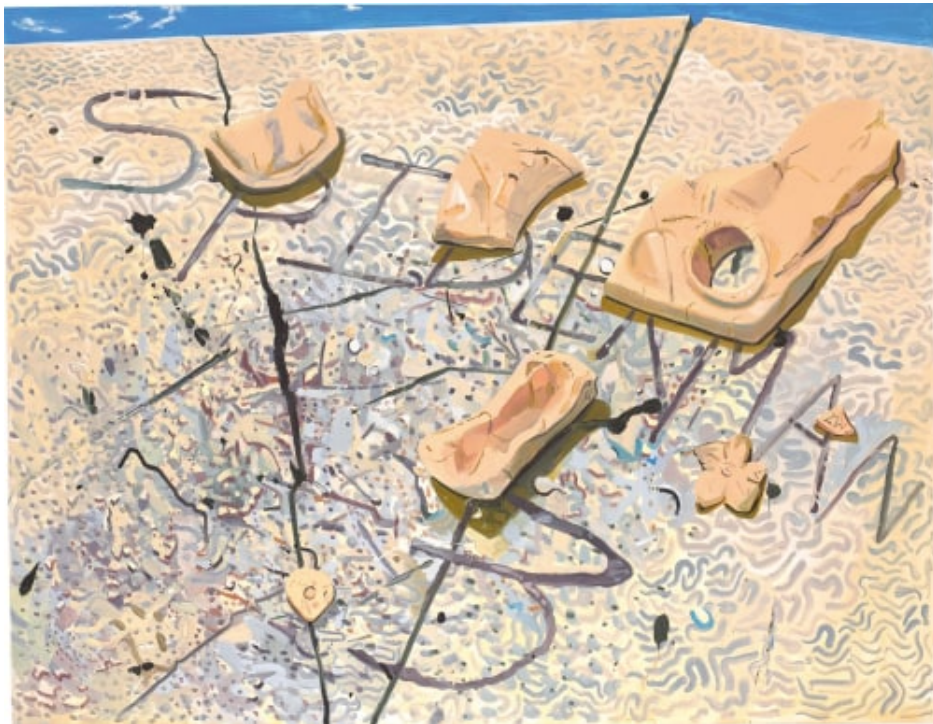
Acquired from the above by the present owner

Exhibited

Museum of Contemporary Art Detroit, *Detroit Affinities: Jamian Juliano-Villani*, 6 February - 29 March 2015

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

Hong Kong Auction / 29 November 2021 / 11am HKT



114

Dana Schutz

Spiderman 3

signed 'Dana Schutz' on the reverse
oil on canvas
152.4 x 198.5 cm. (60 x 78 in.)
Painted in 2008.

Estimate

HK\$1,000,000 — 2,000,000
€113,000 — 227,000
\$128,000 — 256,000

[Go to Lot](#)



“I often work from hypotheticals, creating systems that propose pragmatic solutions to impossible situations and imagining impossible subjects. You have to imagine a subject in order to know how to depict it, and I often choose subjects that are difficult for me to imagine.” — Dana Schutz

Dana Schutz, quoted in ‘Issue #81’, *Artkrush*, 2 April 2008, [online](#)

Provenance

Contemporary Fine Arts, Berlin

Private Collection

Phillips, New York, 15 May 2019, lot 331

Acquired at the above sale by the present owner

Exhibited

Berlin, Contemporary Fine Arts, *Dana Schutz: If It Appears in the Desert*, 15 March - 26 April 2008, n.p. (illustrated)

Literature

Barry Schwabsky, *Dana Schutz*, New York, 2010, p. 124 (illustrated)



115

Allison Zuckerman

A Great Dormir

signed and dated 'Allison Zuckerman 2020' on the overlap

oil, acrylic and archival CMYK ink on canvas

162.6 x 244.3 cm. (64 x 96 in.)

Executed in 2020.

Estimate

HK\$300,000 — 500,000

€34,000 — 56,600

\$38,500 — 64,100

[Go to Lot](#)



“While there have been some crucial and incredibly important female artists in the canon of Western art history, women have largely been the subjects and rarely the makers. I am drawn to art history so I can re-present it. I would like to tell a different story, one from a female point of view. The woman on display is proud while vulnerable, imperfect yet real. She intimidates rather than seduces. I want these figures to be empowered and autonomous.” — Allison Zuckerman



Titian, *Danaë with Nursemaid or Danaë Receiving the Golden Rain*, 1560s. Collection Museo del Prado, Madrid

Provenance

Kravets Wehby Gallery, New York

Private Collection

Acquired from the above by the present owner

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

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116

Chantal Joffe

Untitled

oil on board

45.6 x 94 cm. (17 7/8 x 37 in.)

Painted in 2000.

Estimate

HK\$100,000 — 150,000

€11,400 — 17,100

\$12,800 — 19,200

[Go to Lot](#)



Provenance

Victoria Miro Gallery, London

Private Collection, Rome

Phillips de Pury, London, 17 February 2012, lot 252

Acquired at the above sale by the present owner

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

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PROPERTY FROM AN IMPORTANT COLLECTION

117

Otis Kwame Kye Quicoe

Wilde Wilde West

signed and dated 'KWAME KY FEB. 2020' on the reverse

oil on canvas

76.2 x 61 cm. (30 x 24 in.)

Painted in February 2020.

Estimate

HK\$400,000 — 600,000

€45,500 — 68,200

\$51,300 — 76,900

[Go to Lot](#)



“You know how we Black people dress! You know how we want to stand out as people. We dress in a statement way. We want to look so powerful! So I add all those kinds of things. Things you see when you walk into a Black neighborhood. Things that make us unique.” — Otis Kwame Kye Quaicoe

African artist Otis Kwame Kye Quaicoe is best known for powerful and provocative portraits of black subjects which advocate for the standing of black communities in America. Bathed in fields of vivid colour, Quaicoe’s portraits force viewers to meet their subjects’ confident and direct stares.

Born and raised in Ghana, Quaicoe was the fourth of six children. He became fascinated by the detailed hand-painted movie posters in cinemas, which eventually led him to become a painter. Searching for his own voice and artistic style after graduating from the Ghanatta College of Art and Design in 2018, Quaicoe became struck by Old Master paintings and how they exclusively portrayed powerful Caucasian figures. Black individuals appeared rarely, and only in minor and degrading roles such as fawning servants (see for example Édouard Manet’s *Olympia* (1863)).



Édouard Manet, *Olympia*, 1863 Collection Musee d'Orsay, Paris

Quaicoe’s calling to rewrite history manifests itself in beautiful renderings of acquaintances, some met on the street or on social media. These convey the lesser-known narratives of ‘blackness’ – the

stories of individuals and how they would like to be seen by not only art viewers, but by the world. Recalling the first time he was confronted by racial injustice and stereotyping in America, Quaicoe singled out ‘the gaze and the staring’. His paintings capture and reproduce the same unequivocal stares, his subjects stopping the viewer in their tracks with their fearless, penetrating gaze. The language of colour is also an important element in Quaicoe’s oeuvre, and is used to represent a person’s character and state of mind.



The artist in his studio

“I love super bright colours [...] Yellow, bright green, orange, pink... they are colours that make me feel alive” — Otis Kwame Kye Quaicoe

Larger than life, *Wilde Wilde West's* protagonist occupies almost the entire canvas. Subverting the stereotype of the all-American cowboy, *Wilde Wilde West's* ebony black protagonist sports a lurid fuschia striped turtleneck jumper and matching felt cowboy hat. The brilliant orange background, rendered in a delicately textured impasto, recalls the timeless luminosity of the 'Golden Phase' works by Viennese painter Gustav Klimt.

Wilde Wilde West neatly skewers the fictions behind all-American personalities such as Jackson Pollock, whose near-mythical origins as a working-class 'cowboy' were weaponised during the Cold War and led directly to the funding and promotion of Abstract Expressionism internationally as a fundamentally American, anti-Communist movement. Quaicoe also offers a new take on deconstructing the American archetype of the rugged white cowboy riding across the western plains, taking on the mantle of artists such as Richard Prince, whose repeated appropriation of the Marlboro Man in his *Cowboys* series highlights the artifice behind the fictions of advertising, and meditates on an entire culture's continuing attraction to spectacle over reality.



Richard Prince, *Untitled (cowboy)*, 1989 Collection of the Guggenheim, New York © Richard Prince

Quaicoe is now represented by Almine Rech (in Europe, UK and China) and Roberts Project (in Los Angeles). His second solo show at Roberts Project, *ONE BUT TWO (Haadzii)* in 2021, presented new works continuing the artist's exploration and celebration of African black identity. This will be followed by a forthcoming solo exhibition at the Rubell Museum. Quaicoe's work forms part of

prestigious public collections including the Los Angeles County Museum of Art and the Fogg Museum at Harvard. The artist lives and works in Portland, Oregon.

Provenance

Roberts Projects, Los Angeles

Amref Health Africa ArtBall: Benefit Auction, Online, 13 October 2020, lot 30

Private Collection, New York

Acquired from the above by the present owner



118

Amoako Bofo

Golden Frames

signed, inscribed and dated 'AMOAKO M BOAFO 2018

KING' centre right

oil on paper

100 x 70 cm. (39 3/8 x 27 1/2 in.)

Painted in 2018.

Estimate

HK\$800,000 — 1,200,000

€90,600 — 136,000

\$103,000 — 154,000

[Go to Lot](#)



Celebrated for his portraits of individuals from the African diaspora, Amoako Bofo skyrocketed from total anonymity to a red-hot market star in just little over a year. Aiming to 'represent, document, celebrate, and show new ways to approach Blackness', Bofo uses a finger-painting technique echoing the textured works of Egon Schiele, abstracting skin into a swirling mass luminous with hues of blue, beiges, reds, and browns.¹



Egon Schiele, *Self Portrait with Lowered Head*, 1912

Leopold Museum Collection

Bofo was born in Ghana in 1984 and taught himself how to paint as his mother worked as a cook, having lost his father at a young age. Prior to being discovered by chance on Instagram by Kehinde

Wiley, who had just created a portrait of Barack Obama for the Smithsonian's National Portrait Gallery, Bofo was selling artworks on the streets of Accra for just £70 apiece. Now with his works fetching up to US\$ 900,000 at auction (*The Lemon Bathing Suit*), Bofo's rise is a welcome sign of a shift to diversify overwhelmingly ahistorical and white-centric collections.

The works of Bofo grapple with notions of identity, whilst remaining loyal still to 19th Century values of aesthetic prowess as well as 20th Century conceptual complexity. Bofo's portraits of black figures, depicting both friends and famous people, have created a new vernacular uniting the communal and the personal, tradition and novelty. As his fingerprints are embedded into the very flesh of his painted subjects, Bofo reclaims agency and control over representations of Blackness, challenging dehumanising notions ingrained in cultures around the world.

With his subjects donning garments defined by solid bright blocks or filled with intricate floral patterns, Bofo challenges both racist stereotypes of black primitivism and the culture of hyper-masculinity, embracing both the preservation and expansion of the self. Bofo intermingles abstraction with the physicality of gestural painting and the soulfulness of documentative portraiture, reflecting his own sense of openness and multiplicity.



Detail of the present lot

The current work, *Golden Frames*, is a prime example of Bofo's ability to capture figures with undeniable command and ownership. Flat planes of mustard yellow contrast thickly textured hands framing the woman's face, slightly askew, lips parted. Her head seems to blossom from her cupped hands, with black glasses gazing readily at and through the viewer in an open act of confrontation. The power to look and to scrutinise is held not by the viewer, but by the painted subject, as the abstraction of her face along the overpowering spectacles grants her distance. Thus, it is the viewers themselves who are placed under intense examination.

Bofo's works are collected by private and public collectors and institutions, such as the Leopold Museum, Vienna; Los Angeles County Museum of Art; Solomon R. Guggenheim Museum, Los Angeles; Rubell Museum, Miami, among others. He was awarded the Walter Koschatzky Art award in 2017 and the Best Portrait Painter of the Year Award after graduating from Ghanatta College of Art and Design in 2008, and is represented by Mariane Ibrahim Gallery and currently works in Vienna, Austria.

Bofo also recently collaborated with Kim Jones, artistic director of Dior Men, to create a highly personal collection marrying sharp tailoring with Bofo's own sensibilities of elegant masculinity. Details extracted from Bofo's paintings, such as an ivy print shirt or an entire face, are reproduced in exquisitely embroidered detail. As Kim Jones said, 'You have a Breton stripe underneath an Amoako print so it's French, Ghanaian, Dior, Amoako vibe, all existing together. It's an exchange.'ⁱⁱAt a time when the art and fashion world are re-examining their Eurocentricity and whitewashed aesthetics, such a dialogue is particularly resonant and valuable.

ⁱRyan Waddoups, 'The Story Behind Amoako Bofo's Deeply Personal Collection with Dior', *Surface Magazine*, 16 July 2020, [online](#)

ⁱⁱOlivia Singer, "'It's An Exchange": Kim Jones on His Mesmerising Collaboration with Amoako Bofo for Dior Men SS21', *Vogue*, 13 July 2020, [online](#)

Provenance

Roberts Project, Los Angeles

Private Collection, Los Angeles (acquired from the above in 2019)

Acquired from the above by the present owner in 2020

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

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119

Aboudia

Girl in Green

signed 'Aboudia' lower right; dated '2011' centre right
collage, acrylic, mixed media and chalk on canvas
100 x 120 cm. (39 3/8 x 47 1/4 in.)
Executed in 2011.

Estimate

HK\$200,000 — 300,000

€22,700 — 34,000

\$25,600 — 38,500

[Go to Lot](#)



Provenance

Jack Bell Gallery, London

Acquired from the above by the present owner



120

Cassi Namoda

Virgilio Oito, He Who Owns Land in Goana

signed, titled, inscribed and dated "'Virgilio Oito"

NAMODA '18 Chatham, NY' on the reverse

acrylic on canvas

122 x 91.5 cm. (48 x 36 in.)

Painted in 2018.

Estimate

HK\$100,000 — 150,000

€11,400 — 17,100

\$12,800 — 19,200

[Go to Lot](#)



“When you experience Mozambique’s cities and the landscape, when you walk through Maputo’s boulevards, you find an urban, European past; that style of living is juxtaposed with African sensuality. It’s a complex, mixed culture—one that can only be embraced as a layered community, a layered mystery.” — Cassi Namoda

Phillips is excited to present the work of Cassi Namoda for the first time at auction in Asia. Cassi Namoda’s evocative figurative portraits explore the intricacies and intimacies of everyday life in the shadows of post-colonialist Mozambique. Now based between New York and Los Angeles, Namoda was born in Mozambique to an American father and Mozambiquan mother, and grew up in Indonesia, Kenya, Haiti, the Dominican Republic, Benin and Uganda. Her dream-like tableaux weave the cross-cultural experiences of the African diaspora with the spiritualism and rituals of daily life, Namoda’s protagonists depicted as they cry, embrace, wade into deep waters, and journey along winding paths.

Virgilio Oito, He Who Owns Land in Goana evokes the humour of historical African films with the sensationalism of telenovelas, a scenario located somewhere between the heartfelt and absurd, the joyous and the macabre. Dressed in a glittering yellow jacket and shirt unbuttoned to the chest at a wooden bar beneath the neon pink sky and palm trees, Namoda’s central protagonist and his companion casually chew on their snacks. Namoda suggests that in Lusophone (Portuguese-speaking) Africa, the relationship between Blackness and disability is embroiled in the violence of colonialism on Black bodies, and the lined faces, blood red stool beneath the protagonist and scarlet liquid flowing from his companion’s lips betray a sinister tension. Looking warily off-canvas, her subjects are sat around in anticipation of impending action, whether good or bad.

Namoda studied cinematography at the Academy of Art University in San Francisco, and after her first gallery show in 2017 she quickly gained traction among collectors and curators. In 2020 the artist was the subject of solo exhibitions at Goodman Gallery, New York and François Ghebaly, Los Angeles. Namoda’s work has been included in exhibitions at Caribbean Cultural Center African Diaspora Institute, New York; Museum of Contemporary African Diasporan Arts, New York; CFHILL, Stockholm; and Library Street Collective, Detroit. Her work has been collected by the Pérez Art Museum Miami, the MACAAL in Marrakesh, and the Studio Museum in Harlem. In 2020, Namoda was commissioned to create the cover art for *Vogue Italia*’s January issue - a recognition of her varied influences, which include photography and fashion, as well as film and cultural anthropology.

Provenance

Ghebaly Gallery, Los Angeles

Acquired from the above by the present owner



122

Milo Matthieu

Writings on the Wall

signed, titled and dated "Writings on the Wall" 2020

Milo Milo Matthieu' on the reverse

oil stick, foam core and acrylic paint on wood panel

91 x 121.9 cm. (36 x 48 in.)

Executed in 2020.

Estimate

HK\$240,000 — 320,000

€27,300 — 36,400

\$30,800 — 41,000

[Go to Lot](#)



Milo Matthieu

A rising star in the art world, Phillips is excited to present the work of Milo Matthieu at auction for the first time in Asia. Drawing inspiration from Surrealism, children's book illustrations and Haitian art, a typical motif seen in New York-based Milo Matthieu's works is his striking use of bold primary and earth-tone colours and the distortion of subjects. Commenting on self-perception and identity, Matthieu's mixed media paintings gravitate toward the philosophy of 'psychic autonomism' - Surrealist manifestations of subconscious thoughts and impromptu acts motivated by feeling and expression. Creating artworks in this meditative state, he believes that clearing his mind allows pure thoughts to flow freely. Drawing on shared experiences results in a 'feeling of familiarity', whilst being acquainted with his Haitian culture feeds into an important element in his art.

Matthieu's solo exhibitions include 'Silenced, Yet Celebrated' (2021) which is currently on view at Kravets Wehby Gallery in New York, 'Isolated Thoughts' (2021) at The Cabin LA, Los Angeles, and 'A-və-rəs, MYUŽ Unveiling' (2018) at PRVT VW in New York. Phillips first presented the artist as part of *The Crossover* in September earlier this year in New York, a capsule sale curated by Saint Fleur to benefit Project Blackboard, a NGO that works with artists to turn public basketball courts into safe and vibrant community spaces.



Image of the artist Courtesy of Milo Matthieu

Provenance

BEERS London, London

Acquired from the above by the present owner



123

Jules de Balincourt

Dance Dance Revolution

signed, titled and dated 'Jules de Balincourt "Dance Dance Revolution" 2011' on the reverse
oil on panel
218.4 x 243.8 cm. (85 7/8 x 95 7/8 in.)
Painted in 2011.

Estimate

HK\$450,000 — 650,000

€51,000 — 73,600

\$57,700 — 83,300

[Go to Lot](#)



I like the idea of placing the viewer at these crossroads of painting, in which one's emotive response hovers between rational realism or figuration, on the one hand, and the abstract subconscious or primitive on the other.” — Jules de Balincourt

French-American artist Jules de Balincourt speaks to the complex, ever-changing physical and psychological landscape of modern life. Deceptively cheerful, his brightly-coloured, post-Pop painterly language deftly challenges the prevailing structures of power, influence and identity in our globalised world.

Dance Dance Revolution depicts a restless world in form and content, with faces and figures layered atop each other. The painting's name derives from a pioneering music video game series first introduced in Japan in 1998, which became an ubiquitous presence in gaming arcades around the world during its heyday. Players standing on a dance platform are directed to hit coloured arrows laid out in a cross as the music and visual cues accelerate wildly.



Dance Dance Revolution Best Hits for PlayStation

But the work's lighthearted title in fact belies a weighty subject: the 2010 wave of pro-democracy protests and uprisings that took swept through the Middle East and North Africa, known as the Arab Spring. Loosely based on images de Balincourt encountered in the press of happenings in Libya and Egypt, the painting vacillates between joy, surprise and fear with unsettling, dream-like distortions and unexpected shifts in scale engendering an enduring sense of eeriness and imbalance.

“Often in the pictures one couldn't tell whether the individuals were celebrating the burgeoning democracy or running from the forces of oppression. Essentially this is how all my paintings operate—are the people on the boat escaping or enjoying a leisurely ride? Are the people in the rooftop painting dancing or seeking refuge from a tsunami or flood? Is the stadium painting of a concert or an emergency relief center like during Hurricane Katrina? I'm interested in that ambiguity.” — Jules de Balincourt



Detail of the present lot

Jules de Balincourt's paintings convey what he describes as 'less of a sociological study, and more of an intuitive psychological interpretation'¹. Utilising various techniques - including stencilling, masking, abrading and spray painting - de Balincourt's seamless vision at first sight transforms upon closer inspection into a disjointed yet often uplifting narrative that reflects a world in flux.

De Balincourt is represented by Pace Gallery, Victoria Miro and Thaddaeus Ropac. The artist has previously been the subject of solo exhibitions at the Kasseler Kunstverein, Kassel; the Modern Art Museum of Fort Worth, Texas; the Mori Art Museum, Tokyo; amongst others. His work can be found in the collections of the Brooklyn Museum, New York; the Los Angeles County Museum of Art, California; the Modern Art Museum of Fort Worth, Texas; the Montreal Museum of Fine Arts, Canada; the Collezione Maramotti, Reggio Emilia, Italy; and other institutions around the world.

¹ Yasha Wallin, 'Painting the World: Q+A With Jules de Balincourt', *Art in America*, 17 June 2011, [online](#)

123

Jules de Balincourt

Provenance

Galerie Thaddaeus Ropac, Paris

Acquired from the above by the present owner

Exhibited

Paris, Galerie Thaddaeus Ropac, *Worlds Together, Worlds Apart*, 8 June - 2 July 2011



124

Hernan Bas

Nick, Drawing Straws

signed and dated 'HB 02' lower right

water-based oil paint on vellum

22.9 x 12.1 cm. (9 x 4 3/4 in.)

Painted in 2002.

Estimate

HK\$60,000 — 80,000

€6,800 — 9,100

\$7,700 — 10,300

[Go to Lot](#)



Provenance

Paddle8 Auctions, Online, 22 November 2017, lot 31

Acquired at the above sale by the present owner



125

Eddie Martinez

Untitled

signed with the artist's initials 'EM' centre; signed 'E. MARTINEZ' lower right; signed 'E. MARTINEZ' on the reverse

oil and spray paint on canvas
152.4 x 182.8 cm. (60 x 71 7/8 in.)
Executed in 2009.

Estimate

HK\$1,200,000 — 2,200,000
€136,000 — 249,000
\$154,000 — 282,000

[Go to Lot](#)



“The thing with viewers, I never have a thing I’m trying to put upon anyone. I think that’s the job of the viewer, to figure out what they want to get out of it. Once it leaves, once I’ve made the thing, it’s not really mine anymore...I mean like in the sense that I like to relinquish control over it. I made it, it’s done, now it’s for people to look at and see what they want to see. Whenever anyone asks me if it’s this or that, I just don’t say anything, because I don’t want to inform it any more than I already in the studio.” — Eddie Martinez

Video: <https://www.youtube.com/watch?v=A4IEaFz8x4E>

Eddie Martinez Whistles While He Works, 2012

Courtesy Art21

Provenance

ZieherSmith, New York

Acquired from the above by the present owner



126

Katherine Bernhardt

Hammer Heads + Tostones + Coco Rico

signed, titled and dated "hammer heads + tostones + coco rico" 2015 Katherine Bernhardt' on the reverse
acrylic on canvas
152 x 121.9 cm. (59 7/8 x 47 7/8 in.)
Painted in 2015.

Estimate

HK\$180,000 — 280,000
€20,400 — 31,700
\$23,100 — 35,900

[Go to Lot](#)



Provenance

Canada Gallery, New York

Private Collection, New York

Acquired from the above by the present owner



127

Joyce Pensato

Untitled (Mickey)

signed, titled and dated 'Joyce Pensato 1995 "Untitled Mickey"' on the stretcher

charcoal and enamel on canvas
152.4 x 137.1 cm. (60 x 53 7/8 in.)

Executed in 1995.

Estimate

HK\$700,000 — 1,000,000

€79,300 — 113,000

\$89,700 — 128,000

[Go to Lot](#)



“I really wanted to make the drawings paintings—it just made sense to me. I like being messy and I love throwing paint around and fucking it all up. But I also like the structure drawing provides.” — Joyce Pensato



The artist in her studio

Born and raised in Brooklyn, New York, Joyce Pensato served as a reminder that not all art involving pop imagery needed to fall under the same category as the likes of Andy Warhol. For more than three decades Pensato conjured up demonic black and white enamel paintings of iconic cartoon characters such as Mickey Mouse, Donald Duck and the Simpsons. Combining the gesturalism of action painting, the painterliness of Abstract Expressionism, the blatancy of Pop,

and the unruliness of graffiti, Pensato wrenched the cartoon away from its traditional moorings, honouring the visceral over the clinical, and the truth over gloss.

Known for her flamboyance and commanding presence, Pensato worked in a studio resembling the aftermath of a pop culture eruption, littered with toys and comic books, posters and battered plush toys plucked from the dumpster. Bart Simpson, off-screen and in the hands of Pensato, is no more than another American victim marred and sullied by the challenges of the raw, real world. As such, Pensato’s layered compositions, weighted by thick black outlines and their trickling vulnerabilities, reflect the anxiety and uncertainty of idealised America. The erasures and rips in the canvas betray a working style which is destructive, subtractive, but also addictive as Pensato breathes a new, albeit dystopian, energy into her subjects.



Joyce Pensato, *Donald*, 1997 Sold by Phillips Hong Kong for \$1,500,000, November 2019 © Joyce Pensato

Adopting the language of 'high' art, Pensato addressed and transformed the inherent flatness of two-dimensional animation, emphasising their plasticity as they are mutilated and reduced to their very essence, a scrambled collection of lines, dashes, smears. As she wipes off their polished surfaces, gouging into the canvas and discarding the bright yellows and reds and greens, concealed dysfunction is revealed. The familiar cartoons become the uncanny reflection of a flawed and marginalised existence – revealing that the squeaky-clean American dream is perhaps not so.



Joyce Pensato, *Double Mickey*, 2003 Collection of The Museum of Modern Art, New York © Joyce Pensato

Nonetheless the iconic images used maintain the recognisability of the works, such that the surface is not simply a tattered mayhem, but the butchered remains of beloved characters. The spectral presences are both intact and precarious, teetering on the edge of dissolution as the violent mayhem of their cartoon lives are made incarnate in the form of scars and blemishes on

painted flesh.

Disney's Mickey Mouse was one of the first subjects tackled by Pensato in her career, as early as 1991 when she was supposed to have her first solo show in the East Village. The cancellation forced her to assess her artistic priorities, and she abandoned colourful, Abstract Expressionist landscapes in favour of focusing on simple, black-and-white graphic charcoal drawings that she would make into paintings. *Untitled* (1992), one of the first Mickey paintings by Pensato, featured in the Whitney Museum's 2017 survey of image-making in downtown New York, 'Fast Forward: Painting from the 1980s'. She explained: "The painting was based on a rubber Mickey Mouse head someone gave me—such an unhappy-looking guy—found in a garbage dump. It looked like something out of Edvard Munch, really deep and brooding."¹ The motif would become emblematic of Pensato and her life's work, and she would also choose Mickey as the subject of her first editioned sculpture in collaboration with Case Studyo in 2019 – [Snowball Mickey](#).



Joyce Pensato, *Untitled*, 1992 Exhibited in *Fast Forward: Painting from the 1980s* at the Whitney Museum, New York in 2017 © Joyce Pensato

Joyce Pensato, who passed away in 2019, has been exhibited widely at institutions worldwide, including the Whitney Museum of American Art, New York; Museum of Contemporary Art, Chicago; Kunstraum Innsbruck; Modern Art Museum of Fort Worth; Contemporary Arts Museum Houston; High Museum of Art, Atlanta; Centre Pompidou, Paris; Santa Monica Museum of Art; Contemporary Art Museum St. Louis; San Francisco Museum of Modern Art, and many more. Pensato's works are included in the collections of the Museum of Modern Art, New York; San Francisco Museum of Modern Art; Dallas Museum of Art; Hammer Museum, Los Angeles; among others. In 2013 she received the Robert de Niro Sr. Prize, the Award of Merit Medal for Painting from the American Academy of Arts and Letters in 2012, the Pollock-Krasner Foundation Award in

1997, as well as the Guggenheim Fellowship in 1996.

¹Joyce Pensato, quoted in 'Joyce Pensato talks about art, life, and Mickey Mouse', *Artforum*, 24 January 2017, [online](#)

Provenance

Private Collection

Corbett vs. Dempsey, Chicago

Acquired directly from the above by the present owner



128

Eddie Martinez

Untitled

signed with the artist's initials 'E.M.' upper right;
signed, titled, inscribed and dated 'E. MARTINEZ 2011
"UNTITLED" BROOKLYN, NY.' on the reverse
oil, acrylic, collage and spray paint on canvas
152.4 x 122.3 cm. (60 x 48 1/8 in.)
Executed in 2011.

Estimate

HK\$600,000 — 800,000

€68,000 — 90,600

\$76,900 — 103,000

[Go to Lot](#)



“The thing with viewers, I never have a thing I’m trying to put upon anyone. I think that’s the job of the viewer, to figure out what they want to get out of it. Once it leaves, once I’ve made the thing, it’s not really mine anymore...I mean like in the sense that I like to relinquish control over it. I made it, it’s done, now it’s for people to look at and see what they want to see. Whenever anyone asks me if it’s this or that, I just don’t say anything, because I don’t want to inform it any more than I already in the studio.” — Eddie Martinez

Video: <https://www.youtube.com/watch?v=A4IEaFz8x4E>

Eddie Martinez Whistles While He Works, 2012

Courtesy Art21

Provenance

ZieherSmith, New York

Acquired from the above by the present owner



ULTRA/NEO

129

Izumi Kato

Untitled

oil on canvas

162 x 130.5 cm. (63 3/4 x 51 3/8 in.)

Painted in 2008.

Estimate

HK\$800,000 — 1,200,000

€90,600 — 136,000

\$103,000 — 154,000

[Go to Lot](#)



“If I understand what I am doing, I will lose my motivation to make it and the purpose of creation will be lost.”— Izumi Kato

Provenance

ARATANIURANO, Tokyo

Private Collection, Japan

Christie’s, Hong Kong, 28 November 2010, lot 1325

Private Collection, Asia

Acquired from the above by the present owner

Exhibited

Osaka, National Museum of Art, *Fifth Anniversary Exhibition: Garden of Painting - Japanese Art of the 00s*, 16 January - 4 April 2010, p. 82 (illustrated)

Literature

Elena Filipovic, *Creamier: Contemporary Art in Culture: 10 Curators, 100 Contemporary Artists, 10 Sources*, London, 2010, p. 132 (illustrated)

Kazuko Aono, ed., *Izumi Kato: Paintings and Sculptures*, Kyoto, 2011, p. 82 (illustrated)



ULTRA/NEO

130

Susumu Kamijo

Sunrise

oil crayon and pastel pencil on paper

127 x 96.8 cm. (50 x 38 1/8 in.)

Executed in 2018.

Estimate

HK\$150,000 — 250,000

€17,000 — 28,300

\$19,200 — 32,100

[Go to Lot](#)



Rising star Susumu Kamijo's whimsically surreal portraits of poodles have earned widespread attention in the art world. Born in 1975 in Nagano, Japan, Kamijo moved to the US at the age of 16 and completed a BFA in Painting and Drawing at the University of Oregon in 2000, followed by an MFA in Painting and Drawing at the University of Washington in 2002.



Installation view of the *Susumu Kamijo: Walk With Me To The Sea* show at Masahiro Maki Gallery in Tokyo, 14 September - 27 October 2018 © Susumu Kamijo

Animals best known for their intelligence and loyalty - as well as their comically fluffy appearance - Kamijo's poodles are depicted cantering majestically in open fields, lolling under the sun, their faces earnestly cocked towards the sky. Kamijo's use of flat blocks of contrasting colours evokes the expressionistic fervour of Van Gogh and Gauguin, whilst the rough woodcut-esque lines and prismatic, almost Cubist, compositions combine with the animated, patterned surfaces to convey a vibrant dynamism.

Kamijo cites the German Expressionists as one of his key influences. Their application of vivid fields of colour draws ready parallels with Kamijo's works, in particular those of Franz Marc, a German painter and printmaker who was a founding member of *Der Blaue Reiter* and one of the key figures of German Expressionism. Marc's mature works depict brightly-coloured animals in simple, natural settings, symbolic of an age of innocence before the advent of materialism and the corrupting influences of modernity.



Franz Marc, *Blue Horse I*, 1911 Städtische Galerie im Lenbachhaus Collection, Munich

Kamijo's recent solo exhibitions include *Lick Me Till Dawn*, Jack Hanley Gallery (New York, 2020); *Fetch Your Own Bones*, Kantor Gallery (Beverly Hills, 2020); *I'll Follow You To The Sunset*, GNYG Gallery (Berlin, 2019); *Walk With Me To The Sea*, Sakurado Fine Arts (Tokyo, 2018); and *I Will Walk You Tomorrow*, Harper's Books (New York, 2018). Kamijo currently lives and works in Brooklyn, New York.

Provenance

MAKI Gallery, Tokyo

Acquired from the above by the present owner

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

Hong Kong Auction / 29 November 2021 / 11am HKT



ULTRA/NEO

131 ж

Jia Aili

Fuzzy Tonality

signed with the artist's initials and dated 'JAL 2018'

upper right

oil on canvas

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

Painted in 2018.

Estimate

HK\$800,000 — 1,200,000

€91,200 — 137,000

\$103,000 — 154,000

[Go to Lot](#)



Provenance

Gagosian, New York

Acquired from the above by the present owner in 2019

Exhibited

New York, Gagosian, *Jia Aili: Combustion*, 7 March - 13 April 2019

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ULTRA/NEO

132 ж

Huang Yuxing

Sunrise

signed and dated 'Huang Yuxing 16' lower right
acrylic on canvas
100 x 150 cm. (39 3/8 x 59 in.)
Painted in 2016.

Estimate

HK\$600,000 — 800,000
€68,000 — 90,600
\$76,900 — 103,000

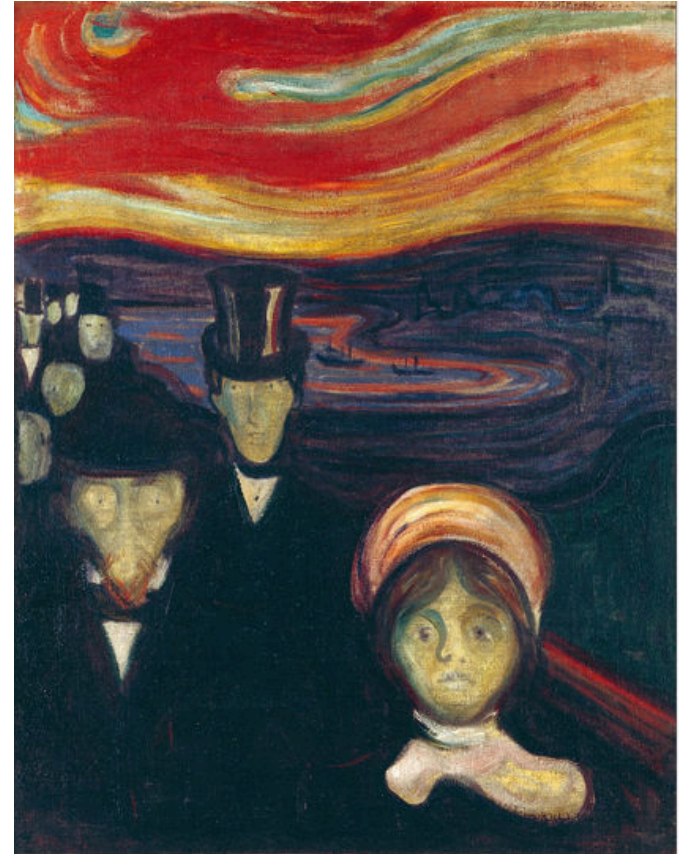
[Go to Lot](#)



“Fluorescent colour is the colour of our generation. There is no such colour system in traditional easel paintings. It is special, like a vigorous vitality being compressed or unleashed. This was the colour and the feeling that I needed.” — Huang Yuxing

Born in 1975 and based in Beijing, Central Academy of Fine Arts graduate Huang Yuxing is known for his fantastical, fluorescent scenes of meditation. Though the natural world has long been his chief subject matter, Huang’s works concern themselves less with the artificial mimesis of landscape, focusing instead on the symbolism and metaphors within.

Devoted to the process of creation itself, Huang superimposes layer upon layer of acrylic and oil, emphasizing the textures and relationships created by the coalescing of colour and brushstroke. As such, the richness of his works lies in their dynamism as they transverse the boundary between the public and the private, the figurative and the abstract. Huang’s fascination for water, for example, and the numerous forms it can occupy, is an exploration not only of its physical mutability, but also its metaphysical nature. In the transfiguration of water to mist, bubbles or streams, one finds a metaphor for the coexistence of the eternal and the ephemeral, and in its boundless flow one finds a symbol for the unyielding passage of time.



Edvard Munch, *Anxiety*, 1894 Collection of the Munch Museum, Oslo

Taking his inspiration from Marlene Dumas while also utilising and building upon a traditional Chinese realist technique — 'gongbi zhongcai' — Huang’s works display a combination of meticulous brushwork and intense colouration. Still, Huang’s paintings escape the confines of tradition, charged with an ardent desire to renew viewer perceptions of reality and unreality. In their swirling amalgamation of neon tones the viewer finds themselves transported into a cosmos of pure psychedelia, transfixed by a confusion of proportion and form. Minute objects are enlarged, as cells and pores undergo such immense magnification that they appear instead as landscapes, sometimes morphing into the contours of a human face, sometimes into the very swells and crevices of streaming rivers or erect mountains. In his hands, reality is manipulated and distorted beyond easy recognition.

The eruptive expressionism of his work finds its historical roots in the years of liberation following the wake of the Cultural Revolution, where Huang bore witness to the unshackling of social and sexual constraints. His mercurial palette and depictions of landscapes as colourscapes recall the dreamlike renditions of water by Monet, while also taking on the lurid tone of Edvard Munch's psychologically charged skies.



Claude Monet, *Water Lilies*, 1916-19 Collection of The Metropolitan Museum of Art, New York

Armed with a visual language which aims to deepen and transform his subject matter, Huang works with the ferocity of adolescent rebellion and revelry. Building tension on the canvas with the juxtaposition and coupling of physiological and psychological elements, Huang's 'structuralist architecture'ⁱ is a meditation on the expansive potential of the individual. As Huang said, "One's history and its course are manipulated and controlled by so many things external to life", and bodily structures are the few things which 'can stand against such manipulation'ⁱⁱ.

The current work, *Sunrise*, displays no less an attitude of cathartic release than the rest of Huang's oeuvre. Across the canvas run strips of acidic pink and purple, as oval shapes bleed yellow and green, morphing sometimes into decorative curls and sometimes into the spirals of rippling water. One gets the faint impression of a rising sun refracted and reformed through multiple dimensions.

In the symmetry of its undulations the work settles into a gentle rhythm of contraction and release, as if harnessing the cosmic energy of the star itself. Less a landscape and more a study of the relationships between colour, this work is a fantastic example of Huang's masterly manipulation of form and reality.

ⁱ Zhu Zhu, press release for 'Alluvial', *Shanghai Minsheng Art Museum*, October 2015, [online](#)

ⁱⁱ Huang Yuxing, as quoted in Wu Sijie, 'Huang Yuxing "And Ne Forthettedon Ná"', *Galerie Perrotin*, 2016, [online](#)

Provenance

Private Collection, Asia

Acquired from the above by the present owner

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

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ULTRA/NEO

133 ж

Zhao Zhao

Sky No. 2

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

on the reverse

oil on linen

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

Painted in 2013-2014.

Estimate

HK\$100,000 — 200,000

€11,300 — 22,700

\$12,800 — 25,600

[Go to Lot](#)



Provenance

Roberts & Tilton, Los Angeles

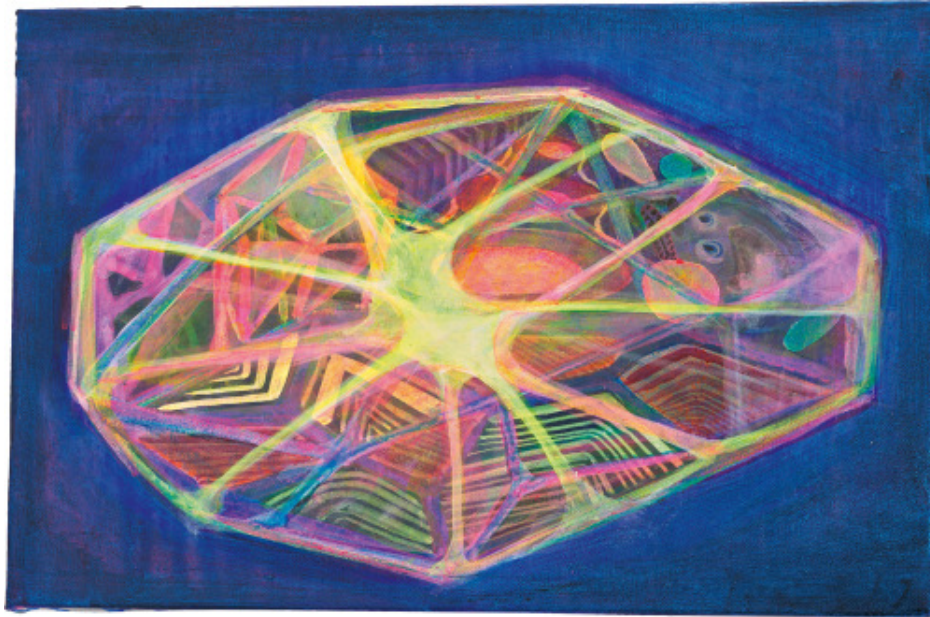
Acquired from the above by the present owner

Exhibited

Los Angeles, Roberts & Tilton, *Zhao Zhao: Omnipresent*, 10 January - 21 February 2015

Literature

Zhao Zhao, Guo Juan and Cui Cancan, eds., *Zhao Zhao 2016-2006*, Beijing, 2016, pp. 114, 117
(illustrated)



ULTRA/NEO

134 ж

Huang Yuxing

Meteorite with Life

signed and dated 'Yuxing 17' lower right

acrylic on canvas

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

Painted in 2017.

Estimate

HK\$200,000 — 300,000

€22,700 — 34,000

\$25,600 — 38,500

[Go to Lot](#)



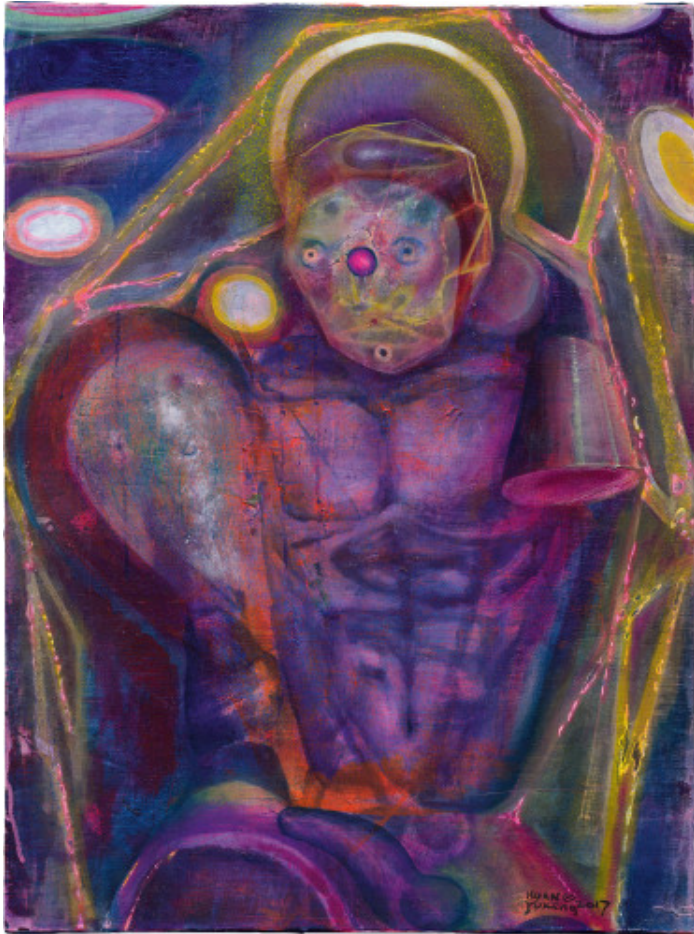
Provenance

Private Collection, Asia

Acquired from the above by the present owner

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ULTRA/NEO

135 ж

Huang Yuxing

Champion

signed and dated 'Huang Yuxing 2017' lower right;
further signed and dated 'Huang Yuxing 2017' on the
edge

acrylic on canvas

80.2 x 60.2 cm. (31 1/2 x 23 1/2 in.)

Painted in 2017, this work is accompanied by a
certificate of authenticity signed by the artist and
issued by Boers-Li Gallery.

Estimate

HK\$400,000 — 600,000

€45,600 — 68,400

\$51,300 — 76,900

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Provenance

Boers-Li Gallery, Beijing

Acquired from the above by the present owner

Exhibited

Taipei, Whitestone Gallery, *Huang Yuxing: Kingdom of Gold*, 14 April - 13 May 2018, pp. 75-76, 114
(illustrated)

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ULTRA/NEO

136

Atsushi Kaga

*We Are Still Here Even Though the Moon Is Clouded
(During the Lockdown) (After Sargent)*

signed, titled and dated "'We are still here even though
the moon is clouded (during the lockdown) (after
Sargent)" May 2020 Atsushi' on the reverse
acrylic on canvas

151 x 121 cm. (59 1/2 x 47 1/2 in.)

Painted in May 2020.

Estimate

HK\$200,000 — 300,000

€22,800 — 34,200

\$25,600 — 38,500

[Go to Lot](#)



Provenance

Mother's Tankstation Limited, Dublin

Acquired from the above by the present owner

Exhibited

Dublin, Mother's Tankstation Limited, *Melancholy with vegetables surrounded by miracles*, 17

September - 28 November 2020

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

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ULTRA/NEO

137

Chris Huen Sin Kan

Dog Allowed

signed and dated 'C. Huen 2014' lower right edge
oil on canvas

160.2 x 200 cm. (63 x 78 1/2 in.)

Painted in 2014, this work is accompanied by a
certificate of authenticity signed by the artist and
issued by Galerie OVO.

Estimate

HK\$300,000 — 500,000

€34,200 — 57,000

\$38,500 — 64,100

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Provenance

Galerie OVO, Taipei

Acquired from the above by the present owner

Exhibited

Taipei, Nanhai Gallery, *Things Happen Naturally*, 24 October - 8 November 2015

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

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ULTRA/NEO

138

Chris Huen Sin Kan

Fake Duck

oil on canvas

45 x 60 cm. (17 1/2 x 23 1/2 in.)

Painted in 2015, this work is accompanied by a certificate of authenticity signed by the artist and issued by Galerie OVO.

Estimate

HK\$60,000 — 100,000

€6,800 — 11,400

\$7,700 — 12,800

[Go to Lot](#)



Provenance

Galerie OVO, Taipei

Acquired from the above by the present owner

Exhibited

Taipei, Nanhai Gallery, *Things Happen Naturally*, 24 October - 8 November 2015

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

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ULTRA/NEO

139

Ayako Rokkaku

Untitled ARP 07-013

signed and dated '2007 Ayako Rokkaku [in Japanese]'

lower left

acrylic on canvas

200 x 300 cm. (78 3/4 x 118 1/8 in.)

Painted in 2007.

Estimate

HK\$2,000,000 — 3,000,000

€227,000 — 340,000

\$256,000 — 385,000

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Born 1982 in Chiba-shi, a town situated in the greater Tokyo area, Ayako Rokkaku began painting in 2002. Having never attended art school, Rokkaku developed her own painting technique consisting simply of using her bare hands and fingertips to apply acrylic onto canvas. Moving beyond traditional media, Rokkaku transforms material ranging from cardboard to vintage Louis Vuitton suitcases to layered acetate and wool, creating works of art which hum with an explosive rainbow energy.

Evoking the carefree mark-making of children, Rokkaku's works incorporate elements of impressionism in their thickly applied streaks of colour, which commingle and combine into vast dreamlike fantasies, rippling as fertile meadows in spring breeze.



Claude Monet, *The Artist's Garden at Giverny*, 1900 Collection of the Musée d'Orsay, Paris

With a performer's fervour, Rokkaku darts back and forth before her massive canvases, using only her hands as she navigates the blank space, pulling streams of bright colours from her imagination. Rokkaku commented, 'I love painting something that is much bigger than I am.

Moving to and fro between the corners of such a huge canvas makes me feel as if the colours are flowing through my bodyⁱ. Sometimes reaching 23 feet, her canvases engulf the viewer in a pastel paradise filled with largely female figures with large saucers for eyes and wide lines for lips. Often creating her works live at art fairs, Rokkaku surrenders herself to the cathartic act of painting and performance, offering the viewer more than the artwork itself, but a chance to glimpse into the dynamic interaction between the creator and her creation.

In line with the canon of Japanese anime and its culture of *kawaii*, Rokkaku's girls are immensely charming. Yet, despite the cheery appearance of her works, Rokkaku's paintings are deceptive. A glint of dissatisfaction or impetuosity lurking behind the seeming innocence of her girls allude to the emotional turmoil rippling beneath the rainbow surface. Suspended in an indeterminant space, Rokkaku's children stand half emerged, half swallowed, by the surrounding environment, set within a world of perpetual growth and movement. The metamorphosing, playful surfaces adhere to a lineage of Japanese aesthetics, celebrating the pleasures of the spontaneous and the occasional, while also addressing the potential threats to the purity of children.



Ayako Rokkaku, *Untitled ARP 18-022*, 2018 Sold by Philips Hong Kong for \$3,528,000 in June 2021 © Ayako Rokkaku

Rokkaku's use of child-like and animal characters to explore the complexities of human emotion bears many similarities to the works of Japanese contemporary art giant Yoshitomo Nara, though more gestural and vibrant, if not less serious. Leaving elements of her board or canvas uncovered,

Rokkaku's practice tends to emphasise the physicality of her process and medium, aligning her with the likes of Aya Takano more than the 'superflat' works of Takashi Murakami or Chiho Aoshima.

Rokkaku has been represented worldwide by Gallery Delaive since 2006 and has had numerous solo exhibitions worldwide including at the Museum Jan van der Togt, Amstelveen, Netherlands; Complexcon, Los Angeles; and the Venice Biennale. She was awarded the prestigious Akio Goto Prize in 2006 and the Illustration Prize at Geisai art fair in 2003, which was founded by Kaikai Kiki studio. Rokkaku's works are currently included in the collections of the 21st Century Museum of Contemporary Art, Kanazawa, Japan; Sehwa Museum of Art, Korea; Voorlinden Museum, Netherlands, and Danubiana Meulensteen Art Museum, Slovakia. Her recent solo exhibitions took place at König Galerie, Berlin and Gallery Trax, Tokyo. Rokkaku currently lives and works alternately in Berlin, Porto, Tokyo and Amsterdam.

ⁱ Ayako Rokkaku, as quoted in: 'Ayako Rokkaku: "Fumble in Colors, Tiny Discoveries"', *Markets Insider*, 15 August 2019, [online](#)

Provenance

Gallery Delaive, Amsterdam

Private Collection, Europe

Acquired from the above by the present owner

Exhibited

Bratislava, Danubiana Meulensteen Art Museum, *Ayako Rokkaku: Where the Smell Comes From*, 23 September - 9 December 2012

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

Hong Kong Auction / 29 November 2021 / 11am HKT



ULTRA/NEO

140

Ayako Rokkaku

Untitled ARP 19-009

signed and dated '2019 Ayako Rokkaku [in Japanese]'

lower left

acrylic on canvas

145 x 75 cm. (57 1/8 x 29 1/2 in.)

Painted in 2019.

Estimate

HK\$700,000 — 900,000

€79,300 — 102,000

\$89,700 — 115,000

[Go to Lot](#)



140

Ayako Rokkaku

Provenance

Gallery Delaive, Amsterdam

Acquired from the above by the present owner



ULTRA/NEO

141 ж

Liang Yuanwei

Some Page (No. 2)

signed, titled and dated "'Some Page (No. 2)" Liang Yuanwei 2004 October [in Chinese]' on the reverse
oil on canvas

50 x 40 cm. (19 5/8 x 15 3/4 in.)

Painted in October 2004.

Estimate

HK\$100,000 — 200,000

€11,400 — 22,800

\$12,800 — 25,600

[Go to Lot](#)



*“In my own creative practice I imitate the world, thereby understanding the world,
in order to create the world.” — Liang Yuanwei*

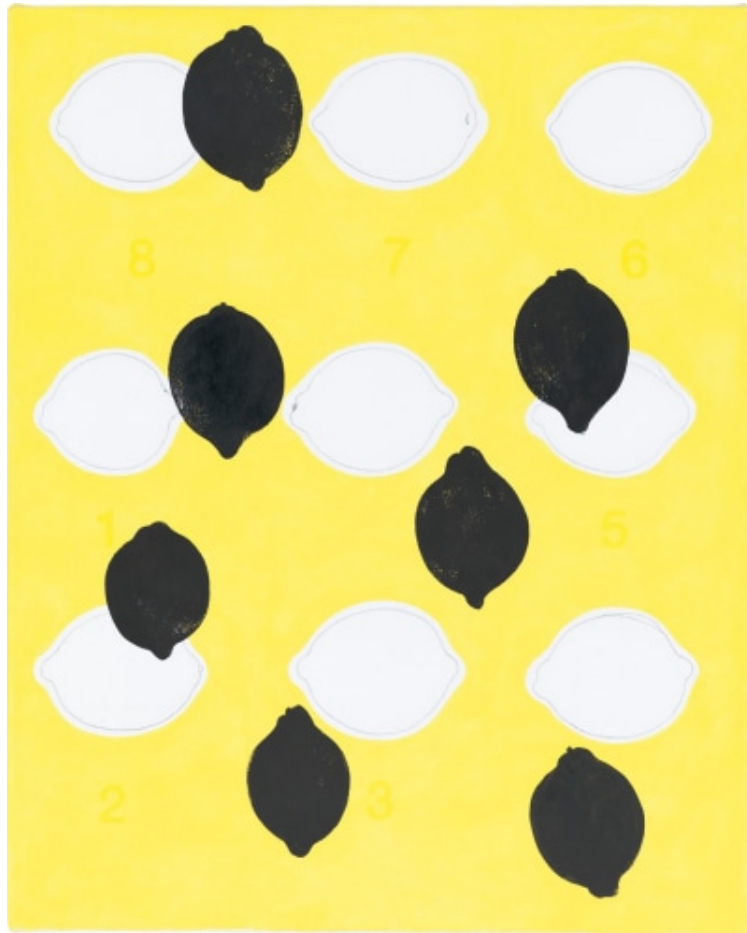


The artist in her studio

Provenance

Galería Espacio Mínimo, Madrid

Acquired from the above by the present owner



ULTRA/NEO

142 ж

He Xiangyu

9 Lemons

signed 'He 2017' on the reverse
pencil and acrylic on canvas
50 x 40 cm. (19 5/8 x 15 3/4 in.)
Executed in 2017.

Estimate

HK\$100,000 — 200,000
€11,400 — 22,700
\$12,800 — 25,600

[Go to Lot](#)



"I'm seeking to adjust and guide people's perception through the material changes within the object." — He Xiangyu



The artist in his studio

Provenance

Gifted directly from the artist to the present owner

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

Hong Kong Auction / 29 November 2021 / 11am HKT



ULTRA/NEO

144

Chiharu Shiota

State of Being (Trumpet)

signed 'Chiharu Shiota' on the reverse
metal frame, white thread and trumpet
80 x 45 x 45 cm. (31 1/2 x 17 3/4 x 17 3/4 in.)
Executed in 2014.

Estimate

HK\$350,000 — 550,000

€39,600 — 62,300

\$44,900 — 70,500

[Go to Lot](#)



144

Chiharu Shiota

Provenance

Private Collection, Europe

Acquired from the above by the present owner



ULTRA/NEO

145 ж

Mao Yan

Small Portrait of Thomas No.1

signed with the artist's initials and dated 'MY 2013'

lower right

oil on canvas

36.5 x 28 cm. (14 1/2 x 11 in.)

Painted in 2013.

Estimate

HK\$200,000 — 400,000

€22,700 — 45,300

\$25,600 — 51,300

[Go to Lot](#)



145

Mao Yan

Provenance

Pace Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Pace Gallery, *Mao Yan*, 6 March - 4 April 2015



ULTRA/NEO

146

Tomokazu Matsuyama

Mrs. Omega

signed, titled and dated "'Mrs. Omega [in English]"
Tomokazu Matsuyama [in English and Kanji] 7.2011 -
6.2013' on the reverse

acrylic on canvas

diameter 182 cm. (71 5/8 in.)

Painted in July 2011-June 2013.

Estimate

HK\$200,000 — 300,000

€22,700 — 34,000

\$25,600 — 38,500

[Go to Lot](#)



“When I considered what is uniquely mine, I realised I wanted to take everything I was raised with and mix it all up and make something completely new.” — Tomokazu Matsuyama

Although born in Tokyo, Japan, Tomokazu Matsuyama considers himself a modern artist who happens to be Japanese, rather than a Japanese artist. Having lived in Los Angeles, New York, London, Tokyo and Takayama, Matsuyama has long been interested in the dichotomy between his Japanese and American identities. His art thus attempts to find common threads between bipolar aesthetics such as Western and Eastern, ornamental and conceptual, traditional and contemporary, resulting in an alchemical explosion of different cultures.



The artist with lot 146 featured on the left © Tomokazu Matsuyama

Matsuyama’s hybrid works capture his personal experience navigating contemporary urban landscapes through his unique visual vocabulary, taking inspiration from traditional Japanese art, Disney animations, Western design sensibilities and colour tones, and Japanese colour schemes. Through the combination of a huge variety of highly specific, local visual dialects, Matsuyama’s work fosters an international visual dialogue, while also reflecting the chaos of our highly globalised times as different elements struggle for singular dominance within the work. It is truly a ‘reckoning’ between ‘the familiar local and the familiar global’¹.



Installation view of the artist’s solo exhibition, *Tomokazu Matsuyama: Accountable Nature*, at the Long Museum, Shanghai, 2020-2021

Holy Urine also shows an intermingling of cultures, with its three protagonists donning garments straight from Edo Japan. The black-haired boy cupping the liquid is juxtaposed with the oblivious figures seated above, adding a sprinkling of social commentary in addition to Matsuyama’s particular brand of intercultural dialogue. The very neon liquid spilling from the tea kettle mirrors the alchemy of his own work, his reinvention of the traditional churning out pop and graffiti sensibilities aligned with a Japanese aesthetic lineage.

Matsuyama has had numerous exhibitions worldwide including the Japan Society, New York; the Katzen Arts Center at American University, Washington D.C., and the Minneapolis Institute of Arts. A massive 2014 painting, *You Need to Come Closer*, has recently been acquired by LACMA. Since 2019, Matsuyama has engaged in a series of public works, from murals in The Bowery, New York, and Beverly Hills, California, to two monumental public sculptures unveiled in Tokyo in July 2020. His most recent solo exhibition has travelled to the Long Museum’s Shanghai and Chongqing spaces, and he has an upcoming solo show at Zidoun-Bossuyt Gallery, Luxembourg in 2022. Moreover, his market has been heating up, with his top three auction records set within the last year.

Video: <https://www.youtube.com/watch?v=I0KZ3FJv708>

Tomokazu Matsuyama

How Tomokazu Matsuyama Appropriates Images to Create Fine Art

ⁱ Solveig Parrango, 'Discover Brooklyn-based Japanese artist, Tomokazu Matsuyama', *BEAST*, 2 March 2016, [online](#)

Provenance

Guy Hepner, New York

Acquired from the above by the present owner in 2015

Exhibited

New York, Joshua Liner Gallery, *Tomokazu Matsuyama: East Meets West*, 8 September - 8 October 2011

Washington, D.C., Katzen Art Center at American University Museum, *Tomokazu Matsuyama: Thousand Regards*, 3 April - 20 May 2012, n.p. (illustrated)

Luxembourg, Zidoun-Bossuyt Gallery, *The Standard Rendez-Vous*, 4 October - 9 November 2013



ULTRA/NEO

147

Tomokazu Matsuyama

Holy Urine

signed, inscribed and dated '2012.4 Tomokazu Matsuyama [in English and Kanji] NYC' on the reverse acrylic on canvas

228.6 x 142.2 cm. (90 x 55 7/8 in.)

Painted in April 2012.

Estimate

HK\$200,000 — 300,000

€22,800 — 34,200

\$25,600 — 38,500

[Go to Lot](#)



“When I considered what is uniquely mine, I realised I wanted to take everything I was raised with and mix it all up and make something completely new.” — Tomokazu Matsuyama

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The artist with lot 146 featured on the left © Tomokazu Matsuyama

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Tomokazu Matsuyama

How Tomokazu Matsuyama Appropriates Images to Create Fine Art

ⁱ Solveig Parrango, 'Discover Brooklyn-based Japanese artist, Tomokazu Matsuyama', *BEAST*, 2 March 2016, [online](#)

Provenance

Guy Hepner, New York

Acquired from the above by the present owner in 2015

Exhibited

San Francisco, Gallery Wendi Norris, *Tomokazu Matsuyama: The Future is Always Bright*, 3 May - 30 June 2012

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

Hong Kong Auction / 29 November 2021 / 11am HKT



ULTRA/NEO

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

148 ж

Mao Yan

Thomas

signed with the artist's initials and dated 'MY 2006'
lower left

oil on canvas

79 x 99 cm. (31 x 39 in.)

Painted in 2006, this work is accompanied by a
certificate of authenticity issued by Yibo Gallery.

Estimate

HK\$1,000,000 — 1,500,000

€113,000 — 170,000

\$128,000 — 192,000

[Go to Lot](#)



148

Mao Yan

Provenance

Yibo Gallery, Shanghai

Acquired from the above by the present owner



ULTRA/NEO

149

Izumi Kato

Untitled

signed and dated '2014 KATO [in English and Kanji]' on the reverse

wood, acrylic and iron

25.5 x 8.5 x 6 cm. (10 x 3 3/8 x 2 3/8 in.)

Executed in 2014.

Estimate

HK\$150,000 — 250,000

€17,000 — 28,300

\$19,200 — 32,100

[Go to Lot](#)



149

Izumi Kato

Provenance

Private Collection, Hong Kong

Acquired from the above by the present owner



ULTRA/NEO

150

Izumi Kato

Untitled

signed, titled and dated "'Untitled" [in Kanji] 2003

KATO [in English and Kanji]" on the reverse

oil on canvas

53 x 45.5 cm. (21 x 18 in.)

Painted in 2003.

Estimate

HK\$150,000 — 300,000

€17,100 — 34,200

\$19,200 — 38,500

[Go to Lot](#)



Provenance

Private Collection

United Asian Auctioneers, Hong Kong, 28 May 2011, lot 5

Acquired at the above sale by the present owner

Exhibited

Tokyo, Fuchu Art Museum, *ZONE - Clairvoyants in this threatening age*, 1 November - 28

December 2003

Literature

Kazuko Aono, ed., *Izumi Kato: Paintings and Sculptures*, Kyoto, 2011, pp. 38-39 (illustrated)

Galerie Perrotin, ed., *Izumi Kato*, Paris, 2020, p. 54 (illustrated)



ULTRA/NEO

151

Mayuka Yamamoto

Little White Dog

signed, titled and dated "'little white dog" Mayuka

2020' on the reverse

oil on canvas

45.6 x 38 cm. (18 x 15 in.)

Painted in 2020.

Estimate

HK\$50,000 — 80,000

€5,700 — 9,100

\$6,400 — 10,300

[Go to Lot](#)



Provenance

Corey Helford Gallery, Los Angeles

Private Collection

Acquired from the above by the present owner

Exhibited

Los Angeles, Corey Helford Gallery, *New Works by Erika Sanada and Mayuka Yamamoto*, 3 October

- 7 November 2020



ULTRA/NEO

152

Roby Dwi Antono

Muram Temaram

signed and dated 'Roby Dwi Antono. 2013' upper right

oil on canvas

180 x 130 cm. (70 3/4 x 51 in.)

Painted in 2013.

Estimate

HK\$120,000 — 250,000

€13,700 — 28,500

\$15,400 — 32,100

[Go to Lot](#)



Provenance

Srisasanti Syndicate, Yogyakarta

Acquired from the above by the present owner

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ULTRA/NEO

153

Ayako Rokkaku

Untitled ARLV 17-03

signed and dated '2018 Ayako Rokkaku [in Japanese]'
on the reverse
acrylic on vintage Louis Vuitton suitcase
43 x 67 x 22 cm. (16 7/8 x 26 3/8 x 8 5/8 in.)
Painted in 2017.

Estimate

HK\$300,000 — 500,000

€34,000 — 56,600

\$38,500 — 64,100

[Go to Lot](#)



153

Ayako Rokkaku

Provenance

Gallery Delaive, Amsterdam

Acquired from the above by the present owner



ULTRA/NEO

154

Chris Huen Sin Kan

Mui Mui

oil on canvas

18 x 25.5 cm. (7 x 10 in.)

Painted in 2014, this work is accompanied by a certificate of authenticity signed by the artist and issued by Galerie OVO.

Estimate

HK\$15,000 — 30,000

€1,700 — 3,400

\$1,900 — 3,800

[Go to Lot](#)



Provenance

Galerie OVO, Taipei

Acquired from the above by the present owner

Exhibited

Taipei, Nanhai Gallery, *Things Happen Naturally*, 24 October - 8 November 2015

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ULTRA/NEO

155

Etsu Egami

Confusing of Brushing Past

oil on canvas

150.2 x 150.2 cm. (59 x 59 in.)

Painted in 2019, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

HK\$180,000 — 260,000

€20,500 — 29,600

\$23,100 — 33,300

[Go to Lot](#)



Etsu Egami

Born in 1994 in Chiba, Japan and currently living and working in Japan, Etsu Egami spent her childhood in America and Europe, and is currently pursuing a doctoral degree at the Central Academy of Fine Art in Beijing. She has won numerous awards and held exhibitions in different cities.

Etsu Egami is known for presenting a series of portrait works with rich colours, direct composition and transparent brushwork. Egami has encountered countless language and communication barriers during her time living in different cities as a child. Thus her works often contain a deeper level of narration and history. They are also dreamy and frequently include different, overlapping forms at the same time. As a result, even though Egami possesses rich painting skills, she still emphasises the importance of intuition in painting and individuality in her creation process.

Faces are the main theme of Egami's paintings. Growing up in different cities, she often encountered moments of misunderstanding due to language barriers. She understood others through their tone and facial expressions, and allowed these experiences to be deeply rooted in her heart. Later, she used this as an opportunity to explore the essence of communication through personal experiences such as mishearing and misunderstanding. Thus her work manifested more personal and humane characteristics. As she once said 'dislocation and parallel communication are not only mutual respect in coexistence, but also an important opportunity for self-enlightenment. When we stare at this sense of distance and uncertainty, the nature of communication may slowly emerge. At this moment, I suddenly feel that I see a rainbow in the grey area of communication.'ⁱ Etsu Egami eventually blended traditional figurative painting with illusion to create her original visual language and has received a lot of attention from all around the world.

ⁱ Etsu Egami, quoted in 'ETSU EGAMI: Rainbow', *Whitestone Gallery*, 2021, online

Provenance

Acquired directly from the artist by the present owner

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

Hong Kong Auction / 29 November 2021 / 11am HKT



ULTRA/NEO

156

Chiharu Shiota

State of Being #3

signed with the artist's initials 'CS' on the reverse metal frame, old children's shoes and black thread
30 x 30 x 30 cm. (11 3/4 x 11 3/4 x 11 3/4 in.)
Executed in 2009.

Estimate

HK\$250,000 — 350,000

€28,400 — 39,800

\$32,100 — 44,900

[Go to Lot](#)



Provenance

Galerie Christophe Gaillard, Paris

Acquired from the above by the present owner

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

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ULTRA/NEO

157 ж

Chen Fei

Two works: (i) Killer Series: The Audition; (ii) Killer Series: Phantom of the Opera

(i) signed, titled and dated "'Killer Series - The Audition" Chen Fei [in Chinese] 2010' on the reverse

(ii) signed and titled "'Killer Series - Phantom of the Opera" Chen Fei [in Chinese]' on the reverse
acrylic on canvas

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

(ii) 25.2 x 25.5 cm. (10 x 10 in.)

Painted in 2010.

Estimate

HK\$70,000 — 120,000

€8,000 — 13,700

\$9,000 — 15,400

[Go to Lot](#)



Provenance

Schoeni Art Gallery, Hong Kong

Private Collection, Europe

Sotheby's, Hong Kong, 1 October 2018, lot 573

Acquired at the above sale by the present owner

Exhibited

(i) Hong Kong, Schoeni Art Gallery, *Bad Taste: Chen Fei*, 23 September - 2 October 2010, p. 58

(illustrated)

(ii) Hong Kong, Schoeni Art Gallery, *Bad Taste: Chen Fei*, 23 September - 2 October 2010, pp. 46,

96 (illustrated)

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ULTRA/NEO

158

Yukimasa Ida

A Head

signed, titled and dated "'A head" 2019 Y Ida' on the reverse

oil on canvas

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

Painted in 2019.

Estimate

HK\$240,000 — 420,000

€27,400 — 47,900

\$30,800 — 53,800

[Go to Lot](#)



“In this ever-changing world, things and individuals are scattered, yet remain unknowingly connected, shaping the world as it exists today. People exist in the past and present, the here and now, each forging their own stories. My practice gathers miraculous encounters of humans, my intention being to crystallise them on the canvas based on realities I capture.” — Yukimasa Ida

Born in Japan in 1990, Yukimasa Ida’s hauntingly beautiful works strike a fine balance between realism and abstraction, infused with a deep sense of nostalgia and appreciation for the fleeting nature of human existence. Of recent years, Ida’s work has explored the concept of ‘ichi-go ichi-e’, a Japanese idiom translating to ‘a once-in-a-lifetime moment’, stemming from his encounters in the slums of India which drew him toward the dual beauty and cruelty of time.

In his vibrant patchwork palette, Ida’s paintings capture and memorialise fleeting moments within time. Dashes of reds, whites, browns, and greens, coalesce to form figures and interiors in a dense impasto, just as the human mind pieces together disparate memories and sensations, creating order and coherency - a narrative - from the unrelenting chaos of existence. Ida’s fascination with the ephemerality of life translates into a euphoric love for his own works and their potential for lasting impact beyond his lifetime, such that the process of creating itself also becomes a once-in-a-lifetime meeting.

Ida’s series of small portraits hone in on the personal nature of his process, described as being like picture-diaries taken directly from his experiences. In *A Head*, various intensities of stroke communicate a specific range of emotion, resulting in a distorted image reflecting the construed inconsistency of memory. Jagged edges suggest a certain pain associated with the knowledge of irredeemable time. The dynamism of rhythm in this portrait simultaneously draws the viewer in while demanding an interrogation of their own understanding of human subjectivity, ultimately also highlighting the ability of paint as a medium to embody the true rawness and spontaneity of emotion.



The artist in his studio

In 2018 the artist was listed in Forbes’ “30 under 30 Japan”. His works are in the personal collections of Yusaku Maezawa, Takashi Murakami and Jay Chou, with numerous solo exhibitions including *Rhapsody* at Fabien Frys Fine Art, London (2019); *King of Limbs* at KaiKai KiKi Gallery, Tokyo (2020), with his most recent being *Here and Now* at Mariane Ibrahim Gallery, Chicago (2021).

Video: <https://youtu.be/Ecu44dbzHJU>

The artist's process in action

Provenance

Fabien Frys Fine Art, London

Acquired from the above by the present owner

Exhibited

London, Fabien Frys Fine Art, *Yukimasa Ida: Rhapsody*, 30 September – 7 October 2019



159

Shiro Kuramata

'How High the Moon' two-seater sofa

copper-plated steel mesh and copper-plated steel
71 x 150 x 82 cm. (27 7/8 x 59 x 32 1/4 in.)

Designed in 1986 and manufactured by Terada Tekkojo for Idée, Tokyo, Japan. Number 21 from the edition of 30. Together with a copy of the certificate of authenticity from Mieko Kuramata.

Estimate

HK\$250,000 — 350,000

€28,300 — 39,600

\$32,100 — 44,900

[Go to Lot](#)



Provenance

Estate of Shiro Kuramata

Paul Hughes Fine Art, London

Private collection, The Netherlands

Acquired from the above by the present owner

Literature

Deyan Sudjic, *Shiro Kuramata: Essays & Writings*, London, 2013, pp. 102, 114, 139, 140, 161 for the armchair version of the model

Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, pp. 340, 346 for the armchair version of the model



160

Shiro Kuramata

'Glass' chair

glass, Photobond 100 adhesive

89 x 90 x 60 cm. (35 x 35 3/8 x 23 5/8 in.)

Designed in 1976 and produced by the Mihoya Glass Co. Ltd., Tokyo, Japan. Number 33 from the edition of 40. Together with a certificate of authenticity from Meiko Kuramata.

Estimate

HK\$250,000 — 350,000

€28,300 — 39,600

\$32,100 — 44,900

[Go to Lot](#)



Provenance

Estate of Shiro Kuramata

Friedman Benda, New York

Private collection, Switzerland

Acquired from the above by the present owner

Literature

'Il Vetro Incollato', *Domus*, no. 572, July 1977, p. 40

Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, p. 297

Deyan Sudjic, *Shiro Kuramata: Essays & Writings*, London, 2013, front cover, pp. 75, 86, 93, 94, 210



161

George Condo

Night Portrait

signed, titled and dated 'Condo August 01 "Night Portrait"' on the reverse

acrylic on canvas

152.7 x 121.7 cm. (60 1/8 x 47 7/8 in.)

Painted in August 2001.

Estimate

HK\$4,800,000 — 6,800,000

€544,000 — 770,000

\$615,000 — 872,000

[Go to Lot](#)



“What’s possible with painting that’s not in real life is you can see two or three sides of a personality at the same time, and you can capture what I call a psychological cubism.” — George Condo



Auguste Renoir, *A Young Girl with Daisies*, 1889 Collection of the Metropolitan Museum of Art, New York

“Condo never lifts entire images, nor does he borrow ready-made styles. Instead, he assimilates his references into a seamless amalgam, so that we end up viewing one aspect of art history through the presence of another.” — Ralph Rugoff

George Condo’s singular voice has been a cornerstone of American and European art for almost three decades. Emerging out of the dynamism of the early 1980s New York art scene, Condo developed a unique and provocative painting style, with his self-styled ‘fake old masters’ borrowing the virtuoso craftsmanship and paint handling of the Old Masters to depict the fantastical subjects of Condo’s imagination. Developing a reputation as the heir to Picasso, Condo’s exceptionally prolific body of work draws on inspiration as diverse as Diego Velázquez, Pop art and graffiti.

Inspired by a course on Baroque and Rococo painting during his studies, Condo spent a year studying Old Master glazing techniques in Los Angeles and upon relocating to New York worked as a printer for Andy Warhol. He exhibited at the Pat Hearn Gallery alongside radical painters such as Mary Heilmann and Philip Taaffe, and became close friends with Keith Haring and Jean-Michel Basquiat. Over the next two decades, he explored an astonishing variety of aesthetic styles, from Mannerism to Cubism, demonstrating a limitless knowledge of art history and popular culture.

The bulk of Condo’s oeuvre comprises portraits of invented characters presenting ‘composites of various psychological states painted in different ways’. *Night Portrait* showcases Condo’s acute understanding of psychological iconography epitomising ‘the madness of everyday life’. With her long, graceful neck and refined bust, Condo’s young woman is the epitome of quiet upper class dignity, one of many bourgeois young ladies portrayed by painters over the centuries. But above her neck the viewer is confronted by bulging eyes, bulbous cheeks, pricked ears and crooked teeth, a curiously feral ‘construction of ingenious and novel facial topographies’ that affronts any expectations.¹ She is neither man nor beast, hero nor villain, but her uncanny appearance evokes a strange mixture of feelings in the viewer – a wobbly but poignant dignity, with meticulous attention to naturalistic detail offset by elements of the grotesque and the absurd.



Gwen John, *Girl with Bare Shoulders*, circa 1909-10 Collection of the Museum of Modern Art, New York

Condo's long fascination with portraying complex and precarious mental states in invented characters is displayed at its best in *Night Portrait*, with an intriguing duality that runs throughout his imaginary portraits. His subjects, like those of Gwen John (see for example *Girl with Bare Shoulders*, circa 1909-10), manifest an intriguing intensity of presence, with inner worlds and ambivalent, deeply provocative thoughts that push his characters to the furthest extremes of the human psyche. Like Nietzsche, whose *Birth of Tragedy* described the duality between the sons of Zeus - the rational purity of the sun god Apollo and the irrational, frenzied god of wine and music Dionysus - Condo's witty, provocative portraits argue that both forces are necessary for the creation of art. The Ancient Greeks did not consider the two gods to be opposites or rivals, seeing them as entwined by nature.

*"It's what I call artificial realism. That's what I do. I try to depict a character's train of thoughts simultaneously – hysteria, joy, sadness, desperation. If you could see these things at once that would be like what I'm trying to make you see in my art."*ⁱⁱ



George Condo, *Woman on Red Chair*, 2007 Sold by Phillips Hong Kong in June 2021 for HK\$ 4,788,000
© 2021 George Condo/Artists Rights Society (ARS), New York

The marriage of his idiosyncratic subjects and sumptuous oil technique has led to Condo being lauded by *The New York Times* as:

“the missing link ... between an older tradition of fiercely loony American figure painting — Willem de Kooning’s grinning women, Philip Guston’s ground-meat guys, Jim Nutt’s cubist cuties, anything by Peter Saul — and the recent and updated resurgence of that tradition in the work of [John] Currin, Glenn Brown, Nicole Eisenman, Dana Schutz and others.”ⁱⁱⁱ

Condo has exhibited extensively throughout his career, with his largest solo exhibition in Asia held in 2021 at the Long Museum in Shanghai. An acclaimed mid-career retrospective held at the New Museum in New York in 2011 later travelled to Museum Boijmans Van Beuningen, Rotterdam; Hayward Gallery, London; and Schirn Kunsthalle, Frankfurt. Condo was also the subject of a museum-wide exhibition hosted at the Staatliche Museen zu Berlin in 2016 and selected to appear at the 58th Venice Biennale in 2019 titled ‘*May You Live in Interesting Times*’ and curated by Ralph Rugoff.

Video: <https://youtu.be/A3XCZ5Ow6A8>

George Condo: The Artist at Work, 2017

ⁱRalph Rugoff, *The Imaginary Portraits of George Condo*, London, 2002, p. 9

ⁱⁱGeorge Condo, quoted in Stuart Jeffries, ‘George Condo: “I was delirious. Nearly died”’, *The Guardian*, 10 February 2014, [online](#)

ⁱⁱⁱGeorge Condo, quoted in Holland Cotter, ‘A Mind Where Picasso Meets Looney Tunes’, *The New York Times*, 27 January 2011, [online](#)

Provenance

Luhring Augustine, New York

Private Collection, New York

Skarstedt Gallery, New York

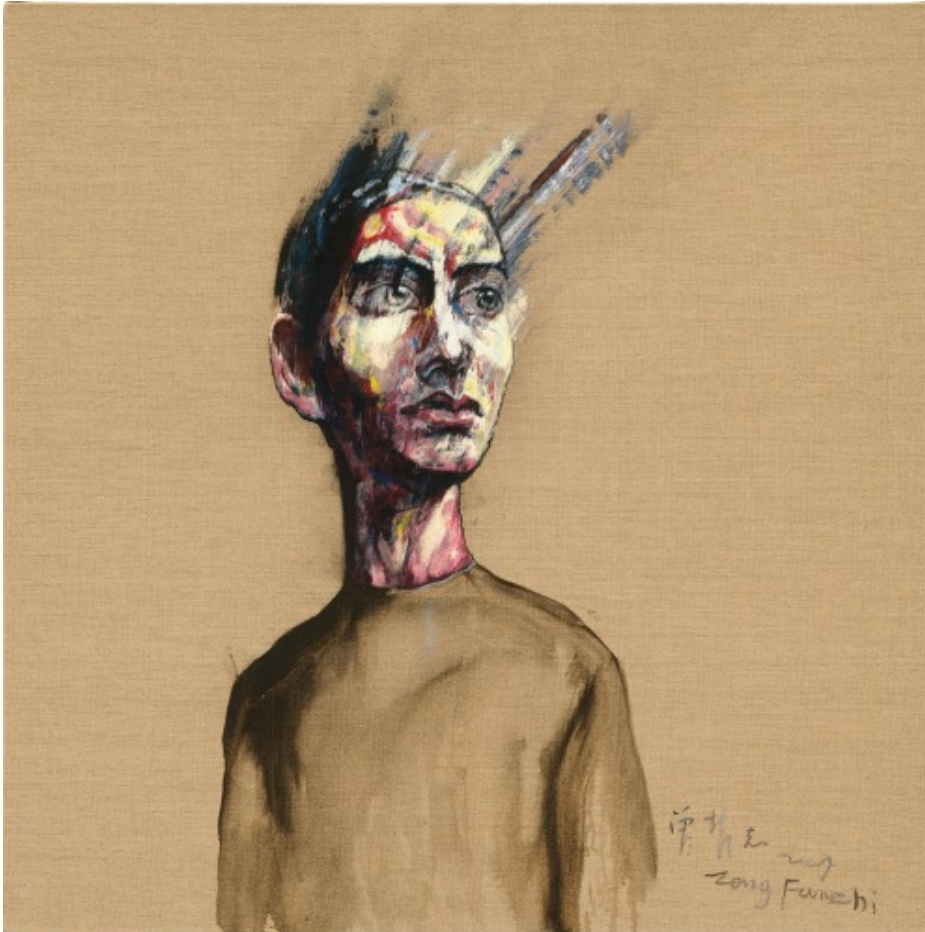
Acquired from the above by the present owner

Literature

Ralph Rugoff, *The Imaginary Portraits of George Condo*, New York, 2002, p. 129 (illustrated)

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PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

162 卨

Zeng Fanzhi

Self-Portrait

signed and dated 'Zeng Fanzhi [in Chinese and Pinyin]
2007' lower right

oil on canvas

130.3 x 130.4 cm. (51 1/2 x 51 1/2 in.)

Painted in 2007, this work is accompanied by a
certificate of authenticity issued by Yibo Gallery.

Estimate

HK\$2,500,000 — 4,500,000

€283,000 — 510,000

\$321,000 — 577,000

[Go to Lot](#)



When Zeng Fanzhi first moved to Beijing, his works featured a strong expressionist style that reflected his psychological state. After 2001, the portraits in his paintings gradually removed their masks, and the symbolic features began to disintegrate as his painting transitioned from illusions to representations. The artist's strong emotions further sublimated into the paintings as, with the removal of masks and the reduction of backgrounds, he attempted to face himself honestly.

With the gradual strengthening of Zeng Fanzhi's inner will, he began to face his own emotions directly. *Self-Portrait* is a representative work from this period. The artist looks into the distance with a firm and confident gaze. The free and unrestrained expression of colour and brushwork serves as a powerful extension of Zeng Fanzhi's emotions. Though the artist gradually achieved a spiritual liberation, he still found it difficult to freely interact with the outside world, and the paintings deliberately conceal the subject's emotions. In *Self-Portrait*, the hands which Zeng Fanzhi often uses to express emotion are hidden outside the canvas. He uses expressive bright colours and brushstrokes to depict the neck and face in contrast to the colour of the clothing. The use of shading and black gradation on the clothing seems to coincide with Zeng Fanzhi's metaphorical approach, but also highlights the emotional resonance of the subject of the painting.

The independent portrait composition and blank background in *Self-Portrait* reflect Zeng Fanzhi's sense of loneliness. With the display of his own face, the artist presents a new experience in his understanding of human nature. As with the title of the monograph Zeng Fanzhi released in the same year, 'Zeng Fanzhi: The Eye as the Soul', this work is an extension to how the artist feels. The direction of the gaze in the painting shows the artist's anticipation and readiness as he stands alone against a background of nothingness, leading viewers to rush headlong into inspiration and explore new creative directions.

Provenance

Yibo Gallery, Shanghai

Acquired from the above by the present owner



Egon Schiele, *Self-Portrait with Chinese Lantern Plant*, 1912 Collection of Leopold Museum, Vienna



163 ж

Yue Minjun

Altar of Heaven

signed and dated 'yue minjun 2003' lower left; signed, inscribed and dated 'Yue Minjun [in Chinese] 2003 The Year of SARS [in Chinese]' on the reverse
oil on canvas

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

Painted in 2003.

Estimate

HK\$1,000,000 — 2,000,000

€113,000 — 227,000

\$128,000 — 256,000

[Go to Lot](#)



"A caricature could express so much more humanity, and having decided that this would be my ultimate subject, why not create a caricature of myself to convey the stories I wanted to relate to." — Yue Minjun

Chinese contemporary artist Yue Minjun's satirical self-portraits are pillars of the Cynical Realism movement that originated in 1990s Beijing. Captured in the midst of maniacal laughter, with eyes screwed tightly shut and rows of gleaming enamel-white teeth exposed in a hysterical rictus grin, Yue Minjun's alter egos embody post-ironic and subversive humour in modern-day Chinese society.

In *Altar of Heaven*, a likeness of Yue Minjun adopts the bowed gait of generations of manual labourers, upon whose back-breaking efforts ancient and modern civilisations have been constructed. A miniature Hall of Prayer for Good Harvests (祈年殿) from the historic Temple of Heaven complex in Beijing balances precariously upon his back. Considered the apex of traditional Chinese architecture, the Temple of Heaven was first built in 1420 during the reign of the Ming Emperor Yongle, and was visited by the Ming and Qing dynasty Emperors to pray for a good harvest. The Emperor of China was seen as the Son of Heaven and administrator of earthly matters on behalf of the celestial realm, and his twice-yearly visit to the Temple of Heaven was a sacred ritual that began with the Emperor and his retinue clad in special robes and abstaining from eating meat as the procession made its way from the Forbidden City to the Temple. At the climax of this ceremony, the Emperor would personally offer prayers in the Hall of Prayer for Good Harvests, the magnificent triple-gabled circular building 36 metres in diameter and 38 metres tall which stood at the centre of the Temple of Heaven. No ordinary Chinese citizens were allowed to view this procession or the ceremony, and smallest of mistakes was believed to foreshadow a bad omen for the whole nation in the coming year.



Temple of Heaven on an 1898 postcard

Richly decorated with distinctive blue glazed roof tiles (representing Heaven) and perched atop three levels of marble stone in a square-walled enclosure (representing Earth), the Hall of Prayer for Good Harvests is in fact a completely wooden structure assembled with no nails, a testament to the skill and tenacity of the many nameless and faceless manual workers who built and rebuilt the structure over the centuries as it fell victim to fire, occupation, war and neglect.

Born in 1962 in northeastern China, Yue Minjun's coming of age during the Cultural Revolution fueled his interest in social and cultural codes in modern China. Growing up in a state-run *danwei* ('work commune'), Yue and his family lived life in strict conformity with the commune's daily schedule and standardised dress code. Yue worked as an electrician until he enrolled in the oil painting department of Hebei Normal University. He returned to Beijing in 1991 to join a colony of artists who had gathered in Yuanmingyuan around the old imperial Summer Palace. With a prevailing sense of deflated idealism, Yue's trademark alter egos began to emerge in his work, a self-mocking response to the ludicrousness and impossibility of his social situation:

"The act of giving up is profoundly human. It prevents conflicts with society and allows inner peace to be preserved. By giving up, one becomes carefree and detached. All problems can be resolved with a laugh, and disappear painlessly. In this way one attains an incomparable peace within." — Yue Minjun

The *Altar of Heaven* ties together many potential interpretations, for example the feudal traditions which literally continue to weigh down society, despite the efforts of the Cultural Revolution to destroy the four 'olds' - old ideas, old customs, old habits and old culture. The modern-day labourer and elite classes remain ever divided despite social change, with inequalities between rural Chinese and their urban peers now exacerbated by, for example, the *hukou* (户口) system that was intended to facilitate the industrialisation and modernisation of Chinese society.

Provenance

Semarang Gallery, Indonesia

Acquired from the above by the present owner

Exhibited

Berlin, Prüss & Ochs Gallery, *Yue Min Jun: Beijing Ironicals*, 2003



164 ж

Yue Minjun

Contemporary Terracotta Warrior No.5

signed, numbered and dated 'yue minjun 5 20/25 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 20 from an edition of 25.

Estimate

HK\$300,000 — 500,000

€34,200 — 57,000

\$38,500 — 64,100

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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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Hong Kong Auction / 29 November 2021 / 11am HKT



165 ж

Zhou Chunya

Green Dog 2

signed and numbered '5/10 Zhou Chunya [in Chinese and Pinyin]' lower back

bronze

25.3 x 20.5 x 37 cm. (10 x 8 x 14 1/2 in.)

Executed in 2010, this work is number 5 from an edition of 10, and is accompanied by a certificate of authenticity issued by Northern Banker Art & Culture Corporation.

Estimate

HK\$100,000 — 200,000

€11,300 — 22,700

\$12,800 — 25,600

[Go to Lot](#)



Provenance

Northern Banker Art, Taipei

Acquired from the above by the present owner

Exhibited

Shanghai, S.O Art Space, *Zhou Chunya Solo Exhibition*, 24 - 30 November 2012 (another example exhibited)

Chengdu, K Gallery, *Image Spirit-Contemporary Chinese Art Collection Exhibition*, 19 January - 6 February 2013 (another example exhibited)

Taipei, Julia Gallery, *Focus - Contemporary Sculpture*, 12 July - 4 August 2013 (another example exhibited)

Dujiangyan City Art Center, *Getting Close to Art*, 15 - 19 January 2015 (another example exhibited)



166 ж

Zhou Chunya

Green Dog Series: Titi No.2

signed and dated '2007 Zhou Chunya [in Chinese and Pinyin]' lower right

oil on canvas

150 x 199.5 cm. (59 x 78 1/2 in.)

Painted in 2007, this work is accompanied by a certificate of authenticity signed by the artist and issued by ChinaToday Gallery.

Estimate

HK\$1,800,000 — 2,600,000

€205,000 — 296,000

\$231,000 — 333,000

[Go to Lot](#)



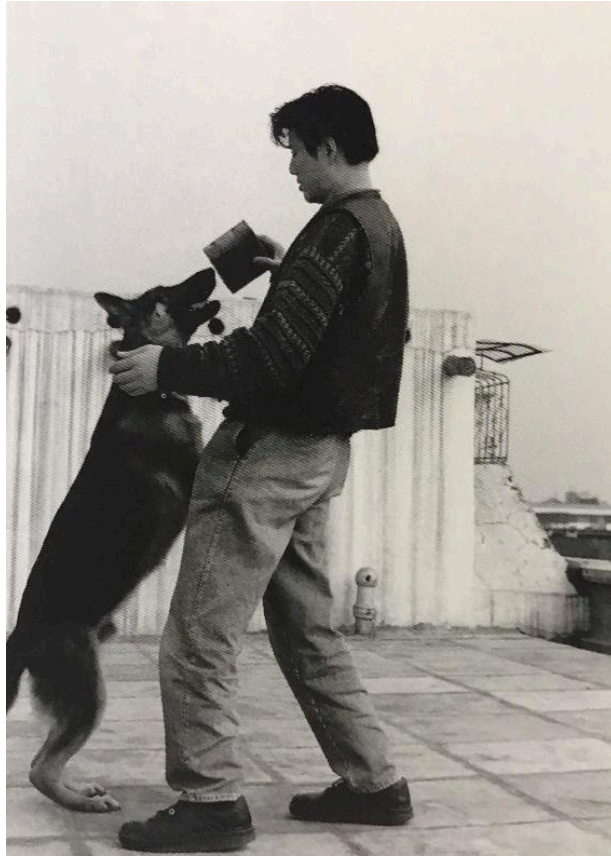
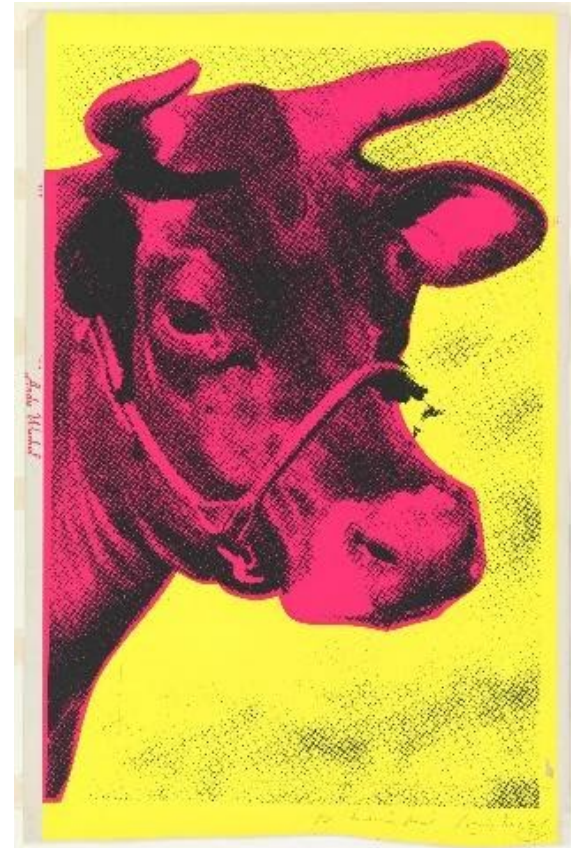


Photo of Zhou Chunya with his dog Hagen, 1995

In 1994, Zhou Chunya began raising a purebred German Shepherd dog - Hagen. Following this, images of dogs started to appear in different forms in works across each stage of Zhou Chunya's creative career. At first, Hagen appeared as a representation of his role in Zhou's family, interacting with the characters in the picture from time to time and constructing a narrative scene. In 1997, Zhou Chunya suddenly decided to turn Hagen's fur green and this was the point when the 'green dog' became a key recurring motif in Zhou's paintings. At first, the brush strokes used to paint the green dog were subtle and subdued. The paint was light in colour and thinly applied, evoking ink painting techniques. When Hagen died in 1999, Zhou went through a period of considerable grief and stopped painting the green dog. The green dog did not return to Zhou's paintings again until 2001, but it had changed dramatically from the subdued incarnations of the past. Created in 2007,

Green Dog Series: Titi 2 presents the dog with sharp brushstrokes outlining its raised hackles. The dog's shape, fur and eyes became more clearly articulated with contrasting and intense colours. The green dog transformed from a docile pet into a well-known characteristic symbol with a sharp personality perfectly reflects the 'avant-garde aesthetics' of industrial civilisation.



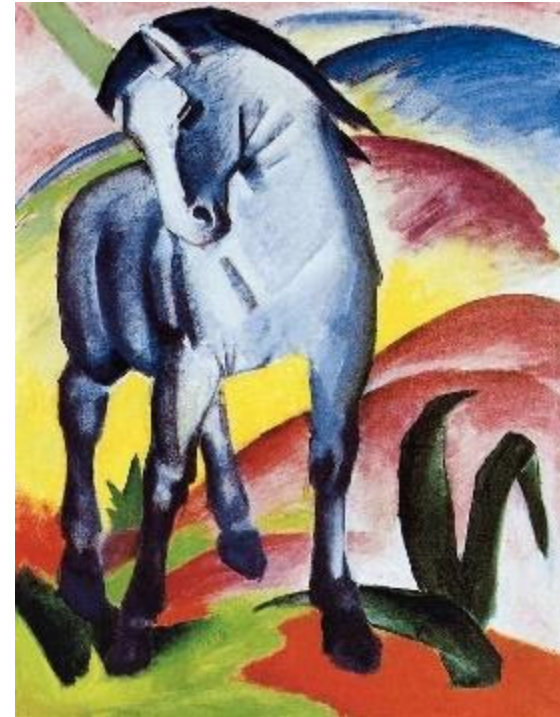
Andy Warhol, *Cow*, 1966 Collection of the Museum of Modern Art, New York © 2021 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York

Titi was the pet dog of Tu Hongtao, who was a neighbor of Zhou Chunya in Chengdu's Blue Art District. He started appearing in Zhou Chunya's works starting in 2006. After Hagen's death, Zhou Chunya said the green dog not only represented Hagen, but it also represents a Doberman, a

Spaniel raised by friends and neighbors. Most importantly, it represented any German Shepherd. Zhou pulled away from the emotions of a lived experience and transformed them into pure artistic exploration, experimenting with tone, structure, color composition, and more.

"Colour is not a decoration placed or painted onto objects. Colour itself wields a mysterious power. It rushes and flows onto the canvas. The colour is alive. It stimulates and enhances your imaginations and paintings!" — Zhou Chunya

For Zhou Chunya, the colour green is quiet, romantic and lyrical. Additionally, it artistically represents the concept of a 'calm before the storm'. In *Green Dog Series: Titi 2*, the richly painted green body takes up a large area on the canvas. The bright brown limbs and ears, vivid red tongue hanging between the teeth and jaws are enough to provide visual stimulation only in terms of the sharp colour contrast. The sharply defined hair with clear vertical brushstrokes and sharp eyes gazing directly ahead give the green dog its explosive power, strength and impact. This is Zhou Chunya's attempt to create an atmosphere of hidden violence with a bold and adventurous painting style, so that viewers can't help but be ignited by surging emotions that ultimately lead to a harmonious resonance.



Franz Marc, *Blue Horse I*, 1911 Collection of Städtische Galerie im Lenbachhaus und Kunstbau, Munich

Provenance

ChinaToday Gallery, Brussels

Acquired from the above by the present owner

Literature

ChinaToday Gallery, ed., *Zhou Chunya: Paintings and Sculptures*, Brussels, 2007, p. 37 (illustrated)

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Hong Kong Auction / 29 November 2021 / 11am HKT



PROPERTY FROM AN EMINENT PRIVATE ASIAN COLLECTION

167 ✖

Wang Guangyi

VISA

signed and dated '1998 Wang Guangyi [in Chinese]' lower right; further signed and dated 'Wang Guang Yi [in Pinyin and Chinese] 1995' on the reverse
oil on canvas

149 x 149 cm. (58 1/2 x 58 1/2 in.)

Painted in 1995-1998.

Estimate

HK\$350,000 — 450,000

€39,900 — 51,300

\$44,900 — 57,700

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167

Wang Guangyi

Provenance

Private Collection

China Guardian, Beijing, 22 November 2006, lot 210

Acquired at the above sale by the present owner



168

George Condo

The Abducted Butler

signed, titled, inscribed and dated "'The Abducted Butler" for Will Condo Oct 2011 London Hotel Ritz' on the reverse

oil on canvas

41.3 x 33 cm. (16 1/4 x 12 7/8 in.)

Painted in 2011.

Estimate

HK\$1,800,000 — 2,800,000

€204,000 — 317,000

\$231,000 — 359,000

[Go to Lot](#)



"It's what I call artificial realism. That's what I do. I try to depict a character's train of thoughts simultaneously – hysteria, joy, sadness, desperation. If you could see these things at once that would be like what I'm trying to make you see in my art." — George Condo

American painter George Condo is best known for his provocative portraits of invented characters who present 'composites of various psychological states painted in different ways'. *The Abducted Butler* showcases Condo's innate understanding of psychological iconography, and his remarkable ability to convey 'the madness of everyday life'.



George Condo, *Sketches of Jean Louis*, 2006 Sold by Phillips Hong Kong in June 2021 for HK\$ 13,560,000 © 2021 George Condo/Artists Rights Society (ARS), New York

The butler and his fantastical secret life is a motif that recurs repeatedly in many of Condo's works - *The Fallen Butler* (2009), *The Butler* (2007), *Sketches of Jean Louis* (2006), *Jean Louis' Girlfriend* (2005), *Jean Louis' Wife* (2005), to name a few. In Britain, the butler (predominantly male) was the most senior member of staff in the grandest households, whose distinct livery separated him from other servants. For many centuries the butler was a linchpin of such households, playing multiple roles as he strove to be discreet and unobtrusive, friendly but not familiar, keenly anticipative of his employer's needs, and perennially dignified and graceful in executing his duties. In literature and the arts, too, the character of the butler was often deployed to play a key role - a figure of comedy, pity, repressed longing, ambition and/or tragedy. The humiliated Malvolio in Shakespeare's *Twelfth Night*, the self-sacrificing Stevens in Kazuo Ishiguro's *Remains of the Day*, the long-suffering Carson of Julian Fellowes' *Downton Abbey* - each of these characters concealed past lives and loves, compartmentalising their secrets, sacrifices and weaknesses behind a mask of pompous propriety. Inevitably the mask would slip at moments - an unwanted visitor from the past, a love too late to reclaim, disappointments beyond redemption - leading to precipitous moments of no return.

The Abducted Butler is dedicated to and was previously in the collection of William Self, the famous English author whose satirical, grotesque and fantastical fiction is known for exploring mental illness and psychiatry - themes close to Condo's heart. *The Abducted Butler* captures Condo's fascination with portraying complex and precarious mental states. Bulbous cheeked, ears pricked, hair receding but collar starched and bowtie perfectly centred, the butler's image fragments into an inscrutable green cube. Only a tiny round eye on one corner indicates a human presence remains. His absurd appearance evokes a strange mixture of feelings - a poignant dignity offset by a ridiculous absence of half his face.



Pablo Picasso, *Bust of a Woman*, 1944 Collection of the Tate, London © 2021 Estate of Pablo Picasso/ Artists Rights Society (ARS), New York

“Condo never lifts entire images, nor does he borrow ready-made styles. Instead, he assimilates his references into a seamless amalgam, so that we end up viewing one aspect of art history through the presence of another.” —Ralph Rugoff

George Condo’s singular voice has been a cornerstone of American and European art for almost three decades. Emerging out of the dynamism of the early 1980s New York art scene, Condo developed a unique and provocative painting style, with his self-styled ‘fake old masters’ borrowing the virtuoso craftsmanship and paint handling of the Old Masters to depict the

fantastical subjects of Condo’s imagination. Developing a reputation as the heir to Picasso, Condo’s exceptionally prolific body of work draws on inspiration as diverse as Diego Velázquez, Pop art and graffiti.

Inspired by a course on Baroque and Rococo painting during his studies, Condo spent a year studying Old Master glazing techniques in Los Angeles and upon relocating to New York worked as a printer for Andy Warhol. He exhibited at the Pat Hearn Gallery alongside radical painters such as Mary Heilmann and Philip Taaffe, and became close friends with Keith Haring and Jean-Michel Basquiat. Over the next two decades, he explored an astonishing variety of aesthetic styles, from Mannerism to Cubism, demonstrating a limitless knowledge of art history and popular culture.



George Condo, *The Fallen Butler*, 2009 Collection of The Museum of Modern Art, New York © 2021

George Condo/Artists Rights Society (ARS), New York

Condo has exhibited extensively throughout his career, with his largest solo exhibition in Asia held in 2021 at the Long Museum in Shanghai. An acclaimed mid-career retrospective held at the New Museum in New York in 2011 later travelled to Museum Boijmans Van Beuningen, Rotterdam; Hayward Gallery, London; and Schirn Kunsthalle, Frankfurt. Condo was also the subject of a museum-wide exhibition hosted at the Staatliche Museen zu Berlin in 2016 and selected to appear at the 58th Venice Biennale in 2019 titled '*May You Live in Interesting Times*' and curated by Ralph Rugoff.

ⁱRalph Rugoff, *The Imaginary Portraits of George Condo*, London, 2002, p. 9

ⁱⁱGeorge Condo, quoted in Stuart Jeffries, 'George Condo: "I was delirious. Nearly died"', *The Guardian*, 10 February 2014, online

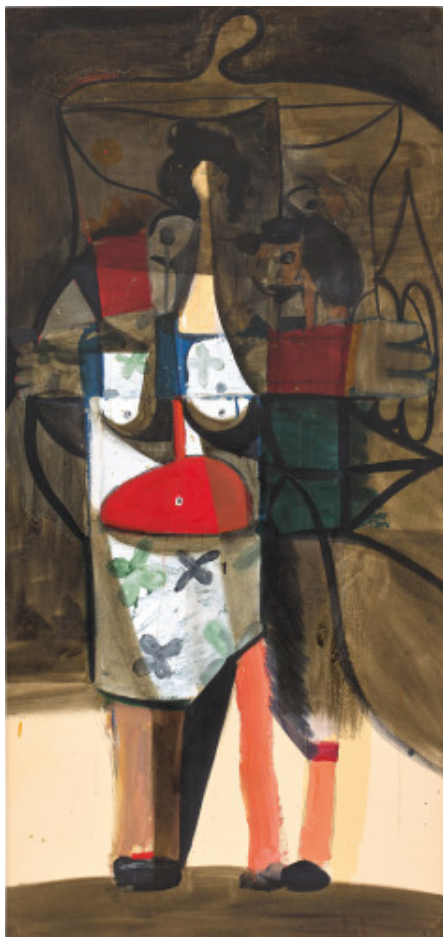
ⁱⁱⁱGeorge Condo, quoted in Holland Cotter, 'A Mind Where Picasso Meets Looney Tunes', *The New York Times*, 27 January 2011, [online](#)

Provenance

Collection of Will Self, London (gifted directly from the artist)

Private Collection, London

Acquired from the above by the present owner



169

George Condo

Toy Soldier

signed, titled, inscribed and dated "'toy soldier" 1992

Condo N.Y.C' on the reverse

oil on canvas

193 x 92 cm. (75 7/8 x 36 1/4 in.)

Painted in 1992.

Estimate

HK\$2,000,000 — 3,000,000

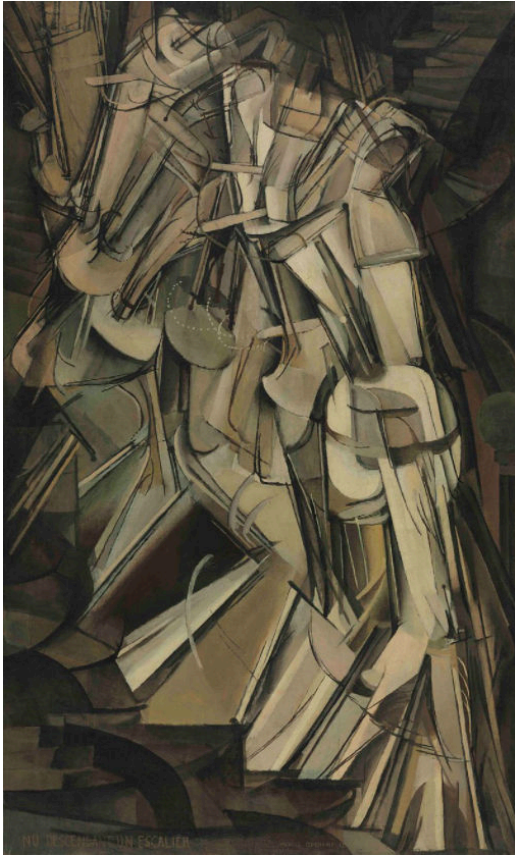
€227,000 — 340,000

\$256,000 — 385,000

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Defining his own portraits as composites of various psychological states that are a 'realistic representation of that which is artificial', the enchantment of George Condo's practice derives from the artist's unique ability to riff on the painters he loves – David, Picasso, De Kooning, Rothko, Guston, Degas – in order to establish his own identity as an artist.¹ Embodying these concepts of 'artificial realism' and 'psychological cubism', Condo's aim is never to only copy or transcribe, but rather to 'reassemble' the diverse emotional elements in his work.



Marcel Duchamp, *Nu descendant un escalier n° 2* (*Nude Descending a Staircase, No. 2*), 1912 Collection of the Philadelphia Museum of Art © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris / Estate of Marcel Duchamp

Breaking through with his group of 'fake Old Master' paintings in the 1980s, Condo often reworks classical portraits, imbuing them with his own provocative sense of humour and grotesque cartoon-like figures, pushing against the visual boundaries of figurative painting. The artist uses trailblazing Old Masters as points of departure to inspire his own, loosely echoing previous compositional elements. Simultaneously humorous and sentimental, the current work, *Toy Soldier*, is one of the artist's earliest examples of a full body portrait, depicting two figures standing side by side. Hints of a soldier's red uniform and a lady's floral dress allude to the classical ballet motifs of Clara and her beloved Nutcracker. Deeply immersed in European art history, Condo draws upon the Cubist-Futurist pictorial language of works such as Duchamp's modernist classic *Nude Descending a Staircase, No. 2*.

"The only way for me to feel the difference between every other artist and me is to use every artist to become me." — George Condo



Left: Diego Velázquez, *Pablo de Valladolid*, c. 1635 Collection of the Museo del Prado, Madrid Right: Edouard Manet, *The Fifer*, 1866 Collection of the Musée d'Orsay, Paris

Condo's compositions conjure a number of historical painterly associations, including the sizeable legacy of classical European portraiture. The stance of the figures in the current work can be traced back to artists such as Diego Velázquez and Edouard Manet, of whom the former has been a repeated point of reference and was dubbed affectionately 'the big V' by the artist. As a successor of Velázquez, Manet had also been more than slightly inspired by him; when Condo later visited the Met exhibition *Manet/Velázquez: The French Taste for Spanish Painting* in New York, he was astonished to see the connections: 'I saw the exhibit about four more times and began painting one full standing figure after the next, combining all that I saw until I had exhausted the concept, which was to reassemble (much like a Burroughs manuscript) what I liked and what I learned'.ⁱⁱ This exhibition greatly inspired Condo, who went on to paint several full body portraits the following year. As one of the earliest examples of Condo's full body portraits, *Toy Soldier* provides valuable insight into the artist's practice at the time. The *contrapposto* sculptural stance is also a motif prevalent in contemporary art lexicon, as shown by works such as Lynette Yiadom-Boakye's 2015 painting, *Leave A Brick Under The Maple*.

George Condo is represented by Hauser & Wirth, with paintings held in important international public collections, including the Museum of Modern Art, New York and the National Gallery of Art, Washington D.C., amongst others. Since his major international travelling mid-career survey, *Mental States* in 2011, Condo has continued to exhibit widely, representing the United States at the 2013 and 2019 Venice Biennales. The artist's largest solo exhibition in Asia, *George Condo: The Picture Gallery*, is currently on view at the Long Museum in Shanghai until 28 November 2021.

Video: <https://youtu.be/tcHQVVi0D7Y>

On the occasion of a major exhibition of Condo's paintings at the Hayward Gallery, London in 2011, the artist discusses his innovative approach to portraiture

ⁱ George Condo, quoted in Ralph Rugoff and George Condo, 'The Enigma of Jean Louis', *George Condo: Existential Portraits. Sculpture, Drawings, Paintings 2005/2006*, exh. cat., Luhring Augustine, New York, 2006, p. 8

ⁱⁱ George Condo, quoted in Simon Baker, 'Memories and Reconfigurations', *George Condo: Painting Reconfigured*, London, 2015, p. 94

Provenance

Private Collection, Barcelona
 Galeria Salvador Riera, Barcelona
 Maruani Mercier Gallery, Brussels
 Acquired from the above by the present owner

Exhibited

Barcelona, Galeria Salvador Riera, *George Condo*, November 1992, no. 53, pp. 26-27, 54 (illustrated, p. 27)



170

George Condo

Circus Composition

signed and dated 'Condo 2000' upper left
ink on paper

73 x 52 cm. (28 3/4 x 20 1/2 in.)

Painted in 2000.

Estimate

HK\$700,000 — 1,000,000

€79,600 — 114,000

\$89,700 — 128,000

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170

George Condo

Provenance

Simon Lee Gallery, London

Private Collection

Sotheby's, London, 13 October 2012, lot 214

Acquired at the above sale by the present owner



171 ж

Zhang Xiaogang

Portrait of a Boy

signed and dated 'Zhang Xiaogang [in Chinese] 2004'

lower right

oil and pencil on paper

54.7 x 67.8 cm. (21 1/2 x 26 1/2 in.)

Executed in 2004.

Estimate

HK\$400,000 — 600,000

€45,600 — 68,400

\$51,300 — 76,900

[Go to Lot](#)



171

Zhang Xiaogang

Provenance

Acquired directly from the artist by the present owner



172 ж

Zhang Xiaogang

Portrait of Ma Xiangsheng

signed and dated 'H.G 804' lower left
oil on cardboard

53.3 x 38 cm. (20 7/8 x 14 7/8 in.)

Painted in 1982, this work is accompanied by a
certificate of authenticity signed by the artist and
issued by ChinaToday Gallery.

Estimate

HK\$500,000 — 800,000

€57,000 — 91,200

\$64,100 — 103,000

[Go to Lot](#)



172

Zhang Xiaogang

Provenance

ChinaToday Gallery, Brussels

Acquired from the above by the present owner

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PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

173 ж

Zeng Fanzhi

Watermelon

signed and dated 'Zeng Fanzhi [in Chinese and Pinyin]
2007' lower right

oil on canvas

60 x 60 cm. (23 1/2 x 23 1/2 in.)

Painted in 2007, this work is accompanied by a
certificate of authenticity issued by Yibo Gallery.

Estimate

HK\$600,000 — 800,000

€68,000 — 90,600

\$76,900 — 103,000

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173

Zeng Fanzhi

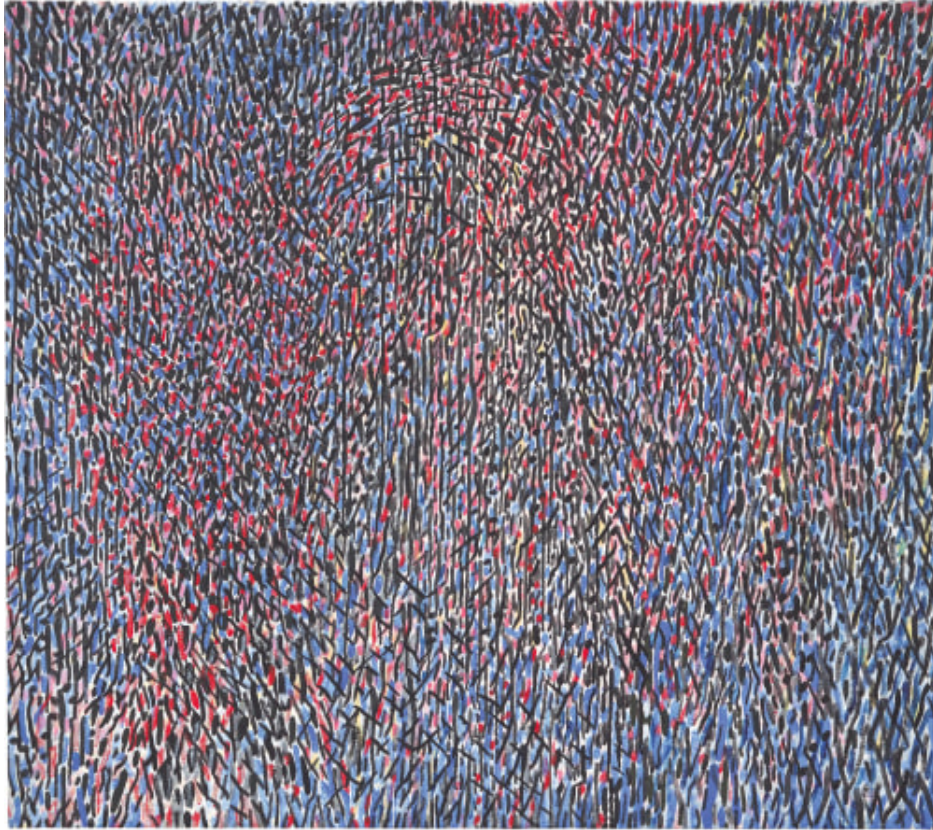
Provenance

Yibo Gallery, Shanghai

Acquired from the above by the present owner

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Hong Kong Auction / 29 November 2021 / 11am HKT



174 ж

Yu Youhan

Abstract 1988-8

signed and dated 'Yu Youhan [in Chinese] 1988' on the reverse

acrylic on canvas

87.5 x 98 cm. (34 1/2 x 38 5/8 in.)

Painted in 1988, this work is accompanied by a certificate of authenticity signed by the artist and issued by ChinaToday Gallery.

Estimate

HK\$1,500,000 — 2,500,000

€171,000 — 285,000

\$192,000 — 321,000

[Go to Lot](#)



As a pioneer of Chinese contemporary art, Yu Youhan played a trailblazing role in abstract and political pop art. He influenced many artists who came after him, and made indelible contributions to Chinese contemporary art.

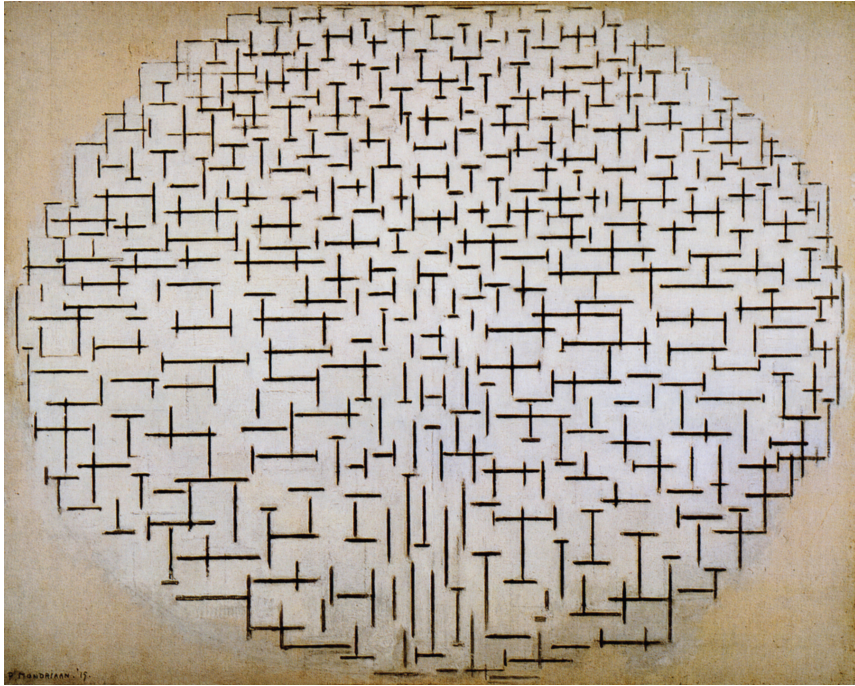
“On a spiritual level, I was mainly inspired by Lao Zi’s Tao Te Ching. I only began to read it in the 1980s, but I became fascinated with its basic principles. I hope my works can be like Lao Zi’s idea, one where the universe is alive and continuously changing.” — Yu Youhan

In the 1980s, influenced by Lao Zi repeated statement that ‘Tao generates one, life generates two, two generates three, and three generates all things’, Yu Youhan began creating abstract paintings. However, due to social changes in 1988, Yu Youhan took on a new approach depicting political and social events on canvas which led to the conception of his political pop series. *Abstract 1988-8* serves as a seminal work at this turning point in the artist’s career. Although the shapes still use line segment structure to occupy the picture, a major breakthrough in colour was achieved. The early two-colour yin and yang ‘black and white circle’ was abandoned and replaced with the bright colour schemes of political pop art. Under the criss-crossing black lines, there lies a principle of interweaving and fluctuation of dark brown and indigo, fresh and flexible, creating an endless cosmic spirit.



Piet Mondrian, *Tableau No. 2/Composition No. VII*, 1913 Collection of Solomon R. Guggenheim Museum, New York

Drawing from ancient Chinese philosophy and cosmology, Yu Youhan persistently pursued self-transformation and transcendence with the *Circle* series. *Abstract 1988-8* only uses the trajectory of line segments to hint at a curve that hides the circular shape in the work. The artist has stepped beyond the limitations of circular symbols, and uses circles to create circulation and build the work around that. Even if there is no clear focus in the picture, the seemingly random linearity flows around in a whirlpool containing endless changes, creating a mysterious space with alternating overlaps and whirlpools. Under the guidance of the artist, viewers unearth hidden laws within the seeming chaos and experience the free flow of life. At the same time, the painting also shows the artist's admiration for Eastern philosophy and his boundless pursuit of eternity.



Piet Mondrian, *Pier and Ocean (Composition No. 10)*, 1915 Collection of the Kröller-Müller Museum, Amsterdam

Provenance

ChinaToday Gallery, Brussels

Acquired from the above by the present owner



177 ж

Fang Lijun

2002.4.10

signed and dated 'Fang Lijun [in Chinese] 2002.4.10'

on the reverse

oil on canvas

130.4 x 90.7 cm. (51 3/8 x 35 3/4 in.)

Painted on 10 April 2002.

Estimate

HK\$550,000 — 750,000

€62,300 — 84,900

\$70,500 — 96,200

[Go to Lot](#)



“I would like my work to show people’s hearts, beyond physical appearances...I want my paintings to be like a thunderstorm, to make such a powerful impression that they leave you wondering how? And why?” — Fang Lijun

One of the proponents of the early 1990s Cynical Realism movement, contemporary Chinese artist Fang Lijun was born in Hebei three years before the start of the Cultural Revolution and graduated from the Central Academy of Fine Arts in Beijing in 1989. The Tiananmen Square crackdown heralded the birth of a new generation of artists whose ambivalent, polarised responses reflected new forms of disillusionment and cynicism with political ideology and social change.

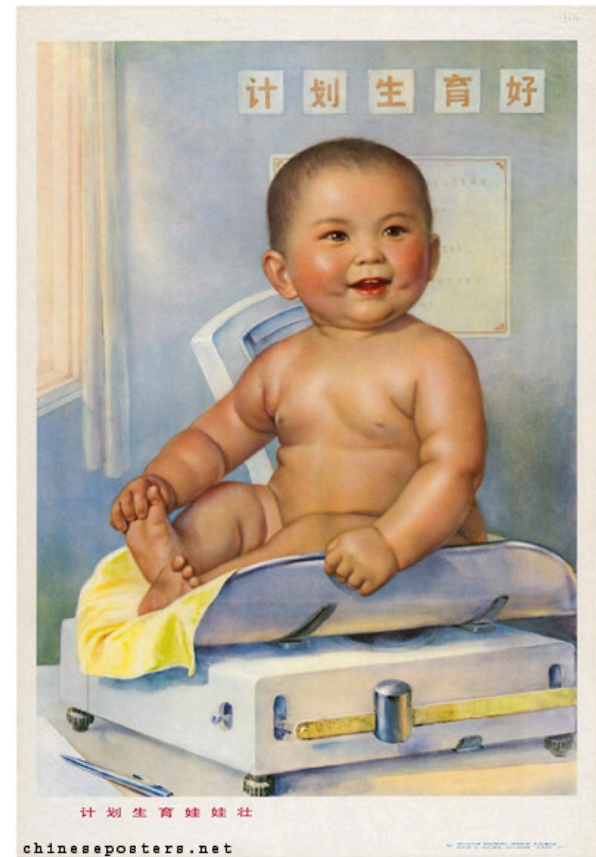


Detail of the present lot

Fang’s early tableaux depicted surreal scenes with bareheaded men often depicted within or besides vast expanses of water. Paradoxically trapped in this boundless, shoreless realm, these solitary subjects are suspended in an emotional ennui, their subtle expressions glazed by shades of mockery, disdain, scorn and self-absorption. Theirs is a world overtaken by scepticism and mistrust of terms such as ‘modernisation’, ‘advance’ and ‘reform’. Their heads turn towards the viewer as if suddenly aware of an observer, but their movements are overtaken by apathy and weariness.

Fang acquired a studio in Dali in 2000, moving out of Beijing and sparking a new period in his career. In his new retreat ‘beyond the clouds’ he worked in peace. The mountain ridges of Yunnan provided new inspiration, and images of naked newborn babies displaced his signature motifs. Glowing with ruddy, quasi-neon health, the choice of pigment parodies the rosy cheeks and healthy complexions of Socialist Realism. Amidst the backdrop of the one-child policy, these government posters exhorted citizens to marry later, conceive later and have less children, with

pictures of chubby baby boys and golden carp (traditional visual elements from New Year prints) containing slogans to the effect that ‘one is better’.



Li Mubai (李慕白), *Children born under planned parenthood are strong*, 1978

Fang’s sharp social commentary reflects the particular tension between the collective and the individual in China. *2002.4.10* exudes this uneasy quality, with a sense of fragility embodied in the tension between the enormous hand that enfolds, upholds, and yet threatens to drop or crush its tiny charge at any moment. Like many of his generation who became artists, Fang began to draw because his father sought to restrict his playtime with other children. His paintings convey the overwhelming vastness of time and space: the sense of loneliness and of an individual’s smallness

and vulnerability in the scheme of things, an experience so paradoxically isolating and yet shared by millions.

“When a viewer looks at a portrait of an adult, he will try hard to discern which Tom, Dick or Harry is being portrayed; but when faced with a portrait of a baby, it is as though he is seeing himself. In any case, any image in an artwork is really just a kind of metaphorical hint or suggestion.” — Fang Lijun

Fang Lijun was the only student artist invited to participate in the *China/Avant Garde* exhibition in 1989 that came to be regarded as a landmark moment in the history of Chinese contemporary art. He has since exhibited internationally, including at the Venice Biennale and São Paulo Biennial. His work can be found in prominent public collections such as the Museum of Modern Art, New York; Centre Georges Pompidou, Paris; the National Gallery of Australia, Canberra; Shanghai Art Museum, Shanghai; and the San Francisco Museum of Modern Art, San Francisco, among others. Fang lives and works in Beijing.

Provenance

Prüss & Ochs Gallery, Berlin

Acquired from the above by the present owner

Exhibited

Iceland, Akureyri Art Museum; Austria, Stadtgalerie Schwaz; Austria, Kunstraum Innsbruck; Norway, Haugar Vestfold Kunstmuseum; Finland, Kuopio Art Museum; Finland, Salo Art Museum; Sweden, Ystads Konstmuseum; Netherlands, Singer Laren Museum; Germany, Kunsthalle Recklinghausen, *Facing China: Works of Art from the Fu Ruide Collection*, May 2008 - June 2012, p. 79 (illustrated)

Literature

Sichuan Fine Arts Publishing House ed., *Collected Editions of Chinese Oil Painters: Volume of Fang Lijun*, Chengdu, 2006, p. 135 (illustrated)

Zhang Qunsheng ed., *Chinese Artists of Today: Fang Lijun*, Shijiazhuang, 2006, p. 303 (illustrated)

Carol Lu, *Living Like a Wild Dog: 1963-2008 Archive Exhibition of Fang Lijun*, Taipei, 2009, p. 290 (illustrated)

Peng Lu and Chun Liu, *Fang Lijun: Works Catalogue*, Beijing, 2010, p. 348 (illustrated)

Danilo Eccher, ed., *Fang Lijun, The Precipice Over the Clouds*, Milan, 2012, p. 97 (illustrated, titled as 2002.12.5)



178

Li Chen

Float to Sukhavati

incised with the artist's name, seal, number and date
'2002 Li Chen 20/30' on the reverse

bronze

49 x 26.5 x 35.5 cm. (19 1/4 x 10 3/8 x 13 7/8 in.)

Executed in 2002, this work is number 20 from an
edition of 30, and is accompanied by a certificate of
authenticity issued by Asia Art Center.

Estimate

HK\$200,000 — 500,000

€22,900 — 57,200

\$25,600 — 64,100

[Go to Lot](#)



Floating serenely above the mountains, Li Chen leads viewers straight to the land of Sukhavati. Journeying through a profoundly spiritual place, his subject experiences the calming force of the mountain and the gentleness of the cloud, his flight through the ether representing a vital visual and sensual balm against modern day spiritual loss.



Detail of the present lot

Buddhist philosophy speaks about the void that is not vacuousness, and the balance between what is intrinsic and transcendental, which must reach synthesis in the viewer's mind. This 'tension' is essential to a fulfilled life. With a childlike innocence and a curious timeless wisdom, the Li Chen's sculptures reinforce our own humanity with a gentle sense of humour, boundless energy, and a generosity of spirit that embraces the best qualities of Buddhism in a turbulent and sometimes malevolent world.



Installation view of 'Float to Sukhavati' in Paris, Place Vendôme, 2013

Provenance

Asia Art Center, Taipei

Acquired from the above by the present owner

Exhibited

Beijing, National Art Museum of China, *In Search of Spiritual Space*, April - May 2008, pp. 76-81, 83 (another example exhibited and illustrated)

Singapore Art Museum, *Li Chen: Mind Body Spirit*, September - December 2009, pp. 16, 127, 133, 134, 139, 140-143 (another example exhibited and illustrated)

Taipei, Chiang Kai-Shek Memorial Hall & Freedom Square, *Greatness of Spirit: Li Chen Premiere Sculpture Exhibition in Taiwan*, November - December 2011, pp. 60, 72, 85-87, 121, 123 (another example exhibited and illustrated)

Paris, Place Vendôme, *Li Chen's Major Sculpture Solo Exhibition*, September 2013, pp. 63, 90-91 (another example exhibited and illustrated)

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

Literature

Asia Art Center, *1992-2002 Li Chen Sculpture*, Taipei, 2004, p. 95 (another example exhibited)

Asia Art Center, *Li Chen : Energy of Emptiness 2007 Solo Exhibition at 52nd International Art Exhibition-La Biennale di Venezia*, Taipei, 2007, pp. 144-147 (another example exhibited)

Asia Art Center, *Knowledge and Enlightenment - 'Immortality of Fate' and 'Ordinary People' Series Debut Exhibitions*, Taipei 2016, p. 19 (another example illustrated)



179 ж

Ouyang Chun

Convict

oil on canvas

65 x 55 cm. (25 1/2 x 21 1/2 in.)

Painted in 2005.

Estimate

HK\$30,000 — 50,000

€3,400 — 5,700

\$3,800 — 6,400

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179

Ouyang Chun

Provenance

Star Gallery, Beijing

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Hong Kong Auction / 29 November 2021 / 11am HKT



PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

180 ж

LOT OFFERED WITH NO RESERVE

Qu Guangci

Kill Mini Me

incised with the artist's signature, number and date
'Guangci [in Chinese] 2007 7-7' on the underside
bronze

49 x 23 x 30 cm. (20 x 9 x 11 3/4 in.)

Executed in 2007, this work is number 7 from an
edition of 7.

Estimate

HK\$100,000 — 150,000 •

€11,400 — 17,100

\$12,800 — 19,200

[Go to Lot](#)



Provenance

X+Q Sculpture Studio, Beijing

Acquired from the above by the present owner

Literature

X + Q Sculpture Studio, ed., *Angel With A Mission: Guang Ci*, Beijing, 2010, pp. 193, 243 (another example illustrated)

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PROPERTY FROM AN IMPORTANT PRIVATE ASIAN COLLECTION

181 ж

Xu Bing

Five Series of Repetition: (i) Haystack Reflection; (ii) Black Pool; (iii) Withered Pool; (iv) Pool of Life; (v) Black Tadpoles; (vi) Field; (vii) Big River; (viii) Moving Cloud; (ix) Farmland; (x) Mountain Place

(i) signed, stamped with the artist's seal, titled and dated '28/50 ""Haystack Reflection"" Xu Bing [in Chinese and Pinyin] 1987' lower edge

(ii) signed, stamped with the artist's seal, titled and dated '28/50 ""Black Pool"" Xu Bing [in Chinese and Pinyin] 1987' lower edge

(iii) signed, stamped with the artist's seal, titled and dated '28/50 ""Withered Pool"" Xu Bing [in Chinese and Pinyin] 1988' lower edge

(iv) signed, stamped with the artist's seal, titled and dated '28/50 ""Pool of Life"" Xu Bing [in Chinese and Pinyin] 1987' lower edge

(v) signed, stamped with the artist's seal, titled and dated '28/50 ""Black Tadpoles"" Xu Bing [in Chinese and Pinyin] 1988' lower edge

(vi) signed, stamped with the artist's seal, titled and dated '28/50 ""Field"" Xu Bing [in Chinese and Pinyin] 1987' lower edge

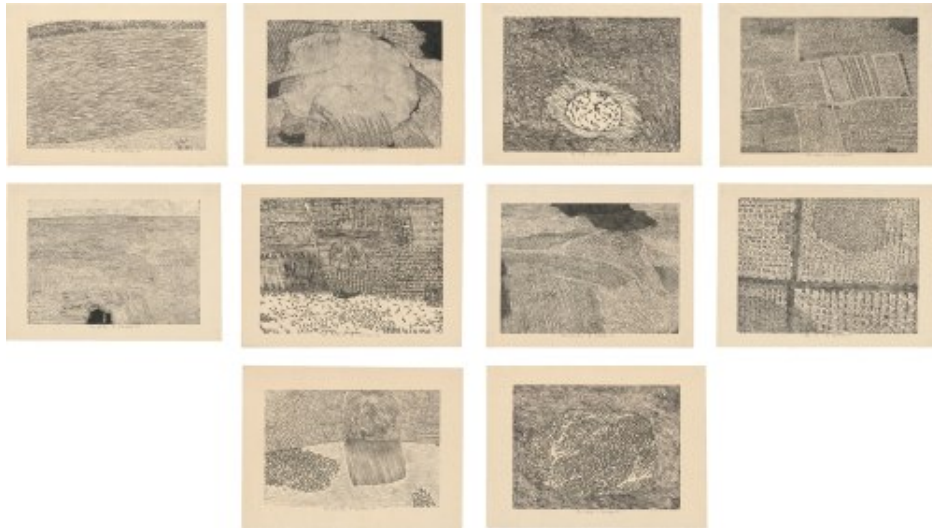
(vii) signed, stamped with the artist's seal, titled and dated '28/50 ""Big River"" Xu Bing [in Chinese and Pinyin] 1987' lower edge

(viii) signed, stamped with the artist's seal, titled and dated '28/50 ""Moving Cloud"" Xu Bing [in Chinese and Pinyin] 1987' lower edge

(ix) signed, stamped with the artist's seal, titled and dated '28/50 ""Farmland"" Xu Bing [in Chinese and Pinyin] 1988' lower edge

(x) signed, stamped with the artist's seal, titled and dated '28/100 ""Mountain Place"" Xu Bing [in Chinese and Pinyin] 1988' lower edge

...ed at prints (out of 10)



[Go to Lot](#)



Provenance

Linda Gallery, Beijing

Acquired from the above by the present owner

Exhibited

(i), (vii)-(viii) Taipei Fine Arts Museum, *Xu Bing: A Retrospective*, 25 January - 20 April 2014, pp. 150-155, 160-161 (another example exhibited and illustrated)

(iv), (viii)-(x) Beijing, Ink Studio, *Xu Bing: Language and Nature*, 14 July - 23 September 2018 (another example exhibited)

(vi), (ix) Beijing, Ullens Center for Contemporary Art, *Xu Bing: Thought and Method*, 21 July - 21 October 2018 (another example exhibited)

New York, Museum of Modern Art, *Collection 1970s - Present*, 21 October 2019 - 7 September 2020 (another example exhibited)

Literature

(i)-(ii), (iv)-(x) Oxford, The Ashmolean Museum, *Landscape/Landscape: Nature as Language in the Art of Xu Bing*, 2013, pl. 62-70, pp. 101-109 (another example illustrated)



182 ж

Zhou Chunya

Taihu

signed and dated '2018 Zhou Chunya [in Chinese and Pinyin]' lower right

watercolour on paper

44.7 x 63.5 cm. (17 1/2 x 25 in.)

Painted in 2018.

Estimate

HK\$320,000 — 550,000

€36,500 — 62,700

\$41,000 — 70,500

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182

Zhou Chunya

Provenance

Acquired directly from the artist by the present owner

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183 ж

LOT OFFERED WITH NO RESERVE

Liu Dahong

Metro Bridge

signed 'LIU DA HONG' lower left; further signed and dated 'Liu Dahong [in Chinese] 95.11.8.' lower right
oil on canvas

64.5 x 100 cm. (25 1/2 x 39 1/2 in.)

Painted in 1995.

Estimate

HK\$40,000 — 60,000 •

€4,500 — 6,800

\$5,100 — 7,700

[Go to Lot](#)



Provenance

Private Collection

Christie's, Hong Kong, 29 May 2005, lot 367

Acquired at the above sale by the present owner

Literature

Hebei Education, ed., *Liu Dahong - Artists of Today*, Shijiazhuang, 2006, pp. 21, 24 (illustrated)

Sichuan Art Publishing, ed., *Liu Dahong*, Chengdu, 2007, p. 86 (illustrated)

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184

Gio Ponti

Writing desk

beech, beech-veneered wood and brass
77 x 102 x 51.7 cm. (30 3/8 x 40 1/8 x 20 3/8 in.)
Executed circa 1950. Together with a certificate of
expertise from the Gio Ponti Archives.

Estimate

HK\$55,000 — 75,000

€6,200 — 8,500

\$7,100 — 9,600

[Go to Lot](#)



Provenance

Private collection, Rapallo

Literature

Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 253 (for a similar example)

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185

Yoshitomo Nara

In the Floating World (set of 16)

each signed, numbered and dated '19/50 Nara [in Japanese] '99' lower edge
reworked woodcut colour xerox on paper
each 41.3 x 28.5 cm. (16 1/4 x 11 1/4 in.)
Executed in 1999, this work is number 19 from an edition of 50.

Estimate

HK\$1,200,000 — 2,200,000

€136,000 — 249,000

\$154,000 — 282,000

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As a pioneering figure in contemporary art, Japanese visual artist Yoshitomo Nara is renowned for his multidisciplinary practice that explores themes of solitude, spirituality, and childlike rebellion.

In the Floating World presents the viewer with altered reproductions of sixteen famous woodblock prints from the traditional Japanese genre of Ukiyo-e. Widely popular during the Edo period (1603-1868), Ukiyo-e artists created works that showcased the *joie de vivre* attitude of the people and environments in the cities' pleasure districts. In particular, this included sumo-wrestlers, courtesans, warriors, teahouse mistresses, and other characters from the literature and folklore of the time.

Ukiyo-e portrait print of kabuki actor Ichikawa Ebizō, 1794

Nara's versions share unique tales of their own, as he infuses traditional aesthetics with his prolific artistic vision to offer new interpretations, such as in the reworked woodcut by Chōkōsai Eishō where the head of the courtesan Shiratsuyu is replaced with that of a mischievous child, and the courtesan's hairpins have been substituted for nails dripping in blood. Some of the appropriated prints are humorous whilst others offer a more critical social comment, led by protagonists who are rendered in Nara's signature cartoon-esque aesthetic, with looks of defiance, melancholy, or confusion on their otherwise too-cute faces. The intriguing mixture of vulnerability, rebellion and eternal hopefulness within Nara's artworks has gained him a cult following around the world, and this lot is an excellent example of how his unique and universally relatable artistic language strikes a resounding chord with people of all ages and backgrounds.

Provenance

Galerie Zink, Waldkirchen

Acquired from the above by the present owner

Literature

Yoshitomo Nara : Ukiyo, Tokyo, 1999, n.p. (illustrated)

Nara Yoshitomo: Lullaby Supermarket, Tokyo, 2001, pp. 66-71 (illustrated)

Noriko Miyamura and Shinko Suzuki, eds., *Yoshitomo Nara: The Complete Works Volume 1: Paintings, Sculptures, Editions, Photographs 1984-2010*, Tokyo, 2011, no. E-1999-001-E-1999-016, pp. 308-309 (illustrated)



186

Yayoi Kusama

Butterfly

signed, titled and dated 'YAYOI KUSAMA 1991
"Butterfly [in Kanji]" on the reverse
acrylic on canvas
15.8 x 22.7 cm. (6 1/8 x 8 7/8 in.)
Painted in 1991, this work is accompanied by a
registration card issued by the artist's studio.

Estimate

HK\$1,500,000 — 2,500,000

€170,000 — 283,000

\$192,000 — 321,000

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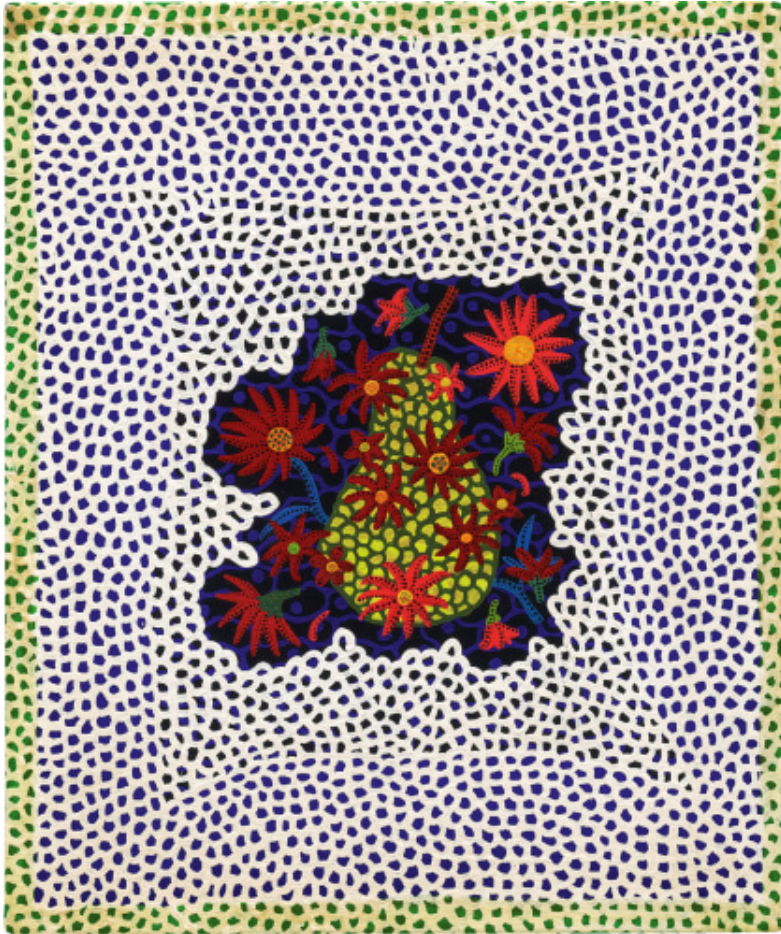
“With just one polka dot, nothing can be achieved. In the universe, there is the sun, the moon, the earth, and hundreds of millions of stars. All of us live in the unfathomable mystery and infinitude of the universe. Pursuing ‘philosophy of the universe’ through art under such circumstances has led me to what I call ‘stereotypical repetition’.” — Yayoi Kusama

Provenance

Private Collection

SBI Art Auction Co., Tokyo, 18 February 2017, lot 193

Acquired at the above sale by the present owner



187

Yayoi Kusama

Flowers

signed, titled and dated "'Flowers [in Kanji]" 1989

Yayoi Kusama' on the reverse

acrylic on canvas

45.5 x 38 cm. (18 x 15 in.)

Painted in 1989, this work is accompanied by a registration card issued by the artist's studio.

Estimate

HK\$3,000,000 — 5,000,000

€342,000 — 570,000

\$385,000 — 641,000

[Go to Lot](#)



Yayoi Kusama participated in the Venice Biennale as early as 1966, and her iconic installation *Narcissus Garden* created a sensation at the time. The schools of Colour Field painting and performance painting emerged in the post-World War II era of the United States, but Kusama did not follow the creative trends of the time, and instead confronted the world with her own artistic vision, bringing a new shock to New York at the time. In 1973, Kusama left New York and returned to Japan. At that time, the United States still didn't realise the importance of Kusama to the contemporary art scene. The first retrospective exhibition of Yayoi Kusama's work spanning over forty years was held at the Kitakyushu Municipal Museum of Art in Fukuoka in 1987. In 1989, 'Yayoi Kusama: A Retrospective' solo exhibition was held in the Center for International Contemporary Art in New York, providing an opportunity for the Western world to reconnect with her art. Since then, the exhibition has not only brought a deeper understanding of her art in Japan, but also renewed the world's awareness of the importance of this Japanese female artist to post-war contemporary art.

The year 1989 marked a significant turning point in Yayoi Kusama's work, enabling her to gain public attention in the international art scene. Created at this moment of significance, the piece titled *Flowers* (Lot 187) is set against a green background while the remaining space is filled in blue. The background is the iconic 'Infinity Nets' style known to Kusama's works. The 'Infinity Nets' is a creative signature that spans six decades of Yayoi Kusama's art career, from her studies in New York to the present day. The different textures of the netting have changed with the different periods of the artist's work in a delicate and sophisticated manner. The 'Infinity Nets' in *Flowers* has a dense and delicate texture; set off by the green underlying colour of the borders, the white netting at the edges appears to be light yellow, creating a subtle contrast with the pure white netting in the remaining blue background and enriching the tonal variation of the lines.

"I am a polka dot. You are also a polka dot. Another dot is a friend of that dot. The earth is a polka dot. The sun is the shape of a polka dot and the moon is the shape of a polka dot. The polka dot does not exist as a single being. The solidarity of totalitarianism has allowed the polka dot to elevate itself to the form of an independent individual for the first time." — Yayoi Kusama

In the middle of the painting, black speckled shapes appear against the bottom layer, resembling splitting and moving cells. Division and infinite reproduction of cells are also an iconic expression of Yayoi Kusama's works. The concept of 'creating one from zero and then to infinity' can be traced back to Group Zero, an artistic movement that was short-lived and briefly popular in Europe. At the centre of the painting is a distinctive lime-green pear, the subject of which is filled with a mesh of lines. The surface of the pear is surrounded by blossoming flowers. Yayoi Kusama comes from a family that owned a plant nursery and seed farms, thus making her familiar with plants and flowers since childhood. For her, the flower is symbolic and representative of her. Kusama once spoke of a terrifying vision she had as a child: 'The polka dots and flowers that kept multiplying around me and kept attacking me, attaching themselves to my body and being absorbed into the body'. Since

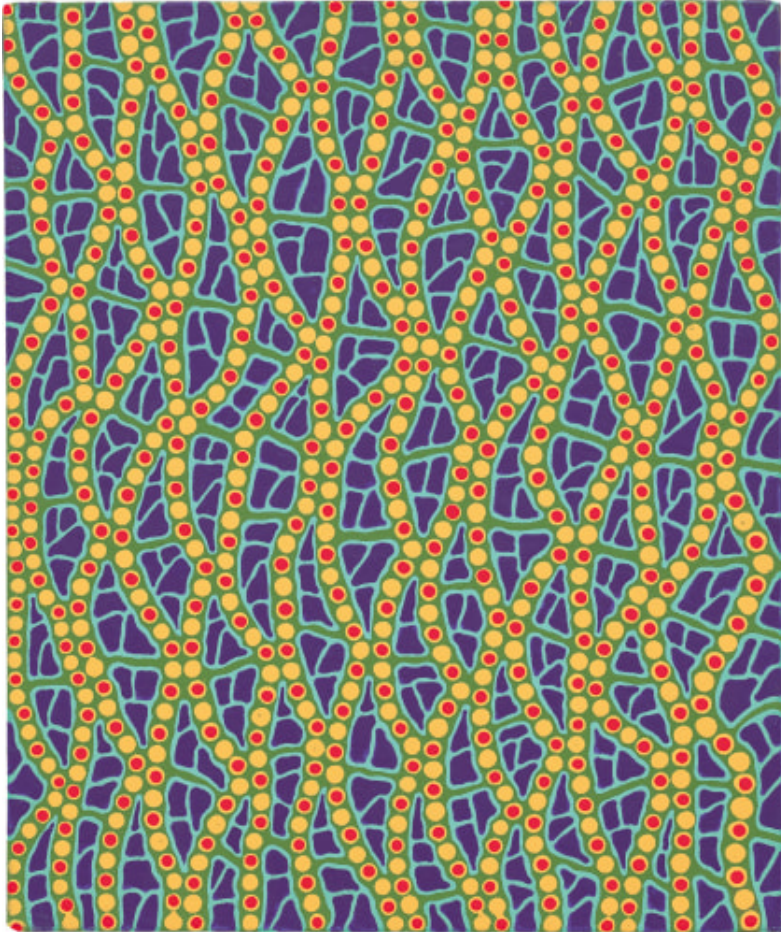
the late 1970s, Yayoi Kusama began to create a series of works that combined figurative, abstract and representational themes. What makes her works complex are the depiction of everyday objects such as fruits and flowers matched with a background filled with nets. However, in *Flowers* (Lot 187), not only does Kusama use the technique of 'Infinity Nets' to create a background filled with depth and colour changes, much like the idea of division and reproduction of cells, but this work is a combination of abstract and figurative themes – making it a masterpiece by Yayoi Kusama.

In the early 1950s, Yayoi Kusama created an enormous number of drafts on paper, including images of seeds, flowers, microscopic creatures and sperm cells. She continued to explore and refine these themes over the following decades until now, with 'Infinity Nets' and 'Polka Dots' becoming her most famous and iconic motifs. In the 1960s, the 'Infinity Nets' was considered to be Kusama's most important creation. On the auction market, records of this series have been set one after another. Created in the late 1980s, *Infinity Nets* (Lot 188) is an image of intertwined green tubes, which are filled with dense, overlapping red and yellow polka dots. For Yayoi Kusama, the dots represent cells and molecules that are the most basic components of life. They are also a signal from the universe and nature that creates a continuity between things. Following the principle of 'from zero to one, and then everything is born', a world of infinite reproduction is created. To interpret the painting in this perspective, the green lines in the painting are the walls of cells under a microscope, while the red and yellow dots are the molecules of cells that are writhing. The overlaying of the three primary colours is a clever way to create a visual impression of the red and yellow 'polka dots' moving slowly through the green 'vessels', revealing a lively and vigorous vitality. Between the green vessels are blue and purple net-like brush strokes. *Infinity Nets* is an ingenious fusion of the most important elements of Yayoi Kusama's work: cell division, polka dots and infinity nets, creating a unique sense of movement and life journey in the distribution of colour and composition, making it truly a masterpiece that combines all the elements of Yayoi Kusama's abstract creations.

Provenance

Beyond Gallery, Taipei

Acquired from the above by the present owner



188

Yayoi Kusama

Infinity Nets

signed, titled and dated 'Yayoi Kusama 1988 "Infinity Nets [in Kanji]"' on the reverse

acrylic on canvas

45.5 x 38 cm. (18 x 15 in.)

Painted in 1988, this work is accompanied by a registration card issued by the artist's studio.

Estimate

HK\$1,600,000 — 2,500,000

€182,000 — 285,000

\$205,000 — 321,000

[Go to Lot](#)



Yayoi Kusama participated in the Venice Biennale as early as 1966, and her iconic installation *Narcissus Garden* created a sensation at the time. The schools of Colour Field painting and performance painting emerged in the post-World War II era of the United States, but Kusama did not follow the creative trends of the time, and instead confronted the world with her own artistic vision, bringing a new shock to New York at the time. In 1973, Kusama left New York and returned to Japan. At that time, the United States still didn't realise the importance of Kusama to the contemporary art scene. The first retrospective exhibition of Yayoi Kusama's work spanning over forty years was held at the Kitakyushu Municipal Museum of Art in Fukuoka in 1987. In 1989, 'Yayoi Kusama: A Retrospective' solo exhibition was held in the Center for International Contemporary Art in New York, providing an opportunity for the Western world to reconnect with her art. Since then, the exhibition has not only brought a deeper understanding of her art in Japan, but also renewed the world's awareness of the importance of this Japanese female artist to post-war contemporary art.

The year 1989 marked a significant turning point in Yayoi Kusama's work, enabling her to gain public attention in the international art scene. Created at this moment of significance, the piece titled *Flowers* (Lot 187) is set against a green background while the remaining space is filled in blue. The background is the iconic 'Infinity Nets' style known to Kusama's works. The 'Infinity Nets' is a creative signature that spans six decades of Yayoi Kusama's art career, from her studies in New York to the present day. The different textures of the netting have changed with the different periods of the artist's work in a delicate and sophisticated manner. The 'Infinity Nets' in *Flowers* has a dense and delicate texture; set off by the green underlying colour of the borders, the white netting at the edges appears to be light yellow, creating a subtle contrast with the pure white netting in the remaining blue background and enriching the tonal variation of the lines.

"I am a polka dot. You are also a polka dot. Another dot is a friend of that dot. The earth is a polka dot. The sun is the shape of a polka dot and the moon is the shape of a polka dot. The polka dot does not exist as a single being. The solidarity of totalitarianism has allowed the polka dot to elevate itself to the form of an independent individual for the first time." — Yayoi Kusama

In the middle of the painting, black speckled shapes appear against the bottom layer, resembling splitting and moving cells. Division and infinite reproduction of cells are also an iconic expression of Yayoi Kusama's works. The concept of 'creating one from zero and then to infinity' can be traced back to Group Zero, an artistic movement that was short-lived and briefly popular in Europe. At the centre of the painting is a distinctive lime-green pear, the subject of which is filled with a mesh of lines. The surface of the pear is surrounded by blossoming flowers. Yayoi Kusama comes from a family that owned a plant nursery and seed farms, thus making her familiar with plants and flowers since childhood. For her, the flower is symbolic and representative of her. Kusama once spoke of a terrifying vision she had as a child: 'The polka dots and flowers that kept multiplying around me and kept attacking me, attaching themselves to my body and being absorbed into the body'. Since

the late 1970s, Yayoi Kusama began to create a series of works that combined figurative, abstract and representational themes. What makes her works complex are the depiction of everyday objects such as fruits and flowers matched with a background filled with nets. However, in *Flowers* (Lot 187), not only does Kusama use the technique of 'Infinity Nets' to create a background filled with depth and colour changes, much like the idea of division and reproduction of cells, but this work is a combination of abstract and figurative themes – making it a masterpiece by Yayoi Kusama.

In the early 1950s, Yayoi Kusama created an enormous number of drafts on paper, including images of seeds, flowers, microscopic creatures and sperm cells. She continued to explore and refine these themes over the following decades until now, with 'Infinity Nets' and 'Polka Dots' becoming her most famous and iconic motifs. In the 1960s, the 'Infinity Nets' was considered to be Kusama's most important creation. On the auction market, records of this series have been set one after another. Created in the late 1980s, *Infinity Nets* (Lot 188) is an image of intertwined green tubes, which are filled with dense, overlapping red and yellow polka dots. For Yayoi Kusama, the dots represent cells and molecules that are the most basic components of life. They are also a signal from the universe and nature that creates a continuity between things. Following the principle of 'from zero to one, and then everything is born', a world of infinite reproduction is created. To interpret the painting in this perspective, the green lines in the painting are the walls of cells under a microscope, while the red and yellow dots are the molecules of cells that are writhing. The overlaying of the three primary colours is a clever way to create a visual impression of the red and yellow 'polka dots' moving slowly through the green 'vessels', revealing a lively and vigorous vitality. Between the green vessels are blue and purple net-like brush strokes. *Infinity Nets* is an ingenious fusion of the most important elements of Yayoi Kusama's work: cell division, polka dots and infinity nets, creating a unique sense of movement and life journey in the distribution of colour and composition, making it truly a masterpiece that combines all the elements of Yayoi Kusama's abstract creations.

Provenance

Private Collection, Japan
Sotheby's, London, 28 February 2008, lot 403
Private Collection
CFHILL, Stockholm
Acquired from the above by the present owner



189 ♦

Yayoi Kusama

SUMMER-STARS (QPTW)

signed, titled and dated 'YAYOI KUSAMA 2007
"SUMMER-STARS [in English and Japanese] QPTW"
on the reverse
acrylic on canvas
194 x 194 cm. (76 3/8 x 76 3/8 in.)
Painted in 2007, this work is accompanied by a
registration card issued by the artist's studio.

Estimate

HK\$4,500,000 — 6,500,000

€510,000 — 736,000

\$577,000 — 833,000

[Go to Lot](#)



“My desire was to predict and measure the infinity of the unbounded universe, from my own position in it, with dots – an accumulation of particles forming the negative spaces in the net.” — Yayoi Kusama

VIOLET OBSESSION by Yayoi Kusama

One day suddenly my voice

Became the voice of a violet

Stilling my heart Stopping my breath

You're for real, aren't you

All you little things who

Happened today

The violets on the tablecloth break free

And crawl over my body

One by one they stick to me

Sumire flowers, violets

Have come to steal my love

The danger is growing, isn't it?
Just standing there inside the

Fragrance

Look – even on the ceiling and pillars

Violets adhere

Youth is hard to hold on to

O Violets, little flowers – don't talk to

Me

Give me back the voice that became a violet's voice

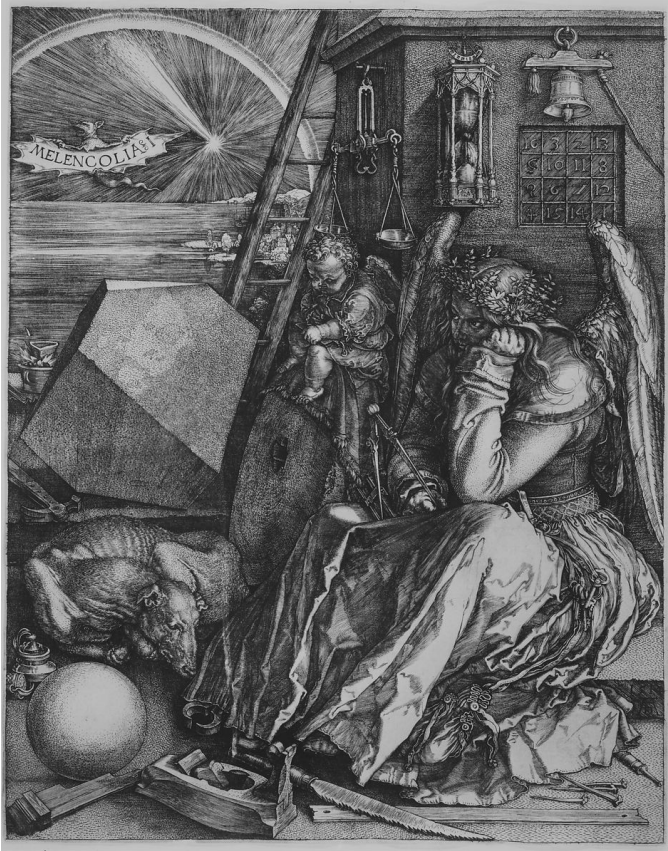
I don't want to be an adult – not yet

All I ask is one more year

Please let me be till then

The works of Yayoi Kusama are sometimes quiet, vibrating with a concealed intensity beneath eddying whorls of an intricate network; sometimes loud, with vibrant dots accumulated on the surface of bulging sculptures describing organic growths phallic, fungoid and floral; sometimes deliriously beautiful, reflecting viewers in infinite repetition of cosmic light and mirror fixtures; and, at one point, outrageous – Dionysian orgies slash Happenings operating with the singular aim of obliteration. Born in the Nagano prefecture in 1929, Kusama was plagued by onslaughts of visual and auditory hallucinations attributed to an obsessional neurosis, and thus driven to create by the phantasmagoria of her own mind. Even now, she cites the purpose of her art as psychosomatic release, a means of release from her fears and obsessions as well as preoccupations with the nature of the universe.

The association between art and madness is an ancient one, with, for example, Socrates pitting reason against inspiration as he states in Plato's *Ion* that 'Epic poets who are good at all are never masters of their subject. They are inspired and possessed... like Bacchic maidens who draw milk and honey from the rivers when they are under the influence of Dionysus but not when they are in their right mind'. Kusama herself has stated that '(her) work was based upon the irrepressible outpouring of what was already inside me', a force which made her 'a slave to the act of creation'ⁱ.



Albrecht Dürer, *Melancholia I*, 1514 Collection of The Metropolitan Museum of Art, New York

And yet, her mental disposition alone is insufficient to explain the force and universal acclaim of her works. In her oeuvre one finds a tension between control and catharsis. Kusama appears to oscillate between channeling her obsessions into palpable material form in an act of exorcistic therapy, and succumbing as a medium between two realms, the oneiric and the real, to communicate the inexplicable. For example, her *Infinity Nets* were often the result of episodes of severe neurosis, in which day bled into night as she painted, slipping in and out of lucidity, sometimes believing the nets themselves to crawl over her own flesh. Prostrated before the 'magical curtain of mysterious, invisible power', Kusama painted not purely out of free will, but in a 'fever born of desperation.'ⁱⁱ

These colossal mesh paintings expressed both the interconnectivity of the universe and our particulate loneliness within the cosmos. As agglomerations of dots emerge from within the negative space of the nets, one is struck by a sense of immeasurable space stretching beyond the surface. Subtle variations in the vast aggregations morph into a single rippling organism. Condensed into incomprehensible dots, Kusama homogenised her vision of the world, dissolving unique identity and its worldly significance, thus both relieving and asserting herself of her own existence.



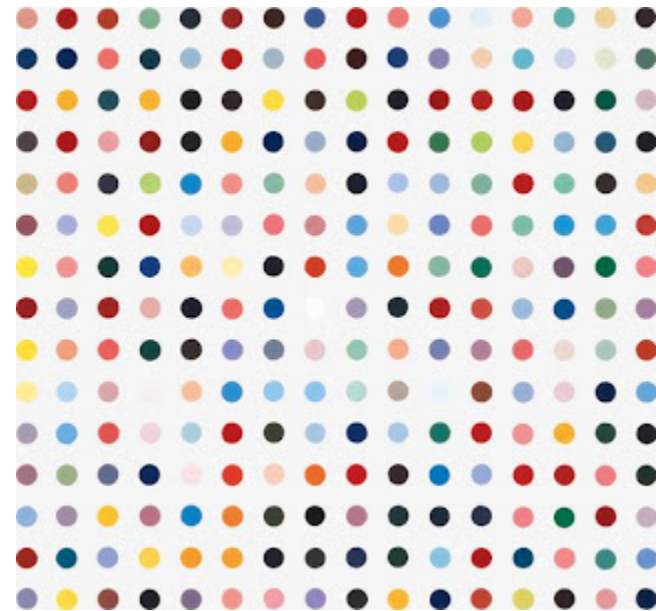
Mark Tobey, *White Night*, 1942 Collection of the Seattle Art Museum © 2021 Mark Tobey / Seattle Art Museum, Artists Rights Society (ARS), New York

Growing in pre-war and wartime Japan, Kusama understood violence as an agent of patriarchal domination, the male's egotistical pursuit of power. Her mother was abusive, her father prone to frequent trysts, and sex an unmentionable taboo. In her *Accumulation* series, Kusama sought confrontation with the resulting fear-cum-obsession of sex through her mechanical production of phallic forms. She infected the surface of everyday objects, such as clothing, furniture, boats, and even entire rooms, with hand-sewn phallic protuberances. Through repetition, the protrusions of phallic objects in space accumulate such that positive and negative space meld, cancel, and thus obliterate herself along with the fear.



Claes Oldenburg, *Soft Calendar for the Month of August 1962*, 1962, The Metropolitan Museum of Art, produced shortly after Kusama's first phallic sculpture, *Accumulation No. 1* © 2021 Claes Oldenburg

More popular installations included rooms of flashing lights and mirrors to perpetrate the illusion of a world consumed by interminable repetitive pattern, superimposing our own narcissism, a gawking image, amidst the blinking, indifferent void. The result is always dazzling, demonstrating Kusama's ability to utilise simple material to the most profound phenomenological effect. The viewer is seduced by what Robert Morris referred to as 'gestalt sensations' ⁱⁱⁱ, engulfed by spectacle.



Damien Hirst, *Abalone Acetone Powder*, 1991 © Damien Hirst and Science Ltd. All rights reserved / DACS, London / ARS, NY 2021

The current work, *Summer-Stars QPTW*, is a rarely seen piece. Featuring the polka dot, the most persistent motif in Kusama's career, the work evokes the erect joy of her large sculptures of flowers and pumpkins. Bathed in red, the dots appear as individual cells, variously coloured and sized. Emerging from a pool of blood, the orbs are vaguely suggestive of pathogenic microbes in perpetual multiplication, appearing also as celestial bodies tangentially related by gravitational pull and orbit. The dots expand and contract, in midst of creation and decay, succinctly describing the very foundation of Kusama's art: 'dissolution and accumulation; propagation and separation;

particulate obliteration and unseen reverberations from the universe^{iv}.

Works by Yayoi Kusama are held in museum collections worldwide, including the Art Gallery of Ontario, Toronto; Centre Georges Pompidou, Paris; Hirschhorn Museum and Sculpture Garden, Washington, DC; Los Angeles County Museum of Art; The Museum of Modern Art, New York; National Museum of Modern Art, Tokyo; Tate, London; Walker Art Center, Minneapolis, Minnesota; and the Whitney Museum of American Art, New York; among numerous others. Yayoi Kusama Museum, dedicated to the artist's work, opened in 2017 in Tokyo. The first comprehensive retrospective of the artist's work was on view at Gropius Bau, Berlin, through to 15 August 2021. *KUSAMA: Cosmic Nature* was also on view at The New York Botanical Garden through to 31 October 2021. Tate Modern, London, is presenting *Yayoi Kusama: Infinity Mirror Rooms* through 12 June 2022. Kusama lives and works in Tokyo.

ⁱ Yayoi Kusama, *Infinity Net: The Autobiography of Yayoi Kusama*, London, 2013

ⁱⁱ *ibid.*

ⁱⁱⁱ Robert Morris, 'Notes on Sculpture', *Artforum International*, 1966

^{iv} Yayoi Kusama, *Infinity Net: The Autobiography of Yayoi Kusama*, London, 2013, p. 69

Provenance

Victoria Miro Gallery, London

Private Collection

Victoria Miro Gallery, London

Acquired from the above by the present owner

Exhibited

London, Victoria Miro Gallery, *Yayoi Kusama*, 10 October - 17 November 2007, n.p. (illustrated)



190

Georg Baselitz

W.D.

signed, titled, inscribed and dated '1. VI 017 G Baselitz

"W.D." on the reverse

oil on canvas

139 x 88 cm. (54 3/4 x 34 3/4 in.)

Painted in 2017.

Estimate

HK\$3,000,000 — 5,000,000

€343,000 — 572,000

\$385,000 — 641,000

[Go to Lot](#)



“I was born into a destroyed order, a destroyed landscape, a destroyed people, a destroyed society. And I didn’t want to reestablish an order: I had seen enough of so-called order. I was forced to question everything, to be ‘naive’, to start again.” — Georg Baselitz

German artist Georg Baselitz’s career has pushed the limits of painting and sculpture throughout more than six decades of artistic experimentation. Made famous by his upside-down images that attempted to supersede the boundaries of representation and content, Baselitz has continually evolved his style throughout his career.

Born Hans-Georg Kern in Nazi Germany in 1938 and raised under the Communist regime of the German Democratic Republic (GDR), Baselitz was expelled from his East Berlin art school for 'socio-political immaturity' after referencing Pablo Picasso in his work. He entered the Hochschule der Bildenden Künste, West Berlin, where he adopted the surname Baselitz, taken from the name of his birthplace. Seeking alternatives to Socialist Realism and Art Informel, he became interested in anamorphosis and in the art of the mentally ill, which favoured an intuitive form of expression over geometric abstraction.



Georg Baselitz, *Win. D.*, 1959 Photo: Jochen Littkemann © 2021 Georg Baselitz

Baselitz developed a unique figurative vocabulary, using controversial images to express discontentment with Germany’s socialist politics. Five years after arriving in the west, his debut gallery show attracted the attention of the police and he was fined for displaying *The Naked Man* (1962), an image deemed pornographic. It became a key work for understanding Baselitz, because it anticipated many elements he would later expand upon in his oeuvre: the human body, ageing, isolation and the abject.

“I have neither the sensitivity nor the education or philosophy of the Italian Mannerists. But I am a mannerist in the sense that I deform things. I am brutal, naive and Gothic.” — Georg Baselitz

Baselitz’s openness and willingness to question the role of artists in society became a defining theme of his work, and at the end of the 1960s and throughout the 1970s he began inverting

images based on snapshots he had taken himself, playing with alternate notions of banality and history - for example eagles, a loaded cipher given Germany's recent history, and intimate moments with his wife. He sought to find a third way between figurative and abstract painting, turning away from the cool, distant conceptual art movement that dominated the era.

Now in his 80s, Baselitz paints monumental canvases with energy and deceptive lightness; his hard-earned artistic freedom manifesting itself in a more powerful expressionistic fervour that contrasts with the human frailty he portrayed repeatedly in the past. *W.D.* was unveiled at Baselitz's milestone retrospective at the Fondation Beyeler in 2018, in a room of new works that the artist specifically requested for inclusion. Somewhere between phantasmagorical dream and turgid reality, *W.D.* brings the viewer full circle to Baselitz's early paintings. It pays homage to Baselitz's poet friend Winfried Dierske, who was the subject of Baselitz's first painting, an expressive portrait named *Win. D.*. Painted sixty years later, *W.D.* manifests the 'third way' between figuration and abstraction that Baselitz had sought for many decades in his career. The painterly virtuosity, muscular daubs of paint and beguiling interplay of colours in *W.D.* pay homage to Willem de Kooning, the Abstract Expressionist whose constant quest for a third way between figuration and abstraction (as well as his ability to 'remain European' after leaving Rotterdam for New York) was deeply admired by Baselitz.

Baselitz will be the subject of a long-awaited retrospective in autumn 2021 at the Centre Pompidou, Paris. Baselitz's 80th birthday in 2018 was celebrated with several retrospectives held in his honour, including at the Pinakothek der Moderne, Munich, Fondation Beyeler and Kunstmuseum, Basel, as well as at the Hirshhorn Museum, Washington D.C, which featured over 100 works from his six decades-long career. Previous major retrospectives of his work include *Georg Baselitz: A Retrospective* at the Royal Academy of Arts, London in 2007 and *Georg Baselitz* at the Solomon R. Guggenheim Museum, New York, in 1995.

Video: <https://www.youtube.com/watch?v=qOpxYRLv1J4&list=PLVcPFUhbUut-i94TJb0TvhqtkhOheqMed&index=8>

Interview with the curator of Georg Baselitz at Fondation Beyeler, 2018

Provenance

Galerie Thaddaeus Ropac, London

Acquired from the above by the present owner in 2018

Exhibited

Basel, Fondation Beyeler, *Georg Baselitz*, 21 January - 29 April 2018, pp. 250, 267 (illustrated, p. 250)



191

Rashid Johnson

Cosmic Slop "Hotter than July"

black soap and wax
121.7 x 92.1 cm. (47 7/8 x 36 1/4 in.)
Executed in 2013.

Estimate

HK\$500,000 — 700,000

€57,000 — 79,800

\$64,100 — 89,700

[Go to Lot](#)



“When I pour black soap and wax on to a surface, it’s performative, a dance experience. I have only a certain amount of time before it dries; the mark-making, the scratching, the digging-in has to take place within that window of time. [...] The black soap and wax also remind me of a landscape, of lava and volcanic eruptions that slowly solidify; what’s left is a new kind of landscape. It’s a kind of alchemical shift that you’ll see in Cosmic Slop: Hotter than July (2013).” — Rashid Johnson

American ‘post-black’ conceptual artist Rashid Johnson has garnered international attention for his unique translation of the African-American experience into abstract art. Utilising unusual subject matter and inventive processes, Johnson works in a variety of media with independent artistic significance and symbolism but whose physical and visual attributes manifest special connections to black history.

Johnson, who was born in Chicago and is now based in New York, first received acclaim for his work in *Freestyle* at the Harlem’s Studio Museum in 2001, in which debates about African-American art, identity and ‘post-blackness’ (attempts to reconcile the American understanding of race with the lived experiences of African Americans in the late 20th and early 21st centuries) and were revived by a new generation of practitioners. Drawing on the experience of other black artists – Glenn Ligon, Fred Wilson, Adam Pendleton – whose use of black in abstraction is never ‘without a narrative’, Johnson adopts black soap as an unconventional medium and surface for mark-making in his *Cosmic Slop* series.ⁱ

Cosmic Slop “Hotter than July” is an example of Johnson’s unique ability to challenge normative notions of blackness, using ‘alchemy, divination, astronomy, and other sciences that combine the natural and spiritual worlds’ to augment black history. Knitting together multiple histories, Johnson speaks to black soap’s use in West Africa, its nurturing and healing properties, and transcends its utilitarian purposes through his creative process. Delighting in black soap’s tactile and visceral qualities, and the finite time he is able to work with the wax and soap as it melts and solidifies, Johnson imbues each gesture with meditative energy:

“Pouring the material, I walk around using full-body movements and gestures, moving and mark-making, and I consider it to be the remnants of that performative dance – and Jackson Pollock. I’ve always been drawn to improvisation, to jazz and avant-garde jazz, hip-hop.” — Rashid Johnson

Johnson references the ritualistic practices of German conceptual artist Joseph Beuys, who similarly ‘alchemised’ so-called ‘poor’ materials into art. Beuys’ work with fat, felt and bandages embodied the artist’s experiences of war, fascism, nationhood, trauma and repair. It originated, according to an apocryphal story about the artist, from an incident where Beuys was shot down from his plane in the mountains during World War II, and subsequently saved by Tartar tribesmen, who wrapped him in insulating layers of felt and fat to keep him from freezing to death. Dogged by

serious depression in the 1950s, Beuys’ use of humble, even abject, materials in sculptures and installations that resembled the ritual debris of a primitive culture was designed to trigger raw emotional responses in the viewer (fury was said to have particularly pleased him).

Injustice and disappointment, Johnson once claimed, remain urgent issues for black artists, but there is also a ‘life lived outside of those concerns’, a life ‘after you leave the protest’.ⁱⁱ Speaking about the significance of the *Cosmic Slop* series, Johnson explained:ⁱⁱⁱ

“I think that there’s an opportunity for truth there. And we don’t have so many opportunities to be so authentic and so genuine and so true. And I think that this body of work in particular from me is very much truth.” — Rashid Johnson

Johnson’s work has been exhibited at the Art Institute of Chicago; the Whitney Museum of American Art, New York; the Detroit Institute of Arts; the Walker Art Center, Minneapolis; the Corcoran Museum of Art, Washington, DC; the Institute of Contemporary Photography, New York; the Brooklyn Museum of Art, New York; and the Museum of Contemporary Art, Chicago.

ⁱ‘Rashid Johnson’, *Flavorpill*, 9 September 2008, [online](#)

ⁱⁱRashid Johnson, quoted in Lilly Wei, ‘Rashid Johnson: Magic Numbers’, *Studio International*, 14 August 2014, [online](#)

ⁱⁱⁱRashid Johnson, quoted in Rashid Johnson, ‘Rashid Johnson. Cosmic Slop “Black Orpheus”. 2011’, *The Museum of Modern Art*, [online](#)

Provenance

Hauser & Wirth
The George Economou Collection, Athens
Hauser & Wirth
Acquired from the above by the present owner

Exhibited

Athens, The George Economou Collection, *Rashid Johnson: Magic Numbers*, 20 June – 28 August 2014
Athens, The George Economou Collection, *Opening the Box: Unpacking Minimalism*, 22 October 2015 – 1 April 2016



193

Yayoi Kusama

The Nature

signed and dated '1980 Yayoi Kusama' lower right;
further signed, titled and dated "'The Nature [in Kanji]'
1980 Yayoi Kusama' on the reverse
pastel, gouache, ink and collage on paper
50.4 x 64.7 cm. (19 7/8 x 25 1/2 in.)
Executed in 1980, this work is accompanied by a
registration card issued by the artist's studio.

Estimate

HK\$400,000 — 600,000

€45,300 — 68,000

\$51,300 — 76,900

[Go to Lot](#)



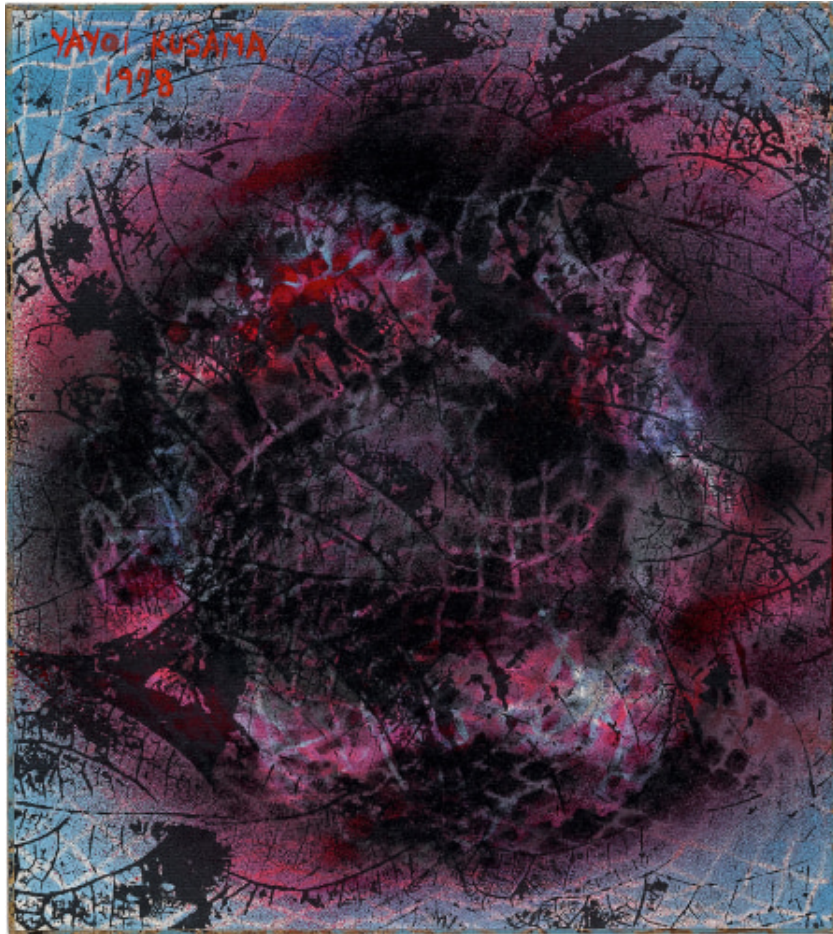
“I think I will be able to, in the end, rise above the clouds and climb the stairs to heaven, and I will look down on my beautiful life.” — Yayoi Kusama

Provenance

Private Collection, Asia

Poly Auction, Hong Kong, 3 October 2016, lot 173

Acquired at the above sale by the present owner



194

Yayoi Kusama

Where the Illusion Hides

signed and dated 'YAYOI KUSAMA 1978' upper left;
further signed, titled and dated 'Yayoi Kusama "Where
the Illusion Hides" [in Japanese] 1978' on the reverse
enamel and ink on paperboard
27 x 24 cm. (10 5/8 x 9 1/2 in.)
Executed in 1978, this work is accompanied by a
registration card issued by the artist's studio.

Estimate

HK\$250,000 — 450,000

€28,300 — 51,000

\$32,100 — 57,700

[Go to Lot](#)



Provenance

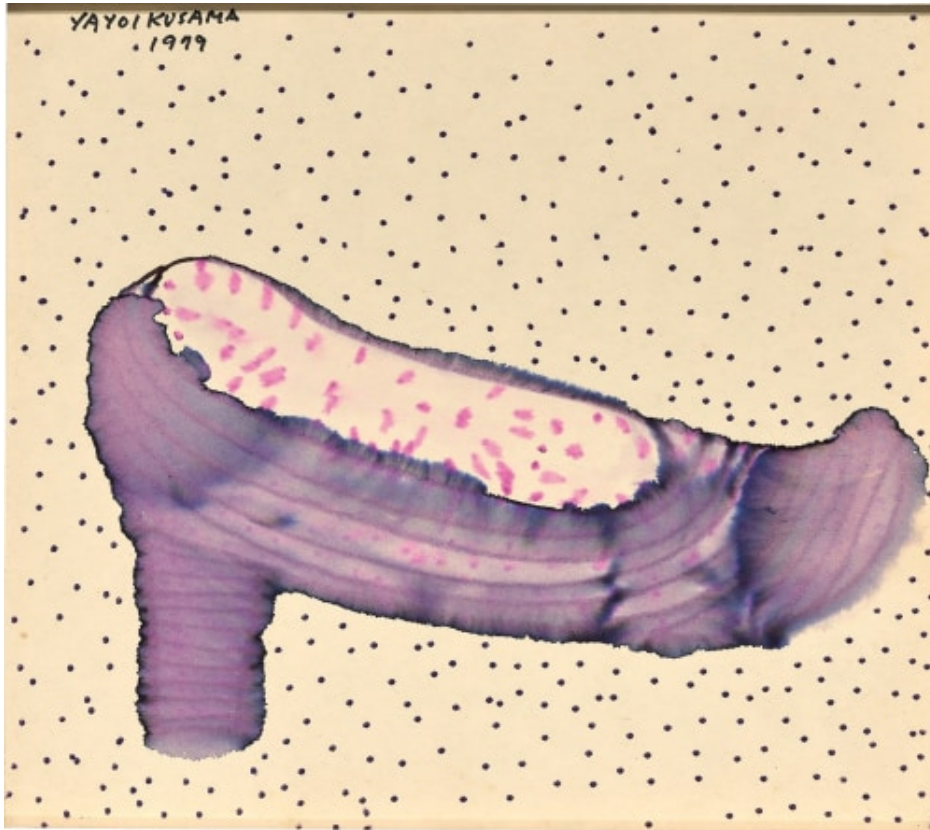
Private Collection

Tajan, Paris, 26 October 2009, lot 361

Private Collection

Phillips, London, 6 October 2016, lot 197

Acquired at the above sale by the present owner



195

Yayoi Kusama

Shoe

signed and dated 'YAYOI KUSAMA 1979' upper left;
further signed, titled and dated '1979 Yayoi Kusama
"Shoe [in Kanji]"' on the reverse
felt pen and water-based ink on paperboard
24.2 x 27.2 cm. (9 5/8 x 10 3/4 in.)
Executed in 1979, this work is accompanied by a
registration card issued by the artist's studio.

Estimate

HK\$180,000 — 300,000

€20,400 — 34,000

\$23,100 — 38,500

[Go to Lot](#)



195

Yayoi Kusama

Provenance

Private Collection

Mainichi Auction, Tokyo, 16 January 2016, lot 939

Acquired at the above sale by the present owner"



196 Σ

Ole Wanscher

Drop-leaf side table, designed for the library of the Danish Institute of Science and Art, Rome

Brazilian rosewood-veneered wood and Brazilian rosewood
fully extended 58 x 120.8 x 48 cm. (22 7/8 x 47 1/2 x 18 7/8 in.)

Executed by master cabinetmaker A. J. Iversen, Copenhagen, Denmark circa 1967. Underside with manufacturer's paper label printed *Snedkermester/A. J. Iversen/København*.

Estimate

HK\$25,000 — 35,000

€2,800 — 4,000

\$3,200 — 4,500

[Go to Lot](#)



Provenance

Private Collection, Denmark

Literature

Marianna Ibler, *Kay Fisker and the Danish Academy in Rome*, Aarhus, 2006, pp. 13, 40, 42, 44

(similar examples)

Arne Karlsen, *Danish Furniture Design in the 20th Century, Volume 2, Copenhagen, 2007*, p. 37

(similar examples)



197

Georges Mathieu

Creux Amers (Bitter Hollows)

signed 'Mathieu' lower left; titled "CREUX AMERS" on the stretcher

oil on canvas

100 x 81 cm. (39 3/8 x 31 7/8 in.)

Painted in 1985, this work is accompanied by a certificate of authenticity issued by the Comité Georges Mathieu.

Estimate

HK\$1,000,000 — 2,000,000

€113,000 — 227,000

\$128,000 — 256,000

[Go to Lot](#)



Considered one of the pioneers of performance art and action painting, and credited with launching the Lyrical Abstraction movement and the greater trend of Informalism in post-war Paris, Georges Mathieu's works have long been valorised for their dynamic vitality and intuitive approach. More than a painter, Mathieu was a theorist who meditated upon the true nature of lyrical abstraction. Having published a number of manifestos to define the movement, he emphasised 'a primacy of the speed of execution', the absence of any 'preexistence of form' or 'premeditation of gesture', as well as the importance of entering 'an ecstatic state' during the creation of a piece.ⁱ In line with his theoretical approach towards art making, Mathieu's works are the result of an energy and speed released in what can only be described as a Dionysian fit of creative expression.



Jackson Pollock, *Number 1A*, 1948 Collection of the Museum of Modern Art, New York © 2021 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

Indeed, the calligraphic and rhythmic quality of Mathieu's paintings recall the gestural dynamism of Jackson Pollock's drip, executed with an authority similar to the patterns of Hans Hartung's late 1940s paintings as well as the gestural marks of Jean Degottex. Moreover, the French painter was also known to work straight out of the tube, squeezing threads of paint directly onto the canvas; Mathieu would execute large canvases before audiences while dressed in costume, and once made 21 paintings in a mere three days. Such a merging of painting and performance art anticipated the work of Yves Klein as well as the happenings of other artists of the late 1950s and 1960s.

With his smallest paintings taking as little as 10 minutes, and the largest one requiring no more than a few hours to complete, the subconscious forces dominating Mathieu's mediumistic trance recall the notion of psychic automatism elucidated by Breton, with a machine-like efficiency mimicking the newly introduced production models in France at the time.

Drawing inspiration from the philosophy and aesthetic of calligraphy from the Far East, the helter-skelter array of lines and dashes spanning across Mathieu's canvas embodies a direct translation of the spiritual to the material, with each mark a materialisation of pure emotion. What results is a hybrid between the ideograms of oriental calligraphy and Western heraldic symbols. In his paintings one finds a balance between the simulation of life in the marks and an equilibrium in the design of the piece, coordinated into rhythmic sequences built on strong chromatic contrasts.



Georges Mathieu during a performance © Georges Mathieu/ADAGP, Paris & ARS, New York, 2021

His work is revered by the famed poet and art critic John Ashbury, who wrote, '...but already the difficulty of the language, the speed with which things happen, the inexorable preciseness of the forms have given us a clue. And without realising it we have already begun to live in his world - like our own with the difference that everything is carried to its extreme - a world of pure emotion in which we are not always aware of what it is that lacerates us, that makes us rejoice.'ⁱⁱ

Mathieu's paintings can be found in more than eighty museums and permanent public collections, including the Solomon R. Guggenheim Museum in New York; the Art Institute of Chicago; Centre

Georges Mathieu

Pompidou, Paris; the Hirshhorn Museum and Sculpture Garden, Washington, DC; the Museum of Contemporary Art, Los Angeles; the Tate, London; the Musée National d'Art Moderne, Paris; the Museum of Fine Arts, Houston; the Museum of Modern Art, New York. His work has been the subject of numerous retrospectives, including at, most recently, the K11 Musea, Hong Kong, and Galerie Perrotin, New York.

ⁱ Édouard Lombard, 'The calligraphic nature of the work of Georges Mathieu', *Georges Mathieu - the official website*, [online](#)

ⁱⁱ Georges Mathieu, as quoted in Édouard Lombard, 'Travel to Israel and the mystical period in the work of Georges Mathieu', *Georges Mathieu - the official website*, 30 May 2015, [online](#)

Provenance

Private Collection

Sotheby's, Milan, 21 November 1995, lot 181

Elleni Galleria d'Arte, Bergamo

Galleria Rossovermiglio, Padua

Private Collection, Italy

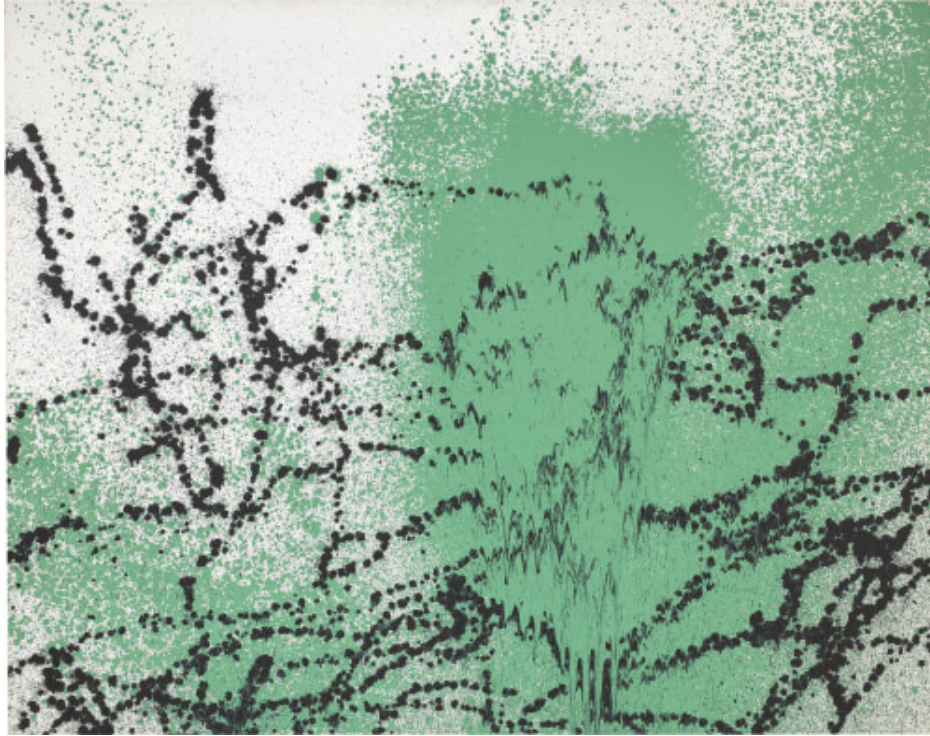
Acquired from the above by the present owner

Literature

Giovanni Granzotto, ed., *Omaggio a Emilio Vedova e Hans Hartung: Sulle Tracce Dell'Informale in Europa*, Sacile, 2011, p. 94 (illustrated)

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

Hong Kong Auction / 29 November 2021 / 11am HKT



PROPERTY FROM AN IMPORTANT ASIAN
COLLECTION

198

Hans Hartung

T1989-R31

signed, titled and dated 'Fait le 28.5.89 Hartung
"T1989-R31"' on the overlap; further signed with the
artist's initials, dated and inscribed 'P.S. HH 89' on the
reverse

acrylic on canvas

142 x 180 cm. (55 7/8 x 70 7/8 in.)

Painted in 1989, this work is accompanied by a
certificate of authenticity issued by the Fondation
Hartung Bergman. This work is registered in the
archives of the Fondation Hartung Bergman under
archive number CT HH29-0, and will be included in the
artist's forthcoming catalogue raisonné currently being
prepared by the Fondation Hartung Bergman.

Estimate

HK\$1,500,000 — 2,500,000

€171,000 — 285,000

\$192,000 — 321,000

[Go to Lot](#)



"In my opinion the painting which is called abstract is none of the 'isms' of which there have been so many lately, it is neither a 'style' nor an 'epoch' in art history, but merely a new means of expression, a different human language - one which is more direct than that of earlier painting." — Hans Hartung

The German-French artist Hans Hartung was best known for his gestural paintings, monochromatic abstractions characterised by long rhythmical brushstrokes and scratches. His freewheeling style influenced many younger American painters in the 1960s, making him an important forerunner of American Lyrical Abstraction in the 1960s and 1970s.

Born in Leipzig, Germany into an artistic family, Hartung developed an early appreciation of Rembrandt and the Expressionists Oskar Kokoschka and Emil Nolde. He was a precocious painter, experimenting with abstract expressionism whilst still a schoolboy, and after his art studies he moved to Paris to avoid succumbing to 'provincialism' in his artistic practice. The onset of the Second World War saw Hartung's Cubist-style art declared 'degenerate' by the Nazis, and he fled Berlin for Paris. Signing up with the French Foreign Legion, Hartung underwent many travails, including arrest by the French police who attempted to disrupt his vision by placing him in a red-painted cell, and losing his right leg in battle at Belfort.



Hans Hartung, *T1989-U40*, 1989 Sold by Phillips Hong Kong in June 2021 for HK\$ 4,284,000 © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris

After the war, and by now a French citizen, Hartung emerged as one of the stars of the *Art Informel* movement which sought a more fluid, intuitive form of expression. Alongside fellow *Tachists* Pierre Soulages, Jean-Paul Riopelle and Nicolas de Staël, Hartung forged a painterly abstract style that eschewed the aggressiveness of American abstract expressionism. Mixing acrylic paint, ink, chalk and pastel on canvas or cardboard, Hartung would scratch, scrape and reapply pigments in thatched lines and whirls. The spontaneous appearance of his paintings belied a highly rational method, with small studies first created and then transposed to larger canvases using a grid system. His work became more organic and less structured with his move to Provence in 1973. Preferring to paint at night amidst pounding Baroque music, this final period of his life was

especially fruitful, with euphoric, vivid colours and energetic strokes filled with vitality permeating his works.



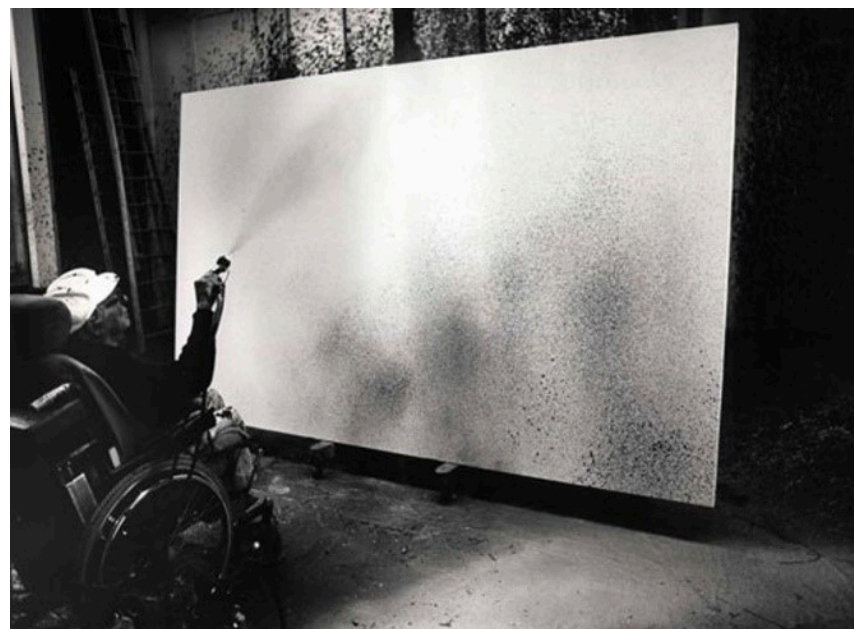
Emil Nolde, *Autumn Evening*, 1924 © Nolde-Stiftung Seebüll

Painted in the final year of the artist's life, *T1989-R31* dances with joyful, unbridled energy. A stroke had left the artist wheelchair-bound in 1986, and unable to hold a brush, he used an industrial paint gun to continue creating his paintings. Unperturbed by failing health, he never once shied away from experimentation, producing incredibly large canvases measuring up to 3 x 5 metres and incorporating new tools such as the 'sulfateuse', a metal canister with an adjustable hose to allow the artist to control the flow of pigment.

Hartung's self-declared affinity for 'atmospheric and cosmic tensions, energies and radiations that govern the universe' and 'vital, natural, physical forces that I have always expressed through gesture' coalesced in this period, with verdant green and shimmering strokes pointing towards the ineffable in *T1989-R31*.ⁱ

"As for me, I want to remain free. Of spirit, of thought, of action." — Hans

Hartung



Hans Hartung producing his art works during the late 1980s © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris

Hans Hartung was the subject of a major retrospective in 2019-2020 mounted by the Musée d'Art Moderne in Paris, as well as a major show presented at the Kunstmuseum Bonn in 2018, which focused exclusively on the artist's works from 1962-1989. His works are part of the collections of Paris' Centre Pompidou and Musée d'Art Moderne, London's Tate Modern, and New York's MoMA, Guggenheim Museum of Art, and Metropolitan Museum of Art.

ⁱTranslated from 'L'art selon Hartung' ('Art According to Hartung'), *Libération*, 18 August 1988

Hans Hartung

Provenance

Private Collection, Milan (acquired directly from the artist in 1990)

Artcurial, Paris, 28 June 2005, lot 350

Private Collection

Farsetti Arte, Prato, 28 May 2010, lot 681

Private Collection, Paris

Acquired from the above by the present owner

Exhibited

Düsseldorf, Setareh Gallery, *Hans Hartung: No. 2*, 11 June - 29 October 2016

Paris, Galerie A&R Fleury, *Hans Hartung: Rigueur & Fulgurance*, 19 October 2018 - 12 January 2019,
p. 70 (illustrated, p. 71)



199

Zao Wou-Ki

Sans titre

signed and dated '85 Wou-Ki [in Chinese] ZAO' lower right

watercolour on paper

29.6 x 25.6 cm. (11 1/2 x 10 in.)

Painted in 1985, this work will be accompanied by a certificate of authenticity to be issued by the Fondation Zao Wou-Ki.

Estimate

HK\$600,000 — 800,000

€68,000 — 90,600

\$76,900 — 103,000

[Go to Lot](#)



Provenance

Private Collection, France

Galerie F. Hessler, Luxembourg

Christie's, Hong Kong, 24 November 2013, lot 7016

Acquired at the above sale by the present owner

Exhibited

Luxembourg, Galerie F. Hessler, *Hommage à Zao Wou-Ki*, 15 May - 20 July 2013, p. 15 (illustrated)



200

Georges Mathieu

L'Exil Inutile

signed 'Mathieu' lower left; titled "'L'EXIL INUTILE'" on the stretcher

oil on canvas

89.2 x 116 cm. (35 x 45 3/4 in.)

Painted in the 1980s, this work is accompanied by a certificate of authenticity issued by the Comité Georges Mathieu.

Estimate

HK\$1,000,000 — 2,000,000

€113,000 — 227,000

\$128,000 — 256,000

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200

Georges Mathieu

Provenance

Galleria Tega, Milan

Farsetti Arte, Prato, 30 May 2009, lot 681

Private Collection

Farsetti Arte, Prato, 28 May 2010, lot 434

Galerie Protée, Paris

Private Collection, Monaco

Dellupi Arte, Milan

Acquired from the above by the present owner



201

Chu Teh-Chun

Fusion Poétique (Poetic Fusion)

signed and dated 'CHU TEH-CHUN [in Chinese and Pinyin] 95' lower right; signed, titled and dated "Fusion poétique" 1995 CHU TEH-CHUN [in Pinyin and Chinese]' on the reverse

oil on canvas

60.5 x 73 cm. (23 7/8 x 28 3/4 in.)

Painted in 1995, this work is 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\$1,000,000 — 1,500,000

€113,000 — 170,000

\$128,000 — 192,000

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“His bold lines are like downpours, while his thin ones are like whispers” — Wu Guanzhong

Chinese-French painter Chu Teh-Chun was one of the celebrated ‘Three Musketeers’ of Chinese modernism, whose inventive and influential practices made them famous throughout the East and West. Alongside friends and former schoolmates Zao Wou-Ki and Wu Guanzhong, Chu became known for a singular style that unified traditional Chinese painting and Western abstract expressionism.

Executed after decades of honing his expressive powers, *Poetic Fusion* channels a sublime, spiritual energy and a poetic complexity of feeling. Over the years Chu had developed a captivating style of abstract landscape painting, with expressive brushwork and an intense palette giving rise to a new dynamic interplay of harmony and energy in his works. The dreamy blue expanse echoes the fateful journey by boat which brought Chu to France in 1955, who was drawn westwards by a fascination with the art of the French Impressionist masters Monet, Cézanne and Renoir.

An extremely gifted realist painter, Chu made the astonishing decision to reject figurative painting and start anew following his visit to Nicolas de Staël’s retrospective in Paris in 1956. Encountering de Staël’s highly abstract landscape paintings presented Chu with an unexpected way of bridging the artistic cultures of China and the West.



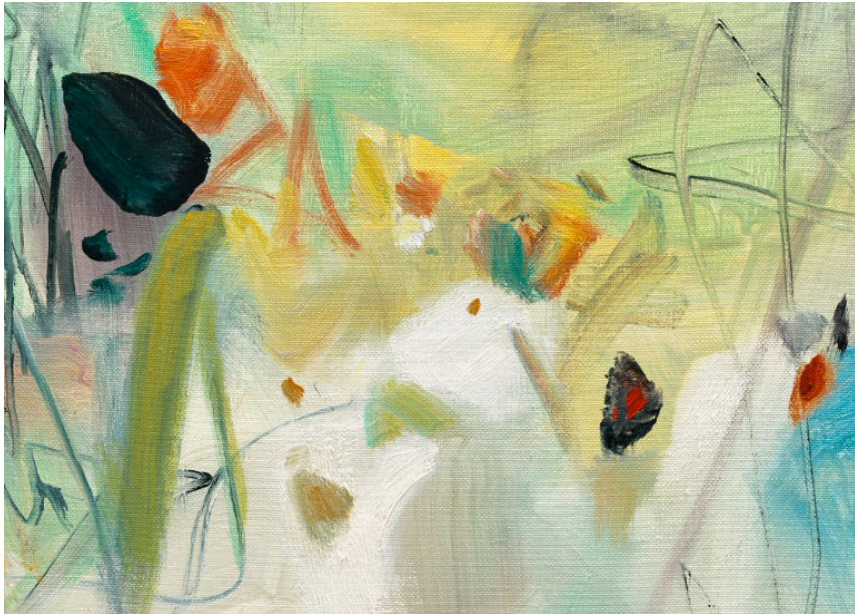
Nicolas de Staël, *Mediterranean Landscape*, 1953 Collection of the Museo Nacional Thyssen-Bornemisza, Madrid © Nicolas de Staël Estate/ Artists Rights Society (ARS), New York / ADAGP, Paris.

“Previously, I was an objective painter, but now I am no longer interested in this way of painting, because after having begun to study abstract painting, I profoundly and obviously felt the freedom of expression to which it testifies.” — Chu Teh-Chun

Chu Teh-Chun believed poetry and painting followed ‘the same rules and rhythms’, and a distinctly lyrical quality pervades *Poetic Fusion*. The union of abstraction, calligraphy and poetry in Chu’s work points towards China’s unique intellectual heritage, in particular the Song Dynasty artists Su Shi, an acclaimed poet-painter who saw art as an outward expression of the artist’s interior experience, and Mi Fu, who pioneered the ‘splashed ink’ technique using moist washes and textured strokes to evoke the region’s misty and rainy landscapes (see for example *Pavilion of Rising Clouds* which is attributed to him).

Poetic Fusion also evokes memories of Chu’s 1955 journey where he crossed paths with his future wife Ching Chao and encountered for the first time the exotic lands of Cairo, Djibouti, Sri Lanka, and Vietnam. A luminous landscape breaks through the stillness, the deep indigo cliffs thrown into sharp relief. Dramatic chiaroscuro and the interplay of light and shadow gave Chu’s works a stirring gravity and depth unmatched by his artistic peers in the East or West, a motif Chu developed

throughout the 1970s following his encounter with Rembrandt's strikingly-lit oil paintings in the Netherlands.



Detail of the present lot

In recognition of his contribution to painting, Chu was inducted as a member of the Académie des Beaux-Arts in 1997, the first Chinese-born person to be honoured in this way. His paintings are in the permanent collections of more than 50 museums around the world, including the Musée d'Art Moderne de la Ville, Paris; Musée Cernuschi; Bibliothèque Nationale, Paris; Museum of Contemporary Art, Belgium; Shanghai Opera House, Shanghai; National Museum of History, Taipei; and Taipei Fine Art Museum, Taiwan.

ⁱ Translated from Pierre Cabanne, *Chu Teh-chun, les Chemins de l'abstraction*, Paris, 2013, n.p.

Provenance

Dimensions Art Center, Taipei (acquired directly from the artist)
 Impressions Art Gallery, Taipei
 Private Collection, Asia
 Acquired from the above by the present owner

Literature

Impressions Art Gallery, *Impressions Classics IX Chu Teh-Chun*, Taipei, 2005, p. 82 (illustrated)



202

Hans Hartung

T1964-H50

signed and dated 'Hans Hartung 64' lower right
acrylic on canvas, laid on board
159 x 97 cm. (62 1/2 x 38 in.)
Painted in 1964, this work is accompanied by a
certificate of authenticity issued by the Fondation
Hartung Bergman. This work is registered in the
archives of the Fondation Hartung Bergman under
archive number CT HH971-0, and will be included in
the artist's forthcoming catalogue raisonné currently
being prepared by the Fondation Hartung Bergman.

Estimate

HK\$2,000,000 — 3,000,000

€227,000 — 340,000

\$256,000 — 385,000

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After World War II, Paris entered a period of artistic renaissance, once again attracting painters from all over the world who inherited the spirit of the School of Paris and formed the New School of Paris. Hans Hartung was one of its representative figures. Hartung often experimented with different painting tools, such as olive branches, brooms, spray guns and mud rakes. He would also utilise the back of the brush or add pastel to oil and acrylic in his creations. This was a bold form of expression in comparison to traditional painting at the time. The straight lines, curves and geometric shapes drawn by broom brushes create irregular lines and a collision of colours, all characteristic of Hartung's early works.



Mark Rothko, *Untitled (Black on Gray)*, 1969-1970 Collection of Solomon R. Guggenheim Museum, New York © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

T1964-H50 was created in 1964. At first glance, most of the canvas seems to be dark and gloomy. However, with close inspection, one can see that the top part of the canvas consists of a dark blue that radiates fragments of light. The hue changes from dark blue to pitch black, and the strokes are consistently directed downwards, until the bottom where rays of light yellow protrude from the dark black. The grainy sandpaper-like texture can be seen in the alternating dark and light tones, delicate and elegant. In the dark black background, you can see several light-coloured brushstrokes stemming from top to bottom. In Hartung's early works, he utilised different tools such as brooms and brushes to create unique line textures, like a few rays of light appearing in the silent black night sky, breaking the solemnity of the pitch-black darkness. A faint halo of light peeks out from the bottom of the canvas, as if black and the approaching daylight are alternating. *The Book of Genesis* states, 'In the beginning God created the heavens and the earth. Now the earth was formless and empty, darkness was over the surface of the deep, and the Spirit of God was hovering over the waters. And God said, "Let there be light", and there was light.' In *T1964-H50*, the artist creates a progressive texture of subtle changes from top to bottom through the mutual application of oil paint and acrylic, presenting a sense of the blending and intersecting of the night and the morning light. Like turning from a desolate state to a hopeful light, this is the artist's search for spiritual self-cultivation and an inquisitive exploration of the universe. As opposed to the usual bright and rapid brushwork, *T1964-H50* embodies the overlapping and blending of black and white, virtual and reality. It is a rare, calm and elegant work in Hartung's oeuvre.

In 1947, Hartung held his first solo exhibition in Paris. It was not until 1950 when Hartung's unique calligraphy-like brushstrokes and colour scratches achieved global fame. Furthermore, as early as 1953-1954, Solomon R. Guggenheim Museum held a large-scale retrospective for him. In 1955, Hartung then participated in Kassel's *documenta*. All these accomplishments show that Hartung's work has had a profound and widespread influence on the development of American Abstract Expressionism and European Lyrical Abstraction.

Provenance

Galerie Veranneman, Brussels
Private Collection, Belgium
Sotheby's, Paris, 11 December 2008, lot 185
Private Collection
Christie's, London, 7 March 2018, lot 162
Acquired at the above sale by the present owner

Exhibited

Brussels, Galerie Veranneman, *Hans Hartung*, 1969, pl. 9, n.p. (illustrated)

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203

Richard Lin

For Ann

signed and dated 'LIN 13 · SEPT · 1968' on the overlap; further titled and dated 'FOR ANN' 13 · 9 · 68.' on the stretcher; further signed and dated 'LIN 13 · SEPT · 1968' on the reverse; further signed, inscribed and dated 'RICHARD LIN "FOR ANN" (13 SEPTEMBER 1968) 1968' on the reverse of the frame oil and aluminium on canvas, in artist's frame 101 x 102 cm. (40 x 40 in.) Executed in 1968, this work is registered in the archives of the estate of Richard Linshow Yu.

Estimate

HK\$1,800,000 — 2,500,000

€205,000 — 285,000

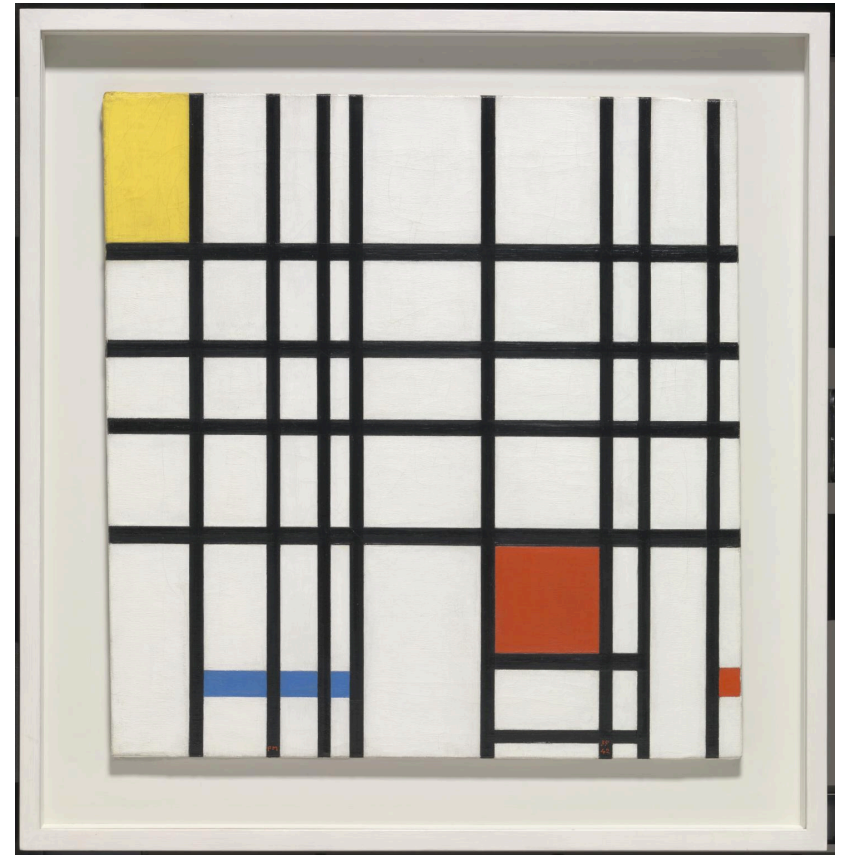
\$231,000 — 321,000

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“White is simultaneously the most mundane and greatest of all colours; it is the most colourless and the most colourful; it is the most noble colour and the most common colour; it is the most tranquil colour, and the saddest colour too.” — Richard Lin

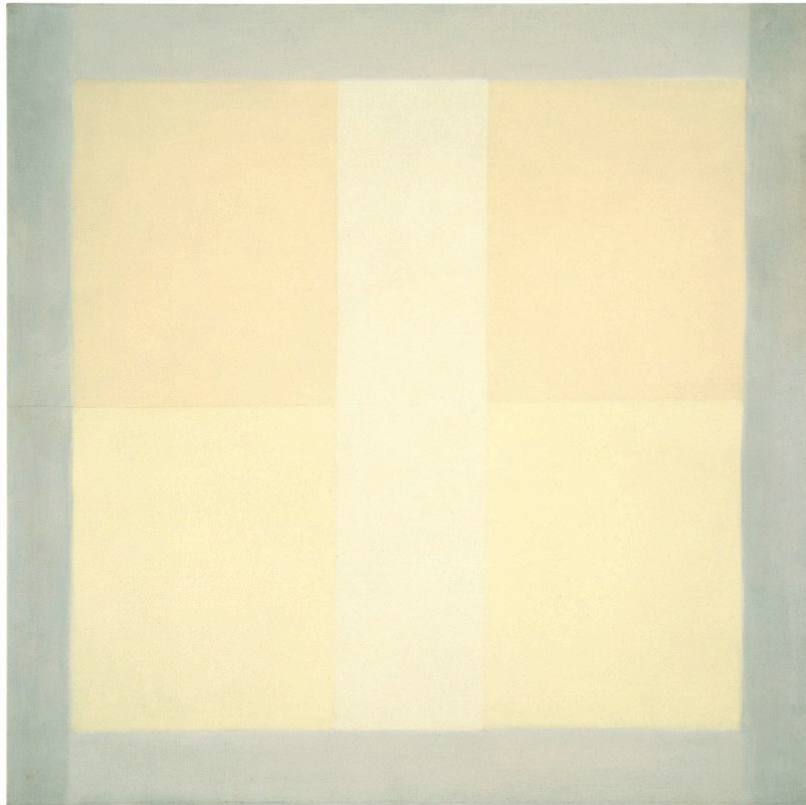
In 1960, Richard Lin started transitioning from lyrical abstraction to the style expression of Western Minimalism. In only four years after beginning the *White Series*, Lin became the first Chinese artist to attend Kassel Documenta in Germany. Moreover, Lin was invited to represent the UK, a country that highly values pure descent—this was not only incredible during that isolated era, but it also marked a remarkable milestone in Richard Lin’s art career. Despite the similar style and colour awareness with Minimalism, Richard Lin believed that the spirit of the *White Series* was founded in traditional Chinese philosophy and connotations. Having grown up in a big family, Lin was cultivated by the Taoism Lao-Zhuang Philosophy which goes beyond the simplification of realistic objects and movements.



Piet Mondrian, *Composition with Yellow, Blue and Red*, 1937–42 Collection of the Tate, London

In a sense, the concept of Minimalism indeed coincides with Richard Lin’s ideas. The Western style focuses on eliminating all identifiable images while displaying objects or colours that invoke viewers’ emotions in the most fundamental way and basic style of point, line and surface. In contrast, Lin built onto such a framework by adding more profound Eastern connotations, differentiating the whiteness of colour layers, textures and weight like the ‘five shades of ink’. Lin’s work *For Ann* was created on exactly such a structure. He divided the rectangular space into nearly equal quarters. Then he applied neutral white paint to the upper and lower left quarters, which are then separated by an aluminum strip in between. Lengthwise, the aluminum strip that stretched into the right half adopted a more milky yellow colour, with a thicker colour block underneath it. With a colour tone warmer than the background colour, the collage-like layers formed the 3D

quality of a relief carving. Lin constructed a space that clearly displayed the textures of various whiteness—some were smooth and simple while others featured the granular canvas, highlighting the artist's skillful applications in monochromatic paintings. On the canvas, there were fewer layers in the upper right space and its left and bottom segmentation lines than other space on canvas. This produced a visual depression that isolated the upper right space from the rest, presenting a new perspective.



Agnes Martin, *Wheat*, 1957 Collection of San Francisco Museum of Modern Art © 2021 Estate of Agnes Martin / Artists Rights Society (ARS), New York

up different colour blocks in the simple Bauhaus style. He even used aluminum boards to enhance the distinction between 'transparency' and 'opacity' on the canvas. Sometimes, Lin named such works as 'Painting Relief'. All of this serves the purpose of establishing order in the artist's mind. It is an everlasting perfection preserved under an infinite comparison of virtuality and reality. The metaphysical space appears rational yet completely contradicts with Minimalism. It is a demonstration of the Taoism way of nature that projects everything in the world onto the universe of the canvas.

Provenance

Marlborough Fine Art, London (acquired in 1968)
 Cunard Ocean Liner: Queen Elizabeth 2 (QE2)
 Christie's, London, 11 June 1992, lot 36
 Crawford Fine Art, London
 Private Collection, Europe
 Acquired from the above by the present owner

Richard Lin has demonstrated an extremely rational structure by cutting, constructing and piling



204

Chu Teh-Chun

Vers L'Infini

signed and dated 'CHU TEH-CHUN. [in Chinese and Pinyin] 99.' lower left; signed, titled and dated "'Vers l'infini" [in French and Chinese] CHU TEH-CHUN. [in Pinyin and Chinese] 1999.' on the reverse
oil on canvas

60.2 x 119.9 cm. (23 1/2 x 47 in.)

Painted in 1999, this work is 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\$2,800,000 — 3,800,000

€320,000 — 435,000

\$359,000 — 487,000

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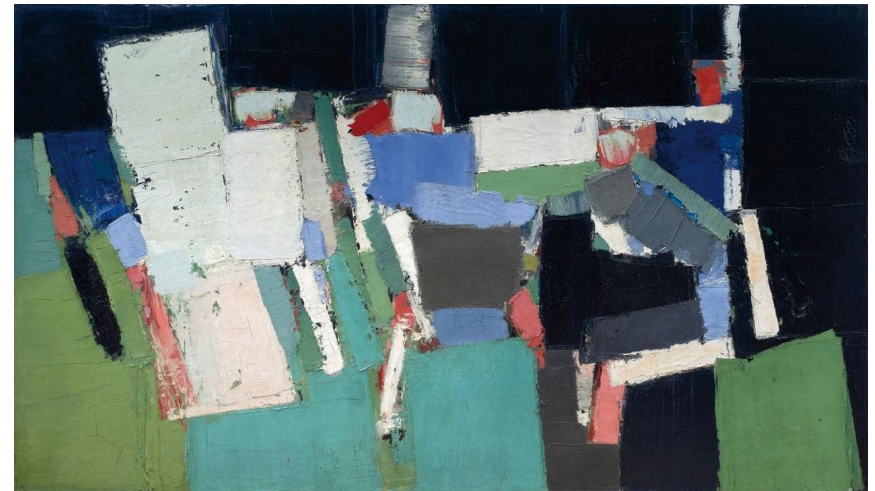


The poetic title of *Vers L'Infini* marks a peak moment as Chu Teh-Chun reaches the pinnacle of artistic achievement. In 1999, a 79 year-old Chu travelled to Beijing to celebrate the 80th birthday of his lifelong friend and comrade in art, Wu Guanzhong. Created that same year, *Vers L'Infini* alludes to the artist's state of mind at the time, expressing hope that his creations will transform into light that co-exist with the universe forever.



Rembrandt Harmenszoon van Rijn, *De Nachtwacht*, 1642. Collection of the Rijksmuseum, Amsterdam

The brushstrokes in the painting flow like a waterfall. At this time, the artist's brushstrokes had reached a state of perfection. From the treatment of colour, which progresses from dark to bright, layer upon layer, there is not only the smoke of mountains and rivers, but also the rippling, glistening water. It is as if in this secret place, looming between the valleys, there are blooming flowers swaying in the air. Compared with Chu's domineering and explicit artistic style of his youth, his oil paintings in the later stages of his life show a more natural flow that mirrors the changes in depth and shade. This painting has up to 19 colours scattered throughout, but there is no sense of messiness or chaos. The artist's intentionality can be clearly seen.



Nicolas De Staël, *Parc des Princes (Les grands footballeurs)*, 1952

The endless images in *Vers L'Infini* precisely reflect the artist's state of mind at that time. While painting, Chu Teh-Chun also loved to listen to classical music. Over the decades of his artistic career, the rhythm of the notes became deeply embedded in his paintings, creating an eternal poem in his mind. The painting's 1:2 width-to-length ratio is rare in the artist's oeuvre, and it embraces the singular proposition that the artist had been working on. Along with the brush and ink of Eastern landscape painting, the artist's own experience of Eastern and Western philosophy come together to form an abstract oil painting, marking a new creative breakthrough and a truly unique work by Chu Teh-Chun.



Fang Congyi, *Cloudy Mountains (Partial)*, 1360-70 Collection of the Metropolitan Museum of Art, New York

Provenance

Private Collection, Asia

Duo Yun Xuan, Shanghai, 30 June 2010, lot 1413

Private Collection

33 Auction, Singapore, 24 January 2013, lot 49

Acquired at the above sale by the present owner

Exhibited

Sochaux, Hôtel de Ville, *Chu Teh-Chun Peintures*, January 2000

Taichung, Modern Art Gallery, *Chu Teh-Chun*, 2000

Literature

Galerie Enrico Navarra, ed., *Chu Teh-Chun: Oeuvres récentes*, Paris, 1998, p. 28 (illustrated)

Galerie Enrico Navarra, ed., *Chu Teh-Chun*, Paris, 2000, pp. 308-309 (illustrated)



205

Kazuo Shiraga

Kaisho

signed, titled and dated "'Kaisho" Kazuo Shiraga 1967
[in Kanji]' on the reverse

oil on canvas

41 x 32 cm. (16 x 12 1/2 in.)

Painted in 1967, this work is accompanied by
certificates of authenticity issued by Annely Juda Fine
Art, Takeshi Matsumoto and Matsumoto Co., Ltd
respectively.

Estimate

HK\$500,000 — 700,000

€57,000 — 79,800

\$64,100 — 89,700

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205

Kazuo Shiraga

Provenance

Annely Juda Fine Art, London

Acquired from the above by the present owner

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206

Christine Ay Tjoe

Welcome Monolog #5

signed and dated 'Christine '07' lower right

acrylic on canvas

90 x 70 cm. (35 3/8 x 27 1/2 in.)

Painted in 2007.

Estimate

HK\$500,000 — 700,000

€56,600 — 79,300

\$64,100 — 89,700

[Go to Lot](#)



“So there are darker layers, which sometimes overlap, and are sometimes hidden. You can see in the depth of the work there are these layers which are seen and unseen. It’s how I see people merge in society; you see people and they look lovely but there are layers hidden underneath.” — Christine Ay Tjoe

Provenance

Borobudur Art Auction, Singapore, 22 May 2011, lot 127

Acquired at the above sale by the present owner



207

Christine Ay Tjoe

Alter Idem I

signed and dated 'Christine '03' lower right

gouache and pencil on paper

58 x 40 cm. (22 7/8 x 15 3/4 in.)

Executed in 2003.

Estimate

HK\$60,000 — 80,000

€6,800 — 9,100

\$7,700 — 10,300

[Go to Lot](#)



*“So there are darker layers, which sometimes overlap, and are sometimes hidden.
You can see in the depth of the work there are these layers which are seen and unseen.
It’s how I see people merge in society; you see people and they look lovely but there are
layers hidden underneath.” — Christine Ay Tjoe*

Provenance

Rachel Gallery, Jakarta

Acquired from the above by the present owner

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208

Natee Utarit

Tulip

oil, enamel and wood stain on canvas

140 x 100 cm. (55 1/8 x 39 3/8 in.)

Executed in 2003.

Estimate

HK\$350,000 — 450,000

€39,900 — 51,300

\$44,900 — 57,700

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Provenance

Private Collection

Sotheby's, Hong Kong, 8 April 2008, lot 517

Private Collection, Asia

Christie's, Hong Kong, 26 November 2017, lot 236

Acquired at the above sale by the present owner

Exhibited

Bangkok, Numthong Gallery, *Recent Paintings*, 6 - 29 September 2003, p. 19 (illustrated)

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209

Korakrit Arunanondchai

My Trip to the White Temple 3

signed and dated 'Krit 2013' on the reverse
denim on digitally printed canvas with foil stamping
222.3 x 142.2 cm. (87 1/2 x 55 7/8 in.)
Executed in 2013.

Estimate

HK\$250,000 — 350,000

€28,300 — 39,600

\$32,100 — 44,900

[Go to Lot](#)



“The idea of what painting is or could be became somehow akin to the image of the earth, as seen from above, from the viewpoint of a drone or a spirit. As the denim burns away so begins an upload of ourselves to a greater network where we are no longer human.” — Korakrit Arunanondchai

Born in 1986 in Bangkok, Korakrit Arunanondchai studied at the Rhode Island School of Design, subsequently receiving his MFA from Columbia University having trained alongside artist Rirkrit Tiravanija. Spanning several artistic disciplines, Arunanondchai is a visual artist, a filmmaker and, most importantly, a storyteller. His works delve into themes of historical memory and personal narrative, ritual and animism, intermingling also with Thai hip-hop, technology and geopolitics in a unique blend of East and West, old and new.

As viewers are plunged into the sensorial explosion of Arunanondchai’s artistic vision, they are confronted by an art form of totality. Drifting between mediums, the sole thread running consistent throughout his works is the exploration of identity, namely that of a contemporary artist within our highly globalised world. Prophesying the Dadaist essence of artistic production in the contemporary age, in 1918 Richard Huelsenbeck wrote in his manifesto: ‘Life appears as a simultaneous confusion of noises, colours and spiritual rhythms, and is thus incorporated – with all the sensational screams and feverish excitements of its audacious everyday psyche and the entirety of its brutal reality – unwaveringly into Dadaist art.’¹



Installation view of *Painting with history in a room filled with men with funny names 2* (with Korapat Arunanondchai) (Phrase I), Bill Brady KC Gallery, Kansas City, 2014. Courtesy Bill Brady KC Gallery, Kansas City

The present lot, *My Trip to White Temple 3*, was shown in *Painting with history in a room filled with men with funny names 2*. Having adopted an avatar of the denim painter, Arunanondchai is keenly aware of the uncertainty of self and experience, charting his personal growth with critical distance through his alter ego. Using denim as an emblem of Western capitalist waste and gold as flotsam of religious artefact, Arunanondchai cultivates a hypocentre of cross-cultural miscellany, fragmenting coherency as he recasts the flat surface of painting as a three-dimensional immersive experience. Architectural patterns of the White Temple combine with singed denim, likened to the burning of joss paper in Chinese culture, lifting the everyday into the realm of the unknown in a curious juxtaposition of the elemental with the mundane. Art and painting become a ritualistic endeavour and an opportunity for transformation.

“When I think of performance, I think of ritual, of a ceremonial circle, but not connected to any particular religion or belief system. Unflattening flattened identities into stories – I think that’s my point on identity.” — Korakrit Arunanondchai



Wat Rong Khun (known as the White Temple), Chiang Rai, Thailand

Korakrit Arunanondchai

Korakrit Arunanondchai has shown in numerous notable institutions worldwide, including CLEARING, New York; K11 Art Foundation, Hong Kong; Museum of Modern Art PS1, New York; Ullens Center for Contemporary Art, Beijing, and many more. He was included in the Venice Biennale and the Whitney Biennale. His work is in the collections of the Whitney Museum of American Art, New York; Fondation Louis Vuitton, Paris; K11, Hong Kong; among others. Arunanondchai currently lives and works in New York and Bangkok.

ⁱ Richard Huelsenbeck, *DADA Manifesto*, Berlin, April 1918, [online](#)

Provenance

Bill Brady Gallery, Kansas City

Private Collection

Phillips, New York, 17 November 2016, lot 106

Acquired at the above sale by the present owner

Exhibited

Kansas City, Bill Brady Gallery, *Painting with history in a room filled with men with funny names 2*, 13 September - 19 October 2013

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210

Kim Tschang-Yeul

Recurrence SP201404

signed, dated and inscribed 'SP201404 2010 T. Kim [in English and Hanja]' on the edge

oil on canvas

73 x 60.7 cm. (28 1/2 x 24 in.)

Painted in 2010, this work is accompanied by a certificate of authenticity issued by Park Ryu Sook Gallery.

Estimate

HK\$200,000 — 300,000

€22,800 — 34,200

\$25,600 — 38,500

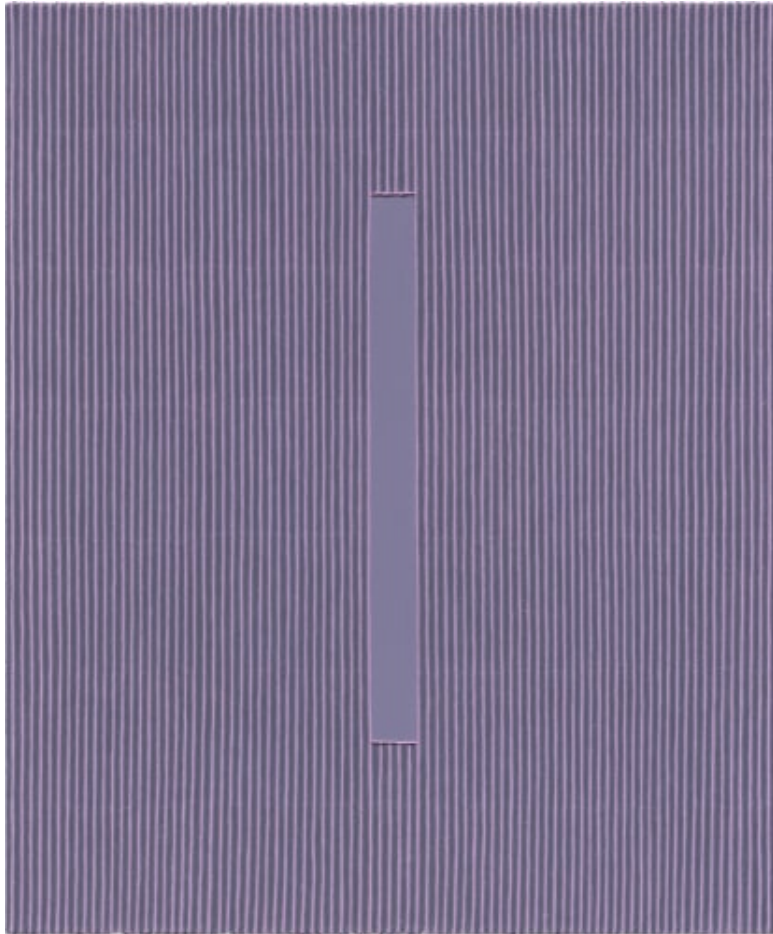
[Go to Lot](#)



Provenance

Park Ryu Sook Gallery, Seoul (acquired directly from the artist)

Acquired from the above by the present owner



211

Park Seo-Bo

Ecriture No. 060427

signed, titled, inscribed and dated 'PARK, SEO-BO
"ECRITURE NO.060427" 2006 SEOUL S.B Park [in
Hanja and English]' on the reverse
mixed media and Korean paper on canvas
195 x 162 cm. (76 3/4 x 63 3/4 in.)
Executed in 2006, this work is accompanied by a
certificate of authenticity issued by PYO Gallery.

Estimate

HK\$1,200,000 — 2,200,000

€137,000 — 251,000

\$154,000 — 282,000

[Go to Lot](#)



Among the prominent masters of Korean contemporary art, Park Seo-Bo is without a doubt one of the most important figures. Over a long and difficult creative process lasting nearly half a century, Park continuously worked on his *Ecriture* series. Throughout different stages of his life, he consistently created new breakthroughs in his artistic techniques, highlighting Park's renowned status among artists.

In the mid-1960s, Park used pencils to create repetitive lines on wet paint. Starting from the 1980s, Park began to use hanji, a soft paper made from mulberry bark. In addition to the more diverse colour series after 2000, Park Seo-Bo found his own way from one end to the other. Created in 2006, *Ecriture No.060427* is a magnificent show of colour, as hints of purple peek through bright pink grains. Using hanji that was soaked for three months, Park glued it to the canvas layer by layer, using sticks, bamboo rulers and other tools to create irregular and uneven lines across the surface of the hanji and giving the flat work a three-dimensional relief effect. This serves to materialise a visual experience that cannot be constructed by simply using oil and acrylic paints.

As the viewer stands before Park Seo-Bo's work, one allows the six senses to move with the multiple layers of hanji along with the unnamed colours created by the refraction of light. Through this we can truly experience the uniqueness of Park Seo-Bo's work. The work appears still from a distance. However, one can see the lines of the painting pulsating, producing a kind of fluctuation as we move forward. As you move closer to the microcosm of the work, you can see the most original element: the substances that make up the lines. And this is the realisation of Park's life. Through this continuous action of creation throughout his life, he integrates his observations of life and existence into his paintings, creating a larger space for us to insert our imaginations.

Provenance

PYO Gallery, Seoul

Acquired from the above by the present owner



212

Kim Tschang-Yeul

Gouttes d'eau (Waterdrops)

signed and dated 'T. Kim 73' lower right; further signed, titled and dated 'Tschangyeul KIM "Gouttes d'eau" 1973' on the reverse
oil on hemp cloth
99.5 x 99.5 cm. (39 1/8 x 39 1/8 in.)
Painted in 1973.

Estimate

HK\$450,000 — 650,000

€51,300 — 74,100

\$57,700 — 83,300

[Go to Lot](#)



Provenance

Private Collection, Los Angeles

Acquired from the above by the present owner



213 ж

Liu Gang

47020202

signed and dated '2002.2 Liu Gang [in Chinese]' lower left; further signed and dated '2002.2 Liu Gang [in Chinese]' lower right

acrylic and mixed media on paper, in artist's frames, diptych

each 137 x 73 cm. (54 x 28 3/4 in.)

overall 137 x 146 cm. (53 7/8 x 57 1/2 in.)

Executed in 2020.

Estimate

HK\$80,000 — 150,000

€9,100 — 17,000

\$10,300 — 19,200

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213

Liu Gang

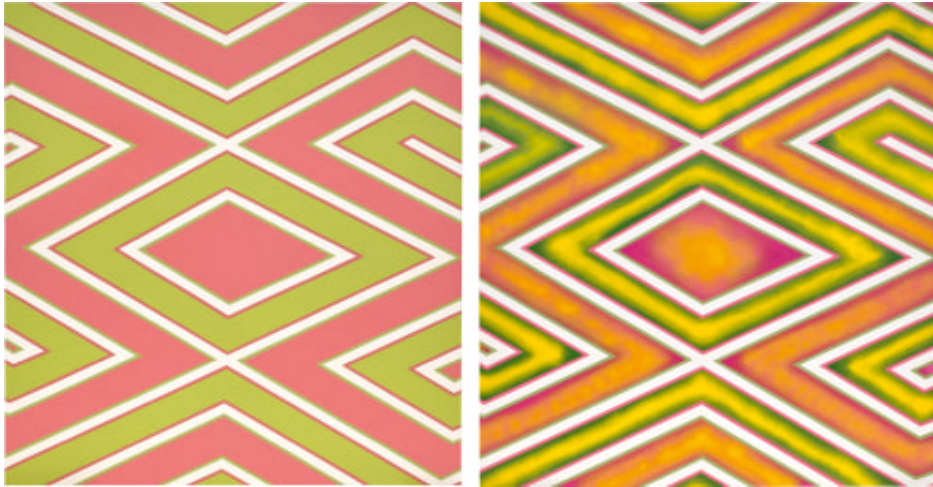
Provenance

Private Collection

Acquired from the above by the present owner

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214 ж

Xu Qu

2 works: (i) Currency War - Congo (New); (ii) Currency War - Congo (Old)

(i) signed, titled and dated ""Congo 1 new"" Xu Qu [in Chinese and Pinyin] 2014' on the reverse

(ii) signed, titled and dated ""Congo 1 old"" Xu Qu [in Chinese and Pinyin] 2014' on the reverse

acrylic on canvas

each 158 x 150 cm. (62 1/4 x 59 in.)

Painted in 2014.

Estimate

HK\$100,000 — 200,000

€11,400 — 22,800

\$12,800 — 25,600

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214

Xu Qu

Provenance

Yallay Gallery, Hong Kong (acquired directly from the artist)
Acquired from the above by the present owner in 2015

Exhibited

Hong Kong, Yallay Gallery, *Xu Qu: The Belief is Still Nihilistic*, 14 - 16 March 2015

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215 ж

Xu Zhen (MadeIn Company)

Under Heaven - 2232MT0153

oil on canvas, mounted on aluminum plate
130 x 180 cm. (51 x 71 in.)

Executed in 2015, this work is accompanied by a certificate of authenticity signed by the artist and issued by MadeIn Company.

Estimate

HK\$400,000 — 900,000

€45,300 — 102,000

\$51,300 — 115,000

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215

Xu Zhen (MadeIn Company)

Provenance

Long March Space, Beijing

Acquired from the above by the present owner



216 ж

Liu Wei

Jungle No. 17

signed 'Liu Wei [in Chinese]' lower left; further signed and dated 'Liu Wei [in Chinese and Pinyin] 2012' lower right

canvas and wood

left 195 x 23 x 24 cm. (76 3/4 x 9 x 9 1/2 in.)

right 175 x 140 x 25 cm. (68 7/8 x 55 1/8 x 9 7/8 in.)

Executed in 2012-2013.

Estimate

HK\$200,000 — 400,000

€22,800 — 45,600

\$25,600 — 51,300

[Go to Lot](#)



Provenance

Lehmann Maupin, New York

Acquired from the above by the present owner

Exhibited

New York, Lehmann Maupin, *Liu Wei*, 28 February – 23 March 2013



217 Σ

Helge Vestergaard Jensen

Coffee table

Brazilian rosewood and Brazilian rosewood-veneered wood

50.5 x 177.5 x 59.5 cm. (19 7/8 x 69 7/8 x 23 3/8 in.)

Executed by master cabinetmaker Peder Pedersen, Copenhagen, Denmark in 1955. Underside with label printed *Snedkermester/PEDER PEDERSEN/KØBENHAVN F. - DANMARK.*

Estimate

HK\$10,000 — 20,000

€1,100 — 2,300

\$1,300 — 2,600

[Go to Lot](#)



Provenance

Private Collection, Denmark

Literature

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, p. 343

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PROPERTY FROM A DISTINGUISHED PRIVATE ASIAN COLLECTION

218

Bernard Buffet

Vase de fleurs sur fond jaune

signed and dated 'Bernard Buffet. 60' centre right
watercolour, black chalk, pen, india ink and pencil on
paper, laid on board
66 x 50.8 cm. (26 x 20 in.)
Executed in 1960.

Estimate

HK\$200,000 — 300,000

€22,800 — 34,200

\$25,600 — 38,500

[Go to Lot](#)



Provenance

Herman C. Goldsmith, New York

Christie's, New York, 13 May 1993, lot 331

Private Collection, Australia

JSL Auction, Taipei, 17 June 2012, lot 74

Acquired at the above sale by the present owner



219

Pierre Bonnard

Nature morte, fruits (Still Life with Fruits)

signed 'Bonnard' lower left
oil on canvas
31.5 x 40.5 cm. (12 3/8 x 15 7/8 in.)
Painted circa 1942.

Estimate

HK\$3,000,000 — 5,000,000
€342,000 — 570,000
\$385,000 — 641,000

[Go to Lot](#)



Adored by Matisse, yet famously disparaged by Picasso for being 'a potpourri of indecision', the paintings of Pierre Bonnard rely on a slow organicism, in which colours reveal themselves in gradation, extracted purely from memory, stroke by meticulous stroke.¹ With the same eye brought by Theocritus and Virgil to the daily triumphs and struggles of their shepherds, Bonnard juxtaposes elements of naturalism, lyricism and comedy in his paintings, gracing his subjects with a poetic devotion both loving and critical. His entire oeuvre is swept in a hazy glow, characterised by a sense of momentariness that celebrates the quiet intimacy of domestic life, as shown in *Nature Morte, Fruits*.

Born in a small town southwest of Paris in 1867, Bonnard formed Les Nabis with Maurice Denis, Paul Sérusier and Edouard Vuillard, a group of artists influenced by Japanese woodblock prints, Art Nouveau and Post-Impressionists such as Gauguin and Toulouse-Lautrec. Concerned with the non-realistic aspects of art and prioritising its decorative function, Nabis artists emphasised the reduction of the third dimension to theatre flats, composition and negative space.



Pierre Bonnard, *Dining Room on the Garden (Grande salle à manger sur le jardin)*, 1934-35 Collection of the Solomon R. Guggenheim Museum, New York

Less a revolutionary than a painter devoted to the medium itself, Bonnard saw the prisms of colour not as a scientific instrument of precision, as they were for Monet, but as an aesthetic device of personal expression. The dedicated warmth of his tones and muted appreciation of the everyday respond to the privilege of existence itself, conveying the spirituality and blissful radiance of his inner world. Bonnard's landscapes adopt an almost random composition, with fluid structures emerging unplanned though shocking in their unity of colour, producing an effect both un-possessive and intimate as Bonnard revels in the fragile beauty of fleeting impression. It is not pleasure which is celebrated, but its effervescence and inevitable disappearance, resulting in an undercurrent of certain melancholy beneath the surface of Bonnard's sunburnt paintings.

Colours vibrate so intensely they are as tangible as line and form themselves, if not more dominant. Bonnard's paintings sing as his yellows and blues and reds undulate like music, with patterned melodies and swaying harmonies. At once the viewer is engulfed by an all-encompassing rapture of colour. The extraordinary visual pleasure aroused by his paintings is enough to earn him the accusation of being a hedonist. However, in their panache of execution, deftness of composition, and investigation into sensory perception, Bonnard's work transports us to a realm both transcendent and rooted in the here-and-now.



Detail of the present lot

With fruit baskets and other domestic flotsam placed in front of windows looking out to fields and meadows, or mirrors reflecting figures like paintings within paintings, Bonnard united still life, landscape and portraiture with the singular aim of preservation. Through numerous revisions and

elaborations, Bonnard's art of immediate impression, of the mental image and staccato urge of expression, was underpinned by a deep sense of sophistication. As John Elderfield said, 'It does seem to evoke a sense of transitoriness and uncertainty in the visual environment... as if Bonnard offers two descriptions of the same thing in one painting... You come away with a sense that the world is somehow less than certain'ⁱ.

The work of Bonnard has been shown in major exhibitions at the Tate Modern, London; the MoMA, New York and the Metropolitan Museum of Art, New York. His paintings form part of the permanent collections of the Guggenheim, New York; the Yale University Art Gallery, Connecticut; and the Metropolitan Museum of Art, New York, among others.

ⁱ Dita Amory, 'Pierre Bonnard (1867 - 1947): The Late Interiors', *The Metropolitan Museum of Art*, November 2010, [online](#)

ⁱⁱ Anna Hammond and John Elderfield, 'Pierre Bonnard: An Interview with John Elderfield', *MoMA*, vol. 1, no. 3, 1998, pp. 10-14, [online](#)

Provenance

Estate of the Artist

Private Collection, USA

Acquired from the above by the present owner

Exhibited

London, Royal Academy of Arts, *Pierre Bonnard*, January - March 1966, no. 242 (dated as 1935)

Oslo, Kunstnerforbundet, *Pierre Bonnard*, March - April 1966, no. 31 (illustrated)

São Paulo, Museu de Arte de São Paulo, *Exposição Pierre Bonnard*, 14 March - 14 April 1972, no. 29 (illustrated)

Literature

Jean and Henry Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint*, Paris, 1965-1974, no. 1617, p. 51 (illustrated)



220

Alexander Calder

The Red Bull

incised with the artist's monogram and dated "CA 73"
on the reverse

sheet metal and paint

98.4 x 79.4 x 37.5 cm. (38 3/4 x 31 1/4 x 14 3/4 in.)

Executed in 1973, this work is registered in the archives
of the Calder Foundation, New York, under application
number A02185.

Estimate

HK\$3,800,000 — 4,500,000

€432,000 — 512,000

\$487,000 — 577,000

[Go to Lot](#)



“Above all, art should be fun.” — Alexander Calder

The playful *mobiles* and *stabiles* of American sculptor Alexander Calder are icons of art history. With their graceful arching forms, dynamic surfaces and biomorphic imagery, many painted in his famous ‘Calder red’, yellow and blue, Calder’s works are commonly described as evoking an entrancing childlike joy in viewers.

An inveterate innovator and creator, an 11 year-old Calder sculpted his first creations out of sheet brass as presents for his parents - a dog and a duck, which rocked when gently tapped. Born into a family of artists, he was dissuaded from a career in art, and initially trained as a mechanical engineer. He decided to pursue his artistic calling, and moved to Paris in 1926, where his work gained widespread acclaim. Calder became a fully-fledged member of the European avant-garde, befriending a number of artists including Marcel Duchamp, who in 1931 after a visit to Calder’s studio christened his motor-powered movable sculptures *mobiles* (a French pun meaning both ‘motion’ and ‘motive’), and Jean Arp, who in 1932 playfully dubbed Calder’s static standing sculptures *stabiles*. Pivoting towards abstraction after a pivotal visit to Piet Mondrian’s studio, and an ardent admirer of Surrealism (in particular the works of friend and fellow artist Joan Miró) Calder fully embraced the Surrealist notion of integrating chance into his works, whilst adopting Surrealism’s affinity for curvilinear, biomorphic forms into his sculptures.

“If you can imagine a thing, conjure it up in space then you can make it... The universe is real but you can’t see it. You have to imagine it. Then you can be realistic about reproducing it.” — Alexander Calder



Calder depicted with *Old Bull* (1930) at his studio at 7 Villa Brune, Paris in November 1930. Created with sheet brass and steel rod, the work is now in the collection of the Whitney Museum of American Art, New York. Photograph: Therese Bonney © 2021 Calder Foundation, New York/Artists Rights Society (ARS), New York

Post World War II, Calder began to cut shapes from sheet metal into evocative forms and hand-paint them in his characteristic pure hues of red, black, blue and white. By the time he created *The Red Bull* in 1973, Calder was an international star. The bull was a motif Calder returned to time and time again during his career (see for example *Old Bull* (1930)), and before moving to Paris he had published a drawing manual entitled *Animal Sketching*, featuring 18 sketches of cows grazing, sitting, swishing tails, and feeding calves. A favoured motif of the Surrealists, bulls symbolised virility and hard work and were often used as a metaphor for the artist himself, portrayed by artists

from Miró to Picasso.

The Red Bull was executed in Calder's preferred medium of sheet metal. Even at this stage in his career, he preferred to work the material directly with his hands, cutting and shaping the metal with a hammer, then assembling it piece by piece - an approach that his friend, the veteran museum director James Johnson Sweeney described as 'fostering a simplicity of form and clarity of contour in his work. It allies him with Brancusi, Arp, Moore and Giacometti in their repudiation of virtuosity'.ⁱ The sculpture is finished in 'Calder Red', the characteristic matte vermilion hue adored and used by the artist for parts or the whole of his *stabiles* (the artist himself owned two wool shirts in the colour, which he wore to all occasions instead of a suit).ⁱⁱ

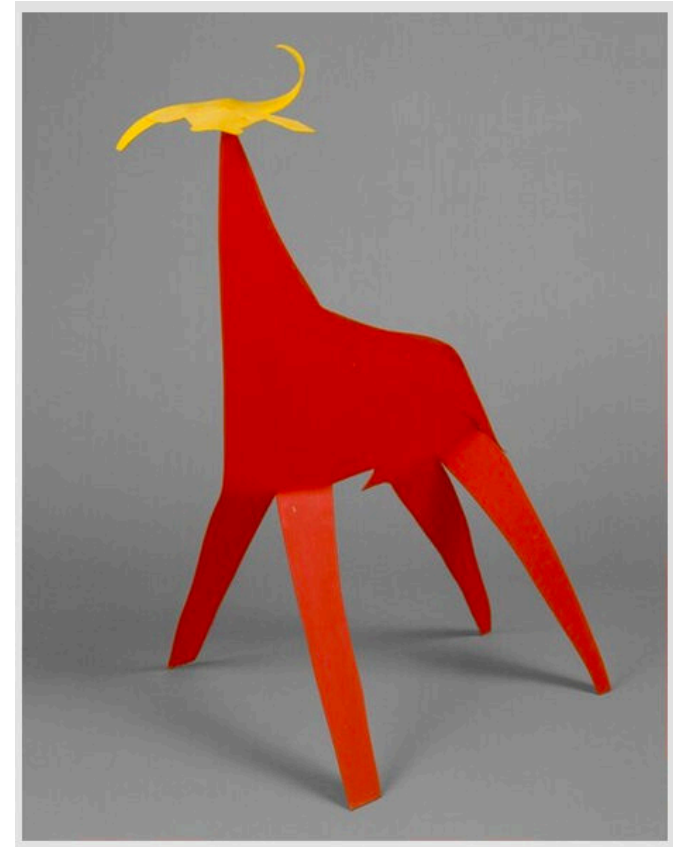
"I love red so much that I almost want to paint everything red. I often wish that I'd been a fauve in 1905" — Alexander Calder



The artist dressed in 'Calder Red', with his work © 2021 Calder Foundation, New York/Artists Rights Society (ARS), New York

The Red Bull's sister work, *Blue and Red Bull with Yellow Head* (1971), is currently held in the National Gallery of Art, Washington, D.C., and was formerly in the collection of the great American philanthropist Paul Mellon. Today Calder's sculptures form part of distinguished museum collections including the Solomon R. Guggenheim Museum, New York; the Museum of Modern

Art, New York; the Centre Georges Pompidou, Paris; and the Museo Nacional Centro de Arte Reina Sofía, Madrid. His monumental *stable* sculptures can be seen in prominent public across the world - UNESCO in Paris, JFK Airport in New York, Sears Tower in Chicago, to name a few.



Alexander Calder, *Blue and Red Bull with Yellow Head*, 1971 Collection of National Gallery of Art, Washington, D.C. © 2021 Calder Foundation, New York/Artists Rights Society (ARS), New York

ⁱ James Johnson Sweeney, *Alexander Calder*, exh. cat., New York, 1951, reproduced in C. Giménez & A.S.C. Rower (ed.), *Calder: Gravity and Grace*, London, 2004, p. 72

ⁱⁱ Alexander Calder, quoted in K. Kuh, *The Artist's Voice: Talks with Seventeen Artists*, New York,

2000, p. 41

Provenance

Estate of the Artist

M. Knoedler & Co., New York

Private Collection, Toronto (acquired from the above in 1980)

Perls Galleries, New York

Quintana Fine Art, New York

Gerald Peters Gallery, New York

Private Collection, Virginia (acquired from the above in 1997)

Freeman's, Philadelphia, 12 May 2012, lot 103

Acquired at the above sale by the present owner



221

Léonard-Tsuguharu Foujita

Femme au voile sous la neige (Veiled Woman Under the Snow)

signed, inscribed and dated 'T. Foujita Paris 1917 [in Kanji and English]' lower right

India ink and watercolour enhanced by gouache on paper

35.5 x 27.5 cm. (13 7/8 x 10 7/8 in.)

Executed in 1917, this work is accompanied by a certificate of authenticity issued by Sylvie Buisson. This work will be included in the forthcoming fourth volume of the catalogue raisonné prepared by Sylvie Buisson.

Estimate

HK\$500,000 — 700,000

€56,600 — 79,300

\$64,100 — 89,700

[Go to Lot](#)



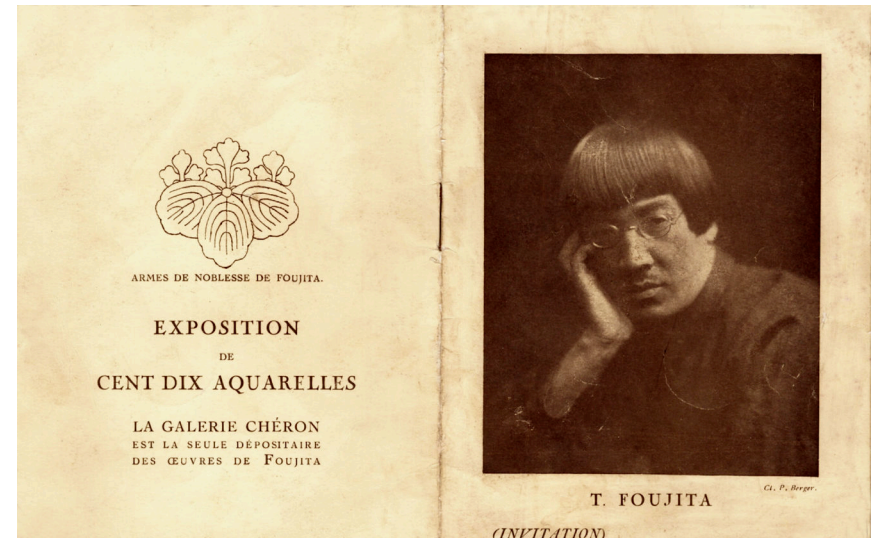
Snow is synonymous with purity in Japan, its white coat purifying the earth and nourishing it in anticipation of Spring. Here Foujita stays close to Japanese tradition whilst instigating a second wave of *Japonisme* in Paris that Picasso himself acknowledged by spending several hours in front of the 110 watercolours exhibited for the first time in June 1917 at Galerie Chéron on rue La Boétie. There is widespread surprise. Sold out on the first evening, these works showcased Western subjects in a very Eastern, and completely original, mode. The Parisian press is fascinated. André Salmon [the famous French art critic] wrote the preface for the catalogue. The son of General Foujita of the Japanese Imperial Army is recognised as the painter of Paris by the Parisian press. It is a coup. Success is at hand. Modigliani is there too, along with all of Montparnasse, who recognise the precious and poetic soul within that this Japanese man brings to the nascent School of Paris. No one can create a bridge between the Orient and Parisian Modernity better than Foujita.

He is inspired by the lovely faces of the friends of his wife, Fernande Barrey, whom he married in March. A painter herself, she studied models at the Académie Colarossi with Jeanne Hébuterne, Jeanne Labaye, Chana Orloff and many others, a feminine circle that seduced and fascinated Foujita. Also present, at La Rotonde as well as at Le Dôme [the famous Montparnasse cafés frequented by artists including Modigliani and Picasso], are Hanka Zborowska, the wife of the merchant Zborowski, Lusia Czekowska and Nina Hammet. Beyond a simple portrait, Foujita concentrates and fuses different faces to extract an allegory of Winter, of Purity, a vision of ideal Beauty.

Sylvie Buisson, March 2021



© Archives. Artistiques Sylvie BUISSON, Paris 2021



© Archives. Artistiques Sylvie BUISSON, Paris 2021

221

Léonard-Tsuguharu Foujita

Provenance

Private Collection, Troyes

Private Collection, France (by descent from the above in 1974)

Acquired from the above by the present owner



223 ж

Liu Guosong

Transformation of the Moon

signed, dated and stamped with the artist's seal 'Liu Guosong 1969 [in Chinese]' centre left

ink and colour on paper

92.2 x 74.4 cm. (36 1/4 x 29 1/4 in.)

Executed in 1969.

Estimate

HK\$550,000 — 750,000

€62,300 — 84,900

\$70,500 — 96,200

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Provenance

Acquired directly from the artist by the present owner in 1969

Literature

Gu Yue, *The Allurement - Featuring the Contemporary Artists*, Taipei, 1991, n.p. (illustrated)

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224 ж

Peng Wei

Robe Series: Fallen Flowers, Flowing Water

stamped with the artist's seal lower right

ink and colour on paper

85.5 x 159 cm. (33 1/2 x 62 1/2 in.)

Executed in 2005.

Estimate

HK\$220,000 — 350,000

€25,100 — 39,900

\$28,200 — 44,900

[Go to Lot](#)



Provenance

Plum Blossoms Gallery, Hong Kong

Private Collection, Europe

Sotheby's, Hong Kong, 5 April 2015, lot 2893

Acquired at the above sale by the present owner

Exhibited

Hong Kong, Plum Blossoms Gallery, *Ancient Robes, New Ideas*, 7 - 18 June 2005

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227

Bùi Xuân Phái

Woman and Horse

signed 'Phai' lower right
oil on canvas
40.7 x 60.5 cm. (16 x 23 7/8 in.)

Estimate

HK\$150,000 — 250,000

€17,100 — 28,400

\$19,200 — 32,100

[Go to Lot](#)



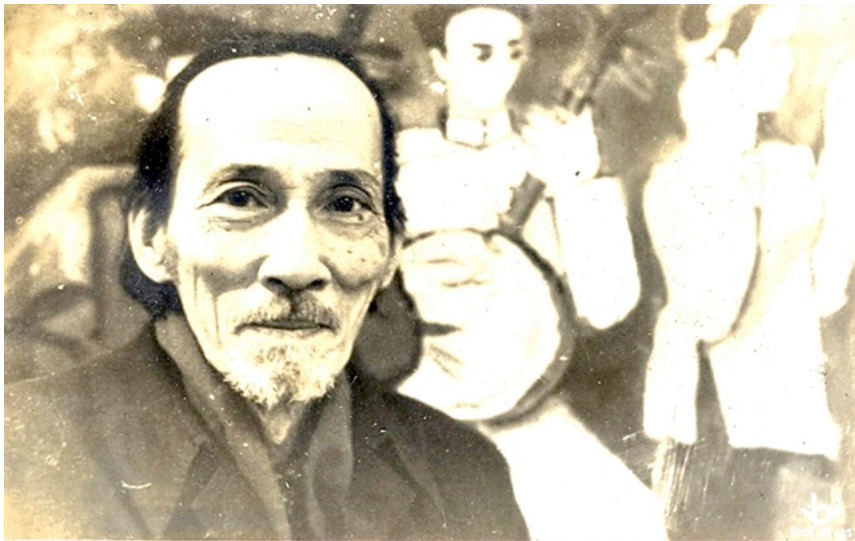
“Chasing after beauty is not something you just achieve in paintings. But it must be accompanied by the moral conduct of a true artist that needs to be constantly polished and re-examined.” — Bùi Xuân Phái

Perhaps the best known of the Vietnamese modern painters, Bùi Xuân Phái gained international renown for his gouache paintings of old Hanoi as well as his portraits of Vietnamese opera actors and singers. A graduate of Indochina Fine Arts College in Hanoi, Phái became a painter against the wishes of his Confucianist family, as painting was not considered to be a sufficiently prestigious profession in the 1920s. Phái was widely respected and admired for both his artistic achievements and moral character, losing his teaching position at the Hanoi College of Fine Arts in 1957 after supporting *Nhân Văn-Giai Phẩm*, a ‘reactionary’ movement for political and cultural freedom. He was not allowed to show his work in public until a solo exhibition in 1984, four years before his passing.

Phái’s oeuvre contributed significantly to Vietnam’s artistic progress. His self-portraits served as a vehicle for introspective reflection, and his scenes of Hanoi were largely painted from memory, recalling what he saw on his strolls through the city’s streets and communicating the simple beauty of daily life in 20th century Vietnam through his unique perspective.

Provenance

Sotheby’s, Singapore, 3 October 1998, lot 70
Acquired at the above sale by the present owner



The artist with his work



228

André Brasilier

Souvenir d'Izu (Memory of Izu)

signed 'André Brasilier' lower right; signed with the artist's initials, titled and dated "'Souvenir d'Izu" A.B. 1989' on the stretcher

oil on canvas

90 x 130 cm. (35 3/8 x 51 1/8 in.)

Painted in 1989, this work is accompanied by certificates of authenticity issued by Alexis Brasilier and Opera Gallery respectively.

Estimate

HK\$450,000 — 650,000

€51,000 — 73,600

\$57,700 — 83,300

[Go to Lot](#)



Provenance

Private Collection

Shinwa Art Auction, Tokyo, 22 March 2014, lot 127

Private Collection

Opera Gallery, Hong Kong

Acquired from the above by the present owner

Exhibited

Seoul, Opera Gallery, *André Brasilier - Roaming in Nature*, 4 - 31 March 2015, pp. 20, 70
(illustrated)



229 ж

Hsiung Ping-Ming

The Way Home

incised with the artist's signature, seal, number and date 'PING MING 1998 1/8' and stamped with the foundry mark on the underside

bronze

74 x 18.5 x 76 cm. (29 x 7 1/4 x 30 in.)

Executed in 1998, this work is number 1 from an edition of 8, and is accompanied by a certificate of authenticity issued by High Union Art Co., Ltd.

Estimate

HK\$800,000 — 1,500,000

€91,200 — 171,000

\$103,000 — 192,000

[Go to Lot](#)



Hsiung Ping-Ming

Provenance

High Union Art Co., Ltd, Kaohsiung

Acquired from the above by the present owner

Literature

Mountain Art Museum, *Hsiung Ping-Ming: Selected Works of Contemporary Chinese Art (6)*,
Kaohsiung, 1999, pp. 34, 69, 169 (illustrated)

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

Hong Kong Auction / 29 November 2021 / 11am HKT



PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

230 ж

Ju Ming

Taichi Series - Single Whip

incised with the artist's signature, number and date '97
3/9 Ju Ming [in Chinese]' on the underside
stone

40 x 19 x 27 cm. (15 3/4 x 7 1/2 x 10 1/2 in.)

Executed in 1997, this work is number 3 from an
edition of 9, and is accompanied by a certificate of
authenticity issued by Ever Harvest Art Gallery.

Estimate

HK\$850,000 — 1,000,000

€96,300 — 113,000

\$109,000 — 128,000

[Go to Lot](#)



230

Ju Ming

Provenance

Private Collection

Ravenel, Hong Kong, 29 November 2010, lot 15

Acquired at the above sale by the present owner



231 ж

Ju Ming

Taichi Series

incised with the artist's signature, number and date 'Ju Ming 5/10 '95' lower back

bronze

35.3 x 30 x 47 cm. (13 1/2 x 12 1/2 x 18 1/2 in.)

Executed in 1995, this work is number 5 from an edition of 10, and is accompanied by a certificate of authenticity signed by the artist and issued by Lee Chi Creativity Co., Ltd.

Estimate

HK\$200,000 — 300,000

€22,900 — 34,300

\$25,600 — 38,500

[Go to Lot](#)



231

Ju Ming

Provenance

Kalos Gallery, Taipei

Acquired from the above by the present owner



232

Yves Klein

L'Esclave mourant d'après Michel-Ange (S20) (The Dying Slave after Michelangelo (S20))

printed with the artist's signature, inscribed and numbered 'Yves Klein "S20 l'esclave mourant d'après Michel Ange" 285/300 R. Klein Moquay' on a label affixed to the underside

IKB pigment and synthetic resin on plaster
60 x 22 x 15 cm. (23 5/8 x 8 5/8 x 5 7/8 in.)

Conceived in 1962 and cast in 1992, this work is number 285 from an edition of 300 plus 50 hors commerce, and is accompanied by a certificate of authenticity issued by Rotraut Klein Moquay.

Estimate

HK\$380,000 — 550,000

€43,300 — 62,700

\$48,700 — 70,500

[Go to Lot](#)



“Blue has no dimensions; it is beyond dimensions, whereas the other colours are not... All colours arouse specific associative ideas... while blue suggests at most the sea and sky, and they, after all, are in actual, visible nature what is most abstract.” — Yves Klein

French artist Yves Klein famously declared the blue sky to be his first artwork and from there continued finding radical new ways to represent the infinite in his works. He is perhaps best known for his use of the distinctive vivid ultramarine pigment which he claimed to have invented and later trademarked as ‘International Klein Blue’ (IKB). With this, Klein kicked off his ‘blue revolution’ and from 1962 began transforming everyday items and antique works from the Louvre by covering them in IKB paint. His aim was for this series to ‘take over the world’ and ‘make it more beautiful’. As multiples, these works were meant to spread Klein’s theories and messages around the world, acting as ambassadors to his monochrome world.

Klein’s early artistic journey was defined by a search for creative freedom, rejecting the conventional representational boundaries of painting. With IKB, Klein immersed himself in the purity of this immaterial space, believing that the colour allows our eyes to penetrate what seems to be a limitless depth. Inspired by the French philosopher Gaston Bachelard, Klein explained, ‘First there is nothing, then a depth of nothingness, then a profundity of blue’.¹



Portrait of Yves Klein Photograph taken by Willy Maywald

Fascinated with this signature blue monochrome, which resembled the semi-precious lapis lazuli used to paint the Madonna’s robes in Renaissance paintings, Klein applied it in almost every single part of his practice, with performance art and sculpture no exception. In *Esclave mourant d’après Michel-Ange*, Klein applies IKB to a plaster cast of the famous sculpture by the Renaissance master Michelangelo. Described as capturing ‘that moment when life capitulates before the relentless force of dead matter’ by the art historian Richard Fly, IKB revives *Esclave mourant* with a boundless universe perceived beyond the frailty of human form.

One of the most brilliant artists of his generation, Klein’s untimely death from a heart attack at the age of 34 did not diminish the profound influence of his work on the development of contemporary art. Today, Klein’s work forms part of many prestigious institutions around the world, including the

Guggenheim Museum, Bilbao, the Museum of Modern Art, New York, Musée d'art moderne de la Ville de Paris and the Tate Modern, London.

ⁱYves Klein, 'The Evolution of Art Towards the Immaterial', *Art in Theory 1900-2000: An Anthology of Changing Ideas*, Malden, 2003, p. 819

Provenance

Estate of the Artist

Literature

Paul Wember, *Yves Klein*, Cologne, 1969, p. 98, no. S 20 (another example illustrated)

Sidra Stich, *Yves Klein*, Stuttgart, 1994, p. 247, no. 113 (another example illustrated)

Jean-Paul Ledeur, *Yves Klein: Catalogue raisonné des éditions et sculptures éditées*, Knokke-le-Zoute, 1999, p. 248 (another example illustrated)

Nicolas Charlet, *Yves Klein*, Paris, 2000, n.p. (another example illustrated)



233

Georges Mathieu

Untitled

signed and inscribed 'Pour Muriel Laroque-Ruelle avec les pensées intemporelles de Georges Mathieu' lower right

gouache and collage on cardboard

40 x 32 cm. (15 3/4 x 12 3/4 in.)

Executed circa 1960, accompanied by a Notice of inclusion to a Supplement to the Archives of Jean-Marie Cusinberche on the work of Georges Mathieu.

Estimate

HK\$120,000 — 220,000

€13,700 — 25,100

\$15,400 — 28,200

[Go to Lot](#)



233

Georges Mathieu

Provenance

Gifted directly from the artist to the present owner



234

Chu Teh-Chun

MAR 08 No. 18

signed and dated 'CHU TEH-CHUN. [in Chinese and Pinyin] 2007.' lower right

ink on paper

70 x 47 cm. (27 1/2 x 18 1/2 in.)

Painted in 2007, this work is accompanied by a certificate of authenticity issued by Marlborough Gallery. The authenticity of the artwork has been confirmed by Fondation Chu Teh-Chun. A certificate of authenticity can be requested for the successful buyer.

Estimate

HK\$200,000 — 400,000

€22,800 — 45,600

\$25,600 — 51,300

[Go to Lot](#)



234

Chu Teh-Chun

Provenance

Marlborough Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Marlborough Gallery, *Chu Teh-Chun - Works on Paper*, 11 March - 5 April 2008

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PROPERTY FROM AN IMPORTANT PRIVATE ASIAN COLLECTION

235

Zao Wou-Ki

Harry Roskolenko, Paris Poems

lithographs (set of six)

33.6 x 27 x 3 cm. (13 x 10 1/2 x 11/4 in.)

Executed in 1950, this work is number 30 from an edition of 99.

Estimate

HK\$120,000 — 220,000

€13,700 — 25,100

\$15,400 — 28,200

[Go to Lot](#)



235

Zao Wou-Ki

Provenance

Private Collection

Christie's, Hong Kong, 27 May 2012, lot 2310

Acquired at the above sale by the present owner

Exhibited

Yves Rivière, ed., *Zao Wou-Ki: Les estampes 1937-1974*, Paris, 1975, pl. 43-48, pp. 32-33

(illustrated)

Jorgen Agerup and Dora Vallier, eds., *Zao Wou-ki: The Graphic Work, A Catalogue Raisonné 1937-1995*, Copenhagen, 1994, pl. 42-47, pp. 38-39 (illustrated)

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236

Finn Juhl

Pair of armchairs, model no. BO118

teak, brass and fabric

each 71.7 x 75 x 76 cm. (28 1/4 x 29 1/2 x 29 7/8 in.)

Manufactured by Bovirke, Copenhagen, Denmark in 1957. Underside of each stamped *BOVIRKE/MADE IN DENMARK*.

Estimate

HK\$120,000 — 180,000

€13,600 — 20,500

\$15,400 — 23,100

[Go to Lot](#)



Provenance

Private Collection, Denmark

Literature

Bovirke, sales catalogue, 1950s, n.p.

Anne-Louise Sommer, *Watercolors by Finn Juhl*, Berlin, 2016, pp. 58-59



237

Finn Juhl

Writing desk, model no. FJ40

teak, teak-veneered wood and brass

74.5 x 65 x 64 cm. (29 3/8 x 25 5/8 x 25 1/4 in.)

Executed by master cabinetmaker Niels Vodder, Copenhagen, Denmark in 1940 and retailed by Illums Bolighus A/S, Copenhagen, Denmark. Underside with metal label printed *ILLUMS BOLIGHUS/KØBENHAVN*.

Estimate

HK\$20,000 — 30,000

€2,300 — 3,400

\$2,600 — 3,800

[Go to Lot](#)



Provenance

Private Collection, Denmark

Literature

Christian Bundegaard, *Finn Juhl: Life, Work, World*, London, 2019, p. 246

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238 Σ

Hans J. Wegner

Pair of 'Chinese' chairs, model no. 4283

Brazilian rosewood and leather
each 81.5 x 56.5 x 53 cm. (32 1/8 x 22 1/4 x 20 7/8 in.)
Designed circa 1944 and manufactured by Fritz Hansen, Copenhagen, Denmark in 1969. Underside of one with manufacturer's label printed *FH/MADE IN DENMARK/0269/BY FRITZHANSEN/FURNITUREMAKERS/DANISH/CONTROL.*

Estimate

HK\$100,000 — 150,000

€11,300 — 17,000

\$12,800 — 19,200

[Go to Lot](#)



Provenance

Private Collection, Denmark

Literature

Johan Møller Nielson, *Wegner, en Dansk Møbelkunstner*, Copenhagen, 1965, p. 36

Jens Bernsen, *Hans J Wegner: om Design*, exh. cat., Dansk Design Center, Copenhagen, 1995, pp. 17, 26, 27, 68

Dansk Møbel Kunst, *Hans J. Wegner*, Copenhagen, 2007, pp. 12, 13

Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, p. 121



239

Mel Bochner

Blah, Blah, Blah (MB6105)

signed and dated 'BOCHNER 2020' lower right
monoprint in oil with collage, engraving and
embossment on handmade paper
58.1 x 78.7 cm. (22 7/8 x 30 7/8 in.)
Executed in 2020.

Estimate

HK\$150,000 — 200,000

€17,000 — 22,700

\$19,200 — 25,600

[Go to Lot](#)



239

Mel Bochner

Provenance

Galerie de Bellefeuille, Montreal

Acquired from the above by the present owner



240

Richard Pettibone

Frank Stella, Saskatoon, 1968

signed, titled and dated "'Frank Stella, Saskatoon, 1968" Richard Pettibone, 1978' on the overlap
acrylic on canvas
15.3 x 30.5 cm. (6 x 12 in.)
Painted in 1978.

Estimate

HK\$300,000 — 500,000

€34,200 — 57,000

\$38,500 — 64,100

[Go to Lot](#)



Provenance

Pace Gallery, Boston

Collection of Judge Matthew Brown & Edna Brown, Boston

Collection of Patricia Brown Specter, New York (by descent from the above)

Acquired from the above by the present owner

Exhibited

Miami, Robert Fontaine Gallery, *Color Through Form*, 6 April - 6 June 2020



241

Olafur Eliasson

Your Orbit Stabiliser

stainless steel, colour-effect filter glass, aluminium
and paint

104 x 104 x 27 cm. (41 x 41 x 10 5/8 in.)

Executed in 2015, this work is accompanied by a
certificate of authenticity signed by the artist and
issued by Olafur Eliasson Studio.

Estimate

HK\$500,000 — 700,000

€56,600 — 79,300

\$64,100 — 89,700

[Go to Lot](#)



“I’m fascinated by geometry and partial to all things circular and spherical. They have this powerful, almost cosmic dimension. I like to think of the spheres as models for planets. I’m interested in the fact that our recent move towards the anthropocene – towards acknowledging, that is, the impact of human activity on the ecological systems and atmospheres that surround us – has shifted our relationship to all things planetary” — Olafur Eliasson

Olafur Eliasson, quoted in 'Interview with artist Olafur Eliasson', *designboom*, 16 February 2015, [online](#)

Provenance

Vitamin Creative Space, Guangzhou

Acquired from the above by the present owner



244

Erwin Wurm

Modernist Pickle

bronze

104 x 50 x 15 cm. (40 7/8 x 19 5/8 x 5 7/8 in.)

Executed in 2016, this work is number 3 from an edition of 5 plus 2 artist's proofs, and is accompanied by a certificate of authenticity signed by the artist and issued by König Galerie.

Estimate

HK\$200,000 — 300,000

€22,700 — 34,000

\$25,600 — 38,500

[Go to Lot](#)



244

Erwin Wurm

Provenance

König Galerie, Berlin

Acquired from the above by the present owner

Exhibited

New York, Lehmann Maupin, *Ethics Demonstrated in Geometrical Order*, 30 March - 26 May 2017

(another example exhibited)

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245

Ole Wanscher

Pair of 'Easy' chairs

mahogany, fabric and leather

each 84 x 65 x 77 cm. (33 1/8 x 25 5/8 x 30 3/8 in.)

Executed by master cabinetmaker A.J. Iversen,
Copenhagen, Denmark in 1938.

Estimate

HK\$40,000 — 60,000

€4,500 — 6,800

\$5,100 — 7,700

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245

Ole Wanscher

Provenance

Private Collection, Denmark

Literature

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, p. 51



246 Σ

Ole Wanscher

Set of three nesting tables

Brazilian rosewood-veneered wood and Brazilian rosewood

tallest 55 x 59.6 x 39.6 cm. (21 5/8 x 23 1/2 x 15 5/8 in.)

Executed circa 1950 by master cabinetmaker A.J. Iversen, Copenhagen, Denmark.

Estimate

HK\$35,000 — 45,000

€4,000 — 5,100

\$4,500 — 5,800

[Go to Lot](#)



Literature

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, p. 215
(for a similar example)



247 ♦♦

Javier Calleja

Cloud Head

signed and dated '2017 Javier Calleja' on the reverse

acrylic on canvas

55 x 46 cm. (21 5/8 x 18 1/8 in.)

Painted in 2017.

Estimate

HK\$2,400,000 — 3,400,000

€273,000 — 386,000

\$308,000 — 436,000

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247

Javier Calleja

Provenance

AISHONANZUKA, Hong Kong

Acquired from the above by the present owner



248

Javier Calleja

Take On Me

signed, titled and dated '2017 "TAKE ON ME" Javier Calleja' on the reverse

acrylic on canvas

162 x 130 cm. (63 3/4 x 51 1/8 in.)

Painted in 2017.

Estimate

HK\$2,000,000 — 3,000,000

€227,000 — 340,000

\$256,000 — 385,000

[Go to Lot](#)



"Sometimes, you are painting, and your mind, your emotions, are all in the painting. This is the moment when you can find something new. It's an emotional moment." — Javier Calleja

Spanish artist Javier Calleja has garnered increasing international attention over the past few years for his signature sculptures, paintings and drawings combining whimsy with satirical flair. With their disproportionately large heads, round, luminous eyes and tongue-in-cheek slogans, Calleja's childishly cute subjects impart a playful, nostalgic innocence that has captured the imagination of the contemporary art world.



The artist in his studio

Born and based in the Spanish port city of Málaga, the birthplace of fellow Spanish artist Pablo Picasso, Calleja's earliest influences of his art were childhood comics, cartoons and toys. The remarkably tactile finish of Calleja's works, ranging from the velvety blush to the glassy deep eyes of his little children, is the result of Calleja's long-term experimentation across a wide range of

techniques and media, with his impressive body of works ranging from tiny drawings to large-scale installations.

Calleja's quixotic characters have drawn comparisons with the creations of superstar Japanese artist Yoshitomo Nara, whose sweetly sinister children and animals convey a comical melancholy that reflects the Nara's lonely childhood and challenging experiences in foreign lands. But Calleja's characters are unabashedly joyful embodiments of his childhood influences and the artist's enchanting imagination:

"Growing up in the 70s and 80s, my biggest influences were cartoons and comics. In particular Mazinger Z cartoons and Francisco Ibáñez Talavera's comics. Inspired by those two, I started drawing as a child, so my work developed from there and still carries some of those characteristics." — Javier Calleja



Cartoon by Francisco Ibáñez Talavera © Francisco Ibáñez Talavera

Calleja has been the subject of highly acclaimed solo exhibitions over the past few years, including his solo show *Clouds Through the Window* (2019) at Galerie Zink in Germany (which

was coincidentally an early champion of Nara's work) which was described as Calleja's 'strongest showcase to date', with a salon-style presentation of his paintings incorporating oversized classical frames conceived by the artist.ⁱ The artist has also been the subject of solo exhibitions at AISHONANZUKA in Hong Kong (2019) and Almine Rech Gallery in Shanghai (2021).

Video: <https://www.youtube.com/watch?v=djV11Xbc914>

ⁱ Sasha Bogojev, 'A New Perspective: Javier Calleja Channels the Viewer in "Clouds Through the Window"', *Juxtapoz*, 10 June 2019, online

Provenance

Acquired directly from the artist by the present owner



249

Mr.

zzzzz

signed and dated 'Mr. 2008' on the reverse
acrylic on canvas mounted on aluminum frame
70 x 49 cm. (27 1/2 x 19 1/2 in.)
Painted in 2008.

Estimate

HK\$300,000 — 500,000

€34,200 — 57,000

\$38,500 — 64,100

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249

Mr.

Provenance

Private Collection

Heritage Auctions, Dallas, 11 November 2020, lot 66013

Acquired at the above sale by the present owner

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

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250

Mr.

Untitled (in 15 parts)

each signed and dated 'Mr. 2005' on the underside

acrylic and synthetic resin

each 14 x 13 x 15 cm. (5 1/2 x 5 1/8 x 5 7/8 in.)

Executed in 2005.

Estimate

HK\$400,000 — 600,000

€45,300 — 68,000

\$51,300 — 76,900

[Go to Lot](#)



250

Mr.

Provenance

Galerie Perrotin, Paris

Acquired from the above by the present owner



251

Huang Benrei

Pink Nini

signed, numbered and dated 'Huang Benrei [in Chinese] 2015 3/36' on the underside

fibreglass

65.5 x 28 x 35 cm. (25 3/4 x 11 x 13 3/4 in.)

Executed in 2015, this work is number 3 from an edition of 36, and is accompanied by a certificate of authenticity signed by the artist and issued by Eslite Gallery.

Estimate

HK\$80,000 — 150,000

€9,100 — 17,100

\$10,300 — 19,200

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“The rabbit has a fragile appearance and few expressions on his face. You sympathise with him and therefore identify with him and let him lead you into his world, which is the painting. In the picture, he is both the protagonist and the supporting role; sometimes subjective and sometimes on the sidelines. You are worried about his weakness when he is in the sea and the dark night, and afraid that he will be lost; but sometimes frightened by his unpleasant attitude, ‘Why not? Why Not Bunnies?’”
— Huang Benrei

Benrei Huang, ‘Stars of life: You who lead the trend in the crowd’, *Nini from the Clouds: Open the door of the painter’s inspiration*, 1 May 2021, [online](#)

Provenance

Eslite Gallery, Taipei

Acquired from the above by the present owner

Exhibited

Suzhou, Eslite Bookstore Suzhou Exhibition Hall, *In the Name of Flower*, 3 - 25 June 2017 (another example exhibited)

Literature

China National Photographic Art Publishing, ed., *Benrei Huang*, Beijing, 2017, pp. 66-67 (another example illustrated)

Eslite Corporation, ed., *Benrei Huang 2021*, Taipei, 2021, p. 92 (another example illustrated)



252

Huang Benrei

Why Shop for New Fashion When You Are Naturally Stylish

signed 'Benrei H. 2018' lower left

acrylic on canvas, diptych

left 91 x 91 cm. (36 x 36 in.)

right 91.5 x 61.2 cm. (35 1/2 x 24 in.)

overall 91.5 x 152.5 cm. (36 x 60 in.)

Painted in 2018, this work is accompanied by a certificate of authenticity signed by the artist and issued by Eslite Gallery.

Estimate

HK\$400,000 — 600,000

€45,600 — 68,400

\$51,300 — 76,900

[Go to Lot](#)



“The rabbit has a fragile appearance and few expressions on his face. You sympathise with him and therefore identify with him and let him lead you into his world, which is the painting. In the picture, he is both the protagonist and the supporting role; sometimes subjective and sometimes on the sidelines. You are worried about his weakness when he is in the sea and the dark night, and afraid that he will be lost; but sometimes frightened by his unpleasant attitude, ‘Why not? Why Not Bunnies?’”
— Huang Benrei

Benrei Huang, ‘Stars of life: You who lead the trend in the crowd’, *Nini from the Clouds: Open the door of the painter’s inspiration*, 1 May 2021, [online](#)

Provenance

Eslite Gallery, Taipei

Acquired from the above by the present owner

Exhibited

New York, Gallery 456, *My Own Keepers*, 30 March - 27 April 2018

Taipei, Eslite Gallery, *Minority Rules*, 1 - 30 December 2018

Literature

Titan Publishing Co., Ltd, ed., *Nini from the Clouds: Open the Door to the Painter's Inspiration*, Taipei, 2021, p. 95 (illustrated)

Eslite Corporation, ed., *Benrei Huang 2021*, Taipei, 2021, p. 86 (illustrated)



253

Huang Benrei

Being There

signed and dated 'Benrei H. 2017' lower right
acrylic on canvas

60.5 x 50.5 cm. (24 x 20 in.)

Painted in 2017, this work is accompanied by a
certificate of authenticity signed by the artist and
issued by Eslite Gallery.

Estimate

HK\$80,000 — 150,000

€9,100 — 17,100

\$10,300 — 19,200

[Go to Lot](#)



“The rabbit has a fragile appearance and few expressions on his face. You sympathise with him and therefore identify with him and let him lead you into his world, which is the painting. In the picture, he is both the protagonist and the supporting role; sometimes subjective and sometimes on the sidelines. You are worried about his weakness when he is in the sea and the dark night, and afraid that he will be lost; but sometimes frightened by his unpleasant attitude, ‘Why not? Why Not Bunnies?’”
— Huang Benrei

Benrei Huang, ‘Stars of life: You who lead the trend in the crowd’, *Nini from the Clouds: Open the door of the painter’s inspiration*, 1 May 2021, [online](#)

Provenance

Eslite Gallery, Taipei

Acquired from the above by the present owner

Exhibited

Taipei, Eslite Gallery, *Minority Rules*, 1 - 30 December 2018

Literature

Eslite Corporation, ed., *Benrei Huang 2021*, Taipei, 2021, p. 88 (illustrated)



254

KAWS

UNTITLED (ORIGINAL FAKE SERIES)

signed and dated 'KAWS..02' on the reverse
acrylic on canvas, in plastic bag with hang tag
package 25.5 x 19 cm. (10 x 7 1/2 in.)
canvas 15 x 12.5 cm. (6 x 5 in.)
Executed in 2002.

Estimate

HK\$300,000 — 500,000

€34,000 — 56,600

\$38,500 — 64,100

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254

KAWS

Provenance

Bape Gallery, Tokyo

Private Collection

SBI Art Auction Co., Tokyo, 2 February 2019, lot 356

Acquired at the above sale by the present owner

Literature

Ian Luna and Lauren A. Gould, *KAWS: 1993-2010*, New York, 2010, p. 16 (another example illustrated)



255

KAWS

UNTITLED

signed and dated 'KAWS.. 10' on the reverse
acrylic on canvas
diameter 150 cm. (60 in.)
Painted in 2010.

Estimate

HK\$2,200,000 — 3,200,000

€251,000 — 365,000

\$282,000 — 410,000

[Go to Lot](#)

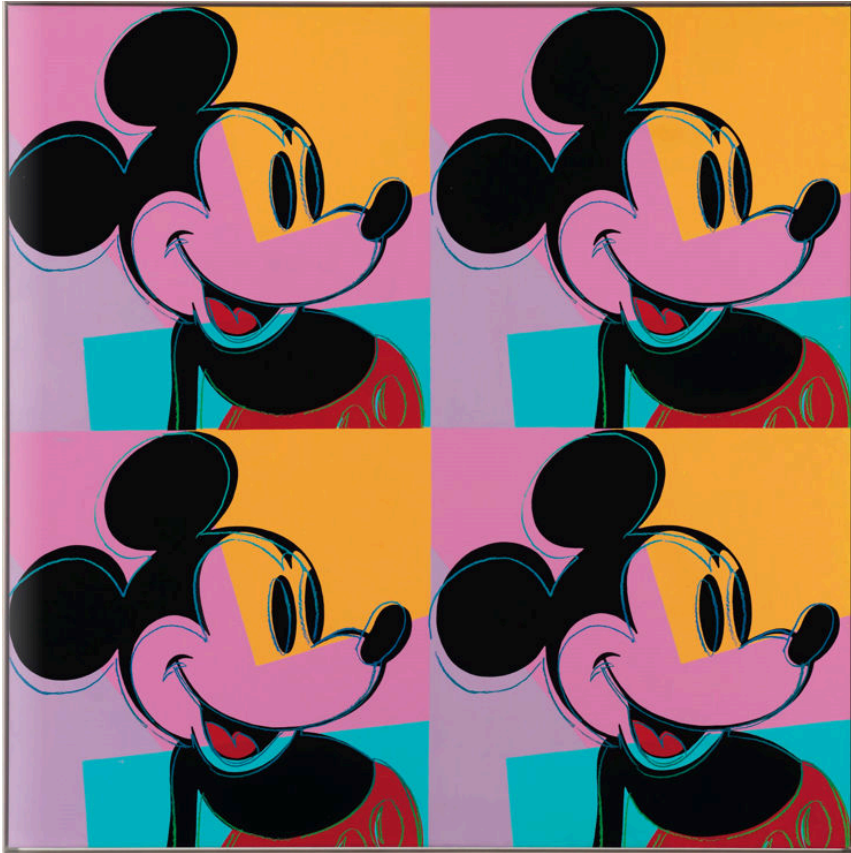


KAWS is an important artist on the contemporary art scene that cannot be ignored. His works are not only influenced by cartoon, street and graffiti elements of contemporary pop culture, but also influenced by the creative and commercial collaborations of contemporary pop and street artists such as Andy Warhol, Keith Haring and Jeff Koons – all of whom assumably inspired the creations of his career. On the streets of New York City in the 90s, KAWS started to rework bus stop and phonebooth posters before placing them back on the street when completed. It was the act of intervention on these advertising posters that allowed the most important and representative images of KAWS to come alive, such as *COMPANION*, *BENDY* and the artist's signature 'XX' motif.



The artist with *Untitled (DKNY)* in New York, 1997 © KAWS

The importance of animation as an inspiration for KAWS' works are shown in images such as *COMPANION* and *BENDY*. Since the 90's, KAWS has been using well-known cartoon characters in his paintings. The characters in *UNTITLED* have round eyes, freckle-like brush strokes on their faces, downward-facing mouths and bulging noses, giving them an expressive look. Though the cartoon characters are not shown in their entirety in *UNTITLED*, the large, round eyes, freckles and bulging noses are a few familiar symbols that immediately remind us of iconic cartoon characters. As KAWS once said, 'I don't speak Japanese, so it's very difficult for me to communicate through language, but I can go out on the street and look at all the Simpsons merchandise for sale in the shops. It's like, 'You know Homer and I know Homer. We may not talk about it because we speak different languages, but for us, Homer means the same thing.' KAWS' creations are full of the mark of the times, as he puts his own era-specific cartoon creations into his work and adds his iconic symbolism to them. Since 2010, KAWS has been incorporating circular tondo paintings into his work, the history of which dates back to the Renaissance. Compared to a square canvas, a round canvas allows the viewer to focus on the centre of the work, giving a more direct and powerful representation of the subject. The use of a circular canvas in *UNTITLED* enhances the facial appearances and features of the animated figures, allowing the viewer to perceive the emotions of the characters strongly. The cute, flat-jawed figure in *UNTITLED* brings a sense of lightness and humour to the work. *UNTITLED* gives the audience the freedom to perceive and release their own emotions. In a fast-paced and accelerated contemporary society, people are always projecting themselves positively on the surface, while suppressing the stress and negative emotions they face in life and work. Through observing KAWS' work, emotions that may not be perfect and positive were released in the creation of KAWS. The intense and stressed emotions buried in the inner heart finds a way out, and that is why works of KAWS are filled with soothing and healing effect in this hustle and bustle modern world.



Andy Warhol, *Quadrant Mickey Mouse*, 1981 © 2021 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York

Provenance

Private Collection, Asia

Private Collection, China

Acquired from the above by the present owner

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Hong Kong Auction / 29 November 2021 / 11am HKT



256

Takashi Murakami

Ensō: In the Fog

signed and dated 'Takashi 2015' on the overlap
acrylic on canvas mounted on aluminium frame
100 x 100 cm. (39 3/8 x 39 3/8 in.)
Painted in 2015.

Estimate

HK\$1,500,000 — 2,500,000

€170,000 — 283,000

\$192,000 — 321,000

[Go to Lot](#)



*“The ensō is a true homage to Japanese tradition, a return to a more unfettered minimalist practice, the result of a complex artistic and spiritual path.” —
Emmanuel Perrotin*

The subject of the present lot is one of the most famous motifs in Zen painting, the *ensō* (‘circle’) that symbolises emptiness, unity and infinity in Zen Buddhism. Murakami has also painted the great figures of Zen Buddhism: Daruma the Great, the founder of Zen; the severed hand of the monk Eka (Huike), a sacrifice to his master Daruma (Bodhidharma) whom he later succeeded; and *The 500 Arhats*, a 100-meter long painting representing the 500 wise followers of Buddha who attained enlightenment by overcoming their greed, hatred and delusions, and destroyed their karmic residue from previous lives.

Paying true homage to Japanese tradition, the *ensō* paintings are the result of an artistic and spiritual epiphany for the artist. The *ensō* is the prerequisite to every act of creation, a moment when the mind is free to let the body create, and can result only from quiet and persistent spiritual practice. Traditionally traced in one fluid, masterful stroke of the brush, painting the *ensō* is not for the timid of heart or mind. Murakami executes the *ensō* in his unique style, using spray paint over his signature accumulations of flowers and skulls.

“In any case, the important thing in art is how you express your reality; it’s crucial to accurately depict the influences you have received in life through various methods and grammars of art.” — Takashi Murakami

Provenance

Kaikai Kiki Gallery, Taipei

Acquired from the above by the present owner in 2015

Exhibited

Tokyo, Galerie Perrotin & Kaikai Kiki Gallery, *Takashi Murakami: Ensō*, 31 October – 21 November 2015



257

KAWS

UNTITLED (US)

acrylic on existing advertising poster

172.7 x 121.9 cm. (68 x 48 in.)

Executed in 2002.

Estimate

HK\$2,000,000 — 3,000,000

€228,000 — 342,000

\$256,000 — 385,000

[Go to Lot](#)



“When you paint over ads, it clicks [...] There were Calvin Klein ads of Kate Moss or Christy Turlington. I think that’s when I realised it was more about communication; there was a dialogue.” — KAWS

Born in New Jersey in 1974, KAWS’s interest in art was shaped by his engagement with skateboarding and graffiti subcultures. Graduating from the New York School of Visual Arts in 1996 (the same school that Keith Haring attended), KAWS first worked as an animator for Jumbo Pictures. It was during this period where he began tagging the advertising posters found at bus stops on the streets of New York with crossed bones and ‘X’s for eyes. This motif marked the beginnings of KAWS’s trademark style, as he explored the notion of mass consumption in modern day society and the elevation of popular culture imagery within the discourse of contemporary art.



KAWS, *UNTITLED (HARING)*, 1997 © KAWS

Since 1996, KAWS began to use artistic intervention as both a social and creative strategy; he saw an opportunity to introduce a new level of dialogue with the consumer through a series of street level interventions, where he reworked advertising posters taken from bus shelters and telephone booths. He would take them out of their cabinets in broad daylight, collecting a variety of posters, returning only when he had amassed a certain volume of completed works. Such a methodology stirred a far more widespread intervention; people would get up the next day and the whole street would be KAWS, from one end to the other:

“I would walk up and ask people to move out of the way, ‘excuse me’ and no-one said

anything, people thought it was my job... I would [replace all the posters] of Houston Street in one night.” — KAWS

After prying a lock out of one of the advertising hoardings, KAWS had master keys cut by a locksmith, thus giving him the ability to access virtually all the advertising cabinets in New York City and freeing him from the fear of being caught.¹ This gave him the time to labour over each brushstroke, and to return the work only after it had been perfectly rendered.



The background for the current work: Sting's home in Wiltshire, England

The present work showcases the artist's signature COMPANION figure, playfully positioned above Sting – the famous British musician, singer, songwriter and actor. Born Gordon Sumner, Sting was the frontman, songwriter and bassist for new wave rock band *the Police* from 1977 to 1984. The current work pictures Sting within his Wiltshire home in England. Ahead of its time, these reinterpreted posters afforded a much blurrier line between original and intervention, moving

them away from simply being a form of 'graffiti'. By tagging these posters with his distinct touch, KAWS created new tensions between the form and the content of the works, positioning his works as both a celebration and critique of consumerism.



A poster work by KAWS at a New York bus shelter, circa 1996 Image courtesy of *the189.com*

While KAWS's witty engagement with visual culture asserts his reputation as a distinctly contemporary artist, his appropriation of existing images (particularly those associated with the commercial) resonates with works by art historical greats such as Andy Warhol and Jean-Michel Basquiat. KAWS's unique configuration of references from popular culture, united with his distinctive imagery, establishes his position as a truly international figure working at the forefront

of the art world today.

“When I was doing graffiti, my whole thought was, ‘I just want to exist.’ I want to exist with this visual language in the world [...] It meant nothing to me to make paintings if I wasn’t reaching people.” — KAWS

KAWS has exhibited globally and extensively, most recently with a monumental retrospective at the National Gallery of Victoria, Australia (2019-2020), and with two exhibitions closing this year in 2021: *KAWS: WHAT PARTY* at the Brooklyn Museum in New York, and *KAWS: TOKYO FIRST* at Mori Arts Center, Tokyo. An upcoming exhibition will soon open at the High Museum of Art in Atlanta: *KAWS PRINTS*, which will run from 3 December 2021 - 27 March 2022.

ⁱ KAWS, quoted in Dr. Simon Maidement, ‘KAWS: Companionship in the Age of Loneliness’, *NGV Magazine*, Issue 18, September - October 2019, p. 35, [online](#)

Provenance

Acquired directly from the artist by the present owner

Exhibited

London, Elms Lesters Painting Rooms, #@!*\$: *RECENT WORKS*, 21 - 27 October 2002



258

KAWS

KAWS (ORIGINALFAKE) COMPANION

signed and dated 'KAWS..06' on the underside of the figure's left foot; numbered '10/10' on the underside of the figure's right foot; numbered '10/10' on the original wooden case

painted bronze

38.5 x 17 x 10.2 cm. (15 x 6 1/2 x 4 in.)

Executed in 2006, this work is number 10 from an edition of 10 plus 2 artist's proofs and is accompanied by its original wooden case.

Estimate

HK\$800,000 — 1,200,000

€90,600 — 136,000

\$103,000 — 154,000

[Go to Lot](#)



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



The artist with his work

Provenance

Superman Toys, Hong Kong

Acquired from the above by the present owner

Literature

Ian Luna and Lauren A. Gould, *KAWS: 1993-2010*, New York, 2010, p. 26 (another example illustrated)



259

Mr.

The Pumpkin Wine (Carlos Ghosn, in Early Childhood)

signed and dated 'Mr. 2004' on the stretcher

acrylic on canvas

91 x 72.7 cm. (35 7/8 x 28 5/8 in.)

Painted in 2004.

Estimate

HK\$400,000 — 600,000

€45,500 — 68,200

\$51,300 — 76,900

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259

Mr.

Provenance

Tomio Koyama Gallery, Tokyo

Acquired from the above by the present owner

Exhibited

Tokyo, Tomio Koyama Gallery, *Mr. - Thank You for Your Hard Work*, 10 - 31 July 2004

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260

Mr.

We came across an old man walking while listening to the radio.

signed and dated 'Mr. 2019' lower right
acrylic, silkscreen print and pen on paper
76 x 56.5 cm. (30 x 22 in.)
Executed in 2019.

Estimate

HK\$350,000 — 700,000

€39,600 — 79,300

\$44,900 — 89,700

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260

Mr.

Provenance

Private Collection, Asia

Private Collection, Asia

Acquired from the above by the present owner



261

Mr Doodle

Junk Food Fields

signed and dated 'MR DOODLE! 2019' on the overlap
acrylic on canvas

100 x 70 cm. (39 3/8 x 27 1/2 in.)

Painted in 2019.

Estimate

HK\$400,000 — 600,000

€45,600 — 68,400

\$51,300 — 76,900

[Go to Lot](#)



261

Mr Doodle

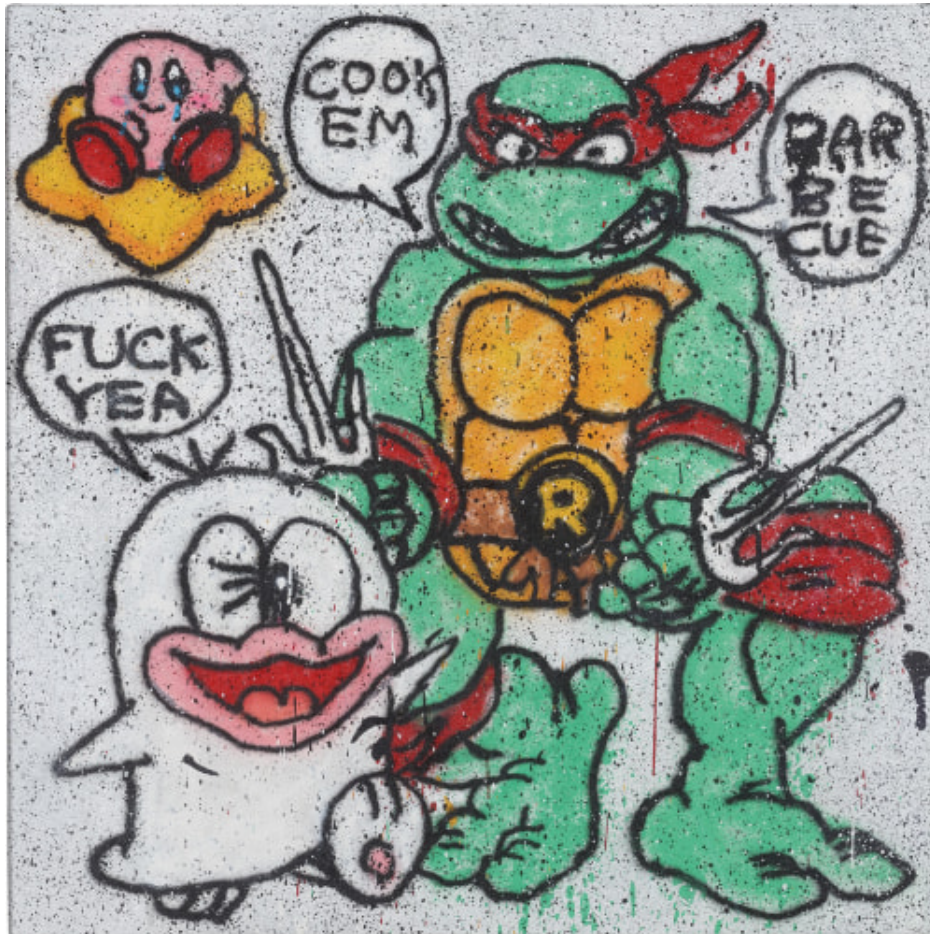
Provenance

Anzai Art Office, Tokyo

Acquired from the above by the present owner

Exhibited

Tokyo, Anzai Gallery, *Doodle Tokyo*, 15 - 18 August 2019



262

MADSAKI

BBQ In the Backyard

signed and dated 'Madsaki 2017' on the reverse
acrylic, spraypaint and glitter powder on canvas
40 x 40 cm. (15 3/4 x 15 3/4 in.)
Executed in 2017.

Estimate

HK\$100,000 — 200,000

€11,400 — 22,800

\$12,800 — 25,600

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262

MADSAKI

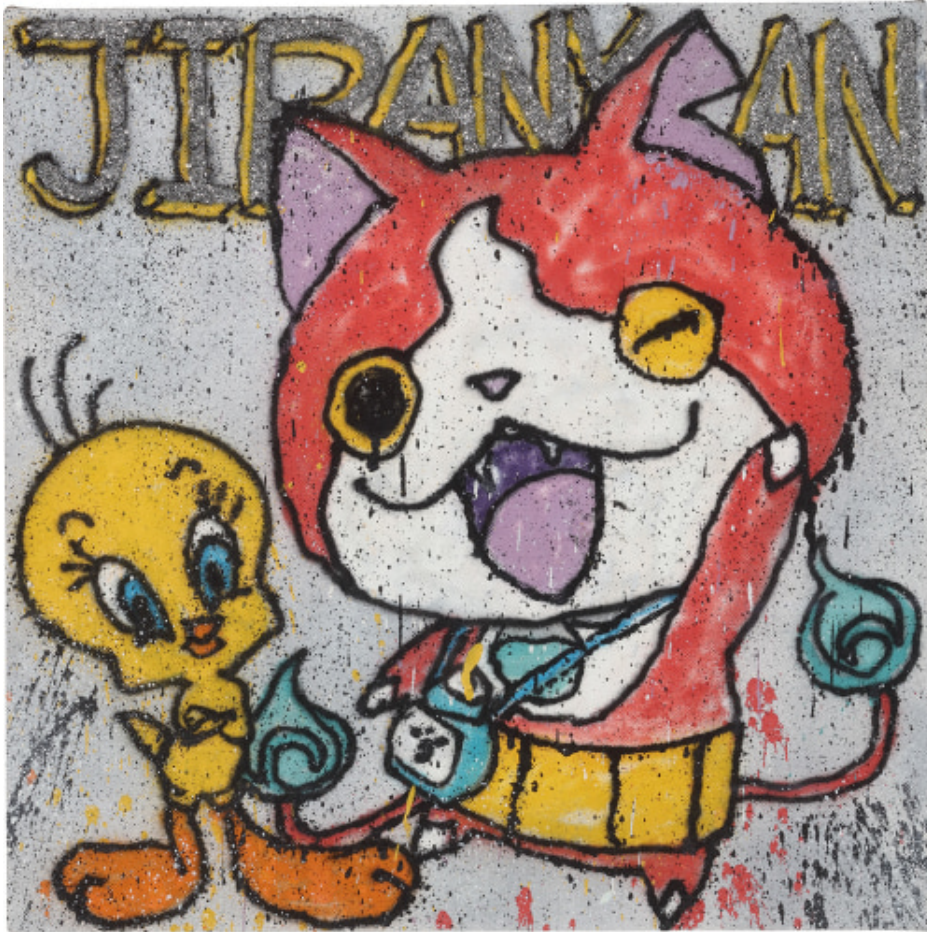
Provenance

Private Collection, China

Acquired from the above by the present owner

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263

MADSAKI

Wake Up On Wrong Side Of The Track

acrylic, spraypaint and glitter powder on canvas

40 x 40 cm. (15 3/4 x 15 3/4 in.)

Executed in 2017.

Estimate

HK\$100,000 — 200,000

€11,400 — 22,800

\$12,800 — 25,600

[Go to Lot](#)



263

MADSAKI

Provenance

Private Collection, China

Acquired from the above by the present owner

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

Hong Kong Auction / 29 November 2021 / 11am HKT



264

MADSAKI

Two works: (i) Homage to Takashi Murakami Flowers HK#C; (ii) Homage to Takashi Murakami Flowers HK#D

signed and dated 'Madsaki 2016' on the reverse
acrylic paint and aerosol on canvas
each 45 x 45 cm. (17 3/4 x 17 3/4 in.)
Executed in 2016.

Estimate

HK\$900,000 — 1,200,000

€102,000 — 136,000

\$115,000 — 154,000

[Go to Lot](#)



"It is smiling. I don't know how to describe it in words, but when [I'm] not feeling it, I can't [paint it] [...] When I feel good then I do that face. So it all depends on my mood." — MADSAKI



The artist with Takashi Murakami at ComplexCon

Provenance

Private Collection, Hong Kong

Acquired from the above by the present owner

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

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265

Edgar Plans

Aliens

titled "'Aliens'" upper centre; signed 'Plans' centre right; signed and dated 'Plans 2020' on the reverse
oil on canvas

162 x 130 cm. (63 3/4 x 51 1/8 in.)

Painted in 2020.

Estimate

HK\$500,000 — 700,000

€56,600 — 79,300

\$64,100 — 89,700

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265

Edgar Plans

Provenance

Galería Casa Cuadrada, Bogota

Acquired from the above by the present owner

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

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266

Edgar Plans

Wall Art

titled 'wall art' upper left; signed 'Plans' lower left
oil on paper

69.8 x 49.6 cm. (27 1/2 x 19 1/2 in.)

Painted in 2018, this work is accompanied by a
certificate of authenticity issued by Galleri Christoffer
Egelund.

Estimate

HK\$100,000 — 200,000

€11,300 — 22,700

\$12,800 — 25,600

[Go to Lot](#)



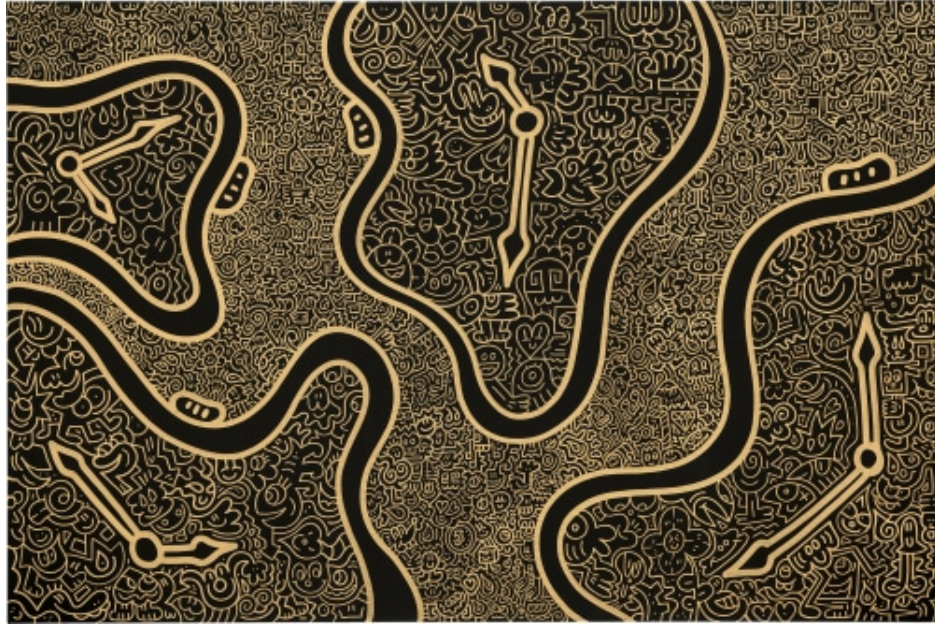
Provenance

Galleri Christoffer Egelund, Copenhagen

Acquired from the above by the present owner

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

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267

Mr Doodle

The Persistence of Doodling

signed and dated 'MR DOODLE! 2019' on the overlap
acrylic on canvas

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

Painted in 2019.

Estimate

HK\$500,000 — 800,000

€56,600 — 90,600

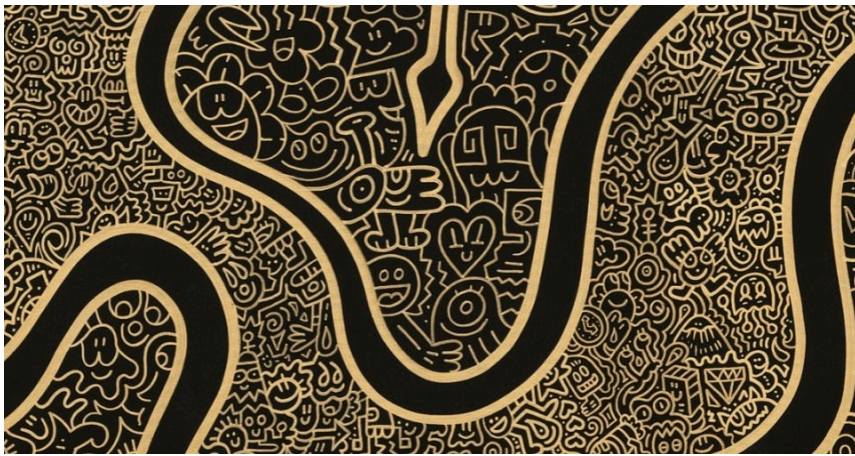
\$64,100 — 103,000

[Go to Lot](#)



Born Sam Cox in England, 1994, Mr Doodle began his artistic career at the age of 9, scribbling over the surface of anything and everything, constructing his own, all-consuming, Doodleland. Often described as ‘graffiti spaghetti’, Mr Doodle’s works multiply relentlessly, consisting of improvised anthropomorphic creatures and patterns arranged into a dense, usually monochrome, lattice.

Mr Doodle describes his work as the result of a unique affliction, titled OCD – Obsessive Compulsive Drawing – or ‘growing drawing virus’. The totality of his vision extends beyond the sweeping visual aesthetic of his doodles and into a detailed narrative outlining the rise of his persona, coloured by figures such as the ‘Anti-Doodle Squad’ and ‘Dr Scribble’, and a home base of the ‘Paper Galaxy’. Lacking discrimination or differentiation, Mr Doodle’s works create an all-over composition reminiscent of the works of Mark Tobey or Jackson Pollock yet imbued with a pop sensibility well-adapted especially to the culture of *kawaii* within Asia. He has drawn over surfaces ranging from ‘a leaf, a construction tunnel, and a chucked-out microwave outside someone’s house’, to murals and art installations.¹ As Pearl Lam has stated, Mr Doodle is truly ‘a millennial artist. Perhaps unintentionally, the compulsive and overflowing doodles mirror the very untamed growth in this generation and those to come.’ⁱⁱ



Detail of the present lot

With an Instagram following of 2.7 million, Mr Doodle has demonstrated the infectiousness of his OCD, validating doodling as an art form beyond a simple cure for classroom boredom. Mr Doodle has explored several collaborations with iconic brands including Adidas, MTV, and Fendi, and he once spent 50 hours nonstop doodling a shop in London’s Carnaby Street in 2017. Such a feat of manic endurance trickles into his daily life, as he states that he works 14-16 hours on numerous projects daily, a sure necessity if his goal is one day ‘to be sent out to the Moon and just be allowed

to doodle over the whole thing.’ⁱⁱⁱ

Though often compared to Keith Haring as well as Murakami and KAWS, Mr Doodle creates works with the singular intent of spreading joy, resulting in his form of hyper visible art with little to no signification, totally disengaged from socio-political issues. In the chaos of our times, Mr Doodle offers viewers a moment of reprieve as they step into the dizzying whorls of his galaxy.



Mr Doodle, *Mr Doodle Screaming*, 2019 © Mr Doodle

The current work, *The Persistence of Doodling*, features several dripping clocks laced tightly in Mr Doodle’s characteristic fashion. In reference to Salvador Dali’s *The Persistence of Memory*, the

work is an ode to doodling, its omnipresence and perpetuality despite the passing of time. In relation to Mr Doodle's own mythology, it is a proclamation of his will to power – through the transformation of ordinary objects and surfaces into pure scribble. Mr Doodle projects his philosophy of frenzy and release, as well as his determination to return to his home, 'the Paper Galaxy', and thus allows his art form to endure.



Salvador Dalí, *The Persistence of Memory*, 1931 Collection of the Museum of Modern Art, New York © 2021 Salvador Dalí, Gala-Salvador Dalí Foundation / Artists Rights Society (ARS), New York

Mr Doodle has had numerous solo exhibitions, including at Shimadai Gallery, Kyoto; Daikanyama Hillside Forum, Tokyo; and ARA Art Centre, Seoul, among others. He is now represented exclusively by Pearl Lam Galleries.

i 'Meet Mr Doodle, the Artist Covering the World in "Graffiti Spaghetti"!' *MakeitinDesign*, [online](#)

ii Harriet Fitch Little, 'Mr Doodle: "I want my work to consume as much of the planet as it can."', *Financial Times*, 4 May 2021, [online](#)

iii *ibid.*

Provenance

Sotheby's, Hong Kong, 5 December 2019, lot 41 (acquired directly from the artist)
Acquired at the above sale by the present owner



268

Dr Scribble (Mr Doodle)

Eyes on You

signed 'D.R SCRIBBLE!' lower right

acrylic on canvas

75 x 75 cm. (29 1/2 x 29 1/2 in.)

Painted in 2018.

Estimate

HK\$250,000 — 450,000

€28,600 — 51,500

\$32,100 — 57,700

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268

Dr Scribble (Mr Doodle)

Provenance

Acquired directly from the artist by the present owner

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

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PROPERTY FROM THE COLLECTION OF RUEY HSIU LOU

269

Blek le Rat

Pied Piper

signed 'Blek Le Rat' lower right; stencilled with the artist's name on the reverse

mixed media on canvas

162 x 130 cm. (63 3/4 x 51 1/8 in.)

Executed in 2009, this work is accompanied by a certificate of authenticity issued by 3 Punts Galería.

Estimate

HK\$100,000 — 150,000

€11,300 — 17,000

\$12,800 — 19,200

[Go to Lot](#)



"Every time I think I've painted something slightly original, I find out that Blek le Rat has done it as well. Only twenty years earlier." — Banksy

Born Xavier Prou, French graffiti artist Blek le Rat is known as the 'father of stencil graffiti' and was one of the trailblazers of street art. He has been cited as an inspiration by artists all over the world, including Shepard Fairey and Banksy.



The artist's work at Checkpoint Charlie, Berlin Photo Sybille Prou © Blek le Rat

Choosing a pseudonym based on the comic book *Blek le Rat*, which followed the adventures of a fur trader in the USA fighting against the invading British army during the Boston Tea Party era, Blek substituted the last word for 'rat' as an anagram of 'art' and in honour of his preferred subject, describing it as 'the only free animal in the city' which 'spreads the plague everywhere, just like street art'.ⁱ Blek began his career stencilling rats on the streets of Paris, and then little by little ventured further afield – all over France, then Germany, Spain, Italy, London, New York and beyond. With a strong sense of social duty, Blek's work has shone a light on conditions out on the street, in particular homelessness:

"What's written on the walls reflects the society that lives in the city. [It] evokes the city. People write, paint, express their passions, their anger, their love, their fear of dying, on the walls." — Blek le Rat

Blek has expressed preference for the streets over galleries, stating that the integrity of an artist's work lies in its ability to be seen by as many people as possible, not to be sold or placed in a museum. 'Its absolutely incredible having a really good piece in the street - the day after it is complete thousands and thousands of people have seen it,' Blek explained, 'it's very important to be in the street, but also very important for artists to show different work in the gallery.'ⁱⁱ

Fellow street artist Shepard Fairey, who designed President Obama's iconic 'Hope' poster, has said of his work: 'Blek le Rat's stencils distill the essence of the human struggle into poetically concise images.'

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

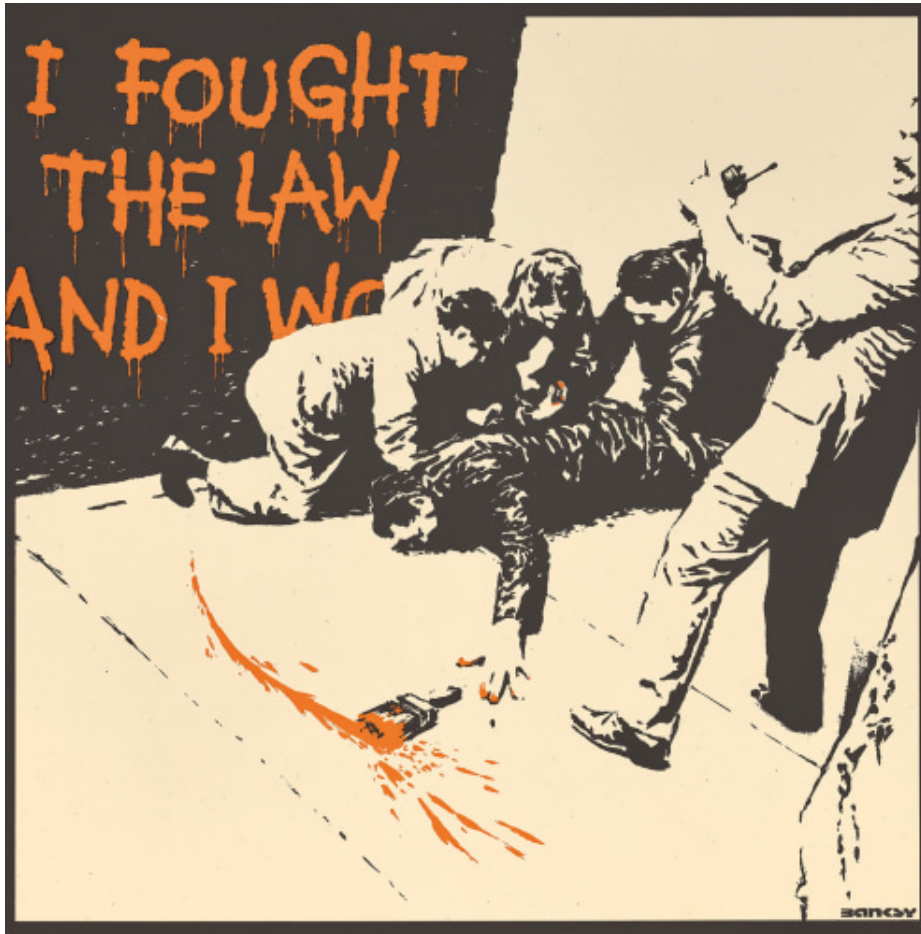
ⁱ Blek le Rat as quoted in Jon Reiss, 'Blek le Rat', *Swindle*, 1 January 2007, [online](#)

ⁱⁱ Blek le Rat as quoted in Natalie Robehmed, 'Forget Banksy: Meet Blek Le Rat, The Father Of Stencil Graffiti', *Forbes*, 20 October 2014, [online](#)

Provenance

3 Punts Galería, Barcelona

Acquired from the above by the present owner



270

Banksy

I Fought The Law

numbered '440/500' with publisher's blindstamp
lower left

screenprint in colours on wove paper

image 66 x 66.1 cm. (25 7/8 x 26 in.)

sheet 69.7 x 69.7 cm. (27 1/2 x 27 1/2 in.)

Published by Pictures on Walls, London in 2004, this work is number 440 from an unsigned edition of 500 (there was also a signed edition of 150 and 8 artist's proofs), and is accompanied by a certificate of authenticity issued by Pest Control.

Estimate

HK\$150,000 — 250,000

€17,200 — 28,600

\$19,200 — 32,100

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270

Banksy

Provenance

Private Collection

Bonhams, London, 10 December 2020, lot 216

Acquired at the above sale by the present owner



271

KAWS

UNTITLED

signed, numbered and dated 'KAWS.. 40/50 99' lower edge

silkscreen on paper
72 x 53 cm. (28 1/2 x 21 in.)

Executed in 1999, this work is number 40 from an edition of 50 plus 9 artist's proofs.

Estimate

HK\$100,000 — 200,000

€11,400 — 22,900

\$12,800 — 25,600

[Go to Lot](#)



271

KAWS

Provenance

Private Collection, Asia

Acquired from the above by the present owner



272

KAWS and Estudio Campana

KAWS COMPANION Chair Grey

signed and numbered 'CAMPANA "KAWS:
COMPANION CHAIR (GREY)" #13/25' on a label affixed
to the underside

plush toys, stainless steel and Cumaru wood

91.4 x 132.1 x 104.1 cm. (36 x 52 x 41 in.)

Executed in 2019, this work is number 13 from an
edition of 25.

Estimate

HK\$500,000 — 800,000

€56,600 — 90,600

\$64,100 — 103,000

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Provenance

Private Collection, China

Acquired from the above by the present owner

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273

Hans J. Wegner

Pair of 'Ox' lounge chairs, model nos. AP46 and AP47

chromium-plated steel, fabric and leather

model no. AP46: 97 x 92 x 94 cm. (38 1/4 x 36 1/4 x 37 in.)

model no. AP47: 90 x 92 x 101 cm. (35 3/8 x 36 1/4 x 39 3/4 in.)

Manufactured by AP Stolen, Copenhagen, Denmark in 1960.

Estimate

HK\$150,000 — 200,000

€17,000 — 22,700

\$19,200 — 25,600

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Provenance

Private Collection, Denmark

Literature

Johan Møller Nielson, *Wegner en Dansk Møbelkunstner*, Copenhagen, 1965, pp. 71-72 (model no. AP46)

Dansk Møbel Kunst, *Hans J. Wegner, Copenhagen*, 2007, pp. 52-53

Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, pp. 210-11 (model no. AP46)



274 ж

Liu Ye

B.B.G

signed, titled, numbered and dated "'B.B.G" 56/99 Liu
08 Ye [in Chinese]' lower edge

screenprint on paper

96 x 76.8 cm. (38 x 30 in.)

Executed in 2008, this work is number 56 from an
edition of 99.

Estimate

HK\$30,000 — 60,000

€3,400 — 6,800

\$3,800 — 7,700

[Go to Lot](#)



274

Liu Ye

Provenance

Julia Gallery, Taipei

Acquired from the above by the present owner

Exhibited

Sino Group, ed., *Dialogue: Prints and Collections by Liu Ye*, Hong Kong, 2011, p. 21 (illustrated)



275 ж

Liu Ye

Crying Over Mondrian

signed, numbered and dated '36/50 Liu Ye [in Pinyin and Chinese] 2000' lower edge

screenprint on paper

80.5 x 50 cm. (31 3/4 x 19 1/2 in.)

Executed in 2000, this work is number 36 from an edition of 50.

Estimate

HK\$40,000 — 80,000

€4,500 — 9,100

\$5,100 — 10,300

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275

Liu Ye

Provenance

Julia Gallery, Taipei

Acquired from the above by the present owner



276 ж

Liu Ye

Angel Chorus

signed, numbered and dated '63/100 Liu Ye [in Pinyin and Chinese] 2001' lower edge

silk screen on canvas

59.5 x 69 cm. (23 1/2 x 27 in.)

Executed in 2001, this work is number 63 from an edition of 100.

Estimate

HK\$30,000 — 50,000

€3,400 — 5,700

\$3,800 — 6,400

[Go to Lot](#)



276

Liu Ye

Provenance

Willem Kerseboom Gallery, Gytsjerk

Acquired from the above by the present owner



277

Yayoi Kusama

*Mt. Fuji in Seven Colours - My Life Shining Forever,
This Human Love Shall Not Perish Even After Billions
of Light Years*

signed and numbered '74/120 Yayoi Kusama' lower
edge

woodcut print on paper
30 x 89 cm. (11 3/4 x 35 in.)

Executed in 2015, this work is number 74 from an
edition of 120.

Estimate

HK\$220,000 — 320,000

€24,900 — 36,200

\$28,200 — 41,000

[Go to Lot](#)



Provenance

Ota Fine Arts, Tokyo

Acquired from the above by the present owner

Exhibited

Tokyo, Meiji-Jingu Gaien, *Ukiyo-e Exhibition: Yayoi Kusama's "Seven Colors of Mount Fuji: Life Without Limits When Burning into the Universe"*, 24 October - 3 November 2015 (another example exhibited)

Karuizawa, The Museum of Contemporary Art, *Yayoi Kusama - A Focus on Recent Prints*, 26 April - 25 November 2018 (another example exhibited)

China, Shanghai, Ota Fine Arts, *Yayoi Kusama: Prints*, 25 January - 30 March 2019 (another example exhibited)

Literature

Yayoi Kusama Prints 1979-2017, Tokyo, 2019, no. 396, p. 230 (another example illustrated)



278

Yayoi Kusama

Dancing Pumpkin

signed, titled, numbered and dated '111/120 "Dancing Pumpkin [in Kanji]" 1993 Yayoi Kusama' lower edge
screenprint on paper
50.7 x 73.4 cm. (20 x 29 in.)
Executed in 1993, this work is number 111 from an edition of 120.

Estimate

HK\$200,000 — 400,000

€22,900 — 45,800

\$25,600 — 51,300

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278

Yayoi Kusama

Provenance

YOD Gallery, Osaka

Acquired from the above by the present owner

Exhibited

Yayoi Kusama Prints 1979-2017, Tokyo, 2019, no. 185, p. 114 (another example illustrated)



279

Yayoi Kusama

Pumpkin

incised with the artist's signature, number, date and stamped with the foundry mark '87/100 YAYOI KUSAMA 1998' on the underside

bronze

28.5 x 26.2 x 26 cm. (11 1/4 x 10 1/2 x 10 in.)

Executed in 1998, this work is number 87 from an edition of 100, and is accompanied by a certificate of authenticity issued by FMR Limited.

Estimate

HK\$550,000 — 750,000

€62,300 — 84,900

\$70,500 — 96,200

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Provenance

Dynasty Gallery, Taipei

Acquired from the above by the present owner

Exhibited

Karuizawa, The Museum of Contemporary Art, *Painters Across the Sea*, 16 April - 28 November 2010 (another example exhibited)

Literature

William Art Salon, ed., *Yayoi Kusama*, Taipei, 2013, p. 7 (another example illustrated)

Dynasty Gallery, ed., *Yayoi Kusama's Work Collections*, Taipei, 2015, pp. 24-25 (another example illustrated)



280

Jeff Koons

Balloon Rabbit (Red)

signed, titled, numbered and dated '289/999 '17 JEFF KOONS "● RABBIT (RED)'" on the underside
porcelain with high-gloss glazing
29 x 14 x 20 cm. (11 1/2 x 5 1/2 x 7 3/4 in.)
Executed in 2017, this work is number 289 from an edition of 999.

Estimate

HK\$80,000 — 120,000

€9,100 — 13,600

\$10,300 — 15,400

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280

Jeff Koons

Provenance

Lane Crawford, Hong Kong

Acquired from the above by the present owner



281

Michelle Sakhai

Falling Into Love

signed, titled, inscribed and dated "'Falling Into Love"
New York, NY 2021 Michelle Sakhai' on the reverse
oil and metal leaf on canvas
182.9 x 121.9 cm. (72 x 48 in.)
Painted in 2021.

Estimate

HK\$100,000 — 150,000

€11,400 — 17,100

\$12,800 — 19,200

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281

Michelle Sakhai

Provenance

Private Collection, New York (acquired directly from the artist)

Acquired from the above by the present owner

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

Hong Kong Auction / 29 November 2021 / 11am HKT



282 ж

LOT OFFERED WITH NO RESERVE

Jeng Jundian

Sakya 2

oil on canvas

90.2 x 89.9 cm. (35 1/2 x 35 1/2 in.)

Painted in 2007, this work is accompanied by a certificate of authenticity signed by the artist and issued by Eslite Gallery.

Estimate

HK\$40,000 — 80,000 •

€4,600 — 9,100

\$5,100 — 10,300

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Provenance

Eslite Gallery, Taipei

Acquired from the above by the present owner

Exhibited

Taipei, Eslite Gallery, *Jeng Jundian Solo Exhibition 2004-2008*, 2008, p. 19 (illustrated)

20th Century & Contemporary Art & Design Day Sale in Association with Poly Auction

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283

Mad Dog Jones

Lost in a Moment

digital print on gloss photo paper and polypropylene film laminate

100 x 125 cm. (39 3/8 x 49 1/4 in.)

Executed in 2018, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

HK\$120,000 — 150,000

€13,600 — 17,100

\$15,400 — 19,200

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“A lot of my art is about the human connection with the digital world and it being overwhelming and destructive. But you can’t look at technology as good or bad. There’s so much of both, it’s hard to judge on a macro scale.” — Mad Dog Jones



Exhibition view of the present lot at Tokyo's Diesel Art Gallery, AFTERL-IFE WORLD, 30 August - 14 November 2019 © Mad Dog Jones. Courtesy the artist and Diesel Art Gallery, Tokyo

Provenance

Diesel Art Gallery, Tokyo

Acquired from the above by the present owner

Exhibited

Tokyo, Diesel Art Gallery, AFTERL-IFE WORLD, 30 August - 14 November 2019



284

Chiho Aoshima

Building of the Lotus Pond

signed 'Chiho Aoshima' on a label affixed to the reverse
chromogenic print

86.1 x 172.5 cm. (33 7/8 x 67 7/8 in.)

Executed in 2005, this work is artist proof 1 from an
edition of 6 plus 2 artist's proofs.

Estimate

HK\$80,000 — 120,000

€9,100 — 13,700

\$10,300 — 15,400

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284

Chiho Aoshima

Provenance

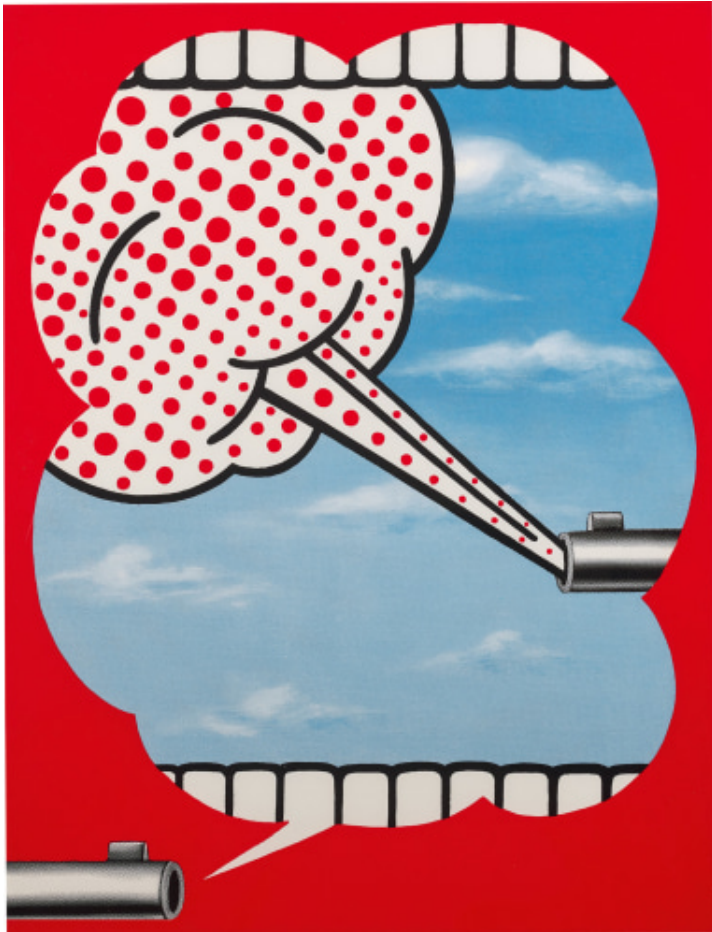
Private Collection, New York

Acquired from the above by the present owner

Exhibited

Los Angeles, Blum & Poe, *Chiho Aoshima: Asleep, Dreaming of Reptilian Glory*, 28 May - 2 July

2005



PROPERTY FROM A DISTINGUISHED PRIVATE ASIAN COLLECTION

285

Emily Mae Smith

Chekhov's Gun

signed, numbered and dated '55/75 Emily M Smith 2017' lower edge

screenprint on paper

56 x 43 cm. (22 x 17 in.)

Executed in 2017, this work is number 55 from an edition of 75.

Estimate

HK\$8,000 — 12,000

€920 — 1,400

\$1,000 — 1,500

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285

Emily Mae Smith

Provenance

Galerie Perrotin, Paris

Acquired from the above by the present owner



286

Yoshitomo Nara

In the Cloud

signed, numbered, dated and stamped with the printer's blindstamp '136/150 Nara [in Japanese] 2003'
lower edge

lithograph on paper

image 31 x 24 cm. (12 1/4 x 9 1/2 in.)

sheet 42.5 x 32.7 cm. (16 3/4 x 12 7/8 in.)

Published by KIDO Press, Inc., Tokyo in 2003, this work is number 136 from an edition of 150.

Estimate

HK\$180,000 — 280,000

€20,500 — 31,800

\$23,100 — 35,900

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Provenance

Institute of Contemporary Art at the University of Pennsylvania, Philadelphia
Acquired from the above by the present owner in 2004



287

Yoshitomo Nara

Sleepless Night (Sitting)

mixed media

28.7 x 10.4 x 15.2 cm. (11 1/4 x 4 1/8 x 5 7/8 in.)

Executed in 2007, this work is number 79 from an edition of 300, and is accompanied by a wooden certificate of authenticity signed by the artist and published by How2work, Hong Kong, all contained in the original veneer-covered wood box.

Estimate

HK\$400,000 — 600,000

€45,500 — 68,200

\$51,300 — 76,900

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Provenance

Tomio Koyama Gallery, Tokyo

Acquired from the above by the present owner

Literature

Noriko Miyamura and Shinko Suzuki, eds., *Yoshitomo Nara: The Complete Works Volume 1: Paintings, Sculptures, Editions, Photographs 1984-2010*, Tokyo, 2011, no. E-2007-001, p. 314 (illustrated)

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288

KAWS

Two works: (i) ISOLATION TOWER; (ii) ANKLE BRACELET

(i) signed, numbered and dated '34/50 KAWS.. 16'
lower edge

(ii) signed, numbered and dated 'AP 20/20 KAWS.. 17'
lower edge

screenprint on paper

(i) 152.4 x 109.2 cm. (60 x 43 in.)

(ii) 147.3 x 147.3 cm. (58 x 58 in.)

(i) Executed in 2016, this work is number 34 from an edition of 50 plus 20 artist's proofs.

(ii) Executed in 2017, this work is artist proof 20 from an edition of 50 plus 20 artist's proofs.

Estimate

HK\$400,000 — 600,000

€45,600 — 68,400

\$51,300 — 76,900

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288

KAWS

Provenance

Private Collection, China

Acquired from the above by the present owner

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289

KAWS

NO REPLY

each signed, dated and numbered '26/100 KAWS.. 15'

lower edge

screenprint on paper

each 88.9 x 58.4 cm. (35 x 23 in.)

Published by Pace Editions Inc., New York in 2015, this

work is number 26 from an edition of 100, and is

accompanied by its original fabric-covered portfolio

with embossed title.

Estimate

HK\$480,000 — 720,000

€54,400 — 81,500

\$61,500 — 92,300

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289

KAWS

Provenance

Pace Editions, Inc., New York,

Private Collection, New York

Acquired from the above by the present owner